

# THE OLD STATE HOUSE



Boston Landmarks Commission  
Environment Department  
City of Boston



Report on the Potential Designation of the

**OLD STATE HOUSE**

as a Landmark under Chapter 772 of the Acts of 1975, as amended,  
to include the interior of Whitmore Hall in its entirety.

The original study report for the Old State House was amended on November 7, 1994  
and voted on by the Boston Landmarks Commission on December 13, 1994.

Approved by: *William J. Lipsey* *5/20/14*  
Executive Director                      Date

Approved by: *James W. Smilidge* *5.20.14*  
Chairman                                      Date

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**1.0 LOCATION OF PROPERTY**

**1.1 Address:** 208 Washington Street, Boston, Massachusetts.

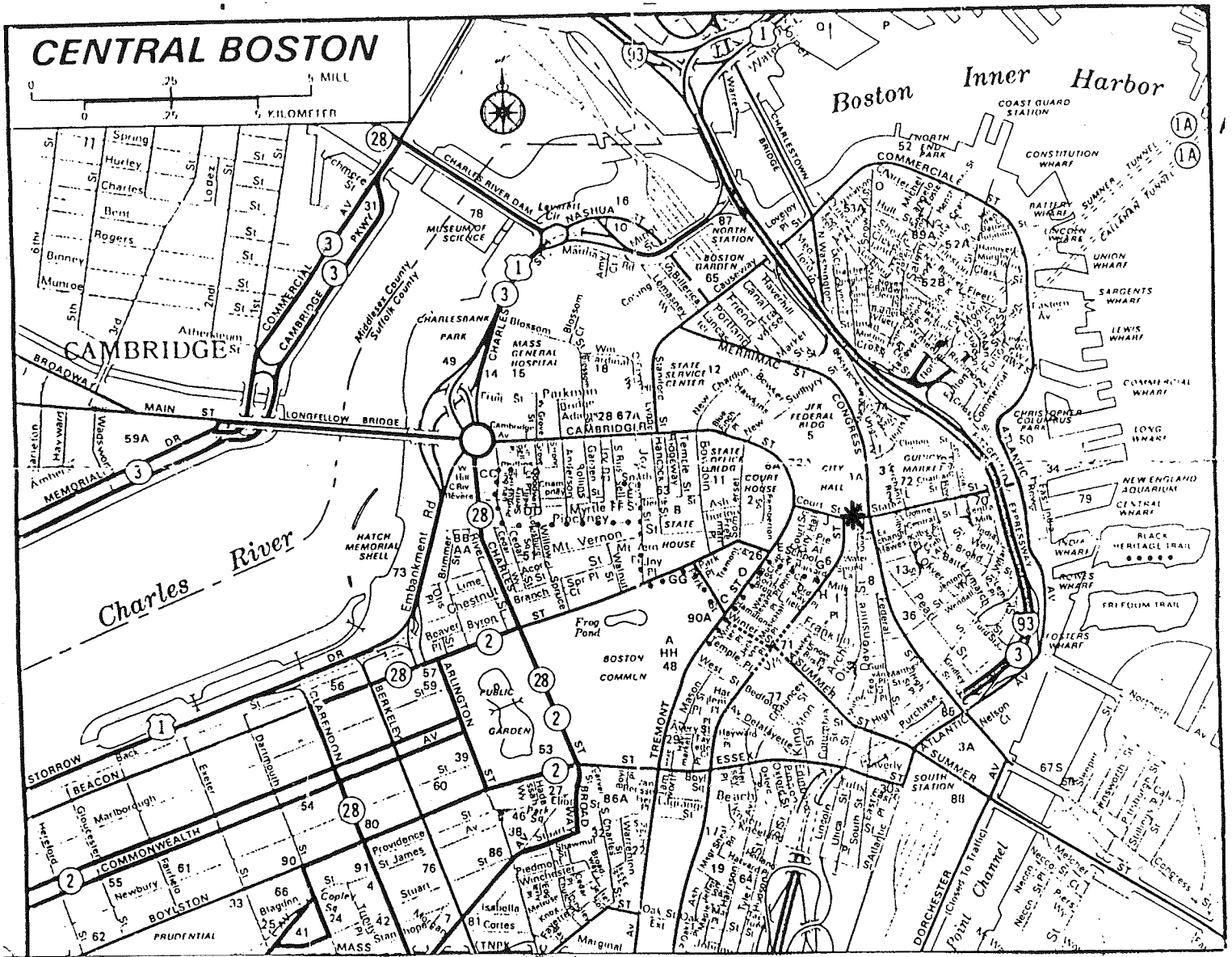
**1.2 Assessor's parcel number:** parcel 3890, ward 3.

**1.2 Area in Which Property is Located:**

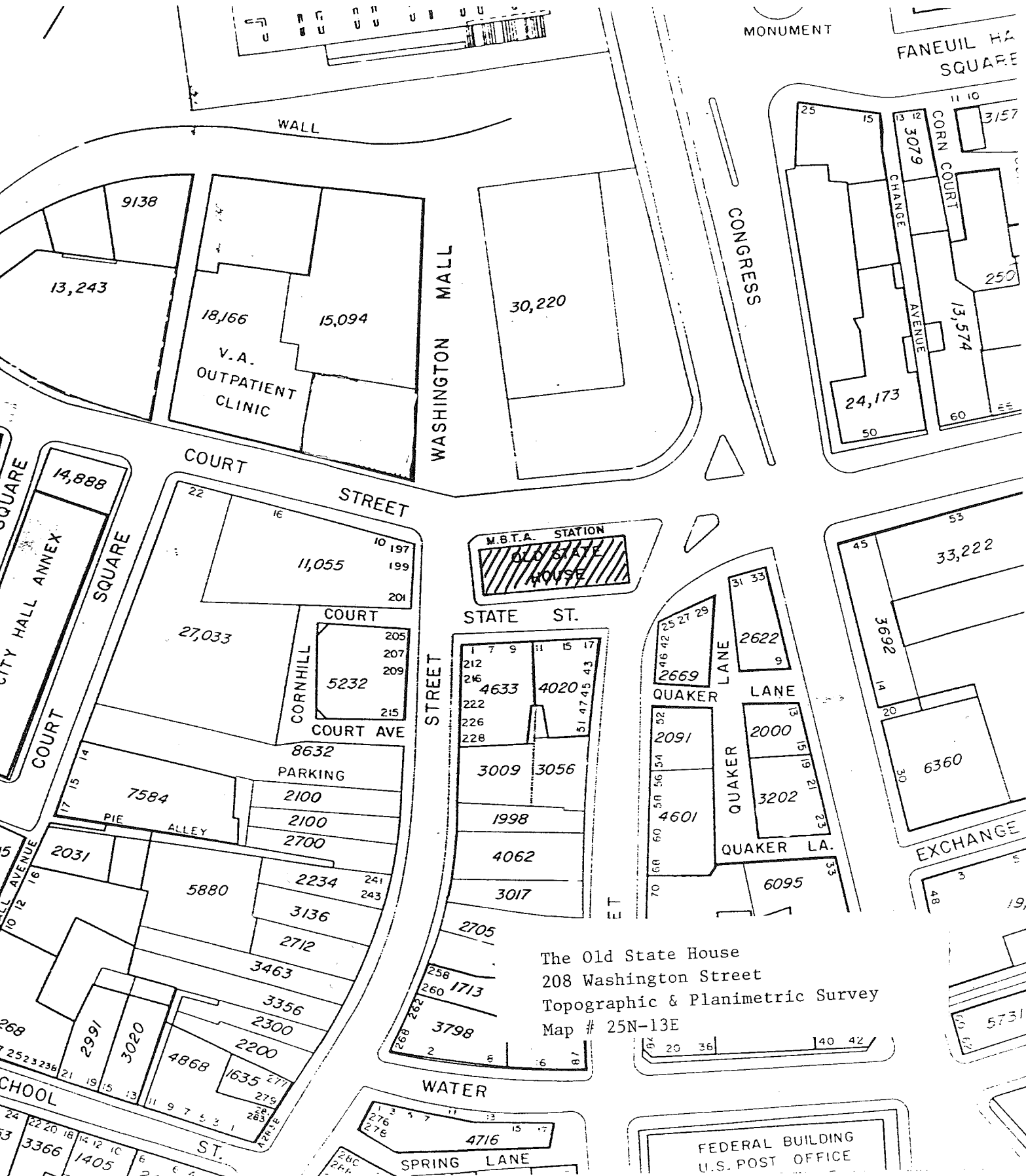
The Old State House is a free-standing brick structure situated at the corner of Boston's earliest commercial thoroughfares, King and Orange streets, now known as State and Washington. Its prominent yet awkward siting at the head of State Street fueled several 19th-century campaigns to demolish this historic structure. Traffic obstruction has been alleviated by changing State Street into a one-way artery which flows to the north of the building and by creating a pedestrian mall along the south elevation. Constructed in 1713 to house Boston's commercial and civic functions, this building is now dwarfed by the skyscrapers of the city's financial center to the south and by Government Center to the north.

**1.3 Map Showing Location:**

Attached.



THE OLD STATE HOUSE  
208 Washington Street  
Boston



M.B.T.A. STATION  
 OLD STATE HOUSE

The Old State House  
 208 Washington Street  
 Topographic & Planimetric Survey  
 Map # 25N-13E

FEDERAL BUILDING  
 U.S. POST OFFICE

9138  
 13,243  
 18,166  
 V.A. OUTPATIENT CLINIC  
 15,094

COURT STREET  
 11,055  
 27,033  
 5232  
 8632 PARKING  
 2100  
 2100  
 2700  
 7584  
 2031  
 5880  
 2234  
 3136  
 2712  
 3463  
 3356  
 2300  
 2200  
 4868  
 1635  
 277  
 279  
 283

STATE ST.  
 4633  
 4020  
 3009  
 3056  
 1998  
 4062  
 3017  
 2705  
 1713  
 3798  
 4716

QUAKER LANE  
 2622  
 2669  
 2091  
 4601  
 2000  
 3202  
 6095

EXCHANGE  
 33,222  
 3692  
 6360

MONUMENT  
 FANEUIL HA SQUARE  
 CORN COURT  
 3079  
 13,574  
 24,173  
 250

CITY HALL ANNEX  
 14,888  
 2991  
 3020  
 3366  
 1405

## **2.0 DESCRIPTION**

### **2.1 Type and Use**

The Bostonian Society has occupied the Old State House since 1882. This venerable brick structure contains exhibit space in the formal chambers of the first and second story; the Society's offices and collections are housed in the newly-convened attic and the western half of the basement. The State Street subway station has occupied the eastern half of the basement since 1904.

### **2.2 Physical Description**

#### **Exterior**

Continuously occupied for nearly three hundred years, the Old State House is a rich mixture of original, reconstructed, renovated, and restored architectural fabric. The 1977 *Old State House Historic Structure Report*, prepared by architectural conservators Morgan W. Phillips and Sara B. Chase, provides a thorough analysis of the building's evolution since 1713 and remains the definitive text on this subject. Using an archaeological approach, the authors were able to date the interior and exterior materials and for the first time untangle the building's complex architectural development. Data gleaned from this 1977 study serves as the foundation for this report.

The Old State House is a two-and-a-half-story, gable-roofed brick structure. Its rectangular-block form measures eleven bays in width and three bays along the gabled ends. The building's horizontality is emphasized by the moulded water-table at the foundation level, the brick belt-course at the second-story juncture, and the modillioned wood cornice beneath the eaves. In addition to its location and 110' x 36' footprint, segments of the English-bond masonry and the building's signature stepped parapet end walls are believed to date from 1713. A tiered frame tower rises from the center of the roofs ridge; its form dates from 1748 although it has been rebuilt on several occasions. The square tower base, constructed of flush board with quoined comers, is lit with bull's-eye windows centered in the north and south elevations. Large arched windows with ornate tracery light each elevation of the central tier; this level is accented with Doric pilasters and a triglyph frieze. Both the base and central tier are surmounted by a turned balustrade with carved finials at the comers. The top tier, lit with small arched windows and accented with Ionic pilasters, culminates with a low gilded onion dome topped with a swallow-tail weather vane.

The north and south elevations are symmetrically-fenestrated with 12/12 sash windows embellished with splayed brick lintels. Patches in the masonry indicate that the first-story window openings have been shortened over time. The attic level of the gabled ends is lit by a centered 12/12 sash window flanked by two bull's-eye windows. Four Coade stones, ornamented with mythical bearded heads, surround each ocular opening; these heads are 1957 cast stone replicas of the original Coade stones, now housed at the Boston Museum

of Fine Arts).<sup>1</sup> Five pedimented dormers with 6/6 sash windows pierce each slope of the slate-tiled roof. Small eight-paned windows with glazed brick lintels light the basement level. Deeply recessed subway entries are located in the eastern-most, basement-level bays of the north and south elevations.

The recessed center entries, located on the north, south, and west elevations, date from the 1907 Joseph Everett Chandler restoration. These elaborate Colonial Revival doorways consist of engaged fluted Doric columns resting on granite piers; their capitals support paired scrolled consoles upon which the pediments rest. These pediments with deeply moulded raking cornice bisect the raised brick belt-course; their soffits have a carved fret motif. The reveals of the door jamb are rusticated in imitation of dressed ashlar blocks. The paneled double doors of the north and south elevations are lit with stylized fan lights with exaggerated muntins, while the wide paneled door of the west elevation is lit with a transom.

The ceremonial balcony centered in the east elevation is richly ornamented with fluted Corinthian pilasters supporting a modillioned segmental pediment. Glazed double doors with unadorned transom and sidelights open onto the shallow porch. Scrolled consoles support the balcony's turned balustrade rail with comer finials.

The building's origin as a provincial capitol is commemorated by the gilded lion and aluminum-leafed unicorn rampants situated in the steps of the eastern parapet. The original symbols of royal authority were tom down in 1776. Replicas of the original figures were commissioned and reinstalled in 1882 as part of the Clough restoration. The current figures are 1921 replacements of the 1882 lion and unicorn.<sup>2</sup> In contrast to the symbols of British rule which characterize the east elevation, the west elevation commemorates the building's tenure as the Massachusetts State Capitol. The gilded scrolls situated in the parapet steps date from the 1882 Clough restoration. The Commonwealth Seal centered in the gable peak is a fiberglass replica of an 1882 carving found in the basement of the Old State House in the early-1990s. A gilded eagle perched on a globe is cantilevered over the central bay of the second-story.

The peak of the eastern gable contains a rare signed and dated 1831 Simon Willard clock, installed when the building served as Boston City Hall. Embellished with a gilded laurel wreath below and delicate scrolled ornament above, the clock is one of "a dozen such clocks in existence, of which fewer than six are believed to be in their original locations."<sup>3</sup> This clock was obscured by a 1957 sundial designed by local architect George Sherwood. Sherwood's design was based on the original sundial depicted in an 1800 illustration of the Old State House. As the Willard clock was deemed of higher historical significance than the 1957 sundial, the clock was repaired and reinstalled in the early 1990s.

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<sup>1</sup> Sara B. Chase and Morgan W. Phillips, Old State House Boston, Massachusetts, (Boston: National Park Service, North Atlantic Region, 1977) p. 137.

<sup>2</sup> Goody, Clancy & Associates, Inc., Architects, Old State House Alternatives Report, (Boston: Boston National Historical Park, 1988), Chapter vii, p. 2.

<sup>3</sup> Ibid.

## **Interior**

As the headquarters of the Bostonian Society, the Old State House is divided into public exhibition space, offices and archives. Three distinct interpretations of appropriate Georgian decor are featured through the Colonial Revival treatments of George A. Clough in 1882, Joseph Everett Chandler in 1907, and the architectural firm of Perry, Shaw and Hepburn in 1943. The interior plan dates from the 1882 Clough restoration; circulation is provided by the central spiral stair which connects the basement to the second story. A central row of eight pillars, arranged on long axis, supports the second story. Large exhibit galleries are situated to either side of the central rotunda on both the first and second story. Four small anterooms, also used for exhibit space, are clustered around the second-story landing. The attic was finished and rehabilitated for offices and storage space in the early 1990s. Similarly, the basement was finished at that time to provide facilities for caterers, public restrooms, and offices. Descriptions of the Old State House's most architecturally and historically significant spaces are provided below.

### Keayne Hall

The Old State House's largest gallery measures approximately 42 x 28 feet and is situated in the western half of the ground-floor level. The central rotunda creates a concave bow along the room's eastern wall. The restrained Colonial Revival decor dates from the Joseph Everett Chandler restoration of 1907. Architectural details of note include the four fluted structural supports located along the room's central axis, the paneled dado and moulded chair rail, the wide floor boards, the doors' moulded architraves and entablatures, and the moulded cornice. The paint color was restored to Chandler's decorative scheme of light green walls with off-white trim. The wide west paneled door serves as the building's handicap entry.

### Whitmore Hall

A short, semi-circular flight of stairs leads up to Whitmore Hall, a 25 x 28 foot room situated to the east of the central rotunda. This discrepancy in levels dates from 1903, when the floor of Whitmore Hall was raised 19 inches and replaced with concrete and steel to accommodate the new subway station lobby below. Architectural elements attributed to Clough include the four paneled structural supports, the moulded cornice, and the doors' moulded architraves and entablatures. Match board partition walls were installed during the 1882 George A. Clough restoration and created two smaller rooms aligned against the east façade of Whitmore Hall. These partition walls were removed by the Bostonian Society in 2009 in an effort to reinforce the 18<sup>th</sup> century character of the space. Discrete architectural details were retained to provide a trace of the former presence of the partitions.

### Rotunda

Clough's 1882 restoration featured the reintroduction of a central spiral staircase. The open-string staircase with alternating barley and Salomonic twist balusters is believed to have been influenced by the 1747 stair design of Roxbury's Shirley-Eustis House.<sup>4</sup> The

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<sup>4</sup> Hugh Morrison, Early American Architecture from the First Colonial Settlements to the National Period,

tread-ends are adorned with applied scrollwork. The rotunda measures 18 feet in diameter; paneled pilasters demarcate its bays at the ground-floor level. Curved paneled doors provide access to Whitmore and Keayne Halls. The upper level of the rotunda is embellished with Clough's signature architectural details: a paneled dado, a triglyph chair rail, and a Doric cornice with fret dentil trim. A small plaster rosette is centered above the spiral stair. Access to the four small anterooms is provided by curved paneled doors with polished brass hardware.

#### Representatives Hall

This Clough-designed exhibit gallery, located in the western section of the second-story, is the building's most ornate interior space. The exuberant Colonial Revival decor of this 34' x 28' hall features: a moulded cornice with fret dentil trim, a low-relief triglyph and metope frieze, and a paneled dado with triglyph chair rail. The doors' entablatures are richly embellished with ribbon and floral swags, egg and dart mouldings, and fret dentil trim. A central plaster rosette distinguishes the flat plaster ceiling.

#### Council Chamber

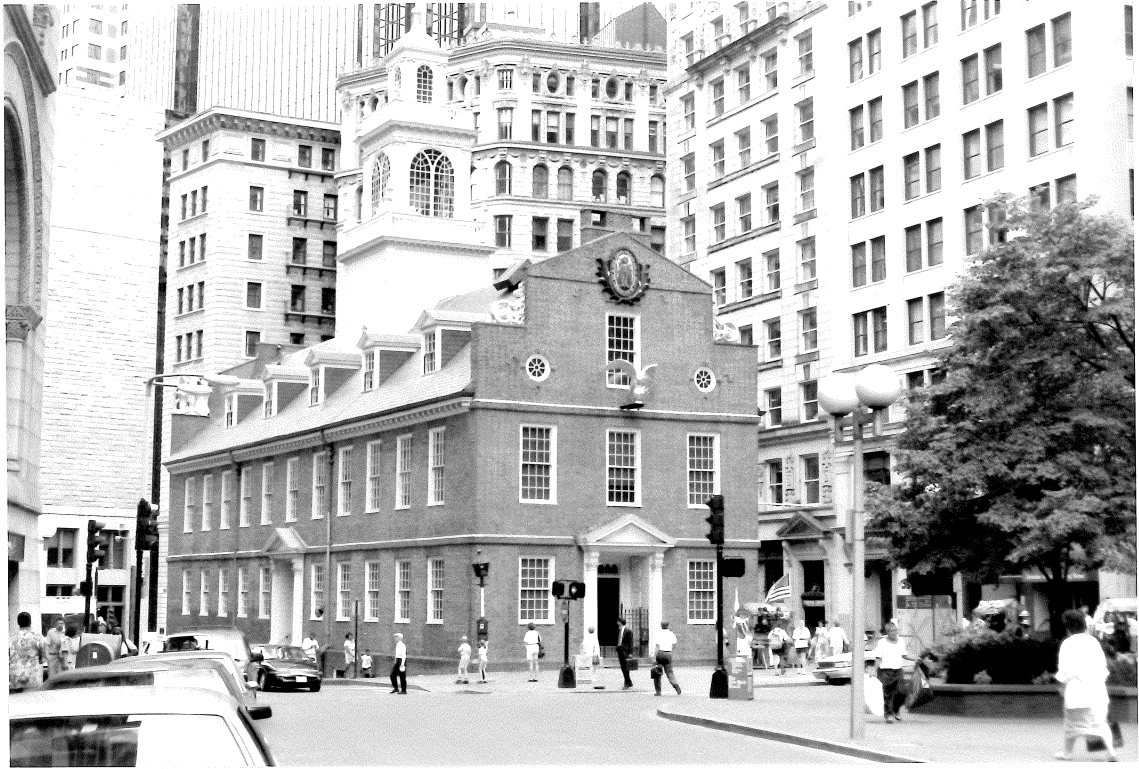
In 1943, the architectural firm of Perry, Shaw, and Hepburn was commissioned to restore the 30' x 28' Council Chamber to its colonial appearance. This version of a Georgian interior consists of a paneled dado with a quarter-round chair rail and a multi-layered moulded cornice. The two marble-faced fireplaces situated to either side of the east balcony have shallow arched architraves with console keystones. A baluster-type chandelier with humped arms lights the room. A copy of the lion and unicorn heraldic crest is situated above the central door; the original carving is on display in Keayne Hall.

### **2.3 Photographs**

Attached.

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(New York: Oxford University Press, 1952), p.439.

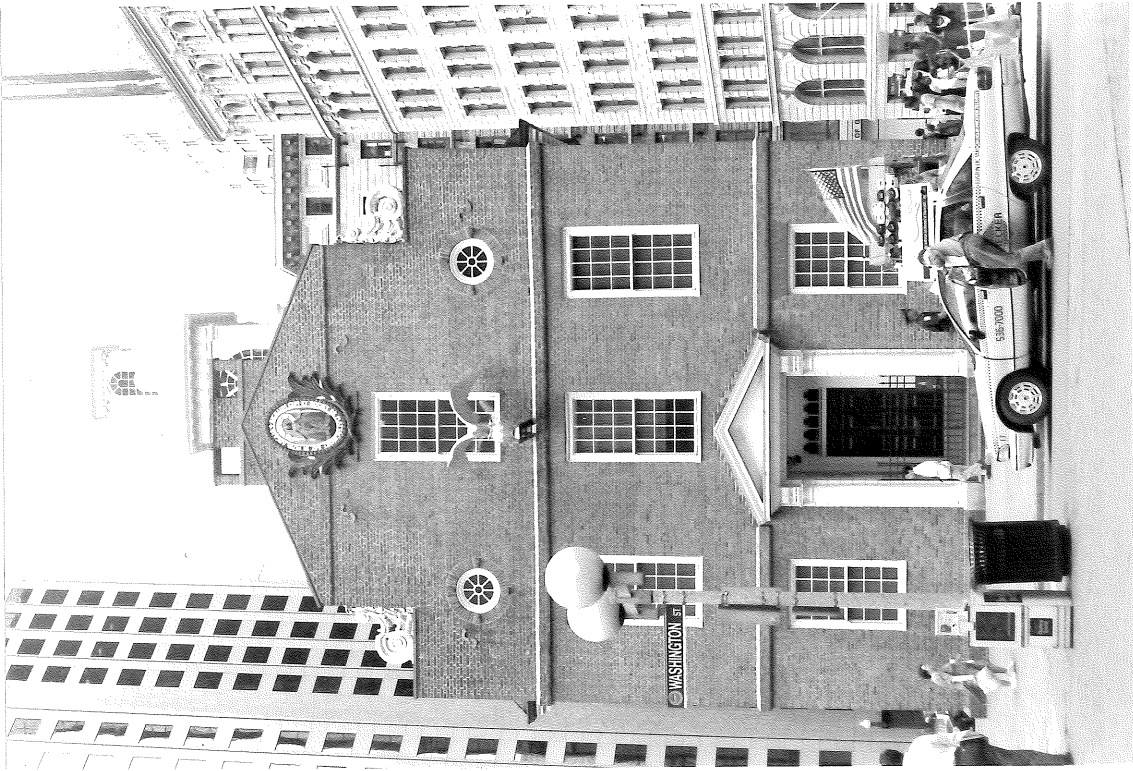


**Old State House  
North and East Elevations  
October, 1994**

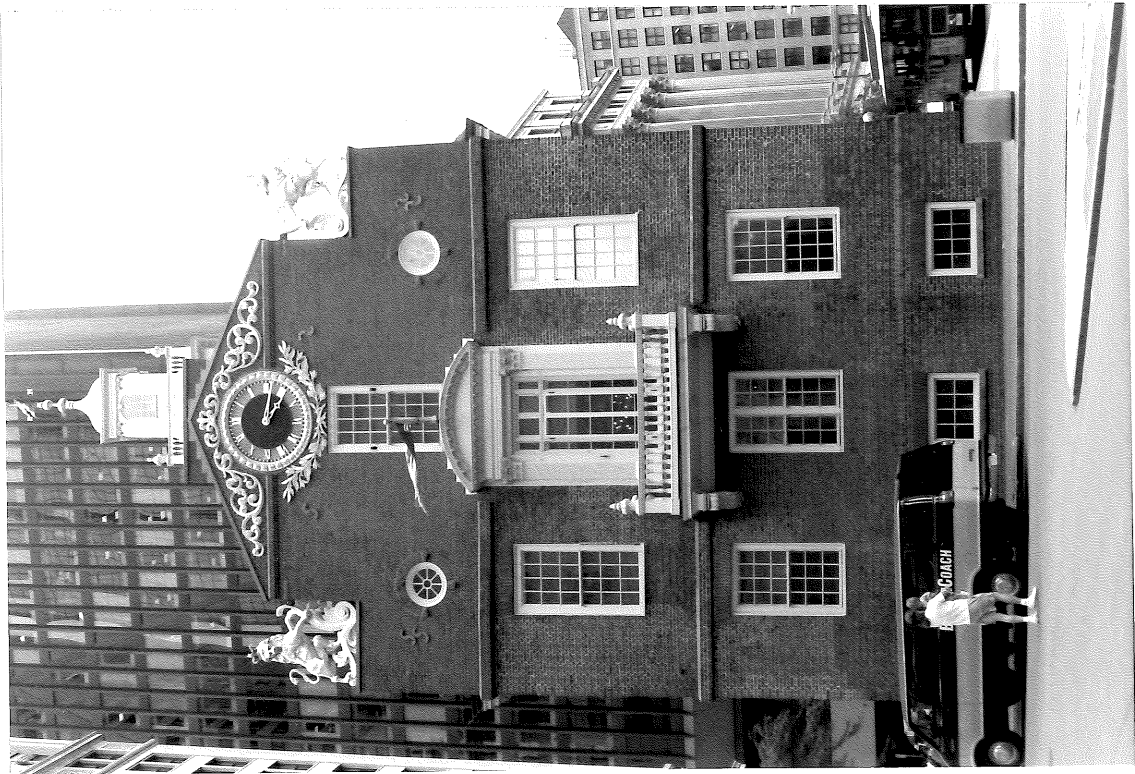


**Old State House  
North and West Elevations  
October, 1994**

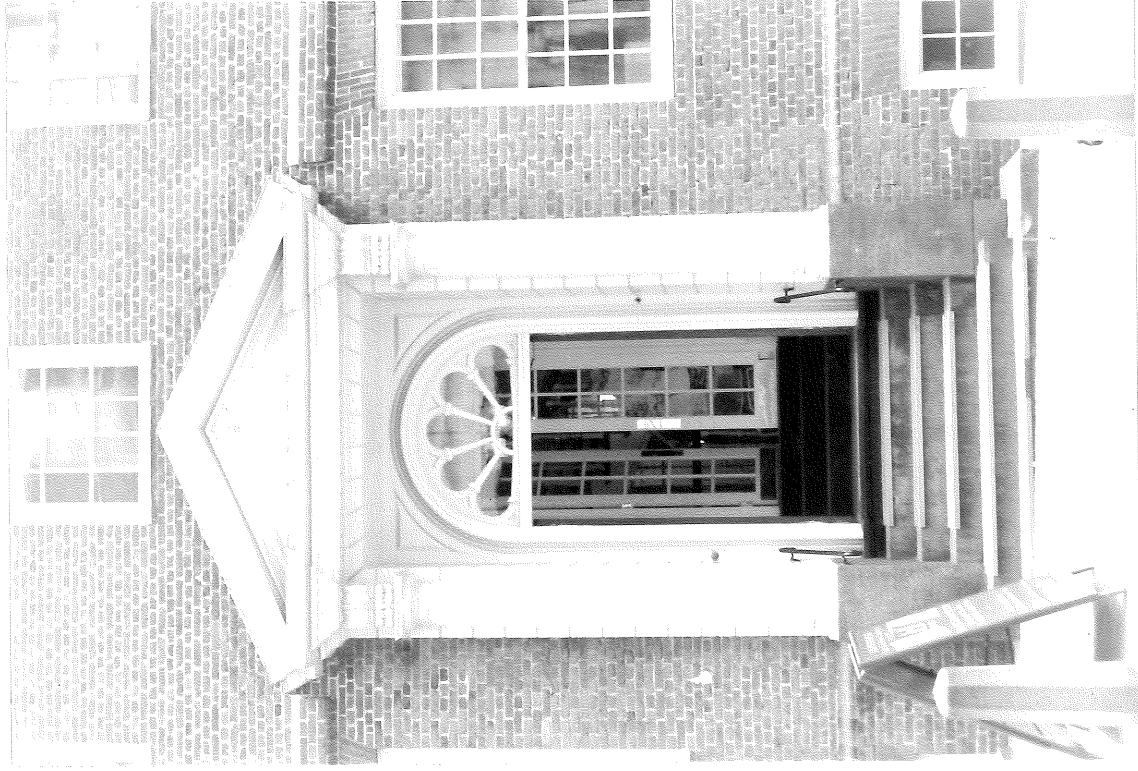




Old State House  
West Elevation  
October, 1994



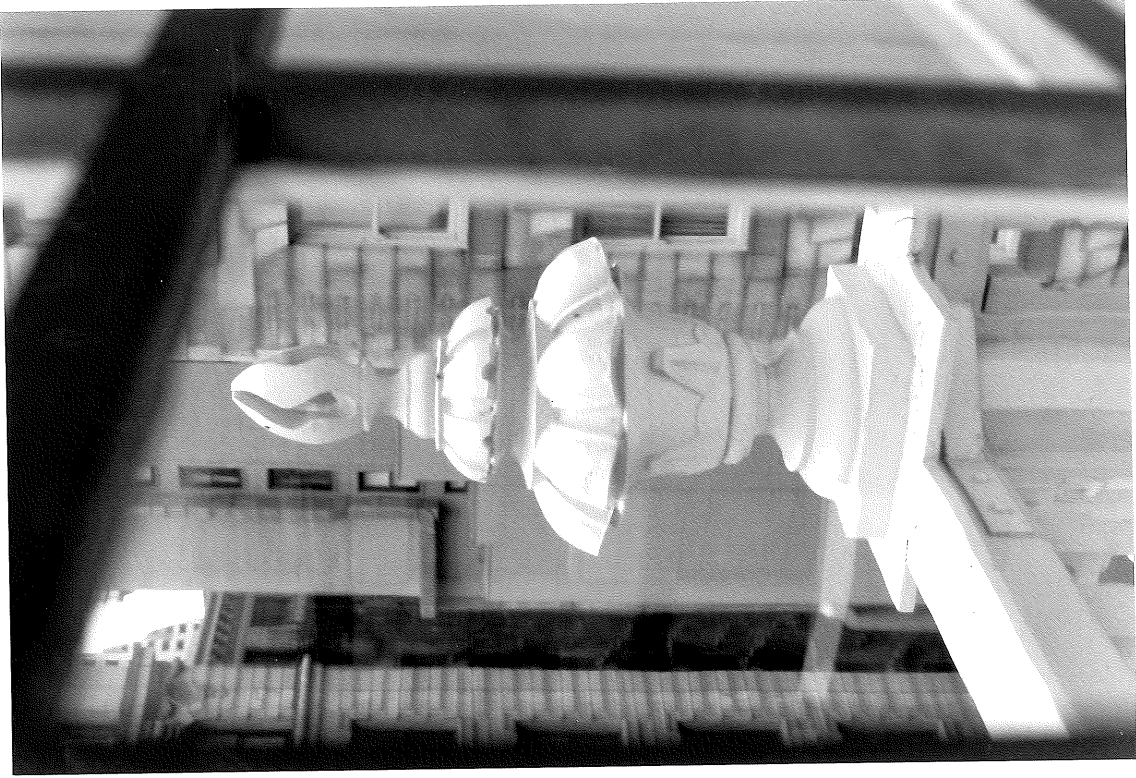
Old State House  
East Elevation  
October, 1994



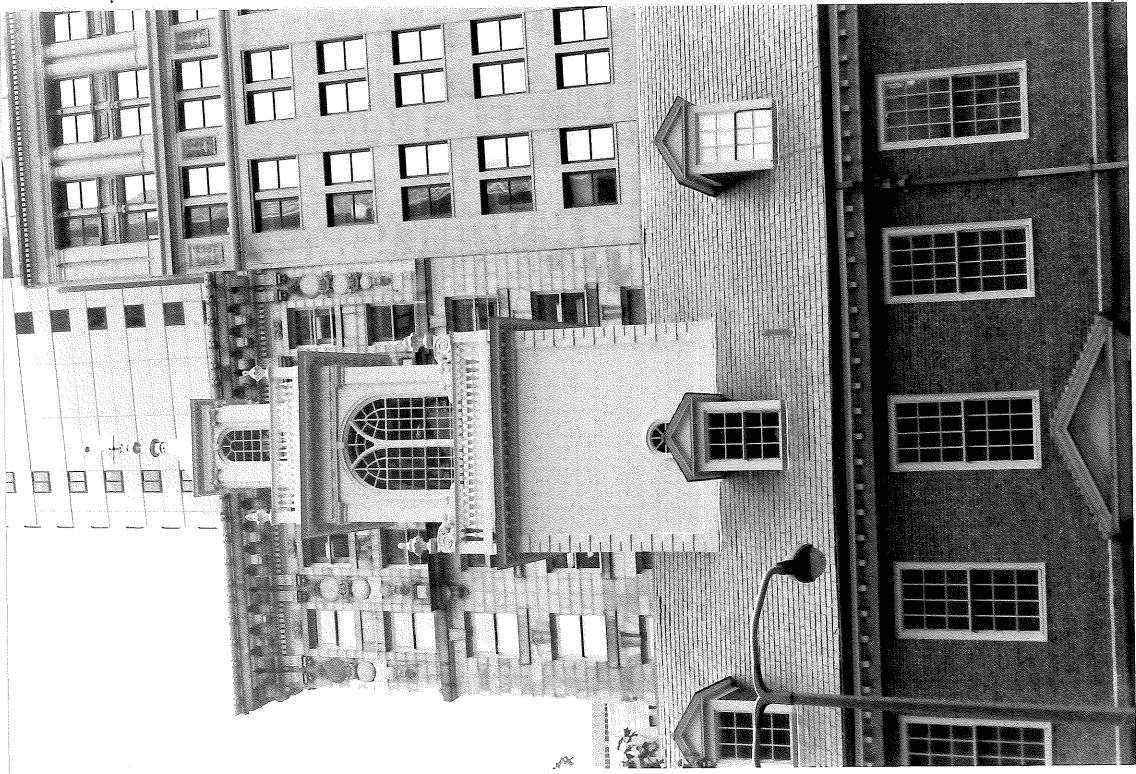
**Old State House  
Entry, South Facade  
October, 1994**



**Old State House  
Entry, North Facade  
October, 1994**



Old State House  
Tower, detail finial  
October, 1994

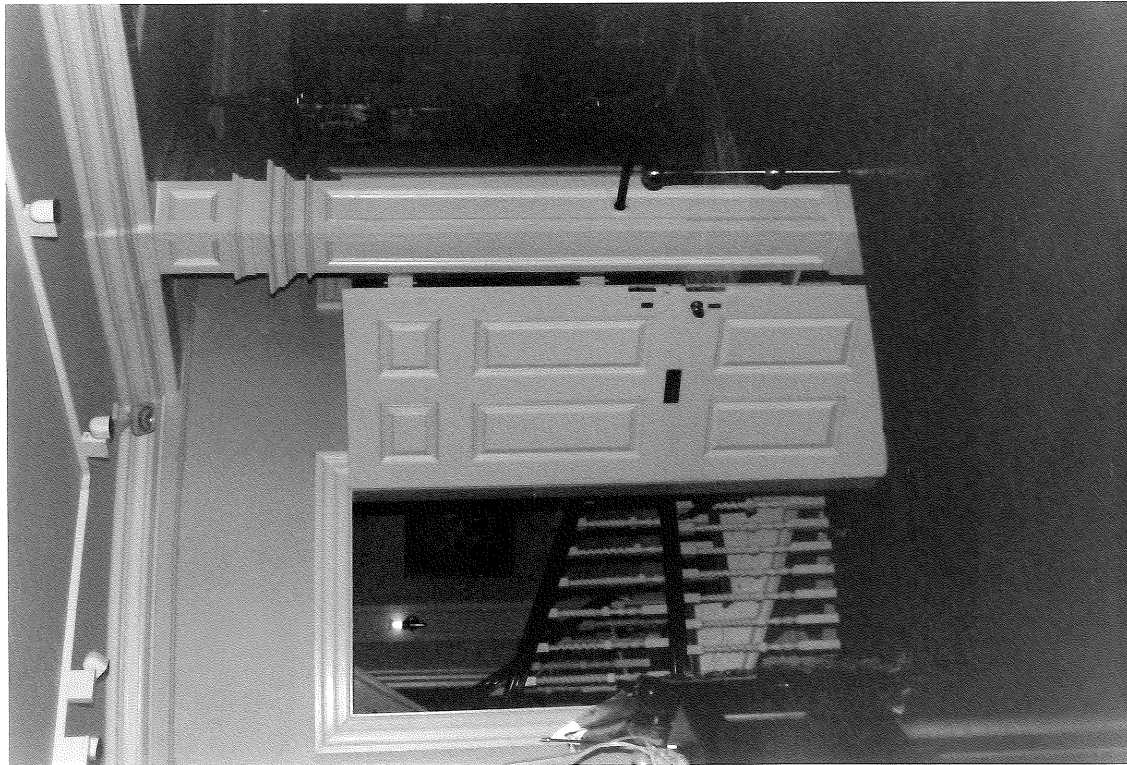


Old State House  
Tower  
October, 1994





**Old State House  
Keayne Hall  
October, 1994**



**Old State House  
Whitmore Hall  
October, 1994**



**Old State House  
Whitmore Hall, facing northeast  
February 2014**



**Old State House  
Whitmore Hall, facing southeast  
February 2014**

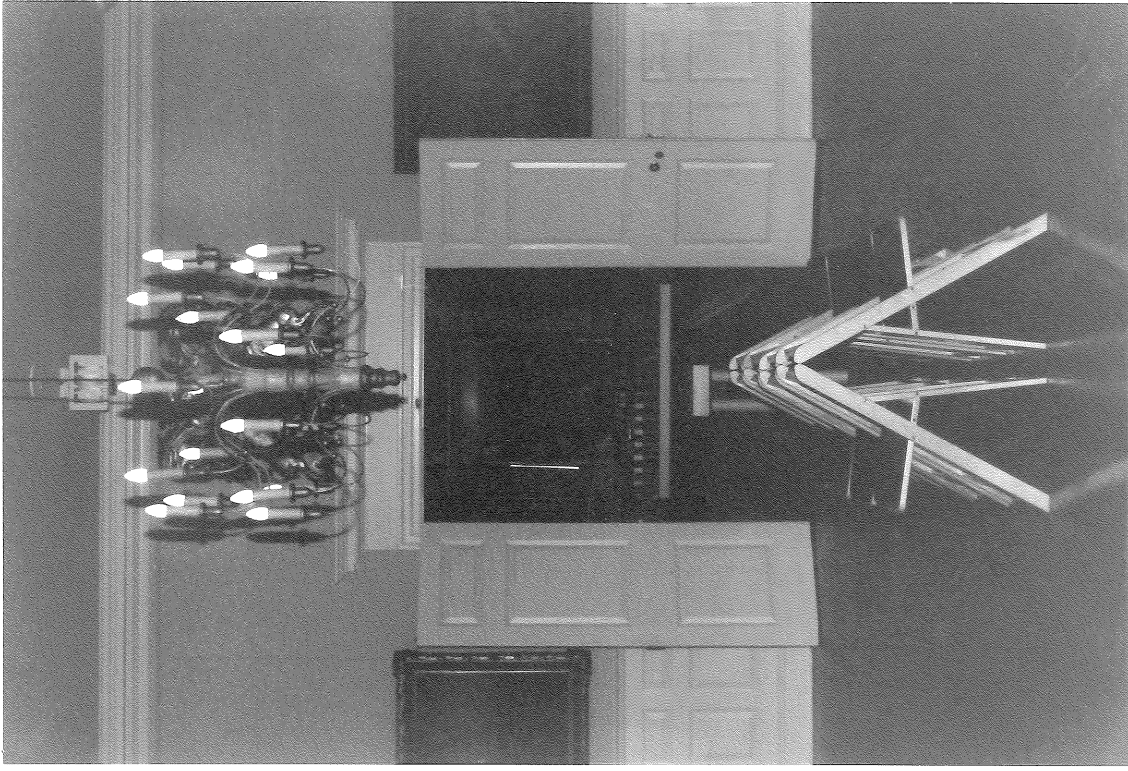




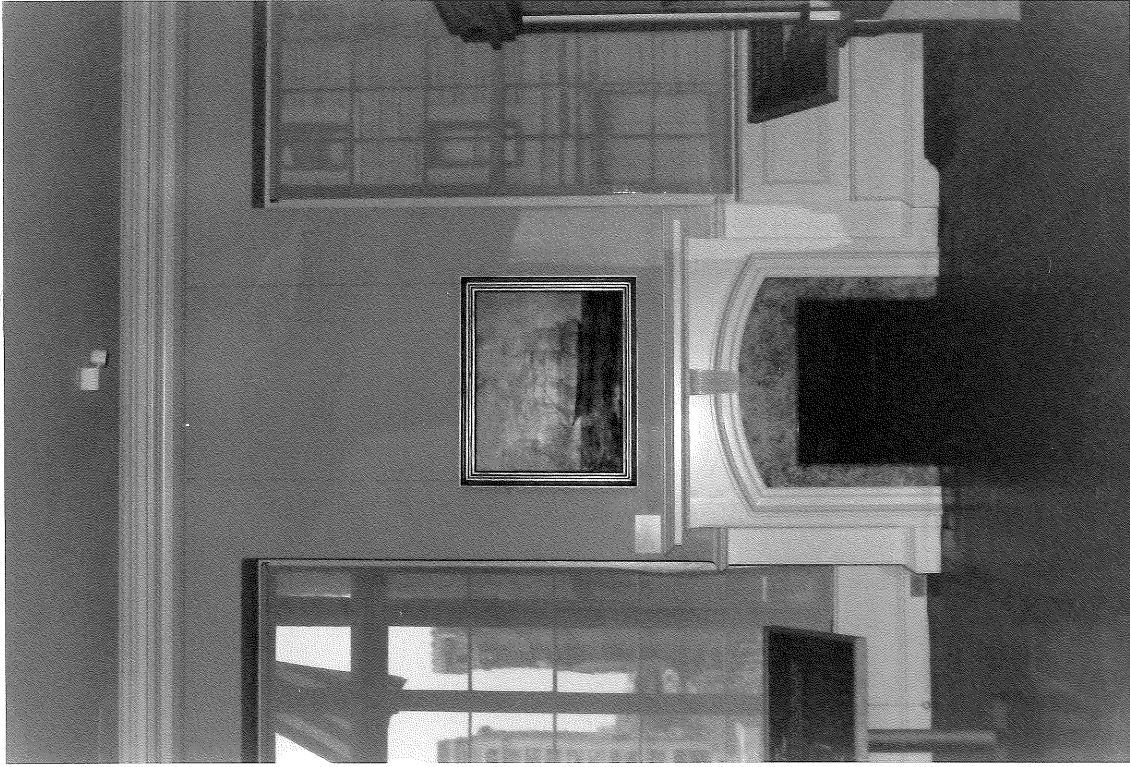
**Old State House  
Representatives Hall, Plaster Rosette  
October, 1994**



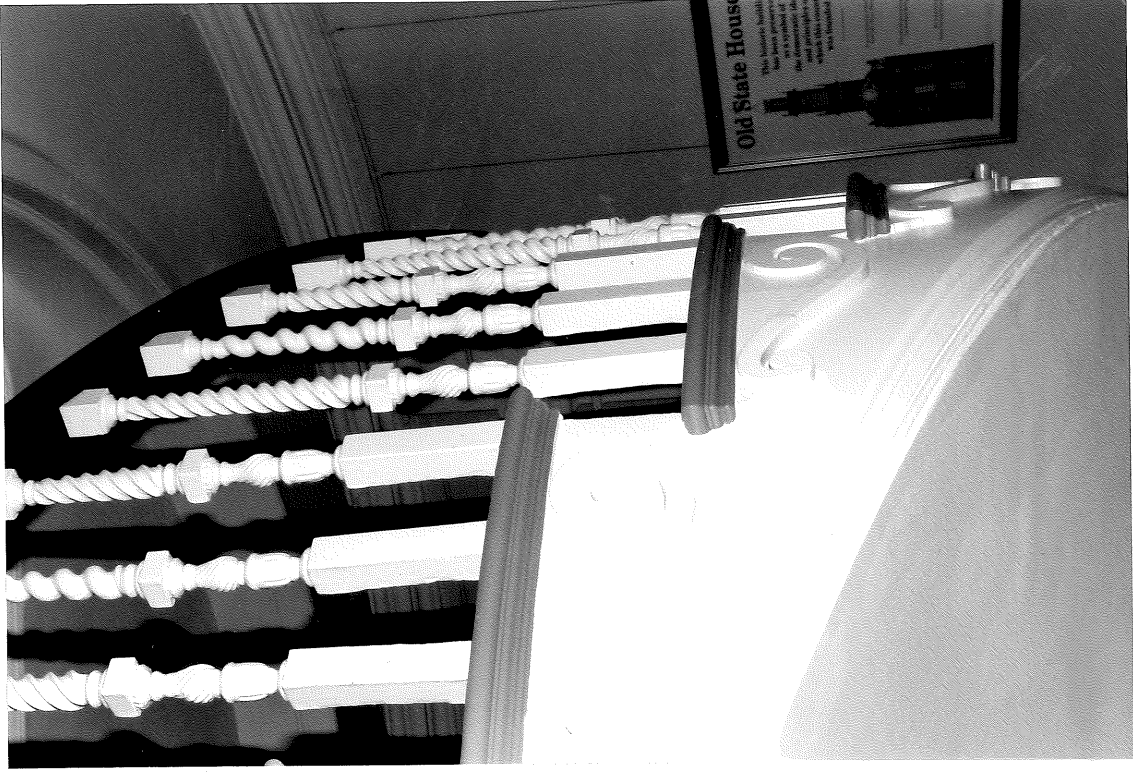
**Old State House  
Representatives Hall, Entablature Detail  
October, 1994**



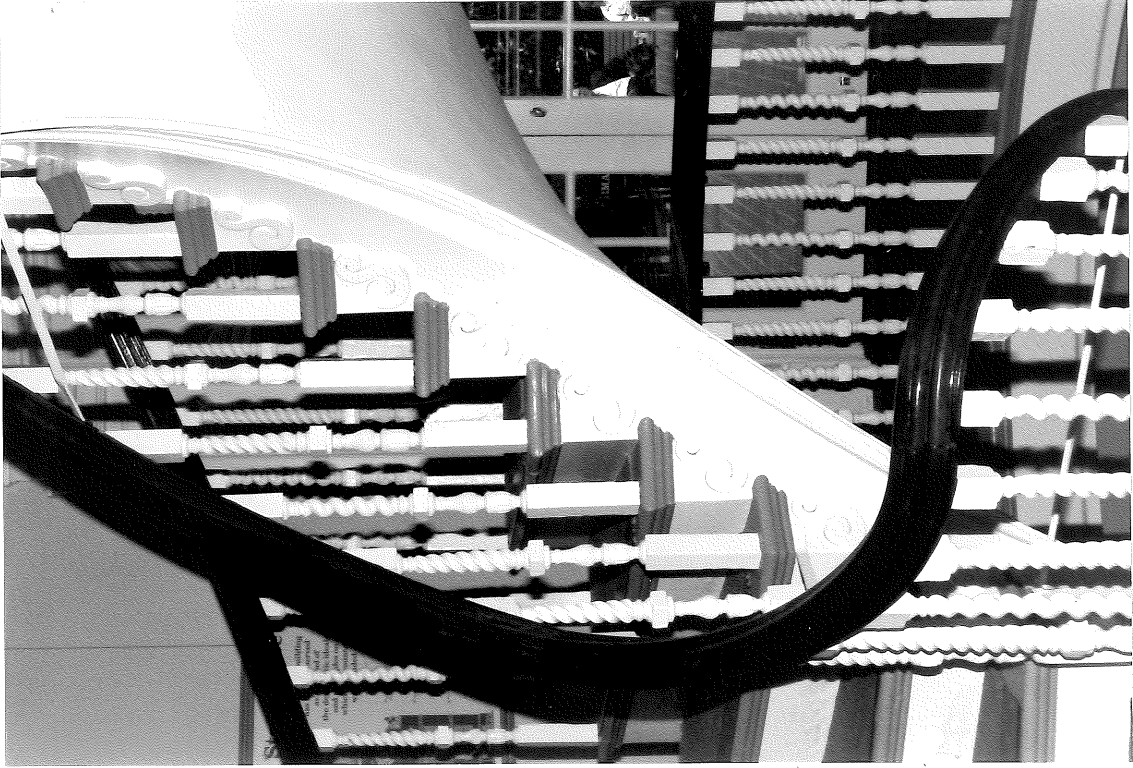
**Old State House  
Council Chamber, Doorway  
October, 1994**



**Old State House  
Council Chamber, fireplace detail  
October, 1994**

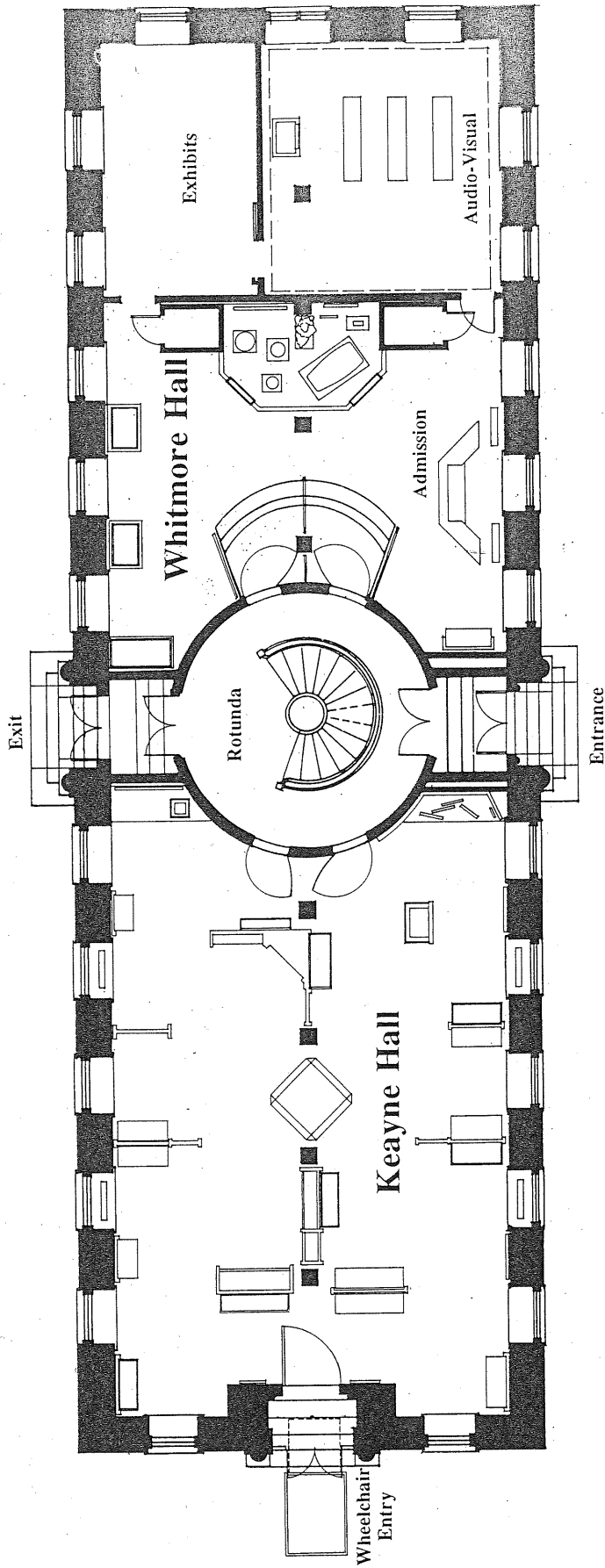


Old State House  
Spiral Stair  
October, 1994



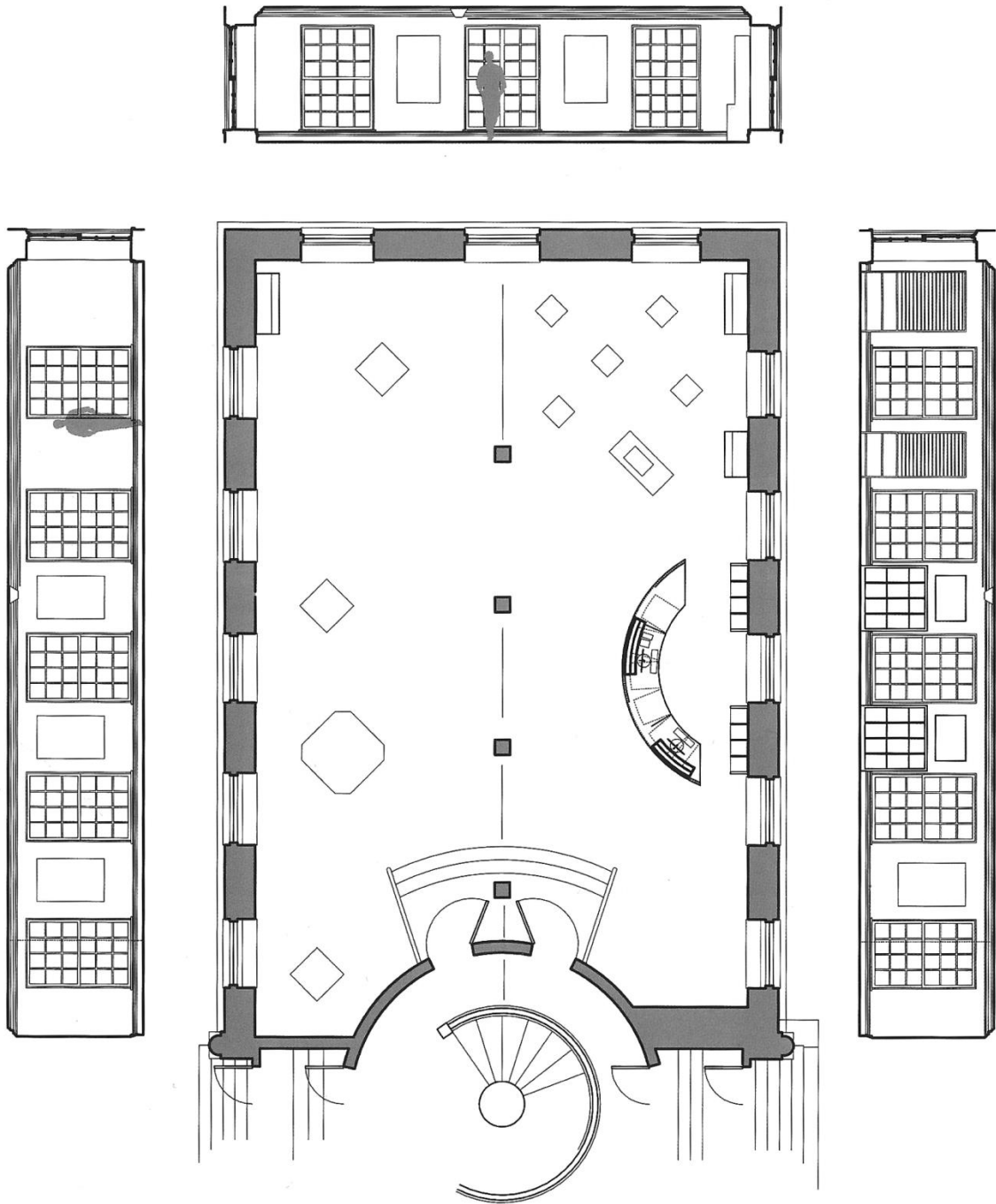
Old State House  
Spiral Stair  
October, 1994



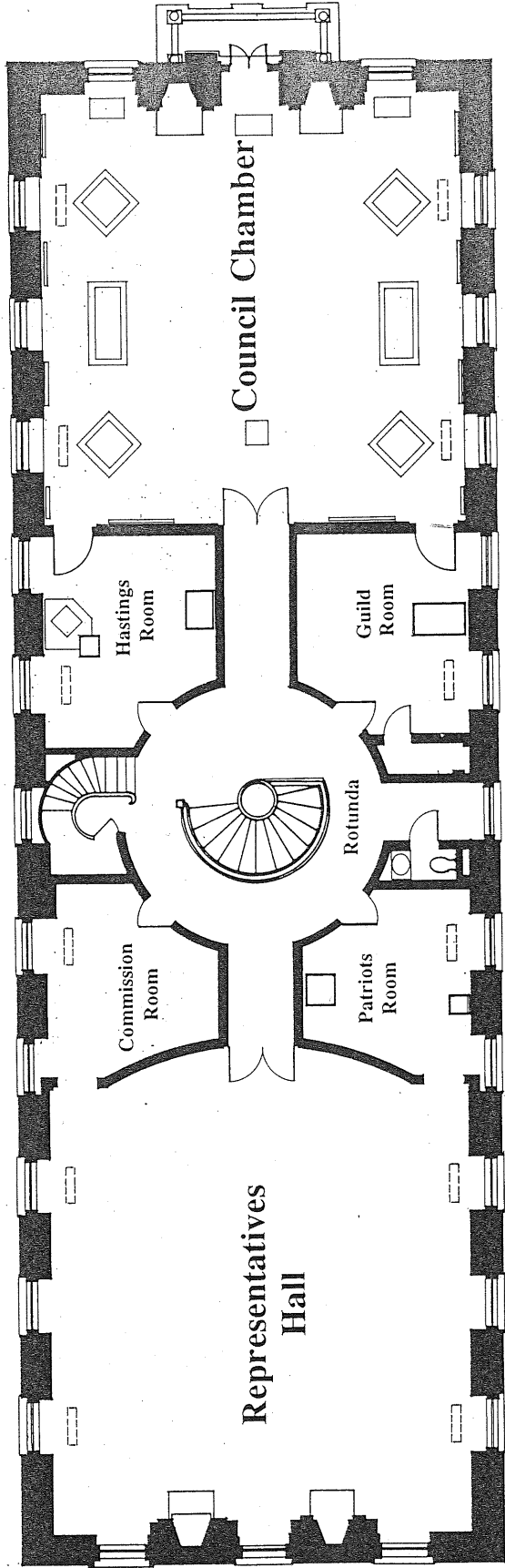


**First Floor Plan**  
**Old State House**

Courtesy of Goody, Clancy & Associates  
 1993



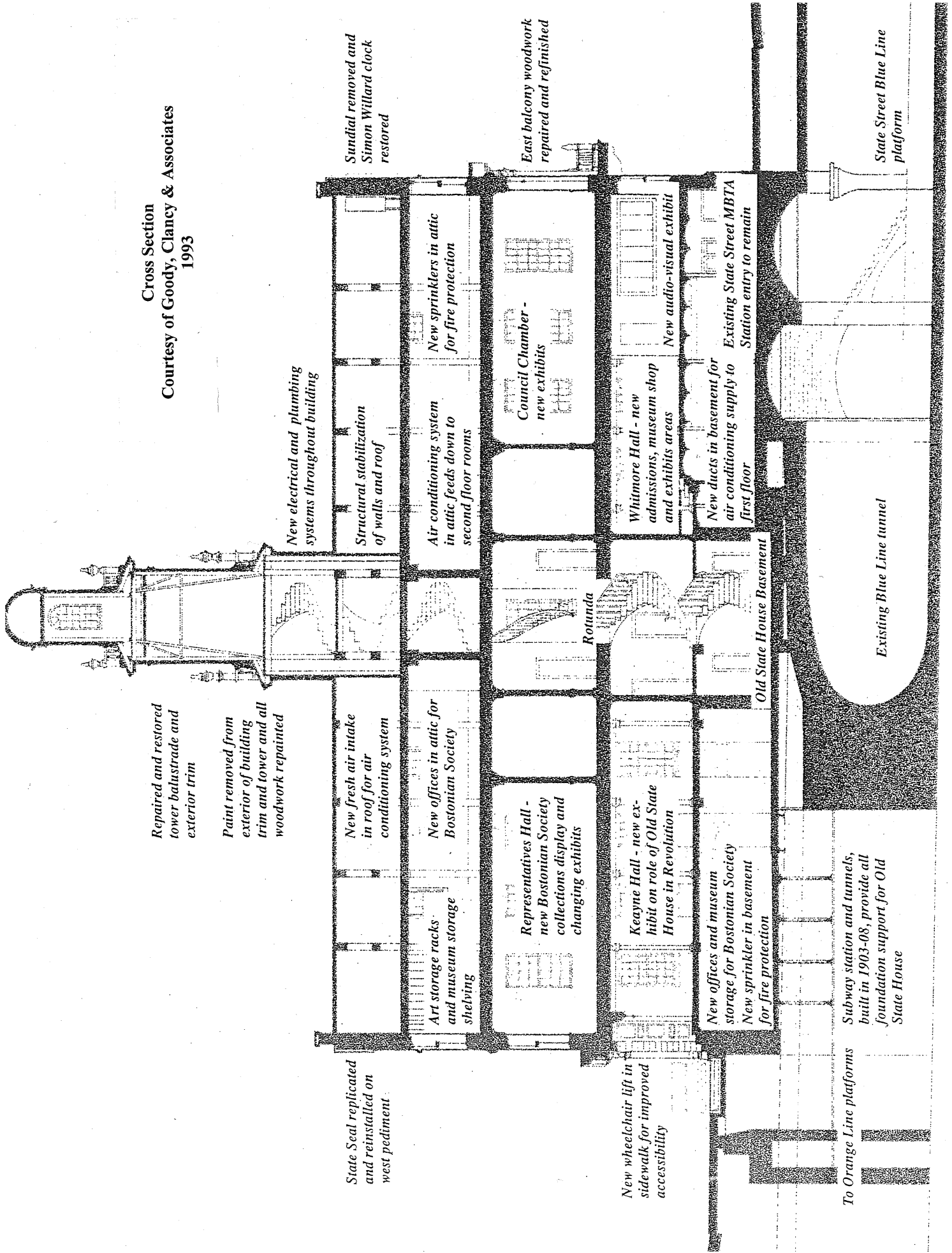
**Old State House  
First Floor Plan, Whitmore Hall  
2009**



**Second Floor Plan**  
**Old State House**

Courtesy of Goody, Clancy & Associates  
1993

Cross Section  
 Courtesy of Goody, Clancy & Associates  
 1993



Repaired and restored tower balustrade and exterior trim

Paint removed from exterior of building trim and tower and all woodwork repainted

State Seal replicated and reinstalled on west pediment

New fresh air intake in roof for air conditioning system

New offices in attic for Bostonian Society

Art storage racks and museum storage shelving

Representatives Hall - new Bostonian Society collections display and changing exhibits

New wheelchair lift in sidewalk for improved accessibility

Keayne Hall - new exhibit on role of Old State House in Revolution

New offices and museum storage for Bostonian Society  
 New sprinkler in basement for fire protection

New electrical and plumbing systems throughout building

Structural stabilization of walls and roof

Air conditioning system in attic feeds down to second floor rooms

New sprinklers in attic for fire protection

Council Chamber - new exhibits

East balcony woodwork repaired and refinished

Sundial removed and Simon Willard clock restored

Whitmore Hall - new admissions, museum shop and exhibits areas

New audio-visual exhibit

New ducts in basement for air conditioning supply to first floor  
 Existing State Street MBTA Station entry to remain

Rotunda

Old State House Basement

Subway station and tunnels, built in 1903-08, provide all foundation support for Old State House

To Orange Line platforms

Existing Blue Line tunnel

State Street Blue Line platform

### 3.0 SIGNIFICANCE

#### 3.1 Historic Significance

The Old State House stands on the site of Boston's earliest civic building, the Town House of 1658. A medieval timber-framed structure with chambers for the governor and general court above an open merchant's exchange, the Town House was prominently sited at the juncture of King Street, Boston's primary commercial thoroughfare, and Orange Street, the peninsula's sole overland route to Roxbury and interior settlements. Its construction was financed by a 1657 bequest from Robert Keayne, a Puritan merchant who arrived with Governor Winthrop's party in 1635. According to local lore, Keayne's deathbed largess was an attempt to redress his guilt over "gouging and profiteering" his fellow citizens.<sup>5</sup> The Town House served as the nucleus of Puritan commerce and political culture. Historian Bernard Bailyn noted,

By 1660, almost all importations from England were handled by Boston merchants, their meeting place in the townhouse exchange was economically closer to the 'New England walke' on the London exchange than it was to some of the market places of the surrounding towns. It was the exact pivot point of the primary orbit of Atlantic trade in New England.<sup>6</sup>

The fire of 1711, "the most destructive fire in Boston's colonial history," destroyed the central commercial and residential district, including the Town House and the First Church.<sup>7</sup> Plans for its reconstruction in brick the following year reflected changes to the political system wrought by the Royal Charter of 1691. In contrast to the political autonomy granted to Massachusetts under the original Charter of 1629, the Charter of 1691 created a provincial government which reserved to the king the right to appoint the governor, to veto laws, to select the twenty-eight member provincial council from nominees of the House of Representatives, and to appoint judicial officials.<sup>8</sup> Colonists retained the right to elect representatives to the General Assembly; each town in the province was allotted two delegates. The second story of the new brick edifice contained three chambers: the eastern chamber housed the Royal Governor's Council, the central chamber was occupied by the General Assembly of the Province, and the western chamber housed the Suffolk County Courts. Although newly enclosed the ground level retained its traditional function as a merchant's exchange and also provided offices for the Secretary of the Province and the Register of Deeds. Reconstruction costs were divided between the Province (1/2), the Town of Boston (1/4), and Suffolk County (1/4). For its contribution, Boston was accorded use of the Representatives' Chamber for Selectmen

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<sup>5</sup> Sinclair and Catherine F. Hitchings, Boston's Old State House, (Boston: Boston Safe Deposit and Trust Company, 1975) p. 5.

<sup>6</sup> Bernard Bailyn, The New England Merchants in the Seventeenth Century, (Cambridge, Harvard University Press, 1955), p. 97.

<sup>7</sup> Hugh Morrison, Early American Architecture from the First Colonial Settlements to the National Period (New York: Oxford University Press, 1952), p.435

<sup>8</sup> Richard L. Bushman, King and People in Provincial Massachusetts, (Chapel Hill: The University of North Carolina Press, 1985), p. 11.

meetings and rental income from wine merchants who occupied the basement shops. The corner stone was laid by Justice Samuel Sewall on May 5, 1712. Sewall's diary entry for April 23, 1713 succinctly notes the opening of the new provincial capitol:

The first court was opened in the new Town House. I was present. Mr. Colman prayed excellently.<sup>9</sup>

In addition to housing government functions, the Town House was the province's ceremonial locus. Upon arriving from England, new governors were greeted at Long Wharf, escorted up King Street by an official delegation, and presented to the citizenry from the Council Chamber balcony. Throughout the eighteenth century the east balcony, overlooking King Street and Long Wharf, provided a venue for public announcements ranging from royal anniversaries and successions to declarations of war. Not surprisingly, the building also provided a target for colonial protest. In November of 1747, angry mobs, incited over an impressment order issued by Commodore Charles Knowles, stoned the building. In order to replenish his fleet following the desertion of sailors off Nantasket, Knowles sent a press gang into Boston to round up able-bodied men. Following several days of rioting which included the destruction of the Council Chamber's windows and the retreat of Governor Shirley to Castle William in the harbor, Knowles capitulated and released the impressed townsmen.<sup>10</sup>

Shortly after the impressment riot, fire struck the Town House for the second time on December 9, 1747, gutting the interior and roof. The issue of reconstruction released long-simmering resentment concerning the location of the provincial capital. Sites in Cambridge, Roxbury, and Maine were proffered and ultimately dismissed through a series of legislative debates. Rebuilt in 1748, the new provincial capital utilized the surviving masonry shell and replicated the 1713 interior plan. The costs of reconstruction were once again divided between the province, Boston, and Suffolk County. Boston's polity balked at their share of the reconstruction expense in light of the relocation of all town functions to Faneuil Hall in 1742. In January of 1750, Boston's town clerk unsuccessfully petitioned the General Court to exempt the Town from paying its share.

The Town House was the site of one of the earliest salvos in the struggle for independence. In 1761, James Otis, a representative from Boston, appeared before the five judges of the Council Chamber to protest unwarranted search and seizure practices. The writs of assistance provided royal officials with blank checks to authorize searches for smuggled goods.<sup>11</sup> Otis' impassioned argument impressed John Adams who later wrote,

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<sup>9</sup> Samuel Sewall's Journal, quoted in Sinclair and Catherine F. Hitchings, Boston's Old State House, (Boston: Boston Safe Deposit and Trust Company, 1975) p. 3.

<sup>10</sup> Sinclair and Catherine F. Hitchings, Boston's Old State House, (Boston: Boston Safe Deposit and Trust Company, 1975) p. 4.

<sup>11</sup> Elizabeth Reed Amadon, Old State House, (Boston: City of Boston, Public Facilities Department, 1969), p. 6.

Every man of a crowded audience appeared to me to go away, as I did, ready to take arms against writs of assistance. Then and there was the first scene of the first act of opposition to the arbitrary claims of Great Britain. Then and there the child of Independence was born.<sup>12</sup>

Royal opposition mounted through the 1760s as Parliament levied successive taxes on the colonies, such as: the Sugar Act; the Stamp Act of 1765; and the Townshend Acts of 1767 which taxed glass, lead, paint, paper, and tea. Samuel Adams, a master of Whig propaganda, initiated the 1767 construction of public galleries in the Representative's Chamber "from which the mob could intimidate the Tory members."<sup>13</sup> According to antiquarian George Moore, "On the motion of James Otis, who with Mr. Hancock and Mr. Adams carried out the design, it was ordered that the debates of the House should be open; and that a gallery be erected on the westerly side of the Chamber for the accommodation of such persons as should be inclined to attend the same."<sup>14</sup>

In response to escalating political tensions, British troop ships were dispatched to the American colonies, arriving in Boston Harbor in September of 1768. In June of the following year, British troops occupied the Town House. Governor Bernard gleefully reported this development to King George III.

Your Majesty's said Governor...ordered the very Room which is appropriated for the meeting of the Representatives of the General Assembly, and was never used for any other purpose, and where their records are kept, to be employed as a barrack for the Common soldiers.<sup>15</sup>

On March 5, 1770, an angry mob of colonists clashed with a British patrol; in response to threats and taunts the soldiers fired into the crowd. This incident which left five civilians dead was immortalized by Paul Revere's famous 1770 engraving entitled, "The Bloody Massacre perpetrated in King-Street." Revere's composition prominently features the Town House as the backdrop to this tragedy. This powerful image has eclipsed the political conflicts which occurred within the building in the early 1770s, events which were ultimately of greater significance as precursors to the Revolution.

While the building was under siege, the General Assembly convened in Cambridge. Following the evacuation of British troops from the Town House at the close of 1772, the legislature ordered Mr. Hancock, Mr. Bacon, and Major Hawley to inspect the structure and assess damages incurred during its use as a military barrack.<sup>16</sup> Repairs were made to the Representatives' Chamber and the reconvened legislature entered into the most important constitutional debate of the pre-Revolutionary era.

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<sup>12</sup> Hitchings, Boston's Old State House, p. 5.

<sup>13</sup> Hitchings, Boston's Old State House, p. 7.

<sup>14</sup> George Henry Moore, Prytaneum Bostoniense: Notes on the History of the Old State House (Boston: Cupples, Upham & Co., 1885), p.24.

<sup>15</sup> Ibid., p.27.

<sup>16</sup> Ibid.

Governor Thomas Hutchinson opened the January 1773 session of the General Court with an address on the supremacy of Parliament and the British imperial constitution. His speech was a direct rebuttal of the Boston Declaration, a statement of "the Rights of the Colonists, and of this Province in particular, as Men, as Christians, and as Subjects." Published by the recently established Boston Committee of Correspondence in November of 1772, the Boston Declaration was authored by Otis, Josiah Quincy, and Samuel Adams. Widely circulated throughout the Province in pamphlet form, it was a "summary of rights with a catalogue of grievances."<sup>17</sup> The Declaration was publicly supported by nearly one-third of the province's 250 towns. Most egregious to Hutchinson was the denial of parliamentary authority implicit in the "State of Rights" section which advanced the "Whig assumption that society is formed by a voluntary compact, and government ruled by consent of the governed."<sup>18</sup>

Hutchinson's opening address was intended to deter Whigs "from their main object, tearing the constitution to pieces" by "laying before them the true principles of their Constitution in as simple and concise manner as I could."<sup>19</sup> The governor extended an invitation to both his Council and the General Assembly to refute his defense of parliamentary authority. This solicitation precipitated a series of debates which culminated with Hutchinson's proroguing of the legislature on March 6, 1773. In the end, Hutchinson was out-manuevered by the constitutional arguments advanced by Council members William Brattle, Harrison Gray, and James Pitts, and Representatives Samuel Adams, John Adams, Joseph Hawley, and John Hancock. Samuel Adams observed, "it must be placed to the credit of the governor, that he has quickened a spirit of enquiry into the nature and end of government, and the connexion of the colonies with Great Britain."<sup>20</sup>

Relations with England steadily deteriorated under the leadership of Thomas Gage, Massachusetts' last royal governor. On April 19th, 1775 the arena of political conflict shifted from the chambers of the Town House to Concord Bridge and Lexington Green. Thereafter the colonies' grievances with the mother country were played out on the battlefield and in meetings of the Continental Congress.

On July 18, 1776 the Declaration of Independence was read to the people of Boston from the east balcony. The building's symbols of royal authority, the lion and unicorn, were removed from the eastern parapets and replaced with decorative scrolls. The building was

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<sup>17</sup> Richard D. Brown, Revolutionary Politics in Massachusetts: The Boston Committee of Correspondence and the Towns, 1772-1774, (Cambridge: Harvard University Press, 1970), p. 68.

<sup>18</sup> Ibid., p. 71.

<sup>19</sup> Letter from Governor Thomas Hutchinson to Commodore James Gambier dated 14 February 1773, quoted in James Kendall Hosmer, The Life of Thomas Hutchinson. Royal Governor of the Province of Massachusetts Bay, (1865) p.250, and Letter from Governor Thomas Hutchinson to the earl of Dartmouth dated 7 January 1773, cited in Documents of the American Revolution, Vol. 6, p. 44, both cited in John Phillip Reid (ed.), The Briefs of the American Revolution, (New York: New York University Press, 1981), p. 161.

<sup>20</sup> Letter from Samuel Adams to Arthur Lee dated 6 May 1773, in Harry A. Cushing (ed.), The Writings of Samuel Adams, (1908), p. 36-38, quoted in Richard D. Brown, Revolutionary Politics in Massachusetts: The Boston Committee of Correspondence and the Towns, 1772-1774, (Cambridge: Harvard University Press, 1970), p. 104.



quickly adapted for its new function as the Massachusetts State House. The Senate occupied the eastern chamber, previously the Royal Governor's Council, and the center and western chambers were merged into one large room to accommodate the Legislature.<sup>21</sup> Due to spatial constraints, the Governor and his Council and the offices of the Secretary and Treasurer were located in the Province House, a 1679 structure which had served previously as the residence of the royal governors (destroyed in 1864). The ground level retained its pre-Revolutionary use as a merchant's exchange.

Events of note during the building's tenure as the state capitol include the inauguration of governors in the Senate Chamber and the adoption of the State Constitution in 1780. Historian George Moore noted that the proprietors of the Old South Church were granted permission to hold religious services in the Representatives Chamber during five months between 1781-1782. The Old State House's strong association with the struggle for independence was highlighted during President Washington's visit to Boston in 1789, when the building was prominently featured as part of the celebration. Following his tour of the Old State House, the first President was led to a triumphal arch erected adjacent to the property from which he reviewed the parade given in his honor.

By the close of the 1780s, the legislature had outgrown its second-story accommodations. The travails associated with locating a suitable space in which to convene are recounted below.

The Convention met at the State House on Wednesday, January 9th, 1788. The next day having found the Representatives room too small to contain them, they removed to Mr. Thatcher's meeting house. On Friday, the 11th, the meeting house being too large and high to hear one another, they got tired of it; and on Saturday, 12th, returned to the State House. On the Monday following, they complained of the place as too much crowded and the unwholesome air - the weather being extreme cold.<sup>22</sup>

The overcrowding was relieved ten years later with the construction of a new State House on the crest of Beacon Hill, designed by noted architect Charles Bulfinch. The January 11, 1798, dedication commenced with a solemn procession of state representatives from the old State House to the new one. The Old State House was purchased by the Town of Boston in 1803. Mindful of the historic significance of their new acquisition, the selectmen drafted the following lease:

....it would be for the interest of the Town to lease the Old State House for a term of time not less than ten nor to exceed fifty years, and the rent to be paid quarterly or annually; and that it be a condition of the Lease that the house be

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<sup>21</sup> In 1767, the inferior and superior courts of Suffolk County vacated the west chamber and moved to the new court house (believed to have occupied the site of the Old City Hall) designed by architect and then-governor Francis Bernard.

<sup>22</sup> George Henry Moore, Prytaneum Bostoniense: Notes on the History of the Old State House, (Boston: Cupples, Upham & Co., 1886), p.20.

put into good repair and kept so during the term for which it may be leased by and at the expense of the Lessee and shall be occupied for public or private office and such other purposes only as the Selectmen for the time being shall approve of, and that no alteration be made in the external form of the building without their approbation...<sup>23</sup>

Writing in 1804, Mrs. Charles Bulfinch noted, "The Old Town House is neatly fitted up and divided into shops and stores, where are all the varieties of manufacturers from different parts of the world, to draw attention of the young and gay."<sup>24</sup> While the ground level was subdivided into shops, the Senate Chamber above was occupied by the Board of Health, of which Paul Revere was President, and the large Representative Chamber was leased to a fencing school. Fittingly, perhaps, the cellar remained the preserve of wine merchants.

In 1820 the selectmen leased the eastern half of the second story and the entire attic to the Grand Masonic Lodge of Massachusetts. During Lafayette's final visit to America in 1825, he was "received by a large circle of masons (and) shown a lock of Washington's hair which was preserved with great care in the archives of the lodge, as a memorial of their affection for their ancient grand master."<sup>25</sup> Ironically, reverence for the nation's founding father nearly led to the building's demise. In 1826, the Washington Monument Association proposed demolishing the Old State House to erect a statue in honor of the first president in its place. Dismissing the building as "an encumbrance on the most thronged street in the metropolis," the Association argued that a statue would better commemorate Washington's 1789 visit.<sup>26</sup>

In 1830, Mayor Harrison Gray Otis decided to relocate the city government to the Old State House. Following extensive interior and exterior renovations, the building was rededicated as Boston City Hall on September 17, 1830. The second story contained two chambers, with the mayor and aldermen located in the east end and the Common Council in the west end. The ground level was divided between Topliffs News Room, which provided domestic and international newspapers for the use of local merchants, the Merchants' Exchange, and the Post Office. In 1841, having outgrown the Old State House, the city government vacated the premises, precipitating the building's long period of decline.

Solely occupied for commercial use, the Old State House suffered from interior subdivision, the unregulated introduction of new openings along the facade, a new mansard roof, and excessive signage. Architectural historian Sara B. Chase provides

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<sup>23</sup> U.S. Works Progress Administration, "The Old State House in Boston, Massachusetts," (Boston: unpublished, 1939) p.218 quoted in Sara B. Chase and Morgan W. Phillips, Old State House Boston, Massachusetts, (Boston: National Park Service, North Atlantic Region, 1977) p. 40.

<sup>24</sup> Ellen Susan Bulfinch, The Life and Letters of Charles Bulfinch, Architect, (Boston: Houghton-Mifflin, 1896), p. 150-151.

<sup>25</sup> George Henry Moore, Prytaneum Bostoniense: Notes on the History of the Old State House, (Boston: Cupples, Upham & Co., 1886), p.29.

<sup>26</sup> *Ibid.*, p.32.

an overview of this structure's mid-19th century commercial era.

During the four decades which followed, commercial use of the Old State House increased, while exterior maintenance declined. In the late 1840s two firms located in the Old State House put signs on the building and portrayed the building in their advertisements. Located in the eastern end of the building was Brown, Lawrence, and Stickney, a cloth and clothing company. They evidently altered the basement openings to accommodate their store. On the western end of the first floor, a tailor shop belonging to Charles A. Smith occupied all the space from Washington Street back to the circular center stairway. Smith's shop stayed in the same location for nearly thirty years.

Tenants of the Old State House continued to multiply. The 1870 Boston Directory list of Old State House occupants runs to fifty different names. By 1880 use of the building by diverse business and professional people had reached maximum intensity. Nearly covered by signs, the Old State House looked more like a billboard than a building.<sup>27</sup>

The building's dilapidated appearance and its obstruction of State Street, a major artery through the financial district, fueled an 1876 campaign for its demolition. Officials considered options for clearing the site to erect a modern office building in its place which might generate greater rental income for the City. The pro-demolition momentum died following an offer from the City of Chicago to dismantle the Old State House and reconstruct it on the shores of Lake Michigan. Its historic value thus vindicated, the building received a stay of execution, although it languished in its blighted state for another five years.

In 1881, City Councilor William Whitmore (1836-1900) championed the restoration of the Old State House. While Whitmore's diligence was rewarded by the City with a thirty-five thousand dollar grant for restoration, his flawed historical research touched off a major controversy. Whitmore located Isaiah Rogers' 1830 plans for the City Hall conversion in a Cincinnati archive. The city councilor mistakenly believed Rogers' designs were based on the 1748 plan, when in fact Rogers had substantially altered the interior layout for the building's new usage as a city hall. Whitmore convinced George Clough, Boston's City Architect and the designated restoration architect, of the authenticity of the Cincinnati plans. Thus the Old State House's interior was restored back to the 1830 design. Whitmore's error was widely publicized by George Henry Moore (1823-1892), a local historian and self-appointed authority on the Old State House. The feud between Whitmore and Moore played out in lecture series and published papers from 1884-86.

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<sup>27</sup> Sara B. Chase, "A Brief Survey of the Architectural History of the Old State House, Boston, Massachusetts," reprinted for The Bostonian Society from Old-Time New England, Vol. LXVIII, Nos. 3-4 (Winter-Spring, 1978), p. 9-10.

In conjunction with his efforts on behalf of the restoration of the Old State House, Whitmore founded the Antiquarian Club in 1881, renamed the Bostonian Society in 1882. This private organization devoted to promoting the history of Boston has leased the Old State House from the City since 1882. During its first hundred years, gallery space was devoted to display cases containing the Society's collection of Boston memorabilia; Keayne Hall served as a maritime museum. In the mid-1980s the Society introduced rotating exhibits based on Boston-related themes. This programmatic change was followed in 1989 by the adoption of a new Statement of Purpose which defines the Bostonian Society's goals as:

- ◆ To collect and to preserve a broad range of material and information relating to the history of Boston from its earliest times to the present day.
- ◆ To use this material to provide inspiration, to encourage inquiry, and to increase knowledge among the citizens of Greater Boston and New England as well as visitors, scholars and others from around the nation and the world.
- ◆ To assist in the preservation and interpretation of the Old State House providing broad access to the building and using it as one focus of our earlier history to serve as a symbol of our stand for freedom and for the ideals of our democratic society.
- ◆ To provide the physical and human resources for scholarship and research and to encourage their use by the widest variety of people.
- ◆ Through the resources of the Society's library, by the interpretation of its collections and with educational programs throughout the area to reach a broad spectrum of people, instilling them with a feeling of and enthusiasm for the City's history.
- ◆ To provide a larger sense of the continuity of the City's human story and a greater understanding of the character of its diverse populations over the generations of time, underlining the contribution which each has made.
- ◆ Through the realization of the importance of the natural and man-made elements of the City, to stimulate the better care of and to demand of others a better treatment of the environment in which we live, simultaneously assisting those who seek to preserve the past and those who plan for the future.
- ◆ Through a knowledge and appreciation of local history to stimulate a pride of place and a better communication among people of varied backgrounds for the purpose of creating a citizenry willing to take more responsibility for themselves, their neighbors and their City.

### 3.2 Architectural Significance

In 1712 a committee was formed "for rebuilding a house for public meetings on civil occasions for the use of the Province, County, and Town."<sup>28</sup> Boston's original 1658 timber-framed Town House was destroyed in the great fire of the preceding year. As with its predecessor, the new brick Town House was based on the two-story English market plan. This common civic form emerged as a distinctive building type during the post-Reformation era. In his study of England's late-sixteenth and early-seventeenth century civic halls, historian Robert Tittler found,

"In most cases the halls in question were rectangular in shape, at least two storeys in height, and almost certainly provided an arched or arcaded open area on the ground floor for the use of market traders... The upper floor or floors usually housed a council chamber, and held some storage space for arms, plate, minute books, charters, and other corporate possessions.... In location as well as function and spirit, it now began to rival and even supersede the parish church as the focal point of community activity."<sup>29</sup>

Measuring 110 x 36 feet, the reconstructed provincial capitol varied slightly from the traditional civic hall form, in that its ground-level was enclosed and lit by regular sash windows. The second story held three formal rooms segregated by two stairway lobbies. The 32-foot-square eastern chamber housed the Royal Governor's Council, the 32 x 38-foot central chamber was occupied by the General Assembly, and the 32 x 22-foot western chamber housed the Suffolk County Courts.

The 1713 Town House is a rare local example of Anglo-Flemish Baroque architecture, a style associated with the reign of Queen Anne (1702-1714). Architectural historian Margaret Henderson Floyd points to the building's unique status as Boston's sole Queen Anne public building.<sup>30</sup> The 1743 Burgis View of Boston, the only illustration of the 1713 Town House, depicts a two-and-a-half-story, free-standing brick building. The horizontal block form and symmetrical fenestration stem from seventeenth-century English Baroque architecture, as propagated by the followers of Inigo Jones and Sir Christopher Wren. The building's masons and craftsmen also incorporated seventeenth-century Flemish elements, specifically, the gambrel roof, pedimented dormers, central polygonal cupola (greatly exaggerated in Burgis' View to highlight the building's civic prominence), and end-wall parapets. While gable parapets were introduced into the British architectural vocabulary as fire retardants in the wake of London's Great Fire of 1666, their use in provincial contexts soon passed from the realm of function into the

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<sup>28</sup> U.S. Works Progress Administration, "The Old State House in Boston, Massachusetts," (Boston: unpublished, 1939) p.17 quoted in Sara B. Chase and Morgan W. Phillips, Old State House Boston, Massachusetts, (Boston: National Park Service, North Atlantic Region, 1977) p. 2.

<sup>29</sup> Tittler, Robert, "The Building of Civic Halls in Dorset, 1560-1640," Bulletin of the Institute of Historical Research, (May 1985): 39.

<sup>30</sup> Margaret Henderson Floyd, "1882 Renovation Reflected Old State House as Symbol," in The Bostonian Society News-letter, (January 1993), p. 4.

reign of fashion.<sup>31</sup> Each elevation contained a central entry, although the harbor-facing gabled end, embellished with decorative scrolls in the steps of the parapet, served as the building's primary facade.

The reconstructed brick Town House provided a dramatic contrast to its timber-framed medieval precursor. Architectural historian Abbott Lowell Cummings notes that Boston was settled predominantly by natives of East Anglia during the Great Migration (1630-1640). The town's 17th-century architecture reflected the building traditions of this region, characterized by heavy timber-frame construction, asymmetrical massing, the use of facade gables, and small casement windows. In contrast, the 1713 Town House demonstrates an awareness of contemporaneous English urban architecture.

The early 18th century marked a new wave of English immigration which, in contrast to the Great Migration, originated in London and other urban areas.<sup>32</sup> As Cummings explains, the masons, carpenters, artisans, and provincial officials emigrating during this period brought with them a familiarity of English and Netherlandish seventeenth-century Renaissance forms and ornament.<sup>33</sup> London's architectural landscape had been transformed by the Fire of 1666 and the reconstruction under the direction of Sir Christopher Wren, a major proponent of Palladian architecture. Cummings also notes, "a majority of the new buildings erected in Boston during this period were constructed of brick, a preference with purely stylistic ramifications as indicated by the sweeping popularity of then fashionable Anglo-Netherlandish forms and practical ramifications inasmuch as fireproof building materials were legislated on both sides of the English-speaking Atlantic in the wake of devastating 17th-century fires."<sup>34</sup>

Ravaged yet again by fire in 1747, the Town House was rebuilt the following year utilizing the 1713 masonry shell. While the interior replicated the 1713 plan, the exterior was altered in the following manner: the gambrel roof was replaced with a gable roof, the polygonal cupola was replaced with a three-tiered central tower, and the east end's parapet was embellished with lion and unicorn rampants. A well-known rendering of the 1748 Town House reveals a strong Georgian aesthetic. Architectural details of note include: the entries' denticulated pediments with engaged column supports; the splayed jack lintels; and the modillioned cornice. The east balcony was distinguished by a segmental pediment supported by Corinthian pilasters. Bulls-eye and arched windows with ornamental tracery lit the prominent central tower.

Between 1750 and 1830, significant alterations were largely confined to the building's interior spaces. In 1766 at the instigation of the Whig leadership, housewright Thomas Craft was hired to construct a spectator's gallery in the Representative's Chamber.<sup>35</sup>

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<sup>31</sup> Abbott Lowell Cummings, "Beginnings of Provincial Renaissance Architecture," Journal of the Society of Architectural Historians, (March 1983) p. 48.

<sup>32</sup> Ibid., p. 43.

<sup>33</sup> Ibid.

<sup>34</sup> Ibid., p. 50.

<sup>35</sup> George Henry Moore, Prytaneum Bostoniense: Notes on the History of the Old State House, (Boston: Cupples, Upham & Co., 1885), p. 24.

Following the Revolution, the central and western chambers were combined, creating a 57 x 32 foot assembly space for the Massachusetts House of Representatives. After the state government relocated to Beacon Hill in 1798, the ground level was subdivided into commercial space. New shop openings were created indiscriminately across the facade.

The building received its first substantial interior and exterior renovation in 1830 when it was adapted for use as Boston's City Hall by architect Isaiah Rogers (1800-1869). Rogers, along with Alexander Parris (1780-1852) and Solomon Willard (1783-1861) was part of the Greek Revival troika whose monumental granite works changed Boston's architectural character. Architecturally distinguished examples of Rogers' design include Boston's Commercial Wharf (1834) and the Custom House Block (1847). Rogers removed the east balcony and embellished the Old State House's gabled ends with two-story Doric porticos. This incongruous Greek Revival layer was ridiculed in 1830 as a "mutation brought about for show," equivalent to "plastering and painting a matron very far in years."<sup>36</sup> The other significant element dating from this period was the 1831 Simon Willard clock which was installed in the pediment of the east elevation and accented by ornate scrolled relief work.

The primary focus of Rogers' interior design was a central spiral staircase which bisected the building into two halves. The city government occupied the second story with the Hall of the Mayor and Aldermen in the east end and the Hall of the Common Council in the west. The ground level housed Topliff's New Room, described as "one of the best conducted establishments, for the accommodation of merchants, in the United States," the local post office, and a small merchants' exchange.

In 1841 the city government vacated the building and four decades of what Sinclair Hitchings wryly termed "adaptive abuse" ensued. Historian Morrison succinctly described this era of progressive blight.

"The spiral staircase was removed, interiors again remodeled several times, and by 1876 the building had become defaced by an ugly mansard roof and a plethora of advertising signs."<sup>37</sup>

In 1881, the first of three major "nonacademic restorations by the leading restoration architects of their time" was undertaken.<sup>38</sup> The current interior plan of the Old State House dates from the George A. Clough (1843-1916) restoration of 1882. As Boston's first City Architect, Clough designed numerous public schools and municipal buildings, including the Suffolk County Court House in Pemberton Square (1889). Clough's intention to restore the building back to its Revolution-era plan and appearance was

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<sup>36</sup> New England Palladium, 24 August 1830, quoted in Sara B. Chase, "A Brief Survey of the Architectural History of the Old State House, Boston, Massachusetts," reprinted for The Bostonian Society from Old-Time New England, Vol. LXVIII, Nos. 3-4 (Winter-Spring, 1978), p. 9.

<sup>37</sup> Hugh Morrison, Early American Architecture from the First Colonial Settlements to the National Period (New York: Oxford University Press, 1952), p. 438.

<sup>38</sup> Goody, Clancy & Associates, Inc., Architects, Old State House Alternatives Report, (Boston: Boston National Historical Park, 1988), Chapter vii, p. 4.

thwarted by his incorrect interpretation of Isaiah Rogers' 1830s plans. Clough erroneously believed that Rogers' central rotunda design was based on the 1748 reconstruction. In addition to unwittingly restoring the interior back to its 1830s spatial configuration, Clough is credited with removing the east portico (the west portico had been removed in the late 1840s), restoring the ceremonial east balcony, replacing the mansard roof with a gable roof, and returning the symbols of royal authority to the east parapet. Clough's interior decorative scheme survives in Whitmore Hall, the Rotunda, and Representatives Hall. His early-Colonial Revival decor is characterized by triglyph chair rails, delicate triglyph and metope friezes, fret dentil trim, and elaborate door entablatures with floral swag motifs.

In 1907, Joseph Everett Chandler (1864-1945) was hired to restore the Old State House to "its original provincial style."<sup>39</sup> A respected authority on 18th-century American architecture, Chandler authored The Colonial Architecture of Maryland, Pennsylvania, and Virginia in 1892. In addition to his work on the Old State House, Chandler is noted for his restorations of the Paul Revere House (1908) and Salem's House of Seven Gables (1910). According to Colonial Revival scholar William B. Rhoads, "Chandler belonged to the generation of architects whose practice culminated in the first quarter of this century and who believed that their colonial designs had a purity lacking in the naive attempts to revive the American Georgian in the 1880s and '90s."<sup>40</sup> The 1907 restoration program included: the removal of exterior paint to reveal the brick surface (painted since the 1770s); the introduction of new pedimented entries with fluted Doric columns and stylized fan lights; and the replacement of the granite foundation with a moulded brick water table. The restrained architectural treatment of Keyne Hall dates to Chandler's renovation.

The Old State House's final Colonial Revival treatment dates from 1943. Perry, Shaw, and Hepburn, the architectural firm responsible for the restoration and reconstruction of Colonial Williamsburg, was commissioned to design an authentic Georgian interior for the Council Chamber and to stabilize the exterior masonry.

The Denver Service Center of the National Park Service, in cooperation with Goody, Clancy & Associates, Inc., implemented a comprehensive preservation program for the Old State House in the early 1990s. The team's conservative approach entailed preserving, repairing, and maintaining the building's fabric in order to retard further deterioration. Early concerns were expressed over visible masonry cracking and the tenuous condition of the rafter system. The masonry cracking, confined to the western section of the south wall, was attributed to corroded steel beams, installed as a part of the 1907 subway construction. The problem was corrected by waterproofing the areaway identified as the source of water seepage, installing new steel beams, and rebuilding the masonry panels beneath the second-story windows. The truss rafter system, held in place

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<sup>39</sup> Sara B. Chase, "A Brief Survey of the Architectural History of the Old State House, Boston, Massachusetts," reprinted for The Bostonian Society from Old-Time New England, Vol. LXVIII, Nos. 3-4 (Winter-Spring, 1978), p. 15.

<sup>40</sup> William B. Rhoads, The Colonial Revival, (New York: Garland Publishing, Inc., 1977), p. 91



by gravity, was unable to withstand loads from excessive north or south winds. In order to provide stability the rafter ends were anchored to the masonry walls with metal clips. Once the building was stabilized, the interior program was implemented. The Colonial Revival interior spaces were restored "back to an appearance reflective of the last major restoration of that space."

### **3.3 Relationship to Criteria for Landmark Designation**

The Old State House meets the criteria for Landmark designation found in section four of Chapter 772 of the Acts of 1975, as amended. The Old State House is:

- ◆ listed individually on the National Register of Historic Places.
- ◆ a structure at which events occurred that have made an outstanding contribution to, and are identified prominently with important aspects of the cultural, political, economic, military, and social history of the city, the commonwealth, the New England region, and the nation.
- ◆ a structure associated significantly with the lives of outstanding historic personages.
- ◆ a structure representative of elements of architectural design and craftsmanship which embodies distinctive characteristics of a type inherently valuable for study of a period, style, and method of construction, and is the work of notable architects, whose work influenced the development of the city, the commonwealth, the New England region and the nation.

## **4.0 ECONOMIC STATUS**

### **4.1 Current Assessed Value**

According to the City of Boston assessor's records, the Old State House has an assessed value of \$1,770,500.00. The land is assessed at \$933,500.00 and the building at \$837,000.00.

### **4.2 Current Ownership**

The Old State House is owned by the City of Boston; the Property Management Department is responsible for its care and custody.

## 5.0 PLANNING CONTEXT

### 5.1 Background

In 1634, the town of Boston, by court order, set apart a lot of land for use as an unregulated public market. Situated mid-point between the base of Beacon Hill and the ragged shoreline, the market and adjacent meeting house constituted the heart of the Shawmut peninsula. With perceived threats of attack and limited land on the peninsula, early settlers were allotted small house lots in Boston and large parcels on the harbor islands and in outlying locations for agriculture and grazing. During the 17th-century, the area surrounding the market was characterized by small free-standing frame dwellings, segregated by narrow alleys. The first Town House was erected on the public market site in 1658. Destroyed in the Great Fire of 1711, the Town House was rebuilt in brick the following year; following subsequent fires, revolution, reconstruction, and numerous restorations, this building survives today as the Old State House.

With the advent of the China Trade in the early 1800s, State Street blossomed into New England's financial center. This prominent artery, which linked Long Wharf to the Old State House, was lined with insurance offices, banks, inns, and warehouses. Following the War of 1812, fortunes amassed from mercantile pursuits were reinvested into textile and real estate interests. While Boston's economic base expanded, State Street retained its preeminence as the city's financial center. For the first quarter of the 19th century, the area surrounding the Old State House was characterized by rows of three-and four-story brick structures.

Technological innovations, such as steel frame construction and elevators, dramatically altered the scale and character of State Street in the 1880s. The Old State House is currently nestled in a canyon of distinguished late-19th century skyscrapers, specifically: the 13-story Ames Building, designed by Shepley, Rutan, and Coolidge in 1887; the 11-story Easton Building, designed by Shepley, Rutan, and Coolidge in 1902; the 11-story Second Brazer Building, designed by Cass Gilbert in 1896; and the 10-story Worthington Building, designed by Fehmer & Page in 1894.

In the early 1900s, urban development was no longer confined to parcels surrounding the Old State House; the ground beneath this historic structure was excavated for a new East Boston subway tunnel. The eastern half of the basement was converted into a subway station which opened in 1905. In a gesture of belated outrage, the State of Massachusetts passed Chapter 385 of the Acts of 1907, "An Act to Provide for the Preservation of the Old Provincial State House in the City of Boston." This Act allowed the Boston Transit Commission to continue use of the subway station under the eastern end of the Old State House, but prohibited the creation of a second station in the western half of the basement, along Washington Street. Furthermore, the Act "called for restoration of the Old State House 'as nearly as possible to its provincial condition,' so that it could be maintained as 'an historic and patriotic memorial'."<sup>41</sup>

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<sup>41</sup> Sara B. Chase and Morgan W. Phillips, Old State House Boston, Massachusetts, (Boston: National Park Service, North Atlantic Region, 1977) p. 90.

The early 1960s master plan for Government Center and the economic revitalization of the city in the 1970s and '80s encouraged the construction of steel and glass office towers. The following three skyscrapers dating from this burgeoning financial services era encircle the Old State House: the former Bank of New England, The Boston Company, and Bank of Boston.

## **5.2 Current Planning Issues**

Surveyed by the Boston Landmarks Commission in 1980 as part of the Central Business District Preservation Study, the Old State House was evaluated as a building of "Highest Significance" and therefore recommended for designation as an individual landmark.

Located within the Government Center/Markets District, the 1991 Boston Redevelopment Authority planning document for this historically significant area states as its development strategy:

The Government Center/Markets District Plan does not suggest major rebuilding or even significant development. Instead, it seeks to finish and bring cohesion to what is essentially a successful area with infill development and additions and better and more carefully designed areas for pedestrians. Unlike the Urban Renewal Plan of the 1960s, which called for sweeping and dramatic physical change, this Plan suggests refinements of controlled scope and clarity, and new elements to organize cohesively the Government Center/Markets District.

In conjunction with the Government Center/Markets District Plan, the Boston Redevelopment Authority proposed an amendment to the text of the Boston Zoning Code, as established under Chapter 665 of the Acts of 1956. This zoning amendment, Article 45, was approved by the mayor on April 1, 1991. Zoning Article 45 created nine "Protection Areas" within the Government Center/Markets district "in order to protect the existing scale, the quality of the pedestrian environment, and concentrations of historic buildings within and abutting the protection areas." Old State House is situated in the Old State House Protection Area. The design review procedures for Article 45 protection areas call for the Boston Landmarks Commission to review certain work in an advisory capacity to the Boston Redevelopment Authority.

The Bostonian Society, as the operator of the Old State House, received approval from the Boston Landmarks Commission to remove the two partition walls at the east end of Whitmore Hall in 2008. The walls were removed between February and May 2009.

## **5.3 Current Zoning**

The Old State House is zoned for institutional use. It is located within the Old State House Protection Area where development is limited to a height of sixty-five (65) feet and a maximum FAR of four (4) are allowed.

## **6.0 ALTERNATIVE APPROACHES**

### **6.1 Alternatives**

Both the significance of the Old State House and the language of the Commission's enabling statute, which precludes all but Landmark Designation in the central city, indicate exterior and interior designation as a Landmark. The following interior spaces are recommended for designation: the North and South Entry Vestibules, the Central Rotunda (first and second floors), Keayne Hall, Whitmore Hall, Representatives Hall, and the Council Chamber.

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

### **6.2 Impact of Alternatives**

Landmark designation under Chapter 772 would require the review of physical changes to the exterior and specified sections of the interior of the building in accordance with the standards and criteria adopted as part of the designation.

The Old State House was designated as a National Historic Landmark in 1966. This National Park Service program requires that:

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

The Old State House was listed individually on the National Register of Historic Places in 1966. This listing provides protection from federal, federally-licensed or federally-assisted actions. 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 of the General Laws of Massachusetts. The Massachusetts Historical Commission holds a thirty-year preservation restriction on the Old State House (expiration: December 31, 2006) as authorized by Chapter 184 of the General Laws of Massachusetts.

## **7.0 RECOMMENDATIONS**

The staff of the Boston Landmarks Commission recommends that the exterior and specified interior spaces of the Old State House, 208 Washington Street, be designated as a Landmark under Chapter 772 of the Acts of 1975 as amended. The boundaries of the designation should correspond to the boundaries of parcel 3890, ward 3.

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

## **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 established thus note those features which must be conserved and/or enhanced to maintain the viability of the Landmark Designation. Before a Certificate of Design Approval or Certificate of Exemption can be issued for such changes, the changes must be reviewed by the Commission with regard to their conformance to the purpose of the statute.

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

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

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

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

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



should follow them in order to ensure a successful project that is sensitive to the historic landmark.

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

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

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

- ◆ **Section 8.3** - Those general ones that are common to all landmark designations (building exteriors, building interiors, landscape features and archeological sites).
- ◆ **Section 9.0** - Those specific ones that apply to each particular property that is designated. In every case the Specific Standards and Criteria for a particular property

shall take precedence over the General ones if there is a conflict.

## **8.2 Levels of Review**

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

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

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

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

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

### **C. Activities requiring Landmarks Commission review:**

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

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

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

### **E. Concurrent Jurisdiction:**

In some cases, issues which fall under the jurisdiction of the Landmarks Commission may also fall under the jurisdiction of other city, state and federal boards and commissions such as the Boston 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 hearing will be arranged.

### 8.3 General Standards and Criteria

1. The design approach to the property should begin with the premise that the features of historical and architectural significance described within the Study Report must be preserved. In general, this will minimize alterations that will be allowed.
2. Changes and additions to the property and its environment which have taken place in the course of time are evidence of the history of the property and the neighborhood. These changes to the property may have developed significance in their own right, and this significance should be recognized and respected. (The term "**later contributing features**" shall be used to convey this concept.)
3. Deteriorated materials and or features, whenever possible, should be repaired rather than replaced or removed.
4. When replacement of features that define the historic character of the property is necessary, it should be based on physical or documentary evidence of original or later contributing features.
5. New materials should, whenever possible, match the material being replaced in physical properties and should be compatible with the size, scale, color, material and character of the property and its environment.
6. New additions or alterations should not disrupt the essential form and integrity of the property and should be compatible with the size, scale, color, material and character of the property and its environment.
7. New additions or related new construction should be differentiated from the existing thus, they should not necessarily be imitative of an earlier style or period.
8. New additions or alterations should be done in such a way that if they were to be removed in the future, the essential form and integrity of the historic property would be unimpaired.
9. Priority shall be given to those portions of the property which are visible from public ways or which it can be reasonably inferred may be in the future.
10. Surface cleaning shall use **the mildest method possible. Sandblasting, wire brushing, or other similar abrasive cleaning methods shall not be permitted.**

11. Should any major restoration or construction activity be considered for the property, the Boston Landmarks Commission recommends that the proponents prepare an historic building conservation study and/or consult a materials conservator early in the planning process.
12. Significant archeological resources affected by a project shall be protected and preserved.

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

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**9.0 EXTERIORS - SPECIFIC STANDARDS AND CRITERIA**  
**Old State House**  
**208 Washington Street, Boston**

**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 Old State House including its exterior form, its mass, and its richness of detail.
3. The standards and criteria acknowledge that there will be changes to the exterior of the building and are intended to make the changes sensitive to the architectural character of the building.
4. Each property will be separately studied to determine if a later addition(s) and/or alteration(s) can, or should, be removed.
5. Since it is not possible to provide one general guideline, the following factors that 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.
6. **All Four Elevations**, the **Roof**, and **Tower** are subject to the terms of the exterior guidelines herein stated.
7. Items under Commission review include but are not limited to the following:

**9.2 Exterior Walls**

**A. General**

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

3. No exposed conduit shall be allowed on any elevation.
4. The following elements on the exterior wall shall be retained: the Willard Clock; the lion and unicorn rampants; the gilded parapet scrolls; and the Commonwealth Seal. Any repairs which would alter the appearance of these elements will be reviewed by the Commission.
5. The Boston Landmarks Commission recommends that work proposed to the materials outlined in sections B, C and D be executed with the guidance of a professional building materials conservator.

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

1. All masonry materials, features, details, and ornamentation of the building, such as: the granite steps, granite piers, moulded brick water table; brick band course; splayed jack lintels; brownstone parapet coping stones; cast-stone figureheads; brick chimneys; bonding patterns; and the mortar joint sizes, color and tooling shall be preserved.
2. Original or later contributing masonry materials, features, details, surfaces and ornamentation shall be retained and, if necessary, repaired by patching, piecing-in, or consolidating the masonry using recognized preservation methods.
3. Deteriorated or missing masonry materials, features, details, surfaces and ornamentation shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile and detail of installation.
4. When replacement of materials or elements is necessary, it should be based on physical or documentary evidence.
5. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.
6. Original mortar shall be retained.
7. Deteriorated mortar shall be carefully removed by hand-raking the joints.
8. Use of mechanical saws and hammers shall not be allowed.
9. Repointing mortar shall duplicate the original mortar in strength, composition, color, texture, joint size, joint profile and method of application.
10. Sample panels of raking the joints and repointing shall be reviewed and approved by the staff of the Boston Landmarks Commission.
11. Cleaning of masonry is discouraged and should be performed only when

necessary to halt deterioration.

12. If the building is to be cleaned, **the mildest method possible** shall be used.
13. A test patch of the cleaning method(s) shall be reviewed and approved on site by staff of the Boston Landmarks Commission. Test patches should always be carried out well in advance of cleaning (including exposure to all seasons if possible).
14. **Sandblasting (wet or dry), wire brushing, or other similar abrasive cleaning methods shall not be permitted.** Doing so changes the visual quality of the material and accelerates deterioration.
15. Waterproofing or water repellents are strongly discouraged. These treatments are generally not effective in preserving masonry and can cause permanent damage. The Commission does recognize that in extraordinary circumstances their use may be required to solve a specific problem. Samples of any proposed treatment shall be reviewed by the Commission before application.
16. In general, painting masonry surfaces shall not be allowed. Painting masonry surfaces will be considered only when there is documentary evidence that this treatment was used at some point in the history of the property.

### **C. Wood**

1. All wood materials, features, details and ornamentation of the building, such as: the east wall balcony; ornate scroll and laurel millwork; modillioned cornice; quoined flush board tower base; tiered tower with Doric and Ionic pilasters; turned balustrade rails; ornate finials; Greek fret soffits; and the paint colors and finishes shall be preserved.
2. Original or later contributing wood surfaces, features, details and ornamentation shall be retained and, if necessary, repaired by patching, piecing-in, consolidating or reinforcing the wood using recognized preservation methods.
3. Deteriorated or missing wood surfaces, features, details and ornamentation shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile and detail of installation.
4. When replacement of materials or elements is necessary, it should be based on physical or documentary evidence.
5. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.
6. Cleaning of wooden elements shall use **the mildest method possible**.

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

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

1. All metal materials, features (decorative and functional), details, and ornamentation of the building, such as: the tower's gilded dome; the gilded swallow-tail banner weathervane; the balcony's and tower's turned copper roof; and the copper flashing shall be preserved.
2. Original or later contributing metal materials, features (decorative and functional), details and ornamentation shall be retained and, if necessary, repaired by patching, splicing or reinforcing the metal using recognized preservation methods.
3. Deteriorated or missing metal materials, features (decorative and functional), details and ornamentation shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile and detail of installation.
4. When replacement of materials or elements is necessary, it should be based on physical or documentary evidence.
5. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.
6. Cleaning of metal elements either to remove corrosion or deteriorated paint shall use **the mildest method possible**.
7. Abrasive cleaning methods, such as low pressure dry grit blasting, may be allowed as long as it does not abrade or damage the surface.



8. A test patch of the cleaning method(s) shall be reviewed and approved on site by staff of the Boston Landmarks Commission. Test patches should always be carried out well in advance of cleaning (including exposure to all seasons if possible).
9. Cleaning to remove corrosion and paint removal should be considered only where there is deterioration and as part of an overall maintenance program which involves repainting or applying other appropriate protective coatings. Paint or other coatings help retard the corrosion rate of the metal. Leaving the metal bare will expose the surface to accelerated corrosion.
10. Repainting should be based on paint seriation studies. If an adequate record does not exist repainting shall be done with colors that are appropriate to the style and period of the building.

### **9.3 Windows**

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

1. All window elements, details, and features (functional and decorative) of the building, such as: the double hung sash; the circular sash of the bull's-eye windows; the ornate tracery of the arched tower windows; the balcony's transom and fanlights; the frames, muntins, glazing, sills; and the paint colors and finishes shall be preserved.
2. The original window design and arrangement of window openings shall be retained.
3. Enlarging or reducing window openings for the purpose of fitting stock (larger or smaller) window sash or air conditioners shall not be allowed.
4. Removal of window sash and the installation of permanent fixed panels to accommodate air conditioners shall not be allowed.
5. Original or later contributing window elements, features (functional and decorative), details and ornamentation shall be retained and, if necessary, repaired by patching, splicing, consolidating or otherwise reinforcing using recognized preservation methods.
6. Deteriorated or missing window elements, features (functional and decorative), details and ornamentation shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile, configuration and detail of installation.

7. When replacement is necessary, it should be based on physical or documentary evidence.
8. Aluminum, vinyl, metal clad or vinyl clad replacement sash shall not be allowed.
9. Simulated muntins, including snap-in, surface-applied, or between-glass grids shall not be allowed.
10. Tinted or reflective-coated glass (i.e.: low "e") should not be allowed.
11. Metal or vinyl panning of the wood frame and molding shall not be allowed.
12. Only clear single-paned glass shall be allowed in multi-light windows since insulating glass in multi-light windows will exaggerate the width of the muntins.
13. Exterior storm windows should not be allowed for arched windows, leaded glass, faceted frames, or bent (curved) glass.
14. Window frames and sashes should be of a color based on paint seriation studies. If an adequate record does not exist repainting shall be done with colors that are appropriate to the style and period of the building.

#### **9.4 Storefronts**

**Not Applicable.**

#### **9.5 Entrances/Doors**

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

1. All entrance elements, materials, details and features (functional and decorative) of the building, such as: the paneled doors; fanlights; west entry transom; rusticated door jamb; engaged fluted Doric columns; scrolled consoles; pediments; Greek fret soffits; and paint colors and finishes shall be preserved.
2. The 1907 Chandler entrance design and arrangement of door openings shall be retained.
3. Enlarging or reducing entrance/door openings for the purpose of fitting stock (larger or smaller) doors shall not be allowed.
4. Original or later contributing entrance materials, elements, details and features (functional and decorative) shall be retained and, if necessary, repaired by

patching, splicing, consolidating or otherwise reinforcing using recognized preservation methods.

5. Deteriorated or missing entrance elements, materials, features (functional and decorative) and details shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile, configuration and detail of installation.
6. When replacement is necessary, it should be based on physical or documentary evidence.
7. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.
8. Original or later contributing entrance materials, elements, features (functional and decorative) and details shall not be sheathed or otherwise obscured by other materials.
9. Only paneled doors of appropriate design, material and assembly shall be allowed.
10. Flush doors (metal, wood, vinyl or plastic), sliding doors and metal paneled doors shall not be allowed.
11. In general, storm doors (aluminum or wood-framed) should not be allowed unless evidence shows that they had been used. Where allowed storm doors shall be painted to match the color of the primary door.
12. Unfinished aluminum storm doors shall not be allowed.
13. Replacement door hardware should replicate the original or be appropriate to the style and period of the building.
14. Buzzers, alarms and intercom panels shall be flush mounted inside the recess of the entrance and not on the face of the building.
15. Entrance elements should be of a color based on paint seriation studies. If an adequate record does not exist repainting shall be done with colors that are appropriate to the style and period of the building/entrance.

## **9.6 Porches and Stoops**

**Not Applicable.**

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

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

1. New balconies shall not be permitted on any elevation.
2. Fixed diagonal fire stairways shall not be allowed.
3. The installation of security grilles may be allowed for cellar areaways.
4. Window grilles should be mounted within the window reveal and secured into the mortar joints rather than into the masonry or onto the face of the building.
5. Window grilles shall have pierced horizontal rails or butt-welded joints.
6. Overlapping welded joints shall not be allowed.
7. Window grilles shall not project beyond the face of the building.
8. Ironwork elements should be of a color based on paint seriation studies. If an adequate record does not exist repainting shall be done with colors that are appropriate to the style and period of the building/entrance.

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

## **9.8 Roofs**

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

1. The gable roof form, slate tiles, tiered tower; low gilded dome, chimneys, weathervane, and snow guards shall be preserved.
2. Original or later contributing roofing materials, elements, features (decorative and functional), details and ornamentation shall be retained and, if necessary, repaired by patching or reinforcing using recognized preservation methods.
3. Deteriorated or missing roofing materials, elements, features (functional and decorative), details and ornamentation shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile, configuration and detail of installation.
4. When replacement is necessary, it should be based on physical or documentary

evidence.

5. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.
6. Original or later contributing roofing materials, elements, features (functional and decorative), details and ornamentation shall not be sheathed or otherwise obscured by other materials.
7. Unpainted mill-finished aluminum will not be allowed for flashing, gutters and down spouts. All replacement flashing and gutters shall be copper or match the original material.
8. New skylights shall not be allowed.

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

1. Due to the Old State House's historical and architectural significance, no roof projections shall be allowed.

#### **9.10 Additions**

**Refer to Sections 9.6, 9.7, 9.8, 9.9 and 9.13 for additional Standards and Criteria that may apply.**

1. Due to the Old State House's historical and architectural significance, no additions shall be allowed.

#### **9.11 Signs, Marquees and Awnings**

**Refer to Sections 9.3, 9.4, 9.5 and 9.12 for additional Standards and Criteria that may apply.**

1. New marquees and awnings shall not be allowed.
2. Approval of a given sign shall be limited to the owner of the building or tenant and shall not be transferable; signs shall be removed or resubmitted for approval when the operation or purpose of the advertised business changes.
3. New signs shall not detract from the essential form of the building nor obscure its architectural features.

4. New signs shall be of a size and material compatible with the building and its current use.
5. The design and materials of new signs should reinforce the architectural character of the building.
6. Signs applied to the building shall be applied in such a way that they could be removed without damaging the building.
7. All signs added to the building shall be part of one system of design, or reflect a design concept appropriate to the communication intent.
8. Lettering forms or typeface will be evaluated for the specific use intended, but generally shall be either contemporary or relate to the period of the building or its later contributing features.
9. Lighting of signs shall be evaluated for the specific use intended, but generally illumination of a sign shall not dominate illumination of the building.
10. No back-lit or plastic signs shall be allowed on the exterior of the building.

## **9.12 Exterior Lighting**

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

1. There are three aspects of lighting related to the exterior of the building:
  - a. Lighting fixtures as appurtenances to the building or elements of architectural ornamentation.
  - b. Quality of illumination on building exterior.
  - c. Interior lighting as seen from the exterior.
2. 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. Accurate representation of the original period, based on physical or documentary evidence.
  - b. Retention or restoration of fixtures which date from an interim installation and which are considered to be appropriate to the building and use.
  - c. New lighting fixtures which are differentiated from the original or later contributing fixture in design and which illuminate the exterior of the building in a way which renders it visible at night and compatible with its environment.
  - d. The new exterior lighting location shall fulfill the functional intent of the current use without obscuring the building form or architectural detailing.
9. 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.
10. No exposed conduit shall be allowed.
11. As a Landmark, architectural night lighting is recommended.

### **9.13 Landscape/Building Site**

**Not Applicable.**

### **9.14 Accessibility**

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

1. A three-step approach is recommended to identify and implement accessibility modifications that will protect the integrity and historic character of the property:
  - a. Review the historical significance of the property and identify character-defining features;
  - b. Assess the property's existing and required level of accessibility;
  - c. Evaluate accessibility options within a preservation context.
  
2. Because of the complex nature of accessibility the commission will review proposals on a case by case bases. The commission recommends consulting with the following document which is available from the commission office:

U.S. Department of the Interior, National Park Service, Cultural Resources, Preservation Assistance Division; **Preservation Brief 32 "Making Historic Properties Accessible"** by Thomas C. Jester and Sharon C. Park, AIA.

## 9.15 Archeology

**Not Applicable.**

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

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**10.0 INTERIORS – SPECIFIC STANDARDS AND CRITERIA**  
**Old State House**  
**208 Washington Street, Boston**

**10.1 Introduction**

1. In these guidelines the verb **Should** indicates a recommended course of action; the verb **Shall** indicates those actions which are specifically required to preserve and protect significant architectural elements.
2. The intent of these standards and criteria is to preserve the overall character and appearance of the Old State House's interior, including its size, configuration, proportions; relationship of rooms and corridors; relationship of features to spaces; and the spaces themselves.
3. The standards and criteria acknowledge that there will be changes to the interior of the building and are intended to make the changes sensitive to the architectural character of the building.
4. Each property will be separately studied to determine if later addition(s) and alteration(s) can, or should, be removed.
5. Since it is not possible to provide one general guideline, the following factors that 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(s)/alteration(s).
  - d. Functional usefulness.
6. The **North and South Entry Vestibules**, the **Central Rotunda** (first and second floors), **Keayne Hall**, **Whitmore Hall**, **Representatives Hall**, and the **Council Chamber** are subject to the terms of the interior guidelines herein stated.
7. Items under Commission review include but are not limited to the following:

**10.2 Interior Volume**

1. The full unobstructed volume and spatial relationships of the designated interior spaces shall be maintained.
2. Existing designated interior spaces shall not be subdivided, although temporary partitions associated with exhibits shall be allowed.
3. No new openings in walls, ceilings and floors shall be allowed.

4. No original existing openings in walls, ceilings and floors shall be filled or changed in size.
5. No exposed conduit shall be allowed on any interior surface.

### **10.3 Interior Finishes**

#### **A. General**

1. All materials and finishes within the designated interior spaces shall be retained except insofar as their replacement or reinterpretation may be proposed, based on the existence of reliable physical or documentary evidence.
2. Except as provided with these Standards and Criteria, no existing surface material shall be removed, altered, or covered.
3. Cleaning of the interior surfaces shall be completed using **the mildest methods possible**.
4. The Boston Landmarks Commission recommends that the work outlined in sections B, C and D be retained and, if necessary, repaired by patching, piecing-in, consolidating or reinforcing the wood using recognized preservation methods.

#### **B. Wood**

1. All wood materials, features, details, ornamentation, such as: mouldings, mantels, pilasters, architraves, entablatures, friezes, cornices, wainscoting, chair rails, baseboard trim, paneling, railings, balusters, tread-ends, paint colors and finishes shall be preserved.
2. Original or later contributing wood surfaces, features, details and ornamentation shall be retained and, if necessary, repaired by patching, piecing-in, consolidating or reinforcing the wood using recognized preservation methods.
3. Deteriorated or missing wood surfaces, features, details and ornamentation shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile and detail of installation.
4. When replacement of materials or elements is necessary, it should be based on physical or documentary evidence.
5. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.

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

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

**Not Applicable.**

#### **D. Plaster**

1. All plaster materials, features, details, and ornamentation, such as: the plaster rosette in Representatives Hall; the plaster medallion above the rotunda; mouldings; cornices; window architraves; tooling and color shall be preserved.
2. Original or later contributing plaster materials, features, details, surfaces and ornamentation shall be retained and, if necessary, repaired by patching, piecing-in, consolidating or reinforcing the plaster using recognized preservation methods.
3. Deteriorated or missing plaster materials, features, details, surfaces and ornamentation shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile and detail of installation.
4. When replacement of materials or elements is necessary, it should be based on physical or documentary evidence.
5. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.

6. If the plaster is to be cleaned, the mildest method possible shall be used.
7. A test patch of the cleaning method(s) shall be reviewed and approved on site by staff of the Boston Landmarks Commission. Test patches should always be carried out well in advance of cleaning.
8. Sandblasting (wet or dry), wire brushing, or other similar abrasive cleaning methods shall not be permitted. Doing so changes the visual quality of the material and accelerates deterioration.
9. Repainting should be based on paint seriation studies. If an adequate record does not exist repainting shall be done with colors that are appropriate to the style and period of the interior.

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

**Not Applicable.**

**F. Fabrics**

**Not Applicable.**

**10.4 Interior Walls**

**Refer to Section 10.3 B, C, D, E, F regarding treatment of materials and features; and Sections 10.2, 10.13, 10.14 and 10.16 for additional Standards and Criteria that may apply.**

1. All wood, metal, masonry and plaster wall elements and features (functional and decorative), such as: mouldings, mantels, pilasters, architraves, entablatures, friezes, cornices, wainscoting, chair rails, baseboard trim, paneling, railings, balusters, tread-ends, paint colors and finishes shall be preserved.
2. Original or later contributing wall materials, elements, features (decorative and functional), details and ornamentation shall be retained and, if necessary, repaired by patching, piecing-in, consolidating, splicing or reinforcing using recognized preservation methods.
3. Deteriorated or missing wall materials, elements, features (functional and decorative), details and ornamentation shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile, configuration and detail of installation.

4. When replacement is necessary, it should be based on physical or documentary evidence.
5. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.
6. Original or later contributing wall materials, elements, features (functional and decorative), details and ornamentation shall not be sheathed or otherwise obscured by other materials.
7. Wall should be of a color based on paint seriation studies. If an adequate record does not exist repainting shall be done with colors that are appropriate to the style and period of the interior.

## 10.5 Ceilings

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

1. All ceiling materials, elements, and features (functional and decorative), such as: the plaster rosette in Representatives Hall and the plaster medallion above the rotunda shall be preserved.
2. Original or later contributing ceiling materials, elements, features (decorative and functional), details and ornamentation shall be retained and, if necessary, repaired by patching or reinforcing using recognized preservation methods.
3. Deteriorated or missing ceiling 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 ceiling materials, elements, features (functional and decorative), details and ornamentation shall not be sheathed or otherwise obscured by other materials.

7. Ceilings should be of a color based on paint seriation studies. If an adequate record does not exist repainting shall be done with colors that are appropriate to the style and period of the interior.

## 10.6 Floors

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

1. All wood flooring shall be preserved.
2. Original or later contributing floor materials, elements, features (decorative and functional), details and ornamentation shall be retained and, if necessary, repaired by patching or reinforcing using recognized preservation methods.
3. Deteriorated or missing floor 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 floor materials, elements, features (functional and decorative), details and ornamentation shall not be sheathed or otherwise obscured by other materials.

## 10.7 Windows

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

1. All interior window details, such as: frames, moulding, shutters, stools, hardware, glass, ornamental tracery, paint colors and finishes shall be preserved.
2. The original window design and arrangement of window openings shall be retained.

3. Original or later contributing interior 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.
4. Deteriorated or missing interior 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.
5. When replacement is necessary, it should be based on physical or documentary evidence.
6. Interior storm windows may be allowed provided the installation has a minimal visual impact.
7. Interior storm windows shall have a narrow perimeter framing that does not obscure the glazing of the primary window. In addition, the meeting rail of an interior storm window must align with that of the primary window.
8. Interior storm window sashes and frames shall have a painted finish that matches the primary window sash and frame color.
9. Clear or mill finished aluminum frames shall not be allowed.
10. Interior storm windows may be allowed for arched windows, leaded glass, faceted frames, or bent (curved) glass.
11. Retention and repair of existing window blinds (shutters) is encouraged. Existing blinds (shutters) may be replaced where required, provided that the replacements match the originals in material, size, shape, configuration and method of installation.
12. New replacement blinds (shutters) shall be wood-constructed and be secured with proper hardware.
13. Window frames, sashes and blinds (shutters) should be of a color based on paint seriation studies. If an adequate record does not exist repainting shall be done with colors that are appropriate to the style and period of the interior.

## **10.8 Storefronts**

**Not Applicable.**

## **10.9 Entrances/Doors**

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

1. All entrance elements, materials, details, and features (functional and decorative) of the interior, such as: the paneled vestibules; the entries' inner double-leaf glazed doors; the curved paneled doors which encircle the rotunda, the paneled interior doors, paint colors and finishes shall be preserved.
2. The original entrance design and arrangement of door openings shall be retained.
3. Enlarging or reducing entrance/door openings for the purpose of fitting stock (larger or smaller) doors shall not be allowed.
4. Original or later contributing entrance/door 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/door elements, materials, features (functional and decorative) and details shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile, configuration and detail of installation.
6. When replacement is necessary, it should be based on physical or documentary evidence.
7. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.
8. Original or later contributing entrance/door materials, elements, features (functional and decorative) and details shall not be sheathed or otherwise obscured by other materials.
9. Only paneled doors of appropriate design, material and assembly shall be allowed.
10. Flush doors (metal, wood, vinyl or plastic), sliding doors and metal paneled doors shall not be allowed.
11. Replacement door hardware should replicate the original or be appropriate to the style and period of the interior.



12. Buzzers, alarms and intercom panels should be flush mounted inside the recess of the entrance.
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 interior.

#### **10.10 Stairs**

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

1. All stair materials, elements, details, and features (functional and decorative), such as: the barley and Solomonian twist balusters; the carved handrails, the decorative tread-ends, paint colors and finishes shall be preserved.
2. Original or later contributing stair materials, elements features (functional and decorative), details and ornamentation shall be retained and, if necessary, repaired by patching, splicing, consolidating or otherwise reinforcing using recognized preservation methods.
3. Deteriorated or missing stair 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 stair materials, elements, features (functional and decorative), details and ornamentation shall not be sheathed or otherwise obscured by other materials.
7. Stair elements should be of a color based on paint seriation studies. If an adequate record does not exist repainting shall be done with colors that are appropriate to the style and period of the interior.

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

**Not Applicable.**

## **10.12 Additions**

**Refer to Sections 10.2 and 10.16 for additional Standards and Criteria that may apply.**

1. No additions in the designated spaces shall be allowed.

## **10.13 Interior Lighting**

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

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

- a. Accurate representation of the original period, based on physical or documentary evidence.
  - b. Retention or restoration of fixtures which date from an interim installation and which are considered to be appropriate to the interior and use.
  - c. New lighting fixtures which are differentiated from the original or later contributing features.
  - d. The new interior lighting location shall fulfill the functional intent of the current use without obscuring the interior volume or architectural detailing.
9. No exposed conduit shall be allowed.

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

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

1. The commission acknowledges that the systems themselves (Le. the compressors, boilers, generators and their ductwork, wiring, pipes, etc.) will generally either need to be upgraded, augmented, or entirely replaced in order to accommodate the new use and to meet code requirements. Therefore, the following Standards and Criteria are written to guide the changes so that they shall not destroy the historic character of the interior.
2. All radiators, grills, and vents should be preserved.
3. Original or later contributing systems, materials, elements, features (functional and decorative) and details shall be retained and, if necessary, repaired by patching, piecing-in, splicing or reinforcing using recognized preservation methods.
4. Deteriorated or missing system materials, elements, 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.
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. Original or later contributing system materials, elements, features (functional and decorative) and details and shall not be sheathed or otherwise obscured by other materials.
8. Installation of new systems shall cause the least alteration possible to the building's floor plan, interior volume and to the historic building material.
9. Vertical runs of ducts, pipes and cables should be in closets, service rooms, wall cavities or other inconspicuous locations.

#### **10.15 Equipment (Architectural Mirrors, Theater Seating, Clocks, Furniture, etc.)**

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

Not Applicable.

#### **10.16 Accessibility**

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

1. A three-step approach is recommended to identify and implement accessibility modifications that will protect the integrity and historic character of the property:
  - a. Review the historical significance of the property and identify character-defining features;
  - b. Assess the property's existing and required level of accessibility;
  - c. Evaluate accessibility options within a preservation context.
2. Because of the complex nature of accessibility the commission will review proposals on a case by case bases. The commission recommends consulting with the following document which is available from the commission office:

U.S. Department of the Interior, National Park Service, Cultural Resources, Preservation Assistance Division; **Preservation Brief 32 "Making Historic Properties Accessible"** by Thomas C. Jester and Sharon C. Park, AIA.

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