U.S. Custom House

Boston Landmarks Commission Study Report

Petition # 108, 2 India Street, Boston

U.S. CUSTOM HOUSE

Boston Landmarks Commission

Environment Department
City of Boston

Report of the Boston Landmarks Commission

on the potential designation of

THE UNITED STATES CUSTOM HOUSE
as a
LANDMARK

under Chapter 772 of the Acts of 1975, as amended

Approved: Judith B. McDonough 6-26-86
(Executive Director) (Date)

Approved: Paul Marchant Harrell 6-26-86
(Chairman) (Date)

CONTENTS:

1.0 LOCATION OF THE PROPERTY

1.1 Address: 2 India Street, Boston, MA

Assessor's parcel number: Ward 3, Parcel 3822

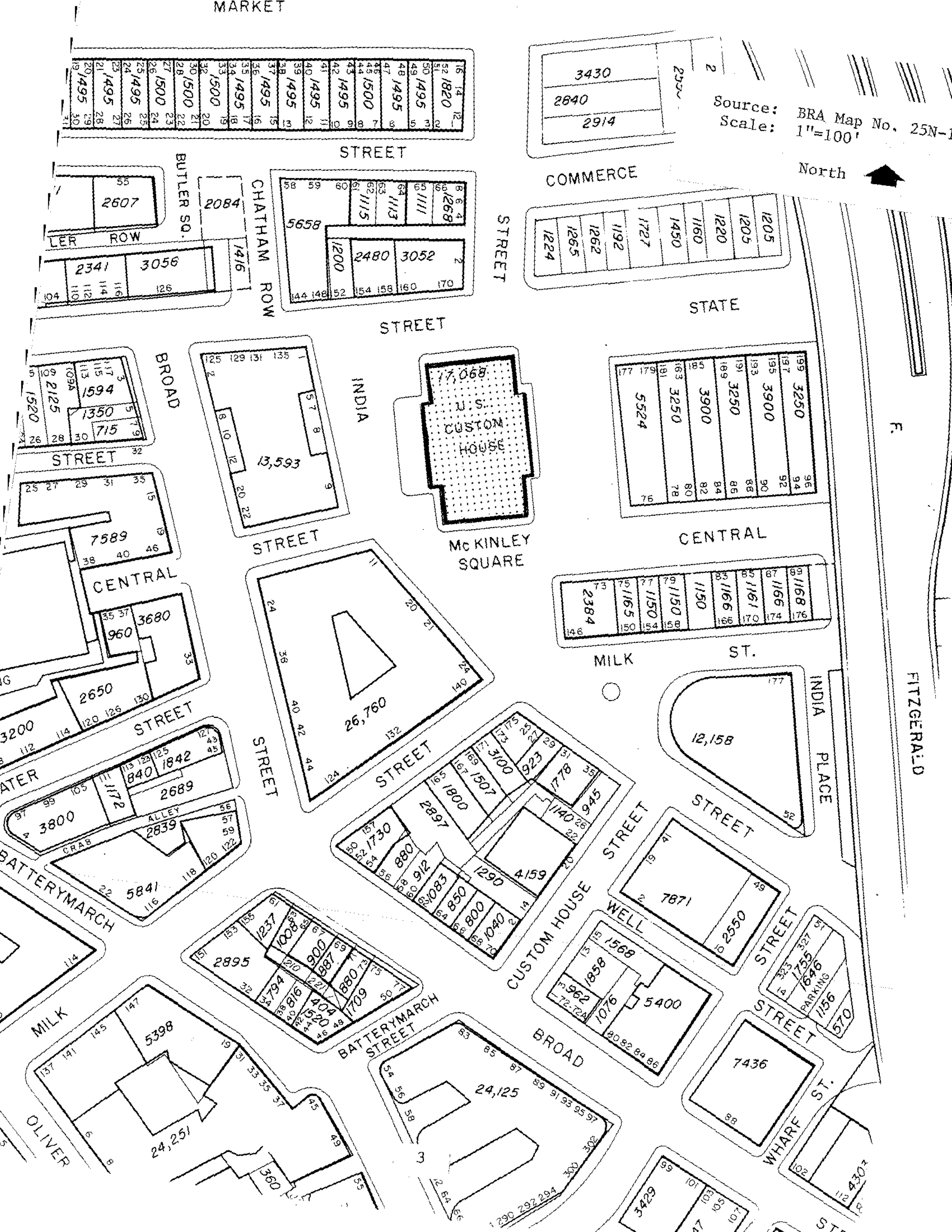
1.2 Area in which the property is located:

The United States Custom House (hereinafter "the Custom House") is located at McKinley Square and the intersections of India Street, State Street, and Central St. Dominating the Square, the Custom House is located within the National Register Custom House District (1973) of downtown Boston. Faneuil Hall and the Marketplace are to the northwest. The Financial District lies to the south and west, while the Fitzgerald Expressway/Central Artery and Boston's inner harbor are to the east. To the west, on State Street, is the Old State House. Liberty Square is to the southwest. The other buildings which are recognized as part of the Custom House District are all within close proximity. They include:

the Board of Trade Building (across India St.)
the Broad Street Associates Buildings (to the south on either side of Broad Street, a number of which have been designated as Boston Landmarks);
Central Wharf at 146-176 Milk Street;
the Flour and Grain Exchange at the intersection of Milk Street and India Street;
50 Broad Street, designated as a Boston Landmark.

1.3 Map showing location:

Attached.



Source: BRA Map No. 25N-1
Scale: 1"=100'
North
MARKET STREET
COMMERCE STREET
STATE STREET
CENTRAL STREET
MILK ST.
BROAD STREET
INDIA STREET
CHATHAM ROW
BUTLER SQ.
BUTLER ROW
U.S. CUSTOM HOUSE
McKINLEY SQUARE
INDIA PLACE
FITZGERALD
CUSTOM HOUSE STREET
WELL STREET
WHARF ST.
BATTERYMARCH STREET
CRAB ALLEY
MILK
OLIVER
3

2.0 DESCRIPTION

2.1 Type and Use:

The Custom House is a granite and steel frame office building occupied by United States government offices (Department of Customs, Department of Agriculture, the Fish and Wildlife Service and the office of Personnel Management.)

2.2 Physical Description:

Exterior

The Custom House is a four-faced monumental Greek Revival building executed in Quincy granite surmounted by a distinctive, steel frame, granite-clad tower with classically derived stylistic detail. The original portion of the building, inspired by the Doric temples of classical Greece, consists of three principal stories: a basement and two upper stories screened by the colonnade. Its longitudinal axis is crossed by a truncated axis with the crossing originally surmounted by a low saucer dome on an octagonal drum. A giant colonnade, of 32 monolithic fluted Doric columns, each weighing 42 tons and standing 29 feet, surrounds the two story structure, which is set on a high stylobate. Hexastyle porticos project from the east and west elevations; the remaining columns are engaged. Except for the richly carved Doric columns and entablature, the elevations are unadorned and planar. The fenestation is spaced evenly between the columns with deeply recessed windows of several types (all dating from the 1911 alterations), all multiple lights. The major entrance is reached by steep flights of steps on the west (although normal pedestrian access is at ground level). The original matching steps to the east were removed in the 1912 alterations and treated as a porch with granite balustrades between the columns. Original basement openings were fitted with metal doors which have since been removed; currently the openings are fitted with deeply set windows with flat scuttle covers and with the customary pedestrian entries at grade on the north south axis. The gable ends are treated as unadorned triangular pediments. The roof of the original structure is covered with granite tiles that match those appearing in the earliest illustrations.

The building is seventy-five feet wide and one hundred and forty feet long. The most salient interior feature is the rotunda which is faced with white marble quarried from Berkshire County. The rotunda is 63 feet by 69 feet and is ornamented by twelve engaged Corinthian columns 29 feet high and 3 feet in diameter.

A skylit granite dome originally surmounted the interior rotunda until 1912 when the tower addition was built. The sixteen story tower, which is divided into five stages, is in the Classical Revival style and is evocative of the campanile at St. Mark's Square in Venice, a popular source for skyscraper design around the turn-of-the-century (Goldberger and Bond). The first stage is a source of light and ventilation for the rotunda. The second stage is a twelve-story shaft composed of three inner pairs of double-hung windows (triple hung at the lowest story) and planar corners with small-scaled windows at alternating stories which express the service functions (e.g. lavatories, staircases) relegated to the corners of the tower (in sharp contrast to modern office buildings where corners are reserved for the most prestigious offices). The third stage, with colossal engaged ordering for three stories, is Ionic distyle in antis on each elevation. The three sets of couplet windows are sheathed in copper and separated by copper clad spandrels.

A heavy Renaissance cornice separates this stage from the fourth one, which is divided into three primary sections: a lower balcony with granite eagles terminating the corners, the marble and bronze clock face, and an upper balcony screened in copper which once provided public access for scenic viewing. Each of the four faces of the clock measures 22 feet in diameter with hands of 13 and 10 feet. The final stage of the tower is a steep pyramid punctuated by triangular dormers at three levels before terminating in a stainless steel (formerly iron cap) which had once been used as a central exhaust flue for the heating system. The clocks, which were in operation until five years ago, are planned for restoration by the Boston Edison Company (which will also provide illumination for the tower). Undocumented sources suggest that a beacon of revolving light originally capped the tower but was extinguished for national security in World War II.

Interior

The interior of the Custom House is of a dignity and architectural excellence equal to that of the building's exterior and features fireproof construction. Its plan is a central rotunda with a north-south longitudinal axis and east-west cross axis. All the principal story public spaces within the rotunda and leading from the rotunda to the major offices are faced with white marble and feature handsome executions of classical design motifs.

Originally, the public entered the building through the large east and west doors after ascending broad exterior flights of stairs. The eastern stairway has been removed, and the western access is no longer in use. Currently, entry is gained at street level on the north and south elevations (intended by Young as a basement story). This ground floor level is walled in massive granite blocks and vaulted with simple groins supported at their intersections by unfluted granite columns; a ring of these columns also encircles the circular opening to the rotunda above.

The second level above grade (the original "entrance story"), clad in marble, originally contained eight Doric columns set in the cross arms, and graceful staircases. Young's plans indicate these staircases were on the north-south axes. Neither the columns nor principal staircases remain. The central circular floor opening at this story is ringed by a low marble balustrade executed in a Roman grate pattern at level 2 and at level 3 by a cast iron and bronze balustrade. A decorative running mold in wave motif encircles the opening to the story above.

The vestibule (now reception area) of the major north office on level 2 also has marble clad walls, with the inner office walls embellished by marble wainscot. The floor surface is square marble tiles similar to that of the tower hallways.

At the third level above grade (originally the "principal story", an elaborate frieze and twelve colossal engaged Corinthian columns set atop plinths encircle the rotunda. In the original building, twelve freestanding columns supported a shallow dome. (These columns were removed in the 1912 alterations, and eight subsequently relocated to Franklin Park). A Greek key motif band extends between these columns at mid-level, just above the axial openings. Short flights of five steps lead from the rotunda on each axis, to tall openings for major office spaces at the north and south and windows on the east and west. The short passageways flanking the rotunda are also finished in marble. Marble window enframents and some marble service counters remain within the major office areas. Several of the recessed office doorways are enhanced by classical architraves. The southern office at level 3 features an ornate frieze and dentil molding just above the window heads.

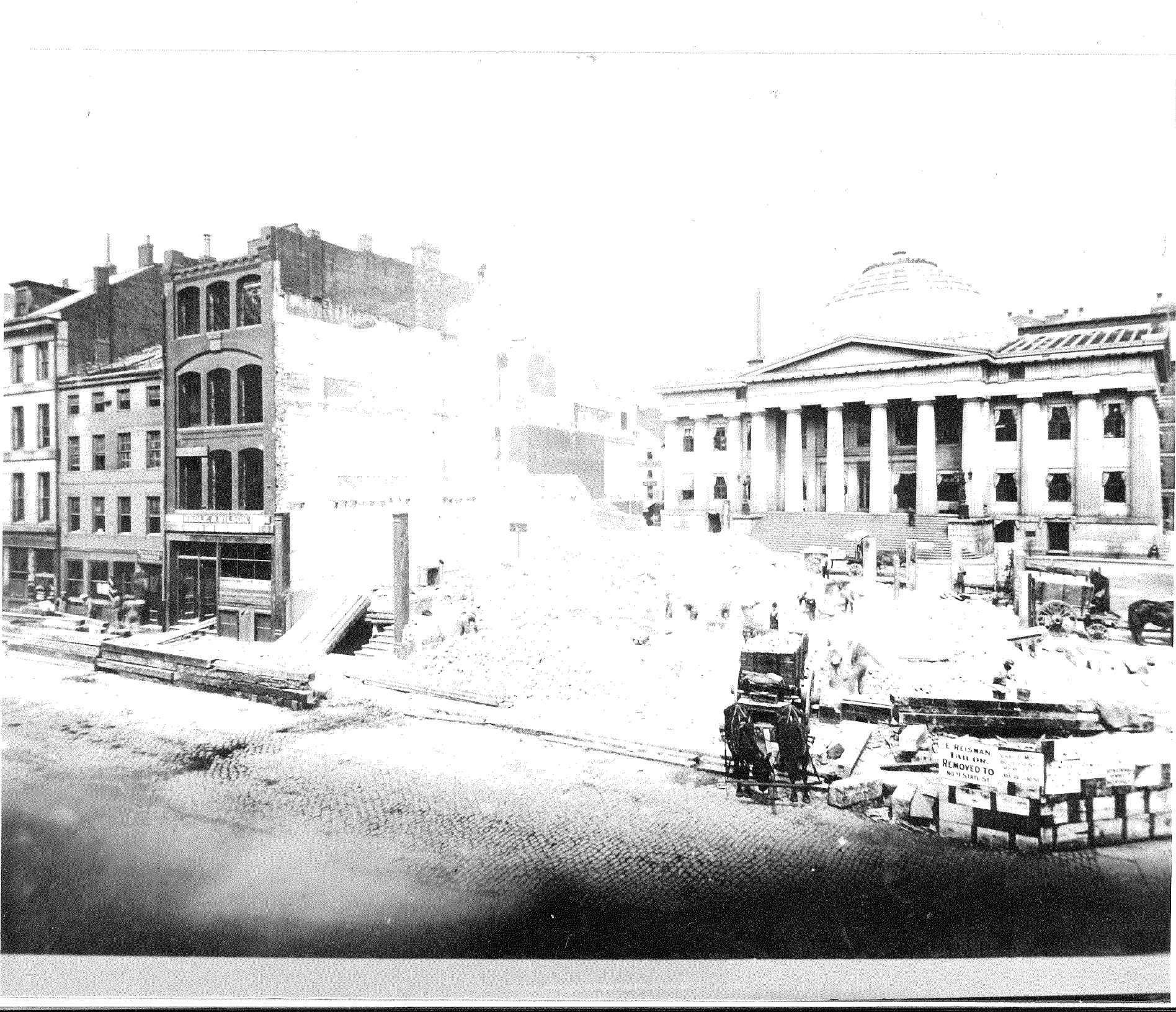
Crowning the rotunda is a Classical Revival glazed dome which dates from the Peabody and Stearns work. Suspended from the dome is a painting with the seal of the United States. In the original building, the dome was topped by a skylight.

The stairway, now located at the southwestern corner of the rotunda, has decorative cast iron railings (now painted pale green). This stairway narrows above the third level. Adjacent to the stair, along the western side of the building, are four elevators with ornate Classical Revival surrounds.

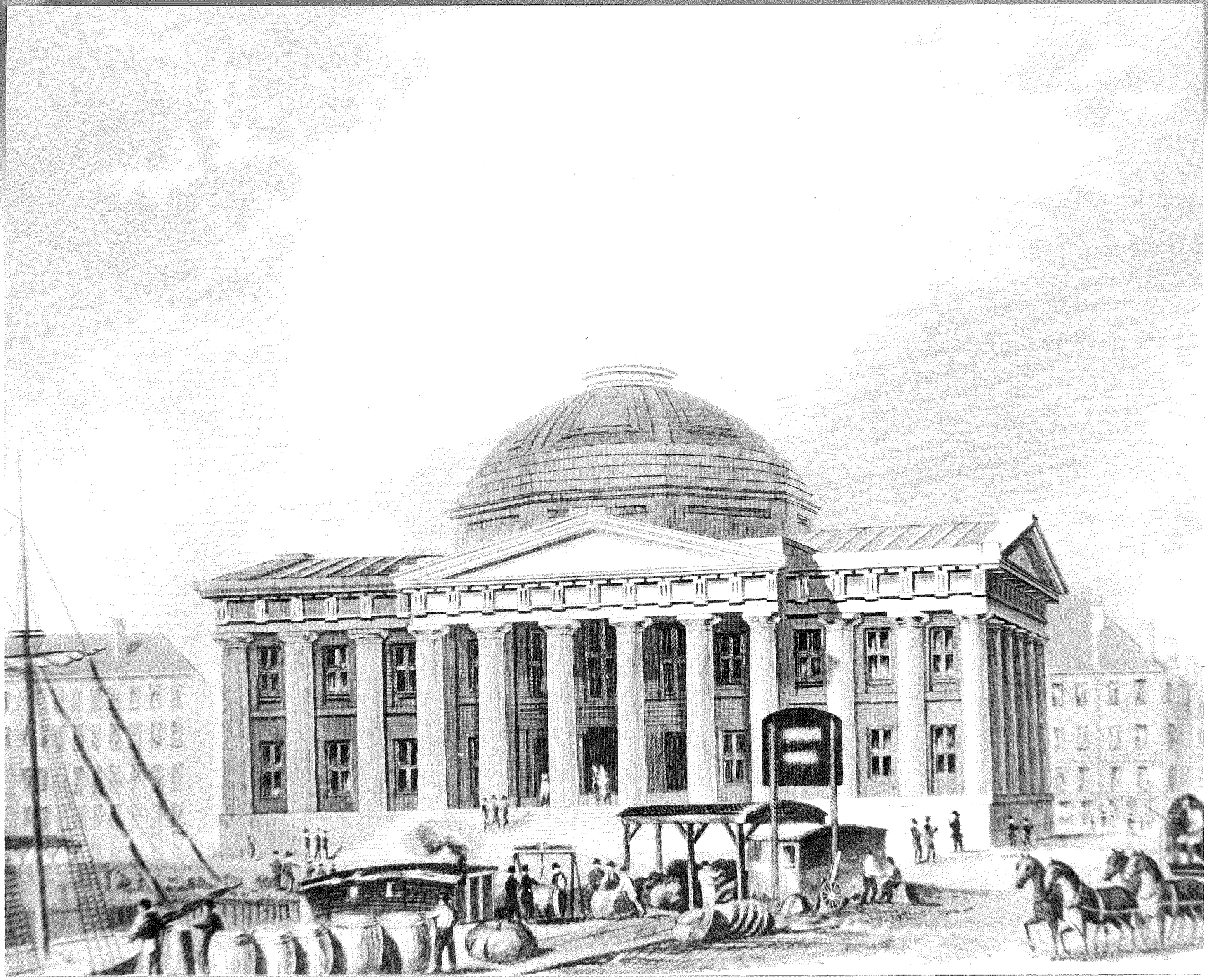
The upper stories within the tower extension are divided into hallways and office spaces.

2.3 Photographs: Attached.

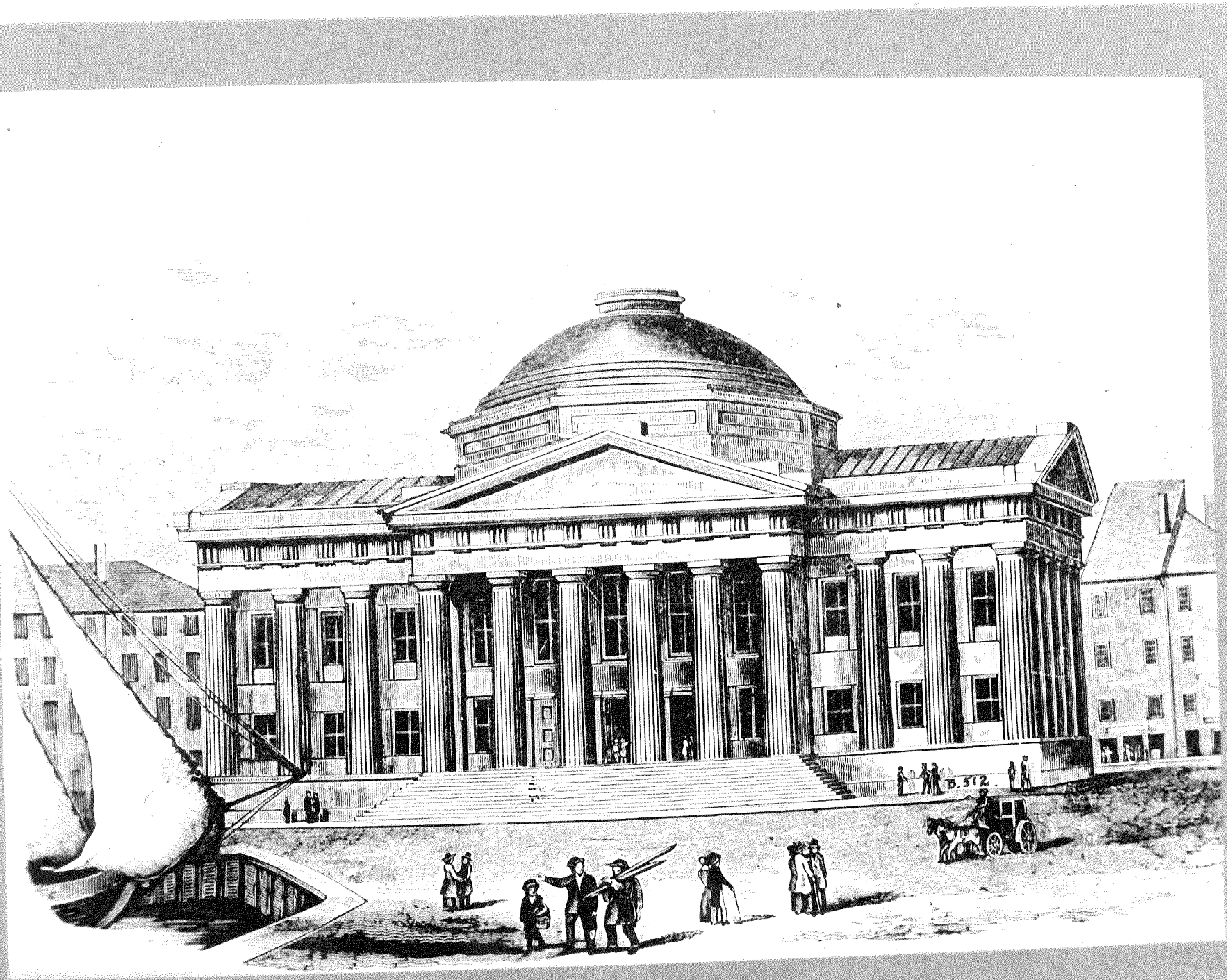
Opposite Page:
Historic Photograph. Date unknown, (before 1912).


E REISMAN
TAILOR
REMOVED TO
NO 19 STATE ST

Opposite Page:
Historic View. Courtesy of the Bostonian Society; Billings-Archer engraving.



Opposite Page:
Historic View. Courtesy of the Boston Public Library.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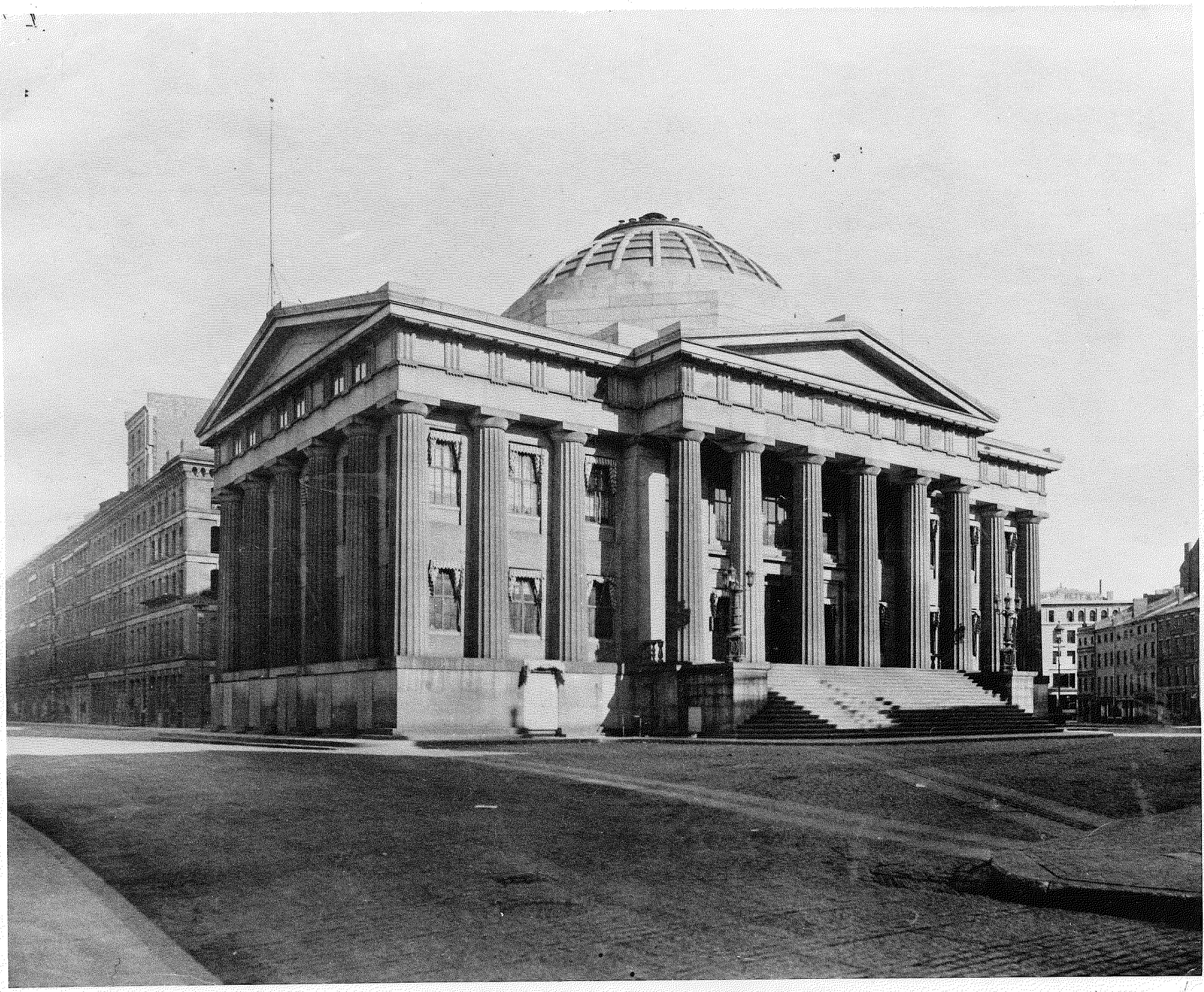


Opposite Page:
Original Plan of Entrance Story by A. B. Young (1840). Courtesy of the Boston Public Library.

Engraved by J. J. Smith

NEW CUSTOM HOUSE, BOSTON.

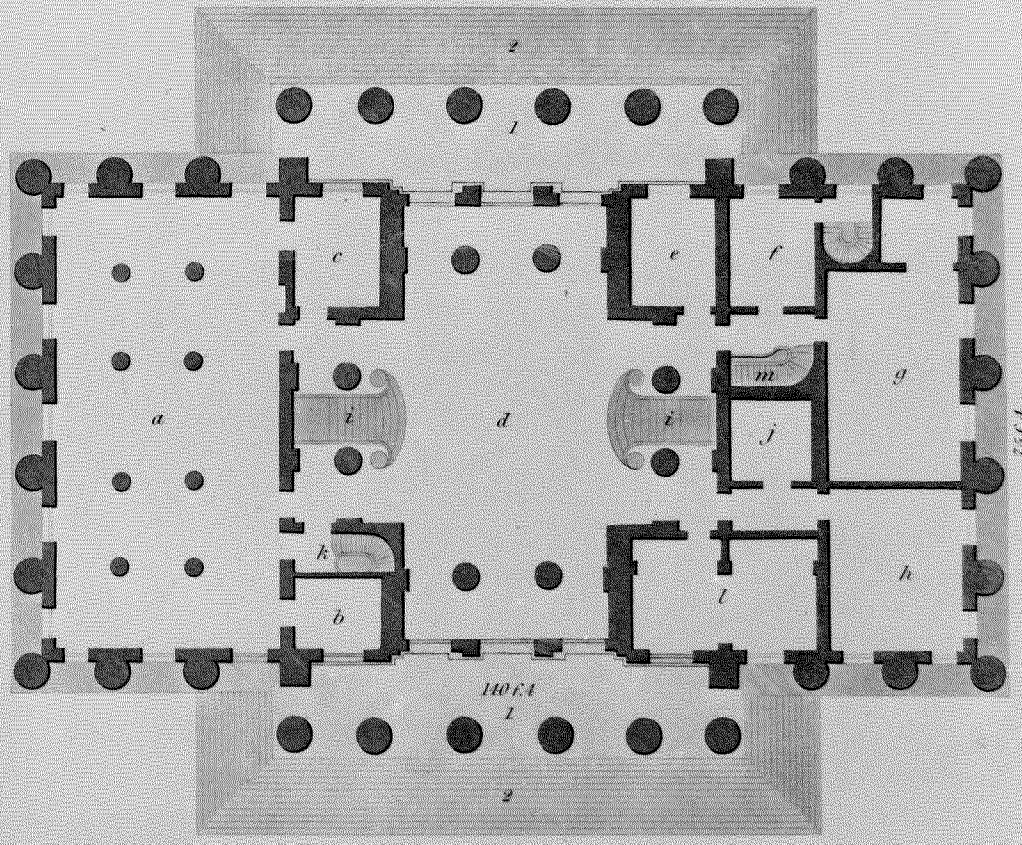
A. E. YOUNG, ARCHT

REFERENCES.

A Plan of Entrance Story	p Public Store Keepers Private Rm.
B Plan of Principal Story	q Receiver General
C Transverse Section	r Clerks
a Appraisers Exam.n Room	s General Business Room
b Square Yard Measurers Rm.	t Collectors Clerk
c Invoice Clerk	u Collector
d Grand Entrance Vestibule	v Surveyors Business Room
e Prever of Spirits	w Surveyors Private Room
f Office	x Naval Officer
g Inspectors	y Vestibules
h Waghers & Guagers	z Stairs to Upper Story
i Principal Stairways	1 Porticoes
j Vault	2 Steps to Porticoes
k Stairs from Basement	3 Line of Streets
l Coal & Salt Measurers	4 Cellar
m Stairs from Basement	5 Basement
n Appraisers	6 Entrance Story Vestibule
o Public Store Keeper	7 Principal Story Great Room

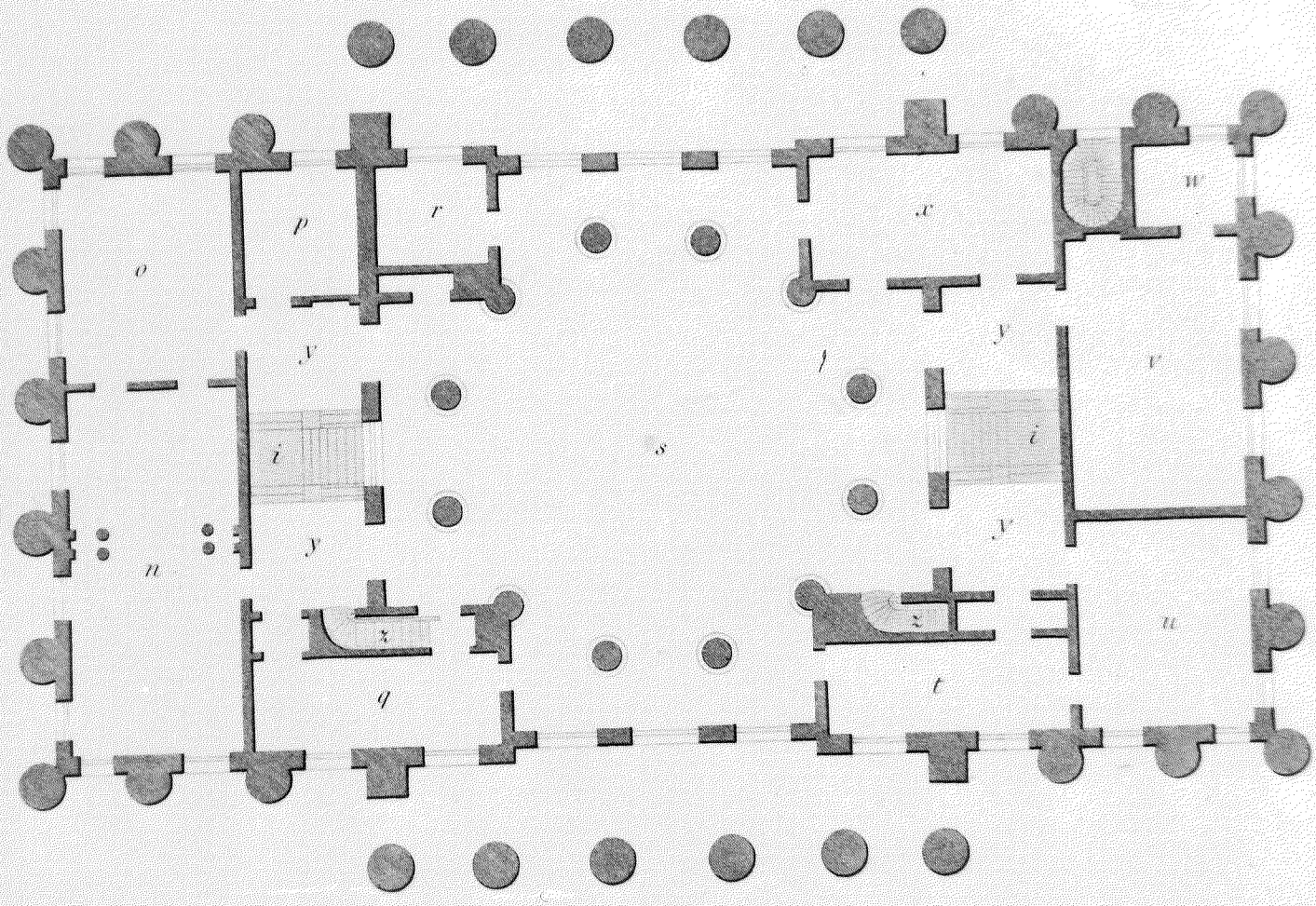
Scale of Plans & Section.

10 20 30 40 50 60 70 80 90 100 10 20 30 40



A

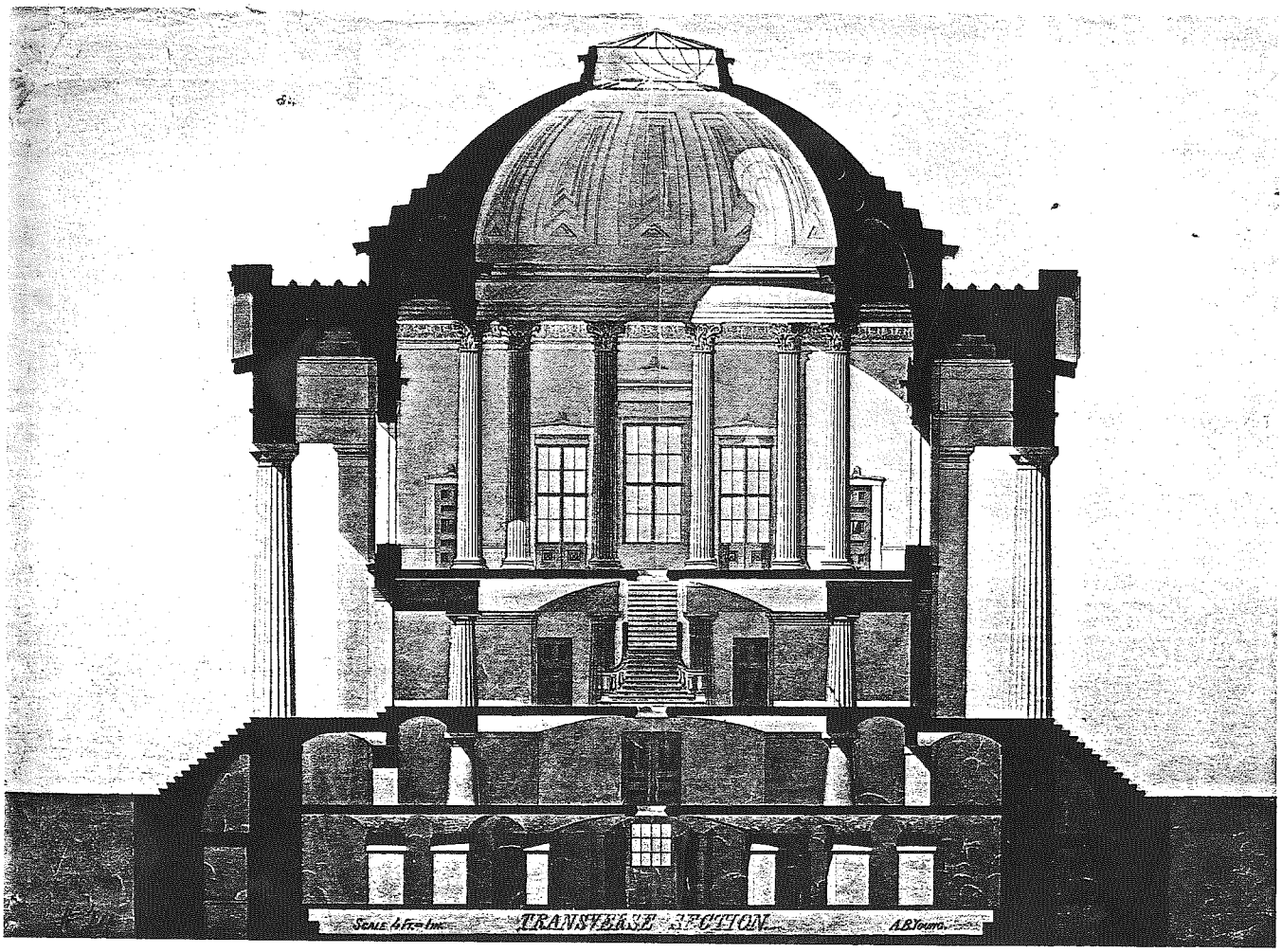
Opposite Page:
Original Plan of Principal Story by A. B. Young (1840). Courtesy of the Boston Public Library.



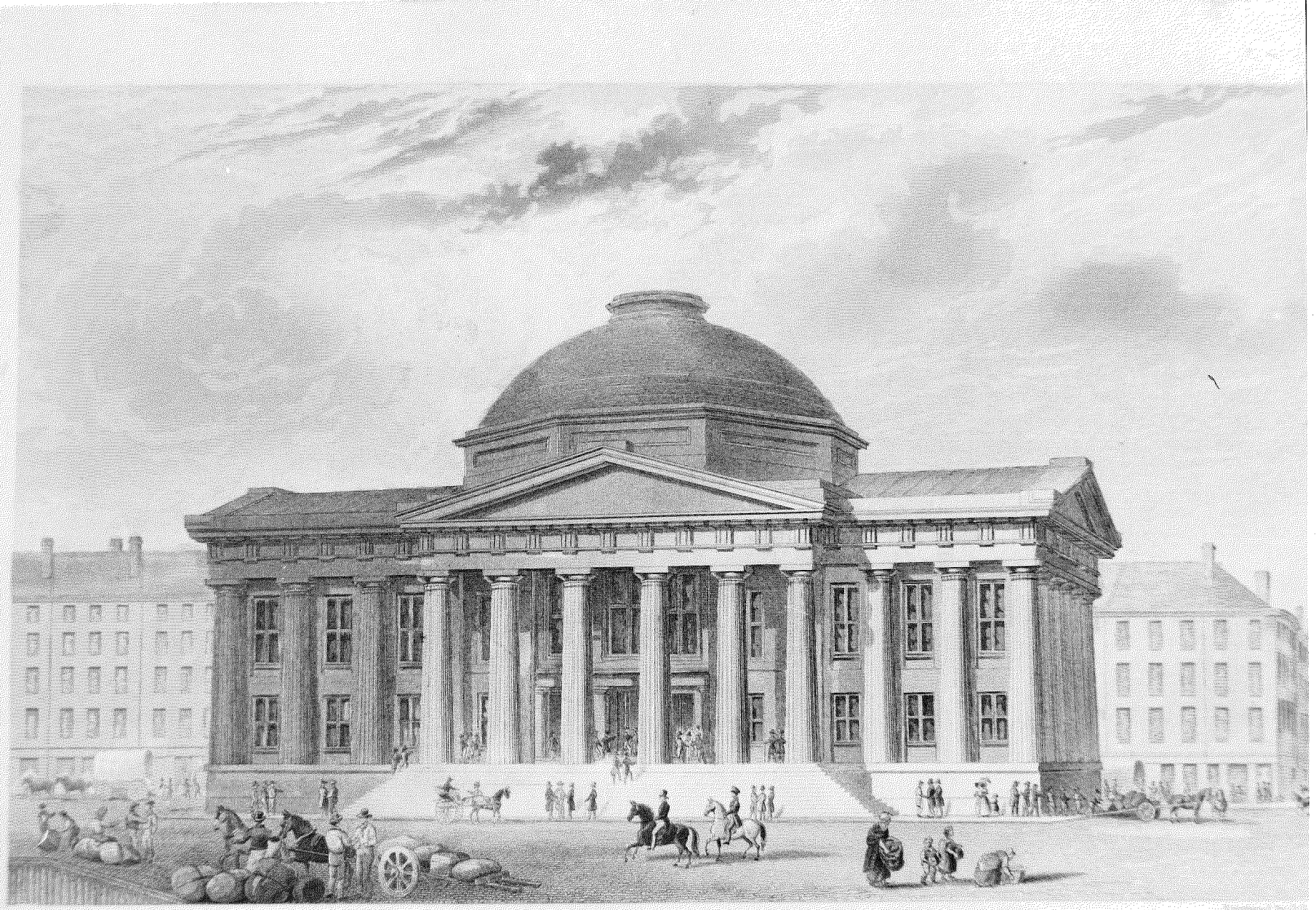
Scale of Plans & Section.

10 20 30 40 50 60 70 80 90 100 40 50 60 80

Opposite Page:
Original rendering of a transverse section by A. B. Young (1840). From "The National Archives of the United States," by Herman J. Voila, 1984.

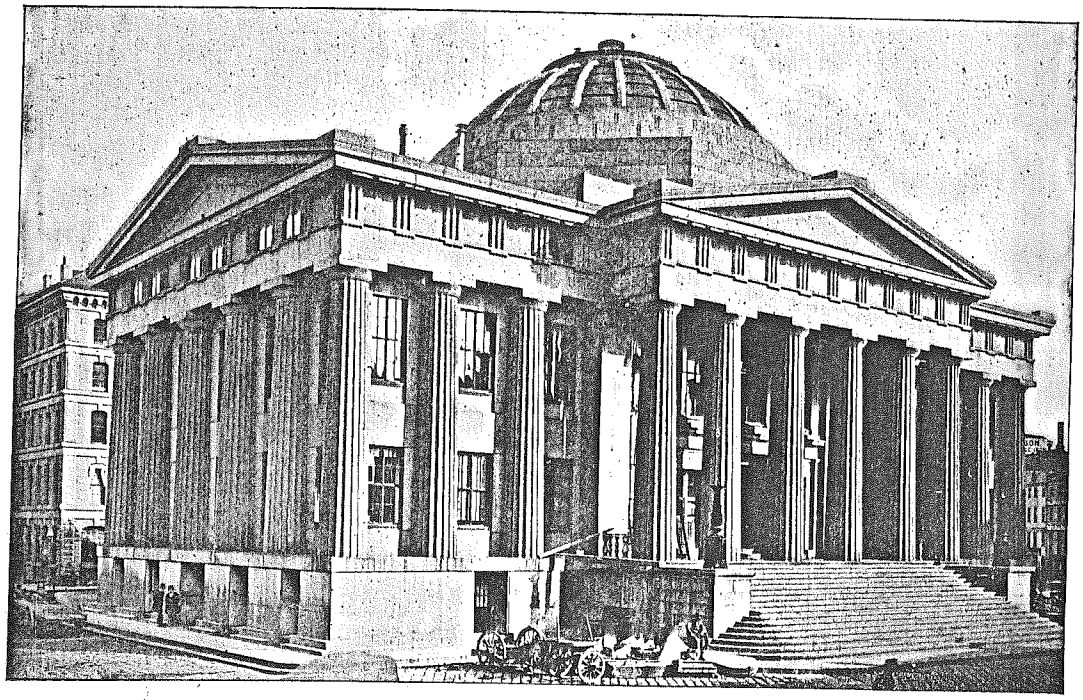

TRANSVERSE SECTION

Opposite Page:
Engraving of East View by C. J. Billings (1840). Courtesy of the Boston Public Library.



HALL'S VIEW.

Opposite Page:
Historic Photograph. From "Guide to Metropolitan Boston," July 1905.

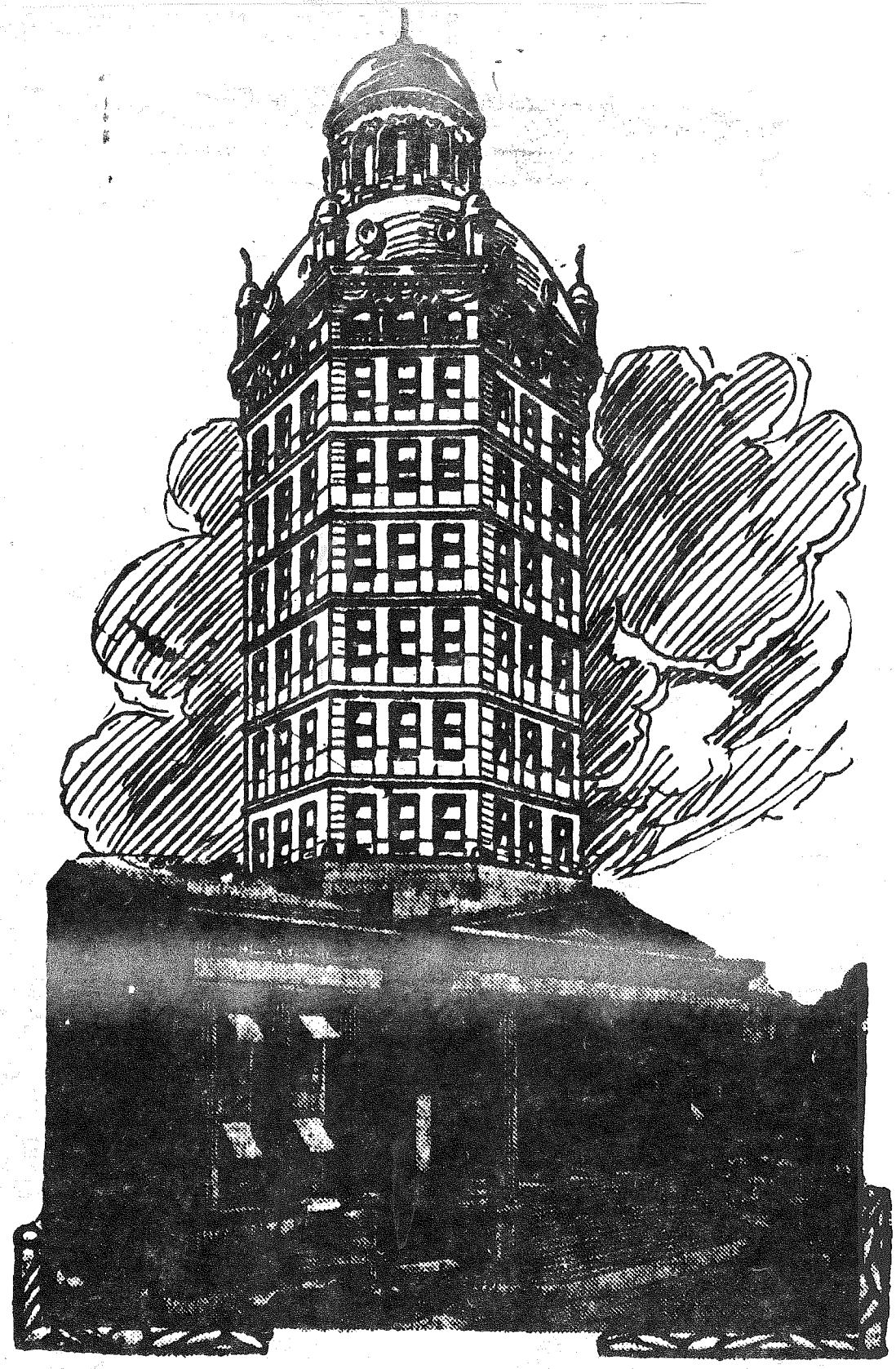


Geo. H. Walker & Co., Boston.

CUSTOM HOUSE.

A proposal for the new Custom House tower from the Boston Sunday Post, January 10, 1909, p.7. Boston Public Library, Micro-text division..Paragraphs under caption read:

> The construction of a huge tower several stories in height from the rotunda of the present Custom House has been proposed as a solution of the problem of relieving the overcrowded conditions there.
>
> The proposition of a new Custom House has long been before the public, many attempts have been made toward securing a new site for such a building, but in each case the proposed sites cost more money than Congress was willing to appropriate.
>
> Just when it looked as if Boston would have to go without a new building an architect has come forward with the tower idea which is believed will meet all requirements.
>
> If present plans go aright the official weather observer will be given quarters on the top of the tower, while the lower steeple will be devoted to offices for the clerks and other officials.



Half-tone of present Custom House and sketch of proposed tower, showing how the building would appear architecturally as a Boston landmark.

The construction of a huge tower several stories in height from the rotunda of the present Custom House has been proposed as a solution of the problem of relieving the overcrowded conditions there.

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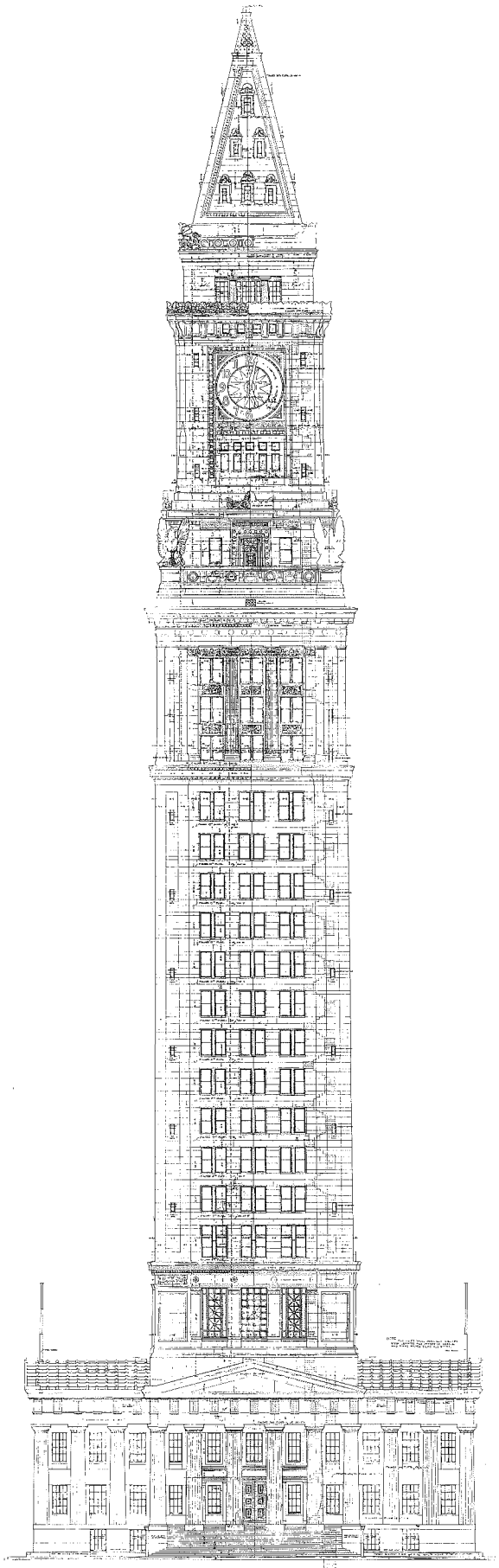
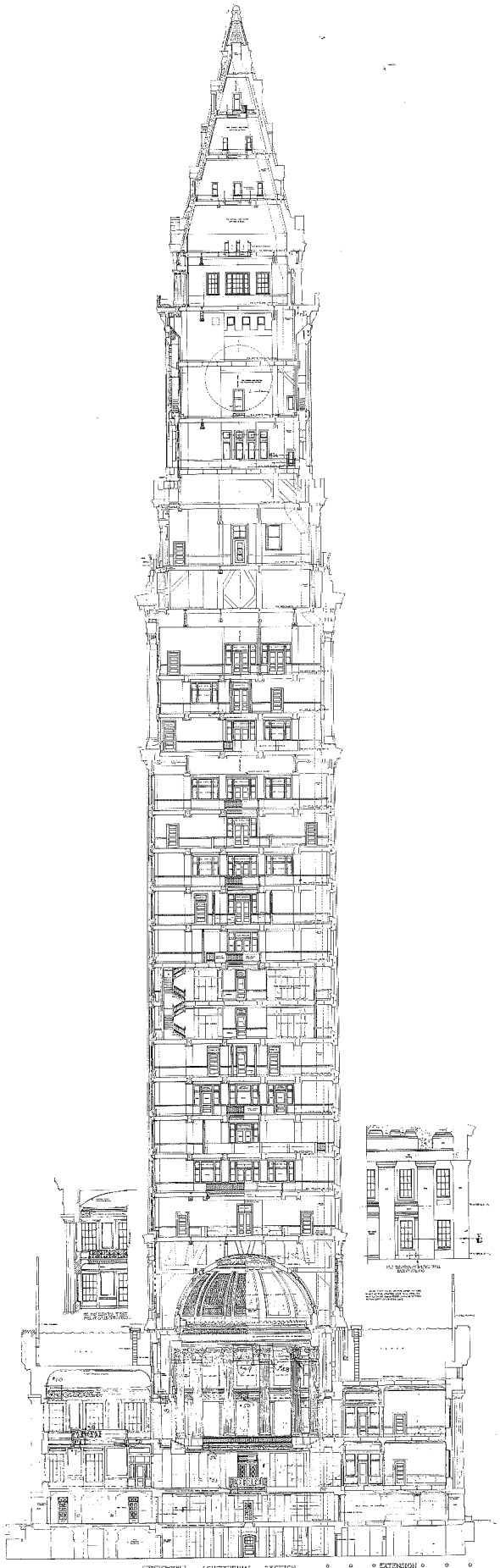
Opposite Page:
Copy of original drawing of the west elevation by Peabody and Stearns, Architects, 1911. Reproduction courtesy of Goody, Clancy and Associates. Original in collection of Boston Public Library.



WEST ELEVATION

Opposite Page:
Copy of original drawing of the longitudinal section, looking toward west, Peabody and Stearns, Architects, 1911. Reproduction courtesy of Goody, Clancy and Associates.



LONGITUDINAL SECTION

EXTENSION

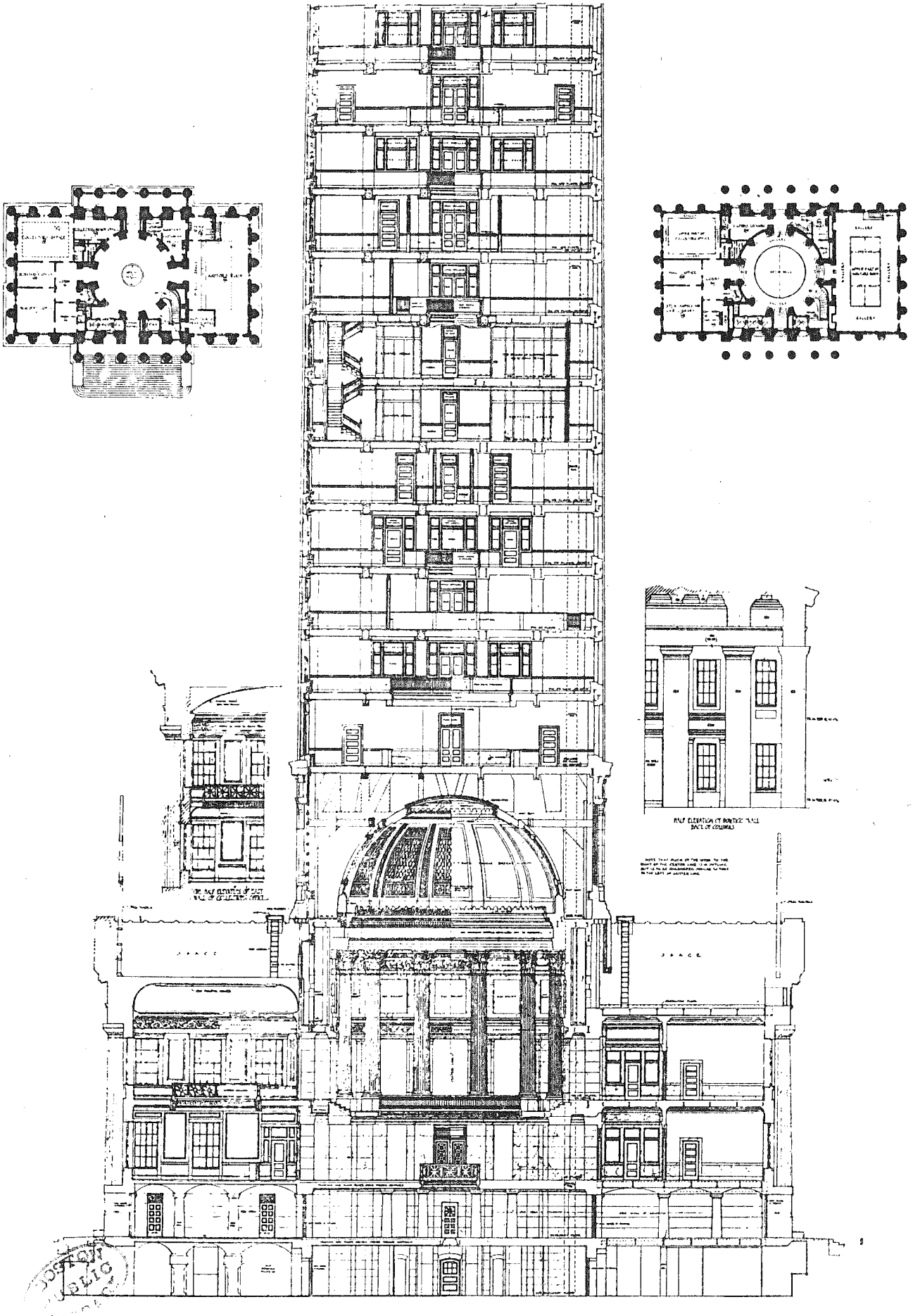
UNITED STATES CUSTOM HOUSE

BOSTON - MASSACHUSETTS

PEABODY & STEARNS - ARCHITECTS - BOSTON

SCALE 1/8 INCH = 1 FOOT

Opposite Page:
"Extension to the United States Custom House, Boston, Mass; Section of Lower Half of Tower." By Messrs. Peabody and Stearns, Architects. From the The American Architect, June 2, 1915.

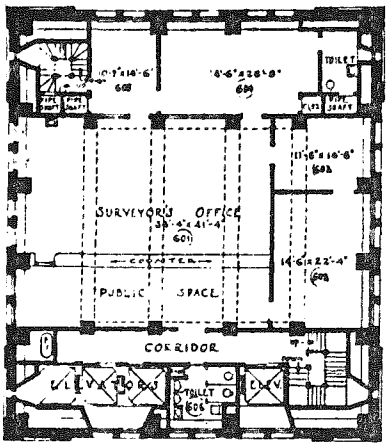


SECTION OF LOWER HALF OF TOWER

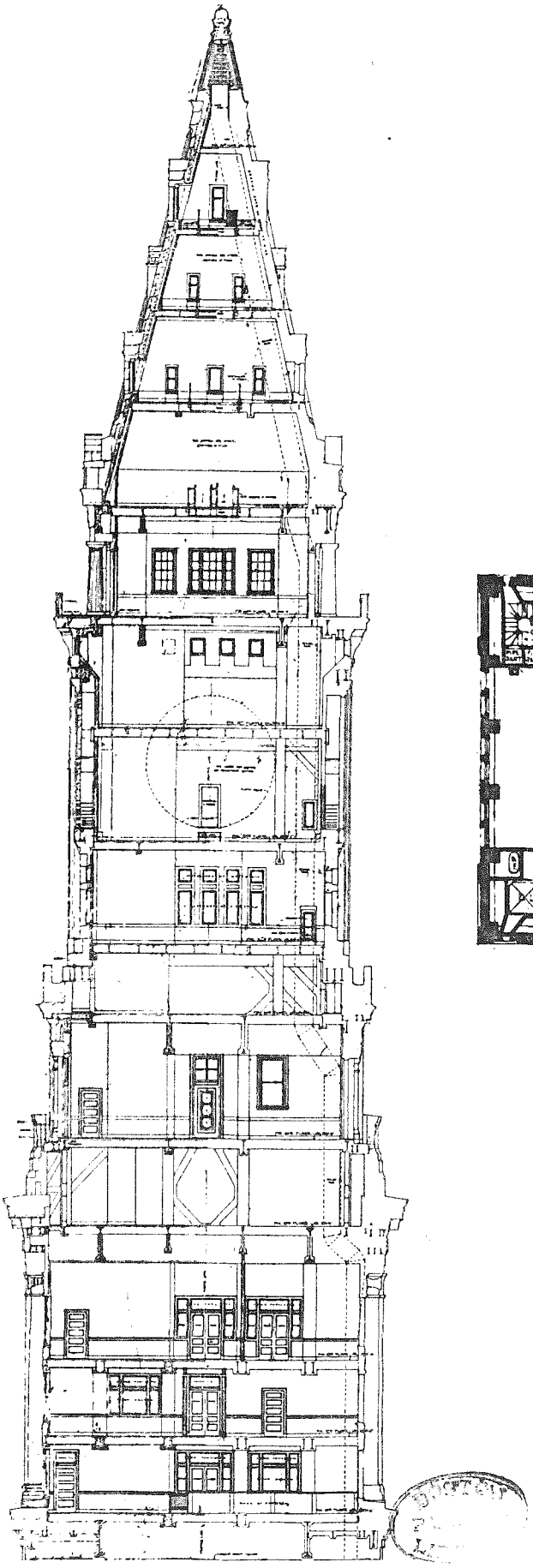
EXTENSION TO THE UNITED STATES CUSTOM HOUSE, BOSTON, MASS.

MESSRS. PEABODY & STEARNS, *ARCHITECTS*

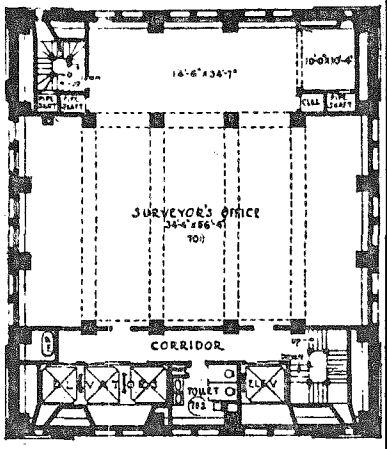
Opposite Page:
"Extension to the United States Custom House, Boston, Mass; Section of Upper Half of Tower." By Messrs. Peabody and Stearns, Architects. From the The American Architect, June 2, 1915.



SIXTH FLOOR PLAN
U S CUSTOMS



SECTION OF UPPER HALF OF TOWER

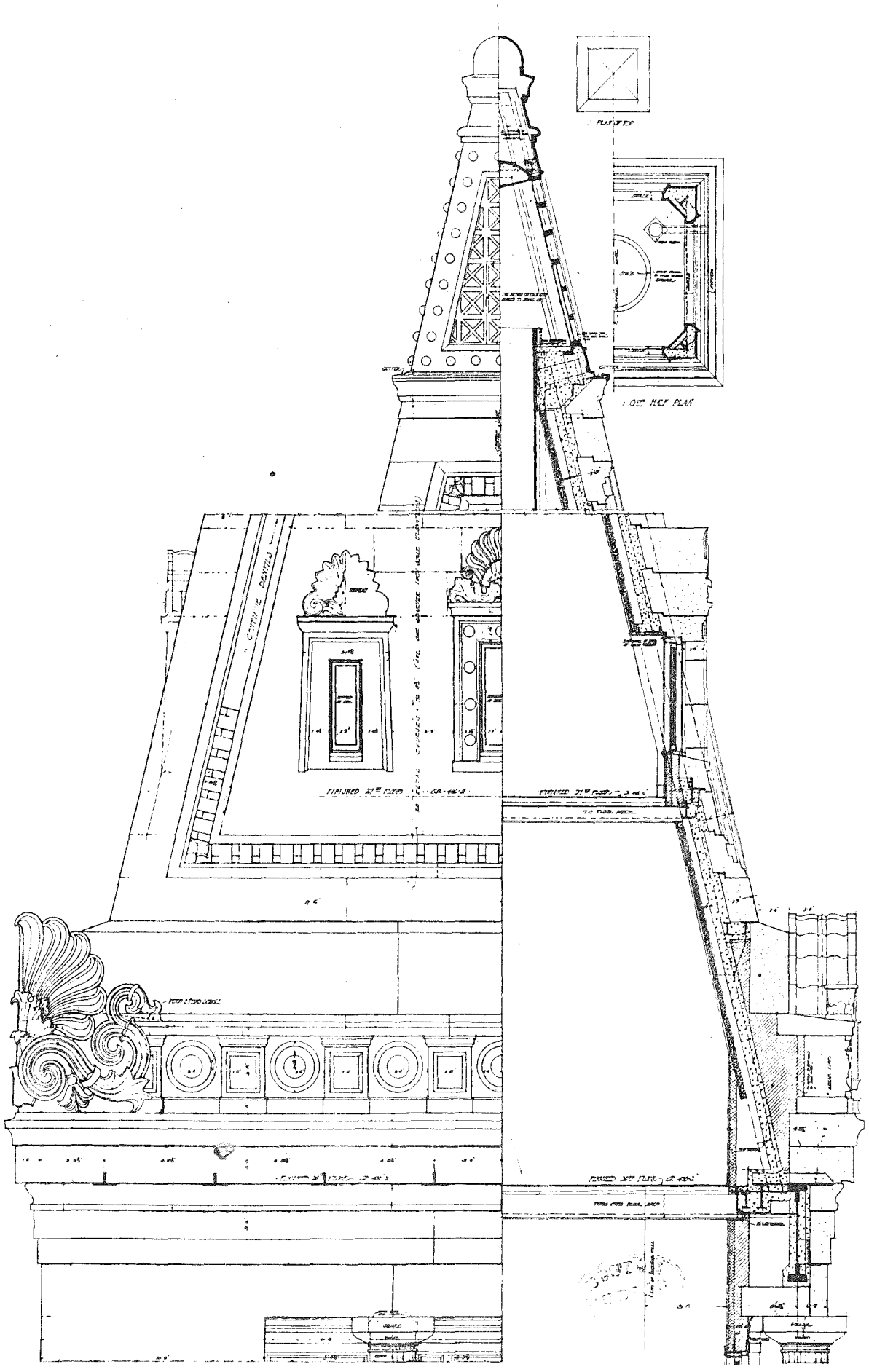


SEVENTH FLOOR PLAN
U.S. CUSTOMS

EXTENSION TO THE UNITED STATES CUSTOM HOUSE, BOSTON, MASS.

MESSRS. PEABODY & STEARNS, *ARCHITECTS*

Opposite Page:
"Extension to the United States Custom House, Boston, Mass; Detail of Top of Tower." By Messrs. Peabody and Stearns, Architects. From the The American Architect, June 2, 1915.

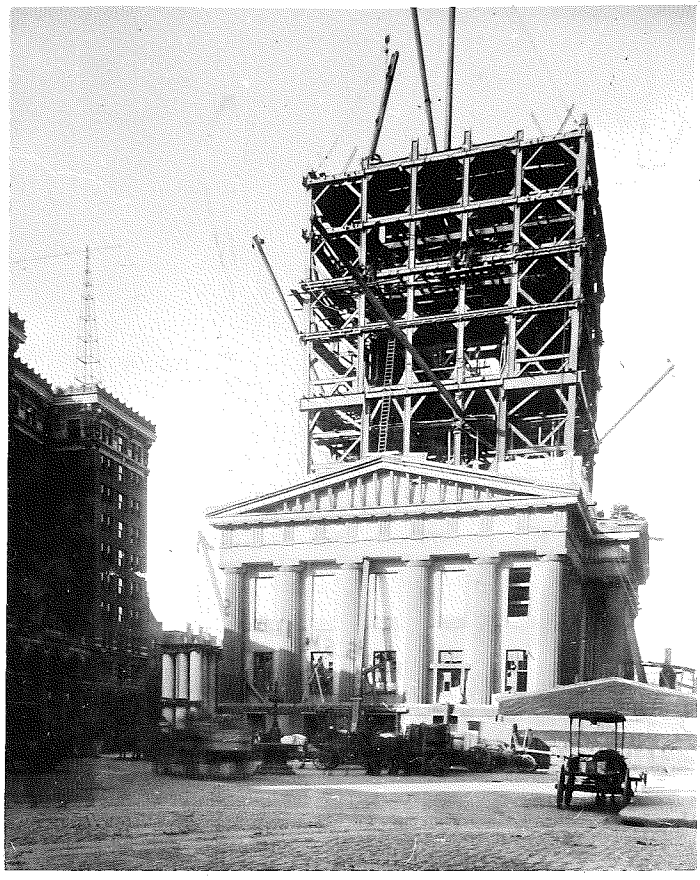


DETAIL OF TOP OF TOWER

EXTENSION TO THE UNITED STATES CUSTOM HOUSE, BOSTON, MASS.

MESSRS. PEABODY & STEARNS, *ARCHITECTS*

Opposite Page:
Tower Under Construction, (1912-1915). Source Unknown.



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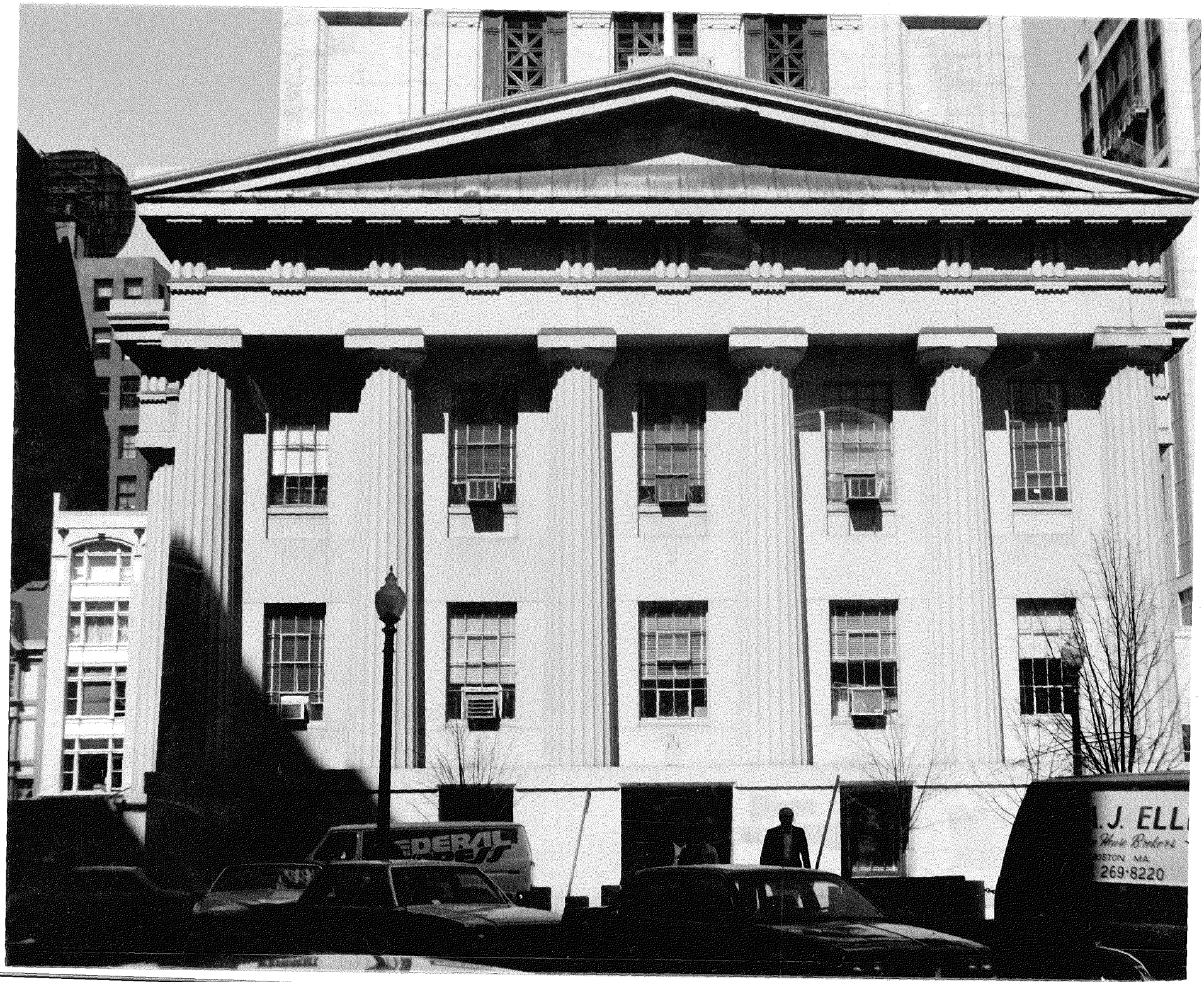
Opposite Page:
Historic Photograph. Date Unknown, (after 1915).

Opposite Page:
India Street Facade, 1986. Photo Credit, Carol Huggins-BLC.

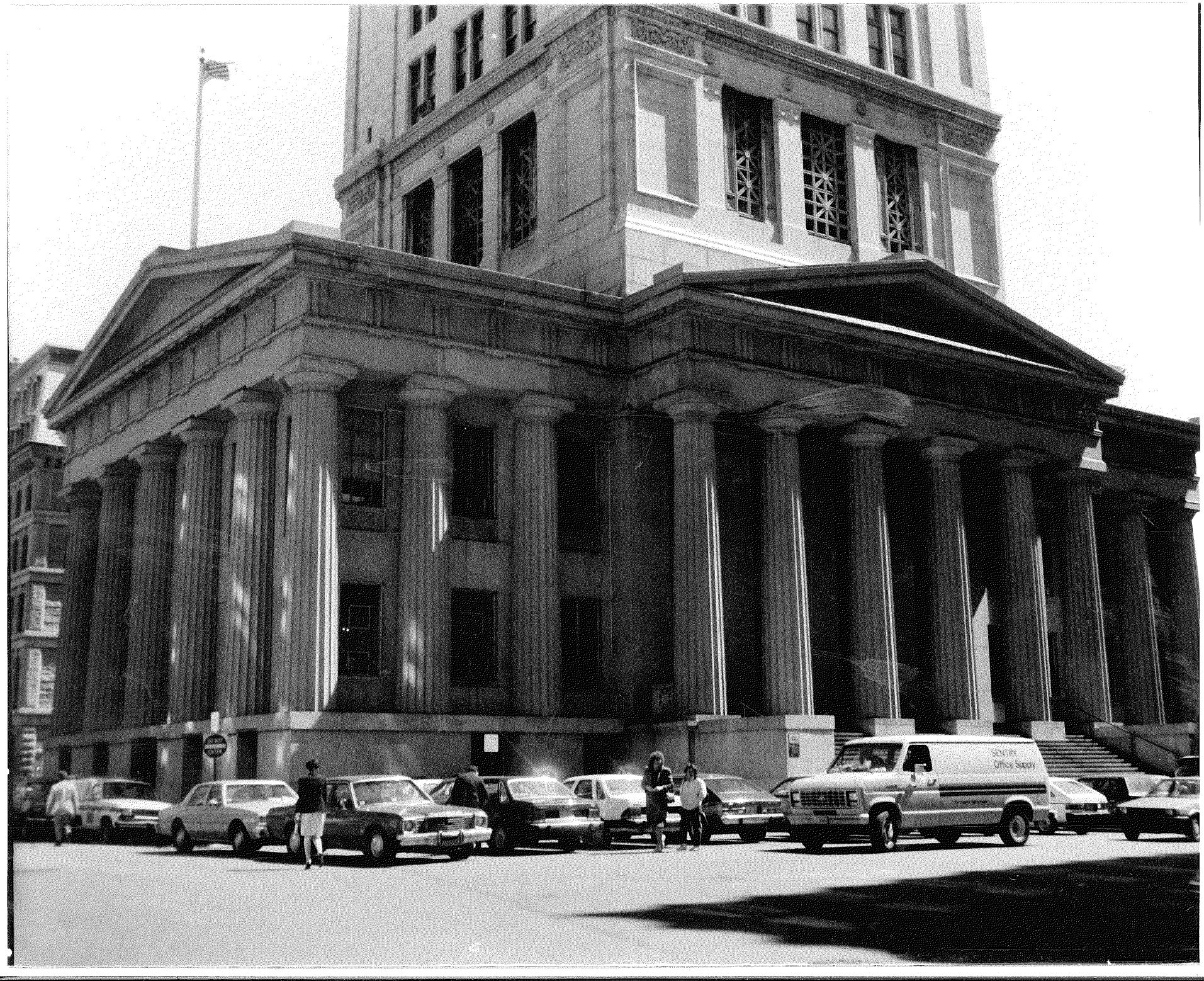
Opposite Page:
State Street Elevation, 1986. Photo Credit, Carol Huggins-BLC.


J. ELL
269-8220

Opposite Page:
View from Congress Street, 1986. Photo Credit, Carol Huggins-BLC


ONE WAY

Opposite Page:
India Street at right, State Street at left, 1986. Photo Credit, Carol Huggins-BLC.


SECURY
Office Supply

Opposite Page:
View from Southeast, 1986. Photo Credit, Carol Huggins-BLC

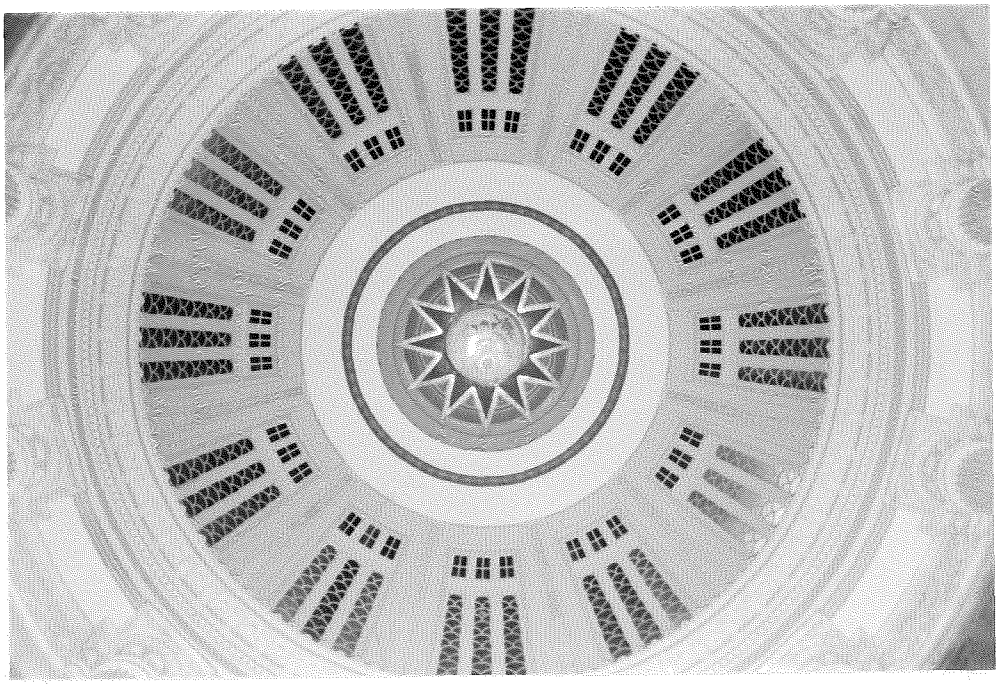
Opposite Page:
Upper Portion of Tower and Clock, 1986. Photo Credit, Carol Huggins-BLC.

Interior, Entry, 1986. Photo credit, Carol Kennedy-BLC.

Interior, Second floor pilasters, 1986. Photo credit, Carol Kennedy.

Interior, First floor stair. Photo credit, Carol Kennedy-BLC.

Interior, Pilaster detail, 1986. Photo Credit, Carol Kennedy-BLC.



Interior, Dome and Capital detail, 1986. Photo Credit, Carol Kennedy-BLC

3.0 SIGNIFICANCE

The Custom House is of exceptional significance as a tangible reminder of Boston's prolific history as a major American port, the most active in New England, in the nineteenth century. It is similarly outstanding for its architecture: both the Greek Revival style original section (1837-47) by Ammi B. Young, and its Classical Revival 495 foot tower addition (1912-15) designed by Peabody and Stearns, which was Boston's first skyscraper to exceed 125 feet. The landmark tower, with its familiar clocks, emblematic figures, eagles and distinctive pyrimidal top, retains a singularly prominent silhouette on the downtown skyline, particularly from Boston harbor.

3.1 Historical Associations

During the colonial period and following the Revolution, customs officers conducted business at various establishments near the Harbor. Boston's first structure designed expressly as a custom house was built in 1810 on Custom House Street, near the head of Central Wharf. It was designed by Uriah Cotting, an influential entrepreneur and engineer who is credited with much of the development of the Town Cove and Broad Street area in the early nineteenth century (Whitehill). The two-story brick and granite building measured sixty feet square, and was graced by a portico with ten fourteen foot granite columns (Shaw, Dearborn). The building remained a landmark on Custom House Street long after its service as a custom house was terminated upon the completion of its replacement in 1847.

The two-term administration of President Andrew Jackson heralded a major campaign of federal appropriations for public buildings in Washington and throughout the country. Dunring this period New England received funding for five new custom houses in four Massachusetts towns (Boston, New Bedford, Newburyport, Middletown) and New London, Connecticut. Boston, the region's largest city, collected one-fifth of the custom revenues collected in the country. As the city grew, shipping in the port increased and, in 1835, the 23rd Congress of the United States authorized the construction of a new custom house. The federal government purchased a site near the terminus of State Street and between the recently developed Quincy Market and Central and Long Wharves, for $180,000. The building design of Ammi Burnham Young was selected in a competition which included entries from prominent architects including Alexander Parris, Edward Shaw and Richard Upjohn (Zimmer). Construction commenced in 1837. Henry West supervised the construction of the building and Gardner Greenleaf was the stone mason. The building was completed in 1847 at a cost in excess of one million dollars.

Solomon Willard (1788-1862), a native of Petersham, Massachusetts, was the agent responsible for the selection and quarrying of the granite used in the Custom House (Colonial Dames, p.74). Willard, who had earlier established himself as a master carver and architect of several important granite buildings in Boston (including the United States Bank on State Street, the Suffolk and Norfolk County Courthouses, and the Bunker Hill Monument) became active in the granite industry and excavated quarries in Quincy. Willard reduced building costs by devising new hoisting machines, thereby increasing the size of the granite blocks that could be used. The granite for the Custom House came from the Pine Hill Quarry in Quincy, the source for

other Boston granite structures, including the Bunker Hill Monument. The monolithic columns are reputedly the largest single pieces of granite ever quarried in this country to be fashioned into one-piece columns. (Ibid., p. 75.)

The original building, once known by the sobriquet "Old Stone Fort," contained 719,200 cubic feet of space. Yet, by the late nineteenth century ever-increasing functions of the port of Boston compelled the need for more space than the Custom House could accommodate. The desks of Customs officials and clerks crowded into the lobby of the rotunda. A newspaper editorial of 1887 criticized plans to expand upon the old building and recommended that a new custom house be erected at the vacant Merchant's Exchange site on State Street (now site of the Exchange building). No action was taken until the formation of a joint committee by the Merchants' Association and Chamber of Commerce in 1908. The committee advocated the building of a new Custom House, but the sum of money allocated by the Treasury Department was too low to cover the high costs of real estate and new construction. Taking the lead from the New York Custom House which had been recently enlarged by a substantial colonaded addition by Cass Gilbert, the Assistant Secretary of the Treasury suggested that such an addition might be added to the Boston Custom House. In 1909 the Boston Sunday Post published an unsigned drawing of a design for a seven story octagonal tower capped by a dome and cupola (see illustration). Robert S. Peabody, committee member and pillar of the architectural profession in Boston, influenced the decision to construct an addition onto the original building and demonstrated how it could be accomplished by producing the design ultimately selected for the project.

In 1912, construction began on the 495 foot tower; it was completed in 1915. At the time, Boston had a zoning ordinance restricting the height of buildings to 125 feet. The new tower, however, became the city's first skyscraper because the local zoning restriction did not apply to properties owned by the federal government. As the State House dome had dominated the Boston skyline during the nineteenth century, the Custom House tower dominated the city's skyline for much of the twentieth century. Because of its colossal size and its distinctive design, the tower has long been recognized as a landmark, and a popular subject for many artists (as exemplified in the exhibition of fifteen views of it painted by A.C. Goodwin and displayed at the Doll and Richards Gallery in 1915).

The alteration to the structure caused certain alterations to the exterior and interior. The construction of the tower necessitated skillful engineering so as to preserve the original building. The eight interior steel columms of the tower are carried by trusses around the dome to supporting columns outside of the rotunda and under the walls of the tower. Some of interior Corinthian columns designed by Young were removed and re-assembled as a monumental gateway to Franklin Park where they now stand at the Seaver St. entrance.

3.2 Architectural Significance

The Custom House is architecturally of highest significance as a unique example of a monumental granite Greek Revival building which was later extended by the addition of a 495 foot skyscraper (the first to exceed a 125' height limit). It is also significant for its associations with Ammi Burnham Young and the firm of Peabody and Stearns, architects of national importance.

The designs of Ammi Burnham Young were approved in competition after authorization of the building in 1835. Born on June 19, 1789 in Lebanon, New Hampshire, little is known about his early development but he represents the best Yankee master builders turned architects in an era well before the establishment of the first architectural programs at American universities. His most important early works include two buildings at Dartmouth College and the second Vermont State House, constructed between 1834-41. Upon securing the commission to design the Custom House, Young established an office in Boston where he remained for the next fifteen years. In addition to overseeing the successful completion of the Custom House, his known works during his Boston period include courthouses at Worcester (1843), Cambridge (1848), and Lowell (1850) and the Bromfield Street (Boston) Methodist Church (1848-9, now demolished). In 1838 Young joined the Massachusetts Charitable Mechanics Association which included among its members the leading architects Alexander Parris, Isaiah Rogers, and Solomon Willard. Men who trained under Young's tutelege included Hammat Billings, who is credited with drafting many of Young's plans for the interior of the Custom House.

During the first half of the nineteenth century the architecture of Boston's downtown was increasingly characterized by buildings executed in granite. Within this building medium different styles evolved, influenced by the architecture of Greece and later of Italy and France. New methods of cutting and hoisting the stone, which developed in the early 19th century along with more efficient methods of transportation, were major reasons for the increasing use of granite as a building material. That granite was still the most expensive means of construction in Boston during this period suggests that these monumental granite facades also demonstrate a desire to express stability and endurance, and commercial and civic pride.

The Granite Era originally manifested itself in the first truly national architectural style, the Greek Revival (1820-1860). It was modeled on architecture of the first democratic republic and thus was considered an appropriate style in which to express the political and ideological attitudes of the new American nation. The first of the 19th century "revival" styles, it was characterized by a system of construction using monolithic granite posts and lintels. The Greek Revival style appeared on buildings that ranged from a simple trabeated granite storefront on a brick building, such as the rear of the Sears Crescent (c. 1816-17), to the full granite facades on the North and South Market Buildings of the Quincy Market (1824-26) and the Custom House. Grey granite warehouses and mercantile buildings based on the stark, simple lines of the Greek Revival, once the commonplace and now fairly rare, include 20-30 Bromfield Street (1848) and the Sears Block (1848). Granite continued to be used in Boston throughout the nineteenth century in later popular styles such as the Italian Renaissance, the French Second Empire and the Mansard Style. Major buildings from those decades include the Charles Street Jail (1850), the State Street Block (1858) and Old City Hall (1862-65).

Noted architectural critic, Ada Louise Huxtable writes that these granite commercial buildings "were the pride of 19th century Boston. In the late 1850s and 60s, there was a return to ashlar construction,... but the lesson of unadorned mass had been well learned."

The Custom House was the most advanced expression of Greek Revival architecture and granite construction in Boston. The monumental scale of the fluted Doric columns and entablature completely encircle the Custom House in a way unlike any building built before or after in the city. Earlier classical architecture, as exemplified in the unfluted columns and planar side elevations of Quincy Market (1824-6) is comparatively Spartan and simplified while the Custom House is robust and archaeologically precise. The sophisticated design and high cost of the building aroused considerable public discussion. At the time it was the most expensive federal structure ever built. Critics of the design found it defective and inappropriate. Later, others described the addition as incongruous. The most vitriolic attack appeared in the NORTH AMERICAN REVIEW in 1843. Arthur Gilman, the reputed author of the anonymously published essay and architect with Gridley J.F. Bryant of the Old City Hall (1862-65), criticized the superimposition of a Roman dome over a Grecian temple. He further denounced the design as impractical, yet contradicted himself by condemning the inclusion of windows in the stylobate as anathema to classical principles. In reality, the windows were a function of the architect's desire to provide light into the full story basement rooms.

The criticism of the Custom House design by architects and writers, including Alexander Jackson Downing, Calvert Vaux and James Fennimore Cooper, lay behind a new trend in American architecture which had emerged during the span of its construction that valued designs less bound to classical antiquity and more in sympathy with nature. Yet in fact, the use of engaged columns rather than detached peripteral columns (as found in the Parthenon and other classical Greek temples) and the sophisticated granite construction, which encompassed the entire structure of the building, attest to the remarkable originality in which American architects ingeniously adapted classical forms to meet the needs of a growing country. Furthermore, the enduring strength of Young's design is evident in the way the building effectively carries its five-hundred foot tower addition.

The successful completion of the Custom House, Young's first commission for the federal government, established national recognition for the architect. On September 29, 1852, he was appointed Supervising Architect of the Office of Construction for the United States Treasury Department, a newly created position which allowed for the centralization of nearly all federal building contracts into one office. In that post he provided designs and supervised construction of scores of federal buildings across the country, including post offices and custom houses in Norfolk, Virginia (1852); Galveston, Texas (1856); Bath, Maine (1853); and Windsor, Vermont (1856). He held the post until ill health forced his retirement in 1862. Young died in Washington, D.C. in 1874, and was eulogized in a local newspaper as "one of the most faithful and upright of public officers" whose work was "marked by ability and the strictest integrity."

The Custom House tower was the last major work of the distinguished Boston architectural firm of Peabody and Stearns. The son of a prominent Unitarian

minister, Robert Swain Peabody was born in 1845 in New Bedford, Massachusetts. Upon graduation from Harvard College in 1866, Peabody worked for Gridley J.F. Bryant. Later, while in the office of Henry Van Brunt, he met John Goddard Stearns, Van Brunt's chief draftsman.

Peabody studied architecture in Paris at the Ecole des Beaux Arts, returned to Boston in 1870 and entered into partnership with his former colleague, John Goddard Stearns, Jr. With Peabody in charge of design, the firm of Peabody and Stearns flourished for nearly fifty years. In addition to his professional obligations, Peabody was active in civic affairs. He served as chairman of a commission that studied Boston harbor issues, and in 1909 he was appointed chairman of the Boston Parks Commission, a position he maintained until his death on October 3, 1917.

John Goddard Stearns, Jr. was born in 1843 in New York City. He was educated in New York and Brookline, Massachusetts. He studied architecture at the Lawrence Scientific School of Harvard College in Cambridge, Massachusetts, graduating with a Bachelor of Science degree in Engineering in 1863. Stearns worked for the firm of Ware and Van Brunt from 1863 to 1870 (during which time he met Peabody). In the partnership, Stearns was in charge of supervision of all building construction. He died on September 16, 1917, less than a month after Peabody.

Scholars Wheaton Holden and Anthony Bond have provided insight into the method by which the firm could accomplish the large volume of work which they produced. Peabody was the initial designer for their commissions with the staff then refined his sketches but not without final approval by Peabody. Stearns was the expeditor and superintendent of construction. The division of responsibility was efficient and cooperative according to contemporaneous reports. (Holden, JSAH, p. 116; Bond, p. 16). The work of the firm embraced nearly every building type including churches, railroad stations, office buildings, residences and schools. While their commissions were largely concentrated in the northeast, branch offices were maintained in Pittsburgh and St. Louis and designs were built as far west as Colorado and Oregon. The firm's commercial buildings (including office buildings, stores, banks, hotels) numbered about sixty, of which thirty-four were in Boston and twenty-one remain.

The tower became a favorite form of expression in the design repertory of Peabody and Stearns. Julius Schweinfurth, the leading draftsman at the firm, credited Peabody's fascination with towers to his sketching days in Europe. In addition to the Custom House extension, other regional examples of towers by the firm are the city halls at Clinton and Worcester, the Dorchester Heights Soldiers Monument in South Boston, and the former Fiske Building at 89 State Street (now irreversibly altered).

The Custom House Tower is arguably the best known work of Peabody and Stearns in Boston. At one time seven of their buildings stood on State Street. Two have been recently demolished. The Custom House Tower, at the foot of State Street, is the culmination of their Boston career and in its refined classicism and immense verticality provides a critical counterpoint to the Exchange Building, an earlier design by the firm noteworthy for its stylistic impact on turn of the century commercial architecture in Boston and its partial survival as the earliest example of the monumental elevator office block.

The neo-classical lines of the tower complement the classical vocabulary established in the original building and further reflect the latest currents in American architecture of the time: the rise of the skyscraper and the "City Beautiful Movement." The development of skyscraper construction was one of the uniquely American contributions in the history of architecture. Metal framing and the invention of the elevator were necessary before building heights could practicably be increased above about 5 stories. The first "skyscraper" built was the 10-story Home Insurance Company Building in Chicago (1883-1885, designed by William LeBaron Jenney). However, the skyscraper did not emerge as a quintessential urban symbol until the first decade of the twentieth century with the completion of such distinctive towers as the Flatiron and Singer Buildings in New York. The "City Beautiful Movement," the embodiment of the ideals of the 1893 World's Columbian Exposition in Chicago, valued grand buildings laid out on boulevards and malls in axial and cross-axial symmetry. The movement dominated American architecture and city planning for nearly half a century. Locally, the Charles River Basin (1910) and the Massachusetts Institute of Technology campus (1912-15; Welles Bosworth, architect) reflect the planning concepts of the "City Beautiful." Peabody and Stearns, who earlier had joined the nation's leading architects in the designs for the grand pavillions at the Chicago exposition, designed the Custom House tower as a statement to symbolize the new identity of a major metropolitan port in a nation which prided itself as a world power.

The Custom House Tower also represents the work of notable builders, the Norcross Brothers of Worcester. In addition to constructing almost all of the best known works of H.H. Richardson (including Trinity Church), the firm constructed the Rhode Island State House, Worcester City Hall, the New York Public Library and other monumental buildings designed by the nation's leading architects. The Norcross Brothers, well-known for innovative construction techniques, was the earliest firm to become general contractors in the modern sense, due to the increasing need for efficiency in building the more complicated later 19th century structures. The craftsmanship of the Norcross firm is well known and evident in the handling of the granite on the Custom House Tower. The firm owned granite quarries and supplied the materials for many of Richardson's commissions. Norcross Brothers were active after the demise of the Boston Granite Style, carrying on the traditions of expert handling of the material intrinsic to the style and evident in the base of the Custom House, which was built in the heyday of the Boston granite style.

3.3 Relationship to the Criteria for Landmark Designation:

The Custom House clearly meets the criteria for landmark designation, both exterior and interior, as established by Section 4 of Chapter 772 of the Acts of 1975 as amended in that it is:

(a) included in the National Register of Historic Places as part of the Custom House District;

(b) a structure which identifies and represents important aspects of the economic history of the city, the commonwealth, the New England region and the nation;

(c) a structure associated with the lives of Ammi B. Young, Robert S. Peabody and John G. Stearns, all of whom are important regional and national architects; and

(d) a structure representative of elements of architectural design (the Greek Revival) which embody distinctive characteristics of a type inherently valuable for study of a period, style and method, and the structure is a notable work (indeed the only extant work in Boston) of Young, an architect whose work influenced the development of the nation.

Furthermore, the Custom House is included in the Historic American Buildings Survey (one photograph, one data sheet).

In the evaluation stage of the Boston Landmarks Commission's 1980 Central Business District Preservation Survey, the U.S. Custom House was rated in Group I, Highest Significance. Buildings which fall into this category are considered to have national significance as buildings associated with Boston history, or as nationally known examples of the work of Boston architects, or as examples of particular building styles or types which became prototypes for similar buildings throughout the nation or which are rare throughout the nation. All buildings in this group merit designation as Boston Landmarks.

4.0 ECONOMIC STATUS:

4.1 Current Assessed Value: Tax Exempt

4.2 Current ownership and Status:

The Custom House is currently owned and occupied by the United States Government, and managed by the General Services Administration. Consequently, the property is tax exempt.

5.0 PLANNING CONTEXT

5.1 Relationship to Current Zoning

The Custom House is located in an area currently zoned B-10, a designation which permits all standard commercial uses up to a physical density, measured by floor area ratio, of ten times the total site area. Under federal ownership the building is not subject to city zoning provisions. The BRA is requesting that the City Zoning Commission consider revising the area to a B-10-U district.

The following explanation of the proposed zoning changes is excerpted from a BRA Board memo for a meeting held on June 26, 1986:

> It is important at this time when the site will be released from the protective control by the Federal government that specific use, structural, and historic preservation controls are established for the site. In order to implement these controls, we are recommending that the Custom House and its McKinley Square environs be designated as an Urban Renewal Overlay District to be developed only in accordance with the Development Plan for the U-District (new B-10-U) as submitted here. The Development Plan specifies that: 1) the original Custom House building at the base of the tower must be maintained as a public space with civic or cultural uses or other non-commercial activities which are for the use of the general public; 2) the observation deck must be made available for limited public access; 3) the tower space may be used as office, residential or hotel space, but no portion of the building shall be sold for condominium ownership; 4) in conjunction with any development of the Custom House, public land in the immediate vicinity of the tower shall be improved to increase the use of the area by pedestrians rather than soley for parking; 5) no exterior or structural changes shall be made other than those in accordance with the Secretary of the Interior's "Standards for Rehabilitation and Guildelines for Rehabilitating Historic Buildings" and in accordance with the Boston Landmarks Commission General Standards and Criteria for Landmarks properties and specific Standards and Criteria for the Custom House; 6) specific structural and mechanical changes shall be made to upgrade the building.

5.2 Current Planning Issues

The following information on the aquisition of the U.S. Custom House is largely excerpted from the report, U.S. Custom House: Response to Notice of Surplus Determination (City of Boston , April 1986.)

The U.S. Custom House was determined to be surplus Government property in March, 1986 by the General Services Administration of the U.S. Government. The City of Boston has requested that the title to the U.S. Custom House be transferred to the City acting by and through the BRA. The City of Boston will "ensure the appropriate use and maintanence in perpetuity" of the Custom House. After holding a development competition, the property will be leased to a developer who is "willing to restore and maintain the building according to established historic, public safety and urban design development criteria."

The City of Boston has recognized the architectural and historical significance of the Custom House and surrounding area, evidenced by a variety of programs and policies which protect and help to revitalize the area. One example is the establishment of the Downtown-Waterfront-Faneuil Hall Urban Renewal Area in 1964. Another is the establishment of the Custom House National Register Historic District in 1973 which provides protection to over 100 buidings from federally or state funded or licensed projects which may have an adverse affect on the district.

Recent restoration and rehabilitation activity in the National Register District has included 359,000 square feet in five buildings on Broad Street, 207,000 square feet in four buildings on State Street including the Richards Building and the State Street Block, 140,000 square feet in three buildings on Milk Street, and 295,000 square feet in three buildings on Batterymarch Street. Jaymont Properties plans to rehabilitate three landmark structures on Broad Street as part of their major development effort in the area.

Short and long term impacts on the Custom House District buildings associated with the depression of the Central Artery have been studied as part of the Environmental Impact Statement for the Third Harbor Crossing/Central Artery Project. Short term impacts are expected to be of a negative nature and involve noise, the presence of heavy equipment, vibration and air quality during the construction period. Long term effects, however, are expected to be positive in that the physical environment would be more attractive, depending on the type, location and design of land development on the Artery right-of-way.

In 1985, the BRA proposed a set of draft Downtown Guidelines called Policies for Central Boston, 1985-1995, which are now being revised. These guidelines could have a major effect on new development in the area of the Custom House. For example, new height limits have been proposed that would restrict the height of new construction to a range of 125' to 155' feet. Proposed design standards would require that the new buildings must conform to the human scale by using familiar block and buidings sizes and variable setbacks for taller structures. Also, the character of the district would be respected and retained by using traditional building materials and facades of similar proportion and scale.

New construction projects planned for the area include proposals by:

1) The Jaymont Corporation: 238,000 square feet of new construction at 20 and 21 Custom House Street.

2) 99 State Street Limited Partners: 715,000 square feet of new office and retail space at 75 State Street.

3) Graham Gund Associates: 51,300 square feet of new office and retail at one Fanueil Hall Square.

4) Olympia and York: 1,095,500 square feet of office space at One Exchange Place (53 State Street).

Recently completed by James Sullivan is 296,000 of office and retail space at Market Place Center adjacent to Faneuil Hall Markets.

6.0 ALTERNATIVE APPROACHES

6.1 Alternatives

Both the significance of the structure and the language of the Commission's enabling statute, which precludes all but landmark designation in the central city, indicate designation as a Landmark (both exterior and portions of the interior).

The Commission also retains the option of not designating the building as a Landmark, or designating only the exterior.

6.2 Impact of Alternatives

Landmark designation under Chapter 772 would require the review of physical changes to the building exterior and certain portions of the interior in accordance with standards and criteria adopted as part of the designation. It would not, however, affect the use of the building interior or treatment of interior areas not part of the designation.

The building is located within the Custom House District, listed on the National Register of Historic Places. Protection from federal, federally-licensed or federally assisted actions is provided by the inclusion of the building in this National Register District and is undertaken by the Section 106 Review process. National Register listing also provides various federal income tax incentives for rehabilitation under the provisions of the Economic Recovery Tax Act of 1981. Properties within a National Register Historic District are eligible to take advantage of these provisions once it is determined that a) the rehabilitation can be certified according to the Tax Act and b) that the building contributes to the historic character of the district; this building clearly meets the criteria.

Similar protection from state-sponsored activities is achieved by the concurrent listings of all National Register properties in the State Register of Historic Places under Chapter 152, General Laws of Massachusetts.

The Section 106 review process mandates that sale of National Register listed Federal properties carry preservation restrictions as part of the sale documents.in order for the Advisory Council on Historic Preservation to approve the Section 106 process. Such preservation restrictions must be to a non profit organization with the capacity to insurance adherance to the recorded restrictions. It is proposed that the Boston Landmakrs Commission be the holder of the Preservation Restriction on the Custom House; the standards and criteria that are proposed within this study report including the Secretary of Interior's standards and its own stringent interior and exterior standards & criteria, and the statutory requirement ro record the designation at the Suffolk County Registry of Deeds make it the most suitable holder of these preservation restrictions.

Failure to designate the building as a Landmark would mean the City could offer no protection to the structure or guidance to present or future owners.

7.0 RECOMMENDATIONS

The staff of the Boston Landmarks Commission recommends that the United States Custom House, at 2 India Street, be designated as a Landmark under Chapter 772 of the Acts of 1975, as amended. The staff recommends that certain interior portions be designated as Landmarks. These include: the public spaces of the street-level lobby including the vaulted passageways and the full rotunda space on the upper floors with the associated stairways and sections leading to the windows and doorways within the original 1837 building. The interior designation would include the spacial volumes and arrangements and all associated surfaces (walls, ceilings, floors).

The Standards and Criteria for administering the regulatory functions provided for in Chapter 772 are attached.

The staff recommends that the required Memorandum of Agreement concluding the Section 106 review of the sale of the Federal Property among the Federal agency, the State Historic Preservation Officer (Massachusetts Historical Commission), and the Advisory Council on Historic Preservation) reflect that the Boston Landmarks Commission be the holder of the preservation restriction on the Custom House, as is described in Section 6.2.

8.0 BOSTON LANDMARKS COMMISSION - STANDARDS AND CRITERIA

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

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

The Standards and Criteria established thus note those features which must be conserved and/or enhanced to maintain the viability of the Landmark Designation.

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

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

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

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

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

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

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

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

8.2 General Standards and Criteria

A. APPROACH

1. The design approach to the property should begin with the premise that the features of historical and architectural significance described within the Study Report must be preserved. In general this will minimize the exterior alterations that will be allowed.

2. Changes and additions to the property and its environment which have taken place in the course of time are evidence of the history of the property and the neighborhood. These changes to the property may have developed significance in their own right, and this significance should be recognized and respected. ("Later integral features" shall be the term used to convey this concept.)

3. Deteriorated material or architectural features, whenever possible, should be repaired rather than replaced or removed.

4. When replacement of architectural features is necessary it should be based on physical or documentary evidence of original or later integral features.

5. New materials should, whenever possible, match the material being replaced in physical properties, design, color texture and other visual qualities. The use of imitation replacement materials is generally discouraged.

6. New additions or alterations should not disrupt the essential form and integrity of the property and should be compatible with the size, scale, color, material and character of the property and its environment.

7. Contemporary design is encouraged for new additions; thus, they must not necessarily be imitative of an earlier style or period.

8. New additions or alterations should be done in such a way that if they were to be removed in the future, the essential form and integrity of the historic property would be unimpaired.

9. Priority shall be given to those portions of the property which are visible from public ways or which it can be reasonably inferred may be in the future.

10. Color will be considered as part of specific standards and criteria that apply to a particular property.

B. EXTERIOR WALLS

I. MASONRY

1. Retain whenever possible, original masonry and mortar.

2. Duplicate original mortar in compostion, color, texture, joint size, joint profile and method of application.

3. Repair and replace deteriorated masonry with material which matches as closely as possible.

4. When necessary to clean masonry, use gentlest method possible. Do not sandblast. Doing so changes the visual quality of the material and accelerates deterioration. Test patches should always be carried out well in advance of cleaning (including exposure to all seasons if possible).

5. Avoid applying waterproofing or water repellent coating to masonry, unless required to solve a specific problem. Such coatings can accelerate deterioration.

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

II. NON-MASONRY

1. Retain and repair original or later integral material whenever possible.

2. Retain and repair, when necessary, deteriorated material with material that matches.

C. ROOFS

1. Preserve the integrity of the original or later integral roof shape.

2. Retain original roof covering whenever possible.

3. Whenever possible, replace deteriorated roof covering with material which matches the old in composition, size, shape, color, texture, and installation detail.

4. Preserve architectural features which give the roof its character, such as cornices, gutters, iron filligree, cupolas, dormers, brackets.

D. WINDOWS AND DOORS

1. Retain original and later integral door and window openings where they exist. Do not enlarge or reduce door and window openings for the purpose of fitting stock window sash or doors, or air conditioners.

2. Whenever possible, repair and retain original or later integral window elements such as sash, lintels, sills, architraves, glass, shutters and other decorations and hardware. When replacement of materials or elements is necessary, it should be based on physical or documentary evidence.

3. On some properties consideration will be given to changing from the original window details to other expressions such as to a minimal anonymous treatment by the use of a single light, when consideration of cost, energy conservation or appropriateness override the desire for historical accuracy. In such cases, consideration must be given to the resulting effect on the interior as well as the exterior of the building.

E. PORCHES, STEPS AND EXTERIOR ARCHITECTURAL ELEMENTS

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

F. SIGNS, MARQUEES AND AWNINGS

1. Signs, marquees and awnings integral to the building ornamentation or architectural detailing shall be retained and repaired where necessary.

2. New signs, marquees and awnings shall not detract from the essential form of the building nor obscure its architectural features.

3. New signs, marquees and awnings shall be of a size and material compatible with the building and its current use.

4. Signs, marquees and awnings applied to the building shall be applied in such a way that they could be removed without damaging the building.

5. All signs added to the building shall be part of one system of design, or reflect a design concept appropriate to the communication intent.

6. Lettering forms or typeface will be evaluated for the specifice use intended, but generally shall either be contemporary or relate to the period of the building or its later integral features.

7. Lighting of signs will be evaluated for the specific use intended, but generally illumination of a sign shall not dominate illumination of the building.

8. The foregoing not withstanding, signs are viewed as the most appropriate vehicle for imaginative and creative expression, especially in structures being reused for purpose different from the original, and it is not the Commission's intent to stifle a creative approach to signage.

G. PENTHOUSES

1. The objective of preserving the integrity of the original or later integral roof shape shall provide the basic criteria in judging whether a penthouse can be added to a roof. Height of a building, prominence of roof form, and visibility shall govern whether a penthouse will be approved.

2. Minimizing or eliminating the visual impact of the penthouse is the general objective and the following guidelines shall be followed:
   a) Location shall be selected where the penthouse is not visible from the street or adjacent buildings; setbacks shall be utilized.

   b) Overall height or other dimensions shall be kept to a point where the penthouse is not seen from the street or adjacent buildings.
   c) Exterior treatment shall relate to the materials, color and texture of the building or to other materials integral to the period and character of the building, typically used for appendages.

   d) Openings in a penthouse shall relate to the building in proportion, type and size of opening, wherever visually apparent.

H. LANDSCAPE FEATURES

1. The general intent is to preserve the existing or later integral landscape features that enhance the landmark property.

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

3. The existing landforms of the site shall not be altered unless shown to be necessary for maintenance of the landmark or site. Additional landforms will only be considered if they will not obscure the exterior of the landmark.

4. Original layout and materials of the walks, steps, and paved areas should be maintained. Consideration will be given to alterations if if can be shown that better site circulation is necessary and that the alterations will improve this without altering the integrity of the landmark.

5. Existing healthy plant materials should be maintained as long as possible. New plant materials should be added on a schedule that will assure a continuity in the original landscape design and its later adaptations.

6. Maintenance of, removal of, and additions to plant materials should consider maintaining existing vistas of the landmark.

EXTERIOR LIGHTING

1. There are three aspects of lighting related to the exterior of the building:
   a) Lighting fixtures as appurtenances to the building or elements of architectural ornamentation.
   b) Quality of illumination on building exterior.
   c) Interior lighting as seen from the exterior.

2. Wherever integral to the building, original lighting fixtures shall be retained. Supplementary illumination may be added where appropriate to the current use of the building.

3. New lighting shall conform to any of the following approaches as appropriate to the building and to the current or projected use:
   a) Accurate representation of the original period, based on physical or documentary evidence.

   b) Retention or restoration of fixtures which date from an interim installation and which are considered to be appropriate to the building and use.

   c) New lighting fixtures which are contemporary in design and which illuminate the exterior of the building in a way which renders it visible at night and compatible with its environment.

4. If a fixture is to be replaced, the new exterior lighting shall be located where intended in the original design. If supplementary lighting is added, the new location shall fulfill the functional intent of the current use without obscuring the building form or architectural detailing.

5. Interior lighting shall only be reviewed when its character has a significant effect on the exterior of the building; that is, when the view of the illuminated fixtures themselves, or the quality and color of the light they produce, is clearly visible through the exterior fenestration.

J. REMOVAL OF LATER ADDITIONS AND ALTERATIONS

1. Each property will be separately studied to determine if later additions and alterations can, or should, be removed. It is not possible to provide one general guideline.

2. Factors that will be considered include:

   a) Compatibility with the original property's integrity in scale, materials and character.

   b) Historic association with the property.

   c) Quality in the design and execution of the addition.

   d) Functional usefulness.

Section 9.0 SPECIFIC STANDARDS AND CRITERIA: The U.S. Custom House

The intention of these standards is to preserve the architectural integrity and appearance of the building, both the original structure and in the added tower, which has been carefully maintained throughout its history. The general approach is to allow minimal change to those elements which are essential to the architectural integrity of the building and to encourage such changes to other elements, or to control them in a manner that enhances the appearance of the building. Because extensive documentary evidence of the Custom House exists, future changes based on such evidence will be encouraged.

BUILDING MASS

1. No additions shall be permitted to the existing massing of the building.

EXTERIOR WALLS AND ROOF

1. No new openings shall be allowed within the granite walls.

2. Original basement openings which have been closed-in may be reopened, and service access to the building shall be located within the basement-level openings on McKinley Square.

3. Reopening of windows which once existed in the frieze may be considered, as documented in historic photographs.

4. No duct work or exposed conduit may be installed on the exterior walls.

5. Roof tiles shall be repaired and any necessary replacements shall match the existing tiles.

6. Original masonry and mortar shall be retained whenever possible.

7. Original mortar shall be duplicated in compostion, color, texture, joint size, joint profile and method of application.

8. Deteriorated masonry shall be repaired and replaced with material which matches as closely as possible.

9. When necessary to clean masonry, the gentlest method possible shall be used. Sandblasting is prohibited. Test patches should always be conducted and examined through a full set of seasons prior to cleaning.

10. Waterproofing or water repellent coating shall not be applied to masonry, unless required to solve a specific problem, since such coatings can accelerate deterioration.

11. Masonry surfaces shall not be painted.

TOWER

1. Alterations to the existing enclosure on the observation deck should attempt to minimize the visibility of the metal screening with appropriate paint treatment or with non-reflective metal.

2. Dish antennas and similar conspicuous communication devices are not permitted. Unobtrusive needle antennas similar to the existing may be allowed but are not encouraged.

3. Restoration of the original revolving beacon is encouraged, and should be incorporated into the stainless steel cap.

4. The pressed copper spandrels and grillework may be cleaned using acceptable techniques for preservation of exterior copper.

5. The illuminated clock faces and hands are a significant visual feature on the city skyline and shall be maintained in working order.

6. The copper cresting above the clock face level shall be retained, and when replacement is necessary, identical material and design shall be used.

7. Fixtures installed for uplighting of the tower should be mounted inconspicuously; the introduction of a multi-colored scheme is not encouraged.

WINDOWS

1. Copper-clad six-over-six light windows exist under the porticos facing India St. and McKinley Square. These windows (which appear to date from the Peabody and Stearns work on the building) shall be retained and repaired. Since these windows are metal-clad, metal replacement windows for other window openings are acceptable, provided they have through muntins and duplicate as closely as possible the configuration, profile, recess, and color of the copper-clad windows. Replacements may also be wood-constructed with a through-muntin assembly, with paint color to match the existing six-over-six or the condition on the upper elevations. Particular attention should be directed to recreating the framing sections and matching the finish in color. Another acceptable option is replication of the original (1837-47) window unit configuration for that portion of the building, based on documentary evidence . Young's architectural renderings indicate double-hung eight-over-eight sash. No tinted or reflective-coated glass shall be allowed.

2. Replacement of the metal factory sash (dating to 1950) in the 1837 portion of the building is encouraged.

3. Awnings over window openings are not allowed.

4. Existing basement level windows date from the 1916 alterations to the building and should be retained.

5. Removal of the mesh grilles over the basement windows is encouraged.

6. If the scuttles below the basement windows are proposed for removal, one should be maintained as evidence of their original function.
7. New window grilles should be substantial in appearance and relate to a classical motif present elsewhere on the building, such as the Roman grating.

8. No balconies shall be allowed.

9. Removal of protruding window unit air conditioners is encouraged.

10. All proposals for HVAC equipment shall be reviewed by the Commission, and such equipment shall be concealed within the integral architectural features of the building.

ENTRANCES

1. The elaborate doors within the porticos at the McKinley Sq. and India St. entrances should be cleaned and preserved. The contemporary oak doors at the flanking street-level entrances and the airlocks may be replaced. The design and materials of replacement doors should relate to classically-inspired detailing elsewhere within the building.

2. An appropriate handicap access through the street-level entrance facing Central St. is recommended.

3. Canopies may be installed over street-level entryways.

4. Exterior lighting fixtures should be mounted within the opening of each entryway or recreate the early freestanding decorative lighting standards revealed in historic photos. The existing contemporary fixtures here are inappropriate, and should be replaced.

5. Replacement of the stair railings on India St. is encouraged, provided that their replacements are compatible with the architectural character and dignity of the building.

SIGNS

1. Wall plaques should be mounted into mortar joints and not into the masonry, which has remarkably few boring scars from signs. The use of interior window signs, free-standing kiosks, and banners is preferred to wall-mounted signs.

2. Protruding signs are not allowed. No back-lit signs shall be allowed.

MISCELLANEOUS EXTERIOR FEATURES.

1. Anti-pigeon devices shall be non-reflective and located unobtrusively.

2. Copper roof flashing shall be retained and repaired wherever possible.

3. Alterations to the paving surrounding the Custom House and the introduction of street furniture, planters, lighting devices and the like shall be subject to the review of the Commission.

INTERIOR

The designation applies to the street-level lobby with its vaulted passages and to the full rotunda space and flanking passageways on the upper floors within the original 1837 building.

1. The ceiling vaulting at of the street level lobby shall be maintained.

2. The volume of the rotunda space shall not be interrupted, and all service elements should be located within the street-level space. The design of such installations should reinforce the style of the building or be of a restrained contemporary design.

3. No original material surface covering shall be removed. The marble flooring tiles shall be preserved and not covered permanently. The granite or marble surfaces shall not be painted.

4. Cleaning of the marble is not encouraged. If necessary, it should occur with professional supervision and only after careful evaluation of a sample test patch.

5. The installation of replacement lighting fixtures of a more traditional design is encouraged. No exposed conduit shall be allowed. Suspended fixtures and wall sconces are preferable to ceiling-mounted fixtures.

6. Relocation of the exposed sprinkler system is recommended.

7. Restoration of the decorative cast metal elevator door surrounds is recommended.

8. Replacement of the contemporary flush metal elevator doors is recommended.

9. The decorative iron stair rails (now painted) on the upper levels of the rotunda should be restored to their original finish based on professional conservation practices.

10. Interior illumination of the dome should be achieved with inconspicuous fixtures.

11. Signs should be respectful of the design elements within the rotunda; contemporary typeface and plastic signs are discouraged.

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Interior Designation
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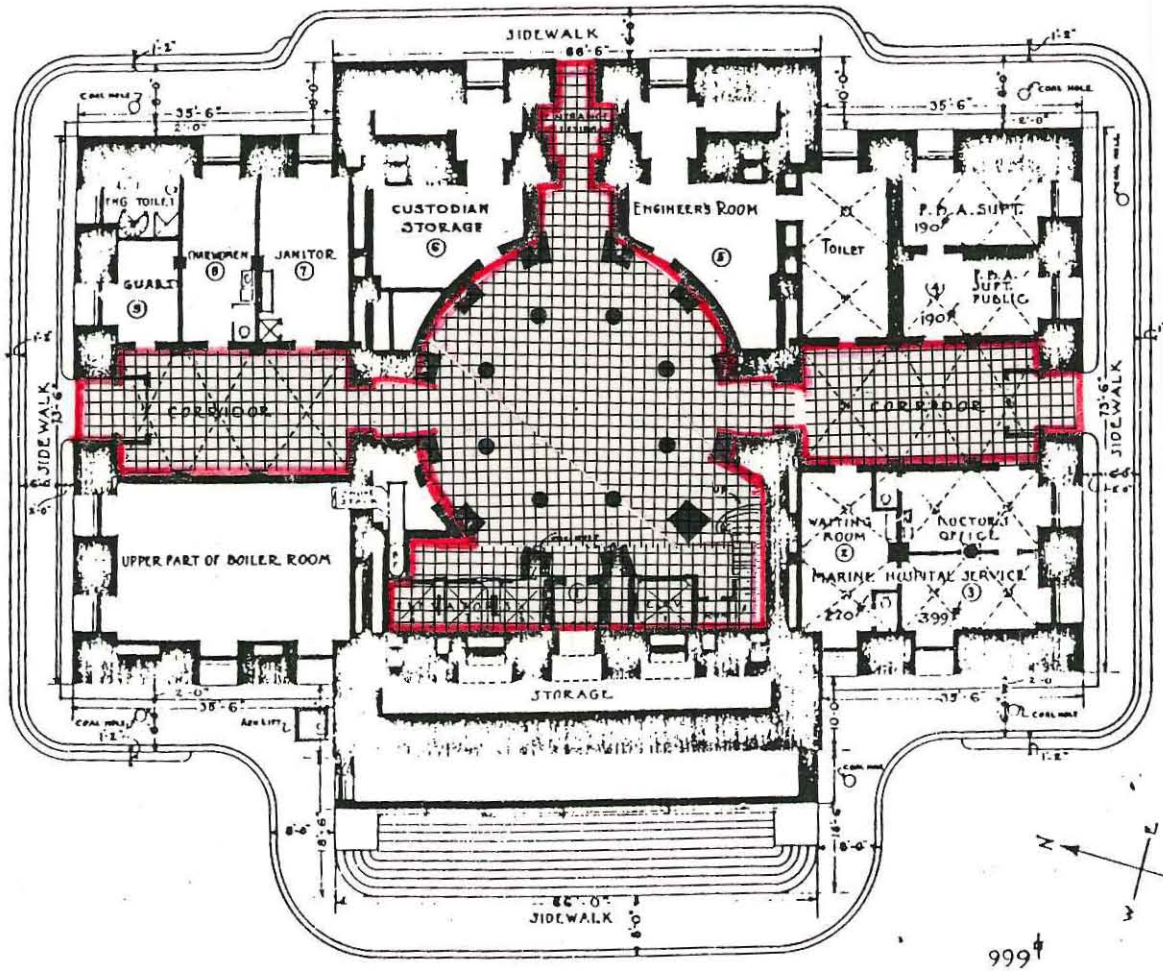
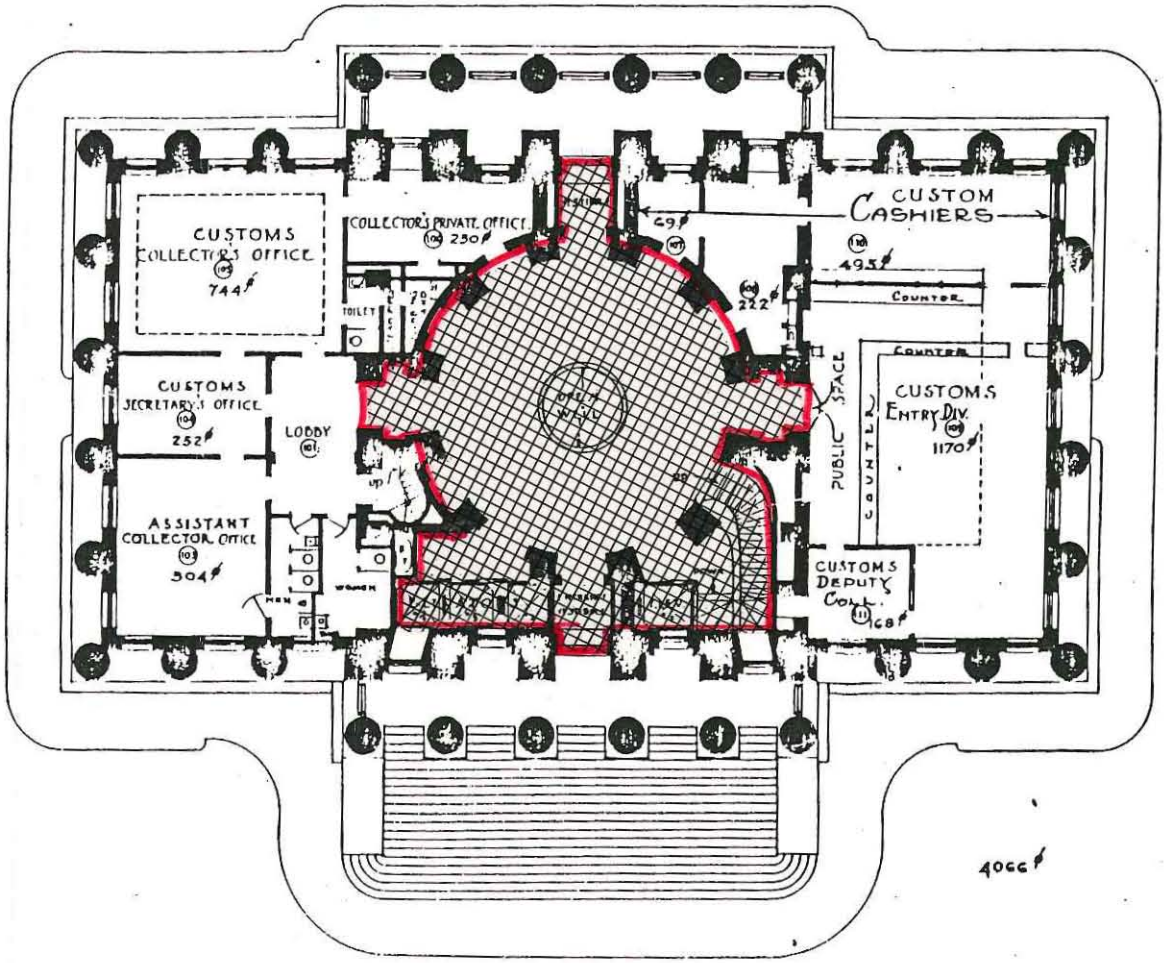


BASEMENT PLAN
U.S. CUSTOMS AND MARINE HOSPITAL SERVICE

EXTENSION UNITED STATES CUSTOM HOUSE BOSTON MASSACHUSETTS PEABODY & STEARNS ARCHITECTS BOSTON	SCALE 1/16"-1'-0"

Adendum 9/2/86

Interior Designation
indicated by shaded area
Designated 7/29/86



FIRST FLOOR PLAN
U.S.CUSTOMS
TREASURY DEPT.

EXTENSION
UNITED STATES CUSTOM HOUSE
BOSTON MASSACHUSETTS
PEABODY & STEARNS-ARCHITECTS-BOSTON

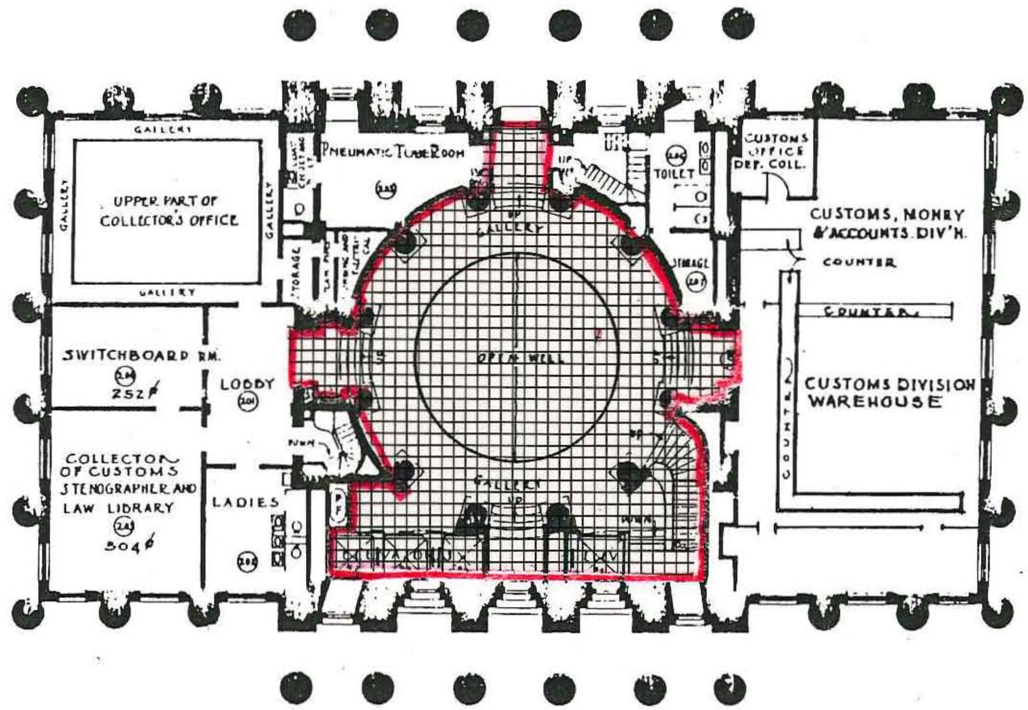
SCALE 1/16"-1'-0"

3

9/12/86

Interior Designation
indicated by shaded area

Designated 7/29/86



SECOND FLOOR PLAN.
U.S. CUSTOMS

1572

- EXTENSION -	SCALE 1/16"-1'-0"
UNITED STATES CUSTOM HOUSE	
BOSTON MASSACHUSETTS	4
PEABODY & STEARNS·ARCHITECTS·BOSTON	

CORRECTED TO 11-4-43

Adendum 9/2/86

Interior Designation
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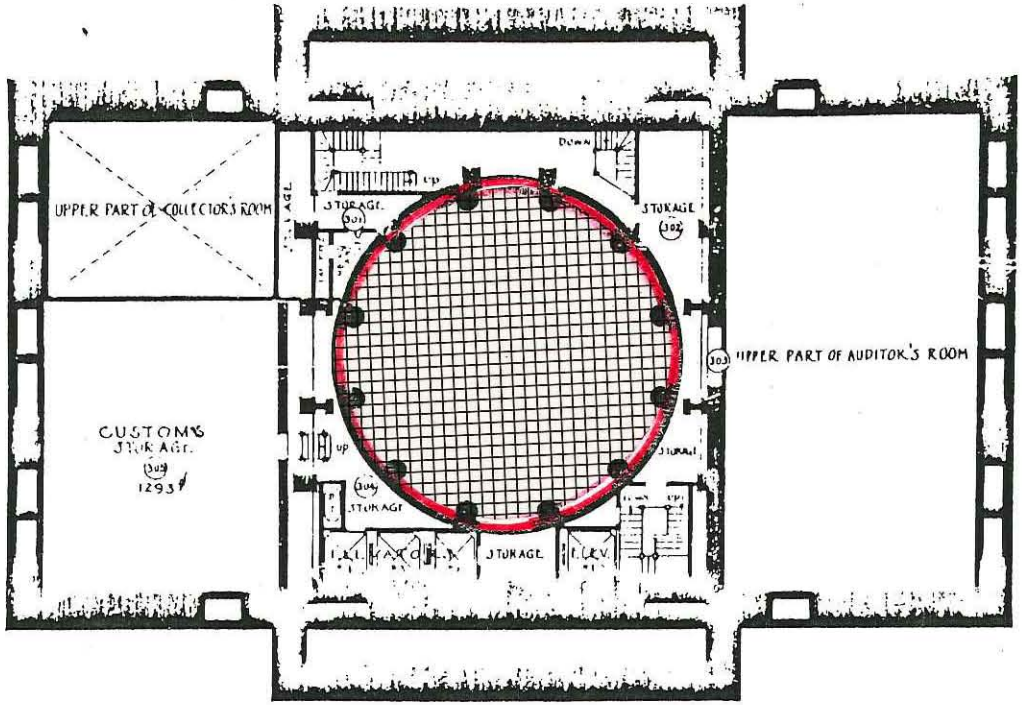
Designated 7/29/86



THIRD FLOOR PLAN
U. S. CUSTOMS

1293

EXTENSION
UNITED STATES CUSTOM HOUSE
BOSTON MASSACHUSETTS
PEABODY & STEARNS-ARCHITECTS-BOSTON

SCALE
1/16"-1'-0"

5

CORRECTED TO 11-4-43
KBV 3-9-38
WDC

Addendum 9/2/86

Interior Designation
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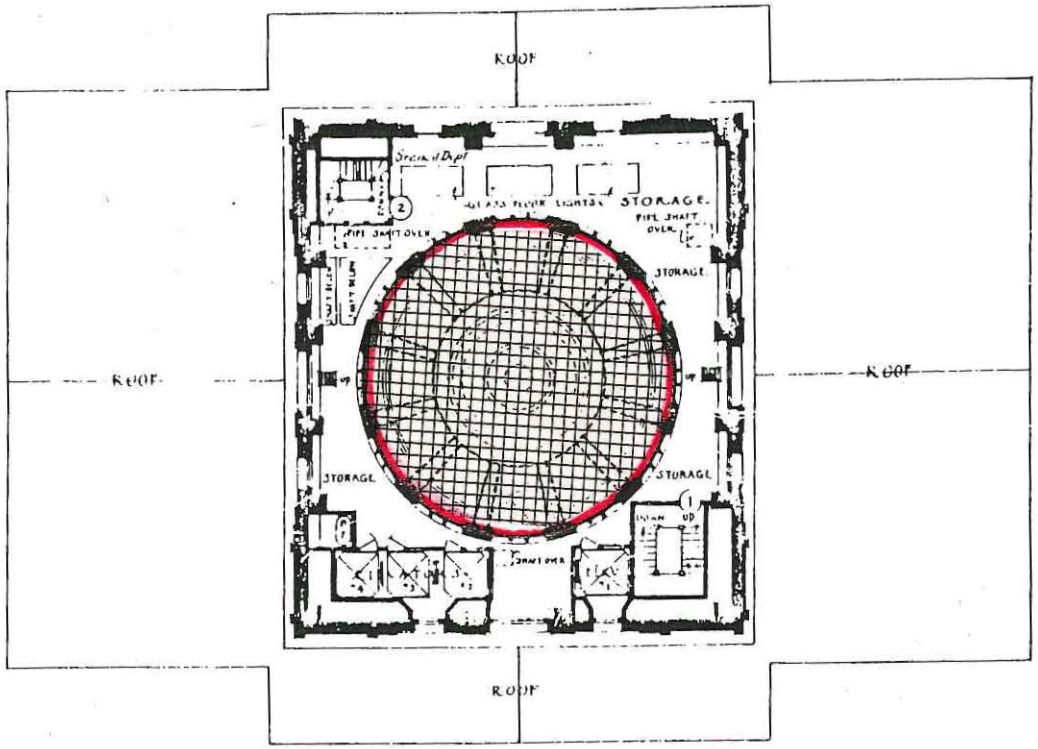
Designated 7/29/86



DOME FLOOR PLAN
U.S. CUSTOMS

EXTENSION
UNITED STATES CUSTOM HOUSE
BOSTON MASSACHUSETTS
PEABODY & STEARNS-ARCHITECTS-BOSTON

SCALE 1/16"-1'-0"

6

CORRECTED TO 11-4-43 11FM

REV. 3-4-58 WDC

Addendum 9/2/86