



**THE UNITED STATES
CUSTOMHOUSE
IN SAN FRANCISCO**

AN ILLUSTRATED HISTORY



Title page: Detail, Customhouse door. Above: Grillwork, looking out from second floor Customs Hall. Right: Column standard, Washington Street entrance.

CONTENTS



Introduction	I
Customhouses and Collectors	3
Early San Francisco Customhouses	4
The First Battery Street Customhouse	7
A Customhouse Unveiled	11
San Francisco Earthquake	15
Rising from the Ashes	17
A Distinguished Presence	21
First Floor: Vestibule and Lobby	25
Second Floor: Customs Hall	29
Third Floor: The Collector's Suite	33
The Upper Floors	37
Seismic Retrofit	39
An Enduring Vision	40
Appendix A: Eames & Young	41
Appendix B: The Appraisers' Buildings	43
Appendix C: An Architectural Glossary	45
Credits and Acknowledgements	46



Above: Customhouse main entrance, Battery Street. Right: Customhouse view from Battery and Washington Streets.

INTRODUCTION

At the edge of San Francisco's Financial District, in a neighborhood infamous as the "Barbary Coast" during the city's riotous formative years, is a plot of ground from which U.S. Customs and Border Protection—until 2003 the U.S. Customs Service—has been conducting the nation's business since the middle of the nineteenth century. On this spot stands the U.S. Customhouse, erected on the site during the five years following the 1906 earthquake and fire. In a city abundantly provided with emblematic architecture, this handsome granite edifice, clad in stone quarried from California's Sierra Nevada, is frequently overlooked in the tourist guides, but visitors who stumble upon it, typically while approaching to photograph better-known nearby landmarks, are reliably delighted and awed. And while its exterior might be gray, the building's history is nothing if not colorful: controversy and injured civic pride attended its conception; catastrophe and heroism its early gestation; abundant praise its completion. Like two of the city's other landmarks, the Browning Court of Appeals Building (1905) and the San Francisco City Hall (1915), the Customhouse is a distinguished example of Beaux Arts Classicism, also known as the American Renaissance style, an idiom that dominated much of the public architecture of that era. And yet, the Customhouse is also a transitional structure, recognizably neoclassical in inspiration, and equal in grandeur to its local cousins, but shorn of most of the rococo flourishes that characterize the Courthouse and City Hall. If some of the Gilded Age exuberance of the other two is absent, there is nevertheless a mature restraint in treatment and materials, an "astringent rhythm," as one study has described it, that carries its own rewards of quiet elegance, and looks forward in some measure to the less ornamented, more geometric aesthetic that would come to dominate civic building design a generation later.





April 1909: Collector Frederick Stratton at work in his temporary quarters in the U.S. Appraisers' Building during construction of the new U.S. Customhouse

CUSTOMHOUSES AND COLLECTORS

Although the fact is little remembered today, the U.S. Customs Service*, established by statute on July 4, 1789, was not merely one of the first agencies created by the federal government, but was also the principal source of the new nation's revenues from 1789 until 1913, when the Sixteenth Amendment established the modern income tax. Prior to this, Customs collections of tariff duties on imported goods were relied upon to fund the day-to-day operations of the federal government. During the Andrew Jackson administration the entire U.S. national debt was, albeit briefly, retired by means of import duties collected by Customs. These revenues, only occasionally supplemented by emergency measures such as the personal income tax temporarily imposed during the Civil War, were the lifeblood of the Republic, and for many decades Customs operations constituted the largest part of the government's civilian workforce.

In much of the country, the most conspicuous local federal presence took the form of a post office branch, but in many of America's major cities, which in those early decades were also its major trading ports, the customhouse was the nexus of the region's commerce and often of its politics. A city fortunate enough to rate a customhouse generally counted itself head and shoulders above neighboring municipalities, and the customhouse itself was typically among the most substantial structures the community could raise. From 1789 until 1965, Customs' principal ports of entry were administered by "Collectors of Customs," a much-coveted appointment bestowed directly by the President. The Collectors were accordingly, if not invariably, party loyalists who could expect to lose their positions whenever the White House changed hands. Although a Collector was free to ignore the exigencies of his actual duties and devote his energies full-time to partisan maneuverings, most of them appear to have made a good-faith effort to master the job, even as they relied upon the permanent staff of career professionals to inform their efforts.



* The term "Customs" will be used throughout these pages to refer interchangeably to the original U.S. Customs Service and to U.S. Customs and Border Protection, or CBP, the expanded successor agency created in 2003.

Frederick S. Stratton (1859-1915) was the first Collector of Customs to occupy the present San Francisco Customhouse

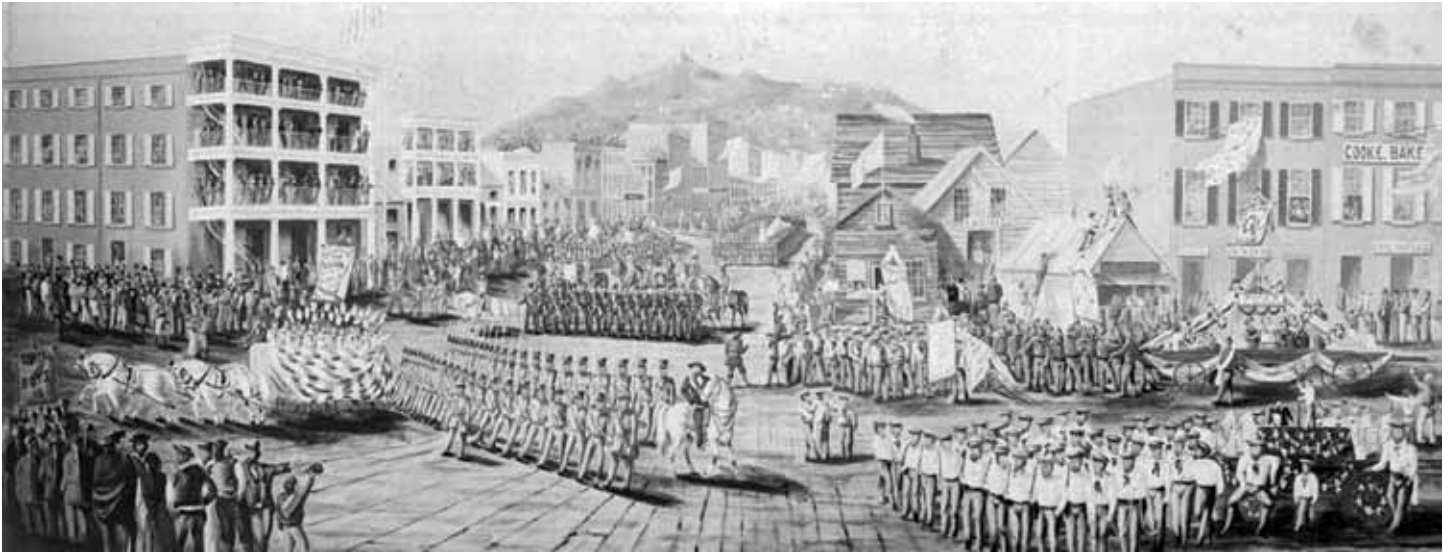
EARLY SAN FRANCISCO CUSTOMHOUSES

The “Treaty of Guadalupe Hidalgo,” the legal instrument by which much of the southwest of this country formally passed into the possession of the United States, was signed in Mexico City on February 2, 1848, less than a fortnight after the discovery of gold in California. Dictated by the victorious Americans after twenty months of war, the treaty essentially ratified *de jure* the possession by the United States of territories secured over previous years variously by immigration of its nationals and by force of arms. The sleepy village of Yerba Buena, today’s San Francisco, had fallen under U.S. control in July 1846 when 250 Marines from the *USS Portsmouth* came ashore and raised the American flag over the pueblo’s principal square, such as it was.



During this period of westward expansion, one of the first orders of business in a newly-acquired territory was to bring the local economy, licit and illicit, to heel, and to establish a revenue stream, which generally meant a system of Customs collections and enforcement. In San Francisco, responsibility for this briefly fell to William Antonio Richardson (1795-1858), an English-born sailor who served as harbormaster for San Francisco Bay under the Mexican government. He built a modest one-story adobe structure that became known as “La Casa Grande,” as it was the most substantial building in town outside of the Presidio proper. Since the building had served unofficially as the settlement’s customhouse for some years by the time the Americans arrived, the function was formalized, and the “Old Adobe” as it was by then called, became the center of Customs business under U.S. military authority. Richardson was replaced in 1847 by U.S. Army Captain Joseph L. Folsom, who was to serve as the military Collector of Customs until the first tumultuous months of the Gold Rush.

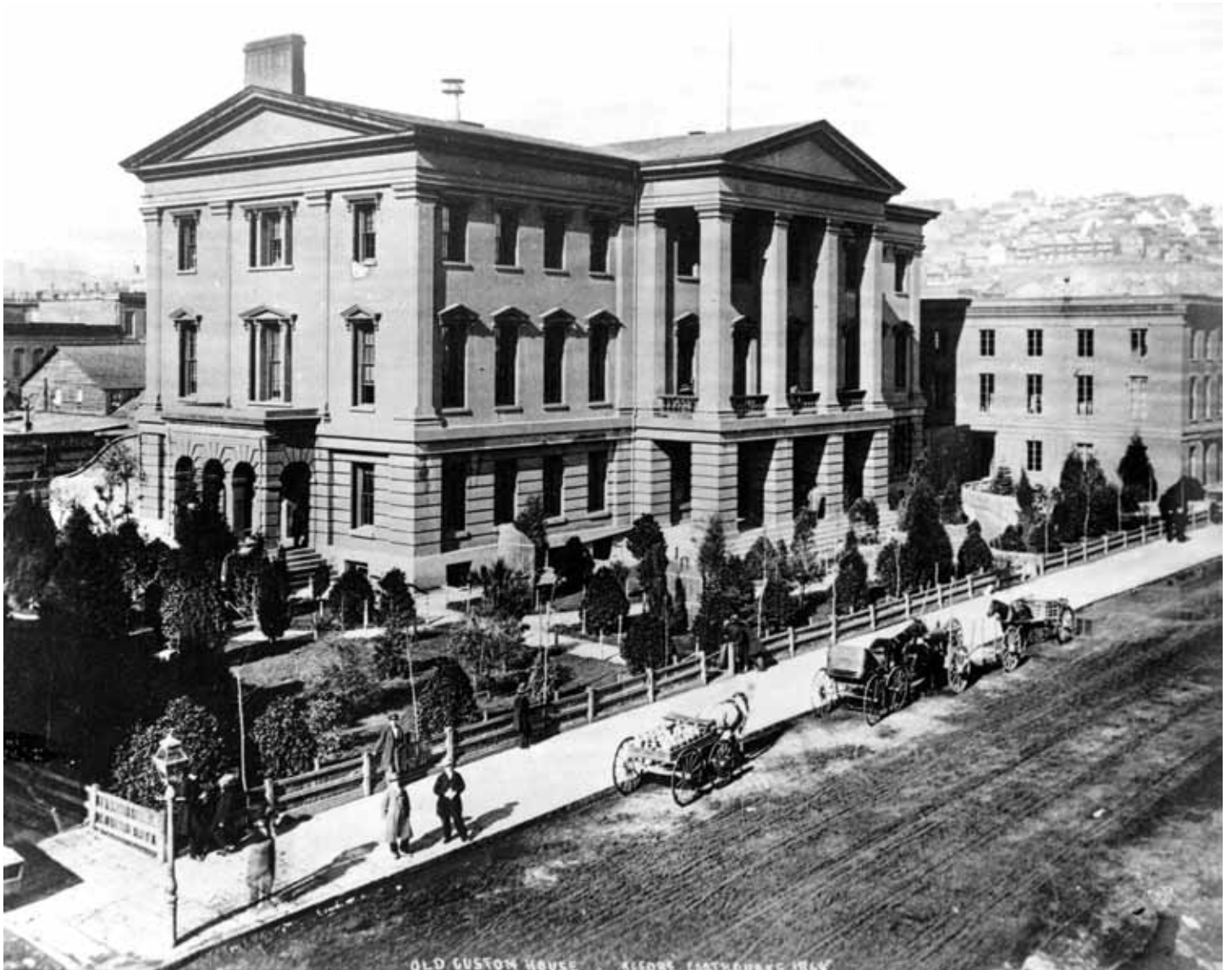
The “Old Adobe, built in 1844,” served as the customhouse in San Francisco under both Mexican and U.S. authorities



Half a year elapsed before news of the California goldfields began to spread round the world. Once the world took notice, over a quarter of a million fortune-hunters descended on the state over the next half-decade from the U.S., Europe, Latin America and as far away as China and Australia. As the jumping-off point for most of these hopeful prospectors, San Francisco suddenly endured a huge surge in its population. The town had counted approximately two hundred souls at the beginning of 1846. By the end of the decade some 25,000 people jostled for space in the infant metropolis. With little domestic industry, San Francisco was obliged to ship in virtually everything its merchants could offer for resale. The practical and administrative requirements of Customs had outgrown both the *laissez-faire* approach and the physical plant bequeathed by Captain Richardson to the new American authorities.

In June of 1850, Customs operations, now under the civilian control of the U.S. Customs Service, relocated to a newly-built four story brick building at the corner of Montgomery and California Streets, with James L. Collier, the region's first non-military Collector of Customs, presiding over tariff collections. As one of the most imposing edifices in the town—not, at that period, a particularly difficult bar to clear—it was the object of considerable civic pride, and Collector Collier actually arranged to have the original flagpole from “La Casa Grande” moved to the new location as a symbol of institutional continuity. Unfortunately, within twelve months one of the major fires that periodically swept the city during its early years claimed this customhouse, including the historic flagpole.

The first “permanent” U.S. customhouse in San Francisco is seen at left during ceremonies marking California’s admission to the Union in September 1850



The first Customhouse on Battery Street, circa 1867, after undergoing possibly the earliest “seismic retrofit” ever conducted on U.S. territory. The building survived a strong earthquake in 1868, although the projecting portico at the front separated from the rest of the structure and was subsequently pulled down.

THE FIRST BATTERY STREET CUSTOMHOUSE

Following the 1851 fire, Customs leased temporary quarters in a building at the corner of Kearny and Washington Streets. It was widely understood by this time that larger, permanent and, if possible, fire-resistant facilities were desirable for the next customhouse. To this end, the federal government purchased a lot on Battery Street, bounded by Jackson Street on the north and Washington Street on the south, in order to erect a combined post office, courthouse and customhouse on the site. This first major federal office on the Pacific coast was built from plans drawn up by Gridley J. F. Bryant, a prolific Boston-based architect credited over the course of his long career with the designs of over a hundred public buildings. Resting atop 2,600 wooden piles driven into muddy landfill, the customhouse basement floor was of Quincy stone, a Massachusetts granite also used in the nineteenth century customhouses in Boston, Savannah, New Orleans and Portland, Maine. Above this base rose a superstructure consisting of three stories of plastered brick. The main entrance on Battery Street featured a portico (see illustration at left) with simple Doric columns supporting a shallow pediment. Although plainly adorned and modestly proportioned, originally occupying less than half of the current site, Bryant's customhouse was for a time looked upon as, in the words of the *Alta California* newspaper, "decidedly the grandest public building in the State." The post office opened on the ground floor at the end of 1855 and Customs and the federal judges moved into the second and third floors, respectively, early in 1856.



There is no evidence that Bryant ever saw the finished customhouse. What seems certain is that he never visited the project during its planning or construction, and for this he is faulted by a modern architectural historian, who writes that Bryant's "dependence on standardized design and his failure to understand the specific problems of San Francisco explain why his handsome Greek Revival customhouse suffered repeatedly in earthquakes." The first of these occurred on October 8, 1865, after less than a decade of occupancy. Numerous fractures and cracks

Massachusetts architect Gridley J. F. Bryant did not take California geology into account when he designed the first Battery Street Customhouse from 3,000 miles away



By 1903 the old Customhouse grounds had been entirely filled in with annexes and additions. The first of these, the original U.S. Appraisers' Stores (visible with loading dock at right) was largely supplanted by the 1875 Appraisers' Building, seen at the right edge of the photo.

opened in both the exterior and internal walls, and much of the ornamental plaster within the building fell to the floor. English-born architect William Craine and local builder George Cofran were hired to analyze the damage and to recommend a course of action. Drawing upon and refining technology that had been used in earlier centuries for similar purposes in quake-prone Italy, they reinforced the customhouse using a system of iron tie-rods, plates, washers, nuts and screws, in effect conducting, according to architectural historian Stephen Tobriner, San Francisco's first seismic retrofit. These methods were widely adopted by other engineers to restore and stabilize quake-damaged structures throughout the city, and the efficacy of their approach may be judged from the fact that when another, considerably stronger earthquake struck the region just three years later, the buttressed customhouse survived this sharper blow, although most of the heavily-damaged front portico, the dominant feature of the Battery Street elevation, had to be pulled down shortly afterward.

Eclipsed by other, grander buildings both public and private as San Francisco grew up, the increasingly shabby and shopworn Battery Street Customhouse stood for fifty years. Over time, the original landscaped grounds were entirely filled in with an untidy warren of additions and annexes as the Customs workforce outgrew its original precincts, so that by the turn of the century, Bryant's original design was scarcely discernible beneath the haphazard accretion of supplemental structures. By 1900 it was clear to all—Customs men, brokers, importers, shippers and elected officials alike—that the 1855 customhouse was no longer equal to the burgeoning requirements of one of the world's busiest ports, as San Francisco had by then become. In February 1903, Congress appropriated \$1.5 million to erect a new customhouse on the site of the old.



After the fall: The Battery Street site early in 1906, following the demolition of Bryant's building



The "new" Battery Street Customhouse shortly after completion

A CUSTOMHOUSE UNVEILED

For much of the nineteenth century it was common practice for new federal buildings to be designed by architects on the government payroll, an arrangement formalized with the creation in 1852 of the Office of the Supervisory Architect under the Department of the Treasury. Beginning in 1893, the Supervisory Architect was authorized under the Tarsney Act to offer these projects to private companies, selected by competition. For the design of the new San Francisco customhouse, twelve architects were invited to apply in 1903. Of these, seven were based in San Francisco and one in Berkeley; two in Southern California; one more in Portland, Oregon for a total of ten contenders based on the west coast. Two firms from the Midwest, one in Omaha and one in St. Louis, rounded out the list. As the *San Francisco Chronicle* was to point out, the terms of the contest required the applicants to invest significant time and effort—one San Francisco architect estimated his costs at \$3000—preparing drawings and plans for the enterprise, with no compensation to the unsuccessful entrants.

The competition closed on December 16, 1903, and just two days later, the Treasury Department announced the results. The contract for the new San Francisco Customhouse was awarded to Eames & Young, the St. Louis-based contender, in business since 1885, and already the winner of two previous federal projects (see Appendix A). The local press was not entirely gracious in its response. The old Customhouse, dilapidated as it was by this time, had been something of a city landmark; the new one, reported the *San Francisco Call* somewhat ominously on January 12, “is said to resemble a large packing case with holes for windows and doors gouged into it.” The *San Francisco Chronicle* called the Eames & Young proposal “a public eyesore” disfigured by a “puny rathole...for a main entrance.” The same article went on to disparage the choice of Missourians to undertake the design: “It is unfortunate that the Treasury Department did not consult competent local architects...They have a proper appreciation...of the harmony of local architecture.”



The winning design of St. Louis architects Eames & Young was met with contumely and abuse in the San Francisco press



"Customs Hall" as originally configured

“It looks like a cheap office building,” the *San Francisco Examiner* lamented. “There is no big imposing entrance with wide steps, and no columns of artistic beauty.” Oddly, the *Chronicle* had already reproduced several of the rejected local designs, all of which bore more than a passing resemblance to the winning submission—scarcely surprising given the conditions imposed by the site and by the contract specs—and none of which featured a main entrance significantly more imposing than that of the Eames & Young design.

The *Bulletin* weighed in: “...the building presents no appearance of massiveness nor solidity...and lacks the dignity that should attach to structures intended for federal use.” The *Chronicle* paused in its purely aesthetic denunciations long enough to heap scorn upon function as well as form: “...the architects who have designed the interior...must have lain awake at night studying how to make it inconvenient.”

On this last point, at least one Customs officer agreed. In a letter to Collector Frederick S. Stratton on January 5, Deputy Collector Newton S. Farley objected to the proposed placement of the Collector’s personal office on the second floor. “Every stranger,” he wrote, “will rush right into that office...and when directed to the main business room he will be apt to make uncomplimentary remarks about red tape, shunting from one office to another, etc., as they frequently do now...” The Deputy Collector’s reservations must have struck a chord at the Treasury Department, because in the final design the Collector’s suite of offices was situated in more secluded precincts on the third floor.

Over time, these spasms of editorial scorn diminished in volume, frequency and shrillness. When the old customhouse was demolished at the end of 1905, and the Collector of Customs and his staff moved their operations into the adjacent Appraisers’ Building (see Appendix B), the accounts in the local press struck a largely nostalgic note rather than revisiting the earlier controversy. Just a few months later everyone’s views on, and of, the city’s architectural heritage would change forever.



Seepage water from the excavated site of the demolished customhouse helped save the neighboring Appraisers' Building following the 1906 earthquake and fire

THE SAN FRANCISCO EARTHQUAKE

At 5:12 a.m. on April 18, 1906, San Francisco, at that time America's ninth-largest metropolis, was struck by a devastating earthquake and fire. The death toll, deliberately understated by worried authorities at the time, was at least three thousand; close to three-quarters of San Francisco's inhabitants were left homeless. By modern estimates, some 25,000 structures burned in the days following the temblor. The Appraisers' Building, San Francisco's temporary customhouse, rode out the earthquake itself without discernible damage. Across the alley, the excavated site of the new customhouse had filled with seepage water, a nuisance that was to prove decisively useful in the hectic seventy-two hours of the firestorm. Deputy Collector Newton S. Farley gave a detailed account of the building's salvation in a report to his chief late the following month:

...The earthquake on April 18th., so far as I can see, did practically no damage to this building; but the fire which started in the various places in the business section south of here menaced it for three successive days.

On the 18th the building was saved from fire by the heroic work on the south end with the aid of a detachment from the Revenue Cutter "Bear," the soldiers on duty at this building, and the Customs employees stationed on the roof and at each window on the south end with wet cloths and improvised mops, and fighting the fire as soon as ignition occurred on the window casings or any exposed woodwork...

...the next morning [the fire] ate its way northerly against a strong north wind, and early in the afternoon of April 19th began to work towards Kearny Street. ...I then felt that our only hope of saving the Appraisers' Building was to prevent the fire crossing Montgomery [Street], and believed that the width of the avenue and the favorable wind would confine the fire to the west side of that avenue.

Unfortunately, however, at nightfall the intense heat ignited the cornices of the old wooden buildings on the east side of the avenue...and then the hope of saving the Appraisers' Building reached a very low ebb, for if the block east of Montgomery Street had caught fire...there would not have been men enough to man the windows and doors...on the Sansome Street side.

SOLDIERS AND CLERKS SAVE CUSTOM-HOUSE

Brave Fight Against Flames That
Threatened to Destroy the
Postoffice.

To the custom-house engine, the Appraiser's office situated, detachments of troops and officers from the regular army and navy gave the honor of saving the Appraiser's building, the square block of stone and warehouse directly west of it, and Station B of the Post office, on the north line of Jackson street, across Business. The work of these firefighters demonstrated the benefit of even a little water.

The Appraiser's building is equipped with an automatic well and, in the first, a long-pipe tank laid the water pumped for fueling the tanks and general cleaning purposes. On the morning of the catastrophe, when Captain J. A. T. Darr reached the building, exactly after 6 o'clock, and saw that the flames had reached the north of Washington street end of the building, he organized a bucket brigade and ordered that no water be used in any form.

At each window he stationed one of a detailed force of Custom-house employees and Appraiser's assistants with ropes and wet sacks, ordering them to draw any curtains that fell on the window sills and to smother any smoldering window frames. This work was kept up throughout the day, and for a night the lighters, completely extinguished by a hard day's toil, were re-lit with an abundance of screens by the flames dying down in the low and abandoned Washington-street buildings. All night a patrol watched the roof of the building and guarded the water tank with the same care and routine as though it were a bomb.

Throughout the building was under a danger, and the soldiers and sailors had a chance to rest. Early in the morning, however, the north of Jackson street end of the building was threatened and the same tactics were employed as on the Washington street end, with the difference that the fighting force was augmented by the soldiers and sailors, who fought like heroes in the face of fire that was almost overwhelming.

A guard was required to guard the south of the building on the same block west of the Appraiser's structure with barrels of water, hoses and axes, and were ordered to smother all curtains and close every door leading outside. Their work was complete, and not one of the burning buildings in that block had suffered more than a few hundred dollars' damage as a result of the fire.

The building which housed Station B of the Postoffice was saved in practically the same manner, although surrounded on three sides by the burning flames and having a large hole cut in its roof by the falling of a heavy wall on it, and by the north-south, the soldiers and

Market and Washington streets, it seemed as if the Postoffice was doomed, as the wind was blowing the fire directly in its direction. The Great building, on the lower corner of Market and South streets, next night fire, and the same engine of the Postoffice prepared for the hour. The flames broke the thick glass windows and on the third story succeeded in making an entrance, some fatalities in July on these's members being the first to catch fire. Water was carried in buckets and champagne was thrown on the flames. Hoses were connected into requisition, but the flames and the entrance were refused because the fire was stayed. Permission was granted to prepare a report to be sent to Washington, commencing the work when the building.

Station headquarters in the burned building in the Montgomery block, at the southeast corner of Montgomery and Washington streets. Several times its entrance caught fire, but thanks to the efforts of Chief McCleary and Captain Cook of the Custom-house Department, the building was not then damaged. On the top floor is stored the greater part of the Finance Bureau library, which occupies the other part of the library, which was in a building on Duane street, was a total loss.

The failure of the Montgomery block to burn saved the whole block of the southeast corner of Montgomery and Washington streets, in which is located the Columbia Business Bank.

TEMPORARY HOME FOR ALCAZAR

William A. Mayer, proprietor of the old Alcazar Theatre, was to be back in the amusement field within next days and according to one of his connections that will appear in the coming number of the present program, I received the following paragraph from H. H. de Young to call their new employees the Alcazar Theatre, and they immediately agreed a contract for the erection of a new and more building in the southeast corner of Fifth and Duane streets.

A. M. Eckstein, architect of the Alcazar Theatre in Los Angeles, who is engaged in the work, has been ordered to draw designs for the new structure, and it is his intention to follow the lines of the western pleasure as far as practicable. The entire building will be intended as a permanent edifice, and all fire-proof apparatus provisions will be made for the same.

By the second day of the conflagration, the only reliable source of water came from the flooded site of the demolished customhouse. This was transported by all available means—by pump, by hose, by bucket; even by hod and towel and mop—to fight the fire. The Customs men recognized early on the imperative of keeping the flames at a distance from their imperiled headquarters, but a U.S. Army captain on the scene brought a narrowly legalistic sensibility to his orders to protect government property, and even sent soldiers to forcibly remove volunteers who were attempting to save the nearby Volkman Building, which included among its tenants a branch Post Office and the Steamboat Inspection Service. The exasperated Farley tried to persuade the officer that

...the Volkman Building was in reality Government property on account of its occupancy by the Federal offices mentioned...and that, in my opinion, it was far better to attempt to save the Volkman Building...than to make only one stand, at a last resort, at the Appraisers' Building.

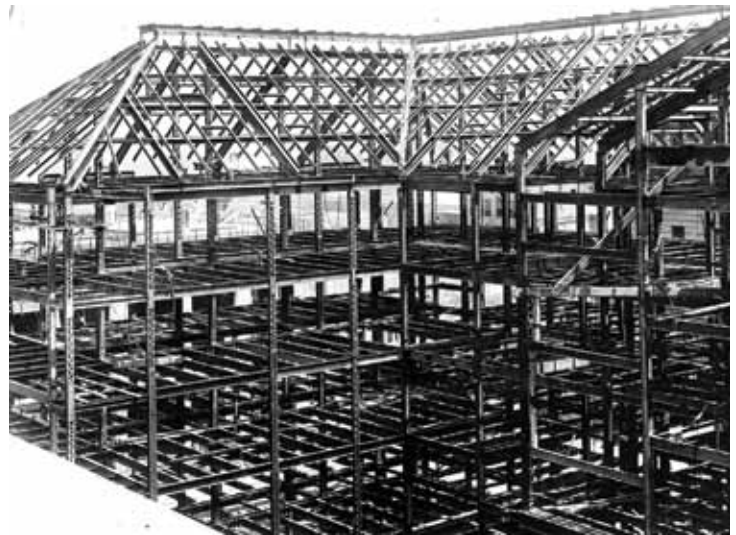
When at last the obdurate captain grudgingly granted permission for just twenty buckets of water to be diverted from the Battery Street excavation site, this meagre volume reached its target barely in time to make the difference. At this point, fortunately, the men already on hand from the Revenue Cutter *Bear* were supplemented by a hundred or more sailors and marines from the Navy's newly-arrived *USS Chicago*, and these representatives of the other uniformed services threw themselves into the struggle with scant regard for the Army's constraints. The Deputy Collector was duly appreciative in his report:

I am firmly of the opinion that this building would have burned were it not for the assistance of the blue-jackets from the Revenue Cutter "Bear" and the U.S.S. "Chicago." In making this statement I do not intend any reflection whatsoever on the soldiers; but whenever the building was in immediate danger of taking fire the soldiers...were not able to render nearly as much assistance as the blue-jackets who were unhampered with any baggage or unnecessary effects on their persons...

RISING FROM THE ASHES

The progress of decades, from sleepy backwater to brawling boomtown to a mature and vibrant urban center, had been speedily undone by the disaster. California Governor George Pardee, however, was presciently optimistic: “This is not the first time that San Francisco has been destroyed by fire. I have not the slightest doubt that the City by the Golden Gate will be speedily rebuilt, and will, almost before we know it, resume her former great activity.” As events were to prove, he was correct. Once past the immediate emergency, with the rubble cleared and temporary encampments for the displaced erected, the city set about rebuilding itself, and the customhouse project on Battery Street was among the first to commence. Pile driving for the foundation was underway by September, and by the following spring the bones of the building had begun to take shape. In October 1907, the cornerstone was laid in an elaborate public ceremony at which the Mayor, the Lieutenant-Governor, and California Senator George Perkins were the most prominent of the many dignitaries in attendance. Reporting on its progress, the *San Francisco Chronicle*, just four years earlier the project’s most trenchant critic, waxed rhapsodic at the end of the year:

...the massive black skeleton of the Custom-house of the future grows day by day more impressive in its splendid proportions as the outer shell of granite hides the naked steel girders. In another year...the splendid new Custom-house will then be completed, an ornate architectural symbol of the progress, prosperity and power of the Nation.



Speedy progress: The concrete foundation piers for the new building in February 1907; the steel frame nears completion just five months later



Looking into Customs Hall, February 1910



By 1908 the “naked steel girders” were modestly clothed in Sierra Nevada granite. It was no longer necessary to rely on Massachusetts Quincy stone for federal architecture in California. Work had already begun on the interior of the building, including the floors and the internal partitions. In 1909 the slate roof, originally consisting of Bangor black slate tiles from eastern Pennsylvania, was installed. From this point much of the work shifted to the interior of the building, and while the additional two years required before completion—obviously more than the *Chronicle* had foreseen in December of 1907—may seem excessive, it should be remembered that throughout these years an abundance of architectural undertakings contended for a finite pool of labor and materials as the feverish rebirth of San Francisco proceeded apace. Much of the final years’ labors were those of skilled craftsmen, plasterers, carpenters and stonemasons whose artistry endures a century later.

Main entrance, 1910, with unfinished granite awaiting the chisels of local stonemasons



The Customhouse and Appraisers' Building

A DISTINGUISHED PRESENCE

The vision of Eames & Young, conceived for a specific city and era, was born into another, violently transformed metropolis and has endured on its original site and in its original essential purpose for a century. When it opened, the Customhouse was the most substantial building for many blocks around. Today it is literally overshadowed by larger neighbors. To the west, the “new” 16-story Appraisers’ Building, has loomed over it since 1944. To the east, across Battery Street, a 21-story apartment/condominium complex rose in the 1960s as part of a larger urban redevelopment plan that displaced San Francisco’s historic produce district. Other modern high-rise buildings, including the nearby Embarcadero Center complex and the famous Transamerica Pyramid two blocks away, have also crowded Customs’ former pride of place.

If it is by no means the tallest building in the neighborhood, nor since the completion of the Pyramid the most distinctive, the Customhouse remains the most elegant, and its exterior is little changed from when it was a more conspicuous landmark in 1911. Its granite surfaces invite the casual impression that the building is of load-bearing masonry, but in fact conceal a steel frame erected according to the most advanced engineering principles of the early twentieth century. From the sidewalk, the passerby sees a majestic edifice rising from a base of rusticated and channeled stone. Deeply-recessed windows on the ground floor are all secured by elaborate inset bronze grilles. The projecting central entrance portal, which left critics underwhelmed in 1903, today seems amply substantial with its bold enframing and rich details, culminating in a sculptural group consisting of eagles and a shield. This composition is echoed as the eye rises along the central axis of the building from the entrance up to the roof, where a second, more ambitious sculptural group of two regal female figures crowns the Battery Street facade. Between massive bronze lanterns in the shape of urns, four steps lead to doors of glass and oak, secured nights and weekends by stately gates of bronze. On a projecting belt course above the first floor appear the snarling stone visages of lions, spaced about twenty feet apart along the Washington,



One of two massive urn-shaped lanterns flanking the main entrance of the Customhouse



Battery and Jackson Street elevations. These were individually carved *in situ* by local stonemasons upon raw protruding granite. Most of the remaining decorative elements were also carved in place as part of the last stages before the customhouse was completed.

Apart from the offices directly above the three entrance portals, and those at the rear of the building, floor-to-ceiling windows in each room on the second floor open onto a small balustrade, or balcony. Also distinctive to the second floor are the alternating triangular and segmental (rounded) pediments above the windows. Succeeding stories maintain the same tripartite arrangement of windows while varying the surrounding ornamentation from floor to floor. Viewed from the surrounding streets the building appears to the onlooker to be a solid rectangular block. The principal elements of the Battery Street elevation are repeated, with subtle variations, on the northern and southern sides of the Customhouse, which are mirror images of one another. The side entrances, not in regular use since 1993, are framed by portals recognizably similar to, if visibly more austere than, the main entrance, with twin lanterns mounted on bronze columns. Viewed from the adjoining Appraisers' Building, the complexity and sophistication of the Eames & Young design become more apparent. The Customhouse is actually two structures: a large six-story (counting the infrequently-used attic) U-shaped main building bracketing a more compact and substantially shorter two-story pavilion, Customs Hall. Both components exhibit a rigorous bilateral symmetry inside and out, with each detail north of the main axis bearing its exact counterpart on the south.



Two statuary groups, at the roofline and above the entrance portal, delineate the central axis of the building. The rooftop group was the work of American sculptor Alice Cooper (1875-1937) of Denver, Colorado.



While the facade is decorated according to the neoclassical conventions of the American Renaissance style, these touches—garlands and rosettes, tablets and panels, eagles and aedicules—have been applied with discipline and control. Modularity, clarity, repetition and a balance characterize the building inside and out, embodying, as one architectural evaluation has put it, “a visible expression of the logic of an engineer and the rationale of industrial production.”

Viewed from the neighboring Appraisers' Building, the structural complexity of the Customhouse becomes apparent



First floor lobby, with the old Post Office visible at rear

FIRST FLOOR: VESTIBULE AND LOBBY

Among the precepts of the Beaux Arts design philosophy was the notion of a hierarchy of spaces, with an emphasis on grandeur and display in the publicly accessible portions of a building, with a plainer and more utilitarian approach taken to areas less frequented. This principle is evident in the San Francisco Customhouse, where the interior arrangements and details remain, with a few conspicuous exceptions, largely intact from the vision of Eames & Young. Once past the front doors, the original interior opened into a vestibule with eight flanking marble pillars leading into a vast lobby with high, elaborately ornamented plaster ceilings and a bank of three elevators of the old-fashioned “open” type with an elaborate bronze grillwork facing. Since that time, half of the pillars in the vestibule have been removed (a total of twelve remain on this floor), and the three elegant elevators have, to the relief of local fire marshals, been replaced by two substantially plainer models of the “closed” variety.

The ceilings above the vestibule and lobby are adorned with thirty plaster rosettes surrounding six panels framed in bay leaf torus moldings. Four American eagles surround the central panel, and twelve bay leaf garlands encircle the room’s original lamp globes. The floors are of gleaming Carrara marble from the same quarry in Italy that supplied stone to Michelangelo. Black borders along the floor are of Belgian marble while the two ovals before each of the twin staircases leading up from the lobby are of “Red Numidian” marble from Tunisia. Carrara marble also covers the walls from floor to ceiling in the lobby and just short of the ceiling along the corridors that extend toward the two wings. Two grand staircases lead south and north to the second floor, and Customs Hall.



Ceilings in the main public spaces are adorned with patriotic and classical devices rendered in plaster



Ornate gas brackets dating from 1911 are visible on either side of the elevators. The public spaces in the customhouse originally featured a dual system of illumination, with incandescent electrical light provided from ceiling fixtures in the lobbies and along the corridors, and the gentler light of gas from brackets on the walls. Thirty-two of these long-sealed outlets remain, nostalgic vestiges of a simpler era.

Several of the original gaslight fixtures remain in place

Until 1990 a U.S. Post Office branch occupied the first floor space behind the elevators. The original scheme of public windows with their distinctive moss glass has been retained, as well as a bank of the original post office boxes. Moss glass—created by applying to the surface of the molten glass a coating of hide glue which, when removed, creates a unique surface pattern of stress fractures—is employed throughout the building, meeting as it does the requirements both for privacy and for ambient light. Also on the first floor, in the former postal area, are wall-mounted historical displays installed in 2000, which relate the story the Customs mission and of Customs in San Francisco.

The doorways into the two offices adjacent to the vestibule are framed in aedicules with segmented pediments repeating in marble the corresponding treatments in granite above the second floor windows. Along the corridors the marble walls, while no longer extending quite to ceiling height, rise ten feet from the floor. Each office door, with its inset window of moss glass, is situated between two sidelights, with four shallow pilasters enframing the arrangement. Near each end of the building, where the north and south wings begin, these treatments become visibly humbler. Along each of these secondary corridors, the marble-clad walls rise only a meter high, essentially just a wainscot, before yielding to unadorned painted plaster. The tripartite arrangement of doors and highlights is maintained, but these are now framed, far more simply, in sober varnished oak.



Postal collection window with moss glass, and original Post Office boxes in the first floor lobby



Twin murals and sixty-four individual panels were painted by artist A. Lincoln Cooper to adorn Customs Hall

SECOND FLOOR: CUSTOMS HALL

The second floor ceiling is almost imperceptibly lower, but the sculpted plaster ornamentation is identical. Red Numidian marble ovals again adorn the floor, and four marble pillars echo the twelve remaining below. The treatments of doors and walls have been carried over from the lower floor. On either side of the elevators, glass doors framed by magnificent polished bronze grillwork lead to the Customs Hall, monumental in scale and, by comparison with the far more restrained appointments of the main building, positively lavish in its ornamentation. This was historically the principal public space of the building, where documents were filed and duties collected, and it remains the main point of contact in San Francisco between CBP and the importing public, and the clearinghouse for such paperwork as commercial importations generate today.

The architectural convention of the customhouse “great hall” is older than the United States, and the Eames & Young design pays conscious tribute to that venerable tradition. Two stories high, nearly forty feet deep and over a hundred feet long, Customs Hall is the largest room in the entire building. The public area, where importers and customhouse brokers would converge and confer in times past, faces a marble screen with windows and counters. On the far side of the room, light streams in from five large arched windows. The elaborately vaulted ceiling includes a recessed skylight, covered over during World War II and restored at the time of the building’s major seismic retrofit in the mid-1990s. At the north and south ends of the room, two large murals signed by American artist A. Lincoln Cooper depict the building of the Panama Canal and operations along the San Francisco waterfront, respectively. These murals were commissioned as part of the citywide observances of the 1915 Panama-Pacific Exposition, a world’s fair held nominally to celebrate



Ceiling detail, above, and mural detail



Customs Hall today: the configuration is less public, more secure, than in the original design (see page 12)

the recently-completed canal but principally for San Francisco to proclaim to the world that in under a decade a more magnificent new “Phoenix City” had risen triumphantly from the ashes of 1906. Little is known of Cooper, who also at this time contributed the detailed, often whimsical paintings that adorn the vaulted ceiling, apart from the fact that he was trained at the Boston School of Fine Arts and that over the years he provided murals for many hotels, theatres, banks, public buildings (including the courthouse and post office in Columbus, Ohio), mansions and industrial exhibits. According to newspaper accounts of the time, he was by the end of the 1930s the Director of Art and Color for the General Motors Export Corporation.

The configuration of the Customs Hall represents another instance in which the original design has been significantly modified. Archival photos show that when the building opened, the marble partitions separating the public and the official portions of the floor were curvilinear at the north and south ends of the counters, with a generously-proportioned unsecured access into the working area of the room. Internal Customs correspondence from as early as 1904 suggests official reservations about the design, and at some point in the first half of the twentieth century this more graceful but less secure arrangement gave way to the present tightly rectilinear corners.

Within Customs Hall, on either side of the elevators, additional historical displays tell the story of the 1906 struggle to save the original Appraisers’ Building (north end) and of Customs’ participation in the 1915 Panama-Pacific Exposition (south end).



Customs Hall looking south, showing the restored skylight; carved detail on marble pilaster



This handsome third-floor room is the present-day office of CBP's Area Port Director in San Francisco

THIRD FLOOR: THE COLLECTOR'S SUITE

The Beaux Arts tenet of “hierarchy of spaces” prescribes a diminishing standard of grandeur for those sections of a structure less frequently subject to public view, and this is nowhere more apparent than in the stark transition from the second to the third floor. Here the formerly lofty ceilings are of merely average height, and in place of the eagles, garlands and rosettes of the lower stories, an unornamented expanse of plaster greets the eye. The marble walls of the lower lobbies are now mere wainscot, just a few feet high. The grand staircases traversed hitherto are substantially narrower, with two landings rather than one between floors. The office doors are set in quarter-sawn oak, as in the north and south wings, although it may be taken as a tribute to the high material standards of the day that nowhere in the building’s internal wood fixtures and trim is there a single knot to be observed. All this said, the third floor nevertheless retains some hidden charms.

Internal agency documentation suggests that the original building plan called for the office of the Collector of Customs to be situated at one corner of Customs Hall on the second floor. Instead, by the time Customs moved back from the Appraisers’ Building in 1911, the southeast corner of the third floor had been adapted for this purpose. No



Third floor elevator doors as originally configured, 1912 (top), and as modified in the 1950s (bottom)

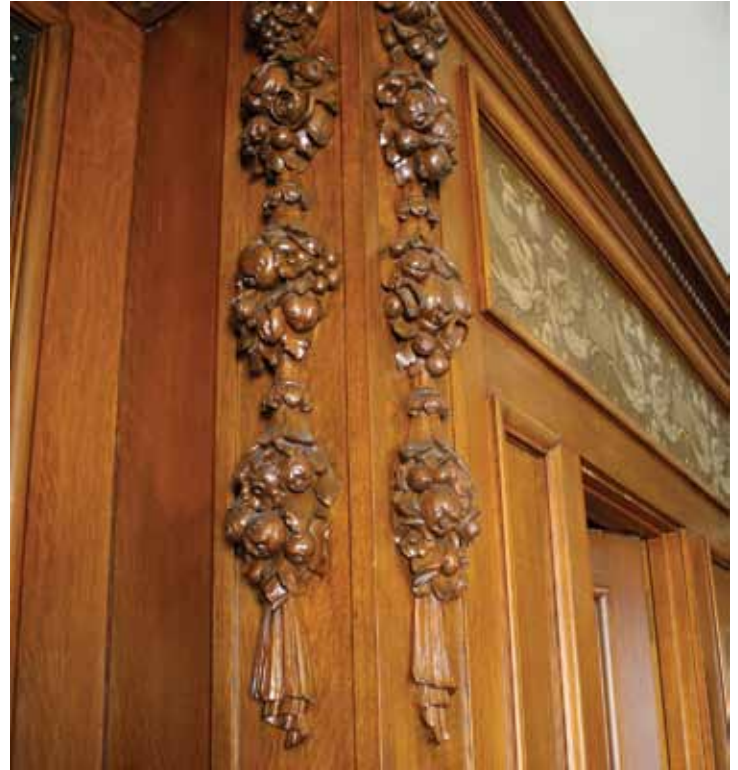


Fireplace in the Collector's Office

structural modifications were required to this end, but the interior appointments of the corner office and of the two adjacent to it have made the three rooms the most distinctive private official spaces in the entire Customhouse.

These three rooms, and particularly the large ceremonial office first occupied by Collector Frederick S. Stratton in 1911, embody perfectly uncompromised and intact the vision of the original builders. In these rooms alone are the original oak parquet floors still visible. Oak-paneled walls feature elaborately-carved ornaments; runners of dark green leather have been painted in fanciful devices by A. Lincoln Cooper; a complex moulded and painted plaster ceiling overlooks the Collector's room. A marble fireplace, no longer functional, adorns one corner. This imposing space has been used at least twice in films. In Don Siegel's 1958 crime drama *The Lineup*, two San Francisco homicide detectives on the trail of a smuggling ring interview Customs Collector Chester R. MacPhee, portrayed by an actor, in his office. Twenty-five years later, the room stood in for the office of media mogul Henry Luce in *The Right Stuff*, director Philip Kaufman's arch account of the early years of the space race.

In the adjoining corridor are more wall-mounted historical displays setting forth biographical accounts of nine of the more colorful San Francisco Collectors of Customs, compiled from local records.



Ceiling detail (top) and hand-carved ornaments (bottom) with painted leather panel by artist A. Lincoln Cooper visible at right



Customhouse attic, north end, with original chandelier

THE UPPER FLOORS

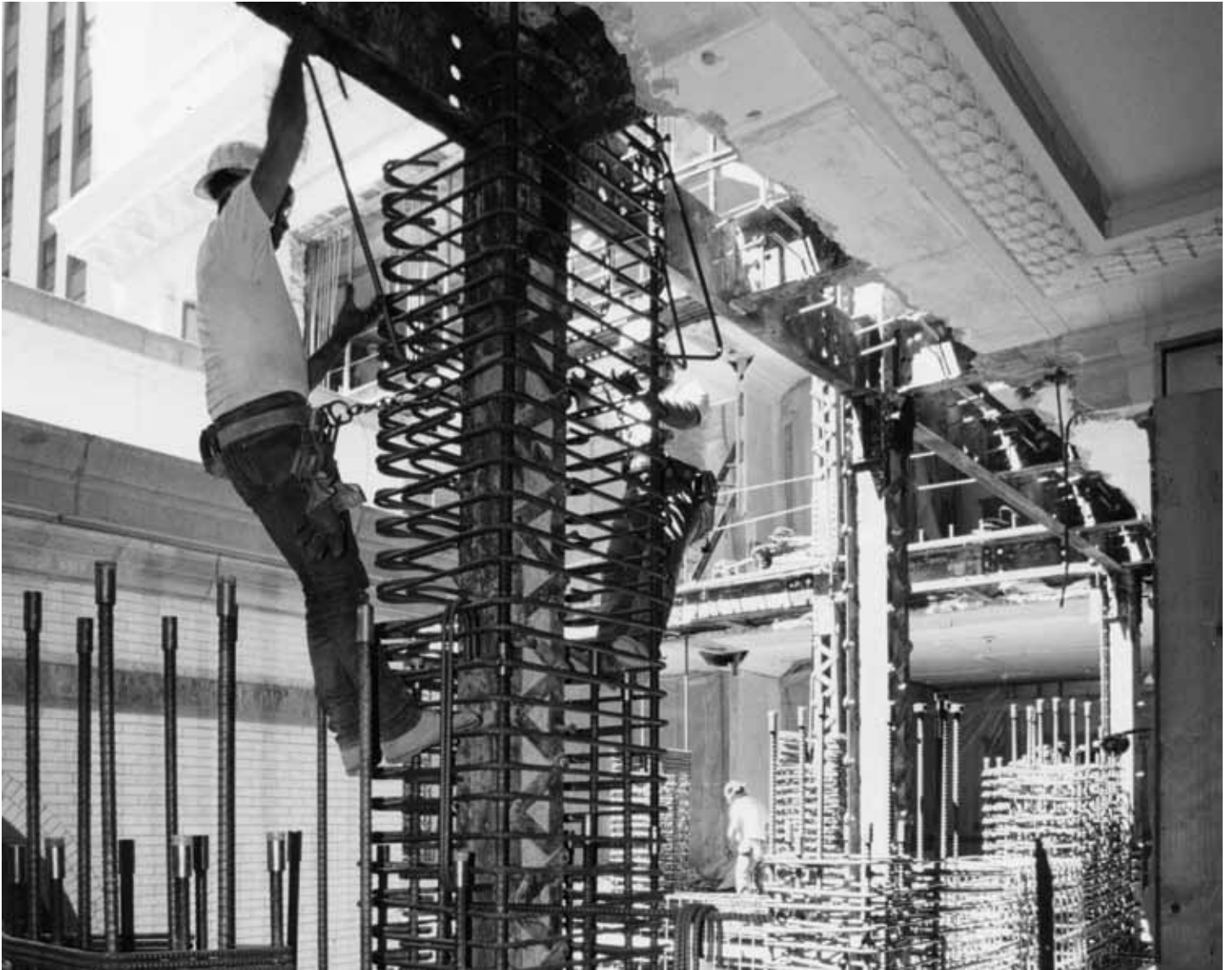
The Beaux Art aesthetic has been maintained on the fourth and fifth floors, and these two levels, while identically handsome in their spartan fashion, share with the third floor a sober and undramatic functionality. The fourth floor is occupied by CBP's staff of Import Specialists, successors to the historical Examiners and Appraisers. The principal fifth floor tenants are the Social Security Administration and the U.S. General Services Administration.

Many other federal agencies have occupied the Customhouse in the hundred years of its existence. In recent decades the U.S. Postal Service, the U.S. Geological Survey and the Federal Communications Commission have had offices in the building. During the 1970s and 1980s, operatives of the Central Intelligence Agency held covert court in the north wing of the third floor. This fact was not acknowledged in any printed or posted building directory, but it was so widely known that legendary *San Francisco Chronicle* columnist Herb Caen once called the CIA presence on Battery Street "the worst-kept secret in the city."

Used principally for storage and seldom visited, save by building engineers and maintenance personnel, the Customhouse attic consists largely of unfinished spaces, leaving girders, conduits, beams and pipes liberally exposed. Even this stark precinct retains the power to surprise, as one large chamber on the north side of the building has retained its original lighting fixtures in the form of four enormous chandeliers of almost gothic extravagance. From the attic a spiral staircase leads to the roof with its distinctive slate tiles. The original Bangor black slate tiles from Pennsylvania proved insufficiently resistant to the chemistry of modern urban air pollution, and were replaced in the early 1980s with the more durable Virginia Buckingham slate, widely used on public buildings of similar vintage in Washington, D.C.



Attic dormer on the north wing, with slate tiles visible



Retrofit in progress, seen from the stairs at the north end of the third floor

SEISMIC RETROFIT

The Loma Prieta earthquake of October 1989 put the nearly century-old design and engineering of Eames & Young to the test, and their handiwork survived the ordeal better than some of the region's bridges and roadways. Nevertheless, the San Francisco Customhouse on its ancient foundation of fill was viciously twisted by the temblor, and its frame of metal and masonry discernibly stressed. An eleven-pound plaster cornice detached itself from the south end of Customs Hall, narrowly missing an employee, and the elevators were put out of commission, stranding unlucky passengers for a time.

Its mere survival on this occasion did not persuade engineering consultants subsequently engaged by the government that the San Francisco Customhouse would necessarily ride out the next great regional earthquake undamaged. In late 1993 Customs quit the premises and moved to leased commercial quarters six blocks away, from which its personnel conducted operations until their return to a thoroughly re-engineered Battery Street home in 1997. Steel reinforcing pins, new shear walls, and a state of the art base isolation system (similar to a system installed during the same period at the Browning Court of Appeals Building two miles away) were among the technologies brought to bear on the project. The Customs Laboratory and the Public Stores division continued to do business in the Appraisers' Building just across the alley from the vacated Customhouse, so the agency may justly claim, if only barely, that it has done continuous business from the same city block for over fifteen decades.

The first post-earthquake evaluation of the original Battery Street Customhouse in the 1860s turned up structural deficiencies that were to inform the infant science of seismic engineering. By the first decade of the twentieth century, major public and commercial buildings were better devised, but by its last decades advances of both technique and materials were at hand, and these were brought to bear on the project in the 1990s. Today almost no signs remain of the "creative destruction" involved in this recent retrofit. In the course of the rehabilitation, much of the interior of the customhouse was carefully disassembled, numbered, catalogued, stored, retrieved and seamlessly reconstructed in such a way that in the twenty-first century it is almost impossible to discern the dramatic measures by which the building has been transformed and reinforced against catastrophe.

AN ENDURING VISION

A hundred years after it opened its doors on the site of its predecessor, the San Francisco Customhouse represents one of the oldest continuous major federal presences on the west coast of the United States. Its original architects were charged with contriving a building that would embody the popular majesty of a confident Republic. The passage of a century has ratified the soundness of their vision, and the Customhouse endures today as, in the words of a 1982 historical evaluation, “a superior eclectic design, imaginatively creative, aesthetically pleasing...executed in fine materials and with bold and vigorous details...an outstanding example of federal architecture at the beginning of the century.”



APPENDIX A: EAMES & YOUNG

The St. Louis-based architectural firm of Eames & Young was launched in 1885 and endured until the retirement of its surviving cofounder in 1927. Under its two principals, William Sylvester Eames (1857-1915) and Thomas Crane Young (1858-1934), the partnership designed a range of distinguished structures from private residences to warehouses, office buildings, banks, hotels, prisons and, of course, the San Francisco Customhouse. Considering that Eames & Young secured the contract for the latter project after prevailing in a competition, it is interesting to note Young's address to a meeting of the American Institute of Architects on the subject just four years earlier:

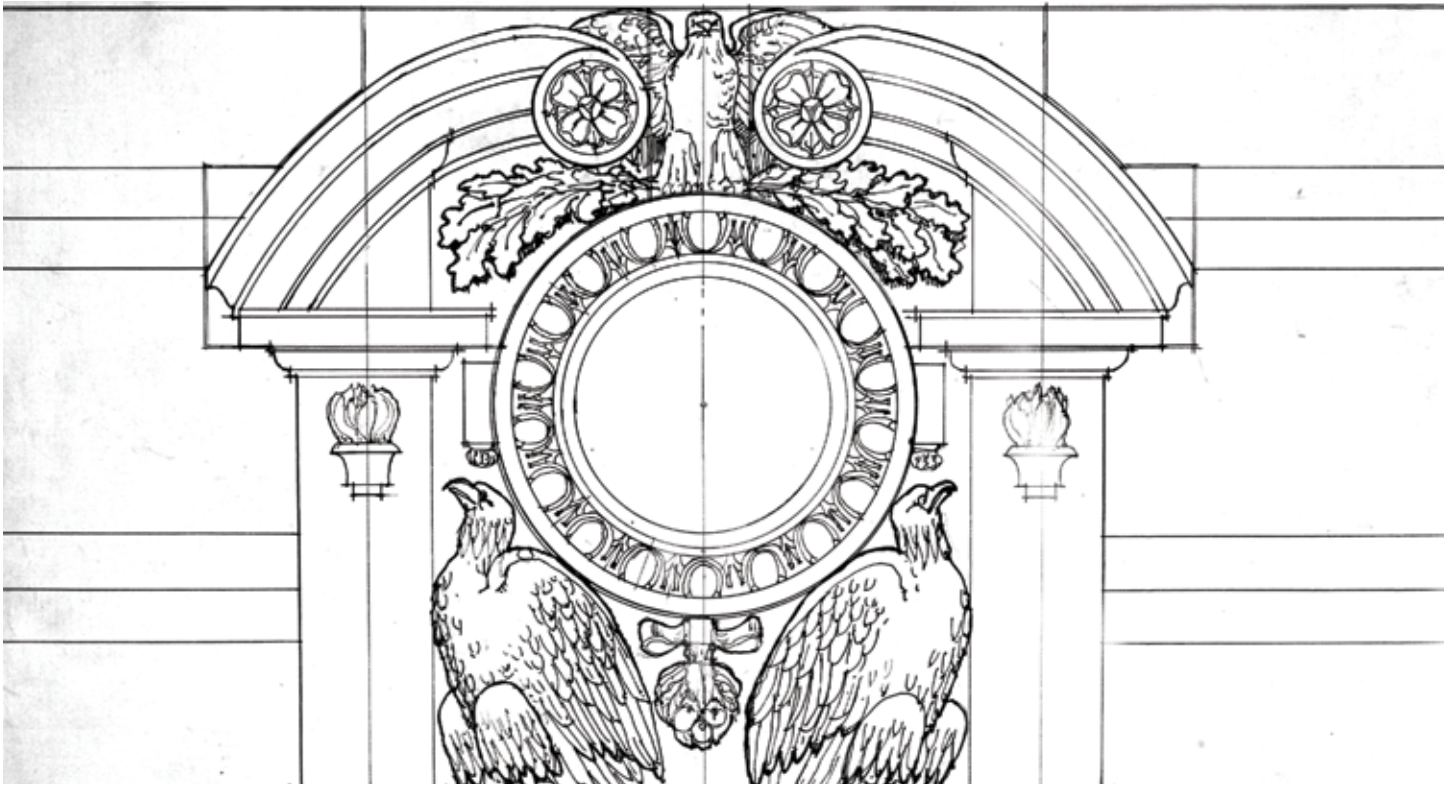
This practice, even in its least objectionable form, is undignified in the extreme and cannot be defended by any of the rules of reason or common sense. What other class of men except architects could be induced to risk the money, time and nervous force involved in these expensive contests on so slim a chance of return of the capital invested, to say nothing of the prospective profits?

Of course, these remarks were delivered hard upon the firm's unsuccessful bid to design a new campus for St. Louis' Washington University. The contract was awarded to a Philadelphia-based architect, and at least Young had the grace not to appeal to regional prejudices, unlike the San Francisco newspapers when their home teams were shut out in 1904.

The partners were no strangers to public works: by the time Eames & Young received their commission to build the San Francisco Customhouse, the company had already designed the federal penitentiaries at Leavenworth, Kansas (1895) and Atlanta, Georgia (1902), both of which remain in use to the present day. There is a certain family resemblance discernible among the firm's major projects during this period. Washington University in St. Louis maintains an extensive photo archive dedicated to Eames & Young, revealing that the interior details of the San Francisco Customhouse are vividly echoed in the Wright Building in St. Louis (1907), in the Boatman's Bank Building, also in St. Louis (1913), and in the Walker Bank Building in Salt Lake City (1915). The



William Eames and Thomas Young



1904 Alaska Building in downtown Seattle includes some external ornamentation unmistakably similar to that deployed on the Customhouse facade.

Thomas Young's studies at l'Ecole des Beaux Arts in Paris during the 1880s obviously informed much of the work he undertook with William Eames over the subsequent decades. William Eames died unmarried at 58, but his nephew Charles, and Charles' wife Ray, are remembered as two of the most significant American industrial designers of the twentieth century.

For more information about Eames & Young, and to review Washington University's photographic archive of the firm's work, visit:

<http://digital.wustl.edu/eamesandyoung/about.html>

Detail from original Customhouse architectural drawing

APPENDIX B: THE APPRAISERS' BUILDINGS

The original Appraisers' Building had stood for over a quarter of a century when San Francisco Deputy Collector of Customs Newton S. Farley penned this tribute in the aftermath of the 1906 earthquake:

The Appraisers' Building was probably injured less by earthquake or fire than any other public or private building in the burned district. The manner in which this building withstood the earthquake is remarkable, and, although looking much like a warehouse and without any architectural adornment and with none of the familiar lines of a Government building, it stands today an oasis in the surrounding desolation and a monument to the glory of its designers and builders.

The survival of the Appraisers' Building in 1906 has much to do with the lessons learned during the 1860s, when the neighboring Customhouse was repeatedly buffeted by quakes. Architectural historian Stephen Tobriner notes:

[Supervising Architect] Alfred Mullett had built the reinforced brick Appraisers' Building...on a deep concrete mat foundation built to move as a unit. It was undamaged in 1906. In the same location fifty years earlier, architect Gridley Bryant had failed to tie the pile foundation and the structure of the U.S. Customhouse together. This flaw probably contributed to the building's being severely damaged in the earthquakes of 1865 and 1868.

Erected at a cost of just over a million dollars, the Appraisers' Building opened its doors in 1875 as an adjunct to the neighboring customhouse. Where the customhouse was a public and, to a certain extent, a ceremonial facility, the Appraisers' Building was all business, and as Farley's description suggests, this utilitarian purpose was reflected in its design.



The first Appraisers' Building in 1900

The simple four-story structure was of brick reinforced by internal iron rods over a solid concrete foundation. It was to this building's commodious interior spaces that samples of trade goods were transported from dockside for close examination to determine their tariff classification and their dutiable value. Although nominally subordinate to the Collector of Customs, the Appraiser of Merchandise was also a political appointee, and he and his staff of trained Examiners and Appraisers were in practice granted considerable autonomy.



Following the demolition of the customhouse at the end of 1905, Collector Stratton and his staff squeezed in alongside their colleagues. They remained the Appraiser's guests for six years, and both sides of the house were undoubtedly relieved when the magnificent new building on Battery Street at last opened its doors. A few years later Appraiser Ed Leake (whose son Paul was to serve as Collector in San Francisco from 1939 until 1952) would write of his plain brick quarters that

...the import trade is increasing to such proportions that the facilities afforded by the old building are wholly inadequate, and there is an urgent demand for a new one that will match in architecture, construction, arrangement and equipment the splendid new Custom House recently constructed in the same block.

Urgent though that demand may have been, the old workhorse remained in place for another twenty-five years after those words were penned, finally falling to the wrecker's ball in 1940. On the site there shortly rose a new, vastly larger Appraisers' Building, which was completed in 1944 and has been in continuous service ever since. Although to Appraiser Leake, accustomed to the lush Beaux Arts standards of the turn of the century, the stripped-down Moderne style of the new Appraisers' Building would have seemed austere and even severe, the new facility, which is not without its own subtle late Art Deco charms, is unquestionably better suited

functionally to the expanded role the federal government assumed from the New Deal era forward. Today the building serves as the workplace for over 1100 federal employees from five agencies—including, of course, U.S. Customs and Border Protection, which maintains its local laboratory and its Public Stores division there.

The Appraisers' Building today

APPENDIX C: AN ARCHITECTURAL GLOSSARY

Buildings in the Beaux Arts style typically employed the neoclassical conventions associated with that movement. A number of these elements appear on the Customhouse facade and throughout its interior, and some of the more notable of these are described below:



AEDICULE: In ancient Rome an *aedicula* was a small shrine (the term means “little house”). In architecture it refers to the framing treatment of a door or window with **pilasters** supporting a **pediment**. The Customhouse employs this convention for both windows and some interior doors.



BALUSTRADE / BALUSTERS: Most of the second-floor offices open out onto shallow balconies. A low wall consisting of a railing, or **balustrade**, supported by **balusters**, separates the balcony from the street below. Within the building, balusters appear on the grand marble staircases on the first two floors.



BELT COURSE: The Customhouse facade has been designed in three distinct “zones.” To this end, two **belt courses**, projecting ribbons of stone running along the length of the building, visually separate the middle three floors from the first and the fifth.



CARTOUCHE: Originally a convention of Egyptian hieroglyphs, this motif, which now refers to almost any decorative oval shape employed in an architectural context, appears repeatedly on the Customhouse facade, most conspicuously above the entrance portals, but also along the fifth floor.



CORNICE / DENTIL BAND: The projecting **cornice** marks the transition between the main structure of the Customhouse and the parapet/roof. Beneath this, a series of rectangular blocks make up the **dentil band**, another legacy of classical architecture.



GARLAND: This element—a representation in other media of flowers, fruits or leaves—is liberally employed throughout the Customhouse, most commonly as interior and exterior **torus mouldings** in the form of imbricated bay leaves.



GUTTAE: These wedge-shaped elements are thought to have their origin in pre-classical Greek architecture as pegs employed to stabilize early wooden structures. They appear on the Customhouse exterior in granite, and within its walls in both marble and in carved oak.



PILASTER: A **pilaster** is a rectangular projection from a wall, intended to echo the form of columns in classical architecture. Pilasters figure by the scores in both marble and in oak throughout the Customhouse interior.



PEDIMENT: Pediments are featured in both windows and some interior doors. In classical use, this is typically the upper element (usually triangular but sometimes rounded, or “segmented,” as pictured here) of an **aedicule**. The Customhouse facade features both triangular and segmented pediments.



ROSETTE: The circular ornaments known as *paternae*, named for broad, shallow dishes used in Roman rituals, are called **rosettes** when they take a floral character. Within and without the Customhouse these appear rendered in granite, in plaster and (seen at left in a detail from one of the building doors) in bronze.



RUSTICATION: Although the Customhouse was designed as a steel-framed structure, it was intended to appear as though made of load-bearing masonry. To this end a **rusticated** facade of deeply-channeled granite along the first floor recalls the architecture of Renaissance palazzos.



TORUS MOULDING: These protruding columns of sculpted leaves appear both inside and outside the Customhouse (see **garland**) variously in plaster, bronze and stone. They typically depict “imbricated” bay leaves arranged in such a fashion that one leaf lies over the next.

CREDITS AND ACKNOWLEDGMENTS

Photo Credits

Cover:	U.S. General Services Administration (GSA)	17-19	NARA
Endpapers:	U.S. Customs and Border Protection (CBP)	20-22	GSA
i	CBP	23	CBP
ii	CBP	24-25	GSA
iii	CBP	26-27	CBP
iv	GSA	28-29	GSA
1	CBP	30	CBP
2	National Archives and Records Administration (NARA)	31	GSA; CBP
3-4	California Historical Society	32	GSA
5	Bancroft Library	33	Washington University Digital Library; CBP
6	NARA	34-37	CBP
7	Brookline Public Library	38	GSA
8-9	NARA	40	GSA
10	Washington University Digital Library	41	Landmarks Association of St. Louis
11	CBP	42	CBP
12	Washington University Digital Library	43	NARA
14	NARA	44-45	CBP
16	CBP		

Bibliography

- Bracing for Disaster: Earthquake-Resistant Architecture and Engineering in San Francisco, 1838-1933.* Stephen Tobriner, Heyday Books, 2006
- Building Victorian Boston: The Architecture of Gridley J.F. Bryant.* Roger G. Reed, University of Massachusetts Press, 2007
- Architects to the Nation: The Rise and Decline of the Supervising Architect's Office.* Antoinette J. Lee, Oxford University Press, 2000
- Classical Architecture: An Introduction to Its Vocabulary and Essentials.* James Steven Curl, W.W. Norton & Company, 2001
- U.S. Customs and Kindred Services.* E.B. Morris, Editor, U.S. Customs Service, 1915
- Historic Structure Report, United States Custom House.* Prepared for U.S. General Services Administration by Page & Turnbull, Inc., 2008

Acknowledgments

The staff of Washington University Digital Library graciously provided high-resolution photographs of the San Francisco Customhouse from their extensive collection of images of Eames & Young projects. For the pictures of the architects themselves, we thank the Landmarks Association of St. Louis. Stephen Tobriner, Professor Emeritus of Architectural History at the University of California at Berkeley, clarified several points about the original Battery Street facility. At U.S. Customs and Border Protection, Historian David McKinney and Historic Preservation Officer Anne M. Saba each provided many valuable suggestions in the early stages of the manuscript.