



# MUSEUM BUILDING

## Morristown National Historical Park Morristown, New Jersey



## Historic Structure Report Volume I

# MUSEUM BUILDING

## Morristown National Historical Park

### HISTORIC STRUCTURE REPORT

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# I. INTRODUCTION



# PREFACE

The Museum Building is located in Morristown, New Jersey, and is part of the Morristown National Historical Park (NHP). The building was designed by John Russell Pope and was constructed in 1935- 1937 for the newly created national park as a museum and library to house and display the Washingtoniana and Revolutionary War collections of the Washington Association of New Jersey. The park's 2003 General Management Plan (GMP) determined that the commemorative period of the park (1873- 1942) is historically significant, that the Museum Building contributes to this significance, and that the building "most likely meets the criteria for listing on the National Register."<sup>1</sup>

This historic structure report (HSR) is a Level I report consisting of two volumes. Volume I includes the historical background and context of the building and its physical evolution and description; Volume II contains the appendices. The report was prepared for Morristown NHP by the Building Conservation Branch (BCB) of the National Park Service's Northeast Cultural Resources Center. Preparation for this report involved historical and archival research and physical and photographic documentation of the building. The sections in the "Historical Background" sections pertaining to the Washington Association and to the establishment of Morristown NHP were written by David Urquhart for the 1993 draft HSR for the Ford Mansion. While lengthy, it was thought important to include this material in its entirety in this report, since the histories of the Washington Association and of the establishment of the park are directly related to the conception, construction, and significance of the Museum Building.

The author wishes to thank the staff of Morristown NHP, whose members have generously assisted in the preparation of this report.

\* \* \*

*Editor's note:*

*Since this report was written, the Northeast Cultural Resources Center was disbanded, and the Building Conservation Branch of the center was divided into two entities, the Historic Architecture Program and the Architectural Preservation Division. Ms. Phillips is now part of the Historic Architecture Program.*

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<sup>1</sup> *Morristown National Historical Park, Final General Management Plan and Environmental Impact Statement* (Boston, MA: Planning and Legislation, Boston Support Office, Northeast Region, NPS, U.S. Department of the Interior, with Morristown NHP, Morristown, NJ, 2003), pp. 105- 106 and 108.

# EXECUTIVE SUMMARY

## Project Background and Scope

The Museum Building is located in the Washington Headquarters unit of Morristown NHP in Morristown, New Jersey. The park has received funding for a project to rehabilitate the Museum Building. The project has two principal objectives – to protect the valuable collections currently stored under substandard conditions in the building, and to improve the quality of its exhibit spaces. In 1999 a study completed by ICON Architecture, Inc., recommended an ambitious expansion to the building. A more recent Collections Management Plan (2001) reassessed some of the space needs for storage and display, and indicated that a more modest expansion or rehabilitation might be sufficient. The park wishes to reconcile these studies and determine a direction for the project in a manner that respects the historic significance of the building, and is consistent with conceptual directions developed by the 2003 General Management Plan (GMP). Additional studies evaluating the Museum Building were conducted concurrent with this process, to inform the Denver Service Center (the Project Manager for the Museum rehabilitation project) and the GMP team and its consultants. A historic structure report (HSR) for the Museum Building was needed to document its existing features and physical evolution, and to determine its character- defining features.

## Historical Context

Morristown NHP was established in 1933 as the nation's first national historical park. The park commemorates the site of the encampments of the Continental army under General George Washington during the winters of 1777 and 1779- 1780. An important component of the original park was the Ford Mansion, which was used by General Washington as his headquarters during the winter of 1779- 1780. This building and its surrounding property had been owned and protected by the Washington Association of New Jersey since 1883, and the association donated the mansion property to the new park with the proviso that a fireproof museum- library would be constructed for its extensive Washingtoniana and Revolutionary War collection (previously housed in the mansion).

Such a museum- library was constructed near the Ford Mansion in 1935- 1937 under the auspices of the Public Works Administration (PWA), a New Deal agency. Designed by the prominent architect John Russell Pope, it was imbued with Beaux Arts formalism and planning. Pope's original design consisted of a central building flanked by two curved arcades terminating in end pavilions. The central building's facade displayed direct architectural references to Mount Vernon, George Washington's Virginia home; the arcades and pavilions were also inspired by Mount Vernon. However, due to land acquisition problems, only the central building was constructed, with plans to add the pavilions and arcades when the necessary

parcels had been obtained. The library that was to have occupied one of the pavilions was “temporarily” located in basement rooms of the building.

In mid- 1950s the park received a donation of another significant Revolutionary- era archival collection, but with the proviso that the park erect a “suitable building” to house the collection within 10 years after the donor’s death in 1955. Since the necessary land to build the pavilions had still not been obtained, a library addition was constructed in 1957 at the original building’s northwest corner. In 1975 substantial interior alterations were made to the original building for the 1976 Bicentennial.

## **Summary of Research Findings**

The Museum Building is very important historically both to Morristown NHP and to the National Park Service. For the park, the building paid homage to George Washington and to his headquarters in the Ford Mansion; housed an irreplaceable collection of Washingtoniana and Morristown/Revolutionary War artifacts and documentation; and honored the Washington Association of New Jersey, which had been responsible for saving and preserving the mansion and assembling the collection. For the Park Service, Morristown was its first national historical park, established after much discussion, publicity, and fanfare. The collection that the Museum Building housed was of national importance, and the building was to act as an educational center for both casual and serious scholars of the Revolutionary War and colonial history. This national importance was both reflected and reinforced by the park’s choice of the most prominent architect of American public buildings of the time – John Russell Pope – to design the building.

The museum- library that was constructed in 1937 was only the center building of a planned three- building structure that included two pavilions and connecting arcades. Even as completed, the building emanated a stately presence, with elegant public spaces and a refined neoclassical exterior. The museum- library paid homage to George Washington in its many architectural references to Mount Vernon, and in its siting downhill from the nearby Ford Mansion, looking up to what had been Washington’s headquarters during the 1779- 1780 winter encampment. The planned arcades and pavilions, curving toward the Ford Mansion as if embracing it, were intended to make this homage even more obvious.

The 1957 library addition had minimal visual impact on the original building, despite its large size. On the exterior, the addition was tucked relatively unobtrusively into the northwest corner of the original building, and its tall arched windows and stuccoed walls complimented the 1937 structure; on the interior, a few 1937 windows had to be closed up or converted to doorways. By contrast, while having little impact on the building’s exterior appearance, the 1975 remodeling work severely compromised the integrity of many of the original interior spaces. Logical circulation patterns were closed, the ambiance of spaces was destroyed, and elegant significant features were removed.



For the most part, the extant Museum Building reflects its appearance as it emerged from the 1975 remodeling. In 1992 a first- story office area that had been opened up in 1975 for use as a bookstore was restored to something approximating its 1930s configuration. Three years later, exhibit spaces were reconfigured, and a chair lift was installed on one of the major staircases.

## **Character- defining Features**

Since the period of significance for the Museum Building is 1937 to 1942, the character- defining features for the building are those distinctive materials and features that characterize the building as it appeared in 1942.

## **Recommendations**

Based on the research conducted for this report, it is recommended that:

- the National Register nomination form for Morristown NHP be amended to include the Museum Building, and that the building be designated as significant both as a contributing structure to the Commemorative Period of the park, and individually for its architectural and historical merits;
- measured plans and elevations be made according to HABS standards that reflect existing conditions;
- treatment of the building include not only the preservation of character- defining features that date to the 1937- 1942 period of significance, but also the restoration, wherever and to the extent possible, of 1937 features that were changed, removed or damaged during the 1975 remodeling of the building.
- the proposed addition should be compatible with the architecture, character, and materials of the existing museum, and, although a literal completion of the Pope design would not be consistent with the Secretary of Interiors Standards for the Treatment of Historic Properties, it would be appropriate to refer to Pope's original design and intention.

# ADMINISTRATIVE DATA

## Basic Data

<u>Building Name</u>	<u>Building Number</u>	<u>LCS ID Number</u>
Museum Building	MORR- 01	040734

### *Location*

The Museum Building is located in the Washington Headquarters Unit of Morristown National Historical Park in Morristown, New Jersey.

## Cultural Resource Data

### *National Register Information*

Morristown NHP Museum Building was entered on the National Register of Historic Places on February 27, 1980. The Museum Building was mentioned in the National Register nomination form only in connection with the Ford Mansion/Washington Headquarters, and was not separately documented.

### *Contexts of Significance*

The Museum Building is significant under National register Criterion A for its association with the commemoration of the encampments at Morristown; under Criterion B as a structure designed by renowned architect John Russell Pope; and under Criterion C as the first museum constructed for a national park, and as a good example of Beaux Arts planning and formalism.

The Museum Building was less than 50 years old when the National Register nomination form was submitted in 1978 for Morristown NHP, so its significance was not evaluated at that time. In 1996, the National Park Service and the New Jersey State Historic Preservation Officer agreed that the significance of the Museum Building should be evaluated for possible designation as

historically significant and as eligible for nomination to the National Register,<sup>2</sup> and in 2003 the park's *Final General Management Plan* determined that the commemorative period of the park (1873- 1942) is historically significant, that the Museum Building contributes to this significance, and that the building "most likely meets the criteria for listing in the National Register."<sup>3</sup>

The original portion of the Museum Building was constructed in 1935- 1937 to house and exhibit the Washingtoniana and Revolutionary War collection of the Washington Association of New Jersey. The collection had previously been housed in the Ford Mansion, which had been used as George Washington's headquarters during the Morristown encampment of 1779- 1780. Both the collection and the mansion had been donated to Morristown NHP by the association when the park was established in 1933, with the proviso that a fireproof museum- library would be constructed. Planning for the new museum- library began even before the park was officially dedicated. Upon completion in 1937, the building became an important educational center for Revolutionary War and colonial history for the general public and scholars alike. Its very existence was a powerful example of the commitment of the federal government to preserve and memorialize the nation's history during a time of great national crisis: it was built under the auspices of the PWA and was maintained until World War II by the Civilian Conservation Corps (CCC), both New Deal agencies. Thus, the original building is significant as an early and important example of the commemorative period within the park – the result of efforts of the local populace and the federal government to protect and memorialize resources related to George Washington, the Morristown encampment, and the Revolutionary War in general.

The Museum Building is also architecturally significant. It was the first museum constructed for a national historical park, and is one of the most prominent examples of architecture erected by the PWA. Its primary architectural significance, however, lies in its architect and its design. The original building was designed by the prominent architect John Russell Pope, who was renowned in the early 1930s for several important and highly visible public buildings, including the National Gallery of Art, the National Archives, and the Jefferson Memorial, all located along the Mall in Washington, D.C. Stylistically the Museum Building is a good example of Beaux Arts planning and formalism, of which Pope was a master, and of the neoclassical design vocabulary that had been adopted in the early 20th century for public buildings, providing an appropriate expression of national prominence and ascendancy. On the exterior, this neoclassical vocabulary segues into Colonial Revival with clear architectural references to George Washington's Mount Vernon home – references that would have been even more obvious had the pavilions and connecting arcades been built as planned.

## Period of Significance

The period of significance for the Museum Building is 1937 to 1942 – from the completion of the original building designed by John Russell Pope, through the termination of the Depression- era agencies that had worked to commemorate and memorialize George Washington and the events of the Revolutionary War and the Morristown encampments.

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<sup>2</sup> Terry W. Savage, Superintendent, New England System Support Office, National Park Service, to Terry Karschner, Deputy State Historic Preservation Officer, Office of New Jersey Heritage, July 12, 1996.

<sup>3</sup> *Final General Management Plan*, pp. 105- 106 and 108.

# **Proposed Uses and Treatments**

## ***Proposed Uses***

The Preferred Alternative in the 2003 Final General Management Plan, while emphasizing the Encampment Period, recognizes the efforts of successive generations (1873- 1942) to protect, interpret, and commemorate the encampments. The proposed uses of the Museum Building in the GMP are the same as its historical uses – as a museum, a research library, the main visitor contact station for the park, and the location of the park administrative offices.

## ***Proposed Treatments***

In the 2003 GMP's Preferred Alternative, the Museum Building's facilities would be improved and expanded through rehabilitation of the museum and construction of an addition that respects the character of the existing building, to provide for exhibits, storage, and research access.



## II. DEVELOPMENTAL HISTORY



# **HISTORICAL BACKGROUND AND CONTEXT**





# ESTABLISHMENT OF MORRISTOWN NATIONAL HISTORICAL PARK, 1933

## The Early Years (1777- 1872)

Morristown National Historical Park (Morristown NHP) was established in 1933 to help preserve the features and landscape associated with the winter encampments of the Continental Army during the War for Independence. Morristown was the National Park Service's first national historical park; it "served as a model for historical parks and represents a turning point for the National Park Service's expansion into public history, living history, and historic preservation."<sup>1</sup> The Washington Headquarters area of the park is particularly illustrative of the commemoration, both before and during the Park Service's tenure, of the historic events that took place in and around Morristown during the Revolutionary War. The Ford Mansion, which served as Washington's headquarters, was preserved in the late 19th century by the Washington Association of New Jersey, and the Museum Building was constructed near the headquarters site in 1936- 1937 to house and display the Washington Association's extensive collection of Washingtonia and Revolutionary War materials, archives, and artifacts.

Morristown served as the encampment for the Continental army and as the headquarters for its commander- in- chief, George Washington, in the winters of 1777 and 1779- 1780. The area provided a strong defensive position for the troops, a generally supportive population, a land rich in agriculture, sources of iron ore with which to make armaments, and a small mill belonging to the Jacob Ford family that made gunpowder. During the winter of 1777 Washington headquartered at Jacob Arnold's tavern on the north side of Morristown green. His small army scrounged for food and shelter and battled disease as well as British troops, but survived the winter restored and intact.

Two years later (after a nearly disastrous 1777- 1778 winter encampment at Valley Forge), Washington again chose Morristown for his troops' 1779- 1780 winter quarters following a grueling campaign in western New York. This time he used the mansion belonging to Jacob Ford's widow, Theodosia, as his headquarters. Log huts were built nearby for his personal guard and the main body of the army camped in Jockey Hollow to the south of Morristown. Before all the huts could be built to shelter the troops, a three- day blizzard struck, the first of many in one of the worst winters on record. The troops survived the extreme hardships of that winter, a testimony to Washington's leadership and the courage and fortitude of those "dear, ragged Continentals,...whose patience will be the admiration of future ages."<sup>2</sup> It was to the Ford Mansion that Lafayette brought Washington the news that French aid would be forthcoming, aid that was pivotal to the eventual victory of the American cause.

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<sup>1</sup> *Morristown National Historical Park, Final General Management Plan and Environmental Impact Statement* (Boston, MA: Planning and Legislation, Boston Support Office, Northeast Region, NPS, U.S Department of the Interior, with Morristown NHP, Morristown, NJ, 2003), p. 27.

<sup>2</sup> *Final General Management Plan*, p. 14.

After the war the Ford mansion became again the private residence of the Ford family, and in 1805 Theodosia Ford's son, Gabriel, became sole owner of the property. The mansion had already become somewhat of an historical monument, and Gabriel Ford was generous in showing the house to whoever stopped by to see what was becoming known as "the Headquarters." After Gabriel's death his son, Henry, continued to open the house to the increasingly frequent visitors who wanted to see the house from which Washington led the Continental army. By the time Henry A. Ford died in April 1872, the house had become more of a museum than a private home. Since none of his seven children had expressed an interest in keeping it, Henry provided in his will that the property be divided into building lots and that the house with three acres be sold at public auction.

## The Washington Association of New Jersey (1873- 1933)

*Author's note: The following section was taken from Gordon R. Urquhart's "Historical Data Section" of the 1993 draft historic structure report for the Ford Mansion.<sup>3</sup>*

About a year after the death of Henry A. Ford, the Ford Mansion and the recently divided property were auctioned together on June 28, 1873, by the New York City auction house of Betts, Burnett & Co. The promotional literature for the auction advertised:

The estate and residence known as the Headquarters of the late General Washington is to be sold to that citizen, soldier, or statesman who desires to become successor of the Father of his country in its occupation. Or it can be made one of the finest hotels or fashionable resorts in the State. The site is magnificent. It is within the city limits of Morristown, in the county known for the salubrity of its climate, and its freedom from miasma. The land can be divided for building lots, is near the place where Washington worshipped, and in a neighborhood of important private residences, a short walk from the depot.<sup>4</sup>

The public announcement of the imminent sale of the historic Ford property was not treated lightly by the local press. In an article with deep patriotic sentiments, a local newspaper reported:

On the 25th of June of the present year, will be sold at public auction... one of those venerable landmarks, all too few in our country, which stands as a monument of the past, as both an encouragement and a warning of the future. It is a part of history, of that proudest and most glorious era of the Republic, when we battled for freedom and laid the

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<sup>3</sup> Judith M. Jacob, David J. Anthone, and Gordon R. Urquhart, *Historic Structure Report: Ford Mansion, Morristown National Historical Park* [draft] (New York: U.S. Department of the Interior, National Park Service, Northeast Region, Northeast Cultural Resources Center, Building Conservation Branch, 1993).

<sup>4</sup> James Elliott Lindsley, *A Certain Splendid House; The Centennial History of the Washington Association of New Jersey* (Morristown, NJ: The Washington Association of New Jersey, 1974), p. 36.

foundations of the greatest free government the world has ever seen or ever will see....

As New Jersey was the battle ground of the Revolution, so the house of which we speak and the city where it stands are prominent in the leading events of that remarkable period....The headquarters of Washington at Morristown should be endeared to every Jerseyman- - for it was...[here] that great plans were laid and where, after the greatest disasters of the war, when the clouds hung low and black upon the political horizon, it was possible for the worn out army of the incipient Republic to recuperate....[It] is a noteworthy fact that the Washington mansion when it goes from the possession of the present owners into the hands of a stranger goes out of the possession of the descendants of the same family that built it and owned it while Washington was an occupant.<sup>5</sup>

The fervor of the newspaper's message was rarely seen in the era before America's Centennial. Thus, it is important to review the flavor of public opinion surrounding the imminent sale of the Ford Mansion in terms of the development of an American preservation ethic.

Mount Vernon became protected in the 1850s because of its symbolic value as the home of "The Father of Our Country." In a young nation with few cultural icons on which to build a national image, Mount Vernon became a hallowed place that would forever represent George Washington's revered attributes. Its preservation ensured America with a shrine of national significance. In much the same way, the Ford Mansion would symbolize Washington as a hero, but rather at a local level. Serving as Washington's headquarters twice during the Revolutionary War, Morristown was long considered the center of the state's military involvement. The Ford family shared in the civic pride surrounding Washington's headquarters in Morristown, and was well-known for their generosity in opening their home to inquisitive pilgrims.

The heirs of Henry A. Ford showed no interest in keeping the architectural relic as a family home. Citizens of Morristown, and New Jersey as a whole, were aghast at the possibility of the conversion or destruction of the Ford Mansion if it were to pass out of family hands. The fact that the general public attached personal sentiment to a private family's home because of its associations with figures of America's past is a seminal thrust toward the evolution of preservation beliefs. The mansion was more than just the ancestral residence of a local family; it was the temporary headquarters of a national military hero and later first president, and therefore its continued existence was a matter of great civic concern. Washington was the guiding force in America's War of Independence and a national icon; his temporary home in Morristown was worthy of the status of a shrine for citizens of New Jersey. Thus, when the auction of the Ford property was announced, New Jersey citizens expressed their dismay and anxiety. A local newspaper voiced these concerns.

No one need be surprised, then, that in view of the proposed sale so many reminiscences should be recalled, and such feelings awakened that we were impelled to make a pilgrimage to that classic locality with the view to lay before our readers a photograph of the place and its surroundings; and it need surprise no one either, if we should speak

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<sup>5</sup> "Washington's Headquarters Under the Hammer," *Elizabeth Daily Herald*, n.d. but has to be June 1873; clipping in the Washington Association Papers, Morristown NHP.

somewhat sharply of the decayed national patriotism which will permit that house to be destroyed or turned into a hotel or boarding house.<sup>6</sup>

Fearing the worst, the article bemoaned the American public for its apparent lack of concern for the future of the mansion and all that it represented. Much of the commentary is tinged with a cynicism resulting from the anxiety of a nation still reeling from the turmoil of a bloody civil war.

And it is this classical locality, and this venerable mansion thick clustering with revolutionary reminiscences, which is to come under the common- place hammer of the auctioneer on the 25th of June. We do not look upon that event with pleasure. It seems a desecration, almost a sacrilege. The decadence of the Republic may date from the time when as Americans we begin to make merchandise of our sacred places, and jest with the names of the departed great. The house in which Shakespeare was born is venerated by the entire civilized world, yet Shakespeare but gave us a book while Washington gave a country to unborn millions. A letter with his signature will bring a large sum, sold anywhere in Europe, yet we stand idly and curiously by, while the most sacred mementoes of him and of the Republic are scattered among a crowd of purchasers, moved more by the voice of the auctioneer than by the sentiments of patriotism or respect.<sup>7</sup>

Though scathing in his opinion of American values in regard to history, this writer did not simply condemn the imminent auction without making recommendations that the Ford Mansion “could most appropriately be used by a Historical Society, in which might be collected all the attainable mementoes of the revolution.”<sup>8</sup> Another alternative put forward was the possible acquisition of the mansion “by the State or by Morristown and turned into a museum of natural history, or such other purpose as might seem to be proper.”<sup>9</sup> All in all, it was admitted, practicality must be taken into account. In this period of time, historic homes were rarely used for anything other than their original purpose. This article readily agreed that the “choice is limited, and seemingly lies between what we have named and the desecration of the mansion to a boarding house.... Let the people decide for themselves.”<sup>10</sup>

Other newspapers expressed similar concerns for the fate of the mansion. One published an opinion that evoked New Jersey’s pride in its pivotal role in the War of Independence:

Every citizen proud of his State and of the position it holds in Revolutionary history is just as much interested in the preservation of this relic as either of these [Ford] heirs, and it would only require a few to join together in its purchase to rescue it from degradation, and hold it in reserve for its possible purchase by the State.<sup>11</sup>

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<sup>6</sup> “Under the Hammer.”

<sup>7</sup> “Under the Hammer.”

<sup>8</sup> “Under the Hammer.”

<sup>9</sup> “Under the Hammer.”

<sup>10</sup> “Under the Hammer.”

<sup>11</sup> “Ring of True Metal,” *Elizabeth Daily Herald*, n.d., but has to be June 1873; clipping in the Washington Association Papers, Morristown NHP.

This suggestion is remarkable in its prediction of the future of the mansion. A New York newspaper wondered, “How it is that the people of Morristown can permit such a monument to go out of their hands, or how can they submit to the chance of such a thing happening to them we do not understand.”<sup>12</sup>

As the auction approached, there were other calls for the mansion to be acquired by the government for the good of the people. The *Morristown Jerseyman* commented on the publicity that the proposed sale was receiving:

Other papers, in all parts of the country, are commenting upon on the proposed sale of this property, and the feeling seems well nigh universal that it should be purchased and preserved as a sacred shrine by either the National or the State government. It is possible that some measures to this end may be taken, though as neither Congress nor the Legislature are in session, no authority can be given for its purchase on their account. Some patriotic individual, having the means, might be induced to buy it in, however, and hold it subject to their action.<sup>13</sup>

All of the aforementioned propositions for the preservation of the Ford Mansion centered on its private acquisition at auction. Some papers suggested government ownership; others believed that private organizations such as the YMCA or a historical society would be respectable curators. One other alternative was put forward in a letter to the editor of the *Newark Daily Advertiser*. Admitting some ignorance of the legal stipulation of Henry A. Ford’s will and the subsequent demands on the executors to divide the proceeds of the auction among the many heirs, this writer had the same intention as the other published suggestions, but promoted a more direct transfer of the property.

I learn with surprise and mortification that the former quarters of General Washington, at Morristown, N.J., are to be sold at public auction in a few days. It is presumed that pecuniary circumstances has [sic] prompted the owner to dispose of it in this manner. Still it is respectfully suggested that the act of selling, (if sold it must be) can be made to appear less objectionable by offering it to the State, who should pay the owner the current value of other property. It can’t require a great deal of cash outlay, and when accompanied with the historical memories that cluster around it, must be of small consideration. It would be a duty of the people not to permit the place to pass into other hands, but of the State and the nation. The act of disposing of it at public auction is little less than an insult to the memory of the great statesman, soldier, and, with Divine will, founder of the grandest Republic, and now, one among the first nations of the earth.<sup>14</sup>

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<sup>12</sup> *N.Y. Evening Post*, quoted in *The Morris Republican*, June 13, 1873; clipping in the Washington Association Papers, Morristown NHP.

<sup>13</sup> *Morristown Jerseyman*, quoted in *Elizabeth Daily Herald*; clipping in the Washington Association Papers, Morristown NHP.

<sup>14</sup> *Newark Daily Advertiser*, quoted in *Elizabeth Daily Herald*; clipping in the Washington Association Papers, Morristown NHP.

Unknown to the writer, the exigencies of the will would not permit the executors to pursue such a course. As mentioned, the will stipulated that “whenever [the] Head Quarters with the land attached is to be sold, it is my wish that it be sold at public auction to the highest bidder....”<sup>15</sup> Therefore, in an age when governmental acquisition of historic properties was unknown, it would be incomprehensible for the state to compete with private bidders in an open auction.

Despite the public clamor, the auction was to proceed as scheduled. An announcement in a local newspaper provided a reminder to its readers.

The mansion will be sold with about three acres of ground, together with forty- seven Building Plots. The property is the most eligible in the city [and] this Sacred Relic of Revolutionary Times should attract the attention of every lover of his country. The dwelling house, around which cluster the associations our memories delight to dwell upon, is ninety- nine years old, and it is good for ninety- nine years more. The mansion will be open during the day for the inspection of visitors. Refreshments will be provided. The Sale is to commence at one o’clock P.M.<sup>16</sup>

The auction of the Ford Mansion marked a minor (although significant) milestone in the history of the preservation movement in America. At the very least, the public attention paid to the sale of the mansion is notable due to the fact that little concern for America’s national history was being shown elsewhere until the Centennial exhibition in Philadelphia, which occurred three years later. Perhaps the interest in Washingtonia personified in the Ford Mansion (and its possible disappearance from the community) was a means by which the American people could overcome the civic pains inflicted by the divisive war of the previous decade. Rallying around a threatened physical symbol of the nation’s glorified struggle for independence must have provided a source of healing for the recent assault on America’s national self- esteem. Though the Centennial celebrations would soon soothe such feelings across the country, the citizens of Morristown and New Jersey had an early start on the road to patriotic recovery. Thus, despite the reverence of the Ford Mansion as a physical representation of a gloried past, its symbolic importance (as was often the case with the earliest of America’s preserved architecture) was responsible for its rescue. This was remarked upon in the *Elizabeth Daily Herald*:

We care less about the house itself than we do about the patriotism of the people, and we have used that memento [sic] of Washington for the purpose of arousing our citizens, if possible, from their dormant state, and renew once more the fires upon the altar.<sup>17</sup>

All the anticipation and anxiety surrounding the uncertain future of the Ford Mansion was suitably matched by the surprising drama of the auction itself. The best chronicle of the day’s events is found in Morristown’s *True Democratic Banner* following the auction:

About half- past 12 o’clock, a special train arrived from New York and unloaded about 300 persons who immediately started in a body for the Headquarters to partake of the lunch advertised as prepared. Long before reaching the grounds the flutter of the flags waving over the old

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<sup>15</sup> Lindsley, p. 36.

<sup>16</sup> *True Democratic Banner*, June 12 and 19, 1873; clippings in the Washington Association Papers, Morristown NHP.

<sup>17</sup> “The Ring of True Metal.”

landmark could be seen and the crowd pressed forward, almost into a quickstep, so anxious were they to see the renowned spot, hallowed by having once been the resting place of Washington, to sit in the chairs and rest their hand on the desk rendered sacred by him whose influence, wielded almost 100 years ago, is still felt. After satisfying the inner man with a substantial lunch by Day, who kept the tables in the old dining room amply provided during the sale, the party started for a stroll over the grounds.

Four flags hung from the front of the property, while over the front door of the mansion stood Fairchild's life-like portrait of Washington graced on either side with festooned flags, and at his feet with muskets and swords; from each chimney arose a staff surmounted by the star spangled banner, and over all hung as mild a June sun and played as gentle June zephyrs as the head of an auctioneer could wish for. At half past one the sale of lots commenced, a corner lot facing Morris Ave., on the extreme north [sic] of the property, bringing 27 dollars and a half per front foot. The lot is 60 feet front by 208 feet deep. Of the 47 lots laid out, nineteen were put up and claimed to be sold aggregating the amount of \$44,310.50 exclusive of the Headquarters property....

The Headquarters property was then put up, and immediately the liveliest interest was manifested. \$20,000 was soon reached, and from here it went in small amounts to \$24,100, this being the bid of Mr. William Ledgerwood [should be Lidgerwood]. At this juncture, ex-Governor Randolph, who had been earnestly talking to a small group of gentlemen, stepped into the open space before the auctioneer and said, "Gentlemen, I have waited with all patience, and the feelings of a Jerseyman, while seeing this matter move so slowly, and now here, together with General Norris Halsted and Hon. George Halsted [should be George Halsey] to purchase this property at any price under \$25,000, each to take a quarter interest in it, provided we can find a fourth party to do the same, and if he is not forthcoming within two minutes I will take two shares myself. We propose to hold the property subject to the will of the State of New Jersey, which can have it at any time for the same amount of money." Uproarious applause followed this surprise, and in the midst of it Mr. Ledgerwood stepped forward and claimed the honor of making the fourth party, saying that it had been his intention and desire to do singly what Mr. Randolph proposed, and that he should have followed it up to \$25,000- - upon which came more applause; the auctioneer yelled, ["\$25,000 I am bid," and Washington's Headquarters was knocked down to Morristown and Newark patriotism. We have no doubt that the State will, at the next session of the Legislature, take it off their hands.<sup>18</sup>

The like-mindedness of Lidgerwood, Randolph, Halsey, and Halsted was remarkably fortuitous.<sup>19</sup> It is not known whether Randolph had consulted with Halsey and Halsted before the auction, or whether their association in the early part of the bidding was as spontaneously

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<sup>18</sup> *True Democratic Banner*, June 26, 1873; clipping in the Washington Association Papers, Morristown NHP.

<sup>19</sup> For bibliographic information on Randolph, Lidgerwood, Halsey, and Halsted, see Lindsley, pp. 41-44.



conceived as was Lidgerwood's later entry into the partnership. It is possible that Randolph's intention to purchase the mansion and "offer it to the state at cost" was inspired by the editorial urging of the local press. Perhaps it was Randolph's experience as a state legislator and governor that compelled him to partake in an investment which was dependent on the eventual financial support of New Jersey's politicians. It is not known how the four purchasers approached the next session of the state legislature, but it is apparent that their scheme to act as temporary custodians of the property until purchase by the state did not progress as expected.

The optimism of Randolph and his partners was soon muted. Randolph may have misjudged the patriotic generosity of his former colleagues in the statehouse. These legislators may also have heard the negative gossip emanating from Morristown.

There were some people who scoffed at the proceedings [at the auction], and their remarks were reported by the local press. "The house is a tumble- down shanty...a perfect mass of ruins," said one. Another is quoted as saying that "because Washington passed a couple [sic] of nights there it is claimed to be his headquarters." A third comment was that "a tremendous and fancy price was paid for the property, it not being worth \$20,000."<sup>20</sup>

Whatever the reasons for the state's lack of interest for assuming responsibility for the property, Randolph would not cease his efforts to make the mansion financially secure. He and his partners had just assumed a debt of \$25,000, but had also acquired a good amount of respect and public trust for their efforts to save the mansion, and on this sentiment they sought to build its secure future.

Randolph's plan was to seek direct contributions to pay for the purchase and maintenance of the property and to this end, the four partners formed what was, at one point, called the "Washington's Headquarters' Association." An early explanation of the group's intentions came in a letter written by Randolph to a citizen of Newark with the intention of soliciting a "subscription" or contribution to the association. Randolph's letter (of September 9, 1873, some 10 weeks after the auction) was printed in the Newark *Advertiser* and reprinted in *The Morris Republican*. The publicity received by these solicitations could only be beneficial to the association's cause.

Our object primarily was to keep the place from being desecrated by passing into the hands of improper or speculative persons. You are aware, no doubt, that there is no house in America, save Mount Vernon, that has the same great historic associations as the "Old Headquarters" at Morristown....

We who have purchased mean to keep it, and hand it down to other generations, if we have to do it unassisted by our fellow Jerseyman [sic]. But a number have already come forward and subscribed to the stock of the "Washington Association," whose object is to have a membership that will deem it a privilege to be known as one of the society – whose capital stock is \$50,000 – one- half of which is to pay for the property through all time.

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<sup>20</sup> *The Morris Republican*, July 4, 1873; clipping in the Washington Association Papers, Morristown NHP.

About \$17,000 have already been subscribed....These reasons, with ourselves, have made up, without special solicitation, the amount named.

The subscriptions have varied from \$100 (one share) to \$1,000 (ten shares). As soon as \$30,000 have been subscribed the persons subscribing will be called together, probably in October, at the old mansion, and an organization will be then made as subscribers may indicate.

I have no authority to beg of Jerseymen, and do not propose to do so, but if you think the object a worthy one, and desire to contribute to it, or know of any one who may deem it a privilege to be connected with such an association, I will be glad, as either of my associates will, to receive your subscriptions.<sup>21</sup>

Following the text of the letter, *The Morris Republican* editors stated that “Governor Randolph has received two thousand dollars the past week in subscriptions to the ‘Washington Headquarters Association’ ....Nearly \$20,000 have been subscribed.” The paper concluded with an editorial pronouncement: “It should be esteemed a privilege by our Morris county people to subscribe for one or more shares to an object so associated with the County’s History.”<sup>22</sup>

Once the subscriptions began to accumulate and the four original partners were no longer solely responsible for the property, the nascent association sought official recognition. The early members, led by Randolph, composed an “Act of Incorporation” that would define the parameters of the organization; the responsibilities would include public access to the mansion and the means by which the membership rolls would be enhanced. Approved by the legislature on March 20, 1874, the Act of Incorporation set forth an organizational structure neither entirely independent nor dependent on the state.

This charter stated that membership in the Washington Association derived from the purchase of one or more shares of stock in the corporation. . . The capitalization was put at \$50,000...which meant a maximum of 500 shareholders. Women could – and did – purchase shares, but at the death of a stockholder his or her original share must go to a male descendent. This provision effectively excluded ladies from control, or even participating membership, of the Washington Association, and was not rescinded until 1946. If no male descendent of a stockholder came forth to claim his share “within five years after the death of a stockholder from whom he would have inherited, then the share or shares of stock thus unclaimed shall be deemed forfeited to the State and becomes its property.” This was a very important provision. It meant that as generations passed the State of New Jersey would gain increasing numbers of shares....<sup>23</sup>

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<sup>21</sup> *The Morris Republican*, September 19, 1873; clipping in the Washington Associations Papers, Morristown NHP.

<sup>22</sup> *The Morris Republican*, September 19, 1873.

<sup>23</sup> Lindsley, pp. 47- 48.

The charter included a stipulation that the Treasurer of the State of New Jersey would subsidize the “care, maintenance and perpetuation of the Headquarters” with two direct payments to the association totaling \$2,500. The association, for its part, would ensure that the mansion would be kept “open to the public, free of charge, at all proper times.” The charter also provided the Washington Association with “police powers to be exercised within the limits of the property.” The mansion and property were freed from taxation.<sup>24</sup>

The fact that Randolph and his associates were able to extract \$2,500 per year for the mansion’s upkeep is very telling. Perhaps this state- subsidized maintenance was part of a compromise worked out in the statehouse that would free the legislators from paying out \$25,000 for the purchase price as well as assuring the entire responsibility for the mansion in perpetuity. By donating \$2,500 per annum, the legislature could be seen by taxpayers as providing a token (but valuable) contribution to the state’s heritage, but without committing itself to a complete underwriting of the project. Since the original four purchasers had no commitment from the state when they acquired the property, they had no basis for their grand assumption of the legislators’ generosity. Thus, the \$2,500 annual contribution marked the initial success of the association.

With Randolph as their president (and the other three original partners among the executive officers), the Washington Association “was now fairly launched, and soon about seventy members were enrolled.”<sup>25</sup> In this first year of operation, finances were tight; the “subscriptions and donations were...taken up in meeting the payments on the property and in placing the building in proper repair and the grounds in order.”<sup>26</sup> Still, the mood of the organization was optimistic. In an address given in July 1875, President Randolph spoke of future plans:

Under this roof have been gathered more characters known to the military history of our Revolution than under any roof in America. This fact is not generally known to our own people, and consequently the rich historic value of our old Headquarters has never been properly appreciated....

A more interesting collection of Revolutionary and ante- Revolutionary relics has not been had in this State for scores of years – if ever. The Association is also under obligation to many citizens of our State, and especially to those of this county, for valuable contributions of articles of interest to the Society and to the public. We hope, in time, to gather within those appropriate walls so large and interesting a museum of articles connected with the early Revolutionary and other history of the Colonies of “East and West Jersey,” and of the State, that this old mansion will become a “mecca,” toward which all patriotic Jerseymen will from time to time turn their steps, finding in time of peace a grateful repose from life’s turmoil, and in times of danger to the country’s peace or welfare obtain, as from a pure fountain, inspiration to patriotic purpose. I feel sure that every purpose born of Revolutionary association

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<sup>24</sup> Lindsley, p. 48

<sup>25</sup> Edmund D. Halsey, “History of the Washington Association of New Jersey,” 1891, in *The Washington Association of New Jersey Publications*, Vol. 1, 1887- 1898, p. 8.

<sup>26</sup> Halsey, p. 8.

will have the tempered zeal which ever characterized the acts of the great Patriot whose name has rendered this house immortal.<sup>27</sup>

Despite the hopes of the president, all did not go smoothly for the association in the early years. A Constitutional amendment approved by New Jersey voters in 1875 was of concern to some state officers; they wondered “whether the State Treasurer could lawfully continue the payment of the State’s semi- annual subscription to the Association as directed by the Act of Incorporation.”<sup>28</sup> For two years the grants were rescinded, and the association was left to survive by its own devices. Fortunately, this situation was not permanent.

An application was made to the courts, and after long continued litigation the appropriation was declared by the Supreme Court clearly within the Constitution, and the Association received the money which had so long been withheld, and has continued to receive the semi- annual State appropriation ever since. This litigation had stood in the way not only of increased membership, but of the transfer of the title of the property to the Association....<sup>29</sup>

Fiscal stability was finally achieved in the 1880s. In 1882, money was available (\$3,200) to purchase an adjacent lot to act as an additional buffer for the site. In December 1883, membership rolls had increased to 89, and “the capital stock contributed by them aggregated to \$16,700.” Between 1884 and 1886, a membership drive netted a more than 100 per cent increase; during this time, the debt was reduced from \$15,000 to \$3,000. In 1887, the debt was completely paid.<sup>30</sup> The 1880s were not without sadness, too. In November 1883, President Theodore Randolph, the organization’s “most zealous, liberal and able head” passed away suddenly. George H. Halsey became the next president.<sup>31</sup>

The year 1884 was a milestone for the Washington Association. This year marked the arrival of a new shareholder who would become the guiding force for the group over the next three decades. Jonathan W. Roberts became a shareholder and a Trustee, and in 1885 he was appointed chairman of the Executive Committee. Two years later, Roberts succeeded Halsey as president. During his first years in the association, Roberts was involved in many of the improvements made to the property and in the organization. The Washington Association’s own proceedings credited “over eighty per cent of the increased membership subsequent to 1884, together with the removal of the debt, and the restoration and improvement of the property” to Roberts’ “personal efforts” and his “constant and unwearied attention.”<sup>32</sup> Roberts also took command of the museum; he was responsible for the “increase and formation of the various collections of relics, together with the arrangement of the exhibits in the house.”<sup>33</sup>

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<sup>27</sup> Halsey, pp. 10- 11.

<sup>28</sup> Halsey, p. 11.

<sup>29</sup> Halsey, p. 11.

<sup>30</sup> Halsey, pp. 12- 13.

<sup>31</sup> Halsey, p. 12.

<sup>32</sup> Halsey, pp. 13- 14.

<sup>33</sup> Halsey, pp. 13- 14.

The early 1880s saw the “restoration and improvement of the property.”

A janitor’s cottage had been built so that the whole of the main building could be used for the exhibits and the general purposes of the Association. The old kitchen had been restored, and above it a hall had been fitted up for the meetings of the members. The grounds had been wholly rearranged and regraded. In the rear of the building a level grass-plot had been formed whereon to pitch the fifty- foot square tent, purchased for use at the annual meetings, and adjoining that, a flower-garden had been made and stocked with plants of the olden time. The mansion had been carefully gone over and put in complete repair. All the outside and most of the inside had been repainted. The upper hall had been changed to an armory, and large additions made to the collection of arms, historical documents, and other valuable relics.<sup>34</sup>

Throughout its 50- year tenure, the Washington Association wrought many changes upon the Ford Mansion. Most of these changes were minor, but together they presented an altered structure by 1933 when the National Park Service acquired the site.

The Washington Association sought to protect the Ford Mansion for posterity, and to provide New Jersey with a museum of relics from the Revolutionary period. To this end, they were confronted with many obstacles. First, they possessed a building that had served as a private home to one family for a century, and therefore had few modern conveniences. Judging from the type of remedial work carried out (repair of the roof, rebuilding foundations, etc.) in their first decade, the mansion was in a rather run- down condition when purchased. To operate a museum, or a “mecca” for people interested in the Revolutionary War, Washington, or Morristown history, the conversion of the mansion to handle public access was a primary concern. Therefore, many expenditures were allocated for the improvements necessary to permit public use. Floor coverings were added, structural elements were strengthened, and a women’s lavatory was installed.

The emergence of the Ford Mansion as a museum began when it was first purchased at the auction in 1873. Immediately after the sale, “Henry Ford’s daughter, Mrs. Canfield, agreed to leave the Washington mirror and writing table in the house. That, essentially, was the beginning of a museum.”<sup>35</sup> The collection grew swiftly after that:

the new owners of the Ford house anticipated growing public demand for authentic furniture in historic houses when they accepted from the Ford family a large list of belongings which would normally, have been dispersed. From the earliest days, the founders of the Washington Association made certain that at least part of the house would be reserved for the display of relics.<sup>36</sup>

In order to receive state funding, the Washington Association had to maintain the mansion as a repository “within which all the people of New Jersey may deposit articles of interest connected with the men and events of our Revolutionary struggle.”<sup>37</sup>

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<sup>34</sup> Halsey, p. 13.

<sup>35</sup> Lindsley, p. 44.

<sup>36</sup> Lindsley, p. 47.

<sup>37</sup> Lindsley, p. 48.

The collection of historic relics grew swiftly. At first, the association was content with the donation of items; in fact, such donations were readily solicited. The association informed the local newspapers as early as 1874 that they were desirous of receiving “gifts and loans of such articles from such persons as may be willing to add to the collection of Revolutionary articles “already in the Mansion.”<sup>38</sup> Before long, the collection was being supplemented more actively, and members were nominated to seek out donations and to make purchases from antique dealers. The collection seems to have filled the house by the early 1880s.<sup>39</sup> More space for exhibits would soon be required, as evidenced by the removal of a partition in the upper hall of the house to provide an “armory,” the opening of the kitchen for visitors, and the construction of the “Lafayette Rooms” (now demolished) to house the overflow of historical items.

Much of the success of the Washington Association and its management of the mansion in the early decades has been attributed to its leadership. Governor Randolph, the guiding light of the association since its inauguration, died 10 years after the acquisition of the Ford property. He was an inspired leader, yet his accomplishments have long been overshadowed by the legacy of Jonathan W. Roberts. Roberts’s ascendancy to the position of president in 1887 was followed by a quarter- century in which he led the organization into fiscal security, enlarged its assets (particularly in real estate), greatly increased its membership, and promoted greater appreciation of the legacy of Washington. During his presidency, membership increased to an extent that past debts could be paid, the mansion could be regularly maintained, adjoining parcels of land could be purchased to increase the site’s buffer, a caretaker’s cottage and the Lafayette building could be constructed, and a library for the study of Washington installed in the vacated meeting room in the second story of the wing. Roberts also instituted the series of scholarly lectures that were given at the annual shareholders’ meeting (which he had switched from June to February 22, Washington’s Birthday).

Roberts’s reign as president of the Washington Association lasted until his death in 1912. During his tenure, he participated in the establishment of the Ford Mansion as a popular destination for tourists and historians. The timeliness of the mansion’s acquisition and preservation, coming during America’s renewed interest in its colonial and revolutionary past, was not the sole reason for its success as a “mecca.” The administration of the site, in its curatorial, public relations, and fund- raising capacities, were as remarkably agile and efficient as any other historic house organization in this period. In fact, when one considers how few historical associations were operating in the late 19th century, the success of the Morristown group is even more notable. Their efforts to preserve a site, establish a museum, and to promulgate research on Washington resulted from energetic leadership, sufficient fund- raising, and close ties with the local community. The popularity of the mansion is evidenced by the steadily rising number of visitors during the first few decades of operation. The 8,000 registered visitors in 1887 (Roberts’s first year as president) increased to 9,000 by 1891. Twenty- four years later, visitation had risen to some 11,000. Once the age of the automobile began in the 1920s, attendance jumped dramatically: in 1926, more than 21,000 people viewed the mansion, and in 1930 the number increased to more than 31,000.<sup>40</sup>

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<sup>38</sup> Lindsley, p. 49.

<sup>39</sup> *History of Morris County* (New York, NY: W.W. Munsell & Co., 1882), p. 167.

<sup>40</sup> Charles B. Hosmer, Jr., *Presence of the Past* (New York, NY: G. P. Putnam’s Sons, 1965), p. 293; Halsey, p. 15; and Lindsley, p. 75.

Despite the steady increases in visitor attendance and in the number of historical relics in the collection, the 1920s were not a particularly prosperous time for the Washington Association. The State Charter of 1874 prohibited the collection of admission fees, so there were no monetary benefits from the larger number of visitors. Also, the state's annual grant was eroded by the inflationary costs of upkeep.

Purchases, maintenance, and salaries climbed inexorably after World War I. Increased visitation meant many more hours for the guides. The State's appropriation did not cover as much expense as it once had. A general slackening in the number of new memberships meant less and less additions to capital funds. It was now seen that the charter of 1874 was not faultless, since it effectively excluded women from membership. The Washington Association was deprived of the active interest of many descendants of original stockholders. And, no one had ever appeared to carry on the enthusiasm and energy of Jonathan Roberts. There are signs of financial difficulty in the 1920's. The Wall Street collapse in 1929 came hard upon the Washington Association.<sup>41</sup>

Concerns for increasing costs also forced the association to "resist the popular clamor" to have the mansion open on Sundays. It was the belief of Henry C. Pitney, Secretary, that "when our unique and historic house is opened for Sunday visitors, our troubles will begin. The expense will be heavy and disproportionate and the care will be vastly increased."<sup>42</sup>

The early 1930s saw the beginnings of great changes for the Washington Association and the entire Morristown community – the first steps toward a new direction for the future of the mansion. Early in 1931, there was a movement among a few influential citizens of the Morristown area to preserve the open ground that was the site of the encampment of Washington's troops during the infamous winter of 1779- 1780. Initially, the goal of these men was to rescue the lands known as Jockey Hollow and Fort Nonsense from the encroachment of suburban development.

The men behind the attempt to preserve this open land – Morristown Mayor Clyde Potts and two prominent citizens, Lloyd W. Smith and W. Redmond Cross – soon became interested in including the Ford Mansion in a package that would be donated to the federal government in order to ensure perpetual preservation. Negotiations between the Morristown men and Horace Albright's National Park Service continued through 1931. The Park Service was openly anxious to acquire all three properties (Smith had considered donating his share to either the state or to the War Department), with Albright arguing "that it was logical to consolidate all scenic and historic landholdings under one agency."<sup>43</sup> Park Service historian Verne Chatelaine saw great potential for a national park in Morristown that included both the open land and the mansion. Not only would a park benefit the Morristown area, but it would also develop the breadth of the Park Service's historical program.

The Morristown National Historical Park was the point of departure in the development of the...separate historical program within the Park

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<sup>41</sup> Lindsley, p. 79.

<sup>42</sup> Lindsley, p. 80.

<sup>43</sup> Charles B. Hosmer, Jr., *Preservation Comes of Age: From Williamsburg to the National Trust, 1926-1949* [two vols.] (Charlottesville: University Press of Virginia for the Preservation Press, National Trust for Historic Preservation in the United States, 1981), p. 518.

program, because the Morristown Program gave us a chance, first of all, to develop a new concept, which was the concept of a national historical park. And using those great values at Morristown which had so much to do with the story of the American Revolution, we could not only apply the term National Historical Park to this area under the provisions of the Act that Congress passed, but we could administratively set up the kind of historical program for the first time that I had begun to feel was necessary. That involved, of course, having these areas first of all, under men trained historically to know what the legitimate objectives of the area ought to be, and then to work toward a realization of those objectives.<sup>44</sup>

The success of this park would depend on the cooperation of all parties involved, particularly the Washington Association, which had to be convinced of the idea that a transfer was in the best interest of their property.

Although Lloyd Smith had been acquiring land at Jockey Hollow with the intent of donating it to some civic authority, and Mayor Potts was equally ready to transfer the town's land at Fort Nonsense, the future of the Ford Mansion site could not be easily predicted. The issue of its potential transfer came to a head in 1931 when a Congressional bill was drafted to establish a park at Morristown. The obvious sticking point was the necessity to acquire the Washington Association's permission to transfer the mansion (as well as its relics) to federal custody.

Mayor Potts and Lloyd Smith were not the only prominent members of the association that believed the mansion would be best served as a part of a new national park. The association's president, Frank Bergen, and long-time secretary, Henry C. Pitney, Jr., were of a like mind. On December 29, 1932, there was a crucial meeting of the Association.

...members of the Washington Association Executive Committee heard Lloyd Smith and Clyde Potts expound the Park idea. The Trustees appeared to be enthusiastic about the proposal. As realistic men who foresaw a dark future for the Washington Association (and who, quite candidly, preferred to be relieved of their responsibilities) what better savior could be found than the Administration of Herbert Hoover? They were ready to lend their prestige in an effort to persuade the stockholders of the Association to vote for the transfer. The leaders of the move were Frank Bergen, Henry C. Pitney, Jr., and Lloyd W. Smith. Again, right people were at the helm. They did their work well, always remembering that legality had to go hand-in-hand with tact. There were necessary successive procedures, and each had its peculiar obstacles. In outline, this is how they planned their campaign to give the Headquarters to the people of the United States:

1. Congress must enact a Bill providing for the proposed Park, including the Ford house.
2. The Trustees of the Washington Association must ascertain their right and ability to deed the house, land, and furnishings to the Federal Government.

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<sup>44</sup> Hosmer, *Preservation*, pp. 519- 520.



3. The New Jersey Legislature must pass a Bill permitting the transfer, exercising its vote in the name of all the memberships in the Association that had escheated to the State of New Jersey since 1874.
4. The Trustees must agree to the transfer, and then
5. Persuade the shareholders to approve overwhelmingly.
6. Then, the Trustees must deliver binding deeds to the four separate parcels of land acquired since 1873, together with some form of deed listing the major furnishings of the house. [It was, quite sensibly, deemed impossible to itemize everything in that collection!]
7. The deeds must then be accepted by the Secretary of the Interior.<sup>45</sup>

Although Potts and Smith seemed to successfully negotiate with the association's trustees, the large body of shareholders also had to be convinced of the propriety of a transfer.

Once the association trustees worked out details of the transfer with Park Service officials, the bill was rewritten to be more accommodating of the wishes of the association. Near the end of 1932,

Albright sent Cramton and Chatelain as his representatives, and the conference produced a stronger draft of the park bill that included supporting arguments about the probable value and educational importance of the collections of Smith and the Washington Association. The revised bill included a promise that a fireproof museum and library would be constructed eventually to house these historical displays. Even more important, Cramton and Chatelain had managed to give a new legal status to the proposed National Historical Park: It would not, like a National Monument, come into being merely with a presidential proclamation. Congress itself would set up the terms under which the park would become operative using minimum boundaries as a criterion. The proponents of the Morristown scheme thereby avoided any dependence upon Herbert Hoover for a proclamation during the final tragic days of his presidency. This move certainly helped to get the bill through both houses of Congress just before the advent of the New Deal.<sup>46</sup>

The bill was signed into law by President Hoover on the day before his term expired, but the inclusion of the Ford Mansion in the new Morristown National Historical Park was not a *fait accompli*: the members of the Washington Association had yet to approve the arrangements worked out by their trustees.

The greatest concerns on behalf of the shareholders involved the administration and the curatorial management of the mansion. It was only natural that they were apprehensive about the large, bureaucratic federal government assuming control over what had long been a fixture of local interest and a repository for Morristown's historical relics. It was the trustees' responsibility to assuage the worst fears of the members.

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<sup>45</sup> Lindsley, pp. 81- 82.

<sup>46</sup> Hosmer, *Preservation*, p. 521. The language promising to build the fireproof museum and library apparently did not make it into the final legislation. See **Appendix G**.

Amid all the tension the trustees clearly saw that their proposal would fail if two questions were not answered: What would become of the Association's capital fund, and what relationship would the Association bear hereafter to the Headquarters? Sensing that these questions were crucial to the members' vote, Mr. Pitney – it was always Mr. Pitney those days – sent a memo to each inquiring member. He explained that the capital funds of the Washington Association would not be relinquished with the house. He said it was understood that Mrs. Cutler and Mayor Potts were to be active “advisors” to the Department of the Interior. Further, it was his belief that the annual luncheon meetings could continue in Lafayette Hall.

The proxies were returned with considerable speed. A special meeting was called for May 8, 1933, in Lafayette Hall. Only twelve stockholders were present, but by then it was common knowledge that the proxies had been voted favorably to the Trustees' proposal. The official count confirmed rumors: The Washington Association stockholders had voted to present the Headquarters to the National Park Service. There were 270 valid Approvals (of 470 living members). The Governor and Treasurer of New Jersey cast a further vote of 288 in support of the transfer. (It was never revealed how many members opposed.) On motion of Carl V. Vogt, seconded by Lloyd W. Smith, those twelve stockholders present at the meeting voted “to convey the real estate and the personal property of an historical character of the Washington Association of New Jersey, that is, ‘George Washington’s Headquarters’ known as the Ford House, with its museum and other personal effects (of an historical character) and its grounds to the United States of America.”<sup>47</sup>

The government's commitment to include the association in an advisory position was written into the act that established the new park:

The Washington Association of New Jersey, Lloyd W. Smith, and the town of Morristown having, by their patriotic and active interest in conserving for posterity these important historical areas and objects, the board of trustees and the executive committee of the said association, together with Mrs. Willard W. Cutler, its curator, and Clyde Potts, at present mayor of Morristown, shall here- after act as a board of advisors in the maintenance of said park. The said association shall have the right to hold its meetings in said Ford house.<sup>48</sup>

The good faith and consideration of the association's interests came to pass soon after the property was transferred and the Park Service established its plans for the site. The museum building (which would eventually house the association's meetings and collections) was begun in 1935. And when the restoration of the Ford Mansion was undertaken in the late 1930s, the association trustees were frequently consulted before any major physical changes were made.

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<sup>47</sup> Lindsley, pp. 83- 84.

<sup>48</sup> Lindsley, p. 87.

# National Park Service Ownership

*Author's note: The following section was taken from Gordon R. Urquhart's "Historical Data Section" of the 1993 draft historic structure report for the Ford Mansion, which in turn was based on the book Preservation Comes of Age: From Williamsburg to the National Trust, 1926- 1949, by Charles B. Hosmer, Jr. Minor changes were made by the author to focus on the Museum Building.*

The creation of Morristown National Historical Park (NHP) came at a time when the National Park Service was first developing its role as the federal government's curator of historic structures. The acquisition of the Morristown properties was well timed: the Park Service had only recently received approval to manage sites relating to American military history, a professional staff of historians and architects had been assembled for work at Colonial National Historical Park, and New Deal funds were soon to be available to provide the necessary labor for restoration and presentation to the public. To understand how Morristown NHP and the Museum Building fit into the history of the National Park Service, it is necessary to study the early years of the park system and its role in the development of the historic preservation movement in the United States.

When the National Park Service was established in 1916, the Department of the Interior had little experience in the management of historical properties. The Antiquities Act of 1906 empowered the President to designate national monuments that were located on federal land, but even after 1916 these monuments were usually directed to the care of the War Department. In the 1910s and early 1920s, neither the War Department nor the fledgling Park Service was capable of providing the expertise that the historical sites required. At the battlefields managed by the War Department, little attention was paid to interpretation; similarly, the Park Service sites in the Southwest had to confront more serious concerns with physical maintenance before interpretation programs could be developed.

By the end of the 1920s, the new director of the Park Service, Horace M. Albright, began the movement for increased professionalism. Albright's appointment (after 12 years as Assistant Director) not only initiated a new era for the Park Service, but had further ramifications as well. In his book, *Preservation Comes of Age*, Charles Hosmer, Jr., wrote that Albright's appointment as Director of the National Park Service "was as important to the future of the preservation movement as was Rockefeller's earlier decision to have drawings prepared for a restored Williamsburg."<sup>49</sup> Albright was instrumental in providing the Park Service with a new vision, one that was unique in the federal government and could not be accomplished without determination. Shortly before he assumed the directorship in January 1929, Albright stated:

My job as I see it, will be to consolidate our gains, finish up the rounding out of the Park System, go rather heavily into the historical park field, and get such legislation as is necessary to guarantee the future of the system on a sound permanent basis where the power and the personality

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<sup>49</sup> Hosmer, *Preservation*, p. 475.

of the Director may no longer have to be controlling factors in operating the Service.<sup>50</sup>

Albright's concerns for legislative maneuvers were not without cause; without the consent of Congress, the director's high hopes for the Park Service would not materialize.

Soon after he became director, Albright had an opportunity to initiate his grand scheme by rallying support for a congressional bill that would transfer military parks from the possession of the War Department to the Park Service. Albright was unable, at this time, to convince Congress of the advantages of Park Service administration over battlefields, and the new director had to retrench and regroup in order to avoid direct confrontations with the War Department in front of congressional committees. Albright soon aimed his energies in a different direction, although the desired outcome was unchanged: full congressional support for his Park Service plans.

Due to disproportionate amount of Park Service sites in the western United States (both parks and monuments), Albright and his predecessor, Stephen T. Mather, found that they lacked congressional sympathy from eastern congressmen. As Hosmer points out, in the 1929 hearings regarding the transfer of the battlefields:

The resourceful director began to follow a new strategy that proved to be more promising. He set out to create historic park areas in the East that should win support for the National Park Service among the remaining members of Congress, those representing states that had no national parks. He also saw that this move might win influential backing for the Park Service among the leaders of the eastern preservation groups. This change of approach ultimately helped to create two major historical projects for the Park Service and finally led to the transfer of all park areas to the Department of the Interior by presidential order in 1933.<sup>51</sup>

The director's maneuvering for congressional support for the Park Service would also lead to the development of Morristown NHP.

Before Albright was confronted with the potential acquisition of properties in Morristown, he suffered through difficult administrative battles in the two first attempts at establishing eastern historic parks in Wakefield and Yorktown, Virginia. The reconstruction of Washington's birthplace at Wakefield and the creation of Colonial National Historical Park (Colonial NHP) at Yorktown and Jamestown presented Albright with difficulties in site planning, relations with local interests, and the integration of the Park Service's preservation philosophy. For the first time, the Park Service had to assemble the staff necessary to administer and present historical sites that were unique to the park system. Wakefield and Yorktown were located east of the Mississippi River. They represented important periods in America's colonial history and thus incorporated historical structures of a relatively recent vintage (even though some were already ruins).

Because the development of Yorktown and Jamestown into Colonial NHP required expertise previously unknown in the Park Service, Albright began to build a staff of professional historians, architects, and landscape architects. Previously, the only professional staff with

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<sup>50</sup> Hosmer, *Preservation*, pp. 475- 476.

<sup>51</sup> Hosmer, *Preservation*, p. 477.

training in historic buildings was at Colonial Williamsburg.<sup>52</sup> With the help of the Williamsburg architects, Park Service staff (including landscape architect Charles Peterson and historians Elbert Cox and Verne Chatelain) undertook the federal government's first attempt to preserve and restore an historical site of national importance.

Compared to the complicated acquisition of land for Colonial NHP (there were confrontations with local landowners who were wary of Park Service plans), the assembly of properties at Morristown was straightforward and relatively simple. In fact, the Park Service was approached with the proposal for a park at Morristown. Although they were not officially involved in the planning for this park until the early 1930s, certain influential people in the Morristown area had already been at work for several years to protect the "sacred ground" of the Revolutionary encampments at Jockey Hollow.<sup>53</sup>

Mayor Clyde Potts of Morristown was instrumental in organizing the preservation of the properties that had figured in Washington's stay in 1779- 1780. Potts' ad hoc committee was headed by Lloyd Smith, a wealthy local resident, who would eventually purchase the land at Jockey Hollow. Despite the positive steps of acquiring Jockey Hollow (at about the same time that Fort Mifflin was also purchased by a private citizen), by the end of 1931 it was not certain who would become the permanent trustee of the lands.

Lloyd Smith wrote Horace Albright on December 31, 1931, telling him some disturbing news about the land owned in Jockey Hollow: he was undecided about the eventual fate of the park area, which had somehow come through the years untouched by developers. There was a good chance that he might give the land to the State of New Jersey or to the Federal Government either through the National Park Service or the War Department....<sup>54</sup>

Albright was forthright in expressing his desire to see the Morristown properties become the foothold of the Park Service in the Northeast. The director wrote back to Smith and said, in no uncertain terms, that his own agency would be the more suitable recipient of the gift, if only for the best interest of the site: "...if the property near Morristown which you have acquired should be administered by a national agency, that agency is the National Park Service."<sup>55</sup>

Albright and his staff viewed the Morristown sites as more than strategic pawns to provide the Park Service with geographic balance: Chief Historian Verne Chatelain worked diligently to establish Morristown as a center of great historical importance in the nation's history. In one instance, Chatelain obtained "an opinion from an historian...at the Carnegie Institution of Washington, a report that bolstered Morristown's standing by referring to the town as a 'military capital' of the Revolution."<sup>56</sup> Still, the Park Service had some way to go before a park could be established. The governor of New Jersey maintained a vigil in the background of the 1931- 1932 negotiations in the hope that Jockey Hollow would become a state site. Albright, however, was more concerned with his rivalry with the War Department. In the spring of 1932,

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<sup>52</sup> The architectural firm of Perry, Shaw and Hepburn, famous for their work at Williamsburg, were to donate plans for the restoration of the Moore House at Yorktown. Charles E. Peterson, *The Moore House*, 1935 [reprinted ed.] (Washington DC: National Parks and Conservation Association, 1981), p. 67.

<sup>53</sup> Hosmer, *Preservation*, p. 516.

<sup>54</sup> Hosmer, *Preservation*, p. 517.

<sup>55</sup> Hosmer, *Preservation*, pp. 517- 518.

<sup>56</sup> Hosmer, *Preservation*, p. 519.

the Park Service received the promising news that the War Department was no longer intent on competing for this military site. Colonel Landers, supervisor of historic battlefields for the War Department and a nemesis of the Park Service during the congressional hearings of the late 1920s, had investigated “the Morristown campground and had concluded that the Park Service should have it, but the maintenance might easily consume \$20,000 a year that the War Department had to spend in other ways.”<sup>57</sup> With this obstacle gone, Albright and his staff had only to write the legislation creating Morristown NHP and work for congressional approval.

In the early years of discussions for preserving the historic properties around Morristown, there was apparently little concern for the future of the Ford Mansion. Whereas by 1930 the wooded lands of Jockey Hollow and Fort Nonsense were under threat of development, the mansion was still securely guarded by the Washington Association of New Jersey. However, in the eyes of the Park Service, a national park that represented the role of the Revolutionary War in the Morristown area would be incomplete without the inclusion of Washington’s headquarters.

When Albright first visited Morristown in October 1932, he stated that the site merited national recognition. He was “so eager to include the Ford Mansion that he proposed a cooperative agreement between the Park Service and the Washington Association for joint maintenance.”<sup>58</sup> Albright was supported in this view by the Secretary of the Interior’s special assistant, former Congressman Louis C. Cramton.

Cramton strongly urged that the Park Service write into the bill a provision for federal ownership of the Ford Mansion, with the Washington Association remaining in an advisory capacity and continuing to hold meetings in the Revolutionary headquarters. When Potts saw the draft of the Morristown bill, he was alarmed about possible federal acquisition of the Ford Mansion because he knew the Washington Association members might find it hard to give up their museum house until they were convinced that the Park Service was going to do a good job in presenting the Jockey Hollow area to the public. But Cramton stuck to his guns, maintaining that it would be unthinkable to create a park that did not include the Ford Mansion as an integral part. Besides, Cramton was convinced that the local people had worked too hard on the project to let the question of custody of the house derail such a promising project.

Cramton was entirely successful in his calculated ultimatum. Potts and Lloyd Smith went to work on the influential members of the Washington Association. The two men soon found that they could invite Albright to negotiate with the association trustees as long as he was willing to retain the staff that the association had employed to interpret the mansion. Albright sent Cramton and Chatelain as his representatives, and the conference produced a stronger draft of the park bill that included supporting arguments about the probable value and educational importance of the collections of Smith and the Washington Association. The revised bill included a promise that a fireproof museum and library would be constructed eventually to house these historical displays. Even more important, Cramton and Chatelain had managed to give a new legal status to the proposed National Historical Park: It would not, like a National Monument, come into being merely with a presidential proclamation. Congress itself would set up the terms under which the park would become operative using minimum boundaries as a criterion. The proponents of the

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<sup>57</sup> Hosmer, *Preservation*, p. 519.

<sup>58</sup> Hosmer, *Preservation*, p. 520.

Morristown scheme thereby avoided any dependence upon Herbert Hoover for a proclamation during the final tragic days of his presidency. This move certainly helped to get the bill through both houses of Congress just before the advent of the New Deal.<sup>59</sup>

The bill had little trouble proceeding through the congressional hearings. There was no local opposition and the rivalry of the War Department was now a moot point. The only pressure on the bill's advocates was to ensure that the legislation would be passed by both houses before the end of the current session and signed by Hoover before the close of his term.

If the Park Service was suitably proud of its success in the relatively smooth orchestration of the events leading up to the creation of the park, it should be recorded that the entire process was blessed with deep local support, impeccable timing, and clever maneuvers.

After the hearings Chatelain finally succeeded in getting a small group from the House committee to go to Morristown to see the campground and the Ford Mansion. The three congressmen who went in February 1933 declared that they were "much impressed." Chatelain reported to Albright: "Mr. Lloyd Smith was with us on the entire inspection trip. He seemed to be in a particularly happy frame of mind and was helpful. The Congressmen were much impressed with his fine idealism. We saw Fort Nonsense and Jockey Hollow – where trails had been broken through the snow – under very favorable conditions. They were much the same – I should imagine – as in the winter of 1779- 80. Certainly it looked like a winter campground."<sup>60</sup>

Shortly after this well- choreographed congressional inspection, the legislation was passed by both houses a few days before the end of the old Congress and was signed by Hoover. On July 4, 1933, Morristown National Historical Park was dedicated; the new Secretary of the Interior, Harold L. Ickes, attended the ceremony.<sup>61</sup>

While the creation of Morristown NHP is remembered as one of the final accomplishments of the Hoover administration, it must be noted that the park's development could not have been accomplished in such short order without the thrust of Franklin D. Roosevelt's New Deal. Before the park had been dedicated, Albright was nominated to the committee that would organize the new Civilian Conservation Corps (CCC). Roosevelt's plan to hire nearly 200,000 young men was perfectly timed with the creation of the Park Service's newest site in Morristown, and by August 1933 CCC workers had arrived to work at the new park.<sup>62</sup> In the first few years of its operation, the park was focused on the development and interpretation of the Jockey Hollow campground, the reconstruction of the earthworks at Fort Nonsense, and on the construction of the fireproof museum/library to house the Washington Association's collection.<sup>63</sup> In February 1938 the new museum, which had been built on the remaining lands of the Ford estate behind the mansion, was opened to the public.

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<sup>59</sup> Hosmer, *Preservation*, pp. 520- 521. The language promising to build the fireproof museum and library apparently did not make it into the final legislation. See APPENDIX G.

<sup>60</sup> Hosmer, *Preservation*, p. 522.

<sup>61</sup> Hosmer, *Preservation*, p.522.

<sup>62</sup> Hosmer, *Preservation*, p. 536.

<sup>63</sup> Hosmer, *Preservation*, p. 618.

# PLANNING AND CONSTRUCTION, 1933- 1938

*Author's note: Newspaper references and park documents cited in this section were found in the Morristown NHP archives.*

## Planning for the New Historical Museum and Library

While the creation of Morristown NHP may have been a relatively smooth orchestration, the creation of the fireproof museum and library to house Washington Association's Washingtoniana and Revolutionary War relics (as promised to the association in exchange for the donation of its collection to the park) met one obstacle after another. Although preliminary plans for the building were already being discussed months before the dedication of the park on July 4, 1933, the new museum- library would not be officially open to the public until 1938.

The news that a historical museum and library was to be part of the new park generated excitement in the Morristown area and became a favorite newspaper topic even before the park was formally established. Newspaper articles from January 1933 reported that a "fireproof Washington museum" would be built opposite the headquarters.<sup>64</sup> By August 1933 preliminary plans had been submitted to Mayor Clyde Potts by "a New York architect" for a one- story building "in the Colonial style" that would hold an auditorium and exhibit rooms and which was to be located on Washington Avenue across from the George Washington statue.<sup>65</sup> In a speech before Morristown's Rotary Club on August 16, 1933, Mayor Potts envisioned a museum with a "large meeting room" (auditorium), a hallway suitable for the exhibition of the Gilbert Stuart portrait and other Washington mementos, one or two classrooms, and "showplace areas" (exhibit rooms). Potts added that "[o]f course, there will be a library and study room where the valuable original material can be preserved and still available for historians."<sup>66</sup> The museum- library was to be built by the Public Works Administration (PWA), one of Franklin Roosevelt's New Deal agencies. At the beginning of 1934 the PWA announced that \$200,000 had been allocated for the historical museum and library. It was still anticipated that the museum would be built across from the Ford Mansion on land donated by the Ford family.<sup>67</sup>

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<sup>64</sup> *Newark News*, January 1933.

<sup>65</sup> *Morristown Daily Record* [hereinafter *MDR*], August 16, 1933; *New York Tribune*, August 20, 1933.

<sup>66</sup> *MDR*, August [17], 1933.

<sup>67</sup> *MDR*, January 6, 1934.



In January 1934 the *Morristown Daily Record* reported that a preliminary design of the museum had been produced by New York City architect Abraham Slavin. The building was to be

a long, low one- story structure, done in a modified Georgian style, and boasting a red brick exterior punctuated by white classical columns at regular intervals. Dominating the entire structure is a tower typical of public buildings erected in the colonial era.<sup>68</sup>

Within a few months, however, the Director of the National Park Service, Arnold B. Cammerer, had used his influential connections to bring noted architect John Russell Pope into the project. Cammerer was an old friend of Pope's through their mutual connection with the National Commission of Fine Arts. (Cammerer had been executive secretary of the commission in the early 1920s at the same time that Pope had been a member.) Pope had designed several important monumental buildings along the Mall in Washington, D.C., including the National Archives Building that was just then nearing completion. Arrangements were made with Pope for the National Park Service to hire some of Pope's staff to design the building, and Pope donated his "services" (in actuality his two partners, Daniel R. Higgins and Otto R. Eggers) in supervising and planning.<sup>69</sup>

Design work for the new museum- library proceeded at a fast pace. Pope's preliminary measured drawings were completed by May 1934 (figs. 1- 5) and were displayed for the public in July. The proposed location for the building had been moved (it was now to be built on a sloping site to the rear of the mansion; see fig. 1); gone was the brick- clad attenuated meeting-house design of the previous architect. The new design was a small version of the monumental architecture for which Pope was so well known, one that borrowed its design vocabulary from George Washington's Mount Vernon home (figs. 6 - 8) and from the Ford Mansion itself. The building would contain an auditorium with a balcony, two large exhibit rooms, and two pavilions (or secondary buildings) connected to the main building by open arcades for a library and for additional exhibit space.<sup>70</sup> The *General Plan* for the park, published the same month that the drawings were released, described the museum- library as both a "center of interest to the casual visitor and to the student of colonial interest."<sup>71</sup> After some revisions to the floor plans, the final drawings were approved by the Park Service in early October 1934, and by the Fines Arts Commission at the end of that month.<sup>72</sup>

In late July 1934 the park confidently announced that work on the new museum- library was anticipated to start in late fall of that year.<sup>73</sup> However, rumblings of trouble were already being heard. Earlier that month it had been reported that advertising for bids for the museum's construction was going to be held up due to "unforeseen difficulties in obtaining the land needed."<sup>74</sup> The legislation that established the park had stipulated that no public funds were to be spent for acquiring additional lands to be included in the park, and the City of Morristown and the Washington Association were encountering difficulties obtaining the land needed behind the Ford mansion to give to the federal government. By September only one parcel was

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<sup>68</sup> MDR, January 18, 1934.

<sup>69</sup> MDR, March 4 and August 2, 1934.

<sup>70</sup> MDR, July 26, 1934; New York Times, July 26, 1934.

<sup>71</sup> *The General Plan: Morristown National Historical Park*, July 1934. Morristown NHP archives.

<sup>72</sup> MDR, October 2 and 20, 1934.

<sup>73</sup> MDR, July 26, 1934.

<sup>74</sup> MDR, July 2, 1934.

missing from the puzzle, but it proved to be the fatal sticking point.<sup>75</sup> The parcel in question lay on the east side of the museum site and was needed to build the east pavilion. The city was trying to purchase 25 feet from the rear of the parcel, but the owner, George M. Pinney of Washington Place, would only sell the entire parcel and was asking what was ultimately considered to be an exorbitant price. (Pinney wanted \$20,000, and the Washington Association refused to offer more than \$15,000.) The parties were still at an impasse in February 1935, and it was becoming a strong possibility that the entire \$400,000 earmarked for the park projects would be lost unless a quick resolution was obtained.<sup>76</sup>

Although originally adamant in considering only the entire three- building unit, Park Service officials reluctantly began considering two alternatives to the original plans: build the museum-library with only the west pavilion, or build it with no pavilions. Both alternatives anticipated the eventual purchase of the requisite property and construction of the omitted pavilion(s). Several within the Park Service continued to argue that the entire museum complex should be built as planned and that construction should be delayed until the required property was in hand, feeling strongly that to build the museum without the pavilions would “destroy the very effect which has been the goal of those responsible for the plans.”<sup>77</sup>

The Park Service, however, soon bowed to the inevitable. Verne E. Chatelain, chief of the Park Service’s historical division, called for bids to go out by April 1, 1935:

Two factors will determine whether the contract is awarded for a single wing of the building, for both wings, or for the central portion alone, without either wing....The first is whether the necessary land for the second wing has been made available at the time of the award. If the land is not available, the choice will be automatically narrowed down to construction either with only one wing, or without wings.

The second consideration is the question of price. If the low bid for construction of one wing is within the amount available, then at least that much of the building will be built....Elimination of both wings will be approved only in the event it is necessary to keep within the limit of cost.<sup>78</sup>

As promised, the contract went out to bid on April 1. Bids were to be submitted for all three alternatives, but Park Service officials indicated that they believed that the contract would be awarded for construction of only the main building. They added, however, that

the plan of adding the wings to the structure as originally planned would not be abandoned, even though it is found impossible to erect them now. If the whole unit is not completed at this time, the remaining portions will be added at the first opportunity.<sup>79</sup>

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<sup>75</sup> MDR, September 22, 1934.

<sup>76</sup> MDR, January 24, and February 2 and 4, 1935; *Newark Evening News*, February 2, 1935.

<sup>77</sup> MDR, February 13, 1935.

<sup>78</sup> MDR, February 21, 1935.

<sup>79</sup> MDR, April 1935.

The lowest bid for the all three buildings was \$189,000, well under the \$200,000 allocated for that alternative. The requisite land, however, had not been obtained before the contract was awarded, and the decision was made to construct only the main building for the \$135,000 alternative bid. The successful bidder was Frank W. Bogert of Hackensack, New Jersey. Morristown NHP Superintendent Elbert Cox and Bogert signed the contract in June 1935, and work was expected to begin within three weeks, eight months after the original project commencement date.<sup>80</sup>

Before construction could begin, however, a new problem threatened to derail the entire museum- library project. The contract had included a provision that the contractor would abide by the National Recovery Administration (NRA) code requirements that prescribed minimum hours and wages, and which barred purchases from firms not complying with the NRA code. By the time the contract had been signed, the NRA had been “smashed” by Congress and the agency no longer existed. Park Service lawyers questioned the legality of the museum construction contract, placing it in bureaucratic limbo along with hundreds of other government contracts. Park Service officials had just decided to void the old contract and to open the museum project to new bids with revised specifications that did not include the NRA provisions, when Congress voted in mid- August 1935 to grandfather all bids that had included NRA provisions “provided the contractor will agree to subsequent legislation.” Not surprisingly, Bogert would not accept Congress’ terms. Pope’s plans were revised, new specifications were drawn up, and the project was again opened for bids.<sup>81</sup>

This time the new specifications and revised plans did not include any alternatives; only the main museum building would be constructed and the cost limited to \$138,000. However, it was clear that the Park Service was still committed to building the two pavilions at some future date. The revised plans did not totally eliminate the pavilions. The structures and their features remained on the drawings, albeit highlighted and with the word “omit” penciled in. Doorways that were to lead from the main building to the pavilions were shown as blocked but marked as “future doorways” (see **Appendix A**). And Park Service officials reiterated their commitment to the entire three- building project:

In revealing the plans for the reconsidered structure, Park Service officials said that another building or buildings will eventually be built to complete the program the government has planned for the Morristown park. One present difficult [sic], however, it appears, is that the government does not yet have clear title to all surrounding land necessary for such a development.<sup>82</sup>

In November 1935 a new bid from Andrew Christensen of Elizabeth, New Jersey, was accepted to construct the museum for \$136,385. Ground was broken in early December with no ceremony or fanfare, and excavation proceeded rapidly. After over a year of political and legal battles, the construction of the Morristown museum- library had finally begun.<sup>83</sup>

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<sup>80</sup> MDR, June 25, 1935.

<sup>81</sup> MDR, July 13, August 12 and 15, and September 16, 1935.

<sup>82</sup> MDR, September 1935.

<sup>83</sup> *Morris Plains Chronicle*, October 24, 1935; *Newark Evening News*, November 20, 1935; MDR, December 6, 1935; *Morristown Banner*, December 13, 1935; and *Newark Evening News*, December 13, 1935.

# John Russell Pope

*Author's note: Most of the information on John Russell Pope's life and work was taken from John Russell Pope: Architect of Empire, by Stephen MacLeod Bedford.<sup>84</sup>*

By 1934, when he sketched out his design for the Morristown museum- library, John Russell Pope (fig. 8) was considered to be the leading architect of monumental public buildings in America. His involvement in the Morristown project not only raised its visibility nationwide, but also signaled to the nation how important the National Park Service considered the establishment of Morristown NHP to be.

Pope was born in New York City on April 2, 1873, the only child of John Pope (1820- 1881), a successful portrait painter, and his second wife, Mary Loomis Avery Pope, a pianist and landscape painter. Raised in a cultured atmosphere, John Russell Pope nonetheless originally planned to follow in the footsteps of his uncle, Dr. Alfred Loomis, a renowned physician who became an important influence in Pope's life after the death of his father when Pope was eight years old. Pope attempted medical school, but showed the most aptitude in drawing. In 1891 he enrolled in the architectural program at the School of Mines at Columbia College. There Pope studied under William Robert Ware, the founder of formal architectural education in America, and absorbed a curriculum based on "classic academicism – the instillation in the minds of the students that certain forms were innately, inherently, and immutably beautiful."<sup>85</sup>

Pope excelled at Columbia and in 1895 won two prestigious architectural prizes – the McKim Traveling Fellowship, and the first fellowship awarded by the American School of Architecture in Rome. While in Rome his work was supervised by Charles Follen McKim (1847- 1909), one of America's greatest architects. After his studies in Rome, Pope entered the Ecole des Beaux- Arts in Paris, where he learned its rigorous principles of design and planning, and continued to distinguish himself for his superb drawing skills. He spent much of his European sojourn traveling and sketching ancient architecture. These "restorations" (drawings made from existing buildings and fragments) were later described as bearing "an imprint of thoroughness of study and original investigation that cannot be said to be characteristic of the work of many American traveling scholars."<sup>86</sup>

Pope returned to the United States in 1900, performed some freelance work for Charles McKim's architectural firm of McKim, Mead & White, and eventually joined architect Bruce Price's office. In 1905 he established his own practice in New York City, and assisted McKim in his new atelier at what was now the Columbia School of Architecture. McKim was a pivotal influence on the young architect. Both believed in the "ascendancy of classical styles," and strove to create a national style that was appropriate to the newfound energy and confidence of the nation.<sup>87</sup> Pope's office rapidly earned a reputation for the quality and beauty of its elegant

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<sup>84</sup> Stephen MacLeod Bedford, *John Russell Pope: Architect of Empire* (New York, NY: Rizzoli International Publications, Inc., 1998).

<sup>85</sup> Bedford, *Pope*, p. 12.

<sup>86</sup> Francis S. Swales, "Master Draftsmen, VIII: John Russell Pope," *Pencil Points*, Volume V, No. 2, December 12, 1924.

<sup>87</sup> Bedford, *Pope*, p. 23.

renderings. This reputation was enhanced and solidified in 1909 when Pope hired Otto R. Eggers (1882- 1964), who would become one of America's greatest renderers. That same year Daniel P. Higgins joined the practice. Higgins, a former boxer with an outgoing personality that balanced Pope's reserve, soon became the firm's "salesman" and manager. Both Eggers and Higgins would eventually become informal partners in Pope's firm, and would increasingly assume the job of interacting with clients as Pope withdrew more and more from direct involvement. (These two "silent partners" of Pope were the chief contacts with the Park Service for the museum- library design process.) Pope's ascending star was further buoyed by his marriage in 1912 to Sadie Jones (1888- ?), who brought Pope financial independence and social stature. Her wealthy stepfather was related to the Delano family, which became useful when Franklin Delano Roosevelt became President.

Pope had an almost "reverential" approach to historical architectural styles as the basis for architectural exploration. "[H]e did not wish to create new styles, but rather to recreate or adapt existing ones to reflect American and Classical precedent."<sup>88</sup> As his talent matured his work showed a tendency towards "classicized geometric simplicity in massing and a corresponding austerity in plan and elevation....Pope's singular talent was to penetrate beyond mere copyist approaches to probe the underlying principles and sources to produce forceful restatements of a particular style."<sup>89</sup> Unlike his mentor McKim, who drew almost exclusively from imperial Roman and the Italian renaissance models, many of Pope's models were drawn from other European as well as American sources. In his domestic work Pope was able to easily translate his clients' "grandiloquent aspirations" for a French chateau or an English Tudor manor into elegant country homes, but for those who desired something more "American" he adeptly utilized the precedents of the mid 18<sup>th</sup>- century Georgian, and 18<sup>th</sup>- and early 19<sup>th</sup>- century Adamesque styles.

Pope experimented with Mount Vernon as an historical source for two residential commissions, one (the Robert J. Collier house) completed in 1911 and the second (the J. Randolph Robinson house) in 1917. In both, Pope manipulated the familiar elevation of the great portico with recessed wings that faces the Potomac River. Neither design was very successful, one becoming a "dull pastiche of Pope's choice of models," the second producing an awkward floor plan. Pope apparently found Mount Vernon too restrictive a model, and after the Robinson house looked elsewhere for inspiration for his residential work. One such model was the "southern country manor," which he used for a Long Island country estate in the late 1910s. In describing this model, Pope wrote:

One is struck most of all...with the successful embodiment in it of the old simple American traditions of building. It is...the healthy symbol of American race consciousness and pride in the achievements of our own people, intensified since the Great War, which has brought with it the realization that the mode of building that took form in this country contemporaneously with our own development into a separate people, is the most nearly perfect expression that has been devised of the traits of character and mode of life that we like to call American.<sup>90</sup>

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<sup>88</sup> Bedford, *Pope*, p. 28.

<sup>89</sup> Bedford, *Pope*, pp. 41 and 44.

<sup>90</sup> John Russell Pope, "The Complete Country Estate: I – The House and Farm Buildings," *Country Life*, Vol. XXXVIII, No. 6 (October 1920).

In the mid 1910s Pope consciously steered his practice toward more monumental architecture. Pope believed “...that monumental architecture was the highest form of art ...the summation of all that had gone before [and] an imperialistic expression of empire insofar as it was a celebration of America’s new status as an emerging world power.”<sup>91</sup> American architectural precedents became increasingly influential in Pope’s monumental designs. “His work was often a careful reworking of a design by an American architect of the previous generation, and over time he increasingly drew from American neoclassical sources.”<sup>92</sup> Pope was particularly successful as a designer of museums. According to Bedford, “the period between 1870 and 1940 was the era of greatest museum building in United States history....By the early twentieth century the American museum had become fairly well defined as a building type.” Pope’s oeuvre included the Lincoln Birthplace Museum in Kentucky (1907), the Baltimore Museum of Art (1925), the completion of the American Museum of Natural History in New York (1935), and the National Gallery of Art in Washington, D.C. (1935- 1940).

By the time that Pope designed the Morristown museum- library he had become the leading museum architect in America, but his continued emphasis on classical motifs was rapidly becoming a problem for his firm. Directors and curators of art museums were increasingly demanding that new museums reflect the spirit of the rising modern movement, and Pope’s last major designs (the National Gallery of Art and the Jefferson Memorial) generated considerable controversy. He was rapidly becoming an anachronism. In 1900, when Pope was embarking on his architectural career, the “good classical quality of his design” drew much critical acclaim when “the prevailing style of architectural design in the United States was still influenced by the ‘picturesque’ character of medievalist designers.”<sup>93</sup> By 1934, he was literally the last survivor of a generation of “those architects who studied the great buildings of Greece, Italy, and Paris in the late 1800s and came home to spread the gospel of classicism.”<sup>94</sup> For the Morristown museum-library, however, Pope was the perfect architect. His stature as a museum architect, his use of American neoclassical models, and his conservative belief in the superiority of the “American race” and, by extension, of its founders, fit admirably with the goals of those who had worked so hard to establish the Morristown National Historical Park, and to build this tribute to Washington and to the participants in the Revolutionary War.

Pope died in August 1937, the same year that the Morristown Museum Building was completed. An obituary in the *New York Times* probably expressed the consensus of the architectural world of that era in relegating Pope to the pantheon of masters of an idiom that was no longer relevant to modern life:

John Russell Pope’s contribution, keyed to so lavish a scale of endeavor furnished with so deep a knowledge of the elements involved, must be submitted to the tribunal of time. We may, however, applaud with a sincere and reasoned enthusiasm the consistency of purpose that animated him throughout his career as an architect. A disciple of Neoclassical belief in both the rightness and practicability of perpetuating in America the ideals of an ancient world, Mr. Pope was equipped with brilliant success to translate his dreams into a speech of

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<sup>91</sup> Bedford, *Pope*, p. 118.

<sup>92</sup> Steven Bedford, “Museums Designed by John Russell Pope,” *Antiques Magazine*, April 1991, p. 752.

<sup>93</sup> Swales, p. 65.

<sup>94</sup> Patricia Lowry, “Frick Park Restoration Unlocks Details of Noted Architect,” *Pittsburgh Post-Gazette*, January 24, 2001.

marble. Those dreams – those temples that sit serene in the moil and toil of modern commerce – belong to a specific period in our development as a nation; help express and interpret what has been called the “sweeping orgy of architectural embellishment and aggrandizement of the era through which we have just lived and in which we still strive to come to grips with our national soul.”<sup>95</sup>

## Museum- Library Design

It is thought that John Russell Pope was responsible for the initial designs of the Morristown museum- library, but had little subsequent input into the ongoing project. There are several newspaper references to Eggers and Higgins meeting with Morristown NHP officials to work out plan revisions, but none mentioning Pope.<sup>96</sup> During the 1934- 1935 period in which the museum- library plans were being finalized, Pope was immersed in the controversy over his designs for the National Gallery of Art and the Jefferson Memorial, and undoubtedly had little time to participate in a relatively minor commission. However, it is quite possible that he was responsible for the initial design and that he critiqued any future revisions. Pope’s *modus operandi* was to sketch a design after consultation with the client. Because of his astute design and planning abilities and his fabled skill at drawing, Pope could produce a remarkably complete initial sketch with seemingly little effort. Once the basic design and plan were approved, Pope would rely on his staff to handle the details and revisions, which he critiqued (sometimes ruthlessly) on a regular basis. Although Pope was preoccupied with more prestigious commissions, the Morristown museum- library project still carried his name as architect, and it is probable that he would make sure that the building was worthy of such an imprimatur.

The construction site for the new museum- library was on the Washington Headquarters grounds approximately 200 yards directly behind the Ford Mansion. The site was bounded by Washington Place on the east, Division Street on the north, and Lafayette Avenue on the west, hemmed in by residential parcels that had yet to be obtained by the Park Service.<sup>97</sup>

The museum- library as built was “T”- shaped in plan. The head of the “T” faced south, toward the Ford Mansion. It consisted of a central hipped- roof block flanked by an east and a west hipped- roof wing. The base of the “T” ran from south to north; it had a gable roof, and was flanked by an east and a west flat- roofed extension. The plan made use of the fact the site sloped downward from south to north: the façade (the head of the “T”) would appear to be one (monumental) story high, while the base of the “T” to the north would be a full two stories.

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<sup>95</sup> *New York Times*, August 29, 1937, sec. 4, p. 8; as reprinted in Robert B. MacKay, Anthony K. Baker, and Carol A. Traynor, eds., *Long Island Country Houses and Their Architects, 1860- 1940* (New York, NY: Society for the Preservation of Long Island Antiquities in Association with W. W. Norton & Company, 1997), p. 356.

<sup>96</sup> See for example *MDR*, August 2 and October 2, 1934. Pope’s biographer, Steven Bedford, referred to Pope’s “making sketches for a museum for the National Park Service at Washington’s Headquarters in Morristown, New Jersey” (“Museums,” p. 761).

<sup>97</sup> See **Appendix B**, 1941 “Headquarters Area- Utilities” site plan.

In recognition of George Washington's use of the Ford Mansion as his headquarters, Pope and his architects utilized the mansion's architectural features as models for many of the exterior features of the museum- library. Their most important historical model, however, was Washington's Mount Vernon home, a more direct tribute to the Washington and his contribution to "our own development as a separate people."

Pope had abandoned Mount Vernon as a model for his domestic designs in the early 1920s, finding it too constricting. Ironically, with the Morristown museum- library he was able to resurrect the model and apply it successfully to a public building rather than to a country home. What may have helped Mount Vernon succeed as a model for the museum- library design was that Pope rejected the more familiar east elevation of Washington's home with its high portico facing the Potomac River, a design conceit that had once resulted in a "dull pastiche" of the building. Instead he looked to Mount Vernon's west elevation with its embracing arcades and pavilions as a reference for the museum- library's south façade design (see **figs. 6- 7**). Otto Eggers had years before sketched a perspective of that elevation, possibly in preparation for the J. Randolph Robinson house commission (**fig. 9**).<sup>98</sup> This configuration worked admirably for the new building, with the pavilions reaching out to embrace the Ford mansion and everything it represented to an American of the early 20th century (see **fig. 1**).

The arcades and pavilions were not the only architectural references from the Mount Vernon west elevation that Pope used in designing the museum- library. To help create interest and intimacy in the museum- library's main unit, he broke up Mount Vernon's long west façade (see **fig. 6**) by metaphorically "cutting off" its ends and placing them at right angles to the center structure, which he then recessed from the new "wings." The center structure and wings were each given a Mount Vernon hipped roof. Faux chimneys were placed at either end of the center structure's roof ridge, mimicking Mount Vernon's chimneys, and an almost exact replica of the older structure's cupola was placed at the center.<sup>99</sup>

It is interesting to note that none of the contemporary descriptions of the museum- library's design referred to Pope's obvious patterning of the south façade of the building on the west elevation of Mount Vernon, but only to its use of the Ford Mansion architectural features. For example, in one of the most thorough and accurate descriptions of the planned museum- library, a newspaper article written in October 1934 mentions simply that the "[w]indows, doors, arches, chimneys, and all details are after the Colonial pattern and were designed by the architects after a careful study of such details in the Washington Headquarters." No mention was made of Mount Vernon.<sup>100</sup> This omission was probably based not only on the fact that most Americans were much more familiar with the porticoed east elevation of Washington's home, but that for the citizens of Morristown one of the most important reasons to build the museum on the grounds of the Ford Mansion was to honor its role as Washington's headquarters during the War for Independence.

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<sup>98</sup> The sketch was reprinted in a promotional booklet for Dutch Boy white- lead paint. "Section III – Mount Vernon," *Early American Architecture: Selected Sketches and Measured Drawings Showing Colonial and Georgian Designs* (circa 1920).

<sup>99</sup> See 1935 measured drawings reprinted in **Appendix A**, Sheet 6.

<sup>100</sup> *MDR*, October 2, 1934.



Of course, because the requisite land had not been obtained by the time the contract went out for bid, the arcade and pavilions could not be included in the project in 1935. The appendages remained on the final plans but were to be “omitted” from construction at that time; passageways from the east and west wings to the arcades were shown as filled-in and marked as “future doors.” Unfortunately, but predictably, circumstances and history intervened and the pavilions have never been built. For one familiar with the original design of the building and the historical precedents on which it was based, the museum-library as it was built is stately but somehow incomplete, as if its arms had been chopped off. Those officials in 1935 who advocated waiting to build the three-building museum-library as designed were probably justified in their fears that to build the museum without the pavilions would “destroy the very effect which has been the goal of those responsible for the plans.”

Review of the final revised drawings reveals that few changes were made to the preliminary exterior elevations other than the elimination of the pavilions.<sup>101</sup> The museum was to be constructed in brick faced with stucco (instead of the stone or marble that Pope used on most of his public buildings – an obvious cost-saving measure). Shuttered windows still flanked the main entrance on the south façade, but the planned windows on the first story of the east and west wings were eliminated in the final revisions and replaced with shallow arched niches. This change may have been dictated by the fact that each wing would house exhibits (especially the Gilbert Stuart portrait of George Washington) that could be damaged by sunlight, but it is tempting to see Pope’s intervention in eliminating the windows in favor of a more austere elevation only slightly relieved by the shallow niches.<sup>102</sup> Stuccoed pedestals were placed in front of the south-façade niches on the east and west wings. These pedestals have never held statuary of any sort, and it is not known if they were so intended, since Pope used this conceit for both purposes on several buildings.

On the interior the only substantial changes to the preliminary first and second-floor plans were that the space for the balcony in the auditorium was used for a second-floor projection room and a freight elevator, and the second-floor “Gallery” (or Exhibition Room No. 3) was divided into two exhibit rooms.<sup>103</sup> The most significant changes on the interior were made to the ground-floor plan. The location of the boiler room was moved from the west wing to the main/front structure and replaced with three “private studies.”<sup>104</sup> What was originally earmarked for “possible storage” became a Fan Room. A “Preparation Room” was moved from a huge space in the main/rear structure to the east wing and the space used for a kitchen and lunch room along the east side, and photograph and “Photostat” laboratories along the west side. A dumbwaiter that serviced the auditorium above was installed at the north end of the kitchen, and a freight elevator that serviced all three floors was installed near the southeast stairway (Stair Hall No. 6). The men and women’s toilets were reduced in size, with the freed space being utilized by another print room.

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<sup>101</sup> See the subsequent sections “Chronology of Development and Use,” “Physical Descriptions,” and **Appendix A**.

<sup>102</sup> The portrait had been donated by William Van Vlek Lidgerwood, one of the founders of the Washington Association of New Jersey. Lidgerwood also donated his extensive book collection on the Revolutionary War, which was housed at the Morristown Public Library until the museum-library was completed. *MDR*, March 2, 1937.

<sup>103</sup> See **Appendix A**, Sheets 2- 4 and 44A.

<sup>104</sup> During construction two of these rooms were converted for use as a “temporary” library in place of the one that was to have been located in the east pavilion. *MDR*, February 20, 1937, and *New York Times*, February 21, 1937.

## Museum- Library Construction

Construction of the Morristown museum- library began in December 1935 and continued through 1936 (figs. 10- 16). By July 1936 the steel roof construction had been completed, the precast roof slabs were installed, the three chimneys and all exterior brickwork had been completed, and windows and roughing for heating, water, and electrical were installed. Within a month the cornices and cupola were completed, the roofs clad in copper, and all the cement floors poured.<sup>105</sup> Even in the midst of construction, Superintendent Cox reiterated the Park Service's intention to eventually build the pavilions:

It was not possible to secure the necessary land for the two wings included in the original plan and they are therefore not in the present contract. It is expected to add these units when funds for construction and the land for the building are forthcoming.<sup>106</sup>

In November 1936 Cox reported to the Washington Association that construction was progressing satisfactorily and that the museum- library would be completed around the beginning of 1937. He reassured the association that the auditorium would be ready for their annual meeting on February 22 (Washington's birthday), as would the "facilities required by the caterer, consisting of a kitchen equipped with a refrigerator, range, running water and dumbwaiter service to the auditorium" (see fig. 27). Cox also reported that that shelving, desks, tables, and chairs had been ordered for the library, for which use a basement room was to be adapted (the "Study Rooms" – see fig. 28). By January 1937 the exterior was finished (figs. 17- 20) and workers were pushing to complete the interior. In mid- February it was evident that the "finishing touches" would not be completely done by February 22, but true to Cox's word, the building was sufficiently ready for the association to hold its meeting (figs. 21- 29).

Appropriately, considering the role that the association played in the establishment of the park and in securing lands for the construction of the museum- library, the Park Service used the occasion to hold a dedication ceremony for the new museum- library. Arnold B. Cammerer, Director of the National Park Service, delivered the dedicatory address, and Dr. T. J. (Thomas Jefferson) Wertenbaker, head of the Princeton history department, delivered the principal speech entitled "Washington - Unionist." One exhibit room was furnished with temporary exhibits (including dioramas depicting Jockey Hollow and Lafayette arriving at Washington's Morristown headquarters in 1780 – fig. 30) to give the association members an idea of what the completed museum- library would be like.<sup>107</sup>

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<sup>105</sup> Edwin E. Atwood, Asst. Landscape Architect, "Report to Director on Activities at Morristown National Historical Park for the Month of July 1936" and "Report to Director ...for the Month of August 1936."

<sup>106</sup> "Superintendent's Annual Report for Fiscal Year 1936." A "General Outline Plan" for the landscaping at the Washington Headquarters site dated September 2, 1937 (**Appendix B**) showed the pavilions as the "Future Library" and "Future Museum."

<sup>107</sup> *Morristown Banner*, February 18, 1937; *New York Times*, February 21 and 23, 1937; and *MDR*, February 19, 20, 22, and 23, 1937.

The park opened the museum- library for one day to the public the day after the association meeting and attracted almost 4,000 visitors, but then closed the building to complete the interior. By May the building was substantially completed, and the park began the transfer of books from the Ford Mansion, and the Lidgerwood collection from the Morristown Library, to the new library space. Funds, however, were not forthcoming with which to install the exhibits or to hire personnel. The museum- library was not officially opened until February 22, 1938, and even then was filled with only temporary exhibits (**fig. 31**).<sup>108</sup>

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<sup>108</sup> *MDR*, February 23, 1937; Elbert Cox, "Superintendent's Yearly Report to the NPS Director" dated August 11, 1937; and "Coordinating Superintendent's Annual Narrative Report," dated July 14, 1938.

# MUSEUM- LIBRARY USES AFTER 1938

## The Period 1938- 1956

In the years immediately following the official opening of the Morristown museum- library, the park worked to complete the paving and landscaping around the site, coordinating the work with the restoration of the Ford Mansion in 1939- 1940. CCC (Civilian Conservation Corps) workers provided most of the labor, including maintenance work on the new building. The various functions of the museum- library gradually became operational. In April 1937 Superintendent Cox and his staff moved into the first- story offices (these had been earmarked for the historian and his staff on the 1935 measured drawings), and the auditorium quickly began functioning as a meeting hall for visiting groups and classes as well as for the Washington Association.<sup>109</sup>

The permanent exhibits had yet to be installed in the exhibition rooms, but the preparation laboratory began operation in its new ground- story rooms. The laboratory had been temporarily working out of Lafayette Hall, a utilitarian building erected near the Ford Mansion by the Washington Association in 1887 as a meeting place for the association, and had prepared the exhibits and dioramas that had been installed in the museum for its unofficial 1937 and official 1938 openings. The Park Service intended to make the Morristown laboratory its primary locus for the preparation of museum materials not only for Morristown museum, but also for all the national parks east of the Mississippi River that had museum projects. The lab specialized in constructing dioramas, an exhibit form that presented “a scene in miniature with the background painted in perspective to form a setting for a small stage upon which modeled figures, building, and objects are placed upon and scaled relatively true to life.”<sup>110</sup> The diorama was becoming extremely popular in the 1930s, and one depicting Lafayette arriving at the Ford Mansion was the highlight of the unofficial opening of the museum- library in February 1937 (see fig. 30).

Permanent exhibits were finally installed in the Museum Building in 1940. In that year the building probably attained the pinnacle of its appearance and use as the Park Service had originally envisioned (fig. 32). The exterior presented a stately aspect to the Ford Mansion – the boxwood hedge in front of the building and the allee of trees leading from the mansion had matured sufficiently to ameliorate the rawness that had characterized the new museum just a few years before.

The onset of World War II hit Morristown NHP hard, and brought to an abrupt halt its ambitious plans for the new museum- library. The park’s free work force was lost when the CCC was disbanded, funds for operating the museum and its laboratory were slashed, and personnel diverted to the war effort. The immediate postwar years continued to be lean, and the infrastructure of the building suffered (as was the case with most Park Service properties). However, preliminary schemes for the future development of the Ford Mansion/museum site were under consideration soon after the end of the war. A plan prepared in early 1946

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<sup>109</sup> MDR, April 3, 1937.

<sup>110</sup> *New York Sun*, May 11, 1935; and MDR, May 24, 1935.

envisioned the entire area bordered by Morris Avenue, Washington Place, Division Street, and Lafayette Avenue as part of the site, even though several parcels in the northeast corner and two on the east side (including the crucial Pinney lot that had prevented the construction of the pavilions) were still privately owned. Clearly drawn on the plan were the arcades and pavilions labeled as “Proposed Library Building” and “Proposed Museum Building.”<sup>111</sup> By early 1947 some much-needed maintenance was begun, and in 1949 plans to reactivate the laboratory were moving ahead.<sup>112</sup> Although maintenance and repairs to the building were to continue, there was no further mention in the park reports about the museum laboratory, and it is not known if it resumed operation at this time or, if so, for how long.

Postwar photographs of the museum-library depict a dignified structure surrounded by mature plantings, the allee of trees and the herringbone-pattern brick path installed by the CCC physically and visually connecting the building to the Ford Mansion to the south (figs. 34-37). A 1948 photograph of the Washington Room provides a glimpse into the museum interior of this period (fig. 33). Warm wooden floors glow in the ambient light reflected from behind the cornice onto the cove ceiling. In this view one can see the Stuart portrait of George Washington ensconced in its exhibit case/safe, with American flags (contemporary and Revolutionary War-era) standing guard.

## **Construction of Library Addition and Thereafter, 1957- 1974**

Upon the completion of the museum-library, the Lidgerwood and Washington Association archival collections were housed in a room in the southwest corner of the building's ground story until such time as the necessary property could be secured on which to build the pavilions. However, the temporary library was inadequate for its purpose and suffered from damp that threatened the collection, and the elusive property had still not been secured by the early 1950s. Lloyd W. Smith, whose gift of 750 acres of land in Jockey Hollow had been crucial to the establishment of the park in 1933, again became the catalyst that resulted in the construction of a new library. Smith arranged that his own outstanding library of Washingtoniana and other Revolutionary War materials would become part of Morristown NHP by a tender of gift in 1953 and by provisions in his will, the only stipulation being that the Park Service erect a “suitable building” to house the collection within 10 years of his death. Thus, the Park Service abandoned its plans, after almost 20 years, to complete Pope's original design of the Mount Vernon-inspired arcades and pavilions reaching out to the Ford Mansion. By the time Smith died on July 2, 1955, Congress had authorized construction of a new library wing to the museum-library.<sup>113</sup>

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<sup>111</sup> See site plan dated April 1, 1946, entitled “Administration- Museum Development of the Ford House Area, Morristown National Historical Park” in **Appendix B**.

<sup>112</sup> Memoranda, Park Superintendent Francis S. Ronalds to NPS Director, August and September 1949.

<sup>113</sup> Ronalds, “Monthly Narrative Report for July, 1955” dated August 15, 1955.

Plans for the new library addition, prepared by the Park Service's Division of Design and Construction, Eastern Office, were finalized in March 1956 (see **Appendix C**). Construction began that summer, and the addition was completed in August 1957 for a cost of \$104,990.<sup>114</sup> The addition was tucked relatively unobtrusively (for such a large structure) into the northwest corner of the original museum, blocking former window openings on the west extension's west elevation and west wing's north elevation (compare **figs. 38- 41**). A narrow shaft located between the old and new structures provided air circulation and light to some of the windows in the original building and to a stairway in the addition. The addition's exterior design, with tall arched windows and a stucco finish, complemented that of the original structure. The interior contained administrative offices on the ground story, a library reading room and librarian's office on the first story, and a second- story mezzanine overlooking the reading room that held shelving. Superintendent Ronalds moved his operation from the first- story offices in the original building to the paneled superintendent's suite on the addition's ground story. The park curator moved his office from the former "Preparation Room" space in the east wing's ground story (which had been subdivided for the curator's use some years before) into the old library space, and the former curatorial area was adapted for storage.<sup>115</sup>

Construction of the library addition was completed in May 1957. In the new "Museum Building" the park now had desperately needed office space, as well as a modern, secure repository for its growing archival collection.

The years following the construction of the library addition saw little change in the use of the Museum Building. In September 1959 the photographic darkroom facilities on the ground story, which apparently had been idle for years, were again being used.<sup>116</sup> In 1966 Interstate Highway 287 was constructed, which ran just to the northwest of the Museum Building. The construction of the highway proved to be a mixed blessing for the park. The highway was a major physical and audible intrusion into the integrity of the Ford Mansion/Museum site, but the seven parcels in that area that the park had in 1946 hoped would eventually become part of the site were finally obtained when they were purchased by the State of New Jersey and donated to the park.<sup>117</sup>

## The 1975 Remodeling to the Present

By 1974 the original portion of the Museum Building was almost 40 years old and was showing its age. Mechanical systems were woefully outdated, recurring moisture- infiltration problems remained unsolved, deferred maintenance problems were becoming insistent, and the cost of heating and air conditioning the grand spaces was becoming exorbitant in the age of the energy crisis. In addition, many of the original uses for which the old museum- library had been designed had ceased to be important. The auditorium no longer held banquets, and the preparation laboratory was no longer operational, making the kitchen and darkroom facilities

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<sup>114</sup> "Monthly Progress Report: Library Addition – Headquarters Building" dated August 1957.

<sup>115</sup> Ronalds, "Monthly Narrative Report for April, 1957" dated May 13, 1957, and "Monthly Narrative Report for October, 1957" dated November 11, 1957.

<sup>116</sup> Ronalds, "Monthly Narrative Report for August, 1959" dated September 11, 1959.

<sup>117</sup> See site plan entitled "Headquarters Area Portion: Morristown National Historical Park" dated December 1965 in **Appendix C**.

on the ground story obsolete, and the park wanted to adapt the building to new uses geared towards visitor orientation. The Museum Building was slated for a major overhaul.

The majority of the work for the 1975 remodeling project involved the original museum building, the library addition being only tangentially affected (see measured drawings of the Museum Remodeling in **Appendix D**). By the time the dust cleared at the end of 1975, not only had new heating, electrical, and HVAC systems been installed, but also major alterations had been made to all three stories of the old building. On the ground story, the old print rooms and kitchen area (a total of eight rooms) were completely gutted to create one cavernous exhibit area, a major staircase was removed and replaced with a small office, and the former curator's rooms in the east wing were converted to public rest rooms and an employees' lounge. On the first story, the auditorium saw its large arched windows blocked and plastered over, its high ceiling obscured by a dropped acoustical- tile ceiling, and its wood flooring covered with industrial carpeting. The two elegant first- story exhibit rooms had their wood flooring covered with the same carpeting, built- in exhibit cases and elaborate wall trim removed, and cove ceilings blackened with an acoustical spray finish. Finally, the check room and an adjacent office to the west of the vestibule were combined to create a bookstore. On the second story, two exhibit rooms were combined to create a large curator's room.

On the exterior the alterations had no visual impact on the south façade of the Museum Building (**fig. 42**), and little impact on the other elevations, other than some blocked windows on the ground- story level. But the integrity of many of the original interior spaces was severely compromised. Logical circulation patterns were closed, the ambiance of spaces was destroyed, and elegant finishes removed. The 1975 remodeling may have answered the needs of the 1970s, but did so at a significant cost to the building.

There have been several major repair and maintenance projects for the Museum Building since the 1975 remodeling work, but few alterations that have affected its appearance or its use. In 1992, the bookstore function was relocated to the ground- story lobby area, and the first- story office area that had been opened up for use as a bookstore in 1975 was restored to something approximating its 1930s configuration. In 1995 the ground- story exhibit area was rehabilitated, acquiring new partitions, ceilings, carpets, and displays. Otherwise, the extant building reflects its appearance and use as it emerged from the 1975 remodeling.

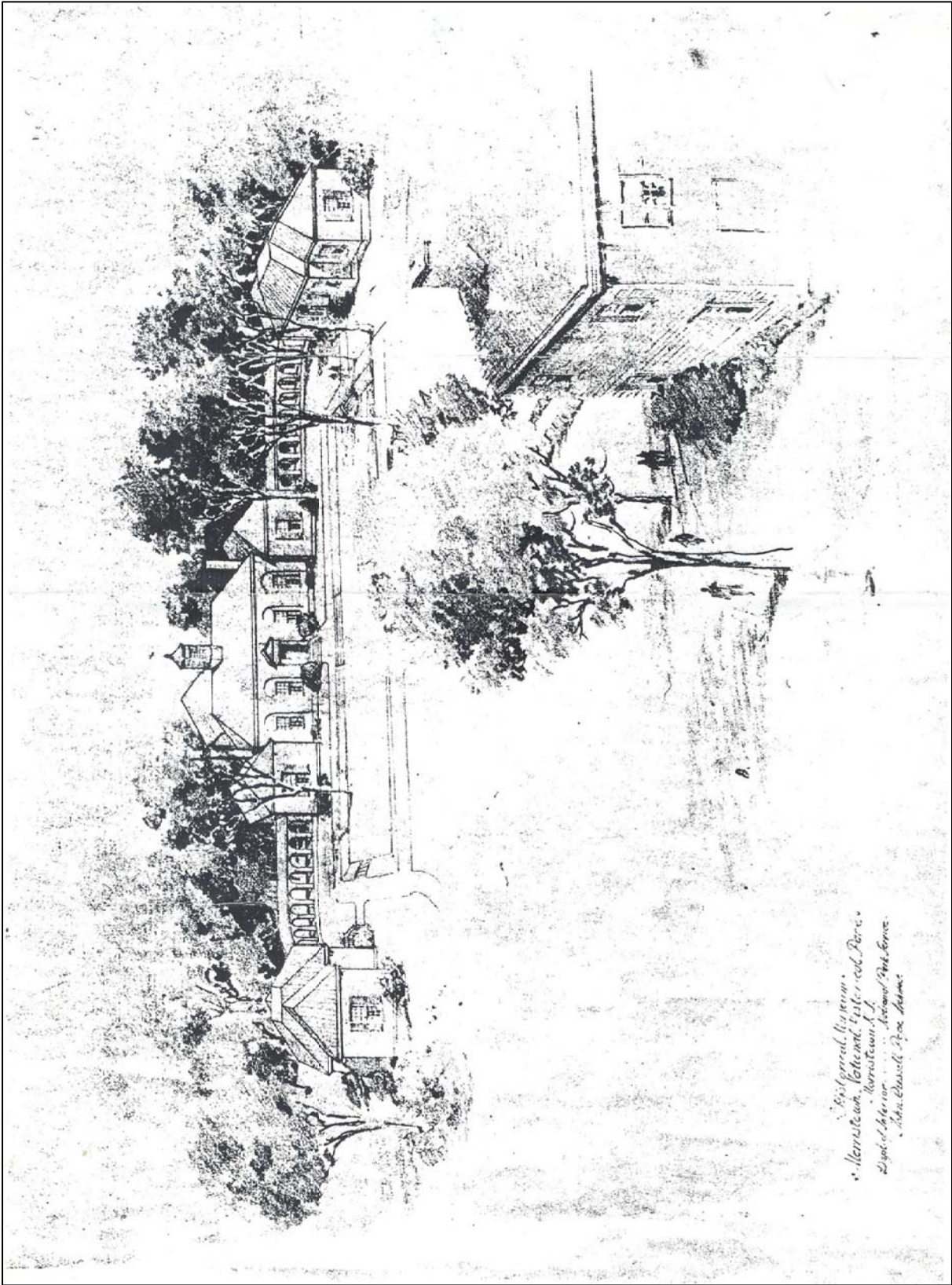


Figure 1. “Historical Museum,” perspective view to the north/northeast, from behind the Ford Mansion (1934).



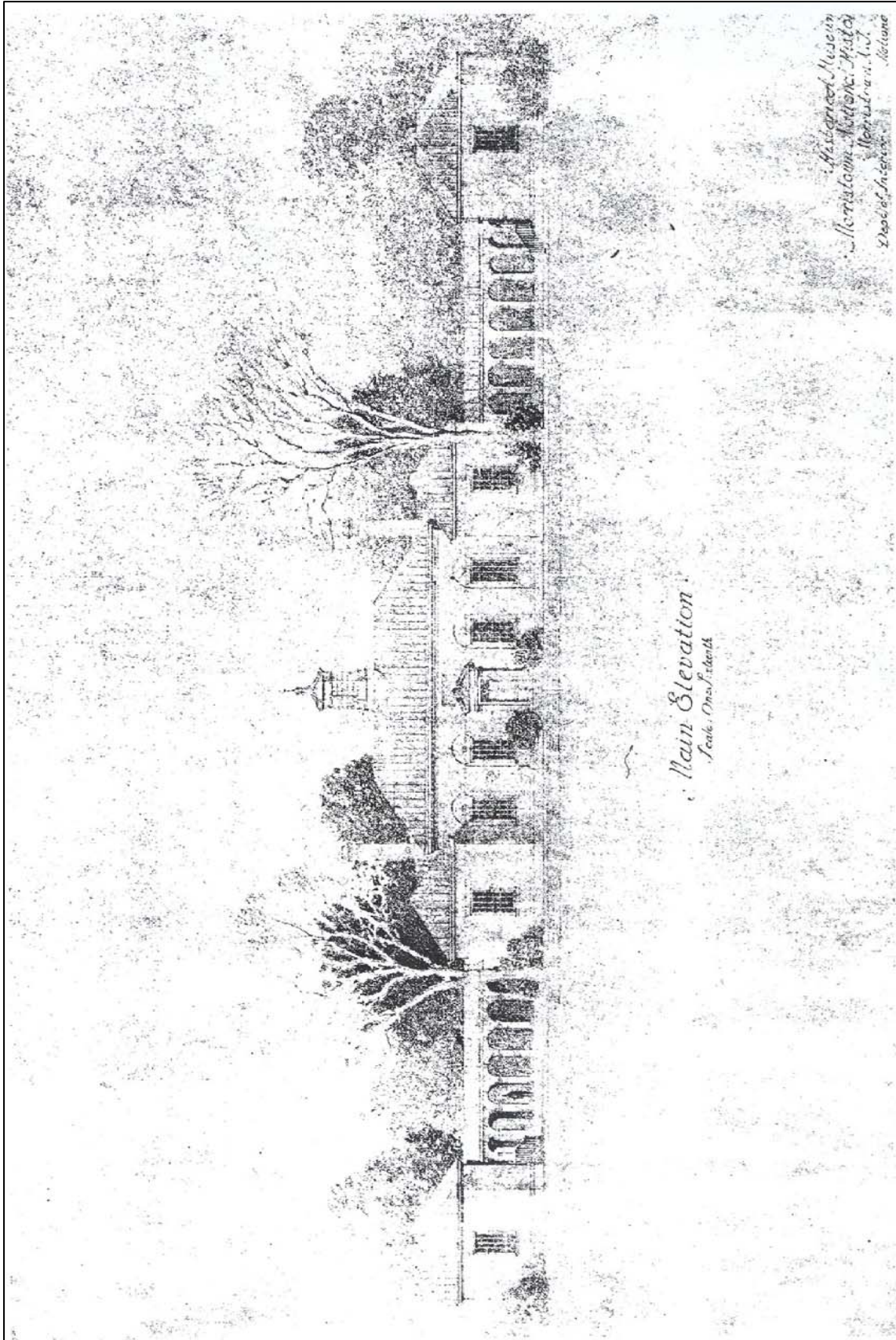


Figure 2. "Historical Museum," main elevation (May 1934).



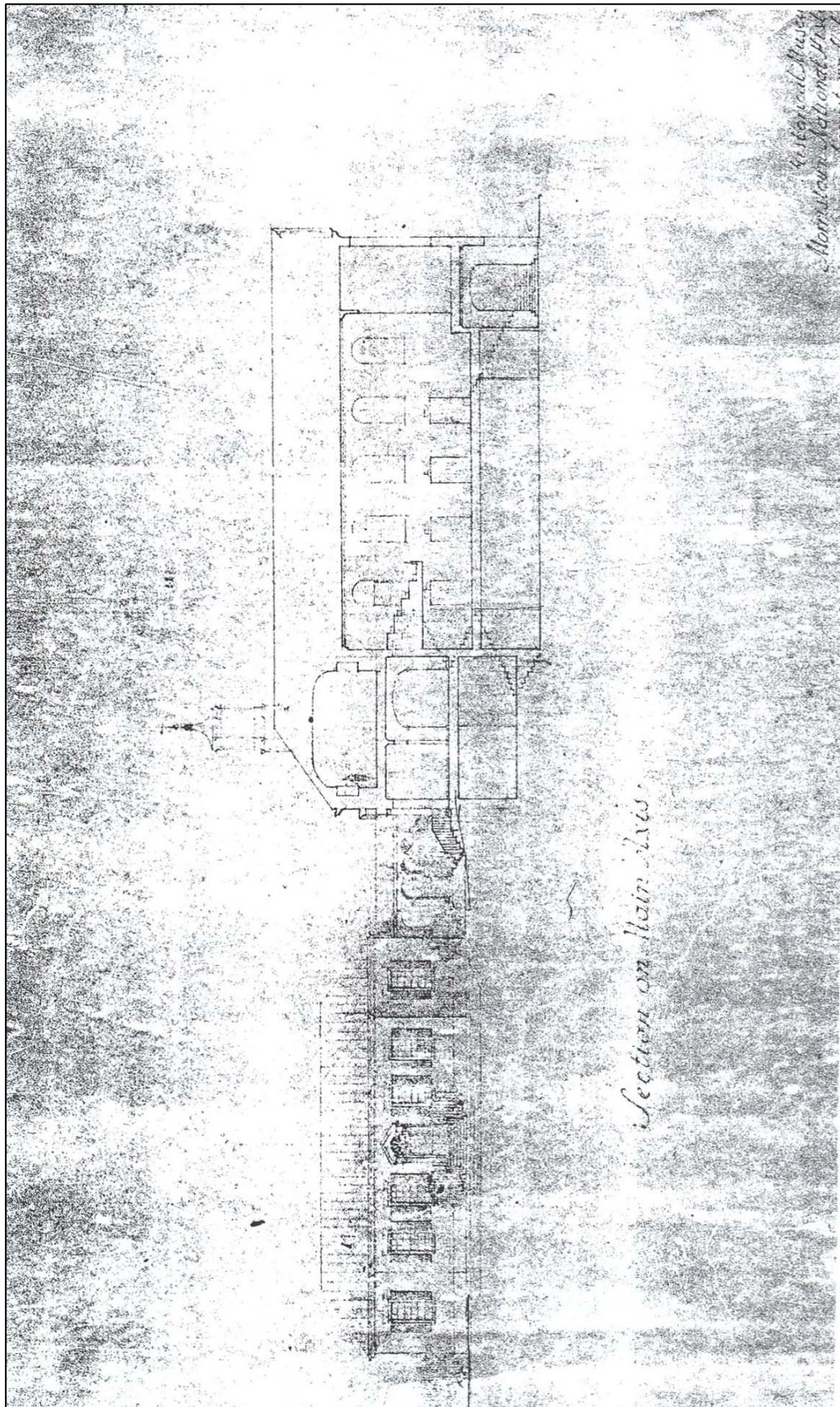


Figure 3. "Historical Museum," section on main axis (1934).



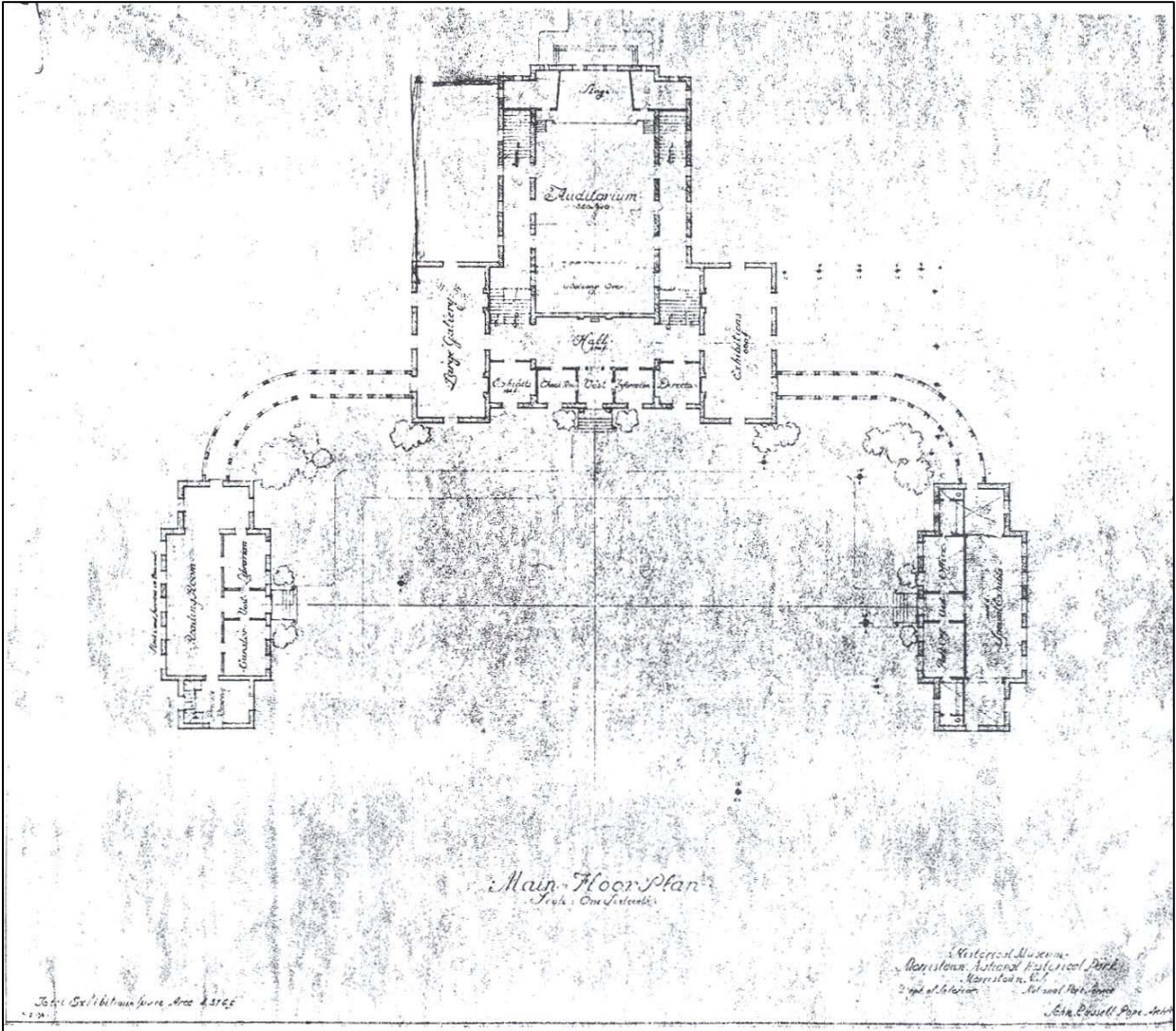


Figure 4. "Historical Museum," main floor plan (1934).

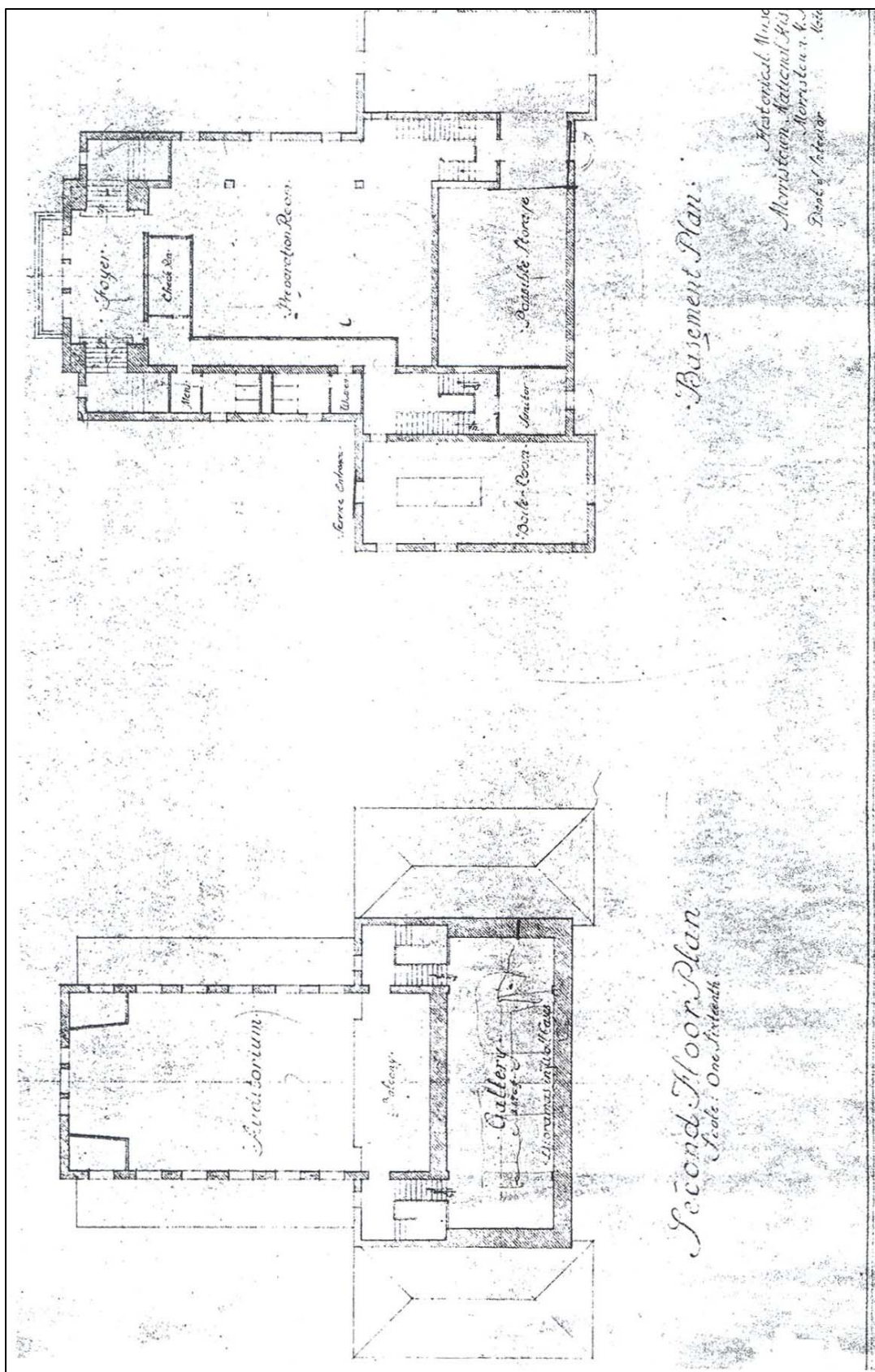


Figure 5. "Historical Museum," second-floor plan and basement plan (1934).



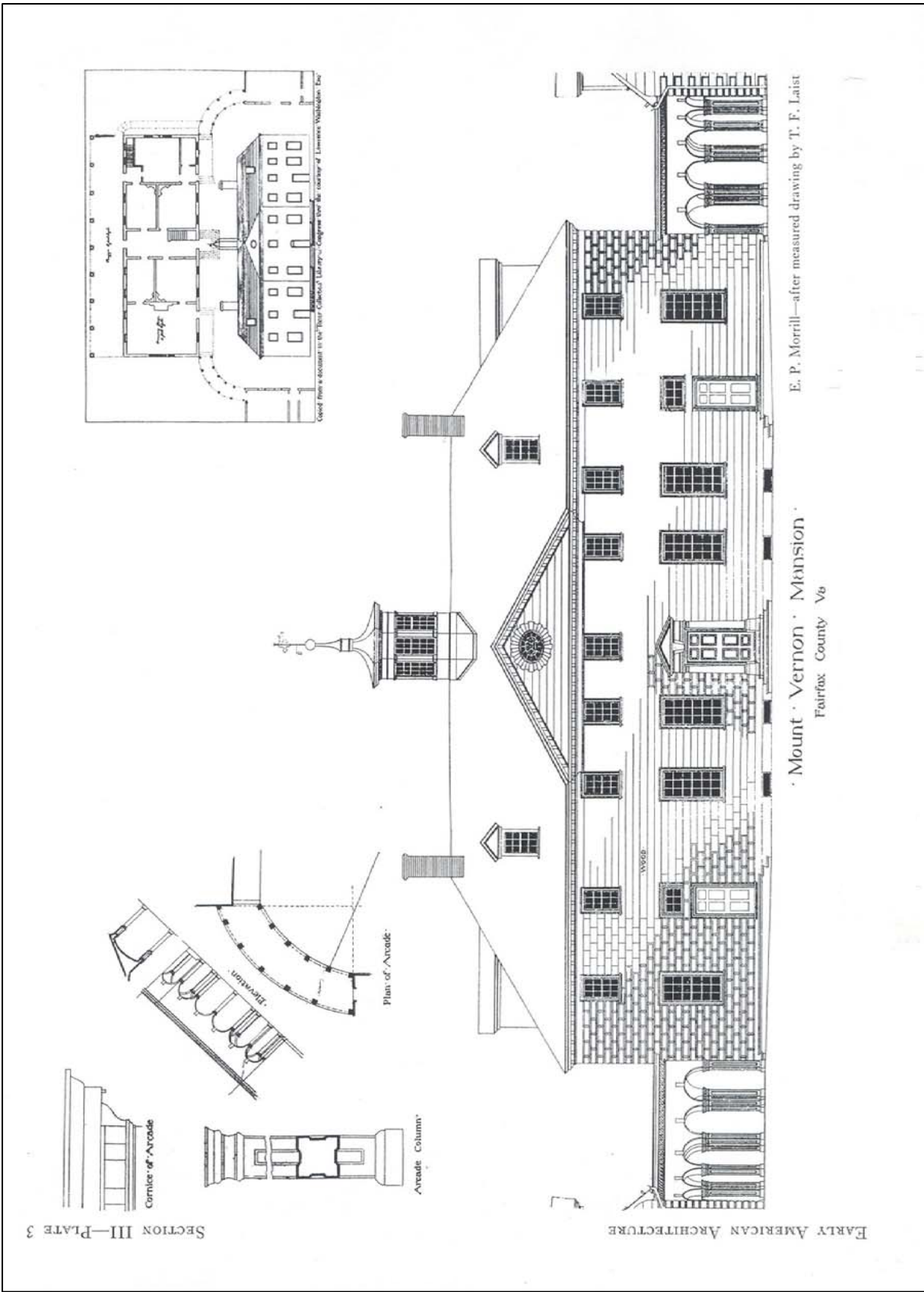
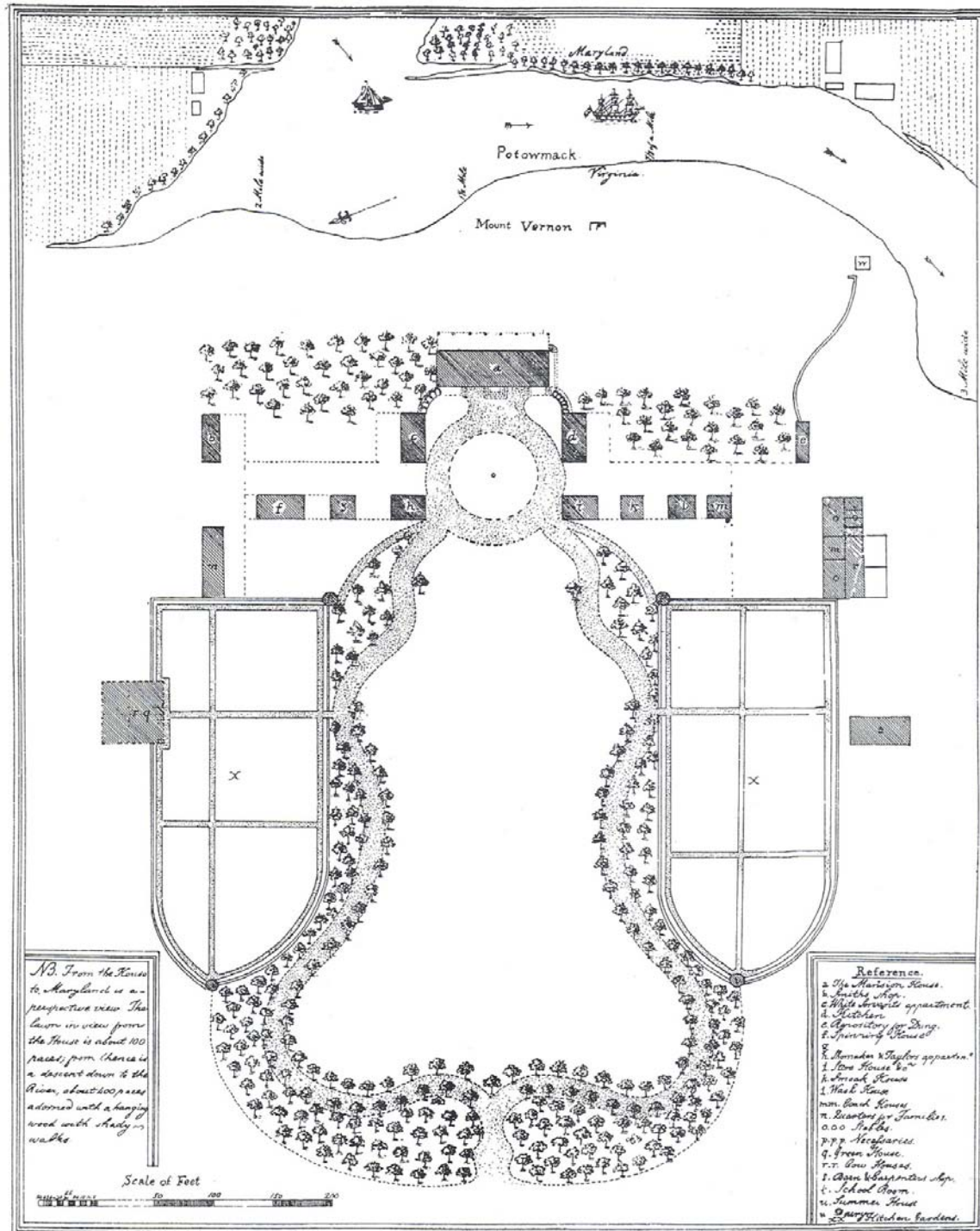


Figure 6. "Mount Vernon Mansion," west elevation (circa 1920).



**Figure 7.** “The House Grounds, Mount Vernon, VA” (n.d.).



Figure 8. John Russell Pope (before 1924).



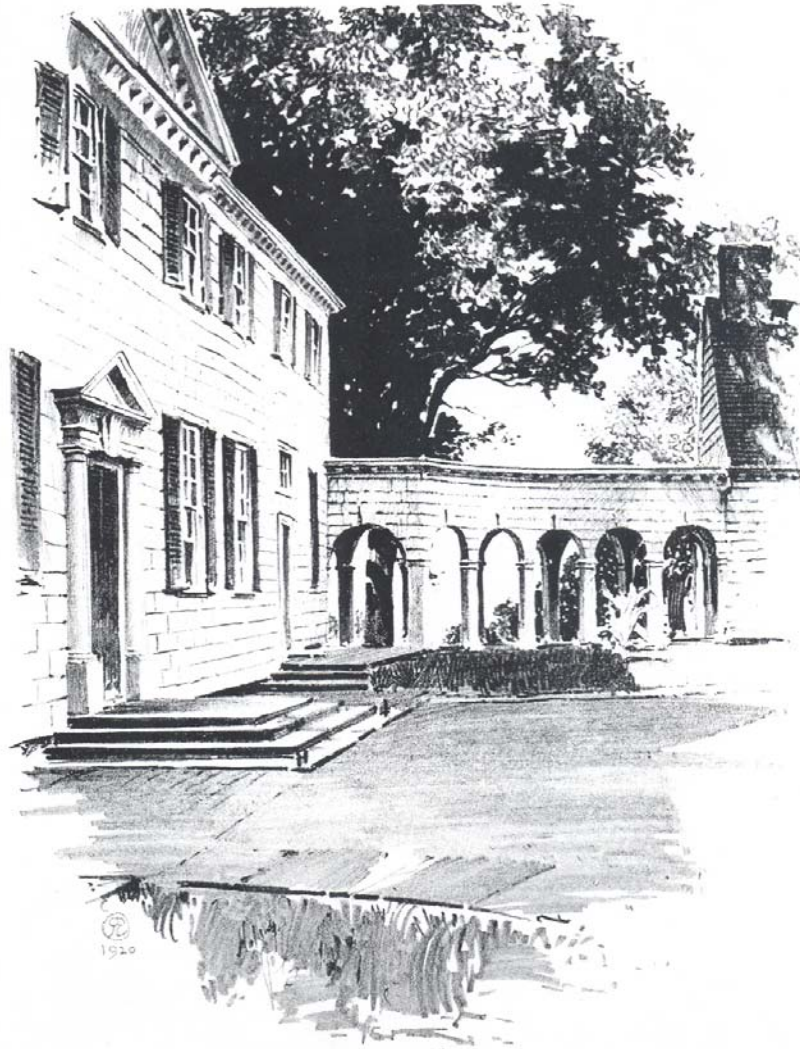


Figure 9. "Entrance Front, Mt. Vernon, Virginia, as Sketched by O. R. Eggers" (1920).



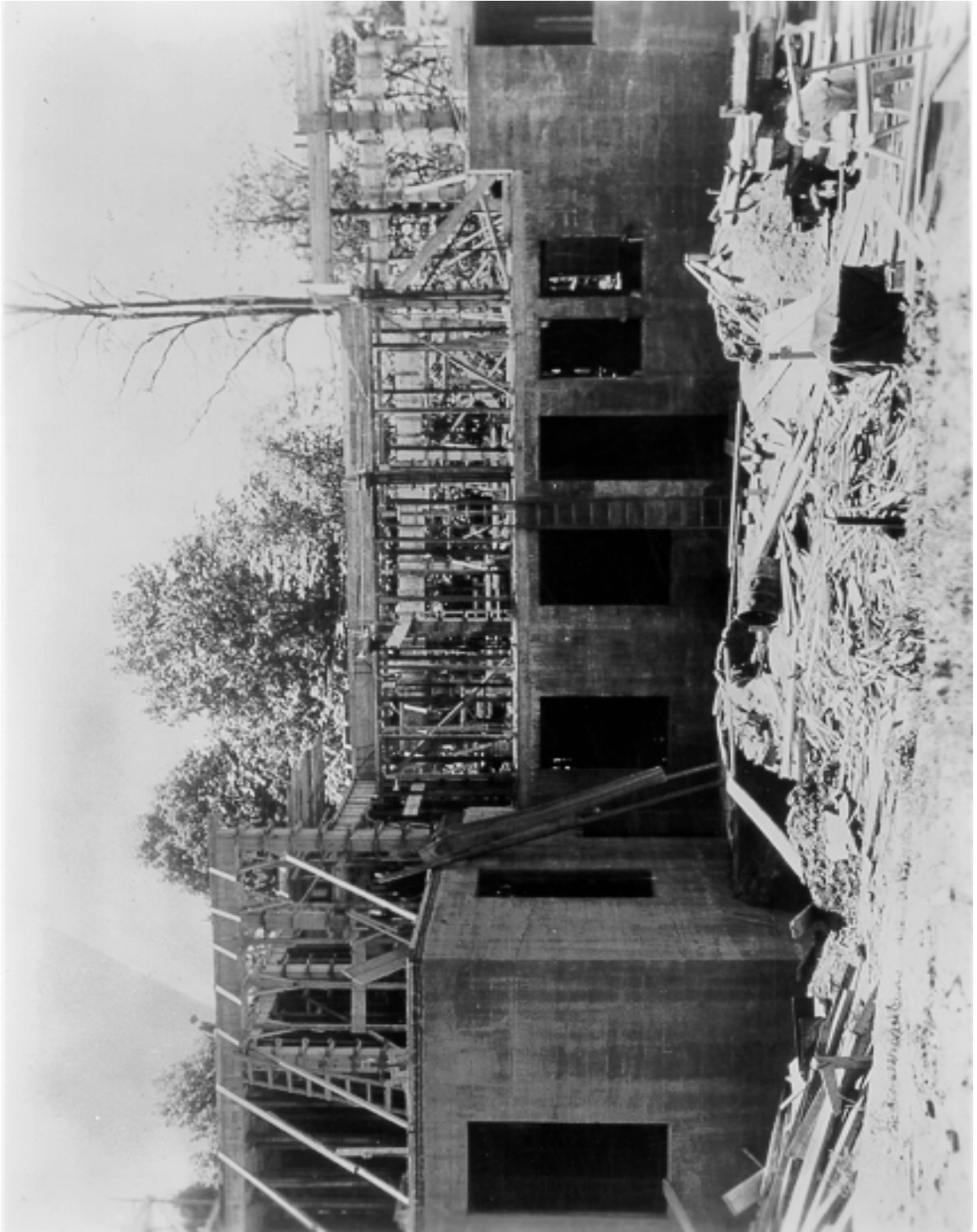


Figure 10. Morristown Museum Building: east elevation, poured- concrete foundation (June 1936).



Figure 11. Morristown Museum Building: north elevation, poured- concrete foundation and steel framing (June 1936).

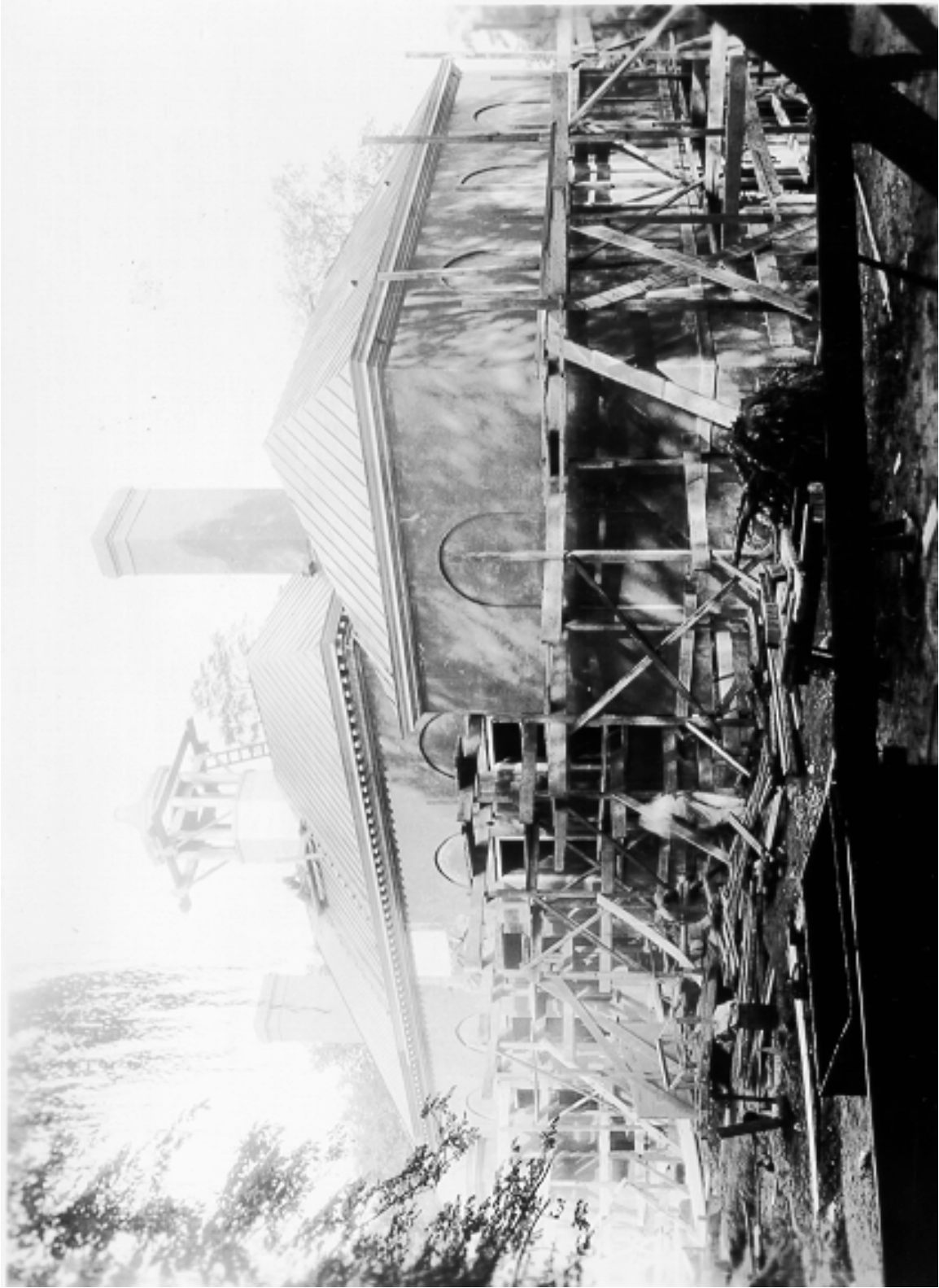


Figure 12. Morristown Museum Building: south façade and east elevation of east wing, brick walls before stuccoing (August 31, 1936).



Figure 13. Morristown Museum Building: east and north elevations, stucco application. Note stacks of terra- cotta blocks (1936).



Figure 14. Morristown Museum Building: auditorium during construction, view south/southwest toward foyer (June 1936).





Figure 15. Morristown Museum Building: auditorium during construction, view north to stage (ca. January 1937).



Figure 16. Morristown Museum Building: Washington Room (currently west exhibit room), south and west walls (ca. January 1937).



Figure 17. Morristown Museum Building: south façade of newly completed building (March 1937).





Figure 18. Morristown Museum Building: south façade, main entrance D101 (ca. March 1937).



Figure 19. Morristown Museum Building: south façade, and east elevation of east wing, of newly completed building (1937).



Figure 20. Morristown Museum Building: north and east elevations of newly completed building (ca. March 1937).

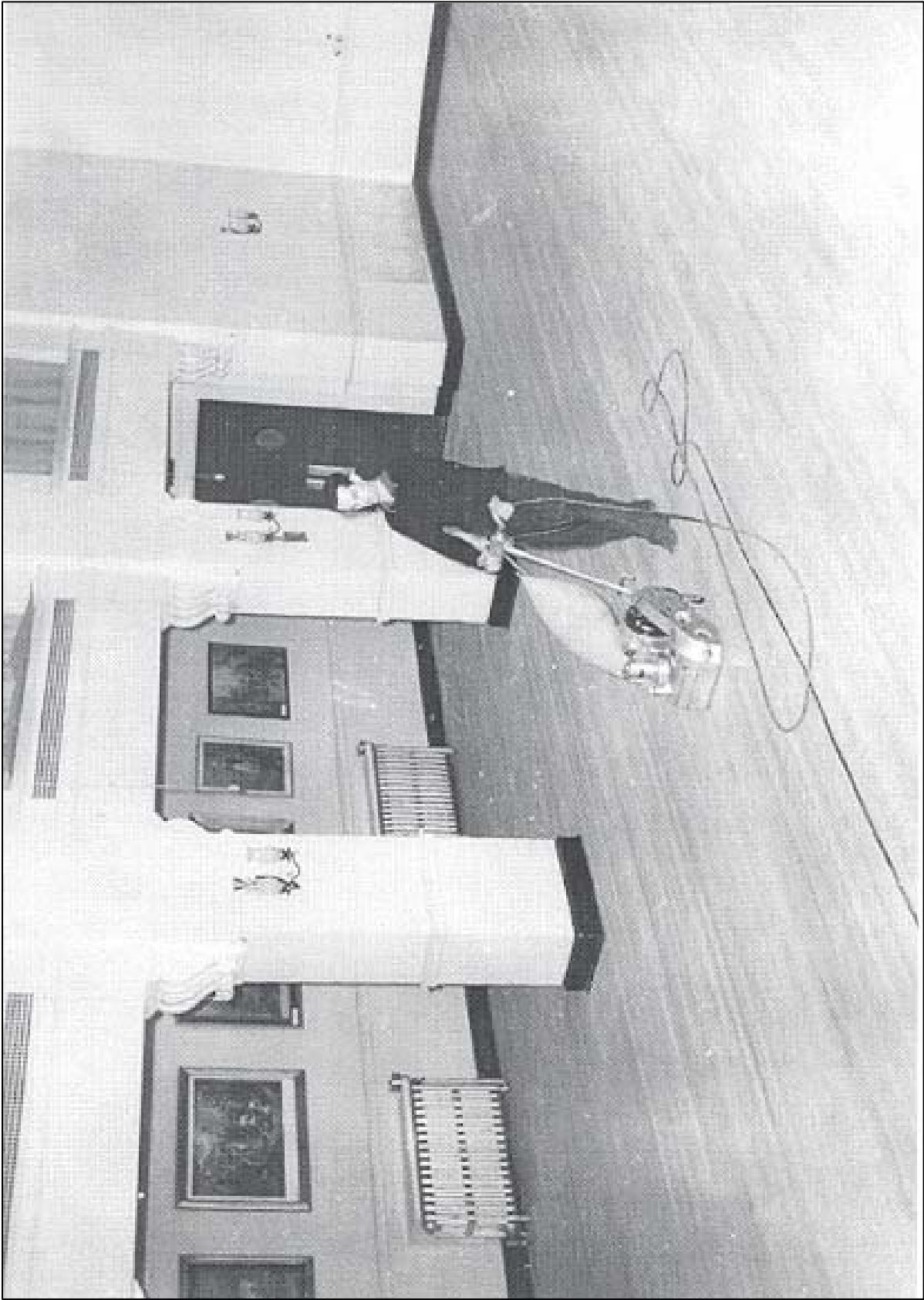


Figure 21. Morristown Museum Building: auditorium, view southeast to east corridor (ca. 1937).

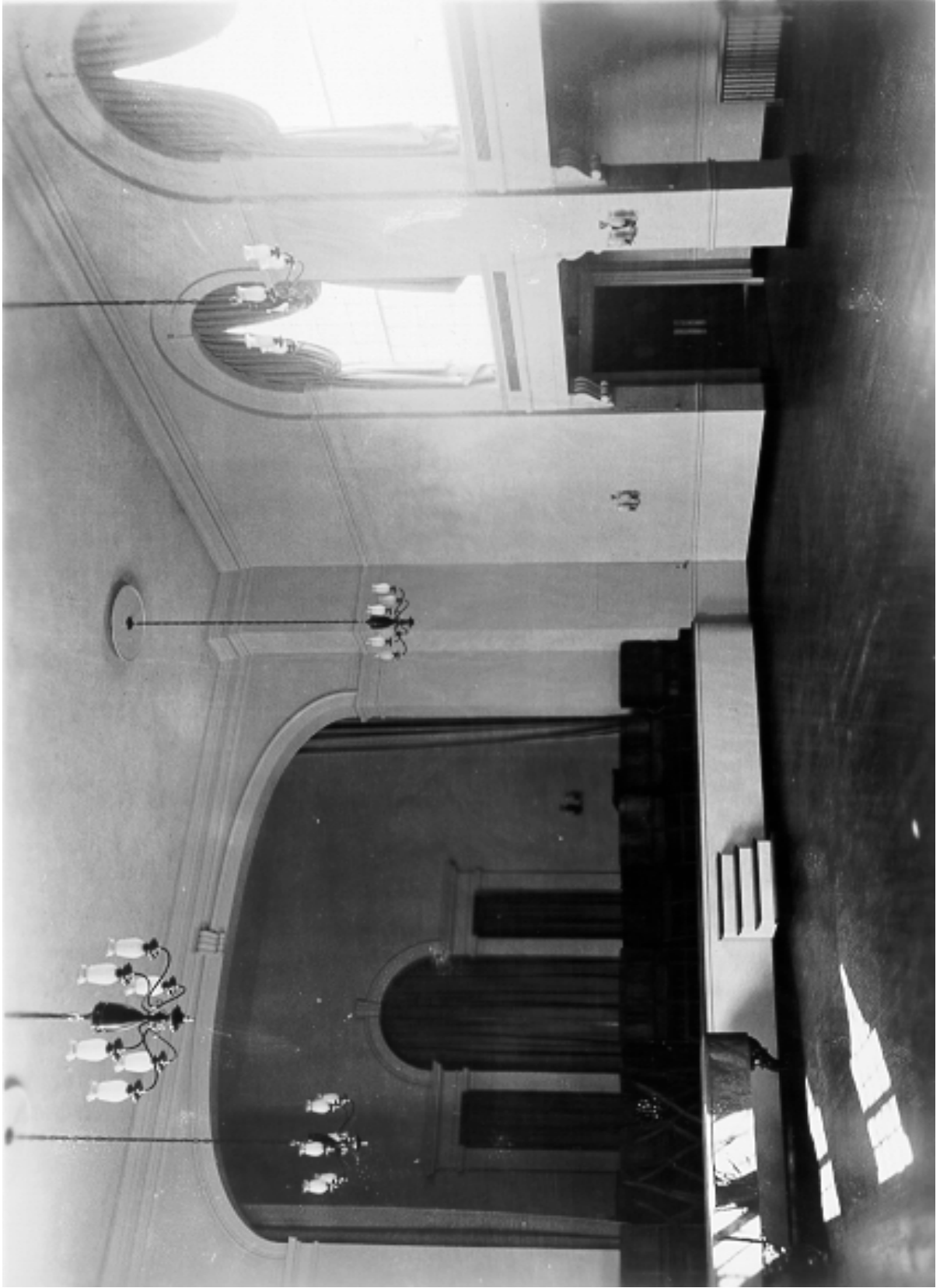


Figure 22. Morristown Museum Building: auditorium, view north/northeast toward stage (March 3, 1937).



Figure 23. Morristown Museum Building: entrance hall (now the foyer), view eastward (March 1937).



Figure 24. Morristown Museum Building: vestibule and doorways D101 and D102, view southward from foyer (ca. 1937).



**Figure 25.** Morristown Museum Building: check room (now office no. 2), view westward from vestibule (circa 1937).





**Figure 26.** Morristown Museum Building: foyer, view northward from vestibule through doorway D102 (ca. 1937).



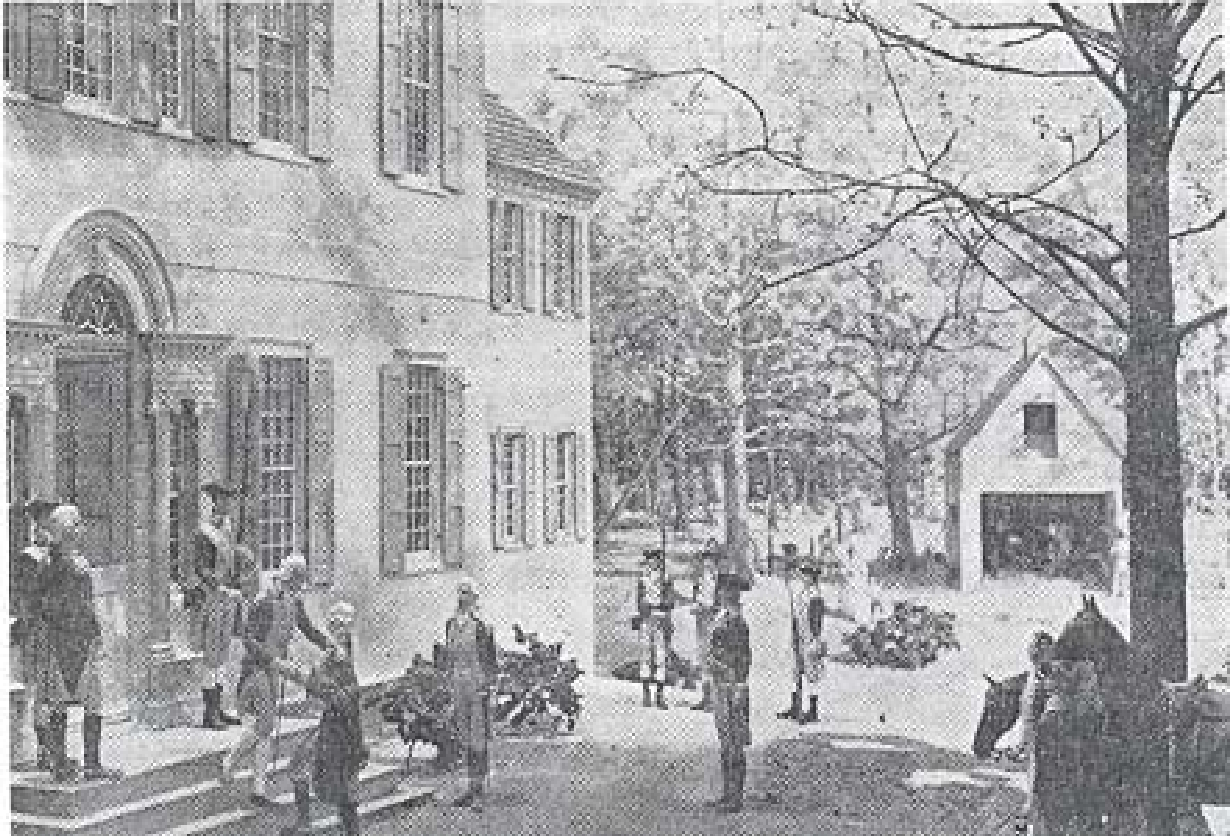
Figure 27. Morristown Museum Building: kitchen (now part of the exhibit area), view east/southeast (March 1937).



Figure 28. Morristown Museum Building: library (now the general administration office), view to the southeast (ca. 1937).



**Figure 29.** Morristown Museum Building: study collection room, view to the northeast toward the Morristown Room (ca. 1937).  
(Both rooms now part of the curator's room.)



**Figure 30.** Diorama of Washington greeting Lafayette, unveiled at library- museum dedication on February 22, 1937.



Figure 31. Morristown Museum Building: entrance hall (now the foyer), view to the southeast (1938).





Figure 32. Morristown Museum Building: south façade (September 1940).



Figure 33. Morristown Museum Building: Washington Room (now the west exhibit room), south and west walls (1948).





Figure 34. Morristown Museum Building; south façade (summer 1950).

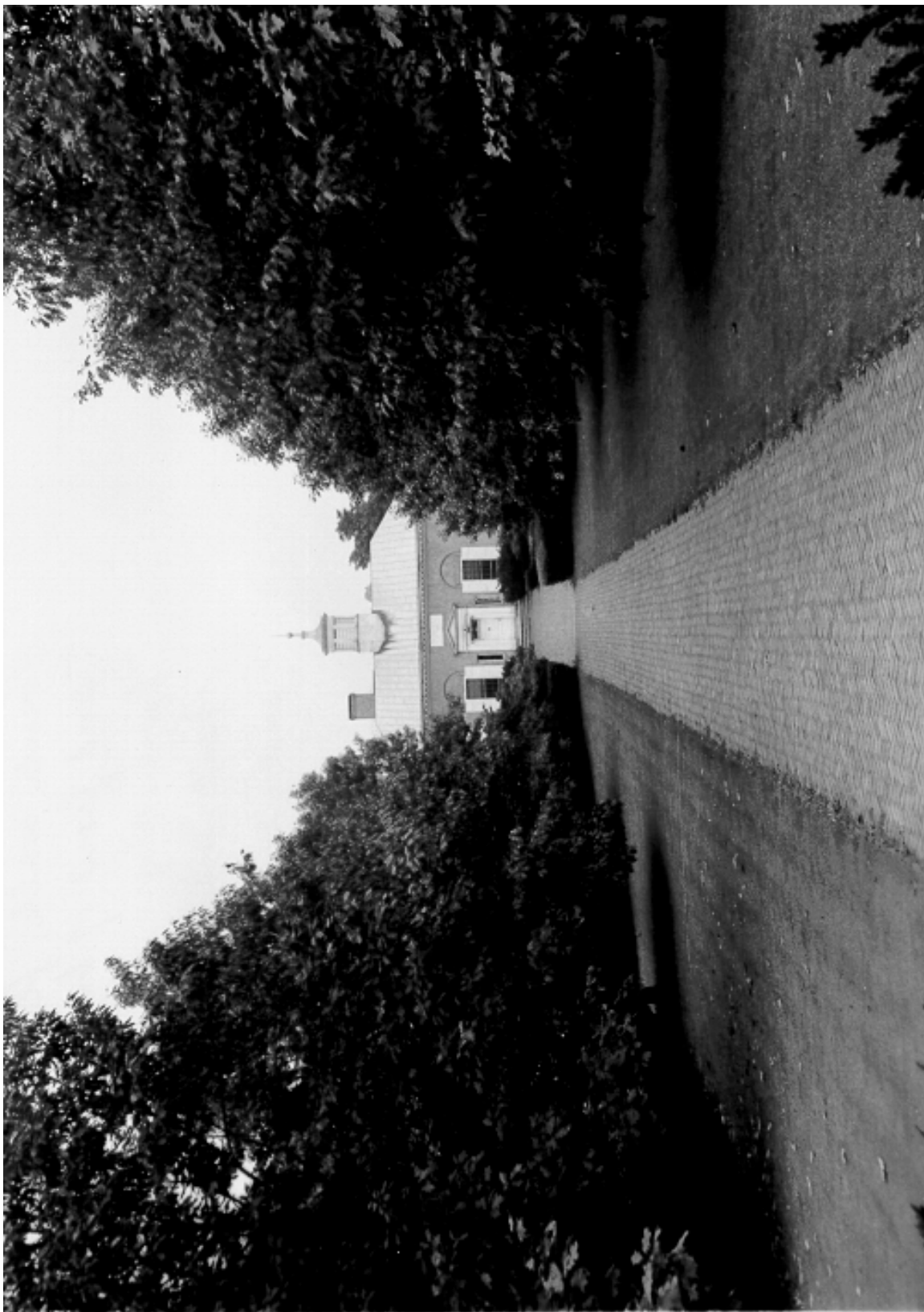


Figure 35. Morristown Museum Building: south façade, view from Ford Mansion (1950).



Figure 36. Ford Mansion: north elevation, view from Museum Building (1950).



Figure 37. Morristown Museum Building: south façade (September 15, 1953).





Figure 38. Morristown Museum Building: north and west elevations (July 1956).



Figure 39. Morristown Museum Building: south façade and west elevation of west wing (1967).



Figure 40. Morristown Museum Building: junction of east wing, main/rear structure, and east extension (1967).



**Figure 41.** Morristown Museum Building: library addition, north and west elevations (1974).





Figure 42. Morristown Museum Building: south façade (February 7, 1979).





Figure 43. Morristown Museum Building: south façade (April 27, 1994).





Figure 44. Morristown Museum Building: north elevation (April 27, 1994).



Figure 45. Morristown Museum Building: east elevation of main/rear structure (April 27, 1994).

# **CHRONOLOGY OF DEVELOPMENT AND USE**



# ORIGINAL MUSEUM- LIBRARY, 1937

## Exterior Elements

John Russell Pope and his architects designed and sited the 1937 Morristown library- museum to complement, but not distract from, the Ford Mansion/Washington Headquarters. The museum- library was sited on a downward slope approximately 200 feet to the north (rear) of the mansion, hiding the building from the street and maintaining the mansion's ascendancy at the top of the hill. The museum- library burrowed into the slope, thus appearing to be only one story high when seen from the mansion, while actually a full two stories to the north. Several architectural elements referred directly to the mansion, including the rectangular hip- roofed form of the main structure, the symmetrical plan and fenestration, the Palladian window on the north elevation, and the modillion cornice. Other elements reflect the west elevation of George Washington's Mount Vernon home; the hipped roofs of the wings, the octagonal cupola, the pedimented main entrance, and twin chimneys firmly tie the building to the commemoration of George Washington.<sup>1</sup>

Once borrowed, however, the Georgian- style elements of the two 18th- century homes were manipulated and translated in the best Beaux Arts tradition (and in true Pope fashion) to the entirely different building form of a museum and library. The cross- axial plan of the museum so evident in the Pope drawings was logically expressed on the building's exterior elevations. The primary public entrances and the most elegant spaces were located in the two primary "structures" of the building – the one- story hipped- roof center block that faced the mansion (the "main/front structure"), and the two- story gable- roof rear structure (the "main/rear structure") that was positioned perpendicular to the main/front structure. The main/front structure contained an elegant vestibule, entrance hall, and foyer, and attention was drawn to its exterior by its many references to Mount Vernon. The main/rear structure held a public lobby on the ground story and a large auditorium on the first story; its impressive exterior, visible for some distance to the north before the incursion of trees in later years, displayed a Palladian window and a pedimented modillion gable end.

The two main exhibition areas, significant public spaces but of relatively less importance than those in the main structures, were located in two wings set at right angles to the main/front structure. Each wing had a hipped roof like the main/front structure, but was of a lower height and had less elaborate details decorating the walls. Originally windows that matched those on the main/front structure were also to be used on the wings, but these were removed in the final plans and replaced with shallow arched niches. This revision was probably made for the practical reason of preventing sunlight from damaging the exhibit artifacts inside, but it also served on the exterior to visually lessen the importance of the wings in relationship to the main/front structure. Of least importance visually on the exterior were two narrow "extensions" on the east and west walls of the main/rear structure. These extensions, which stopped short of the north wall of the main/rear structure and had flattened and lowered roofs,

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<sup>1</sup> This paean to Washington's Mt. Vernon would have been more pronounced had the planned pavilions been built in 1937.

were clearly subservient to the main/rear structure. Their design reflected their interior use for rooms of lesser importance, such as corridors and dressing rooms.

The 1937 museum- library was constructed in strict accordance with Pope's 1935 measured drawings, which had been revised to reflect what was thought to be the temporary omission of the two pavilions to the southwest and southeast. The walls of the museum- library were finished with stucco and decorated with a limestone water table along the south façade that continued as a belt course around the side and rear elevations of the building as the grade sloped downward. Modillion cornices topped the walls of the main/front structure and the walls and pedimented gable of the main/rear structure. Molded wood cornices trimmed the tops of all remaining walls. The east and west wings, and the south side of the main/front structure, were given hipped roofs, while the main/rear structure had a gable roof. These were covered with standing- seam copper, and they extended in deep eaves that contained integral copper- lined gutters. The northeast and northwest corners of the main/front structure, and the east and west extensions, had flat roofs covered with slag roofing. Parapets with limestone coping edged the flat roofs; scuppers in the parapets led to leaders and downspouts that drained the run- off. On the main/front hipped roof, a large stuccoed chimney that functioned as a boiler flue was located in the northwest corner. The other roof features were borrowed from Mount Vernon: two faux, stuccoed chimneys were located at each end of the roof, and a large octagonal cupola was positioned at the center of the roof ridge. The cupola had an 18- light sash in each of its eight faces, a conical roof, bell- cast eaves, and a ball- and- spire finial.

The main entrances to the museum- library were located at the center of the south façade and the north elevation. The south- façade entrance had a pedimented architrave and a rectangular leaded- glass transom. An elegant Colonial Revival copper lantern was centered over the doorway, with decorative copper arms connecting it to the casing on either side. The doorway on the north elevation had double doors with an arched leaded- glass transom and a pair of Colonial Revival- style lanterns flanking it. In addition to the main entrances there were three exterior doorways, all service entrances. A double doorway with glazed doors was located on the north elevation of the east wing and opened into an interior corridor. A single doorway with a glazed door and a transom was located on the east elevation of the east extension and opened into a kitchen. Another single doorway that opened into a transformer room was located in an areaway at the south end of the west wing's west elevation.

On the south façade, two narrow windows flanked the main entrance, and two multi- pane windows with flat- arch lintels were set in shallow recesses on either side of the narrow windows. Similar multi- pane windows with flat- arch lintels flanked the primary entrance on the north elevation, and illuminated stairway landings between the first and second stories at the north end of the east and west extensions, and on the north elevation of the main/front structure. An elaborate Palladian window was placed in a shallow recess above the north entrance. Three large arched windows were placed on each of the east and west walls of the main/rear building, above the roofline of the extensions. Shallow niches with no windows relieved the bare expanse of the first- story walls on the east and west wings; stuccoed masonry and limestone pedestals decorated the front of the south- façade niches. Utilitarian multi- pane windows of varying sizes were found around the remainder of the building. Four basement windows opened to areaways on the south façade.

## Interior Elements

The primary public spaces in the museum- library were on the first story (fig. 46), where Pope's Beaux Arts planning skills were most evident. The organization of the rooms on this story is symmetrical and eminently logical. Visitors using the main doorway on the south façade of the main/front structure would enter a vestibule. To the west (left) of the vestibule was a check room, where they could leave coats and hats. West of the check room was an office. The same plan was used to the east of the vestibule, where two offices were located.

From the vestibule, visitors passed through glazed double doors on the south wall into a large entrance hall running east west. At either end of the entrance hall was a square foyer. Grand stairways on the north side of each foyer led down several steps to the auditorium and up a flight of steps to second- story exhibit rooms. The outside wall of each foyer contained a double doorway that opened to a large exhibit room, located in the west and east wings of the complex. The west exhibit room – the Washington Room – was devoted to Washingtoniana, including a Gilbert Stuart oil portrait of George Washington mounted in a special fireproof exhibit case, and the original suit of clothes Washington wore at his inauguration in 1789. The east exhibit room – the Revolution Room – held arms and ordnance used in the War of Independence.

The vestibule, entrance hall, and foyers had diaper- patterned black and tan terrazzo- tile floors, and high walls trimmed with molded chair rails and deep cornices. Full entablatures graced the double doorways into the west and east exhibit rooms. The north wall featured a deep niche that held a marble bust of George Washington, which was immediately visible as one entered the entrance hall from the vestibule.

A large auditorium occupied most of the first story of the main/rear structure, which was located at a lower level than the first story of the main/front structure. The auditorium had a monumentally high ceiling with three large arched windows on the upper east and west walls, wood flooring of a mellow appearance, and elaborate plaster wall trim and cornices. A raised stage was situated at the north end of the auditorium, accessed by dressing rooms on either side. A low- ceilinged corridor, open to the room, traveled down either side of the auditorium. (These occupied the west and east extensions running along the exterior walls of the main/rear structure). The corridors connected the stair halls off the foyers, at their south ends, to stair halls at their north ends. Each of the north stair halls contained a short flight of steps that ascended to one of the dressing rooms, and a wider stairway that descended to a lobby on the ground story (fig. 47).

This ground- story lobby was probably the point of entry for most visitors to the museum- library, since the entrance in its north wall was convenient to parking and an access road that ran along the north side of the building. The lobby had a high ceiling and a diaper- patterned terrazzo- tile flooring. At the west and east ends of the room were the previously described stairways that ascended to the auditorium corridors. A ticket booth and a second check room were located on the lobby's south wall.

The symmetrical organization of the ground- story space ended with the lobby area, since it was the only public space at this level. The remainder of the ground story was devoted to administrative, service, and laboratory functions, and so was organized for practicality. A



white- tiled kitchen and a lunch room were located on the east side of the main/rear structure. The kitchen provided meals for the staff and catering facilities (complete with dumbwaiter) for banquets held in the auditorium upstairs. The center of the main/rear structure contained the previously mentioned check room, and negative and print darkrooms. On the west side of the main/rear structure was a print room and men's and women's toilets. Mechanical functions were clustered on the ground floor of the main/front structure. The adjacent east wing was completely occupied by a large exhibit- preparation room, while three small "private studies" were planned for the adjacent west wing (two were converted for use as a temporary library during construction). A freight elevator traveled up to the first story (opening to the auditorium and to the entrance hall), and to the second story (opening to an exhibit room). All these spaces had functional finishes – cement flooring (except for the toilets and the kitchen), and plain plaster or unfinished terra- cotta block walls.

The only second- story space in the museum- library was in the main/front structure, over the entrance hall and offices on the first story (fig. 48). The space was accessed by doorways at the top of the two main staircases that led up from the east and west foyers. Originally intended to hold one exhibition room, the space was divided into two rooms (the Morristown Room and the Study Collection Room) by wide exhibit cases. A doorway on the north wall opened to a projection room. This room had openings in its north wall, through which equipment could project movies and slides to a screen on the auditorium stage.

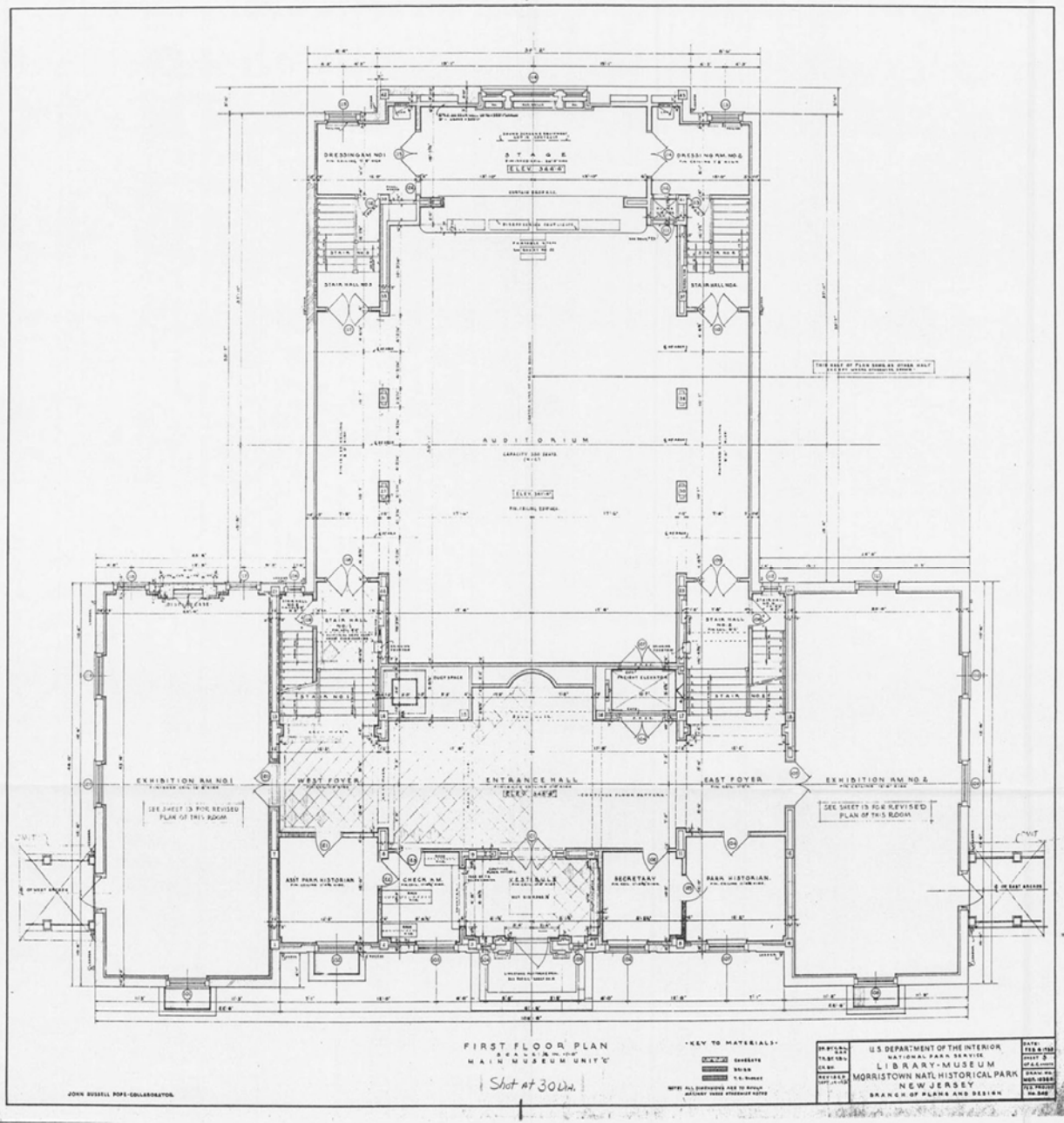


Figure 46. First-floor plan, showing 1937 room arrangement.

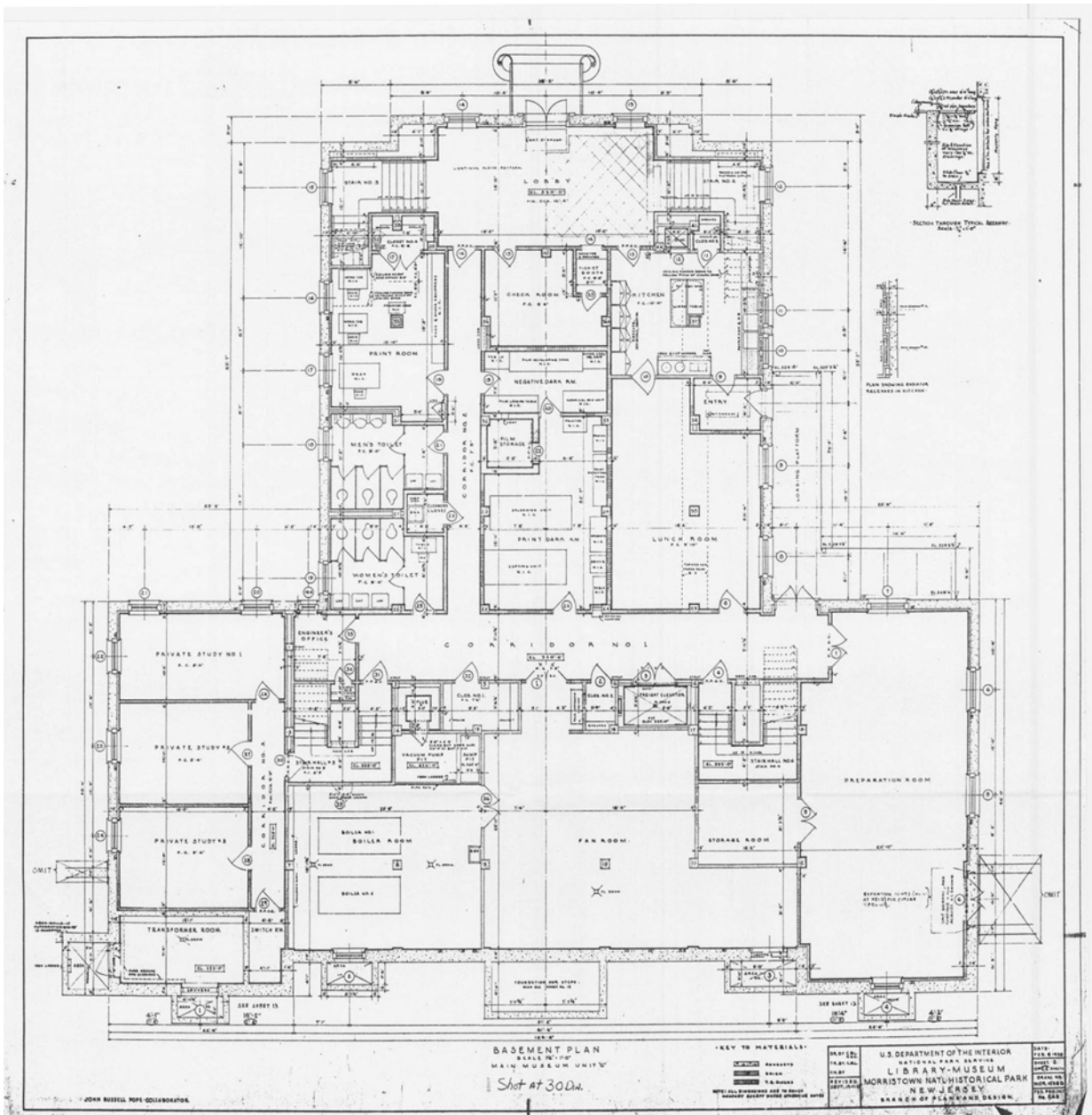
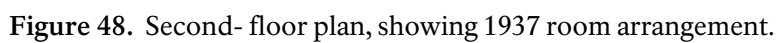


Figure 47. Basement plan, showing 1937 room arrangement.



# POST- CONSTRUCTION ALTERATIONS

## Library Addition, 1957

### *Exterior Elements*

The design of the 1957 library addition complemented that of the original museum. Tucked into the northwest corner of the original building, the addition was invisible to anyone approaching the Museum Building from the Ford Mansion to the south. An equal number of visitors, however, approached the building from the north, so the designers needed to make at least the north elevation of the library addition harmonize with the elegance of the original building. Fortunately they continued this treatment onto the addition's less- prominent west elevation, since this elevation would become more visible to the public in the 1970s, when a paved path was built around the west side of the building linking the main south and north entrances .

While designed to harmonize with the adjacent 1937 museum- library, the library addition was visually set apart from the original building in several ways. The addition was given a flat roof with a high parapet, and its height was made lower than that of the main/rear structure, but higher than the adjacent west extension. Its north wall was aligned with that of the main/rear structure, causing the shorter extension to appear as recessed. Thus, the library addition was visually subservient to the main/rear structure, but was clearly more important than the extension. The relative importance of the addition was further expressed by its molded cornice (not quite as elaborate as that on the main/rear structure, but more so than on the extension) and its tall arched windows (secondary to the Palladian window on the main/rear structure, but similar to its arched center opening). The arched windows continued on the west elevation of the addition. Here again, the relative importance of the structure to the adjacent west wing was expressed – this time as equals. The roof heights were the same, the arched windows of the addition echoed the arched niches of the west wing's west wall, and the limestone belt course of the west wing was continued onto the addition.

Because of the sloping grade, the library addition's ground story was almost completely exposed. There were no exterior entrances into the addition. Multi- pane windows matching those on the ground story of the west wing were installed along the west and north walls, and the new structure was given a stucco finish to match the original museum. The new structure blocked 1937 window openings on the west extension's west elevation, and on the west wing's north elevation (see **figs. 38 & 41**). However, a narrow light well was created between the old and new structures, to provide air circulation and light for windows in restrooms, and for a stairway in the original building and a stairway in the addition.

## *Interior Elements*

The ground story of the library addition (**fig. 49**) contained the superintendent's suite (consisting of the superintendent's office, a waiting area, and a receptionist's office), the park historian's office, and a large vault in which was stored the most valued archival treasures of the library's collection. These rooms were accessed through the old west- side print room in the original building. A partition was installed in the print room to form a passage that led from the waiting area to an existing corridor in the main building. The remainder of the print room was converted for use as a work room. Two west- wall windows in the former print room were converted into doorways. One of these led from the newly created passage to the waiting room; the other doorway connected the waiting room and the newly created work room.

A low, paneled counter separated the waiting room from the receptionist's office to the west. Each room had a doorway to the superintendent's office to the north, and to the historian's office on the opposite side. The walls of the superintendent's office were lined with wood paneling, and a bank of closets with matching paneled wooden doors extended across the room's east wall. The walls of the waiting area, receptionist's office, and historian's office were decorated with paneled wood wainscot. The south wall of the historian's office contained an entrance to the vault, and a narrow iron staircase that led up to the library was located along the east wall.

The library area occupied the two upper stories of the library addition. A reading room and a librarian's office were located on the first story, and a mezzanine sat above the librarian's office and the east side of the reading room, overlooking the west side of the reading room below. The entrance to the reading room was a small vestibule in the southeast corner of the room, which was linked by a newly created doorway to the west corridor of the auditorium in the original building. The reading room was two stories high (except along the east side, where the mezzanine sat) and had large, arched, multi- pane windows. A paneled counter and folding wood- panel screen separated the reading room from the librarian's office to the south, and the walls in both rooms had paneled wood wainscot. A narrow iron staircase on the office's east wall led down to the historian's office and up to the mezzanine.

The impact on the original building of the construction of the library addition was minimal, and consisted mostly of blocked or converted window openings on its lesser elevations. The two windows on the ground story of the west elevation that became doorways into the addition have already been mentioned. In addition, a window that had illuminated the landing of the northwest staircase was blocked, leaving a plastered recess on the landing side. Similarly, two windows on the north wall of the west wing's ground story were blocked, leaving plastered recesses on the interior room (the curator's office).

The 1956 measured drawings for the library addition also called for two alterations to the original building that may not have been completed. Sheet 9 of the drawings (see **Appendix C**) shows that veneered wood folding doors were to have been installed in the openings between the auditorium and the auditorium corridors, but no physical evidence can be seen that these doors were ever installed.

The same sheet shows that a wood- paneled counter, similar to the one in the superintendent's suite, was to have been installed in the opening between the vestibule and the check room on the first story. Because this wall has been altered twice since 1957, no evidence of this counter is extant. It is possible that the new counter was meant to replace the original 1937 counter that had divided the two rooms. However, an instruction on the wall elevation reads as follows: "REMOVE FILLED IN OP'G., REFINISH." This statement indicates that the original counter had been removed and the opening in the wall filled in prior to 1957. Considering the fact that there was a lobby and check room at the ground story's north entrance, and that office space was probably very limited before the library addition was built, it appears likely that: (a) the first- story check room had been converted to an office space sometime before 1956; and (b) that with the addition of ample office space in the library addition, the space was resurrected as a check room at that time.

Although not shown on the plans, it is known that the extant iron security grills on the ground- story library windows were installed as part of the 1957 project and it is thought that security grills of the same design that are extant on all ground story windows of the original building were also installed at the same time.<sup>2</sup> In addition, sinks were installed in the northeast corner of the old curator's office and in the southeast corner of the new librarian's office; the water supply line ran from the 1937 women's toilet to the curator's office and from there up through the now- blocked window opening to the librarian's office above.<sup>3</sup>

## Alterations After 1957

No significant alterations were made to the Museum Building for almost 20 years following the construction of the library addition. A 1967 photograph taken from the southwest shows the building in apparently good condition (a portion of the 10- year- old library addition can be seen at the left edge of the picture – **fig. 39**). In 1970 the auditorium ceiling was covered with acoustical tiles, and in the process of removing the scaffolding, portions of the elaborate plaster cornice were damaged. (The crude repairs are visible today in the second- story mechanical room.)<sup>4</sup> The superintendent's monthly narratives reported the performance of typical maintenance and repair work – to address a recurring leaky roof, the upgrading of mechanical equipment, etc. Roof and gutter repairs continued to be a maintenance headache (**fig. 40**).

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<sup>2</sup> Library addition "Monthly Progress Report" dated May 13, 1957. "Iron Guards" were specified on the 1937 measured drawings to be installed on only three windows of the east wing. These window openings have since been blocked and whatever security grills that may have existed have been removed, so it is not possible to compare the 1937 iron guards with the 1957 security grills.

<sup>3</sup> See sheet 15B of the 1956 measured drawings in **Appendix C**.

<sup>4</sup> Lump Sum Contract dated October 30, 1970.





# Museum Building Remodeling, 1975

## *Exterior Elements*

The 1975 remodeling project had only a moderate impact on the exterior appearance and features of the building, as shown by a 1979 photograph of the Museum Building (**fig. 42**). Most of the exterior remodeling work consisted of much-needed repairs to the building fabric. Of primary concern were the museum roofs, which continued to have recurrent leaking and water infiltration problems. Most of the roofing was replaced in kind, the parapets and gutters were repaired, and the leaders were increased in size. Of more visual prominence was the closing up of several windows and doorways around the east side of the building. These openings (see *Interior Elements*, below) were filled in with masonry blocks and stuccoed over on the exterior.

## *Interior Elements*

The impact of the 1975 remodeling on the interior of the Museum Building was much more significant. No changes were made to the library addition, but major alterations were made to all three stories of the original building (see **Appendix D**).

## **Ground Story**

The ground story was most affected by the remodeling work, which left only the boiler room untouched (see **fig. 50**). In the main/rear structure, the wide staircase at the east end of the lobby was torn out, the opening to it was blocked, and a small office was created in the space. A new exhibit area was created along the west side of the main/rear structure by subsuming all or parts of several 1937 rooms: the check room and ticket booth, the kitchen and its entry, the lunch room, the darkrooms, and the main east-west corridor (corridor no. 1). Numerous partitions were removed, and the resulting gaps in the walls were filled in and plastered over; new partitions were constructed with concrete blocks. Doorway openings in the new exhibit area were closed and filled with concrete block: the exterior kitchen-entry door on the east wall, a doorway to corridor no. 2 on the west wall, and the openings to an elevator on the south wall and to a dumb waiter on the north wall. The double doorway in the south wall was moved and new doors were installed. The windows on the east wall (W005- W008) were blocked with louvers, and exposed structural piers were encased with plywood.

On the west side of the main/rear structure, the wide staircase at the west end of the lobby was retained. The original print room – which had been partitioned in 1957 to form a passage to the library addition – had that partition removed. South of the print room, the employees' rest rooms were completely remodeled. New tile flooring and acoustical ceiling tiles were installed in many of the rooms.

In the east wing, public rest rooms and an employees' lounge were carved out of what had been the large preparation room. In the west wing, the sink installed in 1957 in the curator's office (at the north end of the wing) was removed. South of the curator's office, in the former library, the wall that formed a corridor along the east side of the library was removed to create a larger general office space. A doorway in the south wall of the former library, which had led to the switch room, was also removed. This created an alcove; a closet was built at the south end of the alcove, and doorways were cut through to the transformer room to the west and the boiler room to the east.

In the main/front structure, the fan room grew into a mechanical equipment room by absorbing space from a storage room and closets.

## **First Story**

The first story was only marginally less affected than the ground story by the 1975 remodeling. The check room to the west of the vestibule was combined with an adjacent office to create a large sales area by tearing out the counter in the check room and the north and east walls of the office. The corresponding office to the east of the vestibule was subdivided into a small cave-like audiovisual room with dropped ceiling and blackened walls, and a projection booth.

The large exhibit rooms in the west and east wings had their original doors, ornate carved baseboard and chair rails, and built-in display cases removed; a black acoustical finish was sprayed on the original plaster cove ceilings, and the flooring was covered with carpeting. A doorway was cut through the west wall of the east exhibit room to access the new audiovisual room.

In the auditorium, the stairway from the east corridor to the ground-story lobby was removed, as discussed previously, leaving only the short flight ascending to the east dressing room. The wall that had formed the stair hall here was removed, along with its doorway and leather-clad double doors, thus extending the corridor. The large arched windows in the auditorium walls were filled in and plastered over and the ceiling was lowered, burying the cornice and spring-line molding. Storage rooms and a new projection booth were constructed at the south end of the room, reducing the length of the auditorium space by 10 feet and blocking the entrance to the elevator.

The exhibit spaces on the second story of the main/front building were converted to a curator's room, and the former projection room became a storage room. Doors were installed in the openings from the two stairways. The exhibit cases that had acted as room dividers were removed, and the wood flooring was patched. The elevator opening on the north wall was filled in and plastered over, and work cabinets and a sink were installed along the west wall. A mechanical room was built over the new projection rooms in the auditorium below, being accessed by a new doorway cut through the north wall of the old projection room.

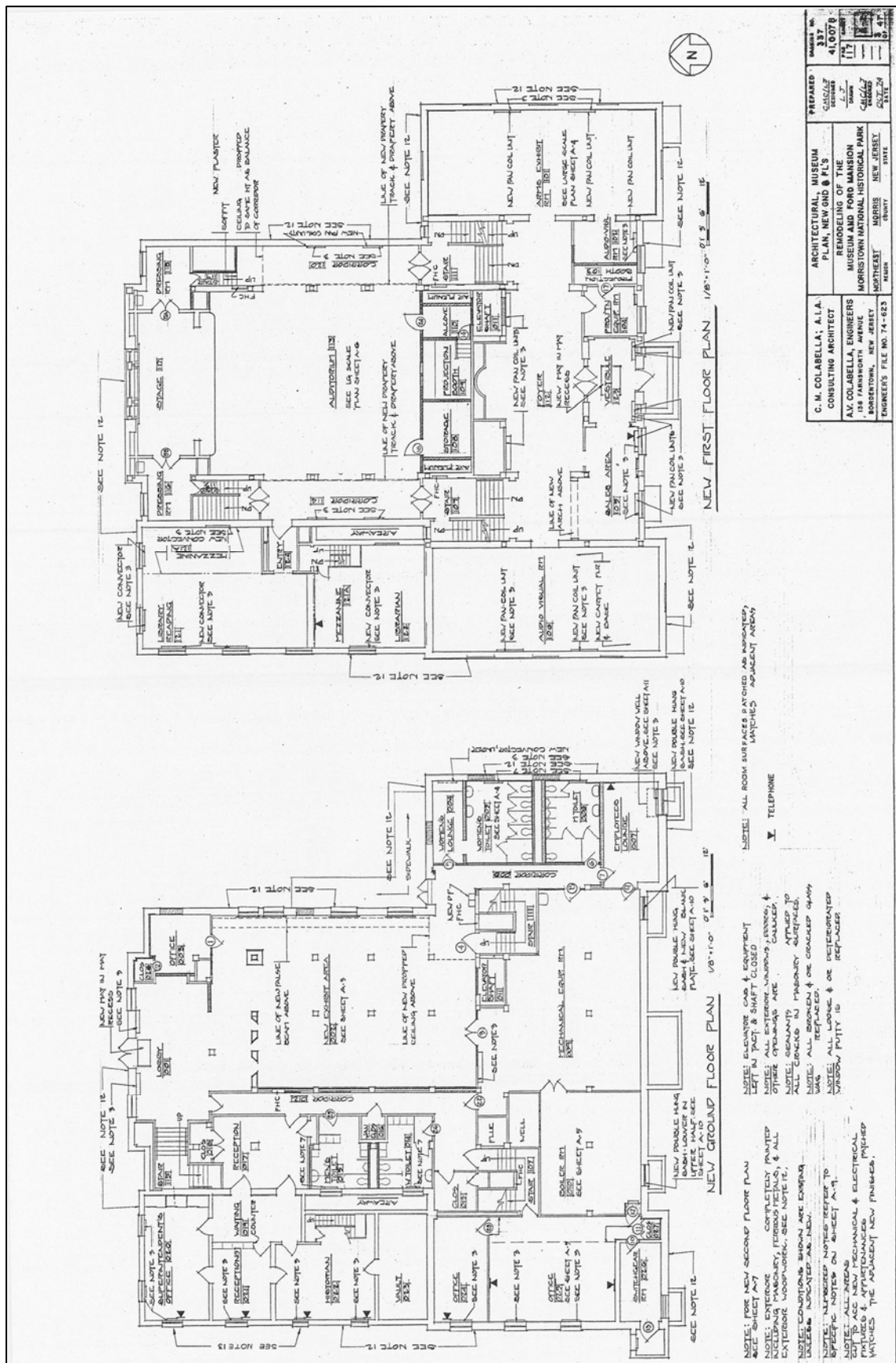


Figure 50. Ground-floor plan and first-floor plan, showing 1975 remodeling.

## Alterations After 1975

There have been few alterations to the Museum Building since the 1975 remodeling project, and three views of the exterior of the building taken in 1994 show it much as it looks today (figs. 43-45). Deteriorated flat-roofing material was replaced in 1991. The project was plagued with delays, shoddy work, and nonperformance by the contractor, and so was not completed until May 1993. Also in the early 1990s, some of the window security grills on the ground story of the library addition were modified to accommodate air conditioners. The one visible exterior alteration to the Museum Building was the installation of a roof overhang at the rear service double doorway in 1995, to cure problems associated with water drainage from the gutters on the flat roof above.<sup>5</sup>

Most alterations have occurred in the interior (see figs. 51-53). In 1987 a chair lift was installed that ran from the ground story to the second story of the southeast stairway. To accommodate the lift, a doorway on the ground story that opened to the stairway from the 1975 exhibit room was altered by removing the doorway and surrounding wall, thus enlarging the opening to the width of the stairway. The door at the first-story landing was removed, as was the entire 1975 doorway at the second-story landing. Partitions were built into the curator's room to lengthen the second-story landing for the terminus of the chair lift, creating a new "entry" to the room. A continuous chair lift track and chair were then installed.

In 1992 the original check room and office west of the vestibule on the first story – which had been combined into a sales area in 1975 – were returned to something approximating their original configuration, except that the former "counter wall" between the vestibule and the old check room was completely filled in. Finally, in 1995 the ground-story exhibit area was rehabilitated.<sup>6</sup>

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<sup>5</sup> Chandler McCoy, *Reroofing of Structures, Completion Report, Morristown National Historical Park, Morristown and Bernardsville, New Jersey*. Boston, MA: National Park Service, North Atlantic Region, Cultural Resources Center, Building Conservation Branch, October 1993. During the project, the library addition's acoustical-tile ceiling suffered severe water damage when the roof was not properly covered; conversation with Brian Broadhead, Morristown NHP Facilities Manager, February 2002, and Section-106 Compliance Report dated February 15, 1995.

<sup>6</sup> Conversation with Brian Broadhead, Morristown NHP Facilities Manager, February 2002, and physical documentation; Section-106 form dated June 8, 1992; Rick Morrison and Lisa Zukowski, *Restore First Floor Office Area in Museum, Washington's Headquarters, Completion Report, Morristown National Historical Park, Morristown, New Jersey*. Lowell, MA: National Park Service, North Atlantic Region, Cultural Resources Center, Building Conservation Branch, November 1992; and Section-106 form dated January 24, 1995.

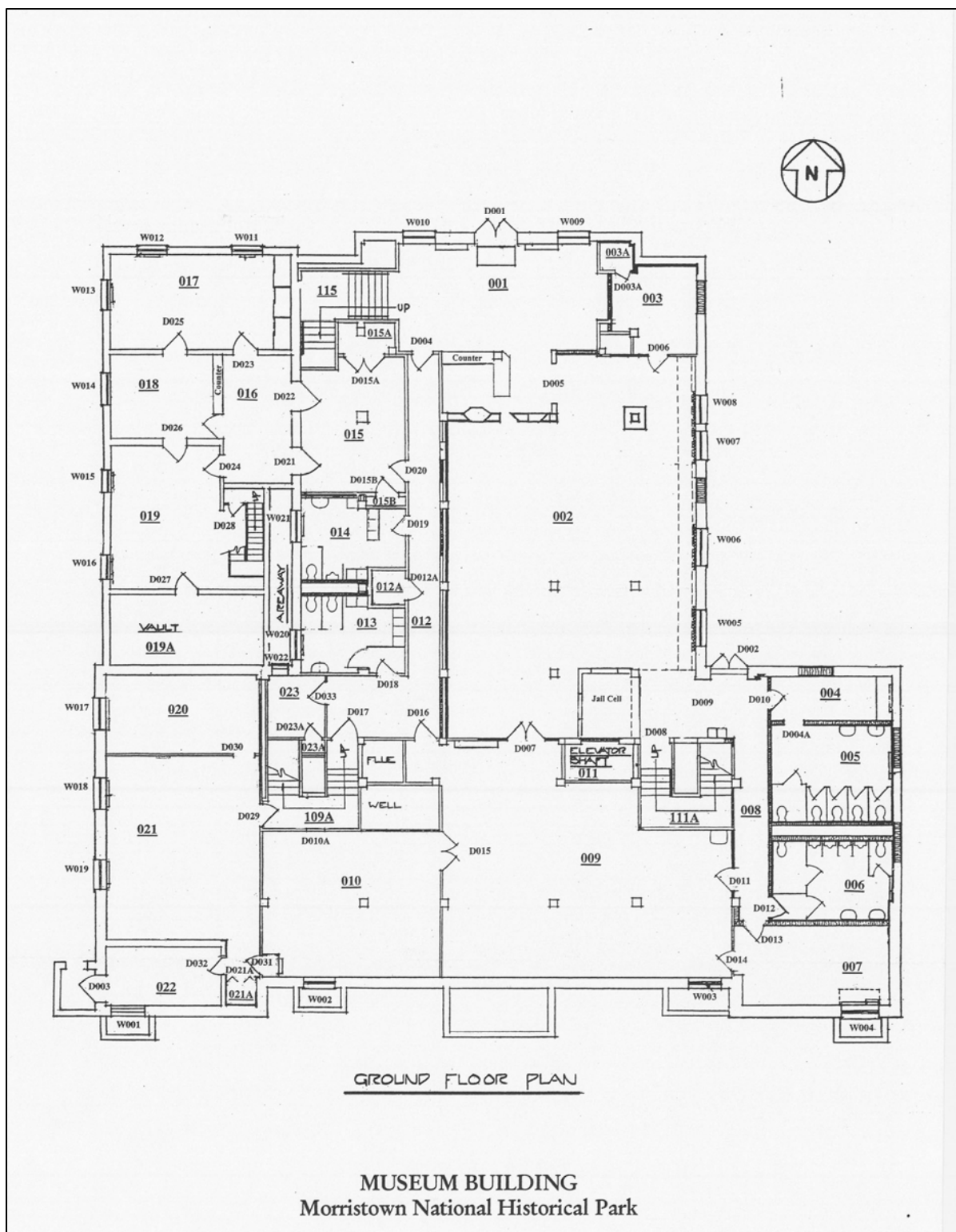


Figure 51. Current ground- floor plan (2002).



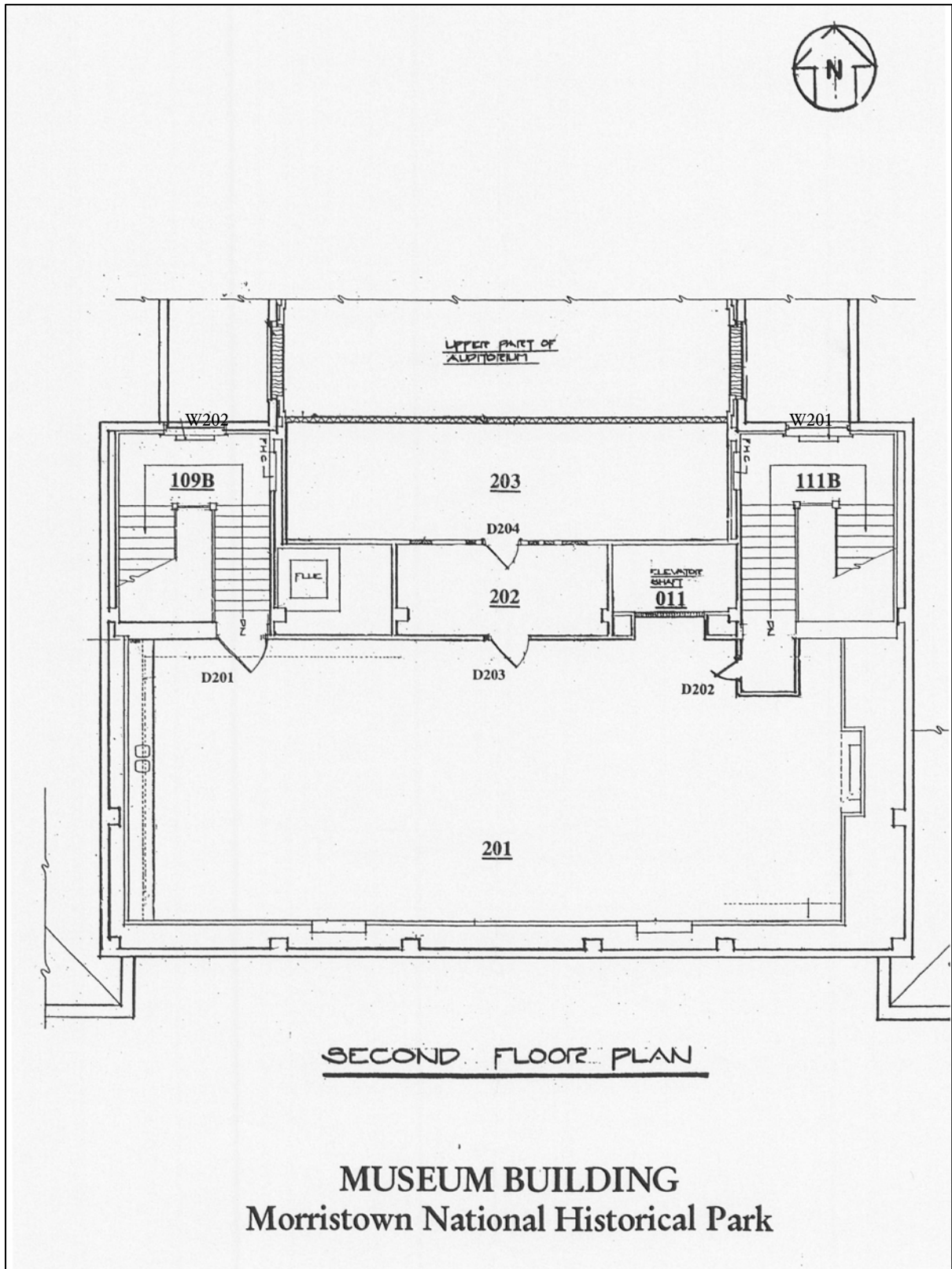


Figure 53. Current second- floor plan (2002).

# STRUCTURAL FEATURES AND MECHANICAL SYSTEMS

A description of the evolution of the structural features in the Museum Building is included in the subsequent section “Physical Description – Structural Features.” Further details are included in the 1935, 1956, and 1974 measured drawings for the construction of, and additions and alterations to, the building that are included in this report as **Appendices A, C, and D.**

It is beyond the scope of this report to describe in detail the evolution of the mechanical systems in the Museum Building. The identification of extant heating, lighting, and HVAC features and their conjectured dates of installation are included in the description for each room in the subsequent section “Physical Description – Interior Features.” As with the structural features, further details are also included in the 1935, 1956, and 1974 measured drawings that are included in the appendices of this report.





# **PHYSICAL DESCRIPTIONS**



# EXTERIOR DESCRIPTIONS

The Museum Building (fig. 54) is a 2½- story, T- plan, Neoclassical- style building constructed in 1937, with a later addition set inside one interior corner of the “T.” The style of the building could also be described as Georgian Revival. This is based on the many references on its south façade to the west elevation of George Washington’s Mount Vernon home (the hipped roofs, the octagonal cupola with conical roof and bell- cast eaves and ball and spire finial, the pedimented main entrance, and the twin [albeit faux] chimneys), and to the nearby Ford Mansion (rectangular hip- roof form of the main building, symmetrical plan and fenestration, Palladian window on the north elevation, and modillion cornice).

The Museum Building consists of several “structures” (see chart on the following page). The primary structure (the main/front structure) is a 61½- foot- wide rectangular block that faces south. This structure has a hipped roof over its south (visible) half and flat roofs at its northeast and northwest corners. The main/front structure is flanked on the east and west by two 22 ½- foot- wide rectangular blocks with hipped roofs (the east and west wings), each set at a right angle to the main/front structure. The main/front and the two wings comprise the head of the “T.” The base of the “T” (fig. 69) is formed by three units: a 56½- foot long rectangular block with a pedimented gable roof (the main/rear structure), which abuts the center of the main/front’s north wall at a right angle, and two 8½- foot- wide units with low flat roofs along the east and west sides of the main/rear structure (the east and west extensions). The 1957 library addition with a flat roof filled in the empty northwest corner of the “T”- shaped original building (figs. 75- 76).

The Museum Building is built on a site that slopes down to the north. The main/front structure on the south exhibits a one- story façade, and the main/rear on the north a two- story elevation. The brick masonry and poured concrete walls have an exterior facing of cement stucco. A limestone water table decorates the south façade, continuing as a belt course around the side and rear elevations of the wings, the library addition, and the north elevation of the main/rear structure. Molded wood cornices trim the tops of all walls. The hipped and gable roofs are covered with standing- seam copper, and they extend in deep eaves that contain copper- lined integral gutters. Flat roofs are protected by stuccoed parapets with limestone coping; scuppers in the parapets drain water from the roofs. At each end of the main/front roof ridge are two stuccoed faux chimneys; a larger stuccoed chimney in the northwest corner of the main/front roof operates as a boiler vent. At the center of the main/front roof ridge is an octagonal wood cupola with an 18- light sash in each face and a decorative roof and finial (fig. 55).

The primary doorways are located at the centers of the south façade and north elevation (figs. 57 and 71); they have elegant Classical Revival doors, architraves, transoms, and light fixtures. Marble plaques with carved inscriptions are set in the wall over each doorway. On the south façade, narrow windows or sidelights flank the main entrance, and two large, multi- pane windows with flat- arch lintels are set in shallow arched recesses on either side of the narrow windows (fig. 56). Similar multi- pane windows with flat- arch lintels flank the primary doorway on the north elevation (fig. 73). Shallow arched recesses with no windows relieve the bare expanse of walls on the east and west wings (fig. 63); stuccoed masonry and limestone

pedestals decorate the front of the recesses on the south façade of the wings (fig. 61). An elaborate Palladian window is located in a shallow recess on the first story of the north elevation over the primary doorway (fig. 66). Typical double-hung windows are found on the east wall of the east extension and on the ground-story walls of the library addition. Large, arched, multi-pane windows grace the first story of the library addition (figs. 76 and 78).

Factors such as the sloping site and the variety of high-ceilinged interior spaces make the exterior of the Museum Building difficult to read in terms of “stories.” The south façade presents a one-story aspect, with the main/front structure topped by a high hipped roof and the flanking west and east wings by lower hipped roofs. In plan, the high hipped roof of the main/front conceals a second-story space and a low attic. On the north elevation, the gable-end main/rear structure reads accurately as two stories (ground and first). However, although the east and west extensions are also in actuality two stories in height, their roofs reach only midway up the second level of the adjacent main/rear structure, so the units appear to be 1 ½ stories high. The lower roof height of the extensions allowed monumental arched windows to be installed on the upper east and west elevations of the main/rear structure, lighting the auditorium within (these have since been blocked up). On the interior, the first story in the main/rear structure holds the main space of the auditorium, while the adjacent first story of the extensions contain staircases, corridors on the east and west sides of an auditorium, and dressing rooms.

The extant exterior features of the Morristown Museum Building are described on the following pages using both narratives and charts; doorway and window opening numbers refer to those used on the 2002 annotated plans for the Museum Building found in **Appendix F**. The exterior features are depicted on the 2002 annotated elevations for the building, also in **Appendix F**, and in the photographs included at the end of this section. The annotations in the 2002 plans and elevations are not drawn to exact scale, and are meant only for use as reference.

## Museum Building Structures Chart

Structure	Location	Size	Roof
Main/Front	Center of south side	61' 6" wide by 42' deep	Hipped - south half Flat - NE/NW corners
East Wing	East end of Main/Front	22' 6" wide by 46' deep	Hipped
West Wing	West end of Main Front	22' 6" wide by 46' deep	Hipped
Main/Rear	Center of north elevation	38' 2" wide by 56' 7" deep	Gable
East Extension	East side of Main/Rear	8' 6" wide by 53' 7" deep	Flat
West Extension	West side of Main/Rear	8' 6" wide by 53' 7" deep	Flat
Library Addition	West of west extension & north of west wing	25' 8" wide by 54' 8" deep	Flat

# Walls

## *General*

The exterior walls of the Morristown Museum Building consist of a uniform stucco finish over poured concrete, brick, or structural concrete- block. Wall trim is limited to a limestone water table on the south façade that (except on the east extension) continues around the building as a belt course as the grade descends to the north (figs. 59 and 63). Wood cornices trim all walls, their relative elegance or simplicity reflecting the importance of the elevations on which they are used (fig. 52). Parapets top the extensions and the library addition, the flat- roofed sections of the building, and the northeast and northwest corners of the main/front section (fig. 65).

The type of wall substrate depends on where and when it was used on the building. In 1937 poured concrete was used for the ground- story exterior walls, with brick for the upper stories. Structural concrete block was used on the 1957 library addition and in 1975 to block original windows and doorways. The poured- concrete ground- story walls are thus:

- totally below- grade on the south façade of the main building, and on the east and west wings;
- gradually exposed on the east and west walls, respectively, of the east and west wings, as the grade descends to the north;
- fully exposed on the north walls of the east wing, the main/rear building, and the east and west extensions, and on the east wall of the east extension.

All areas of exposed ground- story walls are finished with stucco.

The north and west exterior walls of the 1957 library addition are composed entirely of stuccoed structural- concrete blocks. They continue from the adjoining 1937 walls with only a slight change in plane to delineate the addition – recessed from the west wall of the west wing, protruding from the north wall of the west extension. The original openings that were filled in with concrete blocks in 1975 were stuccoed over to match the adjacent walls, but their outlines are easily readable in cracks that have developed in the stucco in the subsequent 25 years (fig. 63). These openings include a doorway on the east wall of the east extension, and window openings on the east and north walls of the east wing, and on the east wall of the east extension.

## *Special Features*

### **Niches**

Large, arched, recessed niches are used on the primary sections of the building (the main/front and main/rear section and the east and west wings) both alone as decorative and to hold window openings (fig. 58). Most of these niches are only two inches deep, yet they provide an interesting play of light and shadow on the plane of the walls. A deeper niche is found on the

north wall of the main/rear section; this recess holds a Palladian window with full entablature and is approximately 4 inches deep (fig. 74).

An engaged pedestal is positioned in front of the niche on the south walls of the east and west wings (fig. 64). Each pedestal sits on a base that measures approximately 4 feet 3 inches wide, 2 feet 2 inches high, and 2 feet 5 inches deep. The base has a stucco finish and a limestone cap that is continuous with the south- façade water table. The 2- foot- high pedestal that sits on the base is composed of limestone blocks, measures 3 feet 4 inches at its widest and 2 feet 3 inches at its deepest, and is topped by a limestone cap with a molded edge.

## Plaques

Identical inscriptions are carved into marble plaques that are mounted (flush with the wall) over the two main exterior doorways – D101 at the center of the south façade, and D001 at the center of the north elevation (fig. 57). Each inscription reads:

HISTORICAL MUSEUM  
Morristown  
National Historical Park  
A.D. 1935  
National Park Service  
Department of the Interior

## *Finishes*

The stucco walls and parapets of the Museum Building are painted light cream- tan. The limestone water table, belt course, and parapet caps are unfinished. The cornice on all walls is painted white.



## Wall Schedule

Location	Substrate	Finish	Trim	Cornice	Other
Main/ Front	Brick	Stucco	Limestone water table	Deep molded cornice with dentils & modillions	4 arched recessed niches that hold windows on S façade; 3' 8" - high parapet @ NE & NW corners; stuccoed brick w/ limestone coping
Main/ Rear	Ground level – poured concrete First story & above – brick Former 1937 arched windows on E & W walls - concrete block	Stucco	Limestone belt course on N wall	Deep molded cornice with dentils & modillions, including on N- wall pedimented gable	Arched recessed niche holds Palladian window on N wall
West Wing	Ground level – poured concrete First story – brick	Stucco	Limestone belt course continuous from S- façade water table	Deep molded cornice	4 arched recessed niches on 1 <sup>st</sup> story – 1 on S wall, 3 on W wall Attached pedestal in S- wall niche

East Wing	Ground level – poured concrete First story – brick Former (1937) E & N- wall windows - concrete block	Stucco	Limestone belt course continuous from S- façade water table	Deep molded cornice	5 arched recessed niches on 1 <sup>st</sup> story – 1 ea on S & N walls, 3 on E wall  Attached pedestal in S-wall niche
West Extension	Ground level – poured concrete First story & parapet– brick	Stucco	None	Molded wood cornice below parapet	1' high parapet W & N walls above cornice; stuccoed brick with limestone coping
East Extension	Ground level – poured concrete First story & parapet– brick Former (1937) E- wall windows & doorway – concrete block	Stucco	None	Molded wood cornice below parapet	1' high parapet E & N walls above cornice; stuccoed brick with limestone coping
Library Addition	Concrete block	Stucco	Limestone belt course continuous from W- wing belt course	Deep molded wood cornice below parapet	2' high parapet above cornice; stuccoed concrete block with limestone coping
Cupola	Wood frame	Flush board		Molded wood entablature	Pilasters divide windows

# Doorways

## *General*

The Museum Building has four exterior doorways. Two of these can be considered as primary entrances: one centered on the south façade, which opens to the first- story vestibule (**fig. 57**), and one centered on the north elevation, which opens to the ground- story lobby (**fig. 71**). These two doorways exhibit elaborate Colonial Revival architraves and have limestone stoops with wrought- iron railings. The two additional doorways are also located at the ground- story level: a double- wide service entrance at the northeast junction of the front and rear main sections of the building (**fig. 67**), and a utility doorway at the south end of the west wing. All four openings date to the original 1936- 1937 construction of the structure. The doors and casings in the two primary entrances date to 1937, but the hardware has been replaced. The 1937 double doors and hardware in the service entrance have been replaced, but the original casing was retained. The door in the utility doorway (west elevation) has been replaced, with new hinges and no exterior handle or lock.

Unless otherwise indicated, all features listed on the following chart date to 1937.

## *Finishes*

The doors and casing in doorways D101 (south façade), D001 (north elevation), and D002 (service entrance) are painted white. The door in D003 (utility opening, west elevation) is painted gray.

## Doorway Schedule

Number	Location	Opening Size	Door	Casing	Hardware	Other
D001	Main/Rear, North Wall – Center	5' 2" wide 7' 6" high	Two three- panel wood door leafs -	Wood – pilasters supporting molded keystone arch –	Three brass 5- knuckle butt hinges; 1975 brass handle & lock	Leaded glass fan- light transom within arch over doorway Limestone sill with bronze saddle
D002	Main/Front, North Wall – West End	5' wide 7' high	Two three- panel wood door leafs - 1975	2"- wide wood molded trim	Three brass 5- knuckle butt hinges; 1975 brass handle & lock	1995 shed- roof overhang at over doorway
D003	West Wing, West Wall – South End	3' 7" wide 7' 2" high	Plain metal door 1975	None	Three brass 5- knuckle butt hinges - 1975 No handle or lock	Below grade; stuccoed 5' 7" x 5" x 12' 6"- high areaway w/ iron- grate ceiling; N wall opening with iron ladder down
D101	Main/Front, South Facade – Center	4' wide 7' 4" high	Six- panel wood door	2"w. wood molding around door/ transom; wood full entablature – 5"w pilasters support modillion pediment	Three brass 5- knuckle butt hinges; fixed knocker; 1975 brass handle & lock	Rectangular transom 1' 4" high w/ leaded glass & small lead eagle Limestone sill

## *Stoop Schedule*

Location	Platform	Steps	Railing	Other
North Elevation D001	Rectangular limestone platform with rounded edges 8' 5" wide by 6' 4" deep	Two bulls- eye limestone steps with rounded edges; 1' tread & 6" rise; bottom step 12' 5" wide	Wrought- iron railings w/ brass finials & turned newels on E & W sides; curve down from platform to bottom step	1937
South Façade D101	Rectangular limestone platform 11' wide by 4' 6" deep with rounded edges	Two rectangular limestone steps with rounded edges; 1' tread & 6" rise; bottom step 16' wide	Wrought- iron railings on E & W sides of D101; angle down from platform to bottom step	Post- 1979

# Windows

## *General*

All extant window openings in the original 1937 Museum Building date to its construction (see **figs. 58, 68, and 73- 74**). The features in these openings also date to 1937, except for the south-wall basement windows (W001- W004), which now hold 1975 aluminum sashes with plate- glass lights and/or aluminum louvers.

All extant window openings and window features in the library addition date to its 1957 construction (**figs. 76 and 78**).

All sashes and casings are recessed from the walls of the building. Many of the primary windows have flat- arch lintels with keystone blocks (**fig. 73**). All window openings at ground level (W101- W106, W005- W019) are fitted with heavy metal open- mesh security grates that are thought to have been installed in 1957. These grates swing open and have padlocks. Three of the grates on the north and west elevations were modified in 1992 to accommodate window air conditioning units.

In the following chart, “Al” stands for aluminum, “wd” stands for wood, and “lt” stands for window light or glass pane.

## *Finishes*

All window features are painted white, except for the south- wall basement windows (W001- W004), which have a gray finish.

## Window Schedule – South Facade

Number	Location	Opening Size	Sash	Casing	Sill/Trim	Other
W001- W004	Ground Level: W001 – W Wing W002 – Main/ Front, W end  W003 – Main/ Front, E end W004 – E Wing	4' 6" x 2' 4' 6" x 7' 2"  4' 6" x 3' 8" 4' 6" x 7' 2"	Fixed screened Al louver 12- lt operable Al sash & fixed louver  8- lt operable Al sash  12- over- 12 operable Al double- hung sash	Aluminum	Aluminum over original slate	Areaways of 8" thick poured concrete; opening (top) covered w/ heavy metal grate & wire screening (see drawing for measurements)
W101- W102 W105- W106	First Story, Main/ Front: W101 – W end W102 – between W101 & D101 W105 – between D101 & W106 W106 – E end	5' 5" high 4' 3" wide	12- over- 12 lights in wood double- hung sash	4 ½" wide molded wood casing	2"- thick wd sill w/ rounded edge Plain wd sill trim	Wood shutters – 3 raised panels each leaf, black metal shutter dogs & pintle hinges  Stuccoed flat- arch lintel w/ keystone
W103- W104	First Story, Main/ Front: W103 – W of D101 W104 – E of D101	5' 5" high 2' 8" wide	4 vertical lights in wood casement sash	3" wide molded wood casing	2"- thick wd sill w/ rounded edge Plain wd sill trim	D101 sidelights but placed outside door architrave

### *Window Schedule – East Elevation*

Number	Location	Opening Size	Sash	Casing	Sill/Trim
W005- W006	Ground Level, E Extension: W005 – south end W006 – north of W005	7' high 4' 8" wide	8- over- 12 lights in wood double- hung sash	1 ½" wide molded wood trim	2" - thick wood sill w/ rounded edge Plain wood sill trim
W007- W008	Ground Level, E Extension: Paired at center of wall north of W005 & W006	5' 5" high 3' 8" wide	6- over- 6 lights in wood double- hung sash	1" wide molded wood trim	2" - thick wood sill w/ rounded edge Plain wood sill trim



## Window Schedule – North Elevation

Number	Location	Opening Size	Sash	Casing	Sill/Trim	Other
W009- W010	Ground Level, Main Front: W009 – E of D001 W010 – W of D001	6' 6" high 3' 4" wide	6- over- 6 lights in double- hung wood sash	4 ½" wide molded wood casing	2"- thick wood sill w/ rounded edge plain wood sill trim	Stuccoed flat- arch lintel w/ keystone
W011- W012	Ground Level, Library: W011 – E end W012 – W end	5' 8" high 3' 7" wide	6- over- 6 lights in double- hung wood sash	1 ½" wide molded wood trim	2"- thick wood sill w/ rounded edge plain wood sill trim	AC unit in W011; security grate forms cage for unit
W107	First Story, Main/Front, E side (W of E Wing)	3' 8" high 1' 8" wide	4- over- 4 lights in double- hung wood sash	1 ½" wide molded wood trim	2"- thick wood sill w/ rounded edge plain wood sill trim	
W108  W110	First Story, E Extension  First Story, W Extension	5' 5" high 3' 3" wide	6- over- 6 lights in double- hung wood sash	1 ½" wide molded wood trim	2"- thick wood sill w/ rounded edge plain wood sill trim	

W109A	First Story, Main/Rear: center sash of Palladian window	14' high 5' wide	15- light lower wood sash (5x3) Arched upper wood sash 20 lights (5 x 4) w/ 12 lights in arch	Classically inspired architrave around 3 sashes: pilasters flank & support full entablature for sidelights, which in turn support arch w/keyblock over arched center window		Palladian window in stuccoed, arched, recessed niche
W109 B & W109C	First Story, Main/Rear: sidelights of Palladian window	7' 8" high 2' wide	6- over- 6 lights in double- hung wood sash	Outer pilasters are half- width; outer edges of entablature are interrupted by edge of niche recess		Palladian window in stuccoed, arched, recessed niche
W111- W112	First Story, Library: W111 – east side W112 – west side	10' 4" high 5' wide	12- light lower wood sash (4 x 3) Arched upper wood sash 16 lights (4 x 4) w/ 8 lights in arch	4 ½" wide molded wood casing	2"- thick wood sill w/ rounded edge Plain wood sill trim	AC unit in W112
W201- W202	Second Story, Main/Front: W201 – East end W202 – West end	6' 6" high 4' 3" wide	8- over- 12 lights in double- hung wood sash	4 ½" wide molded wood casing	2"- thick wood sill w/ rounded edge Plain wood sill trim	Stuccoed flat- arch lintel w/ keystone

### Window Schedule – West Elevation

Number	Location	Opening Size	Sash	Casing	Sill/Trim	Other
W013- W016	Ground Level, Library: W013 - N end W014 - S of W113 W015 - N of W016 W016 - S end	5' 8" high 3' 7" wide	6- over- 6 lights in double- hung wood sash	1 ½" wide molded wood trim	2"- thick wood sill w/ rounded edge Plain wood sill trim	Security grate forms cage for AC unit (missing) in W015
W017- W019	Ground Level, W Wing: W017 - N end W018 - center W019 - S end	5' 8" high 3' 8" wide	6- over- 6 lights in double- hung wood sash	1 ½" wide molded wood trim	2"- thick wood sill w/ rounded edge Plain wood sill trim	Security grate forms cage for AC unit (missing) in W019
W113- W116	First Story, Library: W113 - N end W114 - S of W113 W115 - N of W117 W116 - S end	10' 4" high 5' wide	12- lt lower wood sash (4 x 3) Arched upper wood sash 16 lights (4 x 4) w/8 lights in arch	4 ½" wide molded wood casing	2"- thick wood sill w/ rounded edge Plain wood sill trim	AC unit in W114

### *Cupola Window Schedule*

Number	Location	Opening Size	Sash	Casing	Sill/Trim
W301- W308	One sash in each face of octagonal-shaped cupola	Approximately 4' 8" high by 1' 9" wide	8 wood sashes - 7 fixed & 1 (N sash) hinged; 18 lights (3 x 6) in each	Wood pilasters between windows support cupola entablature	Base of cupola lantern

# Roofs

## *General Information*

When viewed from the exterior the Museum Building reads as seven “structures” – the main/front structure (the primary structure), its flanking east and west wings, the main/rear structure and its flanking, narrow east and west extensions, and the library addition. See sheet 5 of the 1935 measured drawings of the Library- Museum in **Appendix A** and sheet 3 of the 1956 measured drawings of the Library Addition in **Appendix C**. These structures are each articulated by one or more of three types of roof: hipped, gable, and flat. The main/front structure has all three types of roof. A hipped roof covers the south (front) part of the structure, with a ridge oriented east/west; flat roofs protected by parapets cover the northeast and northwest corners; and the center of the north (rear) part is covered by an extension of the gable roof that continues from the main/rear structure. Because the hipped roof covers only the front part of the main/front structure, the block reads as shallower than it actually is.

The east and west wings also have hipped roofs, but their ridges are oriented north/south, at right angles to the main/front hipped roof. The main/rear structure has a long gable roof, with a north/south ridge, whose south end abuts the roof of the main/front section. As explained previously, this end actually covers a portion of the north (rear) part of the main/front structure; it is flanked by the flat roofs on the latter’s northeast and northwest corners. The east and west extensions and the library addition all have flat roofs that are protected by parapets. The sloped roofs are covered with standing- seam copper, and the flat roofs with EPDM membrane.

The roofs of the main/front structure are punctuated by real and faux chimneys, a cupola, air-intake and exhaust vents, and an elevator shaft (**figs. 54- 55**). Large vents with shed dormers are located on the north (rear) roof slopes of the east and west wings, and on the west roof slope of the main/rear structure. Copper flashing is used on the eaves, at all intersections, and under the parapets.

On- site physical documentation of the Museum Building’s roof features was conducted from the ground; no access was obtained to the roof. Additional information was gleaned from the 1935, 1956, and 1974 measured drawings of the building, and from a completion report for a 1993 reroofing project.”<sup>1</sup>

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<sup>1</sup> Chandler McCoy, *Reroofing of Structures, Completion Report, Morristown National Historical Park, Morristown and Bernardsville, New Jersey* (Boston, MA: Building Conservation Branch, Cultural Resources Center, North Atlantic Region, National Park Service, U.S. Department of the Interior, October 1993).

## Roof Schedule

Location	Style	Substrate	Roofing	Other
Main/Front	Hipped; N/center section continuation of main/rear gable roof; flat in NE & NW corners; eaves extend 1' 6" from wall plane	Pre- cast concrete slab	Standing- seam copper; EPDM membrane over rigid insulation in NE & NW corners & over elevator shaft	Parapets at NE & NW corners Parapet 4' 6" high surrounds elevator shaft in NE quadrant; stuccoed brick w/ limestone coping; shaft area 11' 6" by 7' Snowguards on south slope
Main/Rear	Gable; eaves extend 1' 6" from wall plane	Pre- cast concrete slab	Standing- seam copper	Snowguards on E (E wing) and W (W wing) slopes
East & West Wings	Hipped; eaves extend 1' from wall plane	Pre- cast concrete slab	Standing- seam copper	
East & West Extensions	Flat	Pre- cast concrete slab	EPDM membrane over rigid insulation	
Library Wing	Flat	Lightweight concrete (poured?)	EPDM membrane over rigid insulation	
Cupola Center of main/ front roof ridge	Conical w/ bell- cast eaves	Tongue & groove wood sheathing	Standing- seam copper	Topped by 12'- high finial: 6' 9"- high copper base w/ 5' 3"- high cast- bronze ball & spike

## *Chimney Schedule*

Location	Size	Description	Other
Chimney A: Main/Front, NW corner, center	12 ' 6" high; 6' visible from S above main/front roof ridge 5' wide (10'- wide base) 5' deep	Stuccoed brick with stuccoed corbelled top	Vent for boiler in basement; chimney sits on west end of base; louvers on N wall of east end of base
Chimneys B & C: Main/Front, W & E ends; aligned w/ roof ridge	12' high 3' wide (S & N face) 6' deep (E & W face)	Stuccoed brick with stuccoed corbelled top and copper cap; set on roof	Faux chimneys

## *Roof/Vent Schedule*

Roof Section	Location	Description
Main/Front	Attached to west wall of elevator shaft	Receptacle with two, 2'- square, fresh- air intake vents, one each on north & south sides; each with fixed metal louvers
	East wall of chimney B	2' x 3' fresh- air intake for Room 108; fixed metal louvers
	West wall of chimney C	2' x 3' fresh- air intake for Room 103; fixed metal louvers
East Wing	North slope	2' 4" x 1' 10" vent in shed dormer (exhaust fan for Room 103)
West Wing	North slope	2' 4" x 1' 10" vent in shed dormer (exhaust fan for Room R108)
Main/Rear	West slope	Three, enclosed, 2' 2" square attic vents – two exhaust fans & one fresh- air intake - in shed dormers; all with fixed metal louvers
Cupola	North wall of base	2' 4" square metal- louver vent

# Drainage System

## *General Information*

Pitched roofs (hipped and gable) have copper- lined box gutters that are integral with the projecting cornice. Flat roofs are pitched to a low point and drain to a scupper through the parapet. The integral gutters and scuppers are all connected to copper leader heads and thus to 3- by 4- inch, rectangular copper leaders that replaced the original two- by- three- inch leaders in 1975 (figs. 60 and 65). The bottoms of the leaders are connected to leader shoes that, in turn, empty into cast iron and clay- pipe drains.

The construction of the library addition in 1957 resulted in the removal of the 1937 cornice/ gutter and leader on the north eave of the west wing, where the south end of the new library addition abutted). Run- off from the north slope of the west wing now apparently flows to the library addition roof; all library roof run- off drains into a two- way roof that leads to a leader on the west wall of the addition (facing a light well between the library addition and the west extension). The construction of the library addition also resulted in a reconfiguration of the drainage on the flat roof of the west extension. The north end of the west extension roof drains into a roof trough that leads to a scupper and leader on the extension's former exterior west wall, while the south portion of the roof drains to a scupper and leader at the south end of the west wall.

On- site physical documentation of the Museum Building's drainage system was conducted from the ground; no access was obtained to the roof. Additional information was gleaned from the 1935, 1956, and 1974 measured drawings of the building, and from a completion report for a 1993 reroofing project.<sup>2</sup>

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<sup>2</sup> McCoy, *Reroofing of Structures*.



## *Drainage System Schedule*

Location	Gutter/Scuppers	Leader Heads/Leaders/Scuppers
Main/Front – South Facade	Integral gutter across south façade, turns north for 12 feet at E & W corners	Short leaders at E & W ends of south- wall gutter drain into south facade ends of west- wing & east- wing gutters
Main/Front – NE Corner	Water drains down roof slopes to scuppers in north & east parapet walls	Scuppers at south end of east parapet & at west end of north parapet drain to east wing roof & main/rear roof (no leaders)
Main/Front – NW Corner	Water drains down roof slopes to scuppers in north & west parapet walls	Scuppers & leaders to roof below at south end of west parapet & at east end of north parapet
East Wing	Integral gutter along south, east, & north walls & short west wall at south façade	Leader heads & leaders at junction w/ south façade, at north & south ends of the east wall, & at west end of north wall (north- wall leader has two bends to angle around D002)
West Wing	Integral gutter along south & east walls & short east wall at south façade; north- wall cornice/gutter removed 1957 when library addition built	Leader heads & leaders at junction w/ south façade, & at the north & south ends of the west wall; 1937 leader at east end of north wall presumably removed 1957
Main/Rear	Integral gutters along west & east walls	Leader heads & leaders at south end of each wall drain to east & west extension roofs below; leader heads & leaders near north end of each wall travel down to ground along junction with north walls of east & west extensions

East Extension	Flat roof pitched to drain to scupper in parapet on east wall	Scuppers & leader heads/leaders at south end junction w/ N wall & to right (N) of center on east wall; center leader runs down between W007 & W008
West Extension	Flat roof pitched to drain to scupper in parapet on west wall	Scupper & leader at south end of west wall; roof trough, scupper & leader to north of center of west wall (in 35' - long section that joins with library addition wall)
Library Addition	Flat roof pitched to drain to scupper in parapet at point where east wall takes right-angle turns to create air/light shaft between 1937 west extension and 1957 library addition	Gutter on roof at northwest corner of light/air shaft (south of center on east wall) leads to scupper & leader on west wall of library addition in light/air shaft



**Figure 54.** Morristown Museum Building: south façade of main/front structure, and west and east wings (2001).



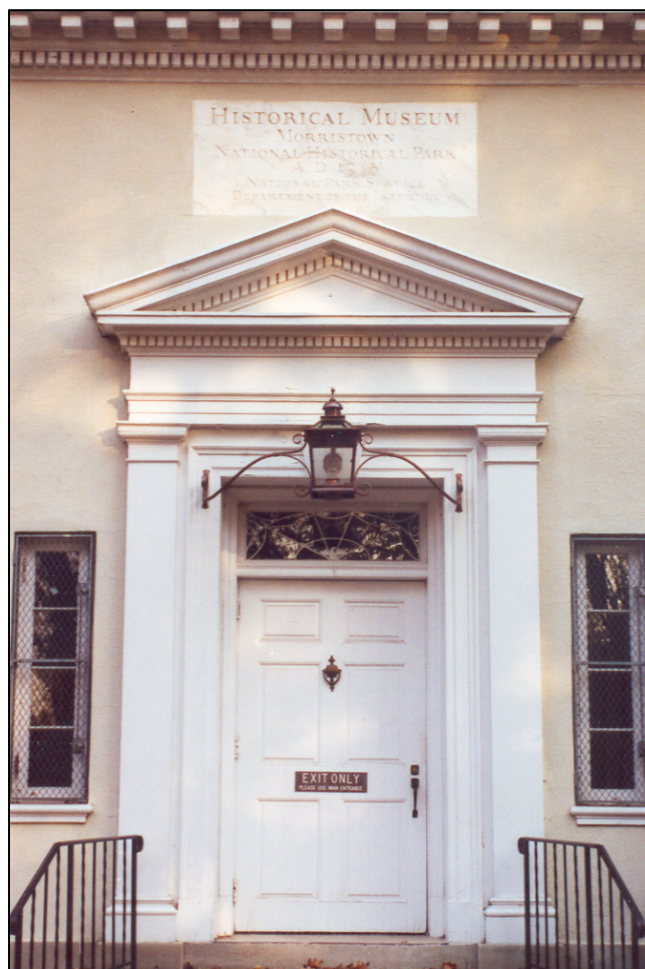
Figure 55. Morristown Museum Building: south façade of main/front structure, roof and cupola (2001).



Figure 56. Morristown Museum Building: south façade, doorway D101 and windows W102- W105 (2001).



**Figure 57.** Morristown Museum  
Building: south façade of main/  
front structure, doorway D101 (2001).



**Figure 58.** Morristown Museum  
Building: south façade of main/front  
structure, window W102 (2001).





**Figure 59.** Morristown Museum Building: south façade of main/front structure, 1937 light fixture at D101 (2001).



**Figure 60.** Morristown Museum Building: south façade, eaves detail of junction of main/front structure and west wing (2001).



**Figure 61.** Morristown Museum Building: south façade of east wing, pedestal (2001).



**Figure 62.** Morristown Museum Building: south façade of west wing, top of areaway for doorway D003 (2001).





Figure 63. Morristown Museum Building: east elevation of east wing (2001).



Figure 64. Morristown Museum Building: east elevation of main/rear structure and east extension (2001).





**Figure 65.** Morristown Museum Building: junction of north and east elevations, detail showing eaves (2001).



**Figure 66.** Morristown Museum Building: junction of north and east elevations, detail showing doorway D002 and windows W005- W006 (2001).

**Figure 67.** Morristown Museum Building: north elevation of east wing, doorway D002 (2001).



**Figure 68.** Morristown Museum Building: east elevation of east extension, windows W007- W008 (2001).





**Figure 69.** Morristown Museum Building: view to the southwest, showing (from left) east wing, main/front structure, east extension, main/rear structure, and library addition (2001).



**Figure 70.** Morristown Museum Building: north elevation of main/rear structure and library addition (2001).



**Figure 71.** Morristown Museum Building; north elevation of main/rear structure, doorway D001 (2001).



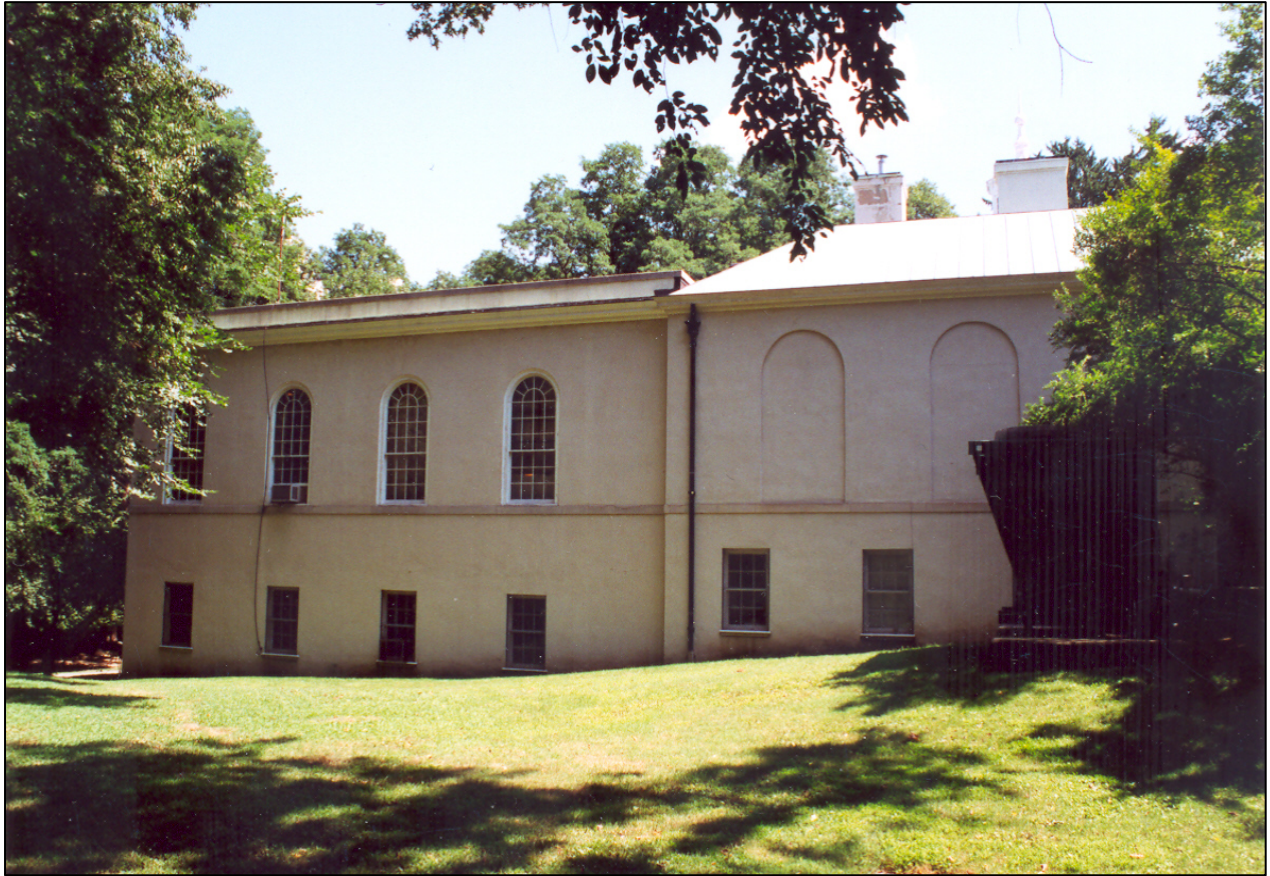
**Figure 72.** Morristown Museum Building; north elevation of main/rear structure, 1937 light fixture at D001 (2001)

**Figure 73.** Morristown Museum: north elevation of main/rear structure, window W010 (2001)



**Figure 74.** Morristown Museum Building: north elevation of main/rear structure, window W109 (2001).





**Figure 75.** Morristown Museum Building: west elevation, library addition and west wing (2001).





Figure 76. Morristown Museum Building: west elevation, view to the southeast (2001).



Figure 77. Morristown Museum Building: west elevation of west wing, areaway for doorway D003 (2001).



**Figure 78.** Morristown Museum Building: west elevation of library addition, window W115 (2001).



**Figure 79.** Morristown Museum Building: west elevation of west wing, window W017 (2001)



# UTILITY SYSTEMS DESCRIPTION

## Plumbing

Water spigots are located under window W101 on the south façade near the junction of the main/front structure with the west wing, and under the water table near the south end of the east wing's east wall.

## Electrical and Lighting

### *Electrical Service*

Underground conduits provide electrical service to the Museum Building.

### *Light Fixtures*

#### **South Façade – Main/Front**

An elegant 1937 Colonial Revival lantern is centered over the primary entrance D101. The lantern is copper with clear glass panes (one hinged). Decorative copper arms connect the lantern to the casing on either side of the doorway (fig. 51).

#### **North Elevation – Main/Rear**

A pair of 1937 Colonial Revival- style lanterns flank the main rear entrance D001. The lanterns are copper with glass panes (one hinged) and are held to the wall with cast- bronze plates and arms. All metal is painted black (fig. 64).

#### **North Elevation – Main/Front**

A wall fixture is centered over the service doorway D002. The fixture is a black metal cylindrical “cage” protecting a glass shade (fig. 59).

## Northeast of Museum Building

Two spotlights mounted on a telephone pole at the north side of the staff parking area illuminate the north and east walls of the main/rear structure.

## Air Conditioning

A large air conditioning **chiller** sits on a concrete pad to the west of the west wing of the Museum Building (installed 1975). This unit services the ground and first stories of the original building. A **condenser** is perched on metal legs 3 feet to the east of the north end of the east wing's east wall. Insulated conduits and wires lead up approximately 14 feet along the downspout and into the wall below the belt course. This unit services the second-story space in the main/front structure. Air conditioning units are installed in several library addition windows (W011, W112, and W114).

## Ventilation

There are several vents installed in the Museum Building walls that augment those extant on the roofs (see the preceding section "Exterior, Roof/Vent Schedule"). A large round fan protrudes from the east wall of the east wing at the location of a former window opening and a small vent is set into the blocked window opening on the north wall of the east wing. These vents apparently ventilate the public bathrooms on the interior. A small round fresh-air intake vent is located approximately 5 feet from ground level on the north wall of the west extension.

# INTERIOR DESCRIPTIONS: OVERVIEW

The interior of the Museum Building functions both as a public facility and as an administrative center for the Morristown National Historical Park. Exhibit spaces, an auditorium, and a visitor center coexist with the park superintendent's offices, collections laboratory and storage, and a research library. Public and administrative spaces are clearly defined and separated from each other. Visitors and employees alike enter the Museum Building on the ground story level through the north- elevation doorway. The doorway opens to a lobby from which park visitors are directed to an exhibit area on the same story, or up a wide staircase to an auditorium and more exhibit areas on the first story. From the first- story foyer and vestibule visitors then exit through what originally was the primary entrance to the museum, and walk up the hill to tour Washington's Headquarters/Ford Mansion. Employees and business visitors are directed through a doorway in the ground- story lobby to a long corridor from which administration offices and utility rooms are accessed. Researchers use a doorway at the auditorium level to reach the library reading room and stacks room, and the curator's office and storage for the park's objects collection are located on the second story over the foyer and vestibule.

There are only two exterior doorways to the Museum Building other than the north and south entrances. Both are service doorways, and one is not operative from the exterior. There are no exterior doorways accessing the library – all visitors must enter this area from interior doorways.

The siting of the Museum Building on a sharp slope, coupled with the high ceilings of many of its interior spaces, have resulted in a complex warren of almost 50 rooms on five levels. The ground story of the building is comprised of two levels. The lowest level holds the ground- story rooms of the main/rear structure and the east and west extensions (lobby, exhibit area, office, employee rest rooms, and west corridor), the library addition (the superintendent's suite of offices), and the east wing (public rest rooms, employees' lounge, and east corridor). The ground- story rooms of the west wing (administrative offices and switch gear room) are a half-level higher, accessible via a staircase in the southwest corner of the west corridor, where four steps lead up to a landing and the entrance to the rooms.

The first story is also comprised of two levels. The main level holds the first- story rooms of the main/front structure (vestibule, foyer, and front offices) and the east and west wings (exhibit rooms). On either side of the foyer a wide staircase with six steps lead down to a high- ceilinged auditorium and flanking low- ceilinged corridors; at the north end of the auditorium more steps lead back up to the auditorium stage and dressing rooms. The auditorium and stage occupy the first story of the main/rear structure; the corridors and dressing rooms occupy the first story of the east and west extensions. A doorway off the west corridor opens to the first- story rooms of the library addition (vestibule, reading room, and stacks room). A staircase at the north end of the west auditorium corridor leads down to the lobby on the ground story.

There is a second- story level in two sections of the building – one over the main/front structure (curator’s room, artifact storage, and mechanical room), and one over the most of the library addition (mezzanine).

The height of the ceiling in each room reflects its use and/or significance. Important public rooms have the highest ceilings. For example, the ceiling in the first- story foyer is 11 feet high; in the ground- story lobby it is 12 feet high; and in the auditorium it is over 17 feet high (prior to the 1975 remodeling, the ceiling here was more than 23 feet high). Similarly, the relative elegance or simplicity of the materials and trim used in each room reflects its significance. Deep cornices and chair rails, detailed window and doorway casings, terrazzo flooring, and elaborate light fixtures were used in the important 1937 spaces such as the vestibule, foyer, lobby, and auditorium. Naturally finished wood paneling, paneled doors, and wall and window/doorway trim, coupled with more utilitarian flooring (linoleum, vinyl tiles, and carpeting) and fluorescent light fixtures, are found in the superintendent’s offices and reading room of the 1957 library addition.

The features in each room in the Museum Building are described on the following pages using both a narrative and a chart. The heading of each narrative includes the current room number and the original title or function of the room. Most wall finishes are plaster over one of two substrates – structural terra- cotta blocks or hollow concrete blocks. The terra- cotta blocks were used to build interior walls and to line the interior surfaces of the brick or poured concrete exterior walls in the 1937 construction. Concrete (masonry) blocks were used in the 1957 construction of the library addition, and in the 1975 remodeling to block original doorway and window openings and to construct new interior walls. The 1974 measured drawings refer to “hollow” and “filled hollow” masonry blocks, the latter used on all exterior walls. It is assumed that the concrete blocks of the library addition’s exterior walls were also filled.

Room, doorway, and window opening numbers refer to those used in the 2002 annotated plans found in **Appendix F**. Molding profiles (door panels, casings, baseboards, cornices, etc.) can be found in the 1935, 1956, and 1974 measured drawings included in this report as **Appendices A, C, and D**. Known or conjectured dates are assigned to each feature to help understand the physical evolution of the room, and to assist in locating details of the features in the measured drawings.

# GROUND- STORY DESCRIPTIONS

## Room 001 – Lobby

### *Overview*

The lobby (Room 001), centered at the north end of the ground- story level of the main/rear structure, is the primary entrance to the Museum Building. The lobby is a rectangular room measuring 14 feet deep by 26 feet 4 inches wide, with an alcove measuring 5 feet deep and 15 feet wide on the south wall. A visitor- reception desk is located in the alcove (fig. 81), and a small gift shop occupies the room's northeast corner (fig. 80). Museum visitors enter the building through a doorway on the north wall (fig. 80). Two large windows (fig. 83) are located on the north wall to the west and east of the doorway. A staircase that leads up to the auditorium level is located on the west side of the room, framed by an arched opening (see fig. 144). A shallow arched alcove on the east wall marks the former opening to a similar staircase on that side of the room. A doorway at the west end of the south wall opens to administrative offices (fig. 81), and an opening in the south alcove to the east of the reception desk (fig. 82) leads to an exhibit area (Room 002).

The lobby was traditionally one of two primary entrances to the Museum Building. Visitors would enter through the north- wall doorway, leave their coats in a check room, and buy tickets for admission or events at a ticket booth (openings for both along the south wall). They would then proceed up wide staircases at the east and west ends to the auditorium and exhibits. In 1975 a new exhibit area (Room 002) was created out of several ground- story rooms to the south of the lobby, including the check room and ticket booth. The walls of both rooms were removed, opening the lobby to an entry to the exhibit area. This “entry” was only loosely defined by false columns acting as dividers between the entry and the exhibit area. At the same time, the northeast staircase was removed, and the space inside the stairway arch on the east side of the lobby filled in. In 1995 new partitions between the false columns created the existing alcove. This resulted in a more defined entry to the exhibit area and, by installing the extant reception desk and counters, space for visitor reception.

The lobby's architectural features are described in the charts on the following pages. Opening sizes listed for doorways and windows were recorded for comparative purposes; they are the actual opening sizes of the doorways and windows, and may differ from those listed on the measured drawings.

## *Paint Finishes*

The walls, doors, the casing to doorway D005, and the baseboard at the east end of the alcove are painted **cream- white**. The window sashes and casings, the casings for doorways D001 and D004, and the baseboard and cornice in the lobby area are painted **gray- brown**.



Figure 80. Room 001 – lobby: view to the northeast (2001).



Figure 81. Room 001 – lobby: view to the southwest (2001).



**Figure 82.** Room 001 – lobby:  
doorway D005 (2001).



**Figure 83.** Room 001 – lobby:  
window W010 (2001).

## ROOM 001 – LOBBY

FEATURE	DESCRIPTION	COMMENT
<b>FLOORING</b>		
	Commercial <b>carpeting</b> ; mottled black, brown, & gray colors [terrazzo- tile flooring under carpet; ½" deep rectangular mat recess in front of D001]	1995
<b>WALLS</b>		
N & E walls S wall: W end & top of wall E Wall: N & S ends & top of wall	<b>Plaster</b> over terra- cotta block wall; <b>baseboard</b> - 6" high (4½" high terrazzo base & 1½"- wood molding); short section of baseboard E of D004 is 4"- wide plain- board; <b>cornice</b> - 8 ½" high, plaster with 1 ½" wood picture molding	1937 [plain base- board – 1975]
E wall: arch opening	<b>Plaster</b> over concrete blocks; <b>baseboard</b> - 6" high, repro, molded wood	1975
S wall, E end	Freestanding concrete pier cased w/ wood- <b>finished plywood</b>	1975
S wall, alcove	<b>Display board</b> over stud- wall construction [false columns]	1975/1995
SE corner, alcove	Skim- coated <b>wallboard</b> ; <b>baseboard</b> – 6" high, molded wood	1995
<b>DOORWAYS</b>		
D001: N wall, center	<b>Opening</b> - 5' 2" wide x 7' 6" high; leaded- glass fanlight <b>transom</b> w/ 2' 8" radius; <b>door</b> - two 3- panel wood leafs; <b>jamb trim</b> - narrow molded wood; <b>transom casing</b> - 6" wide, molded wood; <b>hardware</b> - brass push- bars, kick plates, pneumatic door closers	1937 Exterior doorway [hardware – 1975]
D004: S wall, W end	<b>Opening</b> - 2' 10" wide x 7' high; <b>door</b> - six- panel hollow- metal; <b>casing</b> - 6"- wide molded wood w/ marble plinths; marble <b>threshold</b> ; <b>hardware</b> - brass knob, rose, & key lock	1937 Doorway to R0121
D005 - E wall of alcove	<b>Opening</b> - 5' wide x 7' high; <b>door</b> - none; <b>surround</b> - composition, 3 ½" wide fluted side casings, curved top casing w/ carved fan, corner blocks w/ rosettes	1995 Doorway to R002

<b>WINDOWS</b>		
W009 - N wall, E of D101 W010 - N wall, W of D101	<b>Opening</b> - 3' 2" wide x 6' 7" high; <b>sashes</b> – recessed, wood, double- hung, 6- over- 6 lights, <b>jamb trim</b> - molded wood; <b>stool</b> - 8" deep; <b>apron</b> – plain, 2½" high; <b>hardware</b> brass thumb latch & two recessed brass pulls on bottom rail of lower sash	1937
<b>CEILING</b>		
Lobby area	<b>Height</b> - 12'; 12- inch square <b>acoustical tiles</b>	1975
S alcove	<b>Height</b> - 9' 6"; 2- foot square <b>acoustical tiles</b> in white metal grid	1995
<b>SPECIAL FEATURES</b>		
Counters in alcove	White plastic- laminated <b>counters</b> - along N wall between cased pier & W wall (separating alcove from lobby); along S wall of W half; & angled SE from cased pier	1995
<b>UTILITY SYSTEMS</b>		
Lighting	Two Colonial Revival pendant fixtures on lobby ceiling ( <b>Type A</b> in 1935 drawings); cast bronze w/ black & antique bronze finish, four arms & clear crystal glass shade	1937
	Two square, fluorescent, recessed ceiling fixtures in alcove ceiling	1995
HVAC	Fan coil unit on either side of doorway D001	1975

## **Room 002 – Exhibit Area**

**(Formerly the Check Room, Ticket Booth, Kitchen, Lunch Room, Dark Rooms, and Corridor No. 1)**

### ***Overview***

The exhibit area (Room 002) occupies the ground story of the Museum Building's east extension and most of its main/rear structure. The room is L- shaped, with the squat base of the "L" at the northeast corner of the room. It measures 50 feet 9 inches at its deepest by 34 feet at its widest. The room is the introductory exhibit area for the Museum. Visitors enter the room through a doorway from the lobby (Room 001) at the room's north end. A doorway at the east end of the north wall leads to a small office (Room 003). A double doorway on the south wall accesses the mechanical equipment room (Room 009). Openings in the southeast corner lead to a staircase (Room 111 – see **fig. 141**) and to a corridor (Room 008). The ceiling in most of the room is the same level as the dropped ceiling in the adjacent Room 001 alcove. The ceiling in the southeast corner (the area in front of the staircase and corridor) is one foot lower than the exhibit area ceiling. Exhibit cases now surround most of the freestanding structural piers in the center of the room, and are also installed along the west wall, and at the north end of the east wall (**fig. 84**). An exhibit jail cell extends into the room from the east end of the south wall in front of a 1937 elevator opening (**fig. 85**). Windows on the east wall of the room are blocked (**fig. 86**).

Most of the features in the exhibit area date to 1975, when the space was created, or 1995, when it was updated. The space was created in 1975 by subsuming all or parts of several 1937 rooms, including a check room, ticket booth, kitchen, lunch room, dark rooms, and a corridor (Corridor No. 1). The work included the following:

- many partitions were removed, and the gaps in the walls were filled in and plastered over;
- new partitions were constructed with concrete blocks;
- an exterior doorway (east wall), a doorway (west wall), and the openings to an elevator (south wall) and to a dumb waiter (north wall) were filled with concrete blocks;
- exposed structural piers were encased with plywood;
- the double doorway on the south wall was moved and new doors installed; and
- the windows on the east wall (W005- W008) were blocked with louvers.

In 1995 the ceiling tiles were replaced, new carpeting was installed, display- board panels replaced the louvers over the windows, and new exhibits were installed.

The exhibit area's architectural features are described in the charts that follow. Opening sizes listed for doorways were recorded for comparative purposes; they are the actual opening sizes of the doorways, and may differ from those listed on the measured drawings.

### ***Paint Finishes***

All painted surfaces (walls, doors and door casings) are painted **gray- brown**.



Figure 84. Room 002 – exhibit area: view northward (2001).



**Figure 85.** Room 002 – exhibit area: south wall, exhibit jail cell (2001).



**Figure 86.** Room 002 – exhibit area: east wall, south end, panel blocking window W005 (2001).

## ROOM 002 – EXHIBIT AREA

FEATURE	DESCRIPTION	COMMENT
<b>FLOORING</b>		
	Commercial <b>carpeting</b> ; mottled black, brown, & gray colors	1995; continuous from R001
<b>WALLS</b>		
W wall	<b>Plaster</b> over metal studs/gypsum lath cover terra- cotta & concrete- block wall (concrete blocks in 1937 openings); 4" carpet <b>base</b> w/ vinyl cap strip	1937 – terra cotta 1975 – concrete/gypsum
N wall, W side [false columns]	<b>Display board</b> over stud- wall construction; 4" vinyl <b>base</b>	1975
N wall, E side	<b>Plaster</b> over hollow concrete blocks; 4" carpet <b>base</b> with vinyl cap strip	1975
E wall	<b>Plaster &amp; display board</b> over terra- cotta & filled hollow concrete blocks (display boards block windows, concrete blocks in 1937 doorway); 4" carpet <b>base</b> w/ vinyl cap strip	1937 – terra cotta 1975 - concrete 1995 – display board
S wall	<b>Plaster</b> over hollow concrete blocks; plaster over terra- cotta blocks at W end; 4" carpet <b>base</b> w/ vinyl cap strip	1937 – terra cotta 1975 - concrete
S wall, jail	<b>Display board</b> over stud- wall construction; 4" vinyl base	Antique jail door
Freestanding columns	<b>Display board</b> over stud- wall construction; 4" vinyl base	Concrete structural piers



DOORWAYS		
D005: W wall, N end [in base of “L”]	Opening - 5' wide x 7' high; door – none; surround – composition, 3 ½"- wide fluted casings on side, curved top casing w/ carved fan, corner blocks w/ rosettes	1995 Doorway from R001
D006: N wall, E end	Opening - 2' 8" wide x 7' high; door - plain hollow- metal; casings - plain metal, 2" wide on sides, 4" wide across top; hardware - chrome knob & rose, chrome butt hinges	1975 Doorway to R003
D007: S wall, W end	Opening - 5' wide x 7' high; door - 2 plain hollow metal leafs; casings - plain metal, 2"wide on sides & 4" wide across top; hardware - chrome butt hinges (no handle/knob)  Opening - 4' 2" wide x 7' high; door - none; casing - none  Opening - 5' wide x 7' high; door - none; casing - none	1975 Doorway to R009
D008: S wall, E end		1975 Doorway to R111
D009: E wall, S end		1975 Doorway to R008
CEILING		
	Height - 9' 6" [7' 8" high in SE corner]; 2' square acoustical tiles in white metal grid	1995
SPECIAL FEATURES		
Exhibit Cases	Display- board and plexiglass	1995
UTILITY SYSTEMS		
Lighting	Track lighting on ceiling and spot lighting in display cases	1995
HVAC	Heating, venting, and air- conditioning vents in ceiling and walls	1975/1995

## **Room 003 – Exhibit Office**

**(Formerly Part of Stair No. 4)**

### ***Overview***

The exhibit office (Room 003) is located in the northeast corner of the ground story of the Museum Building. The room occupies the north end of the east extension and measures approximately 11 feet square. A chase and a structural pier protrude into the southwest corner of the room; the chase formerly held a dumbwaiter. A closet at the northwest corner of the room occupies a space that was adjacent to the 1937 northeast staircase. A doorway at the west end of the south wall opens from the exhibit area (Room 002), and a narrow doorway at the west end of the north wall opens to the closet. There are no windows in the room.

Most of the features in the exhibit area date to 1975. The room was created in that year when the northeast stairway (Stair No. 4), a kitchen closet, and a dumbwaiter were removed and a window high on the east wall was blocked. New south and east concrete- block walls were built, the latter filling in the arched opening to the stairway from the lobby (Room 001). The original terra- cotta blocks that composed the north wall and the north and east walls in what is now the closet were replaced with concrete blocks. An acoustical- tile ceiling and vinyl- asbestos floor tiles were installed. In 1995 the ceiling tiles were replaced, and carpeting was installed over the vinyl tiles.

Architectural features of the exhibit office are described in the charts that follow. Opening sizes listed for doorways were recorded for comparative purposes; they are the actual opening sizes of the doorways, and may differ from those listed on the measured drawings.

### ***Paint Finishes***

The walls in the exhibit office are painted **cream**- white; the closet walls are painted **blue**. The doorway from the exhibit area is painted **off- white**, and the closet doorway is painted **light gray**.

## ROOM 003 – EXHIBIT OFFICE

FEATURE	DESCRIPTION	COMMENT
<b>FLOORING</b>		
Room	Commercial <b>carpeting</b> ; mottled black, brown, & gray colors	1995 (?) Continuous from R002
Closet	12" square <b>vinyl- asbestos tiles</b> , marbleized tan & brown colors (under carpeting in room)	1975
<b>WALLS</b>		
N wall	<b>Plaster</b> over hollow concrete blocks; 4" carpet <b>base</b> w/ vinyl cap strip	1975
E wall	<b>Plaster</b> over terra- cotta & hollow concrete blocks (concrete blocks in 1937 window); 4" carpet <b>base</b> w/ vinyl cap strip	1935 – terra cotta 1975 – concrete
S wall, E end	<b>Plaster</b> over terra- cotta blocks; 4" carpet <b>base</b> with vinyl cap strip	1935
S wall, W of D006 W wall	<b>Plaster</b> over hollow concrete blocks; 4" carpet <b>base</b> w/ vinyl cap strip	1975
E & N closet walls	<b>Plaster</b> over hollow concrete blocks; plaster over terra- cotta blocks at W end; 4" vinyl <b>base</b>	1935 – terra cotta 1975 – concrete
W & S closet walls	<b>Plaster</b> over terra- cotta blocks; 4" vinyl <b>base</b>	1935
SW chase & column	<b>Plywood</b> over stud- wall construction; 4" carpet <b>base</b> w/ vinyl cap strip	Concrete structural pier

<b>DOORWAYS</b>		
D006: S wall, W end	<b>Opening</b> - 2' 8" wide x 7' high; <b>door</b> - plain hollow metal; <b>casings</b> - plain metal, 2" wide on sides, 4" wide across top; <b>hardware</b> - chrome knob & rose, chrome butt hinges, pneumatic door closer	1975 Doorway from R002
D003A: N wall, E end	<b>Opening</b> - 2' wide x 7' high; <b>door</b> - plain hollow metal; <b>casings</b> - plain metal, 2" wide on sides, 4" wide across top; <b>hardware</b> - chrome knob & rose, chrome butt hinges	1975 Closet doorway
<b>CEILING</b>		
	<b>Height</b> - 7' 10"; 2- foot square <b>acoustical tiles</b> in white metal grid	1995
<b>SPECIAL FEATURES</b>		
Closet – NW corner	3' deep x 4' 2" wide	1975
<b>UTILITY SYSTEMS</b>		
Lighting	Three fluorescent ceiling fixtures; each a rectangular white metal box w/ corrugated plexiglass panel that holds two 4- foot- long lamps	1995
HVAC	Heating, venting, and air- conditioning vents located in ceiling and in the chase in SW corner	

## **Room 004 – Women’s Lounge**

## **Room 005 – Women’s Rest Room**

**(Formerly Part of the Preparation Room)**

### ***Overview***

The women’s lounge (Room 004) and an adjacent women’s rest room (Room 005) are located at the north end of the ground story of the east wing. The women’s lounge is a narrow room that measures 6 feet wide by 16 feet deep. The room is accessed by a doorway on the west wall (fig. 88) that opens from a corridor (Room 008), which in turn leads from the exhibit area (Room 002). The walls are plastered, and a counter and mirror are installed on the room’s east wall (fig. 87). There are no windows in the lounge.

A doorway at the west end of the lounge’s south wall leads to the women’s rest room (fig. 89). The rest room measures 16 feet wide by 12 feet 8 inches deep, and its walls are covered with yellow ceramic tile. Two steel lavatories with a mirror/shelf and soap dispenser over each are located on the north wall of the room, and mustard- yellow steel toilet stalls are positioned along the south wall.<sup>3</sup> A metal trash receptacle and a towel dispenser are located to the left (west) of the lavatories next to the doorway. A water wall (1 foot 4 inches wide) separates the women’s rest room from the men’s rest room to the south. There are no windows in the rest room.

The lounge and the rest room were carved out of what had originally been a large room for the preparation of exhibits, which occupied the entire ground story of the east wing. In 1975 the room was subdivided (using concrete- block walls) into a corridor, rest rooms, and an employees’ lounge. Original windows on the north wall of the women’s lounge and on the east wall of the women’s rest room were filled in with concrete blocks.

Architectural features of the women’s lounge and rest room are described in the charts on the following pages. Opening sizes listed for doorways were recorded for comparative purposes; they are the actual opening sizes of the doorways, and may differ from those listed on the measured drawings.

### ***Paint Finishes***

The plaster walls in the women’s lounge and the door and casing of doorway D010 are painted **cream- white**.

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<sup>3</sup> The color was identified as “Lemon Yellow” in the 1976 Field Dimensions from Melpor Steel Products.

**Figure 87.** Room 004 – women’s lounge: view eastward (2001).



**Figure 88.** Room 004 – women’s lounge: view westward, showing doorways D004A (left) and D010 (center) (2001).





Figure 89. Room 005 – women's rest room: view to the northeast (2001).



## ROOM 004 – WOMEN’S LOUNGE AND ROOM 005 – WOMEN’S REST ROOM

FEATURE	DESCRIPTION	COMMENT
<b>FLOORING</b>		
R004 & R005	<b>Ceramic tiles</b> - brown, light brown & tan colors; 1" squares & 1" x 2" rectangles, installed in random pattern.	1975 Continuous between rooms
<b>WALLS</b>		
R004 - N wall	<b>Plaster</b> over terra- cotta and filled hollow concrete blocks [concrete blocks in 1937 window]; 2" - high ceramic tile <b>coping</b>	1937 - terra cotta 1975 - concrete
- E & W walls	<b>Plaster</b> over terra- cotta blocks; yellow ceramic tile <b>coping</b> , 2" high	1937
- S wall	<b>Plaster</b> over hollow concrete blocks; yellow ceramic tile <b>coping</b> , 2" high	1975
R005 - E wall	4 ½" square yellow <b>ceramic tiles</b> over terra- cotta & filled hollow concrete blocks [concrete blocks in 1937 window]	1937 - terra cotta 1975 - concrete
- S, W & N walls	4 ½" square yellow <b>ceramic tiles</b> over hollow concrete blocks	1975
- S wall	<b>Steel toilet partitions &amp; doors</b> w/ mustard yellow baked enamel finish enclose five stalls [W stall handicap accessible]	1975

<b>DOORWAYS</b>		
D010: R004, W wall	<b>Opening</b> - 2' 7" wide x 6' 10" high; <b>door</b> - plain hollow metal w/ fixed metal- louver vent (2' 4" wide x 1' 4" high) at bottom; <b>casings</b> - plain metal, 2" wide on sides & 4" wide along top; <b>hardware</b> - chrome knob & rectangular back plate, pneumatic door closer	1975 Doorway from R008
D004A: R004 - S wall, W end R005 - N wall, W end	<b>Opening</b> - 3' wide x 6' 10" high; <b>door</b> - none; <b>casing</b> - none	1975 Doorway between rooms
<b>CEILING</b>		
	<b>Height</b> - 8'; large <b>acoustical panels</b> each up to 2' x 3', installed in white metal grid	1995 (?)
<b>SPECIAL FEATURES</b>		
	[see narrative]	
<b>UTILITY SYSTEMS</b>		
Lighting - R004	Two fluorescent fixtures, rectangular, recessed in ceiling; each holds two 4'- long lamps	1995
- R005	Two fluorescent fixtures, rectangular, recessed in ceiling; each holds four 4'- long lamps	1975
Plumbing - R005	Two steel lavatories w/ foot pedals on N wall; five stalls & toilets on S wall	1975
HVAC	Convectors located under E- wall counter in R004 & on E wall in R005	

## **Room 006 – Men’s Rest Room** **(Formerly Part of the Preparation Room)**

The men’s rest room (Room 006) is located on the ground story of the east wing between the women’s rest room (Room 005) to the north and an employees’ lounge (Room 007) to the south. This room was not accessible for documentation and the following information is based on the 1974 measured drawings and on the extant features in the women’s rest room.

The men’s rest room measures 10 feet 5 inches wide by 16 feet deep. It is accessed by a doorway at the south end of the west wall that opens from a corridor (Room 008), which in turn leads from the exhibit area (R002). The doorway opens to a 3- foot 6- inch wide entry separated from the room by mustard yellow metal toilet partitions. The walls in the room are covered with yellow ceramic tile. Steel lavatories with a mirror and shelf over each are located against the south wall, with a metal trash receptacle and a towel dispenser between. Mustard yellow steel stalls with urinals and toilets are placed along the north wall.<sup>4</sup> A water wall (1 foot 4 inches wide) separates the room from the women’s rest room to the north. There are no windows in the room.

The men’s rest room was carved out of what had originally been a large room for the preparation of exhibits, which occupied the entire ground story of the east wing. In 1975 the space was subdivided into a corridor, rest rooms, and an employees’ lounge. A window on the east wall of the men’s rest room was filled in with concrete blocks.

Architectural features of the men’s rest room are described in the chart on the following page. The opening size listed for the doorway was recorded for comparative purposes; it is the actual opening size for the doorway, and may differ from that listed on the measured drawings.

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<sup>4</sup> The color was identified as “Lemon Yellow” in the 1976 Field Dimensions from Melpor Steel Products.

## ROOM 006 – MEN’S REST ROOM

FEATURE	DESCRIPTION	COMMENT
<b>FLOORING</b>		
	<b>Ceramic tiles</b> - Brown, light brown & tan colors; 1- inch squares & 1- inch x 2- inch rectangles, installed in random pattern.	1975
<b>WALLS</b>		
E wall	4 ½"- square yellow <b>ceramic tiles</b> over terra- cotta and filled hollow concrete blocks (concrete blocks in 1937 window)	1937 – terra cotta
S, W & N walls	4 ½"- square yellow <b>ceramic tiles</b> over hollow concrete blocks	1975 – concrete block
N wall	<b>Steel toilet partitions &amp; doors</b> w/ mustard- yellow baked- enamel finish enclose entry & five stalls [W stall handicap accessible]	1975
<b>DOORWAY</b>		
D012 - W wall, S end	<b>Opening</b> - 2' 7" wide x 6' 10" high; <b>door</b> - plain hollow metal w/ fixed metal- louver vent (2' 4" wide x 1' 4" high) at bottom; <b>casing</b> - plain metal, 2" wide on sides & 4" wide along top; <b>hardware</b> - chrome knob & rectangular back plate, pneumatic door closer	1975 Doorway from R008
<b>CEILING</b>		
	<b>Height</b> - 8'; large <b>acoustical panels</b> each up to 2' x 3', installed in white metal grid	1995 (?)
<b>SPECIAL FEATURES</b>		
	[see narrative]	
<b>UTILITY SYSTEMS</b>		
Lighting	Two rectangular, fluorescent, recessed ceiling fixtures; each holds four 4'- long- lamps	1995
Plumbing	Two steel lavatories w/ foot pedals on S wall; four urinal stalls & two toilet stalls on N wall	1975
HVAC	Convactor located on E wall	1975

## **Room 007 – Employees’ Lounge** **(Formerly Part of the Preparation Room)**

### ***Overview***

The employees’ lounge (Room 007 – **fig. 82**) is located at the south end of the ground story of the east wing. The room measures 10 feet 4 inches wide by 19 feet 4 inches deep. It is accessed from a corridor (Room 008) by a doorway at the west end of the north wall and from the mechanical equipment room (R009) by a doorway on the west wall. There is an aluminum window at the east end of the south wall that opens into an areaway.

The employees’ lounge was carved out of what originally had been a large room for the preparation of exhibits, which had occupied the entire ground story of the east wing. In 1975 the space was subdivided into a corridor, rest rooms, and the employees’ lounge.

Architectural features of the room are described in the chart on the following page. Opening sizes listed for the doorways and the window were recorded for comparative purposes; they are the actual opening sizes of the doorways and windows, and may differ from those listed on the measured drawings.

### ***Paint Finishes***

The walls, doors, and doorway casings are painted **cream- white**. The window features unpainted gray aluminum sashes.



Figure 90. Room 007 – employees' lounge: view westward, showing doorways D014 (center) and D013 (right) (2001).

## ROOM 007 – EMPLOYEES’ LOUNGE

FEATURE	DESCRIPTION	COMMENT
<b>FLOORING</b>		
	Vinyl asbestos tiles, 1' square, marbleized tan & brown colors	1975
<b>WALLS</b>		
E & S walls S end of W wall	Plaster over terra- cotta blocks; 6" vinyl base	1937
N wall	Plaster over hollow concrete blocks; 6" vinyl base	1975
W wall, N end	Plaster over stud- wall construction (?); 6" vinyl base	1975
<b>DOORWAYS</b>		
D013: N wall, W end	Opening - 2' 8" wide x 6'10" high; door - plain hollow metal; casing - plain metal, 2" wide on sides, 4" inch wide across top; hardware - chrome knob, rosette, & kick-plate; pneumatic door closer	1975 Doorway from R008
D014: W wall	Opening - 3' wide x 6' 10" high; plain hollow metal door; casing - plain metal - 2" wide on sides & 4" wide along top; hardware - chrome knob, rose, & kick- plate	1975 Doorway to R009
<b>WINDOW</b>		
W004: S wall, E end	Opening - 4' 5" wide x 7' high; sashes - double- hung aluminum, 12- over- 12 plate- glass lights; aluminum jamb & trim	1937 opening 1975 sash
<b>CEILING</b>		
	Height - 8'; large acoustical panels each up to 2' x 3', installed in white metal grid	1995
<b>SPECIAL FEATURES</b>		
Cabinets	Stock kitchen wall & base cabinets along E wall	
<b>UTILITY SYSTEMS</b>		
Lighting	Three fluorescent ceiling fixtures, rectangular, installed E/W; each holds four 4'- long lamps	1995
Plumbing	Stainless steel sink & chrome faucet in E wall base cabinet	1975
HVAC	Fan coil unit under W004 on S wall	1975



## **Room 008 – East Corridor**

**(Formerly Part of the Preparation Room)**

### ***Overview***

The east corridor (Room 008) is located along the west side of the east wing's ground story. The room functions as a service entrance from the exterior and as the communication between the exhibit area (Room 002) and the public rest rooms and the employees' lounge. The room is "L"- shaped. The foot of the "L," at the north end of the corridor, holds the entries from the exhibit area and from the exterior and measures approximately 8 feet wide by 7 feet deep (**fig. 83**); the leg of the "L" to the south measures 4 feet 5 ½ inches wide by approximately 32 feet long. A double doorway on the north wall opens to the corridor from the exterior and a wide opening that occupies the entire west wall of the "entry", or foot, of the L leads from the exhibit area. Doorways on the east wall of the room open to the women's lounge (Room 004) and to the men's rest room (Room 006); a doorway at the south end of the corridor opens to the employees' lounge (Room 007); and another doorway at the south end of the room's west wall leads to the mechanical equipment room (Room 009). There are no windows in the room.

The corridor was created in 1975 by combining two spaces: the east end of a 1937 east/west corridor (most of which was subsumed by the new exhibit area), and the west edge of what originally had been a large room for the preparation of exhibits, which had occupied the entire ground story of the east wing.

Architectural features of the east corridor are described in the chart on the following page. Opening sizes listed for the doorways were recorded for comparative purposes; they are the actual opening sizes of the doorways, and may differ from those listed on the measured drawings.

### ***Paint Finishes***

The walls and all but one of the doors are painted **cream- white**. The doors in doorway D002 are painted **white**. All doorway casings are painted **gray- brown**.



**Figure 91.** Room 008 – east corridor: north end, view to the northeast, doorways D002 (left) and D010 (center) (2001).

## ROOM 008 – EAST CORRIDOR

FEATURE	DESCRIPTION	COMMENT
<b>FLOORING</b>		
	Black rubberized resilient flooring with raised circles; 2' x 4' sheets	1995
<b>WALLS</b>		
E & S walls W wall, S half	Plaster over hollow concrete blocks; 4" black rubberized base	1975
W wall, N half of entry area	Plaster over terra- cotta blocks; 4" black rubberized base	1937 - terra cotta 1995 - base
<b>DOORWAYS</b>		
D002: N wall	Opening - 5' wide x 7' high; door - two wood leafs each w/ 3 raised panels; 2 ½" molded wood jamb trim; hardware - brass push bars and kick plates	1937 - exterior doorway 1975 - doors & hardware
D009: W wall, N end	Opening - 5' wide x 7' high; door - none, casings - none	1975 Doorway from R002
D010: E wall, N end	Opening 2' 7" wide x 6' 10" high; door - plain hollow metal w/ fixed metal- louver vent (2' 4" wide x 1' 4" high) at bottom; casing - plain metal, 2" wide on sides & 4" wide along top; hardware - chrome knob w/ chrome rectangular back plate & key lock	1975 D010 - doorway to R004 D012 – doorway to R006
D012: E wall, S end		
D011: W wall, S end	Opening - 2' 11" wide x 6' 10" high; door - plain hollow metal; casing plain metal, 2" wide on sides & 4" wide along top; hardware - chrome knob /rose, turn- lock in handle	1975 Doorway to R009
D013: S wall	Opening 2' 7" wide x 6' 10" high; door - plain hollow metal; casing - plain metal, 2" wide on sides & 4" wide along top; hardware - chrome knob & rose, turn- lock in handle	1975 Doorway to R007

<b>CEILING</b>		
	<b>Height - 7' 8"; 2' square acoustical panels</b> installed in white metal grid	1995
<b>UTILITY SYSTEMS</b>		
Lighting	Three rectangular fluorescent fixtures w/ white corrugated plexiglass panels recessed in ceiling, installed N/S; each holds two 4'- foot long lamps	1995

## **Room 009 – Mechanical Equipment Room** (Formerly the Fan Room, Storage Room, and Closets)

### ***Overview***

The mechanical equipment room (Room 009) is located in the center of the south end of the Museum Building, occupying most of the ground story of the main/front structure. The room houses HVAC ductwork, and is used for storage and for maintenance office space. The room measures approximately 38 feet at its widest and 31 feet at its deepest. Walls surrounding the elevator shaft (Room 011) and southeast staircase (Room 111) protrude into the room from the north wall and the northeast corner. A doorway in a small entry area in the northwest corner (a former closet) leads from the west corridor (Room 012). A double doorway (fig. 92) on the west wall opens from the boiler room (Room 010). A double doorway on the north wall leads to the exhibit area (Room 002); doorways on the east wall (fig. 93) lead from the east corridor (Room 008) and the employees' lounge (Room 007). There is an aluminum window at the east end of the south wall that opens into an areaway. The high 1937 concrete- slab ceiling is exposed (fig. 86), and several 1937 pendant ceiling fixtures have survived (fig. 95).

The mechanical equipment room occupies the 1937 fan room plus space taken in 1975 from two closets and a storage room.

Room features are described in the charts on the following pages. Opening sizes listed for the doorways and window were recorded for comparative purposes; they are the actual opening sizes of the doorways and windows, and may differ from those listed on the measured drawings.

### ***Paint Finishes***

The floor and the lower walls are painted **gray**, and the upper walls are painted **white**. The doors and casing for doorway D015 are painted **gray**, and the remaining doors and doorway casings are painted **white**. The window sashes and casing are unpainted gray aluminum.

**Figure 92.** Room 009 – mechanical equipment room: west wall, doorway D015 (2001).



**Figure 93.** Room 009 – mechanical equipment room: view to the southeast, doorways D011 (left) and D014 (right) (2001).





Figure 94. Room 009 – mechanical equipment room: ceiling (2001).



Figure 95. Room 009 – mechanical equipment room: ceiling, 1937 light fixture (2001).



## ROOM 009 – MECHANICAL EQUIPMENT ROOM

FEATURE	DESCRIPTION	COMMENT
<b>FLOORING</b>		
	Scored poured concrete	1937
<b>WALLS</b>		
S wall	Poured concrete	1937
W wall & NW entry Elev shaft & NE stairway walls E wall, S end	Terra- cotta blocks	1937
E wall, N end N wall SE corner of entry	Concrete blocks	1975
<b>DOORWAYS</b>		
D007: N wall, center	Opening - 5' wide x 7' high; door - two, plain, hollow metal leafs; casing - plain metal, 2" on sides & 4" across top; hardware - chrome knob & key lock	1975
D011: E wall	Opening - 2' 11" wide x 6' 10" high; door - plain hollow metal; casing - plain metal, 2" on sides & 4" along top; hardware - chrome knob & rose, chrome butt hinges	1975 D011 doorway to R008
D014: E wall, S end		D014 doorway to R007
D015: W wall	Opening - 4' wide x 7' high; door – two, single- panel, hollow metal leafs; casing – 2" wide, integral flat steel; hardware - brass knobs & rose (N leaf replacement), brass butt hinges w/ ball finials	1937 Doorway to R010
D016: N wall, NW corner	Opening - 3' wide x 7' high; door - plain hollow metal; casing - plain metal, 2" on sides & 4" along top; hardware - brass knob & rose	1975 Doorway to R012

<b>WINDOW</b>		
W003: S wall, E end	<b>Opening</b> - 4' 3" wide x 3' 8" high; <b>sashes</b> - single- hung aluminum, 8 plate-glass lights (4 x 2), aluminum <b>jamb &amp; trim</b> ; <b>hardware</b> - metal thumb latch	1937 opening 1975 sash
<b>CEILING</b>		
	<b>Height</b> - 14' 6"; preformed <b>concrete</b> slab, beams, & rafters, supported by E/W concrete beam on two freestanding concrete columns & two wall concrete columns	1937
<b>UTILITY SYSTEMS</b>		
Lighting	Five round pendant ceiling fixtures ( <b>Type K</b> 1935 drawings) Two rectangular fluorescent fixtures suspended from ceiling	1937 1995 (?)
Plumbing	Low porcelain sink N wall of NE corner (same style as 1937 sink in R012 but not shown on 1935 plan & shown as added in 1974 plan; may have been reused from R010 or R015)	1937 (?)
HVAC	Ceiling traversed by HVAC ductwork; duct vent to exterior over W003	1975

## Room 010 – Boiler Room

### *Overview*

The boiler room (Room 010) is located at the center of the south end of the Museum Building, occupying the western third of the ground story of the main/front structure (figs. 96- 97). The room contains furnaces and two gas- fired water boilers for the Museum Building’s heating and plumbing systems. It measures 23 feet 8 inches wide by 19 feet 1½ inches deep, and has an alcove off its northeast corner. The floor level of the alcove is 4 feet lower than the room, and is referenced on the 1935 plans as the “sump” and “vacuum pump” pit. The pit/alcove measures approximately 12 feet wide by 6 feet deep; it is separated from the main room by a pipe railing, with an iron ladder leading down to the floor of the pit. A double doorway from the mechanical equipment room (Room 009) is located at the north end of the east wall. A single doorway from Room 021 is located 3 feet above floor level at the south end of the east wall; this doorway is accessed from a poured concrete stoop by an aluminum- pipe ladder. A clean- out door opens to the furnace flue off the northwest corner of the pit. A hatch door that accesses the underside of the southwest staircase landing (Room 109) is located at the west end of the north wall. There is a window at the west end of the south wall.

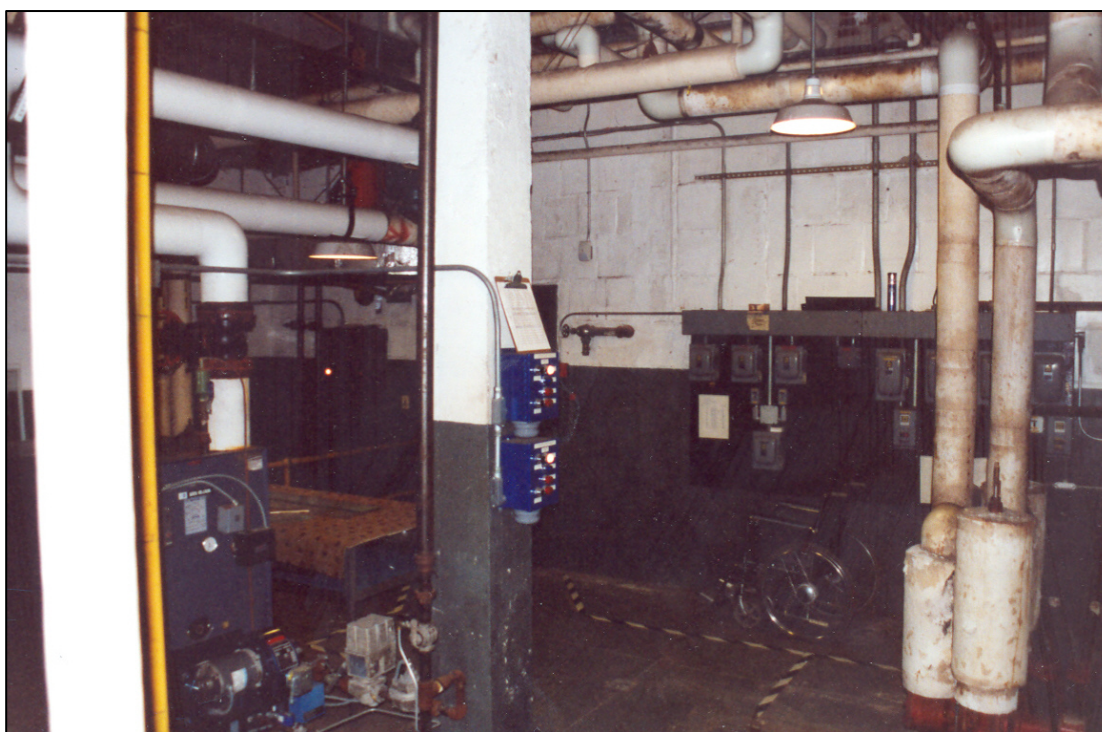
This room has functioned as the furnace or boiler room since its construction, and has retained its 1937 configuration.

Room features are described in the chart on the following page. Opening sizes listed for the doorways and window were recorded for comparative purposes; they are the actual opening sizes of the doorways and window, and may differ from those listed on the measured drawings.

### *Paint Finishes*

The floor and the lower walls are painted **gray**, and the upper walls are painted **white**. The doors and casings are painted **gray**. The window sashes and casing are unpainted gray aluminum.

**Figure 96.** Room 010 – boiler room: view to the northwest, 1937 terra cotta- block interior walls (2001).



**Figure 97.** Room 010 – boiler room: view to the northeast (2001).

## ROOM 010 – BOILER ROOM

FEATURE	DESCRIPTION	COMMENT
<b>FLOORING</b>		
	Poured concrete	1937
<b>WALLS</b>		
S wall	Poured concrete	1937
E, W & N walls Pit walls	Terra- cotta blocks	1937
<b>DOORWAYS</b>		
D015: E wall, N end	<b>Opening</b> - 4' wide x 7' high; <b>door</b> - two, single- panel, hollow metal leafs; <b>casing</b> - 2" wide, integral flat steel; <b>hardware</b> - brass knob & rose on S leaf, replacement chrome knob & rose on N leaf	1937 Doorway to R009
D031: W wall, S end	<b>Opening</b> - 2' 10" wide x 7' high; <b>door</b> - plain hollow metal; <b>casing</b> - plain metal, 2" on sides & 4" along top; <b>hardware</b> - chrome knob & rose	1975 Doorway to R021
D010A: N wall, W end	<b>Opening</b> - 2' 6" square at floor level; <b>door</b> - hollow metal w/ recess panel	1937 – hatch door to under SW staircase
<b>WINDOW</b>		
W002: S wall, W end	<b>Opening</b> - 4' 5" wide x 7' high; aluminum unit w/ 12 plate- glass lights (4 x 3) in operable aluminum <b>sash</b> on bottom & fixed aluminum <b>louvers</b> on top; aluminum <b>jamb</b> & <b>trim</b> ; <b>hardware</b> - metal thumb latch	1937 opening 1975 sash unit
<b>CEILING</b>		
	<b>Height</b> - 14' 6"; preformed concrete slab, beams, & rafters; supported by E/W concrete beam on one freestanding concrete columns and two wide concrete wall columns	1937

UTILITY SYSTEMS		
Lighting	Four round pendant ceiling fixtures ( <b>Type K</b> on 1935 drawings)	1937
HVAC & Plumbing	Boilers, water heaters, etc.; ceiling traversed by pipes, conduits, & HVAC ductwork.	

## **Room 011 – Elevator Shaft**

The elevator shaft was walled off on all stories in 1975 and was not accessible for documentation. According to the 1974 measured drawings, the elevator cab and equipment were left intact when the shaft was closed.



## **Room 012 – West Corridor**

**(Formerly Part of Corridor No. 1, and Corridor No. 2)**

### ***Overview***

The west corridor (Room 012) is an L- shaped room along the west side of the ground story of the main/rear structure, and extending into the northwest corner of the main/front structure. The room functions as the communication corridor between park administration rooms. The long narrow portion of the room to the north (the “north leg” – **fig. 98**) measures 42 feet long by 4 feet 2 inches wide. This leg runs north/south, and separates the exhibit room (Room 002) on the east from offices and rest rooms on the west. The foot of the “L” (at the south end of the room, so the “south leg”) measures 16 feet long by 8 feet deep. The north leg has a north- end doorway from the lobby (Room 001), and west- wall doorways open to the interpretation office (Room 015), the men employees’ rest room (Room 014), and a custodian’s closet (Room 012A). Doorways in the south leg of the room open to the women employees’ rest room (Room 013), a storage room (Room 023), the southwest staircase (Room 109), and the mechanical equipment room (Room 009). There are no windows in the west corridor.

The west corridor originally consisted of only today’s north leg, which was known as Corridor No. 2. Its south end opened to a wider east/west corridor (Corridor No. 1) that led to the “Preparation Room” in the east wing. In 1975, the east wall of Corridor No. 2 was extended southward by a concrete- block wall that bisected Corridor No. 1. The east end of that corridor was subsumed into the new exhibit area; the west end became part of Corridor No. 2. Along the original east wall of Corridor No. 2, 1937 doorways and openings were filled in using concrete blocks.

Features of the room are described in the charts on the following pages. Opening sizes listed for the doorways were recorded for comparative purposes; they are the actual opening sizes of the doorways, and may differ from those listed on the measured drawings.

### **Paint Finishes**

The walls of the west corridor are painted **cream- white**, and the doors and doorway casings are painted **white**. The baseboard is painted **black**.



**Figure 98.** Room 012 – west corridor: view northward, showing doorway D012A at left and doorway D004 at far end (2001).

## ROOM 012 – WEST CORRIDOR

FEATURE	DESCRIPTION	COMMENT
<b>FLOORING</b>		
Corridor	9" square dark brown <b>vinyl tiles</b> w/ 9" square black vinyl tiles along walls; brown tiles & black tiles separated by thin band of white vinyl	1957; black tiles at S end of W wall = 1975
Closet R012A	Poured <b>concrete</b>	1937 flooring in corridor
<b>WALLS</b>		
E wall	<b>Plaster</b> over terra- cotta & hollow concrete blocks; 4" black vinyl <b>base</b>	1937 - terra cotta 1975 - concrete
Remaining walls Closet R012A walls	<b>Plaster</b> over terra- cotta blocks; thin cement <b>base</b> , 6" high	1937
<b>DOORWAYS</b>		
D004: N wall	<b>Opening</b> - 2' 10" wide x 7' high; <b>door</b> - 6- panel hollow- metal; <b>casing</b> - 2" wide, integral flat steel; <b>hardware</b> - brass knob, rose & key lock	1937 exterior doorway
D016: S wall, E end	<b>Opening</b> - 3' wide x 7' high; <b>door</b> - plain hollow metal; <b>casing</b> - 2" wide, integral flat steel; <b>hardware</b> - brass knob & rose	1937 1975 - door & hardware Doorway to R009
D017: S wall, W end	<b>Opening</b> - 3' wide x 7' high; <b>door</b> - 1- panel hollow metal; <b>casing</b> - 2" wide, integral flat steel; <b>hardware</b> - brass knob & rose	1937 Doorway to R109

<p>D018: S leg, N wall, E end</p> <p>D019: N leg, W wall, center</p> <p>D012A: N leg, W wall, S of D019</p> <p>D020: N leg, W wall, N of D019</p> <p>D033: S leg, W wall</p>	<p><b>Opening</b> - 2' 10" wide x 7' high (D012A - 2' 6" wide); <b>door</b> - 2- panel hollow metal w/ 2'- square fixed metal louver at bottom; <b>casing</b> - 2" wide, integral flat steel; <b>hardware</b> – brass knob, rose, &amp; key lock (interior of D012A has brass butt hinges w/ ball finials)</p> <p><b>Opening</b> - 2' 10" wide x 7' high; <b>door</b> - 1- panel hollow metal; <b>casing</b> - 2" wide integral flat steel; <b>hardware</b> - brass knob, rose, &amp; key lock</p>	<p>1937 D018 doorway to R013 D019 doorway to R014 D012A to R012A (closet)</p> <p>1937 D020 : doorway to R015 D033: doorway to R023</p>
<b>CEILING</b>		
	<b>Height</b> - 7' 9"; <b>acoustical panels</b> , 12" square	1957
<b>SPECIAL FEATURES</b>		
Closet	Labeled “Custodian” - 4' 6" square room; entered via D012A on W wall of N leg, to S of men’s rest room; 1937 sink on W wall; new metal cleaner dispensers on N wall	1937 “Cleaner’s Closet”
<b>UTILITY SYSTEMS</b>		
Lighting	<p>Three ceiling fixtures w/ Colonial Revival opaque white glass shades (Type G on 1935 drawings)</p> <p>One recessed fluorescent ceiling fixture in S leg</p>	<p>1937</p> <p>1975</p>

## **Room 013 – Women Employees’ Rest Room** **(Formerly the Women’s Toilet)**

### ***Overview***

The women employees’ rest room (Room 013) is located on the ground story of the main/rear structure and west extension, in the corner of the bend in the west corridor. The room is L-shaped, measuring 10 feet 9 ½ inches at its widest by 13 feet 10 inches at its deepest; the walls from the custodian closet (R012A) protrude into the northeast corner. The women’s rest room is accessed by a doorway at the east end of the south wall that opens from the west corridor (Room 012). The doorway opens to a 3- foot 6- inch wide alcove separated from the room by mustard- yellow metal toilet partitions (**fig. 101**). The walls in the room are covered with yellow ceramic tile. A metal lavatory with a mirror and shelf over it is located against the south wall, with a metal trash receptacle and a towel dispenser to its left (east). Toilet stalls are placed along the north wall. A water wall (1 foot 4 inches wide) separates the room from the men employees’ rest room to the north. There is one window on the west wall (**fig. 100**) that opens into an air and light shaft between the original museum building and the library addition. Lockers have been installed along the north end of the east wall (**fig. 99**), and at the east end of the south wall (on either side of the encroaching closet walls).

This room occupies the same space as the original 1937 “Women’s Toilet,” but it was completely remodeled in 1975. As a result, most extant features date to that year.

Features of the room are described in the chart on the following page. Opening sizes listed for the doorway and window were recorded for comparative purposes; they are the actual opening sizes of the doorway and window, and may differ from those listed on the measured drawings.

### ***Paint Finishes***

The ceiling of the rest room is painted **white**. The window and doorway features are painted **yellow**.

**Figure 99.** Room 013 – women employees' rest room: view eastward (2001).



**Figure 100.** Room 013 – women employees' rest room: west wall, window W020 (2001).





Figure 101. Room 013 – women employees’ rest room: south wall, doorway D018 (2001).



## ROOM 013 – WOMEN EMPLOYEES’ REST ROOM

FEATURE	DESCRIPTION	COMMENT
<b>FLOORING</b>		
	Brown, light brown, & tan <b>ceramic tiles</b> ; 1" squares & 1" x 2" rectangles; installed in multidirectional pattern; round drains w/ metal grates	1975
<b>WALLS</b>		
N wall	4 ½" square yellow <b>ceramic tile</b> over plaster/& hollow concrete blocks	1975
S, W & E walls	4 ½" square yellow <b>ceramic tile</b> over plaster/terra- cotta blocks; mustard yellow <b>metal toilet partitions</b> create SE corner entry	1975 1937 – terra cotta/plaster
N wall	Mustard yellow <b>metal toilet partitions</b> & doors create two stalls	1975
<b>DOORWAY</b>		
D018: S wall, E end	<b>Opening</b> - 2' 10" wide x 7' high; <b>door</b> - 2- panel hollow metal w/ 2' square fixed metal louver at bottom; <b>casing</b> - 2" - wide integral flat steel; <b>hardware</b> - brass butt hinges w/ ball finials; chrome knob/rose; pneumatic door closer	1937 - doorway, door, & hinges 1975 - remaining hardware
<b>WINDOW</b>		
W020: W wall	<b>Opening</b> - 3' 3" wide x 5' 4" high; <b>sash</b> - wood, double- hung, 6- over- 6 lights; <b>stool</b> - 6" deep, marble; <b>reveal</b> - plain wood; <b>hardware</b> - chrome thumb latch & two recessed pulls on bottom rail of bottom sash	1937
<b>CEILING</b>		
	9' high; <b>plaster</b> ; 1' square access panel in SE corner	1937
<b>SPECIAL FEATURES</b>		
	[see narrative]	

UTILITY SYSTEMS		
Lighting	Two fluorescent box fixtures on ceiling; rectangular, white metal box w/ corrugated plexiglass cover; each holds two 4'- long lamps	1995 (?)
Plumbing	One metal lavatory w/ foot pedal on S wall, W end - two toilet stalls on N wall	1975
HVAC	Convactor on W wall under W020	1975

## **Room 014 – Men Employees’ Rest Room** **(Formerly the Men’s Toilet)**

### ***Overview***

The men employees’ rest room (Room 014) is located on the ground story of the main/rear structure and west extension, to the north of the women employees’ rest room (Room 013). This room was not accessible for documentation, and the following information is based on the 1974 measured drawings and on the extant features in the women’s rest room.

The men’s rest room is T- shaped, measuring 11 feet 2 inches at its widest by 13 feet 10 inches at its deepest. The walls from the custodian closet (R012A) protrude into the southeast corner, and the walls from a shallow closet in the interpretation office to the north (Room 015) protrude into the northeast corner. The men’s rest room is entered via a doorway on the east wall that leads from the west corridor (Room 012). The doorway opens into a 3- foot 6- inch wide alcove separated from the room by mustard- yellow metal toilet partitions. The walls in the room are covered with yellow ceramic tile. A metal lavatory with a mirror and shelf over it is located against the north wall, with a metal trash receptacle and a towel dispenser to its right (east). Stalls for a urinal and a toilet are placed along the north wall. A water wall (1 foot 4 inches wide) separates the room from the women employees’ rest room to the south. There is one window on the west wall that opens into an air and light shaft between the original museum building and the library addition. Lockers have been installed on the south wall to the left (east) of the stalls – on either side of the encroaching closet on the north wall – and on the east metal- partition wall.

This room occupies the same space as the original 1937 “Men’s Toilet,” but it was completely remodeled in 1975. As a result, most extant features date to that year.

Features of the room are described in the chart on the following page. Opening sizes listed for the doorway and window were recorded for comparative purposes; they are the actual opening sizes of the doorway and window, and may differ from those listed on the measured drawings.

### ***Paint Finishes***

The ceiling of the rest room is painted **white**. The window and doorway features are painted **yellow**.

## ROOM 014 – MEN EMPLOYEES' REST ROOM

FEATURE	DESCRIPTION	COMMENT
<b>FLOORING</b>		
	Brown, light brown, & tan <b>ceramic tiles</b> ; 1" squares & 1" x 2" rectangles; installed in multidirectional pattern; round drains w/ metal grates	1975
<b>WALLS</b>		
S Wall	4 ½" square yellow <b>ceramic tile</b> over plaster/hollow concrete blocks	1975
N, W & E walls	4 ½" square yellow <b>ceramic tile</b> over plaster/terra- cotta blocks; mustard yellow metal toilet partitions create E- wall entry	1975 1937 – terra cotta & plaster
S wall	Mustard yellow <b>metal toilet partitions</b> & doors create two stalls	1975
<b>DOORWAY</b>		
D019: W wall, N end	<b>Opening</b> - 2' 10" wide x 7' high; <b>door</b> - 2- panel hollow metal w/ 2'- square fixed metal louver at bottom; <b>casing</b> - 2" wide, integral flat steel; <b>hardware</b> - brass butt hinges w/ ball finials; chrome knob/rose; pneumatic door closer	1937 doorway, door, & hinges; 1975 - remaining hardware
<b>WINDOW</b>		
W021: W wall	<b>Opening</b> - 3' 3" wide x 5' 4" high; <b>sashes</b> - wood, double- hung, 6- over- 6 lights; <b>stool</b> - 6" deep, marble; <b>reveal</b> - plain wood; <b>hardware</b> - chrome thumb latch & two recessed pulls on bottom rail of bottom sash	1937
<b>CEILING</b>		
	<b>Height</b> - 9'; <b>plaster</b>	1937
<b>SPECIAL FEATURES</b>		
	[see narrative]	

UTILITY SYSTEMS		
Lighting	Two fluorescent box fixtures on ceiling; rectangular, white metal box w/ corrugated plexiglass cover; each holds two 4'- long lamps	1995 (?)
Plumbing	One metal lavatory w/ foot pedal on N wall, W end - toilet & urinal stalls on S wall	1975
HVAC	Convactor on W wall under W020	1975

## **Room 015 – Interpretation Office** **(Formerly the Print Room)**

### ***Overview***

The interpretation office (Room 015) is located on the west side of the ground story of the main/rear structure and the west extension, to the north of the men employees' rest room (Room 014). The room measures approximately 16 feet 2½ inches wide by 13 feet 10 inches deep, and is entered from the west corridor (Room 012) through a doorway on the west wall (fig. 102). Two doorways on the east wall lead to the waiting area for the superintendent's offices. There is a shallow closet at the east end of the south wall, and a deeper closet on the north wall. A structural column sits in the middle of the room, and another protrudes into the north closet (fig. 103). There are no windows in the room. Moveable screens create a makeshift hallway that connects the doorway from the west corridor with the south doorway to the superintendent's offices.

The interpretation office occupies the same footprint as the 1937 "print room." This room was subdivided in 1957 by an east/west concrete- block partition that was built near the south end of the room. The result was a "work room" to the north of the partition and a 6 ½- foot- wide passage to the south that led from the west corridor the new library addition. Original windows on the room's west wall were converted to doorways that opened from the passage and from the work room into the addition. An alcove in the southwest corner of the room that had held a sink was turned into a closet, and the sink was relocated to the work room. In 1975 the concrete- block partition and sink were removed, the walls were patched, and the ceiling and the flooring were replaced.

Room features are described in the charts that follow. Opening sizes listed for doorways were recorded for comparative purposes; they are the actual opening sizes of the doorways, and may differ from those listed on the measured drawings.

### ***Paint Finishes***

The walls in the interpretation office are painted **cream- white**, and the doorways are painted **white**.

**Figure 102.** Room 015 – interpretation office: southeast corner, doorways D020 (left) and D015B (right) (2001).



**Figure 103.** Room 015 – interpretation office: view to the northeast, showing doorway D015A (2001).



## ROOM 015 – INTERPRETATION OFFICE

FEATURE	DESCRIPTION	COMMENT
<b>FLOORING</b>		
	Vinyl asbestos tiles; 12" square, marbled tan & brown colors 9" - square dark brown vinyl tiles in SE closet	1975 1957
<b>WALLS</b>		
General	Plaster over terra- cotta blocks; 6" high vinyl base; Marks on E wall of closet indicate former location of 1937 sink Plaster patches on E & W walls where 1957 partition had joined	1937 1975 1975
SE closet, N walls	Plaster over hollow concrete blocks	1957
Freestanding column	Plaster over terra- cotta blocks; 6" high vinyl base	Concrete structural pier
<b>DOORWAYS</b>		
D020: E wall, S end	Opening - 2' 10" wide x 7' high; door - 1- panel hollow metal; casing - 2" wide, integral flat steel; hardware - brass knob, rose, turn lock, butt hinges w/ ball finials; pneumatic door closer	1937 Doorway from R012
D021: W wall, S end D022: W wall, N end	Opening - 3' wide x 7' high; door - 3- panel "Kalamein" metal; casing - 2" wide, plain metal; hardware - brass knob, rose, butt hinges, key lock; pneumatic door closer	1957 Doorways to R016
D015A: N wall	Opening - 5' wide x 7' high; doors - two, 1- panel hollow metal; casing - 2" wide, integral flat steel; hardware - brass knobs, roses, butt hinges w/ ball finials; turn lock on E door; pneumatic door closer	1937 Doorway to closet R015A
D015B: S wall, E end	Opening - 3' wide x 7' high; door - 2- panel wood; casing - 2" wide, plain wood; hardware - brass knob, rose, butt hinges, key lock, dead- bolt lock above original lock	1957 Doorway to closet R015B

<b>CEILING</b>		
	<b>Height</b> - 7' 3"; <b>acoustical tiles</b> in white metal grid, 2' square	1975 (?)
<b>SPECIAL FEATURES</b>		
Closet: N wall R015A	7' 8" wide x 4' deep; concrete structural pier on N wall; shelves on E, N & W walls; access panel to under NW staircase on W wall	1937
Closet: S wall/W end R015B	5' wide x 2' deep	1937 alcove converted to closet in 1957
<b>UTILITY SYSTEMS</b>		
Lighting	Four fluorescent ceiling fixtures; 18" square, with white opaque plexiglass shades	1975 (?)
HVAC	Vent in ceiling	

## Room 016 – Waiting Area

## Room 018 – Receptionist Area

### *Overview*

The waiting area (Room 016) and the receptionist area (Room 018) are located in the center of the library addition's ground story. Immediately to the west of the waiting area is the interpretation office (Room 015), which is in the original main/rear structure.

The waiting area measures 16 feet 2 inches wide by 9 feet 3 inches deep; the receptionist area (to the west of the waiting area) measures 11 feet wide by 14 feet 5 inches deep. The two rooms are open to each other except for a 3-foot-high wood counter (figs. 104 and 106), which forms the west wall of the waiting area and the east wall of the receptionist area. Two doorways on the east wall of the waiting area lead from the interpretation office (fig. 106).<sup>5</sup> Doorways on the north wall of each of the rooms lead to the superintendent's office (Room 017). Doorways on the south wall of the receptionist area, and at the south end of the west wall of the waiting area (fig. 105), open to the cultural resources office (Room 019). There is one window on the west wall of the receptionist area.

Except for minor alterations, the two rooms are unchanged since their construction in 1957. The two doorways on the east wall of the waiting area were 1937 windows that were converted to doorways when the library addition was built. At that time, the adjacent room in the original building (now the interpretation office) was partitioned into two rooms – a work room, whose only access was from the north doorway in the new waiting room, and a passage that led from the west corridor (Room 012) in the main building to the south doorway in the waiting area. The passage and work room have since been returned to their original configuration, but the two doorways remain.

Room features for each room are described in the charts that follow. Opening sizes listed for doorways and the window were recorded for comparative purposes; they are the actual opening sizes of the doorways and windows, and may differ from those listed on the measured drawings.

### *Paint Finishes*

The upper walls in the waiting and receptionist areas are painted **cream-white**. All of the woodwork in the rooms is stained and treated with a clear finish.

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<sup>5</sup> The only other access to the superintendent's suite is the library stairway (Room 122) that begins in the cultural resources office (Room 019).



**Figure 104.** View westward from Room 015 – interpretation office to room 018 – receptionist area (2001).





Figure 105. Room 016 – waiting area: view to the southwest, showing doorway D024 (left), and D026 (right) in room 018 – receptionist area (2001).



Figure 106. View eastward from room 018 – receptionist area to room 016 – waiting area (2001).

## ROOM 016 – WAITING AREA AND ROOM 018 – RECEPTIONIST AREA

FEATURE	DESCRIPTION	COMMENT
<b>FLOORING</b>		
	Charcoal gray commercial <b>carpeting</b>	2000 (?)
<b>WALLS</b>		
R016	Expanded metal lath & <b>plaster</b> over concrete blocks; <b>wainscot</b> - 3' 4" - high, paneled; <b>baseboard</b> - 5 ½" high, molded wood; <b>chair rail</b> - 3 ½" wide molded wood; <b>picture molding</b> - 1 ½" wide, molded wood	E wall - substrate is 1937 exterior concrete wall
R018	Same as R016 except elegant molded- wood <b>cornice</b> , 7" deep x 5 ¾" wide	
<b>DOORWAYS</b>		
R016 - D021: E wall, S end - D022: E wall, N end  - D023: N wall - D024: W wall, S end	<b>Opening</b> - 3' wide x 7' high; <b>door</b> - 3- panel “Kalamein” metal; <b>casing</b> - 2" wide, plain metal; 1' reveal; metal threshold; <b>hardware</b> - brass knob, rose, key lock  <b>Opening</b> - 3' wide x 7' high - <b>door</b> - 3- panel wood, matches wainscot (w/ chair rail detail); <b>casing</b> - 4 ½" wide, molded wood w/ ogee, fascia, beaded edge; molded- wood plinth; 6" reveal; <b>hardware</b> - brass knob, rose, key lock	Doorways to R015  D023 doorway to R017 D024 doorway to R019
R018 - D025: N wall - D026: S wall	<b>Opening</b> - 3' wide x 7' high - <b>door</b> - 3- panel wood, matches wainscot (w/ chair rail detail); <b>casing</b> - 4 ½" wide, molded wood w/ ogee, fascia, beaded edge; molded- wood plinth; 6" reveal; <b>hardware</b> - brass knob, rose, key lock	D025 - doorway to R017 D026 - doorway to R019

<b>WINDOW</b>		
Room 018 - W014: W wall	<b>Opening</b> - 3' 2" wide x 5' 4 ½" high; <b>sashes</b> - recessed, double- hung, 6- over- 6 lights; <b>jamb trim</b> - molded wood; <b>stool</b> - 5" deep; <b>apron</b> - 3 ½" wide, continuation of chair rail; <b>hardware</b> - brass thumb latch & two recessed brass pulls on bottom rail of bottom sash	1957
<b>CEILING</b>		
R016	<b>Height</b> - 7' 11"; 12" square acoustical tiles	1975 (?)
R018	<b>Height</b> - 9' 3"; 12" square acoustical tiles	1975 (?)
<b>SPECIAL FEATURES</b>		
Counter	Separates R016 & R017; 3' high & 1' 6" deep; R016 side has wood/plywood paneling that matches wainscot; R017 side has plywood drawers & sliding doors; black plastic laminate ("linoleum") countertop; S end 2' wide swinging panel (door) & flip- up counter section for communication between rooms	1957
<b>UTILITY SYSTEMS</b>		
Lighting	Fluorescent ceiling fixtures; square, white metal boxes w/ white opaque plexiglass shades; four fixtures in R016 & three fixtures in R018	Locations shown on sheet 13 of 1955 measured drawings
HVAC	"Ceiling diffuser" (vent) in each room; convector grills under W014 stool; air intake in baseboard under W014	1957



## Room 017 – Superintendent’s Office

### *Overview*

The superintendent’s office (Room 017) is located at the north end of the ground story of the library addition. The room measures 12 feet 10 inches wide by 21 feet 5 inches deep (**fig. 107**). There are two doorways on the south wall: the east doorway opens to the waiting area, and the west doorway opens to the receptionist area (**fig. 108**). There are two windows on the north wall and one window on the west wall. A bank of shallow closets with sliding door lines the east wall of the room (**fig. 109**). The walls of the room are paneled and trimmed with molded wooden baseboards, chair rails, and deep cornices.

The room has functioned as the superintendent’s office since the library addition was built in 1957. At that time, a window on what is now the east wall of the superintendent’s office (the former west exterior wall of the west extension) was filled in with concrete blocks. This window had illuminated the northwest staircase landing.

Except for minor alterations, this room is unchanged since its construction in 1957. Room features for the superintendent’s office are described in the chart that follows. Opening sizes listed for doorways and windows were recorded for comparative purposes; they are the actual opening sizes of the doorways and windows, and may differ from those listed on the measured drawings.

### *Paint Finishes*

There are no painted features in the room. All of the woodwork in the rooms is stained and treated with a clear finish.



Figure 107. Room 017 – superintendent’s office: view to the northwest (2001).





Figure 108. Room 017 – superintendent's office: view of south wall, showing doorways D023 (left) and D024 (right) (2001).



Figure 109. Room 017 – superintendent's office: view eastward, showing closets (2001).

## ROOM 017 – SUPERINTENDENT’S OFFICE

FEATURE	DESCRIPTION	COMMENT
<b>FLOORING</b>		
	Charcoal gray commercial <b>carpeting</b>	2000 (?)
<b>WALLS</b>		
	Expanded metal lath & <b>plaster</b> over concrete blocks; wood <b>paneling</b> on all walls; <b>baseboard</b> - 5 ½" wide, molded wood; <b>chair rail</b> - 3 ½" high, molded wood; <b>cornice</b> - elegant molded wood, 7" deep x 5 ¾" high, open soffit in cornice for drapery rods	E wall - substrate is 1937 exterior concrete wall & 1957 concrete blocks in former window opening
<b>DOORWAYS</b>		
D023: S wall, E end D025: S wall, W end	<b>Opening</b> - 3' wide x 7' high - <b>door</b> - 3- panel wood, matches paneling (w/ chair rail detail); <b>casing</b> - 4 ½" wide molded wood w/ ogee, fascia, beaded edge, & molded plinth; <b>stool</b> - 5" deep; <b>apron</b> - 3 ½" wide, continuation of chair rail; <b>hardware</b> - brass knob, rose, turn lock	D023 - doorway to R016 D025 - doorway to R018
<b>WINDOWS</b>		
W011: N wall, E end W012: N wall, W end W013: W wall	<b>Opening</b> - 3' 2" wide x 5' 4 ½" high; recessed <b>sashes</b> - double- hung, 6- over- 6 lights; molded wood <b>jamb trim</b> - molded wood, 5 ½" wide w/ ogee, fascia, beaded edge; <b>hardware</b> - brass thumb latch & 2 recessed brass pulls on bottom rail of bottom sash	
<b>CEILING</b>		
	<b>Height</b> - 9' 11; 12" square <b>acoustical tiles</b>	
<b>SPECIAL FEATURES</b>		
Closets	Along E wall; 1' 11" deep, divided into three sections each 3' 9" wide; lined w/ wood- grain plywood; three pairs sliding doors that match paneling	

UTILITY SYSTEMS		
Lighting	Eight fluorescent ceiling fixtures; square white metal boxes w/ white opaque plexiglass shades	Locations shown on sheet 13 of 1955 measured drawings
HVAC	Two ceiling diffusers (vent); convector grills under each window stool; air intake in baseboard under each window	1957

## **Room 019 – Cultural Resources Office**

### **(Formerly the Historian’s Office)**

#### ***Overview***

The cultural resources office (Room 019) is located at the south end of the ground story of the library addition. The room measures 18 feet 9 inches wide by 14 feet 5 inches deep. A doorway in the north wall opens from the receptionist area (Room 018), and one at the north end of the east wall opens from the waiting area (Room 016). A metal door on the south wall opens to a large vault (Room 109A). There are two windows on the west wall. An alcove 14 feet wide by 5 feet deep occupies most of the east wall, and contains a metal staircase (Room 122) that leads up to the library. A locked metal picket door protects the entrance to the staircase.

During the construction of the library addition in 1957, two windows on what is now the south wall of the vault (the former north exterior wall of the west wing) were filled in with concrete blocks. These windows had illuminated a private study in the former library on the ground story of the west wing.

Following completion of the library addition, this room was used as the historian’s office, and it has remained unchanged since then, except for minor alterations. Room features for the cultural resources office are described in the charts that follow. Features for the staircase (Room 122) in the east- wall alcove are discussed subsequently in the section for that room. Opening sizes listed for doorways and windows were recorded for comparative purposes; they are the actual opening sizes of the doorways and windows, and may differ from those listed on the measured drawings.

#### ***Paint Finishes***

The upper walls in the cultural resources office are painted **cream- white**. All of the woodwork in the room is stained and treated with a clear finish.

## ROOM 019 – CULTURAL RESOURCES OFFICE

FEATURE	DESCRIPTION	COMMENT
<b>FLOORING</b>		
	Commercial <b>carpeting</b> , orange/multi color [installed over 9" square beige asbestos vinyl tiles]	Post- 1975 1957 – vinyl tiles
<b>WALLS</b>		
E, W, & N walls	Expanded metal lath & <b>plaster</b> over concrete blocks	1957
S wall (between room & vault)	Expanded metal lath & <b>plaster</b> over poured concrete	1957
S wall of vault	Expanded metal lath & <b>plaster</b> over poured concrete & concrete blocks [1937 exterior wall]	1937 – poured concrete 1957 – blocks in 1937 window opening
N & W walls	<b>Wainscot</b> - 3' 4" high, paneled wood; <b>chair rail</b> - 3 ½" high, molded wood	1957
All walls	<b>Baseboard</b> - 5 ½" wide, molded wood; <b>cornice</b> - molded wood, 7" deep x 5 ¾" high	1957
<b>DOORWAYS</b>		
D024: E wall, N end D026: N wall	<b>Opening</b> - 3' wide x 7' high; <b>door</b> - three- panel wood, matches wainscot (w/ chair rail detail); <b>casing</b> - 4 ½" wide, molded wood w/ ogee, fascia, beaded edge; molded- wood plinth; <b>hardware</b> - brass knob, rose, turn lock	1957 D024 – doorway to R016; D026 – doorway to R018
D028: N wall/alcove	<b>Opening</b> - 2' wide x 6' 8" high; <b>door</b> - 3/8" metal picket covered w/ plywood	1957 Doorway to R122
D027: S wall	<b>Opening</b> - 3' 6" wide x 6' 6" high; <b>door</b> - metal; <b>casing</b> - wide plain metal	1957 Doorway to vault



<b>WINDOWS</b>		
W015: W wall, N end W016: W wall, S end	<b>Opening</b> - 3' 2" wide x 5' 4 ½" high; <b>sashes</b> - recessed, double- hung, 6- over- 6 lights; <b>jamb trim</b> - molded wood; <b>stool</b> - 5" deep; <b>apron</b> - 3 ½" wide, continuation of chair rail; <b>hardware</b> - brass thumb latch & two recessed brass pulls on bottom rail of bottom sash	1957
<b>CEILING</b>		
	<b>Height</b> - 9' 4"; <b>acoustical tiles</b> mounted in white metal dividers	1975 (?)
<b>SPECIAL FEATURES</b>		
Vault	Along S wall; 20' wide x 9'5" deep; plastered walls; dark brown vinyl asbestos tile flooring; shelving throughout	1957
<b>UTILITY SYSTEMS</b>		
Lighting	Fluorescent ceiling fixtures; square, white metal boxes w/ white opaque plexiglass shades; one at base of staircase, six in room	Locations shown on sheet 13 of 1955 measured drawings
HVAC	Two ceiling diffusers (vents); convector grilles under each window stool; air intake in baseboard under each window	

## **Room 020 – Office No. 4**

## **Room 021 – General Administration Office**

**(Formerly the Private Study, Library,  
Corridor No. 3, and Switch Room)**

### *Overview*

The administration offices area consists of two rooms that occupy the ground story of the west wing. Office no. 4 (Room 020 – **fig. 110**) is at the north end of the wing, and the larger general administration office (Room 021 – **fig. 111**) fills the remainder.

Office no. 4 measures 10 feet 2 inches wide by 20 feet 2 inches deep. A doorway at the east end of the south wall leads to the general administration office; the room has one window, on the west wall.

The general administration office measures 24 feet 4 inches wide by 20 feet 2 inches deep. An alcove that measures 4 feet 4 inches wide by 7 feet 9 inches deep is located at the southeast corner, with a closet at its south end (**fig. 112**). The doorway to office no. 4 has been mentioned. A doorway at the north end of the east wall opens from the lower landing of the southwest staircase (Room 109). Doorways on the east and west walls of the southeast alcove open to a “switch gear room” to the west and to the boiler room (Room 010) to the east. There are two windows on the west wall (**fig. 113**).

The administration offices area originally consisted of four rooms. The private study was at the north end, corresponding to today’s office no. 4. What is now the general administration office consisted of a corridor (Corridor No. 3) along its east side, a large room that was used as the museum library, and a “switch room” in the space now occupied by the southeast alcove. Doorways in the corridor opened west to the library and north to the private study, and a doorway on the south wall of the private study communicated directly with the library.

The private study became the curator’s office in 1957 when the library addition was constructed. Two windows on the north wall were filled in with concrete blocks, leaving two shallow alcoves on the wall, and a sink was installed in the northeast corner of the room. In 1975 the sink was removed from the office, and the doorway between the office and the library was filled in. The walls dividing the library, switch room, and corridor were removed, creating the present general administration office.

Features for each room are described in the charts that follow. Opening sizes listed for doorways and windows were recorded for comparative purposes; they are the actual opening sizes of the doorways and windows, and may differ from those listed on the measured drawings.

## ***Paint Finishes***

The walls in Rooms 020 and 021, and the plaster ceiling in Room 020, are painted **cream- white**. The window features and the doors are painted **white**. The doorway casings are painted **cream- white**.



Figure 110. Room 020 – office no. 4: view to the northwest, showing window W017 (2001).



Figure 111. Room 021 – general administration office: view to the west/northwest (2001).



**Figure 112.** Room 021 – general administration office: southeast alcove, doorway D021A (2001).



**Figure 113.** Room 021 – general administration office: west wall, W019 (2001).

## ROOM 020 – OFFICE NO. 4 AND ROOM 021 – GENERAL ADMINISTRATION OFFICE

FEATURE	DESCRIPTION	COMMENT
<b>FLOORING</b>		
R020	Vinyl asbestos tiles, 12" square, marbleized tan/brown colors	1975
R021	Commercial <b>carpeting</b> , mottled orange/black colors [installed over tan/brown vinyl tiles]	Post 1975
<b>WALLS</b>		
R020 & R021	<b>Plaster</b> over terra- cotta blocks; 5 ½" high black vinyl <b>base</b> ; simple molded <b>cornice</b>	1937
R021 alcove	W & S walls & S part of W wall - poured <b>concrete</b>	1975 - plaster patches
<b>DOORWAYS</b>		
D029 - R021: E wall, N end	<b>Opening</b> - 3' wide x 7' high; <b>door</b> - two- panel hollow metal; <b>casing</b> - 2" wide, integral flat steel; <b>hardware</b> - brass knob, rose, turn lock	1937 Doorway to R109 landing
D030 - R020: S wall, W end - R021: N wall, W end	<b>Opening</b> - 2' 10" wide x 7' high; <b>door</b> - missing; <b>casing</b> - 2" wide, integral flat steel	1937 Doorway between rooms
D031 - R021: alcove, E wall D032 - R021: alcove, W wall	<b>Opening</b> - 2' 10" wide x 7' high; <b>door</b> - plain hollow metal; <b>casing</b> - plain metal, 2" wide on sides & 4" wide along top; <b>hardware</b> - chrome knob & rose w/ key lock in knob, chrome butt hinges	1975 D031 - doorway to R010 D032 - doorway to R022

D021A - R021: alcove, S wall	<b>Opening</b> - 4' wide x 7' wide; <b>doors</b> - two pairs plywood folding doors	1975; doors 2000 (?)
<b>WINDOWS</b>		
W017 - R020: W wall W018 - R021: W wall, N end W019 - R021: W wall, S end	<b>Opening</b> - 3' 3" wide x 5' 4 high; <b>sashes</b> - double- hung, 6- over- 6 lights; molded wood <b>jamb trim</b> ; <b>stool</b> - 6" deep; <b>apron</b> - & 2" high, molded trim along edge; <b>hardware</b> - brass thumb latch, two recessed brass pulls bottom rail of bottom sash	1937
<b>CEILINGS</b>		
Room 020	<b>Height</b> - 9' 6"; <b>plaster</b>	1937
Room 021	<b>Height</b> - 9' 3"; large <b>acoustical panels</b> , each up to 2' x 3'; installed in metal grid	1975 (?)
<b>SPECIAL FEATURES</b>		
Closet	S- wall alcove of R021; 4' wide x 2' 8" deep; 1' 8"- deep shelves;	1975
<b>UTILITY SYSTEMS</b>		
Lighting - Room 020	Two pendant fluorescent ceiling fixtures; rectangular; four 4'- long lamps in each	1957 (?)
- Room 021	Eight pendant fluorescent ceiling fixtures; rectangular white metal boxes w/ white opaque plexiglass shades; two 4'- long lamps in each	1975 (?)
HVAC	Modern radiators under each window; two square ceiling vents in R021 & rectangular air intake vent on east wall	



## **Room 022 – Switch Gear Room**

### **(Formerly the Transformer Room)**

#### ***Overview***

The switch gear room (Room 022) is located in the southwest corner of the west wing's ground story. The room measures 17 feet 9 inches wide by 15 feet 1 inch deep. A doorway on the east wall opens from the alcove at the southeast corner of the administration office (Room 021), and an exterior doorway is located on the west wall. There is a louvered window at the west end of the south wall. Electrical panel boxes, conduits, and meters line the north wall, and a heating unit is mounted on the south wall.

The switch gear room was originally used as a transformer room, and had only an exterior doorway. In 1975 a doorway was installed in the east wall of the room that opened from the administration office, to provide an interior access.

Features for the switch gear room are described in the chart that follows. Opening sizes listed for the doorways and window were recorded for comparative purposes; they are the actual opening sizes of the doorways and windows, and may differ from those listed on the measured drawings.

#### ***Paint Finishes***

The doors in the switch gear room are painted **gray**. All other features are unpainted.

## ROOM 022 – SWITCH GEAR ROOM

FEATURE	DESCRIPTION	COMMENT
<b>FLOORING</b>		
	Poured concrete	1937
<b>WALLS</b>		
	Poured concrete	1937
<b>DOORWAYS</b>		
D003: W wall	<b>Opening</b> - 3' 7" wide x 7' 2" high; <b>door</b> - plain hollow metal; <b>hardware</b> - chrome push- bar, pneumatic door closer	1937 – exterior doorway 1975 - door
D032: E wall	<b>Opening</b> – 2' 10" wide x 7' high; <b>door</b> - plain hollow metal; <b>casing</b> - plain metal 2" wide on sides & 4" wide along top; <b>hardware</b> - chrome knob & rose, chrome butt hinges	1975 Doorway to R021
<b>WINDOW</b>		
W001: S wall/W end	<b>Opening</b> - 4' 6" wide x 2' high; <b>sashes</b> - fixed aluminum louvers covered w/ screening	1937 - opening 1975 - louvers
<b>CEILING</b>		
	<b>Height</b> - 12' 6" high; poured concrete slab	1937; imprint of form boards visible
<b>UTILITY SYSTEMS</b>		
Lighting	Two bare- bulb ceiling fixtures; baked enamel on brass ( <b>Type J</b> on 1935 drawings)	1937
HVAC	Large heating unit on S wall	

## **Room 023 – Storage Room** **(Formerly the Engineer’s Room)**

### ***Overview***

The storage room (Room 023) is located in the northwest corner of the ground story of the main/front structure, at the west end of the south leg of the west corridor (Room 012). The room measures 8 feet wide by 7 feet 8 inches deep. The ceiling is furred in the southwest corner of the room to follow the pitch of the southwest staircase (Room 109) above. The room is accessed by a doorway at the north end of the east wall that opens from the west corridor. A second doorway at the east end of the south wall opens to a closet. The closet has no ceiling and the undercarriage of the staircase above and the structural terra- cotta blocks are visible. A window is located at the west end of the room’s north wall; it opens to an air and light shaft between the original museum building and the library addition.

The storage room was originally called the “Engineer’s Room.” It apparently has been used as a storage room for several years, and so has escaped alterations. As a result, this room has retained most of its 1937 features.

Features for the storage room are described in the chart that follows. Opening sizes listed for the doorways and window were recorded for comparative purposes; they are the actual opening sizes of the doorways and windows, and may differ from those listed on the measured drawings.

### ***Paint Finishes***

The walls, ceiling, and doorway and window features are painted **cream- white**.

## ROOM 023 – STORAGE ROOM

FEATURE	DESCRIPTION	COMMENT
<b>FLOORING</b>		
	<b>Poured</b> concrete	1937
<b>WALLS</b>		
	<b>Plaster</b> over terra- cotta block; <b>base</b> - 6" high, thin cement	1937
<b>DOORWAYS</b>		
D033: E wall, N end	<b>Opening</b> - 2' 10" wide x 7' high; <b>door</b> - one- panel hollow metal; <b>casing</b> - 2" wide, integral flat steel; <b>hardware</b> - brass knob & rose, turn lock; butt hinges w/ ball finials, modern brass dead- bolt lock above original lock	1937
D023A: S wall, E end	<b>Opening</b> - 2' wide x 7' high; <b>door</b> - one- panel hollow metal; <b>casing</b> - 2" wide, integral flat steel; <b>hardware</b> – removed	1937
<b>WINDOW</b>		
W022: N wall, W end	<b>Opening</b> - 1' 8" wide x 3' 8" high; <b>sashes</b> - wood, double- hung, 4- over- 4 lights; <b>stool</b> - 6" deep; <b>apron</b> - 2" wide, plain wood; <b>hardware</b> - brass thumb latch & two recessed pulls in bottom rail of lower sash	1937
<b>CEILING</b>		
	<b>Height</b> - 10' 5"; <b>plaster</b>	1937
<b>SPECIAL FEATURES</b>		
Closet	S wall, E end; 2' deep x 3' wide; plaster walls to ceiling height; no ceiling	1937
<b>UTILITY SYSTEMS</b>		
Lighting	Bare- bulb ceiling fixture in room and bare- bulb wall fixture in closet; baked enamel on brass ( <b>Type J</b> on 1935 drawings)	1937

# FIRST- STORY DESCRIPTION

## Room 101 – Vestibule

### *Overview*

The vestibule (Room 101) is centered on the south side of the Museum Building on the first story of the main/front structure. The room measures 16 feet 3 inches wide by 8 feet 8 inches deep, and has an exterior doorway on the south wall and a wide doorway on the north wall that opens into the foyer (Room 102). Both doorways have leaded- glass fanlight transoms. Narrow windows flank the south- wall doorway, and full sidelights flank the doorway on the north wall. The doorways and windows are set in shallow arched niches, and there is a wide arched niche on the west wall (fig. 114). The room has black and tan terrazzo flooring (fig. 115) and a decorative baseboard, chair rail, and cornice (fig. 117). An additional molding trims the wall approximately 7 ½ feet above the floor level; it runs between the door and transom in each doorway, and at the level of the spring line of the doorway and west- wall arches (“spring- line molding”). The original 1937 ceiling fixture is extant (fig. 116).

The vestibule was traditionally the primary entrance into the Museum Building. The arch in the west wall of the vestibule was originally open, except for a counter that separated the room from a check room (office no. 2 – Room 106) where museum visitors could check their coats before entering the museum. In 1975 the counter was removed when the check room space was combined with office space to its west, to create a large sales area. In 1992 the west wall was completely closed within the arch.

Architectural features of the vestibule are described in the chart on the following page. Opening sizes listed for the doorways and the windows were recorded for comparative purposes; they are the actual opening sizes of the doorways and windows, and may differ from those listed on the measured drawings.

### *Paint Finishes*

The walls in the vestibule are painted **yellow**. The terrazzo flooring and the terrazzo base for the baseboard are unpainted. The plaster cornice and all the woodwork (doors and window features, chair rail, spring- line molding, the baseboard in the west- wall alcove, and the wood molding on the terrazzo baseboard) are painted **white**.

**Figure 114.** Room 101 – vestibule: west wall (2001).



**Figure 115.** Room 101 – vestibule: terrazzo tile flooring (2001).





**Figure 116.** Room 101 – vestibule: 1937 ceiling light fixture (2001).



**Figure 117.** Room 101 – vestibule: detail of 1937 cornice (2001).



## ROOM 101 – VESTIBULE

FEATURE	DESCRIPTION	COMMENT
<b>FLOORING</b>		
	<b>Terrazzo tiles</b> , 15"square, alternating black & tan laid in diaper pattern; border of black terrazzo tiles along wall; squares & border separated by brass band 1/8" thick Rectangular mat recess 1/2" deep in center, 3' 7" x 5' 6", tan terrazzo tiles under mat	1937
<b>WALLS</b>		
W wall [inside arch]	<b>Plaster</b> over blue board/stud wall construction; <b>baseboard</b> – repro, wood, 6" high; <b>chair rail</b> – repro, wood, 3" wide; <b>spring- line molding</b> – repro, 3 1/2" high	1992
Remaining walls	<b>Plaster</b> over terra- cotta blocks; <b>baseboard</b> - 6" high (4 1/2" terrazzo & 1 1/2" wood molding); <b>chair rail &amp; spring- line molding</b> - 3 1/2" high, molded wood	1937
All walls	<b>Cornice</b> - 8 1/2" high, plaster; <b>picture molding</b> - 1 1/2" high, molded wood	1937
<b>DOORWAYS</b>		
D101: S wall	<b>Opening</b> - 4' wide x 7' 4" high; leaded- glass fanlight <b>transom</b> , 1' 4" high; <b>door</b> – wood, six- panel; <b>casing</b> - 4 1/2" wide, plain wood pilasters w/ marble plinth support molded wood <b>transom casing</b> (4 1/2" wide), spring- line molding runs between door & transom; <b>hardware</b> - brass push- bar & pneumatic door closer	1937 [hardware 1975] Exterior doorway
D102: W wall	<b>Opening</b> - 5' wide x 7' 4" high; <b>door</b> - wood, two swinging leaves each glazed w/ 10 lights (5 x 2); two <b>sidelights</b> - 1' 2" wide, 5 lights each; <b>casings</b> , 4 1/2" wide, plain wood pilasters w/ marble plinth support molded wood <b>transom casing</b> (4 1/2" wide), spring- line molding runs between door & transom; <b>hardware</b> - long brass handles, brass hinges	1937 Doorway to R102

<b>WINDOWS</b>		
W103: S wall, W side W104: S wall, E side	<b>Opening</b> - 1' 8" wide x 5' 5" high, recessed; <b>sash</b> - wood casement, four vertical glass lights; <b>jamb trim</b> - narrow ogee; <b>stool</b> - 1' 2" deep; <b>hardware</b> - brass turn latch, casement bar	1937
<b>CEILING</b>		
	<b>Height</b> - 11'; <b>plaster</b>	1937
<b>UTILITY SYSTEMS</b>		
Lighting	Brass, dome ceiling fixture, 1' 9" diameter, antique brass finish, heavy opal glass shade frosted on inside (Type B on 1935 drawings)	1937
HVAC	Fan coil unit under each window on S wall	1975

## **Room 102 – Foyer**

**(Formerly the Entrance Hall and East and West Foyers)**

### ***Overview***

The foyer (Room 102 – **fig. 118**) occupies the center of the first story of the building's main/front structure, spanning the axis between the exhibit rooms in the east and west wings. The foyer is comprised of a wide central entrance hall and side foyers at the entrance hall's east and west ends. The entrance hall measures 15 feet deep by 35 feet wide. A wide doorway with double doors, sidelights, and a fanlight transom is centered on the south wall. This doorway is recessed into a shallow arched niche, and opens from the vestibule (**fig. 119**). A doorway to the east (left) of the vestibule doorway opens to office no. 1 (Room 105). Another doorway to the west (right) of the vestibule doorway opens to office no. 2 (Room 106). Centered on the north wall is a 15-foot-wide alcove with a deep niche that holds a pedestal and a bust of George Washington (**fig. 120**). Wide arched openings at the east and west ends of the entrance hall lead into the side foyers, each of which measures 11 feet wide by 12 feet 2 inches deep. Wide arches also span the north sides of the foyers, leading to wide staircases (Room 109 and Room 111 – see **figs. 133 and 143**) that descend to the auditorium and ground story, and ascend to the second story. An elaborate wide doorway on the east wall of the east foyer opens to the east exhibit room (Room 103); a similar doorway on the west wall of the west foyer opens to the west exhibit room (Room 108 – **fig. 121**). A doorway on the south wall of the west foyer accesses office no. 3 (Room 107 – **fig. 122**). The original 1937 pendant ceiling fixtures are extant (**fig. 123**).

The foyer has black and tan terrazzo flooring and decorative baseboards, chair rails, and cornices. The cornice extends across both sides of two cased structural beams that run north/south from the south wall to either side of the north-wall alcove. There are no windows in the room.

The foyer is one of the most important and elegant spaces in the Museum Building. Since the building's construction in 1937, the foyer has functioned as the circulation center of the Museum Building. Visitors are guided to all of the other important public spaces from this room.

In 1975 all of the rooms along the south side of the main/front structure were altered, which impacted the adjacent foyer. The check room to the west of the vestibule, and an adjacent office, were combined to create a sales area. This involved the removal of the south wall of the west foyer, and its replacement with an arched opening. A south doorway to the check room was filled in and plastered over.

At the east end of the room, a doorway on the south wall of the east foyer was blocked and plastered over when the superintendent's office was converted to an audiovisual room accessible from the east exhibit room. The elevator doorway on the entrance hall's north wall was also blocked and plastered over.

In 1992 the south wall of the west foyer and its doorway were re-created, and the doorway to the original check room, now office no. 2, was reopened.

The foyer's architectural features are described in the charts on the following pages. Opening sizes listed for doorways were recorded for comparative purposes; they are the actual opening sizes of the doorways and windows, and may differ from those listed on the measured drawings.

### ***Paint Finishes***

The walls in the foyer are painted **yellow**. The terrazzo flooring and base of the baseboard are unpainted. The plaster cornice and all the woodwork (doors features, chair rail, spring- line molding, the baseboard in the west- wall alcove, and the wood molding on the terrazzo baseboard) are painted **white**.



Figure 118. Room 102 – foyer: view eastward (2001).



Figure 119. Room 102 – foyer: south wall, doorway D102 (2001).



**Figure 120.** Room 102 – foyer:  
north- wall niche (2001).



**Figure 121.** Room 102 – foyer:  
west wall, doorway D105 (2001).

**Figure 122.** Room 102 – foyer:  
south wall, west end, doorway  
D107 (2001).



**Figure 123.** Room 102 – foyer:  
1937 ceiling light fixture (2001).



## ROOM 102 – FOYER

FEATURE	DESCRIPTION	COMMENT
<b>FLOORING</b>		
	<b>Terrazzo tiles</b> , 15" square, alternating black & tan laid in diaper pattern; border of black tiles along wall; squares & border separated by $\frac{1}{8}$ " thick brass band	1995
<b>WALLS</b>		
W Foyer, S wall	<b>Plaster</b> over blueboard/stud wall construction; <b>baseboard</b> - repro wood 6" high; <b>chair rail</b> - repro wood 3" high;	1992
E Foyer: S wall, center Entrance Hall: N wall, E end	<b>Plaster</b> over hollow concrete block; <b>baseboard</b> 6" high (4 ½" - high terrazzo base & 1 ½" wood molding) [fill in 1937 doorways - baseboard reused from S wall/W foyer?]	1975 - concrete 1937 - baseboard
Remaining walls & arches	<b>Plaster</b> over terra- cotta block- wall; <b>baseboard</b> - 6" high (4½" high terrazzo base & 1½" wood molding); <b>chair rail</b> - 3 ½" high, molded wood	1937
Top of all walls	<b>Cornice</b> - 8 ½" high, plaster; <b>picture molding</b> - 1 ½" high, molded wood	1937
<b>DOORWAYS</b>		
D102 : S wall, center	<b>Opening</b> - 5' wide x 7' 4" high; <b>door</b> - wood, two swinging leaves each glazed w/ 10 lights (5 x 2); two <b>sidelights</b> - 1' 2" wide, 5 lights; <b>casings</b> , 4 ½" wide, plain wood pilasters w/ marble plinth support molded wood <b>transom casing</b> (4 ½" wide); <b>hardware</b> - long brass handles	1937 Doorway from R101
D103: S wall, E of D102	<b>Opening</b> - 2' 11" wide x 7' high; <b>door</b> - wood, six- panel; <b>casing</b> - 6" wide, molded wood <b>hardware</b> - brass knob, rose, & key lock	1937 Doorway to R105

D104: E Wall D105: W Wall	<b>Opening</b> - 5' wide x 7' 6" high; <b>doors</b> - removed; <b>casing</b> - 6 ½" wide, molded wood; full <b>entablature</b>	1937 D104 - to R103 D105 - to R108
D106: S wall, W end D107: S wall, W of D102	<b>Opening</b> - 2' 11" wide x 6' 8" high (D107 is 3' wide); <b>door</b> - wood, repro six- panel; <b>casing</b> 6" wide, repro molded wood; <b>hardware</b> - brass knob, rose, bronze finish, key lock in knob; [both doorways restored to 1937 locations]	1992 D106 - to R107 D107 - to R106
<b>CEILING</b>		
	<b>Height</b> - 11'; <b>acoustical tiles</b> , 12" square; N/S beams from either side of alcove to S wall are boxed & trimmed w/ cornice	1957 (?)
<b>SPECIAL FEATURES</b>		
Arched openings - Entrance Hall/End foyers - N side of End Foyers	10' wide 11' wide	1937
N wall, alcove & niche	15' wide x 3' 8" deep alcove; 6' 4" wide x 1' 9" deep concave niche centered on N alcove wall; plaster over terra- cotta blocks	1937
<b>UTILITY SYSTEMS</b>		
Lighting	Four Colonial Revival lantern- type pendant fixtures, two in entrance hall & one in each side foyer ( <b>Type A</b> on 1935 drawings); cast bronze w/ black & antique bronze finish, four arms & clear crystal glass shade	1937
HVAC	Fan coil unit on either side of N- wall alcove	1975

## **Room 103 – East Exhibit Room**

**(Formerly the Revolution Room)**

## **Room 104 – Audiovisual Room**

**(Formerly the Superintendent's Office)**

### *Overview*

The east exhibit room (Room 103) occupies the entire first story of the Museum Building's east wing. The room measures 43 ½ feet long by 20 feet deep. Museum visitors enter the room from the foyer (Room 102) through a wide doorway on the west wall. A doorway at the south end of the west wall leads to a small audiovisual room. The east exhibit room has a cove ceiling with a black acoustical finish, and the walls are trimmed with an 8- inch- high wood cornice. The room has no windows. Exhibits are located at both ends and in the center of the room.

The audiovisual room (Room 104) is in the southeast corner of the main/front structure's first story, off the southwest corner of the east exhibit room. The room measures 12 feet wide by approximately 7 6 inches feet deep. A doorway on the east wall leads from the exhibit room. A television screen is located on the west wall. A window on the south wall, which extends into the adjoining projection booth, is blocked by a hinged plywood panel.

The east exhibit room has always functioned as an exhibit space, and was originally called the "Revolution Room" after the artifacts that were displayed there. The audiovisual room was originally part of an office accessible from the foyer to the north, and from another office (Room 105) to the west. The 1975 remodeling significantly impacted the integrity of both rooms. In the east exhibit room, the original doors in the west- wall doorway and the ornate carved baseboard and chair rail were removed. Display cases were removed from the north and south ends of the room, and the walls that had been concealed by the cases were replastered. The flooring in the room was patched and carpeting was installed. In the office, a north/south metal- stud partition was erected that divided the space into an audiovisual room and a projection booth. The booth was now accessible only from the office to the west through what had been a communicating doorway between the offices. The north- wall doorway from the foyer was filled with concrete blocks and plastered over. A new doorway with no door or trim was punched through the south end of the east wall to allow access from the east exhibit room. The window on the south wall was blocked with a hinged plywood panel. A dropped acoustical tile ceiling was installed, and carpeting continuous from the exhibit room was installed.

Architectural features of the east exhibit room and the audiovisual room are described in the charts that follow. Opening sizes listed for the doorways and window were recorded for comparative purposes; they are the actual opening sizes of the doorways and windows, and may differ from those listed on the measured drawings.

## *Paint Finishes*

The walls in both rooms are painted **brown**, except for the west wall in the audiovisual room, which is covered with carpeting. The ceilings are painted **black**, and the woodwork is painted **gray- brown**. The sashes and trim of the portion of the window in the audiovisual room are painted black.

## ROOM 103 – EAST EXHIBIT ROOM AND ROOM 104 – AUDIOVISUAL ROOM

FEATURE	DESCRIPTION	COMMENT
<b>FLOORING</b>		
	Commercial <b>carpeting</b> , blue color	1975
<b>WALLS</b>		
Room 103	<b>Plaster</b> over terra- cotta blocks; 4" carpet <b>base</b> w/ vinyl cap strip; <b>cornice</b> - wood, 6" high w/ 1 ½" high <b>picture molding</b> underneath	1937 – E & W walls, cornice 1975 – plaster, N & S ends 1975 – carpet base
Room 104: N, E & S walls	<b>Plaster</b> over terra- cotta blocks; plywood over S- wall window; <b>baseboard</b> - 6" high, molded wood (paint evidence suggests repro); <b>chair rail</b> - 3 ½" high, molded wood	1935 plaster & chair rail 1975 - baseboard & plaster
W wall	Commercial <b>carpeting</b> over metal- stud/wall board construction	1975
<b>DOORWAYS</b>		
D104: R103, W wall	<b>Opening</b> - 5' wide x 7' 6" high; <b>doors</b> - removed; <b>casing</b> - 6 ½" wide, molded wood; full <b>entablature</b>	1937 Doorway from R102
D108: R103, W wall, S end R104, E wall, S end	<b>Opening</b> - 4' wide x 6' 8" high; <b>door</b> - none; <b>casings</b> - none	1975 Doorway between rooms
<b>WINDOW</b>		
W106: R104, S wall	<b>Opening</b> - 4' 3" wide x 8' 8" high; <b>sashes</b> - recessed, wood, double- hung, 12- over- 12 lights; <b>jamb trim</b> - wood ogee molding; <b>stool</b> - 5" deep; <b>apron</b> - 3 ¾" high, continuation of chair rail; <b>hardware</b> - brass thumb latch, two recessed brass pulls on bottom rail of lower sash	1937

<b>CEILING</b>		
Room 103	<b>Height</b> - 12' 6"; sprayed- on acoustical finish over original plaster	1975
Room 104	<b>Height</b> - 8'; suspended ceiling; acoustical tiles, 12" square	1975
<b>SPECIAL FEATURES</b>		
Room 103: Exhibit Cases	Plasterboard, glass & plexiglass	1975
<b>UTILITY SYSTEMS</b>		
Lighting - Room 103 - Room 104	Track lighting and display lighting Six recessed fixtures	1975
HVAC	Fan coil units on E wall of R103 and under W105 in R104	



## **Room 105 – Office No. 1**

**(Formerly Secretary to the Superintendent’s Office [part])**

### ***Overview***

Office No. 1 (Room 105) is located on the south side of the first story of the Museum Building’s main/front structure, to the east of the vestibule (Room 101). The office measures 9 feet 8 inches wide by 10 feet 3 inches deep. A doorway on the north wall opens from the foyer (Room 102), and a window is located on the south wall. A doorway on the east wall opens to a deep closet that holds the projection equipment for the audiovisual room to the east (Room 104). The walls are trimmed with baseboards, a chair rail, and a picture molding. A plaster- finished structural column and pipe chase protrudes into the southeast corner of the room.

The room was originally the office of the secretary to the superintendent, whose own office was located to the east. In 1975 the superintendent’s office was subdivided into the audiovisual room (Room 104) to the east, and a “projection booth” to the west. The only access to the latter was through the 1937 doorway between the two offices. This opening was retained, but its door was replaced and given a reverse swing into the booth. Office no. 1 is currently being used again as office space.

Architectural features of office no. 1 are described in the chart on the following page. Opening sizes listed for the doorways and the window were recorded for comparative purposes; they are the actual opening sizes of the doorways and window, and may differ from those listed on the measured drawings.

### ***Paint Finishes***

The walls in office no. 1 are painted **blue**. The wall trim (baseboard, chair rail, and picture molding), and the window and doorway features, are painted **cream- white**.

## ROOM 105 – OFFICE NO. 1

FEATURE	DESCRIPTION	COMMENT
<b>FLOORING</b>		
	Commercial <b>carpeting</b> , mottled red color	1975
<b>WALLS</b>		
Generally	<b>Plaster</b> over terra- cotta blocks; <b>baseboard</b> - 6" high, molded wood; <b>chair rail</b> 3 ½" high, molded wood; <b>picture molding</b> - 1 ½" high, molded wood	1937
SE corner	Wire lath & plaster pipe chase	1975
<b>DOORWAYS</b>		
D103: N wall	<b>Opening</b> - 2' 11" wide x 7' high; <b>door</b> - wood, six- panel; <b>casing</b> - 6" wide, molded wood; <b>hardware</b> - brass knob, rose, & turn lock, brass butt hinges	1937 Doorway from R102
D105A: E wall	<b>Opening</b> - 3' wide x 6' 11" high; <b>door</b> - plain, hollow metal; <b>casing</b> - plain metal, 2" wide on sides, 4" wide along top; <b>hardware</b> - chrome knob & rose, lock in knob, chrome butt hinges on closet side	1937 - doorway 1975 - door/trim/ hardware Doorway to closet (R105A)
<b>WINDOW</b>		
W105: S wall	<b>Opening</b> - 4' 3" wide x 8' 8" high; <b>sashes</b> – recessed, wood, double- hung, 12- over- 12 lights; <b>jamb trim</b> - wood ogee molding; <b>stool</b> - 5" deep; <b>apron</b> - 3 ¾" high, continuation of chair rail; <b>hardware</b> - brass thumb latch, two recessed brass pulls on bottom rail of lower sash	1937
<b>CEILING</b>		
	<b>Height</b> - 11'; <b>plaster</b>	1937
<b>SPECIAL FEATURES</b>		
Closet – R105A (Projection Booth)	Concrete floors; E wall constructed of 1975 metal- studs & wall board; remnants of wall trim from original room; acoustical- tile ceiling	
<b>UTILITY SYSTEMS</b>		
Lighting	Pendant ceiling fixture; concentric metal rings w/ convex shade in center	1975
HVAC	None visible	

## Room 106 – Office No. 2 (Formerly the Check Room)

### *Overview*

Office No. 2 (Room 106) is located on the south side of the first story of the Museum Building's main/front structure, to the west of the vestibule (Room 101). The office measures 9 feet 8 inches wide by 10 feet 3 inches deep. A doorway on the north wall opens from the foyer (Room 102), and a window is located on the south wall. The walls are trimmed with baseboards, a chair rail, and a picture molding. A plaster- finished structural column and pipe chase protrudes approximately into the southwest corner of the room.

The room was originally the check room for the Museum Building's south entrance. A counter between the room and the vestibule occupied the east wall. Doorways opened to the foyer to the north and to an office to the west. In 1975 the check room was combined with the adjacent office to create a large sales area. The west wall of the check room was torn out, and the counter along its east wall was removed, with an arched opening created between the vestibule and the new space. The doorway in the check room's north wall was filled in and plastered over. In 1992 the check room was returned to something close to its original configuration. Its west wall was rebuilt, but the original doorway here was not re- created. The north doorway to the foyer was reopened, but the arched opening along the east wall was filled in completely.

Architectural features of office no. 2 are described in the chart on the following page. Opening sizes listed for the doorways and the window were recorded for comparative purposes; they are the actual opening sizes of the doorways and sashes, and may differ from those listed on the measured drawings.

### *Paint Finishes*

The walls, wall trim (baseboard, chair rail, and picture molding), window features, and the doorway and window features in office no. 2 are all painted **cream- white**.

## ROOM 106 – OFFICE NO. 2

FEATURE	DESCRIPTION	COMMENT
<b>FLOORING</b>		
	Commercial <b>carpeting</b> , mottled blue color	1975
<b>WALLS</b>		
S wall, E of chase N wall, E of D107 E wall, N end	<b>Plaster</b> over terra- cotta blocks; <b>baseboard</b> - 6" high, molded wood; <b>chair rail</b> 3 ½" high, molded wood; <b>picture molding</b> - 1 ½" high, molded wood	1937
E & W walls	Skim- coated <b>wall board</b> ; repro <b>baseboard</b> , <b>chair rail</b> , & <b>picture molding</b>	1992
N wall, W of D107	<b>Plaster</b> over blueboard; repro <b>baseboard</b> , <b>chair rail</b> , & <b>picture molding</b>	1992
SW corner	Wire lath & plaster pipe chase	1975
<b>DOORWAY</b>		
D107: N wall	<b>Opening</b> - 2' 11" wide x 6' 8" high; <b>door</b> – wood, repro six- panel; <b>casing</b> – 6" wide, repro molded wood; <b>hardware</b> – bronze- color brass knob, rose, & turn lock, brass butt hinges	1992 Doorway from R102
<b>WINDOW</b>		
W102: S wall	<b>Opening</b> - 4' 3" wide x 8' 8" high; <b>sashes</b> – recessed, wood, double- hung, 12- over- 12 lights; <b>jamb trim</b> - wood ogee molding; <b>stool</b> - 5" deep; <b>apron</b> - 3 ¾" high, continuation of chair rail; <b>hardware</b> - brass thumb latch, two recessed brass pulls on bottom rail of lower sash	1937
<b>CEILING</b>		
	<b>Height</b> - 11'; <b>plaster</b>	1937
<b>UTILITY SYSTEMS</b>		
Lighting	Two square fluorescent ceiling fixtures, opaque white plastic shades	1975
HVAC	Fan coil unit under W102	1975

## **Room 107 – Office No. 3**

### **(Formerly the Historian’s Office)**

#### ***Overview***

Office No. 3 (Room 107) is located in the southwest corner of the first story of the Museum Building’s main/front structure. The office measures 12 feet 2 inches wide by 12 feet deep. A doorway on the north wall opens from the west end of the foyer (Room 102) and a window is located on the south wall. The walls are trimmed with baseboard, chair rail, and picture molding.

The room was originally the park historian’s office. Doorways opened from the foyer to the north, and from the check room to the east. In 1975 the office and check room were combined to create a large sales area. The east and north walls of the office were removed. An arch was built at the former north wall location, creating a wide opening from the foyer into the new space. In 1992 the room was returned to something close to its original configuration. The east wall was rebuilt, but without the doorway to the former check room; the north wall and its doorway were rebuilt, but the arch was left, and is still visible in the office (fig. 124).

Architectural features of office no. 3 are described in the chart on the following page. Opening sizes listed for the doorway and the window were recorded for comparative purposes; they are the actual opening sizes for the doorway and window, and may differ from those listed on the measured drawings.

#### ***Paint Finishes***

The walls, wall trim (baseboard, chair rail, & picture molding) and the doorway and window features in office no. 3 are all painted **cream- white**.



Figure 124. Room 107 – office no. 3: north wall, 1975 arch (2001).



## ROOM 107 – OFFICE NO. 3

FEATURE	DESCRIPTION	COMMENT
<b>FLOORING</b>		
	Commercial <b>carpeting</b> , mottled blue color	1975
<b>WALLS</b>		
S & W walls E wall, N end	<b>Plaster</b> over terra- cotta blocks; <b>baseboard</b> - 6" high, repro molded wood; <b>chair rail</b> - 3 ½" high, molded wood; <b>picture molding</b> - 1 ½" high, molded wood	1937 1992 – b. board
E wall	Skim- coated <b>plasterboard</b> ; repro baseboard, chair rail, & picture molding	1992
N wall	<b>Plaster</b> over blueboard; repro baseboard, chair rail, & picture molding	1992
N- wall arch	Wire lath & <b>plaster</b>	1975
<b>DOORWAY</b>		
D106: N wall	<b>Opening</b> - 2' 11" wide x 6' 8" high; <b>door</b> - wood, repro six- panel; <b>casing</b> - 6" wide, repro molded wood; <b>hardware</b> - bronze- color brass knob, rose, & turn lock, brass butt hinges [restored 1937 opening]	1992 Doorway from R102
<b>WINDOW</b>		
W102: S wall	<b>Opening</b> - 4' 3" wide x 8' 8" high; <b>sashes</b> – recessed, wood, double- hung, 12- over- 12 lights; <b>jamb trim</b> - wood ogee molding; <b>stool</b> - 5" deep; <b>apron</b> - 3 ¾" high, continuation of chair rail; <b>hardware</b> - brass thumb latch, two recessed brass pulls on bottom rail of lower sash	1937
<b>CEILING</b>		
	<b>Height</b> - 11'; <b>plaster</b>	1937
<b>UTILITY SYSTEMS</b>		
Lighting	Square fluorescent ceiling fixture, opaque white plastic shade	1975
HVAC	Fan coil unit under W102	1975

## **Room 108 – West Exhibit Room** **(Formerly the Washington Room)**

### ***Overview***

The west exhibit room (Room 108) occupies the entire first story of the Museum Building's west wing. The room measures 43 ½ feet long by 20 feet deep. Museum visitors enter the room from the foyer (Room 102) through a wide doorway on the east wall. The room has no windows. A circular flat canopy supported by shallow curved “pillars” occupies the center of the room and has lighting and projection equipment on top of it (figs. 125- 126). Exhibits are placed on raised platforms at either end of the room (fig. 128). The top of the walls is decorated with a wood cornice and picture molding.

The west exhibit room has always been used as an exhibit area, and was originally called the “Washington Room” after the artifacts related to George Washington that were displayed there. These artifacts included a Gilbert Stuart oil portrait of the president, and an elaborate display case/safe with doors and a lock was installed on the west wall to exhibit and protect the portrait. The 1975 remodeling significantly impacted the integrity of the room. The original doors in the east- wall doorway, and the ornate carved baseboard and chair rail, were removed. Black acoustical finish was sprayed on the original plaster cove ceiling. The canopy was erected in the middle of the room to support audiovisual equipment. Accommodating the canopy caused part of the entablature of the east- wall doorway to be cut out (fig. 127), and the canopy and its pillars blocked the entablature of the east- wall doorway and the display case/safe on the west wall.

Architectural features of the west exhibit room are described in the chart that follows. The opening size listed for the doorway was recorded for comparative purposes, and may differ from that found on the measured drawings.

### ***Paint Finishes***

The walls and woodwork in the west exhibit room are painted **white**, and the ceiling is painted **black**.



**Figure 125.** Room 108 – west exhibit room: view to the northeast, showing “pillars” supporting canopy (2001).



**Figure 126.** Room 108 – west exhibit room: view to the southwest, showing canopy with equipment on top (2001).



**Figure 127.** Room 108 – west exhibit room: east wall, canopy against doorway D105 entablature (2001).



**Figure 128.** Room 108 – west exhibit room: view southward, showing exhibit on platform (2001).

## ROOM 108 – WEST EXHIBIT ROOM

FEATURE	DESCRIPTION	COMMENT
<b>FLOORING</b>		
	Commercial <b>carpeting</b> , blue color	1975
<b>WALLS</b>		
Generally	<b>Plaster</b> over terra- cotta blocks; 4" carpet <b>base</b> w/ vinyl cap strip; <b>cornice</b> - wood, 6" high w/ 1 ½" <b>picture molding</b> underneath	1937 1975 - carpet base
E wall, S end	Wood shingles applied over plaster	1975 (?)
<b>DOORWAY</b>		
D104	<b>Opening</b> - 5' wide x 7' 6" high; <b>doors</b> - removed; <b>casing</b> - 6 ½" wide, molded wood; full <b>entablature</b>	1937 Doorway from R102
<b>CEILING</b>		
	<b>Height</b> - 12' 6"; sprayed- on acoustical finish over original plaster	1975 - finish 1937 - plaster
<b>SPECIAL FEATURES</b>		
	Portrait display case on W wall; broken- pediment entablature [blocked by canopy]; Curved carpeted walls, 3' high, @ N & S ends of room in front of display platforms; Circular canopy 8' high, center of room; curved “pillars”; holds equipment on top	1937 1975 (?) 1975 (?)
<b>UTILITY SYSTEMS</b>		
Lighting	Track lighting and display lighting	
HVAC	Two fan coil units on W wall	1975

## **Room 109 – Southwest Stairway** **(Formerly Stair No. 1 and Stair No. 5)**

### *Overview*

The southwest stairway (Room 109) is so-called because it is the southwest of the four stairways in the original Museum Building, even though located in the northwest corner of the main/front structure. It consists of two sections. The lower flight (the “lower stairway” – Room 109A) is utilitarian in appearance; it ascends from the ground story (park offices and the library wing) to a landing level with the ground story of the west wing (administration offices) and on to the auditorium level in the main/rear structure. It was called Stair No. 5 in the 1937 drawings. The upper flight (the “upper stairway” – Room 109B) is a more elaborate public space that ascends from the auditorium level to the foyer and then on to the second story. It was called Stair No. 1 in the 1937 drawings.

Room 109A is a closed stairway that measures 4 feet 2 inches wide. It begins at the southwest corner of the west corridor (Room 012) and climbs south four steps to a landing that is 12 feet 2 inches long. A doorway on the west end of this lower landing (**fig. 129**) opens to the general administration office (Room 021). From the lower landing, the stairway ascends north 13 steps (**fig. 130**) to a small landing measuring 4 feet 2 inches square. This upper landing is lighted by a small window on the north wall, and has a doorway on its east wall (**fig. 131**) that opens to a large landing just outside the auditorium entrance doorway.

The upper stairway (Room 109B – **fig. 133**) begins at the auditorium landing. This landing measures 7 feet 8 inches wide by 16 feet 4 inches deep. The doorway from the lower stairway is located on its west wall (**fig. 132**). A wide doorway on the north wall holds two swinging, leather-covered doors that open to the auditorium. An elliptical arch spans the stair hall and marks the entrance to a flight of seven wide steps that ascend southward to the west end of the foyer.

From the foyer the upper stairway, now 4 feet 6 inches wide, climbs north 10 steps in an open newel staircase to the west end of a landing 12 feet 2 inches long lighted by a large window. It then travels around a stairwell and up 11 more steps to the second story, where it ends at a doorway into what is now the curator’s room. A cast-iron balustrade with round balusters, “turned” newels, and a wood handrail protects and decorates the open side of the upper stairway. The flooring is terrazzo tiles, and the walls are trimmed with terrazzo and wood baseboards and molded wood chair rails.

The only major alteration to the southwest staircase since its 1937 construction occurred at the second-story level. Originally the stairway terminated at an opening on the second-story landing that led to second-story exhibit rooms. In 1975 the exhibit area was converted to curatorial use, and a doorway was installed in the opening at the second-story landing.

Architectural features of the southwest stairway are described in the charts that follow. Opening sizes listed for the doorways and windows were recorded for comparative purposes; they are the actual opening sizes of the doorways and windows, and may differ from those listed on the measured drawings.

### *Paint Finishes*

In the lower stairway (Room 109A), the walls are painted **cream- white**, the doorway and window features are painted **white**, and the baseboards are painted **black**. In the upper stairway (Room 109B), the walls are painted **yellow**, and the doorway and window features, the baseboard molding, the chair rails, and the metal portions of the banister are painted **white**. The black terrazzo base for the baseboard is not painted.



**Figure 129.** Room 109A – southwest stairway, lower part: lower landing, view eastward toward doorway D029 and into Room 021 (2001).



**Figure 130.** Room 109A – southwest stairway, lower part: view northward to upper landing (2001).

**Figure 131.** Room 109A – southwest stairway, lower part: upper landing, north and east walls, window W118 and doorway D109 (2001).



**Figure 132.** Room 109B – southwest stairway, upper part: auditorium landing, west wall, doorway D109 (2001).





Figure 133. Room 109B – southwest stairway, upper part: view northward (2001).

## ROOM 109 – SOUTHWEST STAIRWAY

FEATURE	DESCRIPTION	COMMENT
<b>FLOORING</b>		
Room 109A: Landings & Steps	<b>Vinyl tiles</b> , 9" square, dark brown <b>Rubberized resilient flooring</b> , red color, scored diamond- pattern; over 10 ½" - deep <b>poured concrete</b> treads; <b>steel</b> risers	1957 1937 – concrete & steel 1975(?) – resilient flooring
Room 109B: Auditorium landing	<b>Terrazzo tiles</b> , 15" square, alternating black & tan laid in diaper pattern; border of black terrazzo tiles along wall; squares & borders separated by brass band 1/8" thick	1937
Upper landing	Three <b>cast- terrazzo</b> panels, 4' square each, border of black terrazzo tiles along edges	1937
Second- story landing Steps	<b>Cast terrazzo</b> panels; narrow- board wood flooring in front of D201 <b>Cast terrazzo</b> treads, 10 ½" deep; <b>steel</b> risers	1937 1937
<b>WALLS</b>		
Room 109A	<b>Plaster</b> over terra- cotta blocks; <b>baseboard</b> - 6" high thin cement base on lower run and landing; 6" high molded wood on upper run and landing; wood handrail on metal brackets attached to wall	1937
Room 109B (Generally)	<b>Plaster</b> over terra- cotta blocks; <b>baseboard</b> - 6" high (4" terrazzo & 1 ½" wood molding); <b>chair rail</b> - 3 ½" high, molded wood; wood handrail on metal brackets on outside walls of upper staircase	1937

<b>DOORWAYS</b>		
Room 109A D017: N wall, ground level	<b>Opening</b> - 3' wide x 7' high; <b>door</b> - one- panel hollow metal; <b>casing</b> - integral flat steel, 2" wide; <b>hardware</b> - brass knob & rose	1937 - Doorway from R012
D029 : lower landing	<b>Opening</b> - 3' wide x 7' high; <b>door</b> - two- panel hollow metal; <b>casing</b> - integral flat steel, 2" wide; <b>hardware</b> - brass knob, rose, key lock	1937 - Doorway to R021
D109 : upper landing	<b>Opening</b> - 2' 11" wide x 7' high; <b>door</b> - six- panel hollow metal; <b>casing</b> - integral flat steel, 2" wide; <b>hardware</b> - brass knob & rose; later brass rectangular back plate; brass butt hinges w/ ball finials; brass pneumatic door closer	1937 - Doorway to R109B
Room 109B D109: Auditorium landing, W wall	<b>Opening &amp; door</b> - see R109A; <b>casing</b> - 6" wide, molded wood w/ wood plinth; <b>hardware</b> - brass knob & rectangular back plate	1937; hardware 1975 Doorway to R109A
D110: Auditorium landing, N wall	<b>Opening</b> - 5' wide x 7' high; <b>doors</b> - two swinging wood leafs covered w/ studded leather, oval glazed vision panel w/ wood molding @ eye level; <b>casing</b> - 6" wide, molded wood w/ wood plinth; <b>hardware</b> - brass push panels & kick panels; brass bolts on bottom	1937 Doorway to R110
- D201: Second- story landing	<b>Opening</b> - 3' 6" wide x 6' 8" high; <b>door</b> - plain hollow metal; <b>casing</b> - 2" wide, metal; <b>hardware</b> - chrome knob, rose, & lock	1975 Doorway to R201
<b>WINDOWS</b>		
Room 109A W118: upper landing, N wall	<b>Opening</b> - 1' 8" wide x 3' 8" high; <b>sashes</b> - recessed, wood, double-hung, 4- over- 4 lights; <b>jamb trim</b> - wood ogee molding; <b>stool</b> - 5" deep; <b>apron</b> - 3 ¾" high; <b>hardware</b> - brass thumb latch, two recessed brass pulls on bottom rail of lower sash	1937
<b>Room 109B:</b> W202: upper landing, N wall	<b>Opening</b> - 4' 3" wide x 6' 6" high; <b>sashes</b> - recessed, wood, double-hung, 8- over- 12 lights; <b>jamb trim</b> - wood ogee molding; <b>stool</b> - 5" deep; <b>apron</b> - 3 ¾" high, continuation of chair rail; <b>hardware</b> - brass thumb latch, two recessed brass pulls on bottom rail of lower sash	1937

<b>CEILING</b>		
Room 109A	<b>Height</b> - 8' 9" @ landings; <b>plaster</b>	1937
Room 109B	<b>Plaster</b> ; <b>height</b> - auditorium landing 8' 2"; upper landing approximately 16', second- story landing approximately 8'	1937
<b>SPECIAL FEATURES</b>		
Room 109B	Decorative cast- iron balustrade on inside edge of upper stairway; round balusters, "turned" newels; carved wood handrail curves up to top of newels; steel stringer trim	1937
<b>UTILITY SYSTEMS</b>		
Lighting - Room 109A	One wall fixture @ lower landing, one ceiling fixture @ upper landing; white, cylindrical, opaque- glass shade hanging from chrome bracket	1975
- Room 109B	Brass, dome ceiling fixture @ auditorium landing, 1' 9" diameter, antique brass finish, heavy opal glass shade frosted on inside ( <b>Type B</b> on 1935 drawings)	1937
	Pendant ceiling fixture @ upper landing, concentric metal rings w/ convex shade in center	1975
HVAC	Fan coil unit on N wall of R109B upper landing, under W202	1975

# Room 110 – Auditorium

## *Overview*

The auditorium (Room 110) occupies most of the first stories of the main/rear structure and the east and west extensions of the Museum Building. The room is comprised of a high- ceilinged auditorium space (the “auditorium space” – **figs. 134 - 135**), low- ceilinged corridors along the west and east sides that are open to the auditorium space, and a stage at the room’s north end. The auditorium space measures 40 feet long by 35 feet wide, and the stage measures 27 feet 8 inches wide by 13 feet 7 inches deep. Each corridor measures 30 feet 7 inches long by 7 feet 8 inches wide, and is separated from the auditorium space by two large pillars that create three wide openings decorated with scrolled plaster brackets. Heavy draperies are hung in the openings between the corridors and the auditorium. A large projector screen hangs from the stage ceiling.

Visitors can access the corridor along the west side of the auditorium from the southwest stairway (**fig. 136**), as previously described. They can also use the northwest stairway (Room 115), which leads up from the lobby (Room 001) at the north end of the ground story. Each stairway has a double doorway that opens to the corridor. From the corridor, visitors can: (a) enter the auditorium proper, (b) take a west doorway into the library reading room, or (c) continue past the auditorium and exit at the far end. The corresponding corridor along the east side of the auditorium is accessible via the southeast stairway: a wide doorway at the south end of the corridor opens to the stairway, where steps ascend to the foyer.

The south wall of the auditorium has two doorways, one to a projection booth and alcove (Rooms 112 and 113), and one to a storage room (Room 114). Doorways at the east and west ends of the stage open into dressing rooms (Rooms 116 and 117 – **figs. 139- 140**). A Palladian window is located on the north wall over the stage (**fig. 138**). Heavy draperies hang on either side of the screen to block the window’s light from entering the auditorium space. Molded wood baseboards and chair rails trim the walls of the auditorium space and the corridors, and a baseboard encircles the stage walls. Original 1937 wall and pendant ceiling fixtures are extant in the auditorium space (**fig. 137**).

Originally visitors could enter the auditorium from the ground- story lobby via two staircases – the extant northwest stairway at the west end of the lobby, and a mirror- image northeast stairway at the east end that led up to the east corridor. From the low- ceilinged corridors, the visitors would enter a monumental space where the ceiling soared 24 feet high. Three large arched windows were located high on the east and west walls of the auditorium, directly over each of the corridor openings. The walls were decorated with a wide plaster cornice and a wide plaster wall molding at the level of the spring line of the window arches. A dumbwaiter to the right of the stage delivered food from the kitchen below, and there was a freight elevator at the east end of the auditorium’s south wall that serviced all three stories.

The 1975 remodeling had a significant negative impact on the auditorium’s character- defining features. The northeast staircase was removed, leaving only a short upper flight leading to the east dressing room. In the east corridor, the north wall and doorway with leather- clad double



doors was removed, extending the east corridor into what had been a stair hall. The large arched windows in the auditorium space were filled in and plastered over, and the ceiling was lowered, burying the cornice and spring- line molding. Storage rooms and a projection booth were constructed at the south end of the room, reducing the length of the auditorium space by 10 feet and blocking the entrance to the elevator.

Architectural features of the auditorium are described in the charts that follow. Opening sizes listed for the doorways and the Palladian window were recorded for comparative purposes; they are the actual opening sizes for the doorways and windows, and may differ from those listed on the measured drawings.

## Paint Finishes

The walls in the auditorium and the stage are painted **cream- white**. The walls in the east corridor are painted **dark blue**, and those in the west corridor are painted **dark gray- blue**. The plaster brackets, the casings of the corridor doorways, and the baseboard and chair rail in the west corridor and in the auditorium are painted **dark gray- blue**. The leather doors are not painted. The remaining doors and doorway trim, the window features, the baseboard on the stage walls, and the baseboard and chair rail in the east corridor are painted **cream- white**.



Figure 134. Room 110 – auditorium: view northward (2001).



Figure 135. Room 110 – auditorium: view to the southeast (2001).





Figure 136. Room 110 – auditorium: west corridor, view southward through doorway D110 to southwest stairway (2001).



Figure 137. Room 110 – auditorium: west wall, 1937 light fixture (2001).

**Figure 138.** Room 110 –  
auditorium: stage, north wall,  
window W109 (2001).



**Figure 139.** Room 110 –  
auditorium: stage, view  
westward and doorway D113  
(2001).





Figure 140. Room 110 – auditorium: stage, east wall, doorway D114 (2001).

## ROOM 110 – AUDITORIUM

FEATURE	DESCRIPTION	COMMENT
<b>FLOORING</b>		
Generally	Commercial <b>carpeting</b> , blue color [over 1937 narrow- board flooring]	1975
Stage	<b>Narrow- board wood</b> ; 2 ½" wide oak strips, installed E/W	1937
<b>WALLS</b>		
Auditorium space, W & E corridors	<b>Plaster</b> over terra- cotta blocks; <b>baseboard</b> - 6" high, molded wood; <b>chair rail</b> - 3 ½" high, molded wood; <b>cornice</b> - picture molding	1937 1975 - audition space picture molding
Stage	<b>Plaster</b> over terra- cotta blocks; <b>baseboard</b> - 6" high, molded wood	1937
E corridor, N wall Auditorium, S wall	<b>Skim- coated</b> blueboard over metal- stud construction; repro wood <b>baseboard</b> & <b>chair rail</b> on S auditorium wall	1975
N wall, E of stage	<b>Plaster</b> over hollow concrete blocks (former dumbwaiter opening)	1975
<b>DOORWAYS</b>		
D110: W corridor , S wall	<b>Opening</b> - 5' wide x 7' high; <b>doors</b> - two swinging wood leafs covered w/ studded leather; oval glazed vision panel w/ wood molding @ eye level; <b>casing</b> - 6" wide, molded wood w/ wood plinth; <b>hardware</b> - brass push panels & kick panels, bolts on bottom, & hinges	1937 Doorway to R109
D111: W corridor , W wall	<b>Opening</b> - 3' 6"wide x 6' 11" high; <b>door</b> - three- panel “Kalamein” metal; <b>casing</b> – metal, 2" wide; <b>hardware</b> - brass knob & rose	1957 Doorway to R119
D112: W corridor, N wall	<b>Opening</b> - 5' wide x 7' high; <b>doors</b> - two swinging wood leafs covered w/ studded leather; oval glazed vision panel w/ wood molding @ eye level; <b>casing</b> - 6" wide, molded wood w/ wood plinths; <b>hardware</b> - brass push panels & kick panels, bolts on bottom, & hinges	1937 Doorway to R115

D113: Stage, W wall	<b>Opening</b> - 5' wide x 7' high; <b>doors</b> - two wood leafs each two- panel; <b>casing</b> - 6" wide, molded wood w/ wood plinths; <b>hardware</b> - brass knob, rose, & key lock	1937 Doorway to R116
D114: Stage, E wall	<b>Opening</b> - 5' wide x 7' high; <b>doors</b> - two wood leafs each two- panel; <b>casing</b> - 6" wide, molded wood; <b>hardware</b> - brass knob, rose, & key lock	1937 Doorway to R117
D115: E corridor, S wall	<b>Opening</b> - 5' wide x 7' high; <b>doors</b> - two swinging wood leafs covered w/ studded leather; oval glazed vision panel w/ wood molding @ eye level; <b>casing</b> - 6" wide, molded wood w/ wood plinths; <b>hardware</b> - brass push panels & kick panels; brass bolts on bottom	1937 Doorway to R111
D116: Auditorium space, S wall, E end	<b>Opening</b> - 3' wide x 6' 11 high; <b>door</b> - plain hollow metal; <b>casing</b> - plain metal, 2" wide on sides, 4" wide along top; <b>hardware</b> - chrome knob & rose, lock in knob	1975 Doorway to R112
D117: Auditorium space, S wall, W end	<b>Opening</b> - 3' wide x 6' 11 high; <b>door</b> - plain hollow metal; <b>casing</b> - plain metal, 2" wide on sides, 4" wide along top; <b>hardware</b> - chrome knob & rose, lock in knob	1975 Doorway to R114
<b>WINDOWS</b>		
W109: Stage, N Wall	<b>Palladian window</b> - <b>casing</b> - wood, classically- inspired architrave around three sashes; 10" wide pilasters flank & support 1' 4" high full entablature for side sashes, which in turn support arch w/ key block over arched center sash; line of pilasters continues on wall under window to baseboard; <b>stool</b> - 10" deep	1937
W109A: Center sash	<b>Opening</b> - 14' high x 5' wide; <b>sashes</b> - wood, 15 lights (5 x 3) in lower sash, 20 lights (5 x 4) in upper sash w/ 12 lights in arch	
W109 B & C: Side sashes	<b>Opening</b> - 7' 8" high x 2' wide; <b>sashes</b> - wood, double hung, 6- over- 6 lights (2 x 3)	



<b>CEILING</b>		
Auditorium space	<b>Height - 17' 6"; 12" square acoustical tiles</b>	1975
Corridors	<b>Height - 8'; plaster</b>	1937
Stage	<b>Height - 14' 6"; plaster</b>	1937
<b>UTILITY SYSTEMS</b>		
Lighting		
Auditorium space	Six Colonial Revival wall fixtures, three each on E & W walls (one on each pillar & one near stage); two- arm cast- brass fixture w/ frosted- glass shades; shield-shaped back plate w/ eagle & star, black & brass finish ( <b>Type D</b> on 1935 drawings)	1937
	Six Colonial Revival pendant ceiling fixtures evenly placed; six- arm cast- bronze fixture w/ frosted glass shades; bronze chain; stars around center post ( <b>Type F</b> on 1935 drawings)	1937
Stage	Two Colonial Revival wall fixtures on S wall, either side of W109; ( <b>Type D</b> on 1935 drawings – see description above)	1975
W corridor	Track lighting (original <b>Type B</b> removed)	1975
HVAC	Fan coil units on E & W walls in E & W corridors Metal vents/grills in W109 stool, air intake @ baseboard level under each sash Large air intake vents under chair rail at E & W ends of S wall, ducts behind wall up to air handling units on 2 <sup>nd</sup> story	1937 1975

## **Room 111 – Southeast Stairway** **(Formerly Stair No. 2 and Stair No. 6)**

### *Overview*

The southeast stairway (Room 111) is so-called because it is the southeast of four stairways in the original Museum Building, even though located in the northeast corner of the main/front structure. The southeast stairway is almost the mirror image of the southwest stairway (Room 109) and is comprised of lower and upper sections. The lower stairway (Room 111A) travels from the ground story up to the auditorium level, and links the exhibit area (Room 002) on the ground story with the public spaces on the first story. It was labeled Stair No. 6 on the 1937 drawings. The upper stairway (Room 111B) is an elaborate public space that runs from the auditorium level up to the foyer and thence up to the second story. It was labeled Stair No. 2 on the 1937 drawings. A chair lift runs from the ground story to the second story.

Room 111A is a closed stairway that measures 4 feet 2 inches wide. It begins at a wide doorway at the southeast corner of the ground-story exhibit area (Room 002 – **fig. 141**), and climbs south four steps to the east end of a landing that is 12 feet 2 inches long (the “lower landing”). From the west end of the lower landing, the stairway ascends north 13 steps to a small landing measuring 4 feet 2 inches square (the “upper landing”). The upper landing is lighted by a small window on the north wall, and has a doorway on its west wall that opens to a large landing just outside the auditorium entrance doorway. There are currently no doors in the ground-story and upper-landing doorways.

The upper stairway (Room 111B – **fig. 143**) begins at the space outside the auditorium entrance doorway. This hall measures 7 feet 8 inches wide by 16 feet 4 inches deep. The doorway from the lower stairway is located on its east wall; a wide doorway with two swinging, leather-covered doors that open to the auditorium is located on the north wall (**fig. 142**). An elliptical arch spans the stair hall and marks the entrance to a flight of seven wide steps that leads south up to the east end of the foyer. From the foyer, the upper stairway – now 4 feet 6 inches wide – ascends north 10 steps in an open-newel staircase to the east end of a 12-foot 2-inch long landing lighted by a large window. It then travels around a stairwell and up 11 more steps to the second story, where a small entry with a west doorway opens into what is now the curator’s room (Room 201). A cast-iron balustrade with round balusters, “turned” newels, and a wood handrail protects and decorates the open side of the upper stairway. The flooring is terrazzo tiles, and the walls are trimmed with terrazzo and wood baseboards and molded wood chair rails.

Alterations to the southwest staircase occurred in 1975 and in 1987. The top of the staircase originally terminated at an open landing at the second-story level, where exhibit rooms were located. In 1975 the exhibit area was converted to curatorial uses, and a doorway was built at the top of the stairway to control access to the area. In 1987 a chair lift was installed that ran from the ground story to the second story. To accommodate the lift, the doorway on the ground story that led from the 1975 exhibit room was altered by removing the doorway and surrounding wall, which enlarged the opening to the width of the stairway. The door at Room 111A’s upper landing was removed, as was the entire 1975 doorway at the second-story landing.

Partitions were built to create the small entry jutting into the curator's room, to provide sufficient space for the terminus of the chair lift. The 1975 doorway was relocated to the west wall of the new enclosure, and the continuous chair lift track and chair were then installed.

Architectural features of the southeast stairway are described in the charts that follow. Opening sizes listed for the doorways and windows were recorded for comparative purposes; they are the actual opening sizes of the doorways and windows, and may differ from those listed on the measured drawings.

### *Paint Finishes*

In the lower stairway (Room 111A), the walls are painted **cream- white**, the doorway and window features are painted **white**, and the baseboards are painted **black**. In the upper stairway (Room 111B), the walls are painted **yellow**, and the doorway and window features, the baseboard molding, the chair rails, and the metal portions of the balustrade are painted **white**. The black terrazzo base for the baseboard is not painted.

**Figure 141.** Room 111A – southeast stairway: ground story, doorway D008 and lower end of chair lift (2001).



**Figure 142.** Room 111B – southeast stairway: auditorium landing, north wall, doorway D115 (2001).



**Figure 143.** Room 111B – southeast stairway: view to the northeast from foyer (2001).

## ROOM 111 – SOUTHEAST STAIRWAY

FEATURE	DESCRIPTION	COMMENT
<b>FLOORING</b>		
Room 111A Landings Steps	<b>Vinyl tiles</b> , 9" square, dark brown <b>Rubberized resilient flooring</b> , red color, scored diamond- pattern; laid over 10 ½" - deep <b>poured concrete</b> treads; <b>steel risers</b>	1957 1937 - concrete & steel; 1975(?) - resilient flooring
Room 111B Auditorium landing	<b>Terrazzo tiles</b> , 15" square, alternating black & tan laid in diaper pattern; border of black terrazzo tiles along wall; squares & borders separated by 1/8" thick brass band	1937
Upper landing	Three <b>cast- terrazzo</b> panels, 4' square each, border of black terrazzo tiles along edges	1937
2nd - story landing	<b>Cast terrazzo</b> panels; narrow- board wood flooring in front of D202	1937
Steps	<b>Cast terrazzo</b> treads, 10 ½" deep; steel risers	1937
<b>WALLS</b>		
Room 111A	<b>Plaster</b> over terra- cotta blocks; <b>baseboard</b> - 6" high thin cement base on lower run and landing; 6" high molded wood on upper run and landing; wood handrail on metal brackets	1937
Room 111B Generally	<b>Plaster</b> over terra- cotta blocks; <b>baseboard</b> - 6" high (4" terrazzo & 1 ½" wood molding); <b>chair rail</b> - 3 ½" high, molded wood; wood handrail on metal brackets on outside walls of upper staircase	1937
2 <sup>nd</sup> - story entry	<b>Skim coated blueboard</b> ; <b>baseboard</b> - plain wood, 6" high	1987

<b>DOORWAYS</b>		
Room 111A D008: N wall, bottom	<b>Opening</b> - 4' 2" wide x 7' 2" high; <b>door</b> - none; <b>casing</b> - none	1937/1975 Doorway from R002
D121: upper landing	<b>Opening</b> - 2' 11" wide x 7' high; <b>door</b> - removed; <b>casing</b> - integral flat steel, 2" wide	1937 Doorway to R109B
Room 111B D121: Auditorium landing, E wall	<b>Opening &amp; door</b> - see R111A; <b>casing</b> - 6" wide, molded wood w/ wood plinth	1937 Doorway to R111A
D115: Auditorium landing, N wall	<b>Opening</b> - 5' wide x 7' high; <b>doors</b> - two swinging wood leafs covered w/ studded leather; oval glazed vision panel w/ wood molding @ eye level; <b>casing</b> - 6" wide, molded wood w/ wood plinth; <b>hardware</b> - brass push panels & kick panels, bolts on bottom	1937 Doorway to R110
D202: Second- story landing	<b>Opening</b> - 3' 6" wide x 6' 8" high; <b>door</b> - plain hollow metal; <b>casing</b> - 2" wide, metal; <b>hardware</b> - chrome knob, rose, & lock	1987 - doorway 1975 - door/ hardware Doorway to R201
<b>WINDOWS</b>		
R111A: Upper landing W107	<b>Opening</b> - 1' 8" wide x 3' 8" high; <b>sashes</b> - recessed, wood, double- hung, 4-over- 4 lights; <b>jamb trim</b> - wood ogee molding; <b>stool</b> - 5" deep; <b>apron</b> - 3 ¾" high; <b>hardware</b> - brass thumb latch, two recessed brass pulls on bottom rail of lower sash	1937
R111B: Upper landing W201	<b>Opening</b> - 4' 3" wide x 6' 6" high; <b>sashes</b> - recessed, wood, double- hung, 8-over- 12 lights; <b>jamb trim</b> - wood ogee molding; <b>stool</b> - 5" deep; <b>apron</b> - 3 ¾" high, continuation of chair rail; <b>hardware</b> - brass thumb latch, two recessed brass pulls on bottom rail of lower sash	1937



<b>CEILING</b>		
Room 111A	<b>Height - 8' 9" @ landings; plaster</b>	1937
Room 111B	<b>Plaster; height -</b> auditorium landing 8' 2"; upper landing approximately 16'; second- story landing approximately 8'	1937
<b>SPECIAL FEATURES</b>		
Room 111A & Room 111B	Chair lift; track runs in R111A on inside walls, in R111B along balustrade & attached to flooring & plaster walls	1987
Room 111B	Decorative cast- iron balustrade on inside edge of upper stairs; round balusters, "turned" newels; carved wood handrail curves up to top of newels; steel stringer trim	1937
<b>UTILITY SYSTEMS</b>		
Lighting		
Room 111A	One wall fixture at lower landing, one ceiling fixture at upper landing; white, cylindrical, opaque- glass shade hanging from chrome bracket	1975
Room 111B	Brass, dome ceiling fixture at auditorium landing, 1' 9" diameter, antique brass finish, heavy opal glass shade frosted on inside ( <b>Type B</b> on 1935 drawings)	1937
	Pendant ceiling fixture at upper landing, concentric metal rings w/ convex shade in center	1975
HVAC	Fan coil unit on N wall of R111B upper landing under W201	1975

## Room 112 – Auditorium Projection Booth Alcove

## Room 113 – Auditorium Projection Booth

### *Overview*

The projection booth alcove (Room 112) and the projection booth (Room 113) are located at the east end and center, respectively, of the south wall of the auditorium. The projection booth holds the audiovisual equipment for the auditorium, and the alcove functions as an entrance to, and storage for, the projection booth. The projection booth measures 11 feet 8 inches wide by 9 feet 2 inches deep, and the alcove measures 6 feet wide by 9 feet 2 inches deep. Access to the projection booth is through the alcove; a doorway on the alcove's north wall opens from the auditorium, and a doorway at the south end of its west wall opens to a short stairway that leads up to the projection booth. The north wall of the projection booth has two openings for projectors and a plastic- laminate counter to hold the projectors. There are no windows in the rooms.

The original projection room for the auditorium was on the second story, with openings for the projectors located high on the south wall of the auditorium. In 1975 the ceiling in the auditorium was lowered, separating the original projection room from the room. The extant projection booth and alcove – and a storage room, Room 114 – were built along the auditorium's south wall. The opening to the freight elevator that had been located at the east end of that wall was filled in and walled over.

Architectural features of the projection booth and alcove are described in the charts on the following pages. Opening sizes listed for the doorways were recorded for comparative purposes; they are the actual opening sizes of the doorways, and may differ from those listed on the measured drawings.

### *Paint Finishes*

The walls and doorways features in the alcove (Room 112) are painted **blue**. The walls in the projection booth (Room 113) are painted **tan- cream**, and the doorway features and other trim are painted **cream- white**.

## ROOM 112 – PROJECTION BOOTH ALCOVE AND ROOM 113 – PROJECTION BOOTH

FEATURE	DESCRIPTION	COMMENT
<b>FLOORING</b>		
Room 112	Commercial <b>carpeting</b> in blue color	1975
Room 113	<b>Vinyl asbestos tile</b> , 12" square, marbleized tan & brown color [floor level 3' 5" higher than R112]	1975
<b>WALLS</b>		
S wall	<b>Plaster</b> over terra- cotta blocks	1937
S wall, R112	<b>Plaster</b> over hollow concrete blocks [in 1937 elevator opening]	1975
Remaining walls	<b>Skim- coated plasterboard</b> over metal- stud construction	1975
All walls	Black rubberized <b>base</b> , 4" high	1975
<b>DOORWAYS</b>		
D116 R112, N wall	<b>Opening</b> - 3' wide x 6' 11" high; <b>door</b> - plain hollow metal; <b>casing</b> - plain metal, 2" wide on sides & 4" wide along top; <b>hardware</b> - chrome knob, rose, butt hinges	1975 Doorway from R110
D118 R112, W wall, S end R113, E wall/, S end	<b>Opening</b> - 2' 6" wide x 6' 11" high; <b>door</b> - plain hollow metal; <b>casing</b> - plain metal, 2" wide on sides & 4" wide along top; <b>hardware</b> - chrome knob, rose, butt hinges	1975 Doorway between rooms
<b>CEILING</b>		
Room 112	<b>Height</b> - 8'; <b>acoustical panels</b> , 2' square, installed in white metal grid	1995 (?)
Room 113	<b>Height</b> - 8'; <b>acoustical panels</b> , 12" square	1975

<b>SPECIAL FEATURES</b>		
R113, N wall	Plastic laminate counter Two openings for projectors in wall above counter, each 2' wide x 1' 6" high	1975
R113, S wall, E end	Short stairway up from R112; 2' 10" wide; four steps, 9" deep tread, covered w/ rubberized resilient flooring w/ scored diamond pattern; 8" high risers covered w/ brown & tan vinyl tile (matches R113 flooring); 1 ½" diameter aluminum pipe rail banister protects edge of floor between room & steps	1975 1995(?) – resilient flooring
<b>UTILITY SYSTEMS</b>		
Lighting R112	Rectangular, recessed, fluorescent ceiling fixture; plastic corrugated cover	1975
R113	Bare- bulb ceiling fixture w/ reflector	1975

## **Room 114 – Auditorium Storage Room**

The auditorium storage room (Room 114) was locked and was not accessible for documentation. According to the 1974 measured drawings, the storage room measures 10 feet wide by 9 feet 2 inches deep. It is accessible from the auditorium through a doorway on the storage room's N wall.

The known architectural features of the auditorium storage room are described in the chart that follows.

## ROOM 114 – AUDITORIUM STORAGE ROOM

FEATURE	DESCRIPTION	COMMENT
<b>WALLS</b>		
S wall	Plaster over terra- cotta blocks	1937
Remaining walls	Skim- coated plasterboard over metal stud construction	1975
<b>DOORWAY</b>		
D117 - N wall	Opening - 3' wide x 6' 11" high; door - plain hollow metal; casing - plain metal, 2" wide on sides & 4" wide along top; hardware - chrome knob, rose, butt hinges	1975 Doorway from R110
<b>CEILING</b>		
	Height - 8'; acoustical panels, 12" square	1975



## **Room 115 – Northwest Stairway**

**(Formerly Stair No. 3)**

### ***Overview***

Room 115 is the northwest of four stairways in the Museum Building, and is located in the west extension of the building. The northwest stairway ascends from the lobby (Room 001) on the ground story to the auditorium level on the first story, and from there to a dressing room (Room 116) to the west of the auditorium stage. The lower flight of the stairway (Room 115A) is part of the primary public circulation avenue in the building, leading visitors from the reception area in the lobby to the west auditorium corridor on the first story, which accesses the auditorium, the first- story exhibit rooms, and the research library. The short upper flight of the stairway (Room 115B) leads to the dressing room. Both flights were called Stair No. 3 on the 1937 drawings.

Room 115A is a closed stairway that begins at a wide arched opening at the west end of the lobby on the ground story (**fig. 144**). The stairway, at this point is 6 feet 2 inches wide, ascends west for six steps to 6 ½- foot- square landing. From there, the stairway makes a right- angle turn to the south (left), narrowing to 4 feet 6 inches wide, and leads up 11 steps to a landing that measures 8 feet 6 inches wide by 4 feet 6 inches deep. A wide doorway with two swinging, leather- covered doors that open to the auditorium is located on the south wall of the landing. The 3- foot- wide upper flight of the stairway (Room 115B) is located along the stair hall's east wall. The upper flight climbs north four steps from the landing to a 12- foot 7- inch deep upper landing, where a north doorway leads to the west dressing room. A cast- iron balustrade with round balusters, a “turned” newel, and a wood handrail protects and decorates the open west side of Room 115B.

The flooring for the northwest stairway is composed of terrazzo tiles, and the walls are trimmed with terrazzo and wood baseboards and molded wood chair rails.

The only major alteration to the northwest stairway occurred in 1957 when the library addition was built to the west of the stairway, which had originally been an exterior wall. As a result, a window that had lighted the lower landing was filled in with concrete blocks and plastered over, leaving a recessed niche on the west wall above the chair rail

Architectural features of the northwest stairway are described in the charts that follow. Opening sizes listed for the doorways were recorded for comparative purposes; they are the actual opening sizes of the doors and may differ from those listed on the measured drawings.

## *Paint Finishes*

The walls of the northwest stairway are painted **cream- white**. The chair rails, the metal portions of the banister, and the doorway casings are painted **gray- brown**. The door to the dressing room is painted **cream- white** as is the baseboard molding. The leather- covered doors and the black terrazzo base to the baseboard are not painted.



Figure 144. Room 115A – northwest stairway: ground story, view westward (2001).

## ROOM 115 – NORTHWEST STAIRWAY

FEATURE	DESCRIPTION	COMMENT
<b>FLOORING</b>		
Landings	Tan <b>terrazzo</b> panels, 2' x 3' each, border of black terrazzo tiles along edges	1937
Stairs	Black <b>cast terrazzo</b> treads w/ bull- nose edge, 10 ½" deep; steel risers and cove; 10" high steel stringer w/ wood molding on R115A, steel molding on R115B	1937
<b>WALLS</b>		
Generally	<b>Plaster</b> over terra cotta blocks; <b>baseboard</b> - 6" high (4" terrazzo & 1 ½" wood molding); <b>chair rail</b> - 3 ½" high, molded wood; wood handrail on metal brackets on inside walls of both flights	1937
W Wall/Lower Landing	<b>Plaster</b> over concrete blocks (blocked 1937 window)	1957
<b>DOORWAYS</b>		
Room 115A D112: Auditorium landing, S wall	<b>Opening</b> - 5' wide x 7' high; <b>doors</b> - two swinging wood leafs covered w/ studded leather; oval glazed vision panel w/ wood molding at eye level; <b>casing</b> - 6" wide, molded wood w/ wood plinth; <b>hardware</b> - brass push panels & kick panels; brass bolts on bottom	1937 Doorway to R110
Room 115B D119: Dressing room landing, N wall	<b>Opening</b> - 2' 5" wide x 7' high; <b>door</b> - one panel, hollow metal, 2' square fixed metal louver at bottom; <b>casing</b> - integral flat steel, 2" wide; <b>hardware</b> - brass knob, rose, & key lock	1937 Doorway to R116
<b>CEILING</b>		
	Plaster	1937
<b>SPECIAL FEATURES</b>		
Room 115B	Decorative cast iron balustrade on inside (W) edge of stairway; round balusters, "turned" newel; carved wood handrail curves up to top of newels; steel stringer trim	1937
<b>UTILITY SYSTEMS</b>		
Lighting	Two brass, dome ceiling fixtures, one at lower landing & one at dressing room landing; 1' 9" diameter, antique brass finish, heavy opal glass shade frosted on inside (Type B on 1935 drawings)	1937

# Room 116 – West Dressing Room

## *Overview*

The west dressing room (Room 116) is located on the first story of the Museum Building, to the west of the auditorium stage (Room 110). The dressing room is T- shaped, with the east end forming the head of the “T.” The base of the “T” occupies the northwest corner of the west extension; the head of the “T” lies in the northwest corner of the main/rear structure, and so is slightly wider than the base, and has a higher ceiling. The primary space in the room measures 12 feet wide by 8 feet deep. A doorway on the south wall leads from the northwest stairway (Room 115), and a wide doorway with double doors on the east wall leads to the auditorium stage. A window is located at the west end of the room’s north wall. A recess in the southeast corner of the room is 1 foot deep; it features a hatch with a spring- mounted door on the east wall 4 feet from the floor level, which opens to the stage. It also contains an electrical panel box mounted on the wall to the right of the hatch, and a second electrical panel recessed into the south wall, with large switches that presumably control the stage lighting. An alcove in the northeast corner is 3 feet deep and features a 1937 pedestal sink (**fig. 145**) with a medicine cabinet/mirror over it on the north wall. Original 1937 wall and ceiling fixtures are extant in the room (**fig. 146**).

The west dressing room apparently has been used as a storage room for several years, and has thus escaped alteration. As a result, it retains most of its 1937 features.

Features for the west dressing room are described in the chart that follows. Opening sizes listed for the doorways and window were recorded for comparative purposes; they are the actual opening sizes for the doorways and windows, and may differ from those listed on the measured drawings.

## *Paint Finishes*

The floor and wall base in the west dressing room are painted **gray**. The walls and ceiling are painted **blue**. The window and doorway features are painted **pale green**.



**Figure 145.** Room 116 – west dressing room: north wall, 1937 pedestal sink (2001).



**Figure 146.** Room 116 – west dressing room: north wall, 1937 light fixture over sink (2001).



## ROOM 116 – WEST DRESSING ROOM

FEATURE	DESCRIPTION	COMMENT
<b>FLOORING</b>		
	Poured concrete	1937
<b>WALLS</b>		
	Plaster over terra- cotta block; base - 6" high, thin cement	1937
<b>DOORWAYS</b>		
D113: E wall	Opening - 5' wide x 7' high; doors - two wood leaves, each w/ two recessed panels; casing - 2"- wide integral flat steel; hardware - brass knob & rose on each leaf, turn lock on N leaf, butt hinges w/ ball finials	1937 Doorway to R110 stage
D119: S wall	Opening - 2' 5" wide x 7' high; door - one- panel hollow metal; casing - 2"- wide integral flat steel; hardware – brass knob, rose, turn- lock, & butt hinges w/ ball finials	1937 – Doorway from R115
<b>WINDOW</b>		
W110: N wall, W end	Opening - 3' 3" wide x 5' 5" high; sashes - recessed, wood, double- hung, 6- over- 6 lights; tool - 6" deep; apron - plain, 2" wide; hardware - brass thumb latch & two recessed pulls in bottom rail of lower sash; wrought iron railing across bottom sash	1937 [including railing]
<b>CEILING</b>		
	Height - 7' 8" in primary space, approximately 2' higher along E side; plaster	1937
<b>SPECIAL FEATURES</b>		
Hatch	Opens to stage; 1' 4" wide x 1' high, hatch door w/one raised panel w/ brass handle; spring- hinges	1937
<b>UTILITY SYSTEMS</b>		
Lighting	Ceiling fixture - brass back plate w/ baked enamel finish, opal- glass shade missing (Type G on 1935 drawings); wall fixture - over sink, brass canopy w/ baked enamel finish, opal glass shade (Type H on 1935 drawings); two wall sconces - E wall, brass back plate w/ baked enamel finish, bell- shaped opal- glass shades (Type L on 1935 drawings)	1937
HVAC	Vent over medicine cabinet on N wall.	1937
Plumbing	Pedestal sink in N- wall alcove; medicine cabinet w/ mirror over sink	1937

## Room 117 – East Dressing Room

### *Overview*

The east dressing room (Room 117) is located on the first story of the Museum Building to the east of the auditorium stage (Room 110). The room is L- shaped, with an alcove in the northwest corner forming the foot of the “L.” The room occupies the northeast corner of the east extension; it also extends slightly westward into the northeast corner of the main/rear structure. The latter part is thus slightly longer, with a higher ceiling. The primary space in the room measures 12 feet wide by 8 feet deep. A doorway on the south wall leads from the northeast stairway (Room 118), and a wide doorway with double doors on the west wall leads to the auditorium stage. A window is located at the east end of the room’s north wall. The alcove in the northwest corner is 3 feet deep, and features a pedestal sink with a medicine cabinet/mirror over it on the north wall.

The east dressing room apparently has been used as a storage room for several years, and has thus escaped alteration. As a result, this room retains most of its 1937 features.

Features for the west dressing room are described in the chart that follows. Opening sizes listed for the doorways and window were recorded for comparative purposes; they are the actual opening sizes for the doorways and window, and may differ from those listed on the measured drawings.

### *Paint Finishes*

The floor and wall base in the west dressing room are painted **gray**. The walls and ceiling are painted **blue**. The window and doorway features are painted **pale green**.

## ROOM 117 – EAST DRESSING ROOM

FEATURE	DESCRIPTION	COMMENT
<b>FLOORING</b>		
	<b>Poured</b> concrete	1937
<b>WALLS</b>		
	<b>Plaster</b> over terra- cotta block; <b>base</b> - 6" high, thin cement	1937
<b>DOORWAYS</b>		
D114: W wall	<b>Opening</b> - 5' wide x 7' high; <b>doors</b> - two wood leaves, each w/ two recessed panels; <b>casing</b> - 2" - wide integral flat steel; <b>hardware</b> - brass knob & rose on each leaf, turn lock on N leaf, butt hinges w/ ball finials	1937 Doorway to R110 stage
D120: S wall	<b>Opening</b> - 2' 5" wide x 7' high; <b>door</b> - one- panel hollow metal; <b>casing</b> - 2" - wide integral flat steel; <b>hardware</b> - brass knob, rose, turn- lock, & butt hinges w/ ball finials	1937 Doorway from R118
<b>WINDOW</b>		
W108: N wall, E end	<b>Opening</b> - 3' 3" wide x 5' 5" high; <b>sashes</b> - recessed, wood, double- hung, 6- over- 6 lights; <b>stool</b> - 6" deep; <b>apron</b> - plain, 2" wide; <b>hardware</b> - brass thumb latch & two recessed pulls in bottom rail of lower sash; wrought iron railing across bottom sash	1937 [including railing]
<b>CEILING</b>		
	<b>Height</b> - 7' 8" in primary space, approximately 2' higher along W side; <b>plaster</b>	1937
<b>UTILITY SYSTEMS</b>		
Lighting	<b>Ceiling fixture</b> - brass back plate w/ baked enamel finish, opal- glass shade broken (Type G on 1935 drawings); <b>wall fixture</b> - over sink, brass canopy w/ baked enamel finish (Type H on 1935 drawings); two <b>wall sconces</b> - E wall, brass back- plate w/ baked enamel finish, bell- shaped opal- glass shades (Type L on 1935 drawings)	1937
HVAC	Vent over medicine cabinet on N wall	1937
Plumbing	Pedestal sink in N- wall alcove; medicine cabinet w/ mirror over sink	1937

## **Room 118 – Northeast Stairway**

**(Formerly Part of Stair No. 4)**

### ***Overview***

Room 118 is the northeast of four stairways in the Museum Building, being located in the east extension of the building. The stairway consists of four steps that ascend from the north end of the auditorium's east corridor to the east dressing room (Room 117). The stairway enclosure is 3 feet wide. At the top of the stairway is a 12- foot 7- inch deep landing, with a north doorway to the east dressing room. The flooring of the northeast stairway is composed of terrazzo tiles. The west wall is trimmed with a terrazzo and wood baseboard and a molded wood chair rail. The east wall has a plain wood baseboard.

The northeast stairway was originally part of a much more extensive staircase that began at the lobby on the ground story. It was a mirror image of the northwest stairway (Room 115) and, like that stairway, was a primary means of public circulation in the original Museum Building. Major alterations in 1975 had a significant negative impact on the room. The elegant lower flight of steps from the lobby was removed. The decorative cast- iron balustrade was removed from the open upper flight. A wall was built to block the open side of the upper flight and the north side of the former stair hall.

Architectural features of the northeast stairway are described in the charts that follow. The opening size listed for the doorway was recorded for comparative purposes; it is the actual opening size for the doorway, and may differ from those listed on the measured drawings.

### ***Paint Finishes***

The west wall, chair rail, and baseboard of the northeast stairway are painted **cream- white**. The east wall is painted blue. The door and casing in the doorway to the dressing room are painted **cream- white**.

## ROOM 118 – NORTHEAST STAIRWAY

FEATURE	DESCRIPTION	COMMENT
<b>FLOORING</b>		
Steps	Black cast <b>terrazzo</b> treads w/ bull- nose edge, 10 ½" deep; steel risers and cove	1937
Landing at dressing room	Tan <b>terrazzo</b> panels, border of black terrazzo tiles along edges	1937
<b>WALLS</b>		
W wall	<b>Plaster</b> over terra- cotta blocks; <b>baseboard</b> - 6" high (4" terrazzo & 1 ½" wood molding); <b>chair rail</b> - 3 ½" high, molded wood;	1937
E wall	<b>Skim- coated plasterboard</b> over metal- stud construction; wood handrail on small brass brackets; <b>baseboard</b> - plain wood, 6" high	1975
<b>DOORWAY</b>		
D120: N wall, dressing room landing	<b>Opening</b> - 2' 5"wide x 7' high; <b>door</b> - single panel hollow metal w/ 2' square fixed metal louver at bottom; <b>casing</b> - integral flat steel, 2" wide; <b>hardware</b> – brass knob, rose, & key lock	1937 Doorway to R117
<b>CEILING</b>		
	<b>Plaster</b>	1937
<b>SPECIAL FEATURE</b>		
	Fire hose box at bottom of steps, recessed in W wall (inoperable)	1937
<b>UTILITY SYSTEMS</b>		
	Brass, dome ceiling fixture at dressing room landing, 1' 9" diameter, antique brass finish, heavy opal glass shade frosted on inside (Type B on 1935 drawings – shade broken)	1937

## Room 119 – Library Vestibule

## Room 120 – Library Reading Room

### *Overview*

The library vestibule (Room 119 – **fig. 147**) and the library reading room (Room 120) occupy the north end of the first story of the 1957 library addition. The vestibule is an interior entry that measures 5 feet 6 inches wide by 8 feet 9 inches deep. A doorway on the east wall opens from the west corridor of the auditorium (Room 110), and a doorway on the west wall opens to the reading room. There are no windows in the vestibule. The bottom of the walls is trimmed with a molded wood baseboard.

The reading room is a large L- shaped room that measures 33 feet 2 inches at its widest by 23 feet 6 inches at its deepest. The doorway from the vestibule (**fig. 148**) is at the east end of the reading room's south wall, where the vestibule protrudes into the southeast corner. The east side of the reading room – between the vestibule and the north wall – is covered by a mezzanine level (**fig. 150**). This covered area (the “east section”) measures 22 feet 7 inches wide by 9 feet 3 inches deep. The mezzanine extends over the library vestibule and over the entire library stacks room to the south (**fig. 149**). As seen in figure 141, the rest of the reading room (the “west section”) has a high ceiling, and is open to the mezzanine.

Tall arched windows are located on the north and west walls of the room. On the north wall, the bottom of a window extends from the mezzanine level down through the low ceiling into the east section.

Most of the reading room walls in both sections are trimmed with baseboard, wainscot, and chair rail. A deep cornice trims the top of the walls in the west section and continues into the mezzanine, and a simple picture molding is used in the east section. A paneled fascia covers the edge of the mezzanine floor. All wall trim matches that found in the superintendent's suite on the ground story below.

In the west section of the reading room, the portion of south wall below the mezzanine consists of a paneled counter with a wood- paneled screen above it (**fig. 151**). The screen is hinged and can be folded back to open the room to the adjacent library stacks room (Room 121) under the mezzanine). A swinging panel and a flip- up countertop at the east end of the counter provide access to the stacks room (**fig. 152**).

Wood tables and chairs occupy the west section of the reading room, and desks are located in the east section. Drawing files line the north and east walls of the room.

Except for the replacement of ceiling tiles due to roof leaks, the library vestibule and the library reading room are unchanged since their construction in 1957.



Features of the library vestibule and reading room are described in the charts that follow. Opening sizes listed for doorways and windows were recorded for comparative purposes; they are the actual opening sizes of the doorways and windows, and may differ from those listed on the measured drawings.

### *Paint Finishes*

The walls in the library vestibule are painted **cream- white**. The door and casing for the doorway from the auditorium are painted **white**. The baseboard and the features on the doorway to the reading room are stained and treated with a clear finish.

The upper walls in the reading room are painted **light green**. All of the woodwork in the room is stained and treated with a clear finish.

**Figure 147.** Room 119 – library vestibule: east wall, doorway D111 (2001).



**Figure 148.** Room 120 – library reading room: east wall, south end, doorway D122 (2001).



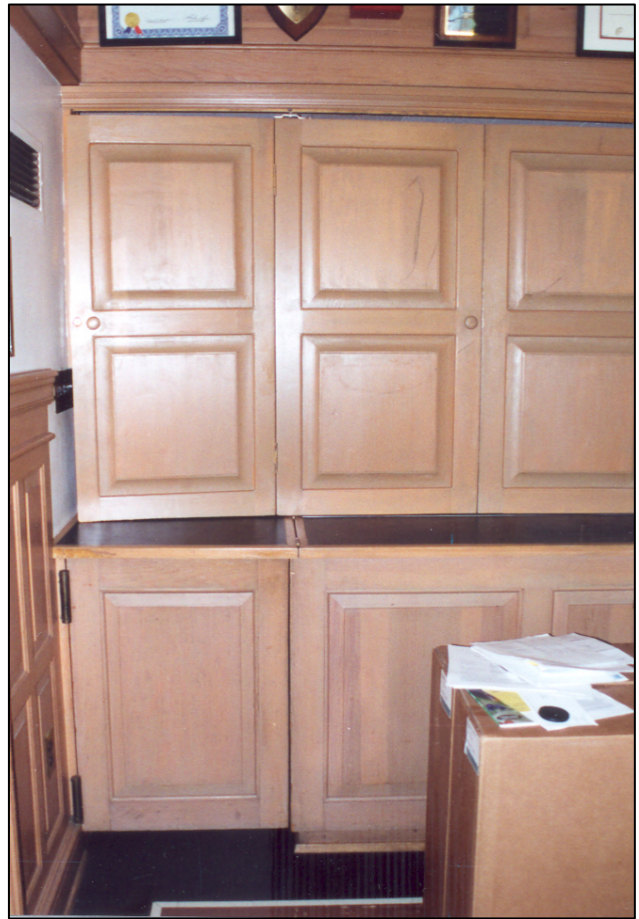


Figure 149. Room 120 – library reading room: west section, view to the south/southwest (2001).



Figure 150. Room 120 – library reading room: view northeast from the west section to the east section (2001).

**Figure 151.** Room 120 – library reading room: south wall, paneled counter and folding screen (2001).



**Figure 152.** Room 120 – library reading room: west section, looking south, showing counter open to Room 121 – library stacks room and doorway D123 (2001).



## ROOM 119 – LIBRARY VESTIBULE AND ROOM 120 – LIBRARY READING ROOM

FEATURE	DESCRIPTION	COMMENT
<b>FLOORING</b>		
	Vinyl tiles, 9" square, dark brown w/ black tiles along walls; brown & black tiles separated by thin band of white vinyl	1957
<b>WALLS</b>		
Room 119	Expanded metal lath & <b>plaster</b> over concrete blocks (stuccoed brick on E wall); <b>baseboard</b> - 5 ½" high, molded wood	1957 [E wall 1937 exterior wall]
Room 120, W section W & N walls	Expanded metal lath & <b>plaster</b> over concrete blocks; <b>baseboard</b> - 5 ½" high, molded wood; <b>wainscot</b> - 3' 4" high, paneled wood; <b>chair rail</b> - 3 ½" high, molded wood; <b>cornice</b> - elegant molded wood, 7" deep x 5 ¾" wide, soffit	1957
S wall	Counter & screen [see SPECIAL FEATURES, below]	1957
S & E sides	Paneled <b>fascia</b> along edge of mezzanine	1957
Room 120, E section	Same as W section, except E wall plaster & brick; <b>picture molding</b> - (no cornice) 1 ½" wide, molded wood	1957 [E wall 1937 exterior wall]
<b>DOORWAYS</b>		
D111 R119, E wall	<b>Opening</b> - 3' 6" wide x 6' 11" high; <b>door</b> - 3- panel "Kalamein" metal; <b>casing</b> - plain metal, 2" wide; <b>hardware</b> - brass knob, rose, butt hinges w/ ball finials, pneumatic door closer	1957 Doorway from R110
D121 R119, W wall R120, E wall, S end	<b>Opening</b> - 3' 6" wide x 6' 11" high; <b>door</b> - wood, two panels on bottom match wainscot (w/ chair rail detail), upper 1/3 glazed; <b>casing</b> - 4 ½" wide molded wood w/ ogee, fascia, beaded edge; molded- wood plinth; <b>hardware</b> - on R119- side are brass pull handle w/chrome key lock above, brass butt hinges w/ ball finials; on R120- side are brass push plate, chrome key lock, brass pneumatic door closer	1957 Doorway between rooms [lock post- 1957]

<b>WINDOWS</b>		
W111: Room 120, E section, N wall	Only lower portion; remaining above mezzanine floor [see Room 204]	1957
W112 - W115: Room 120 W112: N wall W113: W wall, N end W114: W wall, center W115: W wall, S end	<b>Opening</b> - 5' wide x 10' 4" high; <b>arched sashes</b> - recessed 5", recess is wood-lined; <b>lower sash</b> operable, 12 lights (4 x 3), wood; <b>upper sash</b> - fixed w/ arch, 16 lights (4 x 4) w/8 lights in arch; <b>jamb trim</b> - molded wood; <b>stool</b> - 6" deep; <b>apron</b> - 3 ½" wide, continuation of chair rail; <b>hardware</b> - brass thumb latch & two recessed brass pulls on bottom rail of bottom sash	1957
<b>CEILING</b>		
Room 119	<b>Height</b> - 7'; <b>acoustical tiles</b> , 12" square	1957
Room 120 E section W section	<b>Height</b> - 7' 5"; <b>acoustical tiles</b> , 12" square <b>Height</b> - 16' 9"; <b>acoustical tiles</b> , 12" square	1957 1957 & later
<b>SPECIAL FEATURES</b>		
Room 120	<b>Counter</b> separating R120 & R121; 3' high & 1' 6" deep; R120 side has wood/plywood paneling that matches wall wainscot; black plastic laminate ("linoleum") countertop; E end has 2'- wide swinging panel & flip- up counter section for communication between rooms	1957
<b>UTILITY SYSTEMS</b>		
Lighting	Square fluorescent ceiling fixtures; partially recessed, white opaque plexiglass shades; two fixtures in R119, eight fixtures in E section of R120, & eight fixtures in W section of R120	Locations of E-mezzanine fixtures on sheet 13 of 1955 measured drawings
HVAC Room 120	Convactor grills in each window stool; air intake in baseboard under each window & in base of counter; vents under chair rail in E section, large vent on S wall of E section; four square metal vents in ceiling of W section	1957

## Room 121 – Library Stacks Room (Formerly the Librarian’s Office)

### *Overview*

The library stacks room (Room 121) is located at the south end of the first story of the 1957 library addition, south of the library reading room (Room 120). The room measures 20 feet wide by 21 feet 4 inches deep, and sits below the south part of the mezzanine. The north wall of the room is comprised of the rear of the reading room’s paneled counter and folding paneled screen (**fig. 153**). The stacks room can be accessed from the reading room through a swinging panel and a flip- up countertop at the east end of the counter. A narrow doorway with a metal picket gate is located at the north end of the west wall, and leads to the library stairway (Room 122 – see **fig. 152**). On the west wall the bottom of a window extends down from the mezzanine through the low ceiling into the room. The west wall is trimmed with baseboard, wainscot and chair rail. The south and west walls are trimmed only with a baseboard. The wall trim matches that found in the adjacent reading room.

The library stacks room was originally also used as the librarian’s office. Shelving was installed in the south portion of the room and along the south and east walls, and a sink for the librarian was located at the east end of the south wall. At some unknown date the sink was removed. The 1957 vinyl- tile flooring in an L- shaped area in the south and east areas of the room was covered with new vinyl that was embedded with tracks for moveable stacks. Shelving is now installed in the entire room.

Features for the library stacks room are described in the chart that follows. Shelving is currently stacked throughout the room and against many of the walls, making accurate documentation of the room’s features difficult. Therefore, some of the features listed on the chart are speculative and require confirmation

### *Paint Finishes*

The walls in the library stacks room are painted **cream- white**. The metal picket gate to the library stairway is painted **black**. All of the woodwork in the room is stained and treated with a clear finish.





Figure 153. Room 121 – library stacks room: north wall, east end, rear of counter open to room 120 – library reading room (2001).

## ROOM 121 – LIBRARY STACKS ROOM

FEATURE	DESCRIPTION	COMMENT
<b>FLOORING</b>		
	Vinyl tiles, 9" square, dark brown, along N end & in NE corner; 9" square tan & white vinyl tiles in remainder of room imbedded w/ tracks for moveable stacks	1957 [tan tiles - ? date]
<b>WALLS</b>		
E & S walls	Expanded metal lath & <b>plaster</b> over brick (S wall) & poured concrete (S wall); <b>baseboard</b> - 5 ½" high, molded wood [1937 exterior walls]	1957 - plaster 1937 – brick & concrete
W wall	Expanded metal lath & <b>plaster</b> over concrete blocks; <b>baseboard</b> - 5 ½" high, molded wood; <b>wainscot</b> - 3' 4"- high , paneled wood; <b>chair rail</b> - 3 ½" high, molded wood	1957  1957
N wall	Counter (rear) & screen [see SPECIAL FEATURES, below]	
<b>DOORWAY</b>		
D123: E wall, N end	<b>Opening</b> - 2' wide x 6' 8" high; <b>door</b> - ¾" metal picket gate	1957 Doorway to R122
<b>CEILING</b>		
	<b>Height</b> - 7' 5"; <b>acoustical tiles</b> , 12" square	1957
<b>SPECIAL FEATURES</b>		
	Rear of <b>counter</b> and folding <b>wood screen</b> separating R121 & R120; 3' high; R121 side has plywood drawers & sliding doors; E end has 2' wide swinging panel & flip- up counter section for communication between rooms	1957
<b>UTILITY SYSTEMS</b>		
Lighting	15 square fluorescent ceiling fixtures; partially recessed, white opaque plexiglass shades	Locations on sheet 13 of 1955 measured drawings
HVAC	Convactor grills in W116 stool; air intake in baseboard under window; convactor & air intake vents on W wall, S end	1957
Plumbing	Closed- off pipe at E end of S wall marks former location of 1957 sink	

## Room 122 – Library Stairway

### *Overview*

The library stairway (Room 122) is the only stairway in the library addition. The stairway ascends from the cultural resources office (Room 019) on the ground story to the library stacks room (Room 120) on the first story, and from there to the south mezzanine (Room 204 – see fig. 160).

The library stairway has a continuous staircase that is 2 feet 1 inch wide and of melded metal construction. The staircase begins at a ground- story landing that measures 2 feet deep by 5 feet 1 inch wide. A narrow doorway with a metal picket gate is located at the west end of the landing's south wall, and opens from the cultural resources office. To the east of this doorway, the staircase climbs south 10 steps to a 2- foot- deep landing. A window that opens into the air/light shaft between the library addition and the original building is located on the east wall. From the narrow landing, the staircase ascends north for five more steps to the first- story landing. This landing measures 3 feet 1 inch deep by 5 feet 1 inch wide, and has a closet along its north wall. Another metal- picket gate doorway is located on the west wall, this one opening to the library stacks room. From the first- story landing, the second run of the staircase ascends five steps southward to a 2- foot- deep landing; from here, it climbs five more steps northward to the floor level of the mezzanine. The west and south sides of the staircase are open except for a metal- picket “wall” that is covered with masonite on the ground story and blocked by cabinets on the first story. Wooden handrails supported by metal brackets are mounted on the picket “wall.”

Features of the library stairway are described in the chart that follows.

### *Paint Finishes*

The walls of the library stairway from the ground to the first story are painted **light yellow**, and those from the first story to the mezzanine are painted **light green**.

## ROOM 122 – LIBRARY STAIRWAY

FEATURE	DESCRIPTION	COMMENT
<b>FLOORING</b>		
Ground- story landing Steps & other landings	Vinyl tiles, dark brown, 9" square Metal	1957 1957
<b>WALLS</b>		
W wall	Expanded metal lath & plaster over concrete blocks	1957
Lower landing, W wall	Metal picket "fence," 3/8" wide pickets	1957
<b>DOORWAYS</b>		
D028: ground- story landing, S wall	Opening - 2' wide x 6' 8" high; door - metal picket gate, 3/8" wide pickets, plywood over gate; hardware - key lock in gate	1957 Doorway from R019
D122: first- story landing, W wall	Opening - 2' wide x 6' 8" high; door - metal picket gate, 3/8" wide pickets ; hardware - key lock in gate	1957 Doorway to R121
<b>WINDOW</b>		
W117 - narrow landing, E wall	Opening - 1' 7" wide x 3' 7" high; sashes- wood, double- hung, 4- over- 4 lights; stool - 3" deep; hardware - brass thumb latch & two recessed pulls in bottom rail of lower sash	1957
<b>CEILING</b>		
	Acoustical tiles, 12" square	1957
<b>SPECIAL FEATURES</b>		
Closet	First- story landing; sliding, hollow- core doors	1957
<b>UTILITIES</b>		
Lighting	Square fluorescent ceiling fixtures @ each landing; partially recessed, white opaque plexiglass shades	Locations on sheet 13 of 1955 measured drawings

# SECOND- STORY DESCRIPTION

## Room 201 – Curator’s Room

(Formerly the Morristown Room and Study Collection Room)

### *Overview*

The curator’s room (Room 201) occupies the south end of the main/front structure’s second story, and measures 58 feet 8 inches long by 21 feet 2 inches deep. A doorway at the west end of the north wall opens from the southwest stairway (Room 109). A doorway from the southeast stairway (Room 111) is located on the east wall of an entry that extends into the room (fig. 154). A third doorway is centered on the room’s north wall, and leads to a second- story storage room (Room 202). Base and wall work cabinets with a sink line the west wall (fig. 155). The walls are trimmed with wood baseboards and chair rails. The room has a cove ceiling and a wood cornice tops all but the east wall (fig. 156). Most of the room has narrow- board wood flooring, but a section at the east end is covered with vinyl tile flooring that is embedded with tracks for moveable stacks. There are no windows in the room.

The curator’s room is currently used for artifact preparation and storage. Originally the room was an exhibit space that had been divided into two areas by deep exhibit cases. Visitors entered the room from the southwest or southeast stairways through door- less openings that were located near the west and east ends of the room’s north wall. A third doorway on the north wall opened into a projection room for the auditorium. In 1975 the exhibit space was converted to the curator’s room, and the projection room became a storage room. The following work occurred:

- doors were installed in the openings from the stairways;
- the exhibit cases that had acted as room dividers were removed, and the wood flooring patched;
- a new door was installed in the doorway to the (now) storage room;
- an elevator opening on the north wall was filled in and plastered over; and
- work cabinets and a sink were installed along the west wall.

Based on the paint analysis (see **Appendix F**), it is thought that recesses on the north and south ends of the east wall, which had held exhibit cases in 1937, were also filled in and plastered over at this time. In 1987 the second- story landing of the southeast stairway was extended into the curator’s room to accommodate a chair lift, creating a new entry outside the room. The entry protrudes into the east end of the curator’s room (leaving a narrow alcove in the northeast corner), and the top of its walls end 2 feet below the ceiling. The 1975 door in the former opening from the stairway was relocated to a new doorway on the east wall of the entry.

Features of the curator's room are described in the charts that follow. Opening sizes listed for the doorways were recorded for comparative purposes; they are the actual sizes of the doorways, and may differ from those listed on the measured drawings. Shelving is currently stacked throughout the room and against many of the walls, making accurate documentation of the room's features difficult. Therefore, many of the features listed on the charts are speculative and will require confirmation.

### *Paint Finishes*

The walls, wall trim, and doorway features in the curator's room are painted **cream- white**.



**Figure 154.** Room 201 – curator's room: northeast corner, entry at top of southeast stairway, and doorway D202 (2001).





Figure 155. Room 201 – curator’s room: west wall, work cabinets (2001).



Figure 156. Room 201 – curator’s room: south wall, cornice and plaster soffit (2001).

## ROOM 201 – CURATOR’S ROOM

FEATURE	DESCRIPTION	COMMENT
<b>FLOORING</b>		
Generally East end	<b>Narrow- board wood</b> ; 2 ½" wide oak strips <b>Vinyl tiles</b> , 9" square, tan & white, embedded w/ tracks for moveable stacks	1937 & 1975 Post 1975
<b>WALLS</b>		
N & S walls	<b>Plaster</b> over terra- cotta blocks; <b>baseboard</b> - 6" high, molded wood; <b>chair rail</b> - 3 ½" high, molded wood; <b>cornice</b> molded wood	1937
N wall, E end	<b>Plaster</b> over concrete block; <b>baseboard</b> & <b>chair rail</b> - repro [1937 elevator opening]	1975
W wall	Cabinets & plastic laminate back splash[see SPECIAL FEATURES, below]	1975
E wall	<b>Plaster</b> over terra- cotta blocks in center alcove, <b>skim- coated</b> plasterboard at N & S ends (?); <b>baseboard</b> - repro, 6" high, molded wood; <b>chair rail</b> - repro, 3 ½" high, molded wood	1937 - plaster/terra cotta 1975 - skim coat/wallboard
Entry Walls (NE corner)	<b>Skim- coated</b> wallboard; no trim	1987
<b>DOORWAYS</b>		
D201: N wall, W end	<b>Opening</b> - 3' 6" wide x 6' 8" high; <b>door</b> - plain hollow metal; <b>casing</b> - plain metal, 2" wide on sides, 4" side along top; <b>hardware</b> - chrome knob, rose, lock, butt hinges, pneumatic door closer	1937 doorway; 1975 door Doorway from R109
D202: E wall, N end	[See D201]	1937 doorway; 1975 door Doorway from R111 entry
D203: N wall, center	<b>Opening</b> - 3' wide x 6' 8" high; <b>door, casing, hardware</b> [see D201]	D203 Doorway to R202

<b>CEILING</b>		
	<b>Height</b> - 10' at highest, cove ceiling; <b>plaster</b>	1937
<b>SPECIAL FEATURES</b>		
Cabinets	Base & wall work <b>cabinets</b> , blue metal w/ vinyl finish; chrome handles, tan plastic laminate counter & back splash	1975
<b>UTILITY SYSTEMS</b>		
Lighting	Ten pendant fluorescent ceiling fixtures; rectangular metal boxes w/ corrugated plexiglass covers, four 4'- long lamps in each	1975
<b>HVAC</b>	Large control unit on N wall; humidifier, dehumidifier, heating, cooling	Post 1975
Plumbing	Sink in W- wall base cabinets	1975

## Room 202 – Second- Story Storage Room (Formerly the Projection Room)

### *Overview*

The second- story storage room (Room 202) is located on the second story of the Museum Building's main/front structure, to the north of the curator's room (Room 201). The storage room measures 17 feet wide by 7 feet 5 inches deep, and is accessed from the curator's room by a doorway on the south wall. A doorway on the north wall leads to a second- story mechanical room (Room 203). Structural columns protrude into the room near the south end of the east and west walls. An old electrical panel is located on the east wall, with newer switches and an electrical conduit above it. There are no windows in the room.

The storage room was originally the projection room for the auditorium (Room 110). It was converted to a storage room in 1975 when a new first- story projection booth and two adjacent rooms were built at the south end of the auditorium. Four openings in the north wall through which images and films had been projected to the auditorium screen were filled in and plastered over. The doorway from the curator's room (formerly an exhibit room) received a new metal door, and a second doorway was cut through the north wall to access a new mechanical room that was built over the new projection booth rooms.

Features for the second- story storage room are described in the chart that follows. The room is currently filled with boxes and stored items, making accurate documentation of the room's features difficult. Therefore, some of the features listed on the chart are speculative and will require confirmation.

### *Paint Finishes*

The walls and ceiling in the second- story storage room are painted **light cream- yellow**. The doorway features are painted **white**.

## ROOM 202 – SECOND- STORY STORAGE ROOM

FEATURE	DESCRIPTION	COMMENT
<b>FLOORING</b>		
	Vinyl asbestos tiles, 12" square, marbleized tan & brown colors [over 1937 concrete floor]	1975
<b>WALLS</b>		
E, S & W walls  N wall	Plaster over terra- cotta blocks; thin cement base, 6" high, covered w/ vinyl coping  Plaster over terra- cotta blocks; skim- coated plasterboard over wood- stud construction in former projector openings; thin cement base, 6" high, covered w/ vinyl coping	1937 1975 - vinyl coping  1937 - terra cotta 1975 - wall board & vinyl
<b>DOORWAYS</b>		
D203: S wall D204: N wall	Opening - 3' wide x 6' 8" high; door - plain hollow metal; casing - plain metal, 2" wide on sides, 4" wide along top; hardware - D203 has bronze- finished knob w/ chrome key hole, D204 has chrome knob & rose w/ lock in knob	D203 - doorway from R201: 1937 opening, 1975 door D204 - doorway to R203 1975 opening & door
<b>CEILING</b>		
	Height - 8'; plaster; hatch & wood door to attic	1937
<b>UTILITY SYSTEMS</b>		
Lighting	Two fluorescent ceiling fixtures, recessed, two 4' long lamps each, corrugated plexiglass covers	1975

## **Room 203 – Second- Story Mechanical Room** **(Formerly Part of the Auditorium)**

### ***Overview***

The second- story mechanical room (Room 203) is located on the second story of the Museum Building's main/front structure, to the north of the second- story storage room (Room 202). The mechanical room measures 35 feet wide by 9 feet 2 inches deep, and is accessed from the storage room by a doorway on the south wall. There are no windows in the room.

The mechanical room was originally the upper portion of the south end of the auditorium (Room 110). The room was created 1975, built above the level of the new dropped ceiling and over a new projection booth and two adjacent rooms that were constructed at the south end of the auditorium. A doorway from the original projection room (now the storage room) was cut through the south wall. Four openings in the south wall through which images and films had been projected from the original projection room to the auditorium screen were filled in and plastered over. HVAC equipment for the main museum building was installed in the room, with air plenums leading up from the first story, outside air intake flues leading down from the ceiling, and exhaust conduits venting into the attic space to the north. The elaborate 1937 plaster cornice and spring- line molding of the auditorium's walls that were blocked by the 1975 dropped ceiling are visible on the east, south, and west walls of the room (**fig. 157**). Crude repairs to the cornice that were made during the installation of a 1970s acoustical- tile ceiling are visible on the south wall.

Features of the second- story mechanical room are described in the chart that follows

### ***Paint Finishes***

The walls in the second- story mechanical room are painted **light cream- yellow**, and the 1937 wall trim is painted **cream- white**. The doorway features are painted **white**.





**Figure 157.** Room 203 – second- story mechanical room: south wall, 1937 auditorium plaster cornice with 1975 patching (2001).

## ROOM 203 – MECHANICAL ROOM

FEATURE	DESCRIPTION	COMMENT
<b>FLOORING</b>		
	Vinyl asbestos tiles, 12" square, marbled tan & brown colors	1975
<b>WALLS</b>		
E & W walls	Plaster over terra- cotta blocks; plaster cornice & spring- line molding [formerly open to R110]	1937
N wall	Skim- coated plasterboard over metal- stud construction	1975
S wall	Plaster over terra- cotta blocks; skim- coated plasterboard over wood- stud construction in former projector openings; 1937 (& 1975 repro) plaster cornice & spring- line molding [formerly open to R110; repairs near doorway]	1937 - terra cotta 1975 - wall board
<b>DOORWAY</b>		
D204: S wall	Opening - 3' wide x 6' 8" high; door - plain hollow metal; casing - plain metal, 2" wide on sides, 4" wide along top; hardware - chrome knob & rose w/ lock in knob	1975 Doorway from R202
<b>CEILING</b>		
	Height - 8'; 12" square acoustical tiles;	1975
<b>UTILITY SYSTEMS</b>		
Lighting	One fluorescent ceiling fixture, recessed, two 4' - long lamps, corrugated plexiglass cover	1975
HVAC	Two air- handling units, outside- air intake flues leading down from the ceiling, exhaust conduits venting into the attic space to N	1975

## Room 204 – Library Mezzanine

### *Overview*

The library mezzanine (Room 204 – **figs. 158- 159**) is an L- shaped room that occupies the south end (the “south mezzanine”) and the east side (the “east mezzanine”) of the second story of the 1957 library addition. The south mezzanine measures 20 feet wide by 21 feet 4 inches deep, and the east mezzanine measures 32 feet 2 inches long by 9 feet deep. A large chase protrudes into the southeast corner of the east mezzanine. The north side of the south mezzanine and the west side of the east mezzanine are open to the library reading room (Room 120) below, the edges protected by a metal balustrade. The only access to the mezzanine is from the library stairway (Room 122), located near the northeast corner of the south mezzanine (**fig. 160**). A metal-picket balustrade that follows the run of the staircase guards the edges of the stairwell opening. Tall arched windows are located on the north and west walls, the bottom third of each extending down through the floor to the east section of the reading room and to the stacks room (Room 121) below. Baseboard trims the outer walls of the room, and a deep cornice – continuing from the high ceilings of the reading room – trims the top of the walls (**fig. 161**). Rows of metal shelving are installed throughout the room.

The library mezzanine has always been used for shelving books and similar documentation in the library’s collection. Except for the replacement of ceiling tiles due to roof leaks, the mezzanine has changed little since its construction in 1957.

Features of the library mezzanine are described in the charts that follow. Opening sizes listed for the windows were recorded for comparative purposes; they are the actual opening sizes for the windows, and may differ from those listed on the measured drawings.

### *Paint Finishes*

The walls and the cornice in the library mezzanine are painted **light green**. The metal rails and posts of the balustrade are painted **blue**. The baseboard is stained and treated with a clear finish.





Figure 158. Room 204 – library mezzanine: view to the southeast from library reading room – room 120 (2001).

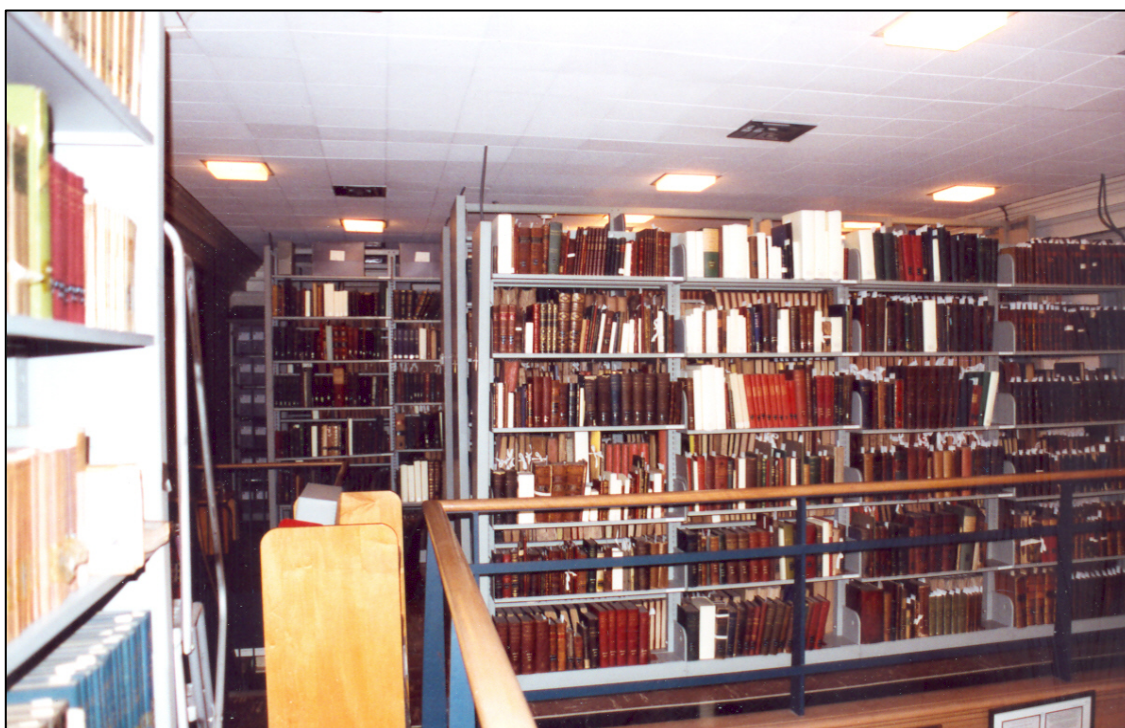


Figure 159. Room 204 – library mezzanine: view southward to south mezzanine (2001).





Figure 160. Room 204 – library mezzanine: view northward and down to library stairway – room 122 (2001).



Figure 161. Room 204 – library mezzanine: northeast corner, cornice detail (2001).

## ROOM 204 – LIBRARY MEZZANINE

FEATURE	DESCRIPTION	COMMENT
<b>FLOORING</b>		
	Vinyl tiles, 9" square, dark brown, black tiles along N & W (banister) edges separated from brown tiles by thin band of white vinyl.	1957
<b>WALLS</b>		
South mezzanine S & E walls	Expanded metal lath & <b>plaster</b> over concrete blocks (stuccoed brick on S wall); <b>baseboard</b> - 5 ½" high, molded wood; <b>cornice</b> - elegant molded wood, 7" deep x 5 ¾" high, soffit	1957 [S wall 1937 exterior wall]
East mezzanine N & E walls	Expanded metal lath & <b>plaster</b> over concrete blocks (stuccoed brick on E wall); <b>baseboard</b> - 5 ½" high, molded wood; <b>cornice</b> - elegant molded wood, 7" deep x 5 ¾" high, soffit	1957 [E Wall 1937 exterior wall]
S mezzanine, N side E mezzanine, E side	Metal balustrade [see SPECIAL FEATURES, below]	1957
<b>WINDOWS</b>		
East mezzanine W111: N wall  South mezzanine W116 : W wall	<b>Opening</b> - 5' wide x 10' 4 " high; <b>arched sashes</b> - recessed 5", recess is wood-lined; <b>lower sash</b> - operable, 12 lights (4 x 3), wood; <b>upper sash</b> - fixed w/ arch, 16 lights (4 x 4) w/8 lights in arch; <b>jamb trim</b> - molded wood; <b>stool</b> - 6" deep; <b>apron</b> - 3 ½" deep, continuation of chair rail (stool/apron in room below); <b>hardware</b> - brass thumb latch & two recessed brass pulls on bottom rail of bottom sash	1957
<b>CEILING</b>		
	<b>Height</b> - 8' 6"; <b>acoustical tiles</b> , 12" square	1957



<b>SPECIAL FEATURES</b>		
S mezzanine - N wall & E mezzanine - W wall	<b>Balustrade</b> - 3' 3" high; metal <b>posts</b> - 4' apart, elongated triangular shape; two metal <b>rails</b> - 1 ½" square; wood <b>handrail</b>	1957
W111 & W116	Metal railing across window opening, matches mezzanine balustrade	1957
Stairwell opening	<b>Balustrade</b> - metal picket "fence", ¾" pickets, wood handrail	1957
<b>UTILITY SYSTEMS</b>		
Lighting	Square fluorescent ceiling fixtures; partially recessed, white opaque plexiglass shades; 11 fixtures in E mezzanine, 16 in S mezzanine	Locations of E-mezzanine fixtures on sheet 13 of 1955 measured drawings
HVAC	Square metal vents in ceiling, two in E and two in S mezzanine; vent at top of W wall, S end of S mezzanine	1957

# STRUCTURAL FEATURES DESCRIPTIONS

There are three major groups of structural features used in the Museum Building. The first group dates to the construction of the original 1937 building, the second to the construction of the 1957 library addition, and the third to the 1975 remodeling of the original building.

FEATURE	DESCRIPTION
<b>FOUNDATION</b>	
1937 original building	Poured concrete; also around areaways & Room 022
1957 library addition	Poured concrete; also around vault in Room 019
<b>FLOOR/CEILING FRAMING</b>	
1937 original building	Reinforced preformed concrete beams
1957 library addition	Reinforced preformed concrete joists
1975 remodeling	Metal joists; plywood on floors under flooring
<b>WALL FRAMING</b>	
1937 original building	Steel beams
1957 library addition	Steel pipe columns
1975 remodeling	Metal studs
<b>EXTERIOR WALLS</b>	
1937 original building	Brick
1957 library addition	Concrete masonry blocks
1975 remodeling	Filled hollow concrete blocks
<b>INTERIOR WALLS</b>	
1937 original building	Terra- cotta blocks (“structural tile”)
1957 library addition	Concrete masonry blocks
1975 remodeling	Hollow concrete blocks in former openings; gypsum & plaster on metal- stud walls
<b>ROOF FRAMING</b>	
1937 original building	Steel beams
1957 library addition	Steel pipe beams
<b>ROOFS</b>	
1937 original building	Pre- cast concrete slabs
1957 library addition	Pre- cast “lightweight” concrete



### **III. CHARACTER- DEFINING FEATURES AND RECOMMENDATIONS**



# CHARACTER- DEFINING FEATURES

## Overview

A character- defining feature (CDF) is defined in the *Secretary of the Interior's Standards for the Treatment of Historic Properties* as

those architectural materials and features that are important in defining the building's historic character. . . The character of a historic building may be defined by the form and detailing of exterior materials, such as masonry, wood, and metal; exterior features, such as moldings and stairways, room configuration, and spatial relationships, as well as structural and mechanical systems.<sup>1</sup>

The determination of the CDFs for a structure is made in conjunction with its period of significance. The Museum Building is significant under National Register Criterion A for its association with the commemoration of the encampments at Morristown, under Criterion B for its association with renowned architect John Russell Pope, and under Criterion C as the first museum constructed for a national park and as a good example of Beaux Arts planning and formalism.

The significance of the Museum Building relates to the Commemorative Period of Morristown NHP (1873- 1942). Thus, the period of significance for the Museum Building would be 1937- 1942, from the completion of the original building designed by John Russell Pope through the dissolution in 1942 of the Depression- era agencies that had worked to commemorate and memorialize the events of the Revolutionary War and the Morristown encampments. **The CDFs for the Museum Building are those distinctive materials and features that characterize the building as it appeared in 1942.** Practically speaking, since no changes were made to the building between 1937 and 1942, the CDFs for the Museum Building date to its 1937 construction.

The library addition is not thought to be historically significant. The structure, built in 1957, does not date to the period of significance for the Museum Building. Although it was built during the National Park Service's Mission 66 program, and may be evaluated under criteria developed for Mission 66 structures now in the process of being developed, the library addition is not of a particularly noteworthy design, nor is it associated with any important architect, person, or event. Therefore, **no features of the library addition are CDFs.**

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<sup>1</sup> Kay E. Weeks and Anne E. Grimmer, *The Secretary of the Interior's Standards for the Treatment of Historic Properties, with Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic Buildings* (Washington, D. C.: Cultural Resource Stewardship and Partnerships Historic Preservation Services, National Park Service, U.S. Department of the Interior, 1995), p. 63.



## *Architectural Aspects*

The architectural design, materials, configuration, and features of the Museum Building that date to 1937 are CDFs. The Museum Building is one of the most prominent examples of architecture erected by the Public Works Administration during the New Deal era, and it was the first museum constructed for a national historical park. The building is most significant, however, as a design of the prominent architect John Russell Pope, who was renowned in the early 1930s as the “architect of the mall” in Washington, D.C. Stylistically the Museum Building is a good example of Beaux Arts planning and formalism, of which Pope was a master, and of the neoclassical design vocabulary that had been adopted in the early 20<sup>th</sup> century for public buildings as an appropriate expression of national prominence and ascendancy. On the exterior, this neoclassical vocabulary segues into Colonial Revival design with clear architectural references (some would say a pastiche) to George Washington’s Mount Vernon home – references that would have been even more obvious had the pavilions and connecting arcades been built as planned.

## *Associational Aspects*

An important character- defining feature of the Museum Building is its association with the Commemorative Period of Morristown NHP, reflecting the efforts of the federal government and the local Morristown populace (especially the Washington Association of New Jersey) to protect and memorialize resources related to George Washington, the Revolutionary War, and the Morristown encampments. Two New Deal agencies, the Public Works Administration (PWA) and the Civilian Conservation Corp (CCC), were responsible for funding the construction of the building and for maintaining it once it was completed. The CCC helped landscape the grounds and maintain the Museum Building until the agency was dissolved in 1942.

The original portion of the Museum Building was constructed in 1935- 1937 to house and exhibit the Washingtoniana and Revolutionary War collections of the Washington Association. These collections had been donated to Morristown NHP (along with the Ford Mansion, which George Washington had used as his headquarters) by the association when the park was established in 1933. The donation was accompanied by the proviso that a fireproof museum-library would be constructed to house the collections. Planning for the new museum- library was in process even before the park was officially dedicated. Upon completion in 1937, the building became a center for education in Revolutionary War and Colonial history for the public and scholars alike.

## *Environmental Aspects*

The siting and appearance of the Museum Building in relationship to the Ford Mansion is a CDF. The 1937 museum- library paid homage to George Washington in its many architectural

references to Mount Vernon, and in its placement downhill from the nearby mansion, looking up to what had been Washington's headquarters during the 1779- 1780 winter encampment.

## **Notable Architectural Features**

The following architectural features all date to the 1937 construction of the Museum Building, and are to be especially noted as CDFs:

### ***Exterior Features***

- The south- façade entrance, with its pedimented entablature, leaded- glass transom, door, and Colonial Revival light fixture.
- The north- elevation main entrance, with its key- block arched entablature, leaded- glass transom, doors, and Colonial Revival light fixtures.
- The Palladian window on the north elevation.
- The fenestration pattern and window features on all 1937 elevations.
- The arched recesses on the east and west wings, and the stuccoed pedestals on the south façade of each.
- The hipped roofs on the main/front structure and wings, and the gable roof on the main/rear structure.
- The raised- seam copper roofing on the main structures, the east and west wings, and the cupola.
- The cupola and spire.
- The twin faux chimneys.
- The modillioned wood cornice.
- The limestone parapets on the flat- roof structures.
- The limestone water table and belt course.

### ***Interior Features***

- The 1937 terrazzo tile flooring in the vestibule, foyer, and stairways.
- All 1937 wood, plaster, and terrazzo trim of doorways, windows, and walls.
- All 1937 doors and window sashes.
- All 1937 light fixtures.
- The exhibit case/safe in the west exhibit room.
- The bust niche on the north wall of the foyer.
- The 1937 metal balustrades.

# RECOMMENDATIONS

The Preferred Alternative in the 2003 General Management Plan calls for the Museum Building's facilities to be improved and expanded through rehabilitation of the museum and construction of an addition that respects the character of the existing building, to provide for exhibits, storage, and research access. "Rehabilitation" is defined in the *Secretary of the Interiors Standards* as

The process of returning a property to a state of utility, through repair or alteration, which makes possible an efficient contemporary use while preserving those portions and features of the property which are significant to its historic, architectural, and cultural values.<sup>2</sup>

Based on the research conducted for this report, it is recommended:

- that the National Register nomination form for Morristown NHP be amended to include the Museum Building, and that the building be designated as significant both as a contributing structure to the park, and individually for its architectural and historical merits;
- that measured plans and elevations be made according to HABS standards that reflect existing conditions; and
- that treatment of the building include not only the preservation of character- defining features that date to the 1937- 1942 period of significance, but also the restoration, wherever and to the extent possible, of 1937 features that were changed, removed, or damaged during the 1975 remodeling of the building.

These recommendations would have minimal impact on the exterior of the Museum Building. On the interior, the treatment should focus on the primary public rooms on the first story and the lobby on the ground story, with the goal of restoring their original configuration, proportions, circulation patterns, and individual features. Because the 1975 remodeling impacted the interior of the building so severely, to return the main public rooms to their 1937 appearance will be problematic, especially in the auditorium. Major mechanical services for the entire Museum Building are currently located in large spaces borrowed from this room.

Regarding the proposed addition, while a literal construction/completion of the original Pope design would not be consistent with the Secretary of the Interior's Standards for the Treatment of Historic Properties, the addition should be compatible with the architecture, character, and materials of the existing museum, as well as to the setting and the landscape of the Commemorative Period and, to the extent possible, of the Encampment Period. Further, it would be appropriate for the proposed addition to refer to the design and intention of the original, complete Pope design.

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<sup>2</sup> *Standards*, p. 5.

## Exterior Recommendations

Restore window and doorway openings that were closed in the 1975 remodeling - on the east and north elevations of the east wing and on the east elevation of the main/rear structure and the in east extension.

## Interior Recommendations

### *General Recommendations*

- Return the main rooms on the first story and the lobby on the ground story to their 1937 appearance.
- Remove paint from terrazzo baseboards and refinish.
- Remove carpeting and refinish original flooring.
- Locate any original doors that have been removed and restore, if feasible, to original openings.
- Remove acoustical ceilings and restore plaster ceilings.
- Repaint rooms in ca.- 1937 colors.

### *Auditorium*

- Relocate mechanical systems now located above ceiling and in second- story mechanical room.
- To restore proportions of the original room, remove dropped acoustical- tile ceiling, and remove the 1975 storage and projection rooms at the south end of the auditorium.
- Reopen arched windows on upper east and west walls and install new sashes.

### *Exhibit Rooms*

- Remove acoustical finish on ceiling and restore plaster cove ceiling.
- Replace missing wall and doorway trim.
- Reinstall cove lighting.

### *West Exhibit Room*

- Re- open exhibit case/safe and display Gilbert Stuart portrait or reproduction thereof.
- Repair architrave on main doorway.

### *Stairways/Elevator*

- Restore original circulation patterns between the ground and first stories by rebuilding the northeast staircase in the area in which the ground- story exhibit office is now located.
- Re- open freight elevator.
- Remove chair lift from southeast stairway; relocate handicapped access to re- opened freight elevator or other less- intrusive area.

### *Office No. 2*

- Restore the arched opening and counter between the vestibule and office no. 2 (originally the check room).

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