NEW ENGLAND CONSERVATORY

290 Huntington Avenue, Boston

BOSTON LANDMARKS COMMISSION
STUDY REPORT

Petition # 236.11
Boston Landmarks Commission | Office of Historic Preservation
City of Boston

Approved by:		June 23, 2026
	Elizabeth Sherva, Executive Director	Date
Approved by:		June 23, 2026
	Bradford C. Walker, Chair	Date

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Report posted on June 23, 2026

Cover image: New England Conservatory, view south from intersection of Huntington Avenue and Gainsborough Street; June 2024, photograph by Gretchen Pineo.
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1. DESIGNATION

The Boston Landmarks Commission was established by Ch. 772 of the Acts of 1975 as amended to identify and safeguard the public's interest in preserving historic sites that represent distinctive features of the political, economic, social, cultural or architectural history of the city. As part of the process of designating a new Landmark or District, a Study Report is prepared to locate and describe the site; to provide a record of the rationale for creating the designation; to identify the character-defining features; and to list Standards and Criteria that will guide the Boston Landmarks Commission in evaluating proposed changes in the future.

The proposed designation of the New England Conservatory (NEC) was initiated in 2011 after a petition was submitted by a group of 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 (hereinafter "Chapter 772"). The purpose of such a designation is to recognize and protect a physical feature or improvement that in whole or part has historical, cultural, social, architectural, or aesthetic significance.

The New England Conservatory meets the following criteria for designation as a Boston Landmark as established in Section 4 of Chapter 772:

A. Inclusion in the National Register of Historic Places as provided in the National Historic Preservation Act of 1966.

The New England Conservatory building, constructed from 1901-1903, was individually listed in the National Register of Historic Places in 1980 and was designated an individual National Historic Landmark in 1994.

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 that 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.

The New England Conservatory of Music building is significant to the cultural history of the City, the Commonwealth, the New England region, and the nation as the permanent home of the NEC, which has made an international impact in the field of music education and is the oldest independent school of music in the United States.

C. Structures, sites, objects, man-made or natural, associated significantly with the lives of outstanding historical personages.

Notable historical figures who graduated from the New England Conservatory of Music and studied in this building include:

- Florence Price (class of 1906), the first African American woman to be recognized as a symphonic composer and have a composition played by a major American orchestra;
- Cecil Taylor (class of 1951), a groundbreaking pianist and composer known as one of the pioneers of free jazz and one of the most gifted pianists in jazz history;

- Coretta Scott King (class of 1954), an activist and leader of the American civil rights movement and wife of Martin Luther King, Jr.; Coretta Scott King was also a singer who often incorporated music into her work.

Others who attended the conservatory before the time of the extant building were:

- J. Rosamond Johnson, a composer who set music to his brother James Weldon Johnson's poem "Lift Every Voice and Sing," which became known as the Black National Anthem, was enrolled in 1892-1893 at the school and studied piano and voice;

- Maud Cuney Hare, an ethnomusicologist, civil rights activist, concert pianist, educator and playwright, attended NEC from 1890 to 1894. Hare established the Allied Arts Centre directly across from NEC at 295 Huntington Avenue (still extant). The longtime Jamaica Plain resident was the author of the acclaimed book *Negro Musician and their Music*, published shortly after her death in 1936.

Faculty and leadership at the New England Conservatory of Music have included:

- George W. Chadwick, a member of the "Boston Six" group responsible for the first significant body of concert music by American composers; Chadwick first enrolled as a student in 1872 and later returned to teach in 1882 before serving as director of the New England Conservatory from 1897 to 1930.

- Gunther Schuller, who served as president of the New England Conservatory from 1967 to 1977 and established the first degree-granting jazz program at a major classical conservatory.

- Ran Blake, internationally known pianist, composer, and faculty member who, with Gunther Schuller, advanced the fusion music genre that Schuller termed "Third Stream."

D. Structures, sites, objects, man-made or natural, representative of elements of architectural or landscape design or craftsmanship that 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 builder whose work influenced the development of the city, the commonwealth, the New England region, or the nation.

The New England Conservatory, designed by renowned Boston architecture firm Wheelwright & Haven, is significant for its mastery of Renaissance Revival architecture and for Jordan Hall's superb acoustic functionality for music performances. The New England Conservatory stands among the best examples of the Renaissance Revival style in Boston, and contributes significantly to the architectural character of the Fenway neighborhood.

Therefore, Boston Landmarks Commission staff recommends that the Commission designate the exterior of the New England Conservatory as a Landmark under Chapter 772; and further recommends that the boundaries corresponding to the Assessor's parcels 0402246000 and 0402246001 be adopted without modification. The Commission's jurisdiction under this designation will be limited to the identified Assessor's parcels 0402246000 and 0402246001 and will not extend to adjacent or nearby properties under separate ownership or control or to other NEC-owned or NEC-operated properties, except to the extent that proposed work directly alters the designated landmark property itself.

The effect of this designation shall be that review by the Boston Landmarks Commission and/or Commission staff shall be required for any proposed alterations to the following elements on parcels 0402246000 and 0402246001:

- The exterior envelope of the building.
- Any fixed elements in the space between the building and the sidewalk, including but not limited to stoops, cheek walls, signage, and utility boxes. (This excludes landscaping and vegetation.)

Although the original Landmark petition for the New England Conservatory requested an interior designation of the concert hall, Boston Landmarks Commission staff does not recommend interior designation for this property because the interior of the concert hall is designed to meet highly specialized scientific acoustic standards.

If designated, the Standards and Criteria in this report will guide the Commission's review of proposed exterior changes to the property, with the goal of protecting the historic integrity of the landmark and its setting. The designation would not regulate use or alterations to interior features or features that are not visible from a public way.

2. LOCATION AND ZONING

According to the City of Boston's Assessing Department, the New England Conservatory is located at 290-294 Huntington Avenue, Boston, MA 02115. The Assessor's Parcel Numbers for the New England Conservatory are 0402246000 for the school and 0402246001 for the theater. These parcels overlay each other with the same boundary, but are associated with two different land use categories.

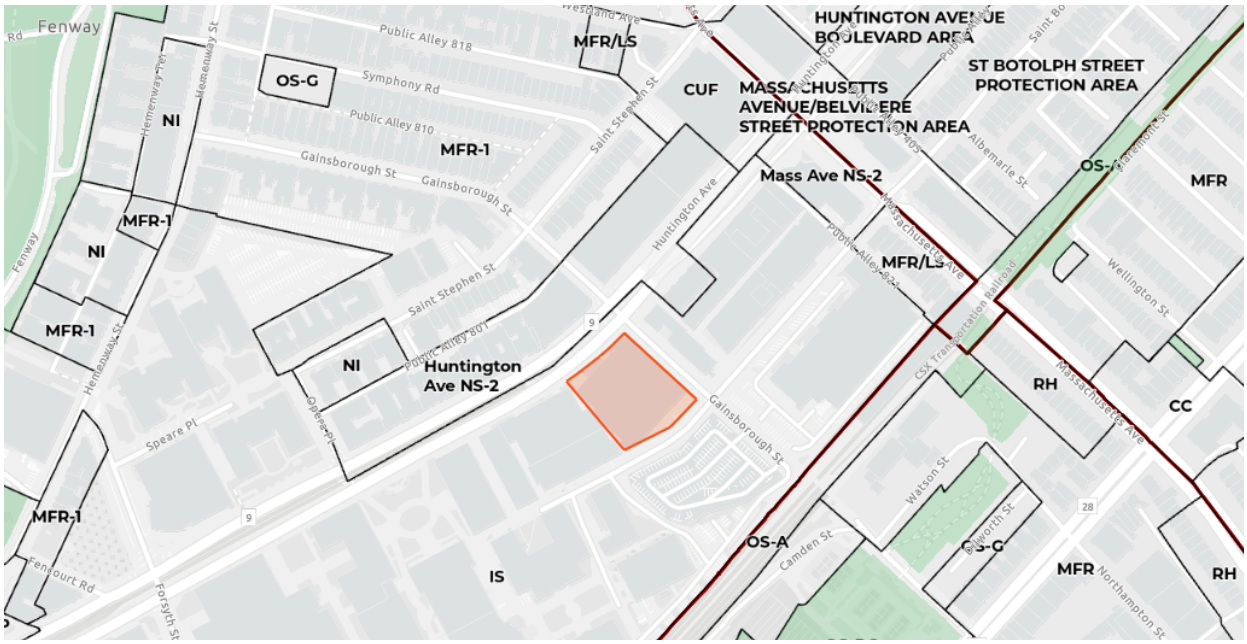

Figure 1. Map showing the boundaries of the designated parcels 0402246000 and 0402246001. (These parcels overlay each other with the same boundary but are associated with two different land use categories.)

The boundaries of the designated property are referenced in the following two deeds at the Suffolk County Registry of Deeds:

- Book 2873, page 561: The 1902 deed from Eben D. Jordan et al, Trustees, to the New England Conservatory for the land upon which the original conservatory building stands (see **Fig. 2**).
- Book 3526, page 437: The 1911 deed from Eben D. Jordan to the New England Conservatory for the adjacent parcel to the west, upon which NEC constructed the George W. Brown Hall (see **Figures 3 & 4**).

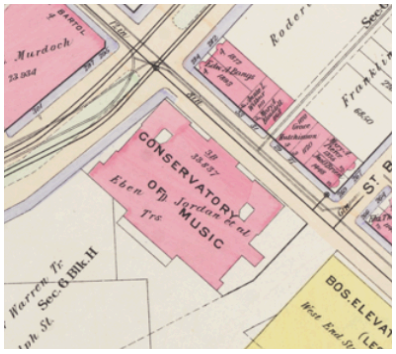

Figure 2. *Atlas of the City of Boston: Boston proper and Back Bay* (G.W. Bromley & Co., 1902)

Figure 3. *Atlas of the City of Boston: Roxbury* (G.W. Bromley & Co., 1906)

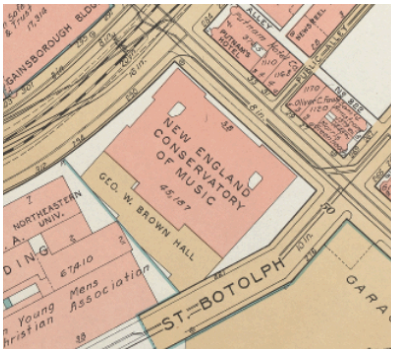

Figure 4. *Atlas of the City of Boston : Boston proper and Back Bay* (G.W. Bromley & Co., 1938)

[All historical atlases above held by the Leventhal Map and Education Center at the Boston Public Library and accessed via Atlascope.]

The New England Conservatory is located within the Fenway Neighborhood zoning district and an Institutional subdistrict. The zoning overlays that apply to the property are: Groundwater Conservation Overlay District; Institutional Master Plan Overlay District; Restricted Parking District; and Restricted Roof District: Fenway Neighborhood.

The conservatory is located within an area of the Fenway neighborhood that is dense with cultural and academic institutions, including Horticultural Hall (a designated Boston Landmark), the Huntington Theatre, and Northeastern University. NEC is sited on a large corner lot across the street and one block west of Symphony Hall, which is also a pending Boston Landmark.

3. OWNERSHIP AND OCCUPANCY

According to the City of Boston's Assessor's records, the New England Conservatory is owned by the New England Conservatory of Music, with a mailing address at 294 Huntington Avenue, Boston, MA 02115.

According to the Assessor's records, parcel 0402246000 (the school) has a total assessed value of $29,622,200, with the land valued at $11,216,700 and the building valued at $18,405,500 for fiscal year 2025. Parcel 0402246001 (the theater) has a total assessed value of $454,900, with the land valued at $0 and the building valued at $454,900 for fiscal year 2025.

The building has been occupied by the New England Conservatory of Music since it opened in 1902.

4. IMAGES

Figure 5. New England Conservatory, view south from intersection of Huntington Avenue and Gainsborough Street. June 2024 by Gretchen Pineo.

Figure 6. New England Conservatory, view west from intersection of Gainsborough and St. Botolph streets. June 2024 by Gretchen Pineo.

Figure 7. New England Conservatory facade on Huntington Avenue. March 2026 by Jennifer Gaugler.

Figure 8. Detail of New England Conservatory facade on Huntington Avenue. March 2026 by Jennifer Gaugler.

Figure 9. Detail of New England Conservatory facade on Huntington Avenue. March 2026 by Jennifer Gaugler.

Figure 10. Detail of New England Conservatory facade on Huntington Avenue. March 2026 by Jennifer Gaugler.

Figure 11. Detail of entrance on Huntington Avenue. March 2026 by Jennifer Gaugler.

Figure 12. Detail of non-original light fixture adjacent to entrance on Huntington Avenue (compare to **Figure 24**). March 2026 by Jennifer Gaugler.

Figure 13. Formal facade treatment wraps around the corner from the Huntington Avenue facade to the southwest (alley) side of the building for one bay. March 2026 by Jennifer Gaugler.

Figure 14. New England Conservatory, view south from intersection of Huntington Avenue and Gainsborough Street. The Gainsborough Street facade is on the left. March 2026 by Jennifer Gaugler.

Figure 15. Detail of entrance on Gainsborough Street. March 2026 by Jennifer Gaugler.

Figure 16. St. Botolph-facing elevation on the left and Gainsborough Street elevation on the right. March 2026 by Jennifer Gaugler.

Figure 17. Formal facade treatment wraps around the corner from the Gainsborough Street facade to the side of the building on St. Botolph Street for one bay. March 2026 by Jennifer Gaugler.

Figure 18. Facade along St. Botolph Street. Later addition (Brown Hall) is on the left. March 2026 by Jennifer Gaugler.

Figure 19. Facade of later addition (Brown Hall). March 2026 by Jennifer Gaugler.

Figure 20. Looking down the alley to the southwest of the building. March 2026 by Jennifer Gaugler.

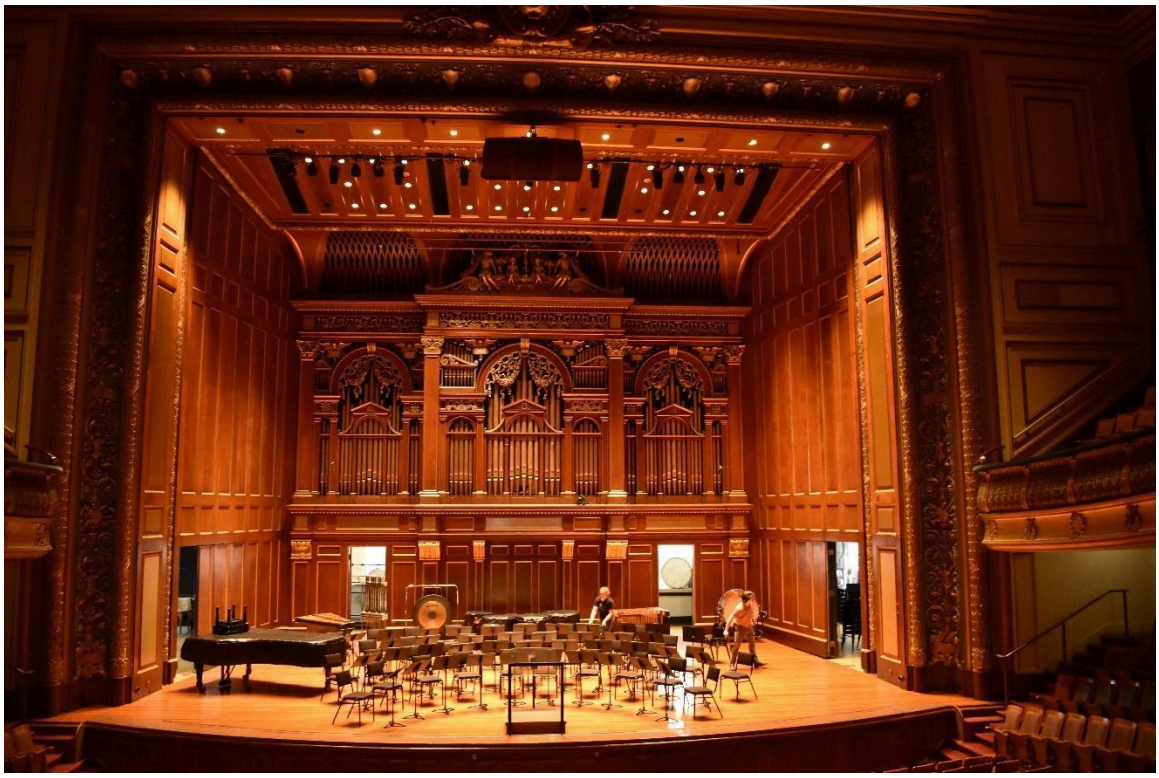

Figure 21. Jordan Hall in New England Conservatory, view of stage. **(Interior space is not proposed for inclusion in this designation.)** June 2024 by Gretchen Pineo.

Figure 22. Jordan Hall in the New England Conservatory, view of stage and balcony. **(Interior space is not proposed for inclusion in this designation.)** June 2024 by Gretchen Pineo.

Historic Images

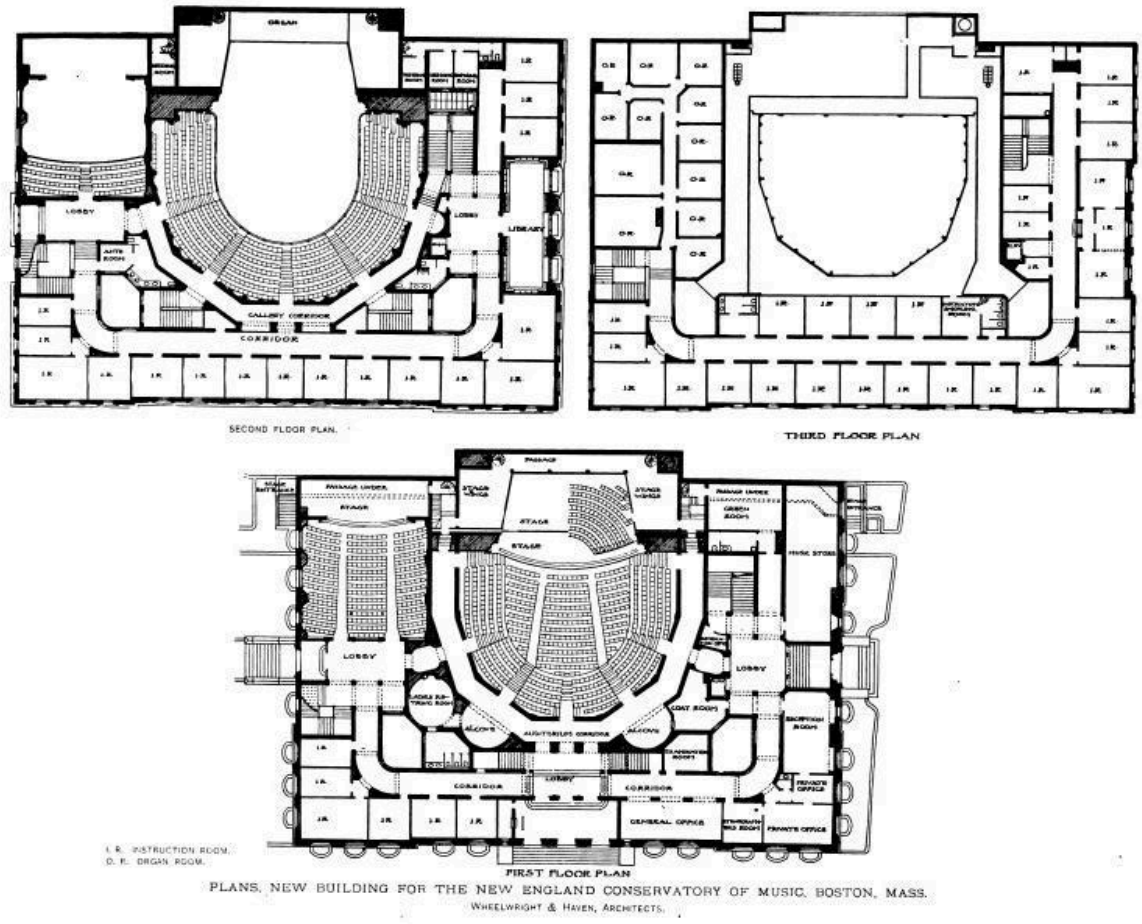

Figure 23. New England Conservatory floorplans prepared by Wheelwright & Haven, 1903.[1]

[1] *The Brickbuilder*: *An Architectural Monthly* [Illustration] 12, No. 2 (February 1903): Plate 15.

Figure 24. New England Conservatory original building, photograph circa 1904.[2]

[2] Detroit Publishing Co. "New England Conservatory of Music, Boston, Mass.," photograph, ca. 1904 (Detroit Publishing Company photograph collection, Library of Congress, Washington, D.C.).

Figure 25. Sanborn Insurance Map of New England Conservatory in 1914.[3]

[3] Sanborn Map Company. *Sanborn Fire Insurance Map from Boston, Suffolk County, Massachusetts*, Vol. 2 (New York: Sanborn Map Company, 1914), Plate 51 (cropped by author).

Figure 26. New England Conservatory, Jordan Hall, choral concert, 1942.[4]

[4] Richard Merrill, "Jordan Hall FM concert," photograph, February 1942 (Richard Merrill Collection, Boston Public Library, Boston, MA).

Figure 27. New England Conservatory, Jordan Hall in 1990.[5]

Figure 28. Exterior of New England Conservatory in 1963.[6]

[5] Bond, *National Historic Landmark Nomination*, photograph [Eric Roth, 1990].
[6] "New England Conservatory of Music's performance center, Jordan Hall," photograph, February 1963 (Box 76, Folder 2933, Archives and Special Collections, Northeastern University Libraries, Boston, MA).

5. ARCHITECTURAL DESCRIPTION

The original portion of the New England Conservatory building was designed in the Renaissance Revival style by Wheelwright & Haven and constructed between 1901 and 1903. The exterior envelope is clad in tan brick with limestone trim. The building rises three stories between a granite basement and a flat roof.

The most formal facade treatment extends along the Gainsborough and Huntington elevations and also wraps around for one bay on the southwest elevation and three bays on the St. Botolph elevation. At these parts of the facade, the first story is rusticated and separated from the upper stories by a limestone stringcourse. First-floor windows are segmentally arched and set into segmentally arched brick openings with limestone keystones. Second-floor windows have shallow flat hoods, with the exception of those in the end pavilions which are pedimented (as described below) and those in the three bays centered on the primary Huntington Avenue entrance, which are arched (as described below). The third floor has small windows with shouldered limestone surrounds. Raised limestone panels separate the second and third stories, again with the exception of the end pavilions. At the roof line there is a deep modillioned cornice above egg-and-dart and dentil molding. Marble rectangular and circular panels are inset into the frieze.

The Huntington Avenue elevation extends 12 bays (an original 9 bays, plus a three-bay extension added in 1928 and addressed below). The original nine-bay portion of this facade is symmetrical with a primary entrance at the centermost bay, and has slightly protruding three-bay brick-quoined end pavilions with triangle-pedimented windows at the second floor. The three-bay section centered on the primary entrance has a unique facade treatment, being ornamented with two-story marbleized Ionic pilasters and a half pilaster at either end. Lyre moldings appear in the frieze above each of the full Ionic pilasters. The second-floor windows are arched and have decorative volute keystones and blind balustrades. The third-floor windows have the typical shouldered limestone surrounds found elsewhere, but are also surmounted by decorative scroll molding. The primary entrance is set beneath a flat hood supported by ancones and decorated with egg-and-dart molding. Between the hood and the door surround there is a horizontal bay leaf garland. The door surround includes leaf-and-dart and bead-and-reel molding; the innermost frame is marbleized. The double wooden doors with full-height glass panels are surmounted by a single-pane transom.

The facade of the 1928 extension of the building three bays to the southwest along Huntington Avenue is similar to the original facades along Huntington Avenue and Gainsborough Street at the second and third floors. At the ground floor, there are three additional double-door entrances with single-pane transoms atop a low set of stairs. Above each doorway there is an entablature with a central cartouche and a vase on either end. Above that, there is a small window set into a limestone surround with a low-relief scroll ornament on either side.

The Gainsborough Street elevation is all original; it extends 13 bays and is symmetrically arranged with a main entrance of three bays of double doors set atop granite stairs at the center of the facade. Above each double door is a two-pane transom set below a segmental arch with a limestone keystone. Spanning the three central bays there is a wrought-iron balcony supported by limestone consoles. Between the central three bays and the next two bays on either side there are vertical bands of rustication that imitate quoining. At either end of this facade there are slightly protruding three-bay brick-quoined end pavilions with triangular pediments above the second-floor windows.

The St. Botolph elevation matches the formal facade treatment of the other two street-facing sides only on its eastern three bays at the street corner, which are treated in the same manner as the end pavilions on Gainsborough and Huntington. The remainder of the original section of this facade is non-rusticated tan brick with a service entrance and irregular fenestration, including four arched windows.

A three-bay deep addition, Brown Hall, was constructed in 1928 on the southwest side of the original building. The original southwest elevation has been totally obscured by the addition. The westernmost bay of the southwest face of Brown Hall is treated in the same manner as the Huntington Street facade, and the remainder of this facade is faced with yellow-tinted cast concrete with irregular fenestration. The Brown Hall section of the facade facing St. Botolph is faced with yellow-tinted cast concrete and kinks slightly.

See **Section 7.3 List of Character-Defining Features** for more information.

6. HISTORY AND SIGNIFICANCE

6.1 Historic Significance

The New England Conservatory of Music (NEC) building is historically significant as the permanent home of NEC, which has made an international impact in the field of music education and is the oldest independent school of music in the United States.[7] Founded in 1867 by Eben Tourjée, NEC has produced many of music's leading educators, managers, conductors, solo artists, orchestral players, and choral singers and contributed to the formation of music programs across the nation and in other countries. The presence of NEC eliminated the necessity for musicians to travel to Europe for a proper music education. Among the dozens of cultural institutions that flocked to Back Bay/Fenway beginning in the late nineteenth century, NEC enriched Boston's music scene and, upon construction of the purpose-built building on Huntington Avenue in 1902, developed a symbiotic relationship with nearby concert halls, such as Symphony Hall and Boston Opera House, by supplying musicians, conductors, and patrons. Its concert auditorium, Jordan Hall, is among the world's most acclaimed halls of its size for its acoustical qualities. In the perspective of former NEC president Laurence Lesser, "When you are on stage in Jordan Hall, you feel as though you are playing the hall, not your instrument."[8] NEC's dedication to the highest quality in rigorous music education helped propel Boston to the forefront of music teaching, performance, and partnership with other music institutions. The NEC building is individually listed in the State and National Registers of Historic Places and is designated an individual National Historic Landmark.

Founding and Growth, 1867–1901

The New England Conservatory of Music was founded by Eben Tourjée in 1867 as a premier institution for music education employing the conservatory method—class or group level of instruction, which was popular in Europe at the time. In the late 1850s and 1860s, several other music conservatories opened across the United States, including the Peabody Institute in Baltimore, Maryland; the Cincinnati Conservatory in Cincinnati, Ohio; the Oberlin Conservatory in Oberlin, Ohio; and the Boston Conservatory in Boston, Massachusetts.[9] After visiting Europe's music conservatories and establishing himself as an important figure in music instruction in Rhode Island, Tourjée left to form a conservatory in Boston using Mendelssohn's Leipzig Conservatorium as a model. With endorsements from Boston conductor Carl Zerrahn and Charles Perkins, a patron of the arts in Boston, Tourjée and co-director Robert Goldbeck, secured seven rooms in the Boston Music Hall to open his music school. On opening day, February 18, 1867, 392 students enrolled. By December, the school had over 700 students. This early success was attributed to Tourjée's ability to attract leading musicians to the faculty and gain the attention of the public through concerts and other programs. Differences in vision, however, caused Goldbeck to leave the conservatory, leaving Tourjée as its sole director.[10]

Eben Tourjée (1834–1891), an organist born in Warwick, Rhode Island, was a dedicated proponent of music education through NEC and the public schools. His first attempt to start a music conservatory was at the age of 19 in Boston, where the city's music leaders were unconvinced of his experience or aptitude for the venture he proposed. Rejected but not disheartened, Tourjée returned to Rhode Island and started to establish a name for himself as a music educator. He founded the Fall River Musical Institution in 1853; was installed as the music instructor for Newport's (Rhode Island) public

[7] Stephen Haag, "New England Conservatory," MMONE (Music Museum of New England), https://www.mmone.org/new-england-conservatory/.
[8] John W. Bond, *National Historic Landmark Nomination: New England Conservatory of Music, Suffolk County, Massachusetts* (Boston, MA: Massachusetts Historical Commission, 1993), 23, 25.
[9] The Boston Conservatory is now part of the Berklee College of Music, which is known for its focus on dance, theater, and related music. Berklee College of Music was founded in 1945 and offers programs in contemporary music.
[10] Bond, *National Historic Landmark Nomination*, 8, 11–12.

schools in 1856; established the Newport Musical Institution in 1858; set up the School for Music at the East Greenwich Academy in 1859; and founded the Providence Institute of Music in 1864, which was later chartered as the Providence Conservatory of Music. In 1863 he traveled to conservatories in France, Italy, and Germany and became familiar with European methods of instruction. In 1869, he conceived the National Music Congress, the first organized national meeting of music teachers. That initial convention spurred the formation of the Music Teachers National Association in 1876, which Tourjée led. Tourjée earned many honors in the field. In 1869 he received an honorary Doctor of Music degree from Wesleyan University in Middletown, Connecticut, for his "eminent abilities as a musical director" and his "writings and promotion of music instruction in public schools."[11]

By December 1868, NEC had expanded to accommodate 1,414 students in 25 rooms. Tourjée continued to promote the school by involving the NEC in large musical undertakings in Boston, particularly the National Peace Jubilee of 1869 and the World Peace Jubilee of 1872. Popular composer Patrick Gilmore, who administered both jubilees, placed Tourjée and his students front and center. One of the major financiers of the jubilees, Eben D. Jordan Sr. (1822–1895), stipulated the program would use "Professor Tourjée as choral director." On June 15, 1869, Tourjée, along with other conductors and directors, put forth an awe-inspiring production—directing 10,000 singers and 1,000 instrumentalists in front of an audience of approximately 50,000, including President Ulysses S. Grant—at a giant coliseum (not extant).[12] NEC established a close relationship with the newly formed Boston University. Tourjée established the College of Music at the university and served as its first dean beginning in 1872. This arrangement allowed students to take all their music courses at NEC but receive their degree from Boston University.[13] As typical of conservatories of the time, NEC enrolled hundreds of students and offered a diploma program; however, very few students received a formal, complete education. In 1879, Tourjée discussed forming an international outreach program with the Japanese minister to the United States in a chance encounter while vacationing on Block Island off the coast of Rhode Island. Luther Mason, a highly regarded teacher at NEC, traveled to Japan for three years to provide the conservatory's method of voice instruction to 30,000 Japanese schools. Mason's contributions ultimately laid the foundation for Western music in Japan. NEC saw tremendous growth during the 1870s. By 1880, NEC occupied three floors of the Boston Music Hall Annex and was exceeding its capacity.[14]

Tourjée and his colleagues began to search for a new facility to house NEC. In 1882, they acquired the former St. James Hotel at Franklin Square in the South End, a seven-story hotel built in 1868. The building provided more than enough space for instruction, administration, and dormitory for approximately 500 female students, who had been living in private households throughout the city. The building came at a huge financial expense and led NEC to increase advertisement of its programs, offering female student musical education and an institution of high morals. Acquisition of the hotel proved a tremendous burden on Tourjée, who, on May 11, 1883, transferred his right, title, and interest in NEC to the New England Conservatory of Music Board of Trustees. In 1884, NEC purchased land abutting the St. James Hotel and constructed a recital hall, named Sleeper Hall in recognition of its primary financial backer, Jacob Sleeper; it opened in 1886. The recital hall allowed Tourjée to host European musicians and teachers. The ongoing stress of the NEC's indebtedness led Tourjée, who was in poor health, to resign as director in 1890. On April 12, 1891, Tourjée died.[15]

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[11] Bond, *National Historic Landmark Nomination*, 8–13.
[12] The coliseum was originally planned for the Boston Common but, upon receiving strong opposition from local residents, was moved to the Back Bay, approximately where the Prudential Building stands. Bond, *National Historic Landmark Nomination*, 12; P.S. Gilmore, *History of the National Peace Jubilee and Great Musical Festival held in the city of Boston, June 1869* (New York: Lee, Shepard, and Dillingham), 1871.
[13] This arrangement prevailed for 20 years, largely on the dedication of Tourjée. Upon his death, the affiliation between the university and the NEC ceased.
[14] Bond, *National Historic Landmark Nomination*, 8, 14–15.
[15] Bond, *National Historic Landmark Nomination*, 16–17.

After Tourjée's death, renowned German pianist Carl Faelten (1846–1925) assumed the position of director. Faelten had joined the NEC faculty from the Peabody Conservatory in 1885 and, upon installment as director, hired additional faculty and began shaping NEC. Under Faelten, NEC strengthened its relationship with the Boston Symphony Orchestra but continued to have financial difficulties. In February 1897, Faelten resigned and the Board of Trustees named one of NEC's teachers, George Whitefield Chadwick (1854–1931), his successor. Chadwick felt that in order for NEC to be a world-class institution, it needed to have an academic and professional atmosphere, only attainable at a new facility. This vision was shared by trustee Eben D. Jordan II (1857–1916), who had succeeded his father on the board in 1895 and could provide the financial investment.[16]

George Whitefield Chadwick (1854–1931), an organist born in Massachusetts, entered NEC in 1872 to study under George E. Whiting and Stephen Emery. Chadwick directed the music department at Olivet College in Michigan before studying music in Germany for three years. He returned to NEC in 1882 and taught composition and instrumentation. He was one of two American composers to create music for the 1893 World's Columbian Exposition. He became nationally recognized between 1882 and 1897 and, in 1887, premiered his most famous composition, Melpomene, at the Boston Symphony Orchestra.[17] Chadwick was a member of the Second New England School, also known as the "Boston Six," a group of composers who were responsible for what is considered the first significant body of concert music by American composers.[18]

New Permanent Building and Expanded Programming, 1901–Present

In May 1901, NEC sold the St. James Hotel to Reverend George Perin and announced the procurement of a parcel on Huntington Avenue one block from Symphony Hall. Eben D. Jordan II donated the land, and his contributions amounting to $120,000 covered the cost of a new building and its organ. The NEC hired architect Edmund Wheelwright, principal in the firm Wheelwright & Haven with Parkman B. Haven (see **Architectural Significance**). Although never having designed a concert hall before, Wheelwright had been the principal architect of Horticultural Hall, completed in 1901, and made comparative studies of Symphony Hall by McKim, Mead & White architects, finished in 1900. The design Wheelwright produced provided the NEC all necessary amenities: a recital and concert hall, a music library, a modern organ, practice studios, and classrooms (**Figure 23**).[19] The organ built by George S. Hutchings Organ Co. (Hutchings-Votey Organ Co.) had gilt organ pipes and was designed in an Italian Renaissance style and fitted with mahogany trim. The American School Furniture Company provided seating for the opera room, lecture room, and Jordan Hall, which could accommodate 1,025 people. The firm L Richmond & Co. of Brockton, Massachusetts, provided the interior design and furnishings, and the Columbian Marble Quarrying Co. of Rutland, Vermont, executed the building's marble work.[20]

NEC moved into the new building in the fall of 1902, even though many rooms and the main hall remained unfinished (**Figures 24 and 25**). On November 5, 1902, the building was dedicated by Col. Thomas Wentworth Higginson (1823–1911) in the small recital hall. A distant cousin of Boston Symphony Orchestra-founder Henry Lee Higginson, Thomas Higginson was an abolitionist, Unitarian minister, politician, and ardent supporter of literature and music, contributing to numerous Boston cultural institutions, including NEC, the Boston Symphony Orchestra, and the Boston Athenaeum.[21] The concert auditorium, named Jordan Hall in honor of donor Eben Jordan II, was completed in the fall of 1903. NEC attributed this delay to an electricians' strike and had to

[16] Bond, *National Historic Landmark Nomination*, 17–21.
[17] Bond, *National Historic Landmark Nomination*, 19–20.
[18] H. Wiley Hitchcock, *Music in the United States: A Historical Introduction* (Prentice Hall, 1969), 130.
[19] Bond, *National Historic Landmark Nomination*, 21–22.
[20] New England Conservatory, "From the Archives: A Celebration of 120 Years of Jordan Hall," New England Conservatory webpage (October 19, 2023); *American Architect and Building News*, "The New England Conservatory of Music," 81.
[21] *Boston Evening Transcript*, [untitled] (November 6, 1902), 11.

cancel concerts planned for the 1903 season. The hall's inaugural production on October 20, 1903, was put on by the Boston Symphony Orchestra under the direction of William Gericke.[22] The next day, Boston newspapers reported that Jordan Hall was "a place of entertainment that European musicians who were present that evening say excels in beauty anything of the kind they ever saw, and in perfection of its acoustic properties any similar hall in any part of the world."[23]

With the new concert hall completed, Chadwick established the New England Conservatory Opera School, the first of its kind in the United States. The program led to the formation of the Boston Opera Company in 1908, which remained innately tied to NEC through the training of members and used of rehearsal space, even after the completion of the Boston Opera House in 1909. When Chadwick retired in 1930, his position was filled by John Wallace Goodrich.[24]

At the end of Chadwick's career, enrollment at NEC had grown to over 3,000 students and the building neared capacity. Using the land between the existing building and the YMCA to the west that NEC received as a gift from Jordan, the conservatory began plans for an addition. In 1927, NEC hired Haven & Hoyt, successors of Wheelwright & Haven, to design a seamless addition that would hold additional classrooms and recital space. In October 1928 at a price tag of $400,000, the wing was completed and dedicated (**Figures 26, 27, and 28**). It contained a 600-seat auditorium named George W. Brown Hall in honor of the president of the Board of Trustees.[25]

During the 1930s, NEC struggled to maintain enrollment; however, Goodrich was able to secure Works Progress Administration (WPA) funding for a WPA orchestra, which provided tuition to 17 student musicians. After World War II, the G.I. Bill allowed veterans to enroll at NEC and receive financial assistance. While the school's teaching methods were considered traditional, as Director Goodrich said, NEC was "progressive in its adoption of new methods and enterprises when convinced of their worthiness."[26] In 1950, NEC opened its Preparatory School and, in 1951, received its full accreditation from the New England Association of Schools and Colleges.[27]

NEC led the nation in music education and provided its students with instruction from some of the most acclaimed musicians, many of whom were alumni. In 1906, it hosted the world premiere of Frederick Converse's *The Pipe of Desire*, which would go on to be the first American opera performed at the Metropolitan Opera in New York in 1916. Converse, who was a student of Chadwick, taught at NEC in 1900–1902 and 1920–1936. He and other NEC teachers played an important role in establishing the Boston Opera Company, which used Jordan Hall prior to the completion of the Boston Opera House in 1909. Beginning in 1931, Goodrich offered national radio broadcasts of select NEC performances. In addition to introducing NEC musicians to a national audience, the school added technical courses in recording, "singing and acting for sound film," and "singing over the radio" to the curriculum. Goodrich advocated for contemporary music and invited dozens of famous composers and conductors to NEC, including Sergei Radamsky, Nadia Boulanger, and Quincy Porter.[28]

Persons of outstanding historical significance who graduated from the New England Conservatory of Music include Florence Price (1887-1953), the first African American woman recognized as a symphonic composer and to have a composition played by a major American orchestra (class of

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[22] Bond, *National Historic Landmark Nomination*, 21–22; New England Conservatory, "From the Archives;" *American Architect and Building News*, "The New England Conservatory of Music, Boston, Mass.," (September 5, 1903): 81; *Boston Evening Transcript*, "The Boston Singing Club," (January 31, 1903), 24.
[23] Bond, *National Historic Landmark Nomination*, 8–9, 21–22; *The Boston Globe*, "No Other Like It. Jordan Hall, Conservatory of Music, Dedicated" (October 21, 1903), 1.
[24] Bond, *National Historic Landmark Nomination*, 25, 29.
[25] "Open Conservatory Addition Thursday," *The Boston Globe* (September 17, 1928), 26.
[26] Bond, *National Historic Landmark Nomination*, 9, 29.
[27] Bond, *National Historic Landmark Nomination*, 9; New England Conservatory, "From the Archives."
[28] Bond, *National Historic Landmark Nomination*, 25, 31–32.

1906); Cecil Taylor (1929-2018), a groundbreaking pianist and composer known as one of the pioneers of free jazz (class of 1951); and Coretta Scott King (1927-2006), an activist and leader of the American civil rights movement and wife of Martin Luther King Jr. (class of 1954).[29] Scott and King met for the first time on NEC's Huntington Avenue steps at the start of a blind date.[30] Coretta Scott King worked throughout her life to support civil rights, labor rights, and women's rights and she established The King Center for Nonviolent Social Change in Atlanta, which today attracts nearly a million visitors each year.[31]

In 1994–1995, Jordan Hall underwent a major restoration led by Ann Beha Architects (now Annum Architects), which won numerous awards, including a Massachusetts Historical Commission Preservation Award, the Victorian Society in America's Preservation Commendation, the 1996 Boston Preservation Alliance Award, the Illuminating Engineering Society of North America Award of Merit, and the Illuminating Engineering Society 1996 Lumen Award.[32]

NEC today retains its original purpose: the preparation of musicians for leadership and the advancement of music culture. Programs are run through two main divisions, the College, and the Expanded Education division, which does not grant degrees. The College enrolls more than 700 graduate and undergraduate students from around the world to pursue instruction in over 35 majors, including instrumental and vocal performance, music theory, composition, music history, and conducting. The faculty is composed of approximately 170 musicians and teachers, including nearly 40 percent of the Boston Symphony Orchestra members. Guest artists enrich the students' education by holding master classes, symposia, and public performances at NEC. Since the 1990s, NEC has offered a Preparatory School specializing in musical education of 900 children, ages three to 18, and the School of Continuing Education, which offers lessons and courses to about 300 adults annually.[33]

6.2 Architectural Significance

Architecturally, the New England Conservatory, designed by renowned architecture firm Wheelwright & Haven, is significant for its mastery of Renaissance Revival architecture and Jordan Hall's superb acoustic functionality for music performances. The New England Conservatory stands among the best examples of the Renaissance Revival Style in Boston and contributes significantly to the architectural character of the Fenway neighborhood. The building's primary facades typify the style with their balanced and symmetrical fenestration, classical composition and hierarchy, and materials that imbue permanence. Wheelwright & Haven's use of architectural features, such as quoins, belt courses, pilasters, and marble inlays, create a formal, multifaceted appearance to otherwise unidimensional elevations. The 1928 addition, known as Brown Hall, is the only exterior alteration to the New England Conservatory and is seamlessly integrated into the appearance and character of the original building.[34]

During design and construction, the building received professional consultation for its acoustics, organ, and soundproof nature resulting in the collaborative and exceptional architectural and acoustical space in Jordan Hall. Massachusetts Institute of Technology professor and noted inventor

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[29] New England Conservatory, "From the Archives."
[30] New England Conservatory, "Celebrate Boston's Greatest Love Story: A Look Back at Coretta Scott King '51, '71 Hon. DM and Dr. Martin Luther King Jr.'s Historic First Meeting," https://necmusic.edu/about/news/celebrate-bostons-greatest-love-story-look-back-coretta-scott-king-51-71-hon-dm-and-dr-martin/.
[31] "About The King Center," https://thekingcenter.org/about-tkc/.
[32] New England Conservatory, "From the Archives."
[33] New England Conservatory, "New England Conservatory, Study," New England Conservatory webpage (Accessed May 2024, https://necmusic.edu/study); Bond, *National Historic Landmark Nomination*, 35–36.
[34] Bond, *National Historic Landmark Nomination*, 5.

and engineer C. L. Norton provided design specifications for the hall and soundproof partition walls for practice rooms. For Jordan Hall, Norton applied newly established acoustical principles to his design of the auditorium's shape, geometry, and construction. The seats near the stage are arranged on a gentle incline that becomes increasingly steeper further from the stage, thus creating an upward curving sound projection for excellent auditory experience throughout the auditorium. Equally important, the hall's balcony does not have any obstructing beams, posts, or supports that would disrupt sound. Interior massing, materials, and finishes—such as wood paneling and fluted Corinthian pilasters—emphasize the verticality of the hall and create the feeling of a large space in an auditorium of moderate size. These aspects of interior design and construction were retained during the hall's restoration and rehabilitation.[35]

Wheelwright & Haven, Architect

Wheelwright & Haven was among the leading Boston architecture firms at the beginning of twentieth century. Founded by architects Edmund March Wheelwright (1854–1912) and Parkman B. Haven (1858–1943) in 1888, Wheelwright & Haven was a scion of some of the city's most prestigious firms and colleges, and produced work grounded in Beaux-Arts, yet refreshingly eclectic. Wheelwright was born in Roxbury and studied at Harvard and the Massachusetts Institute of Technology before attending the Ecole des Beaux Arts in Paris for five years. After returning to Boston, he worked for renowned architecture firms Peabody & Stearns and McKim, Mead & White. In 1885, he started his own firm and then was joined by Haven several years later. As Boston's first City architect from 1891–1895, Wheelwright was responsible for the designing and planning of numerous schools, hospitals, stations, and other public buildings and structures, and subsequently shaped the city's architecture even after his term expired. While designing in the Neoclassical Revival style like his predecessor Charles McKim, Wheelwright's work was eclectic and stylized, and included Tudor, Italian Renaissance Revival, and Neo-Georgian-style buildings. Wheelwright also served as director of the American Institute of Architects, wrote articles for many architectural magazines, and wrote his book, *School Architecture*, in 1901.[36] Wheelwright's architecture is found throughout Back Bay and the Fenway, as its development correlated with his career's peak, and includes Horticultural Hall (1900), Boston Opera House (1908, demolished 1958), and Massachusetts Historical Society (1897), in addition to the New England Conservatory. He also designed the notable Harvard Lampoon Building (1901), Mt. Auburn Hospital (1897), and Longfellow Bridge (1907). Wheelwright ended his career abruptly in 1910 and died in 1912.[37]

6.3 Archaeological Sensitivity

Before the existence of the made-land upon which the Fenway neighborhood sits was built, the area was a resource-rich tidal mudflat with direct access to significant waterways including the Charles River and Boston Harbor (see **Figure 29**). The New England Conservatory parcel is within a portion of Fenway that was originally at the western shoreline margin of tidal flats between the Boston Neck or Shawmut Peninsula on the east and Brookline on the west, providing access to both the Muddy River and Stony Brook. The parcel under study in this report does not have any recorded permanent structures until the construction of the original building in 1902 and its addition in 1928, which were built on wood pilings. The original building and the addition fill almost the entire parcel (see **Figure 30**).

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[35] Arthur Elson, "Architectural Acoustics," *The Musical Quarterly* 7, No. 4 (October 1921), 469–482; Bond, *National Historic Landmark Nomination*, 5.
[36] Bond, *National Historic Landmark Nomination*, 21; Henry F. Withey and Elsie Rathburn Withey, *Biographical Dictionary of American Architects (Deceased)* (Los Angeles, CA: Hennessey & Ingalls, 1970), 648-649, 273; Douglass Shand-Tucci, *Built in Boston* (Boston, MA: University of Massachusetts Press, 1999), 195–196.
[37] Withey and Withey, *Biographical Dictionary of American Architects*, 648–649; Keith N. Morgan, *Buildings of Massachusetts, Metropolitan Boston* (Charlottesville, VA: University of Virginia Press, 2009), 184–185.

Figure 29. The New England Conservatory was built over what was once a branch of the Muddy River (location indicated with blue dot). Source: Atlas of the County of Suffolk, Massachusetts, 1873, G.M. Hopkins & Co. Leventhal Map & Education Center at the Boston Public Library.

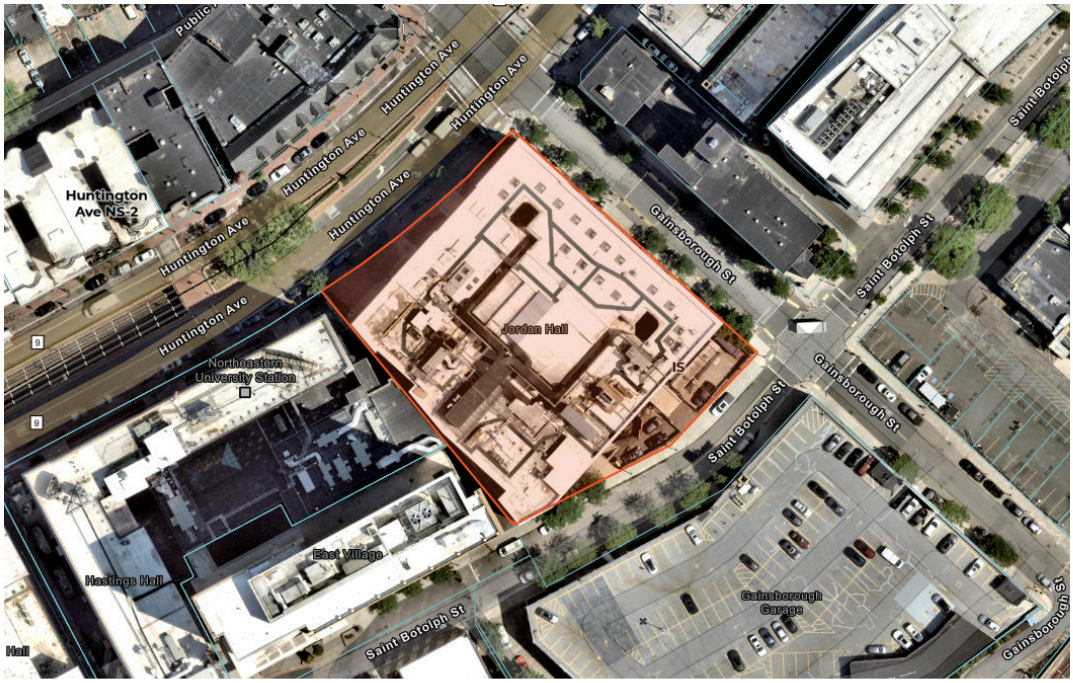

Figure 30. The building fills almost the entire parcel. City of Boston Assessing Map.

The ancient Native Back Bay Fish Weir, a 3000-5000 year old fishing structure, is a known archaeological resource in the area residing under approximately 30 feet of fill, its depth varying with the historical topography. However, it has been encountered in multiple areas during

construction and renovation work, so the entire Back Bay and Fenway area is considered archaeologically sensitive for ancient fishweirs. Additionally, the parcel sits atop a now covered-over pre-1825 canal that once ran along Camden (now Gainsborough) Street to Baldwin's Mill where Gainsborough crosses the MBTA Orange Line railroad tracks, approximately 80 meters (263 feet) to the southwest. Filling in this area occurred from the early 1880s into the 1890s. The New England Conservatory site itself is significant, and its associated structures and landscape, and any below-ground infrastructure remaining, may contribute greatly to the historical significance of the place.

See **Section 7.4.2 Archaeology** for archaeological standards.

6.4 Planning Context

In 1999, campus planning firm Dober Lidsky Mathey produced a plan for NEC to analyze and address the facility limitations identified by the conservatory: insufficient meeting space; a too-small library divided between two buildings; outdated student house; and inadequate practice, rehearsal, and storage space. Dober Lidsky Mathey created a three-phase plan that would construct a new library, rehearsal hall, student residence, and campus center. Shortly after the completion of the study, there was a major change of administration at the school.[38] However, the study seems to have informed the development of NEC's institutional master plan just over a decade later.

In 2011, the NEC submitted a Letter of Intent in connection with their proposed NEC Institutional Master Plan (IMP) describing two new planned facilities:

- Phase 1: A new 10-story, 135,000-square-foot Residence Hall and Student Life center to be built on an existing parking lot on St. Botolph Street.
- Phase 2: A new seven-story, 65,000-square foot Academic & Administration building to replace the existing NEC residence hall and library at 33 Gainsborough.

The IMP was approved by the BRA Board on July 12, 2012 and renewed on September 15, 2022 and again on September 12, 2024.[39] Phase 1 has been completed, with the new Residence Hall and Student Life having opened in September 2017. Phase 2 has not yet been completed, and NEC asserts that the project's objectives will be re-framed in the next IMP. The most recent renewal form for the IMP states that there are no other new major projects being contemplated by NEC.[40]

In 1995, a Preservation Restriction was agreed to between the New England Conservatory and the Massachusetts Historical Commission. The Preservation Restriction required review and approval by the Massachusetts Historical Commission for major alterations to the exterior and interior of the premises, including painting distinctive stylistic features, replacement of windows or doors, changes to cladding or roofing, or the creation of new walls or new openings. A copy of this Preservation Restriction can be obtained at the Suffolk County Registry of Deeds (Book 20159 Page 37). This Preservation Restriction expired in 2015.

[38] Dober Lidsky Mathey, "Campus Plan 1999," http://dlmplanners.com/Promosheets/NEC%20Campus%20Plan%2099.pdf
[39] New England Conservatory of Music, City of Boston Planning Department, https://www.bostonplans.org/projects/institutional-master-plans/higher-ed/new-england-conservatory-of-music, accessed March 13, 2026.
[40] New England Conservatory of Music, "Institutional Master Plan Notification Form," July 24, 2024, https://bpda.app.box.com/s/4ojwurqn5z6q08kc81x46u8rze9aqhb8, accessed March 13, 2026.

7. STANDARDS AND CRITERIA

7.1 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 that 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 that 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.[41] 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 shall require the prior review and approval of the Commission.

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

7.2 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 that 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.

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

1. Activities associated with normal cleaning and routine maintenance.

a. For building maintenance, such activities might include the following: normal cleaning, 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., non-invasive inspections, in-kind repair of caulking, in-kind spot replacement of cracked or broken paving materials, in-kind repainting or refinishing

[41] 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.

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 that 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 that 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. 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, 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 that 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.

7.3 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 may 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 the Commission only after careful consideration. The Commission acknowledges that some changes to the character-defining features may be necessary or beneficial; the standards and criteria established in this report are intended to make the changes sensitive to the historic and architectural character of the property.

The character-defining features for this historic resource include:

A. Materials: Tan brick with limestone trim; granite basement; wooden doors and transoms.

B. Facade:
   a. Rhythm and depth (arrangement in bays, with slightly protruding three-bay end pavilions)
   b. Rustication of first story
   c. Brick quoins and vertical bands of rustication that imitate quoins
   d. Limestone stringcourse between first and second stories
   e. Raised limestone panels between second and third stories
   f. Marbleized Ionic pilasters and half pilasters on Huntington Avenue facade
   g. Lyre moldings in the frieze on Huntington Avenue facade
   h. Wrought iron balcony supported by limestone consoles on Gainsborough Street facade

C. Cornice:
   a. Deep modillioned cornice with egg-and-dart and dental molding
   b. Marble rectangular and circular panels set into frieze

D. Windows:
   a. Segmental arches and limestone keystones of first-floor windows
   b. Shallow flat hoods, triangular pediments, or arches of second-floor windows
   c. Shouldered limestone surrounds of third-floor windows
   d. Volute keystones and blind balustrades on Huntington Avenue facade

E. Entrances:
   a. Primary entrance on Huntington Avenue:
      i. Flat hood supported by ancones and decorated with egg-and-dart molding
      ii. Bay leaf garland
      iii. Door surround with leaf-and-dart and bead-and-reel molding

iv. Marbleized inner frame
v. Double wooden doors with transom

b. Triple entrance on Huntington Avenue (in 1928 extension):
i. Entablature above each doorway with central cartouche and vases
ii. Small windows set into limestone surround with scroll ornament on either side

c. Triple entrance on Gainsborough Street:
i. Segmental arches with limestone keystones
ii. Double wooden doors with transom

Non-original elements on the exterior facade of the New England Conservatory include light fixtures (both sconces and lampposts), flagpoles, surface-mounted signage/lettering, plaques, life-safety fixtures, and stair handrails. These elements may have gained significance in their own right and changes to them should be reviewed on a case-by-case basis.

7.4 Standards and Criteria

The following Standards and Criteria are based on the Secretary of the Interior's Standards for the Treatment of Historic Properties.[42] 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.

7.4.1 General Standards

Subject to review and approval under the terms of this report, the following standards shall apply:

1. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features,spaces, and spatial relationships that characterize a property shall be avoided. See the list of Character-Defining Features in the previous section.

2. 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.

3. The period of significance is not determined by this study report. However, proposals for alterations to the property should be presented to the Commission with a clear argument for how they acknowledge the most current understanding of the property's period or periods of significance and their impact on historic or existing fabric of the building.

4. Changes and additions to the landmark that have taken place over time are evidence of the history of the property and its context. These changes may have acquired significance in their own right; if so, that significance should be recognized and respected. (The term "later contributing features" will be used to convey this concept.)

5. Distinctive or significant historic and architectural materials, features, finishes and construction techniques or examples of craftsmanship that characterize a property shall be preserved.

[42] 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.

6. Deteriorated historic features should be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature should match the old in design, color, texture, and other visual qualities and, where possible, materials. If the same material is not technically or economically feasible, then compatible substitute materials may be considered on a case-by-case basis. Replacement of missing features should be substantiated by documentary and physical evidence.

7. The use of synthetic replacement materials is discouraged, except when substituted for perishable features exposed to the weather or when necessary to accommodate the effects of climate change.

8. Chemical and/or physical treatments (such as sandblasting) shall not be used in a manner that damages historic materials. The surface cleaning of structures shall be undertaken using the gentlest means possible and the results should preserve the patina that characterizes the age of the structure. Applications of paint or masonry preservative solutions will be reviewed on a case-by-case basis; 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.

9. Demolition of a designated structure can be allowed only as a last resort after all practicable measures have been taken to ensure preservation, or unless required to comply with requirements certified by a duly authorized public officer to be necessary for public safety because of an unsafe or dangerous condition.

10. Creating new openings in exterior walls should be avoided when possible. Where necessary to accommodate new uses or for achieving accessibility, new openings or changes to existing openings will be reviewed on a case-by-case basis.

11. New additions, exterior alterations, or related new construction on the designated parcels or directly physically connected to the designated landmark property shall not destroy historic materials, features, and spatial relationships that characterize the designated landmark 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 the designated landmark property.

12. 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.

13. Character-defining signs, marquees, and canopies integral to the building ornamentation or architectural detailing shall be preserved, excluding references to building ownership, operations, tenants.

14. 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. New signs may attach to the building if approved by the Commission. The method of attachment shall be reviewed on a case-by-case basis and should cause the least damage possible to the building. (See the Masonry section for guidelines on penetrating masonry.)

15. 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.

16. 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. 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.

17. When reviewing an application for proposed alterations, the Commission will consider whether later addition(s) and/or alteration(s) to the building can, or should, be removed on a case-by-case basis. 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 existing 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.

7.4.2 Archaeology

1. If the property is designated as a Landmark, all proposed below-ground impacts to the landscape, temporary or permanent, shall be reviewed by the staff archaeologists of the City Archaeology Program and the City Archaeologist to determine if significant archaeological resources may or will be negatively impacted by below-ground work. If impacts may or do exist, and they can not be avoided, mitigation in the form of archaeological monitoring, excavations, or other documentation may be required based on the recommendations and consultation of the City Archaeologist.

2. 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. All archaeological mitigation (monitoring, survey, excavation, etc.) shall be conducted under a state-issued State Archaeological Permit by an archaeologist meeting the Secretary of the Interior's Professional Qualifications Standards for Archaeology.

7.4.3 Masonry at exterior walls

1. All character-defining masonry materials shall be preserved.

2. Character-defining 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 masonry materials, features, details, surfaces, and ornamentation or missing components of masonry features shall be replaced with materials and elements which match the original in material, color, texture, size, shape, profile, and detail of installation. If the same material is not technically or economically feasible, then compatible substitute materials may be considered on a case-by-case basis.

4. When replacement of character-defining materials or elements is necessary, it should be based on physical or documentary evidence.

5. Sound original mortar shall be retained.

6. Deteriorated mortar shall be carefully removed by hand raking the joints.

7. Use of mechanical hammers shall not be allowed. Use of mechanical saws may be allowed on a case-by-case basis.

8. Repointing mortar shall duplicate the original mortar in strength, composition, color, texture, joint size, joint profile, and method of application.

9. Sample panels of raking the joints and repointing shall be reviewed and approved by the staff of the Boston Landmarks Commission.

10. If the building is to be cleaned, the masonry shall be cleaned with the gentlest method possible.

11. 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.

12. 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.

13. 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.

14. 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.

15. 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.

16. Joints in concrete shall be sealed with appropriate flexible sealants and backer rods, when necessary.

7.4.4 Wood at exterior walls

1. Character-defining wood materials shall be preserved.

2. Character-defining 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 wood materials, features, details, surfaces, and ornamentation or missing components of wood features shall be replaced with materials and elements which match the original in material, color, texture, size, shape, profile, and detail of installation. If the same material is not technically or economically feasible, then compatible substitute materials may be considered on a case-by-case basis.

4. When replacement of character-defining materials is necessary, it should be based on physical or documentary evidence.

5. Cleaning of wood elements shall use the gentlest method possible.

6. 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 that 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.

7. Damaged or deteriorated paint should be removed to the next sound layer using the mildest method possible.

8. Propane or butane torches, sandblasting, water blasting, or other abrasive cleaning and/or paint removal methods shall not be permitted. Doing so changes the visual quality of the wood and accelerates deterioration.

9. Repainting should be based on 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.

7.4.5 Architectural metals at exterior walls

1. Character-defining architectural metals shall be preserved.

2. Character-defininig 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 metal materials, features, details, surfaces, and ornamentation or missing components of metal features shall be replaced with materials and elements which match the original in material, color, texture, size, shape, profile, and detail of installation. If the same material is not technically or economically feasible, then compatible substitute materials may be considered on a case-by-case basis.

4. When replacement of character-defining materials or elements is necessary, it should be based on physical or documentary evidence.

5. Cleaning of metal elements either to remove corrosion or deteriorated paint shall use the gentlest method possible.

6. 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.

7. 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.

8. 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.

9. Cleaning to remove corrosion and paint removal should be considered only where there is deterioration and as part of an overall maintenance program that involves repainting or applying other appropriate protective coatings. Paint or other coatings help retard the corrosion rate of the metal. Leaving the metal bare will expose the surface to accelerated corrosion.

10. Repainting should be based on paint seriation studies. If an adequate record does not exist, repainting shall be done with colors that are appropriate to the style and period of the building.

7.4.6 Windows

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. Character-defining window sash, 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 window sash, elements, features (functional and decorative), details, and ornamentation or missing components of window features should be replaced with material and elements that match the original in material, color, texture, size, shape, profile, configuration, and detail of installation. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered on a case-by-case basis.

6. When replacement of sash, elements, features (functional and decorative), details, or ornamentation is necessary, it shall be reviewed on a case-by-case basis and should be based on physical or documentary evidence.

7. 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.

8. Storm window sashes and frames shall have a painted finish that matches the primary window sash and frame color.

9. Repainting of 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.

7.4.7 Entrances/Doors

1. Character-defining entrance elements shall be preserved.

2. The original or later contributing entrance design and arrangement of the door openings shall be retained.

3. Creating new entrance openings should be avoided when possible. Where necessary to accommodate new uses or for achieving accessibility, new entrance openings will be reviewed on a case-by-case basis.

4. Enlarging or reducing original or later contributing entrance/door openings for the purpose of fitting stock (larger or smaller) doors shall not be allowed.

5. Character-defining 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.

6. Deteriorated entrance elements, materials, features (functional and decorative), details, and ornamentation or missing components of entrance features should be replaced with material and elements that match the original in material, color, texture, size, shape, profile, configuration and detail of installation. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered on a case-by-case basis.

7. When replacement is necessary, it should be based on physical or documentary evidence.

8. Character-defining 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.

7.4.8 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. 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. 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 that date from an interim installation and that are considered to be appropriate to the building and use.
    d. New lighting fixtures that are differentiated from the original or later contributing fixture in design and that illuminate the exterior of the building in a way that renders it visible at night and compatible with its environment.

4. The location of new exterior lighting shall fulfill the functional intent of the current use without obscuring the building form or architectural detailing.

5. No exposed conduit shall be allowed on the building.

6. Architectural night lighting is encouraged, provided the lighting installations minimize night sky light pollution. High efficiency fixtures, lamps and automatic timers are recommended.

7. On-site mock-ups of proposed architectural night lighting may be required.

7.4.9 Cornices

1. The character-defining cornice shapes and elements (visible from public ways) of the existing building shall be preserved.

2. Character-defining cornice materials, 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 cornice materials, elements, features (functional and decorative), details and ornamentation or missing components of cornice features should be replaced with material and elements that match the original in material, color, texture, size, shape, profile, configuration and detail of installation. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered on a case-by-case basis.

4. When replacement is necessary, it should be based on physical or documentary evidence.

5. Character-defining cornice materials, elements, features (functional and decorative), details and ornamentation shall not be sheathed or otherwise obscured by other materials.

6. 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).

7. External gutters and downspouts should not be allowed unless based on physical or documentary evidence.

7.4.10 Roof Projections (includes satellite dishes, antennas and other communication devices, louvers, vents, chimneys, and chimney caps)

1. New roof projections shall not be visible from the public way. (This does not apply to solar panels, which shall be reviewed on a case-by-case basis; see section on Renewable Energy Sources.)

2. New mechanical equipment should be reviewed to confirm that it is no more visible than the existing.

7.4.11 Additions (also refer to General Standards above)

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 to the designated landmark property shall be designed so that the character-defining features of the building are not radically changed, obscured, damaged, or destroyed.

3. New additions to the designated landmark property 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 to the designated landmark property shall not obscure the front of the building.

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

6. This section does not apply to additions, alterations, or new construction on adjacent or nearby parcels, except where additions, alterations, or new construction come into contact with, connect to, or result in alterations to the designated landmark property.

7.4.12 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 should be reversible when possible and preserve as much of the original materials as possible. 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.

7.4.13 Renewable Energy Sources

1. Renewable energy sources, including but not limited to solar energy, are encouraged for the site.

2. 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.

3. Refer to the Secretary of the Interior's Standards for Rehabilitation & Illustrated Guidelines on Sustainability for Rehabilitating Historic Buildings for general guidelines.

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