

# **FEDERAL RESERVE BANK**

## **Boston Landmarks Commission Study Report**



Report of the Boston Landmarks Commission  
on the Potential Designation of

THE FEDERAL RESERVE BANK COMPLEX  
as a  
LANDMARK

under Chapter 772 of the Acts of 1975

REVISED OCTOBER 10, 1978

Approved: Marcia Myers July 25, 1978  
(Executive Director), (Date)

Approved: Paulin Chase Harrell July 25, 1978  
(Chairman), (Date)

## CONTENTS

- 1.0 Location of the Property
- 2.0 Description
- 3.0 Significance
- 4.0 Economic Status
- 5.0 Planning Context
- 6.0 Alternative Approaches
- 7.0 Recommendations
- 8.0 Bibliography
- ~~9.0 General Standards and Criteria~~
- 10.0 Specific Standards and Criteria

1.0 LOCATION OF THE PROPERTY

1.1 Address: 30 Pearl Street, Boston, Ward 3  
Assessor's Parcel Numbers: 4157, 4160

1.2 Area in Which the Property is Located:

The Federal Reserve Bank Complex occupies all of the block bounded by Pearl, Franklin, Oliver, and Milk Streets near the heart of the Downtown Financial District. The buildings are adjacent to Post Office Square and the State Street Bank Building and are in close proximity to Washington Street, the Liberty Square/Broad Street area, and other large modern office towers.

The area surrounding the buildings is characterized by a mixture of 4-and 5-story post-fire commercial buildings, 8-to 15-story turn-of-the-century elevator office buildings, and modern high-rise towers.

1.3 Map Showing Location: attached



Federal Reserve  
Bank  
2-42 Pearl S.

CENTRAL BUSINESS  
DISTRICT  
URBAN RENEWAL  
AREA R-82



## 2.0 DESCRIPTION

### 2.1 Type and Use

The Federal Reserve Bank Complex is composed of three adjacent institutional office structures containing a combination of small offices and large banking and function rooms. The buildings, which are currently vacant, also contain truck delivery facilities, banking vaults, and a roof deck.

### 2.2 Physical Description

The Federal Reserve Bank Complex comprises two six-story, flat-roofed steel frame structures faced with limestone, designed by different architectural offices and built thirty years apart on adjacent parcels with consistent massing and facade organization, but with distinct differences in style and detailing. A modern one-story concrete block structure, also owned by the Federal Reserve Bank, occupies the remainder of the parcel, which is a total of 78,000 sq. ft. in size.

The earlier building was built in 1922 in the Renaissance Revival Style. The main Pearl Street facade, 180 feet long, is divided into 11 window bays, organized vertically into three 3-bay units framed by two end bays, and horizontally into an above-grade basement floor a main floor one story above grade and a three-story upper floor section topped by a heavy stone modillion cornice punctuated by relief-carved eagles with a balustrade above. A top story is set back from the parapet line so as to be invisible from the street.

The rusticated granite-faced ground floor is pierced by narrow, undecorated vertical window openings topped by a smooth-finished limestone belt course. The main building entrance is located in the middle of a projecting 3-bay central pavilion, and is composed of a plain, rectangular, molded frame with foliated console brackets supporting a stone balustrade above.

First floor windows are round-arched, with projecting keystones and impost moldings, and are separated by paired pilasters with Doric capitals. The windows of the rusticated end bays are narrow and undecorated, mirroring those on the basement story. This story is capped by a molded string course which acts as an entablature for the pilasters. A low stone balustrade sets off the central pavillion.

The second, third, and fourth floors each have uniform rectangular window openings with different enframements at each level. The second floor has plain sills and bracketed pedimented lintels, while the third floor has bracketed sills and an eared frame molding. The fourth floor also has bracketed sills, with false round-arched frames. In addition, the second and third floor window openings in the central entrance pavilion are differentiated by heavier pediments - flat on the second floor, and alternating segmental and broken triangular on the third.

The Franklin and Oliver Street facades have identical fenestration evenly spaced and without vertical organization excepting the narrowly fenestrated end bays. The Franklin Street facade has 21 window bays; the Oliver Street facade has 9 plus unfenestrated end bays. All window sash are cast bronze with 4-over-4 lights. A small, four-bay section, recessed behind the main facade plane, joins the Pearl Street facade of the 1922 building to the 1953 addition.

Notable interior features of the building include the Members Court, a large barrel-vaulted, clerestory-lit room reached by travertine steps from the entrance lobby; the Main Banking Lobby with a gilded, coffered ceiling, pedimented door frames, and wall murals painted by N. C. Wyeth; and a suite of executive offices with restrained Renaissance appointments such as molded plaster cornices, marble mantelpieces, eared door frames, and molded wall panels.

The 1953 addition, which measures 135 feet along Pearl Street and 105 feet along Milk, and is consistent with its neighbor in terms of materials, height, and horizontal facade divisions. The basement and main floors of the other building are translated as one unit in the addition, set off from the main facade area by a flat, projecting string course. Small, square ground floor windows covered by metal grates with a Greek key design and rectangular first floor windows surrounded by molded frames fill the bottom section, which is divided into 7 bays along Pearl Street, 4 bays along Franklin, and has a monumental entrance in its rounded corner. This two-story rectangular portal has a molded, eared frame and large wooden doors decorated with cast medallions.

The building's second, third, fourth, floors form a facade unit which is the equivalent of the older building's upper floor section. However, in the addition, the three floors of plain rectangular windows are vertically united within recessed wall openings, separated by steel spandrels with low-relief decoration. The rounded corner has a deeply recessed curved window bank, set behind a monumental colonnade composed of four Ionic columns.

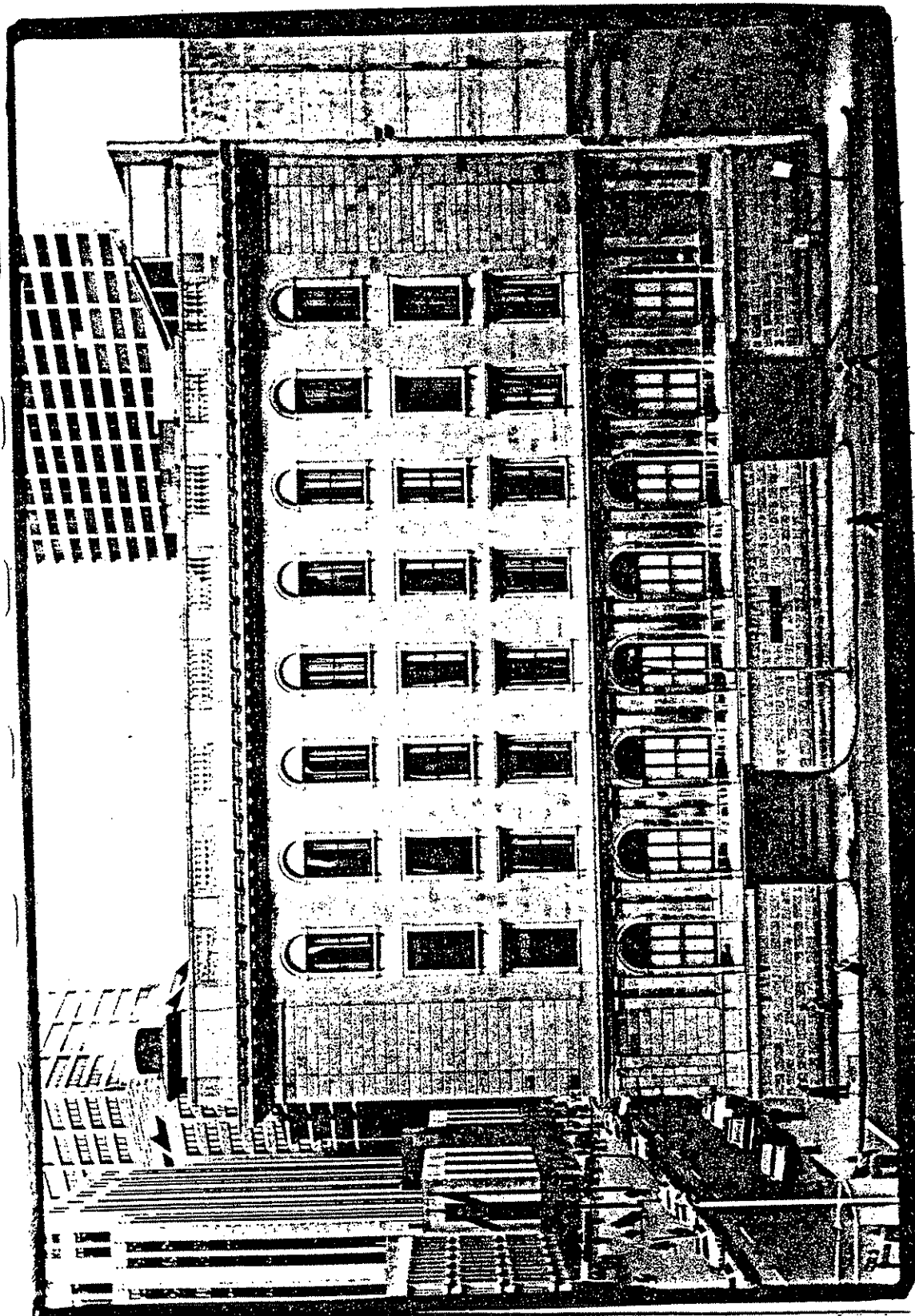
This mid-section of the building is topped by a heavy stone dentil cornice at the same level as that of the older building. The top floor is also set back from the parapet line, and is only visible in the rotunda section, where a short cylindrical tower projects above the parapet. This tower is decorated with a high-relief carved American eagle, executed in stone by the same sculptor as the bronze door medallions.

Notable interior features of the 1953 building include the monumental entrance foyer, lobby and staircase; the Chairman's and President's executive office suites on the first floor with plaster walls and ceilings and marble mantles; and the fifth floor Board Room and supporting spaces - an elliptical room with marble columns with Ionic capitals at the perimeter and a plaster-relief eagle medallion in the center of the domed ceiling.

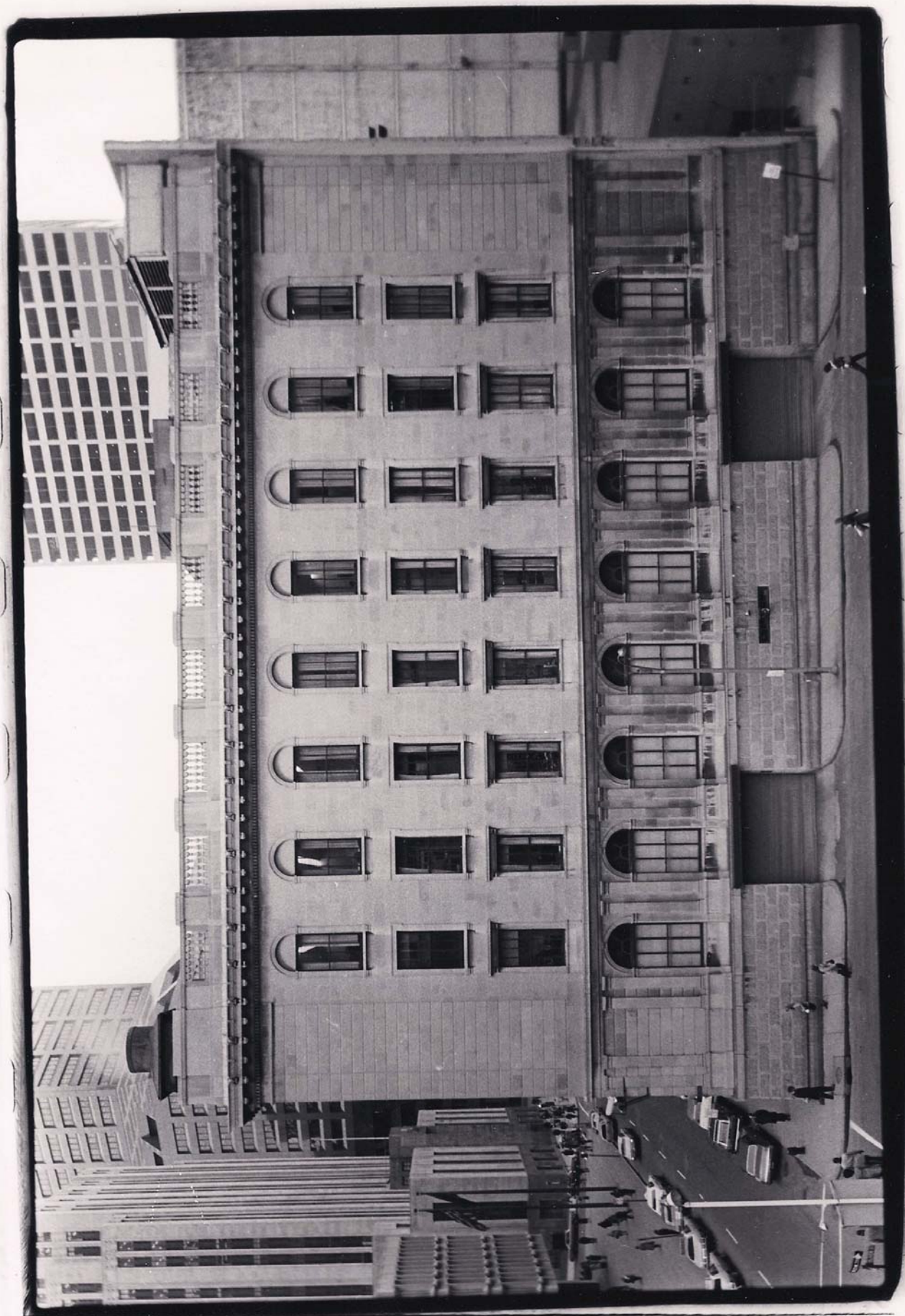


The one-story structure, built in 1975 adjacent to the rear of the main buildings, was constructed by the Federal Reserve Bank of concrete blocks and steel girders, and was formerly used for coin sorting.

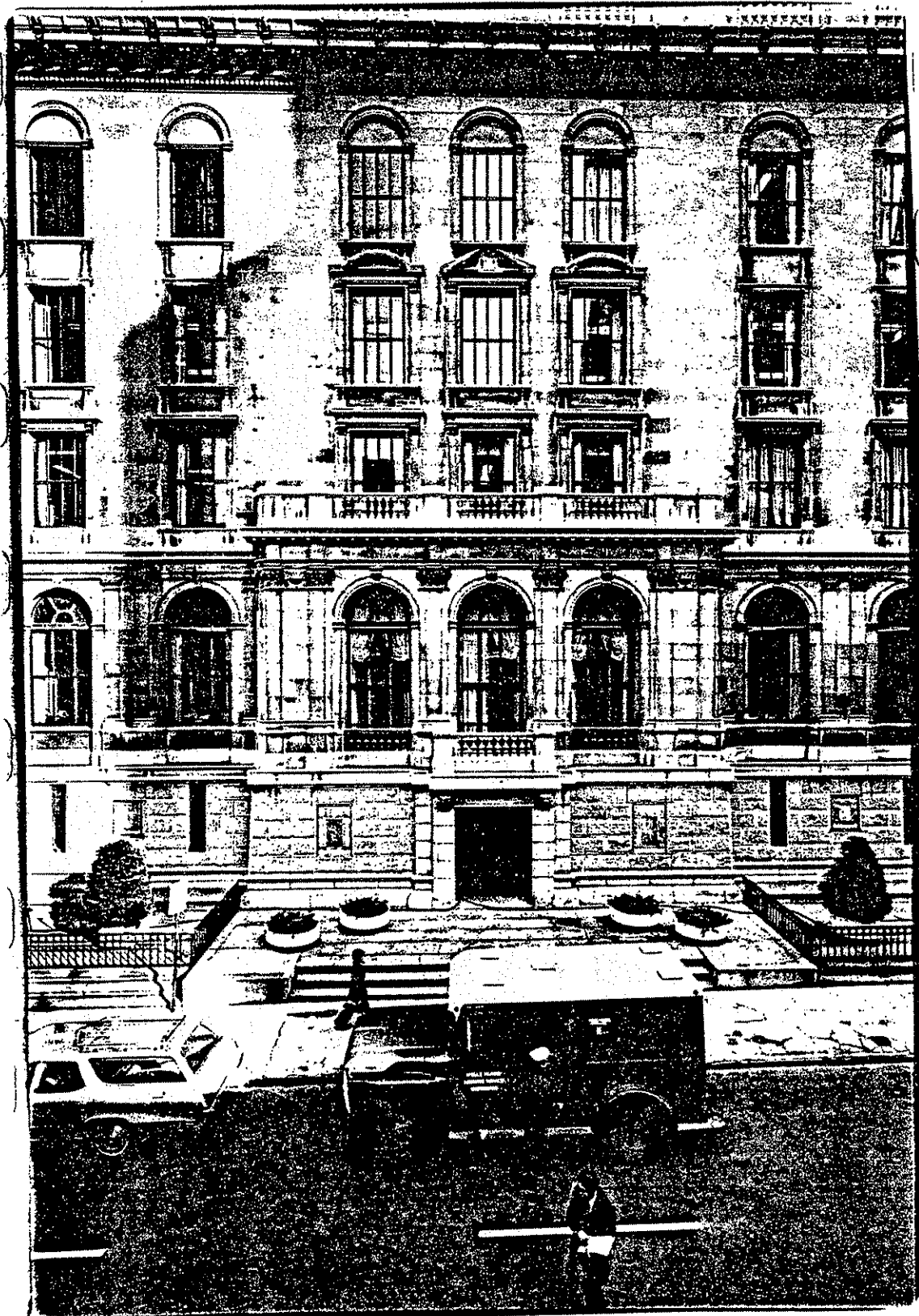
2.3 Photographs: attached



FEDERAL RESERVE BANK BUILDINGS: 1922 building, Oliver St. facade. photo Steven M. Stone



Federal Reserve - New View

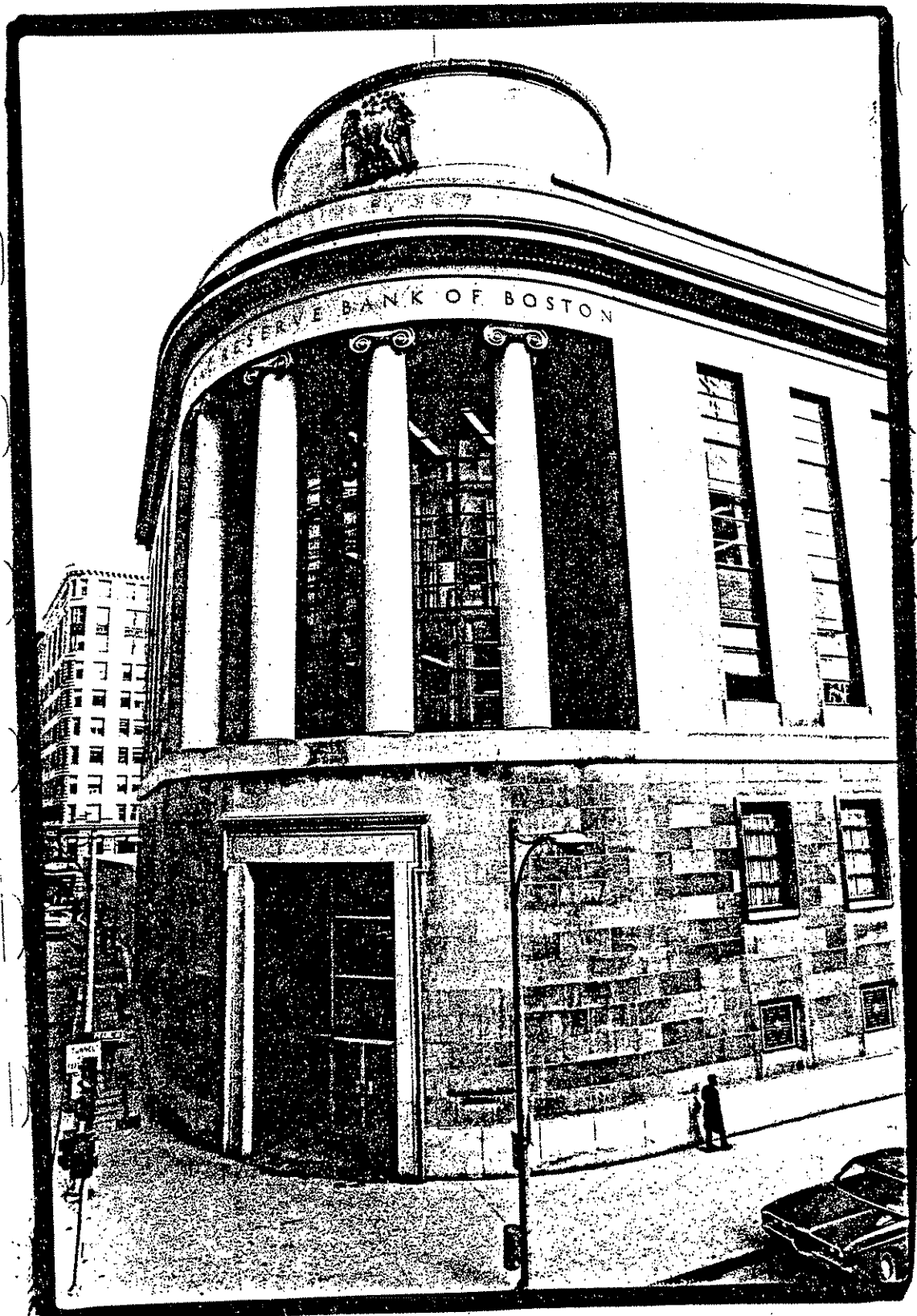


FEDERAL RESERVE BANK BUILDINGS: 1922 building, Pearl St. entrance facade  
photo by Steven M. Stone



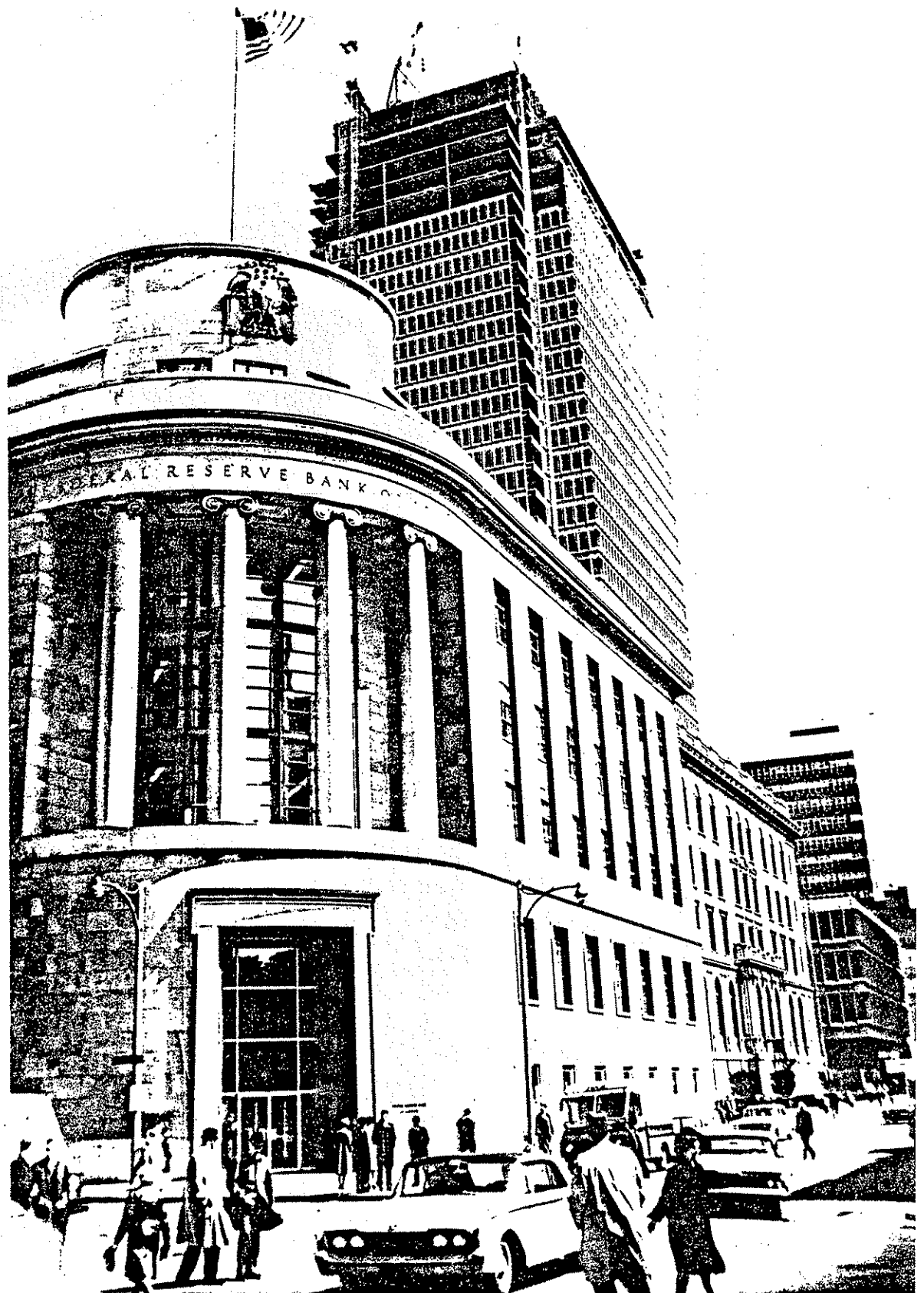


Federal Reserve



FEDERAL RESERVE BANK BUILDINGS: 1953 building, Pearl & Milk St.  
facade, view from WSW

photo by Steven M. Stone



FEDERAL RESERVE BANK BUILDINGS: 1953, 1922 buildings, Pearl & Milk Sts.  
view from west photo ca. 1967

### 3.0 SIGNIFICANCE OF THE BUILDING

#### 3.1 Statement of Significance

The Federal Reserve Bank Complex has considerable significance to the City, the commonwealth and the region as a notable ensemble of early and mid-20th century public buildings designed by prominent architects, and as a prominent feature in the downtown street fabric. The complex has additional significance as the first permanent home in Boston of an important national financial institution, the Federal Reserve Bank, which occupied the site for over half a century.

#### 3.2 Historic Associations

The Federal Reserve System was organized in 1914 following the passage of the Federal Reserve Act to serve the dual function of achieving national economic policy objectives through the regulation of the commercial banking industry, and acting as a lender of last resort to commercial member banks. The country was divided into twelve regional banking districts, each with its own Federal Reserve city where the regional Federal Reserve Bank was located. As the Federal Reserve city of the first banking district, which included all of the New England states, Boston became the System's regional home with its first (temporary) quarters at 101 Milk Street.

As a result of the Bank's increasingly major role in financing the war effort, it soon moved to rented quarters in the Stock Exchange Building, spreading out into other buildings in the area. Finally, in 1918 a committee was formed to acquire a parcel of land for a new Federal Reserve Bank building to be constructed upon. The present building site was acquired the following year for \$1.4 million, and demolition of existing post-fire commercial buildings began that same year. The older portion of the present building was completed in 1922 according to plans of R. Clipston Sturgis, a Boston-based architect.

As the bank continued to expand, plans were made in the early 1940's for the construction of an addition to the 1922 building. Due to the intervention of World War II, and the death of the commissioned architect in 1945, the building was not completed until 1953. The buildings continued to house the offices, banking rooms, and vaults of the Federal Reserve Bank until January 1 of 1978, by which time it had completed its move to its newly constructed tower adjacent to South Station.

#### 3.3 Architectural Significance

In addition to their significance as notable public buildings designed by prominent architectural offices, the Federal Reserve Bank buildings have architectural importance as an exemplary attempt to relate a new building design to its older neighbor, and as a major urban design element in the downtown.



The 1922 building was designed in the Renaissance Revival Style by R. Clipston Sturgis, F.A.I.A. (1860-1950). The nephew of famed Boston architect John Hubbard Sturgis (1834-1888) of Sturgis and Brigham, R. Clipston Sturgis was educated at Harvard College and received his architectural training in London. He entered his uncle's office on his return to America in 1884, taking over the firm, under the name of Sturgis & Cabot, on his uncle's death four years later. The younger Sturgis went on to design many important Boston buildings in range of Classical and Renaissance inspired styles. He was president of the American Institute of Architects in 1914-5, and he continued to play a major role in setting architectural fashions in Boston through the 1920's and 30's.

Among the firm's more well-known commissions are portions of the Church of the Advent, numerous Back Bay residences, the Franklin Union, the Brookline Public Library, Arlington Town Hall, the Perkins Institute for the Blind in Watertown, and houses in New York, Connecticut, and elsewhere.

Surviving notebooks of the architect and other records show that Sturgis devoted a good deal of time and effort to the design of the Federal Reserve Building, which was one of his most important commissions. In addition to evoking an image of security and stability suitable to this new Federal institution, Sturgis had to accommodate a then unique mix of functions and uses within, including the safe delivery and storage of securities and cash, customer service counters, administrative offices, executive offices, and a library and member's room.

The appearance of security was achieved by Sturgis' use of a heavy rusticated granite block ground floor with narrow, vertical windows and a small low entrance. The four-over-four bronze window sash have the appearance of window bars, further accentuating the image. The interior of the building is functionally organized around a piano nobile and interior light well. Large ceremonial, customer service, and executive office spaces are located on the first floor, with administrative offices above and a fifth floor dining hall.

The 1922 portion represents the culmination of a long tradition in Boston of commercial architecture derived from classical sources. Boston's financial district is largely characterized by elevator office buildings dating from 1895 to 1925 in various modes of the Neo-Classical, Beaux Arts and Renaissance Revival styles. The 1922 Federal Reserve Bank is the most notable and literal interpretation in the Downtown of the Renaissance Revival style which was inspired by High Renaissance Italian palazzos. Although it is the last building designed in this style in Boston, it is the most pronounced example of this style and seemingly is an appropriate approach in keeping with this banking institution.

The 1953 addition to the Sturgis building was designed to harmonize with it, both in external appearance and internal function. The

commission was originally given to Paul Phillipe Cret, F.A.I.A. (1876-1945), an internationally famous French-born architect who had studied at the Ecole des Beaux Arts and subsequently set up practice in Philadelphia. Most noted for his large public and institutional buildings, war memorials, and monuments, Cret had already designed Federal Reserve Bank buildings in Philadelphia and Washington, D.C. Monumentality, stripped classicism, and carefully calculated proportions are Cret hallmarks and are shared by all three of his Federal Reserve Bank designs as well as by several other of his significant Washington commissions. Cret has been cited as one of five architects who "stamped the character of modern Washington".\* The 1953 addition remains as Downtown Boston's only, and therefore significant, example of an architectural expression that is known variously as Academic Classicism, 20th c. Federalism, or Governmental Modern and is found chiefly in Washington, D.C. Cret transmitted this architectural expression to Boston in his Federal Reserve design which remains essentially intact, despite changes made after Cret's death, and is a vital cultural statement in Boston.

Surviving drawings show Cret's original concept of the Boston addition (his only Boston work) to be essentially a continuation of the Sturgis facade, with matching fenestration, around a rounded, domed corner with a monumental entrance. Following Cret's death during the initial design phase, his successor firm, Harbison, Hough, Livingston and Larson, continued work on the building in association with the Boston firm of Kilham, Hopkins, Greeley and Brodie. The senior architect of the firm was Walter H. Kilham, F.A.I.A. (1868-1949), who trained at the Massachusetts Institute of Technology and in Paris, beginning practice in Boston with James C. Hopkins, F.A.I.A. (1873-1938) in 1900. Most noted for schools and public buildings, Kilham wrote Boston After Bulfinch, a study of 19th century Boston architecture, in 1946, and designed Dedham High School, Waltham City Hall, Dover Town Hall, the Massachusetts Institute of Pharmacy, and the Wentworth Institute Auditorium.

The revised design for the Federal Reserve Bank addition followed the overall form and facade divisions of Cret's Academic Classical design but modified the fenestration, facade details, and overall texture of the building so that it made a stronger individual architectural statement without losing its connection to the Sturgis building. The tripartite facade division, recessed top floor, and monumental rounded corner entrance remain from the Cret design; however facade and window detail has been minimized and a more sheer, imposing effect achieved. Architectural ornament is limited to the cast bronze door medallions and relief-carved eagle, all executed by the noted American sculptor Donald DeLue, and the colonnade capitals.

---

\* Gutheim, F. and Washburn, W.E., The Federal City: Plans and Realities, published in cooperation with the National Capital Planning Commission, Commission of Fine Arts by the Smithsonian Institution Press, Washington, D.C., 1976, p. 39.

This grand-scaled rounded facade has a strong, impressive presence on the street, presenting an image which is evocative of prosperity, stability, and civic strength. Its prominent location on the corner of Post Office Square increases its visibility and importance in its urban setting, and provides the rationale for the attention lavished on its rounded corner.

The 1953 additions stylistically is associated with the decade of the 1930's despite its 1953 completion date. Stylistically it is a continuation of the federal Governmental Modern style. Had it been constructed in the early 1940's as originally planned, it would have been one of only two Downtown structures built in that decade. As it is, the addition is one of only eight Downtown structures built in the 1950's for purposes other than parking. Building activity in the 50's in the Downtown, although on the rise in contrast to the quiet post-war years, was largely due to public or institutional investment. This impetus and the concerted economic revitalization efforts of urban renewal in the 1960's altered the climate in the Downtown as a desirable development arena.

Aside from two office blocks begun in the late 50's that are precursors of the 1960's office towers and two commercial structures of highly-derivative neo-colonial revival style, the Federal Reserve addition stands as an exceptional expression of an important 20th c. style (only now beginning to be appraised) and exemplified the dignified architectural approach of the major national banking institution.

### 3.4 Relationship to the Criteria for Landmark Designation

The Federal Reserve Complex clearly meets the criteria for Landmark designation as established by Section 4 of Chapter 772 of the Acts of 1975 in that it is a complex which is identified prominently with and best represents an important aspect of the economic history of the city, the commonwealth, and the New England region, which embodies distinctive characteristics of architectural styles inherently valuable for study and which is a notable work of architects whose work influenced the development of the city and the nation.

#### 4.0 ECONOMIC STATUS

##### 4.1 Current Ownership and Status

The buildings are currently owned by the Federal Reserve Bank of Boston, which has recently vacated them in its move to new quarters, and has contracted with a private architectural firm to document existing building conditions and potentials. A number of developers have expressed interest in the property.

##### 4.2 Assessed Value

Parcel number 4157, which includes the two main bank buildings, is 54,326 square feet in extent, and is assessed at \$5,367,400.00 of which \$1,630,000.00 is for the land and the remaining \$3,737,400.00 for the buildings. Parcel number 4160, fronting Milk Street and containing a one-story building, is assessed at \$1,000,000, of which \$700,000.00 is for the land and \$300,000.00 for the building. Annual taxes for the approximately 78,000 foot parcel, at the current rate of \$252.90 per \$1,000 of assessed value, are \$1,610,315.46.

##### 4.3 Development Factors

- a. Condition - The main buildings, which are constructed of steel frame with stone veneer, are sound both structurally and mechanically.
- b. Floor Area - The gross floor area of the combined main buildings is about 380,000 square feet, including sub-basement, mezzanine, and penthouse levels. About 270,000 square feet of the total is for the 1922 Sturgis building, and the remaining 95,000 for the 1953 addition. The one-story rear building provides an additional 22,000 square feet.
- c. Taxes - Although the property was considered as a site for a planned General Services Administration office tower, Boston Mayor Kevin H. White has declared the city's intention to see the site developed for a tax-producing use.
- d. Market Factors - The complex is located in the midst of an area with a strong demand for prime office space. Its proximity to the Washington Street retail district, the Broad Street area, and Faneuil Hall Market Place also make it suitable for mixed use development.

## 5.0 PLANNING CONTEXT

### 5.1 Relationship to Current Zoning

The Federal Reserve Bank Complex is within a B-10 zone, permitting all standard commercial uses up to a maximum physical density of ten times the total site area. The present structures are at approximately half of that limit.

### 5.2 Current Planning Issues

Current planning philosophy for the Downtown Financial District emphasizes selective development - either through conversion of existing structures or new development which is compatible with existing uses and structures. Specific planning objectives and proposed and planned new developments for the area are summarized below.

24-hour use development, mixing residential, cultural, and entertainment activities with existing commercial uses is an objective for the area both to contribute to its vitality and to relieve pressure on the housing market in areas such as the North End and Chinatown.

The feasibility of creating new mixed-use space in under-utilized commercial buildings is currently being explored by the BRA in its New Neighborhoods Downtown study. Although there have been a number of proposals for residential conversions in the immediate area, no concrete plans now exist.

New office construction has been encouraged on appropriate sites, using incentive zoning and design review to insure compatibility of scale and design with existing buildings. The limited availability of sites as well as a recent surplus of downtown office space have generally restricted development options to several sites such as the Federal Reserve Bank Buildings, which offer potential for conversion or new construction.

Numerous precedents exist for the conversion of notable downtown buildings to revenue - producing uses by the private market. Recent examples include the Old City Hall and One Winthrop Square, which have been converted to Class A office use. Downtown buildings currently receiving such attention are 15 State Street, a turn-of-the-century office building being adapted for use as an office and visitor center by the National Park Service, and the old Shawmut Bank Building which has been renovated into Class A office space.

Coordinated public improvements and private investment are being undertaken to support and reinforce the Downtown Shopping District. These improvements are designed to increase the volume of pedestrian and retail activity, and to minimize the impact of vehicular traffic in the area, as steps toward re-establishing its former importance as a regional retail center.

The Transit and Traffic Improvement Program co-sponsored by the BRA, MBTA, and City of Boston is designed to improve pedestrian and vehicular circulation systems in the area, through a network of street re-alignments and resurfacing, sidewalk widening and re-paving, new lighting and street furniture, landscaped pedestrian plazas, and MBTA station improvements. The auto-restricted zone and Downtown Freedom Mall on Winter Street are also part of this program. Proposed pedestrian improvements most directly affecting the Federal Reserve Buildings are sidewalk repaving and widening along Franklin and Milk Streets, and a new pedestrian plaza in Post Office Square.

In addition, the proposed mixed-use Lafayette Place development and the soon-to-be completed conversion of the former Gilchrist's store into a vertical shopping mall will provide new retail space, and will strengthen the area's retail market.

Thus major planning issues for the Federal Reserve Bank buildings relate to appropriate uses for the buildings in the context of recent and imminent changes in the market and in land use patterns. Recent public and private investment aimed at revitalization of the retail district and improving pedestrian circulation, and incipient private investment into housing conversion and mixed-use development in the Broad Street/Waterfront area, have acted to favor a wider range and diversity of uses on available downtown development sites.

## 6.0 ALTERNATIVE APPROACHES

### 6.1 Alternatives

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

The only alternative protection device would be inclusion on the National Register of Historic Places, which would, if successfully pursued, afford a limited degree of protection. The main buildings have already received a preliminary determination of eligibility for National Register Status by the State Historic Preservation Office. The Commission retains the option of only designating the original portion of the complex or only the later addition. The Commission also retains the option of not designating the complex as a Landmark.

### 6.2 Impact of Alternatives

Inclusion on the National Register of Historic Places, though it does not prevent a private owner from demolishing a building with private funds does provide tax incentives for re-use. The Tax Reform Act of 1976 prohibits both the deduction of demolition costs from Federal Income Taxes, and the use of accelerated depreciation for a new structure built on the site of a former National Register property. However, it allows for both accelerated depreciation and amortization of rehabilitation costs, provided that the rehabilitation has been certified as being appropriate to the building.

Furthermore, a Section 106 Review is required for any Federally-sponsored undertaking and must assess the effects of such an undertaking on National Register property. This review process allows Advisory Council on Historic Preservation to comment on the undertaking and its effects.

## 7.0 RECOMMENDATIONS

It is recommended that the Federal Reserve Bank Complex be designated a Landmark under Chapter 772 of the Acts of 1975, and that the property be formally nominated to the National Register of Historic Places. It is further recommended that the following interior spaces be designated separately as an interior Landmark.

### 1922 Sturgis Building

Main Entrance Hall, from main door to steps

Member's Court, including steps from Entrance Hall and Wyeth murals

Main Banking Lobby, including steps from Member's Court

Executive Offices (2) on south side of Member's Court

### 1953 Addition

Main Entrance Lobby (inner and outer)

Grand Staircase, between ground and first floors

Executive Office Suites (2), on first floor adjacent to corner rotunda on either side

Board Room, fifth floor

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



## 8.0 BIBLIOGRAPHY

Boston Society of Architects; The First Hundred Years, 1867-1967  
ed. by Marvin Goody and Robert P. Walsh, Boston, 1967

Brickbuilder, vol. 24 p. 25, 1915

Carlow, C & Matrrullo, M., "A New Federal Office Building in Boston-A Close Examination," Boston Redevelopment Authority, Research Department, June 1978.

Cox, W. J., Jacobsen, H.N., Lethbridge, F.D., and Rosenthal, D.R., A Guide to the Architecture of Washington, D.C., Washington Metropolitan Chapter, A.I.A., New York: McGraw-Hill Book Co., 2nd Ed., 1974.

Donald DeLue, American Sculptors Series, ed. by James F. Morris, University of Georgia, 1955

"Federal Reserve Bank of Boston" (pamphlet) Boston, 1926

Grossman, Elizabeth. Conversation regarding P.P. Cret, subject of PhD dissertation research. July 14, 1978.

Gutheim, F. & Washburn, W.E. The Federal City: Plans and Realities, Published in cooperation with the National Capital Planning Commission, Commission of Fine Arts by the Smithsonian Institution Press, Washington, D.C. 1976.

Herndon, Richard, Boston of Today 1892, p. 128

Lang, Roger P. and Woodward, Elise, "Supplementary Report, Federal Reserve Bank, Boston, Massachusetts," Perry Dean, Stahl, Rogers, Inc. Architects, 1978

Prochrow, Herbert V. The Federal Reserve System, New York, 1960

Sturgis, R. Clipston, "Sketchbooks, Notebooks, and Daybooks of R. Clipston Sturgis, 1888-1950," Boston Athenaeum

"The Office of R. Clipston Sturgis, Architect" (pamphlet) Boston, 1927

Withey, Henry, and Elsie Rathburn Withey, Biographical Dictionary of American Architects (Deceased), Los Angeles, 1956

3/8/78

*Federal Reserve Bank Compl  
A 26*

## 9.0 BOSTON LANDMARKS COMMISSION - STANDARDS AND CRITERIA

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

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

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

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

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

Introductory Statement on Standards and Criteria  
page two

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

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

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

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

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

## BOSTON LANDMARKS COMMISSION

### 9.2 General Standards and Criteria

#### A. APPROACH

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

General Standards and Criteria  
Page two

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

B. EXTERIOR WALLS

I. MASONRY

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

## II NON-MASONRY

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

### C. ROOFS

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

### D. WINDOWS AND DOORS

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

E. PORCHES, STEPS AND EXTERIOR ARCHITECTURAL ELEMENTS

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

F. SIGNS, MARQUEES AND AWNINGS

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

## G PENTHOUSES

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

## H LANDSCAPE FEATURES

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



General Standards and Criteria  
page six

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

I EXTERIOR LIGHTING

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

General Standards and Criteria  
page seven

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

J. REMOVAL OF LATER ADDITIONS AND ALTERATIONS

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

## 10.0 SPECIFIC STANDARDS AND CRITERIA

Federal Reserve Bank Building, 30 Pearl Street, Boston, MA

### A. General

1. The intent is to preserve the overall character of the exterior of the 1922 building and its richness of detail.
2. The street-fronting elevations along Pearl, Franklin and Oliver Streets, and the side walls off Pearl and Oliver Streets (as shown on Figure 2) shall be subject to these guidelines. The so-called link may be removed.
3. The elevations have been zoned for clarity, as shown in Figure 1. There are 4 horizontal zones which apply to all facades and three vertical zones which vary for each facade. The horizontal zones are:

Zone 1 -- Basement: the exterior of the street floor, including the fore-court along Pearl Street.

Zone 2 -- Main Facade: the exterior of the main floor and the three floors above.

Zone 3 -- Cornice and Balustrade

Zone 4 -- Penthouses

The vertical zones extend the full height of the building. They are:

Zone A -- the general facade

Zone B -- the entrance pavilion on Pearl Street

Zone C -- the corner masses

4. The design of the side wall elevations of the 1922 building which extend or abut these elevations will be reviewed by the Commission. There is no intent to overly restrict these designs and the expectation is that the new designs will be contemporary and compatible with the existing building.

### B. Masonry

1. Masonry will not be painted.
2. Cleaning of the masonry will be done in a manner which is not destructive to the stone.

3. No existing openings will be permanently closed or reduced in size, excepting the service bays on Oliver Street which may be rebuilt to continue the appearance of the original basement design, if desired.
4. New openings will be allowed in accordance with the following restrictions:

Zone 1 -- Basement: Additional or enlarged openings are allowed, if they meet the following criteria:

- a. height -- not to exceed height of existing slit windows. Door openings may start at grade.
- b. width -- not to exceed distance between outmost pilaster base element of the facade immediately above.
- c. location -- centered on windows above.
- d. number -- unspecified so long as arrangement on facade is formal and balanced (not necessarily symmetrical).
- e. detail -- clean, contemporary framing and detail set back sufficiently to be visually distinct from existing elements.
- f. limits -- no new openings will be allowed in Zones B and C.

Zone 2 -- Main Facade: No additional openings will be allowed in this zone.

Zone 3 -- Cornice and Balustrade: No openings will be allowed in the cornice. The balusters may be removed if the construction of penthouses eliminates the silhouette effect against the sky. Limited alteration to the balustrade will be allowed, including the raising of the coping by a maximum of 15", providing its essential character is preserved.

Zone 4 -- Not applicable.

C. Windows and Doors

1. The existing entrance doors on Pearl Street will be retained in situ.
2. The existing window sash should be retained in all unaltered openings. If replacement is required, the new sash should repeat the proportion and arrangement of panes in the existing sash.
3. The design of trim and sash of new openings should be contemporary.

4. The color of existing and added windows or doors should be the same as or similar to the existing window sash, after its proper cleaning.

D. Additions

1. New additions to the building will be allowed as follows:

Zone 1 -- Protective awnings, canopies and approved signs will be allowed provided that:

- a. The attachments cause minimal damage to the facade.
- b. The location relates directly to the formal and balanced arrangement of the facades.

Zone 2 -- Additions not allowed except for window awnings.

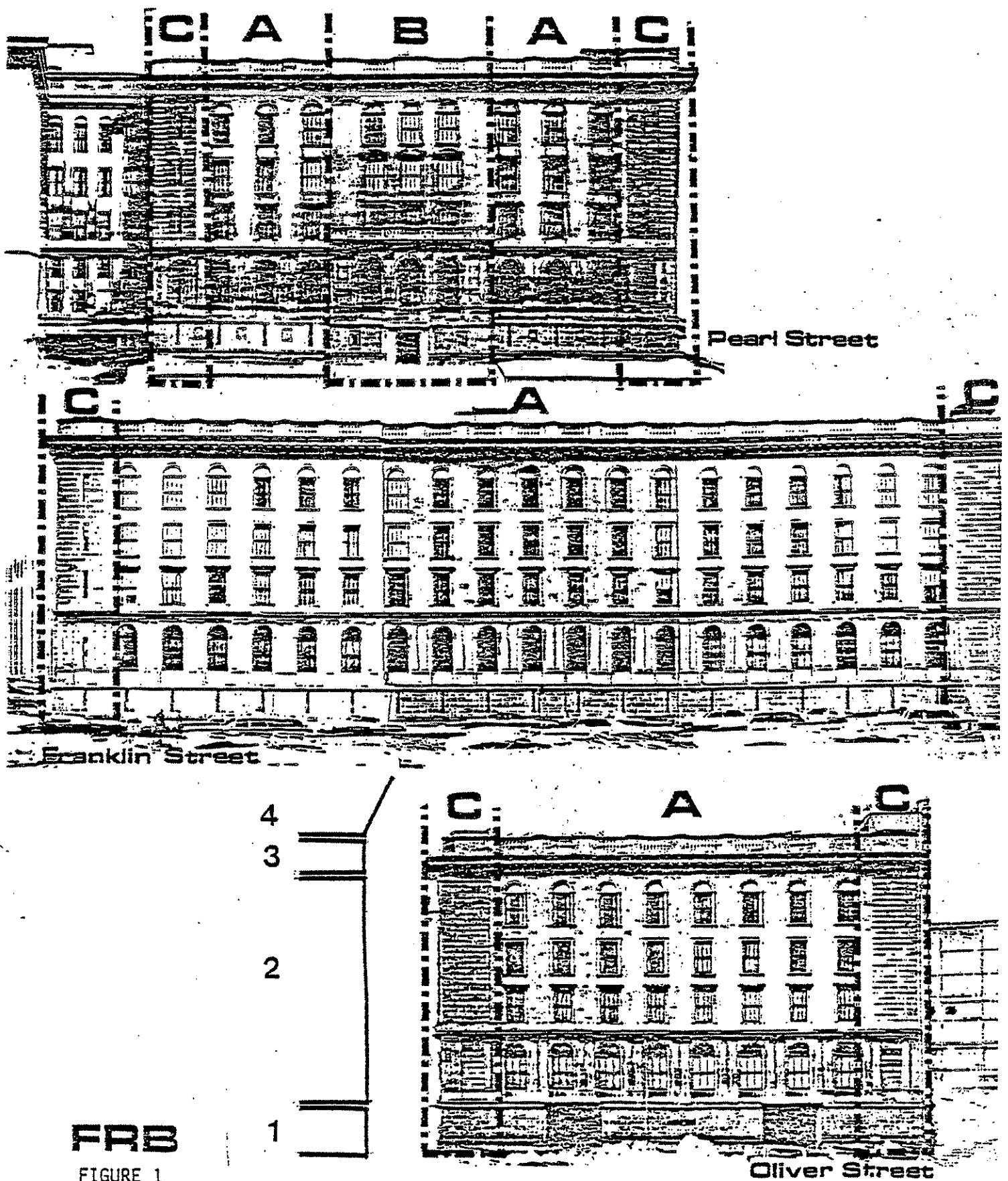
Zone 3 -- No additions allowed to cornice. Minimal construction will be allowed atop balustrade for roof or fenestration of penthouse addition. Fenestration will be recessed at back of balustrade.

Zone 4 -- Penthouse construction is allowed above the balustrade providing that:

- a. All construction is behind a line inclined at 60° to the horizontal measured from the outermost top edge of the balustrade.
- b. The addition extends the full width of the facade above which it is built.
- c. The formal, balanced appearance of the facade be repeated.
- d. The addition reflects vertical Zones B and C, if possible.

2. All additions to the building should be contemporary and not attempts to redesign the original building with historically defensible elements.

10/10/78



**FRB**

FIGURE 1

Revised 10/10/78

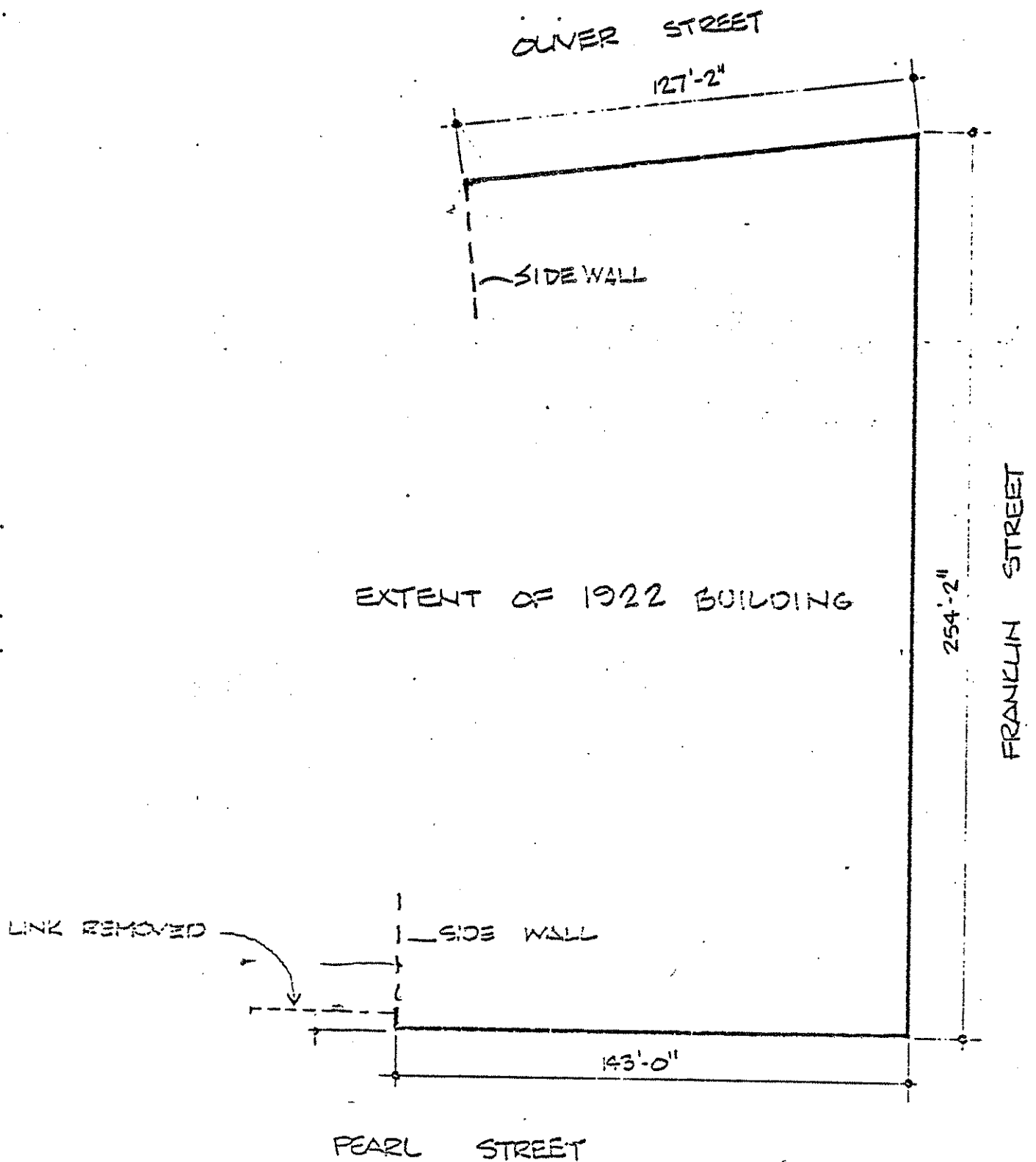


EXHIBIT 2