

FIRST CHURCH IN ROXBURY

BOSTON LANDMARKS COMMISSION

STUDY REPORT



Petition # 122.87
Boston Landmarks Commission
Environment Department
City of Boston

Report on the Potential Designation of

First Church in Roxbury
160 Roxbury Street, Boston, Massachusetts

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

Approved by:

Rosanne Foley, Executive Director Date

Approved by:

Lynn Smiledge, Chair Date

Report posted on August 3, 2021

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INTRODUCTION

The designation of the First Church in Roxbury was initiated in 1987 after a petition was submitted by registered voters to the Boston Landmarks Commission asking that the Commission designate the property under the provisions of Chapter 772 of the Acts of 1975, as amended. The purpose of such a designation is to recognize and protect a physical feature or improvement which in whole or part has historical, cultural, social, architectural, or aesthetic significance.

Summary

The First Church in Roxbury is historically and architecturally significant at the local and state levels as an outstanding example of ecclesiastical architecture in the early nineteenth century; for the visually stunning integrity of its architectural and landscape features; for its associations with a nationally-renowned proponent of professional architectural design, Asher Benjamin; and for its role in the development of the Roxbury community from a rural, agricultural town to a wealthy Boston suburb and now a densely populated, majority Black urban neighborhood.

This study report contains Standards and Criteria which have been prepared to guide future physical changes to the property in order to protect its integrity and character.

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1.0 LOCATION

1.1 Address

According to the City of Boston's Assessing Department, the First Church in Roxbury is located at 160 Roxbury Street, Boston, MA 02119.

1.2 Assessor's Parcel Number

The Assessor's Parcel Number is 0903294000.

1.3 Area in which Property is Located

The First Church in Roxbury is located in the section of Boston known today as Highland Park, and also called Fort Hill or the Roxbury Highlands. Listed in the National Register of Historic Places, the Roxbury Highlands Historic District rises above the lowlands to the north, and is characterized by steep hills covered with thick vegetation and dotted with outcroppings of Roxbury puddingstone. The hilly terrain provides a distinctive setting for the neighborhood's predominantly residential building stock. Older, detached frame houses, set back from the streets on gently sloping lots, blend with later single-family homes, two-family dwellings, row houses, and triple-deckers built on narrow lots with shallow street frontages. Roxbury Highlands retains a rich architectural fabric of building types and styles popular between approximately 1830 and 1930. The property boundaries are the assessor's bounds for the above-referenced parcel.

1.4 Map Showing Location



Figure 1. Map showing the boundaries of parcel 0903294000.

2.0 DESCRIPTION

2.1 Type and Use

The First Church in Roxbury was constructed in 1804 as a meeting house, and the building continued to be used as such until 1976. It currently hosts community events such as neighborhood meetings, political forums, cultural celebrations, and musical and theatrical performances. Putnam Chapel was added to the site in 1876 for additional religious programs; today it is used for social action programs and community events and gatherings. The Education and Justice Center was built in 2004 to provide space for the Urban Ministry's after-school programs, community outreach events, classrooms, and office space. The property is located within a Community Facilities (CF) subdistrict according to the Boston Zoning Code.

2.2 Physical Description of the Resource

Bordered by Roxbury, Putnam, and Dudley streets and John Eliot Square, the First Church in Roxbury occupies a large, open site that defines Eliot Square. The triangular parcel includes three contiguous buildings: the historic Sanctuary (1804) and Putnam Chapel (1876), and the Education and Justice Center (2004), a modern building linking the two older structures. The parcel is flat at its western end, near John Eliot Square, and slopes sharply down to the north and east on its eastern end. The landscape is maintained principally as a lawn, with regularly-spaced mature trees and a metal picket fence (ca. 1928) lining the perimeter of the parcel. A gravel driveway accesses the front of the Sanctuary from Dudley Street.

Five openings in the fence – three narrow and two wider – are flanked by brick posts with concrete bases and caps. The narrower, pedestrian-only entrances (one on Dudley Street and two on Putnam Street) retain decorative metal gates. The wider entrances (one on Roxbury Street and one on Dudley Street), appear to have accommodated vehicles: they feature an inner pair of tall posts with concrete ball finials and an outer pair of lower posts defining a pedestrian entrance on each side (Figure 11). No gates survive on either of the wider entrances, although some metal hardware is extant on the posts and in the ground. The brick gateways appear to have been constructed ca. 1930.¹

Sanctuary (1804)

Measuring approximately 70 feet wide by 80 feet long, the main block of the Sanctuary rises two stories from a low stone foundation (dressed granite ashlar above grade; mortared rubble stone below) to a front gable roof with a pedimented front pavilion surmounted by a bell tower and a projecting, pedimented rear vestry (Figure 2). The wood-frame building faces west towards John Eliot Square. The peak of the roof is approximately 52 feet above the first floor, and the steeple rises another 60 feet above the ridgeline. Asphalt shingles cover the roofs. A small exterior, brick chimney rises up the center of the rear (east) wall of the main block, at its interface with the rear vestry. All elevations are symmetrically composed.

¹ Robert G. Neiley Architects, *Historic Structure Report: First Church in Roxbury, John Eliot Square, Roxbury, MA*, June 1986, 18-19.

Walls are typically sheathed with wood clapboards and trimmed with narrow sloped sillboards, corner quoins on the main block, and a high molded entablature with closely-spaced modillion blocks at the horizontal and raking eaves. The sanctuary's principal windows contain double-hung wood sash with 12/12 lights, molded casings, a narrow entablature with plinth blocks at the ends, and modillion-bracketed cornices. All of the standard windows on the sanctuary have operable, fixed-louver wood blinds.

The façade (west elevation) of the Sanctuary has one window bay on each side of a pedimented pavilion (Figure 3). Three bays wide and one bay deep, the façade of the pavilion is flushboarded, with rusticated piers at the first floor level, Ionic pilasters at the second floor, and a full entablature with a modillion cornice and flushboarded tympanum in which is centered a glazed lunette (Figure 8). Extending the full width of the pavilion are sandstone steps. Door and window openings on both levels of the pavilion's facade are arched. (The north and south sides of the pavilion have the typical window sash and trim described above.) The main, center entrance has double-leaf doors with molded wood panels and slender pilasters supporting the arch around its elliptical fanlight. The entrances in the outer bays of the pavilion have single-leaf, paneled wood doors and semi-circular, glazed fanlights. Surmounting the center doorway is a Palladian window, flanked by round-arched windows in the outer bays of the pavilion. Molded casings trim the arched windows on the second floor; flat pilasters and a full entablature with modillion cornice also adorn the Palladian window.

Rising more than 100 feet above grade, the elaborate steeple (Figure 7) contains four stages and a weathervane. The lower two stages are square in plan and the upper two are octagonal. The base of the steeple is clad with clapboards and trimmed with corner quoins, a full entablature, and a modillion cornice with turned finial urns at the cornice; it has a rectangular window on the west façade and large circular clock faces on all four sides. The next stage has a louvered, arched opening centered on each side, framed by paired Doric pilasters and surmounted by an entablature with triglyphs, mutules, guttae, and turned finial urns at the corners. The penultimate level is an octagonal stage with a round-arched window in each face, free-standing Ionic columns, a modillion cornice, and a turned urn finial on each projecting corner of the cornice. The uppermost stage of the tower is also octagonal, with an arched window on each face and a simple molded cornice. The steeple's domed roof supports a tall ornamental weathervane; both the dome and weathervane were previously (if not originally) covered in gold leaf.

The long north and south side elevations of the sanctuary block each contain seven bays of standard windows (Figures 4 and 6). The rear (east) elevation is similar to the façade (west elevation), featuring a three-bay wide, one-bay deep, pedimented pavilion flanked by one bay of rectangular windows on the main block (Figure 5). The rear pavilion is also sheathed with flushboarding and trimmed with rusticated piers, Ionic pilasters, a Palladian window in the center of the second floor, a modillion cornice on the horizontal and raking eaves, and a louvered lunette in the tympanum. Unlike the façade, the rear pavilion has a trio of closely-spaced, single-leaf, paneled wood doors recessed within its center bay and rectangular windows on both floors of the outer bays of the pavilion. Sandstone steps span only the center bay of the pavilion; a metal bootscraper is mounted on each end, and a metal picket fence encloses the recessed entrance bay.

Well preserved and well maintained, the exterior of the sanctuary is essentially unchanged since its original construction, with the exception of the steeple, which was severely damaged by a hurricane in 1954. Subsequently, as recounted in the 1986 historic structure report, “The steeple was rebuilt in exact duplication of the original, but with heavy structural steel reinforcing from the clock mechanism level of the tower on up. Portions of the old framing members appear to have been re-used and the weathervane with its associated ironwork appears to be original.”²

Putnam Chapel (1876)

Facing south towards Dudley Street, Putnam Chapel is located directly east of the Sanctuary and aligned roughly parallel to Putnam Street. Measuring approximately 40 feet wide by 70 feet long, the wood-frame building rises 1½ stories above a raised, walk-out basement to a front-gable roof with slate shingles (Figure 12). Two modest brick chimneys rise up inside the gable-end walls, one at the back (north end) of the west-facing slope and one at the front (south end) of the east-facing slope. Integral wood gutters drain into modern metal downspouts. The foundation is constructed of mortared Roxbury puddingstone in a random ashlar pattern, with window lintels of gray granite.

Walls are sheathed with wood clapboards and trimmed with sill boards that have a shaped top; flat corner boards; an entablature with simple moldings; and modillion brackets with incised floral ornament at both the horizontal and raking eaves. The principal windows are rectangular, double-hung wood sash with 6/6 lights. Window trim typically consists of a vertical-board apron between the sill board and window sill. Around the top and sides of the openings are molded casing with a flared base, an eared top, and a peaked lintel that frames stylized, carved ornament. The elevations are all symmetrically organized.

The façade (south elevation) of Putnam Chapel is three bays wide with a center entrance flanked by a window on each side. The slightly projecting entrance vestibule is accessed by granite steps with plain, modern, metal railings and is surmounted by a pedimented gable roof. The tympanum of this gable is filled with vertical boards with round tops (Figure 15). Double-leaf doors at this entrance are topped by a rectangular glazed transom, trimmed with the same decorative casing as the windows, and surmounted by a heavy bracketed cornice. The glazed lunette window above the vestibule has scalloped trim on its molded casing, and decoratively carved panels between its sill and the vestibule roof. The rear (north) elevation is similarly composed and ornamented (Figure 14), with two widely-spaced windows and a louvered lunette in the tympanum with scalloped trim on its casing; it has no entrance.

The long side (west and east) elevations each have five bays of windows (Figures 12 and 13). The east elevation, facing Putnam Street, has a central gabled pavilion with double-leaf, paneled wood doors topped by a rectangular transom at the basement level; a large panel of leaded and stained glass surmounted by a heavy bracketed cornice at the main floor; and vertical boards with scalloped tops filling the tympanum of the gable. Facing the Sanctuary, the Chapel's west elevation is distinguished by paired 4/4 windows in the center bay and a single-leaf door inserted in the penultimate opening on the south end. (It has not been determined whether this opening was originally used as an entrance.)

² Robert G. Neiley Architects, *Historic Structure Report: First Church in Roxbury, John Eliot Square, Roxbury, MA*, June 1986, 17.

Like the Sanctuary building, Putnam Chapel has been well maintained and well preserved. Alterations are largely confined to the infilling of basement windows on the north elevation. The interior of the Chapel was heavily damaged by a fire in 1983; exterior damage from that event seems to have been limited to portions of the slate shingles.

Education and Justice Center (2004)

This modern link structure joins the northeast corner of the Sanctuary with the northwest corner of Putnam Chapel, and extends northward towards Roxbury Street on the northern slope of the parcel (Figures 9 and 10). The bulk of this wood-frame structure – to the north of a narrow, east-west corridor that connects the two historic structures – is approximately 65 feet square. The building rises one story above a partially-exposed basement to a flat roof. The foundation has a veneer of multi-color, random ashlar granite; its windows are typically single units with 6/6 sash and granite lintels. A recessed areaway at the southeast corner has masonry-unit pavers, single-light windows with glazed transoms, and an entrance consisting of a single-leaf, mostly glazed door.

Walls on the west and north elevations have clapboard siding trimmed with wide, shaped sill boards; flat corner boards; and a high, molded frieze board (Figures 18, 19, and 20). First-floor windows on these elevations have 9/9 double-hung sash trimmed with simple molded casings and a high entablature with plinth blocks and a cornice reminiscent of the Sanctuary. Banded windows line the sunporch-like extension on the east side of the Education Center, which features single-pane and 4/4 double-hung sash (Figures 20 and 21). This extension employs the same sill board and frieze as the clapboard walls.

The asymmetrical west wall of the Education and Justice Center is four bays long, with an entrance slightly south of center (Figure 18). Its double-leafed doors are covered by a simple shed roof and surmounted by a pair of 9-light windows. The southern end of this elevation is clad with slate shingles. While the volume of the modern building steps back at its southwest corner, it is connected to the Sanctuary by a vertical-board fence with double-leafed wood gates that have been designed to look like a piano keyboard.

The façade (south elevation) of the Education and Justice Center contains banded floor-to-ceiling, single-pane windows with narrow transoms (Figure 17). The entrance offset at its western end contains double-leaf, metal and glass doors sheltered by a modest, shed-roofed hood. Shaped rafter ends are exposed under the eaves on this elevation. Slate shingles clad the eastern end of the corridor that joins the building with Putnam Chapel. The courtyard between the Sanctuary, Education and Justice Center, and Putnam Chapel features masonry unit pavers at grade and masonry blocks forming retaining walls for the walkways that access the rear pavilion of the Sanctuary and the entrance to the Education and Justice Center.

2.3 Contemporary Images



Figure 2. Sanctuary façade (west) and south elevations.



Figure 3. Sanctuary façade (west) elevation.



Figure 4. Sanctuary north elevation.



Figure 5. Sanctuary east elevation.



Figure 6. Sanctuary south and east elevations.



Figure 7. Sanctuary tower detail.



Figure 8. Sanctuary eave detail at façade (west) elevation.



Figure 9. Interface of Sanctuary, Education and Justice Center, and Chapel, looking north.



Figure 10. Interface of Chapel, Education and Justice Center, and Sanctuary, looking southwest.



Figure 11. Gateway at Dudley Street entrance.



Figure 12. Putnam Chapel façade (south) and east elevations.



Figure 13. Putnam Chapel west elevation.



Figure 14. Putnam Chapel north elevation.



Figure 15. Putnam Chapel façade detail.



Figure 16. Putnam Chapel east elevation detail.



Figure 17. Education and Justice Center façade (south) elevation.



Figure 18. Education and Justice Center west elevation.



Figure 19. Education and Justice Center north elevation.

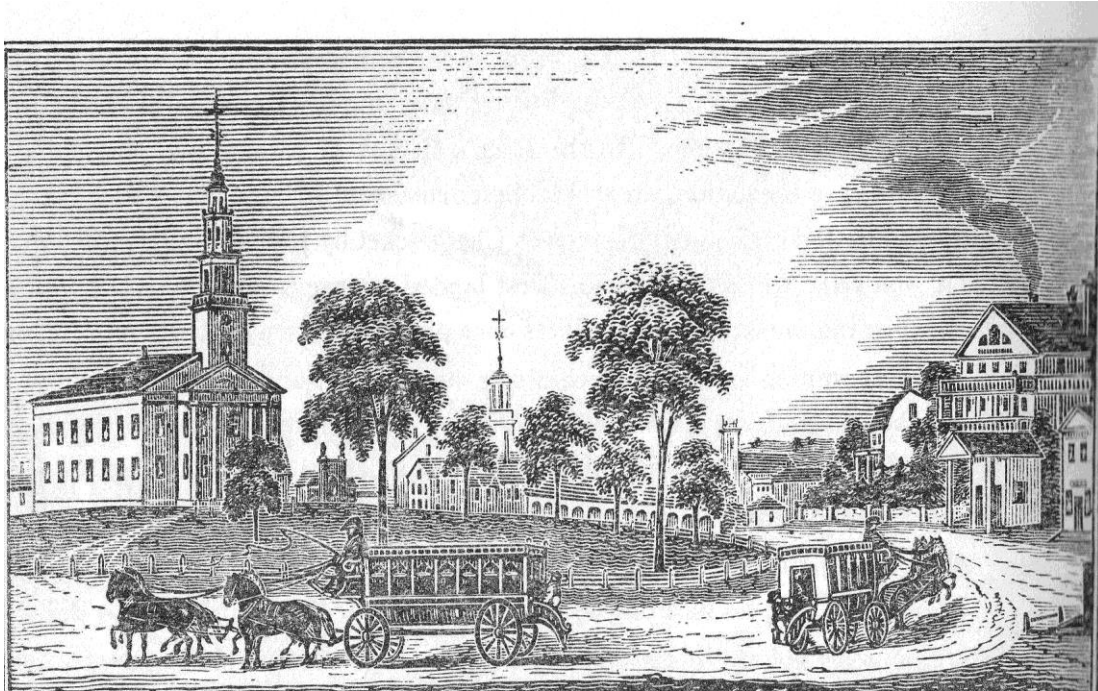


Figure 20. Education and Justice Center north elevation.



Figure 21. Education and Justice Center east elevation.

2.4 Historic Maps and Images



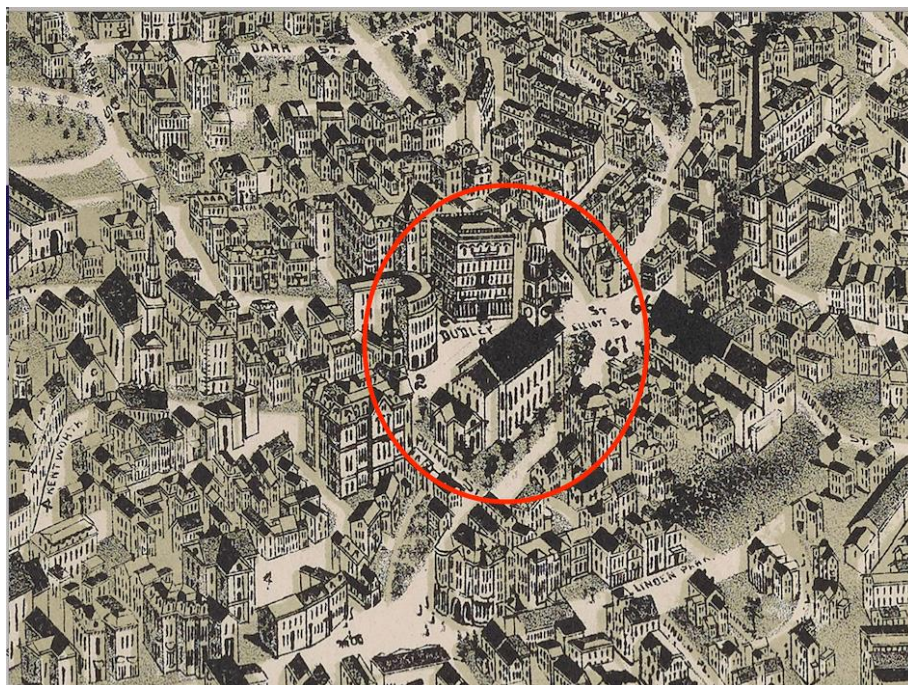
Historic Image 1. 1840 view (J.W. Barber, *Massachusetts Towns; An 1840 View*, Barre, Mass.: Barre Publishers, 1963.)



Historic Image 2. 1852 map (McIntyre). (Source: Norman Leventhal Map Center Collection, Boston Public Library.)



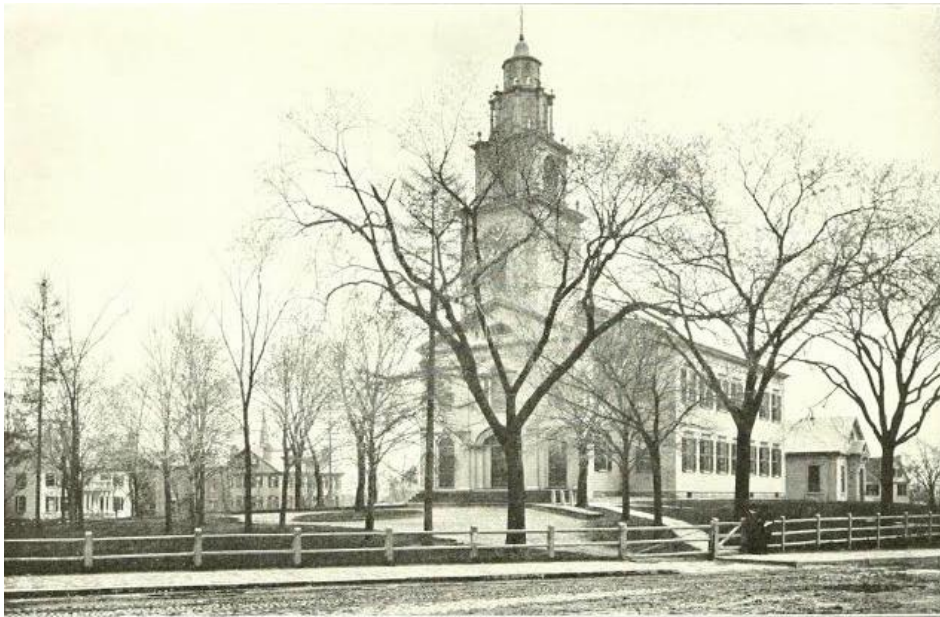
Historic Image 3. 1874 Sanborn map with paste-on corrections for 1885 information. (Source: Norman Leventhal Map Center Collection, Boston Public Library.)



Historic Image 4. 1888 Bailey bird's eye view map (Source: Massachusetts State Library.)



Historic Image 5. View of church property between 1876 and 1928.
(Source: Fort Hill History blog, <https://forthillhistory.tumblr.com/>, accessed July 2020.)



PRESENT MEETING HOUSE.

Historic Image 6. View of church property ca. 1908? (Source: Frontispiece in Walter Eliot Thwing, *History of the First Church in Roxbury, Massachusetts, 1630-1904*, Boston: W. A. Butterfield, 1908.)

3.0 SIGNIFICANCE

The First Church in Roxbury is historically and architecturally significant at the local and state levels as an outstanding example of ecclesiastical architecture in the early nineteenth century; for the visually stunning integrity of its architectural and landscape features; for its associations with a nationally-renowned proponent of professional architectural design, Asher Benjamin; and for its role in the development of the Roxbury community from a rural, agricultural town to a wealthy Boston suburb and now a densely populated, majority Black urban neighborhood.

3.1 Historic Significance

The Evolution of Roxbury

Roxbury was first settled by European colonists in 1630 with the arrival of a group of Puritan immigrants led by William Pynchon as part of the Massachusetts Bay Colony. They claimed an area just south of the Shawmut Peninsula that was characterized by hilly terrain, puddingstone outcroppings, fertile soil, streams, brooks, ponds, and woodland. A meetinghouse was constructed in 1632 at what is now Eliot Square, and the town center developed around it. Situated at the entrance to the narrow neck of the Shawmut Peninsula, Roxbury occupied the only land route into Boston for nearly two hundred years, which proved economically and, during the Revolutionary War, militarily advantageous. Roxbury was a quiet farming village for a century and half, although its proximity to Boston attracted genteel country estates (such as the 18th-century Shirley-Eustis House) from an early date. During the Revolutionary War, the Roxbury Highlands figured prominently in the Siege of Boston. In 1775, the colonists built major fortifications here known as the Lower Fort and High (or Upper) Fort. The two forts commanded strategic views of and access to both the Neck and the road between Boston and Dedham, where the rebels kept a depot of army supplies. Significant portions of these forts survived into the 19th century.

In the early 19th century, new industrial activity – including tanneries, machine and chemical works, and cordage – took advantage of the area's brooks to power manufactories and, distinctive to Roxbury, produce beer. The 20 highways laid out in Roxbury in the early 17th century had grown to 40 streets in 1825, when all were given official names. In 1824, Roxbury Street was the first to be paved and have sidewalks installed. A host of transportation improvements followed during the 19th century, both propelling and responding to economic development. Horse-drawn omnibus service was established between Roxbury and Boston by 1826; the Boston & Providence Railroad opened in 1834, with a small station at Roxbury Crossing; and the Metropolitan Horse Railway was initiated between Roxbury and downtown Boston in 1856. Electric trolleys arrived in Roxbury in 1899 and elevated rapid transit service in 1901.

In Roxbury's first wave of suburban development, during the early and mid-19th century, large parcels of farmland were purchased by Boston businessmen and subdivided into spacious, estate-size lots. These were acquired by wealthy and upper-middle-class businessmen and professionals, who built comfortable single-family, wood-frame homes and commuted into Boston. Roxbury attracted a remarkable collection of early, high-quality suburban residences in fashionable, picturesque styles, many of which survive today.

In 1846, Roxbury was incorporated as a city. In 1868, it was annexed to the City of Boston, triggering a second wave of suburbanization that was “buoyed by industrial prosperity and intellectual leadership.”³ Handsomely designed single-family houses continued to be built in Roxbury, and stylish brick row housing for the middle and upper middle classes that were developed on speculation also became popular. New commercial blocks and cultural institutions were built around Dudley (now Nubian) and Eliot squares.

By the turn of the 20th century, Boston had been dramatically transformed by industrialization, urbanization, and immigration. The remaining large country estates were subdivided and redeveloped as the phenomenally quick-growing population was housed in new streetcar suburbs of multi-family housing comprised of two- and three-family freestanding buildings and rows of masonry townhouses. Architectural quality varied, but was often modestly ambitious, reflecting the aspiring middle-class status of many of the new residents. The original English settlers of pre-Civil War Roxbury were replaced by successive waves of Irish, German, and Jewish immigrants. Around World War II, these residents moved out to even more distant, automobile-oriented suburbs. They were succeeded by the large-scale migration of African-Americans from the south to northern cities in the 1940s and ‘50s, establishing a vibrant, working-class community in Roxbury. Economic disinvestment, social fractures, and urban renewal in the 1960s and 1970s prompted a steep decline in the Roxbury neighborhood. Population and housing density receded, and many buildings were demolished. Community-based efforts over the last few decades have begun to revitalize the area both physically and culturally.

First Parish Church in Roxbury

The First Church in Roxbury was gathered in 1631; built its first meetinghouse, on the present site, in 1632; and has had a continuous presence for religious services and community events ever since. The present meetinghouse is the fifth structure on the site, the oldest wood-frame church in Boston, and an outstanding example of Federal-style civic architecture in New England. The property is located at a major intersection on the only road between the original Shawmut Peninsula and inland towns. Construction began in 1803 and the building was dedicated in 1804.

Initially a Congregational society, in the late 18th and early 19th centuries the First Church in Roxbury evolved away from its strict Calvinistic origins into a more liberal theology. Around 1810, Reverend Dr. Eliphalet Porter, who served the church as pastor from 1782-1830, led the church into the Unitarian movement (the official affiliation appears to date to 1820). (The Unitarians merged with the Universalist Church of America in 1961 to form the Unitarian Universalist Association.)

The early history of the First Church is notable for its first teacher John Eliot (1604-1690), who was born in London, educated at Cambridge, and arrived in Boston in 1631; he served at the First Church in Roxbury from 1632 until his death. Eliot is known for his work proselytizing to Native Americans (he was known as the “apostle to the Indians”), his efforts to prohibit selling the indigenous population into slavery, and his role in establishing free education for residents of Roxbury and surrounding towns.

³ Massachusetts Historical Commission, *MHC Reconnaissance Survey Town Report: Boston*, 1981, 11.

John Eliot Square, immediately to the west of the First Church, has been the town center of Roxbury since its settlement. Listed in the National Register of Historic Places as a small district on its own and as part of the Roxbury Highlands Historic District, the area has contained the first town hall (ca. 1810), a courthouse, several churches, at least two schools, and numerous commercial buildings. The meeting house played a role in the Revolutionary War by housing soldiers and serving as a signal station for the Continental Army. Located across Roxbury Street to the north, the Dillaway-Thomas House (1750-1754) served as the unofficial parsonage for the First Church from its construction until 1833.

The present First Church building replaced the fourth meetinghouse, which had been constructed in 1746. The historic structures report for the property notes that

“In typical New England fashion[,] there was opposition to the new building, the diary of one Congregation member reading for April 18, 1803, ‘This day the meeting house in the first Parish of this town was begun to be pulled down. It was not half worn out and might have been repaired with a saving of \$10,000 to the parish. It has been sold for \$600. Whether every generation grows wiser or not, it is evident they grow more fashionable and extravagant.’”⁴

The design for the fifth meetinghouse was based on the First Church in Newburyport, which was finished in 1801. William Blaney, a carpenter and a member of the Roxbury congregation and its building committee, is credited as the “chief consulting architect.”⁵ The designs of both the Newburyport and Roxbury churches were based on housewright and architect Asher Benjamin’s first architectural pattern book, the *Country Builder’s Assistant*, which was published in 1797.

An early and highly influential proponent of the Federal/Adamesque style in the United States, Benjamin (1773-1845) was one of three builders hired to construct the fifth meetinghouse of the First Church in Roxbury. Documents in the Andover-Harvard Library of the Harvard Divinity School reveal specific instructions for the materials and design of the new church. Asher Benjamin, Elias Man, and Elias Dunbar were instructed “to make the necessary contracts & to carry into full effect the building & compleating” of the new meetinghouse “in a masterly and workmanlike manner.”⁶ The bid from Benjamin et al was \$6,897. According to Thwing’s history, the original church spire was rebuilt in 1866 (details unknown), but otherwise the exterior of the sanctuary has remained virtually unchanged.

Seven or eight horse sheds for the convenience of parishioners had been constructed on the First Church property as early as 1757, and were moved across the street to the site of the present Cox Building (at the intersection of Bartlett and Dudley streets) in 1804. Replacements built there in 1830 were removed in 1859.

⁴ Robert G. Neiley Architects, *Historic Structure Report: First Church in Roxbury, John Eliot Square, Roxbury, MA*, June 1986, 9-10.

⁵ Walter Eliot Thwing, *History of the First Church in Roxbury, Massachusetts, 1630-1904*, Boston: W. A. Butterfield, 1908, 217.

⁶ Quoted in Anne Andrus Grady, “Selected Documents Relating to the Construction of The First Church in Roxbury, 1802-1804; Andover-Harvard Library, Harvard Divinity School,” 2016, 4-5.

Constructed in 1876, little is known of the origin or history of Putnam Chapel; no architect/designer or builder has yet been identified. The construction cost was \$10,527.82. A contemporary newspaper article describes the dedication of the chapel in December 1876:

“The new building, situated in the rear of the church, is a wood structure, 70 by 42 feet, one story and basement. In the latter are a class room, closets, kitchen, dining room etc. On the main floor is a pastor’s room, library room, and an audience room 55 by 40 feet, supplied with settees and carpeted. The walls and ceilings are handsomely frescoed.”⁷

The chapel was named for Rev. George Putnam (1807-1878), who arrived at the church in 1830 and resigned as its active pastor in 1873, due to illness. Putnam graduated from Harvard College and attended Harvard Divinity School (founded in 1816). He was married to Elizabeth Anne Ware, daughter of the prominent minister and theologian Henry Ware, who was influential in the founding of Unitarianism in the United States. Putnam attended the dedication service for the Chapel and noted in his remarks there that he “was glad a children’s chapel had been built.”⁸

A major fire occurred in Putnam Chapel in 1983, destroying most of the interior finishes. The exterior survived largely intact, although approximately 25% of the stained glass window on the east (Putnam Street) elevation was replaced with new material. The lower floor of the Chapel is presently used for a kitchen, domestic violence and youth programming, and office space. The main floor is used for community events and gatherings, including neighborhood meetings, community dinners, and workshops and meetings for affiliated organizations.

Completed in 2004, the Justice and Education Building reflects the move of the Unitarian Universalist Urban Ministry’s headquarters from downtown Boston to the First Church campus at that time. Linking the Sanctuary and Putnam Chapel, the new structure was sensitively designed by Mostue & Associates Architects (now Davis Square Architects) of Somerville, Massachusetts. The Center provides classrooms for domestic violence survivors and after-school programs for high school students, workshop space for partner and neighborhood organizations, a full kitchen, lounge, and offices for Urban Ministry employees.

A major, multi-phase restoration of the Sanctuary was undertaken beginning in 2016. Carpentry repairs and painting were undertaken at the Sanctuary; windows in the steeple were also restored. (Window sash is thought to have been replaced ca. 2000.⁹) Further repairs to windows and blinds, landscaping, and interior restoration are planned for future years.

Members of the First Church have always included many of the leading citizens of Roxbury, from its Puritan origins to the present-day Black community in Boston. In the 17th and 18th centuries, when Roxbury was a largely agricultural area, parishioners included some of its most substantial farmers. As Boston’s economy changed to manufacturing and trade in the early 19th century, the congregation was characterized by prominent mercantile and professional men, still white and of European

⁷ *Boston Evening Transcript*, 1876, 2.

⁸ *Boston Evening Transcript*, 1876, 2.

⁹ Personal communication with Andrea Gilmore (preservation consultant). July 2020.

descent, who built country estates here. Today, the Urban Ministry is an active and integral part of the community, and the church is an important gathering place for the majority Black population in Roxbury.

3.2 Architectural (or Other) Significance

The Sanctuary building of the First Church in Roxbury is a paragon of the Federal/Adamesque style in the Boston area and New England, displaying a monumental scale, sophisticated composition and detailing, and a remarkable, 100-feet high steeple. It is notable also for its extraordinarily spacious, hilltop site with a panoramic view of Boston. More modestly scaled, Putnam Chapel is a lively example of ecclesiastical architecture in the Eastlake style. The property's architectural and landscape features remain substantially intact, presenting a striking reminder of Roxbury's transformation from an agricultural community to a densely populated urban center, and the role of religious societies in the development of the Roxbury community. The First Church Sanctuary is also architecturally significant for its associations with the nationally-renowned architect and author Asher Benjamin, as described in the previous section.

3.3 Archaeological Sensitivity

Two archaeological surveys in 2003 and 2019 at the First Church in Roxbury have documented that the integrity of the ground on the property is excellent and that multiple intact ancient Native Massachusetts sites exist on the First Church property. Additionally, the property has been in continual use since the first settlement of the town of Roxbury by Europeans in the 17th century. This documented historic use includes at least five meeting houses on the property, the use of the open spaces surrounding the current buildings for recreation/leisure activities, and the occupation of the property during the Siege of Boston and American Revolution. All of these activities have been recorded archaeologically at the site through previous surveys. These surveys included a sampling strategy that documented the presence of these sites, but did not completely excavate them. There remains on the property large archaeological sites with good or excellent archeological integrity that may contain significant data. Because of this, the First Church in Roxbury site is archaeologically sensitive for ancient Native and historic archaeological sites, and may require archaeological mitigation if proposed work includes any ground disturbance.

3.4 Relationship to Criteria for Designation

The First Church in Roxbury meets the criteria for designation as a Boston City Landmark, as established in Section 4 of Chapter 772 of the Acts of 1975, as amended, under the following criteria:

- B. Structures, sites, objects, man-made or natural, at which events occurred that have made an outstanding contribution to, and are identified prominently with, or which best represent some important aspect of the cultural, political, economic, military, or social history of the city, the commonwealth, the New England region or the nation.

- D. Structures, sites, objects, man-made or natural, representative of elements of architectural or landscape design or craftsmanship which embody distinctive characteristics of a type inherently valuable for study of a period, style or method of construction or development, or a notable work of an architect, landscape architect, designer, or building whose work influenced the development of the city, the commonwealth, the New England region, or the nation.

4.0 ECONOMIC STATUS

4.1 Current Assessed Value

According to the City of Boston's Assessor's Records, the property at 160 Roxbury Street (parcel 0903294000) where the First Church in Roxbury is located has a total assessed value of \$5,710,800, with the land valued at \$1,627,600 and the building valued at \$4,083,200 for fiscal year 2021.

4.2 Current Ownership

The First Church in Roxbury is owned by the John Eliot Corporation.

5.0 PLANNING CONTEXT

5.1 Background

Since its construction in 1804, the First Church in Roxbury has served continuously as a religious institution. The recent Education and Justice Center provides a wide range of social services for disadvantaged members of the community and cultural events for the community at large.

5.2 Zoning

Parcel number 0903294000 is located in the Roxbury Neighborhood zoning district, the Campus High CF (Community Facilities) subdistrict, and the following overlay districts: Neighborhood Design Review; Boulevard Planning District.

5.3 Planning Issues

On January 16, 1987, a petition was submitted to Landmark the First Church in Roxbury. At the public hearing on February 10, 1989, the Boston Landmarks Commission voted to accept the petition for further study.

6.0 ALTERNATIVE APPROACHES

6.1 Alternatives available to the Boston Landmarks Commission

A. Designation

The Commission retains the option of designating the First Church in Roxbury at 160 Roxbury Street as a Landmark. Designation shall correspond to Assessor's parcel 0903294000 and shall address the following elements hereinafter referred to as the "Specified Features":

- The exterior envelope of the Sanctuary, Putnam Chapel, and Education and Justice Center buildings.
- The interior of the Sanctuary.
- The church grounds.

B. Denial of Designation

The Commission retains the option of not designating any or all of the Specified Features.

C. National Register Listing

The Commission could recommend that the property be listed on the National Register of Historic Places, if it is not already.

D. Preservation Plan

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

E. Site Interpretation

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

6.2 Impact of alternatives

A. Designation

Designation under Chapter 772 would require review of physical changes to the First Church in Roxbury in accordance with the Standards and Criteria adopted as part of the designation.

B. Denial of Designation

Without designation, the City would be unable to offer protection to the Specified Features, or extend guidance to the owners under chapter 772.

C. National Register Listing

First Church in Roxbury could be listed on the National Register of Historic Places. Listing on the National Register provides an honorary designation and limited protection from federal, federally-funded or federally assisted activities. It creates incentives for preservation, notably the federal investment tax credits and grants through the Massachusetts 19 Preservation Projects Fund (MPPF) from the Massachusetts Historical

Commission. National Register listing provides listing on the State Register affording parallel protection for projects with state involvement and also the availability of state tax credits. National Register listing does not provide any design review for changes undertaken by private owners at their own expense.

D. Preservation Plan

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

E. Site Interpretation

A comprehensive interpretation of the history and significance of the First Church in Roxbury could be introduced at the site.

7.0 RECOMMENDATIONS

The staff of the Boston Landmarks Commission makes the following recommendations:

1. That the First Church in Roxbury be designated by the Boston Landmarks Commission as a Landmark, under Chapter 772 of the Acts of 1975, as amended (see Section 3.4 of this report for Relationship to Criteria for Designation);
2. That the boundaries corresponding to Assessor's parcel 0903294000 be adopted without modification;
3. And that the Standards and Criteria recommended by the staff of the Boston Landmarks Commission be accepted.

8.0 STANDARDS AND CRITERIA, WITH LIST OF CHARACTER-DEFINING FEATURES

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 Designation which shall be applied by the Commission in evaluating proposed changes to the historic resource. 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 Designation. The Standards and Criteria are based on the Secretary of the Interior's Standards for the Treatment of Historic Properties.¹⁰ Before a Certificate of Design Approval or Certificate of Exemption can be issued for such changes, the changes must be reviewed by the Commission with regard to their conformance to the purpose of the statute.

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

Proposed alterations related to zoning, building code, accessibility, safety, or other regulatory requirements do not supersede the Standards and Criteria or take precedence over Commission decisions.

In these standards and criteria, the verb **Should** indicates a recommended course of action; the verb **Shall** indicates those actions which are specifically required.

8.2 Levels of Review

The Commission has no desire to interfere with the normal maintenance procedures for the property. In order to provide some guidance for property owners, managers or developers, 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.

¹⁰ U.S. Department of the Interior, et al. *THE SECRETARY OF THE INTERIOR'S STANDARDS FOR THE TREATMENT OF HISTORIC PROPERTIES WITH GUIDELINES FOR PRESERVING, REHABILITATING, RESTORING & RECONSTRUCTING HISTORIC BUILDINGS*, Secretary of the Interior, 2017, www.nps.gov/tps/standards/treatment-guidelines-2017.pdf.

- 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 repainting, staining or refinishing of wood or metal elements, lighting bulb replacements or in-kind glass repair/replacement, etc.
 - b. For landscape maintenance, such activities might include the following: normal cleaning of paths and sidewalks, etc. (no power washing above 700 PSI, no chemical or abrasive cleaning), non-invasive inspections, in-kind repair of caulking, in-kind spot replacement of cracked or broken paving materials, in-kind repainting or refinishing of site furnishings, site lighting bulb replacements or in-kind glass repair/replacement, normal plant material maintenance, such as pruning, fertilizing, mowing and mulching, and in-kind replacement of existing plant materials, etc.
 2. Routine activities associated with special events or seasonal decorations which do not disturb the ground surface, are to remain in place for less than six weeks, and do not result in any permanent alteration 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, ground surface or outward appearance.
 2. In-kind replacement or repair.
 3. Phased restoration programs will require an application to the Commission and may require full Commission review of the entire project plan and specifications; subsequent detailed review of individual construction phases may be eligible for Administrative Review by BLC staff.
 4. Repair projects of a repetitive nature will require an application to the Commission and may require full Commission review; subsequent review of these projects may be eligible for Administrative Review by BLC staff, where design, details, and specifications do not vary from those previously approved.
 5. Temporary installations or alterations that are to remain in place for longer than six weeks.
 6. Emergency repairs that require temporary tarps, board-ups, etc. may be eligible for Certificate of Exemption or Administrative Review; permanent repairs will require review as outlined in Section 8.2. In the case of emergencies, BLC staff should be notified as soon as possible to assist in evaluating the damage and to help expedite repair permits as necessary.

C. Activities requiring an application and full Commission review:

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

D. Activities not explicitly listed above:

In the case of any activity not explicitly covered in these Standards and Criteria, the Landmarks staff 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 Standards and Criteria

The following Standards and Criteria are based on the Secretary of the Interior's Standards for the Treatment of Historic Properties.¹¹ These Standards and Criteria apply to all exterior building alterations that are visible from any existing or proposed street or way that is open to public travel.

8.3.1 General Standards

1. Items under Commission review include but are not limited to the following: exterior walls (masonry, wood, and architectural metals); windows; entrances/doors; porches/stoops; lighting; storefronts; curtain walls; roofs; roof projections; additions; accessibility; site work and landscaping; demolition; and archaeology. Items not anticipated in the Standards and Criteria may be subject to review, refer to Section 8.2 and Section 9.
2. The historic character of a property shall be retained and preserved. The removal of distinctive materials or alterations of features, spaces and spatial relationships that characterize a property shall be avoided. See Section 8.4, List of Character-defining Features.

¹¹ U.S. Department of the Interior, et al. *THE SECRETARY OF THE INTERIOR'S STANDARDS FOR THE TREATMENT OF HISTORIC PROPERTIES WITH GUIDELINES FOR PRESERVING, REHABILITATING, RESTORING & RECONSTRUCTING HISTORIC BUILDINGS*, Secretary of the Interior, 2017, www.nps.gov/tps/standards/treatment-guidelines-2017.pdf.

3. Each property shall be recognized as a physical record of its time, place and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, shall not be undertaken.
4. Changes to a property that have acquired historic significance in their own right shall be retained and preserved. (The term “later contributing features” will be used to convey this concept.)
5. Distinctive materials, features, finishes and construction techniques or examples of craftsmanship that characterize a property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new material shall match the old in design, color, texture and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.
7. Chemical or physical treatments, if appropriate, shall be undertaken using the gentlest means possible. Treatments that cause damage to historic materials shall not be used.
8. Staff archaeologists shall review proposed changes to a property that may impact known and potential archaeological sites. Archaeological surveys may be required to determine if significant archaeological deposits are present within the area of proposed work. Significant archaeological resources shall be protected and preserved in place. If such resources must be disturbed, mitigation measures will be required before the proposed work can commence. For archaeological standards that are specific to this site, see the Recommendations section of *the First Church in Roxbury Summary Report: Intensive (Locational) Archaeology Survey* report by Joe Bagley et al. Also see section 9.0 Archaeology in this report.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials, features, and spatial relationships that characterize a property. The new work shall be differentiated from the old and shall be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of a property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.
11. Original or later contributing signs, marquees, and canopies integral to the building ornamentation or architectural detailing shall be preserved.
12. New signs, banners, marquees, canopies, and awnings shall be compatible in size, design, material, location, and number with the character of the building, allowing for contemporary expression. New signs shall not detract from the essential form of the building nor obscure its architectural features.
13. Property owners shall take necessary precautions to prevent demolition by neglect of maintenance and repairs. Demolition of protected 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.

8.3.2 Masonry at exterior walls (including but not limited to stone, brick, terra cotta, concrete, adobe, stucco, and mortar)

1. All original or later contributing masonry materials shall be preserved.
2. Original or later contributing masonry materials, features, details, surfaces and ornamentation shall be repaired, if necessary, by patching, splicing, consolidating, or otherwise reinforcing the masonry using recognized preservation methods.
3. Deteriorated or missing masonry materials, features, details, surfaces, and ornamentation shall be replaced with materials and elements which match the original in material, color, texture, size, shape, profile, and detail of installation.
4. When replacement of materials or elements is necessary, it should be based on physical or documentary evidence.
5. If the same material is not technically or economically feasible, then compatible substitute materials may be considered.
6. Sound original mortar shall be retained.
7. Deteriorated mortar shall be carefully removed by hand raking the joints.
8. Use of mechanical hammers shall not be allowed. Use of mechanical saws may be allowed on a case-by-case basis.
9. Repointing mortar shall duplicate the original mortar in strength, composition, color, texture, joint size, joint profile, and method of application.
10. Sample panels of raking the joints and repointing shall be reviewed and approved by the staff of the Boston Landmarks Commission.
11. Cleaning of masonry is discouraged and should only be performed when necessary to halt deterioration.
12. If the building is to be cleaned, the masonry shall be cleaned with the gentlest method possible.
13. A test patch of the cleaning method(s) shall be reviewed and approved on site by staff of the Boston Landmarks Commission to ensure that no damage has resulted. Test patches shall be carried out well in advance. Ideally, the test patch should be monitored over a sufficient period of time to allow long-range effects to be predicted (including exposure to all seasons if possible).
14. Sandblasting (wet or dry), wire brushing, or other similar abrasive cleaning methods shall not be permitted. Doing so can change the visual quality of the material and damage the surface of the masonry and mortar joints.

15. Waterproofing or water repellents are strongly discouraged. These treatments are generally not effective in preserving masonry and can cause permanent damage. The Commission does recognize that in extraordinary circumstances their use may be required to solve a specific problem. Samples of any proposed treatment shall be reviewed by the Commission before application.
16. In general, painting 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 significant point in the history of the property.
17. 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. New attachments to cast concrete are discouraged and will be reviewed on a case-by-case basis.
18. Deteriorated stucco shall be repaired by removing the damaged material and patching with new stucco that duplicates the old in strength, composition, color, and texture.
19. Deteriorated adobe shall be repaired by using mud plaster or a compatible lime-plaster adobe render, when appropriate.
20. Deteriorated concrete shall be repaired by cutting damaged concrete back to remove the source of deterioration, such as corrosion on metal reinforcement bars. The new patch shall be applied carefully so that it will bond satisfactorily with and match the historic concrete.
21. Joints in concrete shall be sealed with appropriate flexible sealants and backer rods, when necessary.

8.3.3 Wood at exterior walls

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

7. Paint removal should be considered only where there is paint surface deterioration or excessive layers of paint have coarsened profile details and as part of an overall maintenance program which involves repainting or applying other appropriate protective coatings. Coatings such as paint help protect the wood from moisture and ultraviolet light; stripping the wood bare will expose the surface to the effects of weathering.
8. Damaged or deteriorated paint should be removed to the next sound layer using the mildest method possible.
9. Propane or butane torches, sandblasting, water blasting, or other abrasive cleaning and/or paint removal methods shall not be permitted. Doing so changes the visual quality of the wood and accelerates deterioration.
10. Repainting 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.

8.3.4 Architectural metals at exterior walls (including but not limited to wrought and cast iron, steel, pressed metal, terneplate, copper, aluminum, and zinc)

1. All original or later contributing architectural metals shall be preserved.
2. Original or later contributing metal materials, features, details, and ornamentation shall be retained and, if necessary, repaired by patching, splicing, or reinforcing the metal using recognized preservation methods.
3. Deteriorated or missing metal materials, features, details, and ornamentation shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile, and detail or installation.
4. When replacement of materials or elements is necessary, it should be based on physical or documentary evidence.
5. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.
6. Cleaning of metal elements either to remove corrosion or deteriorated paint shall use the gentlest method possible.
7. The type of metal shall be identified prior to any cleaning procedure because each metal has its own properties and may require a different treatment.
8. Non-corrosive chemical methods shall be used to clean soft metals (such as lead, tinplate, terneplate, copper, and zinc) whose finishes can be easily damaged by abrasive methods.

9. If gentler methods have proven ineffective, then abrasive cleaning methods, such as low pressure dry grit blasting, may be allowed for hard metals (such as cast iron, wrought iron, and steel) as long as it does not abrade or damage the surface.
10. A test patch of the cleaning method(s) shall be reviewed and approved on site by staff of the Boston Landmarks Commission to ensure that no damage has resulted. Test patches shall be carried out well in advance. Ideally, the test patch should be monitored over a sufficient period of time to allow long-range effects to be predicted (including exposure to all seasons if possible).
11. 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.
12. 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.

8.3.5 Windows (also refer to Masonry, Wood, and Architectural Metals)

1. The original or later contributing arrangement of window openings shall be retained.
2. Enlarging or reducing window openings for the purpose of fitting stock (larger or smaller) window sash or air conditioners shall not be allowed.
3. Removal of window sash and the installation of permanent fixed panels to accommodate air conditioners shall not be allowed.
4. Original or later contributing window elements, features (functional and decorative), details, and ornamentation shall be retained and, if necessary, repaired by patching, splicing, consolidating, or otherwise reinforcing using recognized preservation methods.
5. Deteriorated or missing window elements, features (functional and decorative), details, and ornamentation shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile, configuration, and detail of installation.
6. When replacement is necessary, it should be based on physical or documentary evidence.
7. Replacement sash for divided-light windows should have through-glass muntins or simulated divided lights with dark anodized spacer bars the same width as the muntins.
8. Tinted or reflective-coated glass shall not be allowed.
9. Metal or vinyl panning of the wood frame and molding shall not be allowed.

10. Exterior combination storm windows shall have a narrow perimeter framing that does not obscure the glazing of the primary window. In addition, the meeting rail of the combination storm window shall align with that of the primary window.
11. Storm window sashes and frames shall have a painted finish that matches the primary window sash and frame color.
12. Clear or mill finished aluminum frames shall not be allowed.
13. Window frames, sashes, and, if appropriate, shutters, 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.

8.3.6 Entrances/Doors (also refer to Masonry, Wood, Architectural Metals, and Porches/Stoops)

1. All original or later contributing entrance elements shall be preserved.
2. The original or later contributing entrance design and arrangement of the door openings shall be retained.
3. Enlarging or reducing entrance/door openings for the purpose of fitting stock (larger or smaller) doors shall not be allowed.
4. Original or later contributing entrance materials, elements, details and features (functional and decorative) shall be retained and, if necessary, repaired by patching, splicing, consolidating or otherwise reinforcing using recognized preservation methods.
5. Deteriorated or missing entrance elements, materials, features (function and decorative) and details shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile, configuration and detail of installation.
6. When replacement 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. Original or later contributing entrance materials, elements, features (functional and decorative) and details shall not be sheathed or otherwise obscured by other materials.
9. Storm doors (aluminum or wood-framed) shall not be allowed on the primary entrance unless evidence shows that they had been used. They may be allowed on secondary entrances. 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. Buzzers, alarms and intercom panels, where allowed, shall be flush mounted and appropriately located.
13. 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.

8.3.7 Porches/Stoops (also refer to Masonry, Wood, Architectural Metals, Entrances/Doors, Roofs, and Accessibility)

1. All original or later contributing porch elements shall be preserved.
2. Original or later contributing porch and stoop materials, elements, features (functional and decorative), details and ornamentation shall be retained if possible and, if necessary, repaired using recognized preservation methods.
3. Deteriorated or missing porch and stoop materials, elements, features (functional and decorative), details and ornamentation shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile, configuration and detail of installation.
4. When replacement is necessary, it should be based on physical or documentary evidence.
5. If using the same material is not technically or economically feasible, then compatible substitute material may be considered.
6. Original or later contributing porch and stoop materials, elements, features (functional and decorative), details and ornamentation shall not be sheathed or otherwise obscured by other materials.
7. Porch and stoop 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/porch and stoop.

8.3.8 Lighting

1. There are several aspects of lighting related to the exterior of the building and landscape:
 - a. Lighting fixtures as appurtenances to the building or elements of architectural ornamentation.
 - b. Quality of illumination on building exterior.
 - c. Security lighting.
2. Wherever integral to the building, original or later contributing lighting fixtures shall be retained and, if necessary, repaired by patching, piercing in or reinforcing the lighting fixture using recognized preservation methods.

3. Deteriorated or missing lighting fixtures materials, elements, features (functional and decorative), details, and ornamentation shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile, configuration, and detail of installation.
4. When replacement is necessary, it should be based on physical or documentary evidence.
5. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.
6. Original or later contributing lighting fixture materials, elements, features (functional and decorative), details, and ornamentation shall not be sheathed or otherwise obscured by other materials.
7. Supplementary illumination may be added where appropriate to the current use of the building.
8. 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.
9. The location of new exterior lighting shall fulfill the functional intent of the current use without obscuring the building form or architectural detailing.
10. No exposed conduit shall be allowed on the building.
11. Architectural night lighting is encouraged, provided the lighting installations minimize night sky light pollution. High efficiency fixtures, lamps and automatic timers are recommended.
12. On-site mock-ups of proposed architectural night lighting may be required.

8.3.9 Roofs (also refer to Masonry, Wood, Architectural Metals, and Roof Projections)

1. The roof shapes and original or later contributing roof material of the existing building shall be preserved.

2. Original or later contributing roofing materials such as slate, wood trim, elements, features (decorative and functional), details and ornamentation, such as cresting, 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. When replacement is necessary, it should be based on physical or documentary evidence.
5. If using the same material is not technically or economically feasible, then compatible substitute material may be considered.
6. Original or later contributing roofing materials, elements, features (functional and decorative), details and ornamentation shall not be sheathed or otherwise obscured by other materials.
7. Unpainted mill-finished aluminum shall not be allowed for flashing, gutters and downspouts. All replacement flashing and gutters should be copper or match the original material and design (integral gutters shall not be replaced with surface-mounted).
8. External gutters and downspouts should not be allowed unless it is based on physical or documentary evidence.

8.3.10 Roof Projections (includes satellite dishes, antennas and other communication devices, louvers, vents, chimneys, and chimney caps; also refer to Masonry, Wood, Architectural Metals, and Roofs)

1. New roof projections shall not be visible from the public way.
2. New mechanical equipment should be reviewed to confirm that it is no more visible than the existing.

8.3.11 Additions

1. Additions can significantly alter the historic appearance of the buildings. An exterior addition should only be considered after it has been determined that the existing building cannot meet the new space requirements.
2. New additions shall be designed so that the character-defining features of the building are not radically changed, obscured, damaged or destroyed.
3. New additions should be designed so that they are compatible with the existing building, although they should not necessarily be imitative of an earlier style or period.
4. New additions shall not obscure the front of the building.

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

8.3.12 Accessibility

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. A three-step approach is recommended to identify and implement accessibility modifications that will protect the integrity and historic character of the property:
 - a. Review the historical significance of the property and identify character-defining features;
 - b. Assess the property's existing and proposed level of accessibility;
 - c. Evaluate accessibility options within a preservation context.
3. Because of the complex nature of accessibility, the Commission will review proposals on a case-by-case basis. The Commission recommends consulting with the following document which is available from the Commission office: U.S. Department of the Interior, National Park Service, Cultural Resources, Preservation Assistance Division; Preservation Brief 32 "Making Historic Properties Accessible" by Thomas C. Jester and Sharon C. Park, AIA.

8.3.13 Renewable Energy Sources

1. Renewable energy sources, including but not limited to solar energy, are encouraged for the site.
2. Before proposing renewable energy sources, the building's performance shall be assessed and measures to correct any deficiencies shall be taken. The emphasis shall be on improvements that do not result in a loss of historic fabric. A report on this work shall be included in any proposal for renewable energy sources.
3. Proposals for new renewable energy sources shall be reviewed by the Commission on a case-by-case basis for potential physical and visual impacts on the building and site.
4. Refer to the Secretary of the Interior's Standards for Rehabilitation & Illustrated Guidelines on Sustainability for Rehabilitating Historic Buildings for general guidelines.

8.3.14 Building Site

1. The general intent is to preserve the existing or later contributing site and landscape features that enhance the property.

2. It is recognized that often the environment surrounding the property has character, scale and street pattern quite different from what existed 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 between the historic property and its newer surroundings.
3. All original or later contributing features of the building site that are important in defining its overall historic character shall be retained and, if necessary, repaired using recognized preservation methods. This may include but is not limited to open green space, walls, fences, steps, walkways, paths, roads, vegetation, landforms, furnishings and fixtures, decorative elements, and water features. (See section 9.0 for subsurface features such as archaeological resources or burial grounds.)
4. Deteriorated or missing site features shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile, configuration and detail of installation.
5. When replacement is necessary, it should be based on physical or documentary evidence.
6. If using the same material is not technically or economically feasible, then compatible substitute material may be considered.
7. The existing landforms of the site shall not be altered unless shown to be necessary for maintenance of the designated property's structure or site.
8. If there are areas where the terrain is to be altered, these areas shall be surveyed and documented to determine the potential impact to important landscape features.
9. The historic relationship between buildings and the landscape shall be retained. Grade levels should not be changed if it would alter the historic appearance of the building and its relation to the site.
10. Buildings should not be relocated if it would diminish the historic character of the site.
11. When they are required by a new use, new site features (such as parking areas, driveways, or access ramps) should be as unobtrusive as possible, retain the historic relationship between the building or buildings and the landscape, and be compatible with the historic character of the property. Historic rock outcroppings like puddingstone should not be disturbed by the construction of new site features.
12. Original or later contributing layout and materials of the walks, steps, and paved areas shall 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 designated property.
13. When they are necessary for security, protective fencing, bollards, and stanchions should be as unobtrusive as possible.

14. Existing healthy plant materials which are in keeping with the historic character of the property shall be maintained. New plant materials should be appropriate to the character of the site.
15. Maintenance of, removal of, and additions to plant materials should consider restoration of views of the designated property.
16. The Boston Landmarks Commission encourages removal of non-historic fencing as documentary evidence indicates.
17. The Boston Landmarks Commission recognizes that the designated property must continue to meet city, state, and federal goals and requirements for resiliency and safety within an ever-changing coastal flood zone and environment.

8.3.15 Interior Spaces, Features, and Finishes

1. The floor plan and interior spaces, features, and finishes that are important in defining the overall historic character of the building shall be retained and preserved.
2. Original or later contributing interior materials, features, details, surfaces and ornamentation shall be repaired, if necessary, by patching, splicing, consolidating, or otherwise reinforcing the materials using recognized preservation methods.
3. Deteriorated or missing interior materials, features, details, surfaces, and ornamentation shall be replaced with materials and elements which match the original in material, color, texture, size, shape, profile, and detail of installation.
4. When replacement of materials or elements is necessary, it should be based on physical or documentary evidence.
5. If the same material is not technically or economically feasible, then compatible substitute materials may be considered.
6. When necessary, appropriate surface treatments such as cleaning, paint removal, and reapplication of protective coating systems shall be applied to historic materials (including plaster, masonry, wood, and metals) which comprise interior spaces.
7. Damaged or deteriorated paint and finishes shall be removed only to the next sound layer using the gentlest method possible prior to repainting or refinishing using compatible paint or other coating systems.
8. New material that is installed shall not obscure or damage character-defining interior features or finishes.
9. New or additional systems required for a new use for the building, such as bathrooms and mechanical equipment, should be installed in secondary spaces to preserve the historic character of the most significant interior spaces.

10. New mechanical and electrical wiring, ducts, pipes, and cables shall be installed in closets, service areas, and wall cavities to preserve the historic character of interior spaces, features, and finishes.
11. New, code-required stairways or elevators should be located in secondary and service areas of the historic building.

8.3.16 Guidelines

The following are additional Guidelines for the treatment of the historic property:

1. Should any major restoration or construction activity be considered for a property, the Boston Landmarks Commission recommends that the proponents prepare a historic building conservation study and/or consult a materials conservator early in the planning process.
 - a. The Boston Landmarks Commission specifically recommends that any work on masonry, wood, metals, or windows be executed with the guidance of a professional building materials conservator.
2. Should any major restoration or construction activity be considered for a property's landscape, the Boston Landmarks Commission recommends that the proponents prepare a historic landscape report and/or consult a landscape historian early in the planning process.
3. The Commission will consider whether later addition(s) and/or alteration(s) can, or should, be removed. Since it is not possible to provide one general guideline, the following factors will be considered in determining whether a later addition(s) and/or alteration(s) can, or should, be removed 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/alteration.
 - d. Functional usefulness.

8.4 List of Character-defining Features

Character-defining features are the significant observable and experiential aspects of a historic resource, whether a single building, landscape, or multi-property historic district, that define its architectural power and personality. These are the features that should be identified, retained, and preserved in any restoration or rehabilitation scheme in order to protect the resource's integrity.

Character-defining elements include, for example, the overall shape of a building and its materials, craftsmanship, decorative details and features, as well as the various aspects of its site and environment. They are critically important considerations whenever preservation work is contemplated. Inappropriate changes to historic features can undermine the historical and architectural significance of the resource, sometimes irreparably.

Below is a list that identifies the physical elements that contribute to the unique character of the historic resource. The items listed in this section should be considered important aspects of the historic resource and changes to them should be approved by commissioners only after careful consideration.

The character-defining features for this historic resource include:

1. Relationship of the three buildings to each other and the surrounding landscape.
2. Church grounds as an open green space.
3. Massing of all three buildings, including projecting pavilions.
4. Roof shape and pitch of the Sanctuary and Putnam Chapel, including the steeple and weathervane.
5. Exterior cladding and ornamentation of the Sanctuary and Putnam Chapel, including but not limited to clapboard and flushboard siding, corner quoins, rusticated piers, pilasters, molded entablatures, modillions, and finials.
6. Door and window opening placement on all elevations of the Sanctuary and Putnam Chapel.
7. Palladian windows on the west and east elevations of the Sanctuary.
8. Door and window materials and details of the Sanctuary and Putnam Chapel, including but not limited to wood doors, fanlights, wood sashes, molded casings, entablatures, modillions, and wood blinds.
9. The interior of the Sanctuary, including but not limited to pews, organ, wall clock, bell, plaques, materials, and ornament.

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9.0 ARCHAEOLOGY

All below-ground work within the property shall be reviewed by the Boston Landmarks Commission and City Archaeologist to determine if work may impact known or potential archaeological resources. An archaeological survey shall be conducted if archaeological sensitivity exists and if impacts to known or potential archaeological resources cannot be mitigated after consultation with the City Archaeologist. All archaeological mitigation (monitoring, survey, excavation, etc.) shall be conducted by a professional archaeologist. The professional archaeologist should meet the Secretary of the Interior's Professional Qualifications Standards for Archaeology.

Refer to Section 8.3 for any additional Standards and Criteria that may apply.

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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