

QUINCY MARKET



Boston Landmarks Commission
Environment Department
City of Boston

Report on the Potential Designation of

QUINCY MARKET

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

Approved by: Ellen J. Lipsey 5/24/96
Ellen J. Lipsey
Executive Director Date

Approved by: Alan Schwartz 5/20/96
Alan Schwartz
Chairman Date

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Appendix A: *Quincy Market Building: Tenant Design Criteria Manual*

1.0 LOCATION OF PROPERTY

1.1 Address: Quincy Market
Faneuil Hall Marketplace, Boston, Massachusetts

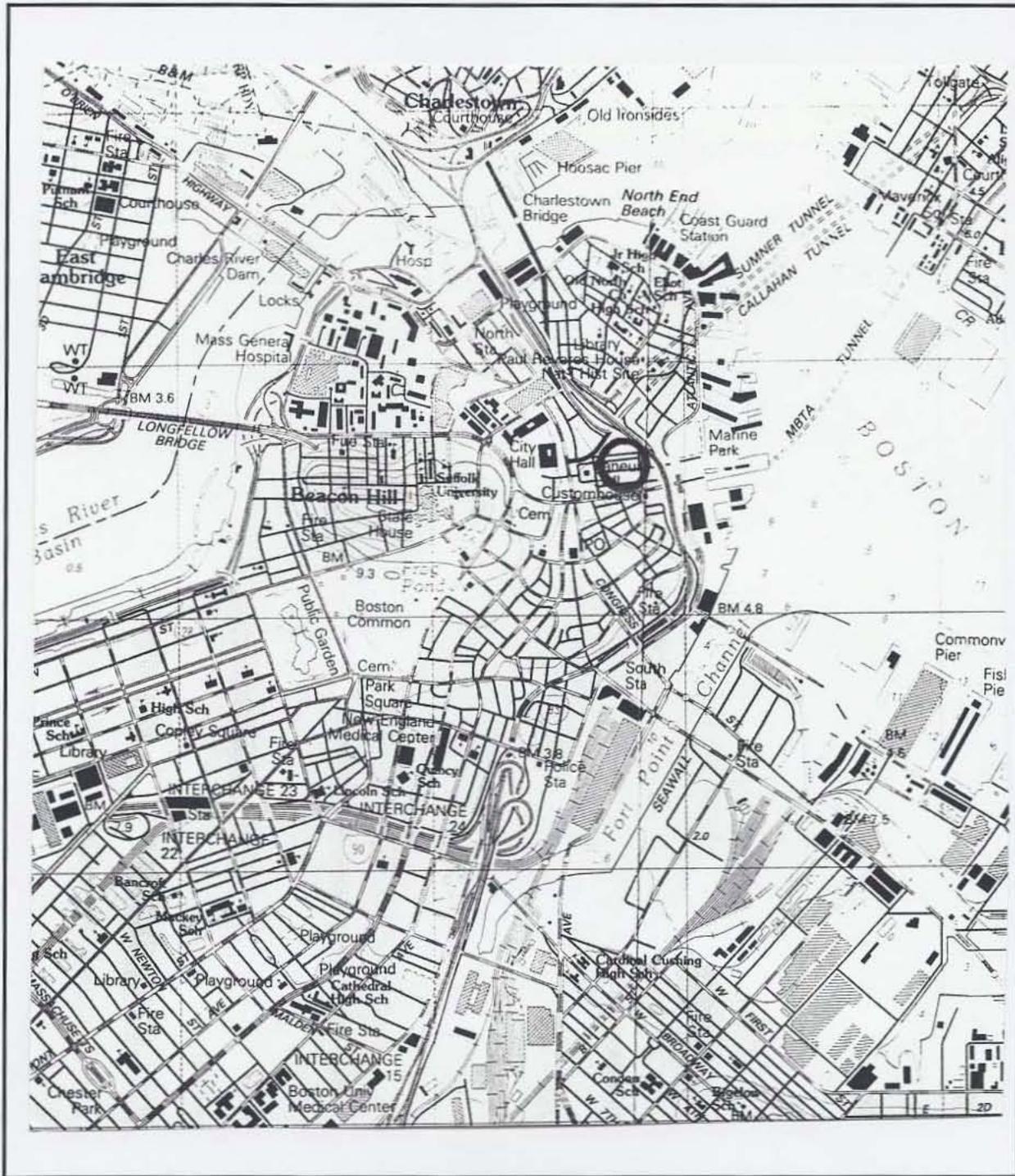
Assessor's parcel number: ward 3, parcel 3670.

1.2 Area in Which Property is Located:

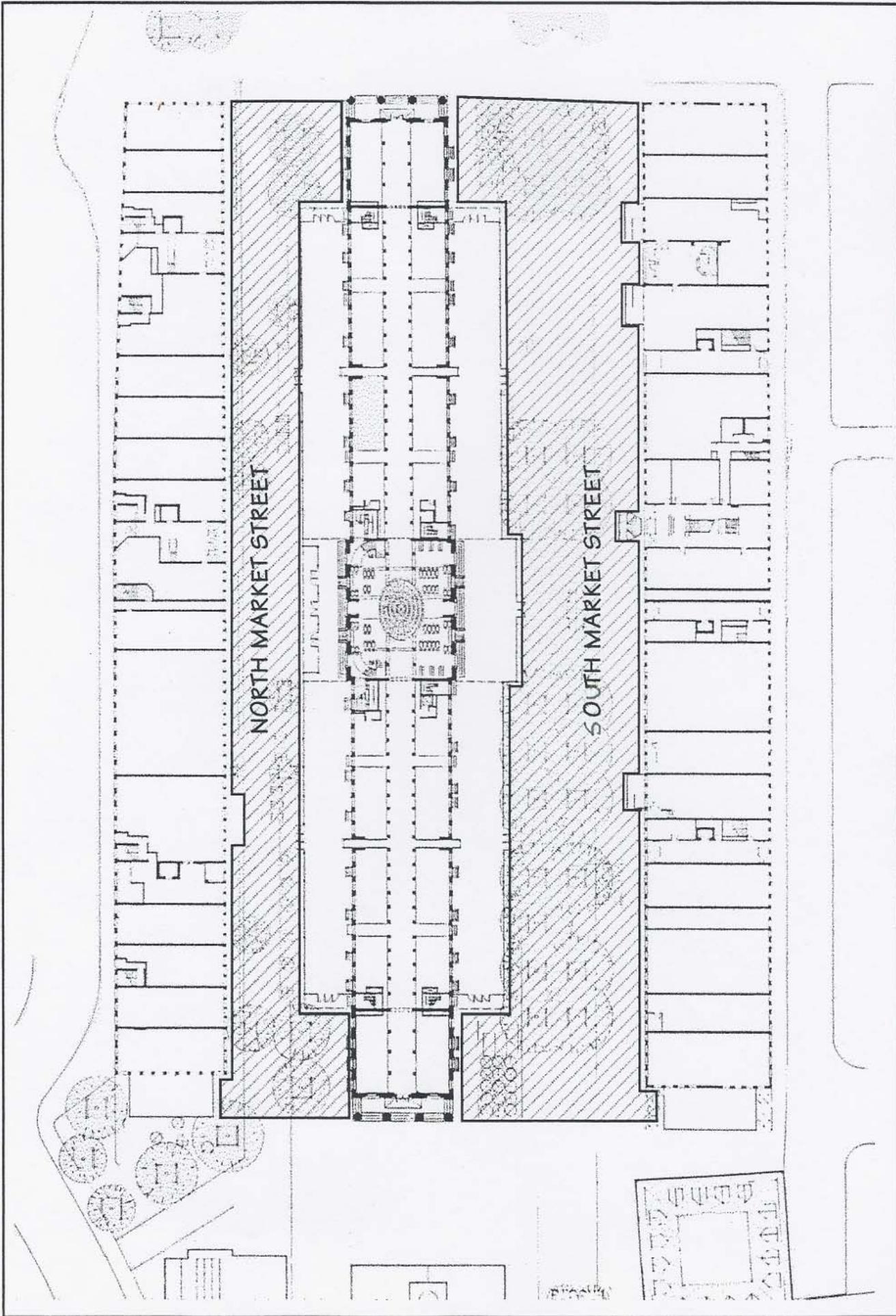
Quincy Market, also known as Faneuil Hall Market, is a free-standing granite structure situated in the heart of Boston's festival market district. Adjacent to Boston's government and financial centers and located near the waterfront, the market district is bounded by Congress Street to the west, Clinton Street to the north, the elevated Expressway (Route 93) to the east, and Chatham Street to the south. Quincy Market is flanked to the north and south by four-story, granite-faced warehouses. Although closed to vehicles, the lateral corridors to either side of the building retain their historic designations of "North Market" and "South Market" streets. Quincy Market is bounded by Faneuil Hall to the west and a contemporary shopping arcade with corner office tower to the east.

1.3 Map Showing Location:

Attached.



Faneuil Hall Market
Locus Map
USGS 1:25, 1987



Boston Landmarks Commission
Environment Department
Boston, Massachusetts

Quincy Market Building • Landmark Criteria

Faneuil Hall Marketplace Boston, Massachusetts

SHEET TITLE
SITE PLAN

SHEET NUMBER
DATE
9 MAY 1996

2.0 DESCRIPTION

2.1 Type and Use

For over 140 years, this prominent granite structure served as a public market for the sale and distribution of meats, produce, and dairy items. Having outlived its original purpose and suffering from decay, Quincy Market and the adjacent North and South Markets were revitalized through an innovative restoration project led by the City of Boston and the Boston Redevelopment Authority (hereafter BRA), with marketing, research, and technical assistance from Architectural Heritage, Inc. and the Society for the Preservation of New England Antiquities (see Section 5.1 for details). In 1969, the Department of Housing and Urban Development awarded the City two million dollars for restoring the market's roof lines and facades back to their 1826 appearance. A 99-year lease was awarded to the Project Developer, the Rouse Company of Columbia Maryland; their subsidiary Faneuil Hall Marketplace Inc. is responsible for building maintenance, day-to-day operations, and tenancy arrangements.

Quincy Market reopened on August 26, 1976, its 150th anniversary, as one of the first "festival marketplaces" in the nation. Food stalls, selling both exotic and regional fare, line both sides of the market's main hall. The central rotunda, the building's great public space, contains tables and benches for dining at both the market and balcony levels. Additional retail spaces are located in the second-story wings and in the basement.

2.2 Physical Description

Exterior

Completed in 1826, Quincy Market is a monumental Greek Revival edifice, standing two-stories in height, 535 feet in length, and fifty feet in width. This granite structure's imposing length, a rhythmic progression of fifty-nine bays, is relieved by the central domed pavilion, the tallest and most ornate element of Alexander Parris' design. The market's long, narrow wings, terminate in pedimented porticos supported by four monolithic Doric columns. The building rests on an elevated foundation; access to the market level is provided by a flight of four steps at both temple-fronted ends and in front of the central pavilion. These steps create the illusion that the building rests on an elevated platform in the Roman temple tradition.

The central pavilion occupies approximately one-seventh of the structure's overall length, measuring 74½ feet in length and 55 feet in width. Its north and south facades are arranged in palazzo fashion with a rusticated base, smooth piano nobile, and unadorned entablature and parapet. The pavilion is symmetrically fenestrated with five recessed segmental arches at the first-story level and five round-headed

openings at the piano nobile; visual emphasis is placed on the center arches which are slightly enlarged. At ground level, square-headed entries are situated in the center and outer bays. The second-story bays are articulated by smooth pilasters and impost blocks, while paneled pilasters adorn the corners. A 70 x 50 foot, copper-sheathed elliptical dome, supported by an octagonal drum, caps the pavilion. This grand dome is surmounted by a glazed lantern, atop which rests a copper cattle weathervane, one of the market's signature features.

Five feet narrower and lower in height than the central pavilion, each slate-tiled, gable-roofed wing extends 173 feet, broadening slightly at each end. The wing's central twenty-three bays reflect the rhythmic progression of windows: round-arched at the ground level, with trabeated or post and lintel openings above. In addition to fenestration pattern, this vast expanse of masonry is articulated by a mid-level band course and by recessed panels beneath each second-story window. The elevated basement is fenestrated with arched openings, some covered by louvered ventilation panels, while others contain entries to basement shops. The basement steps and area ways are of granite construction.

Each wing terminates in a pedimented portico supported by four monolithic Doric columns. Rising twenty-one feet in height, with a base diameter of three and a half feet, these columns support the wide entablature and pediment. This temple aesthetic wraps around the lateral walls, as seen by the antae treatment of the first four bays. Parris centered an ocular window in the tympanum for "attic ventilation." The granite ashlar end walls are segregated into three shallow recessed bays with the formal market entrances located in the central bay. Round-arched openings light the market level, while wide rectangular openings light the second story. In 1989, gilt letters spelling "Quincy Market" were mounted to the frieze of both Greek Revival porticos.

While the market retains its original form and fenestration, other features were dramatically altered as part of the 1970s conversion into a festival marketplace. The most notable of these was the removal of all sash windows and their replacement with single-paned, wood-framed, pivot windows. Parris' design as executed called for 8/8 sash windows with fanlights at the ground level, 8/8 sash windows at the second-story level, and an ornamental Palladian window centered in the second-story level of the pavilion. This delicate tracery and multi-paned glazing created a refined aesthetic, softening the great expanse of unadorned trabeated construction. By the turn-of-the-century, the original windows had been replaced with 2/2 sash. Following the installation of pivot windows, merchants and corporate tenants adopted the practice of displaying their trademark logos by adhering decals to the windows' clear panes of glass. Another common alteration dating from the 1970s was the conversion of market-level windows into doorways, providing private entries for second-story tenants.

The 1970s redevelopment scheme appropriated the 19th-century tradition of expanding the market's retail space via the installation of canvas awnings along the lateral walls. In this instance, a single-story, shed-roofed, glazed addition projects from both the north and south facades; each extends almost the entire length of the building. In addition to rows of push carts, several restaurants operate year-round beneath this glazed canopy. A proliferation of display cases, wait stations, and retail signage lines the market's exterior walls beneath this sheltered expanse. In lieu of windows, the arched openings in this section are partially blocked by louvered panels, painted a variety of colors, which contribute to the ventilation of the central market hall. The temperature of this glass-enclosed space is also regulated by retracting glass panels in the canopy's roof and side walls.

The former streets, now pedestrian malls, which flank Quincy Market are paved with a variety of materials: brick, rough-cut granite slabs, Belgium blocks, and split-faced granite paving. Landscaped with park benches, granite seating disks, and Honey Locust trees, these malls are illuminated with globe cluster light poles. During the summer months, several ground-level restaurants spill out into this area for alfresco dining, their territory marked by bollards and chains. A contemporary information pavilion, designed by Robert K. Wood, Architects, was erected near the center of South Market Street in 1990. Public art sited in this pedestrian area includes a bronze sculpture of Arnold "Red" Auerbach, legendary coach and current president of the Boston Celtics, and the recently installed cartoon figures situated at the eastern end of North Market Street.

Interior

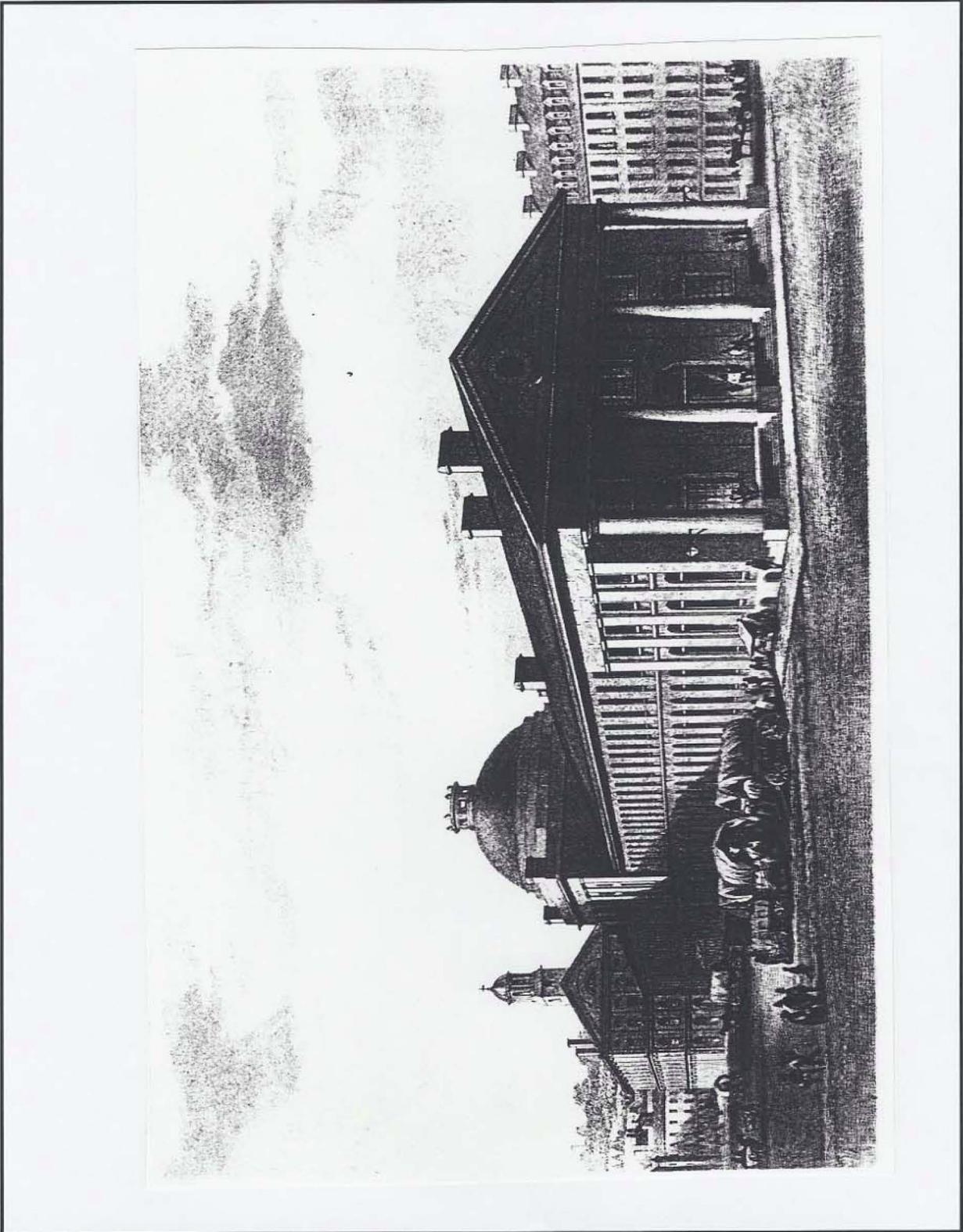
The Market's main hall is 512 feet in length and 12 feet in width; secondary north-south passages are located at regular intervals, including through the central pavilion. Two rows of cast-iron Doric columns span the length of the market, segregating this fourteen-foot high space into a central aisle, with vendors' stalls located to either side. These columns, 59 in each row, support unadorned entablatures which also run the length of the building. Upon entering the market from either temple-fronted end, one is immediately struck by the strong perspective created by the unobstructed center aisle receding into the distance. In the late 1980s, the market level was paved with glazed tiles (evocative of bricks), with split-faced granite tiles spanning the width between every other column. Several original wood paneled doors, complete with antique hardware, survive and are displayed in the open position at principal entrances.

Rotunda

As originally designed, vendors' stalls occupied the market level of the pavilion with the great domed chamber - "Quincy Hall" - at the second-story level. The bold 1970s redevelopment scheme carved a large oval opening in the center of the second-story flooring members. The ensuing two-and-a-half-story volume currently serves as the primary interior gathering place, with tables and counters for dining on vendors' treats at both the market level and on the elliptical balcony above. The rosette-embellished coffered dome, a rare surviving element of Parris' interior architectural decor, provides the rotunda with a striking focal point. Other surviving details include the four sculpture niches (currently empty) inset into the pavilion's second-story walls. These niches are situated to either side of the great segmental-arched entries which provide passage to the east and west wings. As part of the 1970s restoration, plaster was removed from the rotunda's load-bearing walls, leaving the brick exposed. The building's market heritage is commemorated by the display of salvaged 19th-century signs which ornament these naked walls. The most recent alteration to this space was the 1990 construction of two flying stairways - with slate treads, steel balusters, and cherry railings - in the pavilion's north-east and north-west corners.

2.3 Photographs

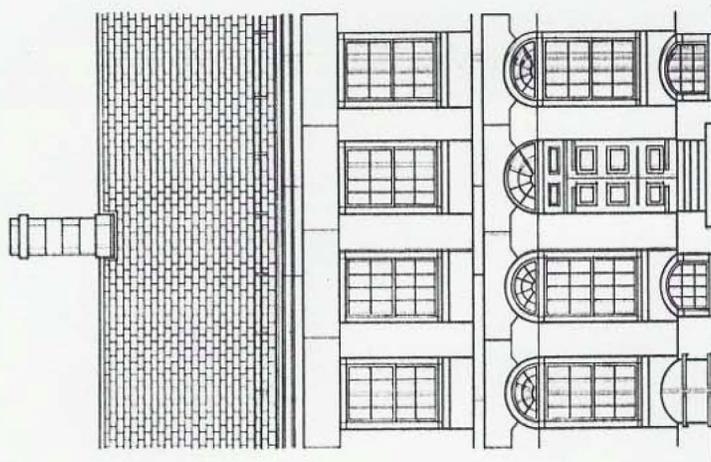
Attached.



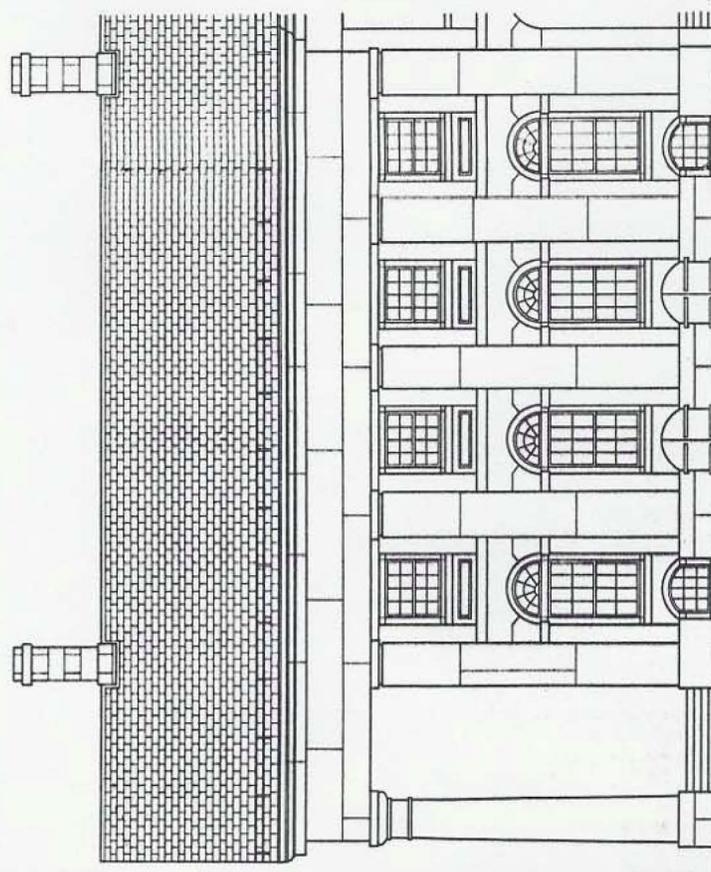
Frontispiece to Josiah Quincy's *Municipal History of Boston*, 1852.
Courtesy of the Boston Public Library



**Turn of the Century Photo
Boston Landmarks Commission**



Elevation, West Wing
No. 3 South Market Street

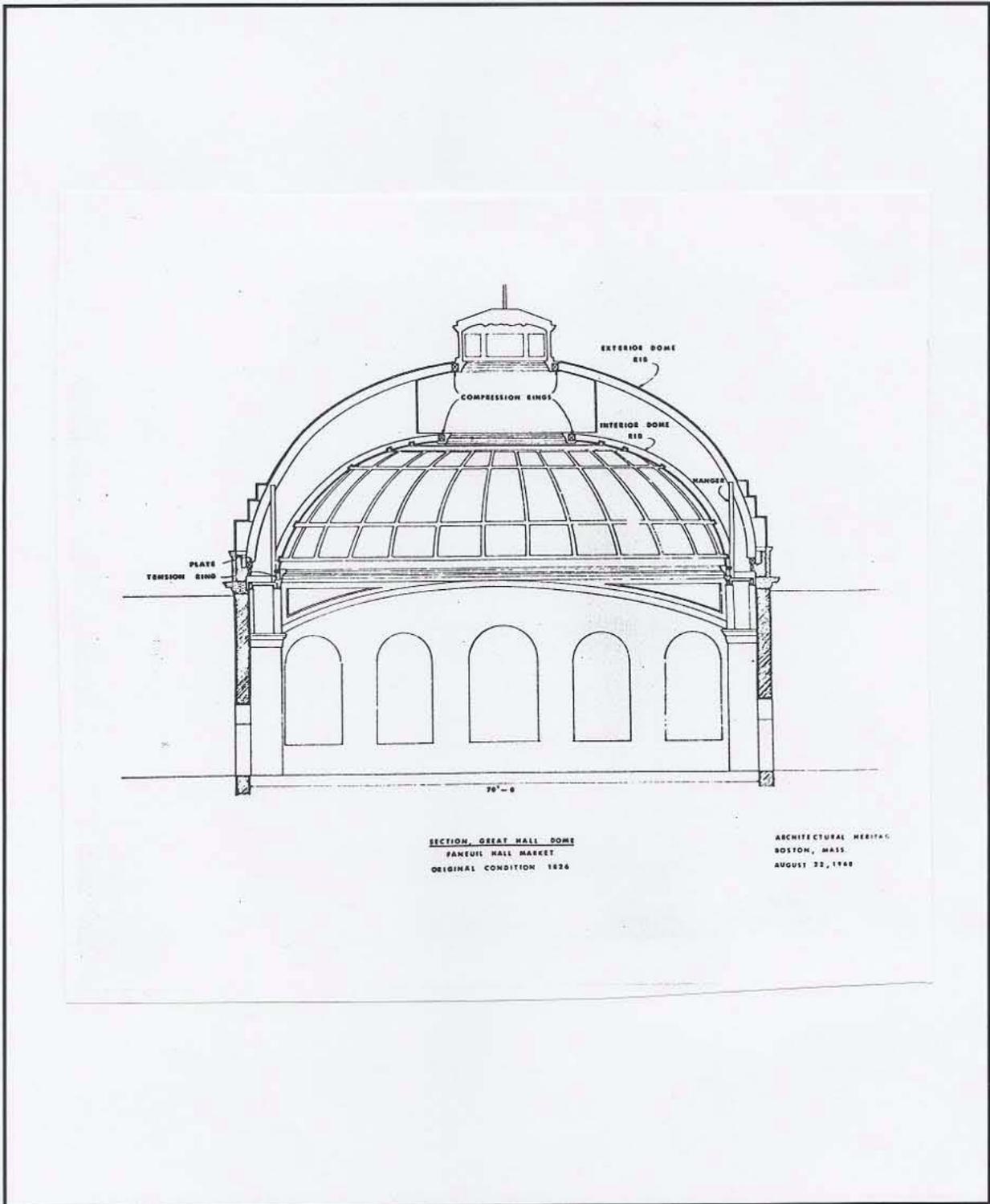


Elevation, West Portico
No. 1 South Market Street

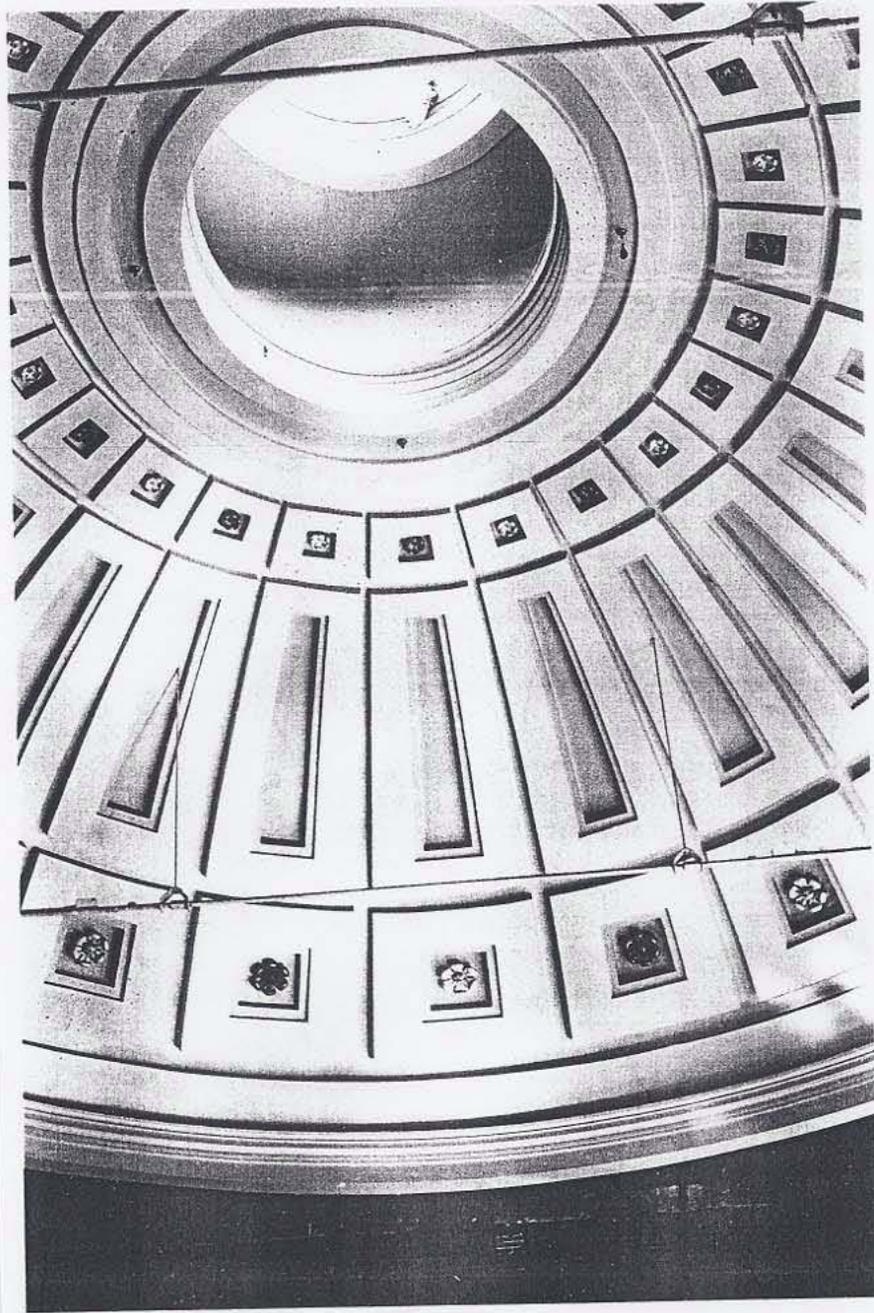
SCALE: 1" = 5' 0" FEET

Faneuil Hall Market, Boston, 1826
Measured drawings by *Architectural Heritage, Inc.*, 1968

Measured drawings by *Architectural Heritage, Inc.*, 1968
Presented in *Faneuil Hall Market: An Account of its Many Likenesses.*

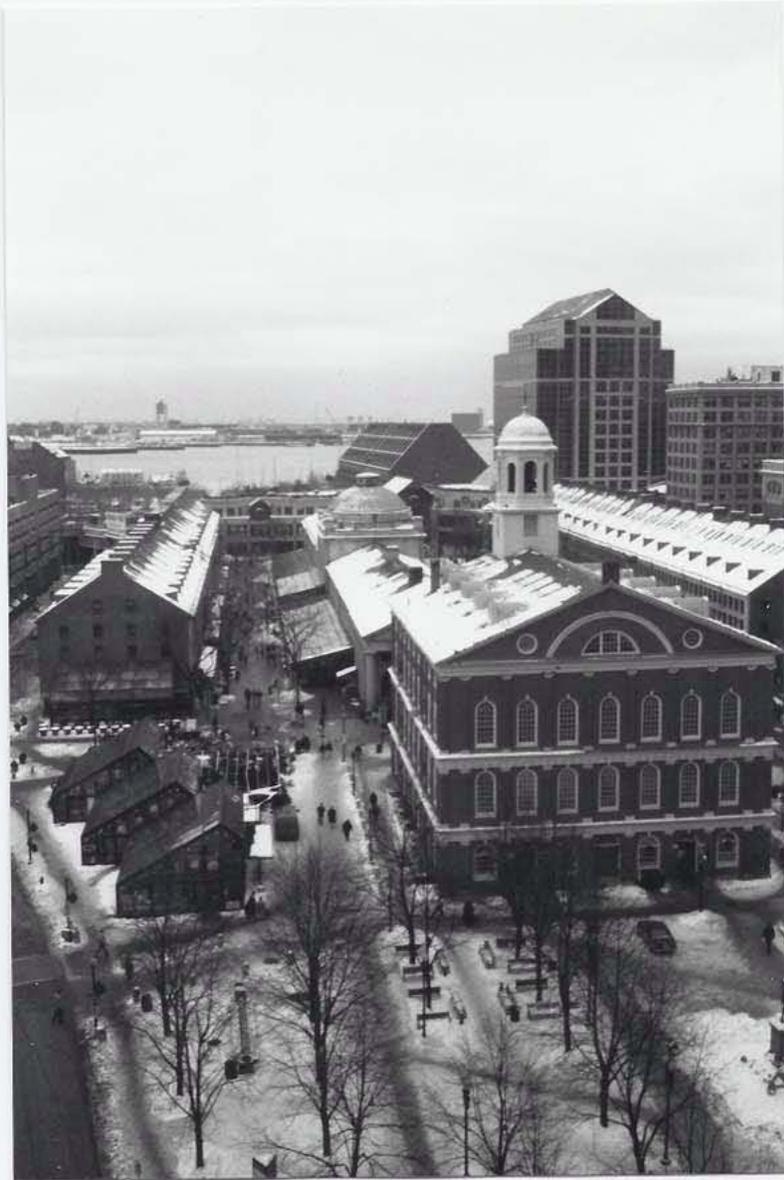


Section of Interior Dome
 Presented in Faneuil Hall Markets: An Historical Study, 1968.



Detail of Interior Dome

Presented in *The Architectural Career of Alexander Parris.*



Historic Markets District



South Elevation ↑

North Elevation ↓



1995 Photo



West End Elevation ↑

Central Pavilion ↓





Rotunda Looking West ↑

Rotunda Looking South ↓



3.0 SIGNIFICANCE

On April 27, 1825, Mayor Josiah Quincy laid the cornerstone for a building he pronounced, "an ornament to the city, a convenience for its inhabitants, a blessing to the poor, an accommodation to the rich, and an object of pleasure to the whole community." Completed in August of 1826, Faneuil Hall Market, colloquially known as "Quincy Market," more than fulfilled this mandate, serving as the nexus of greater Boston's food distribution network for over one hundred and forty years. Following a multi-million dollar restoration, this granite edifice reopened in 1976 as one of the nation's first festival marketplaces. Its success spawned the development of urban marketplaces in New York, Baltimore, Miami, Washington, Los Angeles, Tokyo, Cardiff, and Glasgow. Faneuil Hall Market annually attracts fourteen million visitors.

Among Boston's earliest granite structures, Quincy Market and the commercial ranges along North and South Market streets exploited the emerging post and lintel, or trabeated, construction method on an unprecedented scale. By emphasizing the building's simple geometric forms and eschewing applied ornament, Quincy Market marks a transitional phase between Neoclassicism and the mature Greek Revival. A skilled engineer as well as a nationally-prominent architect, Alexander Parris (1780-1852) incorporated several technological innovations in his design for Quincy Market, specifically a sophisticated double dome system and an intricate network of iron structural members. Parris' markets and the associated improvements to this waterfront area are significant at the local, state, and national level as outstanding examples of granite trabeated architecture and large-scale civic planning.

Sources

Commensurate with its status as the crowning achievement of his mayoralty (1823-28), Josiah Quincy provided an exhaustive account of the construction of Quincy Market and its associated improvements in his 1852 history/memoir, *The Municipal History of the Town and City of Boston*. Quincy's narrative covers the project's evolution from a simple produce market into a major civic improvement, culminating with the erection of three immense masonry structures and the creation of six new streets. The City's stewardship of these properties is chronicled in the City Records, published annually under the title, *Documents of the City of Boston*. The definite source concerning the history of the markets remains *Faneuil Hall Markets: An Historical Study*, a 1968 collaborative report prepared by Elizabeth Reed Amadon, Abbot Lowell Cummings, Christopher P. Monkhouse, and Roger Webb. Passages from Edward Zimmer's authoritative dissertation, *The Architectural Career of Alexander Parris*, are also liberally quoted throughout this report.

3.1 Historic Significance

Building a New Market

In May of 1823, newly-elected Mayor Josiah Quincy surveyed the harbor from his second-story office in Faneuil Hall. His view was somewhat tarnished by an unsightly tangle of shanties and dilapidated wharves situated beneath his window. Similarly offensive was the stench emanating from Town Dock, location of the City's main sewerage outflow. Quincy described this fetid pool as "a receptacle for every species of filth, and a public nuisance."¹ The narrow streets radiating from Town Dock were frequently choked with carts, livestock, and farmers, as market activity spilled beyond the perimeters of Faneuil Hall. The 7,600 square foot public market, occupying the ground level of Faneuil Hall directly beneath Quincy's office, no longer accommodated the needs of Boston's escalating population, which rose 74% between 1820 and 1825. Quincy noted that several fish and produce dealers operated out of a wooden shed, hastily erected next to Faneuil Hall.²

Within a week of obtaining office, Mayor Quincy formed a committee to investigate options concerning the city's outdated market facility. The committee proposed erecting "a new vegetable market on the north side of Faneuil Hall, measuring 36 feet wide and 180 feet long."³ The City Council approved this scheme in June of 1823 and appropriated \$15,000 for its construction.⁴ Disappointed by the project's limited scope, Quincy placed himself at the helm of a new market committee, comprised of noted architect and city alderman Asher Benjamin, and five members culled from the Board of Aldermen and City Council. Under Quincy's direction, the committee began formulating plans for a large public market along with substantial improvements to the Town Dock environs. The Mayor advocated assembling waterfront parcels to the east of Faneuil Hall to create a tract for the new development.

Through the Fall of 1823, Quincy met with property owners and negotiated purchase agreements. His efforts focused on thirty estates, comprising 127,000 square feet, including docks and passageways. By early December, Quincy possessed "elevations, ground plans, and estimates for the market house and proposed adjacent stores."⁵ Preliminary renderings of the new public market depicted an open frame structure, supported by a double row of pillars, measuring one story in height, fifty feet in width, and 450 feet in length. A long row of stores/warehouses flanked the market along its north and south elevations. By the end of 1823, "conditional contracts to purchase approximately five-sixths of the area were secured, for a total

¹Josiah Quincy, *Municipal History of the Town and City of Boston*, (Boston: Charles C. Little & James Brown, 1852), p. 75.

²Ibid.

³Ibid., p. 76.

⁴Ibid.

⁵Quincy, *Municipal History of the Town and City of Boston*, p. 81.

price of \$400,000."⁶ These contracts stipulated "payment of a specified sum by the City of Boston, on or before the first of May, 1824," in exchange for "full title and warranty."⁷ While encountering a certain amount of profiteering, negotiations proceeded smoothly until the Mayor approached the heirs of Nathan Spear.

Nathan Spear's property was situated near the center of the development tract; following his death it was divided into fourteen parts. Three heirs, representing 3/14ths of the estate, obstinately refused to sell their property to the city. The Spear parcel jeopardized the committee's plans to erect the new market along the same central east/west axis as Faneuil Hall. Quincy lamented that "it was not possible to place the center of the market house in coincidence with the center of Faneuil Hall, without crossing that estate, almost in its whole length."⁸ Searching for an alternative method of obtaining this parcel, the committee suggested taking it by eminent domain. The only agency authorized to seize property, however, was the Surveyors of Highways, vested with the power to take land for the creation of new streets. Market Committee members recommended the City appeal to the State Legislature for "an extension of the powers of Surveyors of Highways, as may enable the city to become possessed of such estates in the vicinity of Faneuil Hall Market as the said Surveyors may deem it expedient for the city to possess for public use."⁹ In order to justify this tactic, "the whole subject was laid before the inhabitants of the city for their sanction."¹⁰ Boston's citizens endorsed the eminent domain motion by a three to one margin; they also approved the plan to extend the market development in the direction of the harbor. On February 21, 1824 the State Legislature passed an act authorizing the City of Boston to take land from private owners, under a lengthy set of procedures.¹¹

Despite this approval, the City was hesitant to exercise its new eminent domain powers, fearing a lengthy and expensive legal challenge. As such, the committee was forced to abandon its original site plan. The market was repositioned so that its north facade was flush with the plane of Faneuil Hall's north facade. Under the new plan, the 3/14ths of the Spear Estate continued to be an obstacle, only now it stood in the path of a proposed street (South Market), thereby falling under the traditional domain of the Surveyors of Highways. In order to accommodate the repositioned market house, the widths of the adjacent streets were altered from eighty feet each, to sixty feet for North Market Street and 102 feet for South Market Street. A defensive Josiah Quincy later described this loss of symmetry as "a circumstance often mentioned with regret, as a mistake, by those who are ignorant of the obstacles which rendered the present relative position of the market house expedient."¹²

⁶Edward Francis Zimmer, "The Architectural Career of Alexander Parris (1780-1852)," (Boston: Boston University Ph.D. Dissertation, 1984), p. 453.

⁷Quincy, Municipal History of the Town and City of Boston, p. 78.

⁸Ibid., p. 79.

⁹Ibid., p. 82.

¹⁰Zimmer, "The Architectural Career of Alexander Parris (1780-1852)," p. 454.

¹¹Ibid., p. 455.

¹²Quincy, Municipal History of the Town and City of Boston, p. 80.

Land acquisition began in April 1824 when the committee was authorized to borrow up to \$500,000 in order to execute contracts previously brokered by the Mayor. Further refinement of the site plan led to the creation of a new waterfront road, Commercial Street, intended to facilitate traffic between the North End and Long Wharf. This eastward expansion, allowed the market and flanking stores to be lengthened to more than 500 feet. The committee formally adopted the ground plan on July 29, 1824; they appointed Asher Benjamin a committee to assist in finalizing the elevations and interiors of the new market house.¹³ The site was prepared in August 1824, with drain installation, seawall construction, building demolition, and land-fill activity. The perimeter of the market was staked out on August 20, 1824 and the foundation was laid shortly thereafter; the market plans at this stage still called for an single-story wooden structure.

Throughout the month of September 1824, the committee focused on the design of the market, the centerpiece of this harbor-side development. A decision was made to change the construction material from wood to granite. Alexander Parris, the project's principal architect, finalized his designs for all three structures in anticipation of the North Market Street auction.

While the City Council appropriated \$75,000 for construction of the market, the adjacent stores were to be privately built and owned. North Market's seventeen lots were auctioned on September 29th. To ensure a uniform range, the deeds contained restrictions stipulating construction in accordance with Parris' design. Attracting prominent merchants, the auction net over \$300,000. Most purchasers represented the apex of Boston society; Federal-era wealth amassed from European and Chinese imports fueled the real estate and manufacturing booms of the 1820s and '30s. Brothers and textile importers Amos and Abbott Lawrence jointly purchased seven lots (17, 18, and 20-24); their subsequent shift to domestic cotton and woolen manufacturing created the Merrimac River textile city which still bears their name.¹⁴ The twenty-two lots comprising the South Market range were auctioned on March 31, 1825, realizing over \$400,000. Apparently hedging their bets, several merchants owned interests in both the north and south ranges. Notable South Market purchasers included: Enoch Train, shipping magnet and proud owner of the *Flying Cloud*, the fastest clipper ship of its era; Robert Gould Shaw, one of Boston's earliest millionaires; and William Phillips, benefactor of Phillips Academy in Andover, Massachusetts.

Following two years of planning and negotiating, Mayor Quincy's leadership and perseverance were rewarded with the laying of the market's cornerstone on April 27,

¹³Ibid., p. 128.

¹⁴Elizabeth Reed Amadon, Abbott Lowell, Christopher Monkhouse, Roger Webb, "The Faneuil Hall Markets: An Historical Study," (Boston: Boston Redevelopment Authority, 1968), p. 39.

1825. The Mayor placed a leaden box into a cavity gouged out of the foundation stone; the box contained:

- A colored map of the City, recently executed.
- Plan of the Lands, Stones, Dock and etc., on which the new Improvement is located, as they existed before the Improvement was contemplated. The sites of the New Market, Streets, Ranges of Stores, etc., being designated by dotted lines.
- A book containing the Charter of the City, with the Amendments thereto; the Constitution of the United States and of Massachusetts; and sundry laws passed in relation to the City.
- Copies of the Rules and Regulations of the City Council, with a list of the Officers of the City, and Wards for 1824-25.
- Twenty-two newspapers published during the preceding week.
- Eight numbers of Bowen's "History of Boston."
- A case of coins.
- A Plate of Silver, weighing 15 oz., 11 inches by seven, with inscription commemorating cornerstone ceremony.¹⁵

Surrounded by City Councilors, masons, carpenters, and citizens, the Mayor assisted in lowering the corner-stone, a "large block of Chelmsford granite," into position. Of the summer of 1825, Quincy commented, "the building of Faneuil Hall Market was pursued with great vigor. Construction was directed by Gridley Bryant and John Redman, masons on prior Parris commissions (Saint Paul's Church and the Leverett Street Jail), and mason Abner Joy.¹⁶

The market house opened to the public on August 26, 1826, with 128 food stalls on the ground level and exhibition space on the second floor. The two-story granite market stood 535 feet in length and 50 feet in width. Stall leases were sold at a public auction held in July, with many Faneuil Hall tenants relocating to the new market. One of the best commentaries on the new market was provided by an 1838 visitor to Boston:

We boast, and justly, of our Philadelphia market-house, or rather our street of market-houses; but Boston goes far ahead of us in this matter. I question whether there is any building of the kind in the United States at all comparable to Faneuil Hall Market... I was particularly struck and delighted with the cleanliness of the stalls, and more especially of the meat benches... Of a Saturday night, when the Market is lighted with gas, it presents an animated and cheerful appearance. It is crowded almost to suffocation by mechanics and other manual laborers, who, with a portion of their week's earnings in hand, are buying, for their wives and children, a few Sunday luxuries... The show of fruits, flowers, and vegetables in this market is exceedingly beautiful, and not without picturesque effect. In short, the Bostonians may well be content, yea, proud of their market, both in reference

¹⁵Quincy, *Municipal History of the Town and City of Boston*, p. 415.

¹⁶Zimmer, "The Architectural Career of Alexander Parris (1780-1852)," p. 460.

to the convenience and beauty of its arrangements, and the excellence of its consumable supplies.¹⁷

Naming the Market

Mayor Josiah Quincy refused all suggestions to name the new market in his honor, preferring to honor the legacy of Peter Faneuil. In his August 7, 1826 speech before the City Council, Quincy remarked,

The great object of Peter Faneuil, Esq., was to locate a market in the vicinity of the town dock. For this purpose his donation seems to have been made and it seems to be due to his memory and the generosity, which distinguished his original donation, that the Market established in that vicinity should be known by the name of "Faneuil Hall Market," and that the name of the building called Faneuil Hall shall continue appropriated to that building; This name was given to that building in 1742 - and it appears only to be necessary that it should be declared by the City Council that the Market established in the new building recently erected to the eastward of Faneuil Hall shall be known by the name of Faneuil Hall Market, and that a vote similar to that passed in 1761, be also now passed by the City Council.¹⁸

The City Council obliged the mayor's wishes and dedicated the new market in Peter Faneuil's honor, although the ornate central chamber of the second-story was named "Quincy Hall." A popular shift in nomenclature occurred by the mid-19th-century mark with "Faneuil Hall Market" remaining "the legal and proper title," while the public referred to the building as Quincy Market "in remembrance of the exertions of Mayor Quincy in forwarding its establishment."¹⁹ This popular appellation was accorded further credibility in 1989 with the installation of gilded "Quincy Market" signage across the entablatures of both Greek Revival Porticos.

History of Quincy Market

In 1842, the City entrusted the management of the market to the Clerk of Faneuil Hall Market. The Clerk was charged with collecting rents, upholding regulations, and monitoring horse-cart traffic. Located at the epicenter of Boston trade, the market stalls and cellars were greatly coveted. In 1852, the City tried to institute an equitable leasing system, whereby the stalls and cellars would be "leased by auction, for the term of three years." This proposal was vehemently opposed by existing tenants. That same year, the City reversed itself by proclaiming: "The present tenants are uniformly men of respectable standing and influence in the community;

¹⁷E. C. Wines, *A Trip to Boston*, (1838), p.213, quoted in Amadon et. al., "The Faneuil Hall Markets: An Historical Study," p. 50.

¹⁸*Boston City Records*, 1826, Vol. IV, p.314-15.

¹⁹"Report of the Joint Special Committee on Free Markets," *Documents of the City of Boston*. (Boston: Moore & Crosby, City Printer, 1865).

many of them have occupied their stalls since the first opening of the Market, and by their industry and integrity have contributed not a little to the high reputation which the Market now enjoys.”²⁰ One beneficiary of this action was H. A. Hovey and Company, a butter and cheese retailer, which occupied a Market stall from 1826 to 1948.

The 1850s was a turbulent decade for Quincy Market, with the building escaping both enlargement and sale. The City’s response to the enlargement proposal established a foundation for all subsequent Market preservation activity. In 1855 the Board of Aldermen entertained a proposal to enlarge the Market by “the addition of two stories, ... and by widening about seventy-five feet in length of each of its two ends, so as to make them equal in width, and similar in style of finish to the central portion of the building.”²¹ Bulfinch’s 1806 enlargement of Faneuil Hall provided a precedent for such a dramatic alteration. Impressed by the need for additional space, the Board instructed the Committee on Public Buildings to “procure plans and carry into execution the improvements,...provided the cost of said improvements does not exceed \$100,000.”²² This proposal was defeated with assistance from the City Solicitor, who argued for the retention of Parris’ design.

“... it will appear that the plan and elevation of the Market House, as it now stands, were adopted by the City Government, at that time, with much deliberation; that all propositions for changes therein were steadily resisted, that the purchasers of lots in both North and South Market Streets bought them with the expectation and understanding that such a building as now stands there, and no other, should be erected. ... Upon these facts, I cannot escape from the conclusion that they established a contract, implied at least between the City on the one hand, and the several purchasers of lots in North and South Market Street, and their assignees, on the other hand, that the Market House should be built of the dimensions corresponding to the plan and elevation before mentioned, and that it should continue so.”²³

The overcrowding situation was temporarily addressed by returning the ground level of Faneuil Hall to market use in 1858. Proprietors of the North and South Market ranges expressed similar interest in enlarging their structures. As these buildings were privately held, the City adopted a more lenient attitude towards alterations. In 1853, Abbott Lawrence and other owners petitioned the City Council for relief from the deed restrictions, specifically those stipulating height. The petitioners were granted their request, “provided the owners of all the stores would assent thereto.”²⁴ This decision paved the way for the variety of additions depicted in late-19th-century photographs.

²⁰“Committee on the Market Report,” Documents of the City of Boston. (Boston: John H. Eastburn, City Printer, April 12, 1852).

²¹“Improvements to the Market,” Documents of the City of Boston. (Boston: Moore & Crosby, April 16, 1855).

²²Ibid.

²³“City Solicitor’s Opinion on Alterations in the Market House,” Documents of the City of Boston (Boston: Moore & Crosby, 1855).

²⁴Ibid.

At the mid-19th-century mark, the market's composition had noticeably shifted from retail to wholesale establishments. This shift was credited to the expansion of Boston's borders, so that "the Market is now remote from the center of our population, and that most of our citizens prefer to patronize provision stores and markets more convenient to their dwellings."²⁵ The concentration of wholesalers at Quincy Market created the impression of a food monopoly; although a study revealed the market actually had lower prices than stores, both in wholesale and retail items. Recognized the necessity of a large wholesale central market, the City retained ownership of the Market.

An 1865 account, indicates the Market was largely devoted to the sale of meat. Livestock from Canada, New York, and western states were shipped to Brighton, slaughtered, and delivered to Quincy Market for both wholesale and retail trade. Locally grown vegetables were sold from wagons which were permitted to stand, without charge, in South Market, North Market, and Commercial streets. While Boston's food prices were consistently lower than those of Albany, New York, and Philadelphia, the public continued to harbor fears of price monopolies at the Market. Public hearings were held in 1870, allowing Boston residents to vent these fears. The testimony revealed "a very general feeling of dissatisfaction among the citizens with the present facilities for marketing, and with the prices charged for the principal articles of consumption."²⁶

In contrast to the traditional public-market use of the ground level and cellar, the building's second-story had a more eclectic tenancy. As early as October 1825, Mayor Quincy recommended that the second-story space be allotted to "an exhibition and sale of domestic manufactures." Following four successful exhibitions this tradition was institutionalized in 1827, when the New England Society for the Promotion of Manufacturers and Mechanic Arts was awarded exclusive use of the hall during the early spring and the early fall. Discontinued in 1832, this showcase resumed in 1837 under the sponsorship of the Massachusetts Charitable Mechanic Association. This tri-annual fair encompassed the second stories of both Quincy Market and Faneuil Hall. An enclosed bridge was erected, linking the two buildings through their second-story window openings. The fair relocated to the association's new headquarters on Huntington Avenue in 1881.

In addition to manufacture expositions, the second-story level was subject to several long term leases:

The Boston Produce Exchange, founded in 1877, was located in the 'spacious and lofty hall on the floor over Quincy Market directly under the dome.' When the Boston Produce Exchange united in 1885 with the Commercial Exchange,

²⁵"Report on Faneuil Hall Market," Documents of the City of Boston. (Boston: Moore & Crosby), 1855.

²⁶"Report of the Joint Special Committee on Free Markets," Documents of the City of Boston. (Boston: Moore & Crosby), 1870.

becoming the Chamber of Commerce, the rotunda of Quincy Hall continued in use as its meeting rooms. From 1862 until 1909 the rooms in the wings of Quincy Hall were devoted to the sale of agricultural implements by the Ames Plow Company.²⁷

In 1913, this upper level was subdivided into twenty-two offices by the Ames Plow Company. The attic space held lockers which were rented by the market's grocers and butchers.²⁸

3.2 Architectural Significance

Alexander Parris

Born in Halifax, Massachusetts on November 24, ¹⁷⁸⁰~~1870~~, Alexander Parris began his distinguished architectural career as a housewright's apprentice at the age of sixteen. He moved to Portland, Maine in 1801, attracted by the opportunities of this emerging commercial port. Parris quickly established himself as the leading builder in Portland (1801-9), designing houses, churches, and commercial buildings.²⁹ With Portland's maritime economy stalled by the 1807 Embargo, the young builder was forced to relocate to Richmond, Virginia where he was exposed to the designs of English émigré Benjamin Henry Latrobe (1764-1820), an early proponent of the Greek Revival aesthetic. Following the War of 1812, Parris moved to Boston, establishing the city's first professional architectural office.³⁰ Parris was well-positioned professionally at the time of Charles Bulfinch's 1817 departure to Washington, D.C. His deft handling of such high-profile commissions as the Sears House (1816) and St. Paul's Church (1820) made Parris the logical candidate for Josiah Quincy's market project. Within two years of completing the Quincy Market commission, Parris elected to restrict his practice to engineering pursuits, working primarily for the federal government until his death in 1852.

Asher Benjamin's contribution to the Market's final design remains ambiguous, although he received high praise in Josiah Quincy's memoirs. According to Quincy, Benjamin "largely contributed to the success and extensiveness of this important improvement, as he had been, in every stage of the building of the new market house, joined in council with Alexander Parris, the employed architect, in devising and improving its original plan."³¹

²⁷ Amadon et. al., "The Faneuil Hall Markets: An Historical Study," p. 55.

²⁸ *Ibid.*

²⁹ Zimmer, "The Architectural Career of Alexander Parris (1780-1852)," p. viii.

³⁰ *Ibid.*

³¹ Quincy, *Municipal History of the Town and City of Boston*, p. 136.

Form & Aesthetics

Exhibiting the traditional market plan, Quincy Market provided a vast expanse of open space for vendors' stalls at the ground level, with segregated chambers overhead. Consistent with the layout of both Faneuil Hall and the Old State House, this market plan dates back to late-16th-century England. Although the plan was familiar, the scale of this granite trabeated construction was unprecedented. The building measures 535 feet in length and is divided into three elements: a central domed pavilion with two temple-fronted wings. Each elevation of this free-standing structure commands equal visual attention. Parris achieved this remarkable balance "by downplaying the long wings and emphasizing the ends and center."³² In deference to the market's utilitarian nature, interior architectural ornament is largely confined to the pavilion's second-story hall. Illuminated by large arched windows, this 70½ x 49 foot room is distinguished by a coffered dome, with rosettes centered in the upper and lower band of cassoons.

Unlike its Georgian and Federal predecessors - both Classically-derived styles filtered through the works of Italian Renaissance architect Andrea Palladio (1508-1580) - the Greek Revival aesthetic was inspired by direct visual analysis of Greek and Roman antiquities. Spurred by exciting discoveries in the nascent field of archaeology, the Greek Revival style exploded during the second quarter of the 19th century, influencing not only architecture but all spheres of design, including: furniture, painting, sculpture, and fashion. Writing in 1804, architect Benjamin Henry Latrobe, an early and energetic proponent of the Greek Revival, encouraged creativity when applying ancient forms and ornament to contemporary structures.

"The rules that determine the proportions of what is called the orders, were, no doubt, arbitrary, among the ancients, as to all matters of detail. Palladio and his successors and contemporaries endeavor to establish fixed rules for the most minute parts of the orders. The Greeks knew no such rules, but having established general proportions and laws of form and arrangement, all matters of detail were left to the talent and taste of individual architects. This is amply proved in all their best buildings. Of this license in detail, I think it right to avail myself on all occasions."³³

Pared down to the barest of structural elements, Parris' heavy-columned market was a reaction against the thin attenuated forms and floral ornament which characterized the Federal/Adamesque architecture of the preceding era. This shift towards the monumental is also reflected in Parris' choice of the simple Roman Doric order for Quincy Market, a marked departure from the narrow columns and ornamental Ionic order utilized in his 1819 design for Saint Paul's Cathedral. The primacy of

³²Zimmer, "The Architectural Career of Alexander Parris (1780-1852)," p. 482.

³³Lee W. Formwalt and John C. Van Home ed., *The Correspondence and Miscellaneous Papers of Benjamin Henry Latrobe* (New Haven: Yale University Press for the Maryland Historical Society, 1984).

geometric form over architectural ornament was not only an aesthetic consideration but also a technological concession to the difficulty of carving granite in the pre-industrial age.

A concerted effort was made to ensure Parris' new market related aesthetically to Boston's venerable Faneuil Hall, which occupies the adjacent parcel to the west. Parris' round-arched openings echo the fenestration pattern employed by Bulfinch. In an effort to visually unite these disparate structures, Faneuil Hall's red brick walls were painted gray in 1827.

Granite Construction

Quincy Market is a white granite edifice constructed on a blue-toned granite foundation. Many scholars believe the Market was constructed of Chelmsford granite, due to the increased accessibility of this stone following the 1803 opening of the Middlesex canal. The "Chelmsford" label was broadly attributed to granite quarried from various Merrimac Valley towns, including Westford, Tyngsborough, and Concord, New Hampshire. Gridley Bryant (1789-1867) was the project's granite contractor, with additional stone supplied by Abner Joy and John Redman. Parris indicated the foundation was laid of Quincy granite, marking one of the early uses of this stone.³⁴ The columns of the east and west porticos are granite monoliths, four on each end.

"Parris' previous experience in the construction of St. Paul's Cathedral columns may have encouraged him to construct monolithic columns at Faneuil Hall Market. The six columns of St. Paul's were built of ninety circular blocks. This caused derogatory comments by the public who called them "piled up grinding stones"."³⁵

For construction purposes, granite was quarried either into blocks for load-bearing walls or into longer piers for post and lintel construction. This trabeated, or post and lintel, construction created large glazed openings, prized for retail display. At the pavilion and temple ends, the granite facade was backed by 12-inch, load-bearing brick walls, corbelled to receive bridging beams. By the close of the 1820s, granite supplanted brick as the preferred building material in Boston's commercial district. Parris' trabeated construction methods, widely emulated by local builders, led to the creation of the "Boston Granite" style. An 1825 *Columbian Centinel* hailed this "new style of building" which "combines convenience with solidity and proportion; discarding unnecessary show and decoration."³⁶

³⁴Ibid., p. 470.

³⁵Amadon et al, "The Faneuil Hall Markets: An Historical Study," p. 83.

³⁶"Improvements in Boston," *Columbian Centinel*, October 5, 1825.

Technological Innovations

Parris utilized a dome technique named for its 16th-century inventor, Philibert Delorme, whereby the elliptical shape is formed by overlapping laminated wooden ribs. Quincy Market is the only double elliptical dome of delorme construction in this country. Both domes, the copper-clad exterior and the plaster-coffered interior, are constructed of layered wooden ribs which form fifty foot segmental arches; these vertical ribs act as a light balloon frame skeleton.³⁷ The exterior dome was comprised of 77 ribs, while the inner dome was supported by 48 ribs. The structure is stiffened with horizontal braces between the ribs. The outer dome stands on a tension ring which rests on the plates atop the walls. The inner dome has its own tension ring, which originally was suspended by wooden hangers attached to the ribs of the outer dome.”³⁸

As part of a 1935 WPA project, the dome’s structural members were altered and a suspended ceiling was installed, obscuring the coffered dome. The dome was further altered during the 1970s rehabilitation when a “steel frame was inserted between the two domes and further changes were made to the original support system.”³⁹

In terms of engineering, the Market is also significant due to its early use of iron structural members. Iron compression posts were originally concealed within forty-eight of the market-level’s 118 wooden columns. The entablatures above contained two long, flat trusses which ran the length of the building and bore the weight of the second floor. By means of 15-foot iron hanger rods, those trusses also support the weight of the market’s central brick corridor. By suspending the central aisle from above, Parris avoided filling the basement with ground arches thereby increasing usable cellar space.”⁴⁰

³⁷Amadon et al, “The Faneuil Hall Markets: An Historical Study,” p. 23.

³⁸Zimmer, “The Architectural Career of Alexander Parris (1780-1852),” p. 488.

³⁹Ibid., p. 489.

⁴⁰Ibid., p. 485.

3.3 Relationship to Criteria for Landmark Designation

Quincy Market meets the criteria for Landmark designation found in section four of Chapter 772 of the Acts of 1975, as amended. Quincy Market is:

- listed individually on the National Register of Historic Places.
- a structure identified prominently with important aspects of the commercial, political, and social history of the city, the commonwealth, and the New England region.
- a structure associated significantly with the lives of outstanding historic personages, specifically: Josiah Quincy; Asher Benjamin, and Gridley Bryant.
- a structure embodying distinctive characteristics of a type inherently valuable for study; and as the best known work of Alexander Parris, an architect whose designs and engineering innovations influenced the development of the city, the commonwealth, the New England region, and the nation.

4.0 ECONOMIC STATUS

4.1 Current Assessed Value

The valuations for North, South, and Quincy Market are combined under the City of Boston Assessor's records. The markets' 209,363 square foot parcel is assessed at \$47,054,500, while the buildings' combined assessed value is listed at \$24,104,000. Total valuation for buildings and land is listed at \$71,158,500.

4.2 Current Ownership

Quincy Market is owned by the City of Boston. On April 22, 1974, the City granted a ninety-nine (99) year lease to the Boston Redevelopment Authority (expires in 2073). The following year, the BRA executed a ninety-nine (99) year lease with Faneuil Hall Marketplace, Inc. (a subsidiary of The Rouse Company of Columbia, Maryland). Faneuil Hall Marketplace, Inc. is responsible for the maintenance, tenancy, and custody of Quincy Market.

5.0 PLANNING CONTEXT

5.1 Background

In 1968, the City selected leaders from Boston's business, legal, real estate, and preservation community to serve on the Faneuil Hall Markets Advisory Council. Their mission was to develop a real estate and marketing strategy for the City's underutilized and rapidly deteriorating markets. If salvaged, the markets could serve as "a counterweight and foil to the new Government Center," and an important pedestrian link connecting Beacon Hill to the waterfront. The advisory council sought inspiration from other early market rehabilitation projects, most notably that of San Francisco's Ghirardelli Square. The BRA commissioned two preservation consultants - the Society for the Preservation of New England Antiquities and Architectural Heritage, Inc. - to prepare a market analysis and adaptive reuse feasibility study. This exhaustive report provided a conceptual blueprint for subsequent restoration efforts.

In 1969, the Department of Housing and Urban Development awarded the City approximately two million dollars for market stabilization and restoration of roof lines and facades back to their 1826 appearance. The restoration project team consisted of: Architectural Heritage, Inc., Roger Web; Stahl/Bennett Architects, Frederick A. Stahl, Principal in Charge; Roger Lang, Project Manager; James H. Ballou, Consulting Architect; and William LeMessurier, Structural Engineer. Interior renovations began in 1973 under the direction of the Project Developer, the Rouse Company, of Columbia, Maryland. Benjamin Thompson & Associates were appointed Architects in Charge for the building's conversion into a festival marketplace.

The development strategy respected the architectural integrity of all three markets, while also creating spaces tailored to specialty shops, boutiques, local artisans, and restaurants. Reopened on August 26, 1976, 150 years after the original opening, the new Faneuil Hall Marketplace housed one hundred fifty shops and restaurants, and 140,000 square feet of office space.

Design issues associated with the Marketplace were revisited by the Boston Redevelopment Authority and Faneuil Hall Marketplace, Inc., as part of the 1989 Marketplace Revitalization Program. This initiative focused on ground plane improvements, building improvements, the construction of a free-standing information center in the South Market Street pedestrian area, and signage and lighting issues for the entire complex.

5.2 Current Planning Issues

Development within the vicinity of Faneuil Hall Marketplace is subject to Article 45 of the Boston Zoning Code, as established under Chapter 665 of the Acts of 1956. Approved by the Mayor on April 1, 1991, Article 45 created nine “Protection Areas” within the Government Center/Markets district “in order to protect the existing scale, the quality of the pedestrian environment, and concentrations of historic buildings within and abutting the protection areas.” Quincy Market is situated in the “Markets Protection Area.” The design review procedures for Article 45 protection areas call for the Boston Landmarks Commission to review certain work in an advisory capacity to the Boston Redevelopment Authority.

5.3 Current Zoning

Quincy Market is zoned for retail/commercial use. It is located within the Markets Protection Area where development is limited to a height of sixty-five (65) feet and a maximum FAR of four (4) are allowed.

6.0 ALTERNATIVE APPROACHES

6.1 Alternatives

Surveyed by the Boston Landmarks Commission in 1980 as part of the Central Business District Preservation Study, Quincy Market was evaluated as a building of "Highest Significance" and therefore recommended for designation as an individual landmark. Both the significance of Quincy Market and the language of the Commission's enabling statute, which precludes all but Landmark Designation in the central city, indicate the propriety of designating certain exterior and interior features as a Landmark.

The following interior spaces are recommended for designation and are referred to herein as the "Specified Interior Features" (see floor plans & sections on pages 35, 36, 37, and 38):

- (1) the pavilion/rotunda, including the dome itself and the volume of space within the pavilion and rotunda;
- (2) the central aisle of the market level, more specifically the columns and the volume of space between the columns.

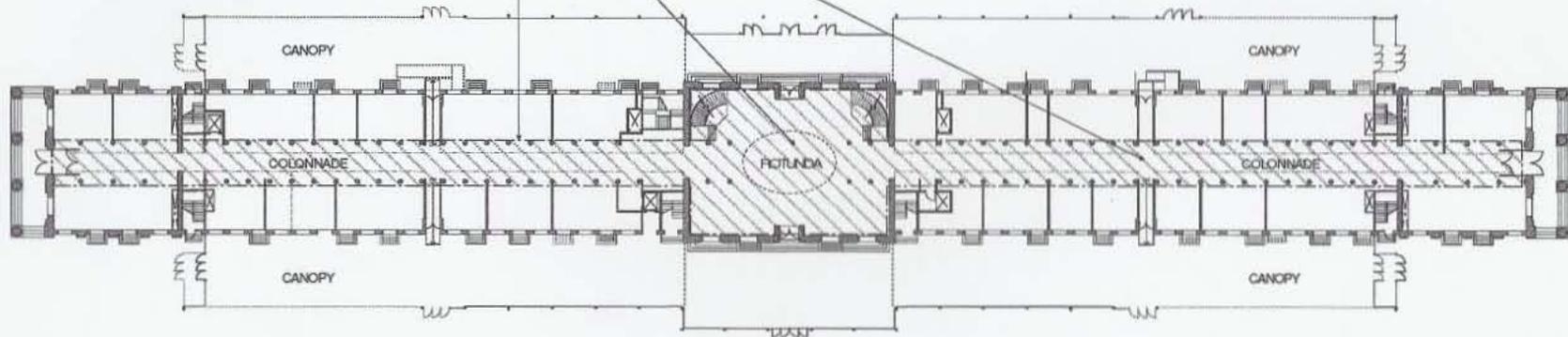
The following exterior elements are recommended for designation and are hereinafter referred to as the "Specified Exterior Features" (see elevations & site plan on pages 39, 40, and 41):

- (1) The four granite exterior elevations of the buildings, most notably the temple ends, the Porticos, the entries to the rotunda, and the glass canopies.
- (2) The roof and roof lines of the building, including the copper dome.
- (3) The two pedestrian malls of North and South Market Streets as pedestrian rather than vehicular areas.

The Commission retains the option of not designating the pedestrian malls, the building, and/or the interior, or portions thereof, as a Landmark.

DESIGNATED AREAS
ROTUNDA VOLUME - CEILING AND CUPOLA
COLONNADE VOLUME - COLUMNS

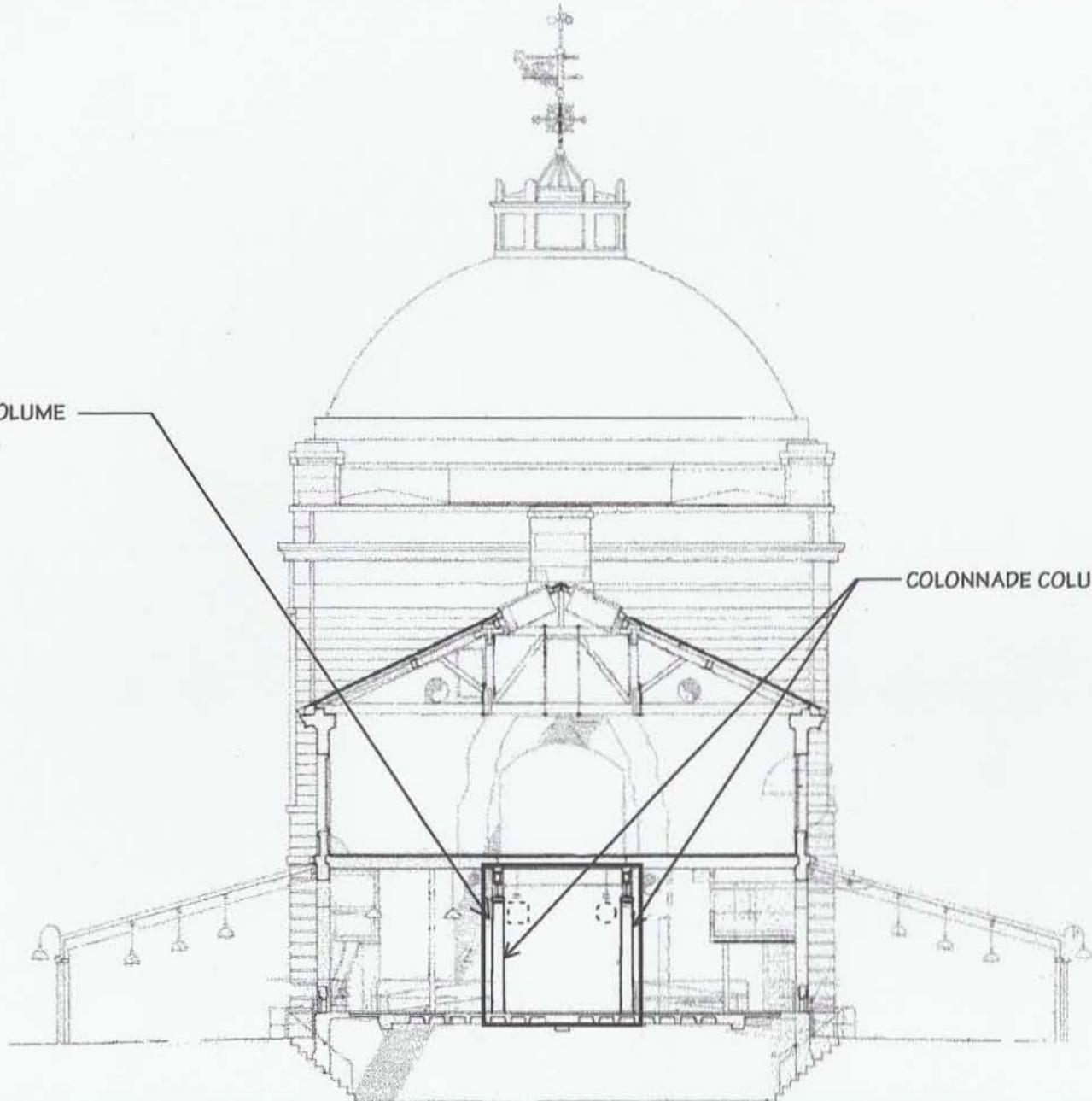
NORTH MARKET STREET



SOUTH MARKET STREET

COLONNADE VOLUME

COLONNADE COLUMNS



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 Boston, Massachusetts

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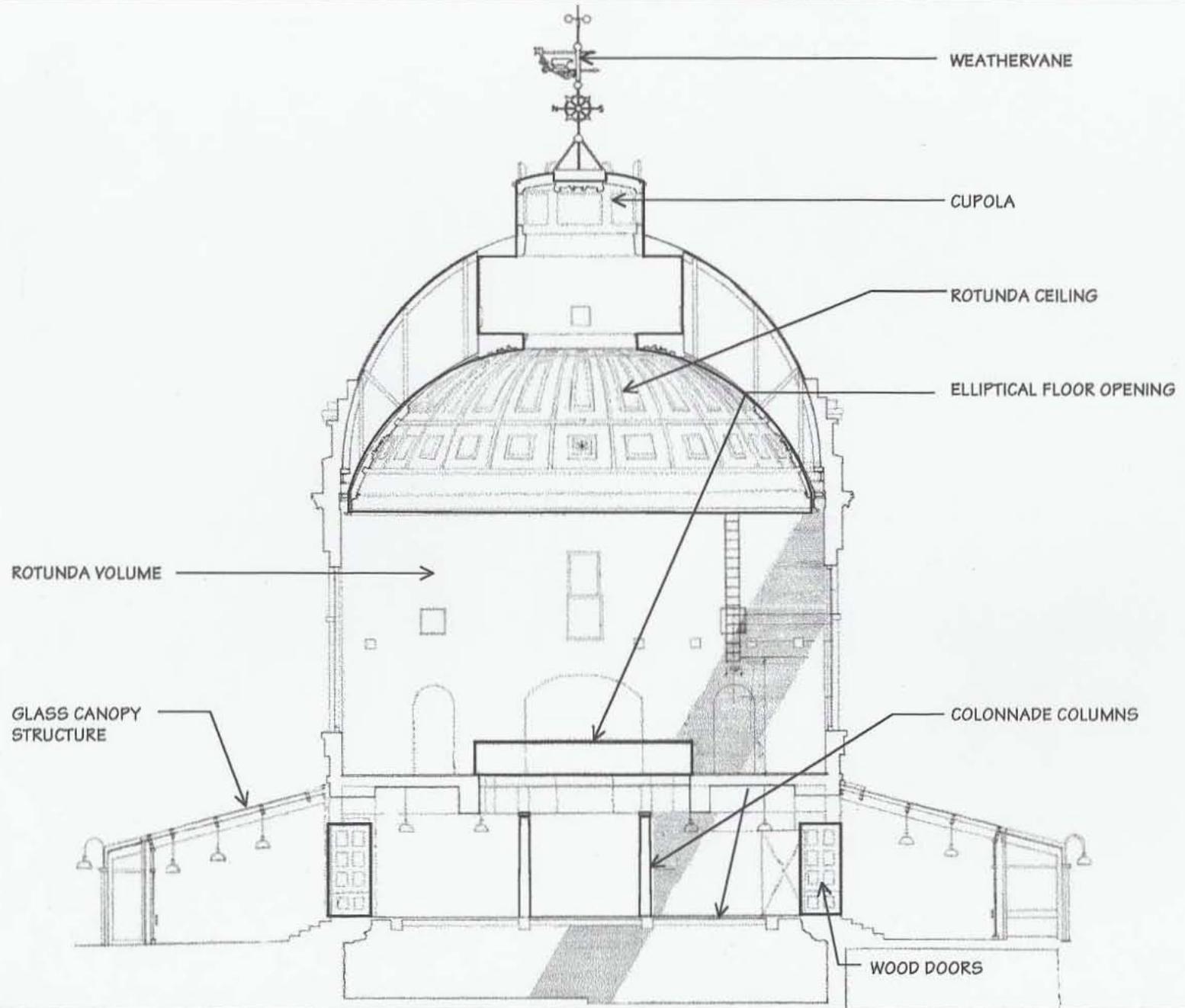
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ARCADE
INTERIOR

SCALE:

SHEET NUMBER:

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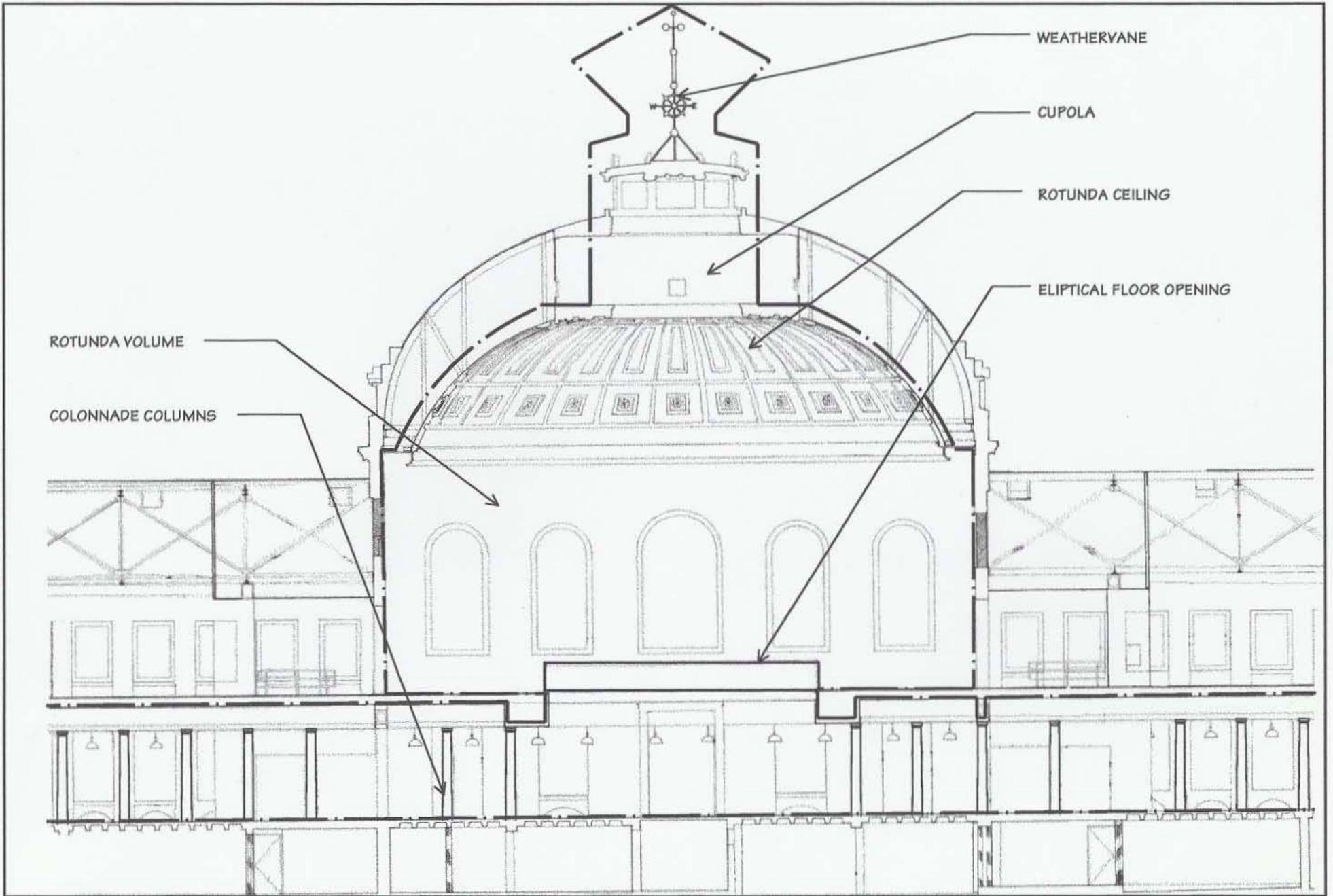


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 Environment Department
 Boston, Massachusetts

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SHEET TITLE:
 ROTUNDA INTERIOR
 SCALE:

SHEET NUMBER:
 DATE:
 9 MAY 1996

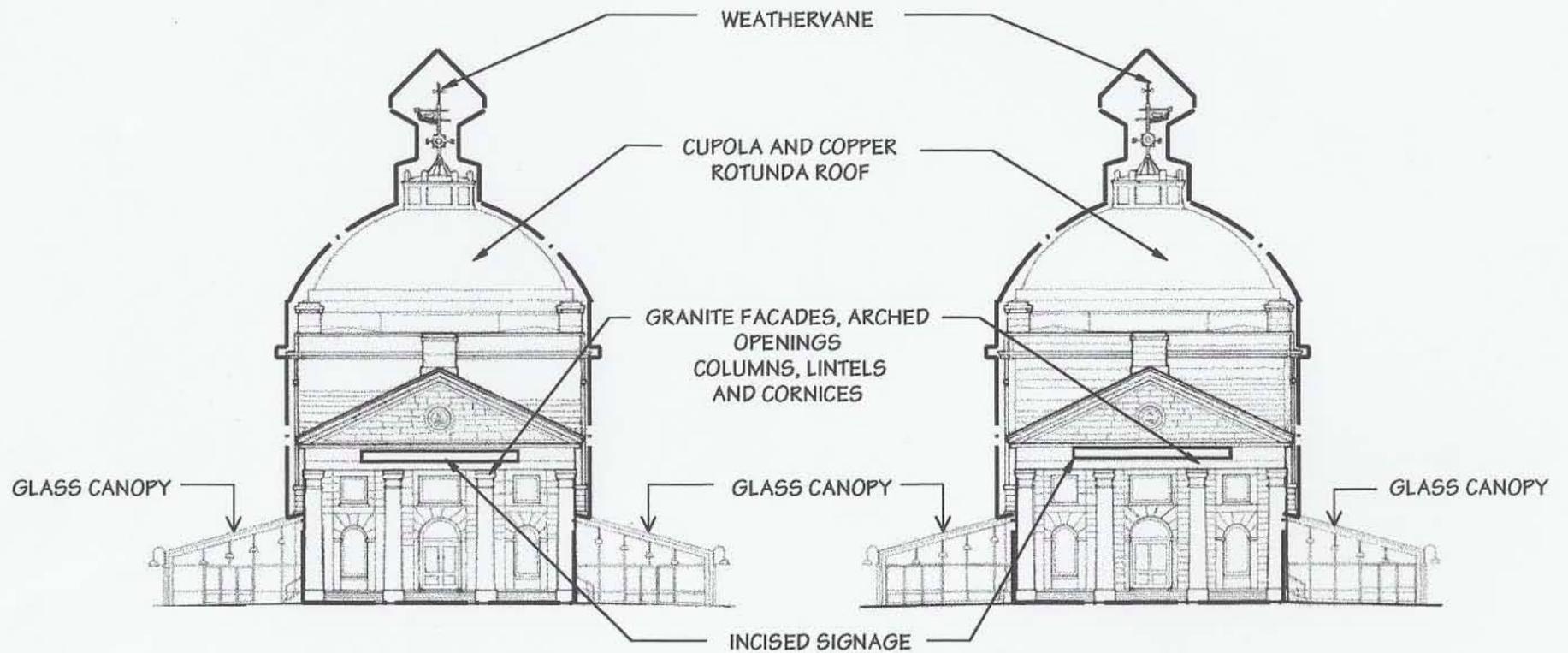


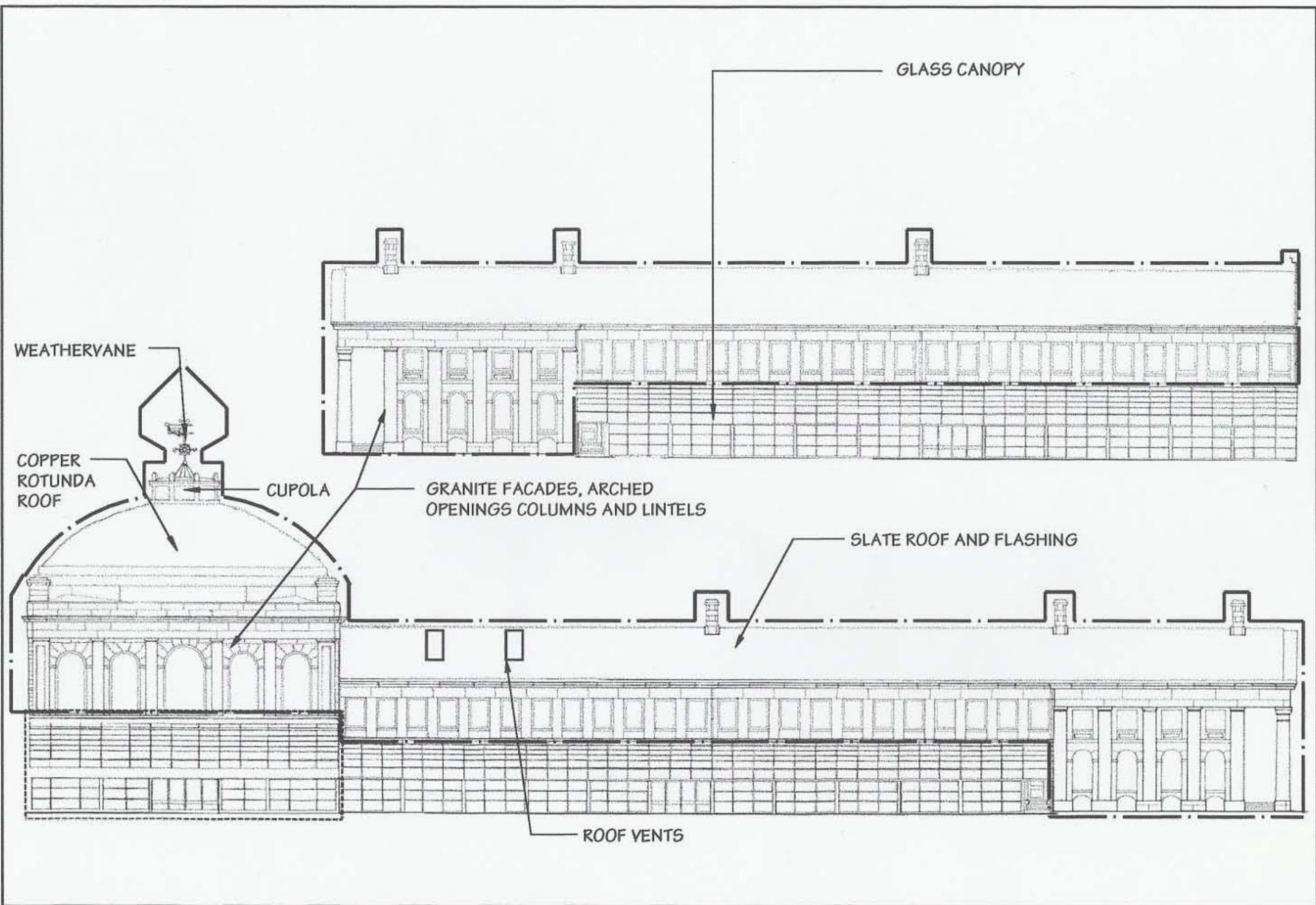
Boston Landmarks Commission
 Environment Department
 Boston, Massachusetts

Quincy Market Building • Landmark Criteria
 Faneuil Hall Marketplace Boston, Massachusetts

SHEET TITLE:
 Longitudinal Rotunda Section
 Quincy Market Building

SHEET NUMBER:
 DATE:
 9 MAY 1996





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 Faneuil Hall Marketplace Boston, Massachusetts

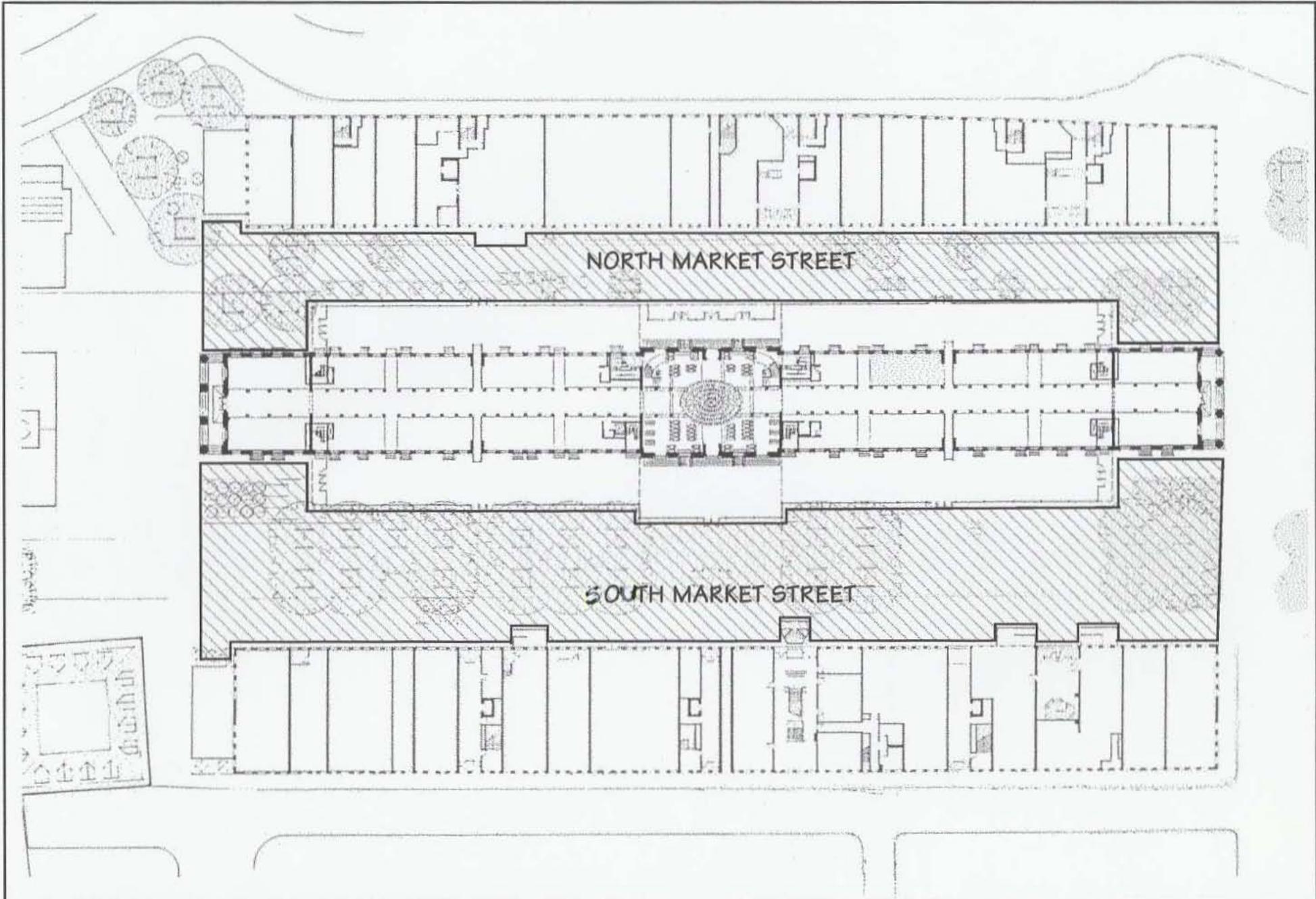
SHEET TITLE

ELEVATIONS

SCALE

SHEET NUMBER

DATE
 9 MAY 1996



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Quincy Market Building • Landmark Criteria
 Faneuil Hall Marketplace Boston, Massachusetts

DRAWN BY:

SITE PLAN

SCALE:

SHEET NUMBER:

DATE:
 9 MAY 1996

17

6.2 Impact of Alternatives

Landmark designation of the Specified Interior Features and Specified Exterior Features under Chapter 772 would require the review of physical changes to these features of the building, in accordance with the standards and criteria adopted as part of the designation.

Quincy Market was designated a National Historic Landmark in 1966. This National Park Service program requires that:

- ♦ before approval of any Federal project directly and adversely affecting a Landmark, the responsible Federal agency must, to the maximum extent possible, plan and act to minimize harm to the property. The agency must also permit the Advisory Council on Historic Preservation the opportunity to comment on the undertaking.
- ♦ when Landmarks demonstrate known or anticipated threats to their integrity, they are identified in an annual report by the Secretary to Congress. Congress may then consider legislation to aid in their preservation.

Quincy Market is also listed on the National Register of Historic Places as a contributing structure to the Quincy Market National Register District. This listing provides protection from federal, federally-licensed or federally-assisted actions. Similar protection from state-sponsored activities is achieved by the concurrent listing of all National Register properties in the State Register of Historic Places under Chapter 152 of the General Laws of Massachusetts.

7.0 RECOMMENDATIONS

The staff of the Boston Landmarks Commission recommends that the Specified Interior Features and Specified Exterior Features of Quincy Market as described in Section 6.1 be designated a Landmark under Chapter 772 of the Acts of 1975 as amended. The boundaries of the Specified Exterior Features should correspond to a portion of parcel 3670, ward 3, consisting of the building's footprint and the pedestrian malls (North and South Market streets) as depicted on the site plan (see page 41).

Quincy Market's 1970s conversion into a festival marketplace was a nationally significant event, influencing a generation of public/private adaptive use projects. The attached standards and criteria as they affect the Specified Interior Features and Specified Exterior Features are intended to be compatible with the volumes and spatial relationships associated with both the 1976 festival market conversion and the 1989 modifications to the rotunda. More specifically, the glass exterior canopies are significant in that they are a representation of the prior canopies of other materials through the building's past and provide an attractive functional method for revitalization of Quincy Market. As such, future changes to the canopies should respect the concepts of the 1976 conversion while simultaneously recognizing that modifications to the canopies will be necessary as Quincy Market evolves.

The standards for administering the regulatory functions provided for in Chapter 772 are attached.

8.0 GENERAL STANDARDS AND CRITERIA

8.1 Introductory Statement on Standards and Criteria

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

The intent of these guidelines is to help local officials, designers and individual property owners to identify the characteristics that have led to designation, and thus to identify the limitation to the changes that can be made to them. It should be emphasized that conformance to the Standards and Criteria alone does not necessarily insure 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.

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 structured as to encourage the removal of additions that have lessened the integrity of the property.

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

The response to these requirements may, in some cases, present conflicts with the Standards and Criteria for a particular property. The Commission's evaluation of an application will be based upon the degree to which such changes are in harmony with the character of the property. In some cases, priorities have been assigned within the Standards and Criteria as an aid to property owners in identifying the most critical design features. The treatments

outlined below are listed in hierarchical order from least amount of intervention to the greatest amount of intervention. The owner, manager or developer should follow them in order to ensure a successful project that is sensitive to the historic landmark.

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

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

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

- ♦ **Section 8.3** - Those general ones that are common to all landmark designations (building exteriors, building interiors, landscape features and archeological sites).
- ♦ **Sections 9.0 & 10.0** - Those specific ones that apply to each particular property that is designated. In every case the Specific Standards and Criteria for a particular property shall take precedence over the General ones if there is a conflict.

8.2 Levels of Review

The Commission has no desire to interfere with the normal maintenance procedures for the landmark. In order to provide some guidance for the landmark owner, manager or developer and the Commission, the activities which might be construed as causing an alteration to the physical character of the Specified Exterior and/or Specified Interior Features have been categorized into:

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

1. Activities associated with routine maintenance, including such items as: Housekeeping, pruning, fertilizing, mulching, etc.
2. Routine activities associated with seasonal installations which do not result in any permanent alterations or attached fixtures.

B. Activities which may be determined by the Executive Director to be eligible for a Certificate of Exemption:

1. Ordinary maintenance and repair involving no change in design, material, color and outward appearance, including such items as: Major cleaning programs (including chemical surface cleaning), repainting, planting or removal of limited number of trees or shrubs, major vegetation management.
2. In-kind replacement or repair.

C. Activities requiring Landmarks Commission review:

Any reconstruction, restoration, replacement, alteration or demolition. (This includes but is not limited to surface treatments, fixtures and ornaments) such as: New construction of any type; removal of existing features or element; any alteration involving change in design, material color, location or outward appearance; major planting or removal of trees or shrubs, changes in land forms.

D. Activities not explicitly listed above:

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

E. Concurrent Jurisdiction

In some cases, issues which fall under the jurisdiction of the Landmarks Commission may also fall under the jurisdiction of other city, state and federal boards and commissions such as the Boston Redevelopment Authority, Boston Art Commission, Massachusetts Historical Commission, National Park Service and others. All efforts will be made to expedite the review process. Whenever possible and appropriate, a joint hearing will be arranged.

8.3 General Standards and Criteria

1. The design approach to the property should begin with the premise that the features of historical and architectural significance described within the Study Report must be preserved. In general, this will minimize alterations that will be allowed.
2. Changes and additions to the property and its environment which have taken place in the course of time are evidence of the history of the property and the neighborhood. These changes to the property may have developed significance in their own right, and this significance should be recognized and respected. (The term "**later contributing features**" shall be used to convey this concept.)
3. Deteriorated materials and/or features, whenever possible, should be repaired rather than replaced or removed.
4. When replacement of features that define the historic character of the property is necessary, it should be based on physical or documentary evidence of original or later contributing features.
5. New materials should, whenever possible, match the material being replaced in physical properties and should be compatible with the size, scale, color, material and character of the property and its environment.
6. New additions or alterations should not disrupt the essential form and integrity of the property and should be compatible with the size, scale, color, material and character of the property and its environment.

7. New additions or related new construction should be differentiated from the existing thus, they should not necessarily be imitative of an earlier style or period.
8. New additions or alterations should be done in such a way that if they were to be removed in the future, the essential form and integrity of the historic property would 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. Surface cleaning shall use **the mildest method possible. Sandblasting, wire brushing, or other similar abrasive cleaning methods shall not be permitted.**
11. Should any major restoration or construction activity be considered for the property, the Boston Landmarks Commission recommends that the proponents prepare an historic building conservation study and/or consult a materials conservator early in the planning process.
12. Significant archeological resources affected by a project shall be protected and preserved.

The General Standards and Criteria has been financed in part with funds from the National Park Service, U.S. Department of the Interior, through the Massachusetts Historical Commission, Secretary of State Michael Joseph Connolly, Chairman.

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9.0 EXTERIORS - SPECIFIC STANDARDS AND CRITERIA Quincy Market (also known as Faneuil Hall Market)

See Section 6.1 for description of Specified Exterior Features subject to these standards and criteria.

9.1 Introduction

1. In these guidelines the verb **Should** indicates a recommended course of action; the verb **Shall** indicates those actions which are specifically required to preserve and protect significant architectural elements.
2. The intent of these standards and criteria is to preserve the overall character and appearance of Quincy Market including its exterior form, its mass, and its richness of detail.
3. The standards and criteria apply only to physical changes to Specified Exterior Features; they do not pertain to usage issues or commercial activities.
4. The standards and criteria are intended to be compatible with the volumes and spatial relationships associated with both the 1976 festival market conversion and the 1989 modifications to the rotunda, as stated in Section 7.0.
5. The standards and criteria acknowledge that there will be changes to the exterior of the building and are intended to make the changes sensitive to the architectural character of the building.
6. The standards and criteria recognize that intense visitor use accelerates wear and tear of paving and site furnishings. In regard to the pedestrian malls, it is not the Commission's intention to interfere with basic maintenance or in-kind replacement.
7. References to "missing materials" shall refer to materials that are missing due to recent deterioration, accidents, or construction activity. "Missing materials" does not refer to items missing from original construction or pre-1976 configuration.
8. Each property will be separately studied to determine if a later addition(s) and/or alteration(s) can or should, be removed.

9. 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:
 - a. Compatibility with the original property's integrity in scale, materials and character.
 - b. Historic association with the property.
 - c. Quality in the design and execution of the addition/alteration.
 - d. Functional usefulness.

10. **All Four Granite Exterior Elevations, the Glass Canopies** (excluding the following features and fixtures located in the area beneath the glass canopies: tenant-related equipment; furnishings; and signage which conforms to the *Quincy Market Building Tenant Design Criteria Manual* [see Appendix A]), the **Porticos**, the **Roof**, the **Dome**, and the **two pedestrian malls (North and South Market streets)** are subject to the terms of the exterior guidelines herein stated.

11. Quincy Market is owned by the Boston Redevelopment Authority (BRA) and leased to Faneuil Hall Marketplace, Inc. The BRA retains design review jurisdiction over those areas of Quincy Market that are not designated as a Landmark.

12. Items under Commission review include but are not limited to the following:

9.2 Exterior Walls

A. General

1. No new openings shall be allowed.
2. No original existing openings shall be filled or changed in size.

It is recognized that openings in the areas beneath the glass canopies will change over time in response to tenant needs. These openings will be open or closed depending upon tenant uses. The openings themselves shall remain intact and no openings will be permanently changed or damaged. Any work done to revise openings to the building will (1) be reversible, so as to allow conversion to prior condition and (2) be accomplished so as to preserve materials such as sills, etc. Preserved stones must be labeled, inventoried, and stored in a secured place on site.

3. Exposed conduit shall not be allowed on any exterior elevation. Exposed conduit may be allowed within the glass canopies. It is recognized that

HVAC, mechanical, and electrical equipment will be visible within the glass canopies.

4. Original or later contributing projections such as the shed-roofed, glazed additions along the north and south lateral walls should not be removed. It is recognized that these glazed additions (glass canopies) will be modified from time to time including relocation/replacement of doors and vestibules, installation of new doors, installation of new and replacement glass, and modifications to the locations of the glazed walls.
5. The Boston Landmarks Commission recommends that work proposed to the materials outlined in sections B, C and D be executed with the guidance of a professional building materials conservator.

B. Masonry (Brick, Stone, Terra Cotta, Concrete, Stucco and Mortar)

1. All masonry materials, features, details, and ornamentation of the Specified Exterior Features, such as: the granite steps, columns, facades, entablatures, pediments, parapets, chimneys, areaways, mortar joint sizes, color and tooling shall be preserved.
2. Original or later contributing masonry materials, features, details, surfaces and ornamentation shall be retained and, if necessary, repaired by patching, piecing-in, or consolidating the masonry using recognized preservation methods.
3. Deteriorated or missing masonry materials, features, details, surfaces and ornamentation shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile and detail of installation.
4. When replacement of materials or elements is necessary, it should be based on physical or documentary evidence.
5. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.
6. Deteriorated mortar shall be carefully removed by hand-raking the joints.
7. Use of mechanical saws and hammers shall not be allowed.
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. Cleaning of masonry is discouraged and should be performed only when necessary to halt deterioration.
11. If the building is to be cleaned, **the mildest method possible** shall be used.
12. A test patch of the cleaning method(s) shall be reviewed and approved on site by staff of the Boston Landmarks Commission. Test patches should always be carried out well in advance of cleaning (including exposure to all seasons if possible).
13. **Sandblasting (wet or dry), wire brushing, or other similar abrasive cleaning methods shall not be permitted.** Doing so changes the visual quality of the material and accelerates deterioration.
14. 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.
15. 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 point in the history of the property.

C. Wood

1. All wood surfaces, features, details, and ornamentation of the Specified Exterior Features, such as: window frames and shutters shall be preserved.
2. Original or later contributing wood surfaces, features, details and ornamentation shall be retained and, if necessary, repaired by patching, piecing-in, consolidating or reinforcing the wood using recognized preservation methods.
3. Deteriorated or missing wood surfaces, features, details and ornamentation shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile and detail of installation.

4. When replacement of materials or elements is necessary, it should be based on physical or documentary evidence.
5. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.
6. Cleaning of wooden elements shall use **the mildest method possible**.
7. Paint removal should be considered only where there is paint surface deterioration and as part of an overall maintenance program which involves repainting or applying other appropriate protective coatings. Coatings such as paint help protect the wood from moisture and ultraviolet light and stripping the wood bare will expose the surface to the effects of weathering.
8. Damaged or deteriorated paint should be removed to the next sound layer using **the mildest method possible**.
9. **Propane or butane torches, sandblasting, water blasting or other abrasive cleaning and/or paint removal methods shall not be permitted.** Doing so changes the visual quality of the wood and accelerates deterioration.
10. Repainting should be based on paint seriation studies. If an adequate record does not exist repainting shall be done with colors that are appropriate to the style and period of the building.

D. Architectural Metals (Cast Iron, Steel, Pressed Tin, Copper, Aluminum and Zinc)

1. All metal materials, features, details, and ornamentation of the Specified Exterior Features, such as: the copper-clad dome; the dome's lantern, the copper and bronze weathervane; and the copper flashing shall be preserved.
2. Original or later contributing metal materials, features, details and ornamentation shall be retained and, if necessary, repaired by patching, splicing or reinforcing the metal using recognized preservation methods.
3. Deteriorated or missing metal materials, features, details and ornamentation shall be replaced with material and elements which match the original in material, color, texture, size, shape profile and detail of installation.

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

9.3 Windows

Refer to Sections 9.2 B, C and D regarding treatment of materials and features.

1. All windows were replaced in the 1976 configuration. These single-light pivot windows; sills; paint colors and finishes should be the standard for the building and should be repaired or replaced as necessary.
2. Retention and repair of existing window blinds(shutters) is encouraged. Existing blinds(shutters) may be replaced where required, provided that the replacements match the originals in material, size, shape, configuration and method of installation. Window shutters are recognized as necessary visual separations between the tenant spaces along the colonnade and those in the glass canopy.
3. Restoration of the original 1826 window design and arrangement of window openings should be considered in the event that the 1970s glass canopies are removed.

4. Enlarging or reducing window openings for the purpose of fitting stock (larger or smaller) window sash or air conditioners shall not be allowed.
5. Vinyl or vinyl clad replacement sash shall not be allowed.
6. Simulated muntins, including snap in, surface applied, or between glass grids shall not be allowed.
7. Tinted or reflective coated glass (i.e.: low "e") should not be allowed.

9.4 Storefronts

Not Applicable.

9.5 Entrances/Doors

Refer to Sections 9.2 B, C and D regarding treatment of materials and features; and Sections 9.4, 9.6, 9.12 and 9.14 for additional Standards and Criteria that may apply.

1. All original entrance elements, materials, details, and features (functional and decorative), such as: the paneled wood doors, surrounds, transoms, historic hardware, paint colors and finishes shall be preserved.
2. The original entrance design and arrangement of door openings shall be retained.
3. Enlarging or reducing entrance/door openings for the purpose of fitting stock (larger or smaller) doors shall not be allowed.
4. Original materials, elements, details and features (functional and decorative), shall be retained and, if necessary, repaired by patching, splicing, consolidating or otherwise reinforcing using recognized preservation methods.
5. Deteriorated or missing entrance elements, materials, features (functional and decorative) and details shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile, configuration and detail of installation.
6. When replacement is necessary, it should be based on physical or documentary evidence.
7. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.

8. Original or later contributing entrance materials, elements, features (functional and decorative) and details shall not be sheathed or otherwise obscured by other materials.
9. Flush doors (metal, wood, vinyl or plastic), sliding doors and metal paneled doors shall not be allowed.
10. Entry lighting on the east and west porticos shall be located in traditional locations (e.g., suspended from the vestibule ceiling, or attached to the side panels of the entrance.).
11. Light fixtures on the north and south elevations should not be affixed to the face of the building except within the glass canopies.
12. Light fixtures should be of a design and scale that is appropriate to the style and period of the building and should not imitate styles earlier than the building. Contemporary light fixtures will be considered, however.
13. Buzzers, alarms and intercom panels shall be flush mounted inside the recess of the entrance and not on the face of the building.
14. 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.

9.6 Porticos

Refer to Sections 9.2 B, C and D regarding treatment of materials and features; and Sections 9.5, 9.8, 9.10, 9.12, 9.13 and 9.14 for additional Standards and Criteria that may apply.

1. All portico elements, materials, details, and features (functional and decorative) shall be preserved.
2. Original or later contributing portico materials, 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.
3. Deteriorated or missing portico materials, elements, features (functional and decorative), details and ornamentation shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile, configuration and detail of installation.

4. When replacement is necessary, it should be based on physical or documentary evidence.
5. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.
6. Original or later contributing portico materials, elements, features (functional and decorative), details and ornamentation shall not be sheathed or otherwise obscured by other materials.
7. Granite steps at all entrances shall be retained.

**9.7 Ironwork
(includes Fire Escapes, Balconies and Window Grilles.)**

Refer to Section 9.2 D regarding treatment of materials and features.

1. New balconies shall not be permitted on primary elevations.
2. Fixed diagonal fire stairways shall not be allowed.
3. The installation of security grilles may be allowed for basement areaways.
4. Window grilles shall be mounted within the window reveal and secured into the mortar joints rather into the masonry or onto the face of the building.
5. Window grilles shall have pierced horizontal rails or butt-welded joints.
6. Overlapping welded joints shall not be allowed.
7. Window grilles shall not project beyond the face of the building.
8. Ironwork 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.

9.8 Roofs

Refer to Section 9.2 B, C and D regarding treatment of materials and features; and Sections 9.9 and 9.10 for additional Standards and Criteria that may apply.

1. All roof elements and features (functional and decorative), such as: the gable roof form, slate tiles, copper flashing, chimneys, copper-clad elliptical dome, and weathervane, shall be preserved.

2. Original or later contributing roofing materials, elements, features (decorative and functional), details and ornamentation shall be retained and, if necessary, repaired by patching or reinforcing using recognized preservation methods.
3. Deteriorated or missing roofing materials, elements, features (functional and decorative), details and ornamentation shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile, configuration and detail of installation.
4. When replacement is necessary, it should be based on physical or documentary evidence.
5. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.
6. Original or later contributing roofing materials, elements, features (functional and decorative), details and ornamentation shall not be sheathed or otherwise obscured by other materials.
7. Unpainted mill-finished aluminum shall not be allowed for flashing, gutters and downspouts. All replacement flashing and gutters should be copper or match the original material.
8. New skylights shall not be allowed.
9. New HVAC systems should be ventilated through existing openings to the extent possible. The addition of new vents or louvers should not disrupt the essential form and integrity of the roof.

**9.9 Roof Projections
(includes Penthouses, Roof Decks, Mechanical or Electrical Equipment, Satellite Dishes, Antennas and other Communication Devices)**

Due to Quincy Market's historical and architectural significance, no roof projections shall be allowed.

9.10 Additions

Due to Quincy Market's historical and architectural significance, no permanent structural additions shall be allowed.

9.11 Signs, Marquees and Awnings

Refer to Sections 93, 9.4, 9.5, 9.12 and Appendix A for additional Standards and Criteria that may apply.

1. 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.
2. Signs and awnings integral to the building's ornamentation or architectural detailing shall be retained and repaired where necessary.
3. Replacements of existing signs shall be allowed as businesses and messages change. New exterior (i.e., outside the glass canopies) signage will be subject to review (see Appendix A for specific guidelines).
4. New signs and awnings shall not detract from the essential form of the building nor obscure its architectural features.
5. New signs and awnings shall be of a size and material compatible with the building and its current use.
6. The design and material of new signs and awnings should reinforce the architectural character of the building.
7. Signs and awnings applied to the building shall be applied in such a way that they could be removed without damaging the building.
8. Lettering forms or typeface will be evaluated for the specific use intended, but generally shall be either contemporary or relate to the period of the building or its later contributing features.
9. Lighting of signs shall be evaluated for the specific use intended, but generally illumination of a sign shall not dominate illumination of the building.
10. No back-lit or plastic signs shall be allowed on the exterior of the building.
11. The placement and configuration of awnings should relate to the facade openings so as not to obscure architectural details.
12. Continuous awnings across multiple windows or wrapping the surfaces of a bay shall not be allowed.

13. Individual awnings shall be mounted within the masonry window opening.
14. Shed-roofed awnings are preferable to those with quarter-round or bull-nosed profiles.
15. Valances shall be flexible, i.e., their bottom edges shall hang free rather than be attached to a horizontal framing member. Rigid valances tend to impart an excessively permanent architectural quality to a fabric-clad building element.

9.12 Exterior Lighting

Refer to Section 9.2 D regarding treatment of materials and features. Refer to Sections 9.5, 9.11 and 9.13 for additional Standards and Criteria that may apply.

1. There are three aspects of lighting related to the exterior of the building:
 - a. Lighting fixtures as appurtenances to the building or elements of architectural ornamentation.
 - b. Quality of illumination on building exterior
 - c. Interior lighting as seen from the exterior.
2. Original or later contributing lighting fixture materials, elements, features (functional and decorative), details and ornamentation shall not be sheathed or otherwise obscured by other materials.
3. Supplementary illumination may be added where appropriate to the current use of the building.
4. 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.
 - c. New lighting fixtures which are differentiated from the original or later contributing fixture in design are which illuminate the exterior of the building in a way which renders it visible at night and compatible with its environment.
 - d. The new exterior lighting 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.
6. No exposed conduit shall be allowed except within glass canopies or where necessary to avoid permanent penetrations to the building's exterior.
7. As a Landmark, architectural night lighting is recommended.

9.13 Landscape/Building Site

Refer to Sections 9.2 B, C, and D regarding treatment of materials and features. Refer to Sections 9.10, 9.12, 9.14 and 9.15 for additional Standards and Criteria that may apply.

1. The general intent is to preserve the existing or later contributing landscape features that enhance the landmark property. The major thrust of Landmark Designation of these areas is to maintain the pedestrian non-vehicular arrangement of North and South Market Streets. It is recognized that the North and South Market Street areas sustain very heavy usage and that replacement of permanent site features, such as furniture, planters, and landscape elements with similar materials will occur on a frequent basis. Seasonal furniture and fixtures, such as pushcarts, sidewalk cafes, holiday decorations, Christmas trees, and performance areas are exempt from review.
2. All site features (functional and decorative), elements and materials, such as: the North and South Market street pedestrian malls, granite slab paving, brick paving, Belgium blocks, lighting, benches, plants and trees should be preserved or replaced as necessary with similar materials. The ground surface materials may be changed or replaced as long as the materials are in keeping with the traditional granite slab paving, brick paving, Belgium blocks, or other appropriate stone surfaces.
3. Original or later contributing site features (decorative and functional), materials, elements, details and ornamentation shall be retained and, if necessary, repaired using recognized preservation methods.
4. Deteriorated or missing site features (decorative and functional), materials, elements, details and ornamentation shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile and detail of installation.
5. When replacement is necessary, it should be based on physical or documentary evidence.

6. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.
7. Alterations to the site, such as: parking lots, loading docks, and ramps (other than pedestrian and handicapped access ramps) shall not be allowed.
8. Additions to the site, such as permanent: public art, street furniture, kiosks, etc. should not be allowed.
9. Removal of non-historic site features from the existing site is encouraged.
10. The existing land forms of the site shall not be altered unless shown to be necessary for maintenance of the landmark or site. Additional land forms will only be considered if they will not obscure the exterior of the landmark.
11. 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.
12. Existing trees should be maintained as long as possible. New trees should be added on a schedule that will assure a continuity in the original landscape design and its later adaptations.
13. Maintenance of, removal of, and additions to plant materials should consider maintaining existing vistas of the landmark.

9.14 Accessibility

Refer to Sections 9.2 A, B, C, and D regarding treatment of materials. Refer to Sections 9.3, 9.4, 9.5, 9.6, 9.10, 9.12 and 9.13 for additional Standards and Criteria that may apply.

1. 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 required level of accessibility;
 - c. Evaluate accessibility options within a preservation context.

2. Because of the complex nature of accessibility the commission will review proposals on a case by case bases. 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.

9.15 Archeology

Refer to Sections 9.2 B, C, and D regarding treatment of materials. Refer to Section 9.13 for additional Standards and Criteria that may apply.

Not Applicable.

The Exteriors - Specific Standards and Criteria has been financed in part with funds from the National Park Service, U.S. Department of the Interior, through the Massachusetts Historical Commission, Secretary of State Michael Joseph Connolly, Chairman.

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10.0 INTERIORS - SPECIFIC STANDARDS AND CRITERIA Quincy Market (also known as Faneuil Hall Market)

See Section 6.1 for description of Specified Interior Features subject to these standards and criteria.

10.1 Introduction

1. In these guidelines the verb **Should** indicates a recommended course of action, the verb **Shall** indicates those actions which are specifically required to preserve and protect significant architectural elements.
2. The intent of these standards and criteria is to preserve the overall character and appearance of the Specified Interior Features of Quincy Market, including: the size, configuration, proportions; relationship of rooms and corridors; relationship of features to spaces; and the spaces themselves.
3. The standards and criteria acknowledge that there will be changes to the interior of the building and are intended to make the changes sensitive to the architectural character of the building.
4. Each property will be separately studied to determine if later addition(s) and alteration(s) can, or should, be removed.
5. 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:
 - 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(s)/alteration(s).
 - d. Functional usefulness.
6. The **Pavilion/Rotunda** and the **columns and spatial volumes between the columns in the Central Market Aisle** are subject to the terms of the interior guidelines herein stated.
7. Quincy Market is owned by the Boston Redevelopment Authority (BRA) and leased to Faneuil Hall Marketplace, Inc. The BRA retains design review jurisdiction over those areas of Quincy Market that are not designated as a Landmark.
8. Items under Commission review include but are not limited to the following:

10.2 Interior Volume

1. The full unobstructed volume and spatial relationships of the designated interior spaces shall be maintained.
2. Existing designated interior spaces shall not be subdivided with permanent attached demising elements. This standard does not preclude the presence of **temporary** merchandising or performance materials in the pavilion/rotunda.
3. No new openings in walls, ceilings and floors shall be allowed.
4. Original openings in walls, ceilings and floors shall not be filled or changed in size.
5. No exposed conduit shall be allowed on any interior surface except where necessary to avoid permanent damage to walls, floors or ceilings.
6. New tenant signage which adheres to the standards outlined in Appendix A, the *Quincy Market Building Tenant Design Criteria Manual*, will be exempt from review. Non-conforming signage will be reviewed.

10.3 Interior Finishes

A. General

1. All materials and finishes associated with the Specified Interior Features shall be retained except insofar as their replacement or reinterpretation may be proposed, based on the existence of reliable physical or documentary evidence.
2. Intense visitor use accelerates wear and tear of floor surfaces and ceiling finishes. It is not the Commission's intention to interfere with basic maintenance, in-kind replacement of flooring tiles, or repainting of the central colonnade.
3. Except as provided with these Standards and Criteria, no existing surface material shall be removed, altered, or covered.
4. Cleaning of the interior surfaces shall be completed using **the mildest methods possible**.
5. The Boston Landmarks Commission recommends that the work outlined in sections B, C and D be executed with the guidance of a professional building materials conservator.

B. Wood

1. All wood surfaces, features, details, and ornamentation, such as: mouldings, columns, entablatures, paint colors and finishes shall be preserved.
2. Original or later contributing wood surfaces, features, details and ornamentation shall be retained and, if necessary, repaired by patching, piecing-in, consolidating or reinforcing the wood using recognized preservation methods.
3. Deteriorated or missing wood surfaces, features, details and ornamentation shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile and detail of installation.
4. When replacement of materials or elements is necessary, it should be based on physical or documentary evidence.
5. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.
6. Cleaning of wooden elements shall use **the mildest method possible**.
7. Natural wood surfaces and elements shall not be painted.
8. Paint removal should be considered only where there is paint surface deterioration and as part of an overall maintenance program which involves repainting or applying other appropriate protective coatings. Coatings such as paint help protect the wood from moisture and ultraviolet light and stripping the wood bare will expose the surface to the effects of weathering.
9. Damaged or deteriorated paint should be removed to the next sound layer using **the mildest method possible**.
10. **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.
11. 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 interior.

**C. Architectural Metals
(Cast Iron, Steel, Pressed Tin, Copper, Aluminum and Zinc)**

1. All cast iron columns shall be preserved.
2. Original or later contributing metal materials, features, details, and ornamentation shall be retained and, if necessary, repaired by patching, splicing or reinforcing the metal using recognized preservation methods.
3. Deteriorated or missing metal materials, features, details and ornamentation shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile and detail of installation.
4. When replacement of materials or elements is necessary, it should be based on physical or documentary evidence.
5. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.
6. Cleaning of metal elements either to remove corrosion or deteriorated paint shall use **the mildest method possible**.
7. Abrasive cleaning methods, such as low pressure dry grit blasting, may be allowed as long as it does not abrade or damage the surface.
8. A test patch of the cleaning method(s) shall be reviewed and approved on site by staff of the Boston Landmarks Commission. Test patches should always be carried out well in advance of cleaning.
9. Cleaning to remove corrosion and paint removal should be considered only where there is deterioration and as part of an overall maintenance program which involves repainting or applying other appropriate protective coatings. Paint or other coatings help retard the corrosion rate of the metal. Leaving the metal bare will expose the surface to accelerated corrosion.
10. Repainting should be based on paint seriation studies. If an adequate record does not exist repainting shall be done with colors that are appropriate to the style and period of the interior.
11. The columns which flank the center aisle shall not be sheathed or otherwise obscured by any materials.

D. Plaster

1. All plaster materials, features, details, and ornamentation, such as: the coffered dome, the lantern's plaster rosette, moldings, entablatures, surface modeling, tooling, and colors shall be preserved.
2. Original or later contributing plaster materials, features, details, surfaces and ornamentation shall be retained and, if necessary, repaired by patching, piecing-in, consolidating or reinforcing the plaster using recognized preservation methods.
3. Deteriorated or missing plaster materials, features, details, surfaces and ornamentation shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile and detail of installation.
4. When replacement of materials or elements is necessary, it should be based on physical or documentary evidence.
5. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.
6. If the plaster is to be cleaned, the **mildest method possible** shall be used.
7. A test patch of the cleaning method(s) shall be reviewed and approved on site by staff of the Boston Landmarks Commission. Test patches should always be carried out well in advance of cleaning.
8. **Sandblasting (wet or dry), wire brushing, or other similar abrasive cleaning methods shall not be permitted.** Doing so changes the visual quality of the material 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 interior.

E. Masonry (Brick, Stone, Terra Cotta, Concrete, Terrazzo and Mortar)

1. All masonry materials, features, details, and ornamentation, such as: granite walls, brick walls, granite vestibules, brick partitions, granite pavers, mortar joints, color, and tooling shall be preserved.

2. Original masonry materials, features, details, surfaces and ornamentation shall be retained and, if necessary, repaired by patching, piecing-in, or consolidating the masonry using recognized preservation methods.
3. Deteriorated or missing masonry materials, features, details, surfaces and ornamentation shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile and detail of installation.
4. When replacement of materials or elements is necessary, it should be on physical or documentary evidence.
5. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.
6. Original mortar shall be retained.
7. Deteriorated mortar shall be carefully removed by hand-raking the joints.
8. Use of mechanical saws and hammers shall not be allowed for repointing.
9. Repointing mortar shall duplicate the original mortar in strength, composition, color, texture, joint size, joint profile and method of application.
10. Sample panels of raking the joints and repointing shall be reviewed and approved by the staff of the Boston Landmarks Commission.
11. Cleaning of masonry is discouraged and should be performed only when necessary to halt deterioration.
12. If the masonry is to be cleaned, the **mildest method possible** shall be used.
13. A test patch of the cleaning method(s) shall be reviewed and approved on site by staff of the Boston Landmarks Commission. Test patches should always be carried out well in advance of cleaning.
14. **Sandblasting (wet or dry), wire brushing, or other similar abrasive cleaning methods shall not be permitted.** Doing so changes the visual quality of the material and accelerates deterioration.
15. Waterproofing or water repellents are strongly discouraged. These treatments are generally not effective in preserving masonry and can cause permanent damage. The Commission does recognize that in extraordinary -

circumstances their use may be required to solve a specific problem. Samples of any proposed treatment shall be reviewed by The Commission before application.

16. In general, painting masonry surfaces shall not be allowed. Painting masonry surfaces will be considered only when there is documentary evidence that this treatment was used at some point in the history of the property.

**F. Fabrics
(Wallpaper, Lincrusta, Drapery, etc.)**

Not Applicable.

10.4 Interior Walls

Refer to Section 10.3 B, C, D, E, F regarding treatment of materials and features; and Sections 10.2, 10.13, 10.11 and 10.16 for additional Standards and Criteria that may apply.

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

10.5 Ceilings

Refer to Section 10.3 B, C, D, E, F regarding treatment of materials and features; and Sections 10.2, 10.13 and 10.14 for additional Standards and Criteria that may apply.

1. All ceiling materials, shapes, elements and features (functional and decorative), such as: the coffered dome and beams, painted decorations, and colors in the dome shall be preserved.
2. Original or later contributing wall materials, elements, features (decorative and functional), details and ornamentation shall be retained and, if necessary, repaired by patching, piecing-in, consolidating, splicing or reinforcing using recognized preservation methods.
3. Deteriorated or missing wall materials, elements, features (functional and decorative), details and ornamentation shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile, configuration and detail of installation.
4. When replacement is necessary, it should be based on physical or documentary evidence.
5. If using the same material is not technically or economically feasible, then compatible substitute material may be considered.
6. Original or later contributing wall materials, elements, features (functional and decorative), details and ornamentation shall not be sheathed or otherwise obscured by other materials.
7. Ceilings 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 interior.

10.6 Floors

Refer to Section 10.3 B, C, D, E, F regarding treatment of materials and features; and Sections 10.2, 10.14 and 10.16 for additional Standards and Criteria that may apply.

1. The masonry flooring was installed in 1989 and is subject to heavy usage and wear and tear.
2. Deteriorated or missing floor materials, elements, and features should be replaced with material and elements which match existing flooring in material, color, texture, size, shape, profile, configuration and detail of installation.

3. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.

10.7 Windows

Refer to Sections 10.3 B, C, D, E, F regarding treatment of materials and features and Section 10.16 for additional Standards and Criteria that may apply.

1. All windows were replaced in the 1976 configuration. These single light pivot windows, sills, paint colors, and finishes should be the standard for the building and should be repaired and/or replaced as necessary.
2. Retention and repair of existing window blinds (shutters) is encouraged. Existing blinds (shutters) may be replaced where required, provided that the replacements match the originals in material, size, shape, configuration and method of installation.
3. New replacement blinds (shutters) shall be wood-constructed and be secured with proper hardware.
4. Restoration of the original 1826 window design and arrangement of window openings should be considered in the event that the 1970s glass canopies are removed.

10.9 Entrances/Doors

Refer to Sections 10.3 B, C, D, E, F regarding treatment of materials and features; and Sections 10.8, 10.10, 10.13 and 10.16 for additional Standards and Criteria that may apply.

1. All entrance elements, materials, details and features (functional and decorative) of the interior, such as: the Pavilion/Rotunda's granite vestibules, the paneled doors, the antique hardware, paint colors and finishes shall be preserved. This standard does not apply to the metal frame entrance doors installed in the 1970s.
2. The original entrance design and arrangement of door openings shall be retained.
3. Enlarging or reducing entrance/door openings for the purpose of fitting stock (larger or smaller) doors shall not be allowed.
4. Original entrance/door materials, elements, details and feature, (functional and decorative) shall be retained and, if necessary, repaired by patching, splicing, consolidating or otherwise reinforcing using recognized preservation methods.

5. Deteriorated original entrance/door elements, materials, features (functional and decorative) and details shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile, configuration and detail of installation.
6. When replacement is necessary, it should be based on physical or documentary evidence.
7. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.
8. Original or later contributing entrance/door material, elements, features (functional and decorative) and details shall not be sheathed or otherwise obscured by other materials.
9. Flush doors (metal, wood, vinyl or plastic), sliding doors and metal paneled doors shall not be allowed.
10. Replacement door hardware should replicate the original or be appropriate to the style and period of the interior.
11. Buzzers, alarms and intercom panels should be flush mounted inside the recess of the entrance.
12. 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 interior.

10.10 Stairs

Refer to Sections 10.3 B, C, D, E, F regarding treatment of materials and features; and Sections 10.6, 10.9, 10.11, 10.13 and 10.16 for additional Standards and Criteria that may apply.

1. Any changes to the design, materials, and/or arrangement of the 1989 Rotunda/Pavilion stairs are subject to review.

10.11 Ironwork (includes Balconies, Window Grilles, Mechanical Grilles)

Not Applicable.

10.12 Additions

No permanent structural additions in the designated spaces shall be allowed.

10.13 Interior Lighting

Refer to Sections 10.4, 10.5 and 10.14 for additional Standards and Criteria that may apply.

1. There are three aspects of lighting related to the interior of the building:
 - a. Lighting fixtures as appurtenances to the interior or elements of architectural ornamentation.
 - b. Quality of illumination.
 - c. Interior lighting as seen from the exterior.
2. Wherever integral to the interior, original or later contributing lighting fixtures shall be retained and, if necessary, repaired by patching, piecing-in or reinforcing the lighting fixture using recognized preservation methods.
3. Deteriorated or missing lighting fixture materials, elements, features (functional and decorative), details and ornamentation shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile, configuration and detail of installation.
4. When replacement is necessary, it should be based on physical or documentary evidence.
5. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.
6. Original or later contributing lighting fixture materials, elements, features (functional and decorative), details and ornamentation shall not be sheathed or otherwise obscured by other materials.
7. Supplementary illumination may be added where appropriate to the current use of the interior.
8. New lighting shall conform to any of the following approaches as appropriate to the interior 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 interior and use.
 - c. New lighting fixtures which are differentiated from the original or later contributing features.

- d. The new interior lighting location shall fulfill the functional intent of the current use without obscuring the interior volume or architectural detailing.
 - e. The restored plaster ceiling of the rotunda and the interior of the cupola have been illuminated to express their color, texture, and detailing. The sources of the illumination have been located to minimize expression of the light source, keeping the emphasis on the illumination of the historic surfaces. This indirect lighting scheme was achieved with the fixtures available at the time of the 1976 renovation. The volume of the rotunda space is illuminated by discreet and functional fixtures surface mounted at the perimeter. It is recommended that the lighting design concept of even indirect illumination of floors and furniture be retained. Over time, fixtures should be upgraded to use state of the art technology to enhance the designated lighting design concept. It is hoped that future development in light fixture technology will enhance opportunities to illuminate the historic surfaces of the dome and cupola to reveal their character and beauty.
9. No exposed conduit shall be allowed except where necessary to avoid permanent penetrations within the Specified Interior Features.

10.14 Systems

(Heating, Air Conditioning, Electrical, Security, Fire Suppression, Plumbing, etc.)

Refer to Section 10.3 C regarding treatment of materials. Refer to Sections 10.2, 10.4, 10.5, 10.6, 10.11 and 10.13 for additional Standards and Criteria that may apply.

1. The commission acknowledges that the systems themselves (i.e. the compressors, boilers, generators and their ductwork, wiring, pipes, etc.) will generally either need to be upgraded, augmented, or entirely replaced in order to accommodate the new use and to meet code requirements. Therefore, the following Standards and Criteria are written to guide the changes so that they shall not destroy the historic character of the interior.
2. Installation of new systems shall cause the least alteration possible to the floor plan, interior volume and the historic building material of the Specified Interior Features.
3. Vertical runs of ducts, pipes and cables should be in closets, service rooms, wall cavities or other inconspicuous locations. The necessity of the existing ducts, pipes, and conduit within the Specified Interior Features is recognized. Modifications to the existing system are subject to review.

10.15 Equipment

Refer to Section 10.3 B, C, D and F regarding treatment of materials. Refer to Sections 10.4, 10.5, 10.6, 10.11 and 10.13 for additional Standards and Criteria that may apply.

1. The commission shall review the installation of any permanent fixed furniture in the Pavilion/Rotunda area. Permanent fixed furniture refers to furniture that is attached to the building surface and cannot be removed without causing damage to the building surfaces.

10.16 Accessibility

Refer to Sections 10.3 B, C, D, E and F regarding treatment of materials. Refer to Sections 10.4, 10.6, 10.6, 10.7, 10.8, 10.9, 10.10 and 10.12 for additional Standards and Criteria that may apply.

1. 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 required level of accessibility;
 - c. Evaluate accessibility options within a preservation context.
2. Because of the complex nature of accessibility the commission will review proposals on a case by case bases. 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.

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With assistance provided by: Bruno D'Agostino, D'Agostino Izzo Quirk Architects;
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