

# Saint James African Orthodox Church

*Boston Landmarks Commission  
Study Report*



*Petition #262.18*

Boston Landmarks Commission  
Environment Department  
City of Boston

Report on the Potential Designation of

**Saint James African Orthodox Church**

**50 Cedar Street, Roxbury, (Boston), Massachusetts**

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

Approved by:

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Rosanne Foley, Executive Director

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Date

Approved by:

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Lynn Smiledge, Chair

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Date

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*[Final approved date TBD]*

Report prepared by: Kathleen von Jena, Boston Landmarks Commission staff

## 1.0 LOCATION OF PROPERTY

### 1.1 Address

According to the City of Boston's Assessing Department, the Saint James African Orthodox Church is located at **50 Cedar Street in Boston, Massachusetts 02119**.

### 1.2 Assessor's Parcel Number

1100163000.

### 1.3 Area in which Property is Located

Saint James African Orthodox Church (BOS.11911), 50 Cedar Street, occupies the prominent northwest corner parcel measuring 18,560 square feet (note: a recent June 2015 site plan states the lot size to be 19,320 square feet) at the intersection of Cedar Street and Hawthorne Street in the Roxbury neighborhood of Boston. It is part of the Fort Hill area and the Roxbury Highlands Historic District (NRDIS BOS.RC National Register DOE 11/29/1977; National Register District 02/22/1989)

### 1.4 Map showing Location



**Figure #1.** Map showing the boundaries of parcel 1100163000.

## **2.0 DESCRIPTION**

### **2.1 Type and Use**

The Saint James African Orthodox Church at 50 Cedar Street, Roxbury was purpose-built as the Norwegian Evangelical Congregational Church in 1910. The building functioned as the African Orthodox Church from 1955 to 2015. The building has remained unused since 2015.

### **2.2 Physical Description**

The St. James African Orthodox Church, formerly known as the Norwegian Evangelical Congregational Church, was designed by Boston architect Edward Thomas Patrick Graham. Built in 1910, 50 Cedar Street is situated on the northwest corner of Cedar and Hawthorne Streets and the building is sited on the eastern half of the lot. Cedar Street slopes upward along the north side of the building away from the intersection with Hawthorne Street. There is a small strip of lawn with shrubs along the Hawthorne side of the building separated from the sidewalk by a low decorative wrought iron fence. The rear section of the lot consists of a small lawn and paved parking area.

The building's main gable faces Cedar Street, with a square, three-stage tower at the corner. A blend of Shingle and Late Gothic Revival styles, the wood-frame building rises 2½ stories from a raised granite block basement to a cross gable asphalt shingle roof with overhanging eaves and returns. Exterior walls are covered in asbestos shingles (covered wood shingles in 1961-permit). Windows include a combination of one-over-one sash with wood surrounds and metal screens, and large pointed Gothic arch leaded glass windows with quatrefoil tracery, which decorate the east and west walls of the nave, transept, and gable end of the narthex on the north facade.

The main entrance is sited at the base of the corner tower and is accessed by a concrete stair (replaced wood stairs 1937-permit) with cast iron handrails facing Hawthorne Street. The tower, with battered, projecting corner pilasters, is topped by an octagonal turret and pyramidal roof. The flared siding and shingled pilasters and brackets indicate its Shingle style antecedents. The batten and plank front door and leaded glass transom are set within a pointed arch opening and capped by a pitched hood with shingled brackets. The tower above is framed by tapered buttresses and is topped by an octagonal turret with a pyramidal, asphalt-shingled roof. A brick chimney and metal shaft project from the rear elevation.

### 2.3 Contemporary Images



**Figure #2.** The primary façade of 50 Cedar Street (looking northwest), 2018.



**Figure #3.** View of the northern façade of 50 Cedar Street, looking west undated photo.

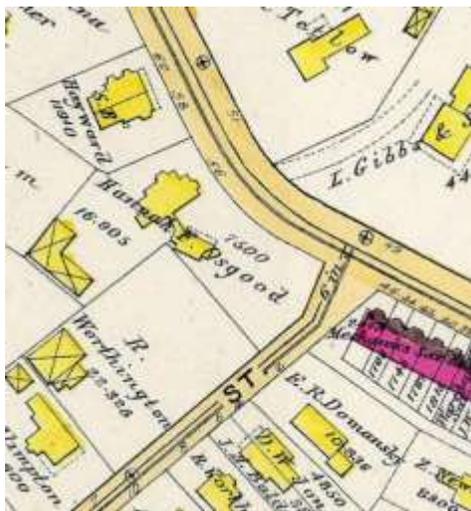


**Figure #4.** View of Hawthorne Street façade, 50 Cedar Street, undated photo.

## 2.4 Historic Maps and Images



**Figure #5.**  
1873, Bromley Atlas.



**Figure #6.**  
1890, Bromley Atlas.



**Figure #7.**  
1915 Bromley Atlas.



**Figure #8.**  
Image from The  
Congregationalist  
and Christian  
World, (4 March,  
1915)



**Figure #9.** Image from movie "The Proposition"



**Figure #10.** Photograph of 50 Cedar Street, ca. 1920.

### 3.0 SIGNIFICANCE

#### 3.1 Historic Significance

The transformation of the Roxbury Highlands neighborhood from an early farming community to a suburb began in 1825 when a group of five Boston merchants, known as the “five associates” (Benjamin F. Copeland, David A. Simmons, Thomas Simmons, Supply Clapp Thwing and Charles Hickling), purchased a 26-acre parcel of land through which Highland Street and Fort Avenue were laid out. The five associates set out to establish a residential community around the Roxbury High Fort, located on their land, and they began by building several houses on their property. Fort Avenue was not immediately developed, and few buildings were constructed on Highland Street until the mid-1830s. Wealthy estate builders and upper-middle class businessmen were drawn to Roxbury following the extension of Tremont Street as a free road through Roxbury in 1832 and the arrival of the Boston and Providence Railroad in 1834. In 1835, Alvah Kittredge purchased several large tracts of land that included both sides of Cedar Street. The Metropolitan Horse Railway linked the area to Boston via service along Tremont and Washington Streets in 1856, bringing an additional influx of middle class residences. Many of the single-family, detached homes, which comprise about half of the contributing residential buildings in the Roxbury Highlands National Register district, were constructed before Roxbury’s annexation to Boston in 1868.<sup>1</sup>

The annexation to Boston in 1868 spurred the first wave of suburbanization within the Roxbury Highlands. The Cochituate standpipe was constructed in 1869 and signaled improved public services for the neighborhood and by the time of the 1873 Hopkins atlas, nearly all the streets that exist today had been laid out. Electric streetcar service in 1889 and rapid transit service in 1901 accelerated the suburban development of Roxbury and provided the opportunity for all classes to escape the congestion of downtown Boston. The most intense and most urban development in Roxbury Highlands occurred at the turn of the century, when multi-story apartment buildings were constructed to accommodate the continued influx of European immigrants.

By 1900, only one major nineteenth-century estate, that of James Felt Osgood, remained intact. By 1915 this tract was fully subdivided and mostly modest two family houses made up the neighborhood along with the Nathan Hale School at 51 Cedar Street, built in 1908, the Norwegian Evangelical Congregational Church at 50 Cedar Street, built in 1910 and the Norwegian Mission Home of Boston at 54 Cedar Street which had been built in 1854 as James Felt Osgood’s home. Through much of the twentieth century, Roxbury Highlands experiences a gradual decrease in both population and housing. Extension of commuter rail service westward opened up outlying regions for settlement. The coming of the automobile increase the commuter range and as European immigrant groups that had made Roxbury their home during the nineteenth century became more affluent, moved elsewhere, they were replaced by lower income groups of Southern

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<sup>1</sup> City of Boston, *A Record of the Streets, Alleys, Places, Etc. in the City of Boston*, 193 & 242; National Park Service, National Register of Historic Places Nomination Form, “Roxbury Highlands Historic District” (February 22, 1989).

Blacks and West Indians. By the 1950s, Roxbury had become the center of Boston's Black community.<sup>2</sup>

### Norwegian Evangelical Congregational Church

During the early nineteenth century a small number of Norwegians immigrated to the United States. Between 1825 and 1840 approximately 1,200 Norwegians immigrated to America. Emigration from Norway to America began in earnest after 1840, with large populations settling mostly in rural areas of the mid-west around Chicago and the Upper Mid-West and took advantage of farming opportunities. It is estimated that 17,000 Norwegians came to America between 1840 and 1850 and about 8,000 per year arrived until 1880. After 1880 the numbers dwindled between 5,000 and 3,000 per year until the passage of the Anti-Immigration Act of 1921. Small pockets of Norwegian immigrants remained in cities along the northeastern seaboard and worked in manufacturing and the fishing industry.<sup>3</sup>

The Evangelical Free Church of America is the antecedent of religious revival movements that swept through Scandinavian countries during the 1880s and 1890s. Swedes, Danes, Finns and Norwegians were heavily influenced by the religious freedoms in America through chain migration creating a vibrant transatlantic movement. Swedish immigrants established the Swedish Evangelical Free Church in 1884, while Norwegians and Danish immigrants, who shared the belief of the Second Coming, formed the Eastern and Western Evangelical Free Church associations in the 1890s which merged in 1912 eventually incorporating the Swedish Church by midcentury.<sup>4</sup>

The founders of the Norwegian Evangelical Free Church in Boston, David Didriksen and Olai Johansen, were active participants in this transatlantic religious movement. Not wanting to join the Norwegian Lutheran Church in Boston and intrigued by the work of Swedish Mission Friends organization the two wished to do likewise for the Norwegians living in the Boston area. The recollections of Johansen state that the two wrote to two of Didriksen's brothers, Davis and Pastor Severin K. Didriksen asking them to join them in 1884 to establish a congregation. The three men were soon joined by Johansen's brother-in-law, Severin Ruud and initial meetings were held in the Congregational Church and in various homes.<sup>5</sup>

The church at 50 Cedar Street was one of the earliest purpose-built Norwegian Evangelical Congregational churches constructed in New England by Norwegian

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<sup>2</sup> National Park Service, National Register of Historic Places Nomination Form, "Roxbury Highlands Historic District" (February 22, 1989).

<sup>3</sup> Odegaard, R. Arlo. *With Singleness of Heart: Pioneers and Pioneering for Christ in Home Mission Fields*. Ed. Roy A. Thompson. Minneapolis, Minn.: Free Church Press, (1971), pg. 59.

<sup>4</sup> Hale, Frederick. "Norwegians, Danes, and the Origins of the Evangelical Free Tradition." *Norwegian American Studies* 28 (1979), 82

<sup>5</sup> Odegaard, R. Arlo. *With Singleness of Heart: Pioneers and Pioneering for Christ in Home Mission Fields*. Ed. Roy A. Thompson. Minneapolis, Minn.: Free Church Press, (1971), pg 101.

immigrants (Scandinavian Evangelical Free Mission, Hartford, CT built in 1907 and the Norwegian Zion Evangelical Congregational Free Church, Concord MA built in 1920). Toward the end of the nineteenth century, other Scandinavian Evangelical Congregational church organizations came together in the United States and formed the Eastern and Western Free Church association organizations, one in Boston and one in Tacoma, Washington. The building at 50 Cedar Street is considered by Evangelical Free Church of America as the “Mother Church” of this organization even though the building is no longer used by the organization, it served as a centralized cultural connection for a broader Scandinavian community across the region.<sup>6</sup>

The church at 50 Cedar Street was constructed for the Norwegian Congregational Society as the Norwegian Evangelical Congregational Church. Organized in Roxbury in 1885 they first met at 33 Kendall Street (no longer extant) and recognized religious body in 1890, members of the Norwegian Evangelical Congregational Church worshiped at the nearby Shawmut Avenue Messiahs Church at 714 Shawmut Avenue from 1890 until the Cedar Street church was built in 1910. Early financial support for the fledgling Norwegian Church came from the New Old South Church. Norwegian Congregational Church maintained an outpost at the shipping terminals in Boston, where they could meet Scandinavian immigrants upon arrival and steer them toward this congregation to become a welcoming home for them. The Norwegian Home and Charitable Association, operated by members of the church, purchased the two adjacent houses and rear barn at 54-56 Cedar Street around 1915 to serve as the Norwegian Mission Home of Boston. The property functioned as a temporary home for elderly members of a growing Scandinavian population. The Mission Home remained in operation until the early 1930s, before both houses were sold and occupied as single-family residences with 56 Cedar Street demolished in the 1970s. The Congregation moved to Waltham after building a Sunday School and chapel out in the suburbs and the Church building was sold in 1955.<sup>7</sup>

### St. James African Orthodox Church

In 1955 the church at 50 Cedar Street became the St. James African Orthodox Church (AOC). The AOC located in Roxbury to serve Boston’s significant African American community, primarily attracting Caribbean immigrants.<sup>8</sup> The African Orthodox Church was founded by George Alexander McGuire in the 1920s and has deep roots in the Garvey movement. George Alexander McGuire was appointed by Marcus Garvey as Chaplin-General of the Universal Negro Improvement Association (UNIA) and both the UNIA and AOC were part of the larger Pan-Africanism movement that sought to bring

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<sup>6</sup> Odegaard, R. Arlo. *With Singleness of Heart: Pioneers and Pioneering for Christ in Home Mission Fields*. Ed. Roy A. Thompson. Minneapolis, Minn.: Free Church Press, (1971), pg 126.

<sup>7</sup> Odegaard, R. Arlo. *With Singleness of Heart: Pioneers and Pioneering for Christ in Home Mission Fields*. Ed. Roy A. Thompson. Minneapolis, Minn.: Free Church Press, (1971), pgs102, 128-131; *The Evangelical Beacon and Evangelist: The Official Organ of the Evangelical Free Church of America*. Vol. II, NO. 11, October 16, 1951.

<sup>8</sup> Ford, Archbishop Edward J. *A Brief History of Saint James Parish*. Roxbury: privately printed, 1993.

blacks of the diaspora and Africa together.<sup>9</sup> The purpose of the AOC was to cast off White Ecclesiastical dominance and embrace the religious autonomy of Blacks. Garvey and McGuire believed Black people were created in God's image and should have Black religious symbols and iconography that would advocate prideful Black self-consciousness, the rediscovery of African cultural heritage, and control over Black institutions.<sup>10</sup> The African Orthodox Church has never grown beyond a few thousand members in the United States with existing churches in New York, Chicago, San Francisco, Maryland, Florida and Cambridge, Massachusetts in the U.S. The AOC has had more success in Africa and has churches in Canada and Barbados.<sup>11</sup>

Not much has been written about the history of the African Orthodox Church in Massachusetts. The African Orthodox Church in the Greater Boston area began with a mission in Cambridge. By 1923, the Church had established the Mission of St. Michael of All Angels Parish once located at 166 West Springfield Street in the South End neighborhood of Boston. The following year the new mission of St. James was established in a storefront located at 1202 Tremont Street in Roxbury and shortly thereafter the church located to 1088 Tremont Street in November of 1926. It seems that during the 1920s and 1930s the AOC had a number of small storefront churches and missions in both Boston and Cambridge. The Mission of All Saints was first located at East Lenox Street and later on West Lenox Street and Saint Luke's was once located at 137 Alston Street in Cambridge.<sup>12</sup>

The rise of the African Orthodox Church coincides with what has been termed the "New Negro Movement"<sup>13</sup> or in New York, the Harlem Renaissance, which was more of a cultural movement. The early decades of the twentieth century witnessed huge shifts in the racial and ethnic populations of the United States that had dramatic social and political impact on the country. In order to escape the extreme racism of the southern states and the lack of economic and social opportunities, the Great Migration brought a significant population of African Americans to northern urban areas. African Americans had fought overseas to defend democracy in WWI returning home with hopes of greater awareness of their self-worth and racial pride.<sup>14</sup>

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<sup>9</sup> Rushing, Byron. "A Note on the Origin of the African Orthodox Church." *Journal of Negro History* 57 (1972), 37-9.

<sup>10</sup> *The Negro Churchman: The Official Organ of the African Orthodox Church*. Edited by Richard Newman. 2 vols. Millwood, NY: Kraus Reprint Co., 1977. Originally published in 9 volumes in New York, 1923-31, 306.; Newman, Richard. "Archbishop Daniel William Alexander and the African Orthodox Church." *International Journal of African Historical Studies* 16:4 (1983), 618.

<sup>11</sup> Holy Cross African Orthodox Pro Cathedral, 122 West 129<sup>th</sup> Street, New York, NY, York, NY, National Register of Historic Places 5-2012.

<sup>12</sup> Ford, Archbishop Edward J. *A Brief History of Saint James Parish*. Roxbury: privately printed, 1993.

<sup>13</sup> The term "New Negro" was made popular by Alain LeRoy Locke.

<sup>14</sup> *The New Negro Renaissance*, Exhibit at New York Public Library <http://exhibitions.nypl.org/africanaage/essay-renaissance.html>

Firmly rooted in the Garvey movement and racial autonomy, the AOC fostered a sense of self-determinism among the growing Black population of Roxbury. As Roxbury grew to become the center of African American culture in Boston, the area attracted other individuals and institutions that reflected the same ideals of racial pride and self-determinism. Ella Little-Collins moved to Roxbury in the 1930s and brought her brother Malcolm (later to be known as Malcom X) to live with her there by the mid-1940s. Their father had been a leader in the Universal Negro Improvement Association and an avid follower of Garvey's Black separatist movement which greatly influenced Malcolm. Another important influence on Malcolm was his time spent in Roxbury. In 1957, after his time in prison and his conversion to the Nation of Islam, Malcolm founded Muhammad's Mosque No. 11 at 57 Intervale Street in Roxbury.<sup>15</sup> The tenets of the Nation of Islam were also focused on the same Black separatism and autonomy that Garveyism held. Both organizations were part of the Pan-Africanism movement with the Nation of Islam ultimately becoming the more successful of the two groups in the United States inevitably leading to both social and political changes in the Civil Rights Movement.

Evidence of the kind of lasting and long term self-determinism and social and political change fostered by the AOC in Roxbury is their involvement in tackling the low-income housing issues facing Roxbury in the late 1960s and 1970s. The African Orthodox Church partnered on rehabilitation projects with the Roxbury Action Program in the Model Cities Program. The Model Cities Program was President Lyndon Johnson's Great Society and War on Poverty program implemented in 1966. The federal urban aid program encouraged the development of a new generation of Black urban leaders. The Roxbury Action Program was founded in Highland Park and the organization was also founded on Black self-determinism.<sup>16</sup> Open in 1955, St. James African Orthodox Church in Roxbury closed in 2015 after fifty years of helping to raise a nascent African American consciousness that came to define the Civil Rights movement and the idea of African American autonomy.

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<sup>15</sup> Boston Landmarks Commission, Study Report, 1998. The Malcolm X – Ella Little-Collins House, 72 Dale Street, Roxbury, Boston.

<sup>16</sup> Yudis, Anthony "Model Cities could use some help", *Boston Globe (1960-1986)*; May 30, 1971; ProQuest Historical Newspapers: The Boston Globe pg. A\_33; *Roxbury Action Program in Highland Park 1969-1977*, Copyright Roxbury Action Program, Roxbury MA. 1977

### **3.2 Architectural Significance**

#### **Edward Thomas Patrick Graham**

The architect of 50 Cedar Street, Edward T.P. Graham was a prolific designer - mostly in some variant of neo-Gothic, and occasionally neo-Classical style - of civic, public, educational, healthcare, and especially religious buildings throughout New England and the Midwest. Graham was commissioned by the Bishop of Cleveland to complete much of the design work for the Catholic archdiocese throughout Ohio between ca. 1920 and 1935, including Our Lady of Peace School in Cleveland (1922), the Church of the Annunciation in Cincinnati (1930), and St. Patrick's Church in Youngstown (1923). In Graham's later years, he was deemed the "dean of Boston architects" by the *Boston Globe*. Works in and around Boston include the Forsyth Dental Infirmary (next to the MFA, BOS.7406) and the City Hall Annex on Court Street (BOS.1676), as well as the Church of the Holy Name in West Roxbury (BOS.10460), St. Paul in Cambridge, Mary Immaculate of Lourdes in Newton, St. Mary's in Dedham, St. Elizabeth Hospital in Brighton (BOS.8122).

### **3.3 Archaeological Sensitivity**

No systematic survey of the archaeological resources of the Roxbury Highlands Historic District has been conducted. Individual sites within the district have been investigated, including the New Dudley Street project area (Public Archaeology Lab, 1988) and the Dillaway-Thomas House component of the Roxbury Heritage State Park (Public Archaeology Lab, 1988). Twenty-two sites in close proximity to the District were investigated in conjunction with the Southwest Corridor transportation project (Museum of Afro-American History, 1984, 1985, 1986, 1987). Past research at these sites allows the potential of District sites to be evaluated.

Prehistoric Resources Archaeological research in greater Boston indicates continuous prehistoric presence from about 8,000 years before present (BP). Highland areas were utilized continuously until about 3,000 years BP, and then coastal areas proved more attractive with the formation of the Mystic, Charles, and Neponset River estuaries. The Roxbury Highlands Historic District contains resources that might have been attractive to prehistoric groups during both the Archaic and Woodland Periods. Within the District, Smelt Brook ran across Dudley Street, and Stony Brook entered the Charles River estuary just north of the District.

Urban sites in Charlestown, Boston, and Roxbury demonstrate how prehistoric resources can be preserved in developed settings.

Historic Period The Roxbury Highlands Historic District includes the historic nucleus of seventeenth century Roxbury and is an area where it may be possible to trace the development of a community from early colonial times down to the present. The earliest historic sites probably include seventeenth century house lots clustered around Eliot Square, such as the house and estate of Thomas Dudley covering Meeting House Hill. Dudley arrived in Roxbury and served as Governor in 1634, 1640, 1645, and 1650.

Again, archaeological evidence from Boston and Charlestown indicates that such sites can be preserved in developed urban settings.

### 3.4 Relationship to Criteria for Landmark Designation

The St. James African Orthodox Church, 50 Cedar Street meets the criteria for Landmark designation found in section four of Chapter 772 of the Acts of 1975, as amended, with a regional level of significance, under the following criteria:

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

The St. James African Orthodox Church, 50 Cedar Street listed on the National Register of Historic Places as a contributing building with in the Highland Park National Register District (BOS.RC 1989) with significance at the local level. The building located at 50 Cedar Street in the Roxbury neighborhood of Boston meets criteria A and C of the National Register of Historic Places with significance at the local level, with the potential for higher significance if further study yields additional information. The structure at 50 Cedar Street in Roxbury was designed in 1908 by Edward Thomas Patrick Graham in a Gothic Revival style. The building also has elements of Shingle style, particularly the flared pilasters. It was constructed by 1910 as a Norwegian Evangelical Church for Scandinavian immigrants and converted in 1955 into an African Orthodox Church, primarily serving Caribbean immigrants. In both instances the church played a vital role in community organization of two unique and distinct immigrant groups that had a broad impact on the local and regional history.

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

The church building at 50 Cedar Street is considered by Evangelical Free Church of America as the “Mother Church” of this organization. Founded in Boston as the Norwegian Evangelical Congregational Church it was part of a vibrant transatlantic movement that drew Norwegian immigrants to America and it served as a centralized cultural connection for the broader Scandinavian community across the region for forty five years. Open in 1955, St. James African Orthodox Church in Roxbury closed in 2015 after fifty years of helping to raise a nascent African American consciousness that came to define the Civil Rights movement and the idea of African American autonomy.

**D. *Structures, sites, objects, man-made or natural, representative of elements of architectural or landscape design or craftsmanship which embody distinctive characteristics of a type inherently valuable for study***

***of a period, style or method of construction or development, or a notable work of an architect, landscape architect, designer, or building whose work influenced the development of the city, the commonwealth, the New England region, or the nation.***

The structure at 50 Cedar Street in Roxbury was designed in 1908 by Edward Thomas Patrick Graham in a Gothic Revival style. The building also has elements of Shingle style, particularly the flared pilasters. Graham was a prolific designer - mostly in some variant of neo-Gothic, and occasionally neo-Classical style - of civic, public, educational, healthcare, and especially religious buildings throughout New England and the Midwest. Graham was commissioned by the Bishop of Cleveland to complete much of the design work for the Catholic archdiocese throughout Ohio between ca. 1920 and 1935, including Our Lady of Peace School in Cleveland (1922), the Church of the Annunciation in Cincinnati (1930), and St. Patrick's Church in Youngstown (1923). In Graham's later years, he was deemed the "dean of Boston architects" by the *Boston Globe*. Works in and around Boston include the Forsyth Dental Infirmary (next to the MFA, BOS.7406) and the City Hall Annex on Court Street (BOS.1676), as well as the Church of the Holy Name in West Roxbury (BOS.10460), St. Paul in Cambridge, Mary Immaculate of Lourdes in Newton, St. Mary's in Dedham, St. Elizabeth Hospital in Brighton (BOS.8122).

## **4.0 ECONOMIC STATUS**

### **4.1 Current Assessed Value**

According to the City of Boston's Assessor's Records, the property at 50 Cedar Street has a total assessed value of \$715,400.00, with the land valued at \$400,600.00 and the building valued at \$314,800.00.

### **4.2 Current Ownership**

The church building at 50 Cedar Street is owned by 5050 LLC.

## **5.0 PLANNING CONTEXT**

### **5.1 Background**

Since its construction in 1910, 50 Cedar Street has remained a religious institution first serving as the Norwegian Evangelical Congregational Church until 1955, when it was purchased by the African Orthodox Church.

### **5.2 Zoning**

Parcel 1100163000 is located in the Roxbury Neighborhood zoning district, a three family residential subdistrict, and the following overlay district: Neighborhood Design.

### **5.3 Planning Issues**

The Boston Landmarks Commission's interest in designating 50 Cedar Street in Roxbury as a Boston Landmark is a proactive planning measure. The current owners of 50 Cedar Street in Roxbury submitted an Article 85 application on December 11, 2017 for the demolition of a church building at 50 Cedar Street. The owners, 5050LLC, proposed to develop the site and build condominiums.

An initial demolition delay hearing on April 10, 2018 found the property to be significant determined that there was no feasible alternative to demolition and a 90 day demolition delay was imposed under Article 85 of the Boston Zoning Code until, July 9, 2018. On May 30, 2018 a petition to Landmark the St. James African Orthodox Church at 50 Cedar Street was submitted. At the June 12, 2018 public hearing the Boston Landmarks Commission voted to accept the property at 50 Cedar Street for further study.

## **6.0 ALTERNATIVE APPROACHES**

### **6.1 Alternatives available to the Boston Landmarks Commission:**

#### **A. Individual Landmark Designation**

The Commission retains the option of designating 50 Cedar Street as a Landmark. Designation shall correspond to Assessor's parcel 1100163000 and shall address the following exterior elements hereinafter referred to as the "Specified Exterior Features":

- The exterior envelope of the building.
- Certain landscape elements including: the green areas along the Cedar Street and Hawthorne Street elevations of the building.

#### **B. Denial of Individual Landmark Designation**

The Commission retains the option of not designating any or all of the Specified Exterior Features as a Landmark.

#### **C. Preservation Plan**

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

#### **D. Site Interpretation**

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

### **6.2 Impact of Alternatives:**

#### **A. Individual Landmark Designation**

Landmark designation represents the city's highest honor and is therefore restricted to cultural resources of outstanding architectural and/or historical significance. Landmark designation under Chapter 772 would require review of physical changes to 50 Cedar Street in accordance with the Standards and Criteria adopted as part of the designation.

#### **B. Denial of Individual Landmark Designation**

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

50 Cedar Street could be listed individually on the National Register of Historic Places. Listing on the National Register provides an honorary designation and limited protection from federal, federally-funded or federally assisted activities. It creates incentives for preservation, notably the federal investment tax credits and grants through the Massachusetts

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

**C. Preservation Plan**

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

**D. Site Interpretation**

A comprehensive interpretation of the history and significance of 50 Cedar Street could be introduced at the site.

## **7.0 RECOMMENDATIONS**

Staff of the Boston Landmarks Commission makes the following recommendations:

1. That 50 Cedar Street be designated by the Boston Landmarks Commission as a Boston Landmark, under Chapter 772 of the Acts of 1975, as amended (see Section 3.3 for Relationship to Criteria for Landmark designation);
2. That the boundaries of the Landmark, corresponding to Assessor's parcel 1100163000, be adopted without modification;
3. And that the attached Standards and Criteria recommended by the staff of the Boston Landmarks Commission be accepted.

## **8.0 GENERAL STANDARDS AND CRITERIA**

### **8.1 Introduction**

Per sections, 4, 5, 6, 7 and 8 of the enabling statute (Chapter 772 of the Acts of 1975 of the Commonwealth of Massachusetts, as amended) Standards and Criteria must be adopted for each Landmark Designation which shall be applied by the Commission in evaluating proposed changes to the property. The Standards and Criteria both identify and establish guidelines for those features which must be preserved and/or enhanced to maintain the viability of the 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 ensure approval, nor are they absolute, but any request for variance from them must demonstrate the reason for, and advantages gained by, such variance. The Commission's Certificate of Design Approval is only granted after careful review of each application and public hearing, in accordance with the statute.

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 engender 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 structures' 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 Standards and Criteria that are common to all Landmark designations (building exteriors, building interiors, landscape features and archeological sites).

**Section 9.0:** Those specific Standards and Criteria 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 property's owner, manager or developer and the Commission, the activities which might be construed as causing an alteration to the physical character of the exterior have been categorized to indicate the level of review required, based on the potential impact of the proposed work. Note: the examples for each category are not intended to act as a comprehensive list; see Section 8.2.D.

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

1. Activities associated with normal cleaning and routine maintenance.
  - a. For building maintenance (Also see Sections 9.0), such activities might include the following: normal cleaning (no power washing above 700 PSI, no chemical or abrasive cleaning), non-invasive inspections, in-kind repair of caulking, in-kind repainting, staining or refinishing of wood or metal elements, lighting bulb replacements or in-kind glass repair/replacement, etc.
  - b. For landscape maintenance, such activities might include the following: normal cleaning of paths and sidewalks, etc. (no power washing above 700 PSI, no chemical or abrasive cleaning), non-invasive inspections, in-kind repair of caulking, in-kind spot replacement of cracked or broken paving materials, in-kind repainting or refinishing of site furnishings, site lighting bulb replacements or in-kind glass repair/replacement, normal plant material maintenance, such as pruning, fertilizing, mowing and mulching, and in-kind replacement of existing plant materials, etc.
2. Routine activities associated with special events or seasonal decorations which are to remain in place for less than six weeks and do not result in any permanent alterations or attached fixtures.

**B. Activities which may be determined by the staff to be eligible for a Certificate of Exemption or Administrative Review, requiring an application to the Commission:**

1. Maintenance and repairs involving no change in design, material, color or outward appearance.
2. In-kind replacement or repair, as described in the Specific Standards and Criteria, Section 9.0.
3. Phased restoration programs will require an application to the Commission and may require full Commission review of the entire project plan and specifications; subsequent detailed review of individual construction phases may be eligible for Administrative Review by BLC staff.
4. Repair projects of a repetitive nature will require an application to the Commission and may require full Commission review; subsequent review of these projects may be eligible for Administrative Review by BLC staff, where design, details, and specifications do not vary from those previously approved.
5. Temporary installations or alterations that are to remain in place for longer than six weeks. See Section 9.1.
6. Emergency repairs that require temporary tarps, board-ups, etc. may be eligible for Certificate of Exemption or Administrative Review; permanent repairs will require review as outlined in Section 8.2. In the case of emergencies, BLC staff should be notified as soon as possible to assist in evaluating the damage and to help expedite repair permits as necessary.

**C. Activities requiring an application and full Commission review:**

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

**D. Activities not explicitly listed above:**

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

**E. Concurrent Jurisdiction**

In some cases, issues which fall under the jurisdiction of the Landmarks Commission may also fall under the jurisdiction of other city, state and federal boards and

commissions such as the Boston Art Commission, the Massachusetts Historical Commission, the National Park Service and others. All efforts will be made to expedite the review process. Whenever possible and appropriate, a joint staff review or joint hearing will be arranged.

### **8.3 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. Changes that are allowed will follow accepted preservation practices as described below, starting with the least amount of intervention.
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 archaeological resources affected by a project shall be protected and preserved.

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## 9.0 SPECIFIC STANDARDS AND CRITERIA

*Refer to Sections 8.0 for additional Standards and Criteria that may apply.*

### 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 50 Cedar Street including the exterior form, mass, and richness of detail of the building.
3. Conformance to these Standards and Criteria alone does not necessarily ensure approval, nor are they absolute. The Commission has the authority to issue Certificates of Design Approval for projects that vary from any of the Standards and Criteria on a case-by-case basis. However, any request to vary from the Standards and Criteria must demonstrate the reason for, and advantages gained by, such variation. The Commission's Certificate of Design Approval is only granted after careful review of each application and public hearing(s), in accordance with Chapter 772 of the Acts of 1975, as amended. Any variation from the Standards and Criteria shall not be considered a precedent.
4. The standards and criteria acknowledge that there may be changes to the exterior of the buildings and are intended to make the changes sensitive to the character of the property.
5. The Commission will consider whether later addition(s) and/or alteration(s) can, or should, be removed.
6. Since it is not possible to provide one general guideline, the following factors will be considered in determining whether a later addition(s) and/or alteration(s) can, or should, be removed include:
  - a. Compatibility with the original property's integrity in scale, materials and character.
  - b. Historic association with the property.
  - c. Quality in the design and execution of the addition/alteration.
  - d. Functional usefulness.
7. The exterior elevations and roof elements of 50 Cedar Street are subject to the terms of the exterior guidelines herein stated.
8. The northern and western facades are recognized as secondary/service facades and may be able to accommodate changes required by function.

9. Items under Commission review include but are not limited to the following: exterior walls, windows, entrances/doors, roofs, roof projections, additions, accessibility, new construction, paving, major plantings, fences, demolition, and archaeology. Items not anticipated in the Standards and Criteria may be subject to review. Please also refer to the General Standards and Criteria, Section 8.0.

## **9.2 Exterior Walls of the Building**

### **A. General**

1. New openings are not allowed.
2. No original existing openings shall be filled or changed in size.
3. No exposed conduit shall be allowed.
4. Original or later contributing projections shall not be removed.
5. The Boston Landmarks Commission recommends that work proposed to the materials outlined in sections B and C 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 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. Sound original mortar shall be retained.
7. Deteriorated mortar shall be carefully removed by hand-raking the joints.
8. Use of mechanical hammers shall not be allowed. Use of mechanical saws may be allowed on a case-by-case basis.
9. Repointing mortar shall duplicate the original mortar in strength, composition, color, texture, joint size, joint profile and method of application.
10. Sample panels of raking the joints and repointing shall be reviewed and approved by the staff of the Boston Landmarks Commission.
11. Cleaning of masonry is discouraged and should be performed only when necessary to halt deterioration.
12. If the building 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 (including exposure to all seasons if possible).
14. **Sandblasting (wet or dry), wire brushing, or other similar abrasive cleaning methods shall not be permitted.** Doing so 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 significant point in the history of the property.
17. New penetrations for attachments through masonry are strongly discouraged. When necessary, attachment details shall be located in mortar joints, rather than through masonry material; stainless steel

hardware is recommended to prevent rust jacking. New attachments to cast concrete are discouraged and will be reviewed on a case-by-case basis.

### C. Wood

1. All original or later contributing wood materials shall be preserved.
2. Original or later contributing wood surfaces, features, details and ornamentation shall be retained and, if necessary, repaired by patching, piecing-in, consolidating or reinforcing the wood using recognized preservation methods.
3. Deteriorated or missing wood surfaces, features, details and ornamentation shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile and detail 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  
(Including but not limited to Cast and Wrought Iron, Steel, Pressed Tin,  
Copper, Bronze and Zinc)**

1. All original or later contributing architectural metals shall be preserved.
2. Original or later contributing metal materials, features, details and ornamentation shall be retained and, if necessary, repaired by patching, splicing or reinforcing the metal using recognized preservation methods.
3. Deteriorated or missing metal materials, features, details and ornamentation shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile and detail 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 Section 9.2 regarding treatment of materials and features.*

1. The Boston Landmarks Commission recommends that work proposed to original or later contributing windows be executed with the guidance of a professional building materials conservator or architect with experience with the specific window type.
2. The original or later contributing window design and arrangement of window openings shall be retained.
3. Enlarging or reducing window openings for the purpose of fitting stock (larger or smaller) window sash or air conditioners shall not be allowed.
4. Removal of window sash and the installation of permanent fixed panels to accommodate air conditioners shall not be allowed.
5. Original or later contributing window elements, features (functional and decorative), details and ornamentation shall be retained and, if necessary, repaired by patching, splicing, consolidating or otherwise reinforcing using recognized preservation methods.
6. Deteriorated or missing window elements, features (functional and decorative), details and ornamentation shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile, configuration and detail of installation.
7. When replacement is necessary, it should be based on physical or documentary evidence.
8. Aluminum, vinyl, metal-clad or vinyl-clad replacement sash shall not be allowed.
9. Replacement sash shall be wooden sash matching the historic configuration.
10. Tinted or reflective-coated glass shall not be allowed.
11. Metal or vinyl panning of the wood frame and molding shall not be allowed.
12. Exterior combination storm windows shall have a narrow perimeter framing that does not obscure the glazing of the primary window. In addition, the meeting rail of the combination storm window shall align with that of the primary window.
13. Storm window sashes and frames shall have a painted finish that matches the primary window sash and frame color.

14. Clear or mill finished aluminum frames shall not be allowed.
15. Window frames and sashes 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.

#### **9.4 Entrances/Doors**

***Refer to Section 9.2 regarding treatment of materials and features; and Section 9.5 for additional Standards and Criteria that may apply.***

1. All entrance elements 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 or later contributing entrance materials, elements, details and features (functional and decorative) shall be retained and, if necessary, repaired by patching, splicing, consolidating or otherwise reinforcing using recognized preservation methods.
5. Deteriorated or missing entrance elements, materials, features (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. Only wooden doors of appropriate design, material and assembly shall be allowed.
10. Flush doors (metal, wood, vinyl or plastic), sliding doors and metal paneled doors shall not be allowed.

11. Storm doors (aluminum or wood-framed) shall not be allowed on the primary entrance unless evidence shows that they had been used. They may be allowed on secondary entrances. Where allowed storm doors shall be painted to match the color of the primary door.
12. Unfinished aluminum storm doors shall not be allowed.
13. Replacement door hardware should replicate the original or be appropriate to the style and period of the building.
14. Buzzers, alarms and intercom panels, where allowed, shall be flush mounted and appropriately located.
15. 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.

#### **9.5 Portico**

***Refer to Sections 9.2 regarding treatment of materials and features; and Sections 9.4, 9.7, 9.10, 9.11, and 9.12 for additional Standards and Criteria that may apply.***

1. All portico materials, elements, features (functional and decorative), details, and ornamentation shall be preserved.
2. All 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. Enclosing the portico shall not be allowed.

## **9.6 Ironwork**

**(Includes Balconies, Railings and Window Grilles, Fire Escapes.)**

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

1. All original or later contributing ironwork shall be preserved.
2. Original or later contributing ironwork materials, elements, features (functional and decorative), details, and ornamentation shall be retained and, if necessary, repaired by patching, splicing or reinforcing using recognized preservation methods.
3. Deteriorated or missing ironwork 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 ironwork materials, elements, features (functional and decorative), details, and ornamentation shall not be sheathed or otherwise obscured by other materials.
7. New balconies shall not be permitted on primary elevations.
8. New balconies or railings may be considered on secondary elevations if they are required for safety and an alternative egress route is clearly not possible.
9. The installation of new security grilles is discouraged.
10. 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.

## **9.7 Roofs**

***Refer to Section 9.2 regarding treatment of materials and features; and Section 9.8 for additional Standards and Criteria that may apply.***

1. The roof shapes and materials of the existing buildings shall be preserved.

2. Original or later contributing roofing materials such as slate, wood trim, elements, features (decorative and functional), details and ornamentation, such as cresting, shall be retained and, if necessary, repaired by patching or reinforcing using recognized preservation methods.
3. Deteriorated or missing roofing materials, elements, features (functional and decorative), details and ornamentation shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile, configuration and detail of installation.
4. When replacement is necessary, it should be based on physical or documentary evidence.
5. If using the same material is not technically or economically feasible, then compatible substitute 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. External gutters and downspouts should not be allowed unless it is based on physical or documentary evidence.

#### **9.8 Roof Projections**

**(Includes satellite dishes, antennas and other communication devices, louvers, vents, chimneys, and chimney caps)**

***Refer to Section 9.2 and 9.7 for additional Standards and Criteria that may apply.***

Due to the historical and architectural significance of 50 Cedar Street, new roof projections or penetrations shall not be visible from the public way.

## 9.9 Lighting

*Refer to Section 9.2 regarding treatment of materials and features. Refer to Sections 9.4, 9.10, and 9.11 for additional Standards and Criteria that may apply.*

1. There are several aspects of lighting related to the exterior of the building and landscape:
  - a. Lighting fixtures as appurtenances to the building or elements of architectural ornamentation.
  - b. Quality of illumination on building exterior.
  - c. Interior lighting as seen from the exterior.
  - d. Security lighting.
2. Wherever integral to the building, 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 building.
8. New lighting shall conform to any of the following approaches as appropriate to the building and to the current or projected use:
  - a. Reproductions of original or later contributing fixtures, based on physical or documentary evidence.
  - b. Accurate representation of the original period, based on physical or documentary evidence.
  - c. Reproductions of original or later contributing fixtures, based on physical or documentary evidence.

- d. Retention or restoration of fixtures which date from an interim installation and which are considered to be appropriate to the building and use.
  - e. New lighting fixtures which are differentiated from the original or later contributing fixture in design and which illuminate the exterior of the building in a way which renders it visible at night and compatible with its environment.
  - f. The new exterior lighting location shall fulfill the functional intent of the current use without obscuring the building form or architectural detailing.
9. No exposed conduit shall be allowed on the building.
  10. As a Landmark, architectural night lighting is encouraged, provided the lighting installations minimize night sky light pollution. High efficiency fixtures, lamps and automatic timers are recommended.
  11. On-site mock-ups of proposed architectural night lighting may be required.

#### **9.10 Signs, Canopies, Flagpoles, and Awnings**

***Refer to Sections 9.3, 9.4, 9.5, 9.9, and 9.11 for additional Standards and Criteria that may apply.***

1. Original or later contributing signs, marquees, and canopies integral to the building ornamentation or architectural detailing shall be preserved.
2. Awnings and canopies are not an original feature of any part of the Landmark property; new awnings and canopies shall not be allowed.
3. Signs are viewed as the most appropriate vehicle for imaginative and creative expression and it is not the Commission's intent to stifle a creative approach to signage.
4. All signage will be subject to the Boston Zoning Code in addition to these guidelines.
5. All signs added to the building shall be part of one system of design and reflect a design concept appropriate to the existing historic building.
6. Approval of a given sign shall be limited to the owner of the business or building and shall not be transferable; signs shall be removed or resubmitted

for approval when the operation or purpose of the advertised business changes.

7. New signs shall not detract from the essential form of the building nor obscure its architectural features.
8. New signs shall be of a size and material compatible with the building and its current use.
9. The design and material of new signs should reinforce the architectural character of the building.
10. Signs applied to the building shall be applied in such a way that they could be removed without damaging the building. New penetrations should be avoided; where necessary, stainless steel hardware is recommended. See Section 9.2.
11. Lighting of signs and canopies shall be evaluated for the specific use intended, but generally illumination of a sign shall not dominate illumination of the building.
12. No back-lit or plastic signs shall be allowed on the exterior of the building.
13. Temporary signs and banners will be reviewed for size, location, and attachment details; approvals will be limited to agreed period of installation.

#### **9.11 Landscape/Building Site**

***Refer to Section 9.2 regarding treatment of materials and features. Refer to Sections 9.9, 9.10, 9.12, 9.13, and 9.14 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.
2. It is recognized that often the environment surrounding the property has character, scale and street pattern quite different from what existed when the building was constructed. Thus, changes must frequently be made to accommodate the new condition, and the landscape treatment can be seen as a transition feature between the Landmark and its newer surroundings.
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. New additions/alterations to the site (such as: parking areas, paved footpaths, and driveways, etc.) shall be as unobtrusive as possible and preserve any original or later contributing site features.
8. Removal of non-historic site features from the existing site is encouraged.
9. The existing landforms of the site shall not be altered unless shown to be necessary for maintenance of the Landmark or site.
10. Original or later contributing layout and materials of the walks, steps, and paved areas shall be maintained. Consideration will be given to alterations if it can be shown that better site circulation is necessary and that the alterations will improve this without altering the integrity of the Landmark.
11. Existing healthy plant materials which are in keeping with the historic character of the property shall be maintained. New plant materials should be appropriate to the pastoral character of the site.
12. Maintenance of, removal of, and additions to plant materials should consider restoration of views of the Landmark.

### **9.12 Accessibility**

***Refer to Section 9.2 regarding treatment of materials. Refer to Sections 9.3, 9.4, 9.5, 9.6, and 10.0 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 proposed 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 basis. The commission recommends consulting with the following document which is available from the commission office: U.S. Department of the Interior, National Park Service, Cultural Resources, Preservation Assistance Division; *Preservation Brief 32: Making Historic Properties Accessible* by Thomas C. Jester and Sharon C. Park, AIA.

### **9.13 Renewable Energy Sources**

***Refer to Section 9.2 regarding treatment of materials. Refer to Sections 9.7, 9.8, and 10.00 for additional Standards and Criteria that may apply.***

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

### **9.14 Additions**

***Refer to Sections 9.6, 9.7, 9.8, and 10.0 for additional Standards and Criteria that may apply.***

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

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

#### **10.0 ARCHAEOLOGY**

***Refer to Section 9.2 regarding treatment of materials. Refer to Section 10.0 for additional Standards and Criteria that may apply.***

All below-ground work within the property shall be reviewed by the Boston Landmarks Commission and City Archaeologist to determine if work may impact known or potential archaeological resources. Archaeological survey shall be conducted if archaeological sensitivity exists and if impacts to known or potential archaeological resources cannot be mitigated after consultation with the City Archaeologist. All archaeological mitigation (monitoring, survey, excavation, etc.) shall be conducted by a professional archaeologist.

#### **11.0 SEVERABILITY**

The provisions of these Standards and Criteria (Design Guidelines) are severable and if any of their provisions shall be held invalid in any circumstances, such invalidity shall not affect any other provisions or circumstances.

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**CITY OF BOSTON  
MAYOR, MARTIN J. WALSH**

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