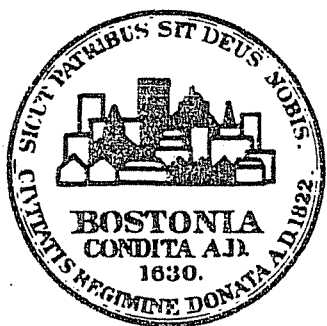


The Exchange Building

Boston Landmarks Commission Study Report



The Exchange Building



Boston Landmarks Commission

Report of the Boston Landmarks Commission

on the Potential Designation of

THE EXCHANGE BUILDING

as a

Landmark under Chapter 772 of the Acts of 1975

Approved: Marcia Myers 10/23/79
(Executive Director) (Date)

Approved: Pauline Ross Howell 10/23/79
(Chairman) (Date)

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1.0 LOCATION OF THE PROPERTY

1.1 Address: 53 State Street, Ward 3, Central Boston
Assessor's Parcel Number: 3870

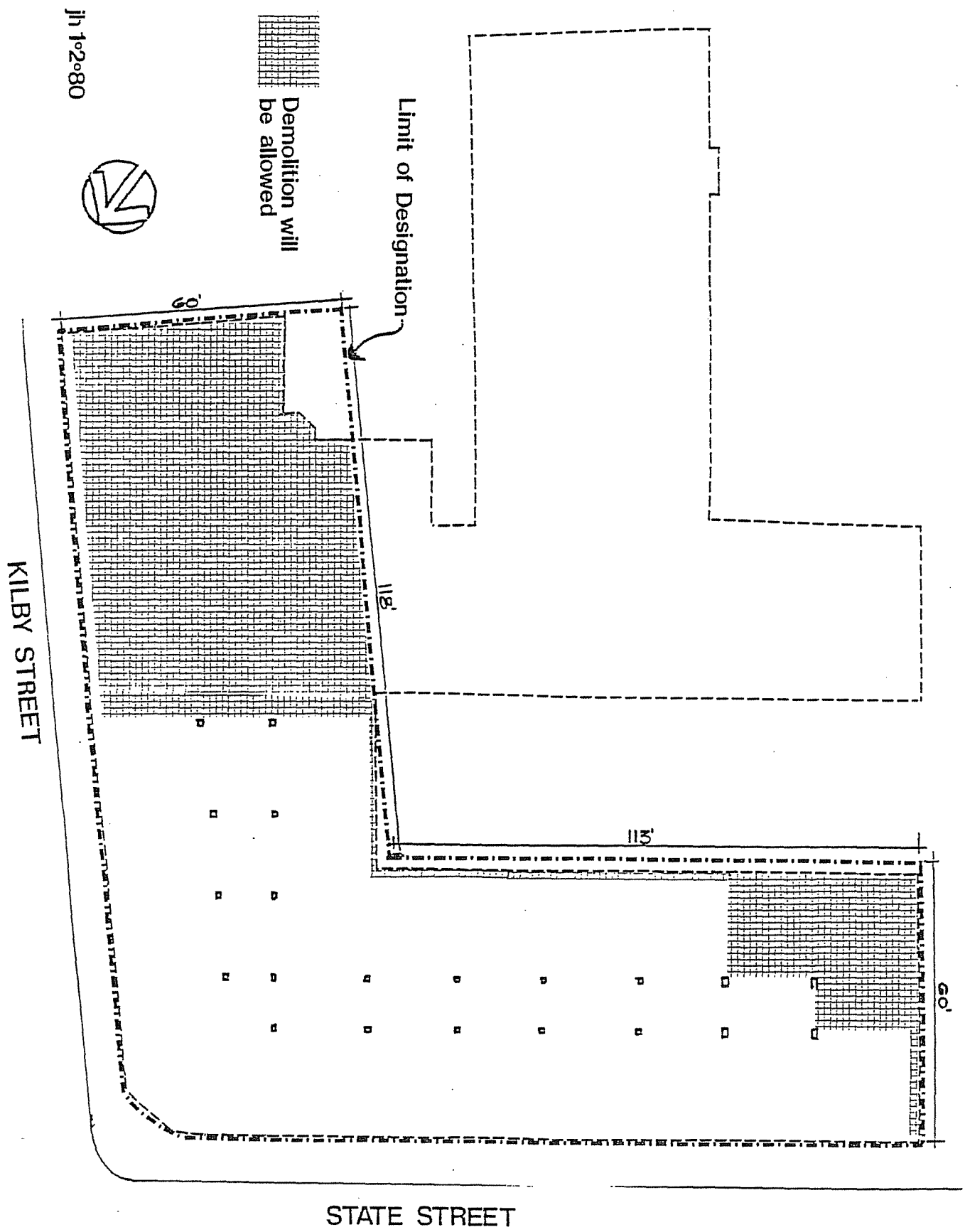
1.2 Area in Which the Property is Located:

This building occupies most of a block that is bordered by the following streets: State Street on the north, Kilby Street on the east, Congress Street on the west, and Exchange Place on the south. The building under consideration actually faces on State and Kilby Streets. It is at the edge of Boston's financial district. Government Center, Faneuil Hall and Quincy Market form the northern border of the business district and the downtown commercial area spreads out to the south. Two other structures located on this block at 10 Congress and 30 Congress Street are not the subject of the petition but are included for purposes of discussion.

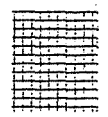
Many of the structures in the financial district date from the late nineteenth and early twentieth centuries. Their average height is ten stories. Banks, insurance companies, brokerage houses are the most predominant occupants of the area. In recent years, three modern high-rise office buildings have been built close to the Exchange Building; these are, 60 State Street Building and the New England Merchants Bank Building at 28 State Street, and One Boston Place. In contrast to these modern structures, the Old State House (1747) is located in the center of State Street.

1.3 Map Showing Location: attached

The Exchange Building ° 53 State Street



jh 1°2°80



Demolition will be allowed

Limit of Designation

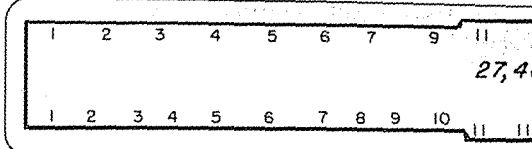
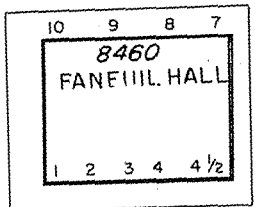
KILBY STREET

STATE STREET

DOCK SQUARE

NORTH MARKET ST.

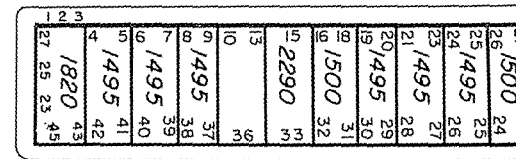
MERCHANTS



MONUMENT

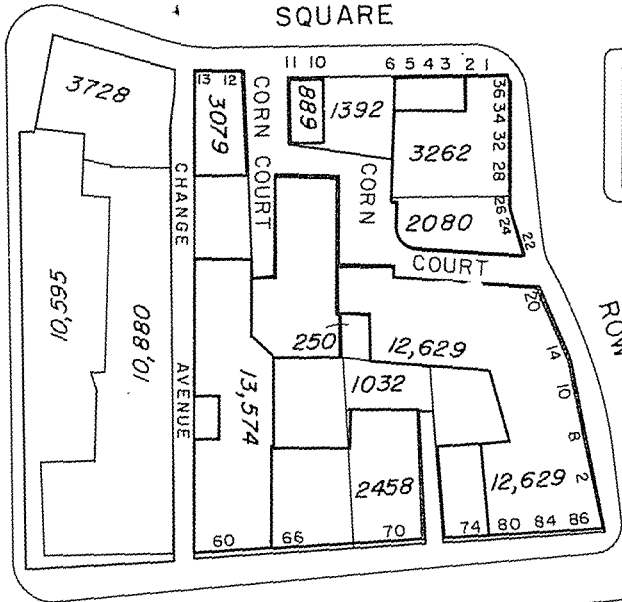
FANEUIL HALL SQUARE

SOUTH

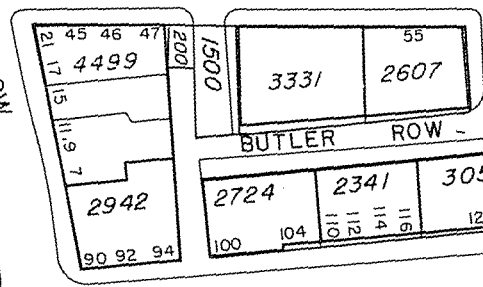


ADAMS SQ.

CONGRESS



CHATHAM

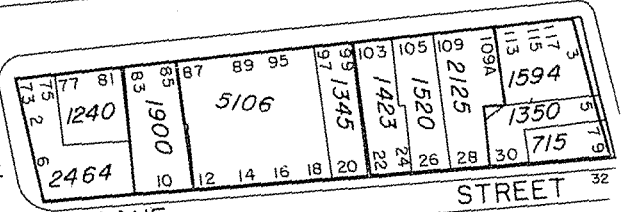


ROW

BUTLER ROW

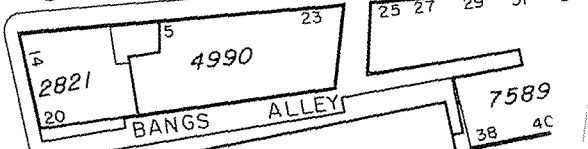
M.B.F.A. STATION
4239 OLD STATE HOUSE

STATE

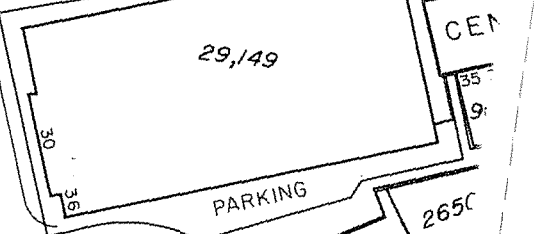


KILBY

DOANE



BANGS ALLEY



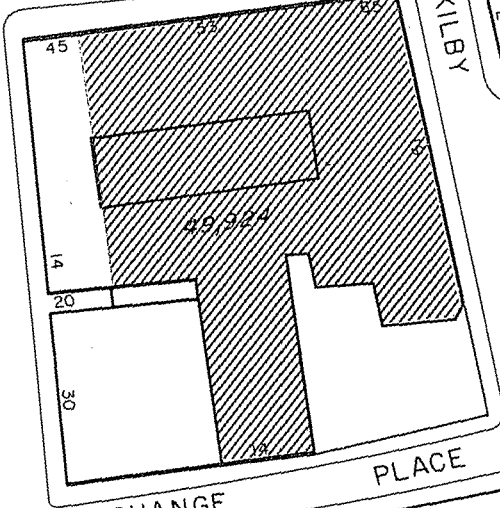
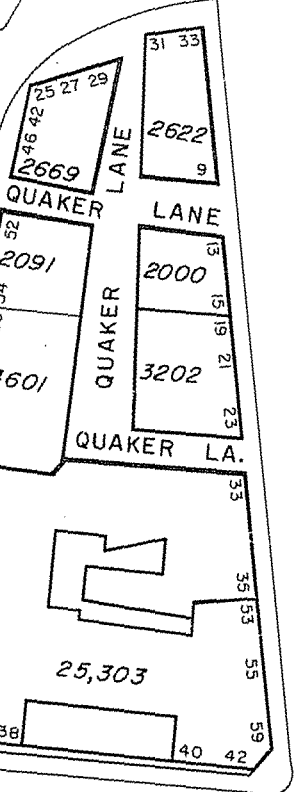
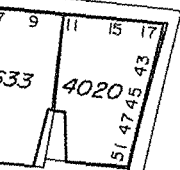
KILBY PLACE

LIBERTY SQUARE

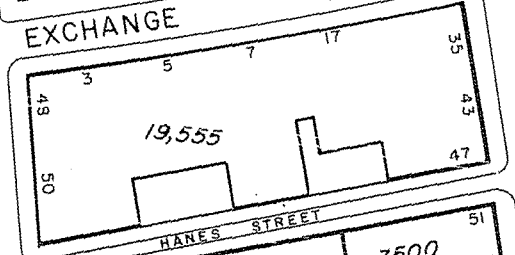
WATER

BATTERY

STATE ST.



EXCHANGE PLACE



HANES STREET

STREET

STREET

FEDERAL BUILDING
POST OFFICE

THE EXCHANGE BUILDING
53 State Street
1"=100'

2.0 DESCRIPTION

2.1 Type and Use:

The Exchange Building was built to house the Boston Stock Exchange on the ground floor and to provide commercial offices on the upper stories; the building is still used for these purposes, although a bank occupies a large portion of the ground floor, and portions of the basement are being used as a men's clothing store and restaurant.

2.2 Physical Description:

The Exchange Building is eleven stories in height with a basement. Eight dressed bays face State Street, another eight front on Kilby Street, and three bays curve around the corner of these two streets. It is built of brick with a pink-toned granite facing on the dressed elevations and a granite foundation. Iron columns are used to support the interior floors. It is irregular in plan: the major U-shape opens toward Congress Street with a three bay wide, full height wing that extends from the southern elevation to Exchange Place. It has a flat roof.

The firm of Peabody & Stearns won the competition to design the building in 1887. It was erected on the site of the Merchants Exchange Building between 1889 and 1891. Its style is a fusion of the Romanesque Revival and Italianate palazzo tradition.

The dressed facades of the building are organized in a tripartite system involving base, shaft, and attic. The fenestration pattern of the major elevations is regular and consists of paired windows in each bay. The entrances on State and Kilby Streets are duplicates, that is, massive carved brackets supporting a projecting cornice. The main State Street entry is distinguished by elaborate bronze lanterns flanking the opening.

At the base level, rusticated granite blocks support colossal corinthian piers which separate each bay. In the basement level, the windows are framed with decorative cast-iron mouldings with classical profiles. The first and second story window pairs are separated horizontally by rectangular spandrels with a circular motif. They are divided vertically by engaged ornamental metal colonettes. The upper portion of the first story windows are filled in.

The base and the shaft section of the Exchange Building are separated by a wide granite entablature supported visually by the colossal piers. The entablature includes a plain architrave and an elaborate cornice of several courses including dentils, bead and reel, and cyma recta with lions' heads placed above the piers.

The shaft section is in six stories. The window pairs in the central bays from the third through fifth and those on the six and seventh stories are bound together by simple smooth granite frames. In the lateral and curved bays, the window pairs are not enframed but each pair shares a projecting sill, and each window has a

smooth granite frame. These enframing mouldings became a design characteristic frequently used by Peabody & Stearns. The smooth mouldings form a stark contrast with the rock-faced granite wall surface in the shaft section. The eighth floor is treated differently with shorter window pairs separated by square polished granite panels, and the entire floor is visually emphasized by a continuous string course which serves as the window sill.

The eighth floor visually terminates the shaft section. The transition to the three story attic portion begins with the emphatic projecting continuous cornice with a balcony and a balustrade supported on modillion blocks. The lions' head moulding also appears below the balustrade. This balcony motif was first used by Peabody & Stearns in the 1876-77 R.H. White Store and then in the 1888 Fiske Building, designed a year after the Exchange Building. The attic level is derived from the Italian Romanesque tradition. A round arch supported on rough faced piers unite the window pairs in the ninth and tenth stories in the central bays. In the lateral and curved bays each window of the pair is round arched and is framed separately. The visual impression of the attic level is an arcade topped by a blind eleventh floor faced with rough-hewn granite and ends with the crowning lions' head and dentil cornice.

The undressed elevations of the Exchange Building have a simple and repetitive fenestration pattern, often paired windows under a segmental brick arch. The surface of the west elevation is faced with rough brown granite.

The building has not been extensively altered on the exterior. Installation of ground floor commercial uses have produced some changes including awnings and brick facings on the Kilby Street facade. Multiple pane window sash, in contrast to the one-over-one double-hung sash, exist in the base section in the three western most bays of the State Street facade and on the entire fourth floor level. A mechanical penthouse is placed prominently on the north-west corner of the roof.

The interior lobby of the Exchange Building was finished in marble and tile. A grand double stairway, flanked by banks of elevators is one of the handsome features of this building. The rooms of the Stock Exchange are on the first floor. A contemporary observer gave the following description of the great chamber (since altered), which measured 115 feet long, 50 feet wide and 35 feet high:

The interior decorations are in white and light yellow, and the Corinthian pillars around the side lend dignity to the room. The frescoeing is rich. Over the door is the large visitor's gallery. In the middle of the chamber on the right is the "pulpit", where the chairman sits during the sessions. (Herndon, P. 34).

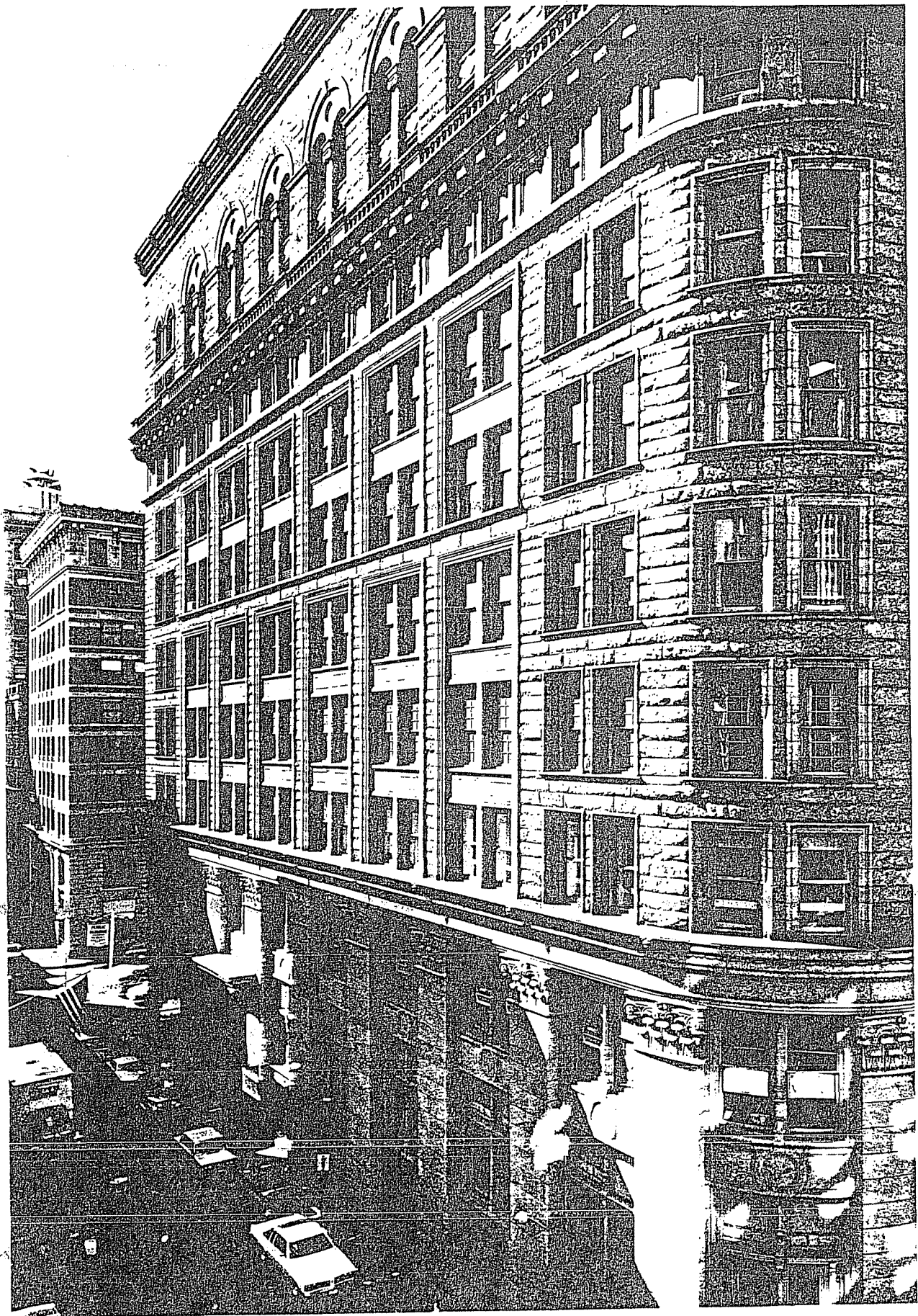
One other particular interior space is worthy of note. It occupies a portion of the first floor in the northwest corner. This is the office of the State Street Bank and houses the Allan Forbes Collection of the Bank. The collection includes New England historical and maritime artifacts, and the interior design of the banking hall, installed in 1925, in which the collection exists, is an interesting historical interpretation of 18th century and 19th century mercantile facilities.

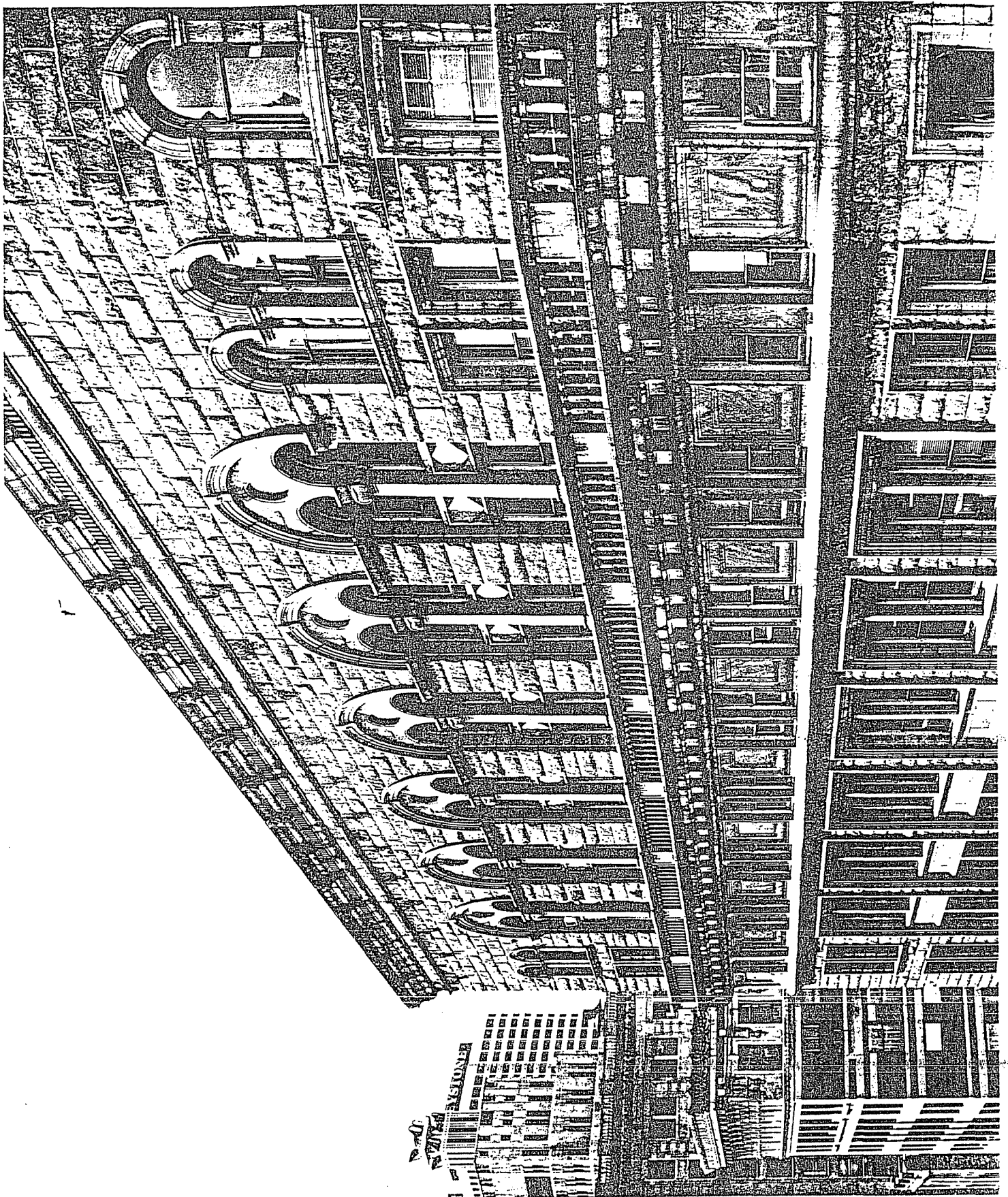
Two other structures, included here for purposes of discussion, exist on the block.

Number 10 Congress Street is a five story plus basement, eleven bay by two bay structure designed by the Boston firm of Parker, Thomas & Rice in 1924. The material is cast stone, and its style is derived from late 18th century Boston mercantile examples.

Number 30 Congress Street is a stone, four story, three bay by three bay domed structured design by Peabody and Stearns in 1908 in the Neo-Classical Revival Style.

2.3 Photographs: attached.





3.0 SIGNIFICANCE

3.1 Historical Associations:

The site of the Exchange Building on State Street has historical significance in political and economic arenas. The site has been associated with merchants and stock exchanges for 138 years and earlier has been associated with colonial and Revolutionary era events and persons.

State Street (originally called King Street) was one of the original streets in the City of Boston. In the late seventeenth and early eighteenth centuries, the eastern end of the street led into the Long Wharf. Among the first building that one met on land when coming from this wharf was the Bunch-of-Grapes Tavern, which occupied the corner of State and Kilby Streets. Also, on this block stood the mansion of John Winthrop, first Governor of the Massachusetts Bay Colony. Further up the street was Town House, now known as the Old State House, which served as the principal seat of government for the Province, County, and Town. An open air market place was also found in this area. State Street was the center of the colony's governmental and commercial activities.

The Bunch-of-Grapes Tavern was in operation from the mid-seventeenth century until the end of the eighteenth century. It provided a popular meeting place for merchants and the masters of vessels and later for leaders of the Revolution. The newly-arrived governors were often taken there for an elegant dinner. In 1798 the tavern was replaced by a brick store. The Bunch-of-Grapes Tavern is commemorated by a plaque which is displayed on the State Street facade of the Exchange Building, as is a similar plaque for Governor Winthrop.

After the Revolution, the area around State Street continued to be the business center of the city. In 1837, 22 of the 35 banks in Boston were located on this street. (Winsor, Vol. IV., p.55). In 1840, the Boston Exchange was organized by a group of prominent citizens, who determined that it was necessary because of the increased amount of business transactions and the large number of out-of-town businessmen that were visiting the City. Boston was at its height of prosperity in foreign and domestic commerce. The corner stone for the Merchant's Exchange was laid in August, 1841. The four story, Greek Revival structure was designed by Isaiah Rogers. This building served a number of purposes; it was the seat of the Boston Board of Trade in the 1860's, and the Post Office occupied a part of the building in 1865. In 1873 the Board of Trade established a central headquarters for all the business exchanges of the city in the Merchant's Exchange. Some remodeling of the building was done to accommodate this purpose.

These alterations to the Merchant's Exchange, however, were not sufficient to serve the purposes of Boston's continuously growing business concerns. In 1889 the Merchant's Exchange was torn

down, and the Exchange Building was built in its place. It still serves its original functions as the location of the stock exchange and of commercial offices. For a period of time the Stock Exchange was located in a newer building, constructed in 1908, at 30 Congress Street, also designed by Peabody & Stearns in the Neo-classical Revival style.

The other remaining building on the block, 10 Congress Street, was built in 1924 by the State Street Trust Company which merged with the National Union Bank, chartered in 1792. The National Union Bank occupied the State Street-Congress Street corner site prior to 1924. The new State Street Trust Company, chartered in 1891, leased its first office at 53 State Street but moved next door to the Union Bank in 1900, the property that it later purchased and demolished.

When State Street built the structure now occupying the site, Allan Forbes was the bank president. Mr. Forbes is largely responsible for the image of 10 Congress Street, although Parker, Thomas & Rice were the architects of record, and Richardson, Barott, & Richardson were responsible for executing the interior banking hall which occupied 10 Congress and a portion of The Exchange Building. Contemporary writers described the building as Colonial in type, and the Bank's own description of the structure in 1926 suggested that it was "patterned after the old counting rooms of Boston merchants during the first part of the eighteenth century, arranged on a much larger scale." (Log, p.9). Walter Whitehill summarized the State Street Bank building aptly; "...they did not reproduce it archeologically, for it was rather an original creation of Allan Forbes' imagination." (Whitehill, "Allan Forbes," p.19).

The building at 10 Congress Street and the interior banking hall of the State Street Bank are important historically as period reproductions in the Neo-Colonial Revival era.

3.2 Architectural Significance:

The Exchange Building is architecturally significant for several reasons. It represents in both style and scale the type of architecture that became prevalent in Boston's financial district at the turn of the century. It is also significant because it is an almost unaltered example of Peabody & Stearns' early commercial architecture. This firm made an extraordinary contribution to the architecture of Boston and the New England region.

Robert Swain Peabody was the son of Reverend Ephraim Peabody and Mary Jane Derby Peabody, who were both members of prominent New England families. He was born in 1845 in New Bedford. Peabody received his Bachelor of Arts degree in 1866 from Harvard College. Upon graduation, Peabody worked for Gridley J.F. Bryant. A few months later he took a job with Henry Van Brunt, where he met John Goddard Stearns, who was the chief draftsman.

Peabody was exposed to the methods and traditions of the Beaux Arts while working for Van Brunt, who had received his training from Richard Morris Hunt. Peabody left for Europe in 1867. He studied in London for a short time, and then transferred to the Ecole des Beaux Arts. Two of this fellow students were Frank W. Chandler and Charles Follen McKim. Peabody returned to Boston in the spring of 1870, and entered into partnership with his former colleague, John Goddard Stearns, Jr. With Peabody in charge of design, the firm of Peabody and Stearns flourished for nearly fifty years. In his later years, Peabody became involved in many professional and civic organizations. He also spent much of his time writing, and he produced over fifteen books, articles and addresses. Both Peabody and Stearns died in 1917.

John Goddard Stearns, Jr. was born in New York City in 1843. He received his primary and secondary education in New York and Brookline, Massachusetts. Stearns entered the Lawrence Scientific School of Harvard College in 1861, and he graduated with a Bachelor of Science degree in Engineering in 1863. He worked for the firm of Ware and Van Brunt from 1863 to 1870. As mentioned above, it was during this time that he met Peabody, and in 1870 the successful partnership was formed. Stearns was in charge of supervision of all building construction.

Scholars Wheaton Holden and Anthony Bond have provided insight into the method by which the firm could accomplish the large volume of work which they produced. Peabody was the initial designer for their commissions with the staff then fleshing out his sketches but not without final approval by Peabody; Stearns was the expeditor and superintendent of construction. The division of responsibility was efficient and cooperative according to contemporaneous reports. (Holden, JSAH, p. 116; Bond, P. 16).

The firm's work was prolific and encompassed nearly every building type from railroad stations to office buildings to bathhouses. While their commissions were largely located in the northeast, examples of Peabody & Stearns' designs were found as far west as Colorado and Oregon.

The firm's commercial buildings (including office buildings, stores, banks, hotels) numbered about sixty of which thirty-four were located in Boston. Of these thirty-four, twenty-one remain, generally intact. In the first decade of the partnership, about nine commercial buildings were constructed of which eight were located in Boston, and of which only one is known to remain. Stylistically, the structures displayed variety and ranged from French Second Empire to Queen Anne to High Victorian Gothic. In the 1880's, the second decade of the firm's existence, the designs for commercial buildings numbered twelve, spread from Boston to New York to St. Louis, showing the geographical expansion of the firm's activity. Of the four of these that were built in Boston, only two remain: The Exchange Building of 1887-1891 and The Fiske Building of 1888-1889 at 89 State Street. The latter has been unrecognizably altered.

The designs of this decade were critical in the development of Peabody & Stearns' commercial style. The various eclectic styles were abandoned, and a personal style began to emerge: the Romanesque Revival style fused with Italian palazzo tradition. The Romanesque Revival style was popularized by H.H. Richardson in the 1870's. The onset of the late Renaissance Revival Style is first seen in Boston in the Boston Public Library of 1888, designed by McKim, Mead & White. It is the merging of these two stylistic strains that characterized Peabody & Stearns' commercial style in the 1880's and, as importantly, was the precursor of their future design direction which remained firmly in the Italian Classical Revival mode. After 1892, no vestiges of the Romanesque style are seen in Peabody & Stearns' commercial work, but the handling of materials and large-scale forms learned from their Romanesque experience remain throughout their work. Aside from the 1874 Boston Post Building, a small but important cast iron High Victorian Gothic building in its own right, and the irrevocably altered Fiske Building, The Exchange Building is the only remaining example in Boston of this nationally renowned firm's formative years.

Architectural historians contend that the most important work of these early years was the widely published R.H. White Warehouse Store of 1882-1883 on Bedford Street and Harrison Avenue because of its effect on other architects of the day, namely Richardson and Sullivan. The demolition of this building with the last decade makes the intact Exchange Building all the more important.

Besides the stylistic impact of the Exchange Building on the late 19th Century Boston commercial architecture and its decisive role in the development of the firm's personal commercial style, The Exchange Building is the city's prime and earliest existing example of the monumental elevator office block. Noted architectural historian, Henry Russell Hitchcock in his Guide To Boston Architecture (1607-1954) found several buildings worthy of mention to illustrate Boston's Financial District. Of the eight structures itemized, only two date prior to 1922; these two are McKim, Mead, and White's New England Trust Company Building at the corner of Milk and Devonshire, demolished for a parking lot, and The Exchange Building. After mentioning the 1928-30 United Shoe Machinery Building, Hitchcock states, "More Bostonian is the much earlier Exchange Building." (Hitchcock, p.13).

Sheer size and the ability to organize the facades of the new elevator buildings coherently is characteristic of Peabody & Stearns' work. It is not surprising that an examination of office buildings built from 1885 through 1915 indicates the gradual increase in bulk of most downtown Boston office structures. (The Exchange Building itself housed 1,100 rooms). What is surprising, however, is that Peabody & Stearns were consistently responsible for the largest of them.

Peabody & Stearns has been best known for the Custom House Tower, begun in 1909, at the foot of State Street. At one time

seven (now five) of their buildings stood on State Street. The Exchange Building at the head of State Street, is the most distinctive early work and provides a critical counterpoint to the Custom House Tower, the culmination of their Boston career and the only skyscraper in Boston until the 1960's.

The Exchange Building also represents the work of a notable firm of builders, the Norcross Brothers. This remarkable firm is associated with many of Boston's most significant later 19th century buildings, and with almost all of H.H. Richardson's best known designs. Well-known for their innovative construction techniques, the Norcross firm was among the earliest builders to become general contractors, due in considerable measure to the need for efficiency in building the increasingly complicated later 19th century structures. The craftsmanship of Norcross Brothers is well known and evident in the handling of the granite on The Exchange Building. The firm owned granite quarries and for many of Richardson's commissions supplied the materials. Although Norcross Brothers were active after the disappearance of the Boston Granite Style, the firm carried out the traditions of expert handling of the material intrinsic to the style.

3.3 Relationship to the Criteria for Landmark Designation

The Exchange Building clearly meets the criteria for landmark designation as established by Section 4 of Chapter 772 of the Acts of 1975 in that it is of distinguished architectural design, embodying distinctive characteristics of construction, of a style which makes it inherently valuable for study, and as a notable work of an architectural firm whose work influenced the development of the city, the Commonwealth, and the Nation.

±4.0 ECONOMIC STATUS

4.1 Recent Assessed Value and Property Tax:

Note: Information in Section 4.1 was provided by and included at the request of the owner of The Exchange Building, Old State Trust. This factual information has been inserted exactly as presented by the owner.

RELEVANT REAL ESTATE TAX INFORMATION

| | <u>Tax</u> | <u>Abatement</u> | <u>FY Net Tax</u> |
|--------------|--------------------------|---------------------------|--------------------|
| Half FY 1974 | 365,556.00 | 108,240.00 | 257,316.00 |
| Full FY 1975 | 730,740.50 | 216,370.00 | 514,370.50 |
| 1976 | 730,740.50 | 216,370.00 | 514,370.50 |
| 1977 | 939,523.50 | 326,241.00 | 613,282.50 |
| 1978 | 939,523.50 | 360,382.50 | 579,141.00 |
| | <u>FY Assessed Value</u> | <u>Value of Abatement</u> | <u>Value Taxed</u> |
| Half FY 1974 | 3,715,000 | 1,100,000 | 2,615,000 |
| Full FY 1975 | 3,715,000 | 1,100,000 | 2,615,000 |
| 1976 | 3,715,000 | 1,100,000 | 2,615,000 |
| 1977 | 3,715,000 | 1,290,000 | 2,425,000 |
| 1978 | 3,715,000 | 1,425,000 | 2,290,000 |

Cumulative Balance Unpaid Accrued Taxes and Interest

| | |
|------------|-----------|
| 12/31/1974 | 406,802 |
| 12/31/1975 | 1,152,119 |
| 12/31/1976 | 1,875,285 |
| 12/31/1977 | 2,144,185 |
| 12/31/1978 | 2,250,513 |

Tax Title Taken 6/18/76

4.2 Current Assessed Value and Property Tax

| | | |
|---------|------------|--------------|
| FY 1979 | Buildings: | \$ 2,099,100 |
| | Land: | 1,615,900 |
| | Total: | 3,715,000 |
| | Tax: | 939,523.50 |

Note: All figures included here pertain to the block bounded by Congress, State and Kilby Streets, and Exchange Place which includes approximately 49,924 square feet. The Exchange Building covers approximately 33,222 square feet of the block. The building at 10 Congress Street covers approxi-

mately 3,692 square feet of the block. The building at 30 Congress Street covers approximately 6,360 square feet of the block. The surface parking lot on the corner of Exchange Place and Kilby Street covers approximately 5,190 square feet. The balance of the block is some 1,460 square feet probably located at between 10 and 30 Congress Streets.

4.3 Current Ownership:

The Exchange Building is currently owned by Albert I. Edelman and Harold Theran of Old State Trust. They also own the other buildings and properties in the block.

5.0 CURRENT PLANNING ISSUES

Within the past decade, roughly 14 million square feet of office space has been constructed in Boston, most of it within the Central Business District.

This construction corresponds with the growth which has occurred in the finance, service, insurance and related industries in the local economy -- growth which is substantially attributable to expansion of existing firms, and which appears to be a continuing trend.

The flurry of building activity in the 60's and early 70's left the city, for a time, with a surfeit of office space. (The record high vacancy rate since World War II occurred in April 1977 when 15.1% of Class A office space was vacant). However, the continued expansion of local firms combined with lack of new space coming on line has produced a tightening office market. In October 1978, the vacancy rate had dropped to 9% and, in all likelihood, has continued to drop.

A recent survey by the Boston Redevelopment Authority of the Office Industry (March, 1979) anticipates that the next four years will see a healthy absorption rate for both Class A office space (ca. 600,00 s.f. per year) and Class B and C office space (250,000 s.f. per year). Based on these projections, BRA foresees a need for an additional one million square feet of office space coming on to the market during the early 1980's. At the same time, BRA identifies projects in the planning and early construction stage totalling 4.4 million square feet of private office space and 1.5 million square feet in governmental offices.

In its September 1979 report, "The Outlook for Boston: Development in the 1980's", BRA notes that investor interest in Boston is strong, that in the next decade the city "must cope with the problems of success rather than the problems of failure", and that it is "now in a stronger position when considering development proposals. Today, the city can focus development." As identified in the report, the issues to be addressed pertain to the design quality of projects, the kinds of jobs generated, and the tax revenues generated. Other broader issues which the city can also afford to address pertain to the appropriate direction of the area traditionally known as the Financial District. Should housing be allowed in this area? Should new construction be concentrated here or encouraged to disperse into areas where market forces are weaker? What effort should be made to encourage the upgrading of Class B and C office space in older buildings, as opposed to site assembly and clearance for new construction?

In general, BRA projects a shift in emphasis in new construction in the Downtown from offices to hotels, with growth in retail and housing also occurring. It also sees increasing development of the tourism industry.

Within this general context, the specific planning issues pertaining to 53 State Street and proposals for its development include the following:

1. Are the buildings on this site of sufficient significance in the cultural history of the City of Boston that the city's posture should be one of diverting development interest to another location or encouraging other projects which do not compromise the City's heritage. What would be the effect of such a decision? Can a compromise be reached?
2. What would be the visual relationship of a multi-story tower on State Street to, firstly, the Old State House, and secondarily to the scale and character of State Street itself - the historic link to the harbor and the financial heart of the city for centuries?
3. What is the functional relationship between this site and the Broad Street area. How can development here be a catalyst for appropriate development in that area?
4. What are the tax consequences of development decisions pertaining to the site?
5. What are the potential impacts on the city's infrastructure, on traffic circulation, on wind patterns and other aspects of the environment?

5.1 Relationship to Current Zoning:

The Stock Exchange Building is within a B-10 zone, permitting all standard commercial uses up to an allowable physical density (measured by the Floor Area Ratio, or FAR) of ten times the total site area. The present structure is near the ceiling of this FAR limit.

6.0 ALTERNATIVE APPROACHES

6.1 Alternatives

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

The only alternative protection device would be inclusion on the National Register of Historic Places, which would, if successfully pursued, afford a limited degree of protection.

The Commission also retains the option of not designating the building as a Landmark.

6.2 Impact of Alternatives

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

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

7.0 RECOMMENDATIONS

The staff of the Boston Landmarks Commission recommends without qualification or reservation that The Exchange Building be designated as a Landmark under Chapter 772 of the Acts of 1975, and that the property be separately considered for nomination to the National Register of Historic Places.

Because the building at 10 Congress Street is integrated with 53 State Street at the ground level as a result of the banking floor of the State Street Bank, which spans the two buildings, and because it is unclear as to the materials and character of the Congress Street (westerly) end wall of 53 State Street as it is obscured by the later building, the staff recommends that the building at 10 Congress Street be included in the Landmark designation. However, the staff finds that this building does not appear to meet the criteria for Landmark designation on its own and this is reflected in the recommended guidelines for review of proposed changes.

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

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9.0 BOSTON LANDMARKS COMMISSION - STANDARDS AND CRITERIA

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

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

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

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

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

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

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

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

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

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

BOSTON LANDMARKS COMMISSION

9.2 General Standards and Criteria

A. APPROACH

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

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

B. EXTERIOR WALLS

1. MASONRY

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

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II NON-MASONRY

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

C. ROOFS

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

D. WINDOWS AND DOORS

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

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E. PORCHES, STEPS AND EXTERIOR ARCHITECTURAL ELEMENTS

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

F. SIGNS, MARQUEES AND AWNINGS

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

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G PENTHOUSES

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

H LANDSCAPE FEATURES

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

General Standards and Criteria
page six

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

I EXTERIOR LIGHTING

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

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

J. REMOVAL OF LATER ADDITIONS AND ALTERATIONS

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

The Exchange Block
53 State Street, Boston

10.0 SPECIFIC STANDARDS AND CRITERIA

10.1 General

1. The intent is to preserve the character and appearance of the exterior of the building as viewed from State and Kilby Streets, its importance in the definition of State Street and Kilby Street, and its richness of detail.
2. The designation applies to the exterior dressed facades on State and Kilby Streets, and to such portion of the volume or mass as is necessary for the visual or structural support of those facades. The balance of the building is not designated as a landmark; however, preservation and restoration of the interior grand marble stairway, the interior stairway at the primary Kilby Street entrance, and the banking hall of the State Street Bank is encouraged.

10.2 Masonry

1. No granite element will be painted. Masonry cleaning will be done in a manner that, in the judgment of the Commission, will minimize the destructive effective on the masonry.
2. No granite elements will be removed or obscured on the State or Kilby Street facades.
3. No new openings will be allowed on the State or Kilby Street facades. Existing and original openings will not be closed or framed down.
4. Retention of the planar aspects of the wall from State Street along the western (Congress Street) elevation of the Exchange Building to the first structural column is required.
5. The brown granite on the designated portion of the Congress Street elevation shall be retained, if sufficient brown granite to face the entire designated portion without fenestration can be preserved from demolition elsewhere on the site; if sufficient granite cannot be so preserved, the brown granite may be replaced with compatible masonry, which may be flamed or rusticated. In either event, the wall may be reconstructed. The size of the masonry elements used should be within the vocabulary of the existing building.

10.3 Doors and Entrances

1. The primary entrances on State and Kilby Streets will be retained as visually dominant.
2. All existing original details in the two entrances will be retained, except that contemporary glazing (e.g., tinted glass) will be permitted, provided that mirror glass shall not be used.

3. Retention of original interior elements visible from and supportive of these entrances is encouraged.
4. The iron and copper lanterns flanking the State Street entrances will be retained in situ.
5. The existing corner entrance may be altered or eliminated.

10.4 Fenestration

A. Base

1. Contemporary glazing (e.g. tinted glass) will be permitted throughout, except that mirror glass shall not be used on the dressed facades on State & Kilby Streets.
2. Contemporary sash design will be permitted throughout except that State and Kilby Streets will have a profile similar to that of the existing sash.
3. The small-paned windows to the right of the State Street entrance may be removed and replaced with contemporary windows. If altered, the masonry side panels will be removed; restoration of the original opening is encouraged, but not required.
4. The iron spandrels of the ground floor will be retained; in the event that interior space requirements dictate an additional direct entrance, one entrance opening may be cut through the spandrel in the second or third bay east of the existing primary State Street entrance. If such an opening is cut, the design will be such as to preserve the visual integrity of the bay and the spandrel to the extent practicable. Such an additional opening is not encouraged.
5. Retention of all iron grill and decorative ironwork is encouraged.
6. If proposed to be altered, the raised sills of the ground floor windows should be removed and the original detail restored.

B. Shaft and Attic Portion

1. Contemporary glazing (e.g., tinted glass) and sash design shall be permitted throughout except that mirror glass shall not be used on the dressed facades on State and Kilby Streets.
2. Any replacement sash on the dressed facades on State and Kilby Streets will have a profile not greater than existing sash. The shape of the original openings shall be retained.

10.5 Signs and Lighting

1. The three existing plaques will be retained in situ.

2. No additional signage or lighting fixtures will be attached to or allowed to obscure any granite portion of the facades on State and Kilby Streets.
3. General Lighting of the building facade is encouraged. Fixtures should not be visible from the street and lighting patterns should enhance the original design elements.

10.6 Additions

1. No addition shall obscure or replace any stone portion of the dressed facades on State & Kilby Streets.
2. New Penthouses on the roof of the designated structure will be located to be not visible from any public street at a distance equal to that between the existing Exchange Building and the Old State House.
3. New construction on land adjacent to the designated structure, though not regulated by this designation, should attempt to harmonize with the existing structure with respect to scale, color, materials and facade rhythms.

10.7 Roofs

1. The surface of the roofs of the portion of the Exchange Building retained may be covered so as to be visually attractive.
2. Plantings and landscaping shall be permitted on said roofs.

10.8 Demolition

1. The dressed facades on State and Kilby Streets shall be protected from demolition, as shall a portion of the volume or mass of the existing building. All other portions of the existing Exchange Building may be demolished, including the existing penthouses and cooling towers. The portions which may be demolished are shown on the attached map.

