

Theodore Parker Unitarian Church

Boston Landmarks Commission Study Report



Report of the Boston Landmarks Commission
on the potential designation of
THEODORE PARKER UNITARIAN CHURCH
as a Landmark under Chapter 772 of the Acts of 1975

Approved by Marian Myers 3-5-85
Executive Director Date

Accepted by Pauline Chase Howell 3/5/85
Chairman Date

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1.0 LOCATION OF THE PROPERTY

1.1 Address: at the southeast corner of Centre and Corey Streets in the central business district of West Roxbury. The street number is 1851 Centre Street, Ward 20. Henshaw Terrace, a small dead end street, borders the north end of the property.

1.2 Area in which property is located: West Roxbury is a part of the city of Boston in Suffolk County. It is located to the southwest of the downtown.

West Roxbury was originally part of the village of Rocksborough, which was settled in 1630. In 1851, a section of Roxbury, which now includes Jamaica Plain and Roslindale was incorporated as a separate township called West Roxbury. With the onset of rail transit in 1849, the nature of the town eventually changed from rural farmland to a residential suburb. In 1879, West Roxbury was annexed to the city of Boston.

1.3 Map Showing Location: attached.

2.0 DESCRIPTION

2.1 Type and Use:

The Theodore Parker Unitarian Church is a house of worship built by the First Unitarian Parish of West Roxbury, whose parish was established in 1712. The church building is now shared by the United Methodist Church of West Roxbury. The parish hall, adjacent to the church structure, houses many community groups including the West Roxbury Historical Society, Alcoholics Anonymous, the West Roxbury Woman's Club, the Boy Scouts, and the West Roxbury child care center.

2.2 Physical Description:

The Theodore Parker Church stands on the corner of Corey and Center Streets, in the central business district of West Roxbury. The lot measures 23,925 square feet.

The Church today actually consists of two separate buildings. The first was built in 1890 by A.W. Longfellow and is now used as a parish hall and community center center. The second church was built in 1900 by Henry W. Seaver, and has been used for church services since its completion.

Both structures are constructed in a similar style and use the same types of building materials. The reason for this coherent plan is

twofold: first, Seaver must have been sympathetic to the need of a coherent church complex, thus designing his building with the earlier structure in mind; and second, Seaver began his architectural career in the office of Longfellow, Alden and Harlow, and the influence of teacher on pupil is obvious here.

Parish House - 1890, Longfellow

The first church building, designed by Longfellow, is now only clearly visible from its north and east sides. It is built on an L shape plan, with the main entrance at the northeast corner, at the foot of the L. The mass of the building is a rectangular plan with a broad gable roof, and clipped ends at the north and south sides. The material is random coursed, pink Dedham granite. At the south gable end are two sets of round arch windows, that flank a large round window. This round window was the original spot for a stained glass window by the Tiffany Studios. The nave is five bays long. On the east side, each bay has one square, leaded glass window is echoed by a smaller rectangular window beneath it. On both sides, the building is articulated by stone pilasters that are slightly suggestive of stone buttresses.

Similar fenestration continues on the north end of the building at the base of the L. Here the roof is hipped, and under the eaves, the roof is bracketed. Originally, a bell tower stood at the center of the nave, but was removed when the bell was moved to the new church. The tower had an elongated pyramidal roof with overhanging eaves. The stone tower, which seemed dwarfed by the attenuated roof, had a small trefoil

window on each of its four sides. The effect of the monochromatic stone and the exaggerated roof planes, give the building a sense of massive solidity, characteristic of much of the work of H.H. Richardson.

This feeling of solidity is echoed in Seaver's building and helps to tie the two together as a coherent whole. The buildings are attached at a slight angle by a covered walkway and a port cochere. Both of these connecting structures have low-pitch, hipped roofs and are constructed of the same pink Dedham granite. The port cochere has long overhanging eaves supported by brackets and large stone piers.

Main Church - 1900, Seaver

Seaver's structure was built in 1900, out of a need for a larger meeting space to hold the growing congregation. Thus it is somewhat larger and more elaborate than the earlier church building. The main body of the church is a long gabled nave. It is crossed in the center by a smaller gable, and forms a roman cross plan. At the southeast corner is a massive square bell tower, that also serves as the church's main entrance. In the back, north end is a rectangular appendage which houses the church offices.

The facade of the Seaver church is not unlike Longfellow's earlier building. A large round stained glass window is set in the center of the gable. Beneath this window, and to either side, are two sets of triple round arch windows, recessed into the wall. On the east and

west sides the roofline is broken by a cross gable which houses a large set of triple arch windows. Here, the center window is taller than the flanking windows, and echoes the lines of the gable. On either side of the cross-gable are two bays, each housing one rectangular window. On the roof, over these bays are two small dormers with trefoil windows of leaded glass, which light the sanctuary.

The corner tower is the single most distinctive feature of the plan. Five steps lead up to the two entrances on the south and east sides. The compound round arch portal is articulated by stone voussoirs.

The door is made of vertical wooden boards painted red, with elaborate cusped, strap hinges of wrought iron. The body of the tower is carefully fenestrated, so that the windows will not detract from the massive nature of the tower, yet still provide enough light for the interior stairway. A string course separates the section which houses the bell. In this section are two round arch, openings per side, which are covered with wooden louvers. The top of the tower is crenelated, and the square tower is topped by a pyramidal roof of black slate. The design details of the tower, and its sense of mass and permanence, give the tower a medieval feeling.

Other Features of Note:

Of great significance to the Theodore Parker Church are the seven stained glass windows designed by the Tiffany Studios between 1894 and 1927.

The following is a list of the windows with most of the information from an updated typescript in the church records.

Of the naturalistic, painted type is the Theodore Parker Memorial Window. This was given to the church in 1894, by special contributions from parish members. It is mentioned in the list put out by the studios in 1898 and is described as "showing an angelic figure as the bearer of good tidings of the herald of the dawn." It was originally in the Longfellow structure, but moved to its prominent place above the altar upon completion of the new church in 1900. The second window of this type, the Dana memorial window, is also mentioned in the Tiffany Studio listing of 1898. It is called "Guardian Angel" and was given by Samuel B. and Katherine Waller Dana in memory of their mother and child. This window is still in the original setting in the southeast corner of the Parish House.

The "Ministry of Music" window was given by Emma M. Foran in memory of her parents. This window of the jewel medallion type was displayed in the St. Louis Exposition in 1904, where it was awarded honors in its class. Another jewel medallion window, "The Three Parables of Jesus," was given in memory of Charles and Ellen Josephine Dorn. This window too, was executed by Tiffany Studios for exhibition purposes, before it was donated to the church.

The final set of windows are an extraordinary example of Tiffany's landscape work. It is a composition of three round arch windows, the

center window being the tallest, that depicts a mountain scene. It is entitled, "I will lift mine eyes unto the hills," and was given to the church by Mrs. Jason S. Bailey in memory of her husband and his family. According to church histories, it was especially designed by Louis Tiffany, being one of the last windows executed under his direction, and it is intended to suggest Mr. Bailey's boyhood home in the hills of Vermont.

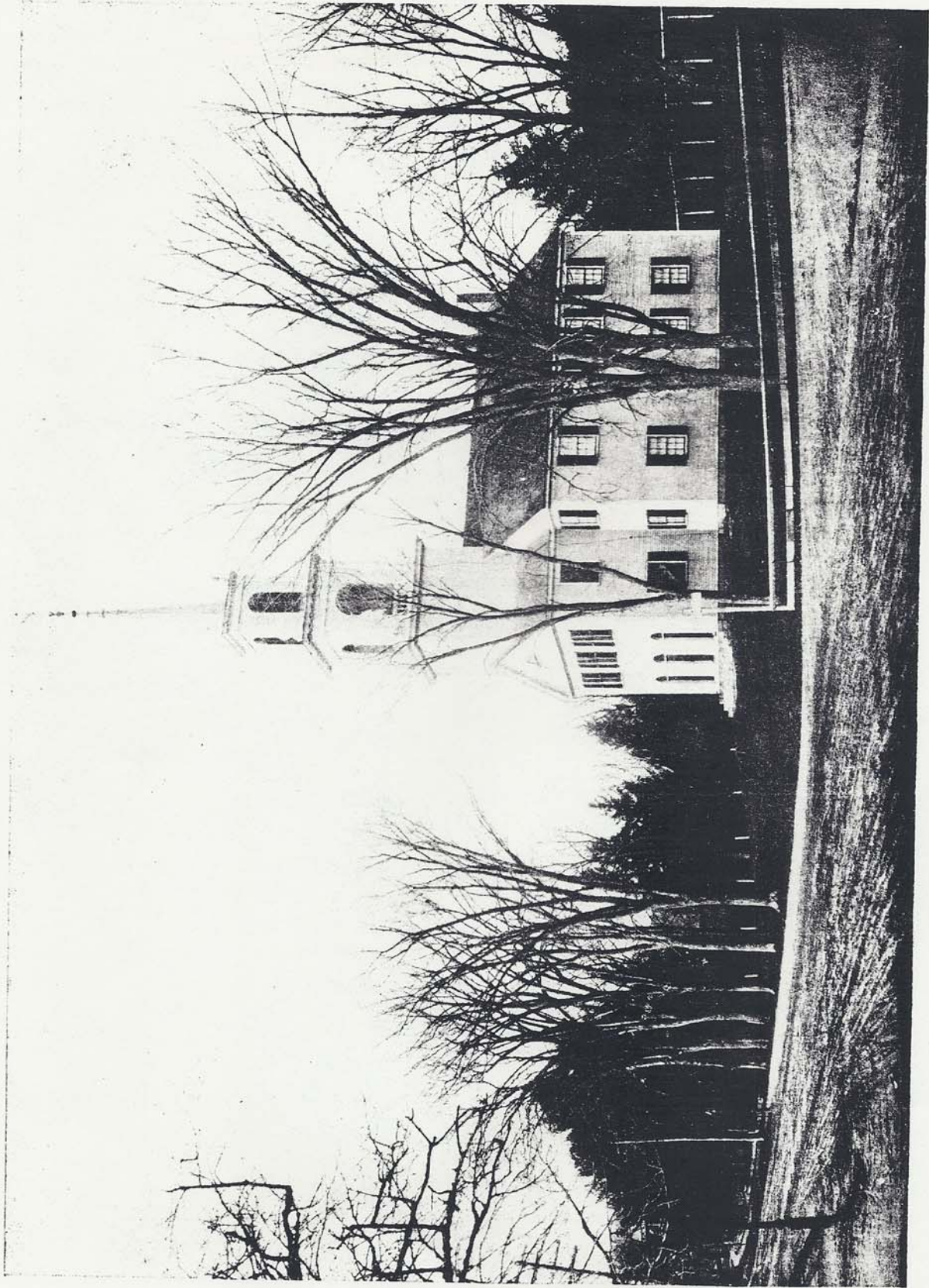
There are several other items of note at the church including a sculpture of Theodore Parker which stands in the front yard of the church grounds. It was designed by Robert Kraus in 1887, and cast by Hewey Bonnard of New York. Funded by the 28th Congregational Society, the statue was expected to be placed in Boston's Public Garden, just as Kraus's massacre monument was. Yet the Parker sculpture was repeatedly denied approval throughout the 1890's by the Art Commission of Boston. No specific reason for its rejection was given in the Art Commission notes, only that it was "not suited to a public position within the city of Boston." As a result, the statue was rescued by the West Roxbury parish.

Also of interest, the church bell which dates from 1827 and is inscribed 'Medway'. It was originally housed in the Georgian style church structure that stood on Church and Centre Streets. Other artifacts from that building include a clock from 1802, by Seth Thomas and donated by John Cookson, Esq. Artifacts from the ministry of Theodore Parker include the pulpit from which he preached, the chair he used for Sunday

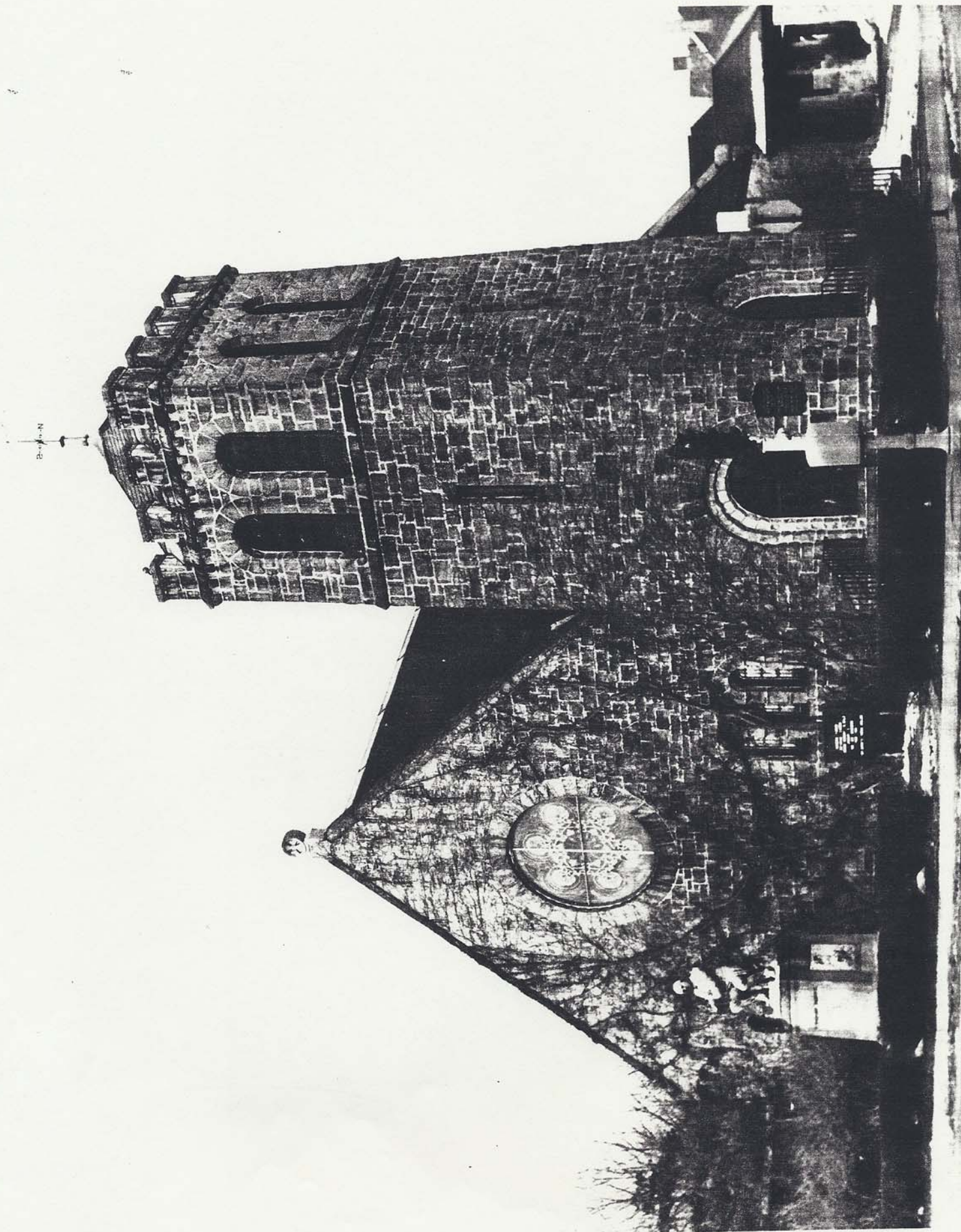
services in the Music Hall, some of his clothing and jewelry, and some of his original writings and letters. Also the church's collection of early American Church Silver is on loan and display at the Boston Museum of Fine Arts.

2.3 Physical History

Construction of the Longfellow chapel began toward the end of 1890. It was needed because a fire damaged the original church georgian style structure on Centre and Church Streets on January 21, 1890. By 1900, the rising church population created the need for a larger church building. The adjacent lot was donated to the parish, and construction was begun on November 21, 1899. The church was dedicated on October 5, 1900, and the final cost was \$22,357.

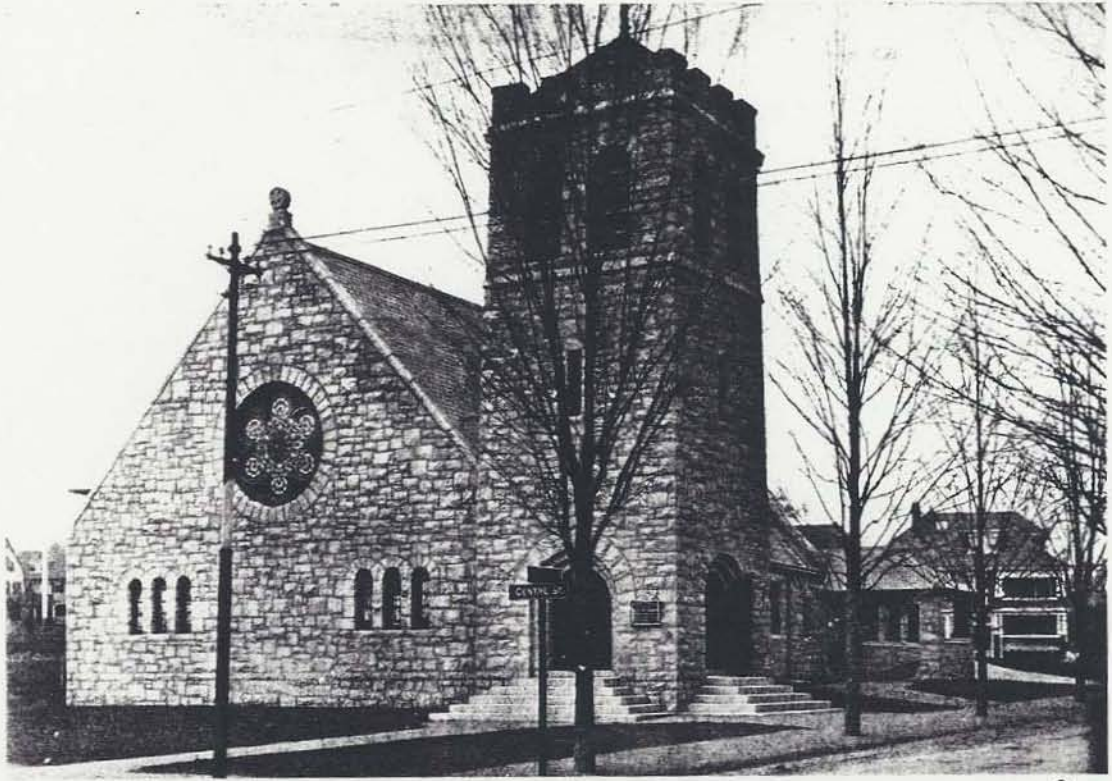


Church of First Parish, West Roxbury, 1773-1890.



* PHOTO FROM
CHURCH RECORDS

THE THEODORE PARKER CHURCH, WEST ROXBURY - PHOTOGRAPH CIRCA 1950

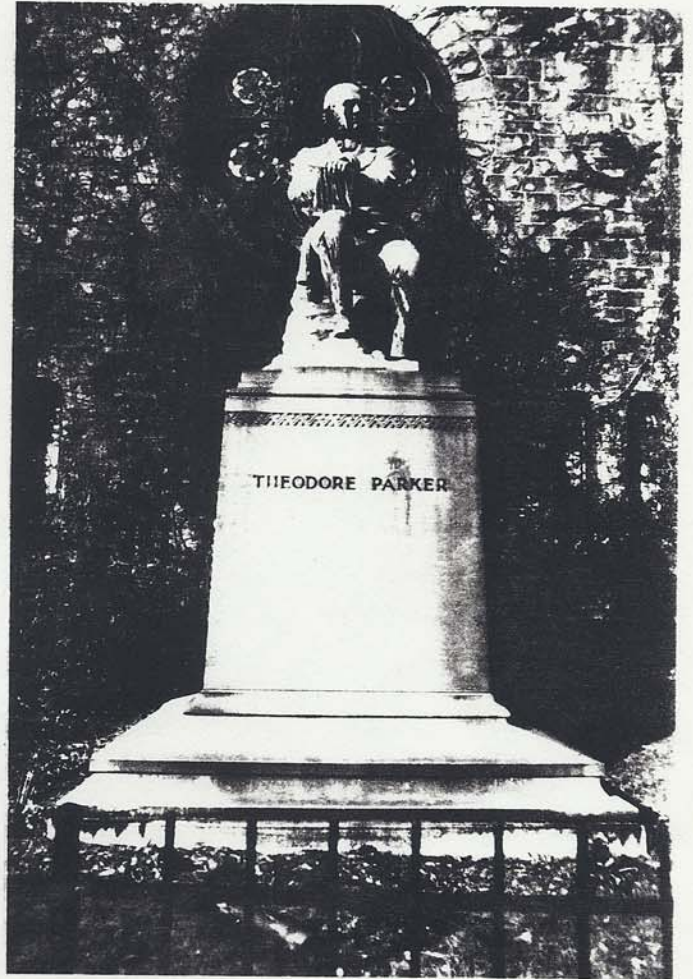
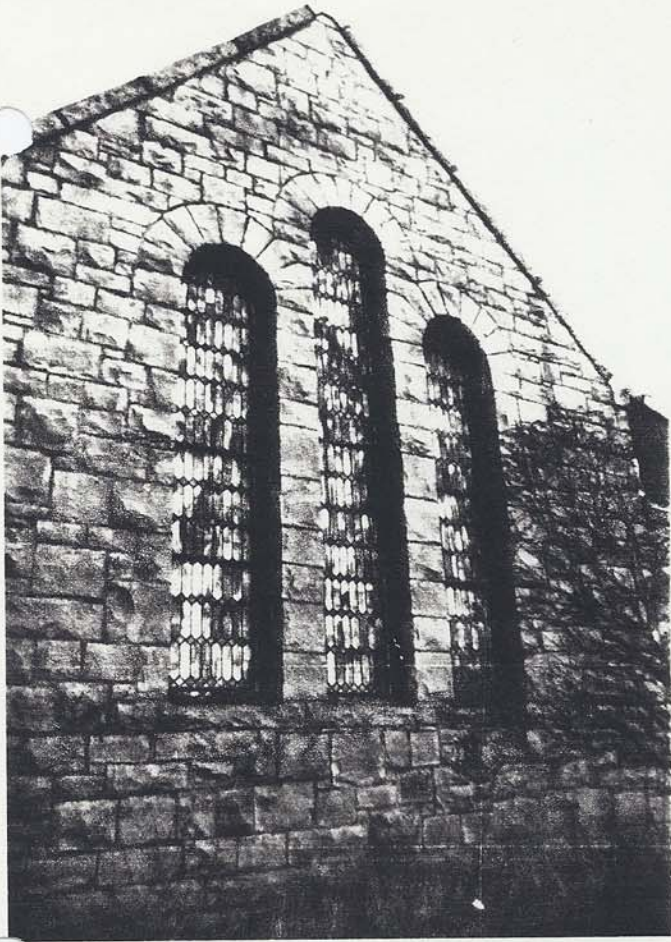


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PHOTO CREDIT - WEST VIRGINIA MAGAZINE

LEFT: TRIPLE ARCH WINDOW
IN EAST CROSS GABLE



ABOVE: MEMORIAL STATUE
TO THEODORE PARKER
ROBERT KRAUS
1887



LEFT: CHURCH BELL FROM
FIRST PARISH CHURCH
CAST 1827

3.0 SIGNIFICANCE

3.1 Architectural Associations:

The 1890 structure was designed by A.W. Longfellow, a Boston Architect of considerable significance who practiced during the decades at the turn of the century. Longfellow entered Harvard College and received his architectural training at Boston Tech. From 1879-1881, the young architect trained at the Ecole de Beaux Arts in Paris. Upon return to the United States, Longfellow worked as a draftsman for H.H. Richardson. He held this position for four years, and then formed a firm with two other architects, called Longfellow, Alden and Harlow. This association continued until 1892; at that time the partnership broke up because the latter two architects moved to Pittsburgh, Pa. after winning the commission for the Carnegie Library. After 1892, Longfellow mainly practiced on his own.

Some of Longfellow's most noteworthy buildings are the Cambridge City Hall of 1888, the Phillips Brooks House of 1900, the Gibbs Library at Harvard, several dormitory buildings at Radcliffe, the Arnold Arboretum administration building, and the Dudley Terminal Elevated station. Buildings of stone which are similar to the Theodore Parker parish house, are the Abbot House and the Cambridge City Hall. All three structures show the influence of four years training in the offices of H.H. Richardson. The Theodore Parker commission is not sited in the lists of Longfellow's work, but church treasury records confirm that he was paid for the design of the building.

In September 1891, a young man, Henry M. Seaver, went to work in Longfellow's office, according to a diary excerpt of Seaver's found in the church records. Born in West Roxbury, Seaver attended English High in 1891 and attended MIT in 1897 as a special student. As a special student, Seaver did not pursue a degree, yet he still won the Rotch Award for design excellence. This award included a traveling scholarship, so in 1898 Seaver went abroad and toured Italy and France.

Upon returning in 1899, Seaver went back to his hometown to start practice as an architect. For that year only, 1899, Seaver is listed in the City Directory as an architect. Also in that year Seaver's plans were selected "from among the many plans presented to the committee," to be the architect of the new Theodore Parker Church. The Seaver family had always been closely associated with the parish; Henry's father, Thomas Seaver, was the church treasurer for several decades, and a memorial window in the main church is dedicated to his mother. Once the First Parish Commission had been completed, Seaver went west to begin a practice in Pittsfield, Mass. Thus the Theodore Parker Church is the first and the only building designed by Seaver in his home town of West Roxbury.

Once in Pittsfield, Seaver set up a partnership with George Harding, an MIT graduate who had been practicing alone in Pittsfield for five years. According to Witheys' Dictionary of American Architects Deceased, Harding and Seaver "under the firm name acquired a wide and successful practice." They designed a great many public buildings in the Pittsfield-Berkshire County area, and did many other private commissions

throughout New England and in New York State. Included in this list is the Museum of Natural History and Art in Pittsfield 1907, the Y.M.C.A. 1908, the Pittsfield Boy's Club and the Town Hall in Lenox. Some of their more important private commissions included the Curtis Hotel and the estates of Senator Crane and Cortland Bishop in Lenox, several buildings at Williams College in Williamstown, Mass. and at Colby Academy in New London, N.H. and the Memorial Chapel and Lathrop Hall at Colgate University in Hamilton, N.Y.

The partners practiced together for over twenty years, but disbanded in 1921. In 1924, Seaver took the job of City Planner on the newly formed city planning board. In addition to his work as an architect and city planner, Seaver did many paintings and watercolors now on display at the Berkshire Museum.

Architectural Significance: The influence of the work of H.H. Richardson can be seen in both buildings of the church complex, even though the link between Richardson and Seaver was not a direct one. The connections can be seen in the straightforward treatment of the stone construction and the broad flat roof planes. Also the specific distribution of window openings and lack of small details, combine to create and emphasize the volume and scale of the building, another effect Richardson often achieved. Also of some influence, may be the English parish church design popular in the 19th century. Here the use of native stone and rough cut materials, and the vaguely medieval flavor of the tower and stone buttresses, may reflect elements of that style.

Artistic Significance-Stained Glass Windows: These windows are of great importance to West Roxbury, because they are the only recorded Tiffany windows in the community. Yet they are also important as a group, because they represent a visual history of Tiffany's work. Over the years, the Tiffany Studios designed their windows in several different styles, each of which is present in the church. Many of the early windows were copied from paintings, and contain figures to which paint has been applied and fused to the glass, thus giving it a naturalistic quality. The second type are often referred to as "jewel" or "medallion" windows, and contain sparkling pieces of colorful glass, reminiscent of early gothic stained glass. A third type of window is the celebrated landscape style, with its cool, crisp colors and linear simplicity.

Viginia Raguin, director of the Census of Stained Glass Windows in America stated that these windows "are among the best to come out of the Tiffany Studios." She noted especially the excellent color harmony and the success of the windows in their setting. She explained that there was, most likely, a well established studio-patron relationship.

3.2 Historical Associations

The history of the First Parish Church of West Roxbury, later renamed the Theodore Parker Unitarian Church, is closely tied to the history of West Roxbury. In 1630 a group of Puritans from Nazing, England came to the area and called it Rocksborough. According to an essay published in 1900 in the "West Roxbury Magazine," their first concern was to establish a church. The First Church in Roxbury served the community until 1712, when 18 parishioners from the west end set out to establish a church that would be closer to their homes. This church was called the Second Church of Christ in Roxbury. It received ecclesiastical approval in 1712, but was not given civic approval until 1733, when the general court finally recognized it as a separate parish. The first meeting house in West Roxbury was located in what is now the Arnold Arboretum property on Walter Street.

In 1773 a second church building was erected that was located in a more central position on the corner of Church and Centre Streets. It was a plain, square gable roofed meeting house with white clapboards. In 1820 the building was remodeled, and a porch and spire were added.

From 1785 to 1825 the parish grew increasingly sympathetic to the new, liberal religious beliefs called Unitarianism. The ministers chosen by the congregation were always selected from the liberal side of the Puritan contingent. Then in 1832, the church officially adopted a shorter and more liberal covenant.

From 1837 to 1846, Theodore Parker the reknowned Unitarian thinker, preacher and scholar was the minister of the parish. In manuscripts of the church history, this period is often referred to as the "Golden Age of our Parish."

Parker, whose grandfather General John Parker led the battle of Lexington, was graduated from Harvard in 1836 and ordained in West Roxbury on June 21, 1837. It was during his ministry in West Roxbury that the young preacher developed his liberal, revolutionary ideas, and began to be recognized for his writings and scholarship.

On May 19, 1841, Parker preached his sermon on the "Transcient and Permanent in Christianity." This sermon "marks an epoch in American Unitarian thought," and created quite a stir among the ecclesiastical community. His radical religious views emphasized the spiritual and emotional aspects of religion, rather than the rational. Although still strongly supported by his West Roxbury parish, Parker was shunned by the established Unitarian Church, officials in Boston. As a respite, Parker took a year off for travel and study in Europe.

Upon his return, Parker continued to preach in West Roxbury for several years. Despite condemnation from the ecclesiastical community, Parker became a celebrated figure for his new ideas and was asked to preach all over New England and the midwest. Parker did not confine himself to questions of religion, but took on many social issues. He was an avid abolitionist and supported Woman's suffrage.

In 1846, a group of friends and followers formed the 28th Congregational Society, and resolved that the "Reverend Theodore Parker shall have a chance to be heard in Boston." The society rented out the music hall so that Parker could be heard by many. Hundreds gathered every Sunday to listen to the ideas of this "moral agitator." Parker officially left the West Roxbury Parish on January 3, 1846. A letter of that date to the parish explains:

My desire is to remain still with you;
my duty commands me elsewhere. If I am able
to serve you in any way, I beg you to consider
me still your servant and always your friend.

A corresponding letter from the parish states:

We are cheered with the hope that the loss of
the few will be the gain of the many....We have
gathered around him when the world forsook him.

Parker continued preaching until 1850, when he moved to Italy. He died in Florence in 1860.

West Roxbury is also known as the home for Brook Farm, the transcendentalist community that was active from 1841 to 1846. Members of Brook farm often came to hear Parker preach. He counted writers and thinkers such as Margaret Fuller, Bronson Alcott, George Ripley and Emerson as among his best friends and scholarly associates.

In 1851 the town of West Roxbury was officially named a distinct village, no longer a part of Roxbury. At this time, the parish changed their name to the First Parish of West Roxbury.

In 1890, an interior fire badly damaged the Georgian church on Centre and Church streets, hence the need for the new stone chapel built in that year. The old church building was razed in June, 1913. In 1962 the First Parish of West Roxbury officially changed its name to the Theodore Parker Unitarian Church.

3.3 Relationship to the Criteria for Landmark Designation

The Theodore Parker Unitarian Church qualifies for Landmark designation under Chapter 772 of the Acts of 1975 under the following criteria:

as the only work in West Roxbury of Henry M. Seaver, a native of that town who later gained great prominence as an architect in western Massachusetts, and is of significance to the City and the Commonwealth;

as a structure that, in its connection with Theodore Parker and Brook Farm, identifies prominently with an important aspect of the cultural and social history of the city and Commonwealth;

as a structure which houses seven valuable stained glass windows of high artistic value, which in themselves are a visual history of the work of the Tiffany studios, and as a collection are significant to the City and the Commonwealth;

as a structure that house many valuable artifacts including the work of sculptor, Rober Kraus, an 1802 Seth Thomas Clock, and a great deal of the writings and memorabilia of Theodore Parker.

4.0 ECONOMIC STATUS

The Theodore Parker Unitarian Church is owned and run by its Unitarian Parish. As a non-profit house of worship, the church and its property are exempt from city property tax under exemption code 11. As of 1984, the total assessment for the property is \$385,000; this is divided into \$187,000 for the value of the land and \$198,000 for the church building.

The church membership numbers several hundred. The United Methodist Church of West Roxbury shares the main church for Sunday services in order to help meet the rising costs of the physical plant. The church's strong commitment to the community is seen in the many varied organizations who use the parish house as their meeting space.

5.0 PLANNING BACKGROUND

5.1 Background

In 1849 with the construction of the Railroad, West Roxbury changed from a small farming community of 108 farms to a mainly residential suburb of Boston. Its population increased from 3818 in 1843 to 8686 in 1870. By 1900 the population had almost tripled to 24,785. Today the population of West Roxbury is approximately 40,000.

Plans have been announced to raze a defunct public school building near the church and construct 36 apartments. The church officials are not concerned about the possibility of detrimental effects of the construction to the church. There are no plans to change the physical character or future use of the property.

6.0 ALTERNATIVE APPROACHES

6.1-6.2 Alternatives and Impact on the Property

The Theodore Parker Unitarian Church clearly satisfies the criteria for designation as a landmark for the reasons listed in section 3.3. It is recommended that the designation be limited to an exterior designation that includes the windows. Such a designation would mean that future physical changes to the exterior of the structure would have to be reviewed by the Boston Landmarks Commission.

It is also recommended that the Theodore Parker Unitarian Church be nominated for listing in the National Register of Historic Places, as it meets nomination criteria B & C. These designations may help to increase awareness concerning the value of the windows, and the church structure as a whole.

7.0 RECOMMENDATIONS

7.1 Recommended Action by the Boston Landmarks Commission

The staff of the Boston Landmark Commission recommends that the Theodore Parker Unitarian Church including the parish house be designated a landmark under Chapter 772 of the Acts of 1975, as amended. An interior designation is not recommended at this time. Standards and Criteria recommended for administering the regulatory function of the Commission provided for in Chapter 772 are attached.

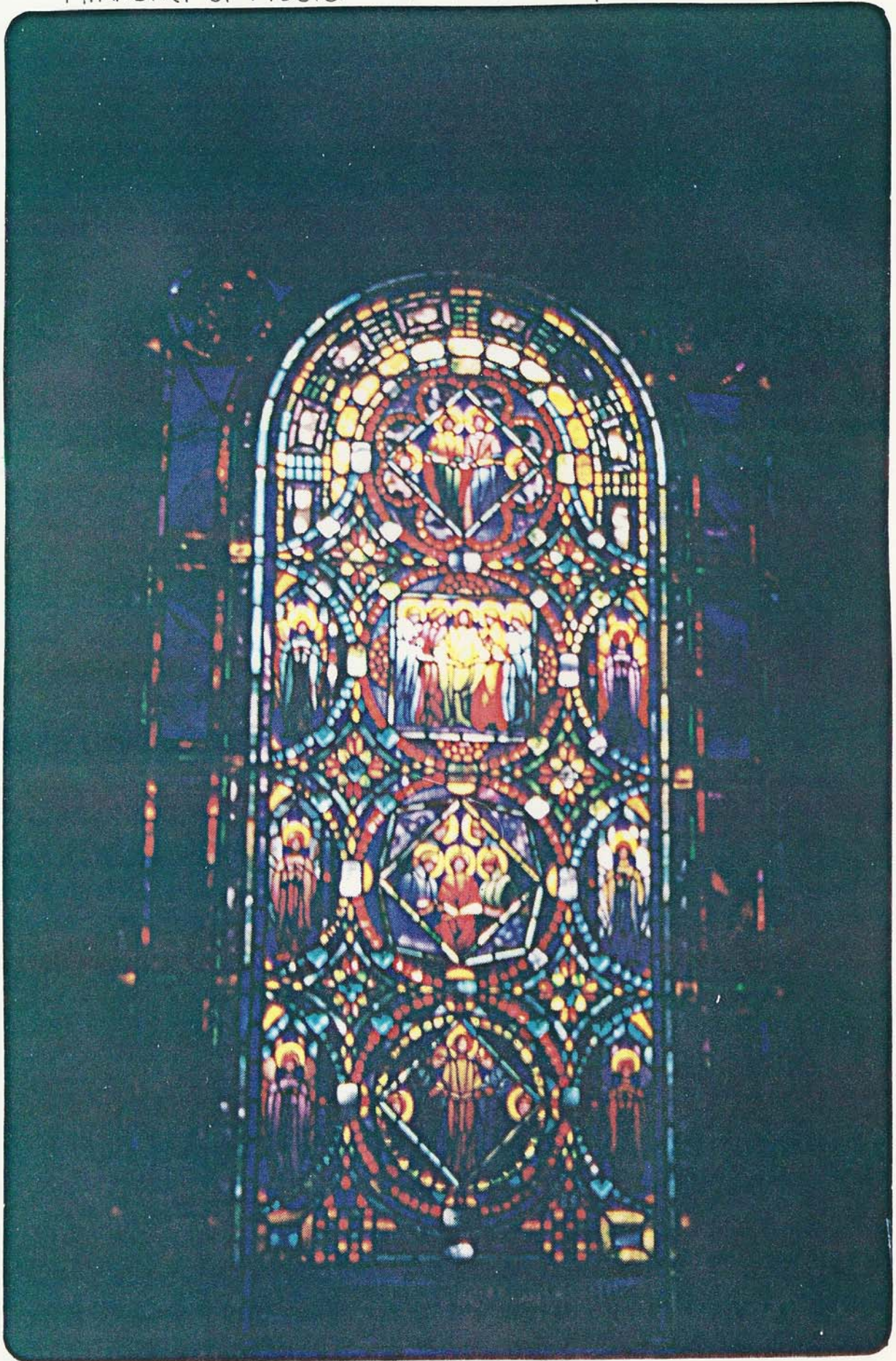
7.2 Boundaries

The boundaries of the landmark property should conform to the current property boundaries of the church: Centre Street to the South, Corey Street to the east, and Henshaw Terrace to the north.





"MINISTRY OF MUSIC" 1904 TIFFANY STUDIOS



8.0 BOSTON LANDMARKS COMMISSION - STANDARDS AND CRITERIA

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

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

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

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

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

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

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

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

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

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

BOSTON LANDMARKS COMMISSION

8.2 General Standards and Criteria

A. APPROACH

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

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

B. EXTERIOR WALLS

I. MASONRY

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

General Standards and Criteria
page three

II NON-MASONRY

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

C. ROOFS

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

D. WINDOWS AND DOORS

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

General Standards and Criteria
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E. PORCHES, STEPS AND EXTERIOR ARCHITECTURAL ELEMENTS

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

F. SIGNS, MARQUEES AND AWNINGS

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

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G PENTHOUSES

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

H LANDSCAPE FEATURES

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

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

I EXTERIOR LIGHTING

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

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

J. REMOVAL OF LATER ADDITIONS AND ALTERATIONS

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

9.0 SPECIFIC STANDARDS AND CRITERIA

These specific standards and criteria are intended to promote the continued maintenance and preservation of the building. The guidelines apply only to the exterior of church building, to the parish house and to its front and side yard areas. The windows, as exterior architectural features, are included in the landmark designation.

1. Exterior Walls

1. Because of the damage caused to the mortar, and the residue on the masonry, the ivy covering on the walls should be removed.
2. Careful attention should be given to the content of new mortar and to the duplication of the original tooling and color of the mortar.

2. Windows

1. A preservation strategy for the stained glass windows should be developed in consultation with restoration experts in this field.
2. Removal of the discolored lexan window shield is encouraged when an alternative safety and weatherproof system can be installed. It should be replaced with a new installation using bronze-colored muntins; the muntins shall align exactly with the comes of the primary windows.

3. The relocation of any windows within the church or hall is subject to review and approval.

3. Doors

1. The original batten door shall be restored or replaced to match the existing (in hardwood only).
2. No glass and aluminum replacement doors shall be permitted.
3. An analysis of the applied finishes to the doors should be completed to determine whether the doors were originally painted or treated with a clear stained finish.

4. Tower and Roofs

1. The copper ridge flashing shall be replaced in copper.
2. Preservation of the slate tiles is strongly encouraged; replacement roofing in asphalt roof shingles shall not be allowed. Consideration may be given to the use of an appropriate slate substitute material.
3. The weathervane shall be preserved or replaced with one of similar design and material.

4. The louvers of the belfry shall preserve their existing arrangement and profile. Although replacement, when necessary, in wood is preferred, consideration will be given to new louvers in dark-finished non-reflective metal.
5. Any bird screenings in the belfry openings should be applied on the interior and be dark in color.

5. Statue

1. Any cleaning of the memorial statue, including removal of grafitti, should be done according to the specifications of the Art Commision.

6. Grounds

1. The existing ironwork and paving should be preserved.
2. Any new walkway paving is subject to review and approval.
3. Only are wood-constructed signs of a traditional design may be placed within the grounds.
4. Any additional exterior illumination should consist of unobtrusive fixtures concealed within the lawn (e.g. behind the statue, along the walkways); no new fixtures may be attached directly onto the church building (except onto the ceiling of the porte-cochere).

7. Paint

1. Repainting of the trim should be faithful to the original paint scheme as may be determined from a paint analysis.
2. The use of white or ivory paint on the exterior trim and door shall not be allowed; dark colors are appropriate to the Norman style of the building.

8. Security Devices

1. Any security/timer/heat sensor devices should be located in as unobtrusive a location as possible and painted to match the color of the background surface.

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Unitarian Universalist Association: In their records is a file on various aspects of the Theodore Parker church, including newspaper articles and programs from important church anniversary services.

Boston Art Commission: In their collection are the recorded notes from the Boston Art Commission meetings of the 1890's. In these records was information on the Theodore Parker sculpture by Robert Kraus.