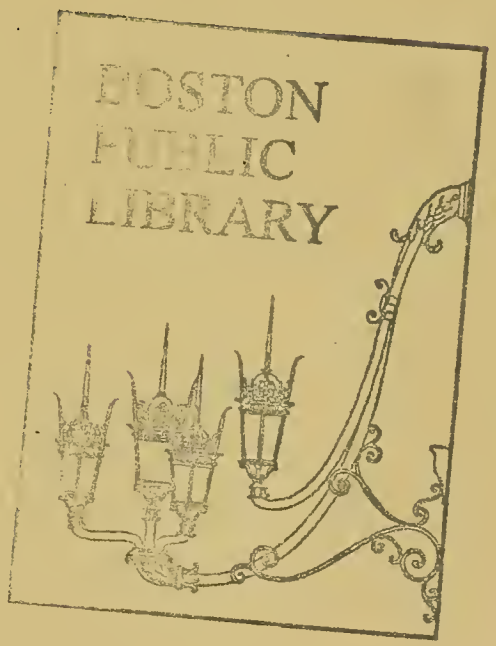
Proctor Building



Boston Landmarks Commission

Report of the Boston Landmarks Commission

on the Potential Designation of

THE PROCTOR BUILDING

as a

Landmark under Chapter 772 of the Acts of 1975, as Amended

July 1, 1983

Approved: Marcia Myers 7/4/83
(Executive Director) (Date)

Approved: Pauline Chase Harrell 7/11
(Chairman) (Date)

BLC10/062883

CONTENTS

1.0 LOCATION OF THE PROPERTY

1.1 Address and Assessor's Parcel Number:

The address of the Proctor Building is 100-106 Bedford Street, at the corner of 32-34 Kingston Street. The building is in Ward 3, Precinct 8. The assessor's parcel number is 4580.

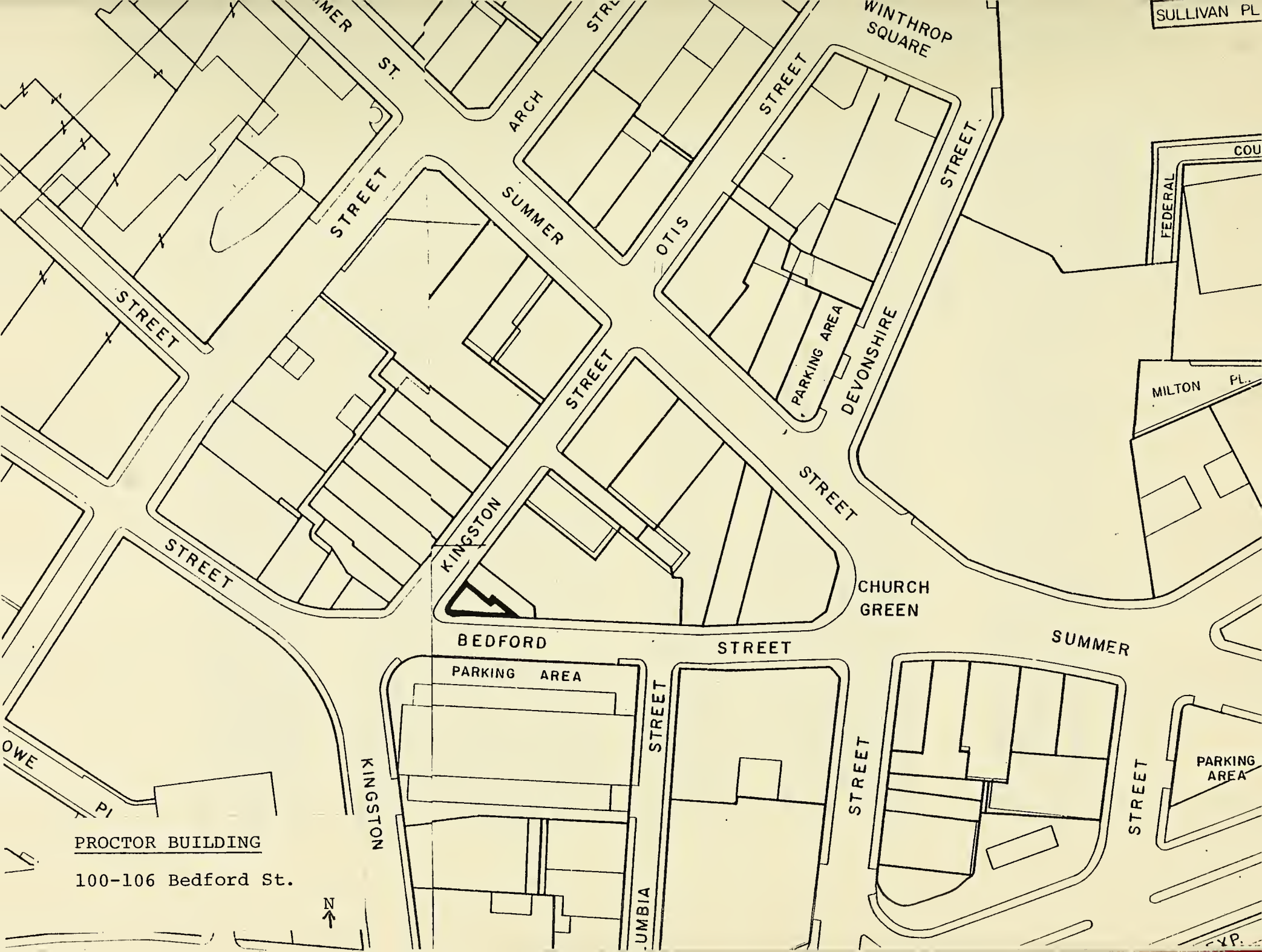
1.2 Area in Which the Property is Located:

The Proctor Building is located at the corner of Bedford and Kingston Streets in the "Church Green" block, which lies between the city's retail shopping area and the wholesale warehouses of the Leather District and Chinatown.

The majority of buildings in the immediate area are four- to six-story masonry commercial buildings constructed just after the Great Fire of 1872. These are currently occupied by a variety of small retail stores, service businesses and lunch restaurants on the lower floors with office or residential use above. Two of the largest post-fire buildings in the area, the Church Green and Bedford Buildings, have been readapted for quality office space. Adjacent to the Proctor Building on the east is a small one-story structure presently used as a restaurant. The center of the Church Green block, the site of the former New England Shoe and Leather Building, is now a large surface parking lot. Across Bedford Street is a mid-1950's parking garage, and diagonally opposite the Proctor Building is a block which is vacant except for the Boston Edison Power Station.

1.3 Map Showing Location:

Attached.



PROCTOR BUILDING

100-106 Bedford St.

2.0 DESCRIPTION

2.1 Type and Use:

The Proctor Building is a three-story turn-of-the-century commercial building which originally housed the offices of a shoe machinery company. For much of the building's history, the lower floor was occupied by a tobacco shop and a luncheonette and the upper floors by office or manufacturing uses. The lower floor is presently a tobacco shop and the upper floors used as office space.

2.2 Physical Description:

The Proctor Building is a small-scale, flat-roofed three-story commercial building dating from 1897, faced with yellow terra cotta molded in high relief sculptural forms inspired by Spanish Renaissance architecture. The overall design is unusually bold and elaborate for a commercial structure and is intact and in excellent condition above the first story. The building covers the entire 998 square foot parcel, a roughly triangular-shaped lot which measures 62 feet along Bedford Street, 29 feet along Kingston and 55 feet along the northeast party wall.

The first floor originally featured large shop windows separated by piers covered with terra cotta and topped by molded Doric capitals, paneled blocks and brackets. The piers have been covered by modern brick sheathing and most of the windows have been encased. The terra cotta first floor entablature remains intact, as does the ornate detailing along the upper two stories.

The upper floors have six bays on Bedford Street, two on Kingston Street, and three which curve around the corner. The fenestration at the second floor level is decorated in several ways. On the Bedford Street facade, the east window is flanked by Ionic pilasters with foliated relief in the shafts and capped by a triangular pediment. The next four windows are grouped between engaged colonettes of the composite order and capped by scalloped fanned arches. The sixth window repeats the triangular pediment design, and the group of three windows continuing around the corner repeat the colonette and scallop design. On the Kingston Street facade, the second floor windows have elaborate surrounds with ornate entablatures across the flat window heads. Except on the Kingston facade, the frieze of the entablature above the second floor is decorated with the heads of winged putti over the center of each window and shells above the colonettes.

The organization of detail at the third floor matches the pattern established below. The first window along the east side of the Bedford Street wall is shorter than the rest but is framed by decorated pilasters and entablatures. The next four windows have molded architraves with a floral motif and cornice supporting a cartouche. Finials with an acanthus motif protrude above the sill course in line with the colonettes below.

The building is capped by a large ornate entablature. The frieze is decorated with mythical birds and urns. The cornice has metopes, egg-and-dart molding and dentils, and is surmounted by high copper torch cresting.

2.3 Photographs:

Attached.


PJ's
BARBECUE

3.0 SIGNIFICANCE

3.1 Historical Associations:

The early history of the Proctor Building is associated with the shoe and leather industry, one of the dominant trades in Boston and Massachusetts beginning in the mid-nineteenth century.

The building was named for Thomas E. Proctor, a leather manufacturer and dealer, and was constructed by the trustees of his estate a few years after his death in 1894. At the time of his death, Proctor was the President of the United States Leather Company, and over the years he had also served as President and Vice-President of the New England Shoe and Leather Manufacturers' and Dealers' Association. According to his obituary, Proctor was "one of those naturally modest and retiring yet influential citizens who, by sheer force of their value to the community... exert a powerfully determining effect upon all important problems of the day."[1]

The Trustees of Proctor's estate purchased the small parcel of land at the corner of Bedford and Kingston from the New England Shoe and Leather Association in late March of 1896.[2] In December of that year, just prior to beginning construction, the trustees leased the building to the Goodyear Shoe Machinery Company for use as its Boston headquarters.[3] Goodyear, one of the nation's largest manufacturers and distributors of machinery for shoe making, owned the 1871 and 1875 patents for the famous Goodyear Welting Machine, which had initiated what one historian of the shoe trade called "the third great period of development in shoe machinery."[4]

The Goodyear Shoe Machinery Company leased the Proctor Building for ten years at an annual fee of $5,000. At the time, the location was ideal for the Boston office of such a company, since the Proctor Building stood almost adjacent to the headquarters of the New England Shoe and Leather Manufacturers' and Dealers' Association at 116-126 Bedford Street (since demolished). Goodyear occupied the new offices for only three years, from 1897 to 1899. In 1899 the company merged with two other major shoe machinery firms to form the United Shoe Machinery Corporation, which had its offices in the Albany Building in the fast-developing "Leather District" just south of Church Green.

Throughout most of its later history, the building housed two small shops on the ground floor and office or manufacturing uses above. A number of cigar stores have been located at #100 including a United Cigar Store (1903), William Ginsberg (1916-1922), the Triangle Cigar Company (1923-1930's), Samuel Robinson (1940's) and William Ginsberg (1950's and 60's). City directories list small lunch shops at #104 Bedford in the 1930's, 1940's and 1960's. The upper floors were occupied over the years by a hat bleachery, cap manufacturing company, neckwear company and an art service.

3.2 Architectural Significance

The Proctor Building is significant as the most elegant and extensive example of the use of architectural terra cotta on a small commercial building in downtown Boston. The building's small scale, high relief sculptural ornamentation, fine craftsmanship and rare use of the Spanish Renaissance style make it unique among Boston commercial buildings. It is also important as an excellent example of the work of a major late 19th century Boston architectural firm, Winslow and Wetherell.

Terra cotta, a clay kiln-fired product, was introduced in the United States after the Civil War and was first used on a large scale in the old Boston Museum of Fine Arts in Copley Square (1870-71) by Sturgis and Brigham.[5] The late 19th century popularity of the new material can be attributed both to its practical value as a fireproof and durable cladding and to the aesthetic opportunities made possible by the reproduction of sculptural elements at a fraction of the cost of carved stone.

The Proctor Building is among the city's most elaborate examples of the use of terra cotta and represents an example of the way building materials and technology can influence architectural form. For the Proctor Building, the architects chose to use the Spanish Renaissance style, which was characterized by the lavish use of classical details. The resulting heavily articulated wall surface is particularly appropriate for the small irregularly-shaped building, which had to compete for attention with its larger neighbors. The elaborate ornament would probably have been too expensive to execute in stone but was made possible because the technology of molding and assembling terra cotta panels had been perfected over the previous 20 years. The building also represents a culmination in the development of terra cotta technology, a craft which would soon become obsolete as cast stone became the preferred material for architectural ornament in the 1910's and 20's.

The inspiration for the use of the Spanish Renaissance style was a book of measured drawings by Andrew N. Prentice published in London in 1893 and entitled Renaissance Architecture and Ornament in Spain, A Series of Examples Selected from the Purest Works Executed Between the Years 1500 and 1560. The architects drew particularly heavily from plate 48, which depicts the Monastery of Poblet, and they also incorporated details from plates 23 and 32, showing the Alcazar at Toledo and the University of Alcola de Henares. A brief report published in the Brickbuilder of 1905 comments on the design source as follows: "After an inspection of the small building in Bedford Street in early Spanish Renaissance... one feels that Prentiss's (sic) Spanish trip was not in vain, for its facades... certainly show a high appreciation of his labors."[6]

The firm of Winslow and Wetherell was among the largest in Boston in the late 19th century and was particularly known for its large-scale downtown commercial buildings. Senior partner Walter T. Winslow (1843-1909) entered the office of the prominent architect Nathaniel J Bradlee as a student. After the Civil War, Winslow completed his studies at the Ecole des Beaux Arts in Paris and later became a junior partner in Bradlee's office. George H. Wetherell (1854-1930) studied architecture at

M.I.T. and the Ecole des Beaux Arts in Paris and became a principal in the firm of Bradlee and Winslow in the early 1880's. Upon Bradlee's death in 1888, Winslow and Wetherell formed a partnership and succeeded to Bradlee's large practice. Among the firm's most notable works of the next decade were the Jewelers Building (371-379 Washington Street), Auchmuty Building (104-122 Kingston Street), former Shreve, Crump and Low (147 Tremont Street), Walker Building (114-116 Boylston Street), Hotel Touraine (62 Boylston Street), and Steinert Building (162 Boylston Street).

3.3 Relationship to the Criteria for Landmark Designation

The Proctor Building clearly meets the criteria for Landmark designation as established by Section 4 of Chapter 772 of the Acts of 1975, amended in that it embodies distinctive elements of craftsmanship which make it inherently valuable in the study of terra cotta as a building material and method of construction, significant in the development of the City and the region; and as a notable work by architects whose work influenced the development of the City and the Commonwealth.

4.0 ECONOMIC STATUS

4.1 Current Assessed Value and Property Tax

Assessed Value:

Total	$229,500

Annual Taxes: $ 5,033.62

4.2 Current Ownership and Status

According to Assessor's records, the building is owned by Suellen Falvey, Trust, 3 Lantern Lane, Wakefield, MA 01880.

The building is occupied by a tobacco store on the first floor and is used as office space on the upper floors.

5.0 PLANNING CONTEXT

5.1 Background

From the Colonial period through the mid-19th century, the area around Church Green was a pleasant and uncrowded residential neighborhood. Lower Summer Street was lined with stately Georgian and Federal mansions, and Bulfinch's 1814 octagon-shaped New South Meeting House stood at the intersection of Summer and Bedford Streets. The character of the area began to change by the 1850's because of the commercial value of the land and the opening up of newly fashionable residential areas in the Back Bay. Symbolic of the change was the auctioning off of the New South Church in 1868 and its subsequent replacement with a granite commercial building.

On November 9, 1872, a fire began at the corner of Summer and Kingston Streets in the Church Green block and quickly spread north and west, eventually destroying some 65 acres including the buildings in the immediate Church Green vicinity. Boston recovered rapidly and within a few years the burnt district was rebuilt with substantial four- to six-story masonry commercial buildings in a variety of Victorian styles and a variety of materials including brick, granite, marble, sandstone and cast iron. Some two-thirds of the buildings remaining today in the Church Green area date from the years just after the fire, including the Church Green and Bedford Buildings and the row along Kingston Street just opposite the Proctor Building.

Another consequence of the fire was the dislocation of merchants and resulting repositioning of the city's traditional commercial zones. In the case of one important industry, the shoe and leather trade, the fire precipitated a gradual shift away from the Pearl and High Street area toward Church Green.. The industry was centered here until the turn of the century, when the focus of activity shifted to the Lincoln and South Street area, the present "Leather District."

The Church Green area also borders on another of Boston's 19th century commercial zones--wholesale dry goods and clothing. As the principal trading city for the mills of New England following the Civil War, Boston's dry goods district was the most active in the northeastern United States. During the late 19th century, the dry goods and clothing industry was centered around Otis, Devonshire, Kingston and Summer Streets and Winthrop Square. These blocks were occupied by importers, jobbers, wholesale commission merchants, tailors, thread companies, and so forth.

Because the economic viability of the area was traditionally tied to the shoe and leather and wholesale clothing and dry good industries, their movement to the South Cove and decline in the years since the Depression has resulted in underutilization of space in older buildings, particularly upper floors once occupied by dealers, manufacturers and manufacturers' representatives.

5.2 Current Planning Issues

Because the Church Green block is located between the reawakening downtown retail center and the new office complexes at Dewey Square and South Station, the area is becoming increasingly desirable for commercial development. Two major high rise office towers, 100 Summer Street and 175 Federal Street, have been constructed in the area during the past decade, several large-scale development projects are under construction and a number of 19th century buildings have been rehabilitated.

The major new retail construction planned for the area is Lafayette Place, a Mondev-Sefrius project to include a 1,200-car city-owned underground parking garage, a 500-room hotel and 200,000 square feet retail shopping space. The construction site is bounded by Jordan Marsh, Washington Street, Chauncy Street, and Avenue de LaFayette. The shopping development is expected to have a beneficial economic effect on retail business in the immediate area including Summer, Chauncy and Kingston Streets.

Construction of a major transportation, hotel and office complex are planned at South Station. The MBTA will be constructing an "Intermodal Transportation Center" over the railroad tracks behind the station, designed to accommodate commuter rail, buses and trains. The BRA, which owns the air-rights above the transportation center, plans to develop office space, a 600-room hotel and a high tech manufacturing facility on the site.

Also in the construction stage is a 40-story office building for the Dewey Square parcel adjacent to South Station. The building, which will also include a restaurant, cafe is being developed by Rose Associates with architects Pietro Belluschi, Inc., and Jung/Brannen Associates, Inc.

Preservation activity in the area has also been increasing. Two of the largest and most distinctive post-fire buildings, the Church Green and Bedford Buildings, have been rehabilitated as quality office space. Interest in recycling older buildings could be stimulated by the creation of the "Commercial Palace" National Register District, recommended by consultants working on the Central Business District Survey. The proposed district would encompass 33 buildings within about a one-block radius of the intersection of Summer and Bedford Streets, including the Proctor Building.

City projects in the area include the previously mentioned Lafayette Place parking garage and public improvements recently completed at Downtown Crossing, the intersection of Summer, Winter and Washington Streets, where the bricking of streets and introduction of pedestrian amenities were undertaken with the goal of reestablishing the area's importance as a regional retail center, and construction of Avenue de LaFayette, New Bedford Street and the reconstruction of Chauncy Streets.

The city also plans to widen Essex Street to six lanes between the Expressway Access Road and Chauncy Street.

The block diagonally across from the Proctor Building is presently owned by Boston Edison, which has constructed a power station on part of the site. The power station was designed to accept air-right development.

5.3 Relationship to Current Zoning

The Proctor Building is within a B-10 zone, permitting all standard business uses up to an allowable physical density (measured by the Floor Area Ratio or FAR) of ten times the total site area. In the cast of the Proctor Building, the total site area is 998 square feet and the FAR is 9,988 square feet.

6.0 ALTERNATIVE APPROACHES

6.1 Alternatives

The language of the Commission's enabling statute, which precludes all but Landmark designations in the central city, limits the designation category to that of Landmark. The Commission retains the option of not designating the building as a Landmark.

The only alternative protection device would be inclusion of the building on the National Register of Historic Places. The building, as part of the "Commercial Palace District" is recommended for listing in the National Register and has been determined eligible for such. If accepted, listing on the Register would offer a limited degree of protection, as well as tax incentives for rehabilitation.

6.2 Impact of Alternatives

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

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

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

7.0 RECOMMENDATIONS

The staff of the Boston Landmarks Commission recommend that the Proctor Building be designated a Landmark under Chapter 772 of the Acts of 1975, as amended, and that the properties be nominated to the National Register of Historic Places as part of the "Commercial Palace District."

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

8.0 BOSTON LANDMARKS COMMISSION - STANDARDS AND CRITERIA

8.1 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.

8.0 BOSTON LANDMARKS COMMISSION - STANDARDS AND CRITERIA

8.1 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.

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

8.2 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.

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

1. 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 not withstanding, signs are viewed as the most appropriate vehicle for imaginative and creative expression, especially in structures being reused for purposes different from the original, and it is not the Commission's intent to stifle a creative approach to signage.

G PENTHOUSES

1. The objective of preserving the integrity of the original or later integral roof shape shall provide the basic criteria in judging whether a penthouse can be added to a roof. Height of a building, prominence of roof form, and visibility shall govern whether a penthouse will be approved.

2. Minimizing or eliminating the visual impact of the penthouse is the general objective and the following guidelines shall be followed:

   a) Location shall be selected where the penthouse is not visible from the street or adjacent buildings; setbacks shall be utilized.

   b) Overall height or other dimensions shall be kept to a point where the penthouse is not seen from the street or adjacent buildings.

   c) Exterior treatment shall relate to the materials, color and texture of the building or to other materials integral to the period and character of the building, typically used for appendages.

   d) Openings in a penthouse shall relate to the building in proportion, type and size of opening, wherever visually apparent.

H LANDSCAPE FEATURES

1. The general intent is to preserve the existing or later integral landscape features that enhance the landmark property.

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

3. The existing landforms of the site shall not be altered unless shown to be necessary for maintenance of the landmark or site. Additional lnadforms will only be considered if they will not obscure the exterior of the landmark.

4. Original layout and materials of the walks, steps, and paved areas should be maintained. Consideration will be given to alterations if it can be shown that better site circulation is necessary and that the alterations will improve this without altering the integrity of the landmark.

5. Existing healthy plant materials should be maintained as long as possible. New plant materials should be added on a schedule that will assure a continuity in the original landscape design and its later adaptations.

6. Maintenance of, removal of, and additions to plant materials should consider maintaining existing vistas of the landmark.

I EXTERIOR LIGHTING

1. There are three aspects of lighting related to the exterior of the building:

   a) Lighting fixtures as appurtenances to the building or elements of architectural ornamentation.

   b) Quality of illumination on building exterior.

   c) Interior lighting as seen from the exterior.

2. Wherever integral to the building, original lighting fixtures shall be retained. Supplementary illumination may be added where appropriate to the current use of the building.

3. New lighting shall conform to any of the following approaches as appropriate to the building and to the current or projected use:

   a) Accurate representation of the original period, based on physical or documentary evidence.

   b) Retention or restoration of fixtures which date from an interim installation and which are considered to be appropriate to the building and use.

c) New lighting fixtures which are contemporary in design and which illuminate the exterior of the building in a way which renders it visible at night and compatible with its environment.

4. If a fixture is to be replaced, the new exterior lighting shall be located where intended in the original design. If supplementary lighting is added, the new location shall fulfill the functional intent of the current use without obscuring the building form or architectural detailing.

5. Interior lighting shall only be reviewed when its character has a significant effect on the exterior of the building; that is, when the view of the illuminated fixtures themselves, or the quality and color of the light they produce, is clearly visible through the exterior fenestration.

J. REMOVAL OF LATER ADDITIONS AND ALTERATIONS

1. Each property will be separately studied to determine if later additions and alterations can, or should, be removed. It is not possible to provide one general guideline.

2. Factors that will be considered include:

a) Compatibility with the original property's integrity in scale, materials and character.

b) Historic association with the property.

c) Quality in the design and execution of the addition.

d) Functional usefulness.

9.0 SPECIFIC STANDARDS & CRITERIA

I. General

A. General Intent

1. The intent is to preserve and restore the overall character of the building: its distinctive mass as a definition of the street, the corner and the sidewalk and its richness of detail.

B. Exploration of Use

1. The Commission encourages exploration of uses for the building, including one coordinated with development of the adjacent and vacant parcels, that will contribute to the vitality of the downtown and reinforce the character of the building.

C. Application of Designation

1. The designation applies to the entire building, although the primary emphasis is on the two terra-cotta facades on Kingston and Bedford Streets.

2. The Commission recognizes that extensive and unsympathetic alterations have been made to the ground floor facade and encourages restoration or reconstruction of the original design as documented in photographs.

3. The Commission recognizes that construction of new abutting buildings is probable and desirable and accepts that the criteria for new construction as established in the Commercial Palace District Study are sufficient to ensure a compatible design. Indeed, there is no need to control the design of the new building by requiring a literal alignment of elements with those of this building.

II. Masonry Walls

A. Openings

1. No new openings will be allowed in masonry walls.

2. No existing openings shall be filled in or changed in size: however removal of material to reopen original openings is encouraged.

B. Ornamentation

1. All facade detail and ornamentation, including the metal cresting on the cornice, will be preserved. No work will be allowed that obscures or damages the facade material or detailing.

C. Cleaning Repair and Pointing

1. No abrasive cleaning may occur. Repair and repointing of terracotta surfaces must conform to treatments recommended in "Preservation Brief No. 7, The Preservation of Historic Glazed Architectural Terra-Cotta," Technical Preservation Services Division, U.S. Department of Interior, June, 1979.

D. Paint

1. No masonry surface will be painted or covered.

2. The cresting will not be painted or covered.

E. Chimneys

1. Existing chimney(s) may be removed or integrated into adjacent structures. New chimneys must be located to minimize visibility and impact on the massing and appearance of the building.

III. Windows

A. Sash and Frames

1. Existing window openings shall be retained.

2. Existing sash may be replaced if required and when replaced, shall match original design, including number of lights (1 over 1) and muntin profiles.

3. Window frames shall be of a design similar to the original in section and details. The window frames shall be painted a color similar to and slightly darker than the terra-cotta: the sash may be the same or a darker color.

B. Grills

1. No security grills will be allowed on the outside of any windows.

2. No air movement or other mechanical grills will be allowed in any openings of the two street facades.

IV. Street Fronts

1. The Commission strongly encourages removal of the existing incompatible material. Extreme care must be used to identify and protect all original material from the original streetfronts.

2. Replacement streetfronts must be substantially a reconstruction of the original design as documented in photographs. In general, this consists of terra-cotta and cast iron columns framing large glass areas and doorways.

3. The colors of the streetfront will be reviewed and approved by the Commission: colors appropriate to the period and original design are encouraged.

V. Canopy and Awnings

1. Structured canopys will not be allowed.

2. Retractable or fixed window awnings may be installed on the streetfront provided they match photographic documentation and are installed appropriately.
3. No awnings will be allowed on upper floor windows.

VI. Signs

1. Signage must comply with the Boston Sign Code, as a minimum standard, and shall be designed to evoke, if not duplicate, those signs which are documented in photographs.

2. All designs for signs, including installation details,must be reviewed and approved by the Commission

VII. Penthouses

1. Penthouses, enclosures and mechanical equipment visible from the streets approaching the building are not permitted; existing penthouses and enclosures which do not meet this criteria should be removed.

2. No other new construction will be allowed

VIII. Balconies and Fire Escapes

1. Removal of the existing fire stairs is encouraged. If the stairs and balconies are removed, the facade must be carefully restored.

2. No new balconies will be permitted on the facade.

10.0 BIBLIOGRAPHY

Allen, Frederick J., The Shoe Industry (Boston: Vocatian Bureau of Boston, 1916.)

Boston Building Department Permits.

Boston City Directories

Boston Evening Transcript, December 7 and 8, 1894.

Brickbuilder, volume 14, July, 1905, p. 152 and 154.

Building Conservation Technology, Request for Determination of Eligibility to the National Register of Historic Places, Boston Federal Complex. Report prepared for the General Services Administration (unpublished manuscript). (Washington, D.C., July, 1979).

Floyd, Margaret, "A Terra Cotta Cornerstone for Coply Square", Journal of the Society of Architectural Historians, volume 32, May, 1973, p. 83ff.

Leading Manufacturers and Merchants of the City of Boston. (Boston, 1885)

Prentice, Andrew N., Renaissance Architecture and Ornament in Spain, A Series of Examples Selected from the Purest Works Executed Between the Years 1500 and 1560, (London, 1893). Plates 23, 32, and 48.

Society for the Preservation of New England Antiquities, 1903 photo, (Bedford Street file).

Suffolk County Courthouse, Book 2346, page 547, Book 2413, page 395.

Whitey, H.F. and E.R., Biographical Dictionary of American Architects (deceased), 1970.

10.1 FOOTNOTES

1. Boston Evening Transcript, December 7, 1894.

2. Suffolk County Courthouse, Book 2346, page 547, March 28, 1896.

3. Suffolk County Courthouse, Book 2413, page 395, December 8, 1896.

4. Frederick J. Allen, The Shoe Industry (Boston: Vocation Bureau of Boston, 1916).

5. Margaret Floyd, "A Terra Cotta Cornerstone for Copley Square," Journal of the Society of Architectural Historians, vol. 32, May, 1973, p. 83ff.

6. Brickbuilder, vol. 14, July, 1905, p. 152 and 154.