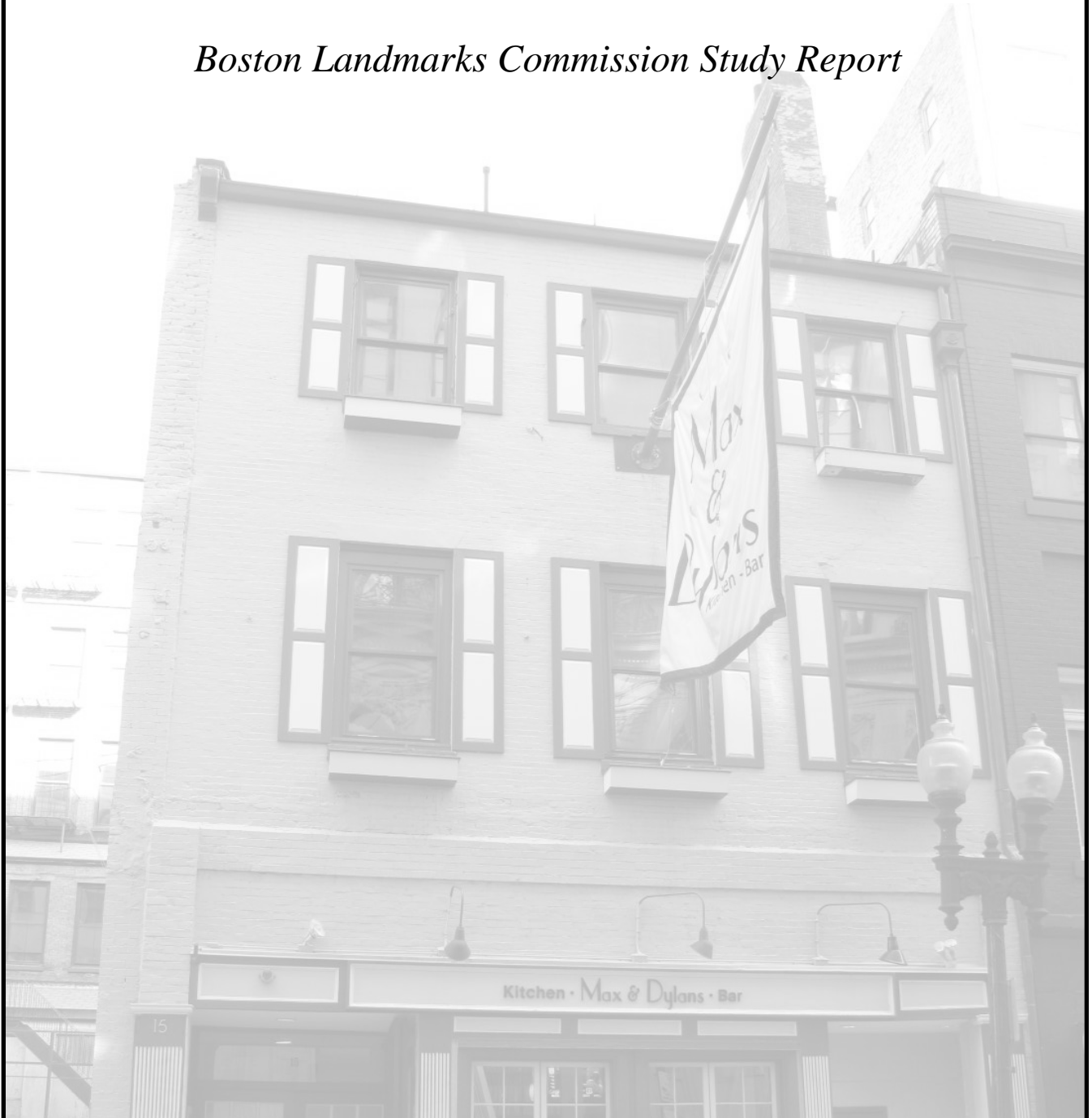


13-15 WEST STREET

ELIZABETH PEABODY BOOKSTORE AND CIRCULATING LIBRARY

Boston Landmarks Commission Study Report



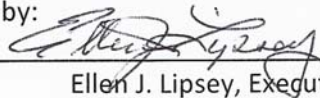
Petition #232.08

Boston Landmarks Commission
Environment Department
City of Boston

Report on the Potential Designation of
13-15 West Street
Elizabeth Peabody Bookstore and Circulating Library

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

Approved by:

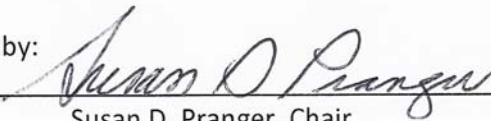


Ellen J. Lipsey, Executive Director

8/23/11

Date

Approved by:



Susan D. Pranger, Chair

8/23/2011

Date

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1.1 Address

13-15 West Street, Boston, MA 02111

1.2 Assessor's Parcel Number

Ward 3, Parcel 0304814000

1.3 Area in which Property is Located

13-15 West Street is located in the Ladder Blocks (bounded by School, Washington, Boylston, and Tremont streets) in Boston's Central Business District. The predominantly commercial area is bounded to the northwest by Boston Common.

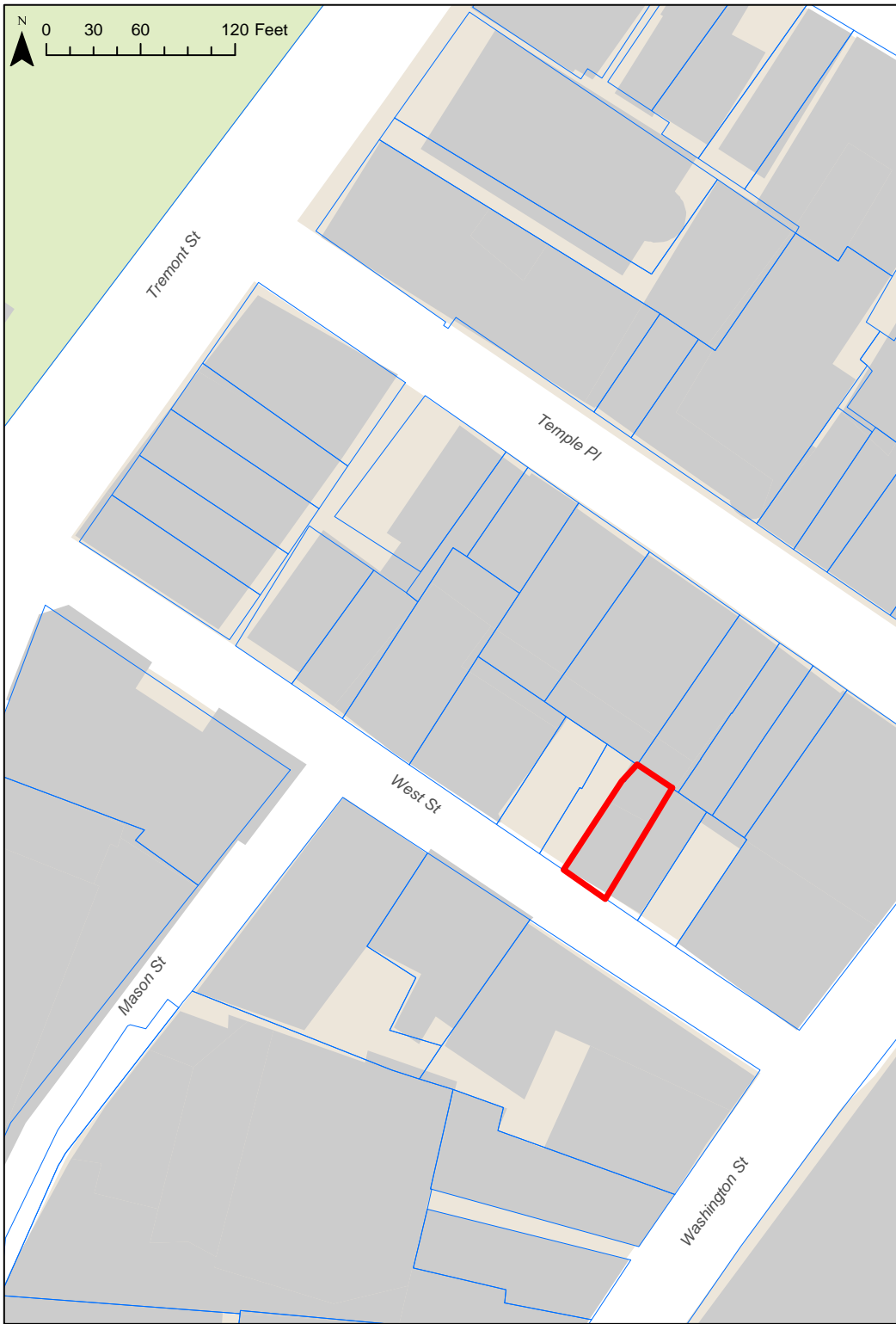
Located on the original Shawmut Peninsula, West Street had been laid out by 1635.¹ The peninsula was then a land mass roughly half its present size that connected to the Roxbury mainland by a narrow neck extending along the line of what is now Washington Street.

For the city's first 250 years, the development of what is now the Central Business District was shaped by the distinctive topography of Boston's harbor and peninsula and by dramatic changes in this topography brought about by large-scale landfill projects. Over the last 130 years, the district has also expanded through vertical development, which has resulted in the replacement of many small-scale structures with larger commercial buildings.

Named for their configuration, the Ladder Blocks comprise Washington and Tremont streets as the verticals and School to Boylston streets as the horizontals. The name was coined in the 1970s when the Boston Redevelopment Authority sought to establish an identity for the area in order to encourage residential redevelopment.

¹ George Lamb, "Plan of Boston showing existing ways and owners on December 25, 1635," Norman B. Leventhal Map Center, Boston Public Library.

1.4 Map Showing Location



2.1 Type and Use

13-15 West Street is a late Federal period rowhouse, the last remaining of a row of four houses that once stood at 9-23 West Street. Predominantly residential at the time of the building's construction, West Street evolved to accommodate commercial uses over the course of the nineteenth century as landmaking projects in Boston's South End and Back Bay neighborhoods created new, more desirable residential neighborhoods. During the period of the Peabody family's occupation, 13-15 West Street served as a residence, apothecary, bookstore and circulating library, and artist's studio. The building currently houses Max & Dylan's, a restaurant and bar.

2.2 Physical Description

13-15 West Street is a three story, three bay brick rowhouse with a side-gabled roof. It abuts a paved surface parking area to the west (parcels 0304815000 and 0304816000), a 1930 commercial building (Brattle Book Shop, 9-11 West Street, parcel 0304813000) to the east, and a c.1902-1908 commercial building to the north (45-47 Temple Place, parcel 0304807000).

The building's brick façade, laid in common bond with narrow mortar joints, is painted light tan. The ground floor wood storefront is painted brown, light tan, and ivory and features two recessed entry bays flanking a central window bay. The westernmost entry bay features double 15-light doors with a glazed transom and folding metal security grate at the vestibule opening. The easternmost entry bay features a single paneled wood door. Fluted pilasters flank each entry bay; brick pilasters extend above the two outermost fluted pilasters. A blue Bostonian Society historical plaque has been installed at the easternmost pilaster.

Two double casement windows, each with 20 lights, form the storefront's central bay. The windows sit above three recessed wood panels and below three narrow, horizontal recessed panels. The entire storefront is surmounted by a paneled sign band with applied letters reading "Kitchen – Max & Dylan's – Bar" at the central recessed panel. Three gooseneck lamps and two spotlights are mounted above the sign band. Above the storefront, a band of raised brick connects the brick pilasters.

The second and third stories each feature three window openings with 1/1 replacement sash. The window openings at the second story have been sized down with trim, installed within the masonry opening, to accommodate smaller window sash. The windows have stone sills, splayed stone lintels, and brown and ivory painted paneled shutters. A large bracket and flagpole, from which hangs a

large banner advertising “Max & Dylan’s Kitchen-Bar,” have been installed below the central window at the third story. Window boxes are located below each remaining window. A metal downspout runs the height of the easternmost edge of the façade.

A metal gutter is located at the roofline, where a cornice would likely once have been. A large, offset chimney is located at the eastern portion of the asphalt shingled roof.

13-15 West Street’s western elevation, an exposed former party wall, is partially painted red at the ground floor, where a single entry door and three commercial advertising poster frames have been installed. Exposed conduit, light fixtures, and infilled window openings are visible at the western elevation’s upper stories.

A two-story brick and concrete block ell (the concrete block is painted red) extends from the rear of the building, abutting the rear ell of 47 Temple Place. A glass solarium structure sits atop the ell.



Figure 1. 13-15 West Street, 2010. (Larson Fisher Associates)



Figure 2. 13-15 West Street, side (west) elevation, 2010. (Larson Fisher Associates)



Figure 3. Elizabeth Palmer Peabody, late 19th century.



Figure 4. Margaret Fuller, 1846.

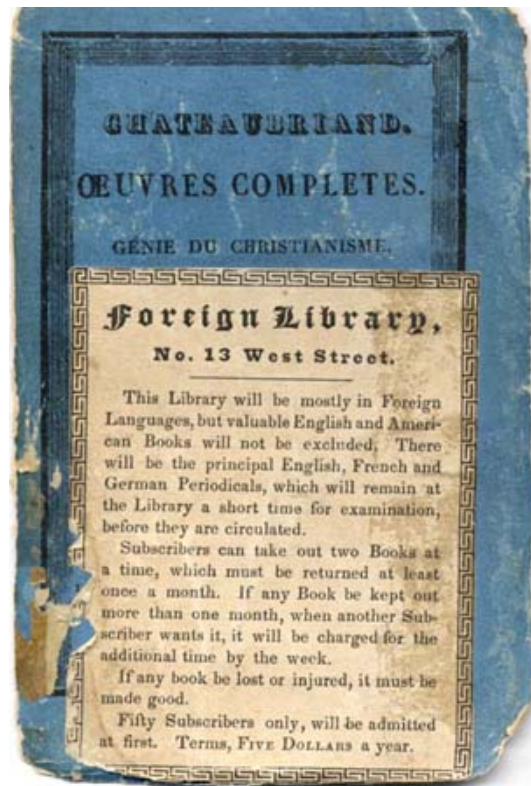


Figure 5. Example of the first version, of two, of Elizabeth Peabody's Foreign Library bookplate. Chateaubriand, *Génie du Christianisme*, volume 4 (Brussels: Adolphe Weissenbruch, 1826-1827, published in six volumes). (Concord Free Public Library)

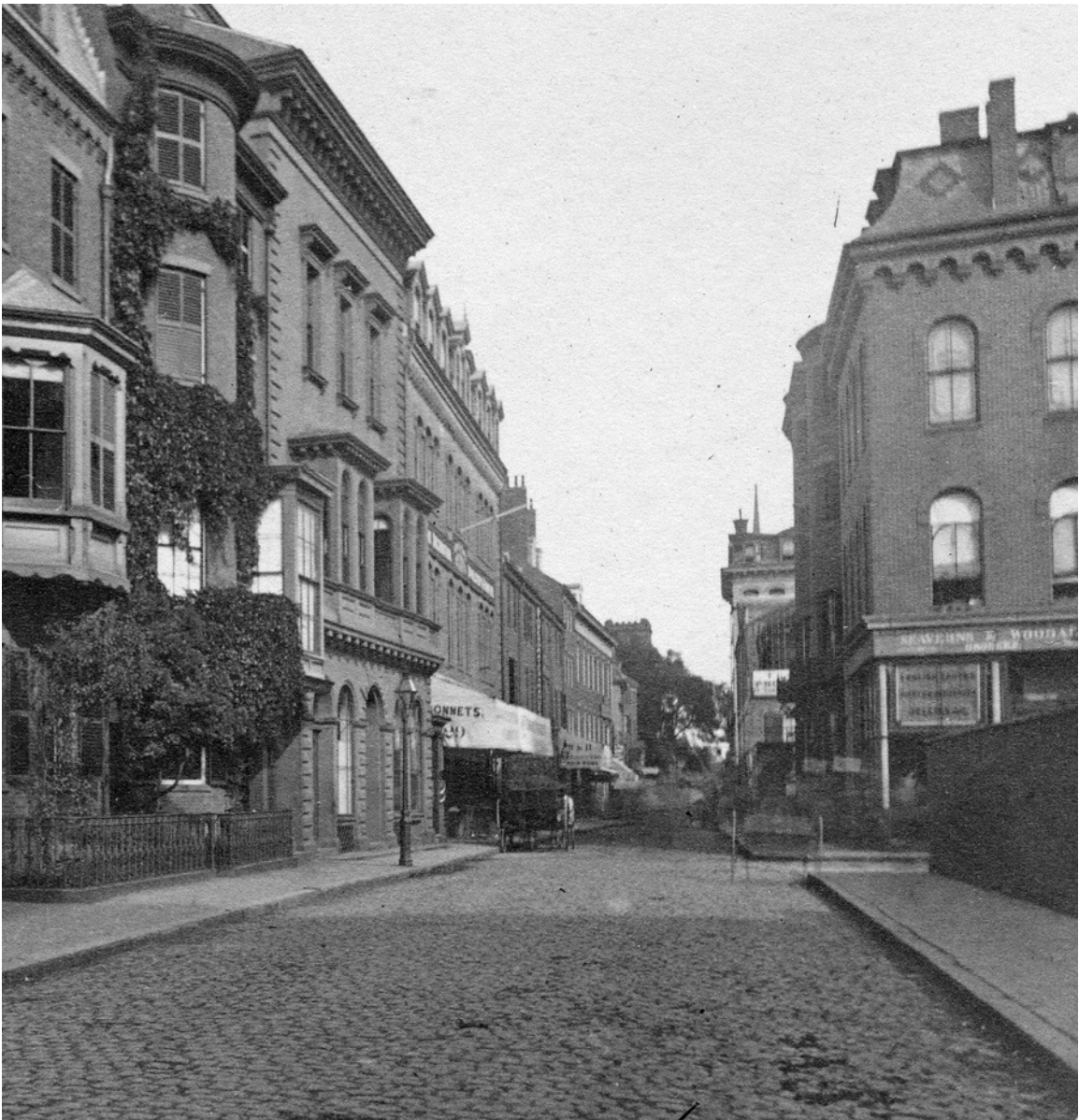


Figure 6. View of West Street from Boston Common, c. 1865. (Bostonian Society)

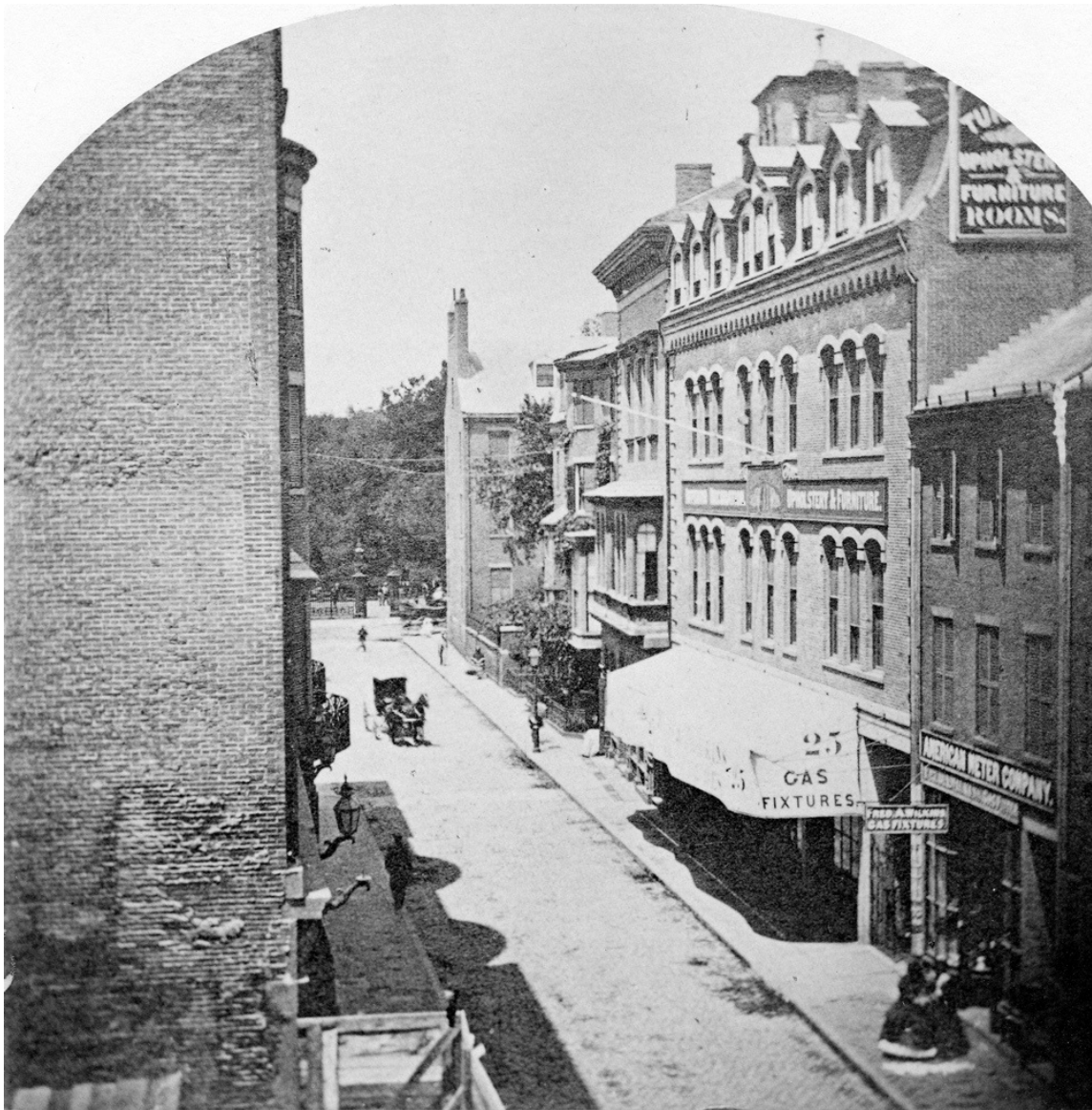


Figure 7. 23-51 West Street, c.1870. (Bostonian Society)



Figure 8. 13-15 West Street storefront, c.1900-1910. (Historic New England)

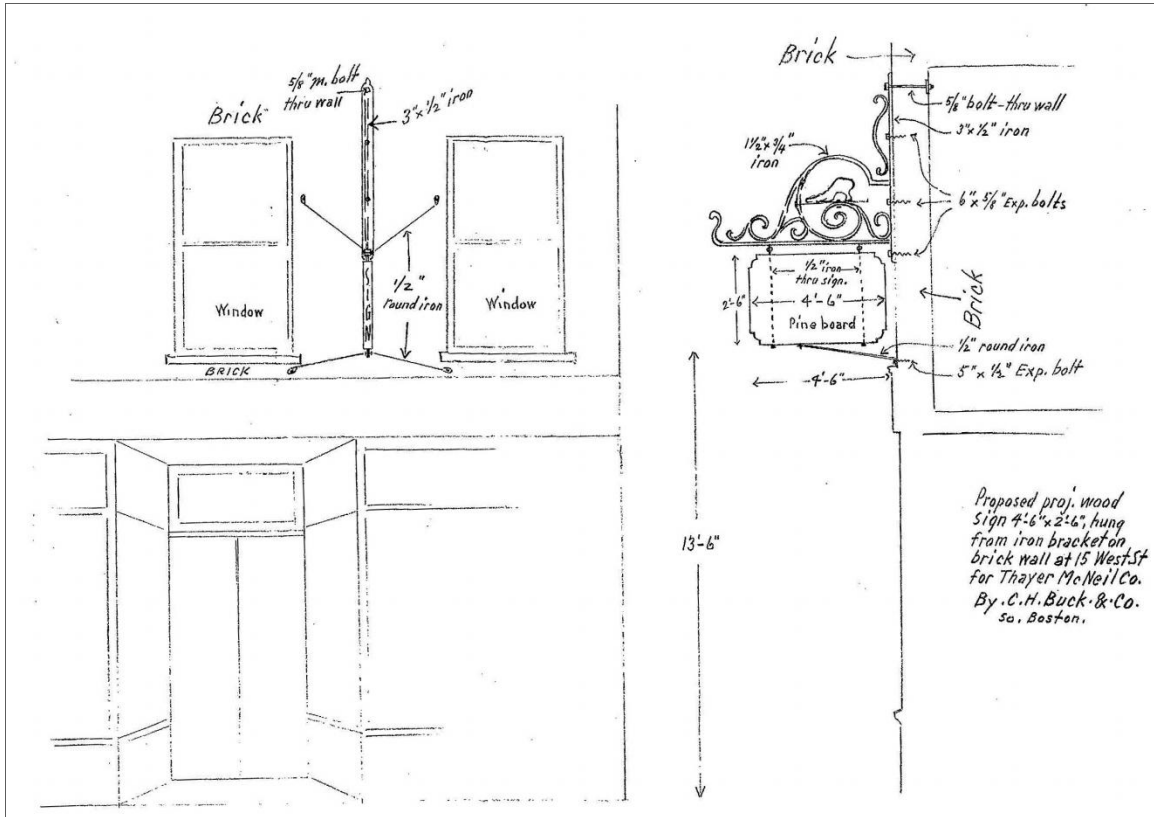


Figure 9. Drawing of 13-15 West Street storefront and proposed wooden projecting sign and iron bracket, 1927. (City of Boston Inspectional Services Department)

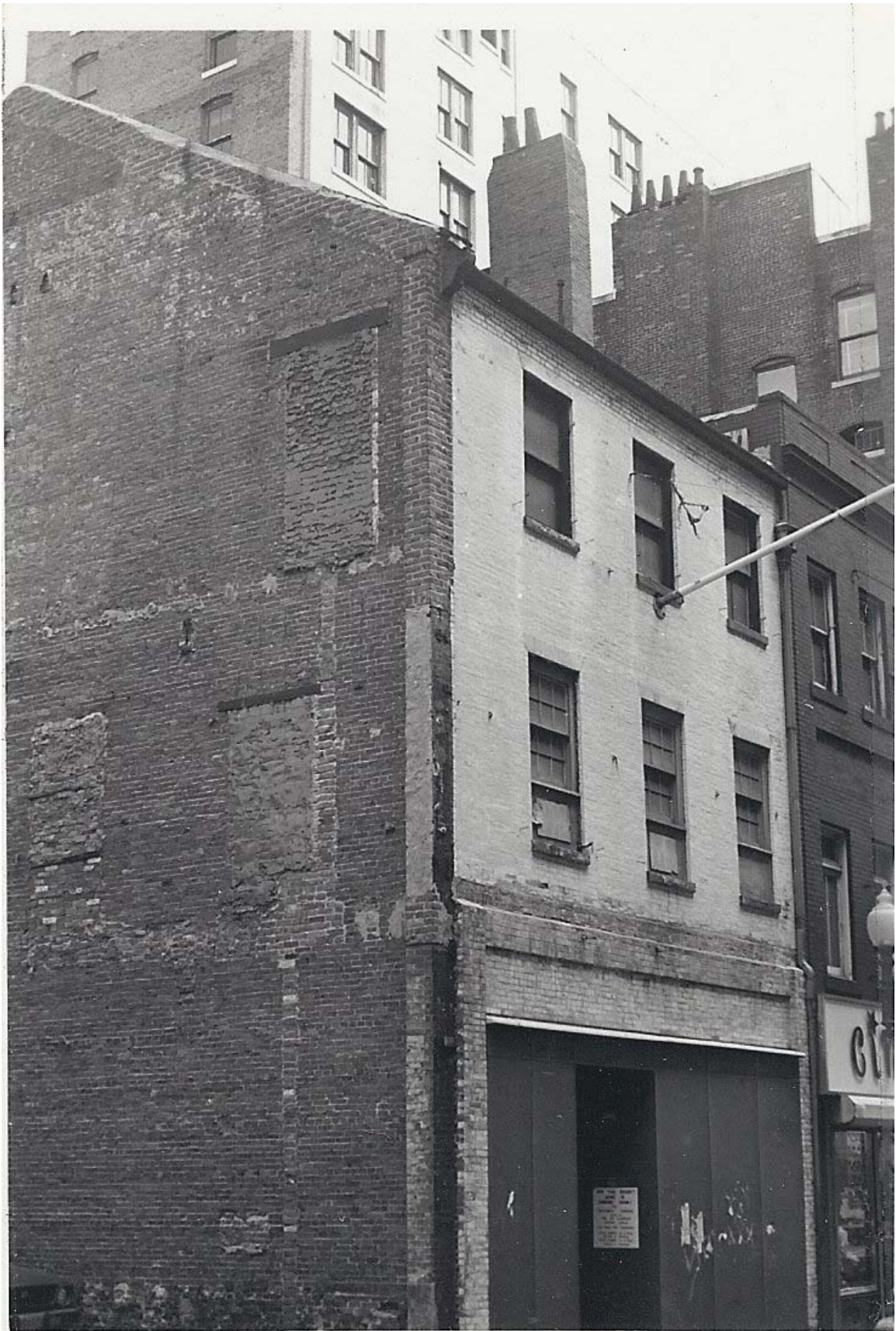


Figure 10. 13-15 West Street, 1980. (Boston Landmarks Commission)

3.0 SIGNIFICANCE

3.1 Historic Significance

13-15 West Street is historically significant as the mid-nineteenth century home, bookstore, and circulating foreign library of Elizabeth Palmer Peabody, noted educator, publisher, writer, and Transcendentalist, whose parlor was said to be “the most influential intellectual center in Boston.”²

Born in Billerica, Massachusetts on May 16, 1804, Elizabeth Peabody was a daughter of Dr. Nathaniel Peabody, a dentist and physician, and Elizabeth (“Eliza”) Peabody, a teacher. Nathaniel Peabody (1774–1855), educated at Dartmouth College, was a sixth-generation descendent of John Peabody, a Puritan who settled in Plymouth, Massachusetts in 1635. Despite the prominence of the Peabody family, Nathaniel’s father was an illiterate New Hampshire farmer.³

Eliza Peabody (1777?-1853) was a granddaughter of General Joseph Palmer, an owner of salt, chocolate, and spermaceti factories who fought in the American Revolutionary War and served in the Massachusetts Provincial Congress. Eliza’s father, Joseph Pearse Palmer, graduated from Harvard College in 1771, participated in the Boston Tea Party, and served as quartermaster general during the Revolutionary War.

Elizabeth was the eldest of Nathaniel and Eliza’s four surviving children: Mary Tyler Peabody (1806-1887), Sophia Amelia Peabody (1809-1871), and Nathaniel (“Nat”) Cranch Peabody (1811-1881). Eliza Peabody had great ambitions for her daughters, raising them to be independent and self-sufficient and encouraging them to cultivate their diverse talents.⁴

Elizabeth Peabody began teaching at age 16, taking over her mother’s school in Lancaster, Massachusetts. She quickly established a reputation as “an unusually gifted teacher... able to communicate to her pupils her own sense of passion for acquiring knowledge.”⁵ She would go on to work as a teacher and governess in a variety of locations in New England, ultimately opening a school with her sister Mary in Brookline, where she met Dr. William Ellery Channing, the prominent Unitarian minister. Dr. Channing became her mentor and she, in turn, became his ad hoc secretary, copying his sermons and preparing his manuscripts for publication.⁶ From 1834-1835, Peabody taught with Bronson Alcott at his progressive Temple School.

² William B. Finch, “History of 5-7 West St, Boston, Mass., Brattle Book Shop.”

³ Megan Marshall, *The Peabody Sisters: Three Women who Ignited American Romanticism* (New York: Mariner Books/Houghton Mifflin Company, 2006): 48.

⁴ *Ibid.*, 2.

⁵ Louise Hall Tharp, *The Peabody Sisters of Salem* (Boston: Little, Brown and Company, 1950): 25.

⁶ *Ibid.*, 41.

During the late 1830s, Peabody was increasingly influenced by her friend Ralph Waldo Emerson, who had served as her Greek tutor in 1822 and with whom she discussed religion and philosophy. She was further inspired by Margaret Fuller, a prominent writer, critic, and celebrated intellectual. Elizabeth attended Fuller's "Conversations," a weekly series of discussions for women that started in 1839 and addressed literature, art, history, mythology, and "the great questions" facing women.⁷ Peabody came to the realization that "leading an 'inward life' of study and reflection was not enough" and resolved to take action – to "*do something*."⁸

The "something" that Elizabeth Peabody ultimately conceived of was a foreign bookstore and circulating library that would encompass the body of literature that had so inspired the Transcendentalists and further promote important discourse within Boston's intellectual community. Plans for the bookstore were underway by April 1840.⁹

Dr. Channing provided Elizabeth with a small amount of capital to cover initial expenses, while George Bancroft and Emerson loaned her German, English, and Italian books for the circulating library.¹⁰ Additional books were provided by George Palmer Putnam, her cousin, or purchased secondhand.¹¹ A \$500 loan guaranteed by Judge Charles Jackson, the father of two former pupils, covered the remainder of her business expenses.¹²

Peabody selected the modest brick rowhouse at 13-15 West Street for its proximity to Washington Street, "Boston's 'publisher's row' ... an ideal spot from which to launch a foreign-language bookstore and her own publishing business."¹³ The rented house, located across from a livery stable on what was by then a non-fashionable residential street interspersed with a few "discrete shops," was to serve as her bookshop and library, the family home, and was to allow space for each member of the Peabody family to practice his or her particular profession.¹⁴

According to the 1820 United States census, the heirs of Catharine W. Codman (b. 1785) were the original owners of 13-15 West Street. Catherine, the daughter of merchant and real estate investor John Amory, and her husband Henry Codman (1789-1886), a lawyer and scion of an old Boston family that had made its fortune in the East Indies, lived on West Street from 1820 through at least 1830, possibly at 13-15 West Street.¹⁵ By 1840 they had moved to Roxbury and the house was

⁷ Marshall, 387.

⁸ Ibid., 390.

⁹ Ibid., 391.

¹⁰ Ibid.

¹¹ Leslie Perrin Wilson, "No Worthless Books': Elizabeth Peabody's Foreign Library," *The Papers of the Bibliographical Society of America* 99 (March 2005): 126-127, 129.

¹² Marshall, 391.

¹³ Ibid., 2.

¹⁴ Tharp, 217.

¹⁵ Boston Landmarks Commission, 13-15 West Street, Inventory form BOS.2153, 1980 (updated 2011).

rented to the Peabody family. The Codmans, significant in their own right, had extensive property holdings in Boston, largely concentrated in the Central Business District and later in the Back Bay.

The Peabody family moved to Boston from Salem and was installed in the house on West Street in the summer of 1840. The “lower front room” served as Elizabeth’s bookstore, where a long counter was installed.¹⁶ A corner of the ground floor was set aside for a homeopathic apothecary run by Dr. Peabody, who was later assisted and succeeded in the business by his son Nathaniel. At the house’s second story, Mary Peabody ran a morning school for girls and tutored boys and young women in French, Latin, and German during the afternoons. The bedroom of Sophia Peabody, a skilled painter and sculptor, doubled as her studio. Sophia’s works were sold in the bookstore, as was an exclusive line of fine art supplies endorsed by family friend Washington Allston, a pioneering Romantic landscape painter. Mrs. Peabody assisted her husband and children in their enterprises and oversaw the long-term boarders that periodically lived at 13-15 West Street.

Elizabeth Peabody’s bookstore officially opened in August 1840 during an era characterized by intense, aggressive competition between the city’s many booksellers, publishers, and printers, which were centered on Washington Street, School Street, and Cornhill.¹⁷ Although utterly without a mercantile background, Peabody quickly taught herself bookkeeping and immediately recognized the importance of promoting her business.¹⁸

In a broadside advertisement for her new establishment, she described the shop as “constantly receiving from Europe... choicest editions of English books, old and new; Works on the fine arts; French, Italian, and German books; besides American works in all departments.”¹⁹ She also solicited special orders:

E.P. Peabody, having a foreign agent on whom she can entirely depend, is prepared to receive orders on England, and the Continent, for Books, Periodicals, Newspapers, Stationary, and Artists’ materials; the latter selected at places where the articles are known to be genuine, and have been approved by the best artists. *Orders* will be answered by Cunard’s Line of Steamers, *within* six weeks of the date *generally*.²⁰

¹⁶ N.C. Peabody, “Elizabeth Palmer Peabody,” typed transcript, Robert L. Straker Collection of Horace Mann Papers, 5425:26-7, Antiochiana, Olive Kettering Library, Antioch College. As quoted in Leslie Perrin Wilson, “‘No Worthless Books’: Elizabeth Peabody’s Foreign Library,” *The Papers of the Bibliographical Society of America* 99 (March 2005): 121.

¹⁷ Wilson, “‘No Worthless Books’: Elizabeth Peabody’s Foreign Library,” 118.

¹⁸ *Ibid.*, 119-120.

¹⁹ *New Bookstore and Foreign Library: Boston, 13 West Street. August, 1840*, Broadside [Boston : s.n., 1840] Massachusetts Historical Society.

²⁰ *Ibid.*

The foreign texts sold in the bookstore, those “that had brought Transcendentalism into being, that fed it still,” had previously been “expensive and difficult to find.”²¹ In gathering this body of literature, she had filled a significant void.

Peabody was both practical and idealistic as she embarked on the new enterprise. While it was necessary that the bookstore be a financial success in order to support the family, whose finances had always been precarious, she also envisioned the shop as a gathering place for men and women “who have dared to say to one another... Why not begin to move the mountain of custom and convention?”²² Once describing herself as “the only practical transcendentalist there is,” Elizabeth Peabody was dedicated to proving herself, not only as Boston’s only female bookstore proprietor but as a real force within the Transcendental movement.²³

In October of 1840, Peabody expanded her business to include a circulating library of foreign books and periodicals.²⁴ Commercial circulating libraries had existed in Boston since approximately 1765 but were most popular between 1800 and 1850.²⁵ Different from private subscription libraries (such as the Boston Athenaeum, established in 1807), commercial circulating libraries were often located in bookstores or shops and tended to stock popular novels.²⁶ The decline in popularity of circulating libraries can be attributed to the rise of the free public library (the Boston Public Library, for example, was established in 1852) and, later in the nineteenth and early twentieth centuries, to the increased affordability of books and periodicals.²⁷

Peabody referred to her bookstore and circulating library collectively as the “Book Room,” although each remained distinct from the other. Initially housed in 13-15 West Street’s “lower front room,” the bookstore and library would eventually expand to “the large drawing room over [the lower front room] and over the hall.”²⁸

Her library differed from other circulating libraries of the era, particularly in regard to “composition, clientele, and size.”²⁹ The primary audience was her fellow Transcendentalists, those “educated, thinking New Englanders whose

²¹ Marshall, 391.

²² *Ibid.*, 2.

²³ *Ibid.*, 391.

²⁴ *New Bookstore and Foreign Library*.

²⁵ David Kaser, *A Book for a Sixpence: The Circulating Library in America* (Lexington, KY: Phi Beta Mu, University of Kentucky, 1980): 29, 62-85.

²⁶ Nancy Spiegel, “Circulating libraries: library history and architecture,” accessed August 12, 2011, <http://news.lib.uchicago.edu/blog/2011/05/05/circulating-libraries/>.

²⁷ *Ibid.*

²⁸ Peabody, “Elizabeth Palmer Peabody.” As quoted in Wilson, “‘No Worthless Books’: Elizabeth Peabody’s Foreign Library,” 121.

²⁹ Wilson, “‘No Worthless Books’: Elizabeth Peabody’s Foreign Library,” 119.

radical ideas about the relationship between God, man, and nature and about individual and social reform were inspired and validated by a variety of foreign writers and texts.”³⁰

Peabody’s collection, smaller than the typical circulating library but with a notable depth and breadth, included “a choice selection of the classic and living literature of Europe, together with two German, four French, and the best English Periodicals, literary and scientific.”³¹ In contrast, most circulating libraries of the era stocked novels and other popular literature.

Access to the circulating library cost \$5.00 and was initially limited to fifty subscribers, “that the books may not be too much scattered.” Peabody optimistically noted that additional subscribers would be added “at intervals afterwards... as circumstances justify.”³² Non-subscribers were also allowed to borrow available books at a rate of 12 ½ or 25 cents, depending on the size of the work.

Peabody’s establishment was noteworthy in that she had created “a collection for all readers of similarly sophisticated taste and intellectual predisposition – male and female – and her talent for encouraging spirited communication among patrons of both sexes brought men and women together on relatively equal intellectual footing.”³³

The bookstore and library thrived during the early 1840s and quickly became a meeting place for Boston’s intelligentsia.³⁴ In September 1840, the Transcendental Club, which counted Emerson, Henry David Thoreau, Bronson Alcott, Theodore Parker, George Ripley, Henry Hedge, Orestes Brownson, and James Freeman Clarke as members, met at 13-15 West Street to debate whether or not the church could be reformed.³⁵ Peabody was the first woman to host a meeting of the club and one of only three women, along with Margaret Fuller and Sophia Ripley, to be included in the group’s conversations.³⁶ Although it would prove to be the final meeting of the Transcendental Club, it solidified the bookstore’s reputation as a place of meaningful discourse.

The Ripleys, Brownson, Parker, and Clarke, with John Sullivan Dwight, would continue to meet at 13-15 West Street as they formulated plans for the “Brook Farm Institute of Agriculture and Education,” the mid-nineteenth century utopian community in West Roxbury.³⁷ The editors of and contributors to *The Dial*, the Transcendental periodical published between 1840 to 1844, also met at Peabody’s

³⁰ Wilson, “‘No Worthless Books’: Elizabeth Peabody’s Foreign Library,” 130.

³¹ *New Bookstore and Foreign Library*.

³² *Ibid.*

³³ Wilson, “‘No Worthless Books’: Elizabeth Peabody’s Foreign Library,” 114-115.

³⁴ *Ibid.*, 113.

³⁵ Marshall, 396.

³⁶ *Ibid.*

³⁷ Brook Farm was designated a Boston Landmark in 1977.

bookstore. Elizabeth Peabody herself would serve as publisher for *The Dial* in 1842 and 1843.³⁸

Elizabeth and her sisters Sophia and Mary hosted open houses at 13-15 West Street on Wednesday evenings, “where an invited cast of freethinkers met to lay plans for projects” that included Brook Farm and “new churches led by the radical Unitarians” Clarke and Parker.³⁹

On Thursday mornings, Margaret Fuller hosted her “Conversations” at the house, “drawing out the voices of the wives, daughters, and sisters of the [Transcendental] movement’s founders on matters of philosophy, religion, art, and politics.”⁴⁰ Fuller’s Conversations would continue at West Street through the spring of 1844.⁴¹ The “Conversations” would inspire prominent members of the nineteenth women’s rights and suffrage movements, including Maria White Lowell, Elizabeth Cady Stanton, and Susan B. Anthony.

Two important weddings also took place at 13-15 West Street. On July 9, 1842, Sophia Peabody married writer Nathaniel Hawthorne in the house’s upstairs parlor. Nearly a year later, on May 1, 1843, Mary Peabody wed Horace Mann, the great educational reformer. Elizabeth would never marry.

In addition to her work in the bookstore and circulating library, Peabody made a significant impact as a publisher during her years at 13-15 West Street, publishing under the imprint E.P. Peabody. Although she was not Boston’s first female publisher, she was one of only a few women involved in the industry during the 1840s. In addition to publishing *The Dial* from 1842 to 1843, Peabody published the pamphlet *Emancipation* by Dr. Channing, several works by Hawthorne (*Grandfather’s Chair*, *The Liberty Tree*, *Famous Old People*), and the journal *Aesthetic Papers* (1849), which included Thoreau’s “Resistance to Civil Government,” better known as “Civil Disobedience.”⁴²

Beginning in the mid-1840s, business at the bookstore and circulating library gradually declined. The interests of Elizabeth Peabody and her fellow Transcendentalists shifted and members of the movement began to disperse. Dr. Channing and Allston had died, Fuller had departed for New York, Sophia and Mary had both married and moved away, and the community at Brook Farm had been established. Peabody became increasingly interested in “teaching the Chronology of History... [and] her attention [to the bookstore and library was] necessarily withdrawn in great measure.”⁴³

³⁸ Wilson, “‘No Worthless Books’: Elizabeth Peabody’s Foreign Library,” 114.

³⁹ Marshall, 3.

⁴⁰ Ibid.

⁴¹ Ibid., 426.

⁴² Concord Free Public Library, “Peabody Books, 1524-1878,” accessed July 22, 2011, http://www.concordlibrary.org/scollect/fin_aids/Peabody_E_P.html.

⁴³ Peabody, “Elizabeth Palmer Peabody.” As quoted in Wilson, “‘No Worthless Books’: Elizabeth Peabody’s Foreign Library,” 120.

Still in operation as late as February 1852, even after Dr. and Mrs. Peabody had moved to West Newton, the bookstore and library continued to bring in a monthly income, albeit a very small one.⁴⁴ During its last years, it was “only [Elizabeth] Peabody’s personal attachment to her collection and clientele, her memories of how the operation had engaged her with stimulating ideas and people... and a certain amount of inertia” that kept the enterprise in business.⁴⁵

Peabody closed the bookstore and library in 1852, by which time West Street had become increasingly commercial (City of Boston Directories, however, continue to list her bookstore and foreign library as being located at 13-15 West Street through 1854).⁴⁶ Nathaniel Cranch Peabody took over the lease for the property in 1851 and would maintain the homeopathic apothecary at 13-15 West Street through approximately 1855.⁴⁷

Although income from the bookstore and library was never substantial and often unpredictable, it “provided steady intellectual sustenance to a diverse group of devotees.”⁴⁸ Elizabeth Peabody gained much from the experience: “I came into contact with the world as never before. The Ripleys were starting Brook Farm, and they were friends of ours. Theodore Parker was beginning his career, and all these things were discussed in my book-store by Boston lawyers and Cambridge Professors. Those were very living years for me.”⁴⁹

After she closed the bookstore and circulating library, Peabody resumed her teaching career and dedicated her life to educational reform and countless other progressive causes. In 1860, influenced by the German practice of providing formal schooling for young children, she opened the first English-language kindergarten in the United States. Through her kindergarten and as editor of the *Kindergarten Messenger* (1873–1877), Peabody played a significant role in the establishment of kindergarten as part of the American educational system.

Peabody had moved in with her widowed sister Mary, who was living in Concord, Massachusetts, by 1860. They would move to Cambridge by 1870. In 1878, Elizabeth Peabody donated the remainder of her library collection, encompassing 839 volumes and 155 pamphlets, to the Concord Free Public Library.⁵⁰ By 1880 she would move back to Concord to live with her younger brother Nathaniel. By 1887, Elizabeth and Mary had moved back to Boston and were living in an

⁴⁴ Wilson, “‘No Worthless Books’: Elizabeth Peabody’s Foreign Library,” 149.

⁴⁵ Ibid.

⁴⁶ George Adams, *Boston Directory for the Year 1854*.

⁴⁷ George Adams, *Boston Directory for the Year 1855*, *Boston Directory for the Year 1857*.

Sampson & Murdock, *The Boston Directory*, 1865.

⁴⁸ Marshall, 2.

⁴⁹ George Willis Cook, *An Historical and Biographical Introduction to Accompany The Dial* (New York: Russell and Russell, 1961), 1:148.

⁵⁰ Wilson, “‘No Worthless Books’: Elizabeth Peabody’s Foreign Library,” 117.

apartment in Jamaica Plain.⁵¹ Elizabeth Peabody died in Jamaica Plain on January 3, 1894.

Following the period of the Peabody family's occupation, tenants at 13-15 West Street included a confectionery shop and private school, located there in 1855.⁵² These were followed by the offices of a piano tuner and a store selling gas fixtures. Arthur Schmidt, a music dealer, operated his business from the property in the late 1880s.

By 1888, attorney Robert Codman (1823-1901) was the trustee of 13-15 West Street on behalf of the Codman heirs. After his death, ownership was transferred to another trust with attorney Francis C. Welch serving as primary trustee.⁵³

During the late nineteenth century, the music dealers Miles & Thompson, Jonas M. Miles and Charles W. Thompson, proprietors, occupied 13-15 West Street. Thompson took over the business by 1904 and the firm became known as Charles W. Thompson & Co. 1913 building permits indicate that the building housed a laundry.

By 1922, 13-15 West Street was owned by the N.E. Trust Co. of Boston, a real estate consortium with eleven directors, most of whom were Harvard graduates working in law, banking, or finance. The Trust would also buy the property directly behind 13-15 West Street, 45-47 Temple Place, and the two properties would be conveyed jointly for a number of years. The subsequent property owner was also a real estate trust, with Stephen W. Sleeper, a principal in the firm Sleeper & Dunlop, serving as primary trustee.

Later tenants included Thayer McNeil Shoe Co., which operated a retail store at 13-15 West Street from 1927 through 1962. Building permit records indicate that the building housed offices beginning in 1962. Vacant by 1980, the building's occupancy was changed from "retail store" to "restaurant" in 1983. 13-15 West Street has housed various restaurants since then.

3.2 Architectural Significance

13-15 West Street is architecturally significant as one of the last remaining Federal period rowhouses in the Central Business District. It was constructed after 1814 and by 1820 as part of a row of four modest houses at 9-23 West Street.⁵⁴ 9-11, 17-19, and 21-23 West Street have since been demolished.

⁵¹ Marshall, 452.

⁵² George Adams, *Boston Directory for the Year 1855*.

⁵³ 13-15 West Street, Inventory form BOS.2153.

⁵⁴ The 1814 Hales map of Boston shows four detached, wood-frame buildings on West Street, at least two of which appear to have been demolished to make way for the construction of 9-23 West Street.

A refinement of the Georgian style (1720-1780), the Federal style (1780-1820) emerged after the American Revolution. It was inspired by the design vocabulary of republican Rome, an aesthetic that was particularly appealing to the founders of the new American Republic. Also heavily influenced by the neoclassical designs of Scottish architect Robert Adam (1728–1792), the style was popularized by publications such as William Pain’s *Practical Builder* (1789) and Asher Benjamin’s *The American Builder’s Companion* (1806).

The Federal style is characterized by lightness, symmetry, balance, and use of elliptical, circular, and neoclassical decorative elements. Federal style columns, pilasters, and moldings are narrower and more attenuated than earlier Georgian examples. Windows are larger and feature fewer lights and narrower muntins. In the Federal style, doors are often surmounted by elliptical fanlights and flanked by sidelights, and arched-top Palladian windows are often employed at upper stories. The style’s typically planar façades exhibit a refined simplicity.

In Boston, the Federal style is exemplified in the work of Charles Bulfinch and Asher Benjamin. The bulk of extant Federal period residential buildings in the city are located on Beacon Hill; 13-15 West Street is one of only five examples remaining in the Central Business District.⁵⁵

During the period of the Peabody family’s occupation, 13-15 West Street likely featured a central entrance, creating a symmetrical interior plan arranged around a central hall. During the mid to late nineteenth century, as West Street became increasingly commercial, it is probable that the building was altered to accommodate non-residential uses. By c.1900-1910, a storefront featuring a central recessed entrance flanked by stylized Corinthian pilasters, large windows, and a sign band had been installed at the building’s ground floor (see Figure 8).

Alterations to the storefront continued into the twentieth century. 1927 drawings (see Figure 9) depict a simplified version of the earlier storefront and include designs for a stylized wrought iron sign bracket and wooden projecting sign. By 1927, the building’s window sash, which likely would have originally been 9/6 at the second story and 6/6 at the third story, is depicted as being 1/1.

By 1937, building permits indicate that marble facing had been installed at 13-15 West Street’s “pilasters, spandrels, and window bulkheads.” In 1937 the marble was removed and replaced with Vitralite, a pigmented, fired-glass product widely used in storefronts during the 1930s and 1940s.

In 1957, in response to storm damage, the upper portion of the building’s brick façade was repaired, “loose brick” was removed, and a new copper gutter was installed, potentially replacing an original cornice. Building permits indicate that unspecified storefront alternations were also completed in 1957.

⁵⁵ Massachusetts Cultural Resource Information System (MACRIS), accessed August 12, 2011, <http://mhc-macris.net/>.

13-15 West Street's slate roof was replaced with asphalt shingles in 1974. The property was vacant by 1980. By then, the building's storefront and third story windows had been boarded over; the second story windows had been partially infilled to accommodate smaller 6/6 sash. 1980 images (see Figure 10) depict the brick pilasters and horizontal brick band at the storefront. A large flagpole, similar to that which exists today, had also been installed at the building's façade by 1980.

In 1983, to accommodate the new restaurant use, various alterations were made to the building's exterior, including the addition of a wythe of brick to the face of the chimney. In 1988, an awning was installed at the storefront. By 1990, new windows had been installed at the second and third stories. The rear ell was also in place by 1990.

Unsafe masonry conditions (a large crack in the masonry at the front façade, failed mortar joints at the western elevation) cited in 1991 resulted in masonry repairs and repointing being undertaken at 13-15 West Street in 1993. New commercial signage, in the form of applied letters, was also installed that year.

By 2008, the storefront featured a central window bay with two large, multi-light windows and was painted light yellow with navy blue and burgundy trim. After 2008, commercial signage was replaced, the storefront and façade were repainted, and a single entrance door (replacing a window) was installed at the façade's easternmost bay, bringing the building to its current appearance.

While altered, most significantly at the ground floor storefront, 13-15 West Street remains easily recognizable as a Federal period house and constitutes a significant, rare example of the early to mid-nineteenth century architectural character of what is now Boston's Central Business District.

3.3 Relationship to Criteria for Landmark Designation

13-15 West Street meets the criteria for Landmark designation found in section four of Chapter 772 of the Acts of 1975, as amended, under the following criteria:

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

At the center of the mid-19th century Transcendental movement, 13-15 West Street exemplifies a significant period in the intellectual history of Boston, New England, and the nation. The property is also significant as an outstanding early example of a bookstore, circulating library, and publishing business run by a woman during a period in which few women were involved in these fields. It is further significant as the site of Margaret Fuller's "Conversations," which played a key role in inspiring the nineteenth century suffrage and women's rights movements.

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

13-15 West Street is significant for its associations with Elizabeth Peabody, noted educator, writer, publisher, and reformer. Peabody's contributions to literature, her influence on the system of American education, and her role in facilitating discourse during a key period in American intellectual history are of local, regional, and national significance. She is further significant as one of the region's earliest female booksellers and publishers. The property achieves additional significance for its associations with the Peabody family, Margaret Fuller, members of the Transcendental Club, and with prominent nineteenth century New England writers, artists, and religious leaders, including Ralph Waldo Emerson, Henry David Thoreau, Bronson Alcott, Theodore Parker, George Ripley, Sophia Ripley, Nathaniel Hawthorne, Horace Mann, Dr. William Ellery Channing, James Freeman Clarke, and Washington Allston.

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

13-15 West Street is significant architecturally as one of the last remaining Federal period rowhouses in Boston's Central Business District, serving as an important example of a once common but increasingly rare building type.

4.1 Current Assessed Value

According to the City of Boston Assessor's records, parcel 0304814000 has an assessed value of \$776,000.00, with the land valued at \$367,300.00 and the building valued at \$408,700.00.

4.2 Current Ownership

According to the Downtown Boston Business Improvement District, parcel 0304814000 is currently owned by James Georgaklis. The City of Boston Assessor lists Staffordshire Associates LLC (James Georgakilis, manager) as the property owner of record.

5.0 PLANNING CONTEXT

5.1 Background

Originally built as a single family residence, 13-15 West Street accommodated non-residential uses beginning in the mid-19th century, as the character of the Ladder Blocks shifted from residential to predominantly commercial. For a number of years during the early to mid-twentieth century, 13-15 West Street shared a parcel with 45-47 Temple Place and the buildings were conveyed jointly.

13-15 West Street has housed a variety of businesses and is currently occupied by Max & Dylan's, a restaurant and bar. The building is an important component of the West Street streetscape and a significant example of both Federal period and pre-fire architecture in the Central Business District.

5.2 Current Zoning

Parcel 0304814000 is zoned as Commercial and is located in the Midtown Cultural zoning district, the Ladder Blocks and Washington Street subdistricts, and in a Restricted Parking zoning overlay district.

The parcel is also part of the Downtown Boston Business Improvement District (BID), a private not-for-profit corporation dedicated to improving the Central Business District. Membership in the BID is optional; the property owner is a member.

5.3 Current Planning Issues

Because 13-15 West Street is located next to two vacant parcels (parcels 0304815000 and 0304816000, currently used for surface parking), the property may be viewed, in future, as a viable site for a potential addition or for infill development.

6.1 Alternatives Available to the Boston Landmarks Commission

A. Individual Landmark Designation

Designation shall correspond to the exterior envelope of 13-15 West Street, located in Assessor's parcel 0304814000, ward 3, and shall address the following exterior elements, hereinafter referred to as the "Specified Exterior Features": parcel 0304814000, encompassing the entire exterior envelope of 13-15 West Street.

B. Denial of Individual Landmark Designation

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

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

C. Preservation Restriction

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

D. Preservation Plan

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

E. National Register Listing

The Commission has previously recommended listing 13-15 West Street in the National Register of Historic Places, both individually and as part of a potential Pre-Fire Mercantile District. The Commission could recommend that the property owner pursue National Register listing, which would afford limited protection from federal, federally licensed, or federally-assisted activities and render the property eligible, under certain circumstances, for federal and state historic rehabilitation tax credits. If in non-profit ownership and use, the property could also qualify for grants through the Massachusetts Preservation Projects Fund administered by the Massachusetts Historical Commission.

F. Site Interpretation

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

6.2 Impact of Alternatives

A. Individual Landmark Designation

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

B. Denial of Individual Landmark Designation

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

C. Preservation Restriction

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

D. Preservation Plan

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

E. National Register Listing

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

F. Site Interpretation

A plaque, installed by the Bostonian Society, is currently located at the building's façade. The plaque's description of the property's significance does contain some factual errors, however, and could be expanded to further explain the historical and architectural significance of 13-15 West Street.

7.0 RECOMMENDATIONS

The staff of the Boston Landmarks Commission finds that 13-15 West Street meets the criteria for Landmark designation found in section four of Chapter 772 of the Acts of 1975, as amended, for the reasons cited in Section 3.3 of this report:

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

At the center of the mid-19th century Transcendental movement, 13-15 West Street exemplifies a significant period in the intellectual history of Boston, New England, and the nation. The property is also significant as an outstanding early example of a bookstore, circulating library, and publishing business run by a woman during a period in which few women were involved in these fields. It is further significant as the site of Margaret Fuller's "Conversations," which played a key role in inspiring the nineteenth century suffrage and women's rights movements.

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

13-15 West Street is significant for its associations with Elizabeth Peabody, noted educator, writer, publisher, and reformer. Peabody's contributions to literature, her influence on the system of American education, and her role in facilitating discourse during a key period in American intellectual history are of local, regional, and national significance. She is further significant as one of the region's earliest female booksellers and publishers. The property achieves additional significance for its associations with the Peabody family, Margaret Fuller, members of the Transcendental Club, and with prominent nineteenth century New England writers, artists, and religious leaders, including Ralph Waldo Emerson, Henry David Thoreau, Bronson Alcott, Theodore Parker, George Ripley, Sophia Ripley, Nathaniel Hawthorne, Horace Mann, Dr. William Ellery Channing, James Freeman Clarke, and Washington Allston.

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

13-15 West Street is significant architecturally as one of the last remaining Federal period rowhouses in Boston's Central Business District, serving as an important example of a once common but increasingly rare building type.

Staff of the Boston Landmarks Commission therefore recommends that 13-15 West Street be designated a Landmark under Chapter 772 of the Acts of 1975, as amended. See Section 6.1 for Specified Exterior Features.

8.0 13-15 WEST STREET – GENERAL STANDARDS AND CRITERIA

8.1 Introduction

Per sections, 4, 5, 6, 7 and 8 of the enabling statute (Chapter 772 of the Acts of 1975 of the Commonwealth of Massachusetts, as amended) Standards and Criteria must be adopted for each Landmark Designation which shall be applied by the Commission in evaluating proposed changes to the property. The Standards and Criteria both identify and establish guidelines for those features which must be preserved and/or enhanced to maintain the viability of the Landmark Designation. Before a Certificate of Design Approval or Certificate of Exemption can be issued for such changes, the changes must be reviewed by the Commission with regard to their conformance to the purpose of the statute.

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

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

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

It is recognized that changes will be required in designated properties for a wide variety of reasons, not all of which are under the complete control of the Commission or the owners. Primary examples are: Building code conformance and safety requirements; Changes necessitated by the introduction of modern mechanical and electrical systems; Changes due to proposed new uses of a property.

The response to these requirements may, in some cases, present conflicts with the Standards and Criteria for a particular property. The Commission's evaluation of an application will be based upon the degree to which such changes are in harmony with the character of the property. In some cases, priorities have been assigned within the Standards and Criteria as an aid to property owners in identifying the most critical design features. The treatments outlined below are listed in hierarchical order from least amount of intervention to the greatest amount of intervention. The owner, manager or developer should follow them in order to ensure a successful project that is sensitive to the historic landmark.

- **Identify, Retain, and Preserve** the form and detailing of the materials and features that define the historic character of the structure or site. These are basic treatments that should prevent actions that may cause the diminution or loss of the structure's or site's historic character. It is important to remember that loss of character can be caused by the cumulative effect of insensitive actions whether large or small.
- **Protect and Maintain** the materials and features that have been identified as important and must be retained during the rehabilitation work. Protection usually involves the least amount of intervention and is done before other work.
- **Repair** the character defining features and materials when it is necessary. Repairing begins with the least amount of intervention as possible. Patching, piecing-in, splicing, consolidating or otherwise reinforcing according to recognized preservation methods are the techniques that should be followed. Repairing may also include limited replacement in kind of extremely deteriorated or missing parts of features. Replacements should be based on surviving prototypes.
- **Replacement** of entire character defining features or materials follows repair when the deterioration prevents repair. The essential form and detailing should still be evident so that the physical evidence can be used to re-establish the feature. The preferred option is replacement of the entire feature in kind using the same material. Because this approach may not always be technically or economically feasible the commission will consider the use of compatible substitute material. The commission does not recommend removal and replacement with new material a feature that could be repaired.
- **Missing Historic Features** should be replaced with new features that are based on adequate historical, pictorial and physical documentation. The commission may consider a replacement feature that is compatible with the remaining character defining features. The new design should match the scale, size, and material of the historic feature.

- **Alterations or Additions** that may be needed to assure the continued use of the historic structure or site should not radically change, obscure or destroy character defining spaces, materials, features or finishes. The commission encourages new uses that are compatible with the historic structure or site and that do not require major alterations or additions.

In these guidelines the verb **Should** indicates a recommended course of action; the verb **Shall** indicates those actions which are specifically required to preserve and protect significant architectural elements.

Finally, the Standards and Criteria have been divided into two levels:

- **Section 8.3** - Those general Standards and Criteria that are common to all landmark designations (building exteriors, building interiors, landscape features and archeological sites).
- **Section 9.0** - Those specific Standards and Criteria that apply to each particular property that is designated. In every case the Specific Standards and Criteria for a particular property shall take precedence over the General ones if there is a conflict.

8.2 Levels of Review

The Commission has no desire to interfere with the normal maintenance procedures for the landmark. In order to provide some guidance for the landmark property's owner, manager or developer and the Commission, the activities which might be construed as causing an alteration to the physical character of the exterior have been categorized to indicate the level of review required, based on the potential impact of the proposed work. Note: the examples for each category are not intended to act as a comprehensive list; see Section 8.2.D.

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

1. Activities associated with normal cleaning and routine maintenance.
 - a. For building maintenance, such activities might include the following: normal cleaning (no power washing above 700 PSI, no chemical or abrasive cleaning), non-invasive inspections, in-kind repair of caulking, in-kind replacement of broken glass, etc.
2. Routine activities associated with seasonal decorations which do not result in any permanent alterations or attached fixtures.

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

1. Maintenance and repairs involving no change in design, material, color or outward appearance.
2. In-kind replacement or repair, as described in the Specific Standards and Criteria, Section 9.0.
3. Phased restoration programs will require an application to the Commission and may require full Commission review of the entire project plan and specifications; subsequent detailed review of individual construction phases may be eligible for Administrative Review by BLC staff.
4. Repair projects of a repetitive nature will require an application to the Commission and may require full Commission review; subsequent review of these projects may be eligible for Administrative Review by BLC staff, where design, details, and specifications do not vary from those previously approved.
5. Emergency repairs that require temporary tarps, board-ups, etc. may be eligible for Certificate of Exemption or Administrative Review; permanent repairs will require review as outlined in Section 8.2.

C. Activities requiring an application and full Commission review:

Reconstruction, restoration, replacement, demolition, or alteration involving change in design, material, color, location, or outward appearance, such as: New construction of any type, removal of existing features or elements, major planting or removal of trees or shrubs, or changes in landforms.

D. Activities not explicitly listed above:

In the case of any activity not explicitly covered in these Standards and Criteria, the Executive Director shall determine whether an application is required and if so, whether it shall be an application for a Certificate of Design Approval or Certificate of Exemption.

E. Concurrent Jurisdiction

In some cases, issues which fall under the jurisdiction of the Landmarks Commission may also fall under the jurisdiction of other city, state and federal boards and commissions such as the Boston Art Commission, the Massachusetts Historical Commission, the National Park Service and others.

All efforts will be made to expedite the review process. Whenever possible and appropriate, a joint staff review or joint hearing will be arranged.

8.3 General Standards and Criteria

1. The design approach to the property should begin with the premise that the features of historical and architectural significance described within the Study Report must be preserved. In general, this will minimize alterations that will be allowed. Changes that are allowed will follow accepted preservation practices as described below, starting with the least amount of intervention.
2. Changes and additions to the property and its environment which have taken place in the course of time are evidence of the history of the property and the neighborhood. These changes to the property may have developed significance in their own right, and this significance should be recognized and respected. (The term “later contributing features” shall be used to convey this concept.)
3. Deteriorated original or later contributing materials and/or features, whenever possible, should be repaired rather than replaced or removed.
4. When replacement of original or later contributing features that define the historic character of the property is necessary, it should be based on physical or documentary evidence.
5. New materials should, whenever possible, match the material being replaced in physical properties and should be compatible with the size, scale, color, material and character of the property and its environment.
6. New additions or alterations should not disrupt the essential form and integrity of the property and should be compatible with the size, scale, color, material and character of the property and its environment.
7. New additions or related new construction should be differentiated from the existing, thus, they should not necessarily be imitative of an earlier style or period.
8. New additions or alterations should be done in such a way that if they were to be removed in the future, the essential form and integrity of the historic property would remain intact.
9. Priority shall be given to those portions of the property which are visible from public ways or which it can be reasonably inferred may be in the future.

10. Surface cleaning shall use the mildest method possible. Sandblasting, wire brushing, or other similar abrasive cleaning methods shall not be permitted.
11. Should any major restoration or construction activity be considered for the property, the Boston Landmarks Commission recommends that the proponents prepare an historic building conservation study and/or consult a materials conservator early in the planning process.
12. Significant archaeological resources affected by a project shall be protected and preserved.

The General Standards and Criteria template has been financed in part with funds from the National Park Service, U.S. Department of the Interior, through the Massachusetts Historical Commission, Secretary William Francis Galvin, Chairman.

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9.0 13-15 WEST STREET – SPECIFIC STANDARDS AND CRITERIA

9.1 Introduction

1. 13-15 West Street is significant architecturally as one of the last remaining Federal period rowhouses in Boston’s Central Business District, serving as an important example of a once common but increasingly rare building type. These Standards and Criteria should be applied with an understanding of the history and significance of the rowhouse at 13-15 West Street, as described in the full Study Report, Sections 1.0 – 7.0.
2. In these guidelines the verb **Should** indicates a recommended course of action; the verb **Shall** indicates those actions which are specifically required to preserve and protect significant architectural elements.
3. These Standards and Criteria apply to all exterior alterations, whether permanent or temporary. In the case of proposed temporary installations, the proposed duration of the installation must be clearly described in an application. The Commission may require a shorter duration of a temporary installation than requested. A Certificate of Design Approval will be strictly limited to the approved duration. An extension of the approved duration will require a new application. Any temporary installation that is not removed on or before the approved date of its limited duration, or is not the subject of an application for an extension, will be cited as a violation.
4. Conformance to these Standards and Criteria alone does not necessarily ensure approval, nor are they absolute. The Commission has the authority to issue Certificates of Design Approval for projects that vary from any of the Standards and Criteria on a case-by-case basis. However, any request to vary from the Standards and Criteria must demonstrate the reason for, and advantages gained by, such variation. The Commission's Certificate of Design Approval is only granted after careful review of each application and public hearing(s), in accordance with Chapter 772 of the Acts of 1975, as amended. Any variation from the Standards and Criteria shall not be considered a precedent.
5. The intent of these Standards and Criteria is to preserve the overall character and appearance of the exterior of 13-15 West Street.
6. The Standards and Criteria acknowledge that the rowhouse at 13-15 West Street has housed a variety of uses and undergone physical alterations throughout its history and that many of the building’s original or later contributing materials, features, details and ornamentation are missing or have been replaced; the Commission strongly encourages the restoration of missing

or altered original or later contributing materials, features, details and ornamentation.

7. Replacement of missing or altered original or later contributing materials, features, details and ornamentation should be based on physical or documentary evidence; in the absence of physical or documentary evidence, proposals based on case studies of intact buildings of similar era and description and/or proposals that are appropriate to the style and period of the building may be considered.
8. The Commission encourages restoration of the upper levels of the building to the period of significance of 1814-1852, while allowing for restoration of the street level storefront to the period of circa 1870-1900.
9. The Standards and Criteria recognize there will be changes to the building and are intended to ensure the changes are sensitive to the architectural character of the building and reinforce the understanding of its historic significance.
10. The Commission will apply the statement from the enabling legislation, Chapter 772 of the Acts of 1975, as amended, Section 4. Designation by Commission, as follows: "All recommendations [for Standards and Criteria to be adopted by the commission in carrying out its regulatory functions] shall be made in consideration of any master plan, zoning requirements, projected public improvements and existing and proposed renewal and development plans applicable to the section of the city to be affected by the designation...." (Also see Study Report, Section 5.0, Planning Context.)
11. All proposed exterior alterations to 13-15 West Street are subject to the terms of the exterior guidelines herein stated. Please also refer to the General Standards and Criteria, Section 8.0.
12. The Commission acknowledges the exposed former party wall on the western elevation was never intended to be exposed nor was it part of the original design of the building; further, the Commission recognizes future development on the adjacent vacant parcel may again obscure the western elevation. However, so long as the party wall remains exposed and visible from West Street, the Commission will review all proposed exterior alterations for compatibility with the historic character of the building.
13. Items under Commission review include but are not limited to the following:

9.2 Demolition

Refer to Section 9.12 for additional Standards and Criteria that may apply.

1. Total or partial demolition of 13-15 West Street is prohibited. Proposals for demolition of the rear ell (date unknown, in place by 1990), in whole or in part may be considered on a case-by case basis; such proposals will be reviewed by the Commission for potential physical and visual impacts on the historic building. Demolition of the rear ell will not be considered without an accompanying plan for new construction or landscaping after demolition. See also Section 9.11 – New Additions, and Section 9.12 - New Construction.
2. Demolition by Neglect: The property owners shall take necessary precautions to prevent demolition of buildings in the complex by neglect of maintenance and repairs. Demolition of Landmarked buildings in violation of Chapter 772 of the Acts of 1975, as amended, is subject to penalty as cited in Section 10 of Chapter 772 of the Acts of 1975, as amended.

9.3 Exterior Walls

A. General

1. New openings on the West Street elevation are prohibited.
2. New openings on the western elevation may be considered on a case-by-case basis.
3. Original existing openings should not be filled or changed in size; restoration of previously filled or altered original openings is encouraged.
4. It is recognized that some alterations and penetrations to accommodate new equipment may be necessary; however the addition of new vent pipes, fans, and other mechanical or electrical equipment should be planned to minimize physical and visual impacts.
5. Minimizing or eliminating the visual impact of equipment is the general objective and the following guidelines shall be followed:
 - (a) Location should be selected where the equipment is minimally visible from the street.
 - (b) 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).
 - (c) Exterior conduits or cables should be avoided wherever possible. Where necessary, exterior conduits should be neatly arranged and

located to minimize visibility; where appropriate, conduit and cables may be painted out to match existing material colors.

6. The Boston Landmarks Commission recommends that work proposed to the materials outlined in sections B, C and D be executed with the guidance of a professional building materials conservator.

B. Masonry

(Brick, Stone and Mortar including Lintels and Sills)

1. The entire street-facing (southern) brick façade of 13-15 West Street has been painted and presumably has had several coats of paint applied throughout its history. The Commission encourages removal of the paint and restoration of the brick façade; a masonry restoration program should be undertaken with the guidance of a professional building materials conservator.
2. As noted in Section 9.1.13, the exposed former party wall on the western elevation is subject to the terms of the exterior guidelines herein stated (unless obscured by new construction on the adjacent parcel).
3. All original or later contributing masonry shall be preserved.
4. Original or later contributing masonry materials and features shall be retained and, if necessary, repaired by patching, piecing-in, or consolidating the masonry using recognized preservation methods.
5. Deteriorated or missing masonry materials and features shall be replaced with materials and elements which match the original in material, color, texture, size, shape, profile and detail of installation.
6. When replacement of materials or elements is necessary, it should be based on physical or documentary evidence.
7. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.
8. Where repointing is necessary, deteriorated mortar shall be carefully removed by hand-raking the joints.
9. Use of mechanical grinders, saws and hammers shall not be allowed. The Commission does recognize that in extraordinary circumstances the use of mechanical saws and grinders may be required to solve a specific problem. Such work should only be considered under the guidance of a professional building materials conservator; a sample of any proposed mechanical

removal or grinding treatment shall be reviewed and approved by the Commission before proceeding with the work.

10. Repointing mortar shall duplicate the original mortar in strength, composition, color, texture, joint size, joint profile and method of application.
11. Repointing mortar and repairs on the exposed former party wall on the western elevation shall duplicate the original mortar in strength, composition and texture; the color, joint size, joint profile and method of application should match that of the front (West Street) elevation.
12. Sample panels of raking the joints and repointing mortar shall be reviewed and approved by the staff of the Boston Landmarks Commission.
13. Removal of paint from masonry surfaces shall use the mildest method possible; paint removal should be guided by a professional building materials conservator; a test patch of the paint removal method(s) shall be reviewed and approved on site by staff of the Boston Landmarks Commission.
14. In general, painting unpainted masonry surfaces shall not be allowed. Painting masonry surfaces will be considered only when there is documentary evidence that this treatment was used at some point in the history of the property.
15. Upon review by the Commission, where paint removal on masonry is not undertaken, repainting of painted brick and masonry will be allowed.
16. Repainting should be based on physical or documentary evidence and/or paint seriation studies. If an adequate record does not exist, repainting shall be done with colors that are appropriate to the style and period of the building.
17. Cleaning of masonry is discouraged and should be performed only when necessary to halt deterioration.
18. If the building is to be cleaned, before or after restoration, the mildest method possible shall be used.
19. A test patch of the cleaning method(s) shall be reviewed and approved on site by staff of the Boston Landmarks Commission. Test patches should always be carried out well in advance of cleaning (including exposure to all seasons if possible).

20. Sandblasting (wet or dry), wire brushing, or other similar harsh abrasive cleaning methods should not be undertaken; doing so changes the visual quality of the material and accelerates deterioration. Mild abrasive cleaning will be considered on a case-by-case basis and will require sample panels be reviewed by Commission staff.
21. Waterproofing or water repellent coatings are strongly discouraged. These treatments are generally not effective in preserving masonry and can cause permanent damage. The Commission does recognize that in extraordinary circumstances their use may be required to solve a specific problem; water repellent coatings may be considered on the exposed former party wall at the western elevation. Samples of any proposed treatment shall be reviewed by the Commission before application.
22. New penetrations for attachments through masonry are strongly discouraged. When necessary, attachment details shall be located in mortar joints, rather than through masonry material; stainless steel hardware is recommended to prevent rust-jacking.

C. Wood

1. No original or later contributing wood surfaces, features, details or ornamentation remain intact at 13-15 West Street; the Commission strongly encourages the restoration of missing or altered original or later contributing materials, features, details and ornamentation.
2. Replacement of missing or altered original or later contributing wood features, details or ornamentation should be based on physical or documentary evidence; in the absence of physical or documentary evidence, proposals that are appropriate to the style and period of the building may be considered.
3. The Commission encourages restoration of the upper levels of the building to the period of significance of 1814-1852, while allowing for restoration of the street level storefront to the period of circa 1870-1900.
4. Where replacement of wood materials or elements is necessary, substitute materials, such as composite siding or shingle products, shall not be allowed.
5. Cleaning of wooden elements shall use the mildest method possible.
6. Paint removal should be considered only where there is paint surface deterioration and as part of an overall maintenance program which involves repainting or applying other appropriate protective coatings. Coatings such as paint help protect the wood from moisture and ultraviolet

light and stripping the wood bare will expose the surface to the effects of weathering.

7. Damaged or deteriorated paint should be removed to the next sound layer using the mildest method possible.
8. Propane or butane torches, sandblasting, water blasting or other abrasive cleaning and/or paint removal methods shall not be permitted. Doing so changes the visual quality of the wood and accelerates deterioration.
9. Repainting should be based on physical or documentary evidence and/or paint seriation studies. If an adequate record does not exist repainting or staining shall be done with colors that are appropriate to the style and period of the building.

D. Metals

(Including, but not limited to: Copper, Cast Iron, Bronze and Zinc)

Refer to Section 9.1 for additional Standards and Criteria that may apply.

1. All original or later contributing metal materials, features, details and ornamentation shall be retained and, if necessary, repaired by patching, splicing or reinforcing the metal using recognized preservation methods.
2. Deteriorated or missing metal materials, features, details and ornamentation shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile and detail of installation.
3. Replacement of missing or altered original or later contributing metal features, details or ornamentation should be based on physical or documentary evidence; in the absence of physical or documentary evidence, proposals that are appropriate to the style and period of the building may be considered.
4. The Commission encourages restoration of the upper levels of the building to the period of significance of 1814-1852, while allowing for restoration of the street level storefront to the period of circa 1870-1900.
5. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.
6. Cleaning of metal elements either to remove corrosion or deteriorated paint shall use the mildest method possible.

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

9.4 Windows

Refer to Sections 9.3 B, C and D regarding treatment of materials and features. Refer to Section 9.1 for additional Standards and Criteria that may apply.

1. No original or later contributing windows remain intact at 13-15 West Street; the Commission strongly encourages the restoration of missing or altered original or later contributing windows. The Commission encourages restoration of the upper levels of the building to the period of significance of 1814-1852, while allowing for restoration of the street level storefront to the period of circa 1870-1900. See Section 9.5 - Entrances, Storefronts and Doors.
2. Replacement of missing or altered original or later contributing windows should be based on physical or documentary evidence; in the absence of physical or documentary evidence, proposals that are appropriate to the style and period of the building may be considered.
3. Replacement windows shall be wood. True divided-light wood windows are preferred for replacement windows.
4. Vinyl, aluminum, or metal replacement sash shall not be allowed.
5. Vinyl-clad, aluminum-clad, or metal-clad replacement sash shall not be allowed.
6. Metal or vinyl panning of wood frames and molding shall not be allowed.

7. Where new replacement sash is proposed, through-glass muntins are required; snap-in muntins or between-glass grids shall not be allowed. Where appropriate, surface-applied simulated muntins may be considered if both exterior and interior applied muntins are used in combination with appropriately-colored spacer bars between the glass.
8. In general, tinted or reflective-coated glass is discouraged. Replacement glass should match the original in thickness, color, texture and reflectivity. “Low-E” coatings for energy efficiency may be considered where the coating is an interior surface application and does not result in a tinted or reflective appearance.
9. Enlarging or reducing window openings for the purpose of fitting stock (larger or smaller) window sash, air conditioners, or other equipment shall not be allowed.
10. Altering or enlarging window openings to convert to doorways is discouraged but may be considered on the western elevation, on a case-by-case basis. See also General Standards and Criteria, Section 8.0, and Sections 9.5 - Entrances, Storefronts and Doors, and 9.10 – Accessibility.
11. Removal of window sash for the installation of permanent fixed panels to accommodate air conditioners or other equipment shall not be allowed.
12. Converting window openings to accommodate mechanical venting louvers is discouraged but may be considered on the western elevation, on a case-by-case basis.
13. Window frames and sashes should be of a color based on physical or documentary evidence and/or paint seriation studies. If an adequate record does not exist, color selection and/or repainting shall be done with colors that are appropriate to the style and period of the building.
14. While window shutters are currently installed at 13-15 West Street, there is not conclusive evidence that window shutters were an original feature; the existing window shutters may be repaired or replaced if necessary. Should the window shutters be removed, any future proposals for new window shutters should be based on physical or documentary evidence and will be considered on a case-by-case basis.
15. Where approved, new shutters shall be wood-constructed; match the height and one half the width of the window opening; and be secured with appropriate hardware, including pintles and dogs.

9.5 Entrances, Storefronts and Doors

Refer to Sections 9.3 A, B, C and D regarding treatment of materials and features; and Sections 9.1, 9.8, 9.9 and 9.10 for additional Standards and Criteria that may apply.

1. The original residential configuration of 13-15 West Street at the street level is unknown and there is no remaining material from the storefront configuration of the late 18th-early 19th century. The current storefront dates to the late 20th - early 21st century. While the current storefront may remain in place and be repaired as necessary, should changes to the storefront be proposed, the Commission encourages the restoration of the street level storefront to the period of circa 1870-1900, based on existing or new photographic or other documentation.
2. Replacement of missing original or later contributing entrances, storefronts and doors should be based on physical or documentary evidence; in the absence of physical or documentary evidence, proposals that are appropriate to the style and period of the building may be considered.
3. Replacement entrances, storefronts and doors should be replaced with material and elements which match the original in material, color, texture, size, shape, profile, configuration, and detail of installation, where possible.
4. If using the same material as the original is not technically or economically feasible, then compatible substitute materials may be considered on a case-by-case basis.
5. Enlarging or reducing entrance/door openings for the purpose of fitting stock (larger or smaller) doors shall not be allowed.
6. Alterations to existing door openings and doors, or the addition of new door openings on the western elevation may be considered.
7. Replacement doors shall match the original in size, shape, operation, material, color, texture, profile, configuration, and detail of installation.
8. Original or later contributing entrance materials, elements, features (functional and decorative) and details shall not be sheathed or otherwise obscured by other materials.
9. In general, storm doors or security doors (aluminum, wood-framed, or steel) shall not be allowed on the primary entrance unless evidence shows that they had been used. They may be allowed on entrances on secondary elevations. Where allowed storm doors shall be painted to match the color of the primary door.

10. Unfinished aluminum storm doors shall not be allowed.
11. Replacement door hardware should replicate the original or be appropriate to the style and period of the building.
12. Entry lighting shall be carefully concealed or located in traditional locations (e.g., suspended from the vestibule ceiling, or attached to the side panels of the entrance.). See Section 9.10 - Exterior Lighting.
13. Entry light fixtures shall be of a design and scale that is appropriate to the style and period of the building and should not imitate styles earlier than the building. Contemporary light fixtures may be considered. See Section 9.10 - Exterior Lighting.
14. Building directory panels, buzzers, alarms, security access systems, intercom panels, menu boards, etc. shall be mounted inside the recess of the entrance, or where minimally visible on the face of the building.
15. Entrance elements should be of a color based on paint seriation studies. If an adequate record does not exist, repainting shall be done with colors that are appropriate to the style and period of the building/entrance.
16. Alterations related to improving accessibility will be considered on a case-by-case basis. See Section 9.11 – Accessibility.

9.6 Roofs

(Includes roof forms, surfaces, materials, cornices, flashing, gutters and downspouts)

Refer to Section 9.3 A, B, C and D regarding treatment of materials and features; and Sections 9.7 and 9.11 for additional Standards and Criteria that may apply.

1. The roof shape shall be preserved.
2. Original or later contributing roofing materials, elements, features (decorative and functional), details, and ornamentation shall be retained and, if necessary, repaired by patching or reinforcing using recognized preservation methods.
3. Deteriorated or missing roofing materials, elements, features (functional and decorative), details, and ornamentation shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile, configuration, and detail of installation.

4. The reintroduction of a cornice on the West Street façade is encouraged. Replacement of the cornice should be based on physical or documentary evidence; in the absence of physical or documentary evidence, proposals that are appropriate to the style and period of the building may be considered.
5. When replacement of roofing materials is necessary, it should be based on physical or documentary evidence. The existing asphalt shingles may be repaired or replaced with asphalt shingles; however, the reintroduction of slate on the roof facing West Street is encouraged.
6. Replacement materials will be evaluated for appropriateness of material, color, texture, size, shape, profile, configuration, and detail of installation.
7. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered. Synthetic, simulated materials are discouraged as replacement for natural materials. Where substitute materials are considered, they will be evaluated for appropriateness of material, color, texture, size, shape, profile, configuration, and detail of installation.
8. Original or later contributing roofing materials, elements, features (functional and decorative), details, and ornamentation shall not be sheathed or otherwise obscured by other materials.
9. Unpainted mill-finished aluminum shall not be allowed for flashing, gutters and downspouts. All replacement flashing, gutters and downspouts should be copper or match the original material. Where necessary, replacement gutters and downspouts should be consistent with the original; variations in profile, material, and detail etc. will be considered on a case-by-case basis.
10. New external gutters and downspouts should not be allowed unless it is based on physical or documentary evidence. Where necessary, new gutters and downspouts should be consistent with the original; variations in profile, material, and detail etc. will be considered on a case-by-case basis.
11. New skylights shall not be allowed on the roof facing West Street; skylights on the rear roofs may be considered on a case-by-case basis.

9.7 Roof Projections, Chimneys, and Equipment
(Includes dormers, chimneys, roof decks, mechanical or electrical equipment, satellite dishes, antennas, and other communication devices)

Refer to Sections 9.8 and 9.11 for additional Standards and Criteria that may apply.

1. Original or later contributing roof projections and chimneys (materials, elements, functional and decorative features, details, and ornamentation) shall be retained and, if necessary, repaired by patching or reinforcing using recognized preservation methods.
2. New roof projections such as dormers, decks, chimneys, or structural supports for equipment shall not be allowed on the roof facing West Street; new roof projections on the rear roofs may be considered on a case-by case basis, where they are invisible on the front elevation and minimally visible on the side elevation, as viewed from the street.
3. It is recognized that some alterations and penetrations to accommodate new equipment may be necessary; however the addition of new vent pipes, fans, and other mechanical or electrical equipment should be planned to minimize physical and visual impacts.
4. Minimizing or eliminating the visual impact of the roof projections or equipment is the general objective and the following guidelines shall be followed:
 - a. Location should be selected where the roof projection or equipment is not visible from the street; setbacks should be utilized.
 - b. Overall height or other dimensions should be kept to a point where the roof projection or equipment is not seen from the street or adjacent buildings.
 - c. Exterior treatment shall relate to the materials, color and texture of the building or to other materials integral to the period and character of the building, typically used for appendages.
 - d. Exterior conduits or cables should be avoided wherever possible. Where necessary, exterior conduits should be neatly arranged and located to minimize visibility; where appropriate, conduit and cables may be painted out to match existing material colors.

9.8 Signs and Awnings

Refer to Sections 9.1, 9.3, 9.5 and 9.9 for additional Standards and Criteria that may apply.

1. The Commission acknowledges that the rowhouse at 13-15 West Street has housed a variety of uses and accompanying signage throughout its history; signs are viewed as the most appropriate vehicle for imaginative and creative expression, especially in a structure being reused for a purpose different from the original, and it is not the Commission's intent to stifle a creative approach to signage.
2. All signage will be subject to the Boston Zoning Code in addition to these guidelines.
3. The Commission encourages the removal of the oversized flag pole and signage banner; new projecting blade signs will be allowed but such projecting signs are most appropriate at a smaller scale near the storefront cornice line.
4. New signs shall not detract from the essential form of the building nor obscure its architectural features.
5. The placement and configuration of signs and awnings should relate to the facade openings so as to minimize obscuring significant architectural details.
6. New signs shall be of a size, design, detail, material and color compatible with the building and its current use.
7. Signs applied to the building shall be applied in such a way that they could be removed without damaging the building.
8. Interpretive signs that present the history of the complex shall be reviewed for content of information and images.
9. Lettering forms or typeface will be evaluated for the specific use intended, but generally shall be either contemporary or relate to the period of the building or its later contributing features.
10. Approval of a given sign shall be limited to the owner of the business or building and shall not be transferable; signs shall be removed or resubmitted for approval when the operation or purpose of the advertised business changes.
11. No back-lit light box signs or plastic signs shall be allowed on the exterior of the building.

12. Lighting of signs and awnings shall be evaluated for the specific use intended; in general, illumination of awnings is discouraged and illumination of a sign shall not dominate the illumination of the building.
13. Temporary signs and banners will be reviewed for size, location, and attachment details; approvals will be limited to agreed period of installation.
14. Awnings were not an original or later contributing feature of 13-15 West Street; any proposals for new awnings shall be based on physical or documentary evidence and will be considered on a case-by-case basis. Rigid, closed-end awnings shall not be allowed.
15. Where awnings are allowed, shed-roofed awnings are preferable to those with quarter-round or bull-nosed profiles and valances shall be flexible, i.e., their bottom edges shall hang free rather than be attached to a horizontal framing member.
16. Canopies are not an original feature or later contributing feature of 13-15 West Street; new canopies shall not be allowed on the West Street elevation. New canopies may only be considered on a case-by-case basis, if part of a proposal for new construction or addition, where allowed. See Section 9.11 - New Additions, and Section 9.12 - New Construction.
17. New penetrations for attachments should be minimized. When new penetrations through masonry are necessary, attachment details shall be located in mortar joints, rather than through masonry material; stainless steel hardware is recommended to prevent rust-jacking. See Section 9.3B - Masonry.

9.9 Exterior Lighting

Refer to Section 9.3 D regarding treatment of materials and features. Refer to Sections 9.5 and 9.8 for additional Standards and Criteria that may apply.

1. There are three aspects of lighting related to the exterior of the building:
 - a. Lighting fixtures as appurtenances to the building or elements of architectural ornamentation.
 - b. Quality of illumination on building exterior.
 - c. Interior lighting as seen from the exterior.
2. No original or later contributing lighting fixtures remain intact at 13-15 West Street; replacement of missing lighting should be based on physical or documentary evidence; in the absence of physical or documentary evidence,

proposals that are appropriate to the style and period of the building may be considered.

3. Supplementary illumination may be added where appropriate to the current use of the building.
4. The Commission recognizes the installation of new lighting fixtures for security or emergency egress codes may be required; however, the number of such fixtures should be minimized and their location coordinated to have minimal visual impact.
5. New lighting shall conform to any of the following approaches as appropriate to the building and to the current or projected use:
 - a. Reproductions of original or later contributing fixtures, based on physical or documentary evidence.
 - b. Accurate representation of the original period, based on physical or documentary evidence.
 - c. Retention or restoration of fixtures which date from an interim installation and which are considered to be appropriate to the building and use.
 - d. New lighting fixtures which are differentiated from the original or later contributing fixture in design and which illuminate the exterior of the building in a way which renders it visible at night and compatible with its environment.
 - e. The new exterior lighting location shall fulfill the functional intent of the current use without obscuring the building form or architectural detailing.
6. 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.
7. Exterior conduits or cables should be avoided wherever possible. Where necessary, exterior conduits should be neatly arranged and located to minimize visibility; where appropriate, conduit and cables may be painted out to match existing material colors. Removal of existing exterior conduit and cables is encouraged.
8. As a Landmark, architectural night lighting is encouraged, provided the lighting fixtures and conduit are minimally visible and the installations minimize night sky light pollution. High efficiency fixtures, lamps and automatic timers are recommended.
9. On-site mock-ups of proposed architectural night lighting may be required.

9.10 Accessibility

Refer to Sections 9.3 A, B, C, and D regarding treatment of materials. Refer to Sections 9.4 and 9.5 for additional Standards and Criteria that may apply.

1. Alterations to existing buildings for the purposes of providing accessibility shall provide persons with disabilities the level of physical access to historic properties that is required under applicable law, consistent with the preservation of each property's significant historical features, with the goal of providing the highest level of access with the lowest level of impact. Access modifications for persons with disabilities shall be designed and installed to least affect the character defining features of the property. Modifications to some features may be allowed in providing access, once a review of options for the highest level of access has been completed.
2. Because of the complex nature of accessibility the commission will review proposals on a case-by-case basis.
3. It is recommended that applicants consult with staff of the Commission as early in the process as possible when proposing alterations for the purposes of accessibility.
4. Where feasible and appropriate, reversible solutions to providing accessibility are encouraged.

9.11 New Additions

Refer to Sections 9.1, 9.2, 9.6 and 9.7 for additional Standards and Criteria that may apply.

1. New additions to the rowhouse at 13-15 West Street are strongly discouraged; additions can significantly alter the appearance and character of the historic building.
2. New additions at the rear of 13-15 West Street will be considered on a case-by-case basis. New additions at the rear shall not extend above the main volume of the historic building, as defined by its gabled roof.
3. Where allowed, new additions shall be designed so that the character defining features of the building and site are not substantially altered, obscured, damaged or destroyed.
4. New additions should be designed so that they are differentiated from the existing building, thus, they should not necessarily be imitative of an earlier style or period.

5. New additions shall be of a size, scale, and of materials and details that are in harmony with the historic building.

9.12 New Construction

Refer to Sections 9.1 and 9.2 for additional Standards and Criteria that may apply.

1. New construction may be considered at the rear of the parcel if the Commission allows demolition of the rear ell, so long as the new construction does not extend above the main volume of the historic building, as defined by its gabled roof, nor otherwise compromise the integrity of 13-15 West Street.
2. Proposals for new construction shall be reviewed by the Commission on a case-by-case basis for potential physical and visual impacts on the historic building.
3. New construction proposals will be reviewed by the Commission for appropriateness of massing (including height and associated impacts), architectural design, site design, details, and materials.
4. When considering new construction proposals, the Commission will consider other relevant master plans, zoning requirements, projected public improvements and existing and proposed renewal and development plans applicable to the site.
5. When considering proposals that require review by other city, state and federal agencies, the Commission will coordinate a concurrent review process to the extent possible.
6. New construction on adjacent parcels does not require Commission review; however, any new construction on adjacent parcels which integrates with 13-15 West Street should respect the scale, features, materials, details and overall character of the historic building. Any part of new construction that falls within the parcel boundaries will be subject to the Standards and Criteria. New construction on adjacent parcels must be undertaken with practices that protect 13-15 West Street from damage.

9.13 Archaeology

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

1. Disturbance of the terrain around the building or site shall be kept to a minimum so as not to disturb any unknown archaeological materials.
2. An archaeological assessment should be conducted to determine the archaeological sensitivity of any new construction site. Should the assessment recommend further study, an archaeological survey should be conducted prior to the beginning of any new construction project.
3. Known archaeological sites shall be protected during any construction project.
4. All planning, any necessary site investigation, and/or data recovery shall be conducted by a professional archaeologist.

10.0 SEVERABILITY

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

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