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NAT. REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

467

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form.* If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name William Penn Memorial Museum and State Archives Building

other names/site number The State Museum of Pennsylvania; The Pennsylvania State Archives

2. Location

street & number 300 North Street — N/A not for publication

city or town Harrisburg — N/A vicinity

state Pennsylvania code PA county Dauphin code 043 zip code 17102

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this _X_ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property _X_ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

__ **national** _X_ **statewide** __**local**

Andrea L MacDonald 6/17/2014
Signature of certifying official/Title Date

Pennsylvania Historical & Museum Commission
State or Federal agency/bureau or Tribal Government

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official Date

Title State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

✓ entered in the National Register ___ determined eligible for the National Register

___ determined not eligible for the National Register ___ removed from the National Register

___ other (explain:)

for Edson H. Beall 8.1.14
Signature of the Keeper Date of Action

William Penn Memorial Museum and State Archives Building — Name of Property

Dauphin County, PA — County and State

5. Classification

Ownership of Property
(Check as many boxes as apply.)

	private
	public - Local
X	public - State
	public - Federal

Category of Property
(Check only **one** box.)

X	building(s)
	district
	site
	structure
	object

Number of Resources within Property
(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
1		buildings
0		sites
0		structures
0		objects
1		**Total**

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing)

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions
(Enter categories from instructions.)

GOVERNMENT/Government Office
RECREATION AND CULTURE/Museum

Current Functions
(Enter categories from instructions.)

GOVERNMENT/Government Office
RECREATION AND CULTURE/Museum

7. Description

Architectural Classification
(Enter categories from instructions.)

MODERN MOVEMENT

Materials
(Enter categories from instructions.)

foundation: CONCRETE
walls: LIMESTONE
roof: RUBBER MEMBRANE
other: MARBLE

Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with **a summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

The William Penn Memorial Museum and State Archives Building was completed in 1964 and is located at the northeast corner of Third and North Streets within the State Capitol complex in downtown Harrisburg, Pennsylvania. The William Penn Memorial Museum and State Archives Building is comprised of two above-ground sections: the cylindrical seven-story State Museum section, on the southwestern corner of the site, and the rectilinear twenty-story State Archives tower, located on the northeastern corner of the parcel. (This nomination assumes Forster Street as the north elevation and N. 3rd Street as the west elevation for the sections and overall building.) The State Museum section's main entrance is on the west elevation of the cylindrical structure, with a second main entrance opening at the first floor plaza level on the east elevation of the structure. The exterior on the remainder of the Museum's first through fourth floors is monolithic, with rectilinear Alabama limestone panels projected in low relief from the exterior of the building. The building is capped by a shallow dome, which masks the sixth floor and its mechanical equipment storage. The Archives tower intersects with the plaza, and the ground floor's offices and reading rooms are arranged around the plaza's two courtyards. The Archives' upper stories (floors 1 through 19) are monolithic on the exterior's east and west elevations; the north and south elevations of the upper floors feature a recessed vertical channel with glass block detailing. The two sections share a ceremonial plaza, which conceals an underground portion of the building that links the museum and archives sections. The building is an intact example of the Modern Movement of architecture and retains many of the features and finishes that characterize the style.

Narrative Description

Setting: The William Penn Memorial Museum and State Archives Building anchors the north end of the State Capitol complex in downtown Harrisburg, a quarter mile east of the Susquehanna River. The surrounding complex is comprised of predominantly civic and commercial buildings that are two to five stories in height and were constructed between the late nineteenth and mid twentieth centuries. The subject building occupies half of a city block that is bounded by Forster Street to the north, Commonwealth Avenue to the east, North Street to the south, and N. 3rd Street to the west. The building shares a city block with the Commonwealth Keystone Building (to the east), which houses various state agencies and offices. The building's other neighbors include the Pennsylvania State Capitol (to the south) and commercial streetscapes to the west and north.

Site: The building is located on a 4.6-acre site on the east side of N. 3rd Street, north of North Street. Concrete sidewalks separate the building from the adjacent streets to the south, west, and north. The east edge of the building's plaza is separated from the site of the Commonwealth Keystone Building by concrete sidewalks and landscaped beds. A wide paved path links the west entrance of the Museum at the first floor with the Commonwealth Keystone Building; this path was inserted in the 2002-2003 renovations, replacing segments of the flagstone plaza and a limited number of planting beds from the original Lawrie and Green site plan.

The plaza on this portion of the site serves as the roof for the building's below-ground parking garage. Within the site, the State Museum section is located in the southwest corner of the parcel, while the Archives tower is located on the northeastern corner of the parcel (*Photo 1*). These two structures are linked by a large flagstone plaza (part of the original Lawrie and Green design) that conceals the ground floor and basement of the entire building, which links the State Museum and Archives sections. This basement also contains a parking area, which is accessed via the concrete ramp from North Street at the southeast corner of the site.

The northwest and southwest corners of the site (north and south of the State Museum building) comprise lawns with planting strips (including mature trees) at street level. The lawn on the northwest corner of the site includes a concrete path that runs east-west from the sidewalk along N. 3rd Street to the entrance corridor west of the Archives tower, offering access to the Archives' primary entrance. This path is bifurcated by a row of plantings; it is also lined with rock sculptures on its northern edge. At the center of the western edge of the site, a granite plaza leads up to the portico and primary entrance. This plaza was renovated in 2002 and 2003, with new banner columns and a map of Pennsylvania that is set within the granite.

Structure: The building features a concrete slab and reinforced concrete structure with Alabama limestone curtain walls. The building is divided into two above-ground sections—the State Museum and the Archives—which are linked on the exterior by a large plaza, one story above grade, which conceals a sub-ground basement level that links both sections on the interior.

State Museum Section:

Exterior

The seven-story State Museum section is cylindrical in form and is capped by a shallow domed roof (*Photo 4*). The museum's curved exterior surface is comprised of thirty-two Alabama rectangular limestone panels (which are themselves composed from smaller rectilinear panels) projected in low relief from the museum's structural exterior. This use of abstract geometric forms (to emphasize volume) and stripped-down exteriors (to accentuate the materiality of the structure) is characteristic of mid-century Modern architecture.

The museum's circular floor plan is bifurcated, with the western half facing N. 3rd Street at ground level and the eastern half facing the ceremonial plaza one story above, on what is considered the museum's first floor. Because of the change in grade between the ground floor on the west side of the structure and the first-floor plaza level on the east side, the limestone panels are four stories tall on the west side of the museum and three stories on the east side. The fifth floor of the museum section, which is capped by the domed roof, is recessed from the perimeter of the lower floors, whose limestone panels create a parapet wall on the fifth floor level. This fifth story features floor-to-ceiling windows around the full perimeter of the museum. These windows feature hoppers on the lower portion and single-pane fixed glass on the upper portion. The fifth floor is topped by the shallow domed roof, which overhangs the glass perimeter of the fifth floor but is still recessed behind the perimeter of the lower floors.

The State Museum has four entrances: three sets of aluminum-frame glazed doors on the ground level's south, west, and north elevations, and one set of aluminum-frame glazed doors on the first-floor plaza level on the east side of the museum. (Originally, the museum's primary entrance was the first-floor doors on the east side of the building, at the plaza; renovations in 2002 and 2003 shifted the primary entrance to the pre-existing ground floor doors on the museum's west elevation.) Each of these entrances is demarcated by one-story marble piers,

which align with the vertical channels between the limestone panels above. On the ground floor, the piers separate every bay for the full semi-circle of the museum's ground-floor perimeter; on the first-floor plaza level, there are only seven bays distinguished by the piers, with the Alabama limestone panels extending to the ground for the rest of the perimeter.

The ground floor on the west side of the museum, which includes the current main entrance to the State Museum, is recessed approximately eight feet behind the piers and the perimeter of the upper floors, which creates a loggia on the west side of the structure (*Photo 2*). Each bay on this level features modern replacement fixed-glass windows above a bulkhead around the perimeter of this half of the structure. The main entrance is located in the center bay of the facade, facing west; the remainder of the Museum section's perimeter at this floor consists of full-story fixed-glass windows. The entrance consists of three double-leaf aluminum-frame glazed doors with transom windows above; together, the glazed door and transom extend the full height of the story.

Secondary entrances are also located in the northernmost and southernmost bays of the ground floor, in line with each other. These entrances also consist of three double-leaf aluminum-frame glazed doors with transoms above.

The entrance on the first-floor plaza level, which faces east, features five 8-foot single-leaf doors. These doors include glazed doors with aluminum frames, rails, and push plates. A carved stone Commonwealth Coat of Arms is mounted on the Alabama limestone panel above the central bay and entrance. The other six open bays on this side of the museum include large fixed-pane windows (16 feet wide and 13 feet high, with a 9-foot deep display) that are used as window displays.

Interior

The State Museum of Pennsylvania's seven stories (referred to as ground through 6th floors) are organized as follows: the ground floor includes lobby, exhibit, and auditorium space; the first floor features Memorial Hall and exhibit space; the second and third floors are devoted to exhibits; the fourth and fifth floors are used as collections storage and offices; and the sixth floor houses the building's mechanical systems and equipment.

Vertical access throughout the museum section of the building is provided by three stair towers, one escalator (between the first, second, and third floors), one passenger elevator, and one freight elevator. The central fire stair tower features terrazzo floors, steel stair structure and railings, painted plaster walls, and plaster ceiling (*Photo 23*). The fire stair towers on the north and south ends of the museum section are utilitarian in character. They consist of painted CMU walls, poured concrete treads in metal pan, metal stringer and risers, and plaster ceiling. Both elevators are located in the northeast section of the museum, and have modernized cabs with interior laminate panels.

Ground Floor

The main visitor lobby is located adjacent to the museum's main entrance, on the west side of the museum section (*Photo 5*). This marked a change from the building's original orientation, in which the primary entrance was located at the first floor on the east elevation. The ground floor contains terrazzo flooring and an aluminum screen ceiling. Its walls are a combination of plaster and floor-to-ceiling fixed-pane glass, which divides the visitor lobby from the gift shop (north of the main entrance) and the ground floor exhibit space (south of the

entrance). Both the gift shop and the exhibit space, which were inserted in the 2002-2003 renovations, feature carpet flooring and an aluminum screen ceiling; their exterior walls are the original fixed-glass panels that serve as display windows on the west side of the museum section.

Secondary entrances open onto a large central corridor that runs along the museum's north-south axis on the ground floor. This corridor features materials characteristic of mid-century Modern architecture, with terrazzo floors, flush walnut wood panels with a clear-coat finish and brushed-aluminum detailing, and plaster ceiling. This corridor bifurcates the ground floor between the lobby and exhibit space on the west side of the museum section, and the café, auditorium, meeting rooms, and corridors (under the exterior plaza) which lead to the archives tower on the east side of the museum section.

The auditorium and its foyer are the other significant spaces on the ground floor, and are on the southernmost end of the floor, sunken below grade. The auditorium foyer is accessed via steps that lead down from the corridor; two round display landings flank the stairs at the top (*Photo 35*). The foyer also features a curved, semi-circular walnut-clad partition wall with built-in seating, which is characteristic of the Modern style. Finishes in the auditorium foyer include a terrazzo floor, plaster walls, and plaster ceiling. The auditorium consists of carpet and vinyl tile floors, walnut flush-paneled walls in the seating area and stage, original metal seats with replacement upholstery, and plaster ceiling (*Photos 6 & 34*). The meeting rooms, north of the auditorium, include terrazzo floors, aluminum-frame glazed walls (portions of which are painted), and plaster ceilings.

First Floor

The floor plan features Memorial Hall, which occupies a quarter of the floor on the east side of the museum section, and exhibit galleries occupying three-quarters of the floor. (There are breaks in the demising walls to offer access and circulation between the galleries, but there is no articulated perimeter corridor on this floor). Beginning south of Memorial Hall and continuing clockwise, exhibits on the first floor include: Fine Arts; a space for rotating exhibits; and the Village Square. This last exhibit features a recreation of an early nineteenth-century village, including street features and the recreated façades of several buildings.

Memorial Hall is a three-story space with a semi-circular apse on its western end, and a fanned-out perimeter on its eastern side which abuts the window cases along the curved perimeter of the building. The hall is centered around an 18-foot bronze statue of William Penn by sculptor Jane De Coux, which stands on a pedestal close to the center of the first floor, and the large mural "The Vision of William Penn," by artist Vincent Maragliotti (*Photo 8*). Both works of art were in place at the time of the museum's opening. In the apse space behind the statue, which is accessed via bronze gates that feature figures from Pennsylvania history, a replica of the State Charter is displayed in a glass case along the curved apse wall (*Photo 9*). Opposite the apse at the east end of the hall is a doorway (with five single-leaf doors) that opens into a vestibule, with five identical single-leaf doors that onto the ceremonial plaza (*Photo 7*). This entrance is accentuated on the interior by a backlit plaster cove in the ceiling and a suspended light fixture, which is characteristic of mid-century Modern design. The doorway is flanked by large walnut panels, which provide wall space for hanging art and also slide to allow access to the Plaza-level exhibit display windows. This is a unique feature that was part of the original design.

Overall, Memorial Hall is comprised of terrazzo floor, flush walnut paneling (along the curved wall parallel to the exterior walls), travertine wainscoting with vinyl wall covering above (designed to look like the stone below), and plaster ceilings. The hall features escalators on its north and south walls; the escalator on the north

wall extends from the first floor to the second floor, while the escalator on the south wall extends from the second floor to the third floor. The two escalators are linked by a balcony at the second floor. The hall also features an elevator at its northwest corner, denoted by aluminum letters that spell "ELEVATOR" over the door (*Photo 10*).

Small storage rooms, which originally served as the museum's gift shop and coat room, open off Memorial Hall and are finished with carpet flooring, wood panel walls, and plaster ceilings. The remaining three quarters of this floor consists of permanent and changing gallery space. These rooms are finished with carpet flooring, plaster or homasote walls, and aluminum eggcrate ceilings.

Second Floor
The second floor features exhibit galleries on three-quarters of the floor; Memorial Hall occupies the other quarter of the floor plan. The gallery space continues around the full perimeter of the floor, with a narrow balcony exhibit space circumscribing Memorial Hall on the east side of the museum section. The gallery along the floor's east wall features the large painting "Pickett's Charge" by Peter Frederick Rothermel. This space was specially designed for the framed canvas (*Photo 12*). Other galleries on the floor include (clockwise from the Pickett's Charge exhibit): the Industry and Technology Gallery (which occupies half of the exhibit floor area on this level) (*Photo 13*); the Dig exhibit (*Photo 11*); and the Indian Village exhibit. As with the galleries on the ground floor, the other exhibit galleries are finished with carpet flooring, plaster or homasote walls, and aluminum eggcrate ceilings. At this level, Memorial Hall is open to below (*Photo 14*). It features a mezzanine balcony (at the curved, apse-like west end of the hall near the center of the museum section) that opens on either end (north and south) to the exhibit galleries.

Third Floor
The third floor features exhibit galleries on three-quarters of the floor; the third (and top) level of Memorial Hall and the planetarium (*Photo 15*) occupy the remaining quarter of the floor plan. Beginning with the planetarium at the east side of the floor and continuing clockwise, exhibits on the third floor include: Geology Hall; Mastodon Gallery and Dino Lab; Mammal Hall (*Photo 16*); and Ecology Hall.

The exhibit spaces on this floor vary in materials more than those on the lower floors, although the ceiling throughout is aluminum eggcrate with exposed concrete and steel infill. The Ecology Hall, which is on the north half of the floor, features carpet square flooring, flush wood paneling, and dioramas (with large plate-glass display windows) original to the 1970s, when the first exhibits were installed. The lighting in this area has been updated. The Mastodon Gallery, in the southwest portion of the floor, was installed in recent years. It features vinyl tile floor and wallboard with stucco finish. The Geology Hall, in the southeast portion of the floor, includes carpeted floors and fiberglass partition walls.

At this level, Memorial Hall features terrazzo floors, travertine base and vinyl tile walls (designed to look like stone), and plaster ceiling.

The planetarium, which is circular in form, features carpeted flooring, carpeted walls, original seats with replacement upholstery, and shallow domed plaster ceiling, on which the planetarium show is projected.

Fourth Floor

The fourth floor is comprised of museum storage spaces for each collection (in large rooms around the edge of the floor) and smaller curatorial offices at the center of the floor. The storage rooms are arranged as follows (clockwise from the east wall): Arts and Crafts; Design; Community and Domestic Life (originally the Geology collection storage room); Industrial; Military (originally Archaeology storage); Community and Domestic Life additional storage; Art; and Military additional storage. While the storage rooms are still used as such, many of the offices are currently vacant. The museum storage rooms consist of vinyl tile floors, painted concrete block walls, and painted concrete ceilings (*Photo 17*). Museum artifacts are stored in various shelving units, storage racks, and cabinets. The corridors feature carpet flooring, painted concrete block walls and painted concrete or plaster ceilings.

Fifth Floor

The elevator lobby and main reception area on the fifth floor features a Modern decorative wood screen which is original to the building. The color scheme painted on the wood screen depicts the paint colors originally found throughout the floor (*Photo 18*). The reception area, which has been altered in recent renovation campaigns, is finished with carpet flooring, and plaster walls and ceiling. A meeting room (solarium), just beyond the decorative wood screen, opens off of the reception area, and offers a northwest view overlooking Harrisburg.

The fifth floor is occupied by offices and meeting rooms around the full perimeter of the museum section, which open off a corridor that encircles the entire floor (*Photo 20*). There are additional storage rooms and former offices at the center of the floor plan. A typical perimeter office/meeting room features: carpet flooring; flush wood doors with metal louvers in the bottom half and new aluminum trim; and plaster and drop tile ceilings with the original fluorescent lights (*Photo 21*). The original walls (which still exist in portions of the floor) were plaster. In a later renovation, portions of the plaster walls were replaced with homasote, and a limited number of doors were replaced with wood doors that feature larger louvers on the lower portion of the door. All of the curved exterior walls in these offices and meeting rooms consist of floor-to-ceiling single-pane-over-hopper windows, with full-length vertical blinds or curtains (*Photo 19*). The offices and storage spaces at the center of the museum section feature new temporary walls with screens above. (The core originally had an open plan with administrative desks.) They also include vinyl tile and carpeted floors, as well as plaster ceilings.

The board room, which is the largest meeting room on the floor, is keystone-shaped in plan and is located on the west side of the museum section (*Photo 22*). As with the other offices and meeting rooms on the fifth floor, the curved exterior wall features floor-to-ceiling single-pane-over-hopper windows and full-length curtains. The floor in the board room is carpeted and the walls feature wood panel wainscoting (and a built-in bookshelf on the south wall that is evocative of the colonial period) and wallpaper above the wainscoting. The plaster ceiling includes a domed cut-out that was designed for the original chandelier which still hangs over the table.

Sixth Floor

The sixth floor is utilitarian in character and houses the museum section's mechanical equipment. It features painted concrete slab floors, concrete block walls (with portions painted), and exposed steel and concrete ceiling. The center of the floor has an exterior mechanical space with a roof overhang around the perimeter. The majority of this exterior space is open above, with no roof.

State Archives Section:

Exterior

The Archives tower is 208 feet in height, rising twenty stories (*Photo 3*). Its Alabama limestone façade, comprised of rectilinear panels that echo the State Museum's exterior (although mounted flush) is almost entirely uninterrupted on its southwest and northeast elevations. As with the State Museum section, this stripped-down geometric exterior is typical of mid-century Modern architecture. The only break in the smooth-cut limestone is in the form of hooded light fixtures (three on each of the southwest and northeast elevations) that are inserted one-third of the way up the tower (*Photo 1*). The northwest and southeast elevations feature a central vertical channel running the full height of the façade. The channel consists of coffered concrete with inset glass block, with a single-leaf metal door at the plaza level and aluminum light fixtures inserted along the central axis in the pattern up the side of the tower.

As with the State Museum section, the Archives tower abuts the shared plaza, which also acts as the roof for the Archive's ground floor (see Sketch Plan). The Archives features a change in grade between ground level, on the Archives' west side, and the first-floor plaza level at the eastern side. A cutout in the plaza at the first floor is open to below, where a ground-level courtyard is located adjacent to the Archives' primary entrance (*Photo 24*). The perimeter of that courtyard echoes the perimeter of the State Museum, with marble piers that create a loggia and frame the full-height fixed-glass windows that comprise the exterior of the ground-level rooms in the Archives tower. The windows feature brushed aluminum framed windows, which is consistent with the metal elements found elsewhere on the Archives' exterior. The main entrance to the Archives, accessed through the courtyard, consists of double-leaf full-glazed doors with metal surrounds and transom windows that align with the other perimeter windows.

Interior

The Archives tower's twenty stories are arranged as follows: the mechanical systems are in the basement; the lobby, reading room, and offices are on the ground floor (which is the only floor with public access); and collections storage stacks are located on floors 1 through 19.

Vertical access throughout the Archives section is provided by two fire stairs (one each on the north and south sides of the tower) and two passenger elevators (on the south side of the tower). The stair towers feature CMU walls (portions painted), metal pan stair structure with concrete treads, and metal handrails (*Photo 30*).

Basement

The basement of the building links the State Museum and Archives sections. The basement is primarily utilitarian in character and features concrete floors, concrete walls, mechanical equipment, and exposed concrete ceilings.

Basement Mezzanine

Located between the basement level and the ground floor, the Basement Mezzanine roughly covers the same area as do the majority of the floors located in the archives tower. The space is utilitarian, and does resemble other floors through its concrete constructions and lack of finish details, but it allows for roughly half of the storage space as can be found on tower floors above. The State Archives uses this space as storage for items in the collections. Metal shelving units, such as exists on tower floors above, can also be found on the Basement Mezzanine floor.

Ground Floor
The ground floor of the Archives tower, which is below the plaza level but above grade, is arranged around two exterior courtyards ("West Court" and "East Court") that are open to the plaza above. This floor contains the Archives' lobby (at the center), which is open in plan, and contains the microfilm and reading rooms. The lobby features floor-to-ceiling aluminum-frame windows along the west wall, facing the West Court, a feature and material palette that are characteristic of Modern architecture (*Photo 25*). There is a modern vestibule at the main entrance. The ground floor spaces, including the microfilm room and the reading room, were refinished in recent renovations and feature carpeted floors with gypsum walls and suspended acoustical tile ceilings. Both of these spaces still retain the original ceiling mounted light fixtures (*Photo 26*).

The floor's northwest and southwest wings, which frame the northern and southern edges of the West Court, each consist of a single-loaded corridor with offices that open off of the hallway. The corridors feature laminate tile floors, painted gypsum board walls, and suspended tile ceilings (*Photo 28*). The doors that open off of the corridors consist of a flush wood panel door with a large plate-glass sidelight, set within an aluminum frame surround. These materials are consistent with the mid-century date of construction.

The offices and the conference room in these wings feature floor-to-ceiling aluminum-frame windows along the perimeter walls facing the West Court (*Photo 27*). They have been refinished in various campaigns and consist of carpet floors, gypsum board walls, and suspended or gypsum board ceilings with original fluorescent light fixtures.

The east end of the archives section, around the perimeter of the East Court, includes additional office and larger rooms for processing records or storage space (*Photo 29*). The rooms that face the East Court feature floor-to-ceiling aluminum-frame windows on the courtyard-facing exterior wall. A typical office or storage room on this floor features vinyl tile floors, plaster walls (portions painted), original light fixtures, and stucco ceilings (replaced in the 1980s).

Ground Mezzanine
Located between the ground floor and the 1st floor, the Ground Mezzanine is similar in appearance to the Basement Mezzanine level. The Ground Mezzanine possesses two small storage spaces that are similarly unfinished, and currently unused by the State Archives. This level, located on the same plane as the exterior Plaza, has single-leaf metal doors on the northern and southern ends. The door on the southern end requires users to climb several stairs in order to exit out onto the Plaza.

Floors 1 through 19
The majority of the tower is occupied by archival storage, with metal shelving units that were replaced c. 1998. These floors are consistently utilitarian in character, with concrete slab floors, painted concrete block walls, and concrete columns and ceilings (*Photos 31, 33*). The north and south walls of each floor feature a 3x4 grid of glass block detailing (visible in the recessed vertical channels on the exterior elevations) (*Photo 32*). This fenestration arrangement was characteristic of the Modern style and also limited the amount of natural light that could otherwise damage the Archives' fragile historic documents. The grid is interrupted on periodic floors by the light fixtures on the exterior of the archives section, which obscure some of the glass blocks. Originally, floors 1, 4, 7, 10, 13, and 16 contained small restrooms located in the northeast corners. According to State

Archives staff, water to these facilities was ceased in the recent past. The majority of the restrooms do not possess the original fixtures. On the remaining floors, this space was used as a janitor's closet, or electrical storage.

The third floor features a vault (installed c. 1984) in the southwest corner of the floor, which contain documents of exceptional importance, such as the original 1681 Charter from King Charles II to William Penn, officially creating the Colony of Pennsylvania.

Plaza Section:

The flagstone plaza unites the State Museum and the Archives sections one story above grade. Its presence as a prominent urban public space within the property typifies the Modern Movement, which celebrated the inclusion of ceremonial and functional public space in building designs. Many buildings from this period were pulled back from the street in order to defer to a civic space. For the William Penn Memorial Museum and State Archives Building, which was itself a civic project, Lawrie and Green allotted a significant portion of the parcel to the open space of the plaza.

The plaza comprises a grid of polychromatic rectilinear smooth-faced limestone panels, which are reminiscent of the materials used elsewhere on the building. The rectilinear arrangement of these panels, and the polychromatic banding within the design, echo the geometric forms of the State Museum and Archives tower.

A central axis of marble panels, forming a wide pathway, extends eastward from the former main entrance of the museum to the neighboring property (today occupied by the Commonwealth Keystone Building). This axis is flanked by two raised round planters, which are set within square limestone pavers with banding around their perimeters, as well as larger planting beds on either side of the axial pathway (*Photo 4*). These features once again emphasize the geometry that was typical of Modern architecture.

The perimeter of the plaza is articulated with a concrete partition wall, which is nearly entirely solid, with exception of a small space at the base. On the south side of the site and plaza, this wall is interrupted by knee walls and a small flight of steps, broken by a landing, down to the sidewalk along North Street. Plantings line the sidewalk on either side of the stairs, inserted in raised beds between the sidewalks at street level and the plaza's perimeter one story above grade. The handrails on the stairs echo the brushed aluminum found elsewhere on the building exterior and are typical of Modern architecture.

On the north side of the site and plaza, the wall is again interrupted by flights of stairs. In this case, the stair consists of a double-return stair, with side flights that begin at the Archives tower's northwest and northeast corners. The side flights meet at a landing along the Archives' north elevation and then turn due north, extending down to the sidewalk along Forster Street. As with the stairs on the south side of the site, the handrails on these stairs are brushed aluminum. The perimeter of the plaza is demarcated on the north side of the site by plantings in raised beds between the sidewalk at grade and the plaza one story above grade.

Located below the plaza are found loading docks, a security command center booth, and a parking garage, which is accessed via a concrete ramp from North Street, at the southeast corner of the site (*Photo 37*). This garage was originally intended to be a drive-through facility for buses to use in cases of inclement weather, but

the construction of the Pennsylvania Department of Transportation building, in the 1970s, and later the Commonwealth Keystone Building (2000) on the adjacent parcel, curtailed this use.

Integrity: The subject building, including its Museum and Archives sections and the plaza, retains the architectural integrity and appearance of the building during the period of significance. The primary alterations in the State Museum consist of a redesign of the museum entrance on the west elevation in 2002-2003, in which the ground floor galleries and lobby were renovated for a new visitor entrance and exhibit space. Other alterations in the Museum include changing and evolving exhibits, as well as limited office renovations. Alterations in the State Archives include the renovation of finishes in the ground floor reading room. Each section of the subject building retains the design, features and characteristics of its original construction, and thus the building retains integrity.

The William Penn Memorial Museum and Archives Building retains integrity from the period of significance in each of the seven aspects of integrity.

Location: The William Penn Memorial Museum and Archives Building retains integrity with regard to location. The building remains in its original location.

Design: The building retains integrity with regards to design. The building retains the site plan and site features associated with the period of significance. The design of the building's exterior and interior reflects the original Lawrie & Green design and spatial arrangement. Although there have been some alterations since the building's construction, such as the reorientation of the State Museum's main entrance to the pre-existing ground-floor entrance on the west elevation, the building retains its overall design, including its geometric volumes and massing and the relationship of the different sections within the site.

Setting: The subject building retains its siting and other physical features of its setting, including its shared boundaries with Forster Street, N. 3rd Street, North Street, and the neighboring parcel at 400 North Street (now occupied by the Commonwealth Keystone Building, completed 2000). These features of the building's setting contribute to the downtown civic context associated with the site's period of significance.

Materials: The exterior of the subject building retains the materials associated with the period of significance, including: the Alabama limestone panels; marble piers and plaza flagstone; concrete and glass block coffered detailing on the Archives tower; brushed aluminum details and fixtures; and aluminum framed windows on the ground, first, and fifth floors. The interior retains integrity of materials as well, with intact original materials and finishes in Memorial Hall and most of the State Museum's galleries and in the Archives tower's storage floors. Limited alterations to the building have been concentrated in the public spaces, including renovations in 2002 and 2003 to the State Museum's visitor lobby (which was relocated from the east elevation) and recent renovations to the Archives' reading room. These changes have simply been a response to wear and tear on finishes; they have not affected the space's function or configuration within the overall building.

Workmanship: The subject building retains integrity with regards to workmanship, illustrating the construction methods and aesthetic principles characteristic of the Modern era of architecture in which it was built.

Feeling: The subject building retains its “modernist” feeling, with historic features that are physically intact and evoke the intangible experience of the site as a public museum and records storage facility.

Association: The subject building retains integrity of association, functioning today in a manner consistent with its original use as a state museum and archives building.

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- [ ] A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- [ ] B Property is associated with the lives of persons significant in our past.
- [x] C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- [ ] D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- [ ] A Owned by a religious institution or used for religious purposes.
- [ ] B removed from its original location.
- [ ] C a birthplace or grave.
- [ ] D a cemetery.
- [ ] E a reconstructed building, object, or structure.
- [ ] F a commemorative property.
- [ ] G less than 50 years old or achieving significance within the past 50 years.

Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

Period of Significance

1964

Significant Dates

1964

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

LAWRIE AND GREEN (ARCHITECT)

JOHN MCSHAIN, INC. (BUILDER)

Period of Significance (justification)

The period of significance is defined according to the building's completion in 1964 as the Commonwealth of Pennsylvania's state archives and museum.

Criteria Considerations (explanation, if necessary)

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

Designed by the Harrisburg architecture firm of Lawrie and Green, and completed in 1964, the William Penn Memorial Museum and State Archives Building was designed to commemorate Pennsylvania's founder and accommodate the state's museum exhibits and archival records. The building is significant under Criterion C in the area of Architecture as a characteristic example of the Modern Movement applied to a public building. Its materials and design employed abstract geometrical forms, rather than more overt ornamentation, in the prototypical mid-20th Century Modern style.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

The State Museum and Archives: Formation and Early History

The Pennsylvania State Archives began in 1903 as the Public Records Division of the State Library, then housed in the Executive Office Building (now called the Matthew J. Ryan Office Building). The State Museum of Pennsylvania was established on March 28, 1905, for the purpose of preserving and exhibiting the state's significant artifacts and historic records. Upon the completion of the new State Capitol building in 1906, the State Museum staff took over the legislators' former offices in the Executive Office Building for its museum and archives. The museum's earliest departments were dedicated to education and zoology, with divisions for archaeology and geology. The first exhibit opened to the public in April 1908. During its first decade, the museum was largely successful, while museum officials became early members of the American Association of Museums (AAM), which was established in 1906.[1]

In the early 1920s, then under the jurisdiction of the Department of Public Instruction (now Education, the museum and accompanying archives, languished with diminished funding and staffing. The museum began to rebound in 1927 under the leadership of new director Frederick Godcharles, who secured more funding and enlarged the staff to nine people. By 1929, the American Association of Museums ranked the Pennsylvania State Museum as one of the top 16 museums in the country.[2] The Great Depression brought another era of staff and spending cuts, but by the end of World War II, the museum had recovered and expanded its use in order to offer new classes, artistic rehearsals, and performances.

As government programs expanded and new agencies were added during the late 1930s and 1940s, the space available in the Capitol's existing buildings proved increasingly inadequate. With the end of World War II in 1945, the Commonwealth was finally able to commit resources to address this problem, and state officials began to authorize and acquire the area known as the Capitol Park Extension. This district, located immediately north of the existing Capitol Park (named for the State Capitol building at its center), marked a significant postwar investment in bureaucratic infrastructure for the Commonwealth of Pennsylvania.

[1] Sarah Hernes Silverman, *The State Museum of Pennsylvania* (Harrisburg, PA: Stackpole Books, 2005): 27—8.
[2] Ibid 30.

Formation of the Pennsylvania Historical and Museum Commission

Beginning with a popular exhibition of the 1681 Penn Charter and state constitution documents in 1936, the Commonwealth increasingly looked to celebrate its ties to William Penn and his political legacy. The movement towards a new state museum began with the idea of creating a memorial in Penn's honor. At the time, no such tribute existed at that point in Harrisburg. Although the completed building did eventually feature a large statue of William Penn at the center of Memorial Hall, it was the building itself that state officials envisioned as the tribute to Penn. State representatives and museum officials hoped to memorialize "civilization [in] the wilderness," in which the William Penn Memorial Museum and Archives would preserve the records and interpret the history of the Commonwealth whose "democratic government with religious liberty became a reality."[3]

The Tercentenary celebration of William Penn's birthday in 1944 reignited interest among the state's governor and legislators for a new museum and archives building to commemorate the Commonwealth's founder.[4] Such renewed interest also built on the popularity of the museum's wartime exhibits, which responded to the nation's patriotic fervor with a focus on the commonwealth's military history—a curatorial decision that drew new audiences into the museum, beyond the core visitation by school children. On June 1, 1945, the General Assembly authorized the creation of a "memorial building to honor the memory of William Penn, and other necessary buildings for the state archives, library, and museum." Just five days later, then-Governor Edward Martin signed the law that merged the state's Museum, Archives, and Historical Commission into the Pennsylvania Historical and Museum Commission (PHMC). The newly-created PHMC had by now outgrown its space in the Executive Office building, and was forced to rent storage space off-site to stow its growing collections.[5]

Growing Support for a New Building

As was the case with PHMC, the archives had long occupied adapted space that was not designed for records storage, and there was some initial discussion of expanding the archives simply by moving it into the former museum space. Museum and supportive state officials successfully defeated this proposal, however, advocating instead for "the erection of adequate buildings to house the state archives, libraries, and museums." This decision marked a new approach to the preservation and presentation of the Commonwealth's archival records, shifting from the use of adapted space (and inadequate technologies) to the adoption of the most modern methods and facilities possible.[6]

Prompted by these developments, the initiative to build a new museum took small steps forward in the late 1940s and early 1950s. The prominent Philadelphia architecture firm Zantzinger and Borie was hired in 1946 to begin designing a new facility. Work was halted, however, when officials acknowledged that they did not yet know how much space the archives would need. Later, in 1949, New York-based architect William Gehron was

[3] From a speech given by Governor Edward Scranton, as published in "The Ceremony of Dedication," in *The Dedication of The William Penn Memorial Museum and Archives Building, Harrisburg, Pennsylvania, October 13, 1965* (Harrisburg, PA: Pennsylvania Historical and Museum Commission, 1966): 7.
[4] S. K. Stevens, "Some Notes on Its History," in *Pennsylvania History* 32, no. 1 (January 1965): 6.
[5] Ibid 7.
[6] Smith, *The State Museum of Pennsylvania,* 15.

hired to design the Capitol Park Extension. Once again, however, changes in state leadership and budgetary cuts halted the progress of the design.[7]

Although Governor Martin supported the construction of a new building to house PHMC, his successor, James H. Duff, did not. Funding streams for the project were committed to other parts of the state budget, and the site selected for the building sat unused for another decade. By the late 1950s, however, state officials were once again acutely aware of the space constraints of both the museum and the archives. Under new executive director Sylvester Stevens (a former historian for the state who had long pushed for a new archives facility), the agency adopted a staff structure based more on civil service, rather than political appointees. This improved the organization's professional development and stabilized the workforce, independent of any changes in political party at the highest levels of government. It also resulted, however, in the growth of the staff, which put further pressure on the existing facility.

The occasion of the 275th anniversary of William Penn's landing in Pennsylvania presented a new opportunity to mark the history of the state, and to link William Penn's legacy with the political efforts of the current legislators. The construction of the museum and archives building was the culmination of this renewed public interest in the political legacy of William Penn, and its architecture symbolized an era of investment in public infrastructure and records management. The State Museum's constrained and antiquated building began to negatively impact day-to-day operations. Another museum refused to lend a painting to the State Museum for fear of the State Museum building's "inability to provide essential safety" for the artwork. Upon the end Governor George Leader's (D, 1955-9) term, artwork that had been displayed in the Governor's Mansion was not able to be returned to the museum due to a lack of space. It was now painfully clear that the State Museum needed a new home. Museum officials began to gain the support and the necessary leverage (including personal support from the Governor) to revive the building project.[8]

With the initial allocation of funds for the museum and archives building in 1957, state officials envisioned a monumental site (within the larger Capitol Park Extension) that would serve several functions. It would provide much-needed storage for the state's expanding archives, offer display space for public events and exhibitions, and create a memorial for William Penn, commemorating his vision for what would become the state of Pennsylvania.[9] These various functions were accommodated within the building's two sections, whose visually distinct forms were linked by a broad monumental plaza which masked the two sections' shared underground space with storage and administrative offices. This move marked the first time that the state's museum and archives functions were separated into two different structures (albeit still within the same building)—an acknowledgement of the departments' conflicting spatial needs and programmatic functions. These divergent spatial needs were later assessed and confirmed in a 1961 Space Requirements Report that calculated the current capacity and future expansions of both the State Museum and the Archives. The report noted that such calculations were mere assumptions, given the "relatively few examples [of similar Archives storage facilities] in other states."[10]

[7] Ibid 16.
[8] Ibid 17.
[9] Silverman 33.
[10] Becker and Becker Associates, *Space Requirements Report: Historical and Museum Commission* (Harrisburg, PA: General State Authority, Commonwealth of Pennsylvania, 1961): 56.

Recent Past of the William Penn Memorial Museum and Archives Building

In 1964, roughly two years after its groundbreaking on January 23, 1962, the William Penn Memorial Museum and Archives Building was finally completed. In May of that year, Pennsylvania Governor William Scranton helped lay the ceremonial date stone (Figure 3). Later, on October 13, 1965, the building was officially and ceremoniously dedicated. The ceremony commemorated the move of the museum and archives from their former adopted offices in the Old Executive Office Building to the new purpose-built building. Many of the state's highest-ranking officials, representatives, and public figures attended the dedication ceremony, including PHMC Executive Director Sylvester Stevens, and Miss Rosalind Esme Pole Stuart (of Folkestone, England), a direct descendant of William Penn.[11]

The museum's exhibits opened that same year, although the galleries were not completed. In addition to the 1681 Penn Charter which was on permanent display in Memorial Hall, the museum's first exhibits highlighted the natural history (Hall of Mammals), and the Commonwealth's early political and social history. Over the next few years, the museum saw increased use and investment, as various new halls, exhibits, and a new planetarium opened throughout the late 1960s and 1970s. In 1978, the new museum officially earned its accreditation from the American Association of Museums, to which PHMC officials had long-standing ties, given the early accreditation of the museum in its former location. By 1984, to offset confusion and the perception that the exhibits were focused solely on William Penn, PHMC changed the name of the building to reflect the uses of each of the building sections. The museum became known simply as The State Museum of Pennsylvania, while the archives became the Pennsylvania State Archives.[12]

Under several different museum directors in the 1980s and 1990s, the Museum was the focus of several reorganization efforts within PHMC. The Museum continued to expand its collections through various gifts and acquisitions, creating the new curatorial section for Popular Culture in 1999. This new collection, coupled with the renaming of the Decorative Arts collection as the Community and Domestic Life section, was a deliberate effort on the part of the Museum to expand its interpretation beyond the lives of white, upper class populations from the eighteenth and nineteenth centuries.[13] These expansions tested the space constraints of the Museum once again, and when the neighboring Commonwealth Keystone Building was completed in 2000, the State Museum negotiated to share space in the building.

In 2002, the State Museum launched its most significant renovation campaign since the building's original construction. These renovations, designed by Philadelphia architectural firm Vitetta, reoriented the building from its original entrance at the first floor plaza level on the east elevation to the ground floor on the west elevation. This new primary entrance offered access to the new lobby, gift shop, and Curiosity Connection exhibit that were inserted at the ground floor. The renovations also included changes to the site, including the removal of some of the original planters and marble pavers on the plaza and the insertion of the broad paved path between the Museum's west plaza entrance and the Commonwealth Keystone building. The renovations also included the planting of mature trees around the site and plaza and the creation of a map of Pennsylvania in the granite sidewalk outside the new ground floor entrance.[14]

[11] Silverman 33.
[12] Silverman 34.
[13] Ibid 32.
[14] "Museum to remain open during early phase of renovations," *The Gettysburg Times* (October 31, 2002): 21—2.

As with the State Museum, the State Archives saw growth over the latter half of the twentieth century, and will soon be near collections capacity. The holdings include 70,000 cubic feet of research materials and 30,000 rolls of microfilm, with collections related to state land records, transportation and industrial history, genealogical records, ethnic and minority history, and state government records.[15] A vault was installed after the building's construction to accommodate the archives' most valuable records. Today, the 200 million pages of documents in the archives' holdings have pushed the tower to 99% capacity.[16]

Criterion C: Architecture

The William Penn Memorial Museum and Archives Building is significant under Criterion C as a representative example of the Modern Movement of architecture, as expressed in a public building project. In selecting this style for the project, architects and officials drew parallels between the design principles of the Modern style, and the modest values of the state's namesake, William Penn. The project was the work of the Harrisburg architectural firm of Lawrie & Green, which designed hundreds of commissions—including several high-profile public projects—in Central Pennsylvania.

Modern Movement in Architecture

As consensus grew around the need for the construction of a new building, state officials tackled the issue of the building's design. Ultimately, the Modern style was selected. Commonly defined as the period between 1920 and 1970, the Modern Movement was an era marked by scientific and technological advances, an expanding economy, a rising standard of living, developing urban pressures, and a new awareness amongst architects of the social purpose of architecture. Architects of the Modern Movement adopted a pragmatic approach; their buildings demonstrated straightforward expression, a newfound awareness of the environment, structural honesty, and functional integrity. As a discipline, architecture remained rooted in the fundamental concerns of the interrelation of light, space and texture, but with a new awareness of the architect's role in shaping the physical environment. The William Penn Memorial Museum and Archives Building embodies the distinctive characteristics of the style, including: departure from historical precedent, the use of abstract geometric forms, absence of ornamentation, innovative use of modern materials and technologies, truth in materials, and simplicity and restraint in execution. The building's asymmetrical arrangement within the larger site also represents the Modern Movement, and was a deliberate departure from the symmetry of the original Capitol Park plan, which was executed according to Beaux Arts principles which were popular in the early twentieth century. The massing of the museum and archives building, the cylindrical form of the museum, and the rectilinear verticality of the archives tower, inserted new and contrasting profiles into the skyline of the Capitol area. In their exterior treatments, the elevations of the building are streamlined, with nothing added for the sake

[15] Pennsylvania Historical and Museum Commission, *The Pennsylvania State Archives: Discovering Pennsylvania's Past*, accessed June 26, 2013, http://www.portal.state.pa.us/portal/server.pt/gateway/PTARGS_0_2_23463_3177_359682_43/http%3B/pubcontent.state.pa.us/publishedcontent/publish/cop_environment/phmc/sharedportletsandtemplates/extranet/portlets/archivalprograms/statearchivescontent/archives2008web.pdf

[16] Angela Couloumbis, "Pennsylvania's State Archives running out of space," *The Philadelphia Inquirer* (August 1, 2010), accessed June 24, 2013, http://articles.philly.com/2010-08-01/news/24969612_1_tower-archivist-building

of ornamentation. The only visual articulation is established using the existing stripped-down materials, which are layered for depth and interplay of light, but are still structurally "honest."

The origins of the Modern Movement can be traced to the late nineteenth century and the development of the Chicago School of Architecture. During the 1880s, a number of high-rise buildings were erected in downtown Chicago. Each had an individual identity, but a shared framework had evolved which became known as the Chicago School. The Chicago School refers to a group of architects active in Chicago in the late nineteenth century that promoted the incorporation of new technologies in commercial buildings. Among the distinguishing features of the Chicago School buildings were: steel frame skeleton with masonry cladding, the dominance of the window and the development of the "Chicago window," and the limited application of ornamentation. Chicago Style skyscrapers generally assume a columnar organization, with the first story serving as a base, the middle stories forming the shaft, and the upper stories forming the capital—typically embellished and crowned by a projecting cornice. While the steel frame skeleton allowed for the application of any style, most commonly, Chicago School buildings incorporated neoclassical elements in their exterior designs.

In Europe, parallel developments in the field of architecture had evolved, resulting in what became known as European Modernism. In the late 1890s, the impulse for new movements in architecture came initially from Otto Wagner and Adolf Loos in Austria, and later from Peter Behrens and Walter Gropius of Germany.[17] Germany, a leader in the industrial age, became the center for European Modernism. The Deutsche Werkbund (German Work Federation) was a German association of architects and designers founded in 1907 in Munich. The Werkbund was a state-sponsored effort to integrate traditional crafts and mass-production techniques. Among the most notable of the architects that comprised the Werkbund was Peter Behrens. Behrens employed a new approach to factory design, seeking to make the factory a more dignified workplace. In his design for the Berlin Turbine Factory, Behrens employed such new materials as steel and glass to create a new solution for industrial architecture.

Gropius founded the Bauhaus, the common term for the Staatliches Bauhaus, an art and architecture school in Germany that operated between 1919 and 1933. The Bauhaus became one of the most influential currents in Modern architecture. The Bauhaus operated under three architect-directors (Walter Gropius 1919-28, Hannes Meyer 1928-30, and Ludwig Mies van der Rohe 1930-33). Seeking to create a new architectural style to reflect the new modern age, the Bauhaus led the field of architecture in a new direction, uniting art, craft and technology and emphasizing function and mass production while embracing the aesthetic.

The Bauhaus fostered the International Style of architecture, which became the predominant trend in architecture in the 1920s and 1930s. Common characteristics of the style included: simplification of form, cubic forms, honest expression of structure, absence of ornament, incorporation of glass, steel and concrete as the predominant materials, horizontal bands of windows, use of mass-production techniques, machine aesthetic, and acceptance of the automobile. After World War II, the International Style matured into the Modern Movement, and embraced the economic, social, and political aspects of the mid-twentieth century.

[17] Sigfried Giedion, *Space, Time and Architecture* (Cambridge, MA: Harvard University Press, 1965): 474—5.

The William Penn Memorial Museum and State Archives Building

The new William Penn Memorial Museum and State Archives Building, was designed as a deliberate, significant Modern Movement departure from the Beaux-Arts symmetry of the Capitol's earlier buildings. It became part of the Capitol Park Extension, which expanded geographically and architecturally on the Commonwealth's 1917 plan for the downtown Capitol district with the construction of several new buildings. As with other mid-century Modern architecture, these new buildings employed a structural language of asymmetry and materials, with an emphasis on abstraction rather than ornamentation. The new buildings, many of which were constructed on slabs elevated on pilotis, were sited in large paved plazas that echoed the slab bases of the structures.[18] The buildings and plazas therefore shared a palette of geometry and materials.

This shared architectural language of stripped-down aesthetics was as much a product of the buildings' bureaucratic function as it was their architectural era. Although the allocation of funding for the projects marked a postwar investment in infrastructure, the use of public funds for the project invited heightened public scrutiny for the State Museum and Archives Building and the other structures in the Capitol complex. The architects for the new Capitol Park Extension buildings were therefore cautioned against designing any excessive embellishment, since such ornamentation could be perceived as a waste of public funds.[19] The State Museum and Archives Building was ultimately completed for $9.2 million, a sum the *New York Times* called "undoubtedly one of the best $9.2-million investments that Pennsylvania has ever made."[20]

The first buildings constructed as part of this Capitol Park Extension were the Labor and Industry Building (1956) and the Health and Welfare Building (1956/7) (s*ee Figures 6 and 7*). Both designs featured the high-rise, slab construction that was later adapted in the State Archives tower. The Labor and Industry Building and the Health and Welfare Building were placed at the northeastern end of the Extension; both their siting and their stark exteriors established a marked contrast with the layout and ornamentation of the early-twentieth century buildings nearby. By the time the Museum and Archives Building was completed a decade later under the firm of Lawrie and Green, the Capitol Park Extension was a striking architectural complement to the rest of the Capitol complex.

Within the larger Modern Movement context of the Capitol Park Extension, the State Museum and Archives Building took the shape of abstracted geometric forms that were physically and aesthetically linked by a ceremonial plaza. This interest in the architecture of geometry dated back at least a century, when philosophers in the school of rationalist expression saw purity in the architectural use of the sphere and pyramid as structural forms. As twentieth-century Modernism adopted these forms, the movement's most public and popular expression occurred at the 1939 New York World's Fair. The Trilon and the Perisphere served as the focal point of the fairgrounds. Other buildings in the postwar period that drew on these same geometric forms—in particular, the cylinder or sphere (*Figure 15*)—included the Kresge Chapel at MIT (1953), the United States Pavilion at the World's Fair in Brussels (1958), the Guggenheim Museum (1959), and the Cyclorama at

[18] Dan G. Deibler, *The Public Records and Museum Building: Architectural Significance* (Harrisburg, PA: Bureau for Historic Preservation, 2001): 1—2.
[19] William N. Richards, "The William Penn Memorial Museum and Archives Building," in *Curator* X, no. 3 (1967):186.
[20] Michael Remas, "Harrisburg Museum a Salute to William Penn, *The New York Times* (May 8, 1966): XXII.

Gettysburg National Military Park (1960), all of which embraced the abstract simplicity of a round structure using modern materials.[21] It is not clear whether Lawrie and Green directly based their design for the State Museum and Archives building on any of these precedents for aesthetic purposes, but the rectilinear form of the archives tower and the cylindrical State Museum—as well as the broad plane of the plaza that connected the two sections—were a clear extension of the Modern school of architectural thought.

In addition to its architectural significance in the Modern Movement, the geometry of the building was also practical and utilitarian. Coupled together, and sited off-center within the Capitol Park Extension, the two sections could be easily distinguished by visitors, and they served to "soften the entire vista of the area."[22] The footprint of the 20-story archives tower, measuring 80 feet by 40 feet, consumed very little land area in the Capitol Park Extension. Moreover, the tower design (in contrast to a low-lying, spread-out design) ensured the shortest distance between the administrative offices at its base and any record in storage in the tower, which could be accessed via the centralized access core.[23] The cylindrical museum section, meanwhile, offered a pragmatic floor plan for exhibit design, which could circulate visitors through the displays in the most efficient possible path. Its footprint was 220 feet in diameter, with a floor plan and exhibits that radiated out from the 56-foot Memorial Hall rotunda at its center. This ceremonial space at the center of the museum was the showcase for a 3,800-pound statue of William Penn that was created by Pennsylvania sculptor Janet de Coux, while the walls of the rotunda featured a 90-foot by 24-foot mural by Vincent Maragliotti that depicted the history of Pennsylvania.[24]

The plaza that links the museum and archives sections serves as the transitional entrance between the archives tower, the cylindrical museum, and the public users of both spaces. Lawrie and Green sought to contextualize the public building within the atmosphere of a public park, with a palette of shared materials between the two sections and their connecting courtyard.[25] This deference to public plazas and open space was a principle of the Modern Movement, made popular in international theory and practice by projects such as Le Corbusier's Unite d'Habitation (implemented in Marseilles, Berlin, and elsewhere) and Ludwig Mies Van der Rohe's Seagram Building in New York City. The plaza also served to conceal the administrative offices, loading docks, and mechanical equipment that were inserted below-grade, allowing for an underground connector—in addition to the above-ground link—between the tower and the museum.[26]

As with the earlier Labor and Industry Building and the Health and Welfare Building, the archives tower and the museum were devoid of any elaborate architectural detail. Instead, the facades were clean, stripped-down exteriors faced in Alabama limestone. This simplicity did not signify an inattention to detail, however, as Lawrie and Green found subtle ways to articulate the limestone facades of each building. On the archives tower, this visual distinction was inserted in the form of vertical recessed channels that were then faced with glass block. Similarly, the museum's curved façade was composed of 32 low-relief rectangular panels that echoed the geometry of the overall structure while also introducing restrained depth and shadows to the exterior.[27]

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[21] Deibler 2.
[22] Smith, *The State Museum of Pennsylvania*, 21.
[23] Richards 185.
[24] Silverman 33.
[25] Richards 186.
[26] Victor Gondos, Jr., "Report of the Committee on Archival Buildings and Equipment," *The American Archivist* 30, no. 1 (Jan. 1967): 220.
[27] Deibler 2.

At the dedication ceremony for the project, Governor William Scranton (*Figure* 3) drew a parallel between the structural simplicity of the building and the restraint of the state's founder and the project's namesake: "The architectural modesty of the museum and archives is in keeping with [William Penn's] humility. Yet at the same time, their expansiveness encompasses the breadth of his extraordinary vision."[28] In design, form, and materials, the William Penn Memorial Museum and State Archives Building represented a significant Modern presence for the commemoration, interpretation, and preservation of Pennsylvania's past.

Lawrie and Green Architects

Established in 1922, the Harrisburg firm of Lawrie and Green had four decades of design experience in Central Pennsylvania, including several contracts for the state and federal government, by the time they earned the commission for the State Museum and Archives Building. Their most well-known projects prior to the museum and archives building included the Harrisburger Hotel in 1930 (*Figure 8)*, the Pennsylvania State Farm Show Building in 1931 (*Figure 9)*, and the Dauphin County Courthouse in 1940 (*Figure 10*). The firm was led by principals Ritchie Lawrie, Jr., who earned his degree in civil engineering from the Carnegie Institute of Technology (now the School of Engineering at Carnegie Mellon University), and M. Edwin Green, who graduated with a degree in architecture from the Carnegie Institute of Technology.[29] Although Lawrie died in 1962, the year the State Museum project broke ground, the firm continued on, designing several hundred buildings. The firm disbanded in 1972, after five decades of work. Given its provenance as a high-profile public building and its prominent Modern design, the William Penn Memorial Museum and Archives Building is arguably their most significant commission.

Comparisons

Within the Commonwealth of Pennsylvania, the William Penn Memorial Museum and State Archives complex continues to serve as the only statewide museum dedicated to Pennsylvania's natural and social history, and as the central repository for Pennsylvania's public records.

Elsewhere, the first state archives in the country were created in the early twentieth century, with central repositories in 23 states by 1910.[30] The creation of the National Archives in the 1930s and the bureaucratic expansion (and resultant paperwork) of the 1940s and 1950s prompted further concern for the retention of historic records. However, most archives, including Pennsylvania originally, were housed in adapted facilities for several decades, reusing space from other government offices. Maryland seems to have been among the earliest to construct a building specifically to house its archives. The "Hall of Records," as it was known, was

[28] Pennsylvania Historical and Museum Commission, *The Dedication of The William Penn Memorial Museum and Archives Building, Harrisburg, Pennsylvania, October 13, 1965* (1966): 13.
[29] "Questionnaire for Architects' Roster and/or Register of Architects Qualified for Federal Public Works: Lawrie & Green," American Institute of Architects, accessed May 20, 2013, http://communities.aia.org/sites/hdoaa/wiki/AIA%20scans/Rosters/LawrieGreen_roster.pdf.
[30] Victoria Irons Walch, "State Archives in 1997: Diverse Conditions, Common Directions," in *The American Archivist* 60, no. 2 (Spring 1997): 133.

built on the campus of St. John's College in Annapolis in 1935.[31] Delaware and Illinois' archives buildings were completed just a few years later in 1938, and the Alabama Archives building opened in 1940.[32] Pennsylvania's State Archives was part of a wave of buildings constructed in the 1960s, including those constructed in Kentucky in 1964, Georgia in 1965 (*Figure 12*), and South Carolina (1969). Kentucky and Georgia's buildings were later decommissioned or replaced. Most of the extant state archives buildings today were built or replaced after Pennsylvania's. As of 1997, more than half of the state archives buildings in use date to after 1970.[33]

The construction of state museum buildings around the country followed a similar trajectory to that of the archives, using adapted space in other state buildings in the first half of the twentieth century until the construction of new facilities in the 1960s and later. The Illinois State Museum, which opened in 1963 (*Figure 11*), fits this profile, as do the state museums in New Jersey, 1965 (*Figure 13*), Maine, 1971 (*Figure 14*), and New York (1976). The state museums for several other states, including Missouri and South Carolina, continue to occupy adapted space in older buildings.

The simultaneous construction of a purpose-built museum building and an archives facility, linked physically and stylistically by a public space, seems to have been rare, if not unique to Pennsylvania.

Conclusion

The William Penn Memorial Museum and State Archives Building is a significant landmark in the architectural history of the Commonwealth of Pennsylvania. The building is significant under Criterion C in the area of Architecture for its Modern Movement design, which typifies the twentieth-century style while commemorating Pennsylvania's seventeenth century founder. Lawrie and Green's design for the building embraced the mid-century architectural aesthetic of abstract geometric forms and stripped-down exteriors, celebrating shapes and materials rather than ornamentation.

Developmental history/additional historic context information (if appropriate)

[31] "The Design and Construction of the State Archives Building, 1982-86," Maryland Manual Online, accessed June 12, 2013, http://msa.maryland.gov/msa/mdmanual/25ind/html/05arc2a.html.
[32] Howard P. Lowell, "Building a Public Archives in Delaware for the Twenty-First Century," in *The American Archivist* 60, no. 2 (Spring 1997): 154.
"About the Illinois State Archives," Cyber Drive Illinois, accessed June 12, 2013, http://www.cyberdriveillinois.com/departments/archives/about.html.
"History of the Alabama Department of Archives and History," Alabama Department of Archives and History, accessed June 12, 2013, http://www.archives.alabama.gov/intro/adah.html.
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9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

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William Penn Memorial Museum and State Archives Building — Name of Property

Dauphin County, PA — County and State

Previous documentation on file (NPS):

____preliminary determination of individual listing (36 CFR 67 has been requested)
____previously listed in the National Register
____previously determined eligible by the National Register
____designated a National Historic Landmark
____recorded by Historic American Buildings Survey #_____
____recorded by Historic American Engineering Record # _____
____recorded by Historic American Landscape Survey # _____

Primary location of additional data:

_X_State Historic Preservation Office
____Other State agency
____Federal agency
____Local government
____University
_X_Other
Name of repository: The Pennsylvania State Archives

Historic Resources Survey Number (if assigned):_____

10. Geographical Data

Acreage of Property 4.60 acres
(Do not include previously listed resource acreage.)

UTM References
(Place additional UTM references on a continuation sheet.)

	Zone	Easting	Northing		Zone	Easting	Northing
1	18	0339709	4458975	3			
2				4			

Latitude/Longitude Coordinates
(Follow similar guidelines for entering the lat/long coordinates as describe on page 55, *How to Complete the National Register Registration Form* for entering UTM references. For properties less than 10 acres, enter the lat/long coordinates for a point corresponding to the center of the property. For properties of 10 or more acres, enter three or more points that correspond to the vertices of a polygon drawn on the map. The polygon should approximately encompass the area to be registered. Add additional points below, if necessary.)

Datum if other than WGS84:_____
(enter coordinates to 6 decimal places)
Latitude: 40.265855 Longitude: -76.885366

Verbal Boundary Description (Describe the boundaries of the property.)
The boundary for the William Penn State Museum and Archives Building begins at the northeast corner of N. 3rd and North Streets and continues northeast 435 feet to the boundary of the Commonwealth Keystone Building at 400 North Street. From there, the boundary continues northwest a distance of 426 feet to the edge of Forster Street, then continues southwest a distance of 440 to the southeast corner of Forster and N. 3rd Streets. The boundary extends southeast a distance of 408 feet, ending at the northeast corner of N. 3rd and North Streets.

Boundary Justification (Explain why the boundaries were selected.)
The nominated property includes the entire parcel historically associated with the William Penn Memorial Museum and State Archives Building.

11. Form Prepared By

name/title MOLLY LESTER/JUNIOR ASSOCIATE

organization HERITAGE CONSULTING GROUP date April 10, 2014

street & number 15 W. HIGHLAND AVENUE telephone 215-248-1260

city or town PHILADELPHIA state PA zip code 19118

e-mail MLESTER@HERITAGE-CONSULTING.COM

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** (7.5 or 15 minute series) indicating the property's location.

  A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.

- **Continuation Sheets**

- **Additional items:** (Check with the SHPO or FPO for any additional items.)

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: WILLIAM PENN MEMORIAL MUSEUM AND STATE ARCHIVES BUILDING

City or Vicinity: HARRISBURG

County: DAUPHIN State: PENNSYLVANIA

Photographer: CINDY HAMILTON, HERITAGE CONSULTING GROUP
DON J. GILES, PENNSYLVANIA HISTORICAL AND MUSEUM COMMISSION (Photographs 1, 3, 4, 24)
DAVID R. MAHER, PENNSYLVANIA HISTORICAL AND MUSEUM COMMISSION (Photos 18, 34-37)

Date Photographed: JUNE 2013; MARCH 2014

Description of Photograph(s) and number:

Photo # View

1. Corner of N. 3rd and Forster Streets, looking southeast
2. State Museum, west elevation ground level, looking north
3. State Museum, east elevation plaza level, looking northwest
4. State Archives, south and east elevations plaza level, looking west
5. State Museum, ground floor reception lobby, looking west
6. State Museum, ground floor auditorium, looking north
7. State Museum, first floor Memorial Hall (original building entrance), looking east
8. State Museum, first floor Memorial Hall, looking west
9. State Museum, first floor Memorial Hall alcove, looking southwest
10. State Museum, first floor, looking east at elevator
11. State Museum, second floor, looking north
12. State Museum, exhibit gallery, looking southeast
13. State Museum, second floor, looking south
14. State Museum, third floor Memorial Hall, looking west
15. State Museum, third floor, looking north
16. State Museum, exhibit gallery, looking southwest
17. State Museum, storage space, looking north
18. State Museum, fifth floor corridor, looking west
19. State Museum, fifth floor board room, looking northwest
20. State Museum, fifth floor corridor, looking northeast
21. State Museum, fifth floor office, looking northwest
22. State Museum, fifth floor board room, looking southwest
23. State Museum, fifth floor stairwell, looking west
24. State Archives, ground floor exterior courtyard, looking east
25. State Archives, ground floor reading room, looking southwest
26. State Archives, ground floor reading room, looking east
27. State Archives, ground floor meeting room, looking west

28. State Archives, ground floor corridor, looking east
29. State Archives, ground floor storage room, looking west
30. State Archives, first floor stairwell, looking west
31. State Archives, second floor archives storage, looking north
32. State Archives, second floor archives storage, looking north at exterior wall
33. State Archives, third floor archives storage, looking west
34. State Museum, ground floor auditorium, looking east
35. State Museum, ground floor auditorium foyer, looking east
36. Plaza/Parking Garage, ground floor (below plaza) parking area and loading dock, looking northwest
37. Plaza/Parking Garage, North Street entrance/exit ramp, looking north

Property Owner:

(Complete this item at the request of the SHPO or FPO.)

name _____

street & number _____ telephone _____

city or town _____ state _____ zip code _____

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).
Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management. U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

Figure 1: William Penn Memorial Museum and State Archives Building during construction 1962

Source: PHMC – Pennsylvania State Archives, RG-13

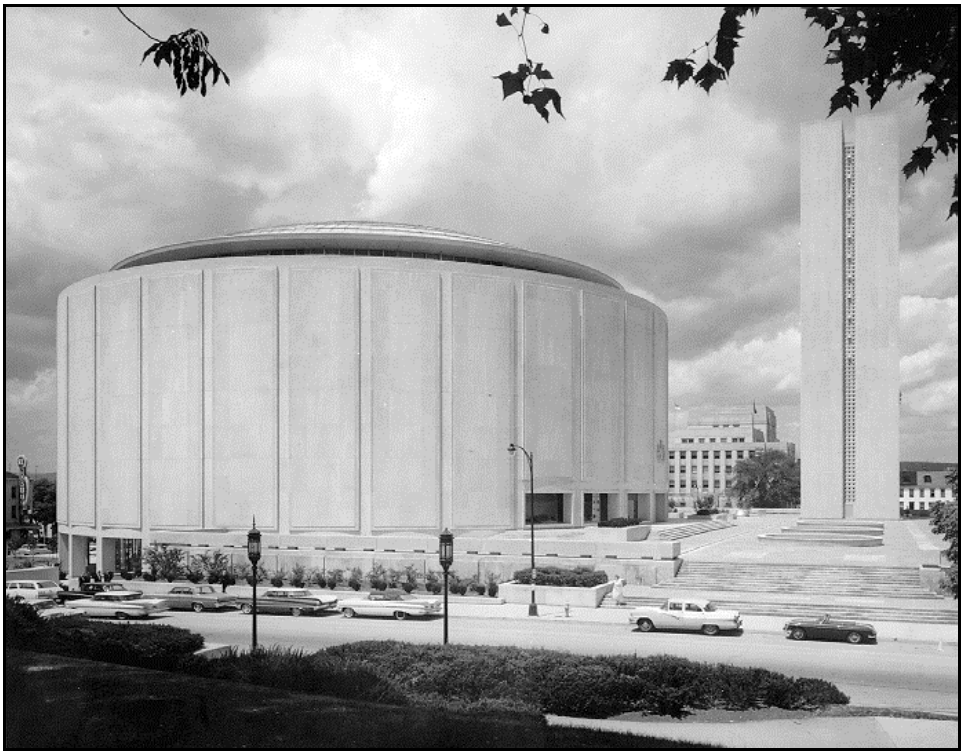
Figure 2: State Museum during construction
Ca. 1963

Source: PHMC – Pennsylvania State Archives, RG-13

Figure 3: Governor William Scranton helping to lay commemorative date stone
May 20, 1964

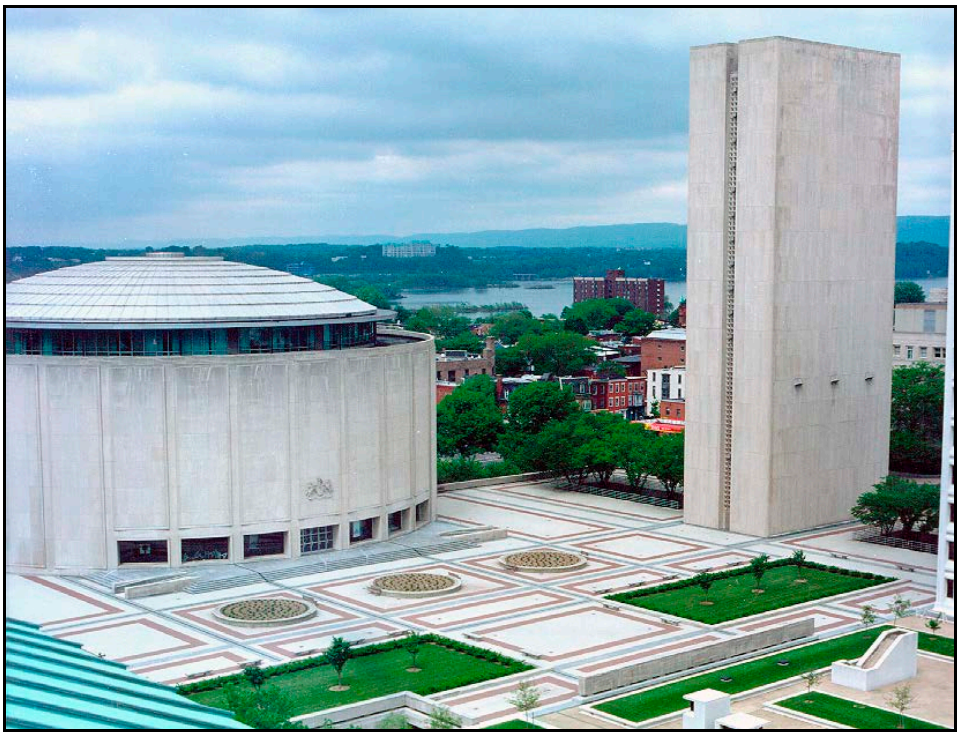
Source: PHMC – Pennsylvania State Archives, RG-13

Figure 4: William Penn Memorial Museum and State Archives Building
Ca. 1964



Source: PHMC – Pennsylvania State Archives, RG-13

Figure 5: William Penn Memorial Museum and State Archives Building
Ca. 1970



Source: PHMC – Pennsylvania State Archives, RG-13

Figure 6 Labor and Industry Building, Capitol Park Extension, Harrisburg
Completed 1956
Architect: Lacey, Atherton and Davis (Harrisburg, Wilkes-Barre)

Source: www.portal.state.pa.us/portal/server.pt/community/labor_and_industry_building/1327

Figure 7: Health and Welfare Building, Capitol Park Extension, Harrisburg
Completed 1956/7
Architect: Lacey, Atherton and Davis (Harrisburg, Wilkes-Barre)

Source: www.portal.state.pa.us/portal/server.pt/community/health_and_welfare_building/1326

Figure 8: Harrisburger Hotel
1930
Architect: Lawrie and Green

Source: www.cardcow.com

Figure 9: Pennsylvania State Farm Show Building
1931
Architect: Lawrie and Green

Source: www.unwoundmag.com

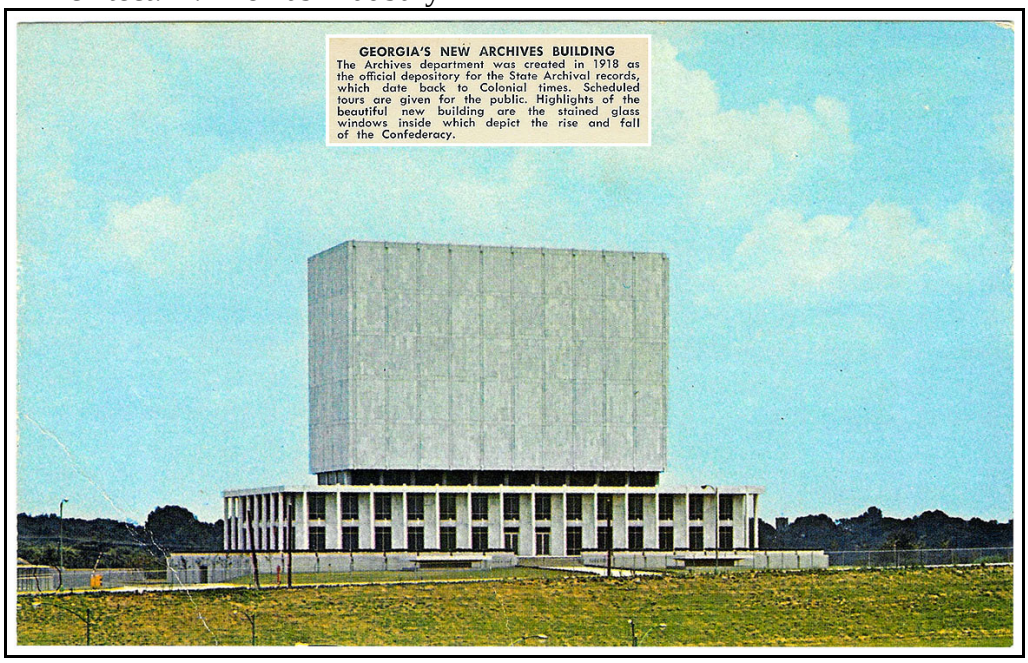
Figure 10: Dauphin County Courthouse
1940, NR 1993
Architect: Lawrie and Green

Source: www.wikipedia.org

Figure 11: Illinois State Museum
1963

Source: http://www.tomforst.com

Figure 12: former Georgia State Archives (no longer in use)
1965
Architect: A. Thomas Bradbury



Source: http://www.atlantatimemachine.com

Figure 13: New Jersey State Museum
1965

Source: http://www.flickr.com – Dan Beards

Figure 14: Maine State Museum and Archives
1971

Source: http://www.tomforst.com

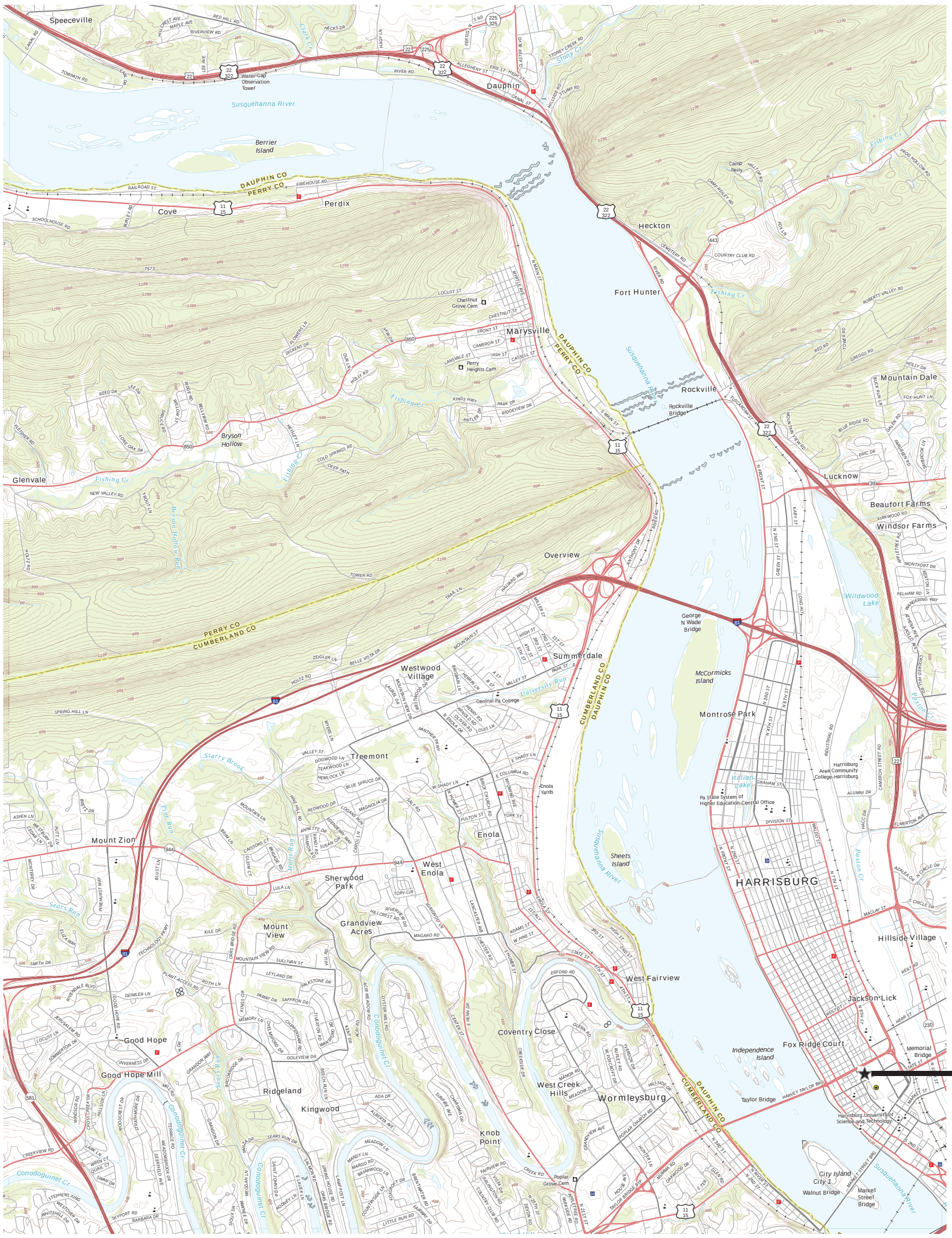
Figure 15: A 1939 World's Fair tour guide points toward the iconic *Trilon* and *Perisphere*.

Source: AP photo

U.S. DEPARTMENT OF THE INTERIOR
U. S. GEOLOGICAL SURVEY

The National Map US Topo

HARRISBURG WEST QUADRANGLE
PENNSYLVANIA
7.5-MINUTE SERIES



William Penn Memorial Museum & State Archives Building

UTM Zone 18 Easting 0339709 Northing 4458975

Produced by the United States Geological Survey
North American Datum of 1983 (NAD83)
World Geodetic System of 1984 (WGS84). Projection and 1 000-meter grid: Universal Transverse Mercator, Zone 18T
10 000-foot ticks: Pennsylvania Coordinate System of 1983 (south zone)

Imagery.....NAIP, July 2010
Roads.....©2006-2012 TomTom
Names.....GNIS, 2013
Hydrography.....National Hydrography Dataset, 2010
Contours.....National Elevation Dataset, 1999
Boundaries.....Census, IBWC, IBC, USGS, 1972 - 2012

MN
GN
11° 14'
200 MILS
1° 15'
22 MILS
UTM GRID AND 2013 MAGNETIC NORTH DECLINATION AT CENTER OF SHEET

U.S. National Grid
100,000-m Square ID
UK
Grid Zone Designation
18T

SCALE 1:24 000

KILOMETERS 1 0.5 0 1 2
METERS 1000 500 0 1000 2000
MILES 1 0.5 0 1
FEET 1000 0 1000 2000 3000 4000 5000 6000 7000 8000 9000 10000

CONTOUR INTERVAL 20 FEET
NORTH AMERICAN VERTICAL DATUM OF 1988

This map was produced to conform with the National Geospatial Program US Topo Product Standard, 2011.
A metadata file associated with this product is draft version 0.6.11

PENNSYLVANIA

QUADRANGLE LOCATION

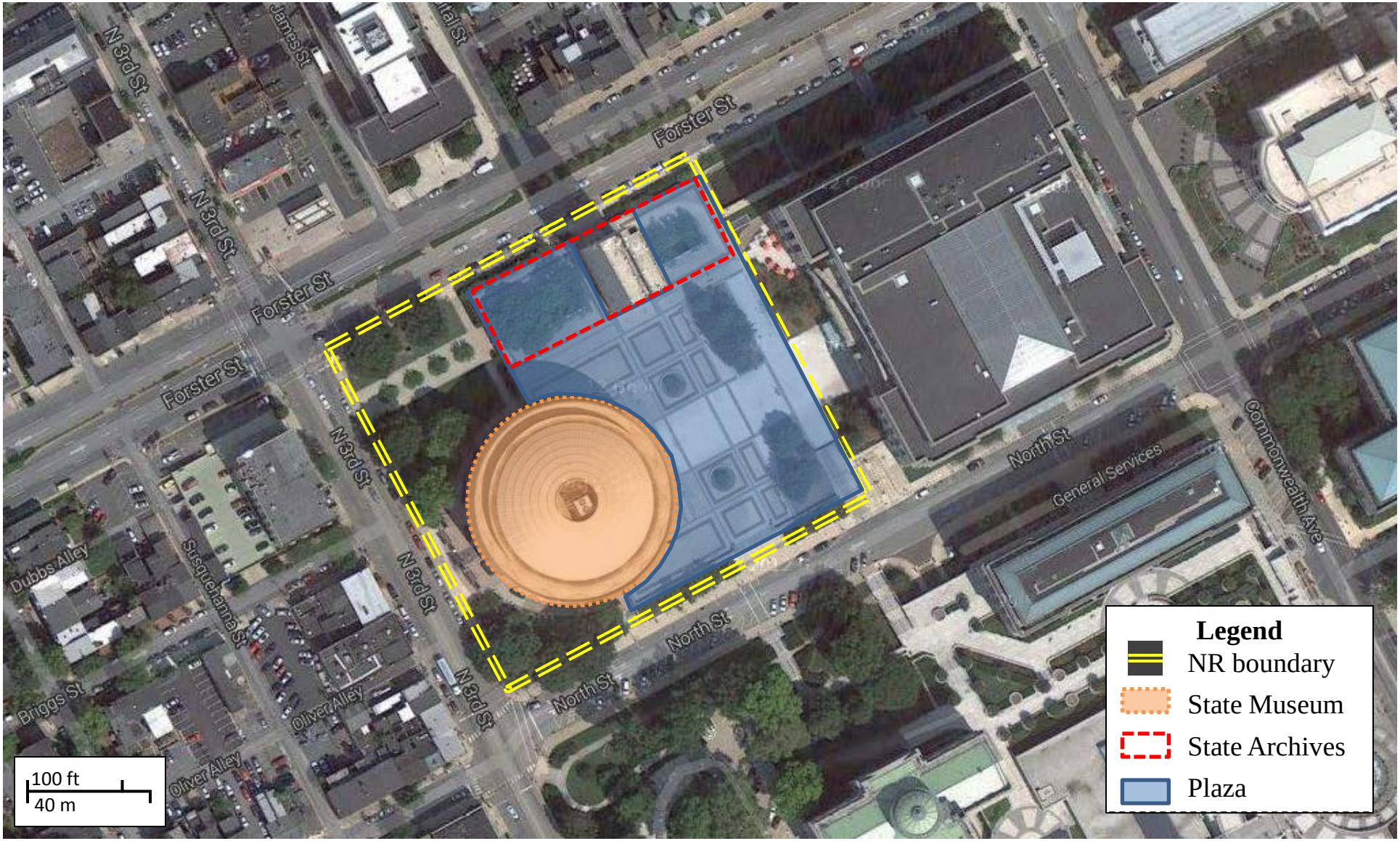
Duncannon	Halifax	Enders
Wertzville	Harrisburg West	Harrisburg East
Mechanicsburg	Lemoyne	Steelton

ADJOINING 7.5' QUADRANGLES

ROAD CLASSIFICATION
Expressway
Secondary Hwy
Ramp
Local Connector
Local Road
4WD
Interstate Route
US Route
State Route

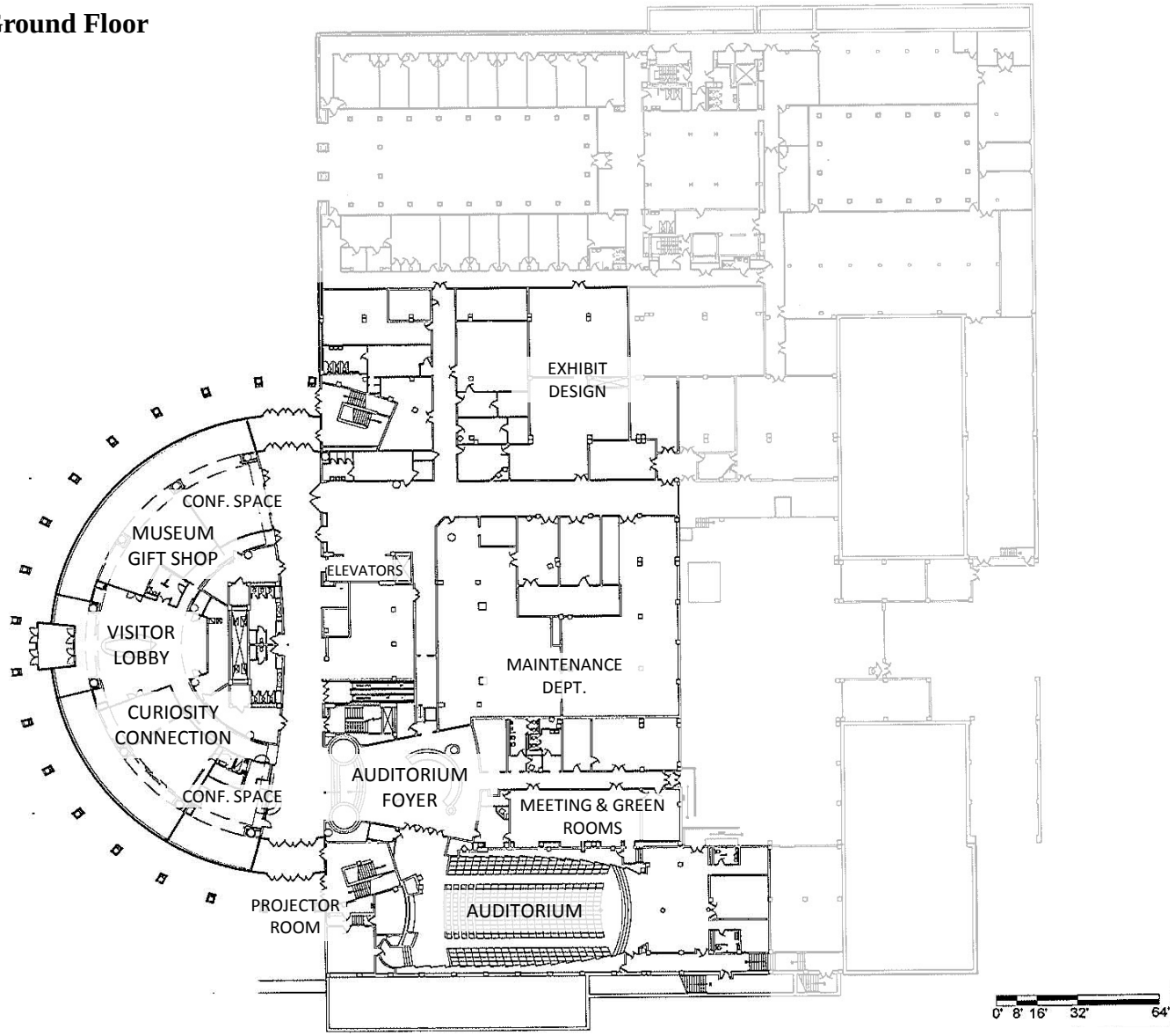
HARRISBURG WEST, PA
2013

William Penn Memorial Museum and State Archives Building: Sketch Plan
300 North Street
Harrisburg, Dauphin County, Pennsylvania
Source: Google Earth
July 20, 2013



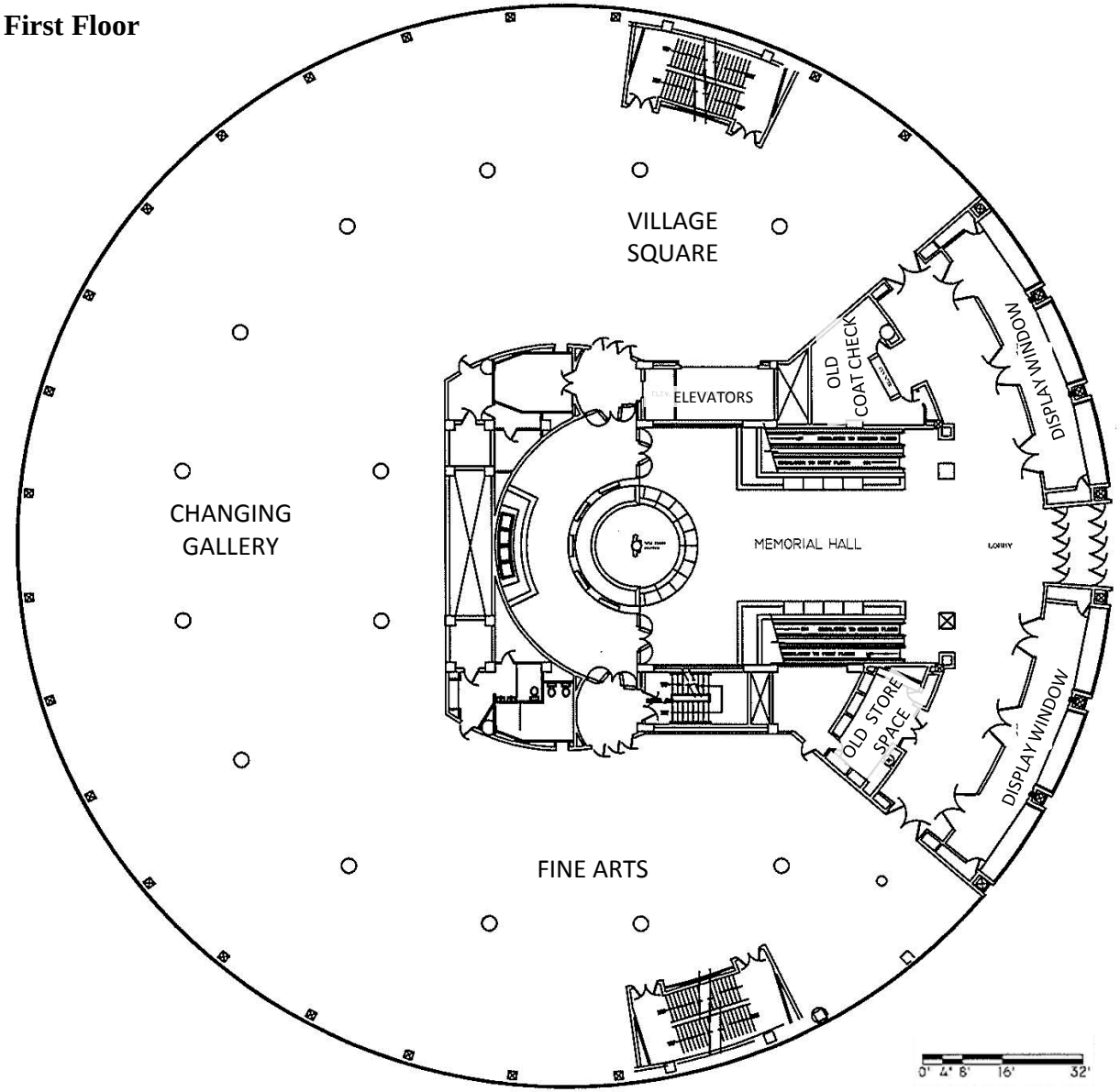
William Penn Memorial Museum and State Archives Building: Existing Floor Plans
300 North Street
Harrisburg, Dauphin County, Pennsylvania

STATE MUSEUM: Ground Floor



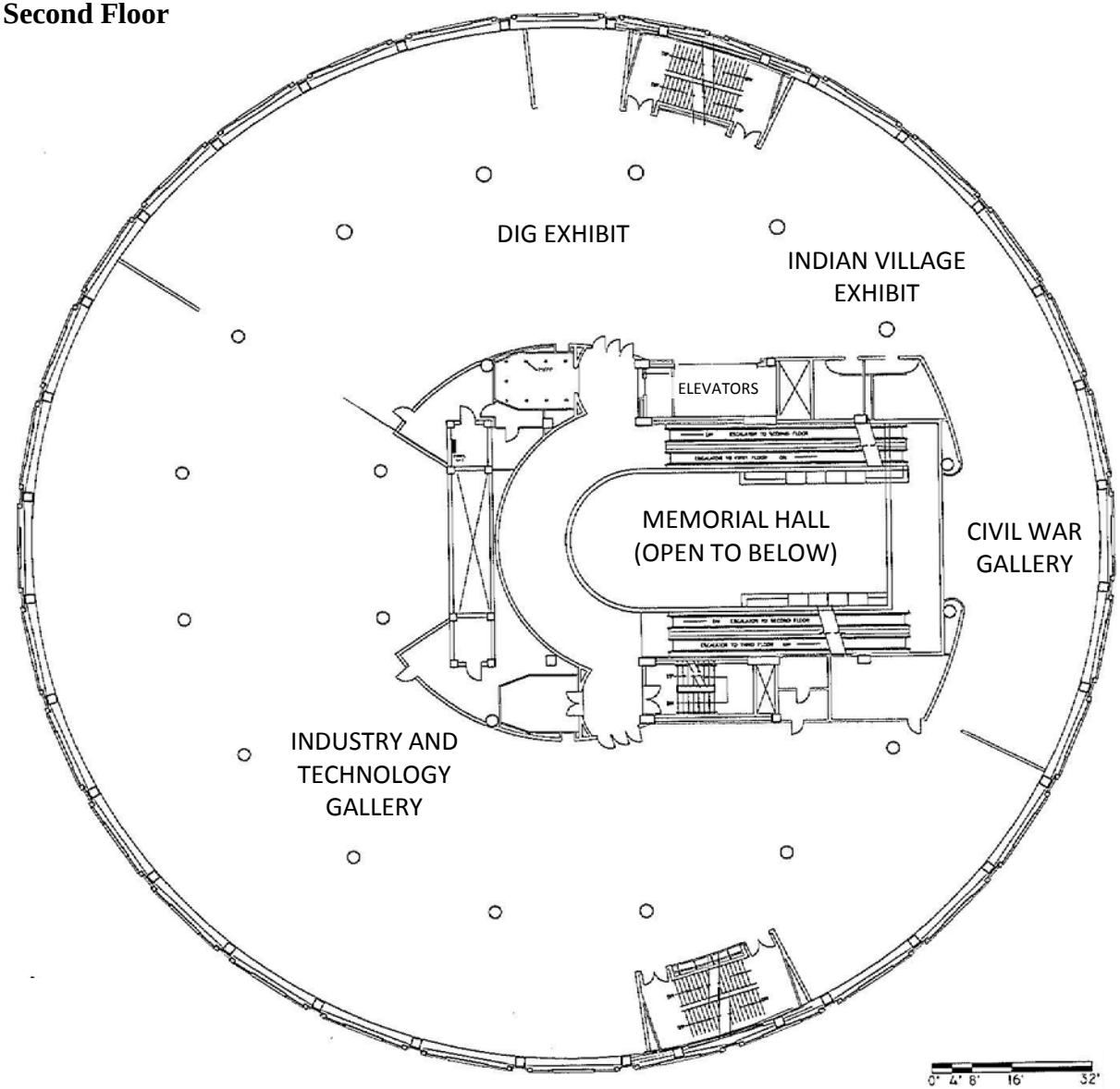
William Penn Memorial Museum and State Archives Building: Existing Floor Plans
300 North Street
Harrisburg, Dauphin County, Pennsylvania

STATE MUSEUM: First Floor



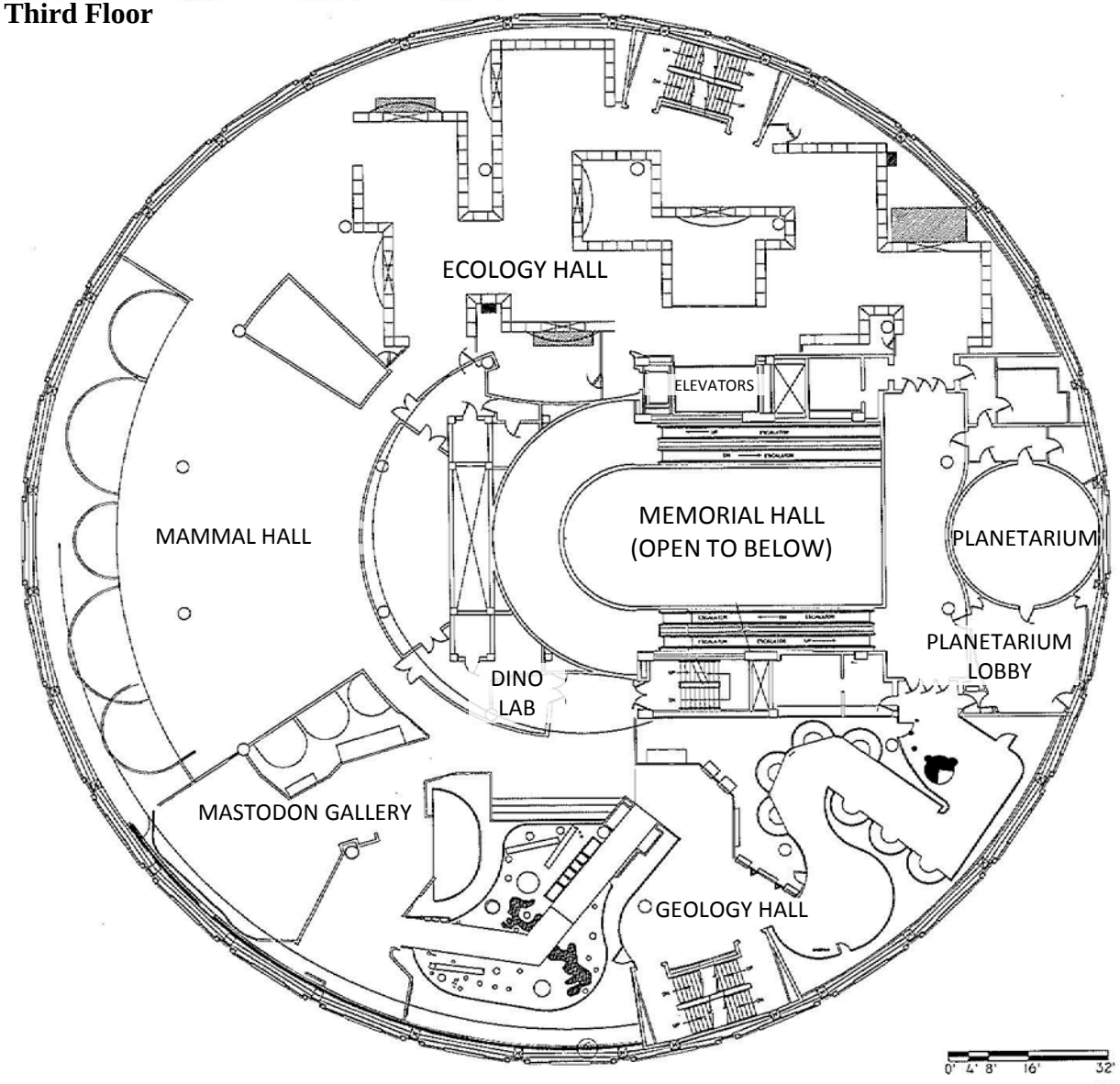
William Penn Memorial Museum and State Archives Building: Existing Floor Plans
300 North Street
Harrisburg, Dauphin County, Pennsylvania

STATE MUSEUM: Second Floor



William Penn Memorial Museum and State Archives Building: Existing Floor Plans
300 North Street
Harrisburg, Dauphin County, Pennsylvania

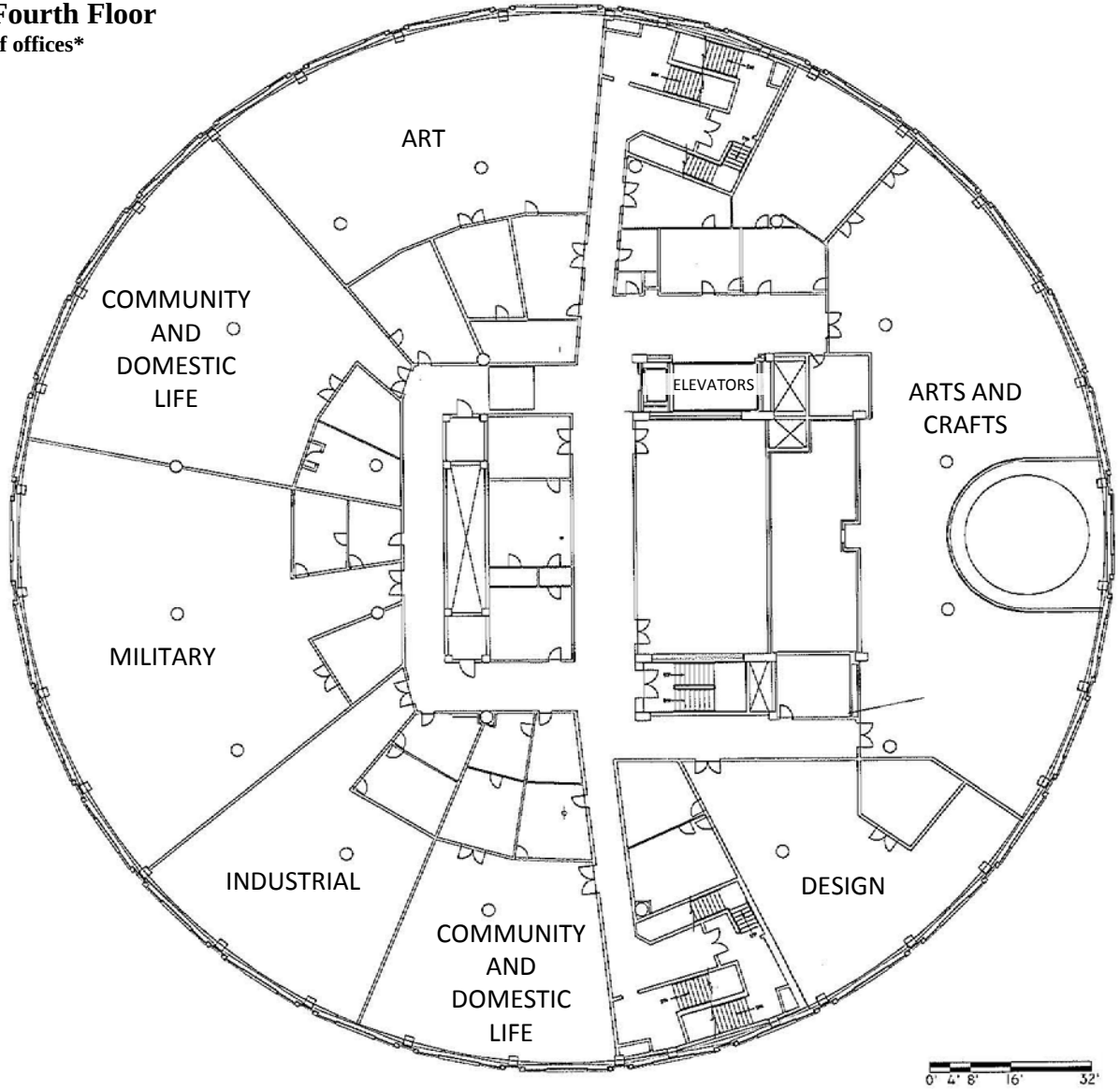
STATE MUSEUM: Third Floor



William Penn Memorial Museum and State Archives Building: Existing Floor Plans
300 North Street
Harrisburg, Dauphin County, Pennsylvania

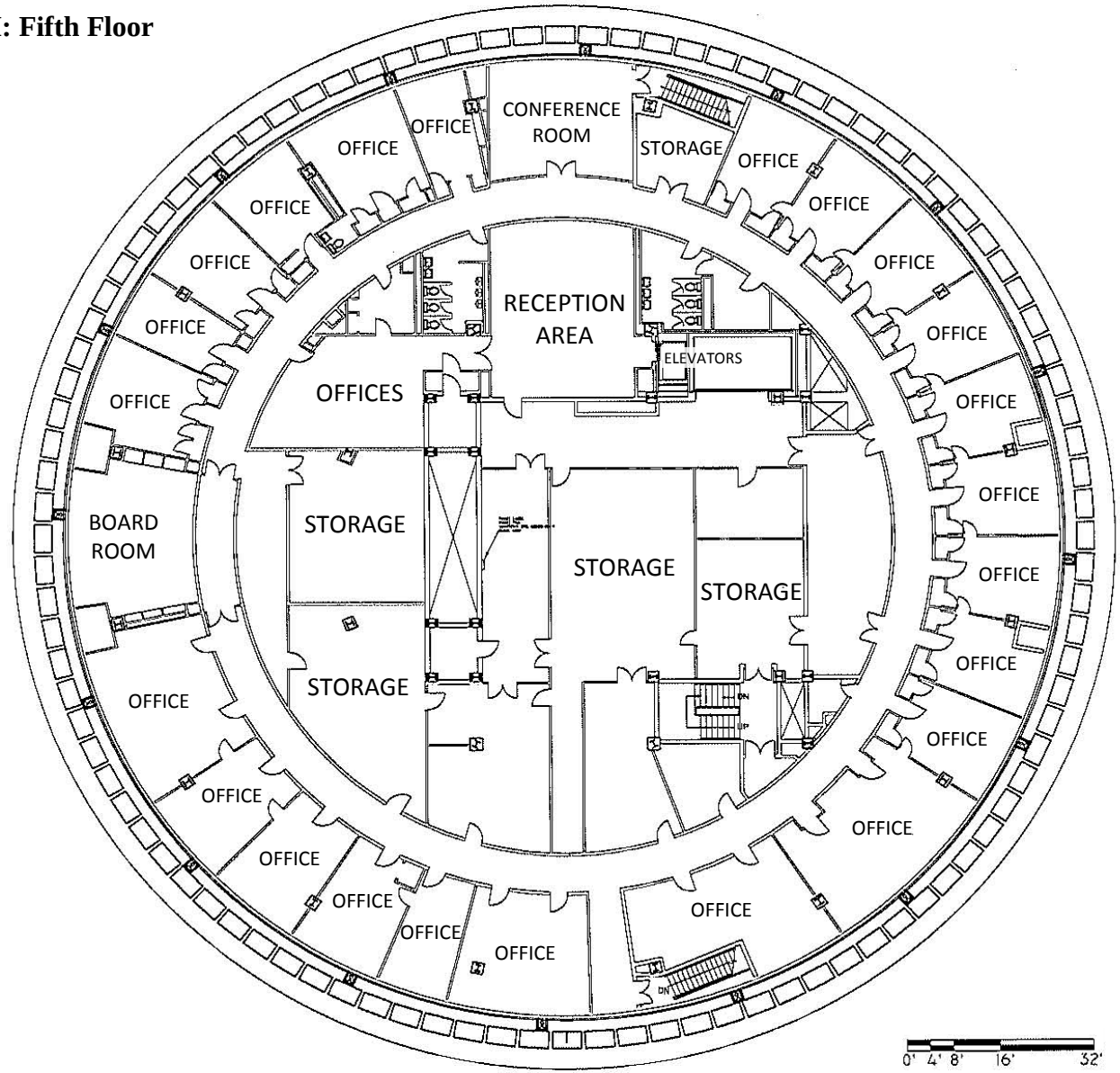
STATE MUSEUM: Fourth Floor

smaller spaces used as staff offices



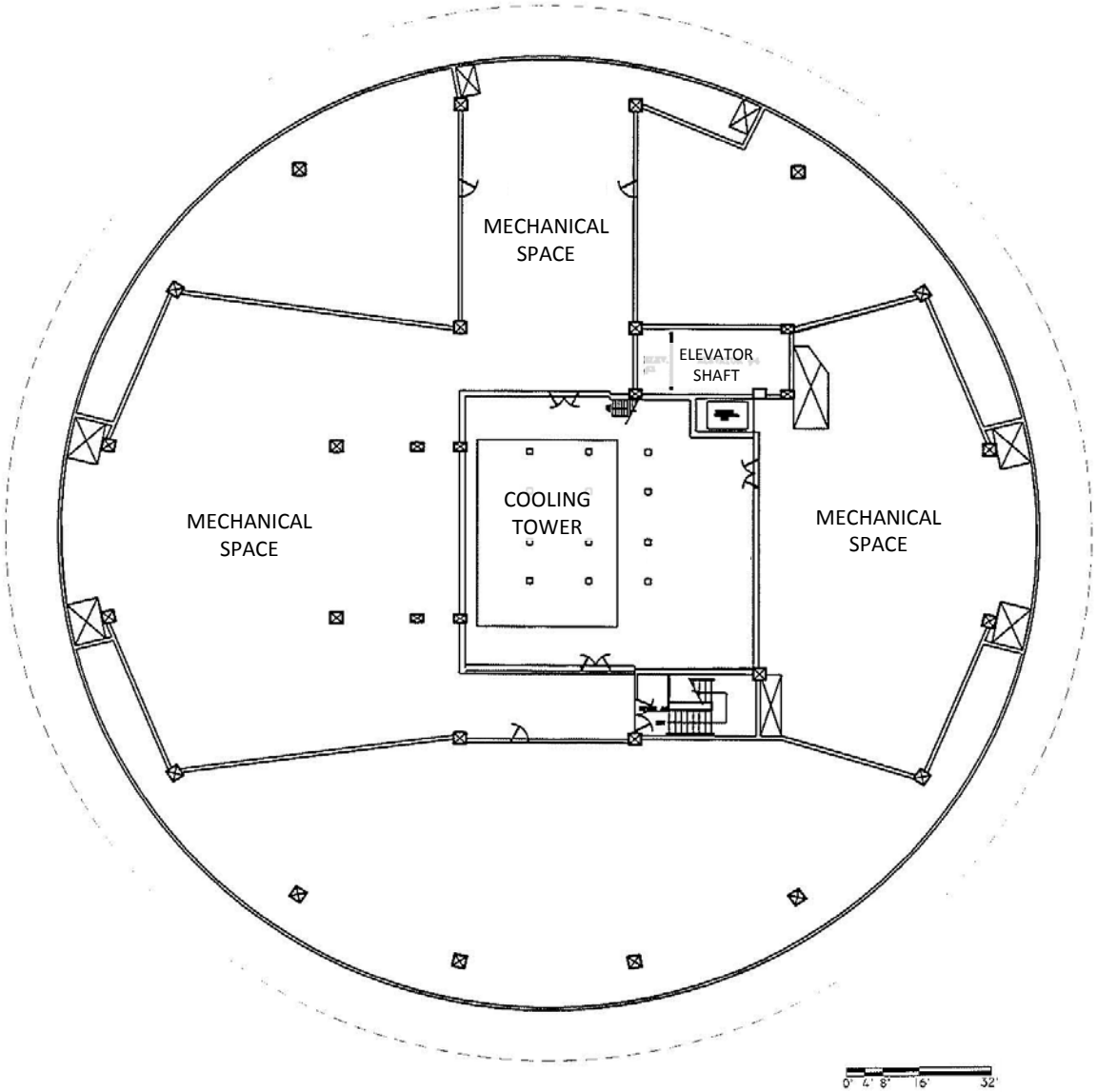
William Penn Memorial Museum and State Archives Building: Existing Floor Plans
300 North Street
Harrisburg, Dauphin County, Pennsylvania

STATE MUSEUM: Fifth Floor



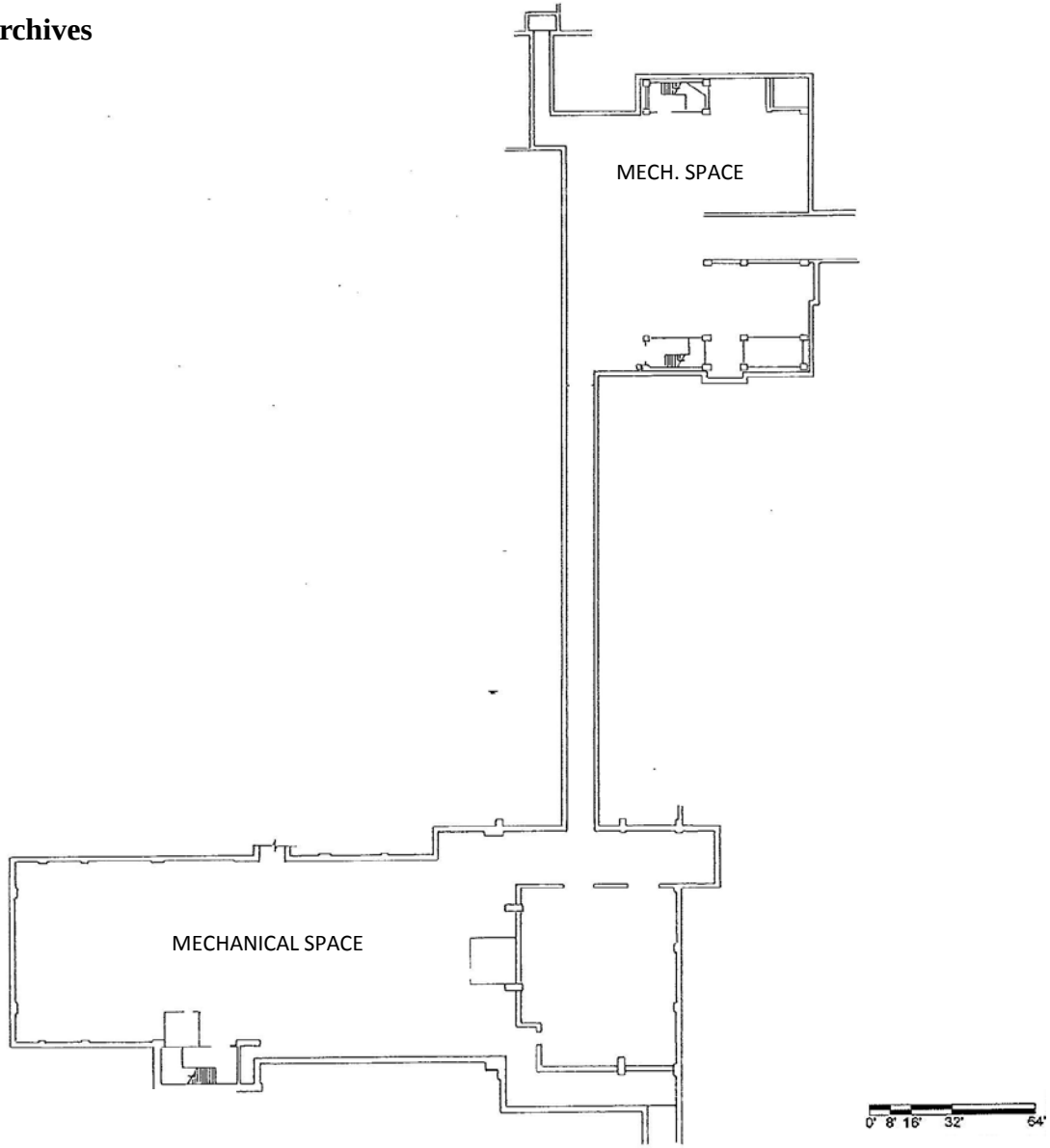
William Penn Memorial Museum and State Archives Building: Existing Floor Plans
300 North Street
Harrisburg, Dauphin County, Pennsylvania

STATE MUSEUM: Sixth Floor



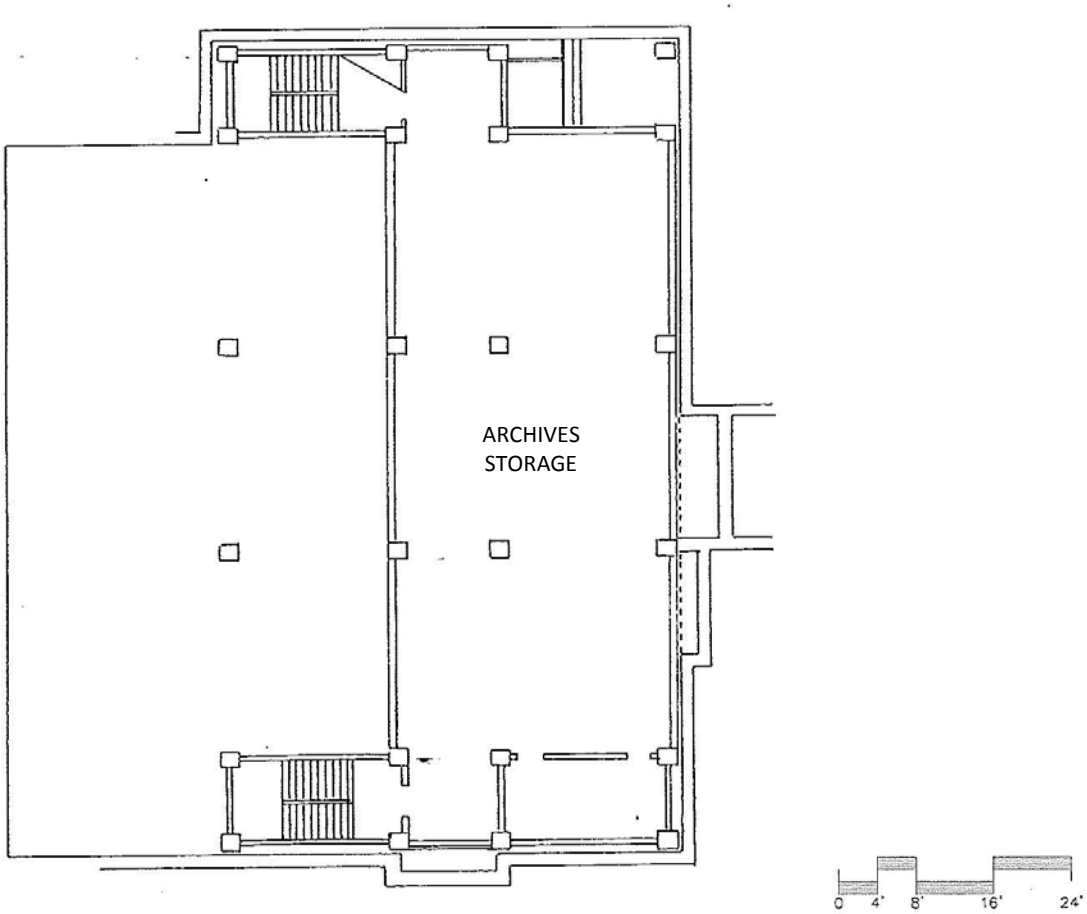
William Penn Memorial Museum and State Archives Building: Existing Floor Plans
300 North Street
Harrisburg, Dauphin County, Pennsylvania

Basement, State Museum and Archives



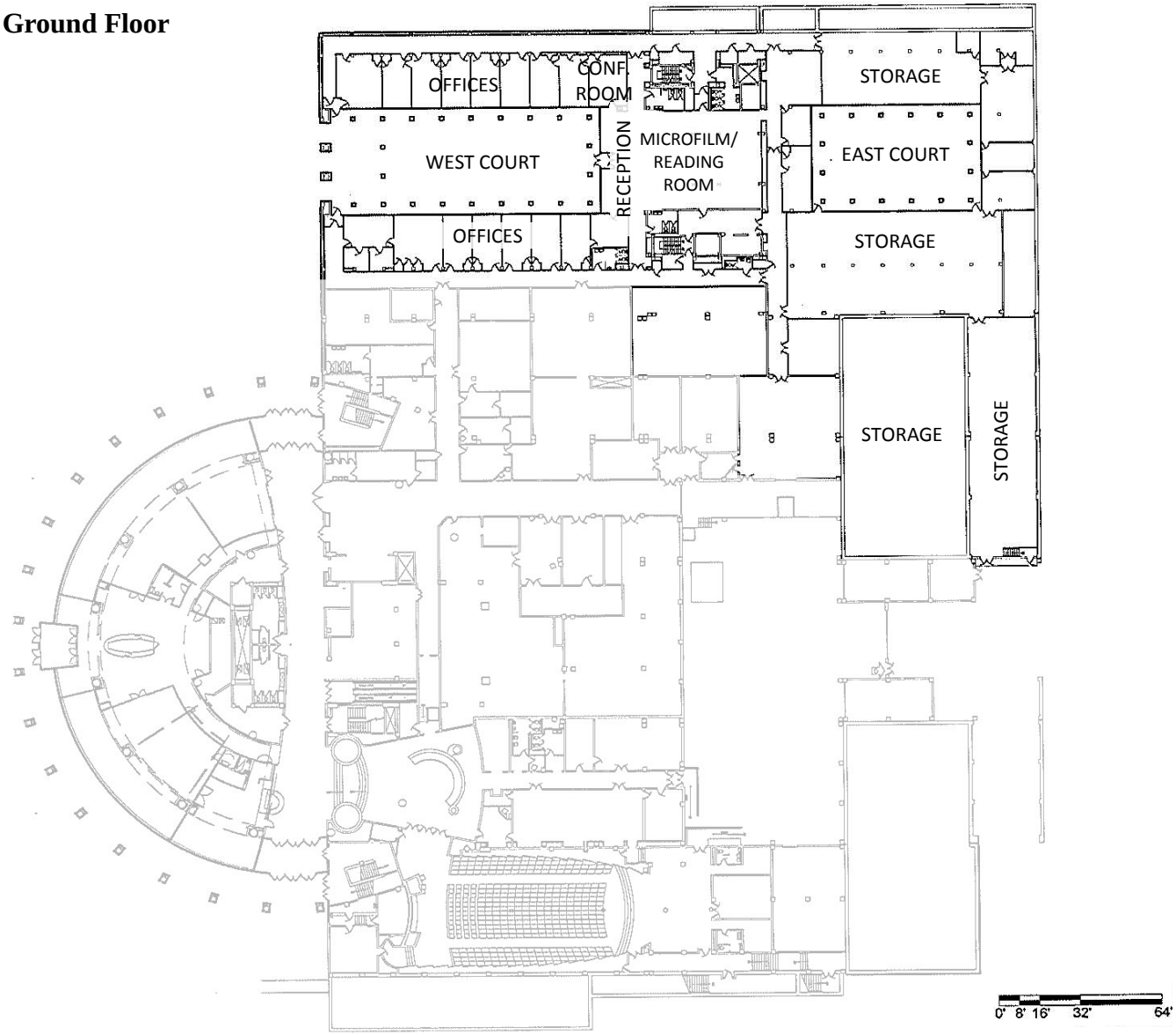
William Penn Memorial Museum and State Archives Building: Existing Floor Plans
300 North Street
Harrisburg, Dauphin County, Pennsylvania

STATE ARCHIVES: Basement Mezzanine



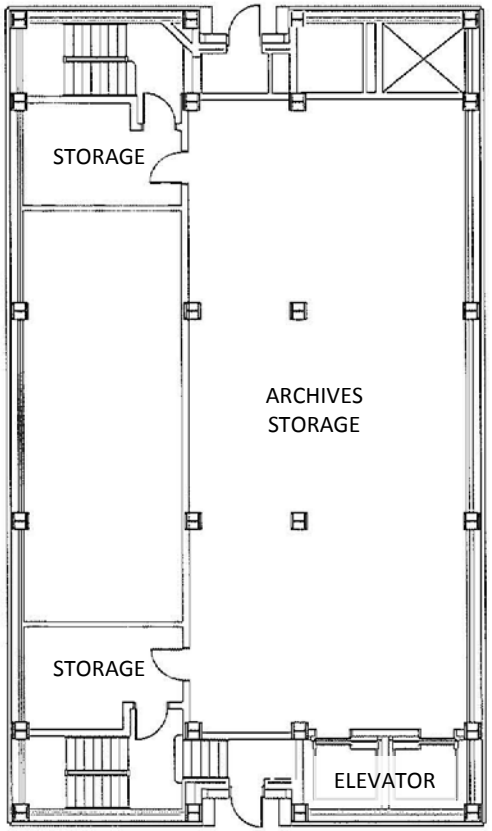
William Penn Memorial Museum and State Archives Building: Existing Floor Plans
300 North Street
Harrisburg, Dauphin County, Pennsylvania

STATE ARCHIVES: Ground Floor



William Penn Memorial Museum and State Archives Building: Existing Floor Plans
300 North Street
Harrisburg, Dauphin County, Pennsylvania

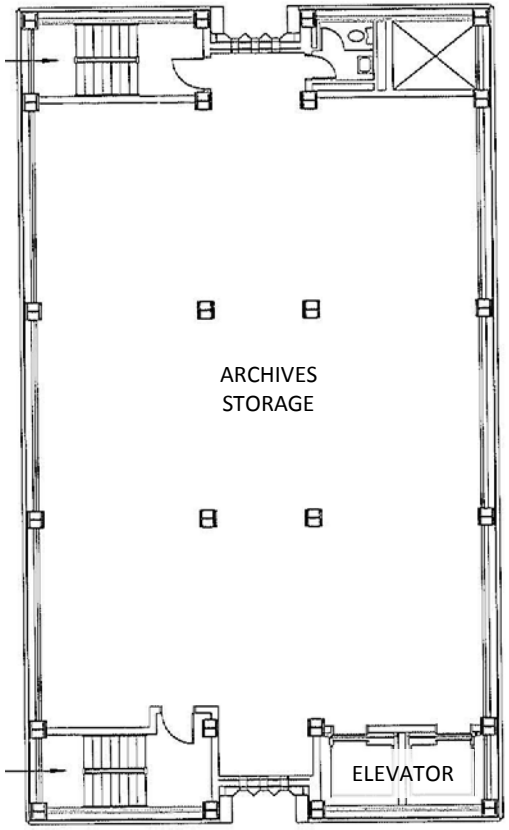
STATE ARCHIVES: Ground Mezzanine (Plaza Level)



William Penn Memorial Museum and State Archives Building: Existing Floor Plans
300 North Street
Harrisburg, Dauphin County, Pennsylvania

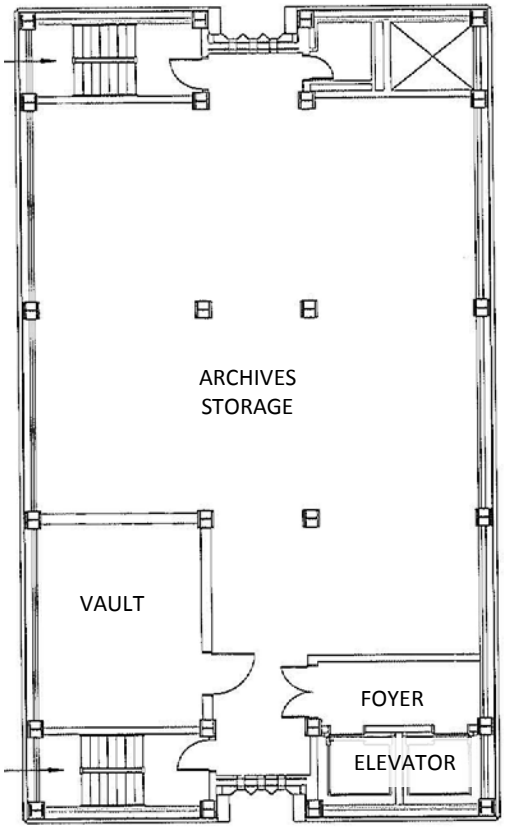
STATE ARCHIVES: Floors 1-2, 4-16

representative example of tower floor plan



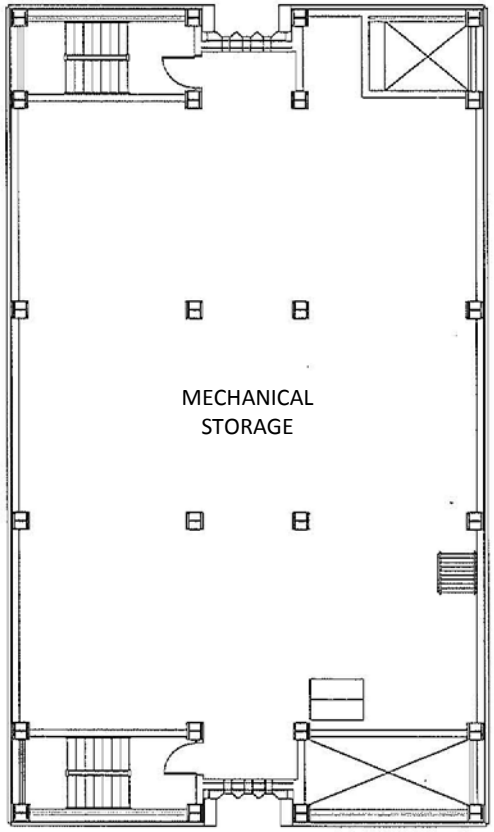
William Penn Memorial Museum and State Archives Building: Existing Floor Plans
300 North Street
Harrisburg, Dauphin County, Pennsylvania

STATE ARCHIVES: Floor 3



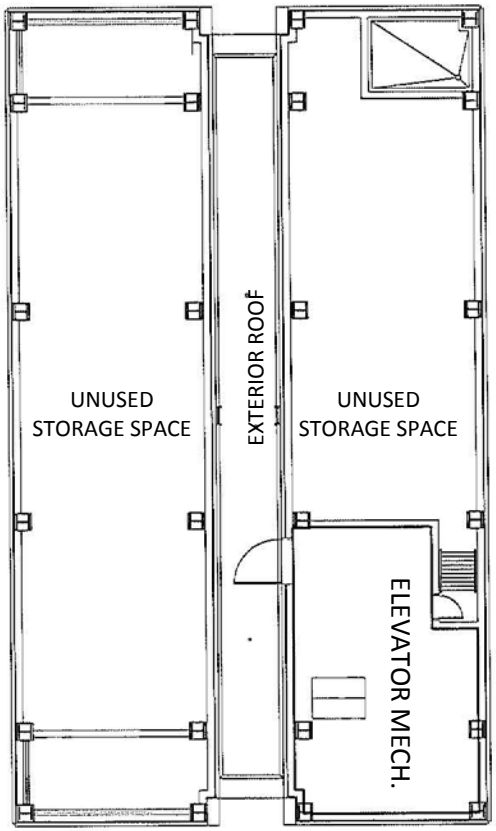
William Penn Memorial Museum and State Archives Building: Existing Floor Plans
300 North Street
Harrisburg, Dauphin County, Pennsylvania

STATE ARCHIVES: Floor 17



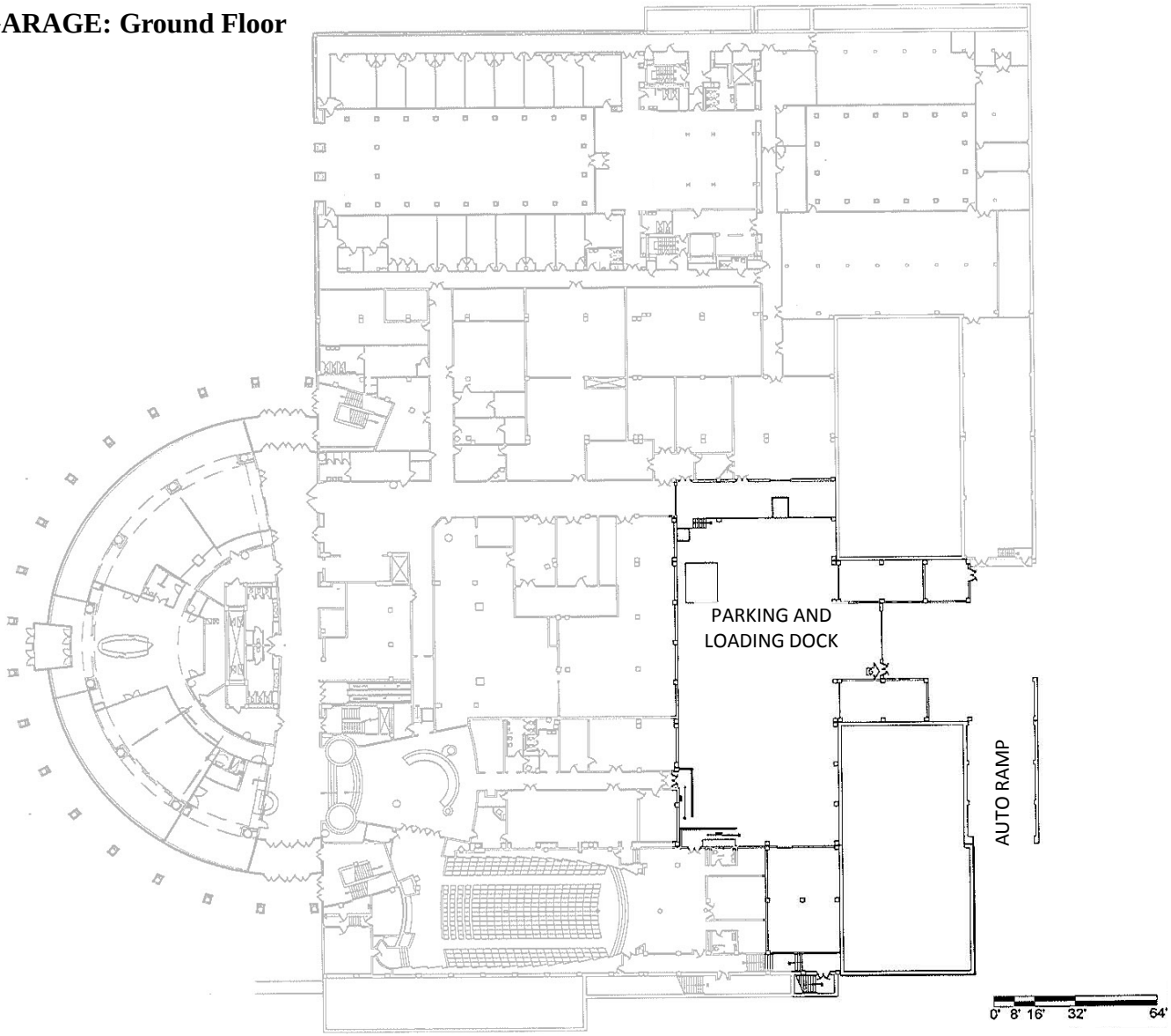
William Penn Memorial Museum and State Archives Building: Existing Floor Plans
300 North Street
Harrisburg, Dauphin County, Pennsylvania

STATE ARCHIVES: Eighteenth Floor/Roof



William Penn Memorial Museum and State Archives Building: Existing Floor Plans
300 North Street
Harrisburg, Dauphin County, Pennsylvania

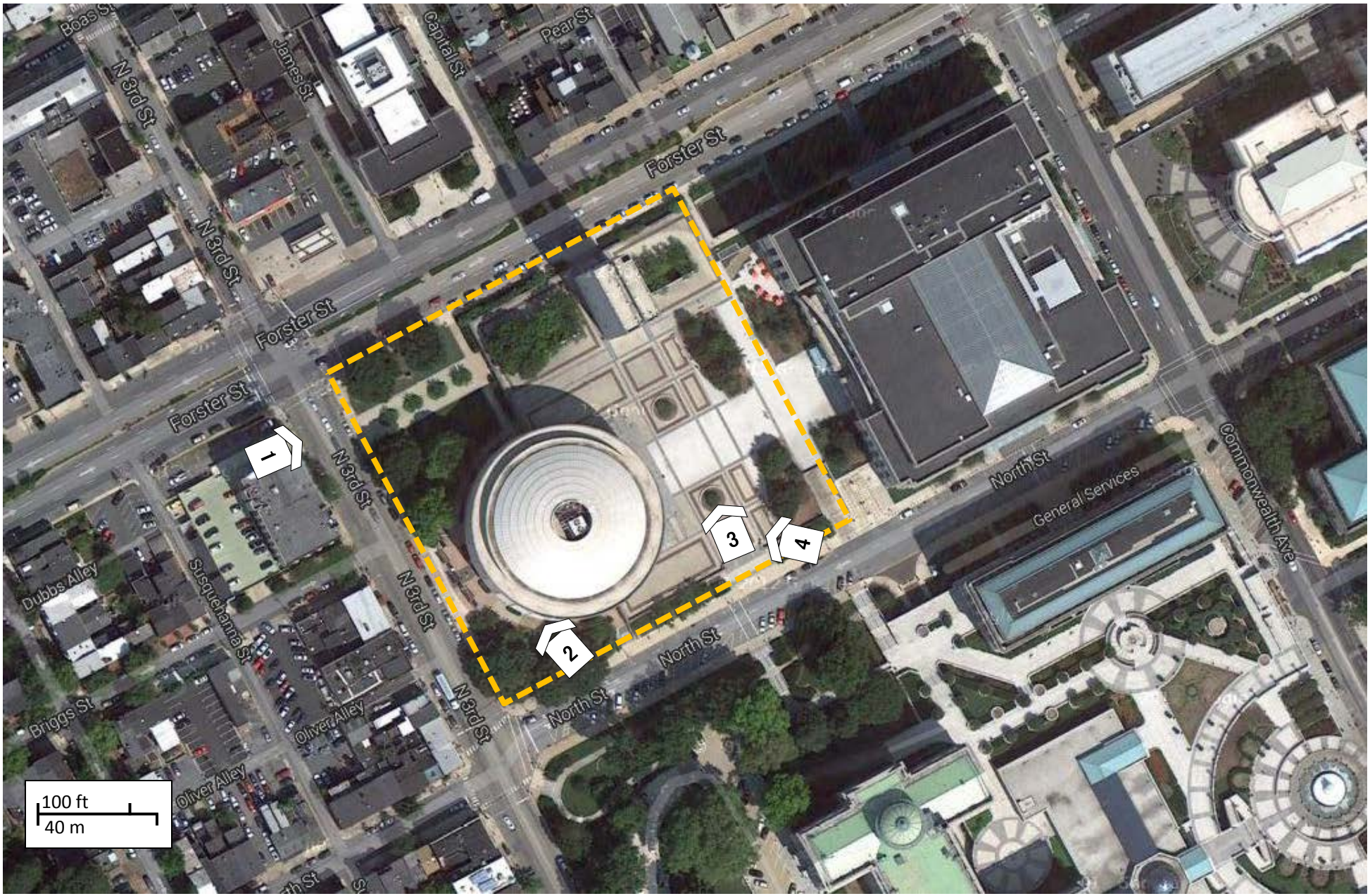
PLAZA/PARKING GARAGE: Ground Floor



William Penn Memorial Museum and State Archives Building: Photo Key Plans
300 North Street
Harrisburg, Dauphin County, Pennsylvania

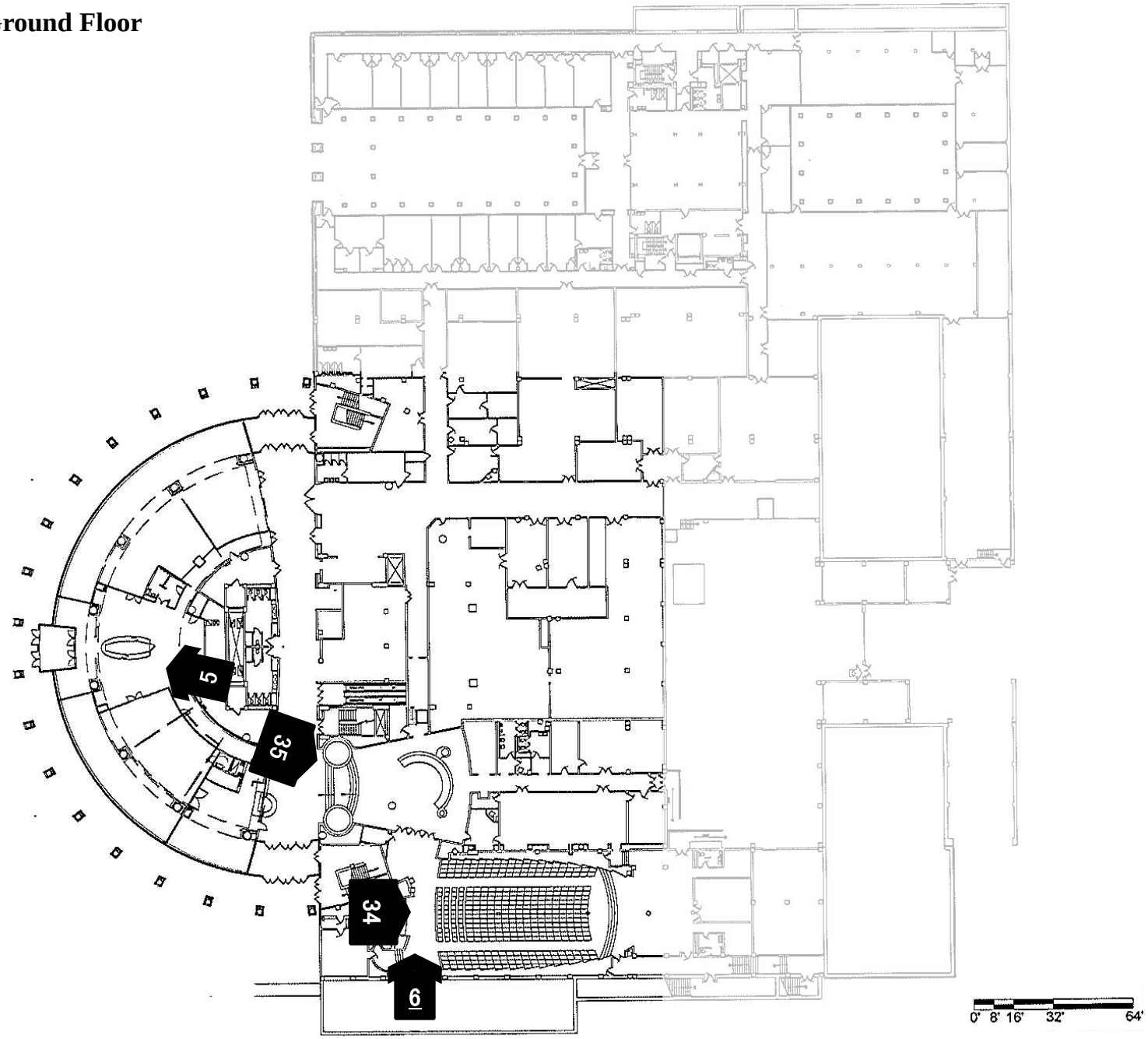
N

SITE: Exterior Photographs



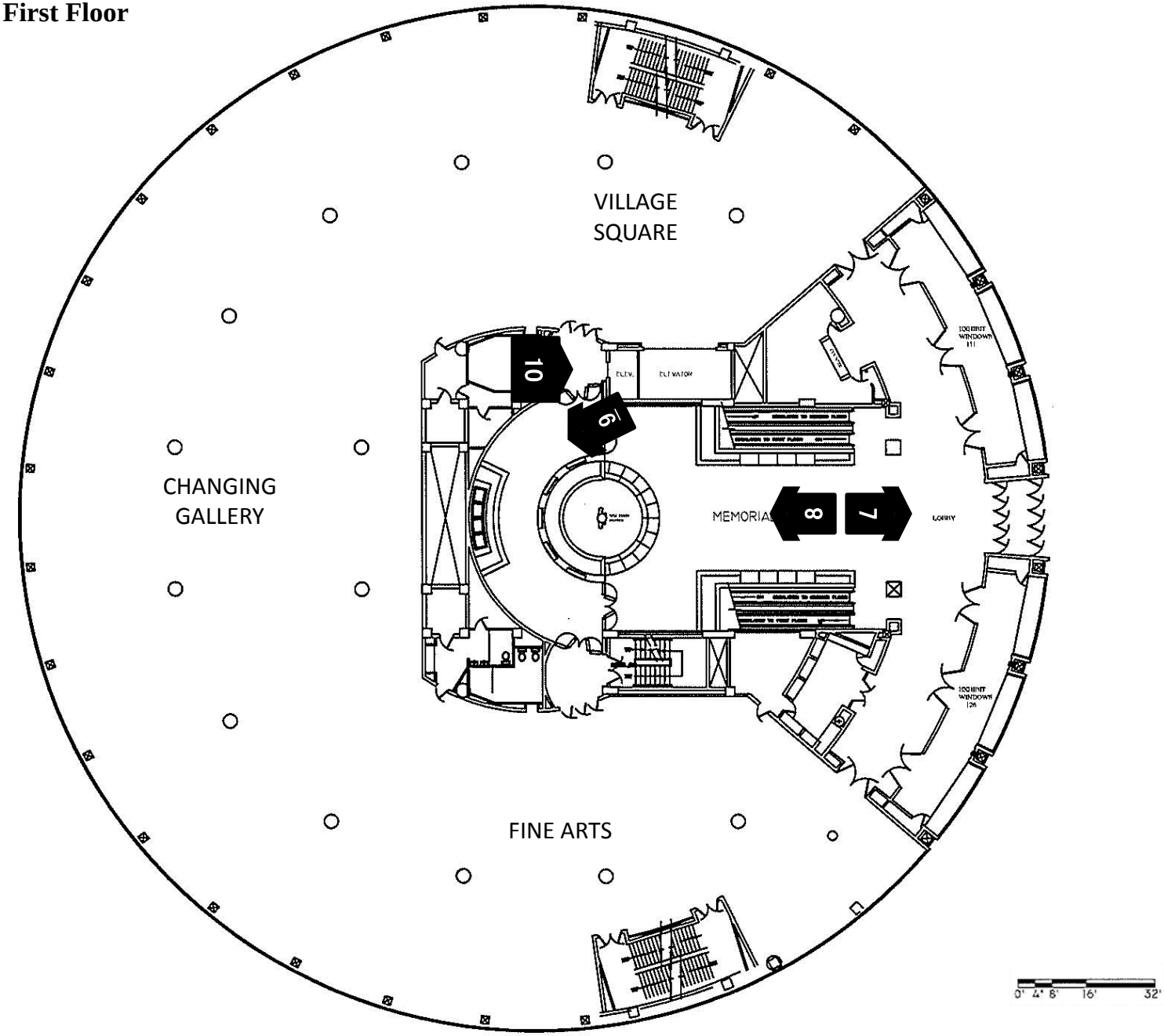
William Penn Memorial Museum and State Archives Building: Photo Key Plans
300 North Street
Harrisburg, Dauphin County, Pennsylvania

STATE MUSEUM: Ground Floor



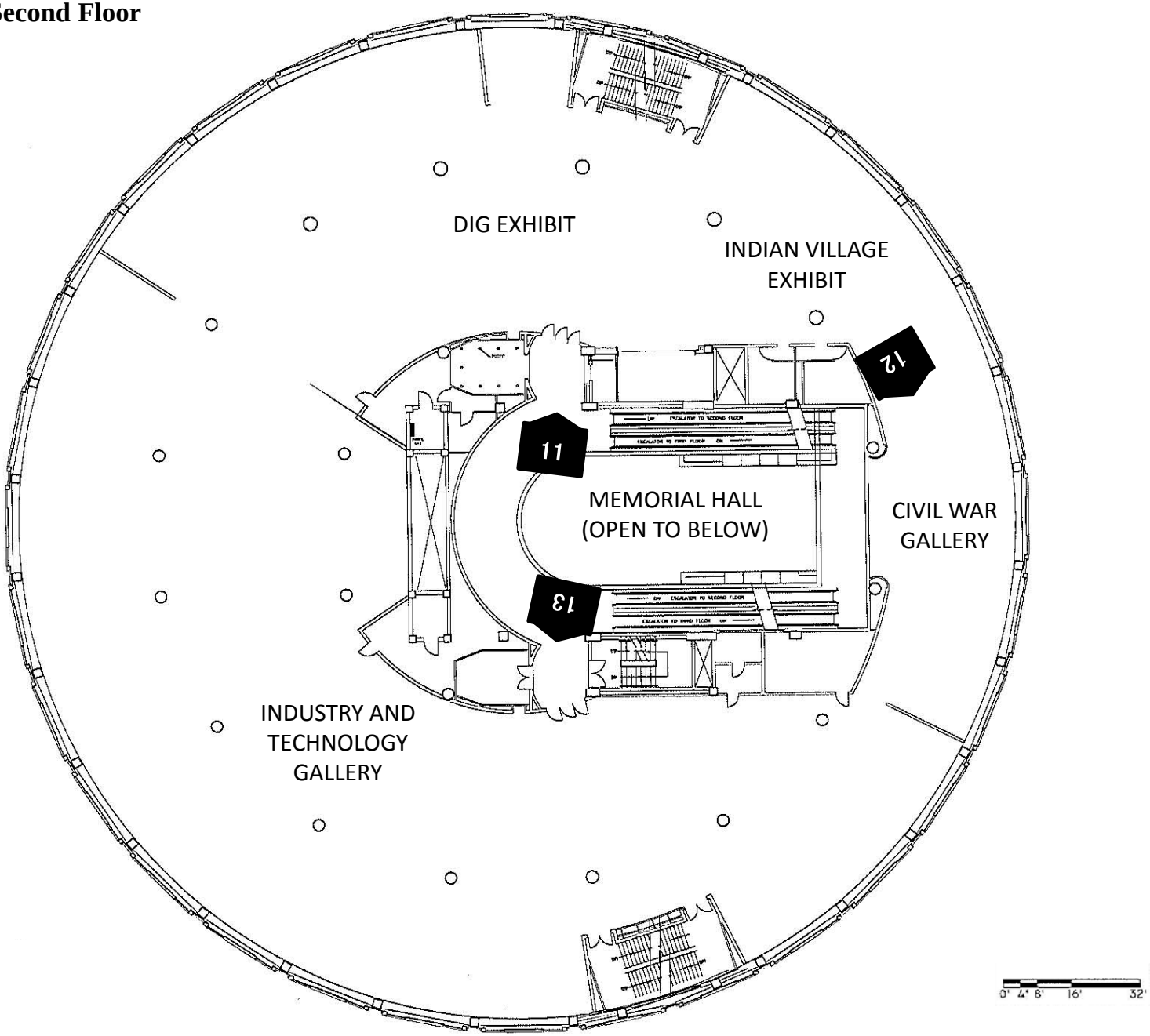
William Penn Memorial Museum and State Archives Building: Photo Key Plans
300 North Street
Harrisburg, Dauphin County, Pennsylvania

STATE MUSEUM: First Floor



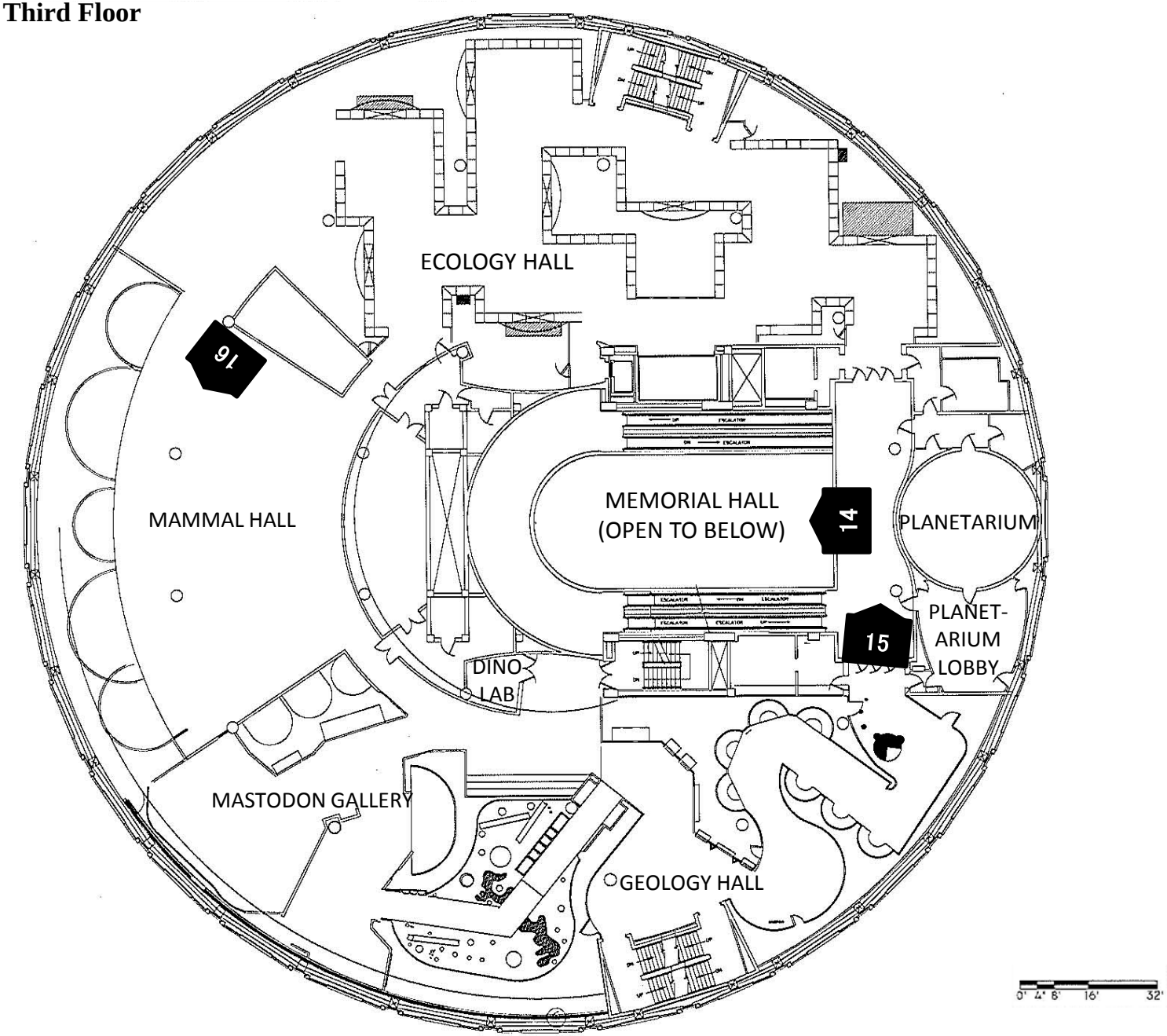
William Penn Memorial Museum and State Archives Building: Photo Key Plans
300 North Street
Harrisburg, Dauphin County, Pennsylvania

STATE MUSEUM: Second Floor



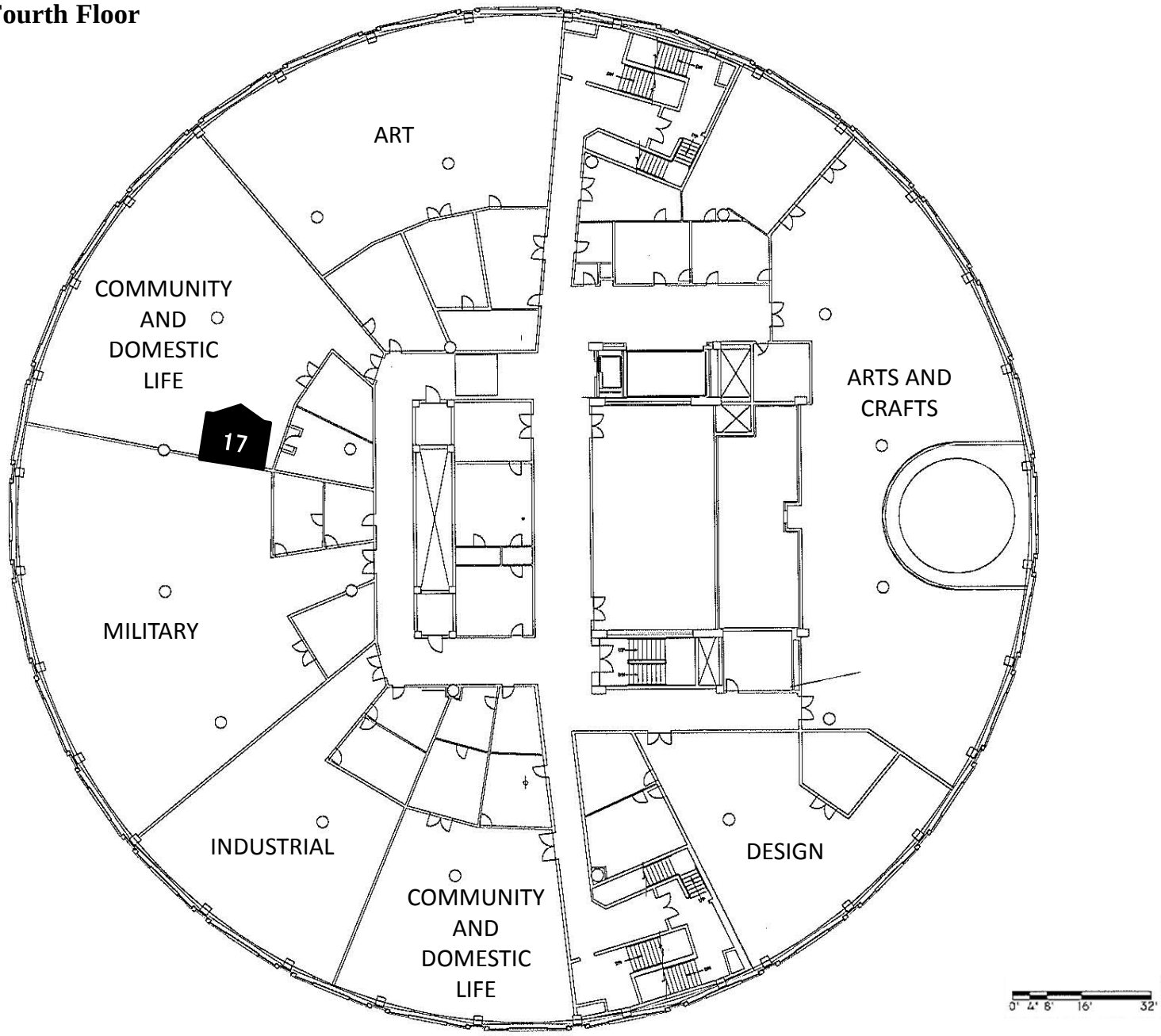
William Penn Memorial Museum and State Archives Building: Photo Key Plans
300 North Street
Harrisburg, Dauphin County, Pennsylvania

STATE MUSEUM: Third Floor



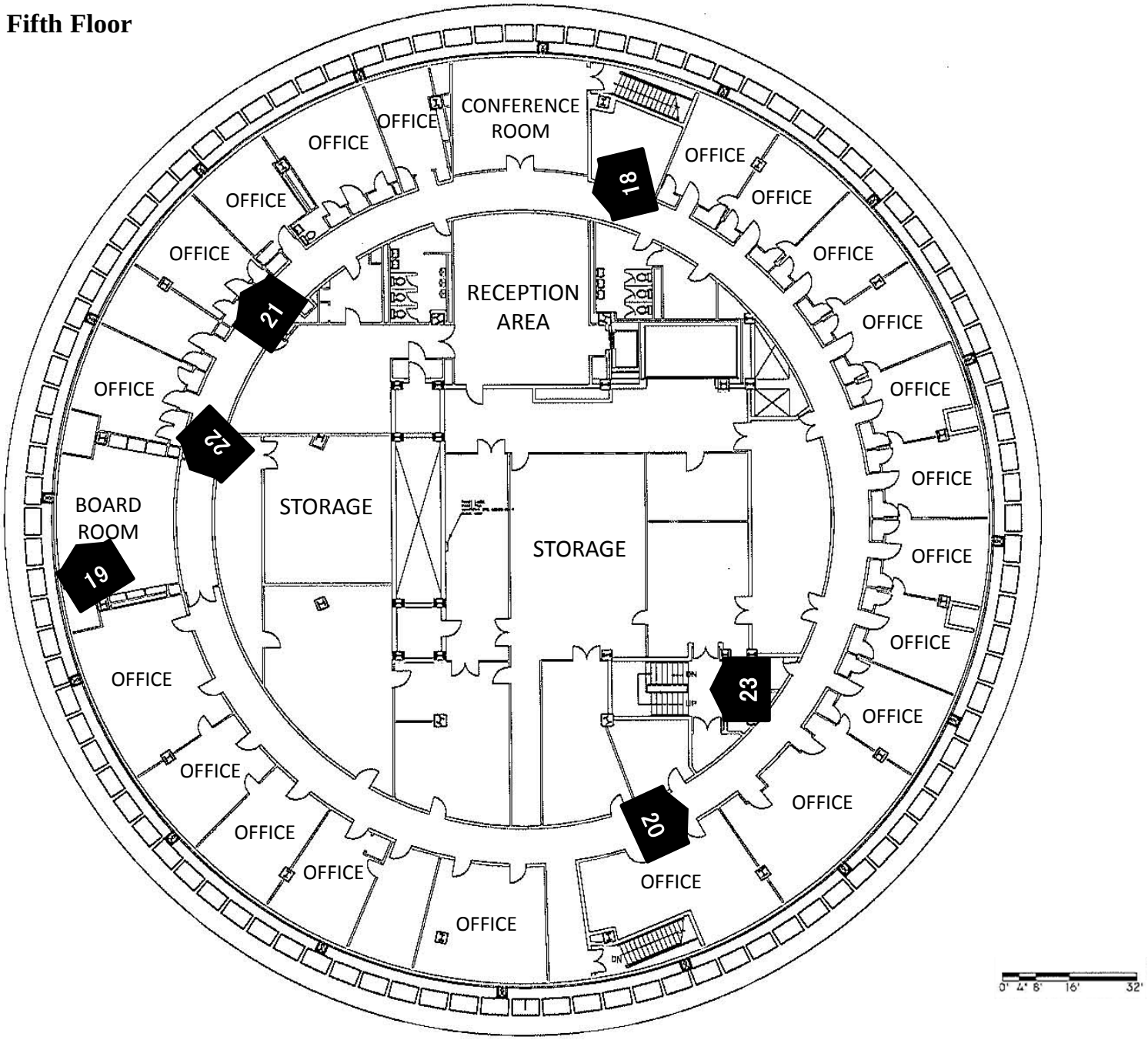
William Penn Memorial Museum and State Archives Building: Photo Key Plans
300 North Street
Harrisburg, Dauphin County, Pennsylvania

STATE MUSEUM: Fourth Floor



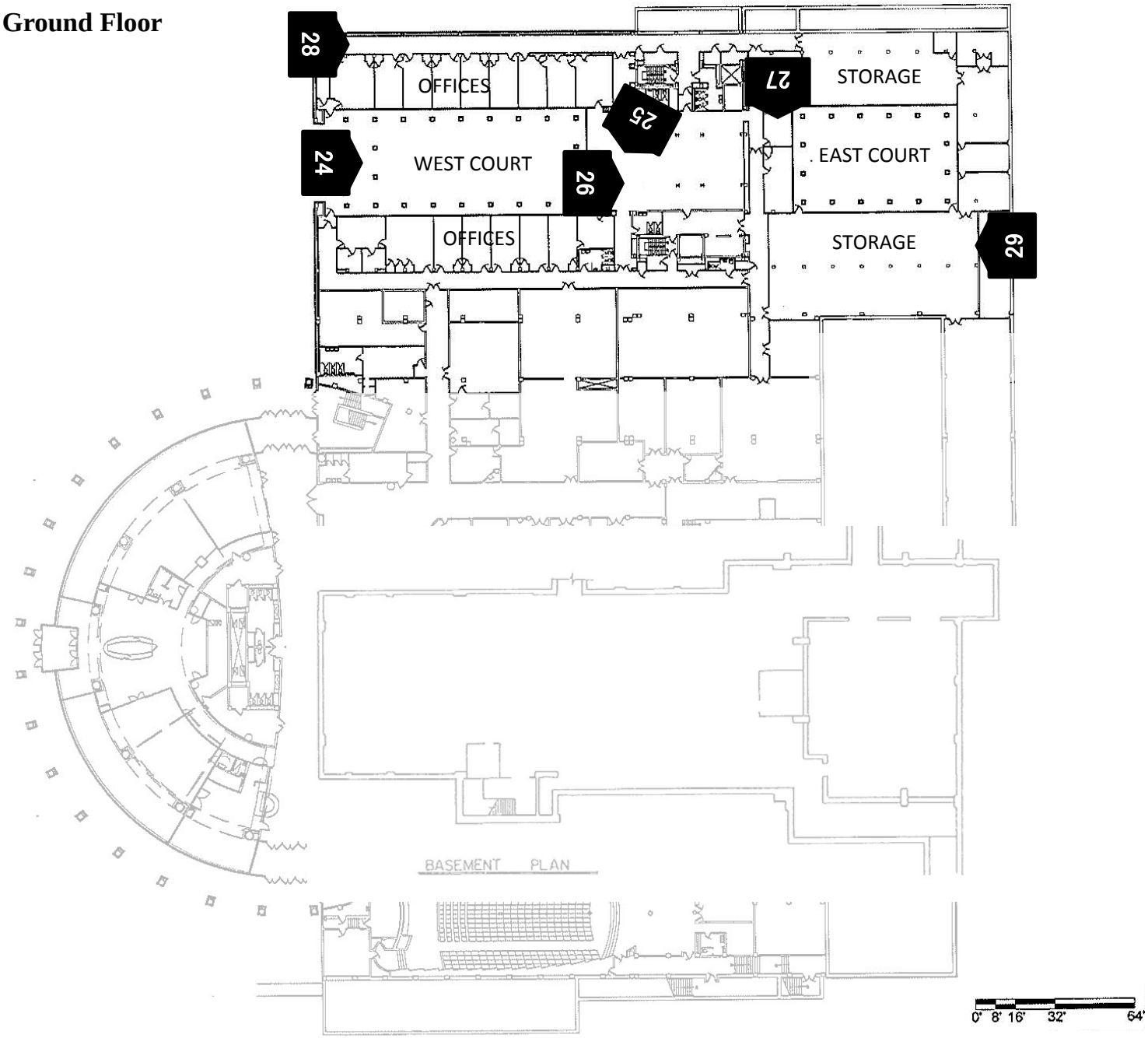
William Penn Memorial Museum and State Archives Building: Photo Key Plans
300 North Street
Harrisburg, Dauphin County, Pennsylvania

STATE MUSEUM: Fifth Floor



William Penn Memorial Museum and State Archives Building: Photo Key Plans
300 North Street
Harrisburg, Dauphin County, Pennsylvania

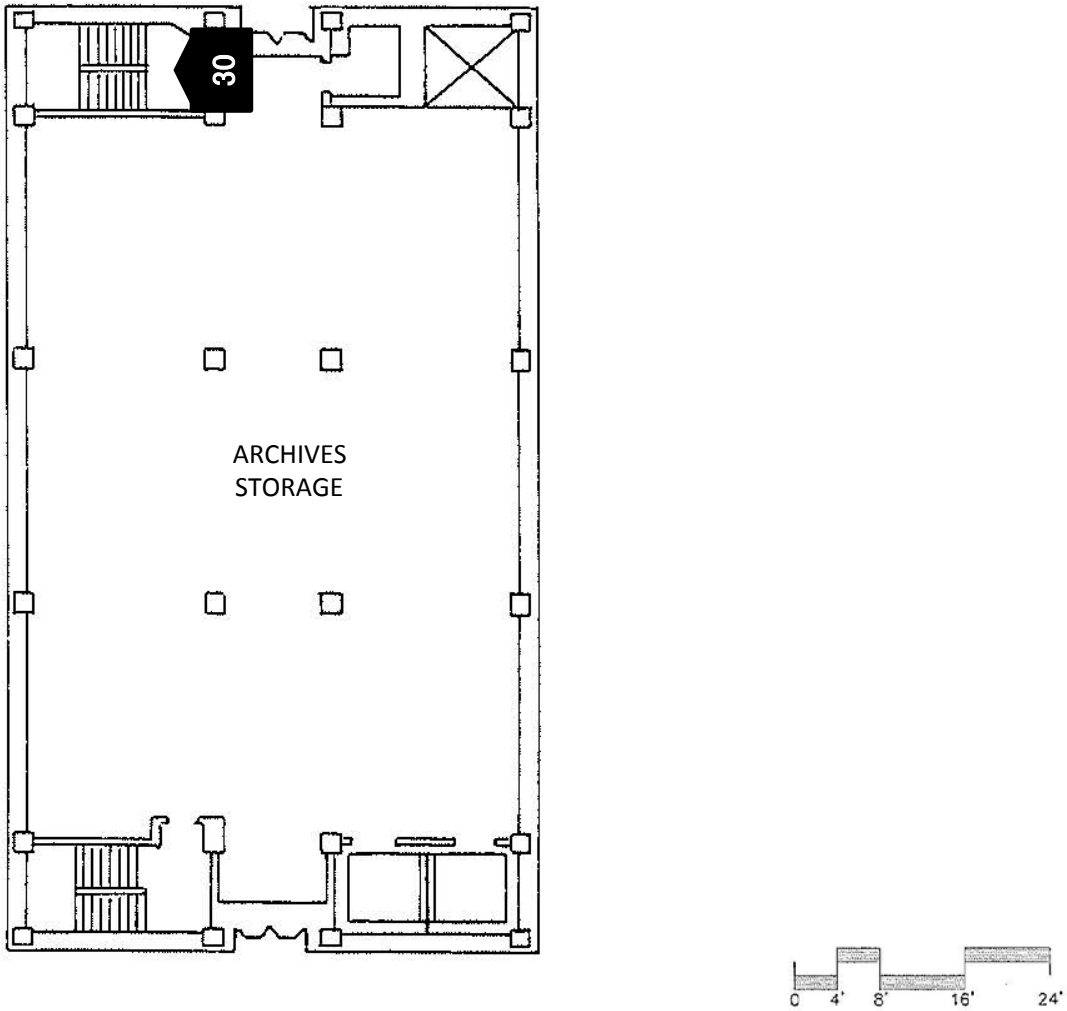
STATE ARCHIVES: Ground Floor



William Penn Memorial Museum and State Archives Building: Photo Key Plans
300 North Street
Harrisburg, Dauphin County, Pennsylvania

STATE ARCHIVES: First Floor

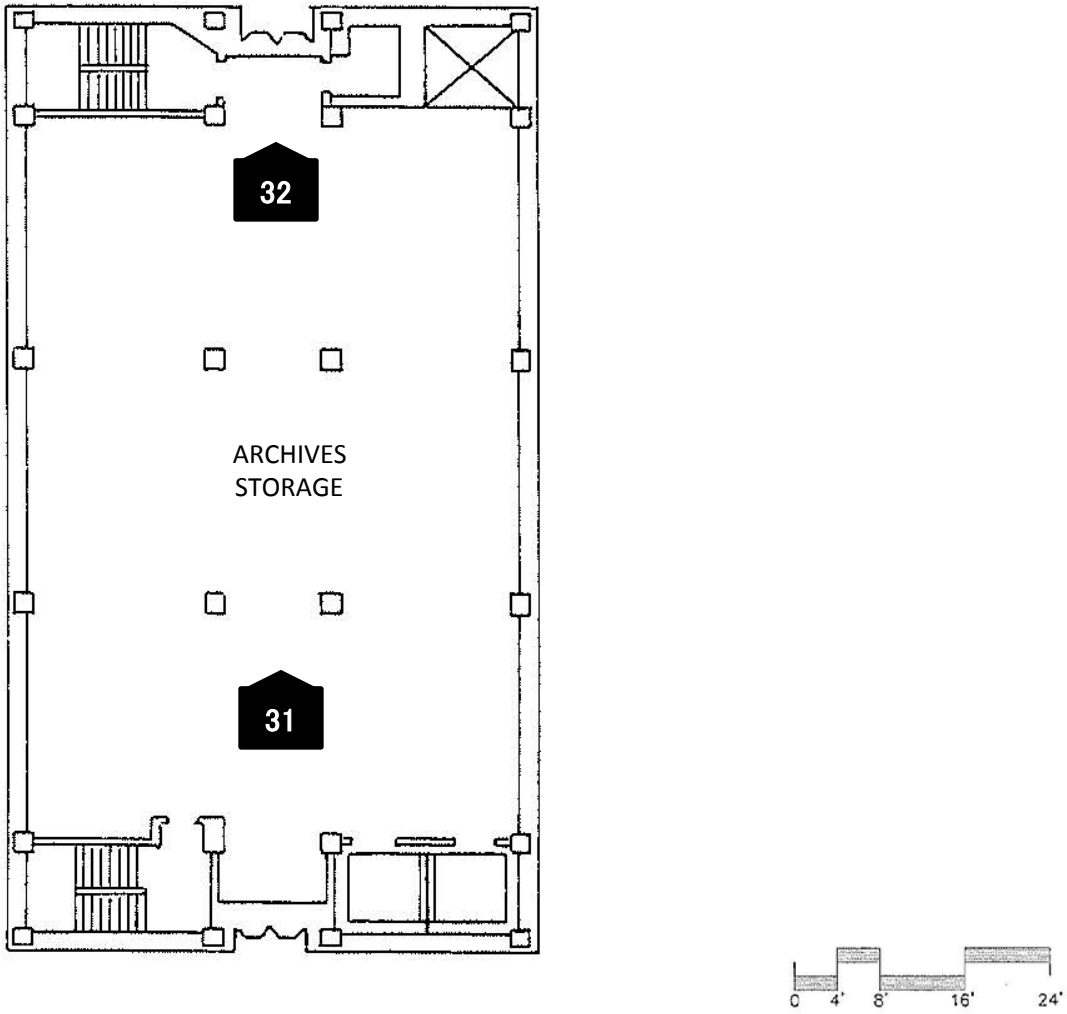
representative example of tower floor plan



William Penn Memorial Museum and State Archives Building: Photo Key Plans
300 North Street
Harrisburg, Dauphin County, Pennsylvania

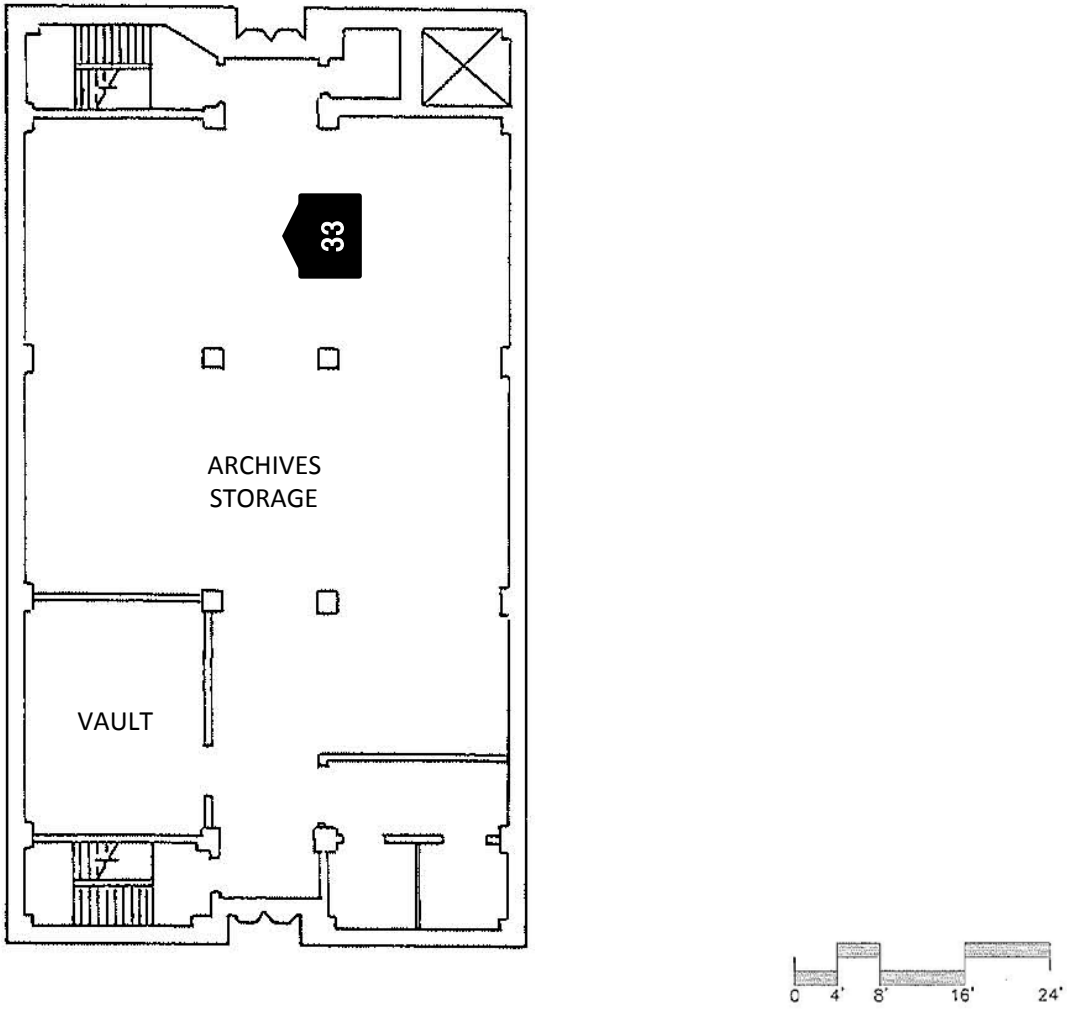
STATE ARCHIVES: Second Floor

representative example of tower floor plan



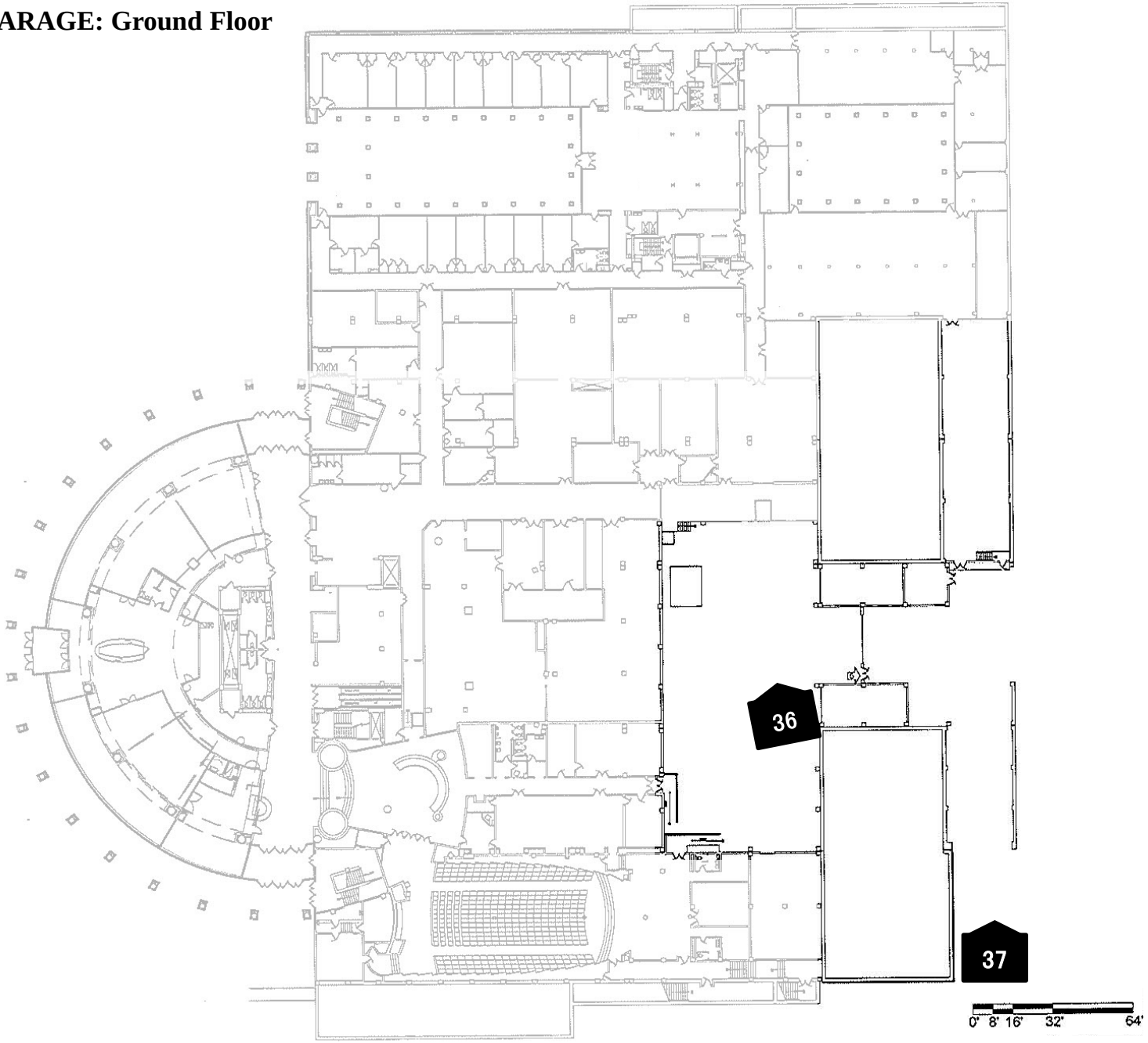
William Penn Memorial Museum and State Archives Building: Photo Key Plans
300 North Street
Harrisburg, Dauphin County, Pennsylvania

STATE ARCHIVES: Third Floor



William Penn Memorial Museum and State Archives Building: Photo Key Plans
300 North Street
Harrisburg, Dauphin County, Pennsylvania

PLAZA/PARKING GARAGE: Ground Floor



Fulto

EXIT
CIVIL WAR 150
CHANGE

EXIT
No Food or Drink

EXIT
EXIT

VANIA
3-D

THE
PENN CHARTER
1681

ELEVATOR

ELE

Food
Drink
EMANCIPATING
LINCOLN
Purchase Here

THE
PENN CHARTER
1681

PLANETARIUM
EXIT
EXHIBITS

BLACK BEAR

EXIT

EXIT
EXIT
EXIT

A.T.
LIBRARY

RECORDS CENTER BOX NO#
AGENCY
ITEM NO.
BOX NO.

0533 0637
4398

STAIRS #1
NO SMOKING
This Door Must
Remain
LOCKED
At All Times
Thank you!
ELECTRICAL AND ST

AUDITORIUM

NO PARKING

WARNING
PARKING
BY PERMIT ONLY
WARNING