

# THE RICHARDS-FOLLETT-PFAFF STABLES

Boston Landmarks Commission  
Study Report



Petition #267.20  
Boston Landmarks Commission  
Environment Department  
City of Boston

Report on the Potential Designation of

**The Richards-Follett-Pfaff Stables**  
39 Stanhope Street, Boston, Massachusetts

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

**Approved by:**

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Rosanne Foley, Executive Director

Date

**Approved by:**

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Lynn Smiledge, Chair

Date

Draft report posted on September 7, 2021

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## **INTRODUCTION**

The designation of the Richards-Follett-Pfaff Stables (commonly known as the Stanhope Street Stables) was initiated in 2020 after a petition was submitted by registered voters to the Boston Landmarks Commission asking that the Commission designate the property under the provisions of Chapter 772 of the Acts of 1975, as amended. The purpose of such a designation is to recognize and protect a physical feature or improvement which in whole or part has historical, cultural, social, architectural, or aesthetic significance.

The Stables are eligible for designation as a Boston Landmark for their combined historical and architectural significance to the city and to the state. They are the earliest surviving block of stables related to the development of Boston's Back Bay neighborhood, and their location epitomizes an important early trend in urban planning to locate stables away from upscale residences and construct them of fireproof materials, even before such requirements were in place. The placement of the Stables close to two major railroads facilitated travel for the owners, who were typically prominent businessmen and industrialists, Back Bay residents, and known not only in Boston but also regionally and nationally. The Stables also represent an important stage in the development of urban transportation, as Boston first relied on horse-drawn vehicles and personal horses before transitioning to automobiles. The physical exterior fabric represents these changes in use as the stables were adapted to suit the evolving needs of the community. The Stables are a rare surviving example of a Panel Brick-style stable, one of only a few known in the state. The Stables signal the beginning of a broad stylistic shift in architectural design from the academic Second Empire style to the picturesque Panel Brick style that occurred within the progressive urban center of Boston and then characterized new design aesthetics throughout the state. As the design of noted and prolific Boston-based and regional architect Nathaniel J. Bradlee, the Stanhope Street Stables are a rare example of one of his works interpreting an emerging stylistic vocabulary in a utilitarian building. They are also important as one of Bradlee's works constructed before the Boston Fire of 1872, which destroyed many of his earliest buildings. Bradlee designed more than 500 buildings in central Boston, the greater Boston area, and beyond.

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

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## 1.0 LOCATION

### 1.1 Address

According to the City of Boston's Assessing Department, the Richard-Follett-Pfaff Stables (commonly known as Stanhope Street Stables) are located at 39 Stanhope Street, Boston, Massachusetts, 02116. (The Stables are listed in MACRIS as #s 39, 41, 43, & 45 Stanhope Street.)

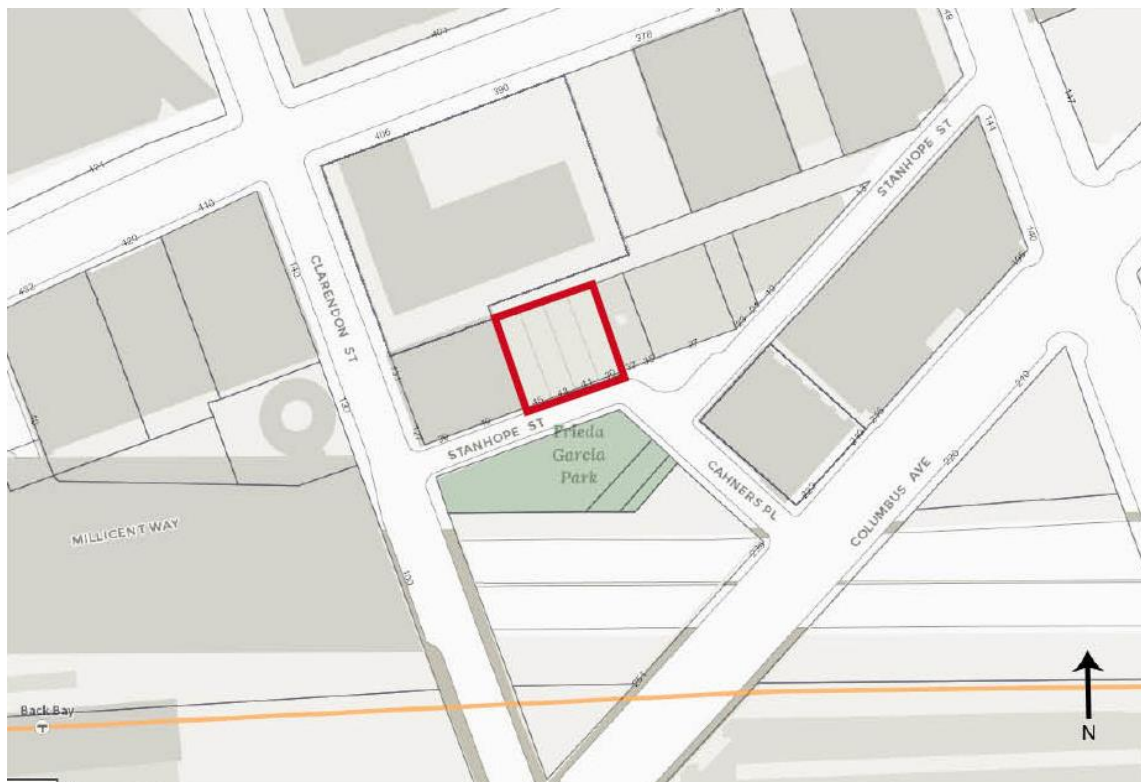
### 1.2 Assessor's Parcel Number

0401126000.

### 1.3 Area in which Property is Located

The Stanhope Street Stables are in the Park Square-Stuart Street Area (BOS.ZF), bounded by 131 Clarendon Street to the west, Stanhope Street/Alley 559 to the north, 35-37 Stanhope Street to the east, and Stanhope Street to the south.

### 1.4 Map Showing Location



Parcel Map showing the location of parcel 0401126000 within the surrounding area.

## 2.0 DESCRIPTION

### 2.1 Type and Use

The Richards-Follett-Pfaff Stables (also known as the Stanhope Street Stables) at 39 Stanhope Street, Boston, Massachusetts (listed in MACRIS as #s 39, 41, 43, & 45 Stanhope Street, BOS.2390)<sup>1</sup> is in the Boston Zoning Code Stuart Street District, sub-district type Mixed Use Area 3, near the Back Bay and directly adjacent to the historic Bay Village and South End neighborhoods.<sup>2</sup> The building was originally constructed for use as private stables in 1868-1869 and has had several subsequent uses since the early 20th century, including as a garage and commercial space, and then as a series of restaurants. The building is currently used as a restaurant.

### 2.2 Physical Description of the Resource

The Richards-Follett-Pfaff Stables (also known as the Stanhope Street Stables) at 39 Stanhope Street, Boston, Massachusetts (in MACRIS as #s 39, 41, 43, & 45 Stanhope Street, BOS.2390) consists of a row of four continuous south-facing masonry stables (Photos 1-10). The property is in the Park Square-Stuart Street Area (BOS.ZF) bounded by the neighborhoods of the Back Bay (north and west), Bay Village (east), and South End (south).<sup>3</sup> Constructed in 1868-1869, it was designed by prolific Boston architect Nathaniel Jeremiah Bradlee (1824-1888) in the Panel Brick style with elements of the Second Empire style. The building occupies the entirety of an urban rectangular lot bound by a party-wall, eight-story building to the west; Stanhope Street to the south; a party-wall, one-and-one-half-story building to the east; and Stanhope Street/Alley 559 to the north. Originally, 39-45 Stanhope Street was built as the west half of eight contiguous stables (Figures 1-4). The east half now consists (west to east) of the abutting one-story, two-bay unit building and three, four-story buildings constructed above the stables at the turn of the 20<sup>th</sup> century that retain some elements of the former stables, such as first floor carriage openings and second floor windows. A concrete sidewalk abuts the building on the south and north.<sup>4</sup>

The eight-bay-wide building rises one-and-one-half stories, and walls are constructed of red brick laid in a running bond. Portions of the granite foundation and granite blocks at former carriage bay openings are present on the south side at the east end; at the west end, brick rises from the sidewalk. Small areas of concrete low foundation infill are present where door openings have been filled in for windows. The building's facade (south) is arranged in two primary west and east four-bay elements, and the west half of the building projects slightly from the east half (note: bays in this following section are counted from the west

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<sup>1</sup> The four former stables at 39, 41, 43, and 45 Stanhope Street were connected after 1916; they occupy one lot at 39 Stanhope Street. The description section of this report discusses the four stables as one building; the historical significance section details the history of each stable and places the building block within a larger context.

<sup>2</sup> See <http://maps.bostonplans.org/zoningviewer/>.

<sup>3</sup> Back Bay (BOS.BT) was listed in the National Register of Historic Places (NR) in 1973 (73001948) and designated a Boston Landmark Architectural District in 1966; expanded in 1974, 1979, and 1981; South End (BOS.AC) was NR listed in 1973 (73000324) and designated a Boston Landmark District in 1982; Bay Village (BOS.BQ) was designated a Boston Landmark Historic District in 1983.

<sup>4</sup> The Landmark application for 39 Stanhope Street is for the exterior only; the interior is not included.

end) (Photos 1–4). The facade terminates at a flared mansard roof sheathed in red slate shingles above a Panel Brick-style, robust, scalloped, corbelled cornice and metal gutters (Photo 5). The west half contains a central two-bay, gambrel-roof wall dormer pavilion flanked by round-arch roof dormers; the east half has a central two-bay, segmental-arch-roof wall dormer pavilion flanked by gable-roof dormers. Dormers have molded copper coping and walls clad in red slate shingles. The dormers vary slightly with arch-roof dormers having painted plywood pediments and gable-roof dormers having copper or painted sheet metal pediments (Photo 6). The arch-roof dormer in the fourth bay has a keystone motif, and the gable roof dormer in the fifth bay has a flared pediment. Wall dormer window openings have protruding segmental-arch brick window hoods with side labels and smooth granite sills. Remnants of sawn-off wood hayloft beams are evident above three of the wall dormer windows; the fourth appears to have been bricked in. The west wall dormer contains a central, metal beam supporting a hanging red lantern. A florescent sign spelling “Red Lantern” is attached to fronts of the dormers at the fourth and fifth bays.

As originally designed, the first story in the west and east halves each contained two abutting carriage entrances in the pavilion bays, three of which are now window openings, flanked by windows (Photo 7, Figure 5). The former entrances are framed by brick surrounds with paneled pilasters and corbelled segmental arches with granite keystones (Photo 8). The keystone in the second bay contains a bas-relief “P,” referencing the stable’s early owner, Jacob Pfaff; keystones in the third and seventh bays have smooth faces with stepped rough-cut edges (Photo 9). The keystone in the sixth bay has an irregular rough surface that suggests it may have had a projecting carving that has been removed. Currently, the primary entrance is in the second bay from the west end; it is recessed in the brick opening and contains paired, four-panel, wood doors with strap hinges (Photo 7). The other three former carriage entrances have been infilled with red brick at the bottom to create windows with row lock brick sills. The four original window bay openings flanking the pavilions are segmental-arch openings with protruding hoods with side labels. All windows have rowlock brick sills except two in the fourth and eighth bays, which have smooth granite sills. Fenestration consists of multi-light black aluminum windows with casement windows in the first story and fixed vinyl one-light sashes at the second story dormers (see Photo 5). The rear (north) elevation is 12 bays wide, constructed of red brick (now painted and unpainted) laid in a running-bond (Photo 10). A shallow stepped brick cornice runs along the edge of the flat roof. Four tie-bolts with metal star plates are present between the two stories. The first story consists of evenly spaced openings with two entrances and ten brick-infilled door or window openings. Openings have segmental arches; all second story openings and four first story openings have granite sills. Second story openings are evenly spaced and have painted granite lintels and sills. Openings are filled with plywood, painted brick, or fixed windows. Wide, deep granite curbstone blocks line the street edge of the concrete sidewalk that abuts the rear elevation.

Since the building was constructed in 1868–1869, limited alterations have occurred largely due to changes in use and partially due to fire damage. Exterior changes are primarily to roof-top elements, window sash, doors, and filling of the lower portion of doorways. The 1866 Bradlee architectural drawings show a rhythm of door and window openings that remains, with some modifications within individual openings, today. Comparison of the



drawings with historic photographs and current conditions show that some of the as-built details diverged from the drawings. First-floor carriage bay doors are depicted as large paneled doors in segmental-arch openings that remain; three have been converted to single windows with brick infill to the height of the window sill. The first story window openings are shown in the drawings with paired windows divided by brick with four-over-four arch-topped sash; these are now single segmental-arch windows (see Figure 5). The roof dormers were different shapes, with the west end dormers having a flared gable roof and the east end dormers having a round-arch roof; these remain today as built (but reversed from the drawing). The second story hayloft openings of the wall dormers were shown as filled with double-leaf glazed doors in flat-top openings. Currently, and likely as built, the openings are segmental arch, now filled with fixed sash windows. Two low, eight-bay-wide, hip-roof cupolas with arch-top four-light windows and central roof ventilators, and three paneled and corbelled brick chimneys, rose from the roof. These elements are not extant. Photographs from 1955 and 1957 show that the alterations, including removal of the cupolas, chimneys, carriage entrance doors, and window sash, had occurred by this time (see Figures 5 and 6). The east ventilator was removed by 1937, and the west ventilator was removed between 1951 and 1957 (see Figures 4 and 6).<sup>5</sup> The drawings depict the rear of the building as designed consisting only of window openings on three levels, including windows at the basement level which are not visible today (see Figure 5). The windows were most likely below grade and served by a lightwell where the concrete sidewalk is now. These changes also likely occurred in the early to mid-20<sup>th</sup> century.

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<sup>5</sup> Sanborn Map & Publishing Co, *Insurance Maps of Boston, MA, Volume 2, 1937, Sheet 215* (Sanborn Map & Publishing Co., 1937); Sanborn Map & Publishing Co, *Insurance Maps of Boston, MA, Volume 2, 1951, Sheet 215* (Sanborn Map & Publishing Co., 1951).

## 2.3 Contemporary Images



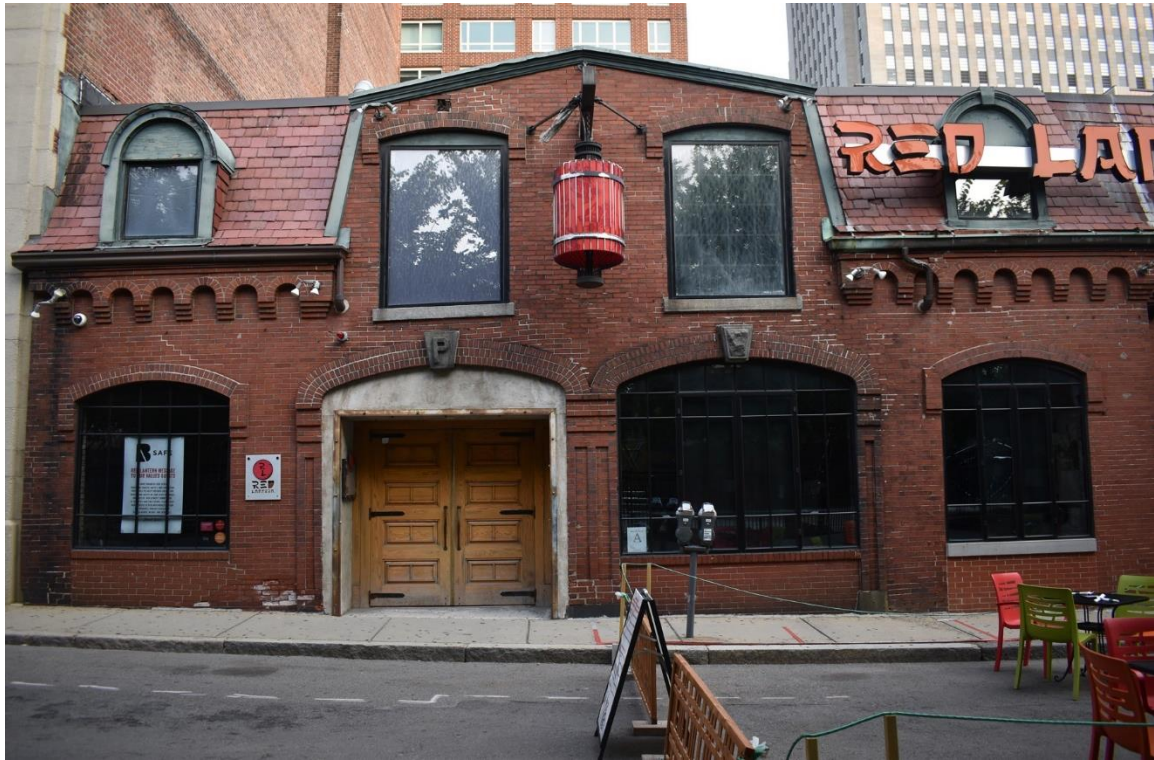
**Photo 1.** 39-45 Stanhope Street facade (south elevation), looking northeast.



**Photo 2.** 39-45 Stanhope Street facade, looking northwest.



**Photo 3.** East half of 39-45 Stanhope Street facade, looking north.



**Photo 4.** West half of 39-45 Stanhope Street facade, looking north/northwest.



**Photo 5.** Window detail, west half of 39-45 Stanhope Street facade (first bay), looking north/northwest.



**Photo 6.** Detail of arched roof dormer, slate shingle Mansard roof, and corbeled cornice (west-half).



**Photo 7.** Detail of double carriage entrance, west half of 39–45 Stanhope Street facade, looking north/northwest.



**Photo 8.** Detail of brick pilaster indicative of Panel Brick style and granite base blocks at carriage bays.

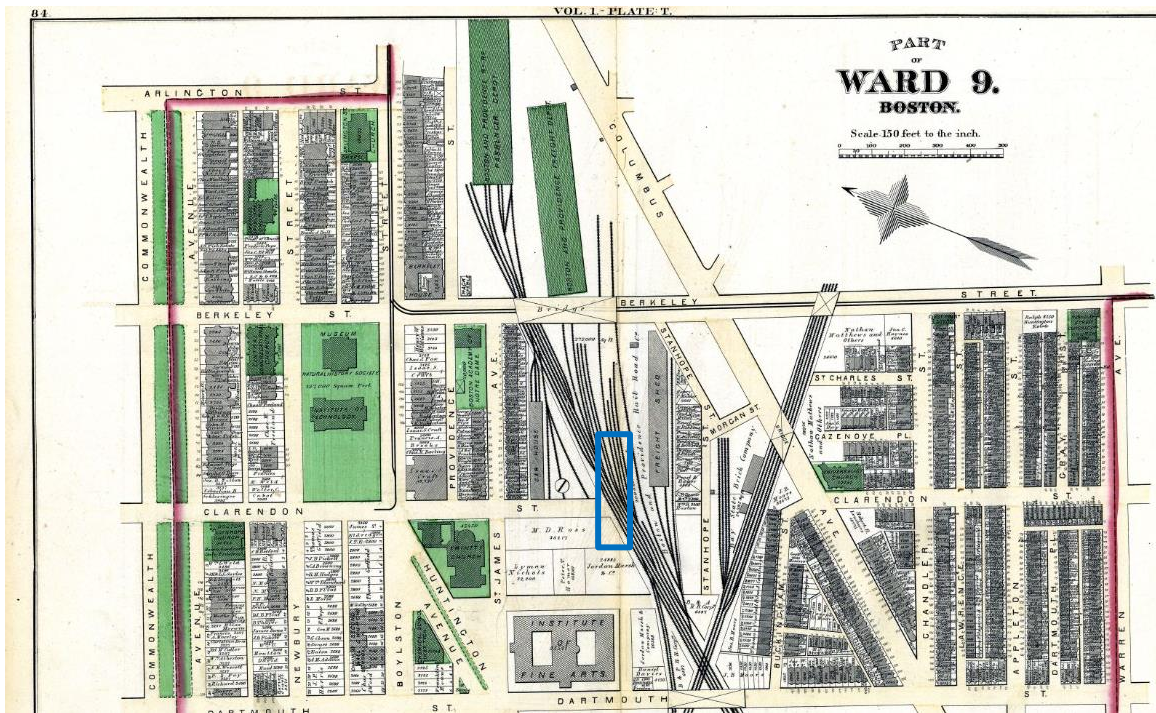


**Photo 9.** Detail of granite “P” keystone in the second bay (west half).

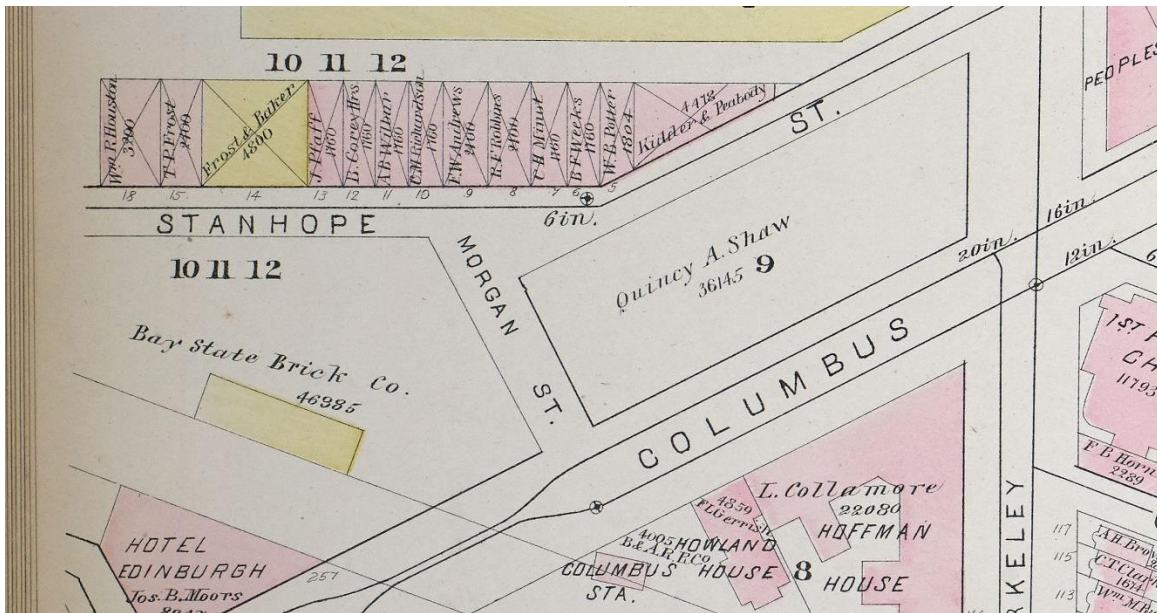


**Photo 10.** 39–45 Stanhope Street rear elevation, looking east.

## 2.4 Historic Maps and Images



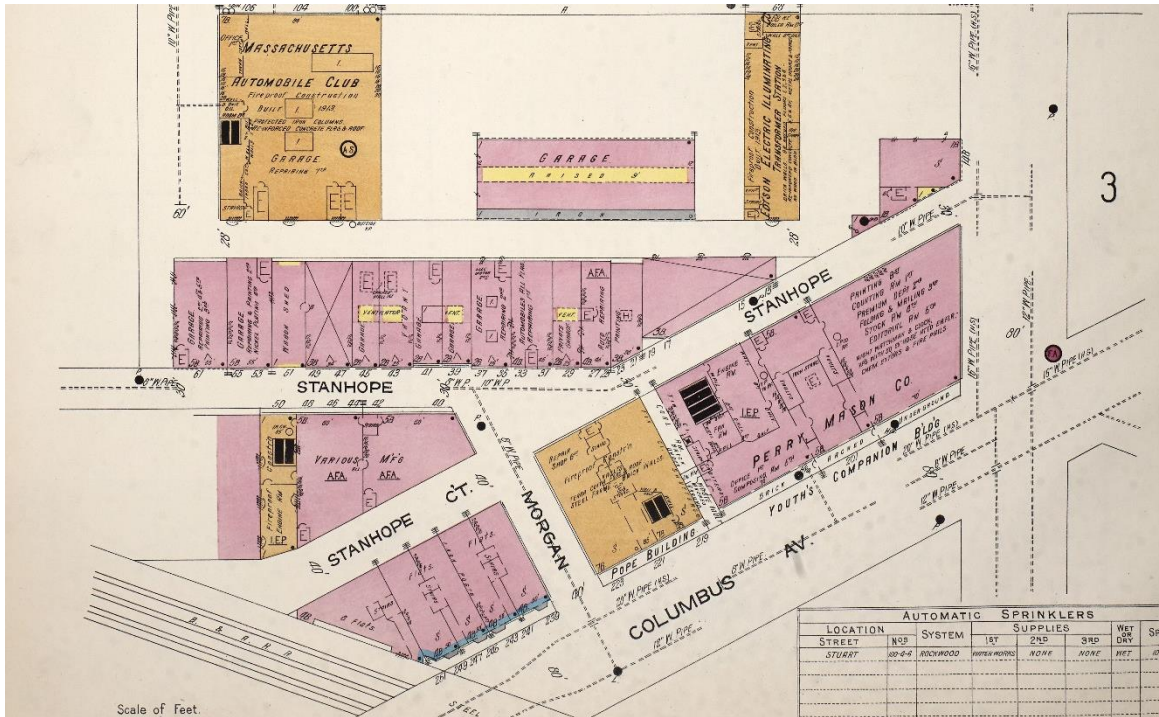
**Figure 1.** Hopkins 1874 Map depicts the Stanhope Street Stables (in blue) and the Park Square Area.<sup>6</sup>



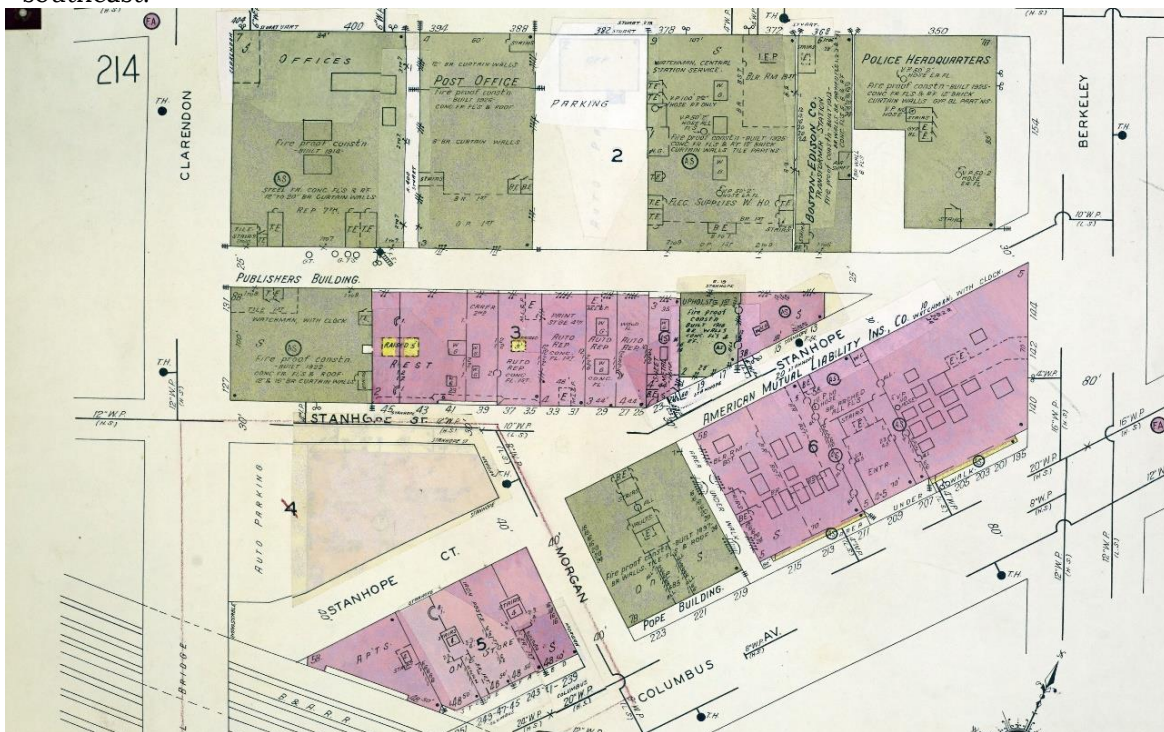
**Figure 2.** Bromley 1883 map depicting the Stanhope Street Stables and the Boston and Providence Railroad Freight Shed to the north.<sup>7</sup>

<sup>6</sup> G.M. Hopkins & Co, *Atlas of the County of Suffolk, Massachusetts, Boston 1874, Plate T, Back Bay* (Philadelphia: G.M. Hopkins & Co, 1874).

<sup>7</sup> G.W. Bromley & Co, *Atlas of the City of Boston : City Proper : Volume 1, Sheet 10L Plate J, Back Bay* (Philadelphia: G.W. Bromley & Co, 1883).



**Figure 3.** 1914 Sanborn Map depicting Stanhope Street and new development to the north and southeast.<sup>8</sup>

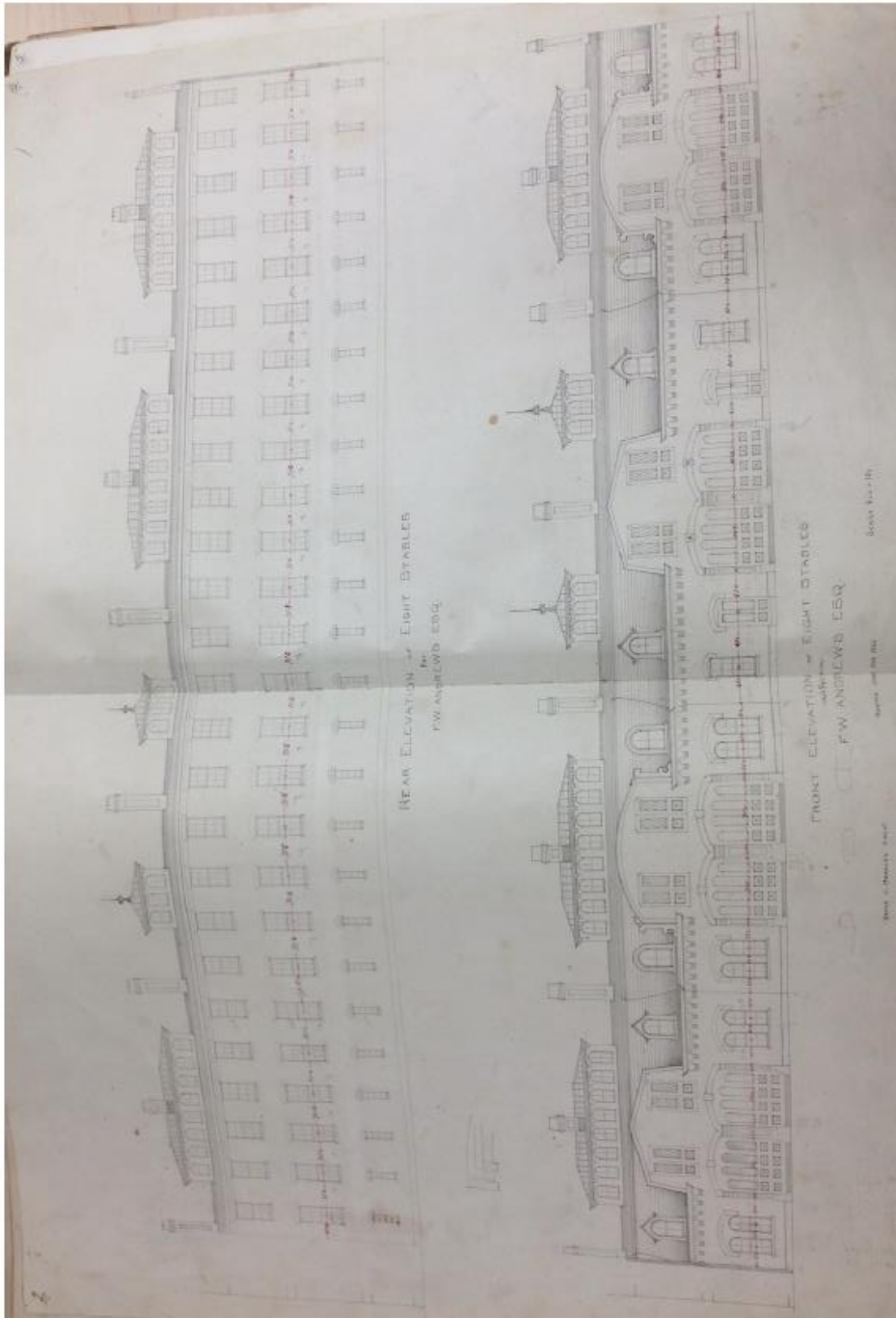


**Figure 4.** 1951 Sanborn Map depicting Stanhope Street and new development to the north.<sup>9</sup>

<sup>8</sup> Sanborn Map & Publishing Co, Insurance Maps of Boston, MA, Volume 2, 1914, Sheet 11 (Sanborn Map & Publishing Co., 1914).

<sup>9</sup> Sanborn Map & Publishing Co, Insurance Maps of Boston, MA, Volume 2, 1951, Sheet 215 (Sanborn Map & Publishing Co., 1951).





**Figure 5.** 1866 Drawing by Nathaniel J. Bradlee of the Front Elevation and Rear Elevation of Eight Stables, on file at Boston Athenaeum.<sup>10</sup>

<sup>10</sup> N.J. Bradlee Archives, “Architectural Drawings from N.J. Bradlee (1853–1871) and Bradlee & Winslow (1872–1875),” on file at The Boston Athenaeum, Boston, MA.



**Figure 6.** 1957 Photograph of 39–45 and 35–37 Stanhope Street by Nishan Bichajian (cropped), showing the Red Coach Grill restaurant (on file MIT Libraries).<sup>11</sup>

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<sup>11</sup> Nishan Bichajian, “Parking Lot, Red Coach Grill Restaurant in Middle Distance, between Columbus Avenue and Stanhope Street,” on file with MIT Libraries (1957).

### 3.0 SIGNIFICANCE

The Richards-Follett-Pfaff Stables (also known as the Stanhope Street Stables) at 39 Stanhope Street, Boston, Massachusetts, (listed in MACRIS as #s 39, 41, 43, & 45 Stanhope Street, BOS.2390) consist of four of what was originally 13 connected stables.<sup>12</sup> The Stables were built on Stanhope Street in 1868–1869.<sup>13</sup> They are eligible for designation as a Boston Landmark for their combined historical and architectural significance to the city and to the state. They are the earliest surviving block of stables related to the development of Boston's Back Bay neighborhood, and their location epitomizes an important early trend in urban planning to locate stables away from upscale residences and construct them of fireproof materials, even before such requirements were in place. Leading Back Bay real estate developer and investor Frank W. Andrews and prominent Massachusetts businessperson and industrialist Royal E. Robbins, both Back Bay residents, financed and developed the Stables for personal use and investment. The placement of the Stables close to two major railroads facilitated travel for the owners, who were typically prominent businessmen and industrialists, Back Bay residents, and known not only in Boston but also regionally and nationally. The Stables also represent an important stage in the development of urban transportation, as Boston first relied on horse-drawn vehicles and personal horses before transitioning to automobiles. The physical exterior fabric represents these changes in use as the stables were adapted to suit the evolving needs of the community.

Architecturally, the Stables are an excellent, very early if not the earliest, and rare surviving example of a Panel Brick-style stable, one of only a few known in the state. The Stables are among a small number in this group intended for private residential use. Other Panel Brick-style stables identified are later and larger. The Stables signal the beginning of a broad stylistic shift in architectural design from the academic Second Empire style to the picturesque Panel Brick style that occurred within the progressive urban center of Boston and then characterized new design aesthetics throughout the state. As the design of noted and prolific Boston-based and regional architect Nathaniel J. Bradlee, the Stanhope Street Stables are a rare example of one of his works interpreting an emerging stylistic vocabulary in a utilitarian building. They are also important as one of Bradlee's works constructed before the Boston Fire of 1872, which destroyed many of his earliest buildings. Bradlee designed more than 500 buildings in central Boston, the greater Boston area, and beyond. Despite some alterations to door and window openings and loss of roof ventilators by the mid-20<sup>th</sup> century, which is common with stables adapted to new uses, the combined Stables block remains as an excellent singular representation of significant architectural expression in an essential utilitarian building by an important architect in Massachusetts.

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<sup>12</sup> The historical significance refers to the Stables as the original four properties; they are currently one property.

<sup>13</sup> The Stables are dated by Suffolk County deed research to 1868–1869 and from the owner's names found in the Boston Hopkins Atlas of 1874, as noted in Boston Landmarks Commission landmark petition prepared by Kathy Broomer (1989); Arthur Krim, 39-45 Stanhope Street Statement of Historic Significance (11/2019); and Save Stanhope Stables landmark petition (2019).

### 3.1 Historic Significance

The Richards-Follett-Pfaff Stables (Stanhope Street Stables) completed in 1868-1869 are significant at the state level as the earliest surviving block of stables associated with the urban planning and development of Boston's Back Bay residential neighborhood. The Stables exemplify state-wide trends in the organization of utilitarian spaces through planning, siting, design, and construction, and in the management of horses. The Stables were conceived of and financed by a Back Bay real estate developer and investor and a prominent businessperson and industrialist who were Back Bay residents. They acquired a desirable site close to the residences and the railroads and engaged one of Boston's most highly regarded architects of the time to design an architecturally innovative and distinguished stables block for personal use and as an investment. The Stables embody the history of how well-to-do residents of the rapid Back Bay development sought to satisfy both their basic transportation needs and aesthetic building requirements. The owners prior to 1900 were almost all residents of the Back Bay. Other documented, private, urban stables from the post-Civil War period in the Back Bay were built approximately 10 years later and are larger.

The history of the Stables represents the evolution of transportation patterns from horse-drawn conveyances to automobiles, and their siting is associated with Boston's roles in the development of the regional railroad system. The Stables also derive local significance in tracing an example of adjoining buildings' consolidation and adaptive reuse into a series of restaurant businesses from the 1930s to the present day.

The siting of the Stanhope Street Stables on then-newly laid out Stanhope Street was associated with development of the adjacent residential neighborhoods of the Back Bay, Bay Village, and the South End and the expansion of regional railroads. Filling of the Back Bay's more than 737-acre area of tidal flats and creeks was a major event in the shaping of Boston, playing a role in determining its social and economic capacities and character as the capital city of the Commonwealth of Massachusetts.<sup>14</sup> Most of the filling in the immediately surrounding area, known as Park Square, except Stanhope Street and Columbus Avenue west of Arlington Street, was completed before 1861, and those remaining areas were filled between 1861 and 1871.<sup>15</sup> The Stables, built 1868-1869, were likely the first buildings constructed in that last section. They are noted as "the only extant Early Industrial-period development in the [Park Square] area..."<sup>16</sup> and are historically significant as "the earliest surviving block of Back Bay related stables still standing in Boston, predating those of Upper Newbury Street by a full decade."<sup>17</sup> The cluster of stables built on Upper Newbury Street (mostly extant) are thus later and also larger in scale, typically being two or more stories.

The Stables were purposefully built in this then-semi-industrial location far enough from newly built Back Bay residences to not be a fire hazard or nuisance, yet within walking

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<sup>14</sup> Nancy S. Seasholes, *Gaining Ground: A History of Landmaking in Boston* (Cambridge, MA: The MIT Press, 2003), 154.

<sup>15</sup> Kathleen Kelly Broomer, "Park Square-Stuart Street Area," Epsilon Associates Inc. and Massachusetts Historical Commission (2006).

<sup>16</sup> Broomer, "Park Square-Stuart Street Area."

<sup>17</sup> Arthur Krim, "Richards-Follett-Pfaff Stables, 39 Stanhope Street, Historic Significance & Architectural Description," 2020.

distance and also close to the railroad depots and freight houses, facilitating personal travel and goods transport for the Stables' owners (Figure 1). In the 1860s, horses were a necessity, and stables were not restricted by zoning laws nor by deed restrictions, although their construction was encouraged to be in non-residential areas. Affluent urbanites could choose to locate their stables away from their home and thus escape the smell and noise. Land on side streets like Stanhope Street was typically less expensive and was ideal for ancillary buildings or less expensive housing.<sup>18</sup> For this reason, the Stanhope Street Stables were located at this key rail-side location on Stanhope Street that was made accessible from the Back Bay by a wide bridge built in 1868 over Berkeley Street spanning multiple railroad tracks.<sup>19</sup>

The Stanhope Street Stables were constructed in a wye area between and immediately east of the crossing of two of the three steam-powered railroads that had operated in the Boston area since 1835. The lines crossed at Dartmouth Street creating a triangular area with the Boston and Providence Railroad (B&P) on the northwest and the Boston and Worcester Railroad (B&W) (later the Boston and Albany Railroad (B&A)) on the southeast (see Figure 1).<sup>20</sup> This triangular dead-end location between the two mainline tracks, directly reached only from Berkeley Street, would have been undesirable for residential or commercial use, but acceptable for a stable or manufacturing plant. Just northeast of Stanhope Street and east of Berkeley Street, between St. James and Columbus Avenues, and built prior to the Stables, were the main terminus B&P Railroad Passenger masonry Depot, masonry Freight Depot, and railyard.<sup>21</sup> Immediately north of and parallel to the Stables site, at the rear of the building, a spur track led to a smaller wood freight shed, later a garage (demolished), with a single track running along the present alley between the two buildings (Figures 1, 2). The architectural drawing for the rear of the Stables shows only windows, no freight or other doors that would have opened out onto the rail siding. Spur tracks terminating at Morgan Street for the Bay State Brick Co. on the B&A line abutted the south side of Stanhope Street when the Stables were constructed until at least 1951.<sup>22</sup>

The early railroads spurred economic and industrial development within Boston and amplified the creation of commuter suburbs outside of the city limits. They also eased travel between major towns and cities; however, they did not act as urban mass transit.<sup>23</sup> Instead, horse-drawn railroad cars or personal carriages served the city. By 1865, there were four

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<sup>18</sup> Clay McShane and Joel Tarr, *The Horse in the City: Living Machines in the Nineteenth Century* (Baltimore, MD: Johns Hopkins University Press, 2007), 117.

<sup>19</sup> Broomer, "Park Square-Stuart Street Area;" Note that Clarendon Street had not been extended to Columbus Avenue and terminated on the south side of St. James Avenue at the rail tracks.

<sup>20</sup> Walter Muir Whitehill, *Boston: A Topographical History* (Cambridge, MA: President and Fellows of Harvard University, 1968), 99–101.

<sup>21</sup> The Boston and Providence Railroad was relocated in 1900.

<sup>22</sup> The Bay State Brick Co. was one of the largest manufacturers supplying the Boston market. It is possible that they supplied the brick for the Stanhope Street Stables (*Brick: A Monthly Magazine Devoted to Brick, Tile, Terra Cotta and Allied Clay Industries* Vol. XII, no. 4 (April 1900)); Sanborn Map & Publishing Co., *Insurance Maps of Boston, MA, Volume 2, 1951* (Sanborn Map & Publishing Co., 1951), sheet 215.

<sup>23</sup> Charles J. Kennedy, "Commuter Services in the Boston Area, 1835–1860\*," *Business History Review* 36, no. 2 (1962): 153.

main horse-drawn streetcar railways in the city with stables near the ends of the lines.<sup>24</sup> The closest route to Stanhope Street and the Back Bay in the 1860s ran along Tremont Street with a spur to the B&P Depot. The owners of the Stanhope Street stables likely housed horses and carriages that were used for personal and possibly business travel.

The location of the Stanhope Street Stables was indicative of national trends in urban planning in addressing and managing Boston's large horse population. The Stanhope Street Stables are an early representation of the urban planning trend to locate stables not at the rear back lots but on secondary streets away from residences, and as such, are the earliest surviving block of stables associated with the Back Bay neighborhood. The housing of horses and location of stables was a primary issue for crowded cities in the 19<sup>th</sup> and early 20<sup>th</sup> centuries. The authors of a study on horses in historic urban environments used the 1867 *Sanborn Map* of Boston to map stables in the city. They found 367 stables in Boston with one-third on back lots behind buildings and most others concentrated on a block with another stable.<sup>25</sup> Nearly one-third of the stables were located near Boston's four railroad terminals, with the remaining one-third near the waterfront or close to the four main streets (Tremont, Washington, Beacon, and Cambridge).<sup>26</sup> The Stanhope Street Stables exemplifies this pattern, both in being adjacent to a rail terminal and being grouped together, in this case with eight stables in the original connected buildings block.

The number of horses in large U.S. coastal cities increased in the last decades of the 19<sup>th</sup> century, prompting the construction of larger non-individual residential stables. The same authors performed the same mapping analysis using the 1885 Boston *Sanborn Map* and found that about 20 additional stables had been constructed, although the number of horses in the city had nearly tripled. By 1885, more regulations were in place regarding the construction of stables and building construction in general in Boston. As stated in the study, "There were very few stables in the newly developed, elite Back Bay, except on upper Newbury Street, which had been set aside for that purpose."<sup>27</sup> Public stables and private stables appear to have been limited to back lots that faced alleyways or separate lots such as Stanhope Street. The location of stables varied by the specific function, with express companies and private stables associated with warehouses and factories near transportation hubs, street railway stables near ends of routes, some private stables on wealthy Beacon Hill, and livery and boarding stables serving the well-off public clustered near Beacon and Tremont streets.

In 1900, Boston had 7.8 horses per stable, the highest occupancy in the U.S., with New York City at 6.7 horses per stable, and Pittsburgh and San Francisco with 4.8; all other major cities had lower numbers.<sup>28</sup> In 1900, Boston was the most populous city in Massachusetts with a population of 560,892 people, with the second and third largest cities being Worcester with

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<sup>24</sup> Ibid., 166.

<sup>25</sup> McShane and Tarr, *Horse in the City*, 105

<sup>26</sup> Ibid., 105–106.

<sup>27</sup> Ibid., 105–106.

<sup>28</sup> Ibid., 104.

118,421 and Fall River with 104,863 people.<sup>29</sup> It is thus reasonable that Boston had the highest number of stables in the state. The urban planning patterns that first occurred in Boston were often later echoed throughout the state.

The Stanhope Street Stables represent an unusual stable type constructed of brick; are a scarce extant private stable in the city of Boston; and are a rare surviving example of early stables in the state. The authors of the analysis of horses in urban environments found that in Boston in 1867, “nearly two-thirds of all stables were two stories tall, while one-quarter...had only one story.” Additionally, they codified stables not constructed of wood as “rare.”<sup>30</sup> The Stanhope Stables were constructed the year after this map was created, and the Back Bay was not included on the map. Of the 367 stables in Boston constructed before 1867, only 43 have been inventoried in the Massachusetts Cultural Resource Information System (MACRIS), which indicates that this has become a rare building type. In Worcester and Fall River, all the inventoried stables were constructed after 1870, consisting of five in Worcester and one in Fall River. The Stanhope Street Stables – being of brick construction, not located on a rear building lot, and representing both the Second Empire and Panel Brick styles – were even more unusual.

The Stanhope Street Stables represent an early form of small, private stables. Other stable types included livery stables, boarding stables, horsecar stables, and commercial stables (used by companies to move their merchandise). The livery and boarding stables functions were blurred at first, as both types of stables may have rented or boarded horses. Over time, these functions separated.<sup>31</sup> Livery stables became more popular as city populations increased with the number in Boston increasing from 71 in 1870 to 175 in 1900.<sup>32</sup> The Stanhope Street Stables were constructed before the livery stable became extremely popular. They were constructed before the establishment of the Building Department and building standards, which went into effect in 1871, and before the Boston Fire of 1872.<sup>33</sup> These regulations likely hindered the construction of private stables. Stables constructed in the mid-19<sup>th</sup> century were “a well-known fire hazard, not just to themselves but also to their neighbors. They were built from wood and were full of highly combustible straw and hay.”<sup>34</sup> These early stables typically stored vehicles and their repair shops on the first floor. The Stanhope Street Stables deviated from this trend as they are of brick. Since the Stanhope Street Stables were private, the owners would have maintained their own horses, carriages, and management or caretakers for the horses and building.

The Stanhope Street Stables reflect the influence, wealth, and social position of its Back Bay owners and their needs for personal and business transportation. Generally, the conditions and construction of stables varied greatly depending on the owner’s socio-economic status. The masonry construction and decorative details of the Stanhope Street Stables were likely

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<sup>29</sup> U.S. Census, *Fourteenth Census of the United States: 1920 Bulletin* (Washington D.C.: National Archives and Records Administration, 1920).

<sup>30</sup> McShane and Tarr, *Horse in the City*, 105.

<sup>31</sup> *Ibid.*, 112.

<sup>32</sup> *Ibid.*, 112.

<sup>33</sup> Bainbridge Bunting, *Houses of Boston’s Back Bay: An Architectural History, 1840–1917* (Cambridge, MA: The Belknap Press of Harvard University Press, 1967), 250.

<sup>34</sup> McShane and Tarr, *The Horse in the City*, 104.

planned to demonstrate the wealth of the prospective owners and potentially to thwart any objection to their construction. Stables could be very simple structures or very ornate dependent upon the owner's resources, and the latter suggested that the owner was fashionable and affluent.<sup>35</sup> It is likely with this in mind that the proponents hired one of Boston's most highly regarded contemporary architects to design the stables, which they sold to well-to-do residents of the newly developed Back Bay.<sup>36</sup>

Based on the architectural drawings, the construction of the Stanhope Street Stables was commissioned by real estate developer and investor Frank W. Andrews (1826–1903), and prominent businessperson and industrialist Royal E. Robbins (1824–1902). Andrews developed areas of the Back Bay including the north side of Commonwealth Avenue between Gloucester and Hereford streets among many others. Robbins was the owner of the successful American Waltham Watch Company in Waltham, which he acquired in 1857 (WLT.AD, National Register listed 1989). Robbins and his family resided at 44 Commonwealth Avenue (BOS.3413) in the Back Bay and he retained two of the eight stables (#31–33) for nearly two decades until 1895.<sup>37</sup> Andrews may have suggested architect Nathaniel J. Bradlee to Robbins as Bradlee had designed at least three buildings for Andrews and his partner and father, William Turrell Andrews (1794–1879) prior to the stables commission. Frank W. and William T. Andrews commissioned Bradlee to design a department store at 242–246 Washington Street (corner of Central Court) in Boston in 1859–1860 (razed in 1976). The building had a cast iron facade and was largely occupied by the Jordan Marsh Company.<sup>38</sup> Frank Andrews also commissioned Bradlee to design a store for him in 1860 at the corner of Avon Street and Central Court in Boston (not extant). The Andrews family lived in a townhouse at 6 Marlborough Street in the Back Bay neighborhood, which was also designed by Bradlee in 1864 and demolished in 1924.<sup>39</sup> Frank Andrews was a former iron and crockery trader. He inherited family money, and his occupation was largely managing his real estate and trust properties.<sup>40</sup> It appears that Frank Andrews had knowledge of architectural styles and trends. The townhouse that he commissioned from Bradlee at 6 Marlborough Street was designed in the fashionable French Second Empire style. The style of the Stables, commissioned only two years later, had evolved to include both this stylistic reference and decorative Panel Brick work. Andrews also resided in Newport, Rhode Island, where he commissioned Henry H. Richardson to design his large country estate in 1872 (destroyed by fire 1920). The estate was Richardson's first design of this type and considered pivotal in the transition from the Stick to Shingle styles.<sup>41</sup> While Andrews apparently did not use the Stanhope Street Stables, it is likely that he recommended Bradlee as an architect based upon

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<sup>35</sup> Ibid., 107.

<sup>36</sup> "Nathaniel J. Bradlee Architectural Drawings – Prints & Photographs Department/Boston Athenaeum," compiled by Noah Sheola and Catherina Slautterback (Boston, MA: Boston Athenaeum, 2011).

<sup>37</sup> *The Boston Globe* (1895): 5; at the time, the building address was 8 Stanhope Street

<sup>38</sup> Karen A. Guffey, *The Architectural Drawings of Nathaniel J. Bradlee: 1853–1875: An exhibition of the Boston Athenaeum's collection of Bradlee's designs for Boston commercial and residential buildings: June 25<sup>th</sup> through July 27<sup>th</sup> 1984* (Boston, MA: Boston Athenaeum, 1984), 16–17.

<sup>39</sup> "6 Marlborough," Baybayhouses.org, accessed October 15, 2020, <https://backbayhouses.org/6-marlborough/>.

<sup>40</sup> Jeffrey Karl Oshsner, "H.H. Richardson's Frank William Andrews House," *Journal of the Society of Architectural Historians* 43, no. 1 (1984): 20.

<sup>41</sup> Ibid.



his experience with him. It is probable that Andrews helped to finance the project and decide upon the location.

In general, the Stanhope Street Stables owners resided in the Back Bay neighborhood within one-half mile from the stables, with the exception being Dexter H. Follett who owned 41 Stanhope Street from 1869–1876 and who lived in the South End along Chester Square. The owners' businesses were generally one- to one-and-one-half miles from the Stables to the east and west. Their businesses would have been about two miles from their residences, which means that they likely used their horses as transportation between the two locations. Owners in the 19<sup>th</sup> century included merchants, industrialists, metal workers, brewers, and chemists.

Robbins purchased two lots on Stanhope Street in July and December 1868 for Reuben A. Richards (#41) and Barney Cory (#43), both of the Back Bay. The Richards family was involved with importing hardware goods and sales.<sup>42</sup> Barney Cory was a very successful merchant. His son Charles Barney Cory (1857–1921) was a renowned ornithologist, golfer, author, and museum curator. Charles Cory inherited one-half interest in the stables from his father in 1882 and his sister, Jennie Louise Cory, inherited the other half. The two also inherited a portfolio of real estate around Boston including their home at 8 Arlington Street (BOS.3906) and the house where Jennie Louise later resided at 369 Marlborough Street (BOS.3305), both in the Back Bay. The Cory family retained ownership of the Stables until 1919 through a trust. Cory continued to reside at 8 Arlington Street until about 1892 and likely continued to use the stables until this time.<sup>43</sup>

Robbins purchased and sold another lot to George Blackburn (#39). George Blackburn resided at 48 Commonwealth Avenue (BOS.3415) in the Back Bay neighborhood. Blackburn, described as a “leading local industrialist,” owned the stable from 1867 until his death in 1871.<sup>44</sup> George Blackburn owned and constructed mills in Fitchburg, including the Duck Mill built in 1844 (FIT.524, National Register listed 1985) and nearby Ashburnham Mills. Blackburn had extensive real estate holdings around the Duck Mill including boarding houses and residences. His office in Boston was at 136 Congress Street.

Notable later owners include Jacob Pfaff (#45) and Dexter H. Follett (#41). According to Arthur Krim, “Follett and his partner Arthur Cheney were theatre managers and developers known for building the elegant Selwyn Theatre on Washington Street in 1867 and then rebuilding it after it burned down in 1873 to open the Globe Theatre which operated from 1874 to 1879.”<sup>45</sup> Follett was also a member of Farrar, Follett, & Co. which imported metals and produced iron wire at 73 and 75 Blackstone Street in Boston. Jacob Pfaff (d. 1900), a brewer, owned #45 from 1871 until his death in 1900. He and his brother Henry Pfaff founded the H.

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<sup>42</sup> “Trade card for Reuben Richards, Jr., hard ware goods, No. 41 South Market Street, 2d store from Merchant's Row, Boston, Mass., dated October 14, 1826,” Historic New England Ephemera Collection, accessed October 15, 2020, <https://www.historicnewengland.org>.

<sup>43</sup> “8–9 Arlington Street,” Backbayhouses.org, accessed October 15, 2020, <https://backbayhouses.org/8-9-arlington/>.

<sup>44</sup> Mary Kate Sampson and Elizabeth Durfee Hengen, “Duck Mill National Register Nomination,” Massachusetts Historical Commission (1984).

<sup>45</sup> Krim, “Richards-Follett-Pfaff Stables.”

& J. Pfaff Brewing Company. The Pfaff family first resided at 743 Parker Street (BOS.7866) in Boston. Later, Pfaff moved to the newly developed and trendy Back Bay neighborhood where he first resided at 105 Boylston Street (demolished) until 1892 and then at 106 Beacon Street (BOS.4143). The H. & J. Pfaff Brewing Company was “a leading late 19<sup>th</sup>- early 20<sup>th</sup>-century Stonybrook Valley brewery. It was located at Pynchon and Cedar Sts., Roxbury (across [from] the Boston/Providence R.R. tracks and Stony Brook from the residential Parker-Delle-Alleghany Sts. areas).”<sup>46</sup> The proximity of the stables to the B&P Railroad meant that Pfaff would have been able to access the railroad for personal and business travel or for moving freight and goods. The office was at 37 Milk Street (not extant), about one mile from the Stables, from 1871 until at least 1877. After Jacob Pfaff’s death, his widow, Hannah, inherited the Stable property and owned it until her death in 1915. While Hannah Pfaff owned the property, she rented it to an automobile-related company from at least 1906 until 1915.

In the 20th century, the Stables survived through the shift in transportation from horses to automobiles, as Back Bay residents sold their stables and automobile-centered businesses took over, and subsequently a change to restaurant usage that has continued for more than 80 years to the present (Figures 3 and 4). These shifts resulted in some physical changes to the buildings over time. By 1907, all four of the Stables were occupied by an automobile-related business or owner. This trend continued until sometime in the 1930s; by 1937, three of the four stables (#39–43) were occupied by Gundlach’s Hofbrau Restaurant, touted in an undated postcard advertisement as “the oldest Bavarian Hofbrau in Boston,” and one (#45) was still used for auto repair (see Figure 4). In 1944, plans were submitted to the Boston Department of Public Safety Division of Inspection for modifications to convert all four former Stables into the Tally-Ho Restaurant.<sup>47</sup> By 1957, the Red Coach Grill was in operation in the consolidated space (see Figure 6), which was followed by Satch’s restaurant and the most recent business, Red Lantern restaurant.

### 3.2 Architectural Significance

The Stanhope Street Stables, built 1868–1869, are architecturally significant at the state level on the exterior as a very early example in Massachusetts of the picturesque Panel Brick style and as a representation of the transition from the Second Empire style to the Panel Brick style. The Stables are further significant at the state level as an unusual example of a Panel Brick-style stable outbuilding designed by prominent Boston-based architect Nathaniel Jeremiah Bradlee (1829–1888). The Stanhope Street Stables are considered to be the earliest surviving block of Back Bay-associated stables, pre-dating the extant public stables on Upper Newbury Street by a decade.<sup>48</sup> Furthermore, the Stables account for three of six extant recorded Panel Brick-style stables in the entire state.<sup>49</sup>

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<sup>46</sup> Boston Landmarks Commission, “Henry and Jacob Pfaff House (BOS.7886): Building Information Form,” Massachusetts Historical Commission (1984).

<sup>47</sup> Plans on file Boston Athenaeum, 1944.

<sup>48</sup> Krim, “Richards-Follet-Pfaff Stables.”

<sup>49</sup> This analysis identified a few Panel Brick-style stables on upper Newbury Street, but they are more recent and larger.

The Stables demonstrate the transition between the French-inspired Second Empire style, with its emphasis on flat wall surfaces, to the Panel Brick style, a variant of the Queen Anne style, which uses integrated textured wall surfaces as the primary decorative element. The Second Empire style appeared in the Back Bay area from the late 1850s to the early 1870s. The Second Empire style was restrained, linear, and symmetrical; architects applied these characteristics to building facades and entire blocks to create cohesive landscapes.<sup>50</sup> Bradlee used this style in commercial buildings such as the New England Mutual Life Insurance Building (1873), sheathed in white marble with gilded balconies (demolished)<sup>51</sup> and residences, including 6 Marlborough Street and 8 Marlborough Street (1864, Andrew House) in the Back Bay.<sup>52</sup> He received 12 commissions for Back Bay residences before 1873, nine of which are extant.<sup>53</sup>

By the mid-1870s, demand and taste shifted from the Second Empire style in favor of new styles including Panel Brick, Queen Anne, and Romanesque. The Stanhope Street Stables were designed on the cusp of this transition, as they represent the Second Empire style with Panel Brick details. So-named by architectural historian Bainbridge Bunting, the Panel Brick style is “characterized by ornament that arises from the bricks themselves, which project or recede from the facade (in a stepped corbel table at the cornice, for example) and yield a variety of planes often in the form of recessed panels. Such detail, being worked in the facade itself and tending thus to spread over its surface, creates the discreetly animated and dynamic facade so characteristic of the picturesque manner.”<sup>54</sup> Bunting observes that intimations of this style occurred as early as 1864 at 16 Marlborough Street. He attributes the old Hotel Hamilton (demolished), 260 Clarendon Street, which was designed by Ware and Van Brunt and constructed in 1869, the same year the Stanhope Street Stables were completed, as one of the first examples of the style in the Back Bay.<sup>55</sup> The Panel Brick style became popular throughout Massachusetts and in other states from ca. 1865 to ca. 1900. It is considered a “subcategory of Queen Anne architecture, executed in brick rather than wood... Panel Brick was generally an urban style. In Massachusetts, the style often appears in towns that experienced rapid downtown growth in the 1870s and 1880s.”<sup>56</sup> The style was typically used for “commercial, industrial, institutional, and residential buildings;” it is unusual to find outbuildings constructed in this style.<sup>57</sup> Only six surveyed Panel Brick-style

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<sup>50</sup> Shand-Tucci, *Built in Boston*, 45.

<sup>51</sup> Douglas Shand-Tucci, *Built in Boston: City and Suburb 1800–1950* (Amherst, MA: The University of Massachusetts Press, 1978), 42–43.

<sup>52</sup> Bunting, *Houses of Boston’s Back Bay*, 468; 6 Marlborough Street was demolished in 1924 and replaced. 8 Marlborough Street is extant (BOS.3081).

<sup>53</sup> Bunting, *Houses of Boston’s Back Bay*, 154.

<sup>54</sup> Shand-Tucci, *Built in Boston*, 51.

<sup>55</sup> Bunting, *Houses of Boston’s Back Bay*, 158, 191; according to [backbayhouses.org](https://backbayhouses.org), the facade of 16 Marlborough Street was heavily altered in 1869 due to a court case complaint (*Linzee v. Mixer*; 101 Mass. 512) because the design was in violation of deed restrictions. According to the website, the Panel Brick features were added in 1869 when the facade was rebuilt. This would mean that the building is not an earlier example of the Panel Brick style. See “16 Marlborough Street,” [Baybayhouses.org](https://backbayhouses.org), accessed October 15, 2020, <https://backbayhouses.org/16-marlborough/>.

<sup>56</sup> Massachusetts Historical Commission, *Architectural Style Guide*, n.d.; Examples listed in the National Register outside Massachusetts include the Woodsville Opera Building (1890) in Woodsville, NH; and the Dodge Block (ca. 1902/1908) in the Rochester Commercial and Industrial Historic District in Rochester, NH.

<sup>57</sup> Massachusetts Historical Commission, *Architectural Style Guide*, n.d.

outbuildings in the state are documented in MACRIS, three of which are located on Stanhope Street. The other three, two in Boston and one in East Bridgewater, are later and were built as industrial or municipal, not private stables.<sup>58</sup>

Nathaniel Jeremiah Bradlee studied under George M. Dexter, was a founding member of the Boston Society of Architects, served as president of the Cochituate Water Board, and became one of Boston's most prolific and well-known 19<sup>th</sup>-century architects.<sup>59</sup> Bradlee designed more than 500 buildings in central Boston, the greater Boston area, and beyond. His work included churches, railroad stations, department stores, commercial and public buildings, stables, and dozens of residential rowhouses in the Back Bay and South End. He worked in New Hampshire, Maine, Washington, and Florida, and was noted for his engineering expertise.<sup>60</sup> Many of Bradlee's earliest buildings were destroyed by the downtown Boston Fire of 1872, and the Stanhope Street Stables is important as one of his surviving designs from before the Fire.<sup>61</sup> Bradlee designed at least 16 stables or carriage houses in addition to the Stanhope Street Stables.<sup>62</sup> One other Bradlee-designed stable has been identified as extant, designed as a private residential commission for Benjamin Williams in 1865 at 67 Chestnut Street (BOS.15955) on Beacon Hill.<sup>63</sup> Of the other 15 commissions, at least two have been demolished. The brick and granite stable at 67 Chestnut Street, designed the year before the Stanhope Street Stables, shares some similarities with the Stanhope Street Stables, but does not exhibit any Panel Brick detailing. This indicates that the style was just coming into fashion and that Bradlee was an early proponent. The Stanhope Street Stables represent a notable presentation of the Second Empire-Panel Brick styles transition and an early work in the Panel Brick style, expressing Bradlee's skilled and innovative application of articulated brick relief. They are the only known example of a Panel Brick-style stable by Bradlee and rare as a utilitarian building in Bradlee's overall body of work.

### 3.3 Archaeological Sensitivity

The Stanhope Street Stables are located in the neighborhood of Back Bay. The neighborhood of Back Bay is archaeologically sensitive for ancient Native American archaeological sites, specifically ancient fishweirs, and may contain significant historical archaeological deposits dating to after 1850. When the neighborhood was a tidal mudflat for the Charles River, Massachusetts Native people constructed the ancient fishweirs, a fence-like fishing structure used to capture spawning fish in the spring, approximately 3,000-5,200 years ago. Many of the stakes and wooden elements used to build these weirs are preserved within the clay of

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<sup>58</sup> Results for "out building" and Panel Brick Architectural Style in Massachusetts Cultural Resource Information System (MACRIS), accessed October 2, 2020; Police Station 3 Stables, 84 Joy Street (ca. 1883-1890, BOS.14639); Rockland Brewery Stables, 51 Amory Street (ca. 1884-1920, BOS.12917); Carver Cotton Gin Company Stables, 15 Whitman Street (1914, EBR.286); extant Panel Brick-style stables on Newbury Street have not been individually inventoried in MACRIS. They were built 10 years later, which indicates that Bradlee was a pioneer of this style

<sup>59</sup> Candace Jenkins, "Wigglesworth Building: National Register of Historic Places Nomination" 1982.

<sup>60</sup> Marchione, *The Essential History of the Hub*, Boston Miscellany, pp. 74-78.

<sup>61</sup> Jenkins, "Wigglesworth Building."

<sup>62</sup> Based upon the titles of his drawings from the Boston Athenaeum Collection. Because the drawings typically reference only the patron's name and not address, the location of the other stables and their status could not be determined.

<sup>63</sup> "Nathaniel J. Bradlee Architectural Drawings."

Back Bay, approximately 30-40 feet below the present ground surface. Weir elements have been encountered throughout the 20th century in multiple locations across most of the eastern portion of the neighborhood and many thousands of weir elements likely remain preserved under the neighborhood. Any proposed project whose work will disturb the original clay deposits approximately 30-40 feet deep under the historic fill deposits of the neighborhood may disturb significant Native fishweirs. Because the filling of Back Bay did not begin until the 1840s, and because the fill is a mixed deposit of materials from multiple locations, the fills of Back Bay and most of the properties built there after filling are not archaeologically sensitive. However, there may be particularly unique deposits associated with the dams used to originally define the edges of the neighborhood and unique historical archaeological sites at the periphery of the neighborhood whose survey may provide significant archaeological data.

### **3.4 Relationship to Criteria for Designation**

The Stanhope Street Stables 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:

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.

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

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 builder whose work influenced the development of the city, the commonwealth, the New England region, or the nation.

## **4.0 ECONOMIC STATUS**

### **4.1 Current Assessed Value**

According to the City of Boston Assessor's records, the Stanhope Street Stables parcel (parcel 0401126000) has an assessed value of \$4,498,000.00, with the land valued at \$1,604,500.00 and the building valued at \$2,893,500.00 for fiscal year 2021.

### **4.2 Current Ownership**

According to the City of Boston's Assessor's Records, the Stables at 39 Stanhope Street (parcel 0401126000) are owned by Stuart Clarendon Associates.

## **5.0 PLANNING CONTEXT**

### **5.1 Background**

The Richards-Follett-Pfaff (Stanhope Street) Stables were built in 1868–1869 as private stables primarily for residents of the newly constructed Back Bay neighborhood and directly adjacent to the new Bay Village and South End neighborhoods. The buildings operated as such until ca. 1900 when horses were replaced with automobiles. This marked a shift in use as the stables were adapted to suit automobiles. From the early 1900s until about the 1930s and early 1940s, the stables were mostly used for garages or other automobile-related purposes, such as mechanic shops. By 1937, the buildings began to be converted into restaurant use, which continues to the present. This transformation joined the individual buildings into one building, which houses a restaurant.

### **5.2 Zoning**

Parcel number 0401126000 is located in the Stuart Street zoning district, a Mixed Use Area 3 Zoning Sub District, and the following overlay districts: Groundwater Conservation Overlay District and Restricted Parking District.

### **5.3 Planning Issues**

On February 11, 2020 a petition was submitted to Landmark the Richards-Follett-Pfaff Stables. At the February 25, 2020 public hearing, the Boston Landmarks Commission voted to accept the petition for further study.

## **6.0 ALTERNATIVE APPROACHES**

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

#### **A. Designation**

The Commission retains the option of designating the Stanhope Street Stables as Boston Landmark Designation shall correspond to Assessor's parcel 0401126000 and shall address the following exterior elements hereinafter referred to as the "Specified Features":

- The exterior envelope of the building.

#### **B. Denial of Designation**

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

#### **C. National Register Listing**

The Commission could recommend that the property be listed on the National Register of Historic Places.

#### **D. Preservation Plan**

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

#### **E. Site Interpretation**

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

### **6.2 Impact of alternatives**

#### **A. Designation**

Designation under Chapter 772 would require review of physical changes to the Stanhope Street Stables in accordance with the Standards and Criteria adopted as part of the designation.

#### **B. Denial of Designation**

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

#### **C. National Register Listing**

The Stanhope Street Stables 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 19 Preservation Projects Fund (MPPF) from the Massachusetts Historical Commission. National Register listing provides listing on the State Register affording parallel protection for projects with state involvement and also the availability of state tax credits.



National Register listing does not provide any design review for changes undertaken by private owners at their own expense.

**D. Preservation Plan**

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

**E. Site Interpretation**

A comprehensive interpretation of the history and significance of the Stanhope Street Stables could be introduced at the site.

## **7.0 RECOMMENDATIONS**

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

1. That the Richards-Follett-Pfaff Stables (commonly known as Stanhope Street Stables) be designated by the Boston Landmarks Commission as a Boston Landmark, under Chapter 772 of the Acts of 1975, as amended (see Section 3.4 of this report for Relationship to Criteria for Designation);
2. That the boundaries corresponding to Assessor's parcel 0401126000 be adopted without modification;
3. And that the Standards and Criteria recommended by the staff of the Boston Landmarks Commission be accepted.

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

### 8.1 Introduction

Per sections 4, 5, 6, 7 and 8 of the enabling statute (Chapter 772 of the Acts of 1975 of the Commonwealth of Massachusetts, as amended) Standards and Criteria must be adopted for each Designation which shall be applied by the Commission in evaluating proposed changes to the historic resource. The Standards and Criteria both identify and establish guidelines for those features which must be preserved and/or enhanced to maintain the viability of the Designation. The Standards and Criteria are based on the Secretary of the Interior's Standards for the Treatment of Historic Properties.<sup>64</sup> Before a Certificate of Design Approval or Certificate of Exemption can be issued for such changes, the changes must be reviewed by the Commission with regard to their conformance to the purpose of the statute.

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

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

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

### 8.2 Levels of Review

The Commission has no desire to interfere with the normal maintenance procedures for the property. In order to provide some guidance for property owners, managers or developers, and the Commission, the activities which might be construed as causing an alteration to the physical character of the exterior have been categorized to indicate the level of review required, based on the potential impact of the proposed work. Note: the examples for each category are not intended to act as a comprehensive list; see Section 8.2.D.

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

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<sup>64</sup> U.S. Department of the Interior, et al. *THE SECRETARY OF THE INTERIOR'S STANDARDS FOR THE TREATMENT OF HISTORIC PROPERTIES WITH GUIDELINES FOR PRESERVING, REHABILITATING, RESTORING & RECONSTRUCTING HISTORIC BUILDINGS*, Secretary of the Interior, 2017, [www.nps.gov/tps/standards/treatment-guidelines-2017.pdf](http://www.nps.gov/tps/standards/treatment-guidelines-2017.pdf).

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

emergencies, BLC staff should be notified as soon as possible to assist in evaluating the damage and to help expedite repair permits as necessary.

C. Activities requiring an application and full Commission review:

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

D. Activities not explicitly listed above:

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

E. Concurrent Jurisdiction

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

### **8.3 Standards and Criteria**

The following Standards and Criteria are based on the Secretary of the Interior's Standards for the Treatment of Historic Properties.<sup>65</sup> These Standards and Criteria apply to all exterior building alterations that are visible from any existing or proposed street or way that is open to public travel.

#### **8.3.1 General Standards**

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

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<sup>65</sup> U.S. Department of the Interior, et al. *THE SECRETARY OF THE INTERIOR'S STANDARDS FOR THE TREATMENT OF HISTORIC PROPERTIES WITH GUIDELINES FOR PRESERVING, REHABILITATING, RESTORING & RECONSTRUCTING HISTORIC BUILDINGS*, Secretary of the Interior, 2017, [www.nps.gov/tps/standards/treatment-guidelines-2017.pdf](http://www.nps.gov/tps/standards/treatment-guidelines-2017.pdf).

characterize a property shall be avoided. See Section 8.4, List of Character-defining Features.

3. Each property shall be recognized as a physical record of its time, place and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, shall not be undertaken.
4. Changes to a property that have acquired historic significance in their own right shall be retained and preserved. (The term “later contributing features” will be used to convey this concept.)
5. Distinctive materials, features, finishes and construction techniques or examples of craftsmanship that characterize a property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new material shall match the old in design, color, texture and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.
7. Chemical or physical treatments, if appropriate, shall be undertaken using the gentlest means possible. Treatments that cause damage to historic materials shall not be used.
8. Staff archaeologists shall review proposed changes to a property that may impact known and potential archaeological sites. Archaeological surveys may be required to determine if significant archaeological deposits are present within the area of proposed work. Significant archaeological resources shall be protected and preserved in place. If such resources must be disturbed, mitigation measures will be required before the proposed work can commence. See section 9.0 Archaeology.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials, features, and spatial relationships that characterize a property. The new work shall be differentiated from the old and shall be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of a property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.
11. Original or later contributing signs, marquees, and canopies integral to the building ornamentation or architectural detailing shall be preserved.
12. New signs, banners, marquees, canopies, and awnings shall be compatible in size, design, material, location, and number with the character of the building, allowing for contemporary expression. New signs shall not detract from the essential form of the building nor obscure its architectural features.
13. Property owners shall take necessary precautions to prevent demolition by neglect of maintenance and repairs. Demolition of protected buildings in violation of Chapter 772 of

the Acts of 1975, as amended, is subject to penalty as cited in Section 10 of Chapter 772 of the Acts of 1975, as amended.

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

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

15. Waterproofing or water repellents are strongly discouraged. These treatments are generally not effective in preserving masonry and can cause permanent damage. The Commission does recognize that in extraordinary circumstances their use may be required to solve a specific problem. Samples of any proposed treatment shall be reviewed by the Commission before application.
16. In general, painting masonry surfaces shall not be allowed. Painting masonry surfaces will be considered only when there is documentary evidence that this treatment was used at some significant point in the history of the property.
17. New penetrations for attachments through masonry are strongly discouraged. When necessary, attachment details shall be located in mortar joints, rather than through masonry material; stainless steel hardware is recommended to prevent rust jacking. New attachments to cast concrete are discouraged and will be reviewed on a case-by-case basis.
18. Deteriorated stucco shall be repaired by removing the damaged material and patching with new stucco that duplicates the old in strength, composition, color, and texture.
19. Deteriorated adobe shall be repaired by using mud plaster or a compatible lime-plaster adobe render, when appropriate.
20. Deteriorated concrete shall be repaired by cutting damaged concrete back to remove the source of deterioration, such as corrosion on metal reinforcement bars. The new patch shall be applied carefully so that it will bond satisfactorily with and match the historic concrete.
21. Joints in concrete shall be sealed with appropriate flexible sealants and backer rods, when necessary.

### **8.3.3 Wood at exterior walls**

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



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

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

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

9. If gentler methods have proven ineffective, then abrasive cleaning methods, such as low pressure dry grit blasting, may be allowed for hard metals (such as cast iron, wrought iron, and steel) as long as it does not abrade or damage the surface.
10. A test patch of the cleaning method(s) shall be reviewed and approved on site by staff of the Boston Landmarks Commission to ensure that no damage has resulted. Test patches shall be carried out well in advance. Ideally, the test patch should be monitored over a sufficient period of time to allow long-range effects to be predicted (including exposure to all seasons if possible).
11. Cleaning to remove corrosion and paint removal should be considered only where there is deterioration and as part of an overall maintenance program which involves repainting or applying other appropriate protective coatings. Paint or other coatings help retard the corrosion rate of the metal. Leaving the metal bare will expose the surface to accelerated corrosion.
12. Repainting should be based on paint seriation studies. If an adequate record does not exist, repainting shall be done with colors that are appropriate to the style and period of the building.

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

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

10. Exterior combination storm windows shall have a narrow perimeter framing that does not obscure the glazing of the primary window. In addition, the meeting rail of the combination storm window shall align with that of the primary window.
11. Storm window sashes and frames shall have a painted finish that matches the primary window sash and frame color.
12. Clear or mill finished aluminum frames shall not be allowed.
13. Window frames, sashes, and, if appropriate, shutters, should be of a color based on paint seriation studies. If an adequate record does not exist, repainting shall be done with colors that are appropriate to the style and period of the building.

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

1. All original or later contributing entrance elements shall be preserved.
2. The original or later contributing entrance design and arrangement of the door openings shall be retained.
3. Enlarging or reducing entrance/door openings for the purpose of fitting stock (larger or smaller) doors shall not be allowed.
4. Original or later contributing entrance materials, elements, details and features (functional and decorative) shall be retained and, if necessary, repaired by patching, splicing, consolidating or otherwise reinforcing using recognized preservation methods.
5. Deteriorated or missing entrance elements, materials, features (function and decorative) and details shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile, configuration and detail of installation.
6. When replacement is necessary, it should be based on physical or documentary evidence.
7. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.
8. Original or later contributing entrance materials, elements, features (functional and decorative) and details shall not be sheathed or otherwise obscured by other materials.
9. Storm doors (aluminum or wood-framed) shall not be allowed on the primary entrance unless evidence shows that they had been used. They may be allowed on secondary entrances. Where allowed, storm doors shall be painted to match the color of the primary door.
10. Unfinished aluminum storm doors shall not be allowed.
11. Replacement door hardware should replicate the original or be appropriate to the style and period of the building.

12. Buzzers, alarms and intercom panels, where allowed, shall be flush mounted and appropriately located.
13. Entrance elements should be of a color based on paint seriation studies. If an adequate record does not exist, repainting shall be done with colors that are appropriate to the style and period of the building/entrance.

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

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

### **8.3.8 Lighting**

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

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

### **8.3.9 Storefronts (also refer to Masonry, Wood, Architectural Metals, Windows, Entrances/Doors, Porches/Stoops, Lighting, and Accessibility)**

1. Refer to the Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings (Storefront section).

### **8.3.10 Curtain Walls (also refer to Masonry, Wood, Architectural Metals, Windows, and Entrances/Doors)**

1. Refer to the Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings (Curtain Walls section).

### **8.3.11 Roofs (also refer to Masonry, Wood, Architectural Metals, and Roof Projections)**

1. The roof shapes and original or later contributing roof material of the existing building shall be preserved.
2. Original or later contributing roofing materials such as slate, wood trim, elements, features (decorative and functional), details and ornamentation, such as cresting, shall be retained and, if necessary, repaired by patching or reinforcing using recognized preservation methods.
3. Deteriorated or missing roofing materials, elements, features (functional and decorative), details and ornamentation shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile, configuration and detail of installation.
4. When replacement is necessary, it should be based on physical or documentary evidence.
5. If using the same material is not technically or economically feasible, then compatible substitute material may be considered.
6. Original or later contributing roofing materials, elements, features (functional and decorative), details and ornamentation shall not be sheathed or otherwise obscured by other materials.
7. Unpainted mill-finished aluminum shall not be allowed for flashing, gutters and downspouts. All replacement flashing and gutters should be copper or match the original material and design (integral gutters shall not be replaced with surface-mounted).
8. External gutters and downspouts should not be allowed unless it is based on physical or documentary evidence.

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

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

### **8.3.13 Additions**

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

### **8.3.14 Accessibility**

1. Alterations to existing buildings for the purposes of providing accessibility shall provide persons with disabilities the level of physical access to historic properties that is required under applicable law, consistent with the preservation of each property's significant historical features, with the goal of providing the highest level of access with the lowest level of impact. Access modifications for persons with disabilities shall be designed and installed to least affect the character-defining features of the property. Modifications to some features may be allowed in providing access, once a review of options for the highest level of access has been completed.
2. A three-step approach is recommended to identify and implement accessibility modifications that will protect the integrity and historic character of the property:
  - a. Review the historical significance of the property and identify character-defining features;
  - b. Assess the property's existing and proposed level of accessibility;
  - c. Evaluate accessibility options within a preservation context.
3. Because of the complex nature of accessibility, the Commission will review proposals on a case-by-case basis. The Commission recommends consulting with the following document which is available from the Commission office: U.S. Department of the Interior, National Park Service, Cultural Resources, Preservation Assistance Division; Preservation Brief 32 "Making Historic Properties Accessible" by Thomas C. Jester and Sharon C. Park, AIA.

### **8.3.15 Renewable Energy Sources**

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

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

#### **8.3.16 Building Site**

1. The general intent is to preserve the existing or later contributing site and landscape features that enhance the property.
2. It is recognized that often the environment surrounding the property has character, scale and street pattern quite different from what existed when the building was constructed. Thus, changes must frequently be made to accommodate the new condition, and the landscape treatment can be seen as a transition between the historic property and its newer surroundings.
3. All original or later contributing features of the building site that are important in defining its overall historic character shall be retained and, if necessary, repaired using recognized preservation methods. This may include but is not limited to walls, fences, steps, walkways, paths, roads, vegetation, landforms, furnishings and fixtures, decorative elements, and water features. (See section 9.0 for subsurface features such as archaeological resources or burial grounds.)
4. Deteriorated or missing site features shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile, configuration and detail of installation.
5. When replacement is necessary, it should be based on physical or documentary evidence.
6. If using the same material is not technically or economically feasible, then compatible substitute material may be considered.
7. The existing landforms of the site shall not be altered unless shown to be necessary for maintenance of the designated property's structure or site.
8. If there are areas where the terrain is to be altered, these areas shall be surveyed and documented to determine the potential impact to important landscape features.
9. The historic relationship between buildings and the landscape shall be retained. Grade levels should not be changed if it would alter the historic appearance of the building and its relation to the site.



10. Buildings should not be relocated if it would diminish the historic character of the site.
11. When they are required by a new use, new site features (such as parking areas, driveways, or access ramps) should be as unobtrusive as possible, retain the historic relationship between the building or buildings and the landscape, and be compatible with the historic character of the property. Historic rock outcroppings like puddingstone should not be disturbed by the construction of new site features.
12. Original or later contributing layout and materials of the walks, steps, and paved areas shall be maintained. Consideration will be given to alterations if it can be shown that better site circulation is necessary and that the alterations will improve this without altering the integrity of the designated property.
13. When they are necessary for security, protective fencing, bollards, and stanchions should be as unobtrusive as possible.
14. Existing healthy plant materials which are in keeping with the historic character of the property shall be maintained. New plant materials should be appropriate to the character of the site.
15. Maintenance of, removal of, and additions to plant materials should consider restoration of views of the designated property.
16. The Boston Landmarks Commission encourages removal of non-historic fencing as documentary evidence indicates.
17. The Boston Landmarks Commission recognizes that the designated property must continue to meet city, state, and federal goals and requirements for resiliency and safety within an ever-changing coastal flood zone and environment.

### **8.3.17 Guidelines**

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

1. Should any major restoration or construction activity be considered for a property, the Boston Landmarks Commission recommends that the proponents prepare a historic building conservation study and/or consult a materials conservator early in the planning process.
  - a. The Boston Landmarks Commission specifically recommends that any work on masonry, wood, metals, or windows be executed with the guidance of a professional building materials conservator.
2. Should any major restoration or construction activity be considered for a property's landscape, the Boston Landmarks Commission recommends that the proponents prepare a historic landscape report and/or consult a landscape historian early in the planning process.

3. The Commission will consider whether later addition(s) and/or alteration(s) can, or should, be removed. Since it is not possible to provide one general guideline, the following factors will be considered in determining whether a later addition(s) and/or alteration(s) can, or should, be removed include:
  - a. Compatibility with the original property's integrity in scale, materials and character.
  - b. Historic association with the property.
  - c. Quality in the design and execution of the addition/alteration.
  - d. Functional usefulness.

#### **8.4 List of Character-defining Features**

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

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

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

The character-defining features for this historic resource include:

- The building is rectangular in plan, is eight bays wide and two bays high, and features four continuous south-facing masonry stables (this building was originally constructed as four separate stables). Each mansard-roof stable is two bays across and one-and-one-half stories high. Each masonry stable was originally designed with a double-door entry and a wide window. At the present, only the first masonry stable with its two bays remains as originally designed on the West end side. The remaining three masonry stables (one on the West side and two on the East side), have windows instead of door openings (three double-door entries were filled in for windows).
- The west half features a central two-bay, gambrel-roof wall dormer pavilion flanked by round-arch roof dormers.
- The east half features a central two-bay, segmental-arch-roof wall dormer pavilion flanked by gabled roof dormers.
- Manipulation of the brick wall planes is used to decorate and provide details to the building. This can be seen at the paneled pilasters flanking each opening at the former carriage entrances (in the second, third, sixth, and seventh bays).

- Highly ornamental brick detailing can also be seen at the protruding segmental-arch brick hoods with side labels surrounding wall openings.
- The former carriage entrances (at the second, third, sixth, and seventh bays) also have keystones at the center of the arched openings. A keystone with the letter P references the stable's early owner, Jacob Pfaff.
- The cornice features the addition of layers of brick that were used to create a robust, prominent, scalloped brick corbel (a feature of Panel Brick Style with elements of the Second Empire style).
- The arched roof dormer in the fourth bay has a keystone motif.
- The flared Mansard roof, sheathed in red slate, is a feature of the Second Empire style.
- The current main entry door is recessed in the brick opening. As originally designed, the double-door entry contains paired, four-panel, wood doors with three metal straps hinges.
- At the first story, all window openings contain multi-light black-frame casement windows.
- All dormer windows in the upper floor are plate glass windows with fixed one-light sashes.
- All second-story openings and two first-story openings have granite sills.
- Five first-story openings have rowlock brick window sills.
- The building occupies the entire lot and has no setbacks.

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## **9.0 ARCHAEOLOGY**

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

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

## **10.0 SEVERABILITY**

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

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All archaeological reports are on file at the Massachusetts Historical Commission and available by appointment to qualified researchers.