

BOND-HAMPTON HOUSE

*Boston Landmarks Commission
Study Report*



Petition #259.17

Boston Landmarks Commission
Environment Department
City of Boston

Report on the Potential Designation of

Bond-Hampton House

88 Lambert Avenue, Roxbury (Boston), Massachusetts

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

Approved by: _____

Rosanne Foley, Executive Director

_____ Date

Approved by: _____

Lynn Smiledge, Chair

_____ Date

TABLE OF CONTENTS

Introduction	i
1. Location of Property	1
2. Description	2
3. Significance	15
4. Economic Status	26
5. Planning Context	27
6. Alternative Approaches	28
7. Recommendations	30
8. General Standards and Criteria	31
9. Specific Standards and Criteria	36
10. Archaeology	48
11. Severability	49
12. Bibliography	50

Report posted on August 3, 2021

INTRODUCTION

The designation of the Bond Hampton House was initiated in 2017 after a petition was submitted by registered voters to the Boston Landmarks Commission asking that the Commission designate the proposed landmark 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, architectural, or aesthetic significance to the city and the commonwealth, the New England region, or the nation.

The Bond-Hampton House is historically and architecturally significant at the local, state, and national levels for its handsome execution of the Regency/Greek Revival style; as a rare surviving example of the early suburban development of Roxbury; and for its associations with Richard Bond and Henry Hampton. Richard Bond was a prominent architect who designed a number of public buildings in Massachusetts, Maine, and America's Northwest Territory in the early nineteenth century. He also played an important role in the development of the architecture profession in the United States. In the twentieth century, the Bond-Hampton House also became significant for its association with the nationally acclaimed filmmaker, Henry Hampton (1940-1998) and his film production company Blackside, Inc., founded in 1968. Hampton's documentary series *Eyes on the Prize* in 1987 aired on television in 1987 to great acclaim. Hampton was the recipient of numerous awards, including Emmy Awards, a George Foster Peabody Award, an International Documentary Award, and a Television Critics Association Award.

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.

Boston Landmarks Commission

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1.0 LOCATION OF PROPERTY

1.1 Address

According to the City of Boston's Assessing Department, the Bond-Hampton House is located at 88 Lambert Avenue, Boston, Massachusetts 02119.

1.2 Assessor's Parcel Number

0903679000

1.3 Area in which Property is Located

The Bond-Hampton House is located on Lambert Avenue in the section of Boston's Roxbury neighborhood known as Highland Park (also known as Fort Hill and Roxbury Highlands). Listed in the National Register of Historic Places in 1989, the Roxbury Highlands Historic District rises above the lowlands to the north, and is characterized by steep hills covered with thick vegetation and dotted with outcroppings of Roxbury puddingstone. The hilly terrain provides a distinctive setting for its predominantly residential building stock. Older, detached frame houses, set back from the streets on gently sloping lots, blend with later single-family homes, two-family dwellings, row houses, and triple-deckers built on narrow lots with shallow street frontages. Roxbury Highlands retains a rich architectural fabric of building types and styles popular between approximately 1830 and 1930. The property boundaries shown in Figure 1 are the assessor's bounds for the above-referenced parcel.

1.4 Map showing Location



Figure 1. Map showing the boundaries of parcel # 0903679000.

2.0 DESCRIPTION

2.1 Type and Use

88 Lambert Avenue was built ca. 1834 as a single-family home; the design is attributed to Richard Bond, an architect and the first occupant. The property has remained in continuous residential use since then, with the introduction of automobile garages in the early twentieth century that were rented commercially for a short time. The property is presently occupied by 10 residents in a co-housing community. The zoning classification code for this property is 0031 (Multiple-use property / Commercial multi-use).

2.2 Physical Description

88 Lambert Avenue occupies a gently sloping site containing 28,110 square feet of land at the corner of Lambert Avenue and Logan Street in Roxbury (Figure 2). Facing northeast towards Logan Street, the house is set close to Lambert Avenue, approximately 10 feet from the inside edge of the sidewalk. The façade of the house is set back approximately 80 feet from Logan Street. The parcel's two street edges are lined with twentieth-century brick walls approximately six feet in height, which are interspersed with granite posts on Lambert Avenue. A historic iron gateway with granite posts (Figure 9) provides pedestrian access from Lambert Avenue to the front door of the house, while two modern, double-leaf, vertical-board wood doors provide automobile access into the site from Lambert Avenue and Logan Street. Sloping down to Logan Street, the front yard is maintained chiefly in turf and features mature trees and brick- and stone-paved paths and patio space. A small ornamental pool ringed by a granite ashlar wall (built during or after the mid-1960s) sits directly in front of the house (Figure 8). A vertical-board wood fence lines the southeast property line, and a parged brick wall approximately twelve feet in height separates the southwest boundary of the site from the adjacent Nathan Hale School; this wall once formed the back end of the three garage buildings that used to be at the rear of the property. Several segments of low cobblestone retaining wall are positioned along the eastern edge of the property.

The front of the house is elevated on a low berm, which is contained by a random ashlar granite wall on the east side and a brick platform at the west, continuing along the northwest elevation. Likely constructed in the late twentieth century, the raised brick patio wrapping the north section of the house was sheltered at one time by a simple wood pergola (removed ca. 2017-2019). A below-grade entrance to the basement has been excavated (in the twentieth century) at the rear of the house; it is constructed with concrete steps and concrete-block side walls.

The Bond-Hampton House rises two stories from a projecting stone foundation (now parged) to a low hip roof. The basement is partially exposed on all four sides. The wood-frame building is clad with wood siding and trim. The roofing material is asphalt shingles today, but building permits as early as 1915 report a slate roof.

The house consists of a nearly square main block with an enclosed rear porch and a two-story ell on the southeast side that displays a variety of small additions on the front and side. The main block measures approximately 34 feet wide by 40 feet deep; it rises approximately 33 feet to the top of the roof. The ell measures approximately 24 feet wide by 18 feet deep and has a gable roof. Both the main block and ell have aluminum gutters and downspouts. A modest brick chimney, which appears to have been rebuilt, rises from the interior near the front of the southeast elevation. The building originally had a pair of brick chimneys on each of the side walls; a ca. 1870 photograph shows four side-wall chimneys with elaborate

corbelling. This image also shows bracketed eaves on the façade and a hexagonal cupola at the apex of the hip roof; it is not known whether this cupola was original or a later nineteenth-century addition (Historic Image 2).

The front or Logan Street façade (northeast), right side or Lambert Ave. elevation (northwest), and rear (southwest) elevation of the main block of the Bond-Hampton House are sheathed with flush boarding that is cut to look like stone on the front façade pilasters and throughout the right side and rear elevations. The left side (northeast elevation) of the main block is sheathed with clapboards. Walls are trimmed with a narrow, molded frieze board at the deep roof eaves and slender paneled corner boards that culminate in an arched top (Figure 11) at all but the southeast corner, which is trimmed with flat corner boards. Window openings on the first floor of the façade and on the Lambert Ave. (right side) elevation feature a pair of three-light French doors topped by a two-light transom and wide molded casings. (This design is identical to first floor windows on the Forbes House in Milton, which was designed in 1833 by Richard Bond's one-time partner Isaiah Rogers.) Window openings on the second floor typically contain 6/6 double-hung replacement sash with the same casings. Doors on the façade and rear elevation feature molded wood panels below tall glass panes.

The formal front (northeast) façade (Figure 2) contains three window bays separated by four wide flushboard pilasters cut to look like stone; the wall surfaces in between are sheathed with plain flush board. The façade's center entrance is flanked by a pair of French doors with a transom on the two outer bays of the first floor. On the second floor, two double-hung windows occupy the outer bays, while the center bay appears to contain a pair of French doors, presently obscured by a modern storm door. The entry consists of an enclosed vestibule with a flat roof, paneled corner pilasters, double-leaf doors surrounded by paneled trim, and deep, bracketed eaves (Figure 10). The ca. 1870 photograph (Historic Image 2) shows a railing with carved balusters on the vestibule's roof (not extant). The doors on the exterior of the vestibule have elaborately carved panels and a tall glass upper pane. Inside the vestibule, the original Greek Revival doorway, recessed from the plane of the main block, has a single-leaf door with two molded wood panels beneath a large upper pane, and full-height sidelights. The entrance is accessed by a stairway with four granite steps and sloped cheek walls at the base and two cast concrete steps at the top.

The northwest (Lambert Ave.) elevation has four bays, with the same arrangement of window types as the façade (Figures 2 and 3). A short, narrow double-hung window is inserted in the center of this wall on the second floor. The rear (southwest elevation) has a modern sunporch extending across most of the first floor (Figures 3 and 4). This narrow addition has a utilitarian flat roof and a center entrance with three 1/1 double-hung windows on each side. Inside the sunporch, the original rear wall of the house has a center entrance, a pair of French doors with a transom in each of the outer bays, and a short pair of casement windows placed high in each of the middle bays. The interior wall of the main block has shiplap siding. The center entrance features a wide, single-leaf door with a large pane of glass above a narrow, molded wood panel and three-quarter-height sidelights within a paneled frame. A vestibule inside this entrance leads to a Greek Revival-style entrance with a single-leaf door with one large glass pane, Greek Revival-style moldings on its solid panels, and full-height sidelights.

The southeast elevation of the main block contains one window bay on each side of the projecting ell, with 6/6 double hung windows having plain flat trim on both floors (Figure 5).

Centered on the southeast side elevation of the main block, the two-story rear ell has a parged stone foundation, side-gabled roof, and clapboard siding trimmed with narrow flat

corner boards and bed molding at the eaves (Figures 6 and 7). Windows are typically 6/6 double-hung replacement windows with flat casings. The rear (southwest) elevation of the ell has three windows regularly set across the first floor and two smaller windows asymmetrically placed at the second floor. A narrow, one-story addition on the east end of the ell has a shed roof, modern door and entry porch on its rear wall, and one window set towards the rear of its side (southeast) elevation. The northeast (Logan St.) elevation of the ell features a modern double-leafed casement window offset on the first floor and a double-hung window centered at the second story. A small, one-story shed-roofed addition without fenestration projects from the front of this wall, and adjacent to it there is a narrow two-story addition (possibly built in 1915 according to the building permits). Joining the ell and the main block, the two-story addition features a flat roof and one double-hung window centered at each floor level. The first floor window is trimmed with channeled jambs and a flat peaked lintel; it may have been re-used from elsewhere on the main block. The ca. 1870 photograph of the house (Historic Image 2) shows the one-story addition on the front (northeast elevation) of the ell, with what may be a doorway facing the front, two 6/6 windows to on the main body of the ell to its east, a smaller double-hung window at the second story, and a tall interior chimney at the gable end.

To the east of the residence is a small carriage house, set close to the property line (Figures 12 and 13). It may have been constructed between 1884 and 1895, when an outbuilding first appears in this location in the historic atlases. This wood-frame building rises 1½ stories from a low rubble stone foundation to a side-gabled roof with an off-center gabled dormer flush with the plane of the northwest façade (Figure 14) and two skylights on its front slope. Sheathed with modern wood clapboards and trimmed with flat corner boards, this carriage house has irregular, utilitarian fenestration. The façade contains a single-leaf doorway positioned slightly off-center, flanked by modern triple casement windows on each side. The left (northeast) gable end features a 6/6 double-hung wood window with a flat casing and narrow cornice molding centered in the half-story. The right (southwest) gable end has two slightly asymmetrical, small and narrow stall windows on the first floor, trimmed with flat casings and a deep, flat cornice shelf (Figure 15). A modern sliding door unit is centered in the half-story of this elevation, accessing a modern walkway onto the adjacent garage roof. The rear (southeast) elevation of the carriage house has been rebuilt with brick and concrete at the base; it has a utilitarian single-leaf door in the center.

A small connector joins the carriage house with a late twentieth-century shed on the north that is one story high with a low-pitched shed roof, wood-frame construction, no visible foundation, and irregular, utilitarian fenestration.

Prior to their demolition in 2021, occupying the southern end of the property were three rows of utilitarian garage buildings which appear to have been constructed at various times between 1916 and 1923 (Figure 16). They were arranged in a single row on the east and west sides of the property and a double row in the center. Each containing seven to nine individual vehicle bays, the garages were constructed with concrete pier and lintel facades, brick end and rear walls, and flat roofs carried on steel beams. The original vehicle door openings were later filled in with a mélange of window types and occasional pedestrian doors. Four small wood-frame sheds were scattered along the sides of the property and between the garage buildings; all dated to the late twentieth or early twenty-first century.

2.3 Contemporary Images



Figure 2. Main house, front (northeast) façade and Lambert Ave. (northwest) elevation.



Figure 3. Main house, Lambert Ave. (northwest) and rear (southwest) elevations.



Figure 4. Main house, rear (southwest) elevation.



Figure 5. Main house, southeast side elevation.



Figure 6. Ell, rear (southwest) elevation.



Figure 7. Ell, side (southeast) and front (Logan Street) elevations.



Figure 8. Front yard with ornamental pool and brick wall.



Figure 9. Lambert Ave. gate.



Figure 10. Main house, front entrance detail.



Figure 11. Main house, eave detail.



Figure 12. Shed (left) and carriage house (right).



Figure 13. Carriage house, façade (northwest) and side (southwest) elevations.



Figure 14. Carriage house facade, dormer window detail.



Figure 15. Carriage house, window detail on southwest elevation.



Figure 16. Middle (L) and west (R) garage buildings (demolished 2021).

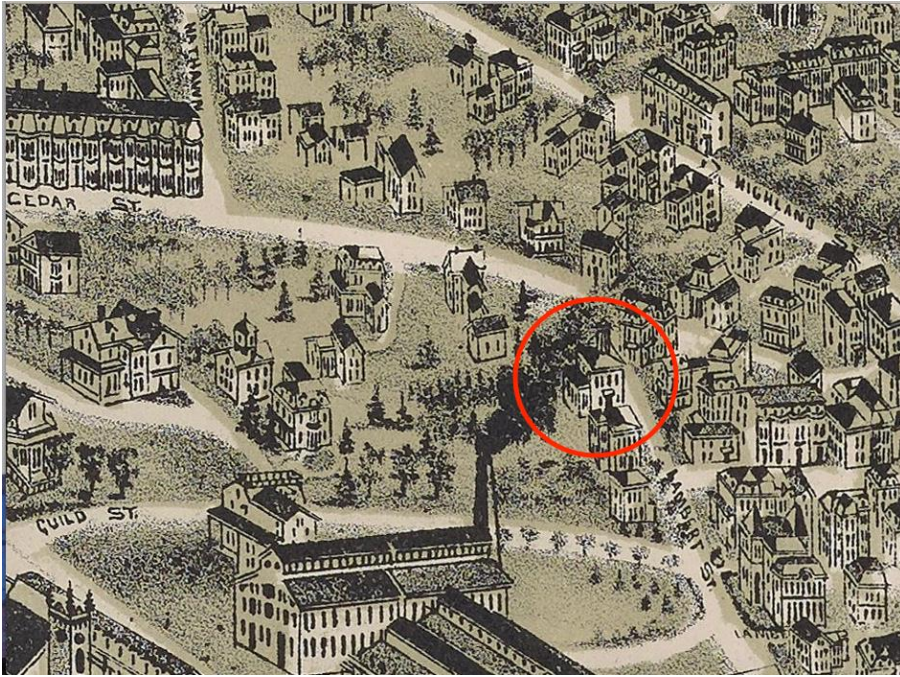
2.4 Historic Maps and Images



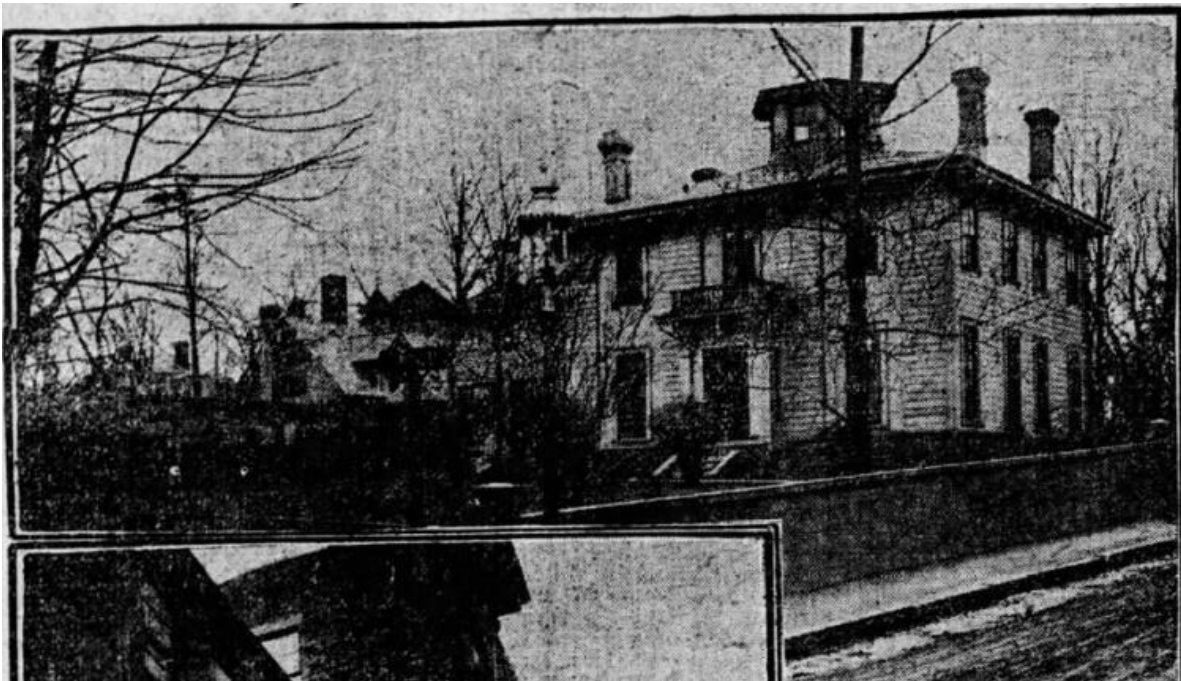
Historic Image 1. Detail from 1852 map. Henry McIntyre. Friend & Aub. and Wagner & McGuigan. Map of the city of Boston and immediate neighborhood. 1852. Norman B. Leventhal Map & Education Center, <https://collections.leventhalmap.org/search/commonwealth:3f4632536> (accessed June 16, 2021).



Historic Image 2. Ca. 1870 photograph. "Seeing the Forest for the Trees: Preserving the Roxbury Legacies of Richard Bond and Henry Hampton," <https://historicboston.org/seeing-the-forest-for-the-trees-preserving-the-roxbury-legacies-of-richard-bond-and-henry-hampton/> (accessed June 16, 2021).



Historic Image 3. Detail from 1888 bird's-eye-view map with the Bond-Hampton House circled in red. O.H. Bailey & Co.. *Boston Highlands, Massachusetts: Wards 19, 20, 21 & 22 of Boston*, 1888. Norman B. Leventhal Map & Education Center. <https://www.digitalcommonwealth.org/search/commonwealth:x633fc270> (accessed June 16, 2021).



Historic Image 4. 1914 photograph. "Will Reveals Unknown Wealth," *Boston Daily Globe*, Feb 01, 1914.

3.0 SIGNIFICANCE

The Bond-Hampton House is historically and architecturally significant at the local, state, and national levels for its handsome execution of the Regency/Greek Revival style; as a rare surviving example of the early suburban development of Roxbury; and for its associations with Richard Bond and Henry Hampton. The prominent architect Richard Bond was a prolific designer of public buildings in Massachusetts, Maine, and America's Northwest Territory in the early nineteenth century. His work represents significant achievements in architectural design, especially in the Greek Revival period. Bond was also instrumental in the establishment and elevation of architecture as a profession in the United States. In the twentieth century, the Bond-Hampton House also became significant for its association with the nationally acclaimed filmmaker, Henry Hampton (1940-1998) and his film production company Blackside, Inc., founded in 1968. Hampton is best known for his landmark documentary television series of 1987, *Eyes on the Prize*, about the history of the civil rights movement in the United States. Produced by Blackside, Inc., *Eyes on the Prize* tells the definitive story of the civil rights era from the point of view of the ordinary Black men and women whose extraordinary actions launched a movement that changed the fabric of American life, and embodied a struggle whose reverberations continue to be felt today. Winner of numerous awards, including Emmy Awards, a George Foster Peabody Award, an International Documentary Award, and a Television Critics Association Award, *Eyes on the Prize* is the most critically acclaimed documentary on civil rights in America.

While the twentieth-century garages have been lost, the remainder of the property retains integrity of location, setting, design, materials, workmanship, feeling, and association. The property is identified as a contributing resource within the National Register-listed Roxbury Highlands Historic District (1989).

3.1 Historic Significance

The Evolution of Roxbury

Boston, including Roxbury, is the traditional homeland of the Massachusetts people, who are still here. Native people have been in the area for at least 12,500 years. In Roxbury, the uplands of Highland Park, coupled with the surrounding wetlands and rivers and the narrow access point to Shawmut Peninsula (today downtown Boston), made the area a cultural and transportation hub for Native people. The Roxbury Highlands Historic District contains resources that might have been attractive to prehistoric groups during both the Archaic and Woodland Periods.

Roxbury was settled by European colonists in 1630 with the arrival of a group of Puritan immigrants led by William Pynchon as part of the Massachusetts Bay Colony. They claimed an area just south of the Shawmut Peninsula that was characterized by hilly terrain, puddingstone outcroppings, fertile soil, streams, brooks, ponds, and woodland. A meetinghouse was constructed in 1632 at what is now John Eliot Square, and the town center developed around it. Situated at the entrance to the narrow neck of the Shawmut Peninsula, Roxbury occupied the only land route into Boston for nearly two hundred years, which proved economically and, during the Revolutionary War, militarily advantageous. Roxbury was a quiet farming village for a century and half, although its proximity to Boston attracted genteel country estates (such as the eighteenth-century Shirley-Eustis House) from an early date. During the Revolutionary War, the Roxbury Highlands figured prominently in the Siege of Boston. In 1775, the colonists built major fortifications here known as the Lower Fort and High (or Upper) Fort. The two forts commanded strategic

views of and access to both the Neck and the road between Boston and Dedham, where the rebels kept a depot of army supplies. Significant portions of these forts survived into the nineteenth century, and portions of the High Fort are still visible today.

In the early nineteenth century, new industrial activity—tanneries, machine and chemical works, and cordage factories— took advantage of the area’s brooks to power manufactories and produce beer. The twenty highways laid out in Roxbury in the early seventeenth century had grown to forty streets in 1825, when all were given official names. In 1824, Roxbury Street was the first to be paved and have sidewalks installed. A host of transportation improvements followed during the nineteenth century, both propelling and responding to economic development. Horse-drawn omnibus service was established between Roxbury and Boston by 1826; the Boston & Providence Railroad opened in 1834, with a small station at Roxbury Crossing; and the Metropolitan Horse Railway was initiated between Roxbury and downtown Boston in 1856. Electric trolleys arrived in Roxbury in 1899 and elevated rapid transit service in 1901.

During Roxbury’s first wave of suburban development in the early and mid-nineteenth century, large parcels of farmland were purchased by Boston businessmen and subdivided into spacious, estate-size lots. These were acquired by wealthy and upper middle-class businessmen and professionals, who built comfortable single-family, wood-frame homes and commuted into Boston. Roxbury attracted a remarkable collection of early, high-quality suburban residences in fashionable, picturesque styles, many of which survive today.

In 1846, Roxbury was incorporated as a city. In 1868 it was annexed to the City of Boston, triggering a second wave of suburbanization that was “buoyed by industrial prosperity and intellectual leadership.”¹ Handsomely designed single-family houses continued to be built in Roxbury, and stylish brick row housing for the middle and upper middle classes was developed on speculation and became popular. New commercial blocks and cultural institutions were built around Dudley and John Eliot squares.

By the turn of the twentieth century, Boston was dramatically transformed by industrialization, urbanization, and immigration. The remaining large country estates were subdivided and redeveloped as the growing population was housed in new streetcar suburbs of multi-family housing comprised of two- and three-family freestanding buildings and rows of masonry townhouses. Architectural quality varied, but was often modestly ambitious, reflecting the aspiring middle-class status of many of the new residents. The original English settlers of pre-Civil War Roxbury were replaced by successive waves of Irish, German, and Jewish immigrants. Around World War II, these residents moved out to even more distant, automobile-oriented suburbs. They were succeeded by the large-scale migration of African-Americans from the south to northern cities in the 1940s and ‘50s, establishing a vibrant working-class community in Roxbury. However, the mid-twentieth century also saw a series of institutional actions that had a significant effect on the character of the built environment, such as redlining and blockbusting. The Federal Housing Authority (FHA) and many insurance companies and banks denied federal mortgage insurance, mortgage and home improvement loans, and affordable insurance policies to property owners in the district based on biased racial and socioeconomic considerations. Denied the investment incentives that were granted to other regions, many property owners sold or simply stopped maintaining their buildings in the late 1950s and through the 1960s. Population and housing density receded, and many buildings were demolished.

¹ MHC Reconnaissance Survey Town Report: Boston (Boston: Massachusetts Historical Commission, 1981), 11.

Starting in the 1960s, Roxbury became a center of grassroots activism and community organizing to combat unjust housing practices and inequality in housing, education, and employment. These community-based efforts included the establishment of the Roxbury Action Program, which bought derelict properties and rehabilitated them; the transformation of vacant lots into community gardens; the establishment of daycare programs and schools like Paige Academy; community aid programs founded by churches such as St. John St. James; and other initiatives.

88 Lambert Avenue

Since its construction ca. 1834, the Bond-Hampton House has had ten owners, most notably the following: the family of Richard and Mary Bond from 1834 to 1862; the family of Benjamin and Anne Leeds from 1862 to 1914; Margaret and James Nolan from 1914 to 1935; the family of Stella and John Sliwa from 1943 to 1967; and Henry Hampton from 1972 to 2002. Built as a single-family home on a relatively modest country estate, the property was occupied as a boarding house for a short time in the early twentieth century, and its early-twentieth-century garages appear to have been rented out for commercial income in that period. Later, Henry Hampton used the garages for storing his work and rented them out to other artists. Today the house is occupied as a co-housing dwelling, and the current owner has demolished the garages and entertained a proposal for the development of eight townhouses on the rear portion of the site.

Bond family, owners from ca. 1834 to 1862

The first occupant of 88 Lambert Avenue, Richard Bond (1798-1861), “was one of the most prolific Boston architects of the second quarter of the nineteenth century”² with a portfolio of high profile and high quality projects in and around Boston, farther afield in Massachusetts, and in Maine, Ohio, and Illinois that included ecclesiastical, civic, collegiate, and commercial buildings.

Bond was born in Conway, Massachusetts to Consider and Jane Tobey Bond. In 1823 or 1824, he was married to Mary Labree (1794-1887), with whom he had six children, none of whom survived him. Bond died at his home in Roxbury in 1861. A passport application dated 1851 describes him as six feet in height, with a high forehead, blue eyes, “Grecian” nose, brown hair, and a light complexion. The Massachusetts Historical Society holds a collection of Bond’s personal and professional papers, accounts and receipts, and architectural journals and sketchbooks dating between 1824 and Bond’s death in 1861. Unfortunately, due to the coronavirus pandemic, these papers were not accessible during the preparation of this study report; further research is strongly recommended.

Little is known of Bond’s training, although one source (*The Grove Encyclopedia of American Art*, 2011) cites unspecified evidence that Bond worked under Boston architect Solomon Willard (1788-1862), who is best known today for his Bunker Hill Monument in Charlestown, constructed between 1825 and 1842. (Further research on this connection is merited.) Bond’s one-time business partner, Isaiah Rogers (1800-1869; see below) is known to have trained with Willard in the early 1820s.

Bond began his career as a housewright with Freedom Whitman, with whom he appears in the 1825 Boston directory as Bond and Whitman. The firm dissolved in 1826, the same year that Bond received his first commission as an architect for the Green Street Church in Boston. However, Bond apparently still continued to work (perhaps predominantly) in

² Stephen Jerome, “Richard Bond 1798-1861,” *A Biographical Dictionary of Architects in Maine*, Vol. V No. 2, edited by Earle G. Shettleworth, Jr., with associate editor Roger G. Reed (August, ME: Maine Historic Preservation Commission, 1988).

construction, as he joined the Massachusetts Charitable Mechanics Association as a housewright in 1829 (Isaiah Rogers joined as an architect in the same year) and in 1831 was identified as a contractor for the First Parish Church in Plymouth, for which George Brimmer was the architect.

In 1833 and 1834, Bond worked in partnership with Rogers, with whom he designed the First Parish Church, Cambridge (1833, CAM.102; NRDIS). Rogers moved to New York City in 1834, after which Bond practiced independently, with the exception of another short partnership from 1850 to 1853 with Charles E. Parker (1826-1890). The prominent late-nineteenth-century architect Alexander R. Estey (1826-1881) began his architectural training with Bond and subsequently worked for Gridley J.F. Bryant in Boston before opening his own office.

Bond's eminent position in the architectural community of his time is reflected in his participation in the establishment of the first national organization of professional architects in 1836. In December of that year, a group of eleven architects met in New York City to elevate and advance the profession through the establishment of a permanent organization known as the American Institution of Architects, which reconstituted in 1857 as today's American Institute of Architects. Bond was the only representative from Boston at the gathering, which was also attended by such leading lights as Alexander Davis and Isaiah Rogers of New York, and Thomas U. Walter, William Strickland, and John Haviland from Philadelphia. Other architects represented by letter at the meeting included Ithiel Town, Minard Lafever of New York, Asher Benjamin and Alexander Parris of Boston, and Ammi Young of Vermont. An early-twentieth-century article describing this convocation calls it "Truly, a notable list of men, all architects of high standing and repute."³

Deeds recorded in December 1834 and January 1835 from Peter and Charlotte Wainwright grant to Richard Bond the parcel of land now known as 88 Lambert Avenue, "on which said Bond has recently erected a house."⁴ A few years prior, in 1830, Bond's household in downtown Boston had included eight people, of whom three were children under the age of five; he was still identifying as a housewright at that time. In the 1840 U.S. census, there were seven members of the household, now in Roxbury, and he is listed as an architect in the city directory of that year. In 1860, the U.S. census describes Bond as an architect, with real estate valued at \$30,000, living here with his wife and three daughters, Anne, Caroline, and Mary (aged 17 through 25), and Abby White, a 20-year-old native of Ireland and presumably a servant. Clearly a successful businessman, by 1860 Bond's real estate was valued at \$49,000 and his personal estate at \$55,000.

In 1831, a large farmstead around the present Bond House was subdivided and laid out for development, including Lambert Avenue (then called Ascension Street). The 1849 Whitney map shows the Bond House and most of the existing street network, although much more lightly settled than today. The 1852 McIntyre map— the first showing realistic building footprints— is indistinct on the exact form of the Bond House, but appears to show the present main block and an ell to the side (Historic Image 1). A small outbuilding may be indicated beyond the left back (south) corner of the house. The house and possible outbuilding stand within a D-shaped driveway accessed from Lambert Ave. (called Highland Avenue on this map). The Bond House faces the side of the property, toward the Wainwrights' house to the northeast; Logan Street does not yet exist.

³ George Champlin Mason, "Professional Ancestry of the Philadelphia Chapter," *Journal of the American Institute of Architects* 11 no. 9 (Sep. 1913): 380.

⁴ Norfolk County Registry of Deeds, 106/37.

At Bond's death in 1861, he was buried in Mount Auburn Cemetery in Cambridge, with a monument that is inscribed "Erected by the grateful recipients of his bounty." An obituary recorded that:

"Mr. Richard Bond, one of the oldest and most honored citizens of Roxbury, lately deceased, has left several noble gifts to various educational and religious institutions. Mr. Bond was an architect by profession, and during a useful life of nearly sixty years had amassed quite a respectable fortune, and during the past few years of his life had been living in peaceful retirement on Lambert Street [sic].

"He was a prominent member of the Eliot Church (Rev. Mr. Thompson), and at all times an enterprising citizen, and a friend to all local improvements."⁵

Although not as widely known today as the contemporaries who joined him in Philadelphia for the founding of the American Institution of Architects, Bond was clearly recognized and admired by both colleagues and his extensive variety of clients. A highly prolific and versatile architect, Bond's works such as the Mercantile Exchange in Portland, Maine (1835-1839; demolished), Salem (Mass.) City Hall (1837-1838; SAL.2438; NR), Mt. Vernon Church in Boston (1843; demolished), and Essex County Court House (also known as Old Granite Courthouse, 1841, SAL.2272; NRDIS) stand as superlative examples of their time and place. (See also Architectural Significance, below.)

Leeds family, owners from 1862 to 1914

In 1862, a year after Bond's death, the property was acquired by Benjamin and Anne Brazer Leeds of Roxbury, who lived here with their children Benjamin and Anna G. Leeds; altogether, the family occupied 88 Lambert Avenue for more than 50 years.

The elder Benjamin Leeds (1798-1866) was the son of Benjamin Bass Leeds and Sally Babcock Leeds and was involved in his father's woolen manufactory in Boston for several years beginning in 1813. In 1817, he opened a dry goods business known as J. and B. Leeds with his brother Joseph; according to an obituary in the New England Historical Genealogical Society's journal, the business was reportedly well known not only to residents of the Boston area but also throughout Massachusetts and in other states as well. Benjamin retired from the dry goods business circa 1837 and subsequently focused on real estate investments. He purchased the Bond House late in life, "enjoying much the quiet, rural situation of his happy home."⁶ The eulogy observes that Leeds "was esteemed and respected by all who knew him, and earnestly beloved by those who knew him best."⁷

When Anne B. Leeds died in 1884, the house at 88 Lambert Avenue was inherited equally by her daughter and son. According to the U.S. censuses, Anna G. Leeds is documented here at least through 1880; Benjamin, a bachelor (1828-1914), lived here without her (and with three servants) in 1900 and 1910. A newspaper article that reported on the younger Benjamin Leeds's death in 1914 described him as a well-to-do businessman engaged in real estate investments: honest, frugal, friendly but intensely private, and generous to charities in the bequests of his estate. The 1914 newspaper article devotes considerable attention to the Leeds's property:

⁵ Boston Daily Evening Transcript, August 30, 1861.

⁶ "Benjamin Leeds," in *Memorial Biographies of the New England Historic Genealogical Society Volume VI 1864-1871* (Boston: New England Historic Genealogical Society, 1905), 147.

⁷ *Ibid.*, 148.

“When the elder Leeds bought the house in which his son made his home for the past 50 years[,] it was one of the finest estates in that part of Roxbury, considered at that time an exclusive residential neighborhood...

“With the exception of an occasional coat of paint inside and out, the house and the grounds are today as they were more than a half a century ago, when Wainwright [sic; actually Bond], one of Boston’s most successful architects, built the house for his own occupancy.”⁸

Historic maps and atlases confirm the lack of major alterations to the property during the Leeds family’s occupancy. In 1873, the house retained the same square shape with a relatively small side ell; a short right-of-way off of Lambert Avenue was laid out at the beginning of what is now Logan Street. By 1884, a small addition to the front of the ell is indicated. By 1895, a porch is shown across the back of the main block and two outbuildings (1 and 1½ stories high) stand to the east of the house along the property line, approximately in the location of the current outbuildings there. A photograph and a historic map show that the building was dressed up in the Italianate style by the early 1870s: A circa 1870 photograph (Historic Image 2) shows an Italianate-style front entrance, cupola, and corbelled chimneys; an 1888 bird’s-eye-view map (Historic Image 3) shows the cupola still in place. It is not presently known when these changes were made, or when the cupola and chimneys were removed.

Twentieth-Century Owners, 1914 to 1972

After the death of the younger Benjamin Leeds in 1914 (Historic Image 4), the property at 88 Lambert Avenue passed to the Trustees of Donations to the Protestant Episcopal Church, who sold it later that year to James J. and Margaret A. Nolan. The Nolans, who were immigrants from Ireland, owned the property until 1935. James (b. ca. 1872) was employed as a motorman for a street railway, and Margaret was occupied as a housekeeper. According to the census, they lived at 88 Lambert Avenue in 1920 with three young children and seven boarders. All between the ages of 23 to 32, the boarders included three couples; the male boarders were employed as an electrician in a shipyard, plasterer in a store, pipefitter, and cigar salesman. By 1930, one of the Nolans’ children had moved away, and one of the two still living in the home was occupied as a stenographer for the school committee. At this time there was only one lodger: a single, 64-year-old male of indeterminate occupation.

Building permits show that the garages on the southern end of the property were built by the Nolans between 1916 and 1923, apparently as a means of additional income. The 1931 map show four rows of garages, providing 31 units of parking. The new use of the property did not sit well with the neighbors, however; one of them filed a complaint with the building department in 1931, complaining that “the continued noise from the cars coming and going until 1 and 2 o’clock in the morning is most annoying.”⁹ The Nolans were cited and fined for a violation of zoning.

The Nolans defaulted on their mortgage in 1935, and the property reverted to the Dorchester Savings Bank, who likely rented it out to as yet unknown tenants. In 1943, the property was acquired by John and Stella Sliwa. John Sliwa (1898-1943), a lawyer in Roxbury, died soon afterwards; Stella Zak Sliwa (1903-1980) lived at 88 Lambert Ave. until 1967, at least part of that time with Eleanor M. Sliwa, likely her daughter. In 1967, the property was acquired by Russell H. and Ardith M. Betts, who sold it in 1969 to James M. and Elizabeth H. Blake.

⁸ “Will Reveals Unknown Wealth,” *Boston Daily Globe*, Feb 01, 1914, 57.

⁹ Letter from Sara J. Kenny to Edward Roemer, ISD building permits, Building Commission.

Henry E. Hampton, owner from 1972 to 2002)

The nationally-acclaimed documentary filmmaker Henry Hampton (1940-1998) founded Blackside Inc. in 1968 in Boston. The articles of organization for Blackside list 306 Columbus Avenue as Hampton's home address at the time. Hampton purchased 88 Lambert Avenue in 1972 and lived there for more than two decades, during which he made *Eyes on the Prize* and many other important films. Hampton resided at 88 Lambert until a few years before his death in 1998, when health issues led him to move to a condominium in Cambridge. (Anecdotal reports suggest that Hampton resided on Lambert Avenue before 1972, but this has not been corroborated in the city directories or other sources.) After Hampton's death, the property was acquired in 2002 by Robert Patton-Spruill and the Eighty-Eight Lambert Avenue Nominee Trust, which sold it in 2017 to Jeffrey V. Winston, Susan C. Winston, and their eponymous revocable trust.

Hampton arrived in Boston in 1961, and in 1963 he was hired by the Unitarian Universalist Association on Beacon Hill. He worked first as editor of the organization's newspaper and quickly graduated to director of information, in which position he published magazines and made films for the organization. This experience, combined with the Unitarian Universalists' active involvement in the civil rights and anti-war movements (the job took Hampton to the march from Selma to Montgomery in 1965) strongly influenced Hampton's creation of his own film company, Blackside, Inc., in 1968. In an interview published in 1988, Hampton recounted that:

“If you're talking about taking control over a piece of your experience, suddenly you're dealing with the issues of empowerment. I didn't care very much about taking over the denomination. But what I did care about and knew a little about was the media. I learned with the Unitarians when I was playing around with cameras that if you sat people down and turned off the lights they were yours til you lost them. If you got them in there, you had a chance. And the experience, combined with this exuberance about the world one would like, the promise of a world where racism was pushed aside, was enough to make me try it.”¹⁰

Washington University in St. Louis, which maintains an extensive archive related to Henry Hampton's work, offers the following summary of his life and career:

“Henry Hampton...was a St. Louis native and a 1961 graduate of Washington University. In 1968, he established his Boston-based company Blackside, Inc., which quickly became the largest African-American-owned film production company of its time. Hampton's work in documentary film chronicled the 20th century's great political and social movements, focusing on the lives of the poor and disenfranchised.

“Hampton originally aspired to be a fiction writer but the circumstances of his life and upbringing in the segregated city of St. Louis during the '50s and '60s led him to his great subject: the civil rights movement. Hampton's involvement in the 1965 protests in Selma, Alabama created the idea for a film in his mind, but it would take twenty years to bring that story to the twenty million viewers who saw *Eyes on the Prize*. The series chronicled the epic struggle of unknown heroes, as well as the leaders of the movement. Hampton interviewed key people who had previously been unknown to historians, and he used innovative documentary film techniques to

¹⁰ Henry Hampton, “Meet Henry Hampton,” interview by Helen Epstein, *Boston Review*, December 1988, <http://bostonreview.net/archives/BR13.6/epstein.html>.

present the story. Decades after its release, *Eyes on the Prize* is still considered the definitive work on the civil rights movement. *The Boston Globe* praised the series as 'one of the most distinguished documentary series in the history of broadcasting.'

"Hampton's other documentaries include *The Great Depression* (1993), *Malcolm X: Make It Plain* (1994), *America's War on Poverty* (1995), *Breakthrough: The Changing Face of Science in America* (1997), *I'll Make Me a World: A Century of African-American Arts* (1998); *Hopes on the Horizon* (1999) and *This Far by Faith* (2003). Hampton and his production company, *Blackside*, garnered many awards over the years, including a Peabody Award in Excellence in broadcast journalism, and episodes of *Eyes on the Prize* were nominated for an Academy Award and received two Emmy Awards. Beyond the civil rights movement, Hampton's documentaries cover social justice issues, Africa, poverty, religion, and African-Americans in the arts and science."¹¹

Eyes on the Prize became a significant resource for history and social science classes in high schools and lower schools, and Hampton's friend and colleague Bob Hohler observed that more than one-third of the colleges and universities in the United States made it part of their curriculum.

Celebrated as "one of the world's most respected documentary filmmakers,"¹² Hampton was widely praised by both cultural and political organizations. In 1990, the National Endowment for the Humanities awarded him the Charles Frankel Prize for "outstanding contributions to the public's understanding of the humanities."¹³ Other winners of this prize, which was awarded from 1989 to 1996, include Doris Kearns Goodwin, Bill Moyers, Charles Kuralt, David McCullough, Bernice Johnson Reagon, Eudora Welty, and Ken Burns.

In 1995, Hampton was the first recipient of the Heinz Award in the Arts and Humanities. Later winners included Beverly Sills, John Harbison, Bernice Johnson Reagon, August Wilson, and Roz Chast. Hampton was cited for:

"his creativity, his curiosity, and his seriousness of purpose, as manifested in the outstanding contributions of *Blackside, Inc.*, the independent film and television company he founded in 1968.

"From modest beginnings, *Blackside* has become one of the most successful independent production companies in the world. But success hasn't changed Henry Hampton, who, remembering his early struggles, regularly mentors young minority filmmakers."¹⁴

Julian Bond, a leader in the American civil rights movement and a politician, professor, and writer, has paid further tribute to Hampton's influence, observing that he:

"...brought the revolution into American homes, indeed to homes and schools around the world. He was mentor, guide, and teacher for a generation of film makers and

¹¹ "Henry Hampton Collection," University Libraries at Washington University in St. Louis, <https://library.wustl.edu/spec/henry-hampton-collection/>, accessed June 16, 2021.

¹² "Henry Hampton," Penguin Random House, <https://www.penguinrandomhouse.com/authors/11762/henry-hampton/>, accessed June 16, 2021.

¹³ "Charles Frankel Prize," National Endowment for the Humanities, <https://www.neh.gov/about/awards/charles-frankel-prize>, accessed June 16, 2021.

¹⁴ "Henry Hampton," The Heinz Awards, <http://www.heinzawards.net/recipients/henry-hampton>, accessed June 16, 2021.

film editors. He gave many their start, and he set high standards for them in a business where that is not always the case.”¹⁵

Two of Hampton’s colleagues and friends, Leslie Harris (who lived with Hampton at 88 Lambert Avenue from 1972 to 1987) and Jon Else, recall that Hampton had a personal office at the house at 88 Lambert Avenue in addition to his living quarters, and that one of the Blackside offices was located on the property, before the company moved to larger commercial space on Mass. Avenue and Shawmut Avenue in Roxbury. The carriage house is remembered as being used at various times to store one of Hampton’s cars, as office space for Blackside, and for restoration of antique cars. The garages were used for Blackside storage, storage of Hampton’s cars, and rentals for neighborhood parking and a car parts business. The pond in front of the house was built after Hampton’s occupancy, reportedly by Robert Patton-Spruill.

3.2 Architectural Significance

The Bond-Hampton House is an excellent and unusual example of the Regency/Greek Revival style in the Boston area, employing an unostentatious yet sophisticated use of siting, proportions, materials, and composition. Most likely the work of architect Richard Bond, its first occupant, the house retains its original, pastoral setting in a now densely developed urban neighborhood. The house now provides evidence of a particular era in Roxbury’s development during which the highlands of Roxbury became a fashionable suburb of Boston. The establishment of horse-drawn omnibus service along Washington Street in 1826 provided convenient access to Boston and spurred residential development in the neighborhood. Through the middle of the nineteenth century, well-to-do Boston families relocated out of the city into the more pastoral Highland Park. Several of the larger houses in Highland Park that once occupied bigger original plots were later relocated due to development pressures, including the Alvah Kittredge House and the Edward Everett Hale House. The Bond-Hampton House is relatively rare within the district as a nineteenth-century house that is still in its original position on its original lot.

Bond was a prolific and eminent designer in the early nineteenth century, with works concentrated in the Boston area and Portland, Maine, but also extending into Ohio and Illinois. Like many architects of his time, Bond was versatile in his ability to design many styles and building types; most of his known projects are institutional buildings. As was common for talented architects of the period, his projects were fashioned in an eclectic variety of styles, including Greek Revival, Gothic Revival, Italianate, and Romanesque Revival, and were executed in brick, stone, and wood frame. Prominent commissions (many of which are not extant) include the following:

- North Parish Church, North Andover, Mass. (1836, NAD.2)
- Lewis Wharf Building, Boston (1834-1838, BOS.5175)
- Merchant’s Exchange, Portland, Maine (1835-1839; burned)
- City Hall, Salem, Mass. (1836-1837, SAL.2438; NRDIS)
- Gore Hall (a library), Harvard College, Cambridge (1836-1838; demolished)
- First Presbyterian Church, Galena, Illinois (1838)
- Essex County Court House, Salem, Mass. (1839-1841, SAL.2272; NRDIS)
- Bowdoin Square Baptist Church, Boston, Mass. (1840; demolished)
- St. John’s Episcopal Church, Charlestown, Mass. (1841, BOS.4462)

¹⁵ “Tribute to Henry Hampton,” University Libraries at Washington University in St. Louis.

- First Church in Oberlin, Ohio (1842-1844)
- Mt. Vernon Congregational Church, Boston (1843; demolished)
- Boston Latin School, Boston (1844; demolished)
- Lawrence Scientific School, Harvard College, Cambridge (1847; demolished)
- Third Congregational Church, Portland, Maine (1847; unrealized),
- Town House, Concord, Mass. (1851)
- Tremont Bank Building, Boston, with Charles Parker (1851; demolished)
- Tabernacle Congregational Church, Salem, Mass. (1853-1854; demolished)
- Brattleboro Town Hall, Vermont (1855; demolished)
- Free Street Baptist Church, Portland, Maine (1856; remodeled)
- First Parish Unitarian Universalist Church, Arlington, Mass. (ca. 1856; burned)

MACRIS lists 12 properties identified with Bond between 1833 and ca. 1856, including seven churches, two town/city halls, a courthouse, one commercial building, and his own house in Roxbury. They are located in Arlington, Barre, Boston, Concord, Haverhill, North Andover, Pittsfield, Salem, and Williamsburg, Mass. Hail cites five buildings attributed to Bond in Cambridge in his compendium, *Cambridge Buildings and Architects*. Bond's last known architectural work was an entry in a competition for the Portland (Maine) City Hall in 1858, although he did not win the commission.

3.3 Archaeological Sensitivity

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

Prehistoric Resources

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

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

Historic Period

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

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

3.4 Relationship to Criteria for Landmark Designation

The Bond-Hampton House meets the criteria for Landmark designation found in section four of Chapter 772 of the Acts of 1975, as amended, with a regional level of significance, under the following criteria:

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

- 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.

- D. Structures, sites, objects, man-made or natural, representative of elements of architectural or landscape design or craftsmanship which embody distinctive characteristics of a type inherently valuable for study of a period, style or method of construction or development, or a notable work of an architect, landscape architect, designer, or building whose work influenced the development of the city, the commonwealth, the New England region, or the nation.

4.0 ECONOMIC STATUS

4.1 Current Assessed Value

According to the City of Boston's Assessor's Records, the property at 88 Lambert Avenue (Parcel 0903679000) where the Bond-Hampton House is located has a total assessed value of \$595,400, with the land valued at \$319,300 and the building valued at \$276,100 for FY2021.

4.2 Current Ownership

According to the City of Boston's Assessor's Records, the property at 88 Lambert Avenue is owned by the eponymous revocable trust of Jeffrey Victor Winston, MD and Susan Claire Winston.

5.0 PLANNING CONTEXT

5.1 Background

Since its construction ca. 1834, the Bond-Hampton House has been in residential use. Commercial use was introduced to the property in the early twentieth century with the construction and rental of automobile garages.

5.2 Zoning

Parcel number 0903679000 is located in the Roxbury Neighborhood zoning district, a three-family residential (3F-4000) subdistrict, and the following overlay districts: Neighborhood Design Review and Neighborhood Design Overlay District.

5.3 Planning Issues

On June 6, 2017 a petition was submitted to Landmark the Bond-Hampton House. At the June 27, 2017 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. Individual Landmark Designation

The Commission retains the option of designating the Bond-Hampton House as a Landmark. Designation shall correspond to Assessor's parcel 0903679000 and shall address the following exterior elements hereinafter referred to as the "Specified Exterior Features":

- The exterior envelope of the house.
- The exterior envelope of the carriage house and all other outbuildings on the property.

B. Denial of Individual Landmark Designation

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

C. 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. Individual Landmark Designation

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

B. Denial of Individual Landmark Designation

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

C. National Register Listing

The Bond-Hampton House could be listed individually on the National Register of Historic Places. Listing on the National Register provides an honorary designation and limited protection from federal, federally-funded or federally assisted activities. It creates incentives for preservation, notably the federal investment tax credits and grants through the Massachusetts Preservation Projects Fund (MPPF) from the Massachusetts Historical Commission. National Register listing provides listing on the State Register affording parallel protection for projects with state involvement and also the availability of state tax credits. National Register listing does not provide any design review for changes undertaken by private owners at their own expense.

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 Bond-Hampton House could be introduced at the site.

7.0 RECOMMENDATIONS

Staff of the Boston Landmarks Commission makes the following recommendations:

1. That the Bond-Hampton House 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 for Relationship to Criteria for Landmark designation);
2. That the boundaries of the Landmark, corresponding to Assessor's parcel 0903679000 be adopted with the following modification; that the exterior of the buildings described in this study report are the only ones on the corresponding Assessor's parcels to be designated as Landmarks:
3. And that the attached Standards and Criteria recommended by the staff of the Boston Landmarks Commission be accepted.

8.0 GENERAL STANDARDS AND CRITERIA

8.1 Introduction

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

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

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. The response to these requirements may, in some cases, present conflicts with the Standards and Criteria for a particular property. The Commission's evaluation of an application will be based upon the degree to which such changes are in harmony with the character of the property. In some cases, priorities have been assigned within the Standards and Criteria as an aid to property owners in identifying the most critical design features. The treatments outlined below are listed in hierarchical order from least amount of intervention to the greatest amount of intervention. The owner, manager or developer should follow them in order to ensure a successful project that is sensitive to the historic Landmark.

- **Identify, Retain, and Preserve** the form and detailing of the materials and features that define the historic character of the structure or site. These are basic treatments that should prevent actions that may cause the diminution or loss of the structures' or site's historic character. It is important to remember that loss of character can be caused by the cumulative effect of insensitive actions whether large or small.
- **Protect and Maintain** the materials and features that have been identified as important and must be retained during the rehabilitation work. Protection usually involves the least amount of intervention and is done before other work.
- **Repair** the character-defining features and materials when it is necessary. Repairing begins with the least amount of intervention as possible. Patching, piecing-in, splicing, consolidating or otherwise reinforcing according to recognized preservation methods are the techniques that should be followed. Repairing may also include limited replacement in kind of extremely deteriorated or missing parts of features. Replacements should be based on surviving prototypes.
- **Replacement** of entire character-defining features or materials follows repair when the deterioration prevents repair. The essential form and detailing should still be evident so

that the physical evidence can be used to re-establish the feature. The preferred option is replacement of the entire feature in kind using the same material. Because this approach may not always be technically or economically feasible the commission will consider the use of compatible substitute material. The commission does not recommend removal and replacement with new material a feature that could be repaired.

- **Missing Historic Features** should be replaced with new features that are based on adequate historical, pictorial and physical documentation. The commission may consider a replacement feature that is compatible with the remaining character-defining features. The new design should match the scale, size, and material of the historic feature.
- **Alterations or Additions** that may be needed to assure the continued use of the historic structure or site should not radically change, obscure or destroy character-defining spaces, materials, features or finishes. The commission encourages new uses that are compatible with the historic structure or site and that do not require major alterations or additions.

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

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

Section 8.3: Those general Standards and Criteria that are common to all Landmark designations (building exteriors, building interiors, landscape features and archeological sites).

Section 9.0: Those specific Standards and Criteria that apply to each particular property that is designated.

In every case the Specific Standards and Criteria for a particular property shall take precedence over the General ones if there is a conflict.

8.2 Levels of Review

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

- A. Routine activities which are not subject to review by the Commission:
 - 1. Activities associated with normal cleaning and routine maintenance.
 - a. For building maintenance (Also see Section 9.0), such activities might include the following: normal cleaning (no power washing above 700 PSI, no chemical or abrasive cleaning), non-invasive inspections, in-kind repair of caulking, in-kind repainting, staining or refinishing of

wood or metal elements, lighting bulb replacements or in-kind glass repair/replacement, etc.

- b. For landscape maintenance, such activities might include the following: normal cleaning of paths and sidewalks, etc. (no power washing above 700 PSI, no chemical or abrasive cleaning), non-invasive inspections, in-kind repair of caulking, in-kind spot replacement of cracked or broken paving materials, in-kind repainting or refinishing of site furnishings, site lighting bulb replacements or in-kind glass repair/replacement, normal plant material maintenance, such as pruning, fertilizing, mowing and mulching, and in-kind replacement of existing plant materials, etc.
2. Routine activities associated with special events or seasonal decorations which are to remain in place for less than six weeks and do not result in any permanent alterations or attached fixtures.
- B. Activities which may be determined by the staff to be eligible for a Certificate of Exemption or Administrative Review, requiring an application to the Commission:
1. Maintenance and repairs involving no change in design, material, color or outward appearance.
 2. In-kind replacement or repair, as described in the Specific Standards and Criteria, Section 9.0.
 3. Phased restoration programs will require an application to the Commission and may require full Commission review of the entire project plan and specifications; subsequent detailed review of individual construction phases may be eligible for Administrative Review by BLC staff.
 4. Repair projects of a repetitive nature will require an application to the Commission and may require full Commission review; subsequent review of these projects may be eligible for Administrative Review by BLC staff, where design, details, and specifications do not vary from those previously approved.
 5. Temporary installations or alterations that are to remain in place for longer than six weeks. See Section 9.1.
 6. Emergency repairs that require temporary tarps, board-ups, etc. may be eligible for Certificate of Exemption or Administrative Review; permanent repairs will require review as outlined in Section 8.2. In the case of emergencies, BLC staff should be notified as soon as possible to assist in evaluating the damage and to help expedite repair permits as necessary.
- C. Activities requiring an application and full Commission review:
- Reconstruction, restoration, replacement, demolition, or alteration involving change in design, material, color, location, or outward appearance, such as: New construction of any type, removal of existing features or elements, major planting or removal of trees or shrubs, or changes in landforms.

D. Activities not explicitly listed above:

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

E. Concurrent Jurisdiction

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

8.3 General Standards and Criteria

1. The design approach to the property should begin with the premise that the features of historical and architectural significance described within the Study Report must be preserved. In general, this will minimize alterations that will be allowed. Changes that are allowed will follow accepted preservation practices as described below, starting with the least amount of intervention.
2. Changes and additions to the property and its environment which have taken place in the course of time are evidence of the history of the property and the neighborhood. These changes to the property may have developed significance in their own right, and this significance should be recognized and respected. (The term **later contributing features** shall be used to convey this concept.)
3. Deteriorated materials and/or features, whenever possible, should be repaired rather than replaced or removed.
4. When replacement of features that define the historic character of the property is necessary, it should be based on physical or documentary evidence of original or later contributing features.
5. New materials should, whenever possible, match the material being replaced in physical properties and should be compatible with the size, scale, color, material and character of the property and its environment.
6. New additions or alterations should not disrupt the essential form and integrity of the property and should be compatible with the size, scale, color, material and character of the property and its environment.
7. New additions or related new construction should be differentiated from the existing; thus, they should not necessarily be imitative of an earlier style or period.
8. New additions or alterations should be done in such a way that if they were to be removed in the future, the essential form and integrity of the historic property would be unimpaired.

9. 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
10. Surface cleaning shall use the mildest method possible. Sandblasting, wire brushing, or other similar abrasive cleaning methods shall not be permitted.
11. Should any major restoration or construction activity be considered for the property, the Boston Landmarks Commission recommends that the proponents prepare a historic building conservation study and/or consult a materials conservator early in the planning process.
12. Significant archaeological resources affected by a project shall be protected and preserved. Refer to Section 10.0, Archaeology.

9.0 SPECIFIC STANDARDS AND CRITERIA

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

9.1 Introduction

1. In these guidelines the verb **Should** indicates a recommended course of action; the verb **Shall** indicates those actions which are specifically required to preserve and protect significant architectural elements.
2. The intent of these standards and criteria is to preserve the overall character and appearance of the Bond-Hampton House, including the exterior form, mass, and richness of detail and materiality of the building, as well as outbuildings associated with the property.
3. Conformance to these Standards and Criteria alone does not necessarily ensure approval, nor are they absolute. The Commission has the authority to issue Certificates of Design Approval for projects that vary from any of the Standards and Criteria on a case-by-case basis. However, any request to vary from the Standards and Criteria must demonstrate the reason for, and advantages gained by, such variation. The Commission's Certificate of Design Approval is only granted after careful review of each application and public hearing(s), in accordance with Chapter 772 of the Acts of 1975, as amended. Any variation from the Standards and Criteria shall not be considered a precedent.
4. The standards and criteria acknowledge that there may be changes to the exterior of the buildings and are intended to make the changes sensitive to the character of the property.
5. The Commission will consider whether later addition(s) and/or alteration(s) can, or should, be removed.
6. Since it is not possible to provide one general guideline, the following factors will be considered in determining whether a later addition(s) and/or alteration(s) can, or should, be removed include:
 - a. Compatibility with the original property's integrity in scale, materials and character.
 - b. Historic association with the property.
 - c. Quality in the design and execution of the addition/alteration.
 - d. Functional usefulness.
7. The exterior elevations and roof elements of the Bond-Hampton House, and outbuildings are subject to the terms of the exterior guidelines herein stated.
8. Items under Commission review include but are not limited to the following: exterior walls, windows, entrances/doors, roofs, roof projections, additions, accessibility, new construction, paving, major plantings, fences, demolition, and archaeology. Items not anticipated in the Standards and Criteria may be subject to review. Please also refer to the General Standards and Criteria, Section 8.0.

9.2 Exterior Walls of the Buildings

A. General

1. New openings are not allowed.
2. No original existing openings shall be filled or changed in size.

3. No exposed conduit shall be allowed.
4. Original or later contributing projections shall not be removed.
5. The Boston Landmarks Commission recommends that work proposed to the materials outlined in sections B, C, and D be executed with the guidance of a professional building materials conservator.
6. The Boston Landmarks Commission encourages renovation of building exteriors to prevent deterioration and to reverse any impacts of lack of suitable maintenance or neglect. Such renovation should entail restoration to original appearance as documentary evidence indicates. Rehabilitation to allow continuing or changing uses of the buildings while retaining the property's historic character will be reviewed and considered on a case-by-case basis.

B. Wood

1. All original or later contributing wood materials shall be preserved. The main building and carriage house are constructed of wood.
2. Original or later contributing wood siding, trim, fencing, corner boards, and any other 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 siding, wood trim, wood corner boards, bed molding, wood eaves and any other wood surfaces, features, details and ornamentation shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile and detail of installation. Restoration of original wood clapboard siding is encouraged instead of replacement whenever possible.
4. When replacement of materials or elements is necessary, it should be based on physical or documentary evidence.
5. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.
6. Cleaning of wooden elements shall use the **mildest method possible**.
7. Paint removal should be considered only where there is paint surface deterioration and as part of an overall maintenance program which involves repainting or applying other appropriate protective coatings. Coatings such as paint help protect the wood from moisture and ultraviolet light and stripping the wood bare will expose the surface to the effects of weathering.
8. Damaged or deteriorated paint should be removed to the next sound layer using the **mildest method possible**.
9. Propane or butane torches, sandblasting, water blasting or other abrasive cleaning and/or paint removal methods shall not be permitted. Doing so changes the visual quality of the wood and accelerates deterioration.
10. Repainting should be based on paint seriation studies. If an adequate record does not exist, repainting shall be done with colors that are appropriate to the style and period of the building.

C. **Masonry**
(Brick, Stone, Cobblestone, Rubble Stone, Granite, Terra Cotta, Concrete, 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 including but not limited to the stone foundations of the main house and carriage house, brick walls around the property, and granite posts shall be retained and, if necessary, repaired by patching, piecing-in, or consolidating the masonry using recognized preservation methods.
3. Deteriorated or missing masonry materials, features, details, surfaces and ornamentation shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile and detail of installation.
4. When replacement of materials or elements is necessary, it should be based on physical or documentary evidence.
5. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.
6. Sound original mortar shall be retained.
7. Deteriorated mortar shall be carefully removed by hand-raking the joints.
8. Use of mechanical hammers shall not be allowed. Use of mechanical saws may be allowed on a case-by-case basis.
9. Repointing mortar shall duplicate the original mortar in strength, composition, color, texture, joint size, joint profile and method of application.
10. Sample panels of raking the joints and repointing shall be reviewed and approved by the staff of the Boston Landmarks Commission.
11. Cleaning of masonry is discouraged and should be performed only when necessary to halt deterioration.
12. If the brick walls are to be cleaned, **the mildest method possible** shall be used.
13. A test patch of the cleaning method(s) shall be reviewed and approved on site by staff of the Boston Landmarks Commission. Test patches should always be carried out well in advance of cleaning (including exposure to all seasons if possible).
14. Sandblasting (wet or dry), wire brushing, or other similar abrasive cleaning methods shall not be permitted. Doing so changes the visual quality of the material and accelerates deterioration.
15. Waterproofing or water repellents are strongly discouraged. These treatments are generally not effective in preserving masonry and can cause permanent damage. The Commission does recognize that in extraordinary circumstances their use may be required to solve a specific problem. Samples of any proposed treatment shall be reviewed by the Commission before application.

16. In general, painting masonry surfaces shall not be allowed. Painting masonry surfaces will be considered only when there is documentary evidence that this treatment was used at some significant point in the history of the property.
17. New penetrations for attachments through masonry are strongly discouraged. When necessary, attachment details shall be located in mortar joints, rather than through masonry material; stainless steel hardware is recommended to prevent rust jacking. New attachments to cast concrete are discouraged and will be reviewed on a case-by-case basis.
18. The Boston Landmarks Commission encourages renovation of masonry to prevent further deterioration and to reverse the impact of prolonged maintenance neglect. Such renovation should include reversal of brick and mortar deterioration, removal of vegetation growing out of walls, and restoration to original appearance as documentary evidence indicates. Rehabilitation to meet continuing or changing uses of the buildings, while retaining the property's historic character, will be reviewed and considered on a case-by-case basis.
19. The Boston Landmarks Commission encourages restoration of original door and window openings as documentary evidence indicates.

**D. Architectural Metals
(Including but not limited to Cast and Wrought Iron, Steel, Pressed Tin, Copper, Bronze and Zinc)**

1. All original or later contributing architectural metals shall be preserved.
2. Original or later contributing metal materials, features, details and ornamentation including the historic iron gateway on Lambert Avenue shall be retained and, if necessary, repaired by patching, splicing or reinforcing the metal using recognized preservation methods.
3. Deteriorated or missing metal materials, features, details and ornamentation shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile and detail of installation.
4. When replacement of materials or elements is necessary, it should be based on physical or documentary evidence.
5. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.
6. Cleaning of metal elements either to remove corrosion or deteriorated paint shall use the mildest method possible.
7. Abrasive cleaning methods, such as low pressure dry grit blasting, may be allowed as long as it does not abrade or damage the surface.
8. A test patch of the cleaning method(s) shall be reviewed and approved on site by staff of the Boston Landmarks Commission. Test patches should always be carried out well in advance of cleaning (including exposure to all seasons if possible).

9. Cleaning to remove corrosion and paint removal should be considered only where there is deterioration and as part of an overall maintenance program which involves repainting or applying other appropriate protective coatings.
10. Paint or other coatings help retard the corrosion rate of the metal. Leaving the metal bare will expose the surface to accelerated corrosion.
11. Repainting should be based on paint seriation studies. If an adequate record does not exist repainting shall be done with colors that are appropriate to the style and period of the building.

9.3 Windows

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

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

13. Storm window sashes and frames shall have a painted finish that matches the primary window sash and frame color.
14. Clear or mill finished aluminum frames shall not be allowed.
15. Window frames and sashes should be of a color based on paint seriation studies. If an adequate record does not exist repainting shall be done with colors that are appropriate to the style and period of the building.
16. The Boston Landmarks Commission encourages removal of modern sashes and restoration of original window openings and windows as documentary evidence indicates.

9.4 Entrances/Doors

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

1. All original or later contributing entrance elements shall be preserved, including the historic iron gateway with granite posts that provides pedestrian access from Lambert Avenue to the front door of the house as well as the main house entry vestibule with a flat roof, paneled corner pilasters, and bracketed eaves at its sides.
2. The original or later contributing entrance design and arrangement of door openings shall be retained, including the two double-leaf vertical-board wood doors with carved panels and tall upper glass panes at the enclosed vestibule entry at the main house that provide access from Lambert Avenue and Logan Street, as well as the original front door inside the vestibule which is a single-leaf door with two molded wood panels beneath a large upper pane and full-height sidelights.
3. Enlarging or reducing entrance/door openings for the purpose of fitting stock (larger or smaller) doors shall not be allowed.
4. Original or later contributing entrance materials, elements, details and features (functional and decorative) shall be retained and, if necessary, repaired by patching, splicing, consolidating or otherwise reinforcing using recognized preservation methods.
5. Deteriorated or missing entrance elements, materials, features (functional and decorative) and details shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile, configuration and detail of installation.
6. When replacement is necessary, it should be based on physical or documentary evidence.
7. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.
8. Original or later contributing entrance materials, elements, features (functional and decorative) and details shall not be sheathed or otherwise obscured by other materials.
9. 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.
14. The Boston Landmarks Commission encourages restoration of original door openings and doors as documentary evidence indicates.

9.5 Roofs

Refer to Section 9.2 regarding treatment of exterior materials and features; and Section 9.6 for additional Standards and Criteria that may apply.

1. The roof shapes, dormers, skylights and materials of the existing buildings shall be preserved.
2. Original or later contributing roofing materials such as slate, wood trim, bracketed wood eaves, and other elements, features (decorative and functional), details and ornamentation shall be retained and, if necessary, repaired by patching or reinforcing using recognized preservation methods.
3. Deteriorated or missing roofing materials, elements, features (functional and decorative), details and ornamentation shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile, configuration and detail of installation.
4. When replacement is necessary, it should be based on physical or documentary evidence.
5. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.
6. Original or later contributing roofing materials, elements, features (functional and decorative), details and ornamentation shall not be sheathed or otherwise obscured by other materials.
7. Unpainted mill-finished aluminum shall not be allowed for flashing, gutters and downspouts. All replacement flashing and gutters should be copper or match the original material.
8. External gutters and downspouts should not be allowed unless they are based on physical or documentary evidence.
9. The Boston Landmarks Commission encourages renovation of roofs to prevent further deterioration and to reverse the impact of prolonged maintenance neglect.

Such renovation should include removal of vegetation growing out of the roof, roofline, and gutter line; restoration of missing roof cladding; and restoration of missing flashing and trim along the roof edge to original appearance as documentary evidence indicates. Rehabilitation to meet continuing or changing uses of the buildings, while retaining the property's historic character, will be reviewed and considered on a case-by-case basis.

9.6 Roof Projections

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

Refer to Section 9.2 and 9.5 for additional Standards and Criteria that may apply.

1. Due to the historical and architectural significance of the Bond-Hampton House, roof projections shall not be visible from the public way.
2. The basic criteria which shall govern whether a roof projection can be added to a roof include:
 - a. The preservation of the integrity of the original or later integral roof shape.
 - b. Height of the existing building.
 - c. Prominence of the existing roof form.
 - d. Visibility of the proposed roof projection.
3. Minimizing or eliminating the visual impact of the roof projection is the general objective and the following guidelines shall be followed:
 - a. Location shall be selected where the roof projection is not visible from the street or adjacent buildings; setbacks shall be utilized.
 - b. Overall height or other dimensions shall be kept to a point where the roof projection is not seen from the street.
 - c. Exterior treatment shall related to the materials, color and texture of the building or to other materials integral to the period and character of the building, typically used for appendages.

9.7 Lighting

Refer to Section 9.2 regarding treatment of exterior materials and features. Refer to Sections 9.4, 9.8, and 9.9 for additional Standards and Criteria that may apply.

1. There are several aspects of lighting related to the exterior of the building and landscape:
 - a. Lighting fixtures as appurtenances to the building or elements of architectural ornamentation.
 - b. Quality of illumination on building exterior.
 - c. Interior lighting as seen from the exterior.
 - d. Security lighting.

2. Wherever integral to the building, original or later contributing lighting fixtures shall be retained and, if necessary, repaired by patching, piecing in or reinforcing the lighting fixture using recognized preservation methods.
3. Deteriorated or missing lighting fixture materials, elements, features (functional and decorative), details, and ornamentation shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile, configuration, and detail of installation.
4. When replacement is necessary, it should be based on physical or documentary evidence.
5. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.
6. Original or later contributing lighting fixture materials, elements, features (functional and decorative), details, and ornamentation shall not be sheathed or otherwise obscured by other materials.
7. Supplementary illumination may be added where appropriate to the current use of the building.
8. New lighting shall conform to any of the following approaches as appropriate to the building and to the current or projected use:
 - a. Reproductions of original or later contributing fixtures, based on physical or documentary evidence.
 - b. Accurate representation of the original period, based on physical or documentary evidence.
 - c. 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.
 - e. The new exterior lighting location shall fulfill the functional needs of the current use without obscuring the building form or architectural detailing.
9. No exposed conduit shall be allowed on the building.
10. As a Landmark, architectural night lighting is encouraged, provided the lighting installations minimize night sky light pollution. High efficiency fixtures, lamps and automatic timers are recommended.
11. Lighting the landscape: the landscape, brick- and stone-paved paths and patio space, and the small ornamental pool shall be provided with architectural night lighting.
12. On-site mock-ups of proposed architectural night lighting may be required.

9.8 Signs, Canopies, Flagpoles, Marquees, and Awnings

Refer to Sections 9.3, 9.4, 9.7, and 9.9 for additional Standards and Criteria that may apply.

1. Original or later contributing signs, marquees, and canopies integral to the building ornamentation or architectural detailing shall be preserved.
2. Signs are viewed as the most appropriate vehicle for imaginative and creative expression and it is not the Commission's intent to stifle a creative approach to signage.
3. All signage will be subject to the Boston Zoning Code in addition to these guidelines.
4. All signs added to the building shall be part of one system of design and reflect a design concept appropriate to the existing historic building.
5. Approval of a given sign shall be limited to the owner of the business or building and shall not be transferable; signs shall be removed or resubmitted for approval when the operation or purpose of the advertised business changes.
6. New signs shall not detract from the essential form of the building nor obscure its architectural features.
7. New signs shall be of a size and material compatible with the building and its current use.
8. The design and material of new signs should reinforce the architectural character of the building.
9. Signs applied to the building shall be applied in such a way that they could be removed without damaging the building. New penetrations should be avoided; where necessary, stainless steel hardware is recommended. See Section 9.2.
10. Lighting of signs and canopies shall be evaluated for the specific use intended, but generally illumination of a sign shall not dominate illumination of the building.
11. No back-lit or plastic signs shall be allowed on the exterior of the building.
12. Temporary signs and banners will be reviewed for size, location, and attachment details; approvals will be limited to agreed period of installation.

9.9 Landscape/Building Site

Refer to Section 9.2 regarding treatment of materials and features. Refer to Sections 9.7, 9.8, 9.10, 9.11, and 9.12 for additional Standards and Criteria that may apply.

1. The general intent is to preserve the existing or later contributing landscape features that enhance the Landmark property.
2. It is recognized that often the environment surrounding the property has a character, scale and street pattern quite different from what existed when the building was constructed. Thus the property owner may need to make changes to the landscape of the site in response to changes in the surrounding environment, and the landscape treatment can be seen as a transition feature between the Landmark and its newer surroundings.

3. Original or later contributing site features (decorative and functional), materials, elements, details and ornamentation shall be retained and, if necessary, repaired using recognized preservation methods.
4. Deteriorated or missing site features (decorative and functional), materials, elements, details and ornamentation shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile and detail of installation.
5. When replacement is necessary, it should be based on physical or documentary evidence.
6. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.
7. New additions/alterations to the site (such as: parking areas, paved footpaths, and driveways, etc.) shall be as unobtrusive as possible and preserve any original or later contributing site features.
8. Removal of non-historic site features from the existing site is encouraged.
9. The existing landforms of the site shall not be altered unless shown to be necessary for maintenance of the Landmark or site.
10. Original or later contributing layout and materials of the walks, steps, and paved areas shall be maintained. Consideration will be given to alterations if it can be shown that better site circulation is necessary and that the alterations will improve this without altering the integrity of the Landmark.
11. Existing healthy plant materials which are in keeping with the historic character of the property shall be maintained. New plant materials should be appropriate to the historic character of the site.
12. Maintenance of, removal of, and additions to plant materials should consider restoration of views of the Landmark.
13. The Boston Landmarks Commission encourages removal of non-historic fencing as documentary evidence indicates.
14. The Boston Landmarks Commission recognizes that the designated landmark must continue to meet city, state, and federal goals and requirements for resiliency and safety within an ever-changing coastal flood zone and environment.

9.10 Accessibility

Refer to Section 9.2 regarding treatment of materials. Refer to Sections 9.3, 9.4, and 10.0 for additional Standards and Criteria that may apply.

1. A three-step approach is recommended to identify and implement accessibility modifications that will protect the integrity and historic character of the property:
 - a. Review the historical significance of the property and identify character-defining features;
 - b. Assess the property's existing and proposed level of accessibility;
 - c. Evaluate accessibility options within a preservation context.

2. Because of the complex nature of accessibility the commission will review proposals on a case by case basis. The commission recommends consulting with the following document which is available online: U.S. Department of the Interior, National Park Service, Cultural Resources, Preservation Assistance Division; *Preservation Brief 32: Making Historic Properties Accessible* by Thomas C. Jester and Sharon C. Park, AIA.

9.11 Renewable Energy Sources

Refer to Section 9.2 regarding treatment of materials. Refer to Sections 9.5, 9.6, and 10.00 for additional Standards and Criteria that may apply.

1. Renewable energy sources, including but not limited to solar energy, are encouraged for the site.
2. Before proposing renewable energy sources, the building's performance shall be assessed and measures to correct any deficiencies shall be taken. The emphasis shall be on improvements that do not result in a loss of historic fabric. A report on this work shall be included in any proposal for renewable energy sources.
3. If it is determined that retrofitting (to improve energy efficiency) measures for the existing two skylights at the carriage house are appropriated, then such work needs to be carried out with particular care to ensure that the building's historic character is retained.
4. Proposals for new renewable energy sources shall be reviewed by the Commission on a case-by-case basis for potential physical and visual impacts on the buildings and site.
5. Refer to the *Secretary of the Interior's Standards for Rehabilitation & Illustrated Guidelines on Sustainability for Rehabilitating Historic Buildings* for general guidelines.

9.12 Additions

Refer to Sections 9.5, 9.6, and 10.0 for additional Standards and Criteria that may apply.

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

10.0 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.

11.0 SEVERABILITY

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

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