

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY - NOMINATION FORM**

(Type all entries - complete applicable sections)

STATE: Massachusetts	
COUNTY: Suffolk	
FOR NPS USE ONLY	
ENTRY NUMBER	DATE

1. NAME

COMMON:
Cathedral Church of St. Paul

AND/OR HISTORIC:
St. Paul's Church (Episcopal)

2. LOCATION

STREET AND NUMBER:
136 Tremont Street, between Winter and Temple Streets and opposite the Common.

CITY OR TOWN:
Boston

STATE: Massachusetts CODE: 02114 COUNTY: Suffolk CODE:

3. CLASSIFICATION

CATEGORY (Check One)	OWNERSHIP	STATUS	ACCESSIBLE TO THE PUBLIC
<input type="checkbox"/> District <input checked="" type="checkbox"/> Building <input type="checkbox"/> Site <input type="checkbox"/> Structure <input type="checkbox"/> Object	<input type="checkbox"/> Public <input checked="" type="checkbox"/> Private <input type="checkbox"/> Both	Public Acquisition: <input type="checkbox"/> In Process <input type="checkbox"/> Being Considered	<input checked="" type="checkbox"/> Occupied <input type="checkbox"/> Unoccupied <input type="checkbox"/> Preservation work in progress
PRESENT USE (Check One or More as Appropriate)			
<input type="checkbox"/> Agricultural <input type="checkbox"/> Commercial <input type="checkbox"/> Educational <input type="checkbox"/> Entertainment	<input type="checkbox"/> Government <input type="checkbox"/> Industrial <input type="checkbox"/> Military <input type="checkbox"/> Museum	<input type="checkbox"/> Park <input type="checkbox"/> Private Residence <input checked="" type="checkbox"/> Religious <input type="checkbox"/> Scientific	<input type="checkbox"/> Transportation <input type="checkbox"/> Other (Specify) _____ _____ _____

4. OWNER OF PROPERTY

OWNER'S NAME:
Bishop John M. Burgess, Cathedral Church of St. Paul, Episcopal Church

STREET AND NUMBER:
131 Tremont Street

CITY OR TOWN: Boston STATE: Massachusetts CODE: 02114

5. LOCATION OF LEGAL DESCRIPTION

COURTHOUSE, REGISTRY OF DEEDS, ETC.:
Registry of Deeds, Suffolk County

STREET AND NUMBER:
Pemberton Square

CITY OR TOWN: Boston STATE: Massachusetts CODE:

6. REPRESENTATION IN EXISTING SURVEYS

TITLE OF SURVEY:

DATE OF SURVEY: Federal State County Local

DEPOSITORY FOR SURVEY RECORDS:

STREET AND NUMBER:

CITY OR TOWN: STATE: CODE:

SEE INSTRUCTIONS

STATE:

COUNTY:

ENTRY NUMBER

DATE

FOR NPS USE ONLY

7. DESCRIPTION

CONDITION

(Check One)	
<input checked="" type="checkbox"/> Excellent	<input type="checkbox"/> Good <input type="checkbox"/> Fair <input type="checkbox"/> Deteriorated <input type="checkbox"/> Ruins <input type="checkbox"/> Unexposed
(Check One)	
<input checked="" type="checkbox"/> Altered	<input type="checkbox"/> Unaltered <input type="checkbox"/> Moved <input checked="" type="checkbox"/> Original Site

DESCRIBE THE PRESENT AND ORIGINAL (if known) PHYSICAL APPEARANCE

The Cathedral Church of St. Paul is a two-story, oblong-shaped gable-roofed structure, constructed of sandstone, with a bold temple-type pedimented portico with six giant Ionic columns.

Stone steps lead up to the large portico, which extends across the full width of the west (front) elevation. Except for a stone panel set high in the wall above, extending horizontally over the three large flat arched entrance doors, the portico wall is unadorned. Inside the vestibule, which also extends across the width of the church, three more doors open into the audience room. The auditorium is three bays long and its large windows have clear glass. The ceiling is curved and decorated with recessed panels. A gallery for the choir and organ is located above the entrance doors at the west end.

High stall-like pews occupy the main floor, and the interior, painted white, is severely plain. The present chancel and its dome, located at the east end, are a copy of those in St. Paul's, London, and were added in 1926-27. The present altar and reredoes were also installed at that time. The exterior and interior of the church are otherwise little-changed from their original appearance.

The Cathedral Church of St. Paul is in excellent condition; the building is still used for religious services and is also open to visitors.

SEE INSTRUCTIONS

8. SIGNIFICANCE

PERIOD (Check One or More as Appropriate)

- | | | | |
|--|---------------------------------------|--|---------------------------------------|
| <input type="checkbox"/> Pre-Columbian | <input type="checkbox"/> 16th Century | <input type="checkbox"/> 18th Century | <input type="checkbox"/> 20th Century |
| <input type="checkbox"/> 15th Century | <input type="checkbox"/> 17th Century | <input checked="" type="checkbox"/> 19th Century | |

SPECIFIC DATE(S) (If Applicable and Known) 1819-20

AREAS OF SIGNIFICANCE (Check One or More as Appropriate)

- | | | | |
|--|---|--|--|
| <input type="checkbox"/> Aboriginal | <input type="checkbox"/> Education | <input type="checkbox"/> Political | <input type="checkbox"/> Urban Planning |
| <input type="checkbox"/> Prehistoric | <input type="checkbox"/> Engineering | <input type="checkbox"/> Religion/Philosophy | <input type="checkbox"/> Other (Specify) |
| <input type="checkbox"/> Historic | <input type="checkbox"/> Industry | <input type="checkbox"/> Science | _____ |
| <input type="checkbox"/> Agriculture | <input type="checkbox"/> Invention | <input type="checkbox"/> Sculpture | _____ |
| <input checked="" type="checkbox"/> Architecture | <input type="checkbox"/> Landscape Architecture | <input type="checkbox"/> Social/Humanitarian | _____ |
| <input type="checkbox"/> Art | <input type="checkbox"/> Literature | <input type="checkbox"/> Theater | _____ |
| <input type="checkbox"/> Commerce | <input type="checkbox"/> Military | <input type="checkbox"/> Transportation | _____ |
| <input type="checkbox"/> Communications | <input type="checkbox"/> Music | | _____ |
| <input type="checkbox"/> Conservation | | | _____ |

STATEMENT OF SIGNIFICANCE

The Cathedral Church of St. Paul, designed and built by Alexander Parris and Solomon Willard in 1819-20, was the first church in the Greek Revival style to be erected in New England. Constructed of sandstone and with a bold temple-type pedimented portico, St. Paul's is little-altered on the exterior and its severely plain interior has also undergone few modifications.

History

Alexander Parris and Solomon Willard were commissioned in 1819 by the vestry of the newly established St. Paul's parish to construct a Grecian temple that would strongly contrast with Boston's existing churches, which were built in the Georgian, Federal-Adameque, and Gothic Revival architectural styles. Constructed of Acquia Creek sandstone from Virginia, the capitals of the Ionic portico were carved by Willard. Work began in 1819 and the new church was dedicated on June 30, 1820. The cost of construction was double the original estimate and the sale of pews also went more slowly than had been anticipated, so that the parish labored under a heavy burden of debt for a number of years.

In 1912 St. Paul's parish transferred its church property to the Cathedral Chapter and on October 7, 1912, the church was dedicated to the service of the Episcopal diocese as the Cathedral Church of St. Paul.

In 1926-27 the original chancel of the church, located at the east end, was rebuilt and enlarged. The present altar and reredoes were installed there at that time.

SEE INSTRUCTIONS

9. MAJOR BIBLIOGRAPHICAL REFERENCES

Henry-Russell Hitchcock, Architecture, Nineteenth and Twentieth Centuries (Baltimore, 1963), 85.
 Wayne Andrews, Architecture, Ambition, and Americans (New York, 1955), 144.
 Talbot F. Hamlin, Greek Revival Architecture in America (New York, 1944), 101, 104, 344.
Massachusetts, A Guide to Its Places and People (American Guide Series) (Boston, 1937), 84, 161.
 Walter H. Kilham, Boston After Bulfinch, An Account of Its Architecture, 1800-1900 (Cambridge, 1948), 23.

10. GEOGRAPHICAL DATA

LATITUDE AND LONGITUDE COORDINATES DEFINING A RECTANGLE LOCATING THE PROPERTY			OR	LATITUDE AND LONGITUDE COORDINATES DEFINING THE CENTER POINT OF A PROPERTY OF LESS THAN TEN ACRES		
CORNER	LATITUDE			LATITUDE		LONGITUDE
	Degrees	Minutes	Seconds	Degrees	Minutes	Seconds
NW	°	'	"	°	'	"
NE	°	'	"	°	'	"
SE	°	'	"	°	'	"
SW	°	'	"	°	'	"

LATITUDE AND LONGITUDE COORDINATES DEFINING THE CENTER POINT OF A PROPERTY OF LESS THAN TEN ACRES		
LATITUDE		LONGITUDE
Degrees	Minutes	Seconds
42 °	21 '	21 "
71 °	03 '	46 "

APPROXIMATE ACREAGE OF NOMINATED PROPERTY: **1 1/3 acre**

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE:	CODE	COUNTY	CODE
STATE:	CODE	COUNTY:	CODE
STATE:	CODE	COUNTY:	CODE
STATE:	CODE	COUNTY:	CODE

11. FORM PREPARED BY

NAME AND TITLE: **Charles W. Snell, Survey Historian**

ORGANIZATION: **Division of History, Office of Archeology and Historic Preservation, National Park Service** DATE: **6/11/70**

STREET AND NUMBER: **801 - 19th Street, N.W.**

CITY OR TOWN: **Washington** STATE: **D. C.** CODE:

12. STATE LIAISON OFFICER CERTIFICATION

NATIONAL REGISTER VERIFICATION

As the designated State Liaison Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service. The recommended level of significance of this nomination is:

National State Local

Name _____

Title _____

Date _____

I hereby certify that this property is included in the National Register.

Chief, Office of Archeology and Historic Preservation

Date _____

ATTEST:

Keeper of The National Register

Date _____

SEE INSTRUCTIONS

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY - NOMINATION FORM**

(Continuation Sheet)

STATE Massachusetts	
COUNTY Suffolk	
FOR NPS USE ONLY	
ENTRY NUMBER	DATE

(Number all entries)

9. Major Bibliographical References for Cathedral Church of St. Paul, Boston:

Alan Gowans, Images of American Living (Philadelphia and New York, 1964), 270.
Edmund W. Sinnott, Meeting House & Church in Early New England (New York,
Toronto, and London, 1963), 222.



St. Paul's Church, Boston, Massachusetts

5810

NPS-1970

1819-20

Alexander Parris

REGISTERED NATIONAL
HISTORIC LANDMARKS

NATIONAL REGISTER OF HISTORIC PLACES
PROPERTY MAP FORM

(Type all entries - attach to or enclose with map)

STATE Massachusetts	
COUNTY Suffolk	
FOR NPS USE ONLY	
ENTRY NUMBER	DATE

SEE INSTRUCTIONS

1. NAME

COMMON: Cathedral Church of St. Paul
AND/OR HISTORIC: St. Paul's Church (Episcopal)

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CITY OR TOWN:
Boston

STATE: Massachusetts	CODE 02114	COUNTY: Suffolk	CODE
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3. MAP REFERENCE

SOURCE:
U.S.G.S. 7.5 Minute Series, Boston South Quadrangle, Massachusetts

SCALE: 1: 24 000

DATE: 1956

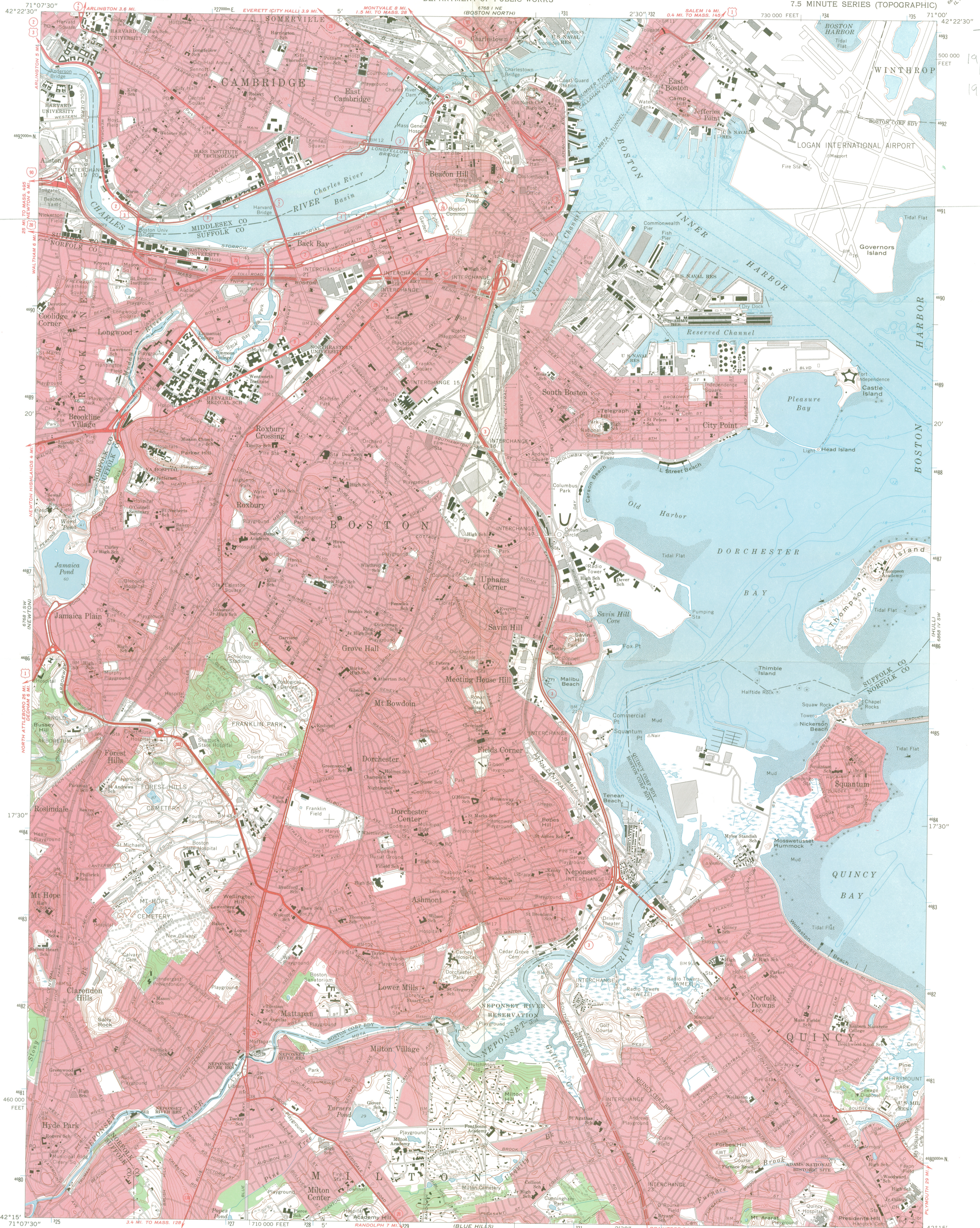
4. REQUIREMENTS

TO BE INCLUDED ON ALL MAPS

1. Property boundaries where required.
2. North arrow.
3. Latitude and longitude reference.

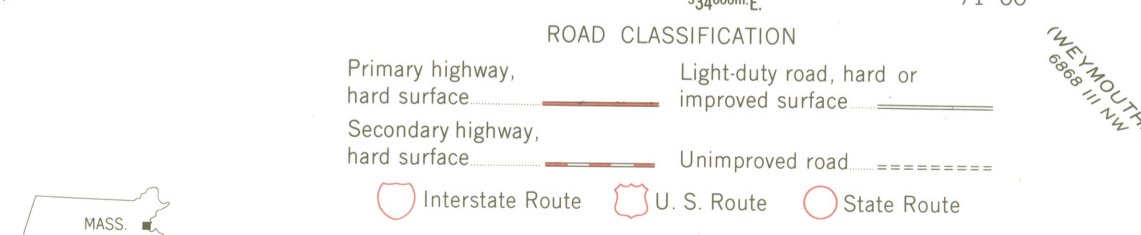
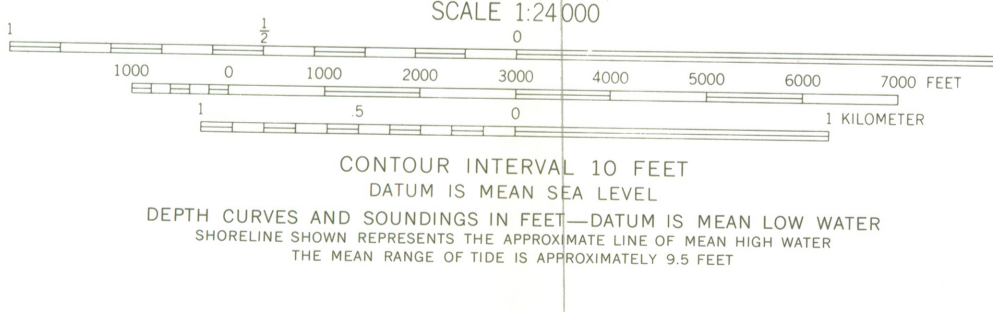
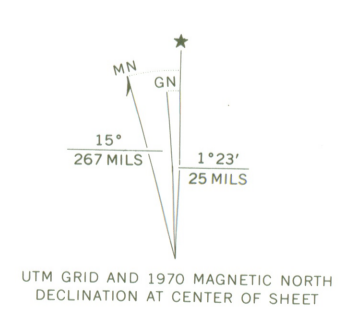
St. Paul's Church (episcopal)
Co. Suffolk
Massachusetts

ST. PAUL CHURCH



UTM REF
9-19-75 w/m
19 330120
19 4691100

Mapped, edited, and published by the Geological Survey
Control by USGS, USC&GS, and Massachusetts Geodetic Survey
Topography by planetable surveys 1943. Revised from
aerial photographs taken 1969. Field checked 1970
Selected hydrographic data compiled from USCGS Charts 246
and 248 (1971). This information is not intended for navigational
purposes
Polyconic projection. 1927 North American datum
10,000-foot grid based on Massachusetts coordinate system,
mainland zone
1,000-meter Universal Transverse Mercator grid ticks,
zone 19, shown in blue
Boundaries in tidewater areas from information supplied
by Massachusetts Department of Public Works
Red tint indicates areas in which only landmark buildings are shown



CONTOUR INTERVAL 10 FEET
DATUM IS MEAN SEA LEVEL
DEPTH CURVES AND SOUNDINGS IN FEET—DATUM IS MEAN LOW WATER
SHORELINE SHOWN REPRESENTS THE APPROXIMATE LINE OF MEAN HIGH WATER
THE MEAN RANGE OF TIDE IS APPROXIMATELY 9.5 FEET

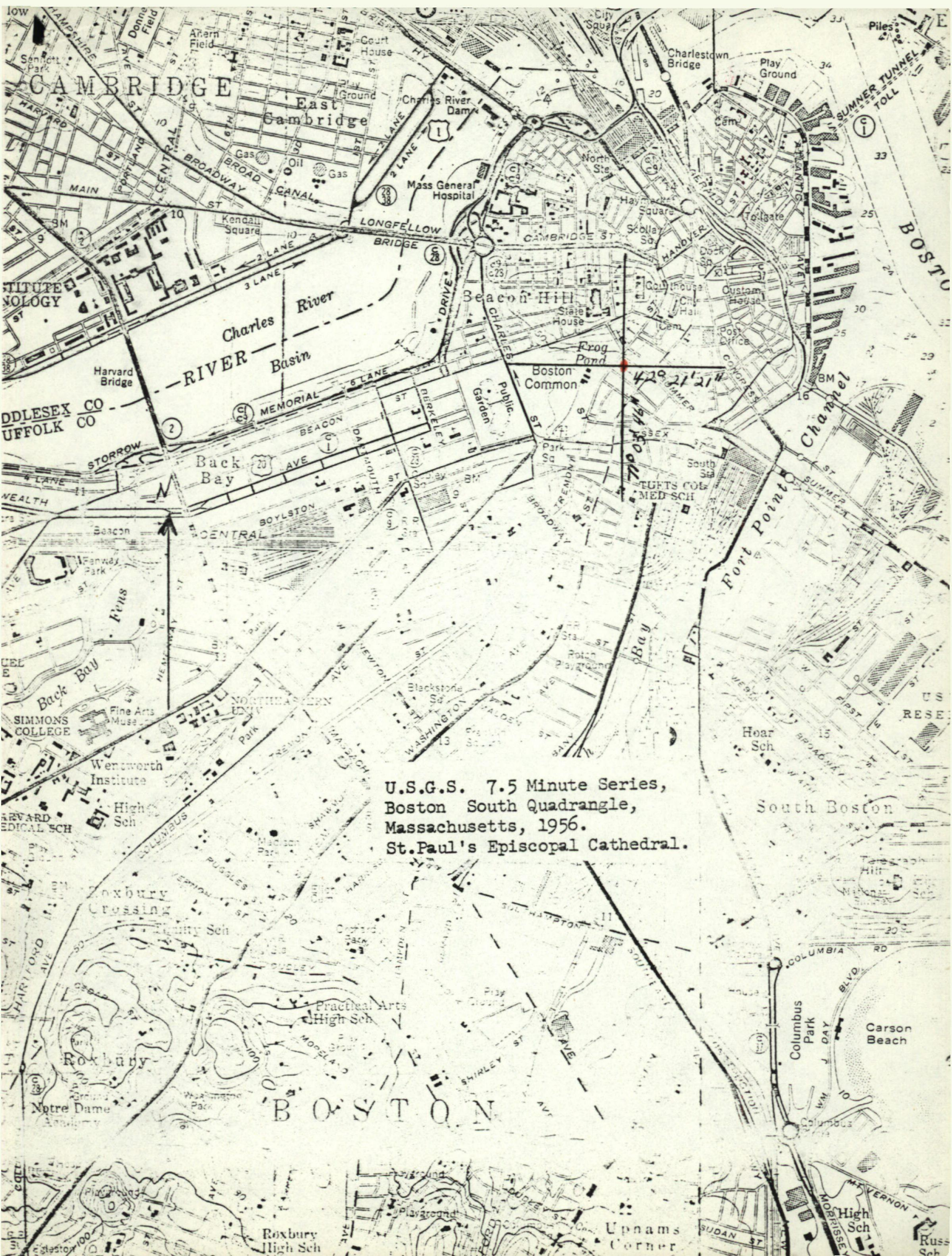


BOSTON SOUTH, MASS.
N4215—W7100/7.5

1970

AMS 6768 I SE—SERIES V814

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
FOR SALE BY U. S. GEOLOGICAL SURVEY, WASHINGTON, D. C. 20242
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST



U.S.G.S. 7.5 Minute Series,
Boston South Quadrangle,
Massachusetts, 1956.
St. Paul's Episcopal Cathedral.

South Boston

BOSTON

Uppams Corner

Roxbury High Sch

Columbus Park

Carson Beach

Columbus

High Sch

Russ Sch

CAMBRIDGE

East Cambridge

Beacon Hill

Boston Common

Fort Point

DDLESEX CO
UFFOLK CO

SIMMONS COLLEGE

WARD MEDICAL SCH

Roxbury

Notre Dame

Practical Arts High Sch

COLUMBIA RD

BLVD

DAY

COLUMBUS

MORRISSEY

MEYERSON

SUDAN ST

LAMPSON

Domino Field

Apem Field

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FEB 25 1971

Dear Senator Brooke:

I am pleased to inform you that the following listed sites, described in the enclosures, have been found to possess national significance in commemorating the history of the United States. These sites are:

First Church of Christ
United Church of Christ, Congregational
Old West Church
St. Paul's Church
Trinity Church
First Parish Church
United States Custom House, New Bedford
Hamilton Hall
Massachusetts General Hospital
Memorial Hall
Boston City Hall, 1862-1968
Sever Hall
University Hall
Gardner-Pingree House
Gore Place
Oliver Hastings House
First Harrison Gray Otis House
David Sears House
The Vale

These sites have been evaluated by the Advisory Board on National Parks, Historic Sites, Buildings, and Monuments through studies prepared by the National Survey of Historic Sites and Buildings, pursuant to the Historic Sites Act of August 21, 1935. I have approved the recommendations of the Board.

As explained in the enclosed folder, each of these sites is eligible to receive a certificate and plaque designating it a National Historic Landmark. The Director of the National Park Service will notify the owners and provide them with the proper application forms.

on the National Register provides each Landmark with safeguards against damage by Federal undertakings and fulfills one qualification for participation in a grant-in-aid program to assist in its preservation. Further information about these provisions of the law is contained in the enclosed folder describing the National Register.

In recognizing the historical importance of these sites in your State, I wish to commend the owners for the care and preservation of these properties.

Sincerely yours,

(Signed)

Secretary of the Interior

Hon. Edward W. Brooke
United States Senate
Washington, D.C.

Enclosures

cc:

Director, Northeast Region
HHS-Mr. Sheely

HJSheely:kp 10/28/70

HP-Mass.-First Church of Christ
United Church of Christ, Congregational
Old West Church
St. Paul's Church
Trinity Church
First Parish Church
United States Custom House, New Bedford
Hamilton Hall
Massachusetts General Hospital
Memorial Hall
Boston City Hall, 1862-1968
Sever Hall
University Hall

BASIC FILE RETAINED IN HH.

Gardner-Pingree House
Gore Place
Oliver Hastings House
First Harrison Gray Otis House
David Sears House
The Vale

FEB 25 1971

Dear Senator Kennedy:

I am pleased to inform you that the following listed sites, described in the enclosures, have been found to possess national significance in commemorating the history of the United States. These sites are:

First Church of Christ
United Church of Christ, Congregational
Old West Church
St. Paul's Church
Trinity Church
First Parish Church
United States Custom House, New Bedford
Hamilton Hall
Massachusetts General Hospital
Memorial Hall
Boston City Hall, 1862-1968
Sever Hall
University Hall
Gardner-Pingree House
Gore Place
Oliver Hastings House
First Harrison Gray Otis House
David Sears House
The Vale

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In recognizing the historical importance of these sites in your State, I wish to commend the owners for the care and preservation of these properties.

Sincerely yours,

(Signed)

Secretary of the Interior

Hon. Edward M. Kennedy
United States Senate
Washington, D.C.

Enclosures

cc:

Director, Northeast Region
HHS-Mr. Sheely

HJSheely:kp 11/16/70

HP - Mass. - First Church of Christ
United Church of Christ, Congregational
Old West Church
St. Paul's Church
Trinity Church
First Parish Church
United States Custom House, New Bedford
Hamilton Hall
Massachusetts General Hospital

FEB 25 1971

Dear Mrs. Hicks:

I am pleased to inform you that the following listed sites, described in the enclosures, have been found to possess national significance in commemorating the history of the United States. These sites are:

Old West Church
St. Paul's Church
Trinity Church
Massachusetts General Hospital
Boston City Hall, 1862-1968
First Harrison Gray Otis House
United Church of Christ,
Congregational

These sites have been evaluated by the Advisory Board on National Parks, Historic Sites, Buildings, and Monuments through studies prepared by the National Survey of Historic Sites and Buildings, pursuant to the Historic Sites Act of August 21, 1935. I have approved the recommendations of the Board.

As explained in the enclosed folder, each of these sites is eligible to receive a certificate and plaque designating it a National Historic Landmark. The Director of the National Park Service will notify the owners and provide them with the proper application forms.

Designation as a National Historic Landmark automatically places the property on the National Register of Historic Places. Under the provisions of the National Historic Preservation Act of 1966, entry on the National Register provides each Landmark with safeguards against damage by Federal undertakings and fulfills one qualification for participation in a grant-in-aid program to assist in its preservation. Further information about these provisions of the law is contained in the enclosed folder describing the National Register.

In recognizing the historical importance of these sites in your State, I wish to commend the owners for the care and preservation of these properties.

Sincerely yours,

(Signed)

Secretary of the Interior

Hon. Louise Day Hicks
House of Representatives
Washington, D.C.

Enclosures

cc:

Director, Northeast Region
HHS-Mr. Sheely

HJSheely:kp 11/17/70

HP-Massachusetts - Old West Church
St. Paul's Church
Trinity Church
Massachusetts General Hospital
Boston City Hall, 1862-1968
First Harrison Gray Otis House
United Church of Christ, Congregation

FEB 25 1971

Dear Mr. O'Neill:

I am pleased to inform you that the following listed sites, described in the enclosures, have been found to possess national significance in commemorating the history of the United States. These sites are:

United Church of Christ,
Congregational
Memorial Hall
Sever Hall
University Hall
Oliver Hastings House
David Sears House
St. Paul's Church
Trinity Church

These sites have been evaluated by the Advisory Board on National Parks, Historic Sites, Buildings, and Monuments through studies prepared by the National Survey of Historic Sites and Buildings, pursuant to the Historic Sites Act of August 21, 1935. I have approved the recommendations of the Board.

As explained in the enclosed folder, each of these sites is eligible to receive a certificate and plaque designating it a National Historic Landmark. The Director of the National Park Service will notify the owners and provide them with the proper application forms.

Designation as a National Historic Landmark automatically places the property on the National Register of Historic Places. Under the provisions of the National Historic Preservation Act of 1966, entry on the National Register provides each Landmark with safeguards against damage by Federal undertakings and fulfills one qualification for participation in a grant-in-aid program to assist in its preservation. Further information about these provisions of the law is contained in the enclosed folder describing the National Register.

In recognizing the historical importance of these sites in your State, I wish to commend the owners for the care and preservation of these properties.

Sincerely yours,

(Signed)

Secretary of the Interior

Hon. Thomas P. O'Neill, Jr.
House of Representatives
Washington, D.C.

Enclosures

cc:

Director, Northeast Region
HHS-Mr. Sheely

HJSheely:kp 11/17/70

HP - Massachusetts - United Church of Christ, Congregational
Memorial Hall
Sever Hall
University Hall
Oliver Hastings House
David Sears House
St. Paul's Church
Trinity Church

DEPARTMENT of the INTERIOR

news release

NATIONAL PARK SERVICE

For Release February 28, 1971

Morrow (202) 343-7394

NATIONAL LANDMARK STATUS GIVEN 38 HISTORIC SITES

Secretary of the Interior Rogers C.B. Morton today announced the designation of 38 National Historic Landmarks in New England and the Midwest.

Most of the buildings and areas involved were designed and built during the 19th century, although two -- both creations of famed architect Frank Lloyd Wright -- were built in the early 20th century and a few date back to the latter part of the 18th century.

The new listing includes public buildings, churches, private homes, and historic districts. Each National Historic Landmark is considered to have historic value to the Nation -- not only local or regional significance.

Designation of the 38 sites by Secretary Morton automatically places them on the National Register of Historic Places, maintained by the Interior Department's National Park Service.

While not owned or administered by the Service, Historic Landmarks are officially recognized to encourage preservation of historically significant properties. Upon request, owners of the landmark sites will receive plaques and certificates that commemorate their placement on the Register.

The latest National Historic Landmarks to be recognized include:

--Three historic districts in major cities. The Pullman District in Chicago, Ill., is noted as the first major effort in the United States to create a planned industrial community meeting all the needs of its residents. In Providence, R.I., the College Hill District contains more than 150 restored buildings which were once the wealthy nucleus of the city. The Green Historic District of New Haven, Conn., is an urban complex dominated by three churches built between 1812 and 1816.

(more)

--Government and community buildings. The stately Connecticut Capitol in New Haven, the picturesque Vermont State House in Montpelier and Boston's Old City Hall are representative of different types of government architecture. Two United States Custom Houses -- the still-active Greek Revival structure in New Bedford, Mass., and the now-closed Second Empire building in St. Louis, Mo. -- Hamilton Hall, an 1806 community center in Salem, Mass., and a massive 19th century Army post, Fort Knox, built near the Canadian-American frontier in Maine are also among the newly recognized landmarks.

--Institutional and industrial buildings. Three buildings on the campus of Harvard University were included as was the massive Union Station railroad building in St. Louis and the original building of the Massachusetts General Hospital in Boston.

--Private homes, some now converted to museums and clubs, others still used as family residences. Included are several examples of the various forms of Federal architecture, and a variety of styles -- Greek Revival, Italian, Queen Anne, and the Illinois home designed by Frank Lloyd Wright -- which are outstanding examples of the homes built after the Federal period.

--Religious architecture. From the Gothic Revival style of Trinity Church in New Haven's Green Historic District to the modern design of the Unity Temple in Oak Park, Ill., ecclesiastical buildings have had considerable influence on American architecture.

Newly designated National Historic Landmarks include:

1. New Haven Green Historic District, bounded by Chapel, College, Elm, and Church Streets, New Haven, Connecticut. Between 1812 and 1816, three impressive churches were erected on the east side of the New Haven Green. Two of the churches, Center Church (1812-14) and United Church (1813-15), are outstanding examples of Federal architecture, while Trinity Church (1814-16) is one of the earliest expressions of the Gothic Revival style in America. Boston architect Asher Benjamin drew the initial plans for Center Church, whose graceful spire still dominates the green, but it was Ithiel Town--a former student of Benjamin's--who was responsible for the final design. When his work on the brick, neo-classic Center Church was finished, Town turned to the design of Trinity Church, built of local granite in the incipient Gothic mode for New Haven's Episcopal congregation. The design of United Church, the third structure on the east side of the green, shows the influence of John McComb, an early New York architect, although it was Ebenezer Johnson, a local builder, who was responsible for its construction. All three churches preserve their original exterior appearance and, together with the adjacent public buildings, form an impressive urban complex distinguished in the development of American architecture and town planning. Open to visitors upon request.

2. The Capitol, New Haven, Connecticut. In 1871, the Connecticut General Assembly appointed a commission to direct the building of a new statehouse. The plans of Richard M. Upjohn of New York were selected from a subsequent architectural competition and the first contracts let in October of 1872. Eight years later, the massive marble structure was completed at a cost of over two and a half million dollars. The Capitol is an outstanding expression of the eclecticism of the High Victorian Gothic style, which reached its zenith in the America of the 1870's. Characteristic of the style is the profusion of exterior detail borrowed from French, German, and Italian Gothic prototypes and accented through the use of vari-colored building materials. Above the rooftop spires and pinnacles rises a dome which was formerly topped by a fifteen foot bronze statue, removed in 1938, symbolizing the "Genius of Connecticut." The dome represents a modification of Upjohn's original plan, which called for a tall central tower, and was added at the insistence of the building committee. Both the exterior of the structure and the great interior rotunda remain unaltered, and the Capitol is open to visitors.

3. Lockwood-Matthews Mansion, 295 West Avenue, Norwalk, Connecticut. In 1864, the railroad and steamship magnate LeGrand Lockwood commissioned Detlef Lienau, a Danish-born architect of New York, to design a suitable residence for "Elm Park," Lockwood's country estate in Norwalk, Connecticut. The French-trained Lienau

produced not only what was perhaps the most sumptuous private home built in America up to that time, but also the Nation's first mansion in the "Chateausque" style, a 19th-century revival of French Renaissance forms. Constructed of New England granite between 1864 and 1868, the rambling sixty-room house preceded by almost twenty years the great chateaux of Newport and Fifth Avenue, and was a prelude to the opulence of the Gilded Age. Artisans were brought from Europe to execute the lavish interiors, with their inlaid woodwork, frescoed walls, bronze chandelier medallions, and floors and fixtures of Italian marble. The City of Norwalk has owned the mansion since 1941. Although the original greenhouses were demolished in 1946 and the landscaped grounds, attributed to Frederick Law Olmsted, have been reduced in size, the mansion itself is little-changed. Under the auspices of the Junior League, "Elm Park" house is being restored as a museum and is open to the public.

4. Avery Coonley House, 300 Scottswood Road, Riverside, Illinois. The residence which Frank Lloyd Wright designed and built for Mr. and Mrs. Avery Coonley in Riverside, Illinois between 1907 and 1909 summarized the architect's principles of domestic architecture to that date. Wright himself described it as the most successful of his houses of that period. With its low, strongly-accented horizontal lines and wide overhanging eaves, its free-flowing interior spaces, and the harmonious blending of site and structure, the Coonley House represents the maturation of the Prairie Style developed by Wright. The original furniture and fittings for the house were custom-made from Wright's designs. In recent years, the lot has been subdivided and the house itself converted into two separate dwellings. However, the essential character of the structure, both inside and out, remains unchanged. Not open to visitors.

5. Pullman Historic District, area east of Cottage Grove Avenue, between E. 103d Street and E. 115th Street, Chicago, Illinois. Covering approximately 300 acres in what was formerly the suburban village of Hyde Park, the Pullman district was the first major effort in America to create a completely planned model industrial town, incorporating commercial, residential, religious, and

recreational facilities. Here (Industrialist George Pullman envisioned an ideal community providing both the necessities and amenities for the workers who would reside there and manufacture the famous Pullman Palace Railroad Car. Landscape Engineer Nathan F. Barrett employed the conventional gridiron pattern in laying off the town, which featured parks, gas and water mains, and complete sanitary facilities. Between 1880 and 1884, residential rows, a church, public buildings, and the factory complex itself were planned and built of brick and stone in the prevailing Queen Anne and Romanesque styles under the supervision of Solon S. Beman, a young Chicago architect. Ironically, this utopian company town became the scene of the Pullman Railroad Strike of 1894, a milestone in the development of the American labor movement, after which the community declined and the structures passed into private hands. Most of the original buildings remain, however, and as a predominantly residential community, Pullman preserves to a remarkable degree a nineteenth century atmosphere.

6. Unity Temple, southeast corner of Lake Street and Kenilworth Avenue, Oak Park, Illinois. Unity Temple, which was erected in 1906-1907 from the designs of Frank Lloyd Wright, a member of the congregation, marks a significant achievement in the development of modern American architecture. Reinforced concrete was here employed for the first time on a monumental scale and in a decorative manner. Unity Temple also broke radically with traditional styles in ecclesiastical architecture. Both of these innovations expressed the emerging concept, of which Wright was an ardent proponent and practitioner, that form must follow function and building materials be honestly expressed. The two main interior spaces of the building, the worship area and a center for social activities, are linked by an entrance hall. Each of these units is expressed externally as a cube of distinct proportions, visually linked to each other by terraces and freestanding lateral walls. Light is admitted to both the worship area and parish hall through clerestory windows and skylights. The resulting effect of wall surfaces unbroken by windows imparts dignity and permanence to the structure, at the same time shutting out the noise of the traffic on busy Lake Street. Except for the replacement in 1961 of the badly-weathered pebble-stucco which originally covered the building, and the changing of the interior color scheme, Unity Temple remains little altered and is open to visitors.

7. Jonathan Hamilton House, Vaughan's Lane and Old South Road, South Berwick, Maine. Colonel Jonathan Hamilton, a merchant of Portsmouth, New Hampshire, built this comfortable mansion overlooking the Piscataqua River in 1787-1788. Its beautiful rural setting still undisturbed, the Hamilton House is an outstanding example of a large New England

Georgian country seat. The house is of frame construction, two-and-one-half stories in height, with a steeply pitched hip roof from which rise four tall chimneys. A broad hallway, flanked by two rooms on either side, bisects each of the main floors. Scenic wallpaper in the lower hall is a 1900 reproduction of original paper found in the house. Of special note is the unusual treatment of the dormer windows, the gables of which are fronted by broken pediments. Since the mansion was deeded to the Society for the Preservation of New England Antiquities in 1949, minor alterations of half a century earlier have been done away with and the house restored to its original appearance. Open to visitors.

8. McLellan-Sweat Mansion, 111 High Street, at the corner of Spring Street, Portland, Maine. This three-story brick townhouse, exemplifying the Adamesque-Federal style of early nineteenth century New England, was built in 1800 for Hugh McLellan, a rich Portland merchant. The classical detail of the semicircular one-story entrance portico is echoed in the handsome entablature which is crowned by a delicate wooden balustrade concealing the low hipped roof. Above the portico, at the second-floor level, is a large Palladian window. The interior of the mansion is characterized by fine carving and plasterwork. From the rear of the broad hallway extending through the house, a splendid "flying" staircase ascends without visible support to the upper floors. In 1907, Mrs. Lorenzo deMedici Sweat, last occupant of the mansion, bequeathed the property to the Portland Society of Art on the condition that a suitable memorial art museum be erected to the memory of her husband. This structure, opened to the public in 1911, stands to the rear of the mansion, which is now part of the museum.

9. Nickels-Sortwell House, Main at Federal Street (northeast corner), Wiscasset, Maine. Owned by the Society for the Preservation of New England Antiquities since 1958, this Federal period three-story frame townhouse was erected by Captain William Nickels, a Yankee shipmaster, in 1807-1808. The mansion became a hotel from 1820 until 1920, when it was purchased by Alvin F. Sortwell and refurbished for residential use. Clearly expressed in the original design is the influence of Charles Bulfinch. The five-bay facade consists of a blind arcade at the first-floor level, supporting six rather attenuated

Corinthian pilasters which articulate the bays of the second and third stories. The central bay contains a handsome fanlight doorway, with a Palladian window above, and a semicircular lunette at the third floor level. Sortwell added the small Corinthian portico, which dates from 1918. Today the mansion is furnished and open to visitors as a museum.

10. Morse-Libby House, 109 Danforth Street, Portland, Maine. The Morse-Libby House ranks among the finest and least altered Italian Villa-style mansions in America. It was built as a summer home for Ruggles Sylvester Morse, a New England-born hotel keeper of New Orleans, and was designed by Henry Austin, a New Haven, Connecticut architect. Construction began in 1859, but the Civil War delayed completion of the residence until 1863. The wide, bracketed eaves and asymmetrical plan, as well as the low roof profile broken by a central tower, are characteristic of the Italian Villa style. The mansion is constructed of brick stuccoed to simulate ashlar. Artist-decorator Giovanni Guidirini executed the elaborate interiors, which feature hand-painted frescoes, mantelpieces of Carrara marble, and ornate woodwork fashioned of Santo Domingo mahogany, Brazilian rosewood, and walnut. Acquired by J. R. Libby, a Portland merchant, in 1895, the house was donated in 1943 to the Victoria Society of Maine Women, who now maintain it as a museum open to the public.

11. Fort Knox, near Prospect, Maine. The construction of Fort Knox resulted from the heated dispute between the United States and Great Britain over the Canadian-American boundary. Begun in 1844, the fort was virtually complete when work on it was permanently halted twenty years later, during the Civil War. The post was named in honor of General Henry Knox, a hero of the Revolution, Secretary of War under President Washington, and a resident of Maine. Garrisoned only briefly, from 1863 to 1866 and again during the Spanish-American War, Fort Knox was sold by the Federal Government to the State of Maine in 1923, at a fraction of its original cost. The structure is pentagonal in shape and commands a sweeping view of the Penobscot River. Its massive granite walls, protected on the landward side by a drymoat and sloping glacis, or earthwork, are forty feet thick. Storage rooms, stables, and quarters for officers and enlisted men are arranged about an inner courtyard, while bombproofs are located beneath the parade ground. Fort Knox is maintained as a state park open to visitors and is a superb example of a nineteenth-century coastal fortification.

12. First Church of Christ, Lancaster, Massachusetts. Dedicated on January 1, 1817, the First Church of Christ in Lancaster is perhaps the finest of the existing New England churches designed by Charles Bulfinch. While the original plans were somewhat modified by the master builder, Thomas Hearsey, the essential Bulfinch character was preserved. Neither central heating nor artificial lighting have been introduced. The church faces the town common and is distinguished by its monumental triple-arched brick portico, articulated by white Roman Doric pilasters supporting a full entablature and pediment. A well-proportioned wooden belfry, topped by a cupola and surrounded by fluted Ionic columns, crowns the square central clock tower. The tower is flanked by curved wooden parapets adorned with a sunburst pattern. In the facade of the First Church of Christ, Bulfinch imparted monumentality to the simple rectangular proportions of the traditional New England meetinghouse. A chapel added to the rear of the church in 1881 represents the only exterior alteration. The decorative wall panels and plaster molding in the audience room date from 1900, but the fine pulpit, pews, galleries, and interior blinds are original. Open to visitors upon request.

13. New Old South Church, 645 Boylston Street, Boston, Massachusetts. Overlooking Copley Square, the New Old South Church is an ecclesiastical expression of the High Victorian style of architecture, which reached its American heyday in the 1870's. The edifice, completed in 1874, was designed by the Boston firm of Cummings and Sears after the manner of a North Italian Gothic Church. The cruciform auditorium was, however, traditionally Congregational in arrangement, with pews grouped about an elaborately-carved central pulpit. Stained glass windows illuminating the interior were designed by Clayton and Bell of London and were installed a year after the church was completed. Characteristically High Victorian is the use of various types of stone to achieve the polychromatic effect which distinguishes the exterior walls and 245-foot campanile of the church. When the campanile began to lean dangerously, it was dismantled, each stone numbered, and reconstructed in 1937 on a steel skeleton. At this time it was reduced ten feet in height. Otherwise, New Old South Church retains its original appearance. Open to visitors.

14. Old West Church, 131 Cambridge Street, Boston, Massachusetts. Old West Church, designed and built for a Congregational parish by Asher Benjamin in 1806, became the prototype for many other New England churches when its plan and elevation appeared in Benjamin's The American Builders' Companion, published the same year. The main body of the church is

seventy feet square and is lighted by two tiers of windows. Its puritanical simplicity is relieved by the restrained embellishment of the projecting porch, which contains a narthex as well as meeting rooms, and rises three full stories to a clock tower and square, domed belfry. Pilasters and an entablature of the Doric order are applied at the third-story level, while a brick parapet behind conceals the low-pitched gable roof covering the main body of the church. In 1896 the building was remodelled as a library, although the galleries and domed ceiling were retained. The present pews, pulpit, and organ case in the rear gallery have been installed since 1963, when, following an order by the Massachusetts General Court, the structure once more became a church. Open to visitors.

15. St. Paul's Church, 136 Tremont Street, Boston, Massachusetts. Alexander Parris and Solomon Willard were commissioned in 1819 to design and build a church after the manner of a Grecian temple for the newly-formed Episcopal Parish of St. Paul. Completed in 1820, St. Paul's was the first important Greek Revival structure in New England, and contrasted with Boston's prevalent Georgian and Federal architecture. Aquia Creek sandstone from Virginia was used in the construction, and the Ionic capitals for the six columns fronting the church were carved by Willard himself. Inside as well as out, St. Paul's remains largely unchanged. The chancel, patterned after that of St. Paul's Cathedral in London, dates from 1927. However, the box pews, clear-glass windows, and rear gallery are original. In 1912, St. Paul's became the cathedral church for the Episcopal Diocese of Massachusetts. Open to visitors.

16. Trinity Church, Boylston Street at Copley Square, Boston, Massachusetts. In 1870, under the leadership of their famous rector, Dr. Phillips Brooks, the congregation of Trinity parish determined to relocate in the Back Bay area of Boston. The resulting church and adjoining parish hall were completed in 1877 from the plans of the New York architect, Henry Hobson Richardson, and represent the first mature expression of a style which became known as "Richardsonian Romanesque." Trinity Church established its forty-two year old designer's reputation, and over the next twenty years was widely imitated throughout America. In designing Trinity Church, Richardson

freely rendered and personalized his impressions of Romanesque prototypes in Europe. The massive central tower, inspired by the old cathedral at Salamanca, Spain, rests on four enormous granite piers forming the crossing of the vaulted interior. In its lightness and richness of color, this interior--the work of John LaFarge--contrasts sharply with the somber massiveness of the exterior. The porches and cappings for the twin towers of the facade were completed in 1894-97, following Richardson's death, by Hugh Shepley, and reflect in style if not in spirit Richardson's unexecuted plans. Open to visitors.

17. First Parish Church, 1266 Hancock Street, Quincy, Massachusetts. Architecturally, the First Parish Church of Quincy represents the transition between the Federal and Greek Revival styles. Its massive tetrastyle Doric portico, the monolithic columns of which weigh 25 tons each, is Grecian in inspiration, but the plan as well as the interior detail of the main body of the church, with its graceful arched windows, remains largely within the earlier Federal and Georgian tradition. Built in 1827-28 of Quincy blue granite, the church was designed by Alexander Parris of Boston. A fine mahogany pulpit dominates the galleried interior, which features an exquisitely-plastered dome in the center of the ceiling. Beneath the vestibule lie buried both John Adams and his son, John Quincy Adams, together with their wives. An unobtrusive rear wing dating from 1889 constitutes the only change to the church since it was built. In 1961-64, the church underwent restoration and stands today in good condition. Open to visitors.

18. United States Custom House, Southwest corner of Second and Williams Street, New Bedford, Massachusetts. Robert Mills is generally credited with the design for four Greek Revival custom houses built in New England between 1834 and 1836. Of these, the New Bedford custom house, which was completed in 1836, is the largest and perhaps the best architecturally. The design is a particularly interesting example of the creative use of Greek precedent, for although the total effect is recognizably Greek Doric, this is achieved by all sorts of non-Greek means. Molding profiles are changed, triglyphs and mutules omitted, and richness and power obtained by a carefully studied use of stone textures and the variation of rock-faced and tooled granite. The parapet crowning the low hipped

roof is a reconstruction. The two-story structure, with its monumental four-column portico, is outwardly little altered, and still serves as a customs house and post office. Open to visitors.

19. Hamilton Hall, 9 Cambridge Street, Salem, Massachusetts.

Hamilton Hall was built in 1806 as a social center for the city of Salem. Its architect was Samuel McIntire, whose private residences still grace Salem streets, and Hamilton Hall is a major example of McIntire's public architecture. The lateral walls of the rectangular three-story brick structure feature five great Palladian windows with recessed panels above. In the center panel on each side, McIntire placed a carved eagle symbolizing the young American republic. The spacious ballroom, occupying the upper two stories, retains its original spring dance floor and a gallery for musicians and spectators. Hamilton Hall has been the scene of the annual Salem Assemblies ball and other Salem cultural events for over a century and a half. Ownership is vested in a corporation representing the Assemblies. Open to visitors.

20. Massachusetts General Hospital, Fruit Street, Boston,

Massachusetts. In addition to its historical associations with the development of American medicine, the original building of the Massachusetts General Hospital is a monument to two of Boston's foremost early architects, as well as one of the few early American hospitals still extant. The structure was designed by Charles Bulfinch and built by Alexander Parris between 1818 and 1823. Bulfinch incorporated into his plans a number of features from hospitals which he had previously visited in New York, Philadelphia, and Baltimore. One of these is the clinical amphitheater, patterned after that of the Pennsylvania Hospital, on the top floor beneath a domed skylight. As the site of the first operation in which ether was used, the amphitheater was separately designated as a National Historic Landmark in 1965. In 1844-46, wings harmonizing in style with the older structure were added to either side of the building. At the same time, the interior was greatly altered. Today the hospital, distinguished by its great Ionic portico, is dwarfed by the modern medical complex which has grown up around it. The building is now used for clinical research, but portions of it are open to the public.

21. Memorial Hall, Harvard University campus, Cambridge, Massachusetts. Memorial Hall, erected to commemorate Harvard graduates who fell during the Civil War, is a major architectural landmark of late nineteenth-century America. It was dedicated in 1878 and is one of the most ecclesiastical-appearing of all the secular buildings executed in the High Victorian Gothic style. A cruciform plan defines the three great interior spaces of the structure: a refectory, the memorial room, and a semicircular auditorium. Clerestory stained glass windows and, originally, a tall pinnacled spire above the central tower, further emphasized the ecclesiastical spirit which Henry Van Brunt, the architect, imparted to Memorial Hall. The combination of brick and stone building materials in the exterior wall treatment and the utilization of varicolored roof tile is characteristically High Victorian. Except for the spire, which burned in the 1940's, Memorial Hall stands largely as it was built and still serves the academic community. Open to visitors.

22. Old City Hall, School at Providence Street, Boston, Massachusetts. The cosmopolitan taste of mid-nineteenth century Boston was reflected by the city hall completed in 1865. Suggesting the Renaissance-inspired character of the New Louvre (1852-1857) in the Paris of Napoleon III, the Boston City Hall was the first American governmental structure in the Second Empire style and the precursor for such great public buildings of the 1870's as the St. Louis Custom House and Post Office. Plans for the city hall, upon which construction began in 1862, were prepared by the Boston architects, Gridley Bryant and Arthur D. Gilman. The granite structure rises three floors above a basement, with a projecting four-story entrance pavilion. Its Continental origin is expressed in the high mansard roof and the bold three-dimensional effect of its ornate facade. In 1968, the present city hall was occupied and the earlier structure is now undergoing restoration and renovation for office use. As it represented a stylistic departure when built, the 1865 city hall today is a notable example of the imaginative adaptation of an old building to a new purpose. Open to visitors.

23. Sever Hall, Harvard Yard, Harvard University, Cambridge, Massachusetts. Recognizing the predominantly Georgian and Federal setting amid which he was building, H. H. Richardson created a structure at once innovative yet harmonious when he designed Sever Hall, completed in 1880. The noted architectural historian

Henry-Russell Hitchcock has called this achievement "an almost unique masterpiece of the incredibly difficult art of building in harmony with the fine work of the past and yet creating a new style for a new day." Richardson has here abandoned the granite and brownstone, which were his usual media, for the red brick of the adjacent structures. The symmetry and low-pitched roof of Sever Hall further relate it to Harvard's traditional architectural character. Detailing and total effect, however, are unmistakably Richardsonian Romanesque. The principal entrance consists of a deeply-recessed low Syrian arch framed by a brick molding. Projecting round bays flank the entrance, their conical roofs breaking the simplicity of the eaveline. Molded brick beltcourses and horizontal bands of windows further emphasize the Richardsonian quality of the building. Still used as a classroom building, Sever Hall is open to visitors.

24. University Hall, Harvard Yard, Harvard University Campus, Cambridge, Massachusetts. Among the outstanding specimens of public architecture designed by Boston's Charles Bulfinch is University Hall at Harvard. The granite structure was completed in 1815 as a "Commons Hall," housing four dining rooms--one for each class--on the first floor, and a chapel and recitation rooms on the upper two floors. Kitchens were in the basement.

Rectangular in shape, the structure is crowned by a low hipped roof. A rather austere west facade, fourteen bays long, is relieved by two slightly projecting entrance pavilions, each adorned by a pair of fluted Ionic pilasters fashioned of wood and painted white. The two doorways are crowned by fanlights and are emphasized by the surrounding rustication. Originally, a one-story colonnade, which represented a modification of Bulfinch's design, extended across the middle portion of the west facade. The portico was removed in 1842, and in 1917 the stairs called for in the initial plans were added to the east facade. Although substantial interior alteration has occurred, the essential character of University Hall is well-preserved, and today it houses the offices of the Dean of the Faculty of Arts and Sciences as well as the Deans of Harvard College. Open to visitors.

25. Gardner-Pingree House, 128 Essex Street, Salem, Massachusetts. Generally regarded as the masterpiece of Salem's famous architect and woodcarver, Samuel McIntire, the Gardner-Pingree House was built in 1804-05 for John Gardner, a wealthy merchant. Three stories high, with a two-story ell projecting to the rear, the brick mansion has the light,

restrained neoclassical elegance characteristic of McIntire. The second and third floors are defined by stone belt courses, while a balustraded parapet surmounts the modillioned cornice. The fanlight doorway, sheltered by a small elliptical Corinthian portico, opens into a spacious central hall flanked by two rooms on either side. Mantels, cornices, and trim surrounding the doorways are richly carved in the Adamesque manner, and except for the reconstructed balustrade of the staircase, all interior woodwork is original.

David Pingree acquired the mansion in 1834 and a century later his descendants gave it to the Essex Institute. In excellent condition and open to visitors, the Gardner-Pingree House is today maintained as a museum.

26. Gore Place, 52 Gore Street, Waltham, Massachusetts. In 1799, while its owners were abroad, the country seat of Mr. and Mrs. Christopher Gore at Waltham, Massachusetts was destroyed by fire. Later, in Paris, Mrs. Gore worked closely with the French architect Jacques Guillaume Legrand to design a new brick mansion which arose in 1805-06 to replace the old one. Known as Gore Place, this residence is one of the most sophisticated examples of Adamesque architecture in the United States. The two-and-a-half story central bloc, covered by a low hipped roof with an octagonal cupola, is flanked by one-and-a-half story hyphens and end pavilions to form a five-part composition. Twin fanlight doorways open into two foyers paved with blocks of white and blue-gray marble. From one of the entrance halls, a graceful spiral staircase ascends to the second floor. A great oval-shaped dining room, with a fifteen-foot ceiling, is exteriorly delineated by the elliptical bow in the south (rear) facade. From the dining room and adjacent breakfast room and library, tall triple-hung windows overlook a sweeping lawn. The landscaped grounds at Gore Place were laid out by Robert Murray, an English gardner, between 1835 and 1846. Since 1935, the mansion and 76 acres surrounding it have been owned by the Gore Place Society, Inc., who maintain it as a house museum open to visitors.

27. Oliver Hastings House, 101 Brattle Street, Cambridge, Massachusetts. While the interior of this unusual Greek Revival residence has been subdivided into apartments, the exterior has been little-altered since it was built for Oliver Hastings, a Boston businessman, in 1845. Departing from the rectilinearity of academic Greek Revival, the Hastings house achieves a regional individuality in its "bow-front" facade, popular in Federal Boston, and curved projecting two-story wings. A semicircular entrance portico shelters the entrance, while at the second-story level of the facade, long

French windows open onto hooded cast-iron balconies. A monitor roof further distinguishes the mansion from more conventional Greek Revival structures. The home of Bishop William Lawrence for many years, the Hastings House became the property of the Episcopal Theological School in 1950. Not open to visitors.

28. First Harrison Gray Otis House, 141 Cambridge Street, Boston, Massachusetts. The first Harrison Gray Otis House, designed by Charles Bulfinch and erected in 1795-96, is the prototype of the distinguished series of five-bay wide three-storied urban mansions that were built in New England during the Federal period. Its interiors are also one of the earliest instances of the Adam influence in New England. Bulfinch based his plans for the Otis house upon the William Bingham mansion in Philadelphia which, in turn, had been modelled after Manchester House in London.

Otis sold his mansion in 1801, and subsequently the house changed ownership several times. It was in poor condition when purchased by the Society for the Preservation of New England Antiquities in 1916. The Society undertook partial restoration between 1916 and 1920 and again in 1960. Restoration continues today and current plans call for removal of the small elliptical porch, a conjectural reconstruction of 1916, and the reproduction of wallpapers and early paint colors in the principal rooms. The mansion is open to the public as a furnished house museum.

29. David Sears House (now the Somerset Club), 42 Beacon Street, Boston, Massachusetts. The Sears House is an early and magnificent example of the use of granite in the construction of a large Federal-style townhouse. Alexander Parris, the architect, achieved here a light, restrained elegance despite the restrictions imposed upon conventional detailing by the use of this new building material. Sculptured panels, executed by Solomon Willard and set between the first and second floor bays, were effectively employed to enliven the severity of the facade. As completed in 1816, the mansion stood two stories above a raised basement, with a conventional "Boston bow" front. Eight years later, it was doubled in width, including the addition of another bow. No further exterior changes occurred until 1875, when the mansion was taken over by the Somerset Club. At that time, a third floor was added and the original window sash replaced. The interior was also renovated. Still occupied by the Somerset Club, the Sears House is not open to visitors.

30. The Vale (Theodore Lyman Estate), Lyman at Beaver Street, Waltham, Massachusetts. Samuel McIntire is remembered chiefly for his work in Salem, but "The Vale" at nearby Waltham stands as the finest extant country house designed by the famous New England architect. Formerly the seat of the Lyman family, "The Vale" is also one of the few landscaped estates in New England dating from the eighteenth century. Both the landscaping, planned by an English gardener, and the mansion were completed in 1798. Approached through a long drive which crosses an arched stone bridge, the house consisted originally of a two-story pilastered frame central section linked by flanking hyphens to end pavilions. A bow in the garden or rear facade relates the structure to other New England mansions of the period and reflects Bulfinch's influence upon McIntire. In 1882 the residence was extensively altered in the "Colonial Revival" manner by the addition of projecting front bays, a third story, and a large rear wing. Bequeathed to the Society for the Preservation of New England Antiquities in 1951, this early country estate is now open to the public.

31. United States Custom House and Post Office, Eighth and Olive Streets, St. Louis, Missouri. Alfred B. Mullett, the leading government architect of the late nineteenth century, produced several major federal edifices during the Grant administration. The old United States Custom House and Post Office in St. Louis is one of only two surviving structures designed by Mullett in the Second Empire style, the other being the present Executive Office Building in Washington. The St. Louis structure is also the foremost expression of this style west of the Mississippi River. Under construction from 1873 to 1884, the four-story granite building, with its characteristic mansard roof, features an open central court and occupies an entire city block. The lofty interiors are elegantly finished with Italian marble fireplaces, bronze fixtures, and mahogany doors. A hot air heating system, separate elevators for passengers, mail, and freight, and an underground railway for mail service were among the innovations included when the building was erected. Outwardly unchanged except for the removal of the belvedere which once capped the roof of the central pavilion, it now houses only a branch post office. Although an adaptive usage is energetically being sought for the structure by state, local, and federal officials, its future is presently uncertain. Not open to visitors.

32. Union Station, 1820 Market Street, St. Louis, Missouri. Union Station, constructed in 1892-1894, is a rare example of monumental nineteenth-century railroad terminal architecture in the United States. The late Carroll L.V. Meeks, the authority on American railroad

architecture, has characterized Union Station as belonging both to the late nineteenth and early twentieth centuries. The picturesque qualities of its clock tower and complex roofline silhouette establish its nineteenth century flavor, while its monumental proportions are more typical of stations built in the early 1900's. Designed by the St. Louis firm of Theodore C. Link, the 600-foot long granite structure stylistically reflects the Romanesque influence of H. H. Richardson. Behind the vaulted waiting room, the railroad offices, and the hotel block comprising the terminal building itself extends the great steel trainshed, which originally sheltered 32 parallel tracks. After reaching a peak of 100,000 people daily during World War II, passenger traffic in Union Station has dwindled to thirteen passenger trains a day in 1970. The station is still owned by the Terminal Railroad Association, which built it, and remains in sound condition. Interior alterations at various times have not changed the basic character of the structure.

33. Corliss-Carrington House, 66 William Street, Providence, Rhode Island. This tall square mansion well expressed the sophistication attained by some nineteenth-century urban New England residences. Built originally as a two-story house by John Corliss in 1810-11, the mansion was acquired shortly thereafter by Edward Carrington, a rich Providence merchant, who added the third floor and the elegant double portico. Stone trim accents the mellow Flemish-bond brickwork of the exterior walls. A typical New England Federal motif is the balustrade which conceals the low hipped roof and is echoed in the balustraded roof deck of the portico. Inside, a broad central hallway extending to the rear of the house is intersected by a cross hall leading to a small side entrance. From the main hallway a spiral stairway rises to the upper floors. French scenic wallpaper in the rear parlor and dining room has recently been cleaned and restored.

The Carrington family presented the mansion to the Rhode Island School of Design in 1936, and in 1961 it was acquired by the present owner, who has largely returned the mansion to its Federal-period appearance. In excellent condition and used as a private residence, the Corliss-Carrington house is not open to visitors.

34. Thomas P. Ives House, 66 Power Street, Providence, Rhode Island. Alterations through over a century and a half of occupancy by the same family have not changed the character of this magnificent Federal-style mansion. Caleb Ormsbee, a self-trained master builder of

Providence, erected this three-and-a-half story brick house, crowned by a modillioned cornice and a balustraded roof, for Thomas Poynton Ives in 1803-06. Following the typical symmetrical ground plan of the period, the mansion is three rooms deep, bisected by a wide central hall. To the rear extends a three-story service ell. The original restrained Adam woodwork of the dining room and the great oval library were replaced in the late nineteenth century by elaborate paneling in the Colonial Revival manner. Additional alterations occurred in the 1880's, when the service ell and small elliptical portico, with its attenuated Corinthian columns, was added and the bow on the eastern side of the house increased from one to three stories in height. The dining room was restored to the Federal period in 1954. Other interior trim is original. The mansion is destined to go to Brown University eventually. However, today it is still a private residence and is not open to visitors.

35. Edward King House, Spring at Bowery Streets, Aquidneck Park, Newport, Rhode Island. In The Architecture of Country Houses (1850), Andrew Jackson Downing described the Edward King House at Newport as "one of the most successful specimens of the Italian style in the United States." The mansion remains so today, and is moreover a superb example of the work of Richard Upjohn, its architect. Remembered chiefly for his Gothic churches, Upjohn also designed a number of monumentally-scaled villas. The King mansion, built in 1845-47, is a brick structure in which the asymmetry of door and window treatment and the variation of plane wall surfaces belie a basically simple square ground plan typical of the Italian villa style, which allowed for greater freedom in planning than the formality of the Georgian and Greek Revival had permitted. Characteristic of the Italian style also are the wide-bracketed eaves and irregular roofline. Marble mantels, parquet floors, and ornamental plaster moldings grace the interior. In 1912, the mansion and grounds were given by the King family to the City of Newport, which opened it two years later as the People's Library. The conversion of the original service area to a closed stack space at that time constitutes the only major alteration to the structure. Since 1968, the mansion has been used as a center for senior citizens and is open to visitors.

36. William Watts Sherman House, 2 Shepard Avenue, Newport, Rhode Island. In the late 1860's, English architect Norman Shaw designed a series of country houses based upon the vernacular architecture of the Tudor period, although the new style evolved

was erroneously termed "Queen Anne." From the published drawings of Shaw's Queen Anne houses, Henry Hobson Richardson drew his inspiration when he designed the Sherman mansion at Newport, completed in 1876, and thus brought the Queen Anne style to the attention of the American public.

The irregular plan and overhanging upper stories, the high-pitched gable roof and textural variety employed in the Sherman house are characteristic features of the Queen Anne style. Yet Richardson gave the structure a degree of American and even regional quality by substituting wooden shingles and stone for the tile and brick favored by the English as building materials. The interiors are decorated in the Jacobean Revival style and are original except for three rooms redecorated under the supervision of Stanford White in 1879-81. A large service wing added about 1920 followed the original style of the house, and subsequent changes have been minimal. Now the Rhode Island Baptist Home for the Aged, the Sherman house is in excellent condition, and first floor rooms are open to visitors upon request.

37. College Hill Historic District, roughly parallel to Benefit Street, Providence, Rhode Island. Municipal legislation in 1960 established the College Hill Historic District to protect a largely undisturbed area of eighteenth and early nineteenth-century structures which, as a group, exemplify the urban New England setting of the period. The College Hill District is also the nucleus from which developed the City of Providence, founded in 1632 by Roger Williams and a body of dissenters from Salem, Massachusetts. Burned by the Indians during King Philip's War, the fledgling settlement was rebuilt and following the Revolution entered an era of great commercial prosperity. The homes, churches, and public buildings of College Hill mirror the wealth of Providence during the Federal era. But as the nineteenth century advanced and the city spread far beyond the original irregularly-planned town site on College Hill, the district began to decline. During the past decade, however, recognition of the aesthetic qualities of College Hill has precipitated restoration and College Hill has once more become a desirable residential area. More than 150 structures have been restored under the guidance of an appointed control commission. Among many noteworthy structures on College Hill may be included First Baptist Meeting House--an outstanding Georgian structure dating

from 1775, the Old Colony Building, the Providence Athenaeum, and other buildings representing a variety of architectural styles and periods, particularly the colonial and Federal. Some are open to visitors and a few have been individually recognized as National Historic Landmarks.

38. The State House, State Street, Montpelier, Vermont. Against its backdrop of wooded hills, the Vermont capitol building is one of the most picturesque statehouses in the country and an exquisite, little-changed expression of Greek Revival architecture. The structure was erected in 1833-1838, according to the design of Ammi B. Young, one of nineteenth-century America's leading architects. In January of 1857, the timber interior was destroyed by fire, although the granite walls and hexastyle Doric portico survived. The original plan was generally followed in rebuilding, but the structure was enlarged by the addition of one bay at either end of the facade. The present high dome, resting upon a circular drum, also supplanted the earlier low saucer dome. Today, the statehouse stands virtually as completed in 1859, including the interior furnishings which were selected at that time by Joseph R. Richards of Boston, one of the architects in charge of the reconstruction. Open to visitors.

N.J. Sheehy 3/22/71
AK Wallace
3/22/71
Wtly 3/22
for H

MAR 23 1971

H34-HH

The Most Reverend John M. Burgess
Bishop of the Cathedral Church of
St. Paul
131 Tremont Street
Boston, Massachusetts 02114

Dear Bishop Burgess:

We are pleased to inform you that St. Paul's Church, described briefly in the enclosure, has been found to possess national significance in commemorating the history of the United States, and is thus eligible for designation as a National Historic Landmark.

The purpose of Landmark designation is to identify and recognize nationally significant sites and to encourage their owners to preserve them. Eligible Landmarks are chosen through studies prepared by the National Survey of Historic Sites and Buildings; evaluated by the Advisory Board on National Parks, Historic Sites, Buildings, and Monuments; and approved by the Secretary of the Interior in accordance with the Historic Sites Act of August 21, 1935.

As explained in the enclosed leaflet, recognition and designation of Landmark sites are accorded by certificates and bronze plaques, which are provided free of charge to the owners or administrators of these properties upon their application and agreement to adhere to simple preservation practices. If you wish to apply for the certificate and plaque, copies of the application form are enclosed. The form should be completed in triplicate and two copies returned to the National Park Service. You may retain the third copy for your records.

Designation as a National Historic Landmark automatically places the property on the National Register of Historic Places. Under the provisions of the National Historic Preservation Act of 1966, entry on the National Register provides each Landmark with safeguards against damage by Federal undertakings and fulfills one qualification for participation in a grant-in-aid program to assist in its preservation. Further information about these provisions of the law is contained in a leaflet describing the National Register that is also enclosed.

We will be happy to include St. Paul's Church among the sites already recognized as National Historic Landmarks.

Sincerely yours,

(Signed)

Director

Enclosures

cc:

Director, Northeast Region
T-Mr. Butterfield
HHS-Mr. Sheely

FNP:HJSheely:kp 3/10/71

HP - Massachusetts - St. Paul's Church

BASIC FILE RETAINED IN HH



United States Department of the Interior

NATIONAL PARK SERVICE
WASHINGTON, D.C. 20240

IN REPLY REFER TO:

SEP 20 1972

H34-PHH

Memorandum

To: Keeper of the National Register

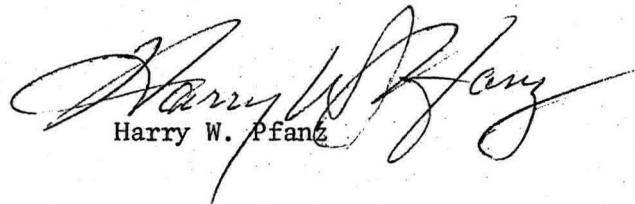
From: Acting Chief Historian

Subject: National Register of Historic Places Inventory
Nomination Forms

We are enclosing 54 National Register forms for historic properties declared eligible for national historic landmark recognition by the Secretary of the Interior. These are properties that were evaluated by the Advisory Board at their meetings in April 1970, October 1970, and April 1971. The National Survey of Historic Sites and Buildings began the practice of making studies on National Register forms with the April 1970 meeting.

The studies presented to the Board in October 1971 have previously been forwarded to you; and since no studies were evaluated at the April 1972 meeting, you now have all of the National Register forms that have been prepared for historic landmarks. We are pleased to have this undesirable backlog finally cleared up.

The Regional Offices now have underway the long term project of defining boundaries and preparing National Register forms for the landmarks recognized prior to April 1970.


Harry W. Pfanz

Enclosures



National Parks Centennial 1872-1972

CALIFORNIA

LITERATURE; DRAMA AND MUSIC

1. Tao House *O'Neill, Eugene*

CONNECTICUT

LITERATURE; DRAMA AND MUSIC

2. Monte Cristo Cottage

CONNECTICUT

19th CENTURY ARCHITECTURE

3. The Capitol *Conn. State Capital*
4. Lockwood-Mathews Mansion
5. New Haven Historic District *N H Green HS*

DISTRICT OF COLUMBIA

19th CENTURY ARCHITECTURE

6. Lafayette Square Historic District

ILLINOIS

19th CENTURY ARCHITECTURE

7. Avery Coonley House (20th Century)
8. Pullman Historic District
9. Riverside Historic District *R. Sandefer Arch. Dist.*
10. Unity Temple (20th Century)

MAINE

SCIENCE AND INVENTION

11. "Wickyup" the Admiral Richard E. Byrd Estate

MAINE

19th CENTURY ARCHITECTURE

12. Fort Knox *State Park*
13. Hamilton House *, Jonathan,*
14. McLellan-Sweet Mansion
15. Morse-Libby House *mansion*
16. Nickels-Sortwell House

MASSACHUSETTS

19th CENTURY ARCHITECTURE

- * 17. Beacon Hill Historic District
- 18. First Church of Christ
- 19. Fort Warren
- 20. Gardner-Pingree House
- 21. Gore Place
- 22. Hamilton Hall
- 23. Oliver Hastings House
- 24. Massachusetts General Hospital
- * 25. Massachusetts State House
- 26. Memorial Hall
- 27. Old City Hall
- 28. Old South Church in Boston
- 29. Old West Church
- 30. First Harrison Gray Otis House
- * 31. Quincy Market
- 32. St. Paul's Church (Episcopal)
- 33. David Sears House
- 34. Sever Hall

*Importantly related to Architecture.

MASSACHUSETTS continued

19th CENTURY ARCHITECTURE

- 35. Trinity Church
- 36. United First Parish Church
- 37. United States Custom House
- 38. University Hall
- 39. The Vale

MASSACHUSETTS

SIGNERS OF THE DECLARATION OF INDEPENDENCE

- **40. John Quincy Adams Birthplace
- **41. Elmwood
- 42. Hancock-Clarke House

MISSOURI

19th CENTURY ARCHITECTURE

- 43. Union Station
- 44. United States Custom House and Post Office

**Importantly related to Signers of the Declaration of Independence.

NEW HAMPSHIRE

SIGNERS OF THE DECLARATION OF INDEPENDENCE

- **45. Moffatt-Ladd House

NEW JERSEY

19th CENTURY ARCHITECTURE

46. The Hermitage

NEW JERSEY

SIGNERS OF THE DELCARATION OF INDEPENDENCE

47. Francis Hopkinson House
48. Morven
49. President's House

NEW YORK

SIGNERS OF THE DECLARATION OF INDEPENDENCE

50. General William Floyd House

**Importantly related to Signers of the Declaration of Independence.

PENNSYLVANIA

SIGNERS OF THE DECLARATION OF INDEPENDENCE

- 51. Summerseat
- 52. George Taylor House

RHODE ISLAND

19th CENTURY ARCHITECTURE

- 53. College Hill Historic District
- 54. Corliss-Carrington House
- 55. Thomas P. Ives House
- 56. Edward King House
- 57. William Watts Sherman House

SOUTH DAKOTA - IOWA

LIVING REMNANT

- 58. Blood Run Site

VERMONT

19th CENTURY ARCHITECTURE

59. State House

WYOMING

LIVING REMNANT

60. Medicine Wheel

October 9, 1974

(Date)

Mr. Ronald H. Walker, Director
National Park Service
Department of the Interior
Washington, D. C. 20240

Dear Mr. Walker:

As the (owner, ~~of~~) of The Cathedral Church of St. Paul located in
136-138 Tremont Street

Boston,
(City)

Suffolk
(County)

Massachusetts
(State)

(I, we) hereby make formal application for a certificate (x) and
bronze plaque, 17" x 13" (x), designating this historic property
as a Registered National Historic Landmark. (Check one or both as
desired.)

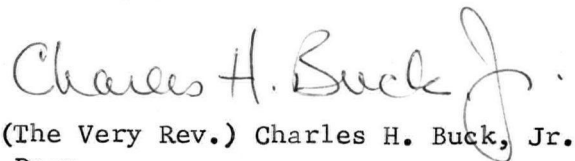
1. Fully conscious of the high responsibility to the Nation
that goes with the ownership and care of a property classified as
having exceptional value and worthy of Registered National Historic
Landmark status (I, we) agree to preserve, so far as practicable and
to the best of (my, our) ability, the historical integrity of this
important part of the national cultural heritage.

2. Toward this end, (I, we) agree to continue to use the
property only for purposes consistent with its historical character.

3. (I, We) also agree to permit an annual visit to the property
by a representative of the National Park Service as a basis for
continuing landmark status.

4. If, for any reason, the three conditions mentioned above
cannot continue to be met, it is agreed that the Registered National
Historic Landmark status shall cease and that until such status is
restored by the Secretary of the Interior, neither the Registered
National Historic Landmark certificate nor the plaque will be
displayed.

Sincerely yours,


(The Very Rev.) Charles H. Buck, Jr.
Dean

KP Leo 10/27/74

H3417-PS

October 22, 1974

Memorandum

To: Regional Director, North Atlantic Region

From: Chief, Historic Sites Survey

Subject: Receipt of National Historic Landmark Biennial Inspection Reports

We are pleased to acknowledge the receipt of biennial inspection reports for the following national historic landmarks:

- Fort Kent, Maine
- Fort Knox, Maine
- Daniel Coit Gilman Summer Home, Maine
- Edwin Arlington Robinson House, Maine
- Nickels-Sortwell House, Maine
- Tremont Street Subway, Massachusetts
- The Mount, Massachusetts
- Goddard Rocket Launching Site, Massachusetts
- Beacon Hill Historic District, Massachusetts
- General Rufus Putnam House, Massachusetts
- King's Chapel, Massachusetts
- St. Paul's Church, Massachusetts
- Boston Athenaeum, Massachusetts
- David Sears House, Massachusetts
- Chester Harding House, Massachusetts

Your continued cooperation in keeping us informed of further developments regarding landmarks in your Region, including changes of ownership and any potential threats to their integrity or existence, will be greatly appreciated.

Horace J. Sheely, Jr.

Horace J. Sheely, Jr.

FNP:HJ Sheely:kr 10/21/74
bcc: Director's Reading File

DI
✓PS-Sheely

HP - Maine and Massachusetts

✓BASIC FILE RETAINED IN PS(HSS)

KP Ross 1/27/75
H. J. Sheely 1/27/75
Heine
1-27-75

H3417-PS

January 27, 1975

The Very Reverend Charles H. Buck, Jr.
Dean of Cathedral Church of St. Paul
138 Tremont Street
Boston, Massachusetts 02111

Dear Dean Buck:

Thank you for your application of October 9, 1974, requesting the certificate and plaque designating St. Paul's Church, Massachusetts, as a national historic landmark. We are proceeding with the preparation of the certificate and plaque.

Our North Atlantic Regional Office administers the National Historic Landmarks Program in Massachusetts. The Regional Director of the Region will inform you when the certificate and plaque for St. Paul's Church have been completed. Should you wish the help of the Service in arranging ceremonies for the presentation, he will be glad to assist you. His name and address is: Mr. Jerry D. Wagers, Regional Director, North Atlantic Regional Office, National Park Service, 150 Causeway Street, Boston, Massachusetts 02114.

We are pleased to know that you plan to accept designation as a national historic landmark for St. Paul's Church.

Sincerely yours,

Signed

Cornelius W. Heine
Chief, Historical and Architectural
Surveys Division

Enclosure

FNP:HJ Sheely:KP Ross:kr 1/27/75
bcc: Regional Director, North Atlantic Region w/c application form
Director's Reading File HP - Mass. - St. Paul's Church
DI
PS(Reading File) BASIC FILE RETAINED IN PS(HSS)
PS-Sheely w/c application form

UNITED STATES
DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE
WASHINGTON, D.C.

The National Survey of Historic Sites and Buildings

St. Paul's Church, 136 Tremont Street,
Boston, Massachusetts

Alexander Parris and Solomon Willard were commissioned in 1819 to design and build a church after the manner of a Grecian temple for the newly-formed Episcopal Parish of St. Paul. Completed in 1820, St. Paul's was the first important Greek Revival structure in New England, and contrasted with Boston's prevalent Georgian and Federal architecture. Aquia Creek sandstone from Virginia was used in the construction, and the Ionic capitals for the six columns fronting the church were carved by Willard himself. Inside as well as out, St. Paul's remains largely unchanged. The chancel, patterned after that of St. Paul's Cathedral in London, dates from 1927. However, the box pews, clear-glass windows, and rear gallery are original. In 1912, St. Paul's became the cathedral church for the Episcopal Diocese of Massachusetts. Open to visitors.

* * * * *

NSHSB: 2/5/71
R S G

REGISTRY OF NATIONAL
HISTORIC LANDMARKS

REPORT OF BIENNIAL VISIT TO
St. Paul's Church
136 Tremont Street
Boston, MA

Date of visit September 30, 1974

Visited by Earl R. Harris , Landmarks Specialist , North Atlantic Region
(name) (title) (office)

Received by Mrs. Marie Moreland , Church Secretary , In Church
(name) (title) (office)

Condition* This building was constructed in 1819-1820. Alexander Paris was the principal architect. It is now the cathedral of the Episcopal diocese in Boston. Sandstone is the main material of the building. There are six columns across the front and a portico. The structure is in good condition and requires only routine maintenance.

Operation* The church is open from 9 a.m. to 5 p.m. daily but there are few visitors as it is not on the "Freedom Trail" and there is little to attract out-of-state visitors. Church membership numbers some 1,000. Although this church was designated as a Registered National Historic Landmark in 1971, there is no evidence that the agreement was ever signed. As a result, both the plaque and certificate have been retained by the National Park Service. Attached is a recent Sunday service program.

*Grounds, structure/s, furnishings

**Note any changes in ownership, sponsoring organizations, operating staff, use, location of plaque and certificate, etc.

Special Problems: None

Suggestions Offered and certificate. To sign agreement so that we can present the plaque



(signed)

EARL R. HARRIS