

FANEUIL HALL

Boston Landmarks Commission Study Report



FANEUIL HALL



Boston Landmarks Commission
Environment Department
City of Boston

Report on the Potential Designation of the

FANEUIL HALL

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

Approved by: Ellen J. Rosney 9/2/94
Executive Director Date

Approved by: Glenn Schwartz 9/2/94
Chairman Date

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1.0 LOCATION OF PROPERTY

1.1 Address: 1-10 Faneuil Hall Square, Boston, Massachusetts.
Assessor's parcel number: parcel 3689, ward 3.

1.2 Area in Which Property is Located:

Faneuil Hall is a free-standing brick structure situated at the west end of Boston's festival market area, known as Faneuil Hall Marketplace. The building is loosely bounded by North Street to the north, Quincy Market to the east, an elevated brick mall at the rear of 50 State Street to the south, and Congress Street to the west. The open space surrounding Faneuil Hall, traditionally known as Dock Square, abuts Boston's civic and financial centers, specifically, Boston City Hall and Government Center to the west, and the Central Business District to the south.

1.3 Map Showing Location:

Attached.

see pages 9 and 10



BOSTON

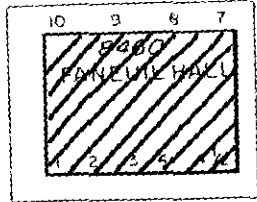
B O S T O N

H A R B O R

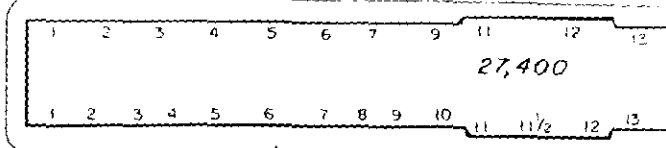
FANEUIL HALL
 1-10 Faneuil Hall Square
 Boston

NORTH MARKET ST.

MERCHANTS



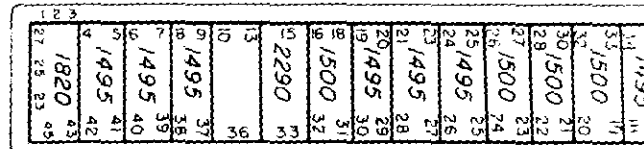
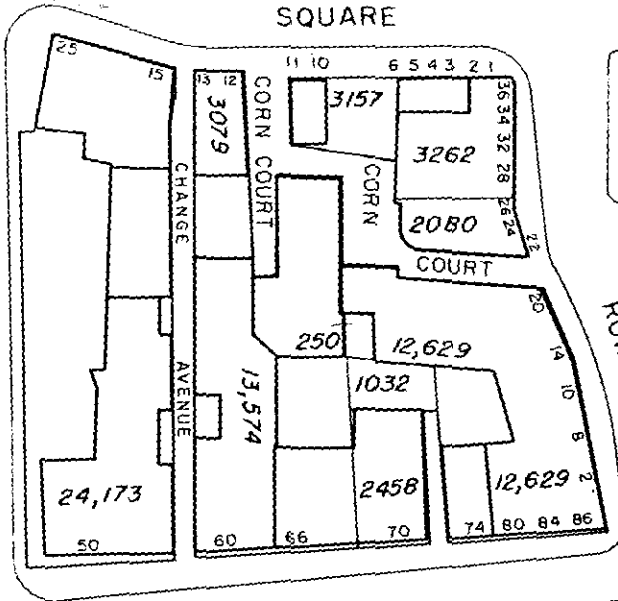
FANEUIL HALL SQUARE



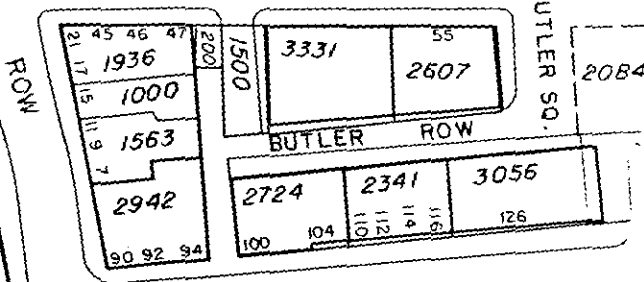
SOUTH

MONUMENT

CONGRESS

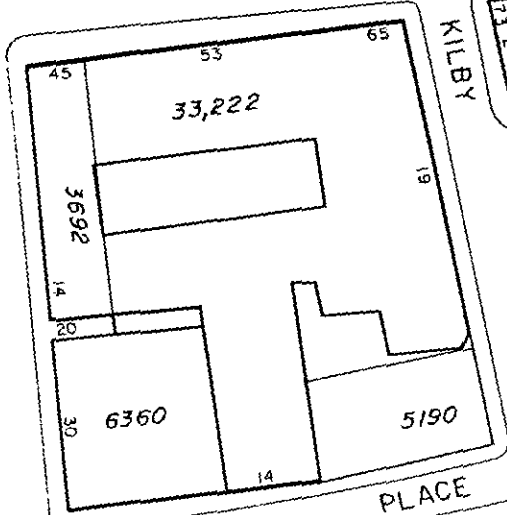
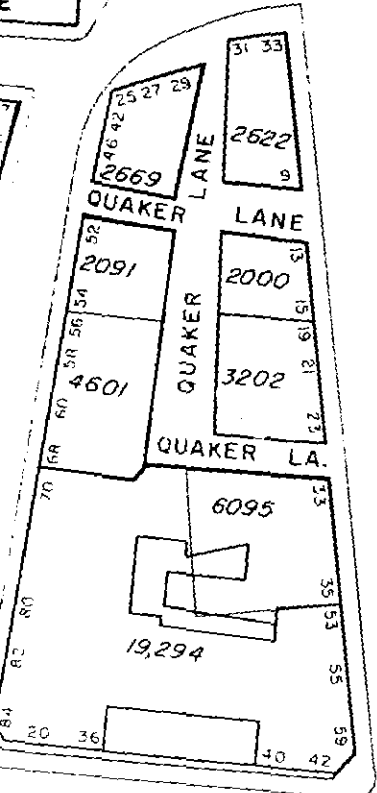


CHATHAM

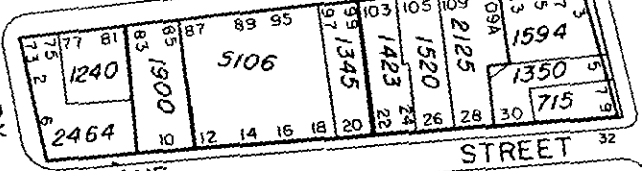


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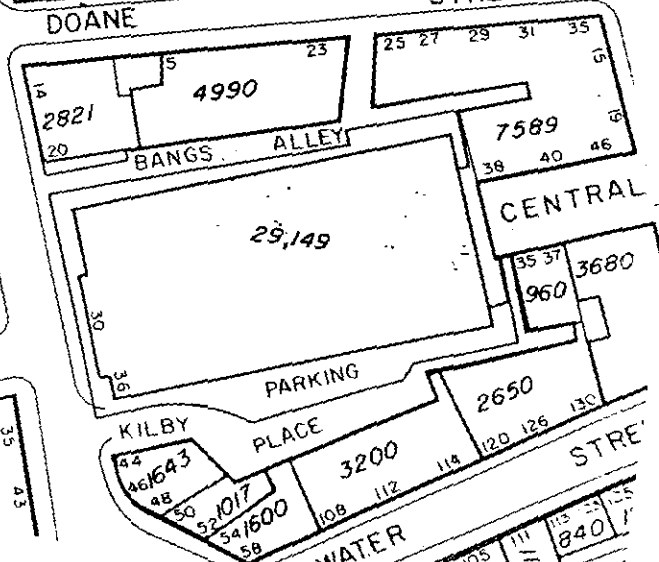
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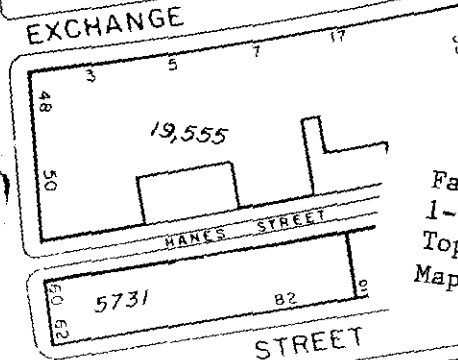


DOANE

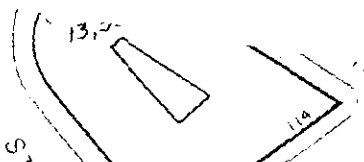
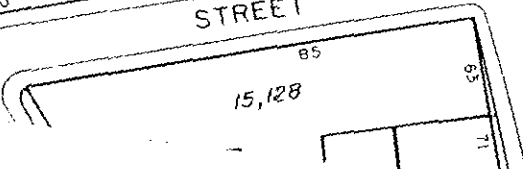


BROAD

STREET



Faneuil Hall
1-10 Faneuil Hall Square
Topographic & Planimetric Survey
Map #25N-13E



2.0 DESCRIPTION

2.1 Type and Use

Faneuil Hall is a three-and-a-half-story public structure which houses ground-floor market space, a large galleried hall, and the headquarters and archives of the Ancient and Honorable Artillery Company of Massachusetts.

2.2 Physical Description

Exterior

Faneuil Hall's current appearance dates to the 1806 enlargement designed by noted architect Charles Bulfinch. This free-standing brick structure measures three-and-a-half stories in height, seven bays in width, and nine bays in depth. Oriented towards the east, its broad-gabled facade is surmounted by a domed cupola resting on a quoined base. Five copper-clad, barrel-shaped dormers pierce both slopes of the slate-tiled roof.

Each elevation displays the same hierarchical application of classically Ordered pilasters: Tuscan at the base, Doric at the second-story level, and Ionic at the third story. These pilasters articulate each bay and are paired at the outer ends. The horizontal structural junctures are similarly treated with classically Ordered entablatures. Carved out of brownstone, the architrave of the first-story Tuscan entablature is severely damaged due to the early-20th-century application of an encircling concrete and metal awning (removed in 1974). In contrast, the upper-level wooden entablatures -- the triglyph-embellished Doric and the modillioned Ionic -- are exceptionally well detailed. Both east and west tympanums are accented with a modillioned raking cornice and a semicircular architrave which highlights the centered lunette window. The copper-clad tower is lit with arched windows on the north, east, and south elevations, and with louvered opening on the west elevation. The open belfry above consists of a series of arches segregated by fluted Ionic pilasters. This belfry contains a steel bell which was cast in Philadelphia in 1806 and installed in Faneuil Hall on April 15, 1867.¹ The building's signature feature, the gilded grasshopper weathervane, rests atop the gilded cupola dome.

Each elevation is symmetrically fenestrated, predominantly by arched openings. The main entry is located in the slightly wider center bay of the eastern facade, although each of the central five bays of this elevation are fitted with paneled doors: the outer two provide entry to the ground-floor market space and the central three open onto

¹Frederic C. Detwiller, Historic Structure Report: Faneuil Hall, (Boston: U.S. Department of the Interior, National Park Service, North Atlantic Region, 1977), p. 47.

the grand flight of stairs. A brief flight of granite steps fronts the central three entries. The west elevation has paneled doors in the center bay, which leads to the rostrum of the Great Hall, and in the second and sixth bay which enter directly into the market area. The market level's paneled doors date to 1923, with the exception of the new entry situated in the seventh bay of the southern elevation. Originally an open arcaded space, the ground floor market was enclosed at the time of enlargement (1806), its truncated arched openings are currently lit with 10/10 sash windows. Fan lights appear above all of the ground-floor openings, both doors and windows. Window treatment of the upper stories consists of elongated compass-headed sash windows, with the exception of the third-story level of the lateral walls (i.e., north and south elevations) which are lit by 8/12 sash windows with lunette windows above. Bull's-eye windows flank the tympanum's central lunette and light the barrel-shaped dormers.

Additional brownstone ornament is found in the market-level's impost blocks and in the window sills and keystones which adorn all three stories. Bulfinch's 1806 design placed impost blocks in all of the market level arches. During the 1827 renovation, architect Alexander Parris "obliterated exactly half of the imposts...retaining only those on every other arch (for) both the north and south elevations."² All exterior architectural detail, with the exception of the granite pilaster bases at market level, is painted an off-white shade which contrasts strikingly against the red brick surface. A bronze plaque with the following inscription is situated in the left corner of the east facade:

"This is Faneuil Hall the Cradle of Liberty/Built and given to the town of Boston by Peter Faneuil 1742/Still used by a free people 1930."

Situated beneath most market-level windows are cellar entries or windows. These below grade entries are fitted with either paired glazed or paired louvered doors. Both the cellar steps and their area ways are of granite construction.

Interior

Faneuil Hall consists of three major spaces: the ground-floor market, the second-story Great Hall and gallery, and the Ancient and Honorable Artillery Company Hall situated in the attic. The cellar contains market shops and National Park Service offices. Six anterooms are aligned against the east facade, situated to either side of the main stair. The Commandery Room, a small but exceptionally finished ceremonial space, is located beneath the cupola. Descriptions of Faneuil Hall's most architecturally and historically significant spaces are provided below.

²Ibid., p. 60.

Market Level

The market area encompasses the entire ground floor level and measures 76 x 100 feet; its concrete sub-flooring has a polished terrazzo surface. The shallow brick vaulted ceiling is partially obscured by exposed pipes and mechanical systems. The white-washed interior brick walls contrast against the exposed brick of the deep, arched window recesses. The market space is demarcated by three central rows of cast iron columns (c. 1858) and two outer rows of concrete piers (1898). These supports run along the building's east/west axis; several retain their turn-of-the-century stall numbers and commercial signage. Colonial Revival vestibules adorn the market's east and west entries. Of particular interest is the 1923 cashier's booth situated in the southeast corner which consists of a cantilevered, curved glass cupboard with a denticular cornice and the paneled booth below. Marble paneling conceals the main stair which is aligned against the east wall. Hooks imbedded in this wall and in the steel beams above the market floor were used for hanging meat and poultry. The current market configuration dates to 1994 and follows the traditional "H"-plan layout, with stalls aligned against the north and south walls and a cluster of stalls located in the center. Demising walls segregate these stalls and security is provided by a horizontal guide track from which a chain grate is suspended.

Main Stair

The central three doors of the east facade open directly onto the three-story grand staircase, Faneuil Hall's primary circulation space. A three-bay-wide flight of stairs (believed to date to the 1827 Parris renovation) provides direct access from the main entry to the Great Hall. The upper stories are accessed by a stacked, double-flying staircase, consistent with Bulfinch's original 1806 design. When the building was fire-proofed in 1898, the stair's landings, treads, turned balustrades, and simple newel posts were replicated in cast iron. Cast iron columns with stylized lotus capitals support the central staircase. Wall sconces and fixtures affixed to the column capitals contain globes which light the stair area. Interior doors which open onto this space typically date to the Greek Revival renovation of 1827, however the Great Hall's large paneled doors with strap hinges and the curved paneled doors of the Ancient and Honorable anterooms date to the Bulfinch era. Although currently blocked off from their light source, the original fan lights survive at the top of the stairs. These windows with their delicate tracery are attributed to Bulfinch. The stairwell is simply finished with plaster walls with a moulded chair rail, an unadorned ceiling, and polished terrazzo floors with marble inlay. The second-story level is distinguished by portraits of Anson Burlingame, the first United States Ambassador to China, and Henry Wilson, Massachusetts Senator and Vice President of the United States from 1873-75. A 1908 bronze plaque from the Massachusetts Society of the Sons of the Revolution and a stone tablet commemorating the 100th anniversary of the City Charter also adorn the second-story space.

Great Hall

The Great Hall is a large galleried auditorium measuring approximately 76 feet square with a ceiling height of 28 feet. The focal point of this space is the wide paneled rostrum located against the center of the west wall. Rows of 1898 folding seats occupy the maple-wood floor; a center aisle leads to the rostrum. The north and south walls of both the hall and gallery are lined with folding seating on tiered risers. Large fluted Doric columns made of concrete and steel support the gallery's denticular entablature and fluted Ionic columns of identical fire-proof construction rise from the gallery floor culminating in a modillioned entablature. Dating to 1898, these columns are replicas of Bulfinch's 1806 carved wooden supports. An ornate turned balustrade spans the distance between the gallery's columns. Access to the gallery level is provided by dog-leg stairs located on either side of the rostrum and by two large paneled doors off of the main stair. The hall is lit by elongated arched windows at the second-story level and plain sash windows at the gallery level. In the 1930s, the deep window reveals of the west elevation were filled in with mortared terra cotta blocks. The blocks' window exposure was painted black while the interior face was plastered over to provide a backdrop for the paintings and busts which adorn the west wall. The walls are embellished with paneled pilasters at the second story and fluted Ionic pilasters at the gallery level. Seven ornamental plaster swag panels are situated above the blocked arched windows of the west wall (the three central panels are obstructed by the Healy painting). The large plaster rosette in the center of the ceiling is surrounded by small plaster foliate rings with globe lighting. Similar globe lighting is supported by scrolled sconces along the walls and affixed to the gallery entablature (c. 1852).

In addition to its function as an auditorium, the Great Hall traditionally has served as a portrait gallery. With the exception of the Healy painting, the portraits along the west wall are copies, the originals were relocated to Boston's Museum of Fine Arts in the 1870s. The Hall's most historically significant art works and objects are described below.

- ◆ "Webster Replying to Hayne" - A recently restored 16 x 30 foot painting by artist George P. A. Healy. Prominently sited above the rostrum, this 1850 work commemorates the January 26, 1830 succession debate held in the United States Senate. In addition to the depiction of Daniel Webster, this painting contains 130 portraits of famous Americans.
- ◆ Faneuil Hall Eagle - Perched on the center portion of the balustrade rail at the rear of the hall, this 1798 artificial stone eagle first adorned the parapet of Bulfinch's First United States Branch Bank of Boston on State Street. The eagle was created

by Bulfinch's chief ornamental plasterer, Daniel Rayner.¹ Following the bank's demolition in 1824, the salvaged eagle was relocated to its current location.

- ♦The Children's Clock - Located beneath the Eagle at the rear of the hall is a 1850 gallery clock manufactured at the Howard-Davis clockworks in Roxbury, Massachusetts. This eight-day, weight-driven clock, embellished with elaborate scroll and leaf carvings, was presented by 600 children on January 14, 1850. The clock was paid for through the savings and pennies of the school children of Boston.²

The Superintendent's Office (Rm. 205)

This 20-foot square room, located in the northeast corner of the second-story, is architecturally significant in terms of its 1898 Colonial Revival finishes, specifically the mantel and chimney piece, paneled wood wainscot, and chair rails. The hearth has a cast iron facing with an embossed fleur-de-lis pattern. The arched interior louvered shutters are believed to date to 1806.

Ancient and Honorable Artillery Company Hall

This large 48x76 foot hall occupies the central area of Faneuil Hall's broad gabled attic. The Great Seal of the Commonwealth of Massachusetts, an 1897 carving measuring seven by five feet in size, hangs beneath the central lunette window of the west wall and serves as the hall's focal point. Bench seating (dating to 1898) occupies the center of the room. According to the 1987 Historic Structures Report:

"This space dates almost entirely to 1898 and was built to replace the original hall in this same location. The current hall is wider than the original hall, and is not interrupted by rods or columns as was the original. The usage of this space has remained constant since 1806."³

The hall's lateral walls are each lined with seven doorways which once entered onto the small barrel-roofed rooms (originally used to store artillery) lining the north and south walls; many of these doors have been replaced with glass display cases. The 1987 Historic Structure Report defines the decorative scheme as follows:

"The walls are flat plaster with an elaborately decorated composition frieze applied just below the cornice. This frieze is composed of military motifs finished in silver and gold leaf. Under each of the ceiling consoles there is a

¹Marc Vagos, "The Faneuil Hall Eagle," in Frederic Detwiller, Historic Structure Report: Faneuil Hall (Boston: U.S. Department of Interior, National Park Service, North Atlantic Region, 1977), p. 92.

²Marc Vagos, "The Faneuil Hall Clock," in Frederic Detwiller, Historic Structure Report: Faneuil Hall (Boston: U.S. Department of Interior, National Park Service, North Atlantic Region, 1977), p. 94.

³Goody, Clancy & Associates, Inc., Faneuil Hall: Supplementary Historic Structure Report (Denver: U.S. Department of Interior, National Park Service, Denver Service Center, 1987), p. II-34.

wall bracket (an eagle carving) supporting three artillery shells, again finished in silver and gold leaf. Just above the door frames on the wall there is a boldly moulded continuous picture moulding. "6

The flat plaster ceiling has a raised band of moulding which forms a grid with four circles along the central east/west axis. These circles are "punctuated by eight small foliate rings with a bare light bulb in the center of each."⁷ Natural light is provided by eight vaulted dormers (four on each lateral wall) and the lunette and bull's-eye windows along the west wall. At the center of the hall's rear wall, a flight of 13 steps leads to the Commandery Room's arched entry. In 1937 these stairs were embellished with 13 bronze plaques each bearing the name of one of the original thirteen colonies; they were applied in order of the state's ratification of the United States Constitution.

The Commandery Room

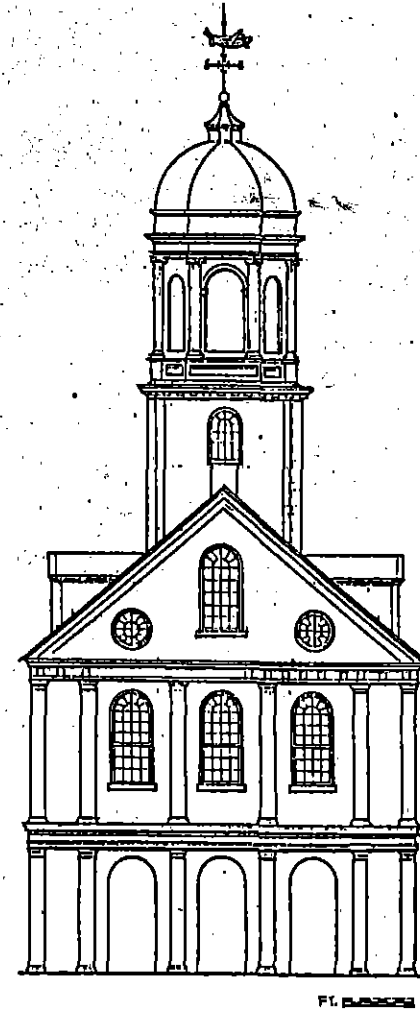
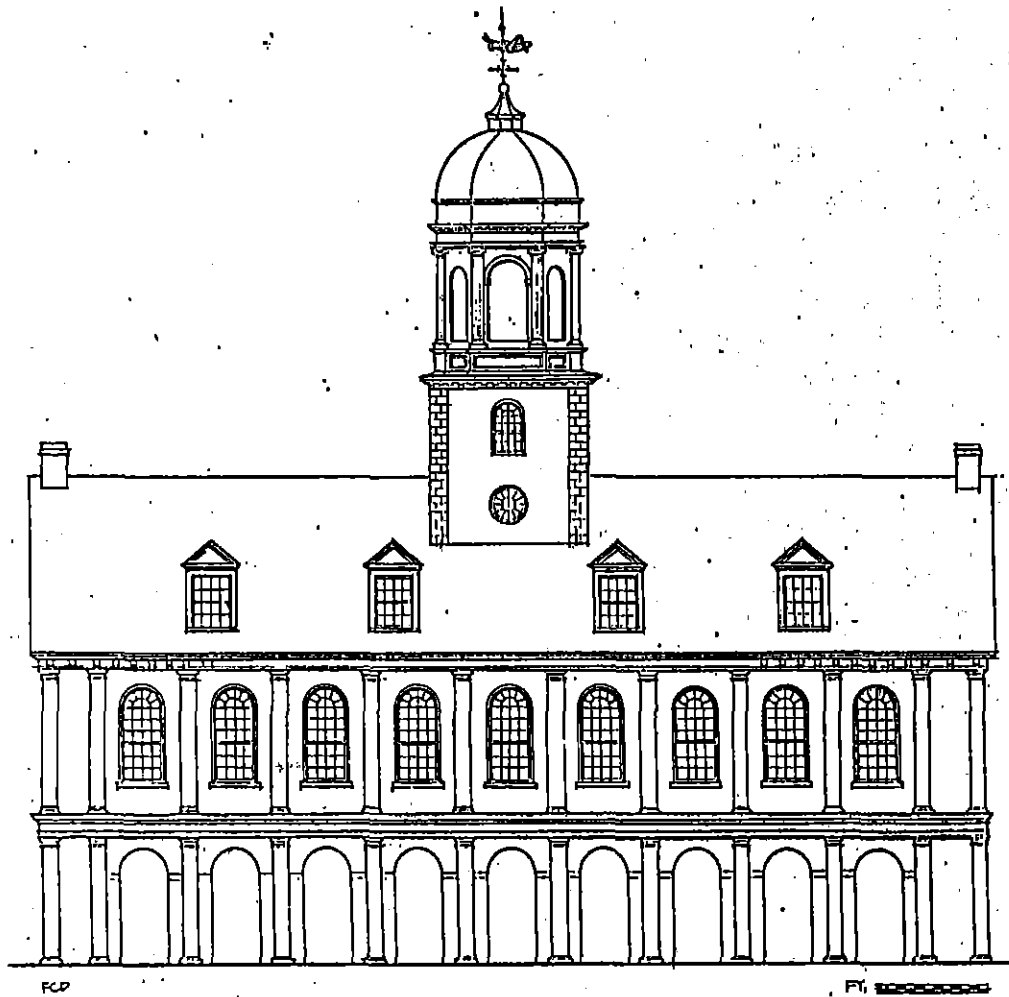
The Commandery Room, Faneuil Hall's most architecturally significant space, is situated beneath the cupola. The Greek Revival decor dates to Alexander Parris' 1827 renovation. This narrow 48 x 14 foot ceremonial space is lit by the east elevation's central lunette and bull's-eye windows. Paired Ionic columns support the room's deep coffered dome which is further embellished by a central floral plaster rosette and a chandelier. Elliptical windows, back-lit by the 1898 skylights, light the shallow ornamental ceiling coves situated to either side of the central dome. The room's north and south walls terminate in shell niches with Ionic column supports. The Commandery is the only space in Faneuil Hall to have been restored back to its 1898 paint scheme.

⁶Ibid., p. II-35.

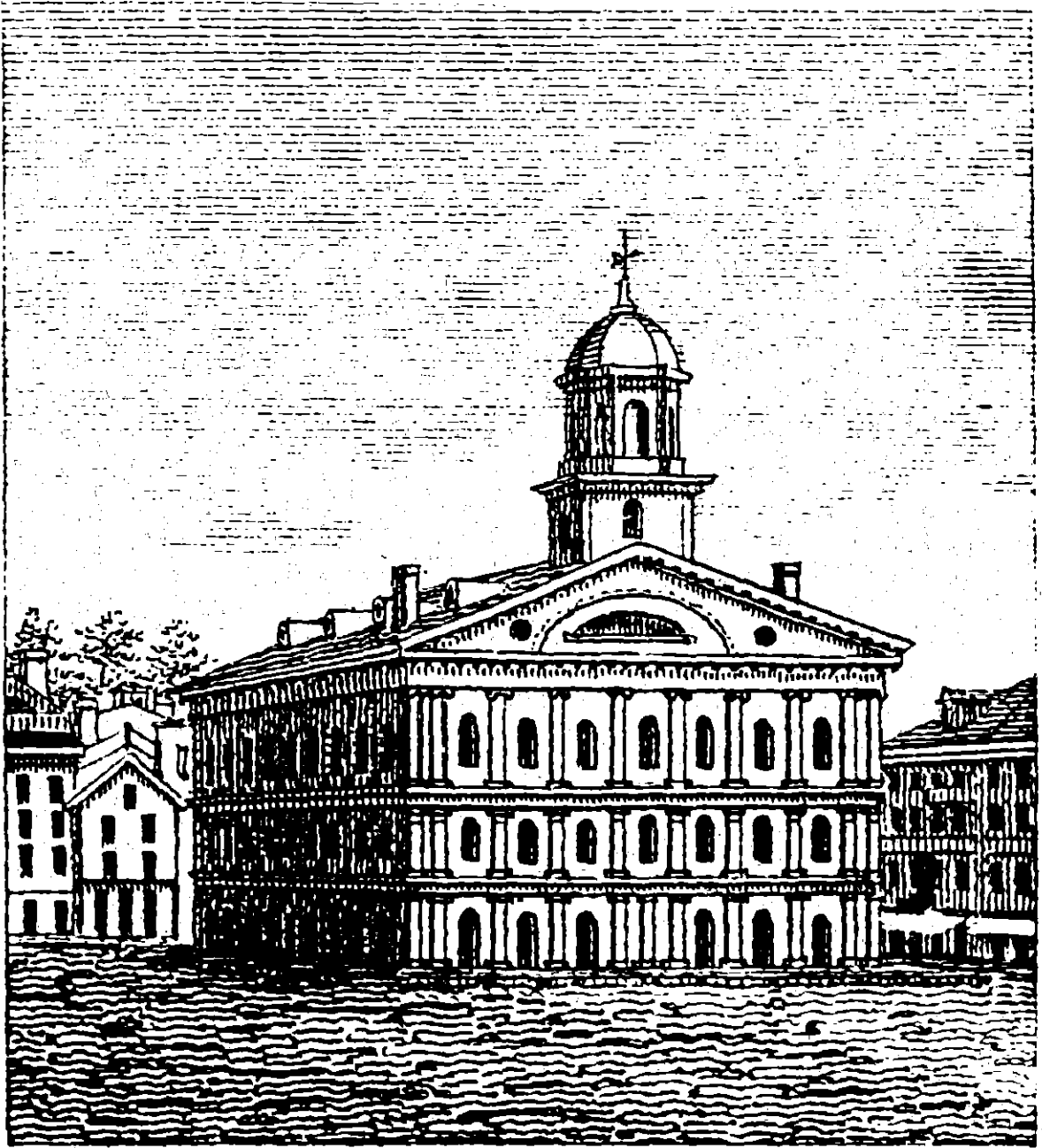
⁷Ibid.

2.3 Elevations, Plans, and Photographs

Attached.

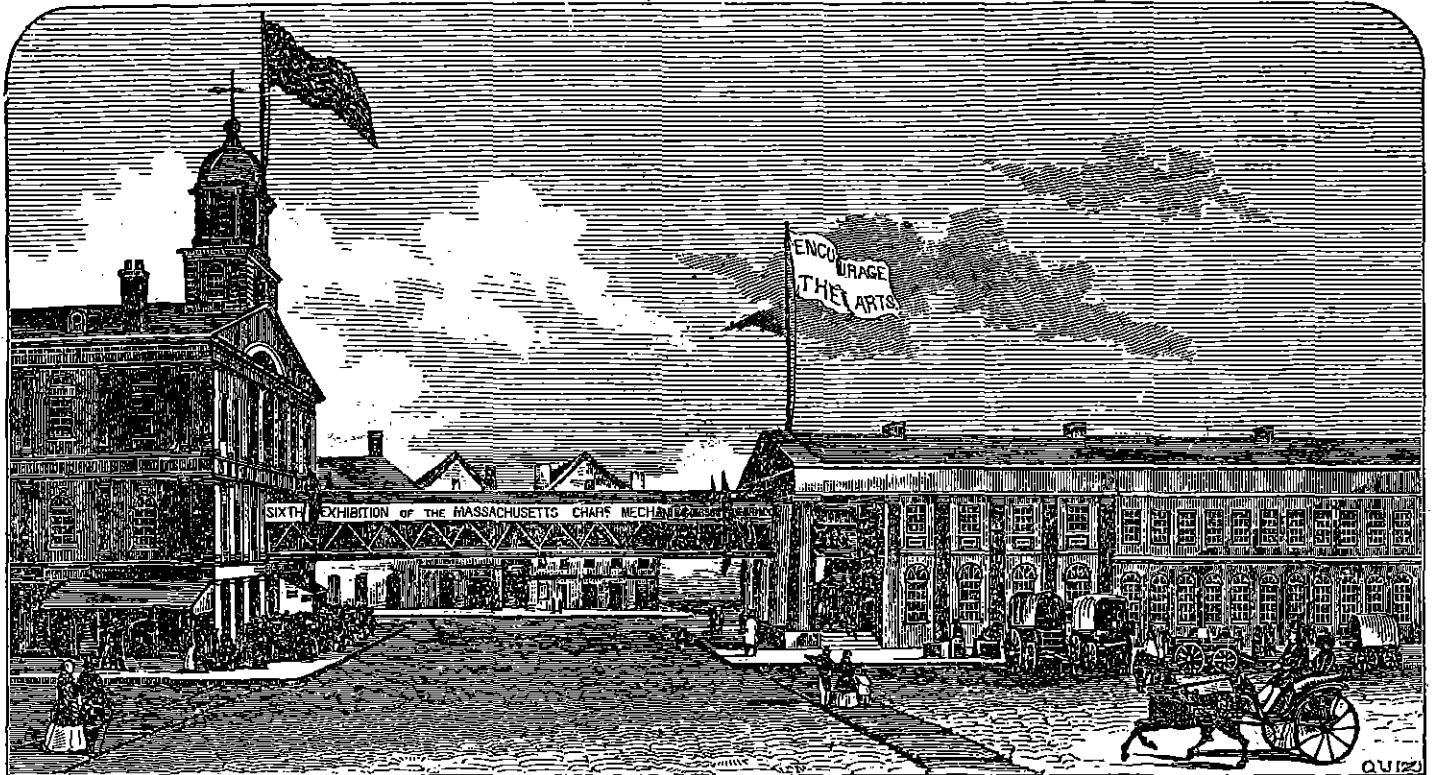


Faneuil Hall
Reconstructed Elevations of Faneuil Hall, c. 1761-1805
Courtesy of Frederic C. Detwiller



Faneuil Hall
East Elevation (c. 1823)
in Abel Bowen, *Picture of Boston*, (third edition, 1829)

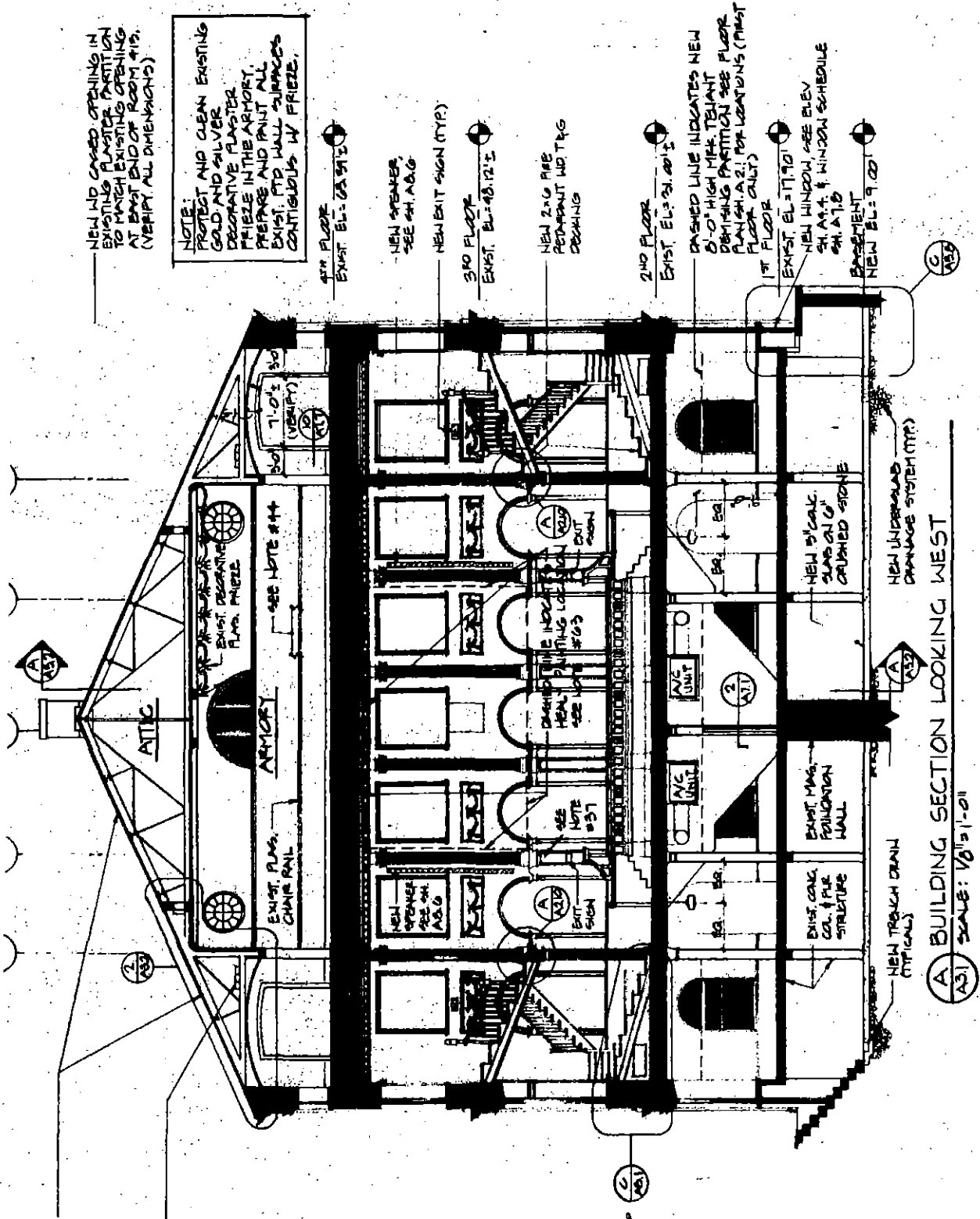
View of Faneuil and Quincy Halls, Boston, during the great Fair, 1850.



Printed at the Mechanics' Fair, by Snow & Wilder, 5 Washington Street, on Adams' Fast Job Press, for the

Beginning in the late-1830s, the Great Hall was the site of the tri-annual Mechanics' Fair. Sponsored by the Massachusetts Charitable Mechanic Association, this fair provided a showcase for domestic manufactures and mechanic arts. As this event occupied the upper floors of both Faneuil Hall and Quincy Market, an enclosed bridge was erected which linked the two buildings through their second-story window openings. The fair relocated to the association's new headquarters on Huntington Avenue in 1881.

Faneuil Hall
East and South Elevation (1850)
Courtesy of the Society for the Preservation of New England Antiquities



NEW MD GAGED OPENING IN EXISTING PLASTER PARTITION TO MATCH EXISTING OPENING AT EAST END OF ROOM #10. (VERIFY ALL DIMENSIONS)

NOTE: PROTECT AND CLEAN EXISTING GOLD AND SILVER DECORATIVE PLASTER FRIEZE IN THE ARMORY. PREPARE AND PAINT ALL EXIST. PTD WALL SURFACES CONTIGUOUS W/ FRIEZE.

4TH FLOOR
EXIST. EL.: 65.91'±

NEW SPEAKER
SEE CH. A.6.6

NEW EXIT SIGN (MFR.)

3RD FLOOR
EXIST. EL.: 63.12'±

NEW 2 1/2\"/>

2ND FLOOR
EXIST. EL.: 61.00'±

DASHED LINE INDICATES NEW 6'-0\"/>

1ST FLOOR
EXIST. EL.: 57.70'±

NEW WINDOW SEE ELEV CH. A.7.7 & WINDOW SCHEDULE CH. A.7.8

BASEMENT
NEW EL.: 9.00'±

C 100

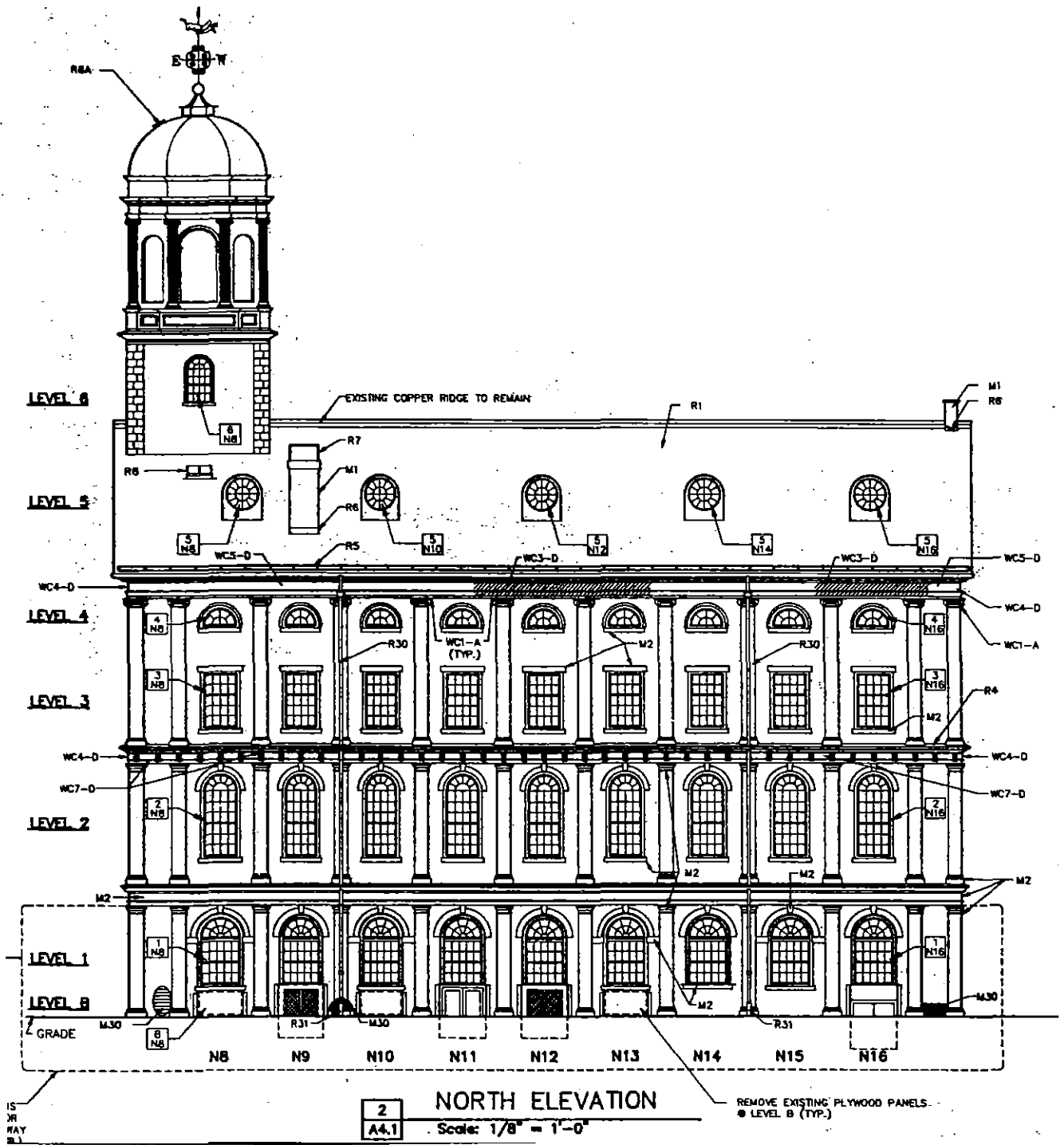
NEW TRENCH DRAIN (TYPICAL)

NEW UNDERGROUND DRAINAGE SYSTEM (MFR.)

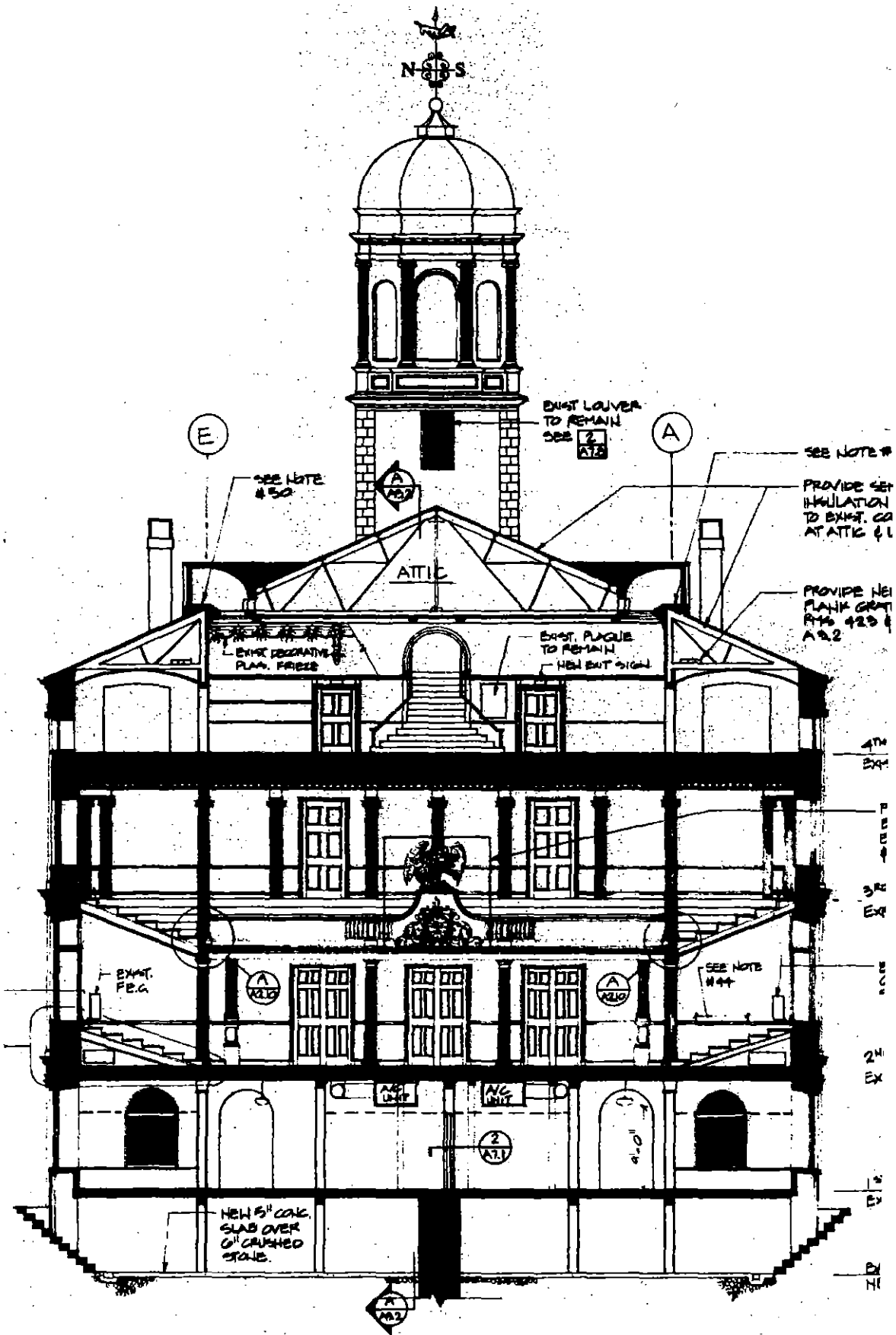
A BUILDING SECTION LOOKING WEST

SCALE: 1/8" = 1'-0"

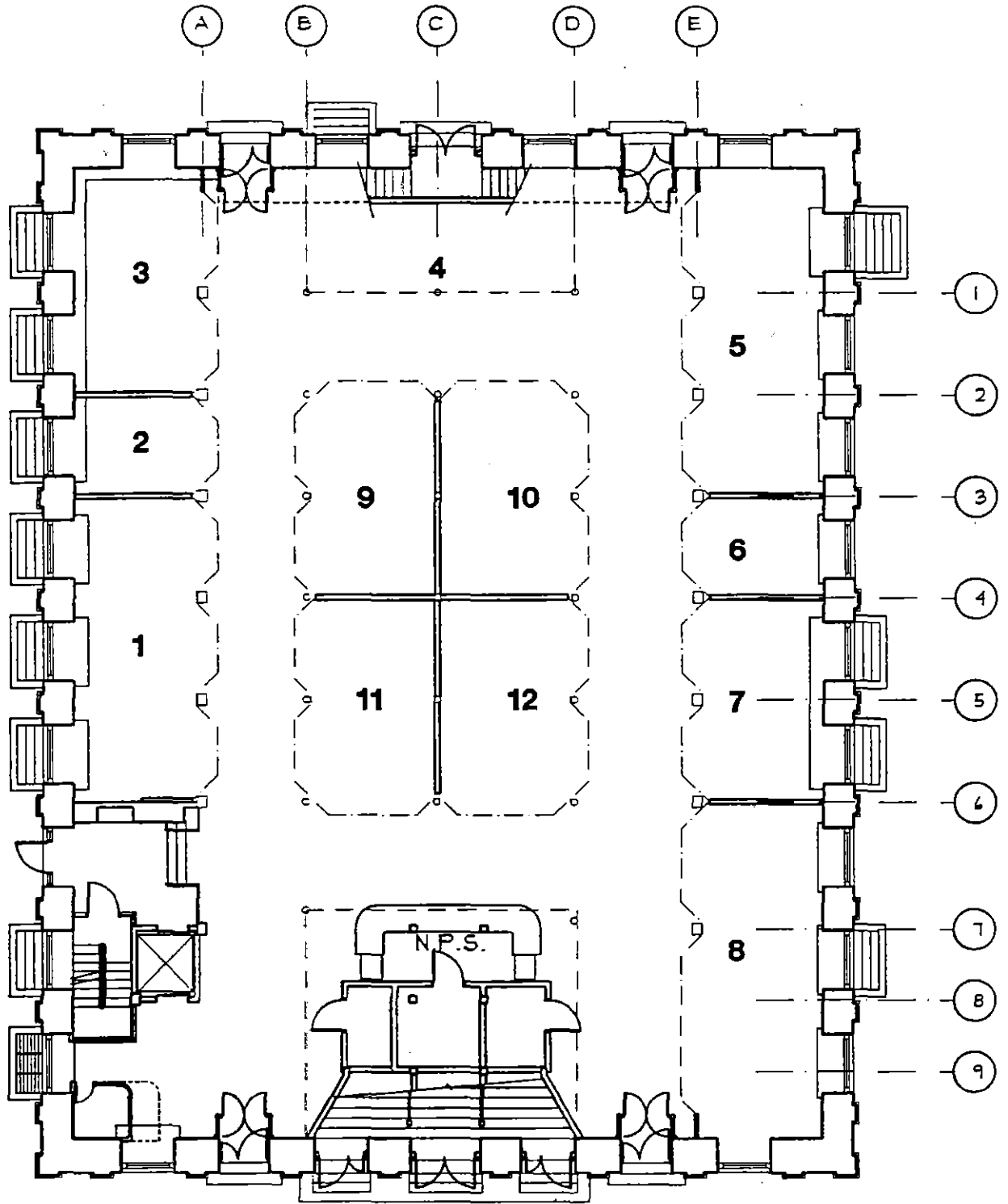
Faneuil Hall
Building Section - Looking West
Courtesy of Goody, Clancy & Associates
1990



Faneuil Hall
 North Elevation
 Courtesy of Goody, Clancy & Associates
 1990



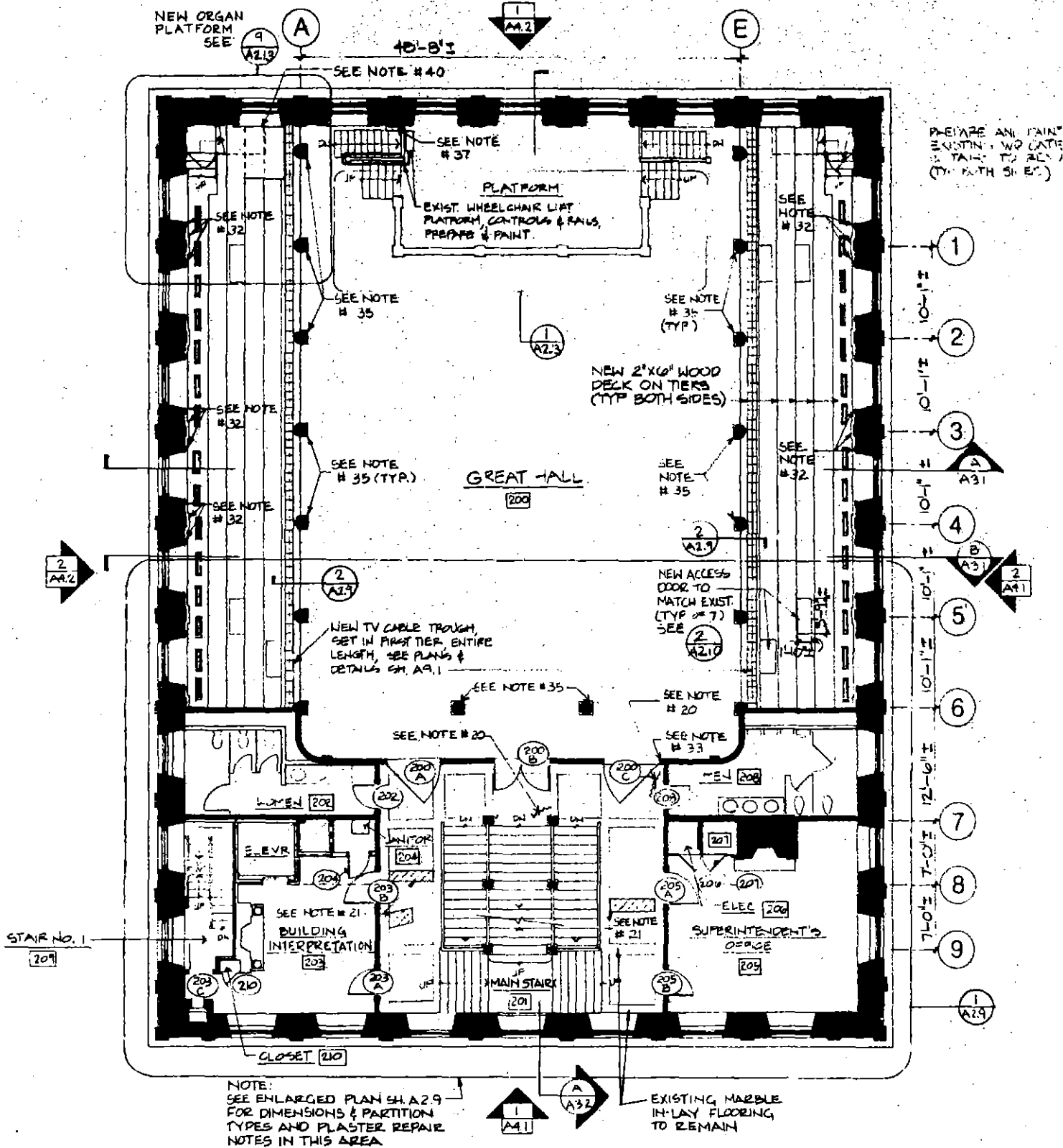
(B) BUILDING SECTION LOOKING EAST
 A3.1 SCALE: 1/8" = 1'-0"



First Floor Leasing Plan

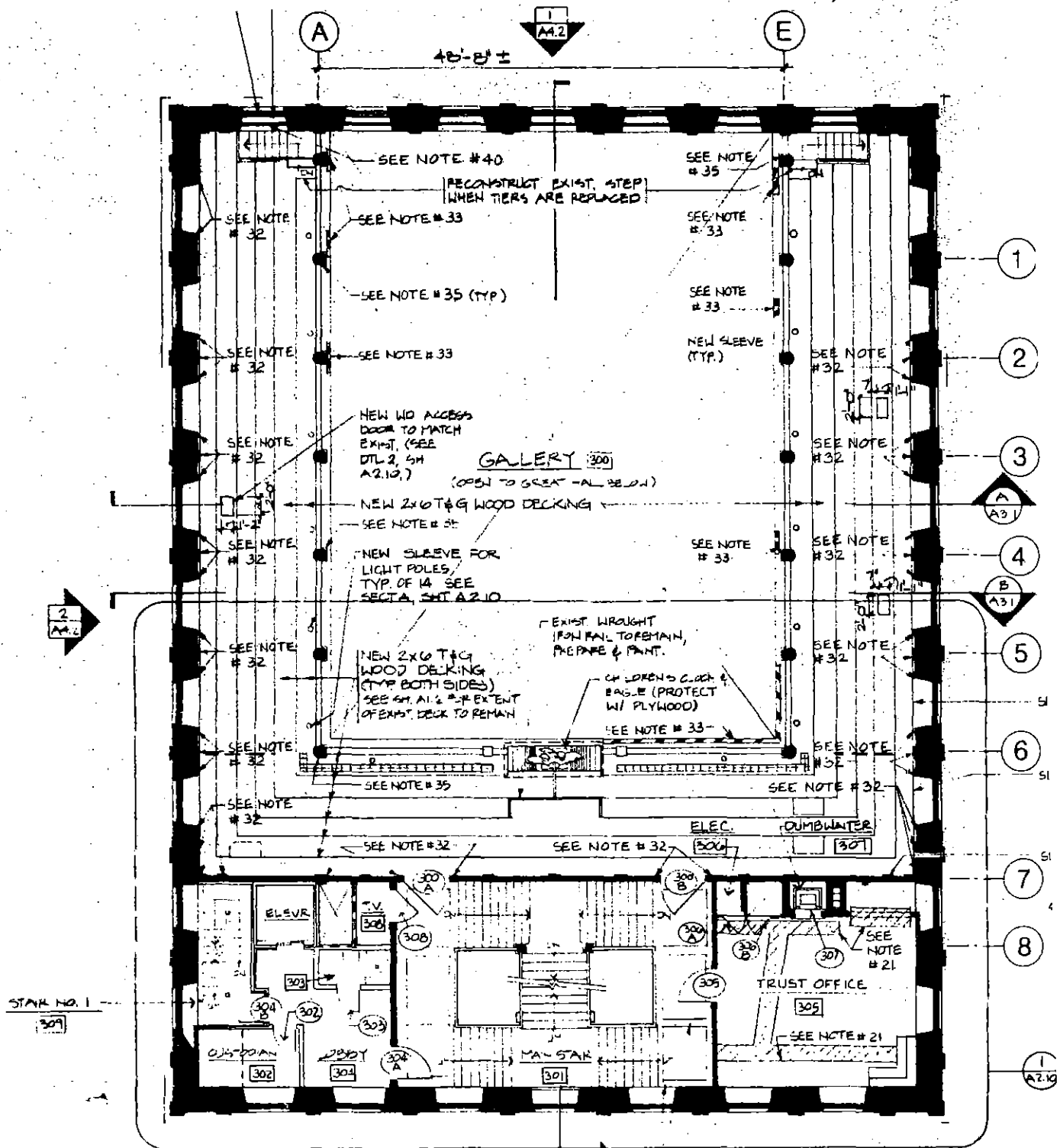
MGIA Architects Inc. Scale: 1/16" = 1'-0"

Faneuil Hall
Market Floor Plan
from the *Tenant Handbook*



1 SECOND FLOOR PLAN
 A.2.2 SCALE: 1/8" = 1'-0"

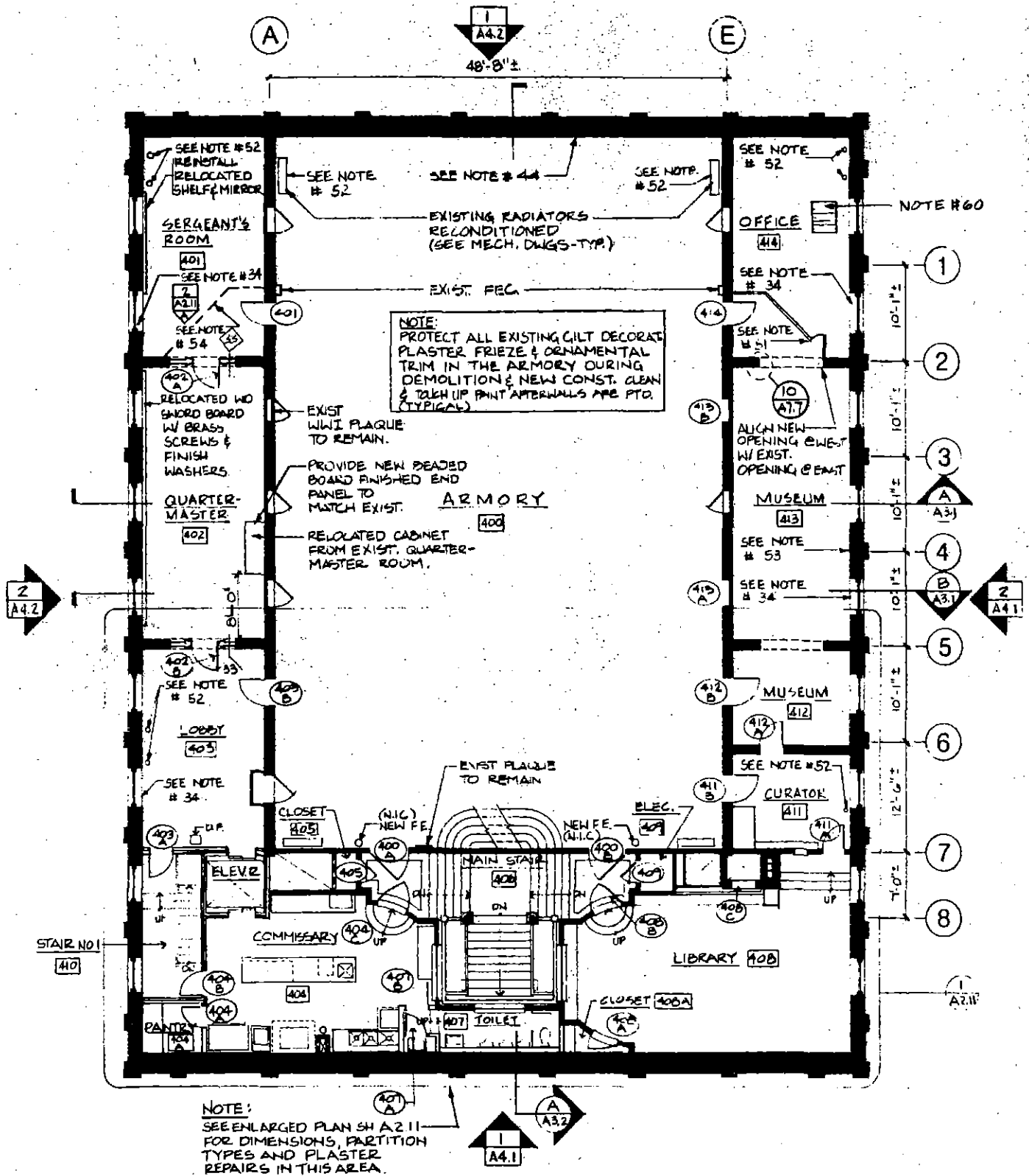
Faneuil Hall
 Second Floor Plan
 Courtesy of Goody, Clancy & Associates
 1990



NOTE:
SEE ENLARGED PLAN SH. A2.10
FOR DIMENSIONS & PARTITION
TYPES AND PLASTER REPAIRS
IN THIS AREA.

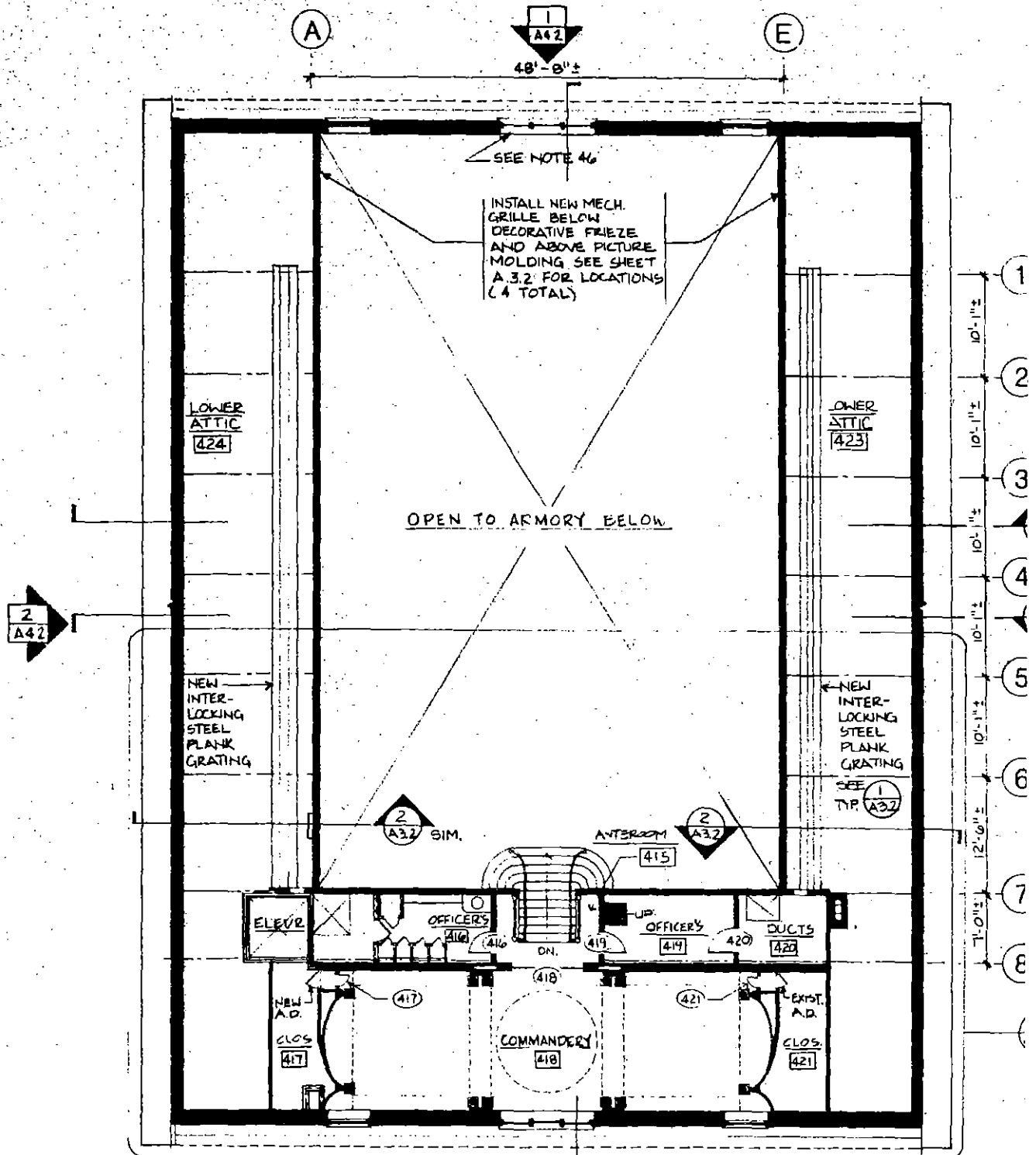
EXISTING MARBLE
INLAY FLOORING
TO REMAIN

2 THIRD FLOOR PLAN
A2.2 SCALE: 1/8" = 1'-0"

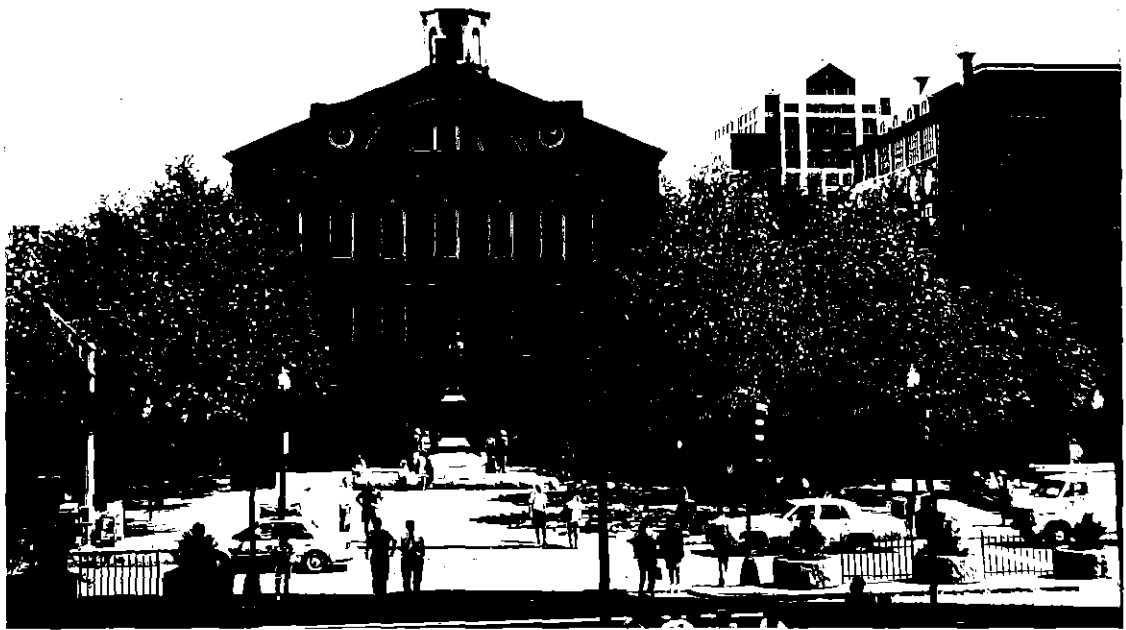


1 FOURTH FLOOR PLAN
 SCALE: 1/8" = 1'-0"

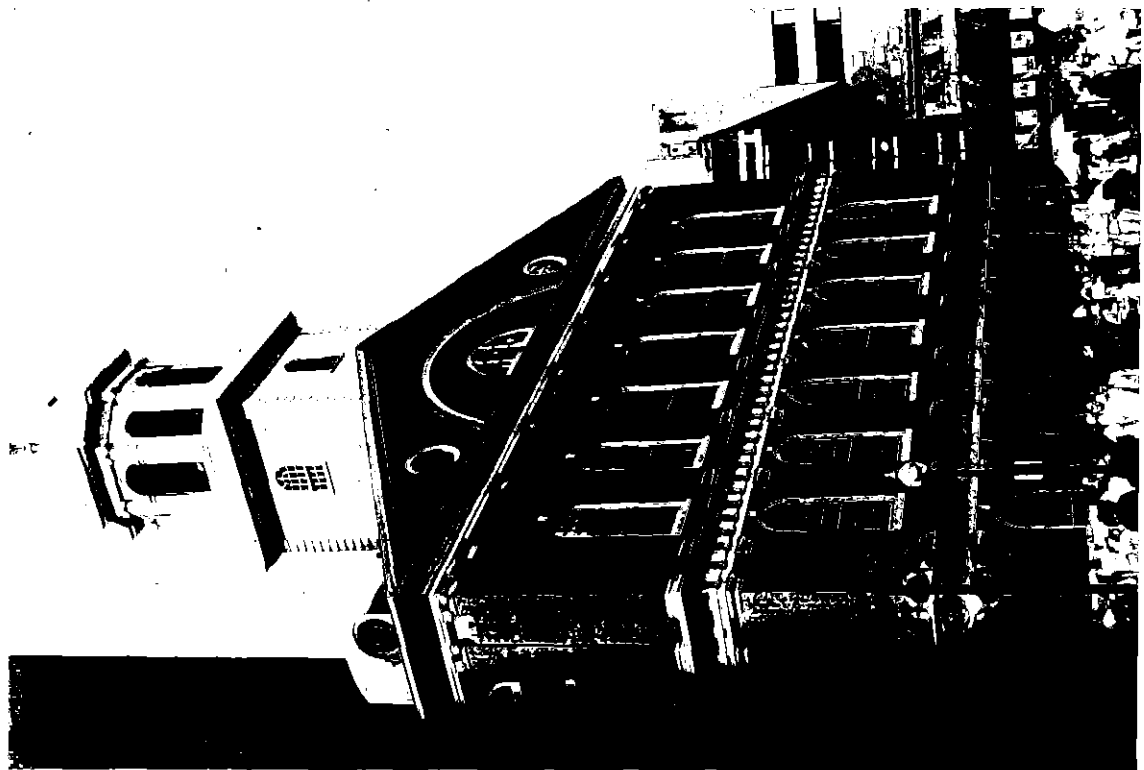
Faneuil Hall
 Fourth Floor Plan
 Courtesy of Goody, Clancy & Associates
 1990



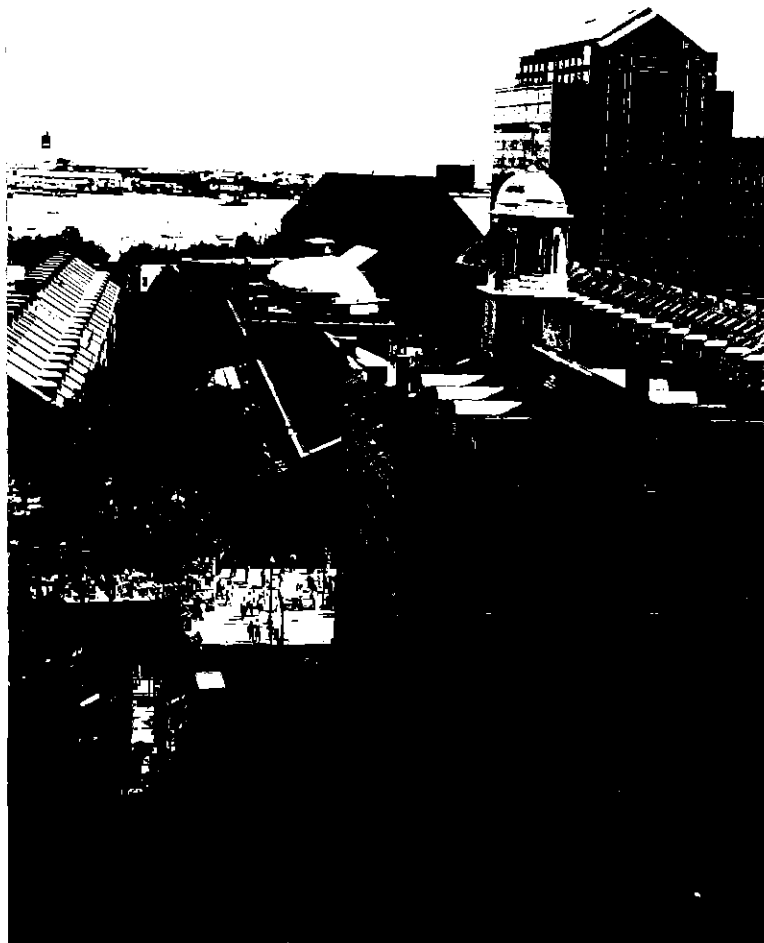
2 FOURTH FLOOR MEZZANINE
 A73 SCALE: 1/8" = 1'-0"



Faneuil Hall
West Elevation
August, 1994



Faneuil Hall
East Elevation
August, 1994



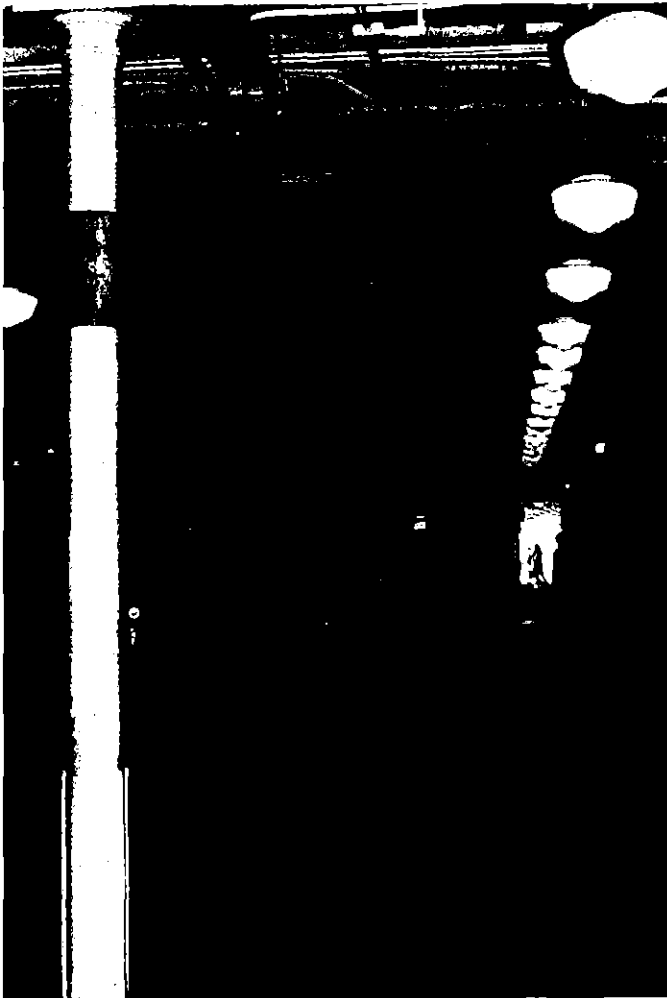
Faneuil Hall
West Elevation - With View of Faneuil Hall Marketplace
and Boston Harbor
August, 1994



Faneuil Hall
East and North Elevation
August, 1994



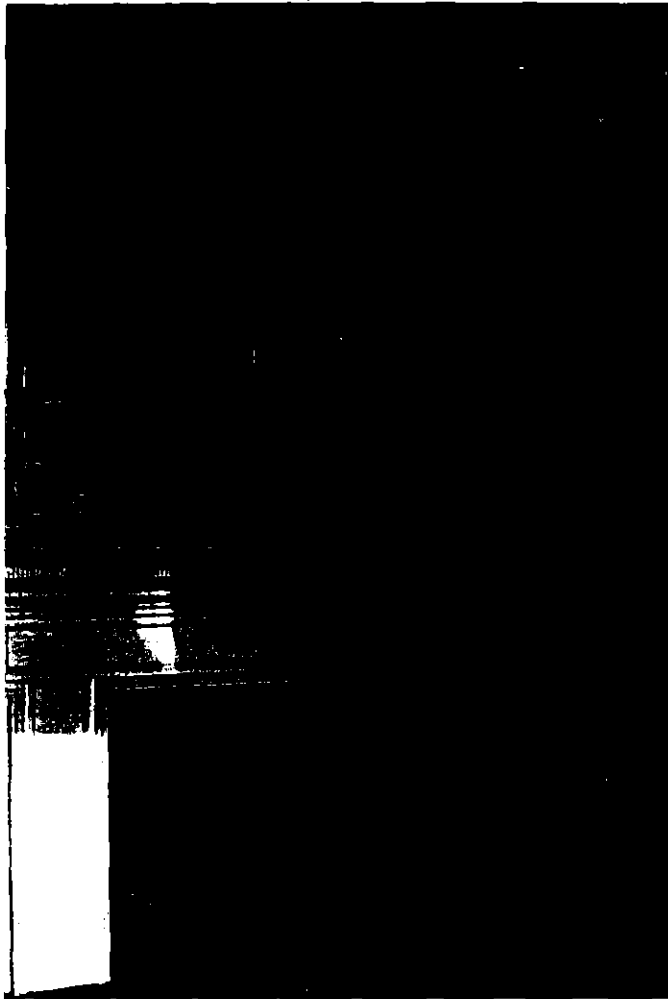
Faneuil Hall
East and South Elevation
August, 1994



Faneuil Hall
Cast Iron Columns - Market (c. 1858)
August, 1994



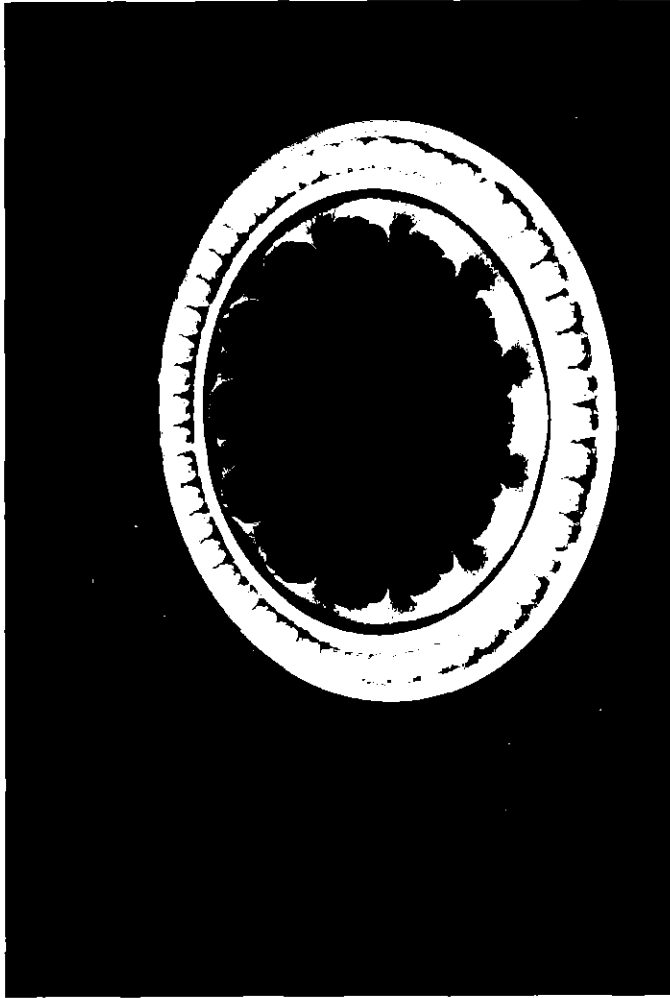
Faneuil Hall
Cashier's Booth - Southeast corner of Market (c. 1923)
August, 1994



Faneuil Hall
Room 205, Colonial Revival Chimney Piece (c. 1927)
August, 1994



Faneuil Hall
Room 205, 1806 Interior Shutters
August, 1994



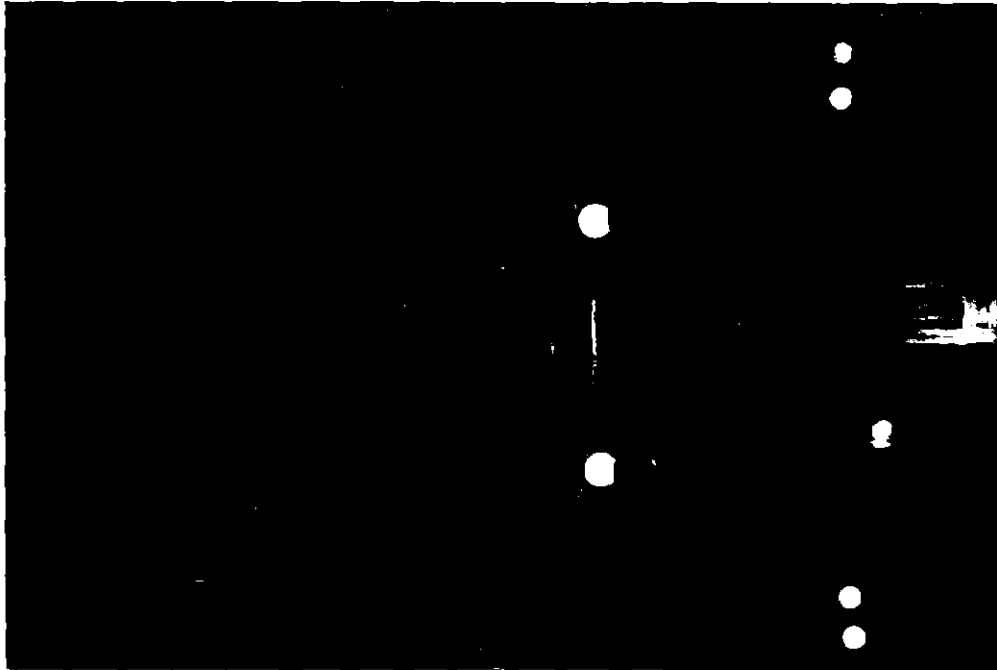
Faneuil Hall
Great Hall - Plaster Rosette
August, 1994



Faneuil Hall
Main Stair
August, 1994



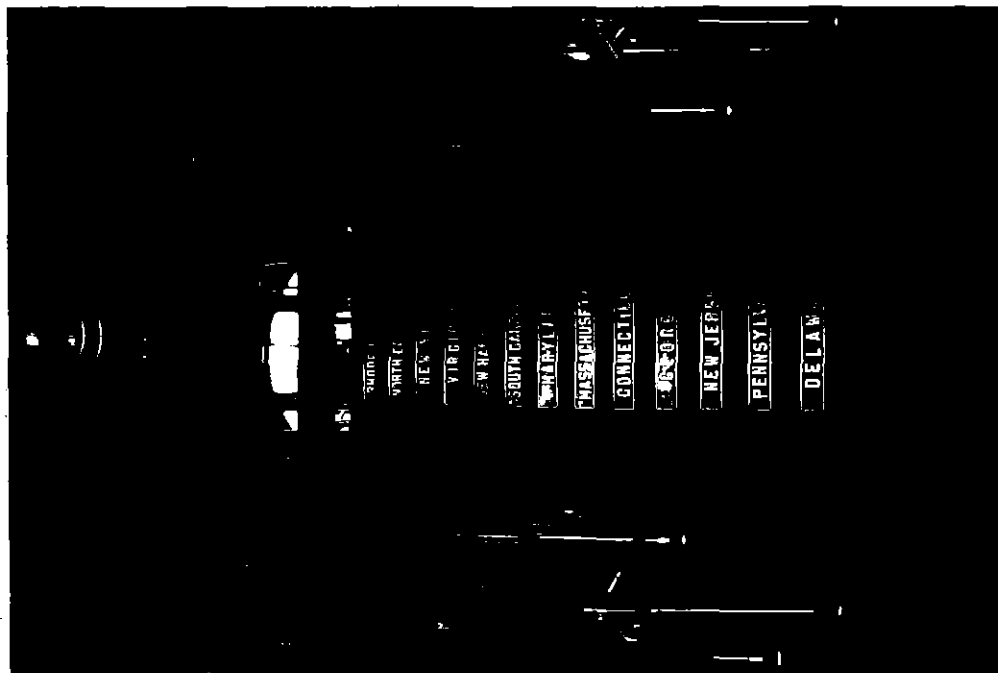
Faneuil Hall
Great Hall - Rear
August, 1994



Faneuil Hall
Great Hall - Children's Clock and Eagle
August, 1994



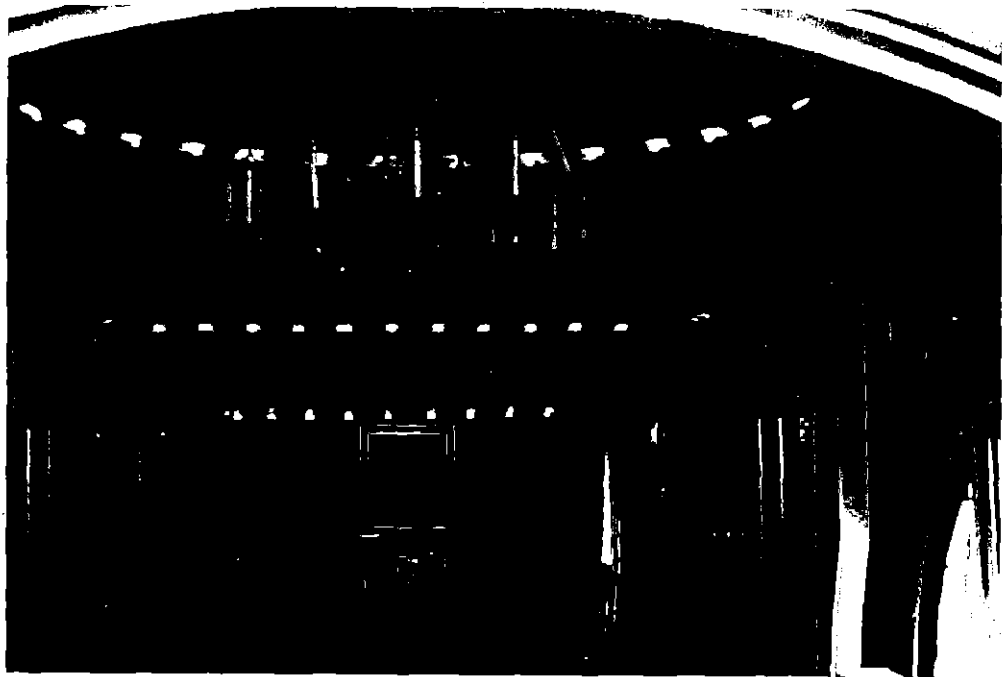
Faneuil Hall
Ancient and Honorable Artillery Company Hall
Detail of Military Frieze
August, 1994



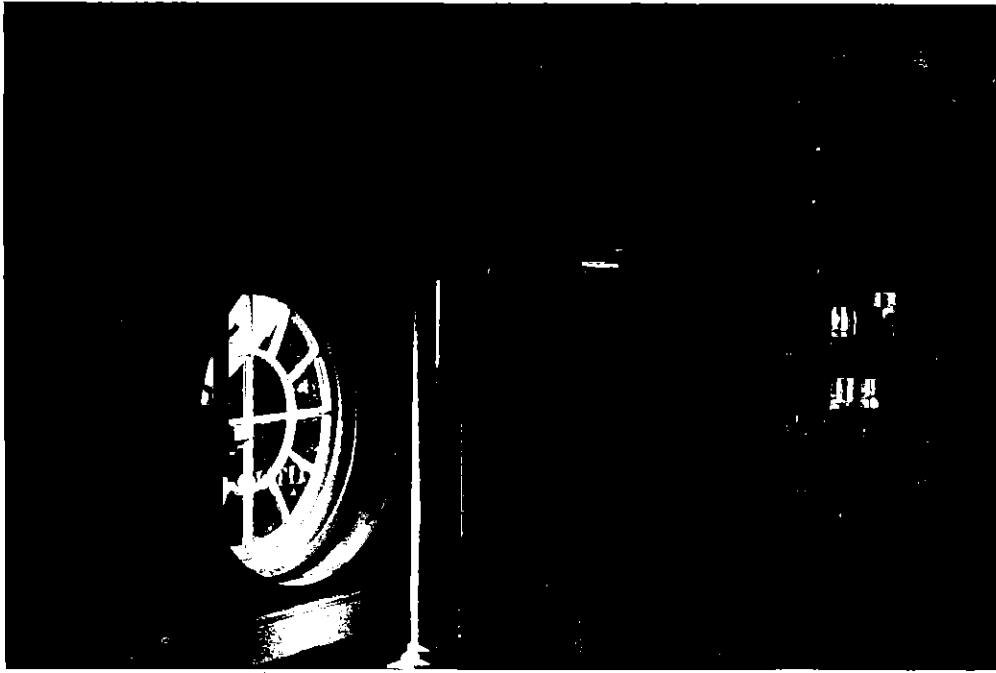
Faneuil Hall
Ancient and Honorable Artillery Company Hall
Detail of Stairs to Commandery Room
August, 1994



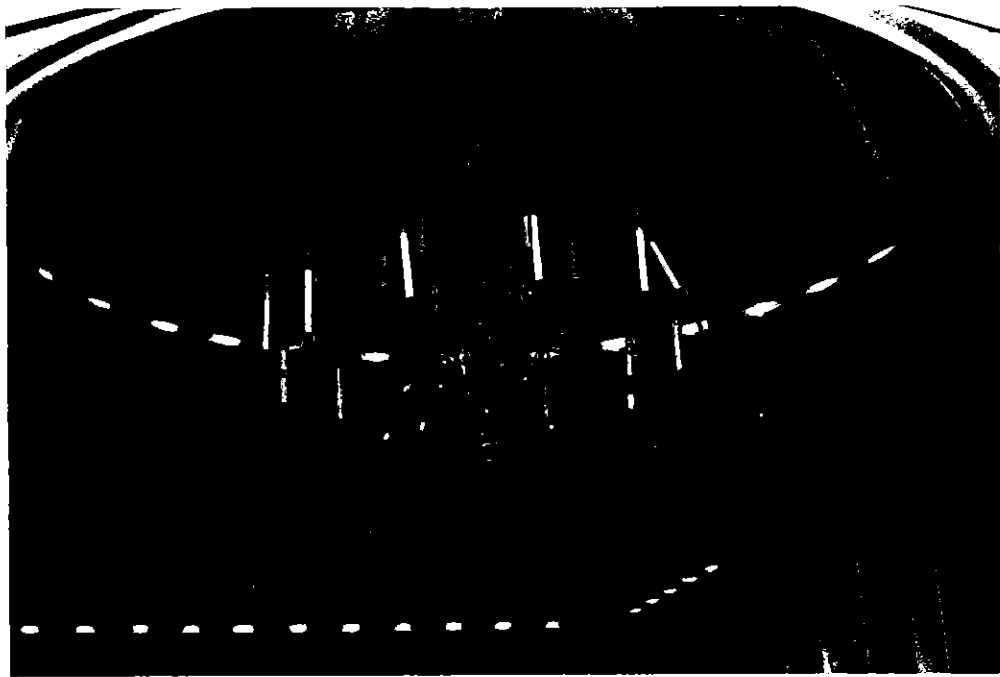
Faneuil Hall
Commandery Room - entry
August, 1994



Faneuil Hall
Commandery Room
August, 1994



Faneuil Hall
Commandery Room - Bull's-Eye Window and Shell Niche
August, 1994



Faneuil Hall
Commandery Room - Dome
August, 1994

3.0 SIGNIFICANCE

Erected in 1742, Faneuil Hall was Boston's first public building expressly constructed for the use of its citizens following the institution of Provincial rule in 1684. The ground floor continues to be used as a public market in accordance with donor Peter Faneuil's original mandate of 1740. Since 1746, the attic level has served as the headquarters and archives of the Ancient and Honorable Artillery Company, the oldest band of citizen-soldiery in America. As the site of town meetings, this brick edifice was an important symbol of self-governance, an ideal which girded colonial protest against Parliament's unjust taxation policies. Faneuil Hall's historic significance stems from its role in the agitation for independence, abolition, women's suffrage, trade unionism, and other issues of national importance.

Faneuil Hall is architecturally significant both as a rare surviving example of early-Georgian civic architecture and, following the enlargement of 1806, as the work of Charles Bulfinch, proponent and propagator of Federal-style architecture. Due to its historic and architectural importance, the outstanding architects of the day were commissioned for various renovation efforts, this roster included: Alexander Parris (1827), Gridley J. F. Bryant (1858), F. W. Chandler (1898), and Cram and Ferguson (1923). The 1898 renovation is particularly noteworthy as the entire structure was retrofitted with fire-proof materials, a remarkable technological achievement. Faneuil Hall is prominent at the local, state, national, and international level as both an outstanding example of Federal architecture and as a symbol of the tenets of democracy and free speech.

3.1 Historic Significance

In the summer of 1740, the wealthy Boston merchant Peter Faneuil (1700-1743) offered to "erect a noble and complete structure or edifice, to be improved for a market, for the sole use, benefit, and advantage of the Town."⁸ Future generations have interpreted Faneuil's philanthropic gesture as simply fulfilling a civic need for a sheltered market place. To his contemporaries, however, Faneuil's proposal served to renew an old and vitriolic debate over regulated markets. Townspeople vividly recalled the devastation wrought in March 1737 when a mob disguised as clergy ransacked and destroyed the town's three markets under the cover of darkness.⁹ The passionate and increasingly violent controversy dated back to 1696 when the Massachusetts General Court first authorized the establishment of a regulated market

⁸"On the Original Building and Enlargement of Faneuil Hall," 1805 handwritten document attributed to Charles Bulfinch, Print Department, Boston Public Library.

⁹Diane Donnelly, "The Early Market History of Faneuil Hall," 1994 report prepared for the Historian's Office, Boston National Historical Park, p.65.

to be held in Boston every Tuesday, Thursday, and Saturday. This venture failed the following year. Between 1715 and 1733 Town Meetings vacillated between support and opposition of reviving public markets.¹⁰

In lieu of a public market, farmers in the outlying countryside entered Boston through the narrow spit of land known as the "neck" and traversed the peninsula hawking produce, meat, eggs, and other staples in the streets. Loyal and affluent customers were favored with delivery of groceries to their place of residence. Many more obtained their provisions by roaming the streets in search of a peddling farmer, an inconvenient and time-consuming chore. Those situated farthest from the neck, specifically in the West and North Ends, found themselves at a distinct disadvantage, as the supply and quality of foodstuffs diminished along the farmers' route. The controversy created complex alliances, pitting not only townspeople against South End residents, but also recent English immigrants familiar with the benefits of regulated public markets against native-born colonists bound to the local tradition of unregulated trade. Vociferous opposition also was mounted by the town's butchers who perceived a threat to their livelihood if country yeomen were allowed to sell beef in a permanent marketplace. On March 12, 1734, the market proponents emerged victorious when the town passed a vote to establish three markets: North, Middle, and South. It was a short-lived triumph as the markets closed two years later. Motions to bring the issue up for debate in 1737 incited a riotous band of market opponents to demolish the abandoned wooden market shelters and stalls, a symbolic action intended to terminate the debate for good.

Cognizant of the inflammatory environment in which his gift to the town was tendered, Faneuil attached three stipulations to his donation: first, the town must pass a vote for a market; second, the market must be regulated; and third, the town must never alter the building's use from that of a market. In accordance with these guidelines, on July 2, 1740, a petition was submitted at the town meeting to consider Faneuil's proposal to erect a market at his own expense. On July 14, 1740, Faneuil's offer was approved at town meeting by a narrow margin of seven votes; the final tally was 367 yeas to 360 nays. The anti-market coalition contested the vote, asserting that qualified voters were excluded from participation. The Selectmen received and summarily denied a petition requesting a reconsideration of the market vote.

The new market was to be constructed at Dock Square on the parcel which had served as the site of the Middle market erected in 1734. On September 2, 1740, "...the Selectmen accordingly met... Mark'd and Stak'd out a Piece of Ground for that use, measuring in length from the lower or Easterly end fronting the Ware houses in Merchants Row, One Hundred feet, and in Breadth Forty feet, which leaves a

¹⁰Ibid., Chapters I-VI.

Passage Way of Thirty feet Wide Between the Town's Shops and the Market House to be built."¹¹ During the initial stage of construction, the Selectmen appear to have been troubled by continued opposition; in an effort to appease all parties they "induced (Faneuil) to make an addition of a large hall over the market house for public meetings, and for transacting the business of the Town."¹² The town needed a new assembly space having outgrown its official meeting site in the Representative's Chamber of the Old State House. Thus Faneuil Hall assumed its original form due to an act of generosity and diplomacy.

Faneuil Hall opened on September 10, 1742. "Mr. Samuel Ruggles who was Employed in Building the Market House this Day Waited on the Select men by order of Peter Faneuil Esq. & delivered them the Key of said House, which they accordingly received."¹³ The two-story, gable-roofed brick structure consisted of an open arcaded market surmounted by a public hall which comfortably accommodated 1,000 people. The new public hall was named Faneuil Hall "in testimony of the Town's gratitude to the said Peter Faneuil Esq. and to perpetuate his memory..."¹⁴ Three offices were located along the eastern end of the ground floor for use of the naval officer, notary public, and Surveyor of Markets. The Selectmen's chamber was located in the second-story and the garret space above was divided between the Assessor's Office and the town's armory. Selectmen held their first business meeting in this structure on October 13, 1742.¹⁵

Peter Faneuil died within a year of the building's completion, in March of 1743. The master of Boston Latin, Mr. John Lovell, delivered the eulogy in Faneuil Hall. John Smibert executed a posthumous portrait of Faneuil which was embellished by an ornate gilt frame specially imported from England. This portrait and Faneuil's heraldic crest were prominently displayed in the great hall.

Despite its central location and attractive accommodations, the market was only tentatively embraced by the public and largely dismissed by the country farmers. The first stall was leased in December of 1742 to Anthony Hodgson who sold imported cheese, butter, and flour.¹⁶ Almost a year passed before a second stall was

¹¹Selectmen's Minutes, 2 Sept. 1740, p.252, quoted in Frederic Detwiller, Historic Structure Report: Faneuil Hall (Boston: U.S. Department of Interior, National Park Service, North Atlantic Region, 1977), p.6.

¹²"On the Original Building and Enlargement of Faneuil Hall," 1805 handwritten document attributed to Charles Bulfinch, Print Department, Boston Public Library.

¹³Selectmen's Minutes, 10 Sept. 1742, p.360, quoted in Frederic Detwiller, Historic Structure Report: Faneuil Hall (Boston: U.S. Department of Interior, National Park Service, North Atlantic Region, 1977), p.7.

¹⁴"On the Original Building and Enlargement of Faneuil Hall," 1805 handwritten document attributed to Charles Bulfinch, Print Department, Boston Public Library.

¹⁵Abram English Brown, Faneuil Hall and Faneuil Hall Market (Boston: Lee and Shepard, 1900), p. 46.

¹⁶Donnelly, "The Early Market History of Faneuil Hall," p. 83.

rented. Far from a commercial success, the market was closed from 1747-48, 1752-53, and for several months in 1759.¹⁷

In contrast to the underutilized ground-floor space, the Great Hall was a source of civic pride. Use of the hall was obtained by submitting a petition to the Selectmen. Requests typically fell into two categories: use of the hall for military drills and use of the hall for public celebrations. In 1744 "Mr. William Sheat with a number of Gentlemen" filed a petition for "the liberty of Faneuil Hall tomorrow in the afternoon being the King's Coronation Day, in order to celebrate the day with a concert of musick [sic]."¹⁸ Three years later Thomas Hancock submitted a similar petition, requesting use of the hall for "a concert in honor of the Governor of Cape Breton."¹⁹ In addition to town government uses, Faneuil Hall temporarily served as the provincial capital when the Governor's Council was invited to relocate to the Selectmen's Chamber while repairs were made to the Old State House following the fire of 1747. The Ancient and Honorable Artillery Company of Massachusetts, chartered in 1638, moved from the Old State House to Faneuil Hall's attic armory space in 1746.

On the night of January 13, 1761, fire swept through Dock Square engulfing Faneuil Hall. The brick exterior walls survived, although the building's interior and roof were destroyed. The town voted to reconstruct the building utilizing the brick shell, thus retaining the original dimensions. In order to safeguard against future fires, the building was repaired with a slate roof; stone trim was favored over wooden decorative elements. The reconstruction was funded by a lottery approved by the General Court on April 18, 1761.

James Otis dedicated the building to the "Cause of Liberty" during the ceremonial reopening held on March 14, 1764. Otis, along with John and Samuel Adams, Josiah Quincy, Jr., and Dr. Joseph Warren, was an outspoken critic of the Provincial government and a leader of the Sons of Liberty, a fraternal band of patriots. Tensions mounted as Parliament levied successive taxes against 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. During the pre-Revolutionary period Faneuil Hall served as "the focal point in the organization of colonial resentment and protest against acts of the British Parliament."²⁰ In September of 1768 British troop ships arrived in Boston Harbor; Bostonians summarily refused to house British soldiers in their homes in direct opposition to the Quartering Act. In retaliation, the British 14th Regiment was billeted in Faneuil Hall. The troops were removed from the building

¹⁷Ibid., p. 84.

¹⁸Peleg W. Chandler, City Document No. 33: Report of the City Solicitor on Faneuil Hall (Boston: City of Boston, 28 April 1851), p. 8.

¹⁹Ibid.

²⁰Edwin W. Small, "National Register of Historic Places Nomination of Faneuil Hall," 1967.

two years later following the Boston Massacre. Given the antagonisms of the era, it is surprising to note that Selectmen granted use of Faneuil Hall to both Rebels and Loyalists. Selectmen reserved their wrath for the Commissioners of the Board of Customs and the British military, two groups specifically targeted for exclusion. This open hostility is reflected in the Selectmen's response to a 1773 request from the Royal Governor.

"Whereas it has been reported that certain persons justly obnoxious to this Town and Province are to be invited to dine with the Governor and Council on the ensuing Anniversary Election Day in this Hall - Be it resolved and an *Instruction* to the Gentlemen the Selectmen that if a committee of his majesty's council shall apply to them for the use of this Hall to dine in they consent upon these express conditions, that neither the Commissioners of the Customs and their attendants, nor the Officers of the Army and Navy stationed here for the purpose of enforcing unconstitutional Acts of Parliament by Military Execution be invited - it being utterly against the inclination of the Town that *even* one person who has rendered himself inimical to the Rights of America should be admitted into the Hall upon such an Occasion."²¹

Until the British evacuation in March of 1776, Faneuil Hall served as a storehouse for British arms and ammunition. Perhaps most repulsive to the townspeople was the use of their beloved hall as a theater. Public theater was deeply offensive to Puritan sensibilities. This new use was

"sponsored by a 'Society for Promoting Theatrical Amusements,' comprised of British officers and Tory ladies still in Boston and presenting plays such as 'The Blockade of Boston,' written for the occasion by General Burgoyne... When the Battle of Bunker Hill commenced, it was announced to the audience in Faneuil Hall who thought it was part of the performance and applauded vociferously."²²

Following the Revolution, the building quickly reverted back to its primary use as a market and town hall. Selectmen hosted banquets for war allies and visiting dignitaries which included Count D'Estaing in 1778, Lafayette in 1784, and Washington in 1789. In 1789 Boston's black community was granted use of Faneuil Hall "for the purpose of public worship, one day in the week, provided it be on a Tuesday or a Fryday & in the afternoon."²³ During the Federal era the market

²¹ Chandler, City Document No. 33, p. 21.

²² Elizabeth Reed Amadon, "Faneuil Hall," in the Architectural, Historical, and Engineering Assessment Report on the Old State House, Faneuil Hall, Dillaway House, Parkman House, and 46 Joy Street (Boston: Public Facilities Department, City of Boston, June 1970), p. B-11.

²³ Selectmen's Minutes, 25 Feb. 1789, p.83, quoted in Frederic Detwiller, Historic Structure Report: Faneuil Hall (Boston: U.S. Department of Interior, National Park Service, North Atlantic Region, 1977), p.17.

achieved unprecedented success; one historian recounts that a trip to the market was part of

" a morning ritual observed by all leading townsmen whether they set forth from Bowdoin Square, Beacon Hill, or the South End. Determined mercantile figures, followed by a servant, turned down every respectable street to converge on Faneuil Hall. There they wandered, among mountains of meat, fish, fowl, vegetable, fruits and dairy products displayed in a confusion never entirely rectified by ... market regulations. When all the makings of an early afternoon dinner were stowed away in a servant's basket, the merchants marched off to counting houses along the wharves or offices in State Street."²⁴

By the close of the 18th century, market and civic needs exceeded the building's occupancy capacity. Town meetings outgrew Faneuil Hall's assembly space and frequently were reconvened at the Old South Church. The Selectmen's relationship with the proprietors of Old South Church and other area meeting houses apparently became strained, as clergy "became unwilling to admit such large numbers to the free use of their buildings."²⁵ The market also suffered from overcrowding. In 1799, the Selectmen appointed a committee to investigate the feasibility of excavating a cellar beneath Faneuil Hall to create additional market space.

In 1805, Charles Bulfinch, in his capacity as Chairman of the Boston Selectmen, offered a proposal for enlarging Faneuil Hall. As Boston's premier architect, Bulfinch was well-known for his designs of the Massachusetts State House (1797), the Tontine Crescent (1793), and other residential and commercial commissions. The town voted to accept the proposal and work commenced "with uncommon dispatch, under the direction of Bulfinch and master mason Jonathan Hunnewell."²⁶ The building "was completed, without unfavorable accident, in twelve months, to the general satisfaction of the Inhabitants."²⁷ Bulfinch's scheme doubled the building's width and increased its height by an additional one-and-a-half stories. The cellar beneath was fully excavated and outfitted for below-grade markets.

In the 1820s Faneuil Hall assumed new significance as a public forum while losing its traditional functions as a market and as a hall for town assemblies. Faneuil Hall's markets were closed in 1827 following the opening of Faneuil Hall Market (now known as Quincy Market and Faneuil Hall Marketplace). This large granite market, designed by Alexander Paris, was sited on filled land located to the east of Bulfinch's structure. Faneuil Hall's market stalls were removed and the ground floor was

²⁴Harold and James Kirker, *Bulfinch's Boston, 1787-1817*. (New York: Oxford University Press, 1964).

²⁵"On the Original Building and Enlargement of Faneuil Hall," 1805 handwritten document attributed to Charles Bulfinch, Print Department, Boston Public Library.

²⁶Ibid.

²⁷Ibid.

subdivided into eight dry-goods and hardware shops. When the market space was restored in 1858 the building was renamed "New Faneuil Hall Market," a misnomer and source of confusion to many. From 1858 to 1974, the ground floor and cellar area were dominated by meat dealers.²⁸ In an 1898 report to the Mayor, the Superintendent of Markets reported:

"Faneuil Hall is divided into 23 stalls and 11 basement cellars, and occupied by 34 different firms. The stalls are so divided that each is about 8 feet wide by 15 feet deep. ... Rents range from \$350 to \$460 per year."²⁹

After Boston's incorporation as a city in 1822 the Great Hall lost its primary function as a site for town meetings. The City government continued to use the space for official celebrations, eulogies, military drills, and receptions. The City Charter also stipulated that the hall was for the free use of the people. Use of the hall was obtained by filing a petition signed by at least fifty registered voters.³⁰ Since 1822, the Great Hall has served as a forum for local issues; petitions for broader national and international topics were granted after 1838. The hall has provided a public platform for issues of slavery, women's suffrage, foreign policy, McCarthyism, and trade unionism. In response to an 1836 anti-abolition meeting, William Lloyd Garrison acerbically noted that Faneuil Hall's "name should be changed from the 'Cradle of Liberty' to the 'Refuge of Slavery' or the 'Coffin of Liberty'."³¹ Other abolitionists known to have lectured at Faneuil Hall include Frederick Douglass and Wendell Phillips. A reporter covering an 1893 suffrage event wrote,

"the tea party held in Faneuil Hall last evening did more than rake over the ashes of the past. It stirred into flame the live coals that are at work today, burning away the prejudices against equal rights for men and women."³²

Susan B. Anthony spoke before the New England Women Suffrage Association on May 29, 1900. As one historian noted, "Faneuil Hall has not always spoken with the voice of Boston, but nothing which has profoundly agitated Boston [for more than a hundred years] has found the old hall silent."³³

²⁸Paul Weinbaum, "The Market in Faneuil Hall," draft from Historic Structure Report Supplement: Faneuil Hall, (Boston: Boston National Historical Park, June 1987), p.5.

²⁹Brown, Faneuil Hall and Faneuil Hall Market, p. 72.

³⁰Note: Universal adult male suffrage passed in 1891 and women received the vote in 1919.

³¹Faneuil Hall File, quote from Merrill, Against the Tide, 1963, Historian's Office, Boston National Historical Park.

³²Faneuil Hall File, quote from *Boston Globe*, December 1893, Historian's Office, Boston National Historical Park.

³³Justin Winsor, editor, *The Memorial History of Boston*, (Boston: James R. Osgood & Co., 1881).

This tradition of free-speech and public debate continues to the present. From 1970-78, the Great Hall served as the venue for "The Advocates," a P.B.S. telecast involving the debate of contemporary issues. Michael Dukakis, three-term Massachusetts Governor and 1988 Presidential Candidate, served as the program's original moderator. Through the 1980s, Faneuil Hall was the site of the Ford Hall Forum, a public lecture series sponsored by Northeastern University. Additionally, the Great Hall has served as the site of naturalization ceremonies since the early 1960s.

3.2 Architectural Significance

The design and construction of the original Faneuil Hall was a collaborative effort between master mason Joshua Blanchard, carpenter Samuel Ruggles, and artist John Smibert (1688-1751). A native of Edinburgh, Scotland, Smibert traveled to London in 1709 where he supported himself "by coach painting and copying pictures for dealers."³⁴ His earnings funded a three-year sojourn to Italy where he "equip(ed) himself for a career as a portrait painter."³⁵ A member of a party of academics involved in a failed venture to establish a College of Arts and Sciences in Bermuda, Smibert was stranded in Newport, Rhode Island in 1729 awaiting funding from Parliament which never materialized. Instead of a career teaching "drawing, painting, and architecture," Smibert was destined to settle in Boston where he established himself as one of the colonies' premier portrait artists. Smibert's account book reflects portrait commissions for Peter Faneuil's mother and sister in 1739. Faneuil Hall was Smibert's first and only foray into architectural design.

Smibert based his 1742 design for Faneuil Hall 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."³⁶

³⁴Sir David Evans, John Kerslake, and Andrew Oliver, The Notebook of John Smibert, (Boston: Massachusetts Historical Society, 1969), p. 2.

³⁵Ibid.

³⁶Tittler, Robert, "The Building of Civic Halls in Dorset, 1560-1640," Bulletin of the Institute of Historical Research (May 1985): 39.

In his adaptation of this paradigmatic form, Smibert retained the arcaded open market and provided for a large hall and small Selectmen's chamber in the second-story, and two rooms in the attic. The original brick structure measured three bays across its gabled facade and nine bays in width; its dimensions were forty by one hundred feet. In keeping with the rhythmic ground-floor arcade, the second-story was symmetrically fenestrated with arched windows. The central domed cupola, a key component of the plan, contained the bell which tolled to signify the start and close of every market day. The lateral and end bays were articulated by brick pilasters which adhered to the hierarchy of the classical Orders, with the Tuscan Order at the market level and Doric Order above. These pilasters were paired at the building's ends. The horizontal junctures were emphasized by the Tuscan entablature above the arcade and the Doric entablature beneath the cornice. Smibert further embellished the structure with a quoined cupola base, arcaded belfry, bulls-eye windows, and pedimented dormers. As architectural historian Carl Lounsbury notes, "English public buildings, the town halls, guild halls, and market houses of the provincial towns of the late seventeenth and early eighteenth centuries with their arcades, cupolas, and compass-head windows, provided colonial builders with a useful guide to the characteristics of civic architecture."³⁷

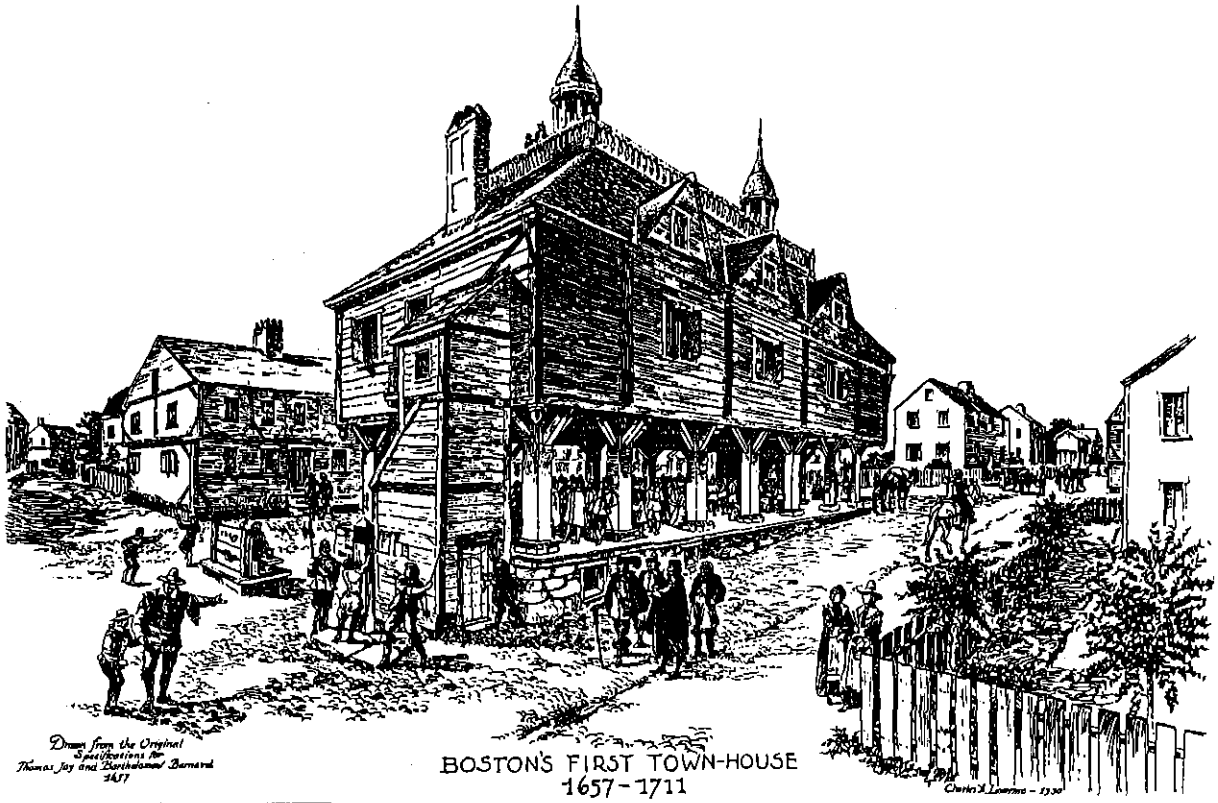
As one of Boston's earliest examples of Georgian architecture, Faneuil Hall provided a dramatic contrast to the town's medieval timber-framed architecture. Architectural historian Abbott Lowell Cummings notes that Boston was settled predominantly by natives of East Anglia during the Great Migration (1630-1640). 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. This style is represented in the sketch of Boston's First Town House of 1657, the frame precursor of the Old State House (note the use of the two-story market plan). In contrast, Faneuil Hall represents an architectural style which Cummings terms "New England Artisan Classicism."

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.³⁸ As Cummings explains, the masons, carpenters, artisans, and provincial officials emigrating during this period brought with them a familiarity with Renaissance forms and ornament.³⁹ 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. Due to his long residency in London and

³⁷Carl Lounsbury, "The Structure of Justice: The Courthouses of Colonial Virginia," in Perspectives in Vernacular Architecture III, edited by Thomas Carter and Bernard Herman (Columbia: University of Missouri Press, 1989), p.219.

³⁸Abbott Lowell Cummings, "Beginnings of Provincial Renaissance Architecture," Journal of the Society of Architectural Historians (March 1983) p. 43.

³⁹*Ibid.*



The Town House (1657-1711)

Reconstruction drawing from the original specifications by Charles A. Lawrence, 1930, for the Bostonian Society.

From: Walter Muir Whitehill, *Boston: A Topographical History*, (Cambridge: The Belknap Press, 1968), p. 13.

his travels through Italy, Smibert was no doubt influenced by this Renaissance ideal. The New England Artisan Classicism or Early Georgian architecture is characterized by symmetrically-fenestrated, free-standing buildings, typically rectangular in form. Horizontal structural junctures were emphasized by use of a string course, entablature and/or a cornice and architectural ornament was derived from the classical Orders. The use of cupolas and pedimented dormers demonstrates the incorporation of Dutch architectural forms. Brick construction represented "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."⁴⁰ In addition to Smibert's Faneuil Hall, similar local examples of New England Artisan Classicism include Massachusetts Hall at Harvard College, constructed in 1718, and the Old State House of 1712.

Only two elements of the 1742 structure are believed to have survived both the 1761 fire and the Bulfinch enlargement: the exterior walls (south elevation and the southern half of the gabled ends), and the grasshopper weathervane. The 1742 masonry, consisting of large water struck bricks laid in Flemish bond with dark headers, is discernible from the Bulfinch era bricks which are uniform in color and more orange than the earlier brick.⁴¹ Deacon Shem Downe of Boston created the building's signature grasshopper weathervane which has adorned the cupola since 1742. This gilded copper sculpture was patterned after the weathervane atop London's Royal Exchange. Downe's son, Thomas, was enlisted to repair the weathervane following the 1761 fire; he tucked the following note into the cavity of the sculpture:

"To my bretheren and fellow grasshoppers, Fell in ye year 1753, November 13, early in ye morning by a great earthquake by my old Master above. Again Like to have met with my Utter Ruin by Fire but hopping Timely from my Publick Scituation Came off with Broken bones & much Bruised. Cured and fixed (by) Old Master's son, Thomas Downe June 28th 1768, and Though I promise to Discharge my Office, yet I shall vary as ye wind."⁴²

The building's current form, size, and appearance stems from the 1806 enlargement designed by nationally prominent Boston architect Charles Bulfinch (1763-1844). As Boston's dominant architect during the Federal era (c. 1787-1817), the architecture of Bulfinch and his followers was subsequently characterized as the

⁴⁰Ibid, p. 50.

⁴¹Goody, Clancy & Associates, Inc., Faneuil Hall: Supplementary Historic Structure Report (Denver: U.S. Department of the Interior, National Park Service, Denver Service Center, 1987), p. II-2.

⁴²Detwiller, Historic Structure Report: Faneuil Hall, p. 15.

"Federal" style. The son of a prominent and affluent Boston family, Bulfinch traveled abroad following his graduation from Harvard. During this grand tour (1785-87), Bulfinch developed an affinity for Neo-classical architecture, specifically the works of English architects Robert Adam, John Soane, and John Plaw.⁴³ Well-known architectural commissions include Saint Stephen's Church on Hanover Street in Boston's North End (1804), Harvard College's University Hall (1815), and the Massachusetts State House (1795). In his capacity as Boston's Chairman of the Board of Selectmen, a position he held from 1799 to 1818, Bulfinch initiated numerous civic improvements, specifically; road widening campaigns; landscape improvements to the Boston Common; and the construction of new wharves, bridges, and drainage systems. Bulfinch is considered to be not only this nation's first professional architect but also one of its earliest urban planners.

Bulfinch added four bays to the gabled ends, expanding Faneuil Hall to the north, and he increased the building's height by one-and-a-half stories. The enlarged broad-gabled structure measured seven bays in width, nine bays in length, and three-and-a-half-stories in height. Bulfinch retained the original scheme of a ground-floor market surmounted by a public hall, although he expanded the market area by excavating and outfitting the cellar for retail occupancy. Bulfinch described the expanded Great Hall as "76 feet square, and 28 feet high, with galleries on three sides upon Doric columns, the ceiling is supported by two ranges of Ionic columns, the walls are enriched by pilasters and the windows by architraves - platforms under and in the galleries rise amphitheatrically to accommodate spectators."⁴⁴ Above the Great Hall, The Ancient and Honorable Artillery Company was provided with a 76 x 30 floor barrel-vaulted hall with "a number of apartments on each side for depositing arms."⁴⁵ A new grand stairway, aligned against the eastern facade, provided a formal internal circulation system. Offices for the Selectmen, Board of Health, Assessors, and Town Treasurer were located to either side of the central stair on the second-story and gallery level.

Bulfinch's intention was to "conform to the original stile [sic] of the building, that with the additions it should appear a uniform and consistent pile."⁴⁶ Despite retaining the arched fenestration and continuing the classical Order hierarchy with the application of Ionic pilasters and entablature to the third story, Bulfinch's enlargement dramatically altered the building's aesthetic. The added width, height and new roof changed the building's form from a Georgian gable-roofed rectangle to a broad-gabled cube. Bulfinch demonstrated an affinity for the gable-fronted cube

⁴³Sterling M. Boyd, book review of *The Architecture of Charles Bulfinch*, by Harold Kirker, in the *Journal of the Society of Architectural Historians* (October 1971): 253.

⁴⁴"On the Original Building and Enlargement of Faneuil Hall," 1805 handwritten document attributed to Charles Bulfinch, Print Department, Boston Public Library.

⁴⁵Ibid.

⁴⁶Ibid.

form in his 1794 design for the Boston Theater (demolished 1852). In Smibert's design all elevations were stylistically equivalent; there were no visual cues to indicate a primary facade. By relocating the cupola from the center to the eastern section of the ridge and by creating a grand staircase along the eastern wall, Bulfinch oriented the structure towards the harbor, a fitting gesture as the town derived its wealth from maritime trade. Intriguingly this new primary elevation did not contain a lavishly-ornamented entry, instead, the center bay was enclosed and accented by three pilasters.

In contrast to the early-Georgian reliance on applied architectural ornament, Bulfinch's clean and handsome design was based on the play of simple geometric forms, specifically round, arched, and lunette windows and openings, against a flat brick surface. The use of applied ornament was restrained as seen by the moulded trim which accents the lunette centered in the tympanum. The architect's creativity and sense of whimsy is reflected in the third-story fenestration of the lateral walls, where the expected arched opening is replaced by a plain sash window surmounted by a lunette. The distinctive barrel-shaped dormers, four on each slope (a fifth dormer was added in 1898), appear to have been purely decorative, as prior to the 1898 renovation they served to light the rafters not a public space.

Faneuil Hall experienced significant renovations in 1827, 1853, and 1898; these projects were conducted under the guidance of Boston's most eminent architects. Following the opening of Faneuil Hall Market, a 500-foot long granite structure (now known as both Quincy Market and Faneuil Hall Marketplace), the city retained Alexander Parris (1780-1852), architect of the new marketplace, to oversee the first post-Bulfinch renovation. A former associate of Bulfinch, Parris, along with Solomon Willard (1783-1861) and Isaiah Rogers (1800-1869), was part of the Greek Revival troika whose monumental granite works changed Boston's architectural character. Following Bulfinch's 1818 departure to work on the nation's Capitol, most of Boston's significant commissions were divided among these three architects.

Parris created a new arched entry in the center bay of Faneuil Hall's east facade and re-configured Bulfinch's double flying staircase (at the first-story level only) into a wide flight of stairs, providing a more direct entry to the Great Hall. Parris' most significant contribution was his Greek Revival decorative scheme for the Commandery Room. This narrow east end room, situated beneath the belfry, received an elaborate coffered domed ceiling, Ionic column supports, and shell niches at either end. This coffered dome, reminiscent of Quincy Market's grand dome, "is characteristic of the desire for monumental permanence which became a trait of the entire Classical Revival style."⁴⁷ The ornamental plaster finishes of the

⁴⁷Talbot Hamlin, Greek Revival Architecture in America, (New York: Dover Publications, Inc., 1964), p.35.

east end anterooms and the floral plaster medallion of the main hall also appear to date to this 1827 renovation. Parris painted Faneuil Hall's facade a "light Portland stone color" so that the structure would harmonize with the adjacent granite market buildings.

In 1858 Gridley J. F. Bryant (1789-1867), whose architectural career began under Parris, created the building's first secondary egress, a new spiral stair linking the Great Hall rostrum to the market floor. When the market reopened in 1858, individual dealers installed canvas awnings to shelter the area outside of their entries. These awnings eventually encircled the entire ground floor, extending the market space beyond the building's periphery. A steel and concrete awning replaced the hodgepodge of canvas in the early 20th century. This awning was removed in 1974, revealing substantial damage to the molding profile of the brownstone Tuscan entablature.

The most dramatic alterations to Faneuil Hall occurred during the 1898 renovation when most of the interior historic fabric was removed. This ambitious project, headed by Frank W. Howard and Professor F. W. Chandler of the Massachusetts Institute of Technology, was an effort to fire-proof the structure. The City "reconstructed the hall, substituting iron, steel, and stone for wood, as far as practicable."⁴⁸ In a major engineering feat, the frame truss roof was removed and replaced with new steel truss supports. The floor of the Ancient and Honorable space, which sagged due to inadequate support for the wide span, was replaced with steel girders and concrete. The treads and balustrades of the main stair were replicated and replaced with cast iron; only the cherry handrail was retained. In the Great Hall, the Doric and Ionic columns were replaced with steel and concrete replicas. The structurally unsound cupola --Boston's own leaning tower attraction-- was outfitted with steel members. Following repairs to the belfry, the Commandery Room below was re-plastered and its lighting substantially improved through the addition of two new skylights. The architects also lit the room's interior ceiling domes with recessed lighting, one of the first examples of this new lighting technology. Concerns about the building's insufficient secondary egress were addressed by the creation of a new "V"-shaped stair situated at the rear of the rostrum and aligned against the west wall.

In 1923, the architectural firm of Cram and Ferguson, conducted the first of two major 20th-century renovations. The firm's principal architect, Ralph Adam Cram (1863-1942), was a "distinguished ecclesiastical architect" and "America's leading exponent of the Gothic revival."⁴⁹ Best known for the Cathedral of St. John the

⁴⁸Detwiller, *Historic Structure Report: Faneuil Hall*, p. 98.

⁴⁹Elsie Rathburn and Henry F. Whitney, *Biographical Dictionary of American Architects* (Los Angeles: Hennessey and Ingalls, Inc., 1970), p. 145.

Divine in New York, local examples of Cram's design include: the Federal Building at Post Office Square (1933), and the Commonwealth Avenue campus of Boston University (1939-42). Under Cram's direction Faneuil Hall was sandblasted to remove several layers of exterior paint, the top coat being a pinkish-brown color selected to imitate brownstone. Exterior details, including several pilaster capitals and sections of the architrave were repaired or replaced and the structure's brownstone pilaster bases were restored with new granite bases. As a further fire-proof measure the building was outfitted with a new sprinkler system. An elevator, sited in the closet of the Superintendent's Office (Room 205), was installed at the behest of Mayor James M. Curley.

Boston architectural firm Goody, Clancy & Associates, in cooperation with the Denver Service Center of the National Park Service, managed Faneuil Hall's 1990-93 rehabilitation project. In addition to cleaning and conserving exterior and interior architectural fabric, the project entailed the installation of a new elevator and new HVAC and electrical systems.

3.3 Relationship to Criteria for Landmark Designation

Faneuil Hall meets the criteria for Landmark designation found in section four of Chapter 772 of the Acts of 1975, as amended. Faneuil Hall 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 City of Boston assessor's records, Faneuil Hall has an assessed value of \$4,298,000.00. The land is assessed at \$726,000.00 and the building at \$3,572,000.00.

4.2 Current Ownership

Faneuil Hall 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 1740, Boston's Selectmen staked out a 40 x 100 foot parcel adjacent to the Town Dock for the construction of Faneuil Hall. This Dock Square parcel, consisting of land which had been filled sometime between 1728 and 1732, had been the site of the short-lived Middle Market (1734-36). By the early-1820s, Town Dock "served chiefly as a receptacle for dead cats and other rubbish, its watercraft consisting of a pair of scows moored for the sale of oysters, wholesale and retail."⁵⁰ A tangle of wharves supporting temporary wooden shacks crowded the waterfront to the east of Faneuil Hall. In order to combat this blight, Major Josiah Quincy ordered that the Town Dock be filled in. In 1823, Alexander Parris was commissioned to design a market complex on this newly filled land. Completed in 1826, Faneuil Hall Marketplace (also known as Quincy Market) consists of a central two-story granite market, flanked by two four-and-a-half-story granite-faced warehouses.

Through the 19th-century, this waterfront area experienced a continual cycle of "wharfing out," whereby wharves were constructed and subsequently filled in, in order to accommodate the city's growing commercial and maritime needs. As a result of this urban expansion, Faneuil Hall was marooned inland, currently standing almost a half-a-mile west of the shoreline. Ironically, the area surrounding this historic site is still known as "Dock Square."

Writing in 1900, historian Abram Brown noted:

"In addition to the buildings, the streets around the market are by legislative enactment made free open markets for the sale of fresh provisions and vegetables under certain regulations. (Faneuil Hall and Quincy Market) and the streets surrounding them are known as Faneuil Hall Market and are under the direct control and ownership of the city. Only those occupying the buildings pay a rental."⁵¹

During the first quarter of the 20th century, the market area began to experience competition from new neighborhood retail establishments. In addition to suffering from antiquated and cramped quarters, the market's customer base was further eroded by post-World War II suburbanization which drained the city of its population.

⁵⁰Walter Muir Whitehill, *Boston: A Topographical History*, (Cambridge, MA: The Belknap Press of Harvard University Press, 1968), p. 96.

⁵¹Brown, *Faneuil Hall and Faneuil Hall Market*, p. 72.

The market area experienced a renaissance in 1976 following the creation of the nation's first festival marketplace. North and South streets and Dock Square were paved with cobble stones, attractively landscaped, and converted into pedestrian walkways. The refurbished market stalls and storefronts were leased to specialty food shops, restaurants, and boutiques. Faneuil Hall and Faneuil Hall Marketplace attract approximately 16 million tourists annually.

The area surrounding Faneuil Hall is owned by the City of Boston and is maintained by the National Park Service as part of its cooperative agreement with the City. The sites adjacent to Faneuil Hall are generally City-owned and are improved and maintained either by the City or by developers of the various parcels.

5.2 Current Planning Issues

Surveyed by the Boston Landmarks Commission in 1980 as part of the Central Business District Preservation Study, Faneuil Hall 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." Faneuil Hall is situated in the Markets 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.

5.3 Current Zoning

Faneuil Hall is zoned for retail/commercial use. It is located within the Markets 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 Faneuil Hall 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 ground-floor Market Space, the Great Hall and its Gallery, the Main Stair, Room 205, the Ancient and Honorable Artillery Company Hall, and the Commandery Room.

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.

Faneuil Hall 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.

Faneuil Hall 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 forty-year preservation restriction on Faneuil Hall as authorized by Chapter 184 of the General Laws of Massachusetts. Funded by the National Park Service, this restriction expires on March 18, 2017. Although vaguely worded, this restriction appears to apply to Faneuil Hall's interior and exterior.

7.0 RECOMMENDATIONS

The staff of the Boston Landmarks Commission recommends that the interior and exterior of Faneuil Hall, 1-10 Faneuil Hall Square, 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 3689, 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 conflicts with the Standards and Criteria for a particular property. The Commission's evaluation of an application will be based upon the degree to which such changes are in harmony with the character of the property. In some cases, priorities have been assigned within the Standards and Criteria as an aid to property owners in identifying the most critical design features. The treatments outlined below are listed in hierarchical order from least amount of intervention to the greatest amount of intervention. The owner, manager or developer should follow them in order to ensure a successful project that is sensitive to the historic landmark.

- ◆ **Identify, Retain, and Preserve** the form and detailing of the materials and features that define the historic character of the structure or site. These are basic treatments that should prevent actions that may cause the diminution or loss of the 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 (except the market level for which the Tenant Handbook criteria apply) 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.

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9.0 EXTERIORS - SPECIFIC STANDARDS AND CRITERIA

Faneuil Hall

1-10 Faneuil Hall Square, 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 Faneuil Hall 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. The **Elevations, Roof, Tower, and Cupola** 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 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, pilaster bases, first-floor window sills, and basement openings and jambs; the brownstone entablatures, keystones, impost blocks, window sills, pilaster capitals and bases; the brick chimneys; the bonding patterns; the mortar joint sizes, color and tooling; and the paint colors and finishes 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 Ionic entablature and capitals; the Doric entablature and capitals; the tympanum trim; 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, details, and ornamentation of the building, such as: the tower's copper cladding; the dome's gold-leafed copper roof; the gilded grasshopper weathervane; the copper barrel dormers; and the copper gutters, down spouts; and flashing shall be preserved.
2. Original or later contributing metal materials, features, details and ornamentation shall be retained and, if necessary, repaired by patching, splicing or reinforcing the metal using recognized preservation methods.
3. Deteriorated or missing metal materials, features, details and ornamentation shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile and detail of installation.

4. When replacement of materials or elements is necessary, it should be based on physical or documentary evidence.
5. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.
6. Cleaning of metal elements either to remove corrosion or deteriorated paint shall use **the mildest method possible**.
7. Abrasive cleaning methods, such as low pressure dry grit blasting, may be allowed as long as it does not abrade or damage the surface.
8. A test patch of the cleaning method(s) shall be reviewed and approved on site by staff of the Boston Landmarks Commission. Test patches should always be carried out well in advance of cleaning (including exposure to all seasons if possible).
9. Cleaning to remove corrosion and paint removal should be considered only where there is deterioration and as part of an overall maintenance program which involves repainting or applying other appropriate protective coatings. Paint or other coatings help retard the corrosion rate of the metal. Leaving the metal bare will expose the surface to accelerated corrosion.
10. Repainting should be based on paint seriation studies. If an adequate record does not exist repainting shall be done with colors that are appropriate to the style and period of the building.

9.3 Windows

Refer to 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 dormers and tympanum; the lunette sash of the third story and tympanum; the first-story fan lights; 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 should not be allowed in the first, second, and third stories.
5. Removal of window sash and the installation of permanent fixed panels to accommodate air conditioners may be allowed in the basement level (refer to Tenant Handbook criteria).
6. 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.
7. 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.
8. When replacement is necessary, it should be based on physical or documentary evidence.
9. Aluminum, vinyl, metal clad or vinyl clad replacement sash shall not be allowed.
10. Simulated muntins, including snap-in, surface-applied, or between-glass grids shall not be allowed.
11. Tinted or reflective-coated glass (i.e.: low "e") should not be allowed.
12. Metal or vinyl panning of the wood frame and molding shall not be allowed.
13. 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.
14. Exterior storm windows should not be allowed for arched windows, leaded glass, faceted frames, or bent(curved) glass.
15. Window frames and sashes should be of a color based on paint seriation studies. If an adequate record does not exist repainting shall be done with colors that are appropriate to the style and period of the building.

9.4 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: doors; fanlights; and 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 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 primary elevations.
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.

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 broad gabled roof, slate tiles, tower and domed cupola, 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 Faneuil Hall'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 Faneuil Hall's historical and architectural significance, no additions shall be allowed.

9.11 Signs, Marquees and Awnings

Refer to page 8 of the Tenant Handbook (see appendix at rear of this report).

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.

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10.0 INTERIORS - SPECIFIC STANDARDS AND CRITERIA

Faneuil Hall

1-10 Faneuil Square, 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 Faneuil Hall'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 **Main Stair, Great Hall and Gallery Area, Room 205, Ancient and Honorable Artillery Company Hall, and Commandery Room** are subject to the terms of the interior guidelines herein stated.
7. The **Market Area** is subject to the guidelines stated within the *Tenant Handbook: The Grasshopper Shops at Historic Faneuil Hall* (see appendix).
8. 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, except for the market spaces as provided in the *Tenant Handbook*.
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: the mouldings, mantels and chimney pieces, wainscoting, baseboard trim, paneling, railings, 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)

1. All metal materials, features, details, and ornamentation, such as: the cast iron landings, treads, balustrades, newel posts, and columns shall be preserved.

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

D. Plaster

1. All plaster materials, features, details, and ornamentation, such as: the Great Hall's plaster rosette; the Commandery Room's coffered domes; the Ancient and Honorable Hall's raised moulding ceiling; and all pilaster; mouldings; cornices; window architraves; foliate rings; 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)

1. All masonry materials, features, details and ornamentation, such as: the Great Hall's concrete columns; the main stair's terrazzo and marble inlaid flooring; and masonry tooling, bonding patterns, joint sizes and colors 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 masonry 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.
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.

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: wainscoting, chimney pieces, chair rails, pilasters, mouldings, cornices, and ornamental friezes 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 Commandery's coffered dome; the plaster rosette and foliate rings in the Great Hall; and the raised moulding and foliate rings of the Ancient and Honorable Hall 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, terrazzo and marble 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 Colonial Revival vestibules, Commandery's pocket doors, Great Hall's large paneled doors with strap hinges, curved paneled doors of the Ancient and Honorable anterooms, Greek Revival 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 cast iron treads, landings, balustrades; the cherry handrails, the cast iron columns, the state plaques affixed to the Commanery steps; and 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. An interior addition should only be considered after it has been determined that the existing interior cannot meet the new space requirements, Additions can significantly alter the historic appearance of the interior.
2. New additions shall be designed so that the character defining features of the interior are not radically changed, obscured, damaged or destroyed.
3. New additions should be designed so that they are differentiated from the existing and should not necessarily be imitative of an earlier style or period.
4. New additions shall be of a size, scale and of materials that are in harmony with the historic interior.
5. No additional floors to either the Great Hall or the Ancient and Honorable space shall be permitted.

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 (i.e. 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, pneumatic systems, 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 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.

1. The existing Great Hall and Ancient and Honorable Hall seating (folding wooden seats and wooden benches, respectively) shall be retained.
2. Replacement hall seating should match the original in size, appearance and arrangement.
3. The Children's Clock in the Great Hall shall be retained.
4. The Faneuil Hall Eagle in the Great Hall shall be retained.
5. Any repairs which would alter the appearance of items 3 and 4 listed above will be reviewed by the Commission.
6. The Healy Painting shall be preserved in its existing location.
7. Other works of art, such as: paintings, sculpture, plaques, and furniture should be preserved in their existing locations. The Boston Landmarks Commission in conjunction with the Boston Art Commission shall review any changes in location, alterations or repairs.

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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