

United States Department of the Interior
National Park Service

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National Register of Historic Places Registration Form

MAY 21 2015

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials and areas of significance, enter only categories and subcategories listed in the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

HISTORIC PRESERVATION OFFICE

1. Name of Property

historic name Passaic County Court House, and United States Custom House and Post Office Historic District

other names/site number (a.k.a. Passaic County Courthouse and Annex)

2. Location

street & number 73-87, 63-65 Hamilton Street not for publication

city or town City of Paterson vicinity

state New Jersey code NJ county Passaic code 031 zip code 07505

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. I recommend that this property be considered significant nationally statewide locally. See continuation sheet for additional comments.

Signature of certifying official/Title Rich Boony Date 5/28/15

State or Federal agency and bureau NJ DEP

In my opinion, the property meets does not meet the National Register criteria. See continuation sheet for additional comments.

Signature of certifying official/Title _____ Date _____

State or Federal agency and bureau _____

4. National Park Service Certification

I hereby certify that this property is:	Signature of the Keeper	Date of Action
<input type="checkbox"/> entered in the National Register. <input type="checkbox"/> See continuation sheet.	_____	_____
<input type="checkbox"/> determined eligible for the National Register. <input type="checkbox"/> See continuation sheet.	_____	_____
<input type="checkbox"/> determined not eligible for the National Register.	_____	_____
<input type="checkbox"/> removed from the National Register.	_____	_____
<input type="checkbox"/> other, (explain): _____	_____	_____

**Passaic County Court House, and
United States Custom House and
Post Office Historic District**

Passaic, New Jersey

Name of Property

County and State

5. Classification

Ownership of Property (Check as many boxes as apply)	Category of Property (Check only one box)	Number of Resources within Property (Do not include previously listed resources in the count.)		
		Contributing	Noncontributing	
<input type="checkbox"/> private	<input type="checkbox"/> building(s)			
<input checked="" type="checkbox"/> public-local	<input checked="" type="checkbox"/> district	2	0	buildings
<input type="checkbox"/> public-State	<input type="checkbox"/> site	0	0	sites
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure	2	0	structures
	<input type="checkbox"/> object	2	0	objects
		6	0	Total

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

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions (Enter categories from instructions)	Current Functions (Enter categories from instructions)
<u>Government/ Courthouse</u>	<u>Government/ Court House</u>
<u>Government/ Custom House</u>	<u>Work in Progress</u>
<u>Government/ Post Office</u>	

7. Description

Architectural Classification (Enter categories from instructions)	Materials (Enter categories from instructions)
<u>Classical Revival</u>	foundation <u>Granite</u>
<u>Late 19th and 20th Century Revivals</u>	walls <u>Brick, Limestone, Scagliola, Marble</u>
<u>Other: Flemish Revival</u>	
<u>Art Deco</u>	roof <u>Clay Tile, Copper</u>
	other <u>Copper Coffered Exterior Dome</u>
	<u>Leaded Glass Interior Dome</u>

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

Name of Property

County and State

8 Statement of Significance

Applicable National Register Criteria

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

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

Criteria considerations

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

Property is:

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

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

(cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____

Areas of Significance

(Enter categories from instructions)

- Architecture
- Politics/ Government
- Social History
- _____
- _____

Period of Significance

1899-1937

Significant Dates

- 1899 United States Custom House & Post Office
- 1904 Passaic County Courthouse Completed
- 1936 United States Custom House & Post Office Sold to Passaic County and Refurbished

Significant Person

(Complete if Criterion B is marked above)

Cultural Affiliation

Architect/Builder

- Samuel Burrage Reed
- William Martin Aiken
- James Knox Taylor
- Fred Wesley Wentworth
- Elsworth M. Lee

Primary location of additional data

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository:

Passaic County Court House, and
United States Custom House and
Post Office Historic District

Passaic, New Jersey

Name of Property

County and State

10. Geographical Data

Acreage of property 2.07

UTM References

(Place additional UTM references on a continuation sheet.)

1	18	569740	4529578	3			
	Zone	Easting	Northing		Zone	Easting	Northing
2				4			

See continuation sheet

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Annabelle Radcliffe-Trenner, AIA, RIBA, LEED AP, Principal & Leaha Bovino, Intern Architect
organization Historic Building Architects, LLC date December 15th 2014
street & number 312 West State Street telephone 609-393-3999
city or town Trenton state New Jersey zip code 08618

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

- A USGS map (7.5 or 15 minutes series) indicating the property's location
- A Sketch map for historic districts and properties having large acreage or numerous resources

Photographs

Representative black and white photographs of the property.

Additional items

(Check with the SHPO or FPO for any additional items)

Property Owner

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

name _____
street & number _____ telephone _____
city or town _____ state _____ zip code _____

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.470 *et seq.*)

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

United States Department of the Interior
National Park Service

National Register of Historic Places

Continuation Sheet

Passaic County Court House, and United States Custom House and Post Office
Historic District
Passaic County, NJ

Section number 7 Page 1

Summary Description

The Passaic County Court House and United States Custom House and Post Office Historic District is a 19th and early 20th century governmental complex in Paterson, New Jersey that still retains much of its architectural and historical integrity. The district is bound by Ward Street to the north, Hamilton Street to the west, Clark Street to the east, and the New Courthouse site to the south. The perimeter of the district features a granite wall around the Court House that transitions into a cast iron fence with floral motif around the Custom House and Post Office. An asphalt parking lot is located to the east of the United States Custom House and Post Office. Additionally, a contemporary paved plaza with picnic tables is located at the south end of the west elevation of the Court House. A curved concrete path spans from the north side of the Court House west entrance stairs to the south side of the United States Custom House and Post Office west entrance stairs. There are also two symmetrical curved paths that lead from the sidewalk along Clark Street towards and along the sides of the Court House. Another concrete path leads from the sidewalk along Ward Street to a north entrance of the United States Custom House and Post Office. The Court House site perimeter is, in addition to the stone wall, defined by rows of trees on the south and east sides, and hedges along the west side. The plantings near the United States Custom House and Post Office are more organically arranged and consist of various trees grouped together in cluster, primarily at the southwest and northeast corners of the building. The Classical Revival styled Passaic County Court House features limestone and granite materiality, prominent porticoes, fluted columns, decoratively carved pediments, and central rotunda. The United States Custom House and Post Office exemplifies a Flemish Revival architectural style, as evidenced by the large stepped and quoined gables, iron ties, carved-stone scrolls, Flemish bond brick courses, and Zeeland Lion and shield motifs.

United States Custom House and Post Office Architectural Description

Architectural Description

There are four stories in the building: the basement, first floor (referred to as the piano nobile¹), second floor, and third floor, which is largely attic space. The second floor was altered in 1936 with the addition of a new floor level at the east end of the building, within the original two-storey post office work room and attic (Figures 10 and 16). The roof plan is complex, with a series of steeply pitched clay-tile roof pieces as well as dormers, turrets, and towers (Figure 11).

The building is rectangular in plan, with a three-bay east end (Photograph 3). The west end of the building has three pronounced stepped gables (Photograph 1). The main entrance on the west elevation has a projecting two-storey bay below the stepped gable (Photograph 6). There are three towers. The tallest is the clock tower in the center of the north elevation, below which is a second entrance off Ward Street (Photograph 7). The second tower is an octagonal stair turret also on the north elevation (Photograph 2). The third is a ventilation tower on the south elevation (Photograph 4).

¹ The main storey of a large house, usually the first floor, containing the principal rooms.

United States Department of the Interior
National Park Service

National Register of Historic Places

Continuation Sheet

Passaic County Court House, and United States Custom House and Post Office
Historic District
Passaic County, NJ

Section number 7 Page 2

Exterior

South Elevation

The south elevation faces the Court House (originally Lee Place) (Figure 3) and consists at the west end of a large Flemish style gable divided horizontally into five stages with limestone belt courses and eight stepped quoined gables (Photograph 5). The east end of the elevation consists of a series of four stepped dormer gables with pairs of windows dividing the façade vertically into four bays below (Photograph 8).

Stepped Gable: The base of the gable has a water table of rusticated granite pierced with three window openings with wrought iron bars. The water table continues around the entire building and increases in height to the east as the grade drops away. The piano nobile (first floor) above the water table has decorative Flemish bond brick divided by five horizontal limestone belt courses. Three pairs of windows, each with transom lights, sit on the bottom belt course and are divided by limestone frames. Limestone is used to create accents such as quoins at the corners and window openings. There is limestone alternating with brick voussoirs for the flat arches above the pairs of openings, along with a center keystone carved with female figures on the west and east window and a lion figure in the center. A wide band of basket-weave brickwork separates the first and second floors and continues around the entire building. It is interspersed with additional decoratively carved limestone panels and separated by larger more elaborate limestone cornices. The brickwork is accented above each window with carved limestone cartouches with crests and scrolls, and the corners are finished with carved limestone lion heads. A large limestone cornice above acts as a window sill for the three pairs of second-storey windows each with a transom leaded light above. On this level, the brick and limestone flat arches above each pair of windows are more decorative, with limestone carved trefoil cloverleaf stonework set into the brick wall face. The base of the stepped gable above sits on a large cornice of limestone supported by scrolled brackets. In addition, the gable is divided into five stages. The first stage consists of two steps. Each brick step is capped with a limestone cornice and horizontal coping stone, and the corners are finished with limestone quoins that return into the brick parapet walls. This theme repeats at the second and third stages. Moreover, the first stage has two pairs of windows, each with a pair of transom lights divided by limestone similar to the windows below. Immediately above the flat window heads is a wide cornice, which separates the first and second stages of the gable. The second stage has one step and is decorated with two polychromatic voussoir brick and limestone flat arches above the two pairs of windows. Each arch has a carved limestone cartouche with a shield and scrolls set in a brick background. A smaller limestone cornice separates the second and third stages of the gable. The third stage has two gable parapet steps and one pair of windows with leaded transom lights that are in the center and finished in limestone in a similar manner to the lower windows, except for the flat limestone headers carved with "ANNO" and "1899" above each window respectively. The fourth stage consists of a carved limestone panel with a center crest and scrolls carried by inlaid carved figures. The fifth and final stage consists of a series of stepped tiers and carvings, including a recessed arched bay above it in which sits a limestone obelisk that caps this pyramid of decorative limestone carvings interspersed with courses of brick (Photograph 5). The façade is also interspersed with decorative wrought iron anchor heads at each floor level. This decorative Flemish Revival style gable is repeated on the north elevation.

Ventilation Tower: The stepped gable façade and the remainder of the south elevation are separated by a square brick ventilation tower, with limestone quoins at the corners and capped with four corbelled limestone pendentives, where the square brick tower transitions to an octagonal plan (Photographs 4 and 5). The second

United States Department of the Interior
National Park Service

National Register of Historic Places

Continuation Sheet

Passaic County Court House, and United States Custom House and Post Office
Historic District
Passaic County, NJSection number 7 Page 3

tier has octagonal brick columns, which separate the eight arched louvered ventilation openings. The third tier of brick is capped with a two-tiered metal roof. The lower tier is an octagonal pyramidal roof with pressed panels, a decorative cupola and a series of arched openings. These are topped with a conical metal roof and finished with a long lightning-rod spike. The brick wall below the tower was originally a side entrance door with a brick and limestone flat arch and a decorative cartouche above. In 1936, a serpentine corridor was added to connect the Passaic County Court House to the south and this entrance was altered accordingly.

South Elevation East End: The south elevation to the east is divided into four bays with the stepped gable dormers extending the brick façade above the roofline (Photograph 8). The rusticated granite water table increases in height as the grade drops to the east, and each bay has a pair of full height windows with railings that provide light to the basement level. Below each window is a decorative wrought iron vent. The piano nobile brick façade is divided horizontally by five limestone belt courses broken by four pairs of windows, each with two transom lights above. The upper transom light has been converted into a ventilation louver, but the lower light retains the square decorative leaded-light glass. All four pairs of windows are capped with limestone panels with a carved ogee tracery set in the flat arch that spans each pair of windows. Above the limestone panels are four pairs of second-floor windows set in limestone frames. Above each frame is a polychromatic arch with limestone tracery laid over a brick background. The dormer walls rise vertically from the roof eaves with alternating bands of brick and limestone before the stepped tiers of the gable begin the window heads. Each stepped gable dormer parapet wall is capped with a limestone coping and trimmed with limestone quoins where the wall returns in a similar manner to the other stepped gables. Above the arch, the center section of the brick gable projects from the façade in a 'V' and supports a carved limestone figure with a star-shaped stone-and-brick hood capped with decorative carved limestone and a large orb with a lightning conductor point above. Each gable/window bay is separated by a built-in copper gutter and limestone cornice with a Flemish bond brick façade below, sub-divided by the five belt courses of limestone. The copper downspout in the center has a large decorative scupper with the date 1898. The steeply pitched roof is made up of scalloped Ludowici red-clay tiles pierced with three copper-clad dormers with copper louvers and capped with triangular clay tile roof hoods with hump-hip tiles. These tiles have a round onion-top terra cotta finial that replicates the orbs on the stepped gable dormers below. The roof ridge is capped with a decorative clay tile finial. Snow guards have been installed in two rows at the transitions to the hipped roofs at the east end. The stepped flashing appears to be lead and the gutters are lined in copper.

West Elevation

Entrance Bay: The narrower west elevation faces Hamilton Street. A two-storey pedimented front entrance bay projects one window bay beyond the stepped gable façade (Photograph 6) with the cornerstone "A.D. 1898" located on the north façade. This bay encloses the three arched main entrances to the building. The entrances are reached by granite steps flanked by sidewalls and large saddled limestone copings that create the railing. The center opening has been reduced in size and the arch above infilled with limestone. The double doors have been replaced. Both the east and west openings have been filled with limestone, with the exception of a small rectangular window that was added. The limestone belt courses on this bay are doubled in frequency and almost equal in height to the brick courses. The façade has more embellished carved limestone detailing than the others. This emphasizes its importance as the front entrance. The limestone arched quoins project from the brick in a mannerist style and are finished with decorative ornamental iron anchor heads. Over the center door

United States Department of the Interior
National Park Service

National Register of Historic Places

Continuation Sheet

Passaic County Court House, and United States Custom House and Post Office
Historic District
Passaic County, NJ

Section number 7 Page 4

are carved limestone classical figures supporting the United States Seal set in a band of basket-weave brick. The north and south cartouches have the date 1899 carved into the limestone center shield. A tall band of wall separates the first and second floors and is broken into three bays with diamond carving set into limestone plinths, each supported by a pair of brackets. Above, at the second storey, three pairs of windows with transoms are set in polychromatic flat arches in a similar manner to the second-floor windows on the two other gables. The façade is divided into three bays with brick pilasters banded in limestone; they support the cornice above on decorative Ionic capitals. A broken pediment and a large cartouche frieze with carved figures, garlands of fruits, scrolls, and a shield are capped by a large stone orb in the center. On either side of the pediment, the bay is capped with a limestone parapet with a center cartouche and a pair of stone acorn finials at each corner.

Stepped Gable: Above the second floor, the bay returns back and the stepped gable continues. The bottom four stages are the same as those on the north and south gables except for the addition of carved-stone scrolls at each step. The top stage is taller and elaborately carved with a large stone arch capped by a pediment, a recessed niche bookended by carved scrolls with fruit garland ornamentation, and a carved Zeeland Lion² and shield that sits above.

West and East Walls: The walls are set back on either side of the center bay, they are less ornate, with the shorter north wall divided by bands of limestone and devoid of fenestration. A large decorative copper scupper and downspout in the center drains both the built-in gutter behind the cornice and the balcony roof above to the south. The east wall repeats the south elevation east end façade brick and limestone patterns and fenestration, with one stepped-gable dormer and two clay-tile hooded roof dormers clad in copper above. The corners of the west elevations are finished between the piano nobile and the second floor with carved lion figures.

North Elevation

Stepped Gable: The north elevation has a stepped gable that is divided into five stages and replicates the south elevation stepped gable (Photographs 1 and 7).

Clock Tower: The east end of the building is set back from the north gable and is separated from it by a large eight-tiered clock that extends approximately 80 feet above the roof ridge (Photograph 2). The main arched limestone entrance under the clock tower was the Post Office entrance. Above the projecting keystone arch is a limestone cartouche depicting a Pony Express figure carved into a limestone panel framed with egg-and-dart molding. On either side of the entrance are large projecting limestone plinths supported by pairs of scrolled brackets set in the basket weave brick façade. The main double entrance doors are reached by granite steps installed between solid wide granite cheek wall railings and capped with carved saddled limestone copings. The ends of these stair walls are finished with scrolled cartouches, and the decorative iron fence terminates here. This condition is repeated on the west entrance (Photograph 9). The entrance doors have been replaced with contemporary aluminum double doors, and the arched transom above infilled with limestone. The limestone belt courses continue onto this façade and are doubled in frequency to accentuate the importance of this entrance on Ward Street. The large second-floor window and transom light, above the frieze, are flanked on each side with brick and limestone banded Ionic columns and an arched limestone carved trefoil set within a

² The Zeeland Lion originates from the Coat of Arms of the Dutch westerly province of Zeeland that shows a lion half-emerged from water.

United States Department of the Interior
National Park Service

National Register of Historic Places

Continuation Sheet

Passaic County Court House, and United States Custom House and Post Office
Historic District
Passaic County, NJ

Section number 7 Page 5

brickfield. The columns support a grand limestone pediment with carved fretwork. The clock tower, with octagonal brick corners banded with limestone and a solid field of Flemish bond brick pierced intermittently with small lancet windows, continues approximately 30 feet up to the metal clock façade tier. The clock is made up of three steel rings; between the two outer rings are brass-colored rectangles that represent the minutes, followed by large brass-colored Roman numerals set between the inner and center metal rings, which represent the hours. The clock hands are also metal with a decorative profile. The hour-hand is, of course, shorter in length than the minute-hand. The clock sits off the face of the wall in front of three recessed-brick arches. These arches are banded with three limestone belt courses, and there are two small windows in the bottom course (Photograph 7). The cornice at the top of the clock tier is accented with four corner gargoyles with grotesque heads. A band of wall with a cartouche centered on each elevation and a series of balustrades provide the transition from a square to an octagonal plan. Small stone finials capped with orbs finish the corners. The brick octagonal turret is accentuated at the corners with brick and limestone banded columns, and a window and transom light sit in each bay below a polychromatic arch with a carved limestone scallop shell and lion head keystone. Each brick column is capped with a limestone Ionic capital above, which is a plinth with a decorative cartouche between a solid band of brick wall. The octagonal, pyramidal, scalloped clay-tile tower roof sits on a limestone cornice. The cornice has an obelisk at each corner, four hooded louvered dormers, and a copper access hatch. The top of the tower is finished with a large copper orb-shaped finial (Photograph 4).

East End Wall: To the east beyond the tower elevation, the same architectural style as that of the south elevation is repeated for the three bays, which are finished with stepped-gable dormers. The basement windows are single and wider in each bay.

Octagonal Turret: At the northeast corner, another octagonal turret is set into the south returning corner of the north elevation (Photograph 2). The turret originally housed a spiral staircase. As the grade drops to the east, the first horizontal tier is the rusticated granite water table, which rises to approximately 12 feet, and has a door opening on the north-east façade. The door has been replaced with a contemporary fire door. The turret has the same pattern of limestone quoins at the corners, with a brick façade divided by limestone belt courses that align with the adjacent façade's belt courses. The top two tiers of the five horizontally tiered tower extend above the roof eaves, with three second-floor windows separated by brick and limestone banded octagonal piers. The piers support the turret as it transitions to a full octagonal plan above the roof line. A large limestone cornice separates the top horizontal tier of masonry on which sits a smaller cornice and the clay scalloped tile octagonal pyramidal roof with clay tile hips and bellcast eaves.

East Elevation

The east façade, a large three-sided bay, is the narrowest of the elevations (Photograph 3). This elevation, which is at the low point on the site, faces Clark Street. The rusticated granite water table, approximately 15-feet high, makes the basement level a full storey above grade. Three rusticated voussoir flat-arched openings pierce the three bays. The south bay has historic, diamond-patterned paneled decorative woodwork below the contemporary three-bay window (Photograph 10). This appears to be the only remaining original exterior woodwork. The other two openings have been altered, with louvers and solid panels installed. On the north side is a granite retaining wall that provides ramped access to the north louver, with a limestone saddled coping on the wall. As with other elevations, the granite water table transitions to brick Flemish bond, and the first

United States Department of the Interior
National Park Service

National Register of Historic Places

Continuation Sheet

Passaic County Court House, and United States Custom House and Post Office
Historic District
Passaic County, NJ

Section number 7 Page 6

limestone belt course aligns with the window sills of the piano nobile. Each bay has a pair of windows with two transom lights above each window. The transom lights have square- and diamond-patterned lead work. The north and south windows have decorative flat-arched carved limestone panels with a frieze of dragons, foliage, and a small-carved shield in the center. The flat arches consist of polychromatic brick and limestone voussoirs. The center bay is more decorative and similar to the stepped-gable dormers on the north and south elevations. It has large limestone trefoil carved panels above the piano nobile windows. The roof ends at the three bays in a hip with scalloped clay tiles and high hump hip tiles. Where the roofs meet at the ridge, there is a decorative clay tile finial finished with a clay orb and a copper lightning rod.

Interior

BASEMENT

Hall (001) and Basement Stair (ST1): The hall finishes are all contemporary, with the exception of the bronze-framed display panel on the west wall adjacent to the elevator. The dropped ceiling is contemporary and the walls are a mix of plaster and sheetrock. The floor is vinyl tile with vinyl baseboard applied over wood baseboard. The stairway to the basement has slate treads, plaster walls, and a simple wood cove molding at the sloped ceiling. The bottom section has a metal balustrade and railing similar to those of Stair (ST3) (Photograph 12).

Office (002): The east office area is contemporary throughout. It has furred-out sheetrock walls, dropped ceiling tiles, and carpeted floors with vinyl baseboards. The windows have been replaced, but the metal bars on the exterior remain intact. The ceiling above the dropped ceiling tile appears to have plastered flat-brick vaults supported by shallow dropped beams (Photograph 11).

Turret (003) is a small entrance lobby with a plaster ceiling, plaster walls, and a contemporary emergency exit door. The floor has tile and a wood baseboard with a radiator in front. The two remaining windows have been replaced. The interior door into this space is a historic door, probably original to the building. It has cast-bronze decorative hardware depicting a lion's head and a lever latch. The upper door-panel is glass, and the lower panel has a recessed center rectangular panel framed by four L-shaped recessed corner panels. This octagonal lobby, adjacent to ST2, originally contained a spiral staircase.

Janitor's Closet (004) has small 1"-square floor tiles, a slate baseboard, and plaster walls. This may be the earliest generation of utilitarian floor finish in the building.

Basement Bathrooms and Ancillary spaces have contemporary finishes and are non-contributing.

Serpentine Corridor (005): The corridor, constructed as part of the 1937 renovations, connects the Court House to the United States Custom House and Post Office Building. The serpentine brick corridor walls are painted with one header course to every four stretcher courses. The baseboard and the floor tile are vinyl. The ceiling is plaster, and the windows are steel awning windows with eight dividing lights and a pull handle for opening and closing. The sills have been painted but appear to be slate. An opening along the east wall provides an exterior entrance to the building complex from the parking lot, and one window has been infilled.

United States Department of the Interior
National Park Service

National Register of Historic Places

Continuation Sheet

Passaic County Court House, and United States Custom House and Post Office
Historic District
Passaic County, NJ

Section number 7 Page 7

The steps into the Annex are concrete clad with metal treads, and a barrier-free access lift has been installed on the east wall (Photograph 13).

FIRST FLOOR

Vestibule (100): The vestibule was designed as a north-south elongated rectangular room, divided into three bays with polychromatic arches of white-glazed brick broken intermittently with cream-colored marble voussoirs. This arch style is repeated at the front door and interior lobby door openings. The ceiling consists of three quadripartite Guastavino tile vaults, one in each bay (Photograph 14). The walls have glazed tile with a raised wainscot molding, and each arch is supported by a white glazed terra cotta Corinthian capital above a pier (Photograph 18). A horizontal band of cream-colored marble accentuates the white capitals. The wall baseboard is pink marble. The keystone of each arch has a carved lion head that is duplicated on the exterior (Photographs 23 and 5). The floor is vinyl tile. The 1936 alterations drawings indicate that the original floor was removed. Based on other floor finishes, this floor was probably terrazzo with a marble border. The opening from the vestibule into the hall has wood double-doors, each with a lower wood panel divided into five recessed decorative panels (Photograph 15). One rectangular panel in the center is framed by four L-shaped corner panels with bronze hardware and a lion emblem (Figure 8, Door Musee Plantin, Antwerp, and Photograph 16). The rectangular transom window above has square leaded lights with stippled glass framed with two additional bands of leaded glass. Above the door is a large arched, glazed transom light. The wood trim is dark stained oak. The exterior entrance doors have been replaced with contemporary glazed double-doors installed in the original bronze frames. The arched window above the door has been infilled with a white glazed tile lighter in color than the original tile. The interior of the vestibule has been altered with the addition of partitions that separate the center bay and create two rooms, one to the north and one to the south. The two exterior doors on the west elevation have been closed in with small contemporary windows replacing the doors. Plaster ceilings and cornices suggest that historic fabric remains above the dropped ceilings in these two rooms. A bronze drum-shaped chandelier remains in the center of the quadripartite vaulted ceiling.

Hall (101) and Staircase (ST1): The main entrance hall is laid out in a T-plan (Photograph 17). There is a staircase adjacent to the North Vestibule (108) (Photograph 19). An elevator and ancillary rooms, including restrooms, are located to the east. The hall is finished in a manner similar to Vestibule 100 with glazed ceramic tile, bands of cream-colored marble, and glazed Corinthian capitals. The piers divide the hall into four quadripartite plastered vaults traveling west to east. A half-globe opaque-glass pendant light fixture with bronze trim hangs from three chains at the center of each plastered quadripartite vault. The floor finish is vinyl tile, possibly covering the original terrazzo floor, with a pink marble border. Two large arched openings with wood double-doors set in arched frames, designed in a manner similar to the interior vestibule doors, and are located on the north and south walls of the west section of the hall. The south wall has a glazed panel where an opening has been filled in. The panel holds a bronze plaque that commemorates the 1961 building renovation. The staircase (ST1) in the north bay is cast iron set in the glazed tile wall (Photographs 21 and 24). The balustrade has decorative arched carved balusters, and the banded frieze below has rectangles intertwined with circles finished with egg- and-dart molding along the top edge and a decorative frieze below. The handrail is bronze. The newel post is made up of three Ionic columns with lion head capitals and is topped with a cast bronze lion holding a shield, often referred to as the "Zeeland Lion" (Figure 8, Staircase, Musee Plantin, Antwerp, and Photograph 20). The staircase has pink marble treads with double strips of non-slip tape on each

United States Department of the Interior
National Park Service

National Register of Historic Places

Continuation Sheet

Passaic County Court House, and United States Custom House and Post Office
Historic District
Passaic County, NJ

Section number 7 Page 8

tread and cast iron paneled risers. The east wall of Hall 101 has a bronze plaque noting the 1936 acquisition of the Administration Building by Passaic County and listing the Board of Chosen Freeholders. The south end of the lobby has the greatest number of alterations. The glazed tile walls have been replaced with a combination of plaster and sheetrock. The ceiling is plaster and retains two glass-pendant light fixtures. The elevator was added in the 1930's and upgraded in the 1960's. The doorway to the west has a contemporary door with an original operating leaded transom light and bronze hardware. Two 1937 four-panel solid wood doors remain on the south wall, one into a janitor's closet and one into a men's restroom. The baseboards are wood with a contemporary covered vinyl baseboard molding. A bronze-framed glass case containing a directory of rooms is located on the west wall at the south end of the Hall (101).

Offices (102 and 103): These spaces have been subdivided into numerous smaller offices. All rooms have dropped acoustic ceiling tiles, carpets, and sheetrock walls. There is no evidence of original baseboards or flooring, and most walls are furred out with sheetrock. The historic plaster cornice and 16-foot-high ceiling are visible above the dropped ceiling tile in several locations. The original wood framed windows have leaded transom lights and decorative wood architraves with carved capitals hidden above the contemporary ceiling tile (Photograph 22). Each window has a contemporary replacement fixed bottom sash and two upper transom lights with leaded glass covered with a plate-glass panel. The doors are contemporary except for the entrance doors from the Hall (101).

North Vestibule (108): The North Vestibule has similar finishes to Vestibule (100) with a Guastavino tile quadripartite vault, glazed tile walls, polychromatic glazed tile arches separated by cream colored marble voussoirs and a marble belt course accentuating the glazed tile Corinthian capitals. The baseboard is pink marble and the floor finish is vinyl tile. There is a large radiator on the east wall and an arched wood framed window opening with a fixed replacement window above. The exterior doors have been replaced with contemporary glass doors and the arched glazed transom light above has been infilled with glazed tile. The interior doors remain intact and are similar to the Vestibule (100) doors. The light fixture is similar to the light fixtures in the Vestibule (100).

East Hall (105): The bearing wall, which runs along the south side of this hall, is plaster, presumably over a terra cotta block-tile wall. The hallway has contemporary finishes, including vinyl baseboards, sheetrock walls, and a dropped ceiling with recessed fluorescent light fixtures.

Office Spaces with Exterior Walls: The remaining office spaces have suspended tiled ceilings, wood-veneer paneling or sheetrock walls, and carpets with coved vinyl baseboards. The bottom sash windows have been replaced. The upper double-transom windows may exist above the dropped ceiling. If so, they are a contributing feature.

Stair (ST2) is a painted metal staircase with a simple vertical-square balustrade and round top-rail with a square newel post at each end of the balustrade. The treads are a dark-pink terrazzo with non-slip bands, and the risers are metal. The walls and ceilings are painted plaster. There is one leaded stained-glass window in the stairwell along the north wall.

United States Department of the Interior
National Park Service

National Register of Historic Places

Continuation Sheet

Passaic County Court House, and United States Custom House and Post Office
Historic District
Passaic County, NJ

Section number 7 Page 9

SECOND FLOOR

Hall (200) is a T-plan space with staircase ST1 to the north (Photograph 25). The glazed tile terminates at the pilasters, creating the proscenium opening. The elevator that was added in the 1930's and replaced in the 1960's is at the south end of the hall (Photograph 26). Continuous wood wainscoting, approximately 4'-6" high is pierced by three door openings. These openings have wide wood-trim that is finished. There are also carved capitals and architraves, and transom lights. One door retains an upper and lower five panel bay (Photograph 27). The ceiling is divided into four plaster bays separated by decorative beams and soffits, each with a plaster cornice. Each of the soffits separating the bays has a bull-nose coved-corner molding with a recessed panel. All of the walls above the wainscoting are plaster. The floor has vinyl tile throughout with the exception of the terrazzo floor bordered in pink marble at the top of the staircase (ST1). On the west wall is a bronze-framed glass case similar to that on the first floor. The west wall of the hallway has a pair of wood-paneled single doors with transom lights above. The door light panels were added in the 1937 renovation (Photograph 33).

Offices (201 and 202): Most of the finishes in these rooms are contemporary. However, evidence above the 2'x4' dropped ceiling tile suggests that there is a plaster ceiling and cornice with exposed dropped beams possibly indicating the locations of previous wall partitions. The upper sash leaded-light windows are also visible above the ceiling tile. One original cast iron ventilation grille and a small section of wood baseboard remain along the east wall of Room 201. The remaining finishes, which are contemporary, include sheetrock and wood veneer paneled walls, vinyl baseboard, and carpet. In addition, the doors are contemporary.

Office (203): This large rectangular room was originally the Internal Revenue Service (IRS) Office, as indicated in 1898 architectural drawings.³ (Figure 11) It has high plaster ceilings divided onto several bays by dropped plaster beams. All of the upper-transom leaded lights are exposed above the replacement plate-glass lower sashes and typically the walls are plaster with some contemporary wood veneer paneling and a high wood baseboard, similar to that of Office (202), along the interior plaster walls. The floor finish is carpet. There is a small partition wall in the southeast corner. It does not extend up to the ceiling.

East Hall (204), which runs west-east off Hall (200), was originally the corridor for the viewing area in the balcony above the Postal Service operations room below (Photographs 28, Figure 11). The hall has plaster walls, a vinyl tile floor, and a coved vinyl baseboard over the wood baseboard. The ceiling, which is plaster, has small triangular protrusions that break up the corridor into three bays. These bays presumably correspond to the roof structure, which was altered in 1937 to allow a new floor to be added on the south side of this east wing of the building (Figure 16). The hallway's 2-panel doors are typically wood with an upper glass panel, and there is a transom light above each door with an operable hinge to allow for ventilation. Surface-mounted fluorescent lights have been installed along the corridor.

Office (205), a square room under the clock tower, has contemporary dropped ceiling tile, but there may be a historic plaster ceiling above. The walls above the tall wood baseboard are finished with contemporary wood-veneer paneling. Further evidence of early wood paneling remains at the deep door-jamb, where there is decorative wood paneling on both sides of the door. The door, which appears to have been replaced during the

³ Kelly. *U.S.C.H. & P.O., Paterson, NJ*. 1898. Floor Plan Drawings of the United States Custom House and Post Offices, Passaic County Engineering Office, Paterson, NJ.

United States Department of the Interior
National Park Service

National Register of Historic Places

Continuation Sheet

Passaic County Court House, and United States Custom House and Post Office
Historic District
Passaic County, NJ

Section number 7 Page 10

1937 renovation, is similar to doors farther along the East Hall (204), except that the transom light has been blocked. Only the lower replacement sash is visible. However, the exterior suggests that large transom lights may also be concealed by the dropped ceiling. It seems that Office (205) was a senior-level office and that original wood-paneling may be on the walls beneath the contemporary finishes.

Freeholder's Room (210): This 1937 Art Deco room was added when a second-storey floor was installed over the old Postal Service operations room as part of the renovations completed when Passaic County purchased the building from the federal government in 1936 (Figure 16). The Freeholder's Room features a Works Progress Administration (WPA) gouache mural along three bays on the east wall. The mural exhibits the Art Deco eclectic style. It uses a combination of Traditional Craftsmanship and Machine Age imagery popular between the two World Wars (Photographs 29 and 32). The decorative ceiling is a complex set of geometric stepped panels that create the quintessential Art Deco feel, especially at the three-sided octagonal east end (Photograph 31). The vertical surface of the stepped plaster ceiling contains recessed light fixtures set into wood framed panels, with a triangular ziggurat frieze etched onto the glass. Circular recessed dish-shaped down-lights puncture the plaster ceiling. A decorative painted frieze with an inverted V pattern, painted in silver, green, and browns, runs along the east end of the room and above the door on the north side (Photograph 32). The frieze partially continues along the south side. It appears to have been painted over or removed at the west end of the room. The upper-most section of the stepped ceiling has an Art Deco bronze grille, which formerly provided heating and cooling to the room. This has been altered with the addition of square ducts and fluorescent lighting (Photographs 29 and 30). The vertical surfaces of the lower stepped tiers conceal ductwork with some contemporary bronze decorative metal grilles replicating the Art Deco style. The east wall, which has the most intricate finishes, originally had a raised platform and bench and the mural was intended to be the back drop to this Freeholder seating area. However, the room was converted to a court room, and the bench was altered and relocated to the west wall (Photograph 30). The painted mural is signed by Wm. L. Frignoca, 1937 in the bottom left corner. The paint, applied in thick layers of gouache, depicts from north (left) to south (right) Passaic County history from north (left) to south (right). The northeast wall contains images of shipping, water wheel power, and an early locomotive, (attributed to the Roger's Locomotive Works). The center panel (east) features the original Passaic County seal followed by the United States of America and the State of New Jersey seals. The final panel to the southeast depicts the silk industry, farming, Native American Indians, the Passaic Falls, with a submarine attributed to Philip Holland's first practical submarine and an aircraft referencing Paterson's aircraft industry. Below the mural are stepped vertical panels of burled walnut with black wood trim. The silhouette of the old platform remains along the base as the paneling steps up from the floor on both sides. The burled walnut paneling with black wood trim and baseboard continues around the entire perimeter of the room. The north wall has the main entrance double-door trimmed with walnut and black wood. The burled walnut veneer doors are inlaid with a band of darker wood that mirrors the chamfered corners of the doors. There are two matching single doors on the west wall; one was made inoperable behind the jury area and one which leads into the judge's chambers. The door hardware is chrome in Art Deco style. The judge's bench and witness area show some alterations using painted wood. The black trim of the burled walnut paneling continues as a surround to the contemporary replacement windows, which have been replaced. Contemporary ventilation grilles have been installed in the paneling. The floor is carpet throughout. Separating the judge's area from the public space at the east end is a chrome art deco style railing with curved chrome railing pieces that are not in keeping with the angular pattern of the other room finishes.

United States Department of the Interior
National Park Service

National Register of Historic Places

Continuation Sheet

Passaic County Court House, and United States Custom House and Post Office
Historic District
Passaic County, NJ

Section number 7 Page 11

Staircase (ST3): The staircase is an elegant example of cast iron work from the turn of the century. This cast iron metal staircase has arched open risers with small spandrels at the corners and metal weave pattern treads. The balustrade has vertical metal balusters, and the rivets along the stringcourse are exposed. The posts have two upper inset panels and a small pyramidal square cap. The walls are plaster and the floor is vinyl tile (Photograph 34).

Non-Contributing Spaces: Contemporary finishes either replace or cover historic finishes in all the remaining second-floor rooms. All of these rooms have been reconfigured with dropped ceiling tile and sheetrock walls furred out from the face of the original plaster walls. Carpet with vinyl baseboard is installed throughout. Above the ceiling is evidence of plaster walls, ceilings, and silhouettes of earlier partitions, but there is no evidence of any important historic fabric. The doors are described in Hall (204).

THIRD FLOOR

Stair Hall (300): The Stair (ST3) leads to a rectangular third floor hall, which has been partitioned, as evidenced by the center wood-framed skylight. Each panel has four window lights divided by wood muntins set into the frame (Photograph 35). It is assumed that there are at least six skylight bays, but only four are visible. This skylight provided daylight to the hall and stair. The walls are plaster and sheetrock with contemporary wood veneer paneling. The floor is vinyl tile. The wood baseboard is partially intact in a few locations. A small and narrow ladder stair provides access to the attic space through a 4-panel wood door at the northwest corner of the Hall.

Office (301) is a large rectangular space with a pair of windows facing north. There are radiators below the windows. The knee walls are approximately 6' high with a sloped ceiling and dropped ceiling tile above which is a particleboard paneled ceiling divided into bays with 2" boards. The walls are a mix of plaster and sheetrock partitions. The 2-panel doors into the space each have two wood panels at the bottom and a glazed upper panel in keeping with the other 1937 style doors. The floor finish is carpet with vinyl baseboard.

Tower (302) is a small tower entrance-room largely unfinished. The floor is narrow tongue-and-groove wood boards. The walls are painted brick and the ceiling is plaster. The leaded light windows are intact. A cast iron spiral staircase with a fluted center post provides access to the clock tower. There is also a cast iron metal ventilation louver on the south wall of this room.

Non-Contributing Third Floor Spaces: The remaining rooms have dropped ceiling tile and contemporary wood-veneer paneling. There is evidence of plaster ceilings above and sloped ceilings where the walls meet the roofline. The baseboards are typically wood, and the floor is carpet throughout. The only remaining historic fabric consists of windows, some of which have transom lights hidden above the ceiling tile.

ATTIC

Attic: There are two large attic spaces, one above the Freeholder's Room (210) and one above the Stair Hall (300). These are accessed by a ladder. Both attic spaces have steel-framed trusses supporting a terracotta tile

United States Department of the Interior
National Park Service

National Register of Historic Places

Continuation Sheet

Passaic County Court House, and United States Custom House and Post Office
Historic District
Passaic County, NJ

Section number 7 Page 12

deck spanning between inverted "T" bars. The bars are supported by purlins and the steel truss system. Plaster and a fireproofing treatment have been applied to the terracotta tile in the attic (Photograph 36).

Passaic County Court House Architectural Description

Architectural Description

The building plan is classical in style and based on a Greek cross. The entrance porticos face west towards Hamilton Street and east towards Clark Street (Figure 21). The grade drops to the south and east and is a full storey height on the east elevation. The first floor hallway crosses under the rotunda, which is open to the second and third floors. The largest two storey ceremonial courtrooms are on the second floor and face west and east and are located under the porticos. The third floor was designed for the smaller public rooms such as the Freeholders' Room and Grand Jury Room as well as committee meeting rooms. The basement has a wide center corridor running north-south with archival and utilitarian service spaces on either side. A round reinforced glass first floor lights the center of the basement corridor under the rotunda.⁴

South Elevation

The south elevation is divided into seven vertical bays and adjoins the New Courthouse at the ground floor level (Photograph 37). The south elevation below the water table consists of rock faced granite stones typically 4' long by approximately 2' high with five courses of stone at the southwest corner. This rock-faced granite was specified as "North Jay" Maine granite and wraps the base of the entire building.⁵ The base above has a wide limestone frieze on which three-storey Doric limestone pilasters sit and divide the south elevation into seven bays. Large limestone capitals wrap the corners of the south elevation and are repeated on all of the elevations, creating recessed bays for the windows. The fenestration includes large rectangular double hung sash windows at the piano nobile (first floor). This is then divided with a wide coved stone set between two raised belt courses and interrupted by the pilasters. The two smaller double hung windows for the second and third stories are framed in limestone with a carved entablature and projecting bull nose stone sill separated by a flat stone panel in the center. The field of the wall is set in a flat ashlar limestone bay. This fenestration and stone pattern is repeated in all seven bays of the south elevation. The capitals align with the tops of the architraves of the third floor windows and are finished with a small bull nose fillet of stone followed by a flat panel finished with an egg and dart molded capital. Above the pilaster capitals is a large frieze of stone divided with a small carved tenia. The cornice is made up of a coved stone molding (cymatium and corona) supported by modillions and separated from the architrave with dentils. A small carved acorn is used where the dentil frieze turns the corners. The cornice is then capped with a balustrade divided by flat stone-faced piers that align with the pilasters below. Typically, each balustrade has a half balustrade at each pier and a total of six curved balusters between each pier. This is then capped with a decorative stone coping connecting the piers and balusters. Only the fenestration changes at the south elevation at the portico. The second and third storey windows are

⁴ "The Winning Architect," *Paterson Weekly Press*, December 3, 1896.

⁵ *Specification of Labor and Materials Required in the Erection of The Passaic County Court House, at Paterson, New Jersey*, March 15, 1897, Building Specifications, New Jersey State Archives, Trenton, NJ.

United States Department of the Interior
National Park Service

National Register of Historic Places

Continuation Sheet

Passaic County Court House, and United States Custom House and Post Office
Historic District
Passaic County, NJ

Section number 7 Page 13

combined to create one large vertical window in the Ceremonial Courtrooms on the second floor. A south elevation small portico entrance was removed to accommodate the 1937 first floor serpentine corridor connection to the New Courthouse. All the windows have been replaced.

North Elevation

The architectural style on the north elevation replicates the south elevation. However, on the north elevation there is a serpentine corridor connection at the basement level to the U.S. Custom House and Post Office (Annex). The north elevation has retained the small stone portico, which is reached by a series of stone steps from the west (Figure 31 and Photograph 42). The portico has two Doric columns, and a small belt course band of stone with dentil molding that transfers directly into a coffered carved stone cornice. Above the portico cornice is a small balustrade with piers at each of the corners aligning with the columns below. The rock faced stone base of the north elevation has several basement openings and doors. The basement windows on the east side of the north portico have been infilled with stone. The north portico entrance door has been replaced with a contemporary window.

West Elevation

The west portico projects out two bays from the main west elevation with a row of six fluted columns projecting an additional bay (Photograph 38). The west entrance on Hamilton Street has recently been reopened. The large rock faced granite base transitions to smooth ashlar stone on the front of the west elevation. The grand granite staircase sits between two large piers that support the outer two columns of the portico. The staircase rises seven steps to a platform and then continues for two more steps before dividing into three bays of steps between the remaining four fluted columns. The six fluted columns, made up of three stone sections each, support carved Corinthian capitals, which in turn support the entablature that travels around the entire building. Similarly, the stone dentils and brackets form the base for the pediment. The raked moldings of the pediment repeat the horizontal cornice moldings and the dentils and brackets are carved at an angle accordingly. The balustrade above has two end piers that terminate at the north and south ends of the pediment. Five figures are represented in the pediment (Photograph 39). A large central cartouche with the date 1837 (Passaic County) is supported by the two largest female figures. There are three bays on each side of the portico that repeat the north and south elevation stone and fenestration patterns. The soffits under the portico consist of dropped limestone beams supported by pilasters at the wall, which project further out than the other pilasters. The recessed soffits have contemporary infill ceiling panels and recessed downlights. The railings on the stairs are bronze and there are two contemporary replica cast iron light fixtures, each with five globes, installed on the bottom step of the large sidewalls of the limestone entrance steps.

East Elevation

The east elevation is a replica of the west elevation except for the base that is significantly taller due to the drop in grade to Clark Street (Photograph 42). The lower steps have been removed and infilled with a mix of limestone, concrete, and the original steps (Photograph 43). On the south side of this raised platform are a series of side steps that continue to the upper level of steps between the columns in a similar manner to the west elevation. The infilled basement openings are located on the south and north sides of the east elevation. There

United States Department of the Interior
National Park Service

National Register of Historic Places

Continuation Sheet

Passaic County Court House, and United States Custom House and Post Office
Historic District
Passaic County, NJ

Section number 7 Page 14

is a small contemporary side entrance under the portico platform on both sides. The lower platform of the east portico has bluestone pavers and the upper platform has concrete.

Lower Roofs

Riveted cast iron steel trusses, purlins and brackets support the porous terracotta block roof deck on the four shallow pitched roofs that project from the octagonal base of the rotunda. Two roofs are finished with gable ends creating the pediment at the east and west porticos. The other two hip roofs to the north and south terminate at the stone balustrade that caps the cornice at the perimeter of the buildings, except at the two pendentive porticos. The roofs and the built-in-gutters along the perimeter are covered with a contemporary rubber membrane. The original roof was copper, most likely flat pan, with nine ventilated skylights that have since been removed. Evidence of these skylight locations are visible on the interior where corrugated roof deck has infilled the original skylight opening. These skylights provided secondary light to the courtrooms below. One skylight opening has been converted to a mechanical unit with a large duct. In the attic there is evidence of four interior leaded lay lights that have since been covered from below. The attic today is filled with mechanical equipment and ducts. The ceiling remains intact with white fireproofing stucco applied to the underside of the terracotta roof tile deck.

The Rotunda Dome and Cupola

In the center above the main roofs is the rotunda, which has three distinctive tiers and is capped with a cupola (Photograph 41). The cast iron octagonal base converts through a series of stepped copper clad platforms to a round base on which the sixteen steel-plated, copper-clad round columns sit. Tall casement metal-framed windows are recessed behind the colonnade between each column, and provide light onto the interior stained glass dome. The columns are capped with Doric capitals supporting a round cornice and modillions at the base of the dome finished with a balustrade that projects from the dome face. The dome is elongated and a vertical ring of sixteen rectangular windows separated by capitals and capped with entablatures that forms the second tier of the dome accentuates this. The top dome tier consists of sixteen pressed segmented copper panels, set with a center recessed round panel and separated by vertical raised panel, that sit on the capitals at the base and extend up to the cupola. The classical style of the dome is reminiscent of Michelangelo's dome at St Peter's Basilica, Rome, and is completely clad in copper and supported by a cast iron and steel frame. The original finish was copper treated with linseed oil to retard the natural patina formation, but the entire surface has since been painted with a dark brown paint. The cupola acts as a lantern with sixteen long thin windows, two of which have been replaced with ventilation grilles. The dome is divided into sixteen segments and sits on a cornice above the colonnaded lantern. The allegorical statue of the Goddess of Liberty finishes the dome and is almost equal in height to the cupola (Figure 29). She holds a torch in her left hand and a sword by her right side and is clad in classical draped garments. Both the cupola and statue have been painted with dark brown paint. It is likely that the statue is bronze and the cupola is copper supported by a steel frame.

INTERIOR

BASEMENT

United States Department of the Interior
National Park Service

National Register of Historic Places

Continuation Sheet

Passaic County Court House, and United States Custom House and Post Office
Historic District
Passaic County, NJ

Section number 7 Page 15

Rotunda (002): The floor has vinyl tile divided into two colors to create a central corridor running north-south. The south corridor connects to the 1968 New Courthouse building and the north corridor connects to the Annex Building. The walls are plaster with openings to the north, south, west and east. The cornice molding dies into a dropped soffit and suspended ceiling tile. The eight columns in the center are Doric with simple triangulated capital blocks on the transition to the octagonal beam that supports the round glass floor above. The capitals support from east to west three large dropped beams, which are divided by three smaller dropped beams going north-south. The bases of the columns are supported on pink marble square plinths. Steel channels support the glass ceiling. The ceiling beyond the glass is a flat plaster ceiling with a simple coved plaster molding. The corridor walls running north-south are plaster. The west area has been refinished as a cafeteria and the east area has a recessed bay with contemporary double doors into the deed vault search area (Photograph 46).

Basement Offices and Ancillary Spaces: The basement spaces have all been refurbished with carpet, plaster and sheetrock walls and suspended ceiling tile.

Staircases: The original grand staircases with white marble treads and decorative railings were removed in the 1960's and replaced with elevators. Two new fully enclosed metal staircases were installed during this renovation.

Restrooms: All restrooms were refurbished in the 1960's. Finishes include 1" square floor tile, 4" square ceramic wall tile and suspended ceiling tile. There is no evidence of original finishes in the restrooms.

FIRST FLOOR

West Entrance Vestibule (100) (*Hamilton Street Entrance*): The rectangular vestibule originally had three entrance doors from the west portico but was reduced in size in the 1960's. Only the center entrance remains in this space and the glazed door is contemporary. The finishes are largely contemporary with carpet, dropped ceiling tile with recessed fluorescent light fixtures and a mix of plaster and sheetrock walls. Some original elements remain including Mycenaean pink marble trim and baseboard and a horizontal silhouette in the plaster confirms the 6'-5" wainscoting originally detailed in the building contract and specifications, that has since been removed.⁶

West Hall (101): This hall, now separated from the vestibule, leads into the rotunda and remains largely intact. The door openings on the north and south plaster walls remain in use. The marble baseboard and the silhouette in the plaster wall of the missing wainscot remain. The other finishes are largely contemporary with carpet, dropped ceiling tile and recessed fluorescent light fixtures.

Rotunda (102): This central magnificent three-storey space sits at the crossing of the east-west and north-south hallways (Photograph 48). The decorative finishes in this round colonnaded space remain largely intact. The floor is decorative pink marble in a herringbone pattern bordered with "dark blue slate" along the walls, at the base of each column, and at the round glass floor.⁷ The baseboard is the same as in the West Vestibule. In the

⁶ *Specification of Labor and Materials Required in the Erection of The Passaic County Court House, at Paterson, New Jersey*, March 15, 1897, Building Specifications, New Jersey State Archives, Trenton, NJ.

⁷ IBID.

United States Department of the Interior
National Park Service

National Register of Historic Places

Continuation Sheet

Passaic County Court House, and United States Custom House and Post Office
Historic District
Passaic County, NJ

Section number 7 Page 16

center is a round star-like floor light divided into numerous glass lights using a steel frame (Photograph 47). The glass floor lights the basement hall below where it is supported by three concrete beams traveling east-west and three traveling north-south. The top base of the eight round plaster columns are painted black and sit on square pink marble plinths.

The curved rotunda wall is divided into eight bays by Doric pilasters opposite round plaster columns and the silhouette of the top of the now removed wainscoting is visible throughout. The east wall of the rotunda originally had two openings each with a grand curved staircase (Figure 26). The stairs were removed and replaced with two elevators in the 1960's (Figures 32 and 33). The original dark blue slate floor trim shows the old stair locations. The ceiling is open in the center to the stained glass dome above the third floor (Photograph 49). The perimeter ceiling is subdivided into eight bays with dropped soffits between each pilaster and column. The plaster cornice at each recessed ceiling bay is a simple two-tier cornice finished with a roll molding at the ceiling. The dropped beams all have recessed soffits. Contemporary pendant lighting has been installed in each bay but historic documentation shows that there were originally wall sconces and the silhouettes of these locations remain in the plaster (Figure 26). The first floor rotunda entablature above a simple Doric frieze has a row of dentils with an egg and dart molding, finished with a corona and cymatium supporting the eight Doric capitals. The top of the cornice aligns with the second floor where it is trimmed with the dark blue slate (Photograph 48).

East Hall (103): The east hall is largely intact with plaster walls and marble baseboards, with the silhouette of the original wainscoting and door openings visible along the north and south walls. The east wall is a contemporary partition wall with glazing and contemporary doors with sidelights. The balance of the finishes are contemporary and include carpet that terminates at the edge of the rotunda, dropped ceiling tile and recessed fluorescent light fixtures. There are some surface mounted conduits.

East Vestibule (104): This vestibule is similar to the west vestibule except for one glazed contemporary entrance on the east wall with a large glass transom light. The east door does not operate as an entrance at this time.

North Hall (105): The North Hall was originally a large hall similar to the east and west halls but a contemporary partition has been added along the north wall creating a small rectangular lobby with dark blue slate edging and a center field of pink marble. Alterations have also been made along the east wall where the dark blue slate edge is missing and Stair ST2 was added. Evidence of a higher ceiling and a decorative cornice with recessed panels is visible above the ceiling tile at the south end of the hall, where it meets the curved wall of the rotunda.

South Hall (106): This hall is very similar to the North Hall except the space is smaller. The double doors are contemporary.

Southeast Stair (ST1): This staircase was added during the 1960's alterations. There is a small amount of evidence of the cornice on the upper section of ST1 where the staircase goes into the attic at the third floor. The stair walls are plaster. The stair structure is steel with angle plates and support T-channels for the landings. The floor is sheet vinyl tile with non-slip vinyl treads added over the original metal treads. The railings are tubular

United States Department of the Interior
National Park Service

National Register of Historic Places

Continuation Sheet

Passaic County Court House, and United States Custom House and Post Office
Historic District
Passaic County, NJ

Section number 7 Page 17

metal along the exterior plaster walls, with round tubular handrails and narrow square-cut metal balusters along the balustrade at the center of the stair.

Northeast Stair (ST2): Same as ST1.

Offices and Courtroom (134): The remaining areas of the first floor are sub-divided into office spaces and no significant historic fabric remains. Courtroom 134 at the south-east corner of the first floor has been refurbished with contemporary finishes. No visible evidence of historic fabric remains.

SECOND FLOOR

Rotunda (202): The second floor of the rotunda is a circular hallway open in the center to the first floor below and the third floor and stained glass dome above (Photograph 50). The floor has a wide band of dark blue slate, which appears to have been painted black, where it meets the opening. The remainder of the floor is covered with carpet, but is suspected to have marble beneath. The baseboard is contemporary black vinyl. The eight colossal fluted two-storey columns extend up to composite capitals and arched openings on the third floor. The columns sit on plinths of pink marble with black torus bases similar to the first floor columns. The decorative metal balustrades are, as originally specified, iron finished in electroplated bronze.⁸ Each metal railing bay is finished with decorative scrolls at the fluted columns. The vertical balusters have classical metalwork with five wide decorative panels that feature the honeysuckle flower that alternates with narrower vertical panels of rosettes and fleur-de-lis metalwork set between three square vertical balusters with staggered floral ornaments. The top of the metal railing has a ziggurat style molding below a wide wood handrail, painted black. The base of the railing is supported by small scrolls at four locations between each of the fluted columns. The walls have pilasters and evidence of the top edge of the wainscoting remains silhouetted in the wall. The east wall has the 1960's elevator openings. The walls have contemporary fluorescent light fixtures. The ceiling is flat plaster with a simple three-tier cornice that wraps each ceiling bay. Small plaster brackets finish the dropped soffit (beam) that spans between each pilaster and column creating the eight ceiling bays. The ceiling plaster moldings are less ornate than on the first floor.

The two Ceremonial Courtroom entrances are located directly off of the rotunda to the east and west. The decorative east entrance into the East Ceremonial Courtroom (200) includes a large wood entablature carved with dentils and egg and dart moldings supported by decorative acanthus leaf brackets and wide carved wood casings. The double doors have a clear glass transom light above and each door has an upper opaque glass panel and lower panel divided into three horizontal recessed bays. The West Ceremonial Courtroom (222) retains the original wood casing and entablature, but the double doors are contemporary with narrow vertical viewing lights and a solid transom panel above.

North Hall (205): The North Hall is a small rectangular recessed hall off of the rotunda. The decorative coved plaster molding is visible adjacent to the rotunda but then covered with a contemporary dropped ceiling soffit with suspended ceiling tiles and recessed fluorescent light fixtures. The plaster walls have evidence of the

⁸ *Specification of Labor and Materials Required in the Erection of The Passaic County Court House, at Paterson, New Jersey, March 15, 1897, Building Specifications, New Jersey State Archives, Trenton, NJ.*

United States Department of the Interior
National Park Service

National Register of Historic Places

Continuation Sheet

Passaic County Court House, and United States Custom House and Post Office
Historic District
Passaic County, NJ

Section number 7 Page 18

wainscoting silhouette with the exception of the north wall, which is sheetrock with contemporary double doors. The carpeted floor extends into this space from the rotunda with the black vinyl base.

South Hall (206): This hall also has evidence of a decorative plaster cornice at the intersection with the rotunda wall. This hall is slightly longer but has the same finishes as the North Hall (205) except for a contemporary single door into the offices beyond.

West Ceremonial Courtroom (222): This large rectangular two-story space was originally designed as the Circuit Courtroom (Photograph 52, Figure 22). The pedimented wood paneling behind the judge's bench and some additional paneling at the jury bench were added in 1930's. The only other alterations include the addition of air conditioning grilles, the removal of secondary light shafts along the east wall and the addition of carpet. It is likely that evidence of additional important architectural features is concealed in the framed panels on the plaster walls and the center ceiling bay. The ceiling is a decorative coffered plaster ceiling with a large raised rectangular center panel finished with an elaborate plaster entablature and cornice. A painted feature or lay light may exist behind the raised rectangular center panel. The coffered ceiling pattern surrounding the center bay consists of five north-south bays and four east-west bays with decorative floral boss moldings at the crossings of the dropped beams that separate the flat plaster ceilings. Contemporary vented louvers have been added in the center of each ceiling. The plaster cornice around each bay includes an egg and dart molding and the dropped beams are supported at the walls by plaster capitals made up of egg and dart molding and elongated recessed flutes, some of which sit on pilasters. Fluorescent light fixtures have been suspended from the center of the ceiling.

The south wall has two door openings with decorative wood entablatures supported by carved scrolled brackets and casework. The east door had been infilled with sheetrock and wood paneling in the 1930s renovation and the other two panel door has an upper ribbed opaque glass panel and lower wood panel with three horizontal recessed bays. The door hardware includes an oval bronze knob with back plate. Both doors have operating transom lights. The two two-storey height windows on this wall have an upper transom awning window with associated wheel and rod awning operating hardware remaining on one window and a lower double hung window sash. All the windows have been replaced with metal-framed sash. The center pilaster on the wall terminates below the capital and the two remaining plaster pilasters project from the wall face. The two east wall bays have raised framed plaster panels indicating that decorative painted surfaces may have been concealed. A wide band of wood separates the plaster wall from the paneled wainscoting below. The vertical recessed wood panels are divided into three sections with ornamental cast iron grilles (old heating system).

The west wall has the judge's bench in the center with five full height windows similar to the south wall. The center decorative wood paneling behind the judge's bench is capped with a pediment trimmed with dentils and egg and dart moldings supported by decorative carved fluted piers and Ionic capitals. The center lower double hung sash window is obscured by the pedimented paneling, which was added in the 1930s. There are four decorative plaster capitals aligned with five ceiling bay dropped beams and two of the pilasters nearest the center terminate just below the capitals. The wood wainscoting continues on this wall and also includes decorative bronze ventilation grilles. The wood paneling on the judge's bench is similar to the wall paneling and includes fluted pilasters with Ionic capitals and carved wood paneling with dentils along the top of the

United States Department of the Interior
National Park Service

National Register of Historic Places

Continuation Sheet

Passaic County Court House, and United States Custom House and Post Office
Historic District
Passaic County, NJ

Section number 7 Page 19

bench. The lower side sections at the bench have decorative shell-like scrolls. This bench appears to have been relocated but not altered during the 1960s.

The north wall windows mirror the south wall windows with the same operating wheels for the upper transom awning windows and decorative wood casings. There are three closed off door openings on this wall, however, the wood casings remain intact. The pair of east doors was closed off in the 1930s. All three doors were originally used to access jury rooms for the Circuit Court. The treatment of the wood wainscoting, plaster walls, capitals, and pilasters replicates those on the south wall. A large contemporary louver has been installed in the northeast corner.

The east (interior) wall has two large windows similar in style to the exterior windows. Originally these provided secondary light from a light shaft that was infilled in the 1960's renovation. The glass in the windows has been painted, but these windows are probably the last few remaining original wood windows in the building and therefore an important character-defining feature. The lower wood double hung sash has retained the bronze lower sash lift hardware and the pole hooks for the top awning window sash remain in place. The courtroom entrance double doors in the center of this wall include bronze hinges and oval doorknobs with a thumb lock. Each door has an upper opaque glass panel and three horizontal recessed wood bays in the lower door panel. The wood casework is similar to the other doors. There are raised pilasters separating the windows from the rest of the wall which have two raised panels located on either side of the double doors that may conceal decorative panels. Several contemporary ventilation grilles have been added. The floor has carpet throughout with a coved vinyl base that covers the wood wainscoting and furniture bases.

The schedule of furniture for the Courtroom is described in some detail in the 1900 contract with The Van Dyk Furniture Co.⁹ Furniture included the rostrum and platform (judge's bench) and clerk's roll down desk, both with attached railings, a large number of settees, railing with three gates, tables, chairs, a Jury Box and cuspidors. All of the furniture was to be in quarter-sawn oak, lacquered and finished with varnish. A considerable amount of the furniture appears to remain and there is detailed documentation of the 1930's alterations. The wood railings separating the public from the judicial spaces have Doric column turned balusters with solid wood paneling below finished at the ends with carved Ionic posts with egg and dart moldings and a vertical recessed panel and a coved wood base. The judge's bench is oak paneled with a belt course separating two rows of wood paneling and is finished with fluted Ionic capitals and carved wood scrolls at the witness box. The clerk's desk remains with its roll down features largely hidden by the 1960's paneling alterations. The public seating consists of wood benches with carved scrolled ends and recessed panels constructed with a series of narrow boards creating a curved back with a foot brace at the back of each bench. The juror's platform, reached by two raised steps, is contemporary except for the 1960's paneling.

East Ceremonial Courtroom (220): This ceremonial courtroom is very similar to Courtroom 222 and was originally designed as the Common Pleas Courtroom (Photograph 51, Figure 22). A few differences between the previous description include the following: There are no bosses where the dropped beams cross. All of the

⁹ *Agreement between The Board of Chosen Freeholders of the County of Passaic through and by the Commission Known as The New Court House Commission And The Van Dyk Furniture Company, March 26, 1900, Contract for the Furnishing of the Court House, New Jersey State Archives, Trenton, NJ.*

United States Department of the Interior
National Park Service

National Register of Historic Places

Continuation Sheet

Passaic County Court House, and United States Custom House and Post Office
Historic District
Passaic County, NJ

Section number 7 Page 20

plaster capitals are Corinthian and none have pilasters below. The wall is divided into more regular rectangular raised panels. The two closed off windows on the west interior wall originally provided secondary light from the skylights above the two original main staircases that were removed in the 1960s. The Clerk's Bench remains but is configured differently with the 1930's paneling (Photograph 53, Figure 28). The double doors from the Rotunda have been replaced with contemporary doors and the transom light above is closed off with a solid wood panel.

The Judge's Chambers and Jurors' Room: These rooms on the second floor are located in the north and south wings of the building adjacent to the Ceremonial Courtrooms. All finishes in these spaces have been altered and include suspended ceiling tile, interior sheetrock partition walls, carpet and contemporary flat panel doors. One small area in a closet above the dropped ceiling revealed some original plaster cornice molding. There is a possibility that the historic plaster ceiling moldings still exist above the ceiling tile.

THIRD FLOOR

Rotunda (302): The third floor rotunda has the highly decorative gold painted Composite capitals on both the fluted colossal columns and the wall pilasters (Photograph 56). The plaster ceiling bays are separated by arched openings into the rotunda and distinguish each of the eight bays along the circular corridor. Above the third floor is the large stained glass interior dome, which sits on a decorated drum frieze and entablature (Photograph 54). The third floor railing is similar to the railing on the second floor but is continuous, running behind each fluted column with additional scrolled braces at the center of each railing bay. The outer edge of the floor is finished with a narrow band of dark blue slate with a bull nose edge. The remainder of the floor is carpet with a vinyl base along the walls.

The walls are plaster with composite capitals at each pilaster. The north and south walls have large arches opening into smaller hallways. The east and west walls are solid plaster with large arched recesses. The gold painted plaster composite capitals combine Ionic and Corinthian capital motifs. Elaborate acanthus leaf foliage with a floral rosette in the center is capped with an egg and dart molding that extends out to four Ionic scrolls supported from below with an acanthus leaf hanging down. Only one third of the capital is repeated at the pilasters along the wall. The cornice at each of the eight recessed plaster bays is finished with an egg and dart molding above a coved cornice molding, which follows the line of the curved hallway. The arched openings both between the capitals and at the opening into the rotunda have a narrower trim with a wider recessed plaster panel. The arched wall openings facing into the rotunda have a decorative archivolt with several bands of plaster, including a bamboo bead and a gold painted acanthus leaf molding with gold painted floral rosettes centered above each of the capitals in the spandrel. Above this is a gold band of egg and dart molding and plaster relief creating the entablature below the cornice. The plaster cornice is supported by a band of dentils and modillions. Recessed back from the cornice is a classical bas-relief frieze of anthemion and palmette, approximately 3' high and painted in gold. A simple plaster multi-tiered cornice sits above at the spring of the decorative stained glass dome.

North Hall (305): The north hall floor has carpet with vinyl baseboard. The walls are plaster except for the north wall, which is sheetrock. At the arched opening into the rotunda is a decorative plaster cornice profile that ends at a dropped ceiling soffit and contemporary suspended ceiling tile.

United States Department of the Interior
National Park Service

National Register of Historic Places

Continuation Sheet

Passaic County Court House, and United States Custom House and Post Office
Historic District
Passaic County, NJ

Section number 7 Page 21

South Hall (306): The south hall is similar to the north hall.

Third Floor Offices and Courtroom: The remaining areas of the third floor are sub-divided into office spaces and no significant historic fabric remains. There is no original plan for the third floor, however, the furniture schedule indicates that there were several Committee Rooms, a library, a County Counsel Room, a Grand Jury Room and the Freeholders' Room on the Third Floor. At least three skylights were installed over the large more important rooms: one in the north wing and two in the south wing. These skylights remain in the attic in poor condition. Two are located above current contemporary courtrooms (Photographs 58, 61 and 63).

Stained Glass Dome: The stained glass dome is divided by a coffered copper-finished frame into sixteen bays (two per arched opening in the rotunda) (Photograph 54). In addition, there are seven horizontal rings of copper creating the coffered pattern, which gradually reduce in size to the center of the top of the dome, which is slightly pointed, evoking a Faberge egg (Photograph 57). Each of the coffered bays has a lion rosette to accentuate the coffering effect. The top (seventh) tier has sixteen triangular stained glass pieces with a band of pink in a center field of green glass. Below this center star-like pattern is the sixth tier of sixteen square bays of stained glass each divided into four with a center pink flower set in a green field and edged in pink glass. The next tier (fifth) has a scalloped diamond pattern of stained glass largely in clearer glass with some yellowing due to aging of the glass. The glass has a textured ripple pattern and is reinforced with two round straps. The fourth and third tiers have similar glazing patterns with clear rippled glass and some yellow elements. The second from the bottom tier (second) begins at the base with a highly decorative colored glass frieze of greens with vertical yellow and orange bands creating orange diamond shaped droplets. The frieze ends with horizontal stripes of pink alternating with green with a scalloped clear glass above. The first tier is the most decorative. Each stained glass bay is divided into 3 distinctive horizontal bands. The lower section repeats the frieze found in the second tier with vertical panels of orange, green and yellow with a turquoise background. The second middle section repeats anthemion and palmette frieze in pink with a background of yellow droplets and blue repeating the scallops above but in colored glass (Photograph 55). The top section is a series of well curves in blue finished with a green and yellow colored glass. Contemporary multi-colored strobe back lighting distorts the actual colors of the glass. The dome is supported by a cast iron frame with each horizontal tier acting as a tension ring with riveted plates with a compression ring at the top and a vented louver at the oculus (Photographs 59 and 60, Figure 23).

CONTRIBUTING FEATURES

There are two important bronze statues to the west (Hamilton Street side) of the Court House. In addition, a stone wall and a cast iron fence that wraps the perimeter of the district are significant as they date to the original periods of construction for the Passaic County Court House and United States Custom House and Post Office.

Art Objects

Bronze Statue of James Fleming Stewart

United States Department of the Interior
National Park Service**National Register of Historic Places****Continuation Sheet**Passaic County Court House, and United States Custom House and Post Office
Historic District
Passaic County, NJSection number 7 Page 22

The James Fleming Stewart statue has "Gaetano Frederici Sculptor-1906" and "The Eagle Bronze Works Inc. Mt. Vernon NY" engraved on the north face of the bronze square base and with "The Henry Bonnard Bronze Co. Founders NY 1905" on the south face. The oblong granite pedestal has a coved base with a square-projecting platform at the top, on which the bronze statue resides (Photograph 45). The west front elevation of the pedestal facing Hamilton Street is carved with "James Fleming Stewart Hearts there are wherein his memory will never die" and on the east side of the pedestal is carved "Member of the Congress of the United States 1895-1903." Stewart was a native of Paterson and a member of the U.S. House of Representatives for New Jersey's 5th congressional district from March 4, 1895 to March 3, 1903. He died a few weeks after the opening of the Court House. The bronze figure casting has considerable detail, faces west and is scaled to be approximately 150% larger than life size. The figure's head carries black insets for the eyes, a mustache, and clear defining lines in the hair with detailed carving of the ears. The figure is formally dressed in a long double-breasted coat with the upper section of the coat collar turned back. The figure's right hand points upwards to the northwest and the folds in the coat have been carefully formed with buttons along the back and stitching emphasizing the back shoulders of the figure. The left hand is held behind his back and the hand is closed shut with the cuff of the shirt and cufflink visible in the detail. The double-breasted front of the coat is open with a row of three buttons on each side. Under the coat is a vest with soft rolling creases and buttoned shut with four buttons. Under this is a dress shirt with low spread starched collar and a tie with a Windsor knot. The trousers are straight and hang over the shoes with wrinkles at the knee and a seam at the trouser fly. The brogue lace-up shoes are carefully detailed with stitching along the soles and the holes for the laces visible. They have a small decorative leather band stippled across the face of each shoe. The left sole is lifted off the base.

Bronze Statue of William Hughes

The second statue is on the southwest corner of the Court House in a contemporary paved terrace. The base is concrete indicating that the grade in this area was originally higher. The base is similar although a little larger than that used for the James Fleming Stewart statue. The statue is of William Hughes (1872-1918) a US Senator and popular champion of the labor movement (Photograph 44). He was born in Paterson, worked in the silk mills and as a stenographer before becoming an attorney, and then a judge in the Passaic County Court of Common Pleas. Later, he was a four time US Congressman before becoming a senator. Inscribed on the bronze base south side of the statue is "Gaetano Frederici SC. 1927" and on the north side the "Eagle Bronze Works, Inc. Foundry, Mt. Vernon, NY." The bronze cast statue appears to be double the human scale size. The face features are rounded, the eyes inset with distinctive eyebrows and the hair brushed back with a widow's peak on the front of the face. The morning suit style jacket with a pair of buttons details the shoulder lines and stitching. Below the elbows the stitched seams of the jacket arms are finished with two buttons at the cuffs and the shirt cuffs are just visible under the jacket. The right hand has the thumb set in the trouser pocket pulling back in folded layers the jacket. The left side of the jacket is more uniform with a breast pocket and the left hangs straight down in a resting position with the hand beside the bent left leg, which is slightly forward of the right leg. The vest has five buttons and a right side pocket. The tie has a Windsor knot and the collar appears to be a stiff low spread collar. The trousers are slightly wrinkled where they are pulled up on the right side pocket. The outer edge of each trouser has a stitched seam, and the thick soled shoes have some leather stitching. The proportions appear nicely configured, except for the left hand which appears longer and a little oversized in proportion to the rest of the sculpture. The large granite plinth sits on a raised concrete base and is similar in style to the other stature. The dedication carved into the west (front) side of the granite base says: "William

United States Department of the Interior
National Park Service

National Register of Historic Places

Continuation Sheet

Passaic County Court House, and United States Custom House and Post Office
Historic District
Passaic County, NJ

Section number 7 Page 23

Hughes United States Senator from 1917-1918 erected by a grateful public whose subscriptions were testimonials to his outstanding service in labors' cause." The east side does not have an inscription.

LANDSCAPE FEATURES

Stone Wall

The rock faced granite wall that wraps the perimeter of the Passaic County Court House changes elevation as the landscape on which the Court House is sited slopes. A large stone pier divides each section of granite wall. The south wall is interrupted by the 1968 new courthouse connection but appears to remain largely intact. The north wall faces the United States Custom House and Post Office and continues to Hamilton Street at the west end, stepping up with an arched curved stone at each of the large stone piers. Raised corner piers are located at each of the entrances. On the east and west sides, the wall returns and forms the cheek walls of the portico steps.

Cast Iron Fence

The United States Custom House and Post Office perimeter is defined by a decorative metal fence set into a curved bull nose granite base. The metal railings have a small square decorative frieze with a clover leaf pattern inset with fleur-de-lis. Each of the vertical posts have square cross sections and end with a 3-point spike. Each fence section has a larger decorative spike that is used to accentuate the transitions between sections. The railing is supported by curved scrolled brackets at each of the post locations. Additional intermittent support is installed between the larger posts. The fence begins along Clark Street and wraps around the parking lot onto Ward Street before terminating at the small north stair turret entrance. There are two small gates along Ward Street that open into the grassed area to the east and west. The metal railing continues with a wider granite base along Hamilton Street with the grassed area about 4' below. The edge of the lawn is lined with a brick swale and the retaining wall has rock-faced stone. The railing then returns at the west entrance and abuts with a decorative scrolled railing section into the entrance step granite cheek walls, which are capped with limestone. Approximately 20' from the west entrance traveling south along Hamilton Street, the railing converts back to the Court House stone wall.

United States Department of the Interior
National Park Service

National Register of Historic Places

Continuation Sheet

Passaic County Court House, and United States Custom House and Post Office
Historic District
Passaic County, NJ

Section number 8 Page 1

Significance Statement - Summary

The two buildings included in this National Register Nomination are the 1899 US Custom House and Post Office (a.k.a. Passaic County Court House Annex) and the 1904 Passaic County Court House. Both are considered significant under Criterion C-Design and Construction for their distinctive style characteristics and the master architects responsible for their unique designs. Moreover the two building represent under Criterion A- A historic trend that made a significant contribution to the changing tide in the design of public buildings through public competitions by architects in private practice. Some of the most important public buildings in the United States were designed through public competitions and these two buildings, completed within five years of each other, represent this change. The first designed by a public architect and the second designed by an architect in private practice through a public competition. The period of significance is 1899-1937, which includes the interior Art Deco alterations to the US Custom House and Post Office by Elsworth M. Lee, after it was purchased by Passaic County in 1936 and minor alterations to the Court House also by Elsworth M. Lee in 1930.

The US Custom House and Post Office is an excellent example of Flemish renaissance revival style architecture in the United States designed by the master architects for the United States Department of Treasury William Martin Aiken (April 1895 to June of 1897) and James Knox Taylor (October 1897 to June 1912). This building has remained relatively unaltered on the exterior. The building has a high artistic value with ornate ornamental detailing, including decorative patterned brickwork, limestone carvings and stepped Dutch gables on three elevations. The distinctive style characteristics of the US Custom House and Post Office differ significantly from the adjacent Passaic County Court House which was designed in the late Italian renaissance revival style, classically used for public civic buildings of the time. Important architectural features include a Greek Cross plan with two pedimented porticos supported by six fluted marble columns with Roman composite capitals. The two main entrance porticos are reached by grand staircases and the entire structure is capped by a large copper dome, based on Michelangelo's St. Peter's dome in Rome, with a smaller domed lantern similar to Bramante's Tempietto. The design was completed by master architect Samuel Burrage Reed, a well-respected and important New York architect, who designed buildings nationally.

The large public spaces in both buildings have important architectural features, including the stained glass interior dome above the rotunda in the Court House and the quadripartite Guastavino vaulted entrance halls, grand staircase, and the 1936 Hearing Room (Freeholder Room) designed in the Art Deco style in the US Custom House and Post Office building. The two buildings were connected in 1936 with a serpentine corridor at the basement level. Other important art features include the two statues designed by Gaetano Frederici (1880-1964) and extensive stone carving on both buildings especially the limestone statue of Libertas (Roman God of Liberty) that caps the Court House dome. Both buildings are eligible under Criterion C because they represent the work of several master architects, for the distinctive characteristic of two important architectural styles and the high artistic value of each building.

In addition to their architectural significance, the buildings represent an important period in the development of architectural design for public buildings in the United States. This was a period of discussion and argument

United States Department of the Interior
National Park Service

National Register of Historic Places

Continuation Sheet

Passaic County Court House, and United States Custom House and Post Office
Historic District
Passaic County, NJ

Section number 8 Page 2

between the American Institute of Architects and the federal government on the quality of design for public buildings and the desire to transition to a more competitive process, in which private practicing architects could be selected based on public design competitions. While the Custom House and Post Office building were designed by the Treasury Department, the Court House was designed based on a public architectural competition and the selection of an architect in private practice under Criterion A. The buildings together exemplify the historic transition of public building design from the Treasury Architect to private practicing architects, awarded projects through public design competitions. There is much argument about the impact that this had on the quality of design, and it should be noted that many of the greatest public buildings in US architectural history were designed under this new idea of architectural competitions. In these two buildings the divergence in style from the romantic reminiscence to early Dutch Colonial settlers is diametrically at odds with the Beaux Arts classical style of the Court House.

US CUSTOM HOUSE AND POST OFFICE 1888 -1936

It took over 10 years from the initial legislation on June 7th 1888, which appropriated money for the purchase of land to build a US Custom House and Post Office in Paterson, NJ. There appear to have been two main reasons for this: 1) the proposed budget was extremely low and the purchase of land within the constraints of the budget was unsuccessful in the first round of advertised property sales, and 2) Paterson residents objected to the location of the proposed building.¹

In January of 1893, after a second round of land sale proposals were received by the Treasury Department, an agreement was made to purchase a portion of the Colt Hill Property at the easterly line of Hotel Street, east along Ward Street, south on Clark Street, west on Lee Place and North on Hamilton Street (Figure #3). The property was purchased for \$22,000 and a voucher of the transaction was recorded on January 25th 1893.² The selection of the Colt Hill Property was an unusual one due to its remote location and it is not clear why this selection was made. The other properties proposed for sale were on Ellison Street, Van Houten and Prospect Street and were considerably closer to the heart the industrial city of Paterson at the time, which had developed along the shores of the Passaic River. Colt Hill was undeveloped high ground and may have been chosen to avoid potential flooding and because it sat between the train depot and the factories along the Passaic River, thus making it an ideal position for the US Custom House operations. The location was indeed fortuitous, as the building would have been destroyed in the 1902 fire if any of the other sites had been chosen. Delay in purchasing and the increased cost of land resulted in a second act on February 20th 1892 that increased the budget for the site and the building to \$200,000. The argument for increasing the budget was based on the population census of 1881 - 51,000 people, and in 1891 - 80,000 people with an anticipated increase of 125,000 by 1901. Gross receipts for the Post Office showed similar increases and therefore the size of the building was increased to 5,000 square feet.

¹ *Protest Against the Proposed Location of a Post-office for the City of Paterson*, December 21, 1888, Petition, E.A. Smyk, Passaic County Historian, Paterson, NJ.

² *The United States to the Colt Land Company On Account of the Appropriation for the Post Office, Paterson, NJ*, January 23, 1893, Supervising Architect's Office, Form 14a, Repairs Voucher Under Contract, E.A. Smyk, Passaic County Historian, Paterson, NJ.

United States Department of the Interior
National Park Service

National Register of Historic Places

Continuation Sheet

Passaic County Court House, and United States Custom House and Post Office
Historic District
Passaic County, NJ

Section number 8 Page 3

Between the purchase of the land in 1893 and the request for bid proposals for the construction four years later in July 1897, little progress seems to have been made on the US Custom House and Post Office design. This may have been in part due to political turmoil at the Treasury Supervising Architect's office, which was responsible for the design of the new building.³ An advertisement for construction bids was published on July 17, 1897 in *The Manufacturer* of Philadelphia, PA, and stated:

"Sealed proposals will be received at this office, until 2 o'clock P.M. on the 10th day of August, 1897, and opened immediately thereafter, for all labor and materials required for the erection and completion (except heating apparatus, vault doors, and tower clock) of the U.S. Post Office, etc., building at Paterson, N.J., in accordance with the drawings and specification, copies of which may be had at this office or the office of the Superintendent at Paterson, N.J. Each bid must be accompanied by a certified check for a sum of not less than 2 percent of the amount of the proposal. The right is reserved to reject any or all bids, and to waive any defect or informality in any bid should it be deemed in the interest of the Government to do so. All proposals received after the time stated for opening will be returned to the bidders, Chas. E. Kemper, Acting Supervising Architect."⁴

The American Institute of Architects (AIA) had, since the early 1880s, been lobbying to improve the quality of the design of federal building projects by opening them to competition from private architectural practices. The Supervising Architect in the early 1890s, James H. Windrim, was a supporter of the AIA's initiative and drafted an amendment to the appropriation bill that proposed "at his discretion to obtain plans, drawings, and specifications for the erection of public buildings through competitions by architects."⁵ Congressman John Charles Tarsney, from Missouri, introduced a bill patterned on Windrim's draft legislation in January of 1892. The AIA lobbied once Congress reconvened in 1893 and the Tarsney Bill passed in March of 1893 followed by passage in the Senate. The *American Architect Building News* concluded:

"The passage of the bill, in nearly the same form, by both houses, shows conclusively that the Temper of Congress is favorable to the excellent measure proposed... [The present Congress will] earn for itself the lasting gratitude of everyone interested in the artistic advancement of the United States by being the first to take the public architecture out of the Government plan-factory and submit it to the best professional men in the country."⁶

³ "Contemplated U.S. Post Office Building at Patterson, N.J.," letter from Treasury Department, Office Supervising Architect, Washington, D.C., February 1, 1892, E.A. Smyk, Passaic County Historian, Paterson, NJ.

⁴ Treasury Department, Office Supervising Architect, Washington, D.C., *Proposal for the U.S. Post Office at Paterson, NJ*, July 8, 1897, Voucher for Advertising in *The Manufacturer*, Philadelphia, PA, E.A. Smyk, Passaic County Historian, Paterson, NJ.

⁵ James Windrim, "Architecture and the U.S. Government," in *Proceedings of the 25th Annual Convention of the American Institute of Architects, 1891* (Chicago: Inland Architect Press, 1892), pg. #25.

⁶ "Summary," *American Architect and Building News*, 39, February 25, 1893, pg. #114.

United States Department of the Interior
National Park Service**National Register of Historic Places****Continuation Sheet**Passaic County Court House, and United States Custom House and Post Office
Historic District
Passaic County, NJSection number 8 Page 4

While the passage of the Tarsney Act was enthusiastically received by the public and the American Institute of Architects, the Secretary of the Treasury, and the Supervising Architect, Willoughby J. Edbrooke, expressed grave objections and by early 1893 it became clear that the newly arrived Grover Cleveland administration and Treasury Department had no desire to implement the Tarsney Act. William Martin Aiken, who was appointed in April of 1895 as the Supervising Architect, sympathized with the AIA's campaign to implement the Tarsney Act. His compromise was to select many young talented architects, who went on to design some excellent buildings for the Treasury under Aiken, including The Philadelphia Mint and the US Post Office and Courthouse in San Francisco. Aiken took a more executive management role as Supervising Architect. However it was not until the appointment of Lyman J. Gage as Secretary of the Treasury in March 1897 and the Supervising Architect appointment of James Knox Taylor in October of 1897 that the implementation of the Tarsney Act began to take effect. Architects in private practice were at last given the opportunity to design major public buildings through public competitions. Taylor did not have sufficient funds to issue public competitions for all new federal buildings so he selected only large important public buildings for competition, such as the US Custom House at Bowling Green in New York City designed by Cass Gilbert in 1899. Like Aiken, Taylor also surrounded himself with young talented architects and encouraged a healthy rivalry within the office by allowing teams of architects to compete for smaller design projects under his supervision. The outcome of this environment was a significant improvement in the architectural design of public buildings and the reincarnation of the academic neoclassical style of architecture influenced by the Beaux-Arts School. As a result, the US Custom House and Post Office, designed in the Supervising Architect's office in a romantic style is diametrically different than the neoclassical style of the Passaic County Court House that was designed four years later though public competition.

It is difficult to know who exactly designed the US Custom House and Post Office in Paterson because there were frequent changes in the Supervising Architect and staff architect positions between 1892 and 1897 due in part to the turmoil created by the Tarnsey Act. The earliest known sketch of the US Custom House and Post Office was done by William Martin Aiken and published in the Engineering Magazine in 1896 (Figure #7). The article written by Aiken was entitled "The Architecture of Our Government Buildings" and discussed in depth the influences that affect the style of the architecture, especially the importance of local conditions and the impact of local history on the design. Aiken wrote "the legend of 'E Pluribus Unum' indicates that we are a nation of many peoples, and this sentiment is given proper weight in the historical influences affecting the design of our national edifices."⁷ Aiken referred specifically to the style selected for the Paterson US Custom House and Post Office, "Among the earliest settlers of Paterson, N.J., were a number of Flemish silk-spinners and weavers, so that, in the course of time, the silk industry grew to be a very important one; the post-office in that city, therefore, suggests in the style of its architecture, the nativity of its first substantial citizens."⁸ Other influences may have included illustrations of Flemish Renaissance Architecture, including the Musee Plantin in Antwerp (Figure 8), published 1896, in "A History of Architecture on the Comparative Method" by Professor

⁷ Wm. Martin Aiken, "The Architecture of Our Government Buildings," *The Engineering Magazine, an Industrial Review*, 1897, pg. #820, accessed July 25, 2014, http://books.google.com/books?id=Rus1AQAAAMAJ&printsec=frontcover&dq=editions:fe_jeZgJrrkC&hl=en&sa=X&ei=t9sFVKDYDdiRNozRgpAP&ved=0CEQQ6AEwCDgU#v=onepage&q&f=false.

⁸ Wm. Martin Aiken, "The Architecture of Our Government Buildings," *The Engineering Magazine, an Industrial Review*, 1897, pg. #823, accessed July 25, 2014.

United States Department of the Interior
National Park Service

National Register of Historic Places

Continuation Sheet

Passaic County Court House, and United States Custom House and Post Office
Historic District
Passaic County, NJ

Section number 8 Page 5

Banister Fletcher. Other excellent examples of this style include the 1604 Vleeschal (Butcher's Hall) in Haarlem, Holland, which has many similar architectural features to the building.⁹

The next documented record was for the bid proposals for the construction of the building, which were received on August 10th 1897. James Knox Taylor was not appointed until October 20th 1897, although he was working in the office of William Martin Aiken during the preparation of design documents for this building. Aiken was clearly responsible for the design concept, but the drawings are signed and sealed by Taylor, who had by then been appointed as the Supervising Architect of the Treasury. Taylor was the first architect to be selected under the Civil Service and his design philosophy and approach were very different to that of Aiken. In his Supervising Architect's examination thesis, Taylor wrote "In the selection of a style of architecture for use in a public building, the designer should be governed by three general and important considerations. First, since one of the primary attributes of great power is dignity, the style selected should have that quality. Second, as a public building is the visible sign of the government in a locality, it should be pleasant to look upon and, therefore, the style selected should be beautiful. Third and last, but not least, it should be such as would permit of a convenient interior arrangement."¹⁰ Although the design may not have been to his taste, James Knox Taylor remained actively involved in the design decisions during construction and regularly corresponded with Fred Wesley Wentworth, the superintendent of construction.

Design influences from outside of the Treasury may also have encouraged the Flemish style used for the building. Garret Hobart (Figure 17) was elected as the 24th Vice President in the general election of November 3rd 1896. He was born in Long Branch, New Jersey, attended Rutgers College and studied law with prominent Paterson attorney Socrates Tuttle and married his daughter. Hobart had a successful law firm and was aware of the government advertisement for land to be purchased for a new US Custom House and Post Office, as evidenced by the letter he wrote to the Postmaster John Johnson, Esq. of New Jersey, proposing land on July 3rd 1888.¹¹ Prior to serving as Vice President to President McKinley, Hobart served in the NJ General Assembly and NJ State Senate, and was a long time party official and NJ delegate. His appointment as Vice President may have spurred on the design and construction of the US Custom House and Post Office in his hometown. Hobart may also have encouraged a more elaborate and embellished Flemish design and supported the budget increases. For example, Aiken's original 1896 perspective sketch did not have the Dutch stepped gables. In addition Hobart's mother was descended from 17th century Dutch settlers in New Amsterdam (New York City), suggesting that the building may have been embellished to favor this heritage.

Correspondence in early October 1897 from C.S. Kemper, the Acting Supervising Architect, to Fred Wentworth confirmed Wentworth's appointment as the superintendent for construction. The letters also confirmed McIlvain, Unkefer Company as the selected contractor. The first building related correspondence with James

⁹ E. A. Smyk, "The Passaic County Courthouse Annex Building: A Tribute to the County's Dutch Settlers," *The Historic County* 6 (September 2004): 7-8.

¹⁰ "Supervising Architect's Examination Thesis," in *The Inland Architect and News Record*, vol. XXIX and XXX (Chicago: Inland Publishing, 1898), pg. #38.

¹¹ "Judge Inglis Property Offer to the Government for a Post Office," Garret A. Hobart to John Johnson, Esq., Post Master, Paterson, N.J., July 3, 1888, E.A. Smyk, Passaic County Historian, Paterson, NJ.

United States Department of the Interior
National Park Service

National Register of Historic Places

Continuation Sheet

Passaic County Court House, and United States Custom House and Post Office
Historic District
Passaic County, NJ

Section number 8 Page 6

Knox Taylor was sent by the contractor McIlvain, Unkefer Company on October 26th 1897 (six days after his appointment as Supervising Architect). The letter indicated that samples of brick, cement, and sand were sent to Taylor for approval. This suggests that the Supervising Architect remained involved in the material selection and detailing of the building during construction. Wentworth was responsible for writing reports every fifteen days on the progress of work and in his report of December 15th 1897 reported, "Since December first a considerable concreting has been done and about 50 thousand brick laid." Wentworth also adds "the weather so far has not interfered with the progress of work."¹² Wentworth also provided a "Monthly Inventory of Tools and Machinery Belonging to the US Government" and included work schedules. By September 1899, the report showed an expenditure of \$142,968.32, which included the heating apparatus.¹³ While the scope of work originally excluded an elevator, a letter on September 30th 1899 from Wentworth to Taylor indicate that the Otis Elevator Company cost was \$1,710. The Post Office moved in at the end of September 1899 and there was a request for an additional permanent janitorial staff member and a fireman, in order to keep the building in a "proper" condition. For the next 34 years the US Custom House and Post Office continued to operate within the building and only minor alterations were made. However, by 1933, a new more contemporary Post Office had been constructed at the corner of Market and Straight Street and the building was vacated.

As space in the Court House was already limited, the Board of Chosen Freeholders were eager to secure the US Custom House and Post Office building as an annex to the adjacent Passaic County Court House. Initially, the Federal Procurement, Division of the Public Works branch solicited bids for rental of the building and both the Associated Federation of Silk Workers and the Board of Chosen Freeholders submitted bids for monthly rental. The Freeholders took exception to a private entity renting a public building and wrote accordingly. However, the federal government rejected all lease and rental options at the time and determined that the best use for the building was to provide space for the Emergency Relief Administration on the grounds that the relief work was a quasi-official status and in line with the efforts of the administration to reduce stress, presumably associated with the 1930s economic depression. After almost eighteen months of correspondence, the Freeholders prevailed and a contract between the United States of America and the County of Passaic for the sale of the building was approved on August 26th 1935.¹⁴ The building was sold to the County for \$50,000. Upon completion of the sale, the County proceeded with interior alterations to the building. E.M. Lee Engineers & Architects prepared alteration drawings for the building, which included the addition of the Freeholder's Room (a.k.a. as The Hearing Room) by extending the 2nd floor and concealing the space within the roof structure. A below-grade serpentine corridor connection between the north elevation of the Court House and the south elevation of the US Custom House and Post Office was also added as well and minor upgrades to offices, restrooms and hallways.

¹² Fred W. Wentworth, Superintendent of Construction to Mr. J.K. Taylor, Supervising Architect, Washington, D.C., December 15, 1897, E.A. Smyk, Passaic County Historian, Paterson, NJ.

¹³ Fred W., Superintendent Wentworth, *Monthly Inventory of Tools and Machinery Belonging to the U.S. Government, for the Use of U.S.C.H. + P.O., Erecting at Paterson, NJ, Month of September 1899*, Treasury Department, Office of the Supervising Architect Form 43A, E.A. Smyk, Passaic County Historian, Paterson, NJ.

¹⁴ *Contract between United States of America and County of Passaic A Municipal Corporation of the State of New Jersey*, June 10, 1936, Contract for the Sale of the Old Post Office, E.A. Smyk, Passaic County Historian, Paterson, NJ.

United States Department of the Interior
National Park Service

National Register of Historic Places

Continuation Sheet

Passaic County Court House, and United States Custom House and Post Office
Historic District
Passaic County, NJ

Section number 8 Page 7

Since 1936 only minor alterations to the interior of the building and a few alterations to the exterior entrances have been made. Since the 1980's some of the windows have been replaced and the clay tile roof has been restored. A more detailed description of the alterations, based on extensive drawing records in the Passaic County Architect's office has been included below. The Freeholders continued to use the building, now referred to as the Passaic County Courthouse Annex, until it was closed in 2011. The building is currently undergoing survey and assessment work to determine the scope of repairs and improvements needed to allow it to be re-occupied.

THE PASSAIC COUNTY COURT HOUSE BUILDING 1904-1936

The land for the "new" Court House was bought by the Passaic County Freeholders in August 1891.¹⁵ It was immediately south of the US Custom House and Post Office and separated by a small road, Lee Place, which has since been removed to allow for the 1936 serpentine corridor connection between the two buildings. This property was also originally part of the subdivided Colt Hill Estate and consisted of 20 city lots at a purchase cost of \$70,000. The delay in moving forward with the project was largely due to objections filed by the citizens of Paterson, but in 1894 the Freeholder's voted to issue bonds in the amount of \$200,000 to erect a "new" Court House building. In the same Freeholder resolution, the County Board made an application to Judge Dixon for the appointment of commissioners to the "New Court House Commission." Three commissioners were appointed on December 19, 1895: Mr. Moses E. Worthen, a senior partner in the firm of Worthen and Aldrich, who had a large print works in Passaic, Lay Judge James Inglis of the Passaic County Courts and a stationer in Paterson, and Mr. George Wurts, chief editor and half owner of The Paterson Press, who was selected as chair. The Commissioner received an annual salary of \$1,500 and the two other members received \$1,200 a year.¹⁶

In keeping with the recent shift in public architecture appointments and a desire for the highest quality of architectural design for the courthouse, the New Court House Commission issued a public competition invitation on June 1st 1896 for architects to submit designs, which read in part as follows:

"They hereby invite all architects who are disposed to do so to submit designs for this building under the following instructions and regulations, and they offer to give to the authors of the six designs which shall be selected by the commission the following prizes, viz.: To the author of the best plan shall be awarded the contract for the architectural work for said building and to the authors of the five next best plans the sum of \$300 each."¹⁷

The designs were sent to Professor William Robert Ware at Columbia College, who was considered an eminently qualified judge for these types of public architectural competitions. The instructions stated that any

¹⁵ "First Steps Taken for the Erection of the Passaic County Court House," *New York Tribune* (New York, NY), December 19, 1895, accessed July 25, 2014, NewsBank.

¹⁶ Ibid.

¹⁷ "Architects Are Angered: They Say They Were Fooled In A Competition," *The New York Times* (New York, NY), January 3, 1897, accessed July 25, 2014, ProQuest Historical Newspapers.

United States Department of the Interior
National Park Service

National Register of Historic Places

Continuation Sheet

Passaic County Court House, and United States Custom House and Post Office
Historic District
Passaic County, NJ

Section number 8 Page 8

drawings that did not meet the requirements would be rejected and thrown out by Professor Ware, who was charged with selecting the twelve best designs to be presented to the Commission with his comments and any recommendations. Approximately forty-eight designs were submitted and Professor Ware selected twelve from which five were to be awarded prizes and one selected as the model. The twelve design firms selected were those of Copeland & Dole, Olympia, Washington, and NY, Van De Bent & Ross, NY, Stone, Carpenter & Wilson, Providence RI, F. Laussig, Brooklyn, NY, Bruner & Tryon, NY, Howard and Cauldwell, NY, H.T. Stephens, Paterson, NJ, Carrere & Hastings, NY, Walker & Morris, NY, Snelling & Potter, NY, Lord Hewlett & Hull, NY, and Bruce Price, NY.¹⁸ At the time, there was no mention of the architect who was ultimately awarded the project, Samuel Burrage Reed. The Commissioners were not satisfied with Professor Ware's recommendations, and Judge Inglis, on behalf of the Commissioners, requested to see the balance of the competition submissions. The Commissioners awarded Samuel Burrage Reed the project and gave five prizes to the other top contenders, including Fred Wentworth and Charles Edwards, both from Paterson, of which only one had been recommended by Professor Ware. The twelve architects selected by Professor Ware felt "juggled" out of the awards and joined together to bring a lawsuit against Passaic County. Reports on the suit went on to say "it is really high time to determine whether or not there is any means of compelling honest conduct with competitions by public bodies."¹⁹ This new system of public building competitions was still in its infancy and similar complaints from architects were targeting James Knox Taylor at the Treasury. The Court House case was eventually reviewed by Judge Kirkpatrick of the US District Court in Trenton. His ruling was in favor of the Commission, who he said acted within their rights to choose among all designs submitted.²⁰

It is not clear why Samuel Burrage Reed was selected as the architect for the Court House. Contemporary reports suggested that Mr. Inglis, one of the commissioners, requested to see the balance of the designs and may have been politically motivated to select Reed.²¹ There may also have been a political connection between Reed and Passaic County. He was certainly politically well connected and became the founding Mayor of a small town in Bergen County called Woodcliff (now Woodcliff Lake). The announcement of the design award to Reed came with a glowing description of the architect and his accomplishments:

"Of the many architects who have achieved prominence in their profession [sic] in New York none are more favorably known than Mr. S. Burrage Reed, of No. 245 Broadway. Among the excellent work accomplished by him was the building of the Episcopal Church at King George Court, Virginia; Presbyterian church, Cortland, N.Y., Presbyterian church, Passaic, N.J." After naming numerous additional buildings designed by Burrage, the article went on to say, "It will be seen that Mr. Reed is a New Jersey-man, and a resident of our neighboring county of Bergen."²²

¹⁸ IBID.

¹⁹ *The American Architect and Building News*, January 9, 1897, pg. #55, accessed July 25, 2014, ProQuest.

²⁰ "Passaic County Court House Dedicated to Justice with Appropriate Exercises," *The Paterson Morning Call* (Paterson, NJ), January 5, 1904.

²¹ Architects are angered: They Say They Were Fooled In A Competition," *The New York Times* (New York, NY), January 3, 1897, accessed July 25, 2014, ProQuest Historical Newspapers.

²² "The Winning Architect," *Paterson Weekly Press*, December 3, 1896.

United States Department of the Interior
National Park Service

National Register of Historic Places

Continuation Sheet

Passaic County Court House, and United States Custom House and Post Office
Historic District
Passaic County, NJ

Section number 8 Page 9

The long list of public buildings demonstrated Reed's ability to design large churches including the Presbyterian Church in Paterson, and it is likely that he was selected because he was a "local" man and not necessarily because of his design was the best. Most of his non-religious work was residential and he published several books, including 'Dwellings for Village and Country' published by Orange Judd and Co., New York in 1885. The drawing of the design published in resembles closely the building that was built (Figure #19).²³ The specifications for the building were published on March 15th 1897 and refer to a series of drawings 1-20 that were to be supplemented "by detail drawings to be furnished as the work progresses."²⁴ The contract was awarded to William H.H. Van Houten on June 19th 1897.²⁵ The contract amount was for \$177,000 and included a bond. A separate contract was awarded to the Van Dyk Furniture Co. on March 26th 1900, which was for the supply and installation of furnishings. The architect referenced in the furnishing contract was D.A. Beckwith, Architect, and the cost of this contract was \$49,993. A detailed schedule of furniture was provided for each room and included desks, chairs, settees, railings, wardrobes, lockers, bookcases, judge's couches, counters, screens, carpets, revolving bookstands, and umbrella stands. Wood furniture was to be quarter-sawn oak and metallic furniture was specified as 24 gage cold rolled and pickled steel. Lighting was described as brackets, chandeliers, pendants, table lamps, and ceiling fixtures. A second contract was then awarded on the 19th of November 1902 to Michael Torrance of the City of Paterson. This contract was to supply and install masonry, repointing and clean the limestone, granite and marble exterior, and construct two main flights of stairs. No value was given to the contract and Reed remained the architect. Construction progress photographs show the building partially complete with the pediment and stairs missing (Figure 23). There was also reference in some commemorative newspaper articles that the original contractor, William H.H. Van Houten, went bankrupt during the construction. On January 4th 1904 the building was officially opened to the public almost 6 years after construction had begun.

Since 1904 little has changed on the exterior of the building with the exception of two added building connections, the serpentine corridor into the Annex and one to the new courthouse to the south. Windows have been replaced, roofs have been repaired, skylights removed and the exterior copper dome painted, but the overall integrity of the architectural materials remains intact. Recent efforts by the County to restore and reopen the west grand stair and entrance portico have been a positive contribution to the preservation of the Court House. Minor interior alterations were made by Elsworth M. Lee in the early 1930s and included replacing restrooms and minor office alterations. The biggest interior changes were designed by Neil S. Greydanus of Hawthorne, New Jersey in the 1960s and this work included demolishing the two Grand Staircases in the Rotunda.

²³ "The New Court House," *The Paterson Daily Press*, November 28, 1896.

²⁴ *Specification of Labor and Materials Required in the Erection of The Passaic County Court House, at Paterson, New Jersey*, March 15, 1897, Building Specifications, New Jersey State Archives, Trenton, NJ.

²⁵ *Contract between William H.H. Van Houten, Anthony B. Van Houten, Andrew Rogers, Henry Michs, John Agnew and The Board of Chosen Freeholders of the County of Passaic*. June 19, 1897. Contract for the Construction of the Passaic County Court House, New Jersey State Archives, Trenton, NJ.

United States Department of the Interior
National Park Service

National Register of Historic Places

Continuation Sheet

Passaic County Court House, and United States Custom House and Post Office
Historic District
Passaic County, NJ

Section number 8 Page 10

The Architects

Samuel Burrage Reed (7th January 1834-December 1905) (Figure 18) born in Meriden, CT to parents Samuel F. Reed, a builder and Sara Thorp. He had ancestors that came from Holland during the Revolutionary War. His Father died before he was born and his mother cared for him until he was seven, when she no longer had the means to provide for him. He was sent to live with an elderly couple in the "Black River Country" of New York, and, as a child, farmed with no education.²⁶ At fourteen years old his mother visited him and brought him back to Meriden, where he was apprenticed to Lauren Tuttle, a builder. While working as an apprentice builder he was greatly influenced by a clergyman's lecture on "The Powers of The Mind" and began reading. His studious nature was noticed by a local physician, Dr. David Allen, who tutored the young Reed and encouraged him to study medicine. After two years Reed passed an exam in medicine but was unable to practice because of he was still working as a builder's apprentice. At twenty-one, having completed his apprenticeship, he moved to Flushing, Long Island, where he continued his studies, including studying Greek, with Professor Howard Osgood. By twenty-four he owned an extensive library but Reed continued to work as a builder, often designing the buildings he built, although he never received a formal architectural training. He is noted in the 1870 United States Census as a builder living in Newtown, Queens with his wife and children.²⁷

After many years of working as a builder, his time became increasingly absorbed in designing buildings and the practice of architecture and he gained nationwide attention for the residences he designed in Flushing Queens. His house designs were noted in the *American Agriculturalist* as "well-studied plans for a low-priced house."²⁸ It is estimated that twenty-nine of Reed-designed houses were constructed between 1871 and 1872 in the area of "West Flushing." He published several books on house plans, the first book, *House Plans for Everybody* (1878) was published by Orange Judd and Company, and other books included *Cottage Houses for Village and Country Homes* (1883) and *Dwellings for Village and Country* (1885).²⁹ By 1880, he had moved to 245 Broadway in New York City. Upon winning the Passaic County Court House design competition in December 1896, *The Paterson Weekly Press* published a biographical description of Reed and a list of the many projects his firm had worked on. The article claimed that Reed was enormously successful, well respected, and designed an average of two buildings per month.³⁰ In addition to residences, Reed designed many public buildings including religious structures such as the Bloomingdale Reformed Church (c. 1884, demolished c. 1904) and the Middle Collegiate Church both in Manhattan. His best-known work in New York City is probably the Romanesque Revival-style Bailey Residence at 10 St. Nicholas Place in Manhattan (1888), designed for James

²⁶ "Genealogical History Of Hudson And Bergen Counties New Jersey: Samuel Burrage Reed." Harvey, Cornelius B., Editor, Originally Published in 1900. JerseyCityHistory.com - Genealogical History, 2003. Accessed August 27, 2014. <http://www.getnj.com/hudberg/genealogical243.shtml>.

²⁷ "Life of S. Burrage Reed, A Former Meriden Resident." *Meriden Morning Record*. Accessed March 14, 1906. <http://news.google.com/newspapers?nid=ZtJ3RtM1NaMC&dat=19060314&printsec=frontpage&hl=en>.

²⁸ Ibid.

²⁹ "S. Burrage Reed," in *New York, 1895: Illustrated*, Second ed. (New York: A. F. Parsons Publishing, 1895), accessed August 2, 2014, <https://archive.org/details/newyork1895illus00unse>.

³⁰ "The Winning Architect," *Paterson Weekly Press*, December 3, 1896.

United States Department of the Interior
National Park Service

National Register of Historic Places

Continuation Sheet

Passaic County Court House, and United States Custom House and Post Office
Historic District
Passaic County, NJ

Section number 8 Page 11

Anthony Bailey, partner in the famed Barnum & Bailey Circus.³¹ Mr. Reed was first elected Mayor of Woodcliff, Bergen County NJ in 1894 and was an elected Justice of the Peace. He served as Deacon in the Baptist Church of Flushing and an elder in the Reformed Church of New York City.³²

William Martin Aiken (April 1st 1855 to December 7th 1908) served as Supervising Architect to the US Treasury and participated in the design and construction of numerous federal buildings during his appointment. Aiken, a native of Charleston, SC, received his architectural training from the Massachusetts Institute of Technology before working in various Boston offices, including that of Henry Hobson Richardson for several years. Aiken moved to Cincinnati in 1885 and practiced architecture and taught at the Cincinnati Academy of Design. He was well respected by the American Institute of Architects (AIA) and the architectural press and upon his appointment in April 1895 as the Supervising Architect to the Treasury; *The Inland Architect* wrote, "With the exception of Mr. Potter, no architect with equal training has filled the office of the Supervising Architect."³³ Aiken admired the 1893 World's Columbian Exposition, which he felt was a triumph of Beaux-Arts design, yet he still remained an advocate of historic references to the picturesque past in his architectural design. The illustrations that accompanied Aiken's Annual Treasury Reports represented romantic depictions of urban life with parks, promenades, churches, and a benign industrial presence. Aiken's architectural style was classical and American colonial forms, as exemplified in his design. He designed an Italian Renaissance exterior with elaborate interior detailing for the US Mint in Denver, CO. The Custom House and Post Office in New London, CT design was colonial revival with Georgian details and forms scaled to a larger building than that of the 18th century. The design of the classical style US Mint in Philadelphia set a precedent for a scale that later became typical of public government buildings. Aiken left the Treasury Department in June of 1897 and the *American Architect* lamented, "Of Mr. Aiken, the retiring incumbent, architects will speak only with praise. Whatever might have been his other qualifications for an office which demands tact and discretion, as much, perhaps, as professional skill, it can be truly said that he brought to it high training and perfect integrity, and that he labored earnestly and successfully to make the Government building-work a credible feature in the artistic development of the country."³⁴ Aiken went on to practice with Bruce Price in New York and in 1901 he was appointed consulting architect and chief inspector for the Building Department of New York City. Upon Aiken's death in December 1908, former colleagues in the Treasury Department remembered him as "instrumental in bringing about a new era in the design and construction of public buildings."³⁵

James Knox Taylor (October 11th 1857 to August 27th 1929) (Figure 9) was Supervising Architect to the US Treasury from 1897 to 1912. His name is listed ex-officio as the Supervising Architect of hundreds of federal buildings built throughout the US during this period. Taylor was born in Knoxville, IL and attended Massachusetts Institute of Technology, where he was classmate of William Martin Aiken and Cass Gilbert.

³¹ "Life of S. Burrage Reed, A Former Meriden Resident." *Meriden Morning Record*. Accessed March 14, 1906.
<http://news.google.com/newspapers?nid=ZtJ3RtM1NaMC&dat=19060314&printsec=frontpage&hl=en>.

³² Ibid.

³³ Lee, Antoinette J. *Architects to the Nation The Rise and Decline of the Supervising Architect's Office* (New York: Oxford University Press, 2000), pg. #191.

³⁴ "Summary." *American Architect and Building News*, 39, February 25, 1893, pg. #129.

³⁵ Lee, Antoinette J. *Architects to the Nation The Rise and Decline of the Supervising Architect's Office* (New York: Oxford University Press, 2000), pg. #196.

United States Department of the Interior
National Park Service

National Register of Historic Places

Continuation Sheet

Passaic County Court House, and United States Custom House and Post Office
Historic District
Passaic County, NJ

Section number 8 Page 12

After graduating he worked in the New York City office of Charles C. Haight and later with Bruce Price. In 1882 he moved to St. Paul, MN where he formed a partnership with Cass Gilbert, as Gilbert & Taylor. They built many homes, churches, and office buildings. In 1892 Taylor & Gilbert ended the business partnership on friendly terms. Taylor left St. Paul and moved to Philadelphia where Taylor's wife had relatives. In Philadelphia, Taylor joined a partnership with Amos J. Boyden to establish the firm of Boyden & Taylor. However, the depressed economics of the time prevented the firm from flourishing, prompting Taylor to write to Jeremiah O'Rourke inquiring about a draftsman position in the Supervising Architect's Office of the Treasury Department.³⁶ In April of 1885 he was hired as a temporary draftsman, and in less than a year had been promoted to the position of temporary principal draftsman, and the following year as chief draftsman. Taylor was the first architect to be appointed as Supervising Architect on October 20th 1897 through the Civil Service Act. The *Inland Architect* printed the Supervising Architect's examination thesis written by Taylor. Taylor succinctly summarized his design philosophy in the examination thesis. "In the selection of a style of architecture for use in a public building, the designer should be governed by three general and important considerations. First, since one of the primary attributes of great power is dignity, the style selected should have that quality. Second, as a public building is the visible sign of the government in a locality, it should be pleasant to look upon and therefore the style selected should be beautiful. Third and last but not least, it should be such as would permit a convenient interior arrangement..."³⁷ Taylor's success as Supervising Architect and his long stay with the department was attributed to his ability to manage and administer the Office of the Supervising Architect. He actively encouraged the competition between the draftsmen within his office in addition to providing private practice firms with some of the most important competitions for public works. These included the award of the US Custom House, Bowling Green, New York City to the architectural firm of Cass Gilbert 1899-1907, and the US Federal Building, Indianapolis, IN to Rankin & Kellogg 1901-1905. The quantity and high quality of design in the Supervising Architect's Office included the US Federal Building in Annapolis, MD 1899-1901, and the US Court House and Post Office, Cumberland, MD 1901-1903. Taylor had a gift for holding a steady course in what could sometimes be considered political turmoil within the architecture office of the Treasury. After leaving the federal government in 1912, Taylor became a professor of architecture at Massachusetts Institute of Technology (MIT) and later director of the architecture department. During this time, he also served with Cass Gilbert and Glenn Brown on the AIA's Committee on the Conservation of Natural Resources. He left MIT in October 1914 and his career then followed a somewhat obscure path through Philadelphia, PA, North Hampton, MA, Yonkers, NY, and finally Tampa, FL, where he died in 1929 at the age of 72.³⁸

Fred Wesley Wentworth (August 22nd 1864 to October 3rd 1943) (Figure 9) Born in Foxboro, MA, he attended Dartmouth College in Hanover, NH and graduated with a Science Degree in 1887. Wentworth was a

³⁶ "Boyden & Taylor (fl. 1892-1897) ARCHITECTS," Philadelphia Architects and Buildings, 2014, section goes here, accessed September 13, 2014, http://3A%2F%2Fwww.philadelphiabuildings.org%2Fpab%2Fapp%2Far_display.cfm%2F24074.

³⁷ "Supervising Architect's Examination Thesis." In *The Inland Architect and News Record*, 38. Vol. XXIX (Chicago: Inland Publishing, 1898), pg. #38.

³⁸ Lee, Antoinette J. *Architects to the Nation The Rise and Decline of the Supervising Architect's Office* (New York: Oxford University Press, 2000), pg. #216.

United States Department of the Interior
National Park Service

National Register of Historic Places

Continuation Sheet

Passaic County Court House, and United States Custom House and Post Office
Historic District
Passaic County, NJ

Section number 8 Page 13

life-long resident of Paterson and became one of the leading architects of the City.³⁹ It was the 1902 Great Fire of Paterson that established Wentworth's prominence as an architect. His early work was largely residential for some of the most prominent residents in Paterson. His first major opportunity to work on public buildings was in October 1897, when he was appointed Superintendent of Construction for the US Custom House and Post Office building in Paterson by the Treasury Department.⁴⁰ Wentworth designed many public buildings in the City of Paterson, including the Paterson General Hospital, Public School #10, the Valley View Sanitarium, and the Passaic County Tuberculosis Sanitarium. However, the buildings he is best known for are the movie theaters he collaborated on with Jacob Fabian. The first was the Regent Theater in downtown Paterson designed in 1914. The success of this first theater resulted in numerous others being designed by Wentworth in collaboration with Fabian. These included the Branford in Newark and the Jersey City Stanley Theater, which is one of the largest and most elaborate theaters in the nation. Wentworth went on to design many other public buildings, including some important hotels, the most well known being the Lakeside Inn in Mount Dora, FL.⁴¹ Wentworth died in 1943 and was buried at the Pine Hill Cemetery in Dover, NH.

Elsworth M. Lee (June 20th 1876 to 1962). Born in Paterson, NJ, Lee was educated at local public schools and then attended New York University. He was both an engineer and architect and worked between 1898 and 1906 in the steel mills both as a contractor and an architect.⁴² In 1906 he became a partner with George Hewitt in the firm of Lee & Hewitt. Hewitt was also born in Paterson, NJ and was employed by the Passaic Rolling Mills as a mechanical and structural engineer. Lee & Hewitt designed several large manufacturing and storage buildings for the company of Heywood Bros. & Wakefield Co. both in Chicago and New York City.⁴³ In 1905 Lee became the director of the Passaic County Board of Freeholders.⁴⁴ George Hewitt from 1934 to 1938 was the Passaic County Engineer and Road Supervisor. Both men were clearly well connected in Passaic County. It is, therefore, not surprising that the 1936 alterations to the US Custom House and Post Office were designed by E.M. Lee⁴⁵ (Figure 16). However, it is interesting to note that the drawings were not attributed to Lee & Hewitt but instead to E.M. Lee, Engineer and Architect, 152 Market Street, Paterson, NJ. The firm of Lee & Hewitt remained in practice and designed buildings through the end of the 1930s including the Paterson Grade School #5 at 430 Totowa Road (1937), which is attributed to the firm of Lee & Hewitt. This large "U-plan" School was designed for 1,540 pupils and is still in operation. Both men served during WWI in the ordinance office working as engineers and architects. Lee was also a member of the Board of Zoning and Appeals in Paterson and the City Plan Commission. AIA records indicate that he was a member of the AIA from 1938 and died in 1962.

³⁹ "Fred W. Wentworth, Designed Many Large buildings In Northern Part of the State." *Special, The New York Times* (New York, NY), October 5, 1943. Accessed July 25, 2014. ProQuest Historical Newspapers.

⁴⁰ Fred W. Wentworth, Superintendent of Construction to Mr. J.K. Taylor, Supervising Architect, Washington, D.C. December 15, 1897. E.A. Smyk, Passaic Historical Society, Paterson, NJ.

⁴¹ Polton, Richard E. *The Life & Times of Fred Wesley Wentworth, The Architect Who Shaped Paterson, NJ and Its People*. United States of America: Pine Hill Architectural Press, LLC, 2012

⁴² Leonard, John William, *Who's Who in Engineering 1922-1923*. Brooklyn Borough- New York City, John w. Leonard Corporation

⁴³ Fireproof Home for Furniture Company, *Brick and Clay Record Vol XLII No. 11*, Company Record Volume 42 June 1913 p. 967

⁴⁴ Passaic Board Elects Lee, *New York Times*. Wednesday January 2, 1935

⁴⁵ E. M. Lee, Engineer & Architect. *Design for Hearing Room*. 1936. Architectural Drawings of the Alterations of Old Post Office Building, Passaic County Engineering Office, Paterson, NJ.

United States Department of the Interior
National Park Service

National Register of Historic Places

Continuation Sheet

Passaic County Court House, and United States Custom House and Post Office
Historic District
Passaic County, NJ

Section number 8 Page 14

Sculptor

Gaetano Federici

Gaetano Federici (September 22nd 1880-February 1st 1964) was a prolific Paterson sculptor. Federici's portfolio includes private statues and cemetery stones, and many of the public statues found in the Greater Paterson area.⁴⁶ Many of Federici's subjects were notable local and national figures including politicians, philanthropists, religious leaders and comedians. The artist worked in many mediums, including stone, bronze and plaster. Gaetano Federici was born in 1880 in Castlegrande, Italy. His father, Antonio Federici immigrated to Paterson, NJ bringing his family with him. Gaetano left high school to apprentice in New York City under sculptor Giuseppe Moretti in 1897, and in 1899, he entered formal studies at the Art Students League. He also apprenticed to Henry Bonnard Foundry and the Roman Bronze Works as a bronze-caster. Gaetano's first commission in 1905 was for the James F. Stewart memorial. Part of the success of Federici's career was timing. He began creating public statues for a city that was rebuilding and revitalizing after a major fire in 1902.

Muralist

William Lee Frignoca graduated from the Pratt Institute in 1929. He served in World War II. After the war, he taught art from 1947 until he retired in 1977 at the Newark Vocational & Technical High School.

Contractors

Mc Ilvain and Unkefer, located at the 2nd National Bank Building, Pittsburg PA were the contractors for the US Custom House and Post Office. The firm completed several contracts with the Federal Government, including the addition to the South Carolina State House in 1902, which resulted in litigation. One of the witnesses was William Aiken, Architect.

William H.H. Van Houten, Paterson, NJ was the contractor for the Court House June 19th 1897 for \$177,000.

The Van Dyk Furniture Company, Paterson, NJ were contracted to supply the furniture at a cost of \$49,993 for the Court House and signed a contract on March 26th 1900. The firm was established in 1872 and owned one of the largest buildings in Paterson located at 298-300 Main Street. The building has four floors with a 50'x 125' footprint. It was the largest furniture store in Paterson.⁴⁷

Michael Torrance, Paterson, NJ was contracted for masonry work on November 19th 1902 for the Court House.

⁴⁶ Edward A. Smyk, *Gaetano Federici, 1880-1964 Sculptor Laureate of Paterson, A Memorial Tribute on the 50th Anniversary of His Passing* (Paterson, NJ: Passaic County Historical Society, 2014)

⁴⁷ Edwards, Richard *F.C. Van Dyk and Co. Industries of New Jersey: Hudson Bergen and Passaic Counties* Historical Publishing Company, New York, Philadelphia and Newark 1883 p981

United States Department of the Interior
National Park Service

National Register of Historic Places

Continuation Sheet

Passaic County Court House, and United States Custom House and Post Office
Historic District
Passaic County, NJ

Section number 8 Page 15

Competition Advisor

Professor William Robert Ware (May 27th 1832- June 9th 1915) was born in Cambridge, Massachusetts. He was educated in liberal arts and civil engineering at Harvard University and received further training in architects' offices before entering into practice with Henry Van Brunt in Boston. Ware and Van Brunt designed several important buildings in Boston including Memorial and Weld Halls at Harvard. He was the first professor of architecture appointed to the Massachusetts Institute of Technology in 1865, where he planned and directed the architecture program. In 1881 he moved to New York City and founded the school of architecture at Columbia College (now Columbia University). Professor Ware was well respected by the profession and as a result became a frequent advisor and adjudicator of architectural competitions. Two important competitions for which he was invited to be a judge were the Pennsylvania Capital in Harrisburg, PA and the 1906 Peace Palace Competition in The Hague, Holland. He was a Fellow of the American Institute of Architects and a Trustee of the American Academy of Fine Arts in Rome, Italy.⁴⁸

⁴⁸ H. L. Warren, "William Robert Ware (1832-1915)," *Proceedings of the American Academy of Arts and Sciences* 52:866-869, accessed September 2014, JSTOR.

United States Department of the Interior
National Park Service

National Register of Historic Places

Continuation Sheet

Passaic County Court House, and United States Custom House and Post Office
Historic District
Passaic County, NJ

Section number 9 Page 1

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United States Department of the Interior
National Park Service

National Register of Historic Places

Continuation Sheet

Passaic County Court House, and United States Custom House and Post Office
Historic District
Passaic County, NJ

Section number 9 Page 2

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United States Department of the Interior
National Park Service

National Register of Historic Places

Continuation Sheet

Passaic County Court House, and United States Custom House and Post Office
Historic District
Passaic County, NJ

Section number 9 Page 3

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United States Department of the Interior
National Park Service

National Register of Historic Places

Continuation Sheet

Passaic County Court House, and United States Custom House and Post Office
Historic District
Passaic County, NJ

Section number 9 Page 4

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United States Department of the Interior
National Park Service

National Register of Historic Places

Continuation Sheet

Passaic County Court House, and United States Custom House and Post Office
Historic District
Passaic County, NJ

Section number 9 Page 5

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United States Department of the Interior
National Park Service

National Register of Historic Places

Continuation Sheet Passaic County Court House, and United States Custom House and Post Office
Historic District Passaic County, NJ

Section number 10 Page 1

Verbal Boundary Description

The Passaic County Court House and United States Custom House and Post Office Historic District occupies a 2.07 acre site in Paterson, NJ. The entire perimeter of the Passaic County Court House is surrounded by a stone wall. The site slopes down from the northwest corner to the south-east corner (1) by approximately ten feet. The rock faced granite wall along the east side of the property is approximately 8' high at the southeast corner (8). Each stone wall section is divided by a large stone pier. The south wall (8-9) is interrupted by the 1968 courthouse connection but appears to remain largely intact under heavily overgrown plantings. The north wall (1-12), which formed the edge of the original road (Lee Place), faces the United States Custom House and Post Office and continues up to Hamilton Street at the west end, stepping up with an arched curved stone at each of the large stone piers. Raised corner piers are located at each of the entrances. On the east and west sides, the wall returns and forms the cheek walls of the portico steps.

The United States Custom House and Post Office perimeter is defined by a decorative metal fence set into a curved bull nose granite base. The metal railings have a small square decorative frieze with a clover leaf pattern inset with fleur-de-lis. Each of the vertical posts are square in section and end with a 3-point spike. Each railing section has a larger decorative spike that is used to accentuate the transitions between sections. The railing is supported by curved scrolled brackets at each of the post locations. Additional intermittent support is installed between the larger posts.

The east side of the post office is paved blacktop, which runs up to the edge of the building to create a parking area entered off of Clark Street. The railings begin along Clark Street (12) wrapping around the parking lot onto Ward Street (5, 6, 7) and then returning to the small north stair turret entrance where they terminate on the exterior wall. There is a small opening in the fence into the parking lot. The railing then continues along Ward Street creating a rectangular grassed area and returns at the north porch entrance, where there are two small gates opening into the grassed area, to the east and west. As the railing continues up towards Hamilton Street it rises to the highest north-west corner of the property (2, 3, 4). The metal railing continues with a wider granite base along Hamilton Street with the grassed area about 4' below. The edge of the lawn is lined with a brick swale and the retaining wall has rock-faced stone. The railing then returns at the west entrance and abuts with a decorative scrolled railing section into the entrance step granite cheek walls, which are capped with limestone. Approximately 20' from the west entrance traveling south along Hamilton Street, the railing converts back to the County Courthouse stone wall (1), which steps down every other stone pier with a curved arched stone and terminates at the west portico steps of the Court House. On the southwest corner (11) there is a contemporary paved area with picnic tables between the two courthouses.

United States Department of the Interior
National Park Service

National Register of Historic Places

Continuation Sheet

Passaic County Court House, and United States Custom House and Post Office
Historic District
Passaic County, NJ

Section Additional Page 1
number Documentation:
Photographs

City or Vicinity: Paterson

County: Passaic

Photographer: As indicated on table below.

Dates Photographed: As indicated on table below.

Number	Description	Photographer	Date
1	Exterior: View looking southeast at the corner of Ward Street and Hamilton Street at the Passaic County Court House and U.S. Custom House & Post Office.	Annabelle Radcliffe-Trenner	8/2014
2	Exterior: U.S. Custom House & Post Office north and east elevations, view looking southwest.	Leaha Bovino	7/2014
3	Exterior: U.S. Custom House & Post Office east elevation, view looking west.	Leaha Bovino	7/2014
4	Exterior: U.S. Custom House & Post Office south tower elevation, view looking north.	Annabelle Radcliffe-Trenner	7/2014
5	Exterior: U.S. Custom House & Post Office south elevation detail, view looking north.	Annabelle Radcliffe-Trenner	7/2014
6	Exterior: U.S. Custom House & Post Office west elevation, view looking southeast.	Leaha Bovino	7/2014
7	Exterior: U.S. Custom House & Post Office north elevation and Ward Street entrance, view looking southeast.	Annabelle Radcliffe-Trenner	8/2014
8	Exterior: U.S. Custom House & Post Office, south elevation details such as the granite water table, limestone window trim, trefoil motifs and orbs on the clay tile dormer roofs.	Annabelle Radcliffe-Trenner	8/2014
9	Exterior: U.S. Custom House & Post Office, view of the point where the decorative wrought-iron fence intersects the stone rail of the steps on the west elevation.	Annabelle Radcliffe-Trenner	8/2014
10	Exterior: U.S. Custom House & Post Office, view of one of the few remaining decorative wood panels at window openings.	Annabelle Radcliffe-Trenner	8/2014
11	Interior: U.S. Custom House & Post Office, view of the original plaster ceiling finish hidden above the dropped ceiling panels in the east end of Office 002.	Annabelle Radcliffe-Trenner	7/2014
12	Interior: U.S. Custom House & Post Office, north view of Hall 001.	Leaha Bovino	7/2014
13	Interior: U.S. Custom House & Post Office, view looking north in the Serpentine Corridor 005.	Annabelle Radcliffe-Trenner	8/2014
14	Interior: U.S. Custom House & Post Office, view of Guastavino tile vaults and infilled arched transom window above door in Vestibule 100.	Annabelle Radcliffe-Trenner	8/2014
15	Interior: U.S. Custom House & Post Office, view of east door in Vestibule 100.	Annabelle Radcliffe-Trenner	8/2014
16	Interior: U.S. Custom House & Post Office, detail view of the keystone in the arch above the east door in Vestibule 100.	Leaha Bovino	7/2014
17	Interior: U.S. Custom House & Post Office, east view of Hall 101.	Annabelle Radcliffe-Trenner	7/2014

United States Department of the Interior
National Park Service

National Register of Historic Places

Continuation Sheet

Passaic County Court House, and United States Custom House and Post Office
Historic District
Passaic County, NJ

Section Additional Page 2
number Documentation:
Photographs

18	Interior: U.S. Custom House & Post Office, south view of the pilaster capital below the vaulted ceiling in Hall 101.	Annabelle Radcliffe-Trenner	7/2014
19	Interior: U.S. Custom House & Post Office, view looking northwest in Hall 101.	Annabelle Radcliffe-Trenner	8/2014
20	Interior: U.S. Custom House & Post Office, view of the Zeeland Lion at Stair 1 in Hall 101 (ST1).	Courtesy of Pat Storzillo	8/2014
21	Interior: U.S. Custom House & Post Office, view looking north at the staircase in Hall 101.	Annabelle Radcliffe-Trenner	7/2014
22	Interior: U.S. Custom House & Post Office, typical detail of intact historic window and cornice above the dropped ceiling.	Leaha Bovino	7/2014
23	Interior: U.S. Custom House & Post Office, detail view looking north at the keystone above the arched window of the stair (ST1) intermediate landing.	Annabelle Radcliffe-Trenner	7/2014
24	Interior: U.S. Custom House & Post Office, north view of Stair 1 from Hall 200.	Leaha Bovino	7/2014
25	Interior: U.S. Custom House & Post Office, north view of Hall 200.	Leaha Bovino	7/2014
26	Interior: U.S. Custom House & Post Office, Hall 200 elevator that had been installed in the 1930s and upgraded in the 1960s, view looking south.	Annabelle Radcliffe-Trenner	8/2014
27	Interior: U.S. Custom House & Post Office, view of typical door type from original construction.	Annabelle Radcliffe-Trenner	8/2014
28	Interior: U.S. Custom House & Post Office, east view of Hall 204.	Annabelle Radcliffe-Trenner	7/2014
29	Interior: U.S. Custom House & Post Office, east view of Room 210, the Freeholder Room.	Annabelle Radcliffe-Trenner	8/2014
30	Interior: U.S. Custom House & Post Office, west view of Room 210, the Freeholder Room.	Annabelle Radcliffe-Trenner	8/2014
31	Interior: U.S. Custom House & Post Office, view of Art Deco ceiling in the Freeholder Room.	Annabelle Radcliffe-Trenner	7/2014
32	Interior: U.S. Custom House & Post Office, detail view of the mural along the northeast wall of the Freeholder Room.	Annabelle Radcliffe-Trenner	8/2014
33	Interior: U.S. Custom House & Post Office, west view of office entrances from Hall 200.	Annabelle Radcliffe-Trenner	7/2014
34	Interior: U.S. Custom House & Post Office, east view of cast iron Stair 3.	Leaha Bovino	7/2014
35	Interior: U.S. Custom House & Post Office, view of skylight in Hall 300.	Annabelle Radcliffe-Trenner	7/2014
36	Interior: U.S. Custom House & Post Office, view of roof structure looking northeast.	Annabelle Radcliffe-Trenner	7/2014
37	Exterior: Passaic County Court House south elevation, view looking northeast.	Annabelle Radcliffe-Trenner	8/2014

United States Department of the Interior
National Park Service

National Register of Historic Places

Continuation Sheet

Passaic County Court House, and United States Custom House and Post Office
Historic District
Passaic County, NJ

Section number Additional Documentation: Photographs Page 3

38	Exterior: Passaic County Court House west elevation, view looking northeast.	Courtesy of Pat Storzillo	8/2014
39	Exterior: Passaic County Court House west elevation pediment detail.	Annabelle Radcliffe-Trenner	8/2014
40	Exterior: Passaic County Court House west elevation, view looking southeast.	Leaha Bovino	7/2014
41	Exterior: Passaic County Court House dome, view looking southeast.	Annabelle Radcliffe-Trenner	8/2014
42	Exterior: Passaic County Court House east and north elevations, view looking southwest.	Leaha Bovino	7/2014
43	Exterior: Passaic County Court House east elevation and U.S. Custom House & Post Office south and east Elevations, view looking northwest.	Leaha Bovino	7/2014
44	Exterior: William Hughes statue located in front of the Passaic County Court House west elevation, view looking northeast.	Leaha Bovino	7/2014
45	Exterior: James Fleming Stewart statue located in front of the Passaic County Court House west elevation, view looking east.	Leaha Bovino	7/2014
46	Interior: Passaic County Court House, view looking north to the rotunda (Rm 002) at the basement/ground floor level.	Annabelle Radcliffe-Trenner	8/2014
47	Interior: Passaic County Court House, the decorative structural glass floor in the first floor rotunda (Rm 102), as viewed from the second floor.	Leaha Bovino	7/2014
48	Interior: Passaic County Court House, north view of Rotunda 102 at first floor.	Leaha Bovino	7/2014
49	Interior: Passaic County Court House, the stained glass dome, decorative trim, and Corinthian columns in the rotunda, as viewed from the first floor.	Annabelle Radcliffe-Trenner	8/2014
50	Interior: Passaic County Court House, east view of rotunda showing the second and third floor levels, decorative columns and railings, and a pair of original courtroom doors.	Annabelle Radcliffe-Trenner	8/2014
51	Interior: Passaic County Court House, view of Ceremonial Court Room 200, looking southeast.	Annabelle Radcliffe-Trenner	7/2014
52	Interior: Passaic County Court House, view of Ceremonial Court Room 222, looking east.	Annabelle Radcliffe-Trenner	7/2014
53	Interior: Passaic County Court House, view of Ceremonial Court Room 222, looking north.	Annabelle Radcliffe-Trenner	7/2014
54	Interior: Passaic County Court House, detail of the rotunda dome stained glass and decorative plaster, view looking south.	Courtesy of Pat Storzillo	8/2014
55	Interior: Passaic County Court House, detail of the rotunda dome stained glass.	Courtesy of Pat Storzillo	8/2014
56	Interior: Passaic County Court House, detail of the Corinthian column capital.	Courtesy of Pat Storzillo	8/2014
57	Interior: Passaic County Court House, the rotunda dome as viewed from below.	Courtesy of Pat Storzillo	8/2014

United States Department of the Interior
National Park Service

National Register of Historic Places

Continuation Sheet

Passaic County Court House, and United States Custom House and Post Office
Historic District
Passaic County, NJ

Section number Additional Documentation: Photographs Page 4

58	Interior: Passaic County Court House, an original stained glass skylight in the attic that had been closed in with new roof deck, view looking northwest.	Annabelle Radcliffe-Trenner	7/2014
59	Interior: Passaic County Court House, exterior view of the dome structure and stained glass panels in the attic, looking southwest.	Courtesy of Pat Storzillo	8/2014
60	Interior: Passaic County Court House, exterior view of the illuminated stained glass dome from the attic, looking west.	Courtesy of Pat Storzillo	8/2014
61	Interior: Passaic County Court House, an original stained glass skylight in the attic that had been closed in with new roof deck, view looking southeast.	Annabelle Radcliffe-Trenner	7/2014
62	Interior: Passaic County Court House, view looking east in the attic showing the coved plaster ceiling of the third floor along the south elevation wall.	Annabelle Radcliffe-Trenner	7/2014
63	Interior: Passaic County Court House, view looking southwest into the attic showing the original structure of a skylight that had been covered over on the interior.	Annabelle Radcliffe-Trenner	7/2014

United States Department of the Interior
National Park Service

National Register of Historic Places

Continuation Sheet

Passaic County Court House, and United States Custom House and Post Office
Historic District Passaic County, NJ

Section number Additional Documentation: Building Chronology Page 1

United States Custom House and Post Office Architectural Drawings: Building Chronology

Date	Architect
January 1898	<p>Kelly, A.J.T.</p> <p><u>Drawing #1:</u> Sketch showing Basement Plan. The spaces are as follows: three parcel post rooms, lift, boiler room, toilet, lockers, showers, stair hall, swing room, janitor supplies, and a stair in the turret.</p> <p><u>Drawing #2:</u> Sketch showing First Floor Plan. The Lobby is at the west end of the building, the Public Lobby runs along the north elevation. There are two joined Post Master rooms with a Vault and Toilet. The stair to the second floor (ST1) is to the east of the Post Master quarters. At the far east end of the Public Lobby is the Supervisor of Mails office. The stair down is in the turret. The following rooms are enclosed within the P.O. Screen in the south side of the building: Post Office Working Room (at far east end of building) with an open stair down to presumably the foundation level, Toilet, two Vaults, Registry, Stamps, plus one unlabeled room to the east of the stamp room and one illegible room to the south of the Registry.</p> <p><u>Drawing #3:</u> Sketch showing Second Floor Plan. The roof plan sketch is showed over the double-height Post Office Working Room. The rooms on the west side of the building include a Toilet, Internal Revenue Rooms with a Vault, Cashier's Stock Room, a stair to the third floor (ST3), Nixie Division room, and B.U. of Animal Industry room with a vault. A Cashier's Stock Room is located under the clock tower to the east of the stair from the first floor (ST1). The P.O. Inspector room and a vacant room in the far east turret.</p>

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Passaic County Court House, and United States Custom House and Post Office
Historic District
Passaic County, NJ

Section number Additional Documentation: Building Chronology Page 2

	<p><u>Drawing #4:</u> Sketch showing the Third Floor Plan. The stair (ST3) is centrally located. The third floor space is one open room with five partition wall bays on either side of the stair. There is the stair ladder (ST4) to the southeast of ST3 that leads up to the roof. In the room below the clock tower, there is a spiral staircase that leads to the fifth floor of the clock tower.</p>	
<p>March 1899</p>	<p>James Knox Taylor, Supervising Architect, Treasury Department This is a collection of drawings that have the floor plans overlaid with the plans for heating and ventilating apparatus.</p> <p><u>Drawing #1:</u> Sketch of the Basement Plan showing ductwork locations, cold air chambers, and boilers. There is a toilet room to the southwest corner of the building. The boiler room is recessed four steps down from the floor level of the other rooms. The main space below the Post Office Working Room is divided; there is a wall making the five-sided "bay" of the building an individual room with four steps to access it. There is a stair in the main open space that is below the Post Office Working Room, as well as the primary stair to the first floor (ST1).</p> <p><u>Drawing #2:</u> Sketch of the Basement Plan showing steam pipe locations and types. Cold Air Chambers, Coal Room, and Toilet are indicated.</p> <p><u>Drawing #3:</u> Sketch of the First Floor Plan showing radiator locations and types under the windows. The beams/structure of the floor above are shown as dashed lines.</p> <p><u>Drawing #4:</u> Second Floor Plan showing steam pipe and radiator types and locations. The sketch shows the roof plan and primary structural members over the double-height Post Office Working Room. The configuration of rooms on this floor are slightly different from those of</p>	

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Passaic County Court House, and United States Custom House and Post Office
Historic District
Passaic County, NJ

Section number Additional Documentation: Building Chronology Page 3

	<p>the 1898 drawings, namely, the vault was removed from the Internal Revenue rooms, and the Cashier's Stock room was divided into two rooms at the southwest end of the building.</p> <p><u>Drawing #5</u>: Third Floor Plan showing ductwork locations. The sketch shows a loft floor along the north side of the building to the east of the clock tower, partial roof structure, and two construction details.</p>
March 1899	<p>James Knox Taylor, Supervising Architect</p> <p><u>Drawing #1</u>: Diagram of P.O. Boxes, Drawers. Identifies numbering and types of boxes. Specifies the number and labeling of letter, paper, and package drops. Notes on the drawing include, "wood work of screen is to be white oak" and "3 windows with frame and sash same metal as boxes".</p>
December 1899	<p>Architect name covered, but likely James Knox Taylor</p> <p><u>Drawing #1</u>: Section, interior elevation, and plan of the "New Frames and Sashes for Small Windows on Sides of Entrance Porch on Hamilton St". Shows the exterior grille in place.</p>
January 1911	<p>James Knox Taylor, Supervising Architect</p> <p><u>Drawing #1</u>: Sketch detailing the installation of three revolving doors, two at the west Hamilton St entrance, and one at the Ward St entrance. The drawing includes a partial floor plan of the vestibules, detail sections of the doors and arched transom window, elevations, and individual plans of the revolving door apparatus.</p>
October 1913	<p>Unsigned</p> <p><u>Drawing #1</u>: Section showing proposed method of placing new copper flashing on the back of all gables.</p>
April 1918	<p>Frank A. Lang, Act. Supervising Chief Engineer, Office of</p>

United States Department of the Interior
National Park Service

National Register of Historic Places

Continuation Sheet

Passaic County Court House, and United States Custom House and Post Office
Historic District
Passaic County, NJ

Section number Additional Documentation: Building Chronology Page 4

	<p>Supervising Chief Engineer, U.S. Public Buildings, 731 Custom House, New York, NY <u>Drawing #1:</u> Repairs to Second Story Tower Window (Side) drawing. Shows an annotated elevation and section of window with cracked masonry quoin frame.</p>
July 1922	<p>Frank A. Lang, Act. Supervising Chief Engineer <u>Drawing #1:</u> Drawing illustrating the changes to Lobby Screens. Shows plan locations of new wire screen and sash. Also shows a typical elevation of the screen. Notes indicate the "new sash to be of design, construction, and material to march similar work in place".</p>
June 1926	<p>A.B. Fay, Supervising Chief Engineer, Office of Supervising Chief Engineer, U.S. Public Buildings, 731 Custom House, New York, NY <u>Drawing #1:</u> Plans, sections, and elevation sketches of new interior iron wire window screens.</p>
December 1926	<p>Joseph D. Boyer, Act. Supervising Chief Engineer, Office of Supervising Chief Engineer, U.S. Public Buildings, 731 Custom House, New York, NY <u>Drawing #1:</u> Elevation of the top of the ventilating stack showing details for copper standing seam joints.</p>
November 1930	<p>Albert B. McCulloch, Act. Supervising Chief Engineer, Office of Supervising Chief Engineer, U.S. Public Buildings, 731 Custom House, New York, NY <u>Drawing #1:</u> Elevation and section drawing of a new top for Ventilator stack. Drawings call for the existing top to be removed and a new conical top installed, as well as a lead-coated copper apron.</p>
1936	<p>E.M. Lee, Engineer & Architect, 152 Market St, Paterson NJ</p>

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Passaic County Court House, and United States Custom House and Post Office
Historic District
Passaic County, NJ

Section number Additional Documentation: Building Chronology Page 5

	<p><u>Drawing #1:</u> 0 – Plot Plan showing the serpentine connector and landscaped lawn where Lee Place used to be. The plans also include a new stone wall in front of the courthouse.</p> <p><u>Drawing #2:</u> 1 – Foundation Plan showing locations and details for new column footings, and elevator pit.</p> <p><u>Drawing #3:</u> 2 – Ground Floor Plan (Basement) – The plan shows the stair removed from the turret and includes instructions to install a new stair (ST2), remove the steel window guards, install new windows, remove floor finish, remove wood wainscoting, reconfigure and renovate restrooms, and fur down ceilings.</p> <p><u>Drawing #4:</u> 3 – First Floor Plan illustrates the renovations to the vestibules including a new marble band and trim around the doors, new baseboard, walls, trim, and single-swing doors to match existing (removed the revolving doors). New stair (ST2), elevators, hung ceilings, wood wainscot and wood flooring in some of the office spaces were specified. Interior walls were reconfigured, and the existing terrazzo floor was replaced.</p> <p><u>Drawing #5:</u> 4 – Second Floor Plan with new stair (ST2), restroom renovations, new wood flooring, and rubber baseboards. The walls of the offices along the north elevation were expanded to the south. The plans called for a wood platform and steps in the east end of Rm 210 (Freeholder Room), as well as a rubber tile floor and wood railing. The drawing also included restoration instructions of the exterior iron ties.</p> <p><u>Drawing #6:</u> 5 – Third Floor Plan that called for removal of existing ductwork and installation of new, celetex walls and ceilings throughout the third floor, installation of a skylight above the stair (ST3), new stair</p>	
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United States Department of the Interior
National Park Service

National Register of Historic Places

Continuation Sheet

Passaic County Court House, and United States Custom House and Post Office
Historic District
Passaic County, NJ

Section number	Additional Documentation:	Page	6
	Building		
	<u>Chronology</u>		

	<p>railing, wood floor, and linotile floor finish. The drawing also included a cross section of the third floor and partial reflected ceiling plan.</p> <p><u>Drawing #7:</u> 6 – Typical detail of glazed wood partition walls, cross section of entire building, elevator shaft detail, and new stair (ST2) section and details.</p> <p><u>Drawing #8:</u> 7 – Plans, sections, and exterior elevations of the Connecting corridor between the Courthouse and Administration Building (the U.S. Custom House and Post Office).</p> <p><u>Drawing #9:</u> 8 – Sketch of the second floor framing plan and construction details for the new floor in southeast corner of building where the double-height Post Office Work Room existed (Rm 210, the Freeholder Room).</p> <p><u>Drawing #10:</u> 9 – Window and Door details and interior wall renovation plans for Rm 114.</p> <p><u>Drawing #11:</u> 10 – Design for the new Hearing Room (Rm 210, the Freeholder Room). Details the walnut wood wainscot, ebony trim (base and cap), and director’s desk with art deco light fixtures at the east end on the raised platform in front of the murals. The decorative glass light panels, and vent grilles at ceiling and walls are included. Drawing notes specify a “painted and striped band of aluminum leaf, aluminum paint, and five colors” (the triangular patterned frieze motif). Also includes a rubber tile floor laid in a ziggurat pattern, and 16 benches in the west side of the room behind the wood railing, facing the director’s desk.</p> <p><u>Drawing #12:</u> 11 – Various door and window details, wood trim details. Includes a typical panel of the walnut wainscot and a detail of the wood and satin-finished aluminum railing of Room 210.</p>	
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United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Passaic County Court House, and United States Custom House and Post Office
Historic District
Passaic County, NJ

Section number Additional Documentation: Building Chronology Page 7

1930s	E.M. Lee, Engineer & Architect A set of drawings of the ground floor, first floor, second floor, and third floor plans overlaid with lighting and electrical plans and detail drawings. Also includes details of the light fixtures in the Hearing Room (Rm 210, Freeholder Room).
February 1967	Neil S. Greydanus, A.I.A. & James Pipines, Architects, 326 Lafayette Avenue, Hawthorne NJ A set of drawings illustrating renovations. The plans call for an acoustic tile ceiling at 8'-0" and wood furring with sheetrock at the walls.
February 1968	Short and Ford Architects, Box 864 Mapleton Rd, Princeton NJ Drawing set for the exterior restoration. Includes keyed and annotated elevations.
April 1970	Zywotow & Eckert, AIA, Architects, New Jersey Drawing set for renovations including new floor, baseboard, wall, and ceiling finishes.
November 1973	John Evans, Architect, Engineer, Planner, Surveyor, 140 Market St, Paterson NJ Drawings for interior renovations, primarily restrooms and suspended acoustic ceiling tile.
December 1975	Passaic County Department of Public Works, Engineering Division <u>Drawing #1</u> – Basement Demolition Plan showing the removal of interior partition walls and doors. <u>Drawing #2</u> – First Floor Plan showing new restrooms, reconfiguration of interior spaces to create a grand jury and lounge at the east end of building, and reconfigurations of office spaces.
August 1976	Zywotow & Eckert, AIA, Architects

United States Department of the Interior
National Park Service

National Register of Historic Places

Continuation Sheet

Passaic County Court House, and United States Custom House and Post Office
Historic District
Passaic County, NJ

Section number Additional Documentation: Building Chronology Page 8

	Drawing set for renovations including the ground floor plan removal of interior partition walls, finish and electrical upgrades, as well as the ground floor and first floor reflected ceiling plans for new lighting fixtures.
December 1977	Passaic County Department of Public Works Drawing of partial Second Floor plans to show the alterations to detention cells in the east end of the north elevation. Also includes an interior elevation sketch and finish schedule.
September 1995	Steven J. Edmond, P.E., County Engineer, Passaic County Department of Public Works A set of twenty existing conditions drawing and photographs of the windows. Also includes plans for replacement of the windows. Window details are keyed into drawn elevations.
January 1910	S.B. Reed, Architect, 245 Broadway, New York City, NY These are copied and revised drawings. The County Engineer for Passaic County was Garwood Ferguson. <u>Drawing #1:</u> Sketch showing Foundation Plan. This drawing shows the ductwork below the ground floor (basement), which feeds heat up through the building through ducts primarily located at the intersection of the rotunda and the adjacent rectangular rooms. <u>Drawing #2:</u> Sketch showing the Ground Floor Plan of the Court House. The ground floor level is largely below grade and included vaults, boiler rooms, a small district court, sheriff's office, engineering services, book binding, and other miscellaneous storage areas, as well two staircases. In the triangular space between office and the rotunda are two bathrooms (NW & SW) and two staircases (NE & SE) to the second floor. There is

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Passaic County Court House, and United States Custom House and Post Office
Historic District
Passaic County, NJ

Section number Additional Documentation: Building Chronology Page 9

	<p>also an elevator adjacent to the north and south respectively at each staircase with a machine room behind.</p> <p><u>Sketch showing First Floor Plan of the Court House:</u> The first floor includes to the west and east the two main entrance porticos supported by six columns each with vestibules and wide corridors leading to the rotunda. The balance of the rooms include one court room - the surrogate's court (NE corner) vaults and recording rooms (South & NW), the tax board and one unallocated space (East), and the surrogate and register offices (South). The rotunda has the two main staircases both going to the basement and going to the second floor. There are two elevators and there are two small private bathrooms.</p> <p><u>Drawing of Second Floor of the Court House:</u> It includes the largest court room a circuit court (West) and the court of common pleas (East) with their associated judges chambers, jury rooms, waiting rooms, and detention areas for prisoners.</p> <p><u>Drawings of Third Floor of the Court House:</u> This drawing was missing. Refer to 1936-37 drawings for additional information on layout.</p>	
1926	<p>Garwood Ferguson, Passaic County Engineer</p> <p>Sketch showing the location of the proposed railing in the Board of Freeholder's room, Passaic County Court House.</p> <p>We do not know where this room was located, but it was clearly a later alteration to the court house building and may have been an alteration to the surrogate court on the NE corner. The 1910 drawings do not show a Freeholder room.</p>	
February 1927	<p>Garwood Ferguson, Passaic County Engineer</p> <p>Sketches showing the location of new rooms in the county clerk's and tax</p>	

United States Department of the Interior
National Park Service

National Register of Historic Places

Continuation Sheet

Passaic County Court House, and United States Custom House and Post Office
Historic District
Passaic County, NJ

Section number Additional Documentation: Building Chronology Page 10

	<p>board office.</p> <p><u>First Floor</u> adjacent to the vestibule two smaller rooms were added adjacent to the county clerk and the tax board offices allowing a window to be used for visitors.</p> <p><u>Second Drawing Sheet</u> showing details of the public space with the counters.</p>	
1930	<p>E.M. Lee, Engineer and Architect, 152 Market Street, Paterson, NJ</p> <p><u>The Commission # was 277</u></p> <p><u>277 Drawing #1 Ground Floor (Basement) Plan:</u> Minor alterations, added partitions and walls in the southeast corner of the building, and upgraded bathrooms on the west side of the rotunda. Installed new connecting hallway to the Administration Building (Old Post Office) with associated alterations, including removal of the north porch.</p> <p><u>277 Drawing #2 Part Plan for the First Floor:</u> Alterations here included the addition and upgrades to bathrooms, as well as the installation of a new staircase adjacent to the east entrance off the vestibule. Cork flooring was added to several rooms.</p> <p><u>277 Drawing #3 Plan of Second Floor:</u> Shows alterations and upgrades to bathrooms. The addition of cork floors in offices and a new rubber tile in the rotunda hallways. Heating and ventilation were installed in a large number of office spaces on the south side of the building probably including air condition.</p> <p><u>277 Drawing #4 Plan of the Third Floor:</u> No original or early drawings for this level exist. Alterations appear to be upgrades for a large number of bathrooms at the north end of the building. The addition of new rubber tile in the rotunda and cork tile in the offices and grand jury room</p>	

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Passaic County Court House, and United States Custom House and Post Office
Historic District
Passaic County, NJ

Section number Additional Documentation: Building Chronology Page 11

	<p>in the northeast corner.</p> <p><u>277 Drawing #5 Alterations</u>: These are plan details for doors and restrooms, including louvered ventilation panels at the base of doors, including some new door moldings, and replacement doors.</p> <p><u>277 Elevation and Details for the Common Pleas Court Room #2</u> showing the addition of extensive wood paneling and a pendentive gabled panel façade behind the judge’s bench. Wainscoting was also added below the windows and along the walls. This work was duplicated in the west court room.</p> <p><u>277 H & V1 Heating Ventilation</u>: Alterations and upgrades to the existing heating and ventilation system. Condensate pump indicates that there might have been some air conditioning also included.</p> <p><u>277 Drawing of the Layout and Schedule for the Court Composite Tile</u> referenced in the previous drawings.</p>
1937	<p><u>Set of two drawings also part of the 1937 work prepared by James Donohue & Co., Paterson, NJ,</u> and they are layout of the second and third floor, as well as Drawing #3 Common Pleas Court showing the rubber tile in that space with a schedule.</p> <p><u>Miscellaneous Structural Drawings</u> that appears to describe an elevator enclosure and possibly they replaced the existing single elevator with two elevators.</p>
September 29, 1953	<p><u>Cuthbert and Cuthbert, Architectural Engineer from Ann Arbor and Deerborn</u></p> <p>A schematic survey study for the County Court House. These drawings were not implemented and proposed a central elevator in the center of the rotunda. On the first floor they proposed two court rooms and an</p>

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Passaic County Court House, and United States Custom House and Post Office
Historic District
Passaic County, NJ

Section number Additional Documentation: Building Chronology Page 12

	<p>immigration center. On the second floor they proposed retaining the Superior Court Room and dividing the other court room on the south side into two smaller courtrooms, and then reconfiguring all the jury rooms, judge's chambers and detention rooms on this floor. On the third floor they proposed adding two additional courtrooms on the north and south wings and lowering the ceiling in the larger courtrooms below. None of this work appears to have been completed.</p>	
<p>1965</p>	<p>N. S. Greydanus, AIA, 228 Lafayette Avenue, Hawthorne, NJ Roof plan shows silhouette of the original skylights, which may have been removed as part of the '65 work.</p>	
<p>December 14, 1966</p>	<p>Neil S. Greydanus, Architect and James Pipines, Associate Architect, 228 Lafayette, Avenue, Hawthorne, NJ There is a large series of drawings, which include demolition drawings and architectural, mechanical, electrical and plumbing drawings. Alterations included demolition of the existing rotunda staircase and elevators, and installation of a new staircase and two new elevators directly off the rotunda. The removal of the grand staircases may have been instigated by a code compliance requirement. The addition of bathrooms and upgrades to existing bathrooms occur on all levels. Dropped ceilings were added throughout and a detail of dropped soffit being carefully cut around the existing cornice profile was included in the document. Upper levels included reconfiguring of a large number of office spaces on the east and west ends of the building, but the two existing large court rooms remained unchanged. The courtrooms on the third floor were reconfigured and refurbished with alterations to partitions and layouts. Exterior work appears to have include resetting</p>	

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Passaic County Court House, and United States Custom House and Post Office
Historic District
Passaic County, NJ

Section number Additional Documentation: Building Chronology Page 13

	<p>the main steps at the porticos, alterations and replacement of windows, installation of improved flashing at the dome base, and restoration of copper surfaces of dome, which were cleaned and repaired. New limestone was added at the entrances probably to close off two of the doors and the deteriorated steps were replaced. Some of the interior finishes included vinyl asbestos tile, new marble, painted concrete, ceramic tile and carpet. The baseboards were either vinyl, ceramic tile, or marble. There was vinyl wall covering, ceramic tile, wood veneer paneling, plaster which was painted and plaster board with acoustic plaster. The ceilings included plaster hard white acoustic tile and acoustic plaster and painting. Plumbing work included new toilet rooms and piping. Electrical work included lighting, including replacement of the down lights in the rotunda, and also up lighting of the rotunda from the lower roof levels.</p>	
	<p>Roof Plan showing all of the skylights and where they were located. There were a total of eight skylights on the building and most of it was designed to light two large courtrooms.</p>	
<p>May 21, 1975</p>	<p>CETA Program - Six Drawings - done by Passaic County Department of Public Works, Engineering Division, Frank DeSantos was the Assistant County Engineer, Paterson, NJ and this shows mainly alterations to doors in witness areas. These drawings included sound proofing and replacement doors for the Court House.</p>	
<p>1978</p>	<p><u>621 - Drawings of the District Court House</u> and they are focused on rotunda repairs. They were done by the Passaic County Department of Public Works, Engineering Division and signed by E. Bandirma. The work included replacement of flashing on the stepped base to the rotunda.</p>	

United States Department of the Interior
National Park Service

National Register of Historic Places

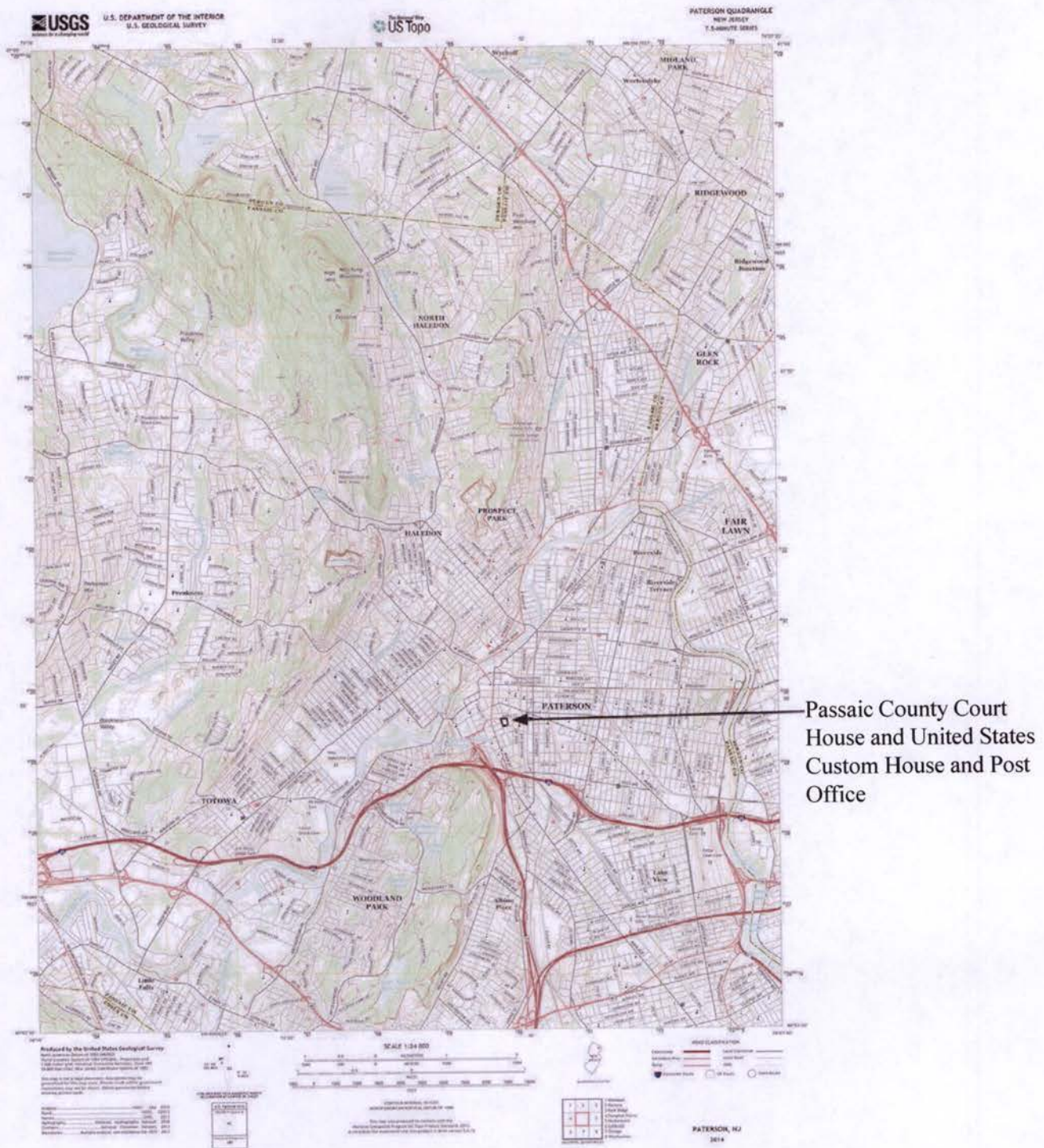
Continuation Sheet

Passaic County Court House, and United States Custom House and Post Office
Historic District
Passaic County, NJ

Section number Additional Documentation: Building Chronology Page 14

	Other work included new dropped ceiling tile in corridors.
May 16, 1983	<u>Sheet Metal Drawings designed by DiStasio & Van Buren, Inc. and Shop Drawings by Schtiller & Plevy</u> showing the flashing work to be installed. <u>Note:</u> The roof of this flashing work was Schtiller & Plevy, and the work was based on the 1978 drawings.
August 15, 1989	<u>Exterior Roof Replacement & Rehabilitation - Dome at Passaic County District Court House.</u> Paul J. De Massi, AIA & Associates, Architects & Planners, 576 Valley Brook Avenue, Lyndhurst, NJ and 220 Old Wood Road, Franklin Lakes, NJ. A series of drawings showing the dome and the proposed paint removal, an application for thermo copper coating. The lower roofs were to have the existing roofing system prepped and a Carlisle Sure Seal EPDM roof installed. Because the base of the dome seemed to have had a white coating applied to them, the photographs on the drawings show severe deterioration commonly due to carbon pollution. The roof plan no longer shows any indication of the skylights on the drawing, however, skylights were observed in the photographs.
March 25, 2003	United Fire Protection Corp., 493 Lehigh Avenue, Union, NJ 07083 A set of fire alarm and sprinkler drawings for the Court House.

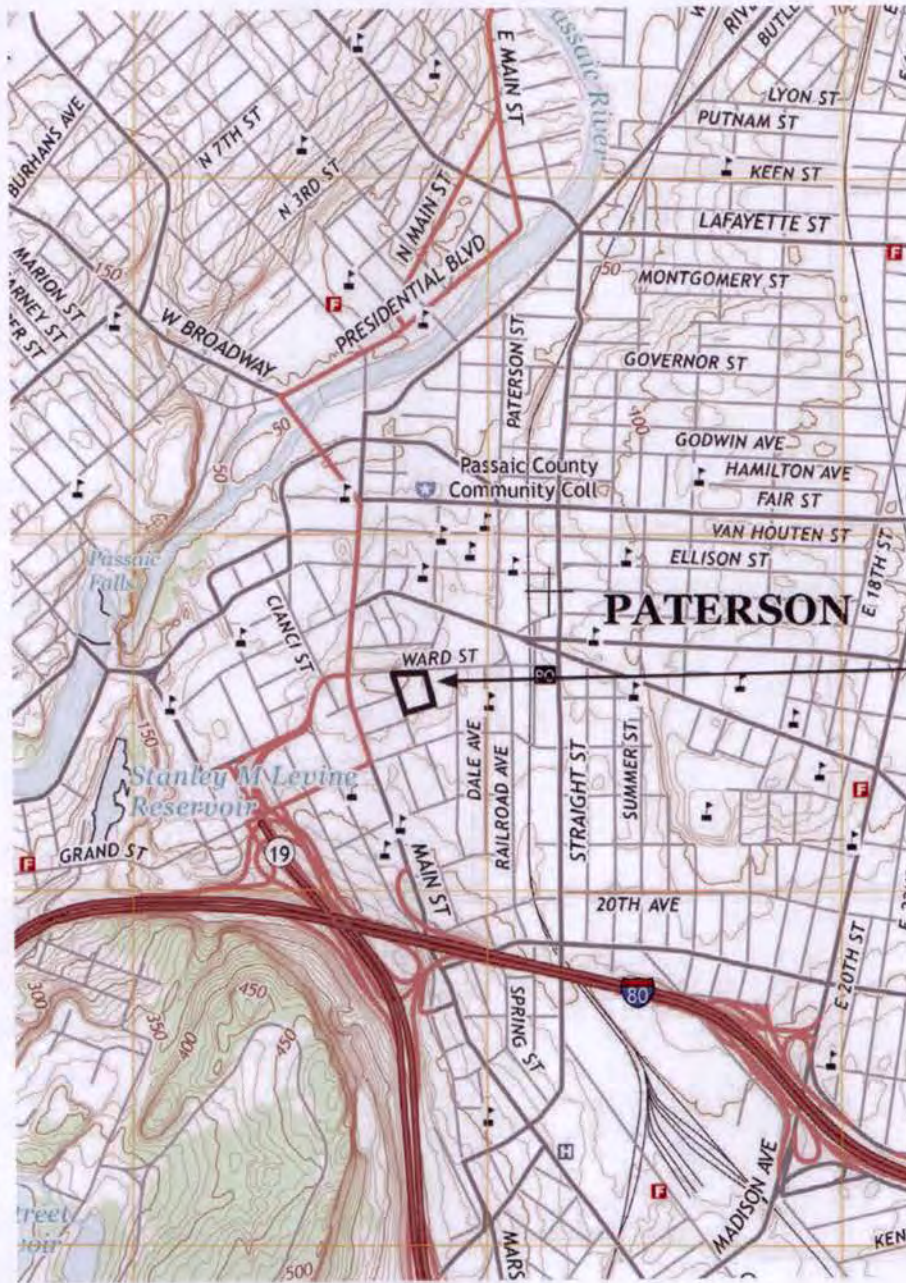
National Register of Historic Places Nomination



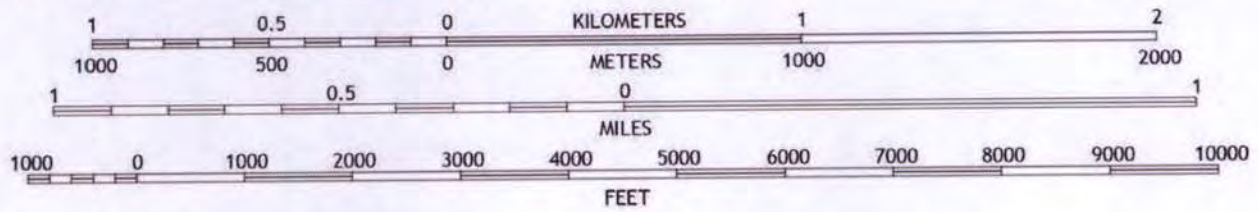
USGS Map/Paterson, NJ Quad; 1/4 Scale

Passaic County Court House and United States Custom House and Post Office Historic District
Paterson, Passaic County, NJ

National Register of Historic Places Nomination

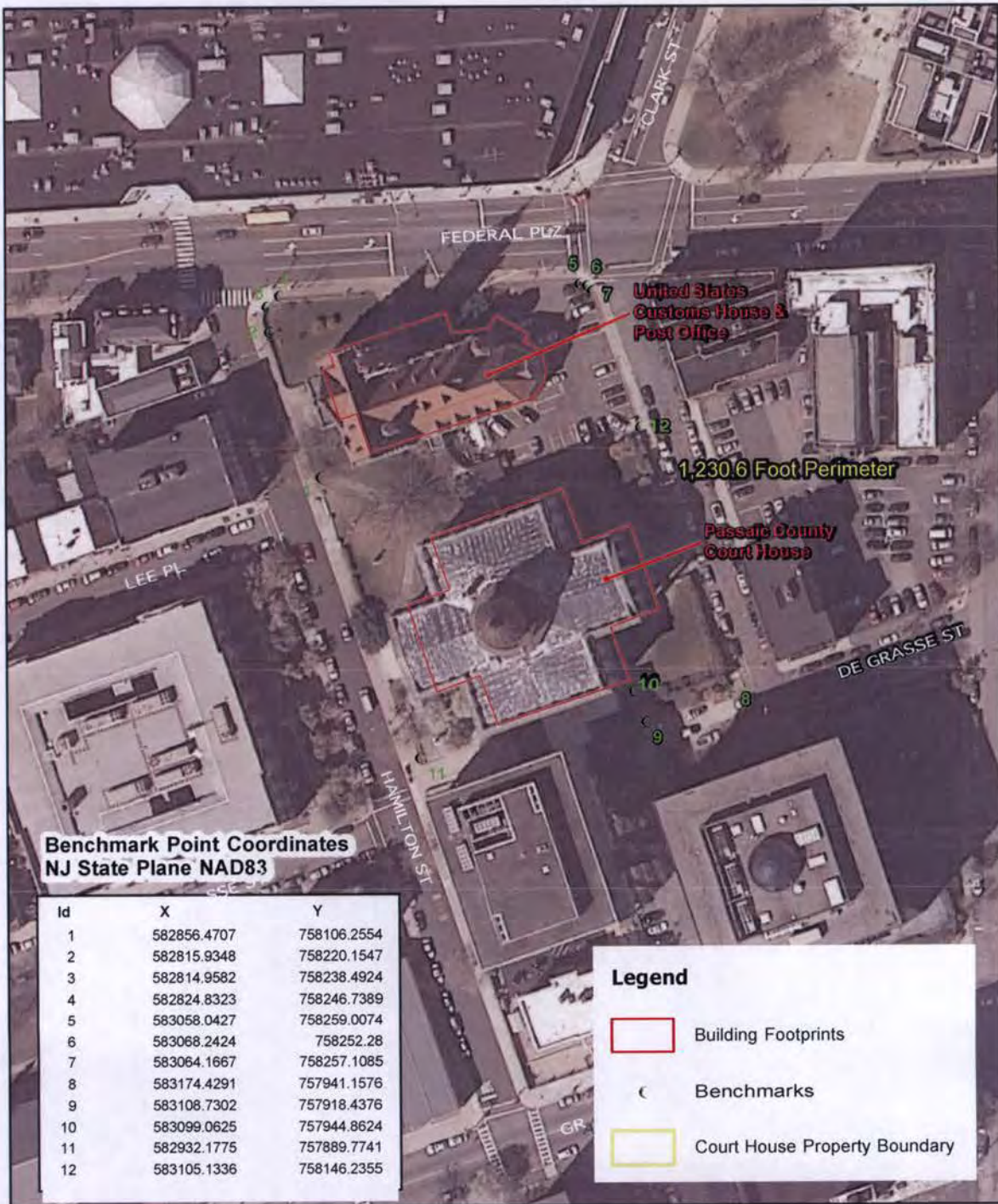


Passaic County Court House and U.S. Custom House and Post Office



USGS Map/Paterson, NJ Quad; Full Scale

Passaic County Court House and United States Custom House and Post Office Historic District
Paterson, Passaic County, NJ



**PASSAIC COUNTY
PLANNING DEPARTMENT**

This map was developed using NJDEP GIS digital data, but this secondary product has not been verified by NJDEP and is not state-authorized.

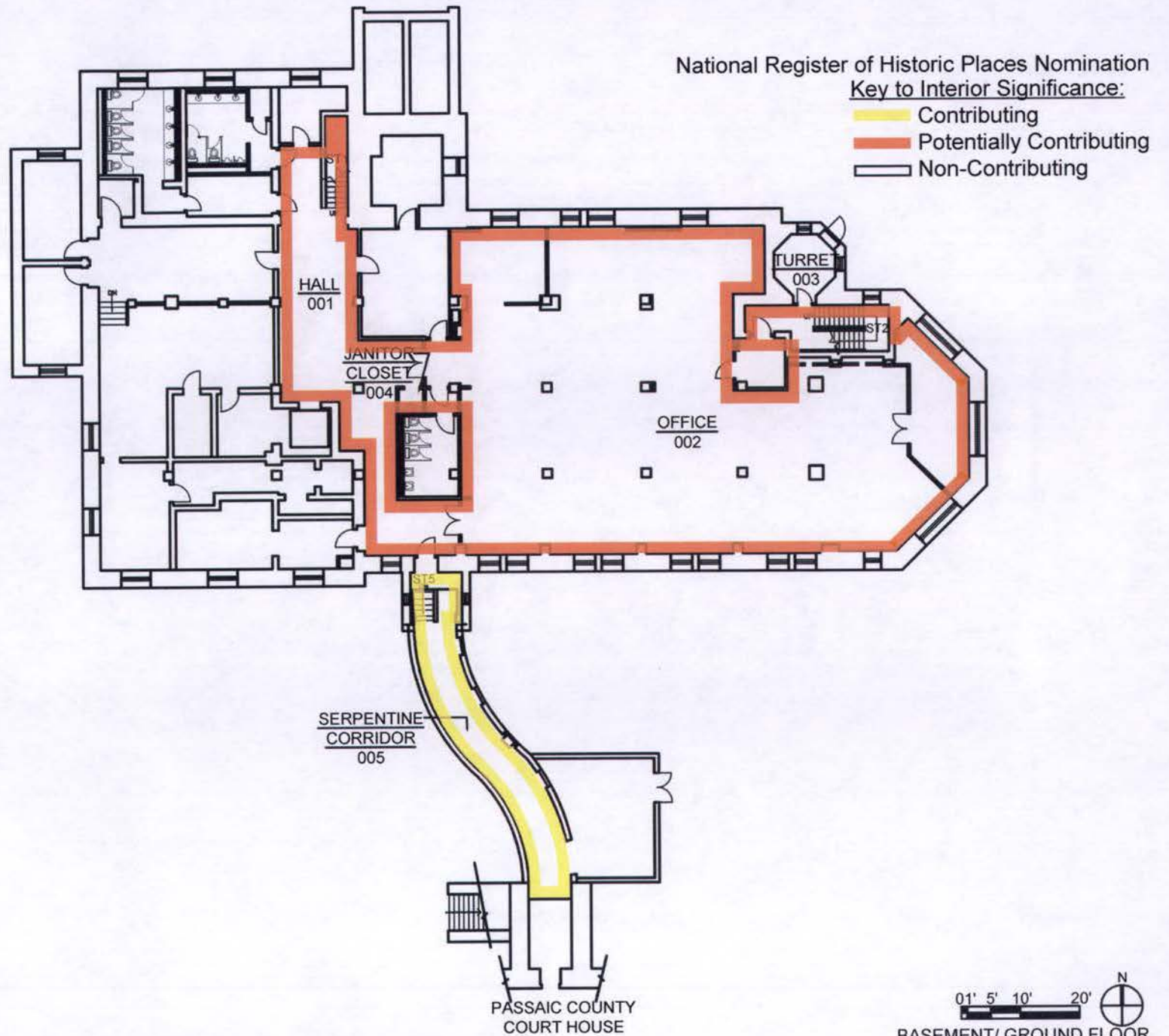


**Passaic County Court House
and Court House Annex
Preservation Project**

October 3, 2014

P:\PROJECTS\Court_House_restoration\Workspaces\Property_Survey_100114v2.mxd

Passaic County Court House and United States Custom House and Post Office Historic District
Paterson, Passaic County, NJ

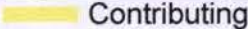
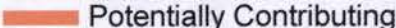
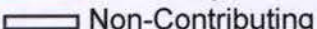


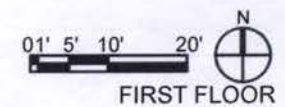
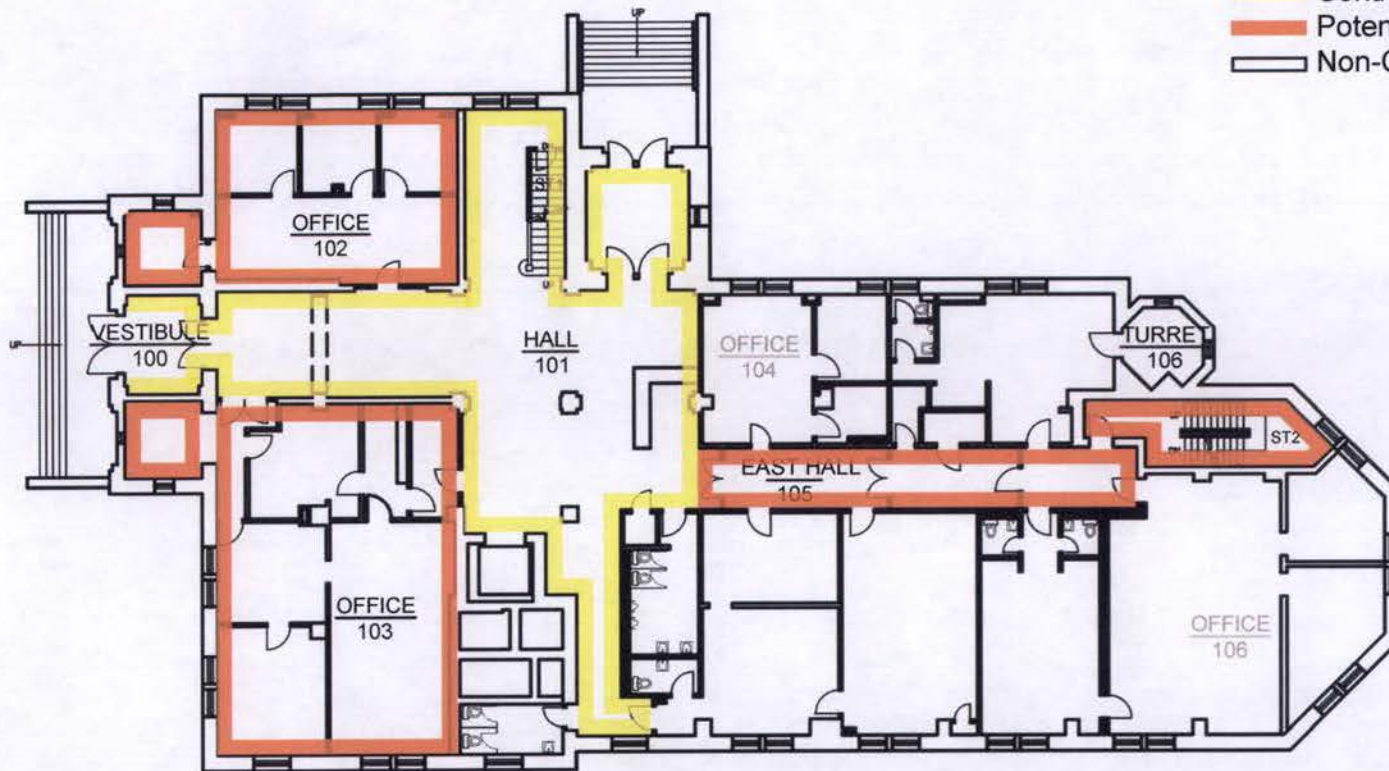
Interior Historic Significance Designation - United States Custom House and Post Office

NJ - Passaic County - Passaic County Court House, and United States Custom House and Post Office Historic District

National Register of Historic Places Nomination

Key to Interior Significance:

-  Contributing
-  Potentially Contributing
-  Non-Contributing






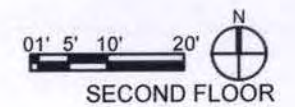
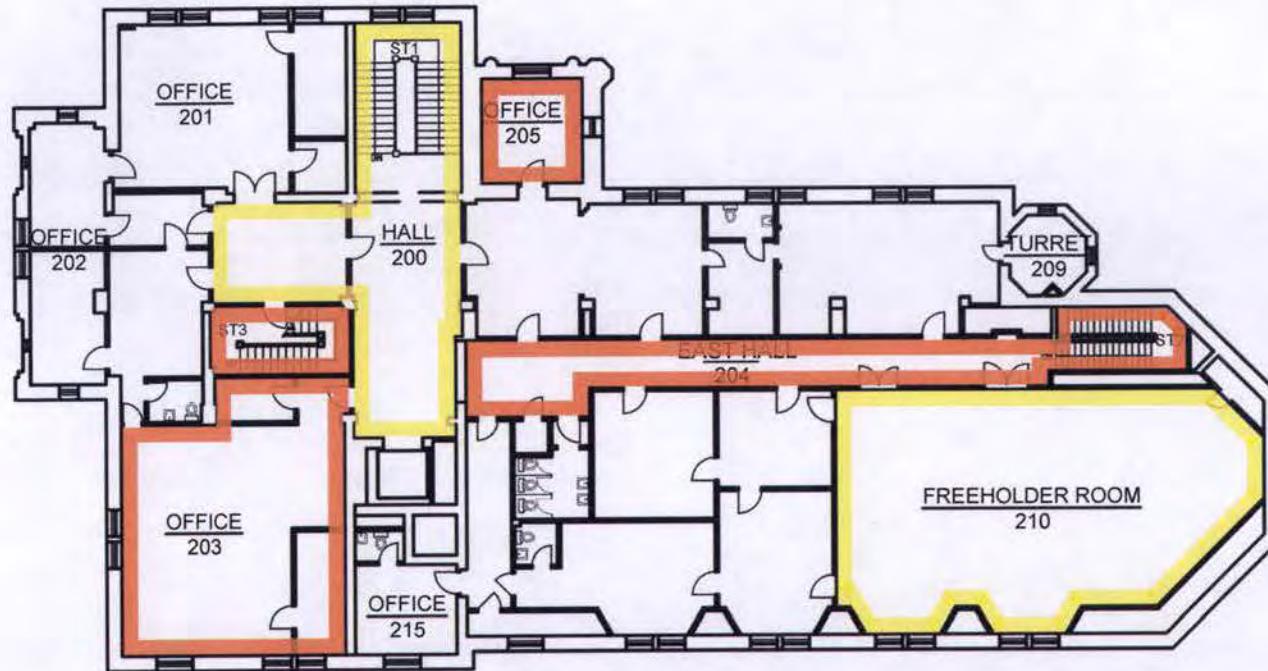
Interior Historic Significance Designation - United States Custom House and Post Office

NJ - Passaic County - Passaic County Court House, and United States Custom House and Post Office Historic District

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-  Non-Contributing

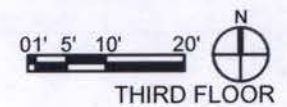
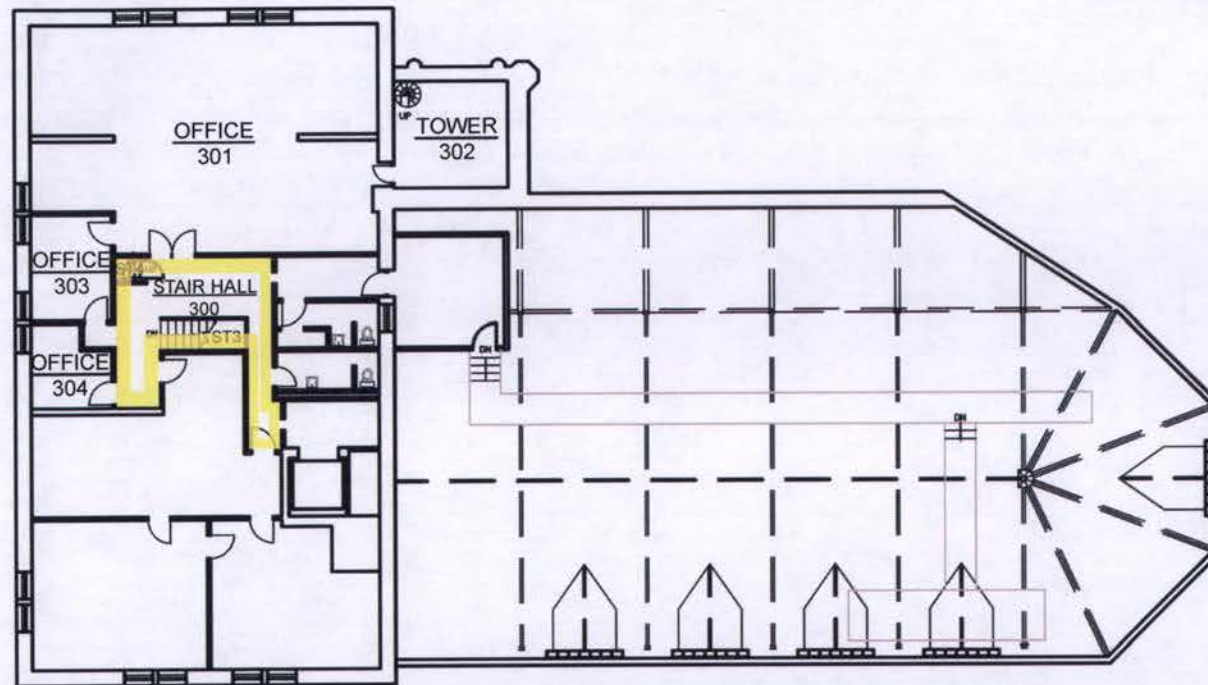


Interior Historic Significance Designation - United States Custom House and Post Office
NJ - Passaic County - Passaic County Court House, and United States Custom House and Post Office Historic District

National Register of Historic Places Nomination

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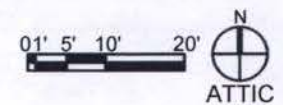
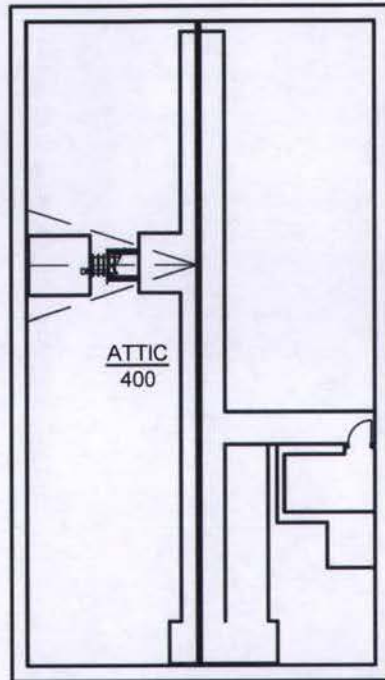
Interior Historic Significance Designation - United States Custom House and Post Office

NJ - Passaic County - Passaic County Court House, and United States Custom House and Post Office Historic District

National Register of Historic Places Nomination

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Interior Historic Significance Designation - United States Custom House and Post Office

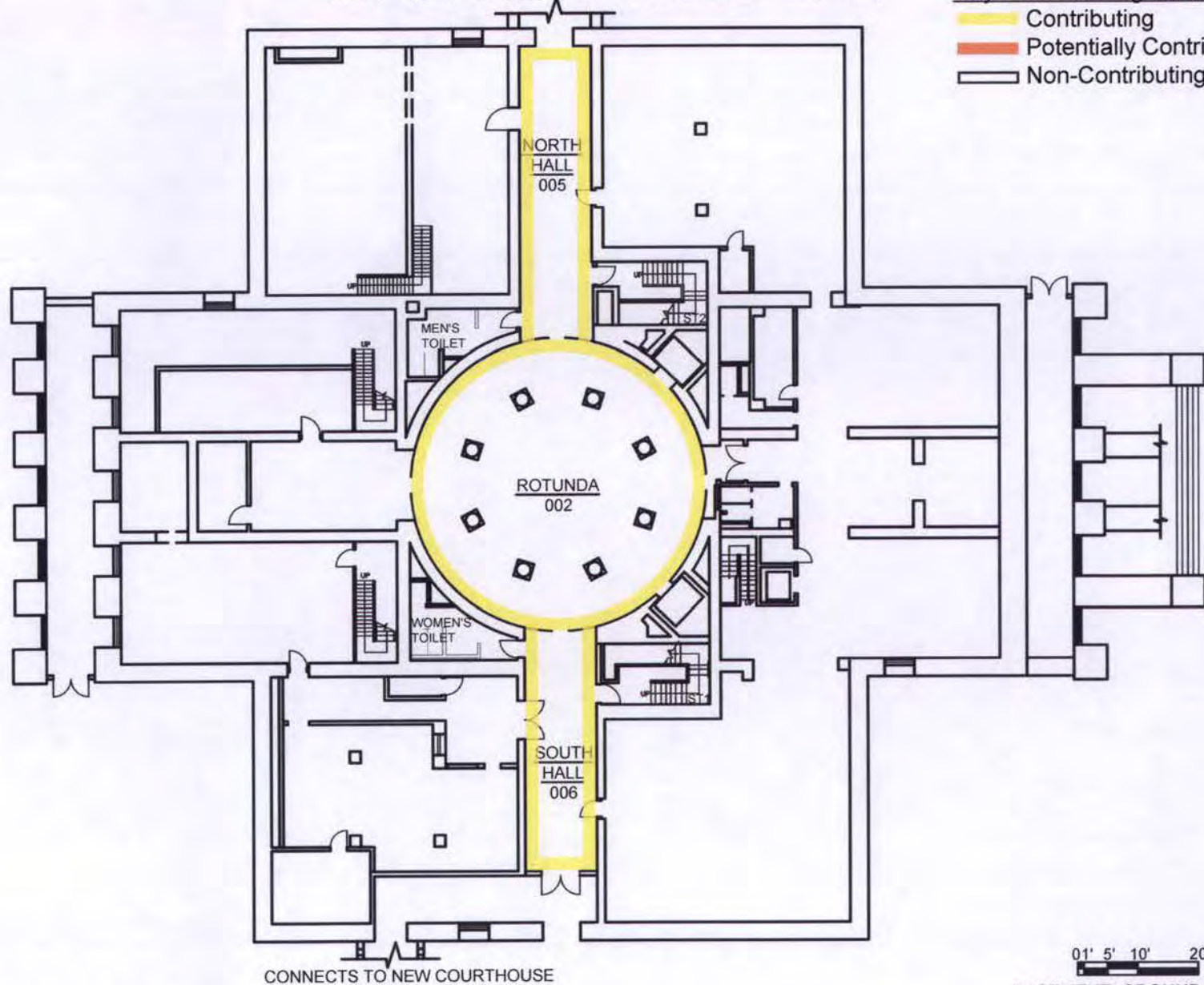
NJ - Passaic County - Passaic County Court House, and United States Custom House and Post Office Historic District

National Register of Historic Places Nomination

CONNECTS TO OLD U.S. CUSTOM HOUSE & POST OFFICE (ANNEX)

Key to Interior Significance:

- Contributing
- Potentially Contributing
- Non-Contributing



0' 5' 10' 20' N
BASEMENT/ GROUND FLOOR

Interior Historic Significance Designation - Passaic County Court House

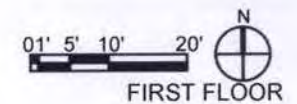
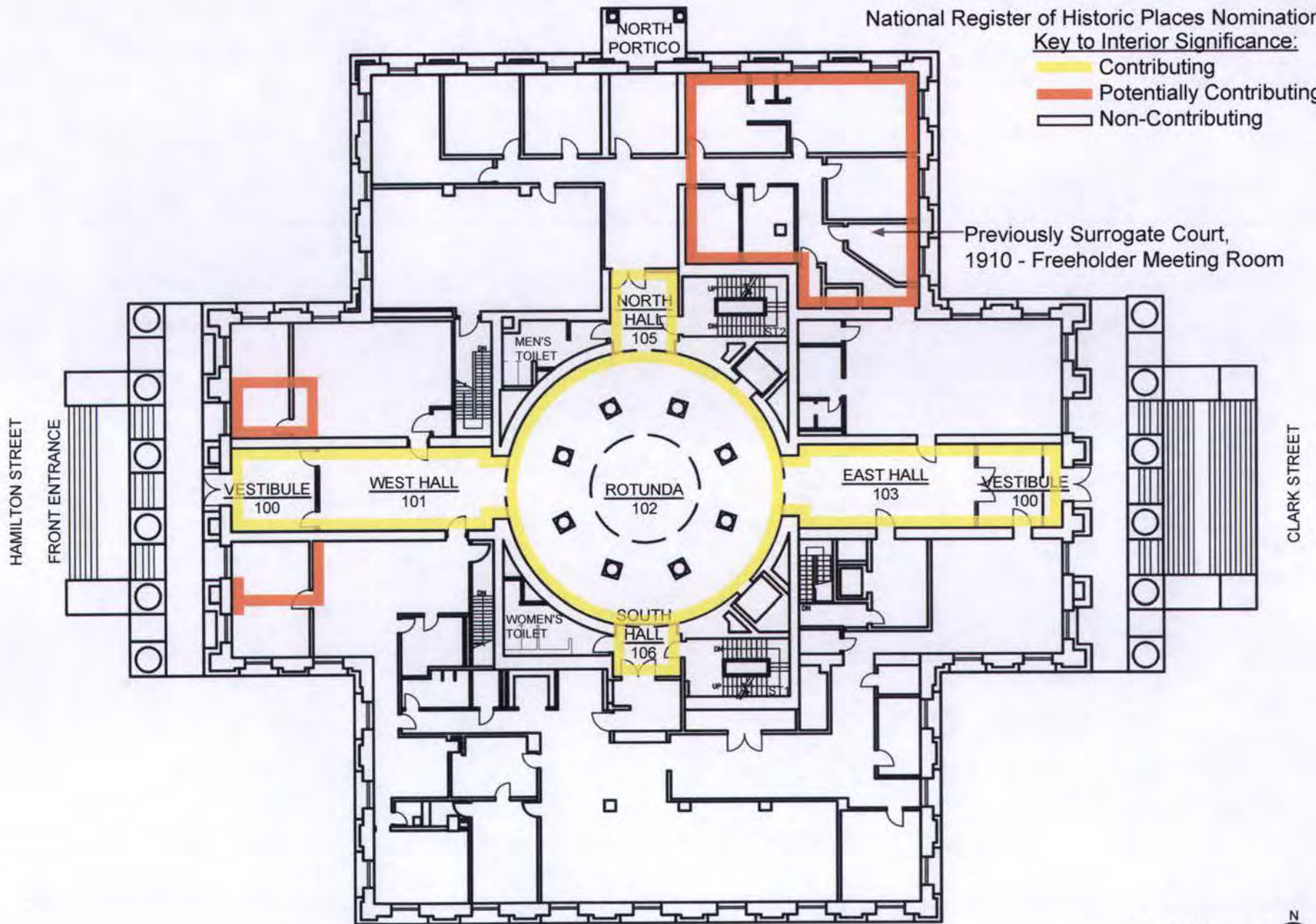
NJ - Passaic County - Passaic County Court House, and United States Custom House and Post Office Historic District

National Register of Historic Places Nomination

Key to Interior Significance:

- Contributing
- Potentially Contributing
- Non-Contributing

← Previously Surrogate Court,
1910 - Freeholder Meeting Room



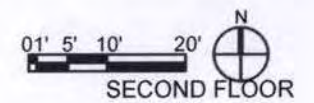
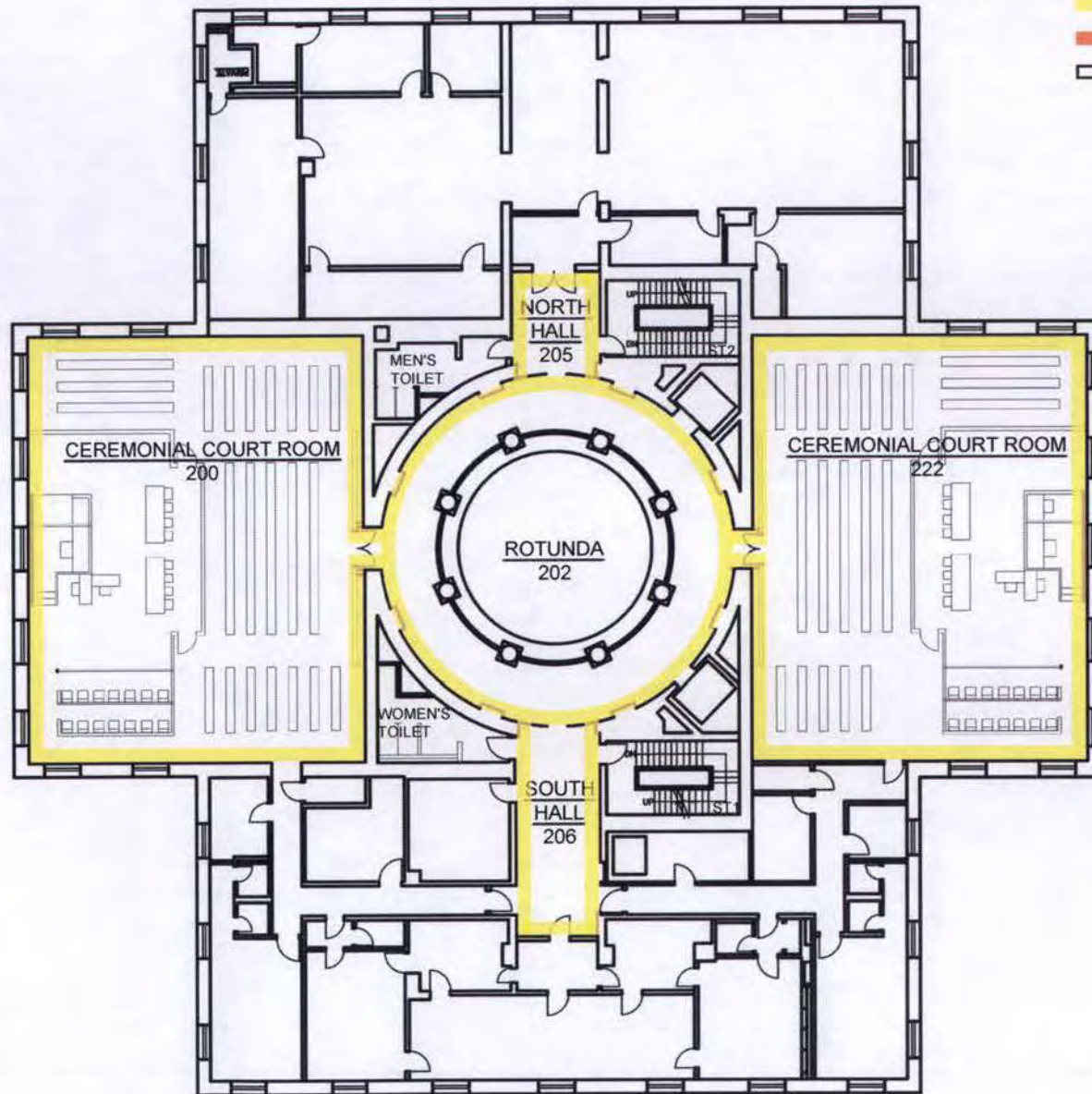
Interior Historic Significance Designation - Passaic County Court House

NJ - Passaic County - Passaic County Court House, and United States Custom House and Post Office Historic District

National Register of Historic Places Nomination

Key to Interior Significance:

- Contributing
- Potentially Contributing
- Non-Contributing






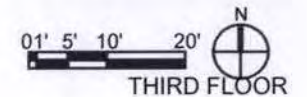
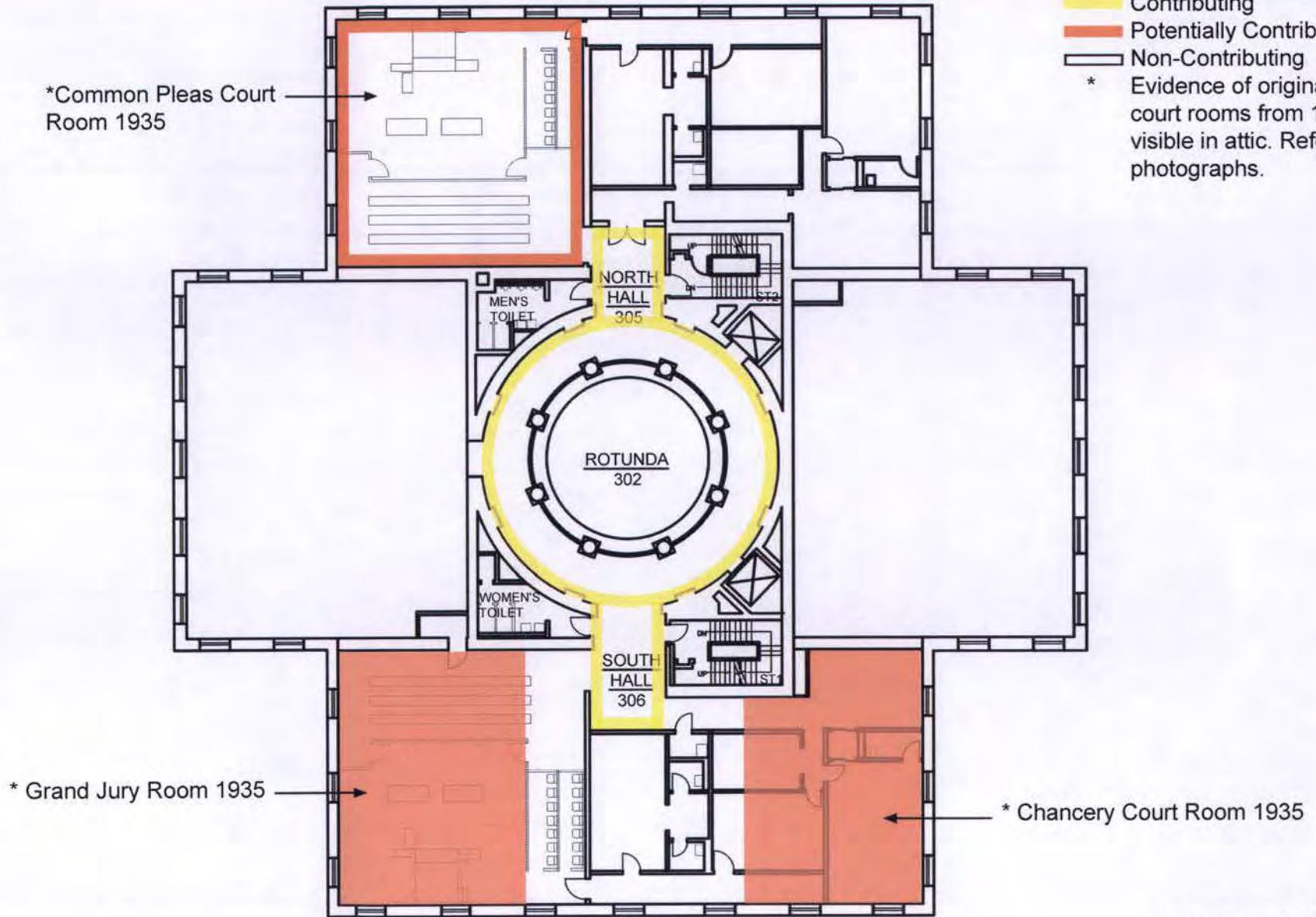
Interior Historic Significance Designation - Passaic County Court House

NJ - Passaic County - Passaic County Court House, and United States Custom House and Post Office Historic District

National Register of Historic Places Nomination

Key to Interior Significance:

-  Contributing
-  Potentially Contributing
-  Non-Contributing
- * Evidence of original court rooms from 1903 visible in attic. Refer to photographs.



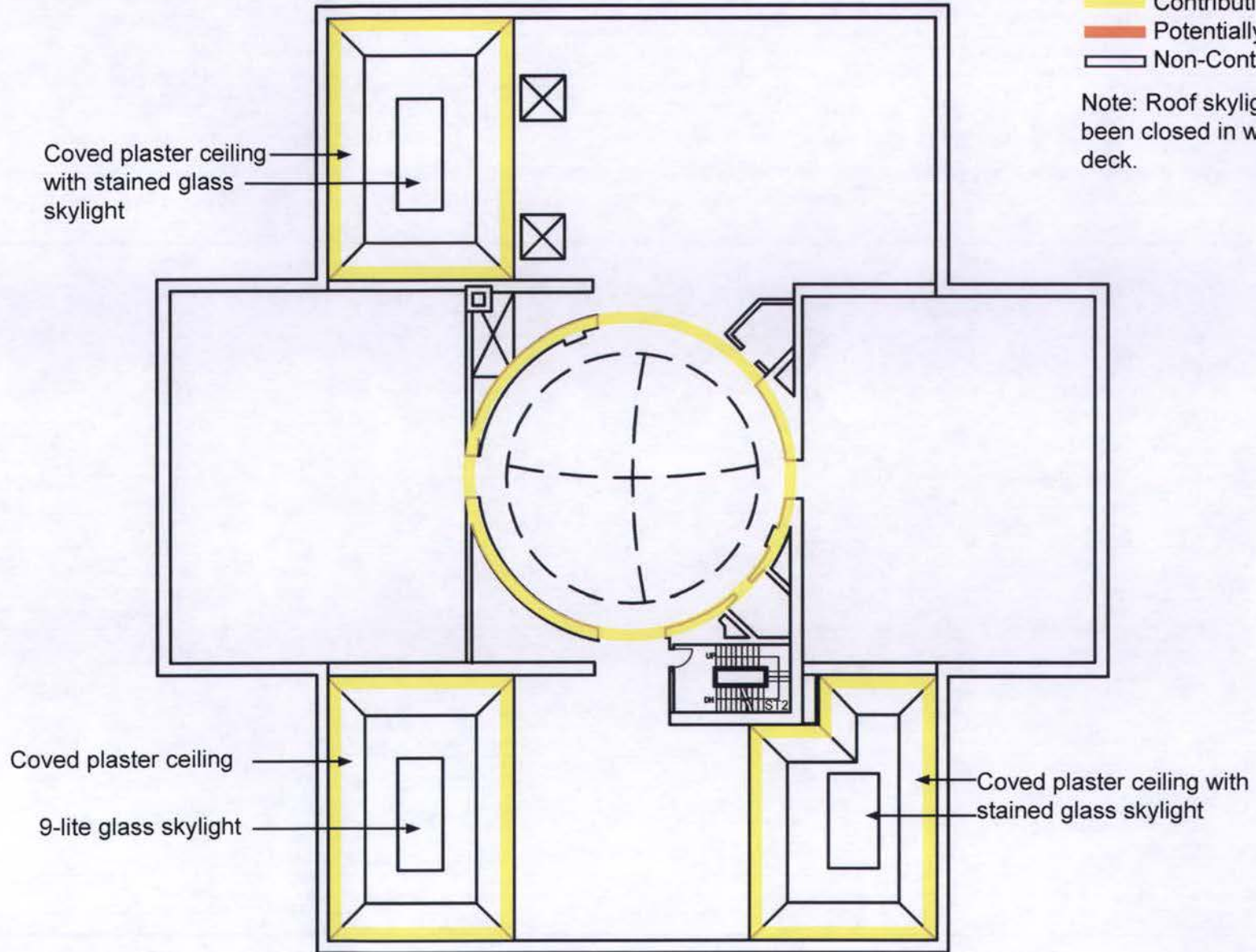
Interior Historic Significance Designation - Passaic County Court House

NJ - Passaic County - Passaic County Court House, and United States Custom House and Post Office Historic District

National Register of Historic Places Nomination
Key to Interior Significance:

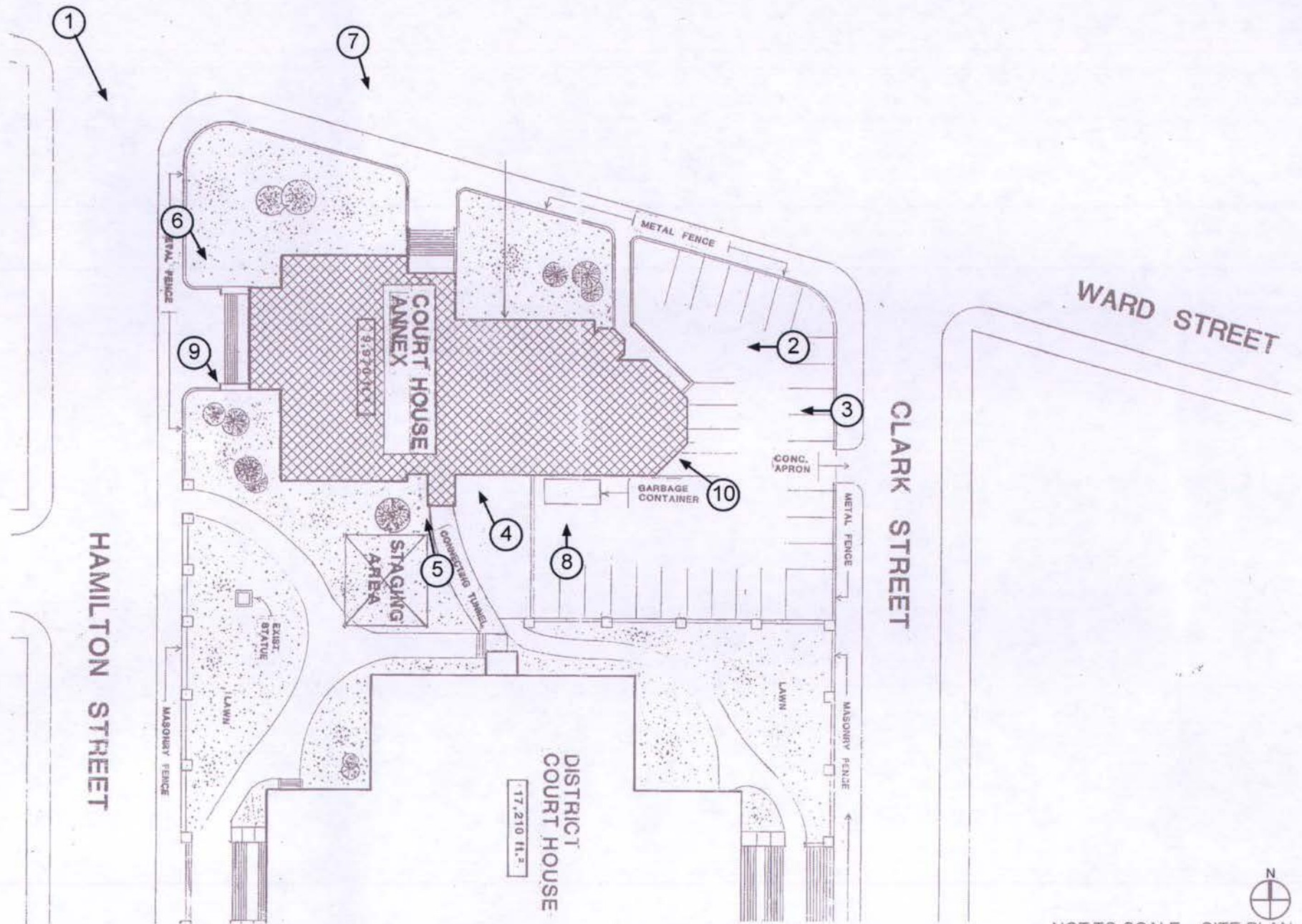
- Contributing
- Potentially Contributing
- Non-Contributing

Note: Roof skylights have been closed in with new roof deck.



Interior Historic Significance Designation - Passaic County Court House

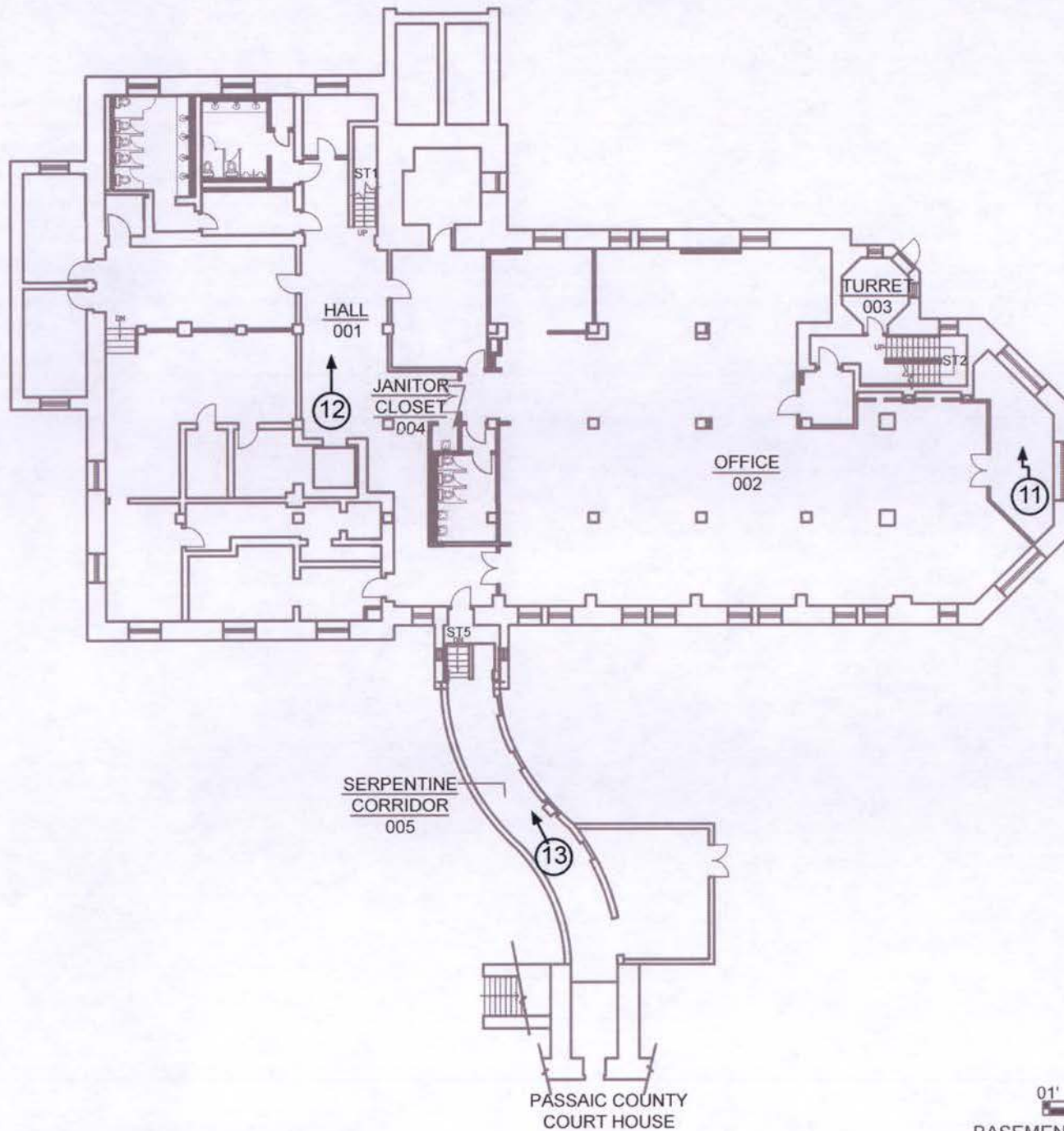
NJ - Passaic County - Passaic County Court House, and United States Custom House and Post Office Historic District



Photograph Key Plan - United States Custom House and Post Office
 NJ - Passaic County - Passaic County Court House and United States Custom House and Post Office Historic District

NOT TO SCALE SITE PLAN

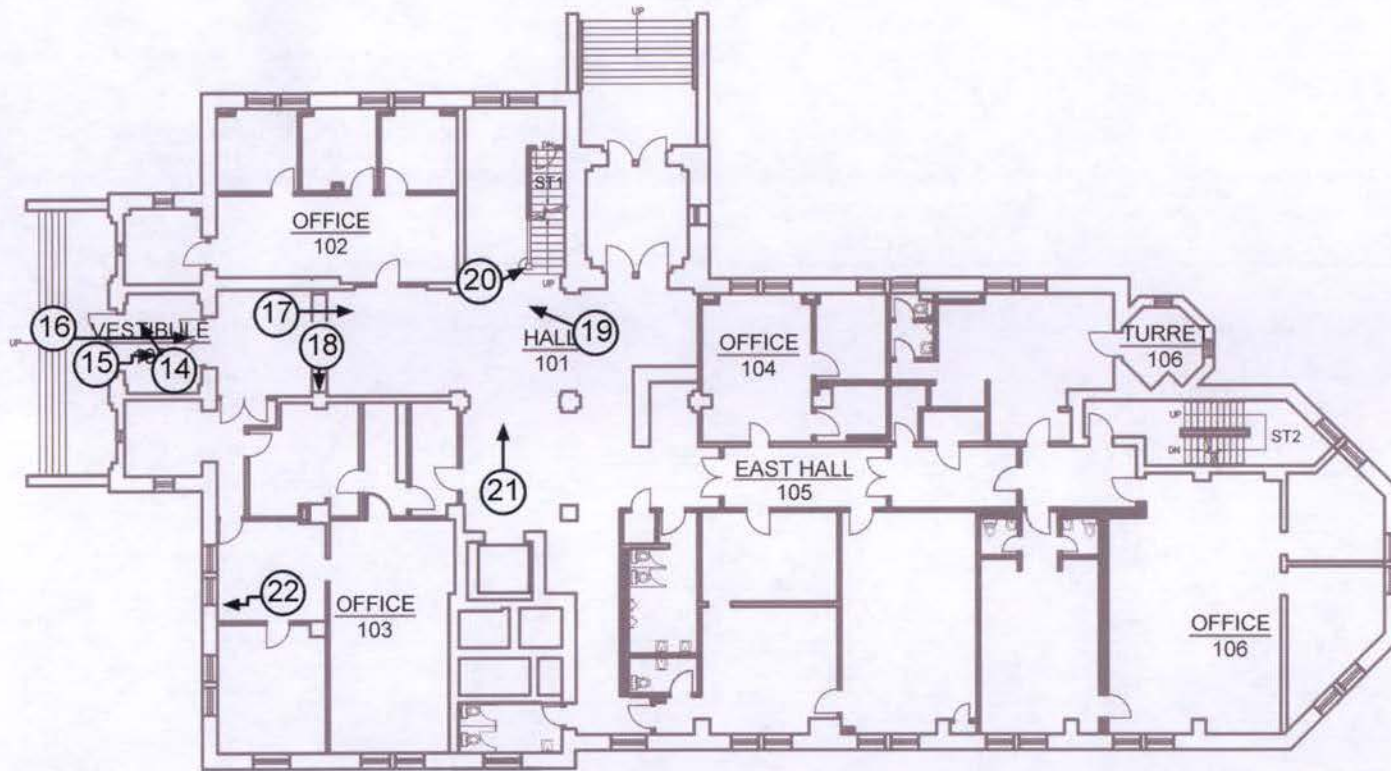
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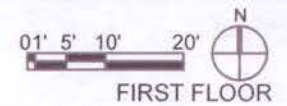
Photograph Key Plan - United States Custom House and Post Office

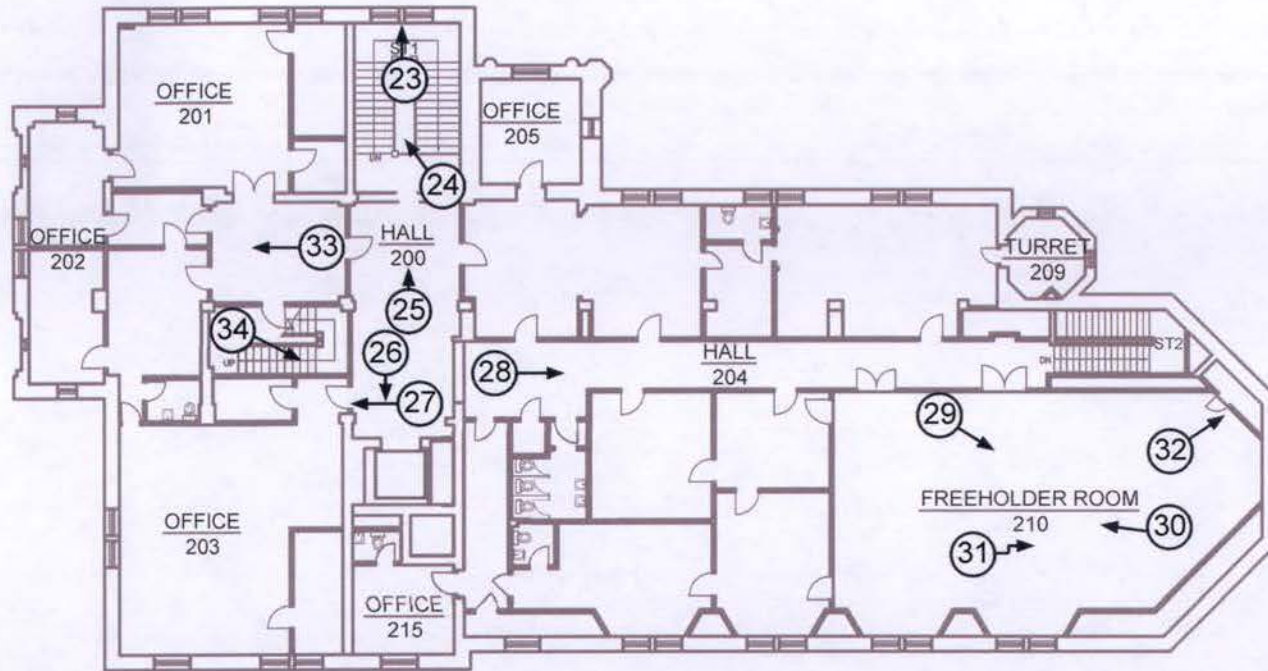
NJ - Passaic County - Passaic County Court House and United States Custom House and Post Office Historic District



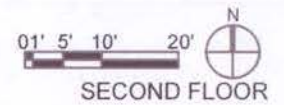


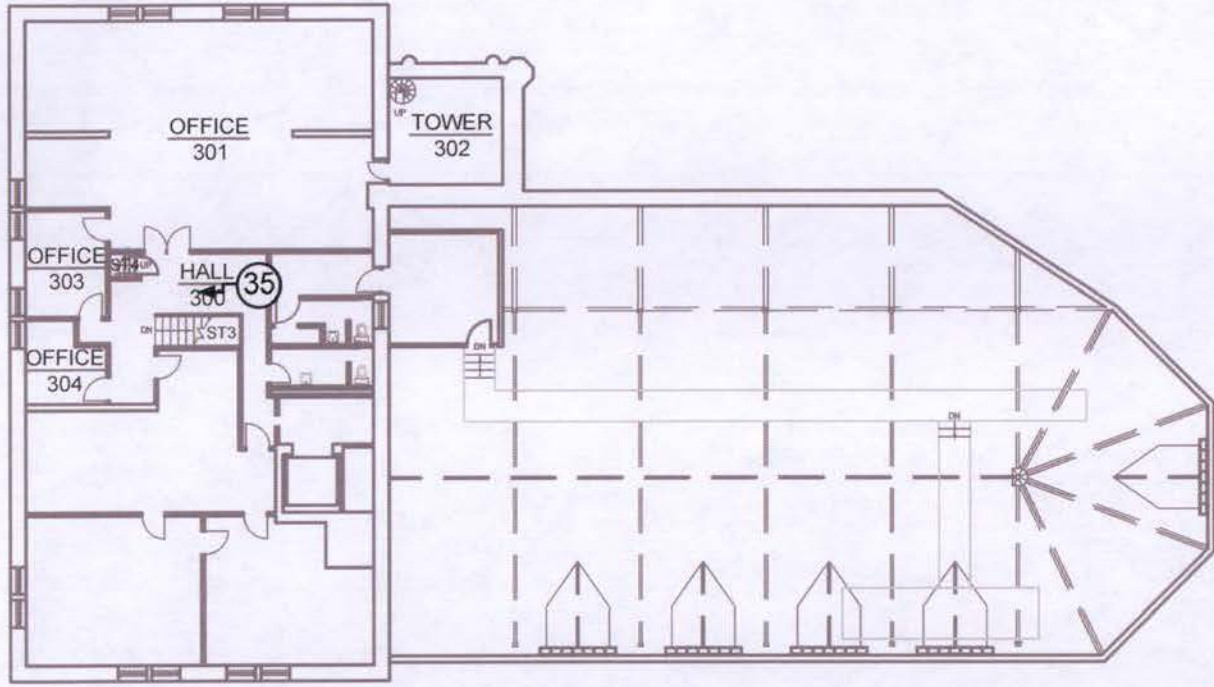
Photograph Key Plan - United States Custom House and Post Office
 NJ - Passaic County - Passaic County Court House and United States Custom House and Post Office Historic District



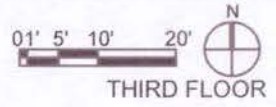


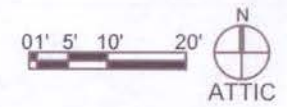
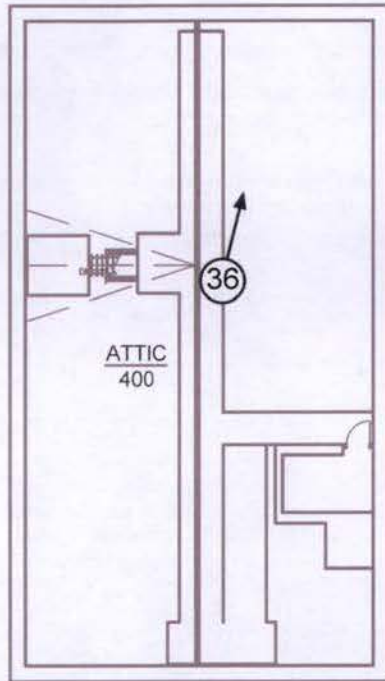
Photograph Key Plan - United States Custom House and Post Office
 NJ - Passaic County - Passaic County Court House and United States Custom House and Post Office Historic District



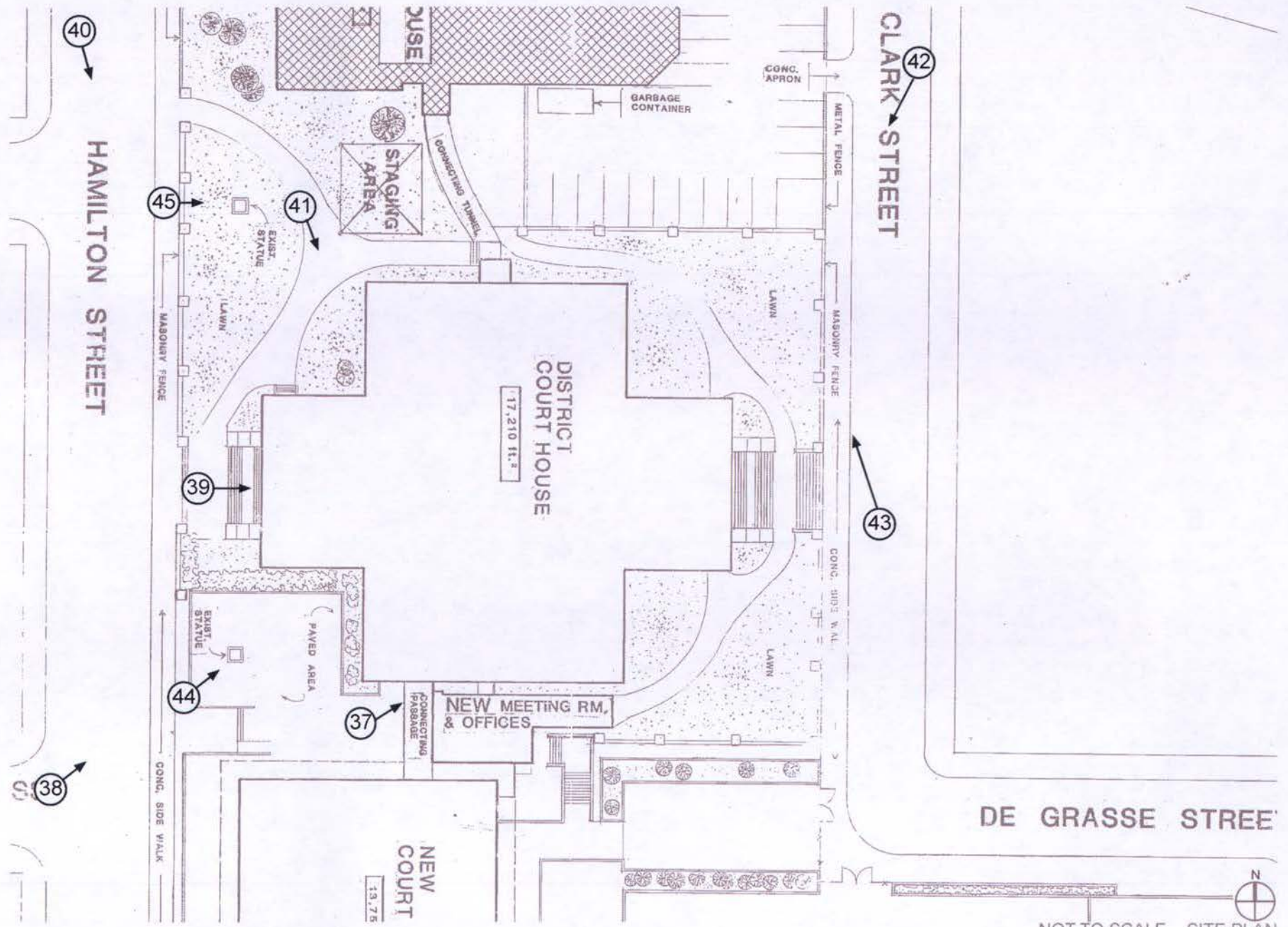


Photograph Key Plan - United States Custom House and Post Office
 NJ - Passaic County - Passaic County Court House and United States Custom House and Post Office Historic District



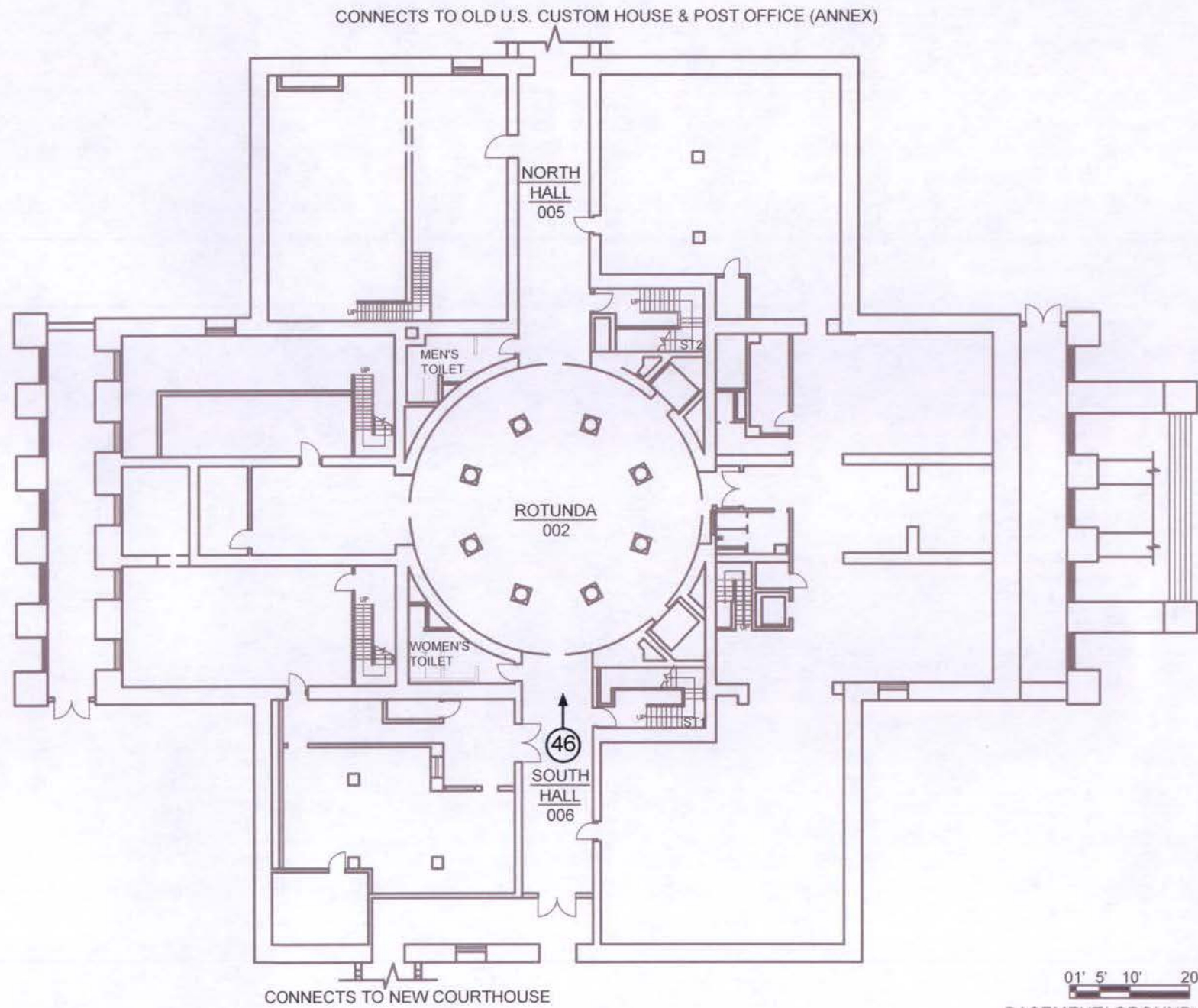


Photograph Key Plan - United States Custom House and Post Office
NJ - Passaic County - Passaic County Court House and United States Custom House and Post Office Historic District



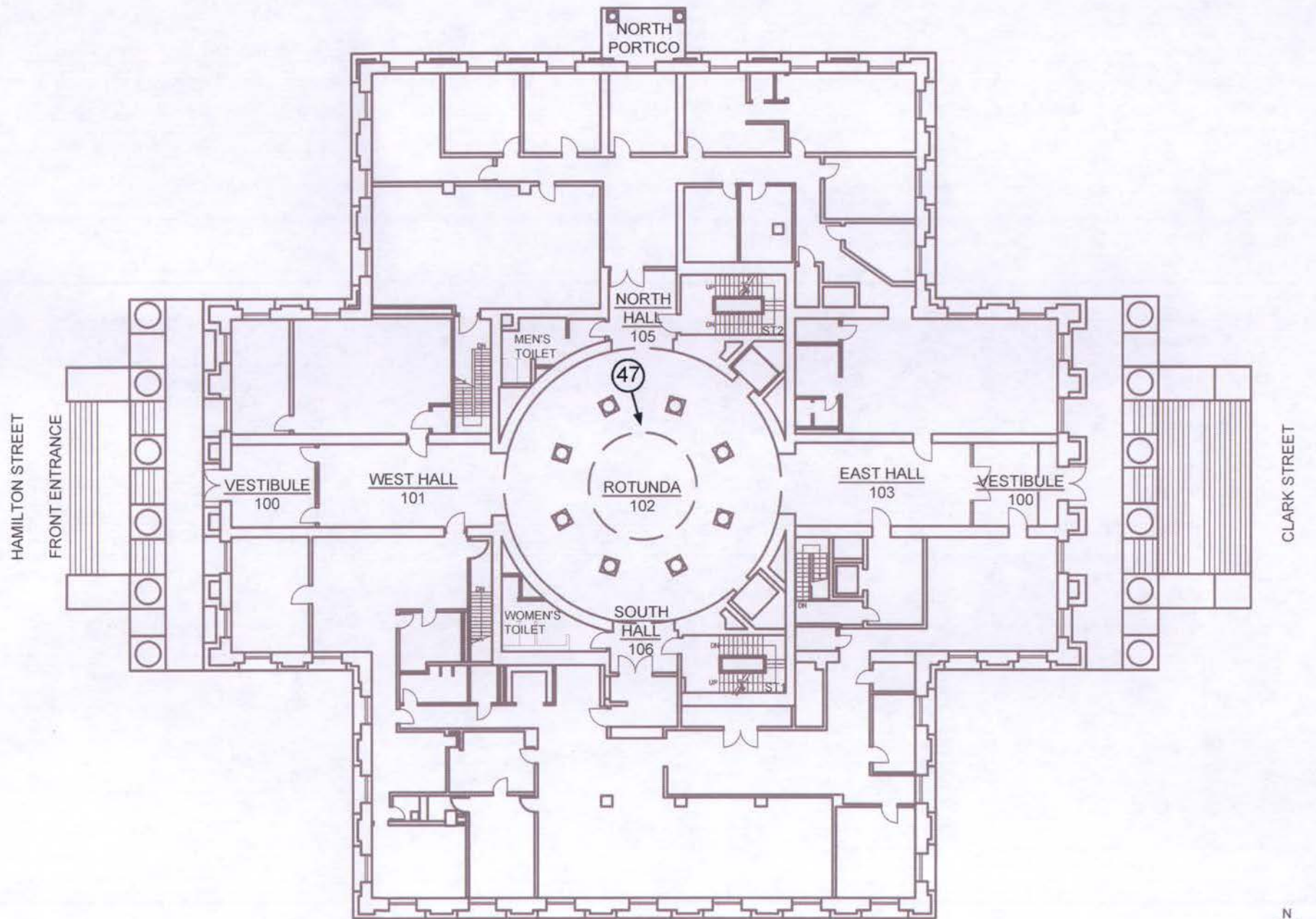
Photograph Key Plan - Passaic County Court House

NJ - Passaic County - Passaic County Court House and United States Custom House and Post Office Historic District



Photograph Key Plan - Passaic County Court House

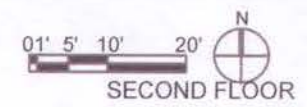
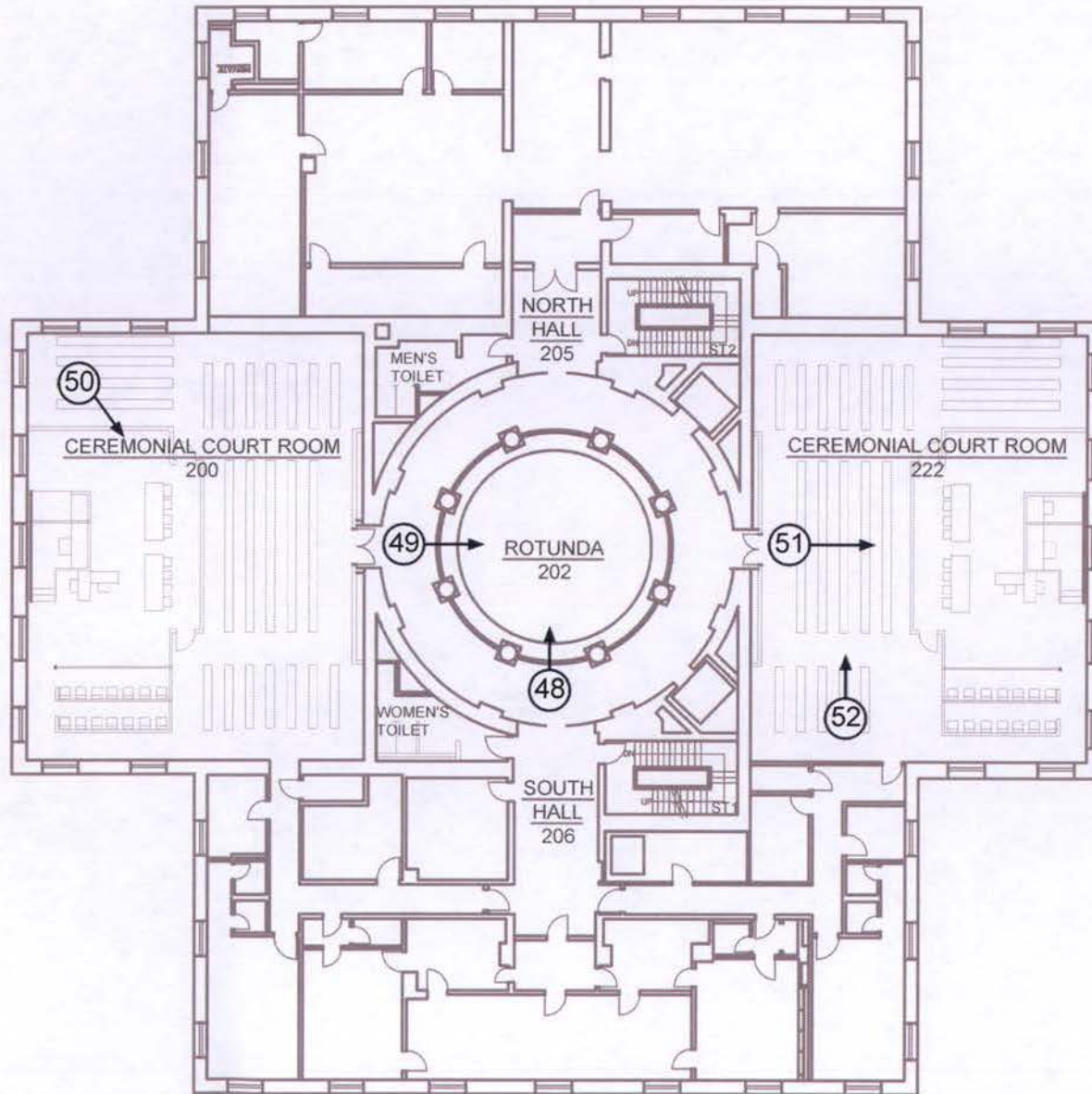
NJ - Passaic County - Passaic County Court House and United States Custom House and Post Office Historic District



Photograph Key Plan - Passaic County Court House

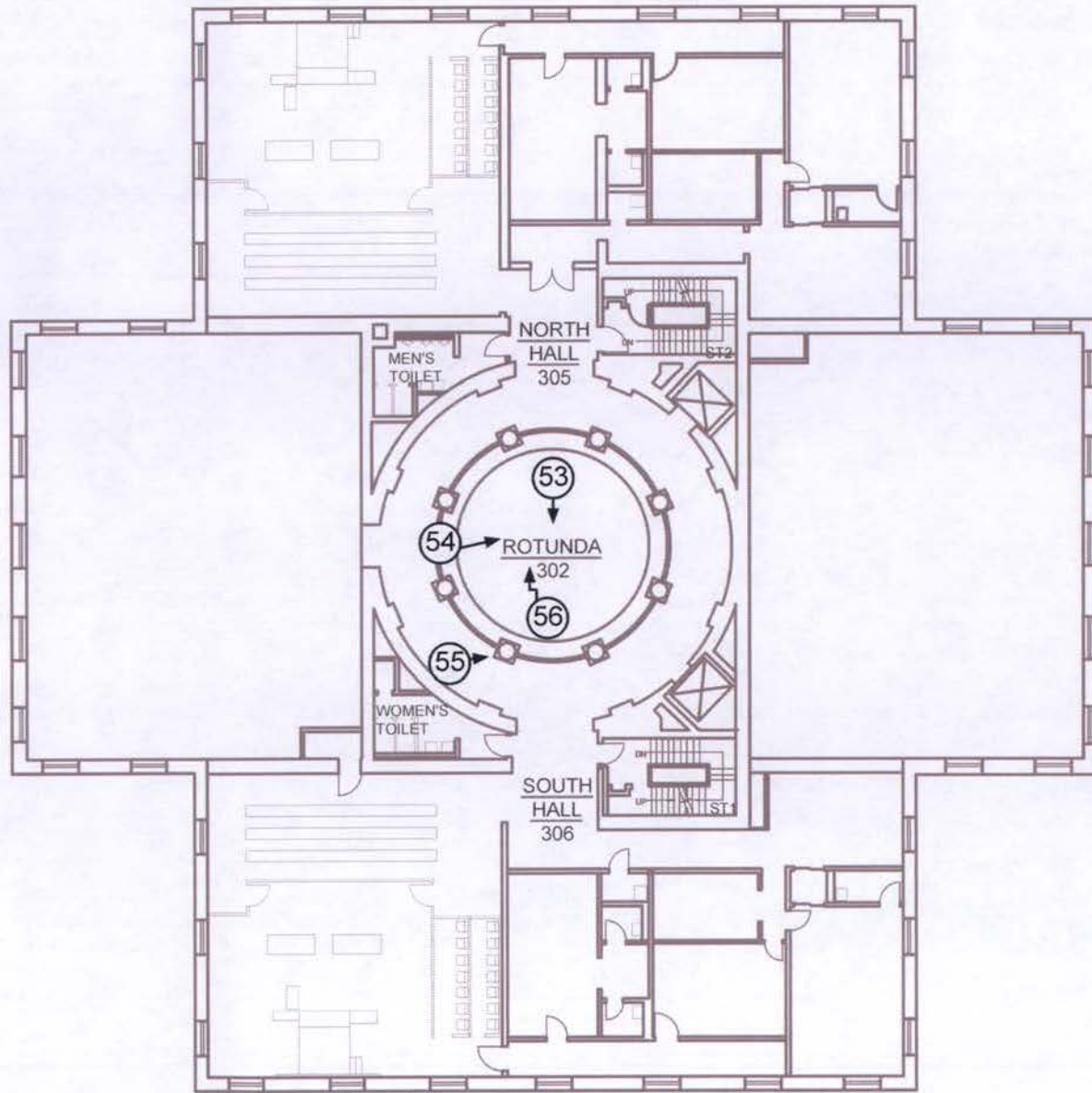
NJ - Passaic County - Passaic County Court House and United States Custom House and Post Office Historic District





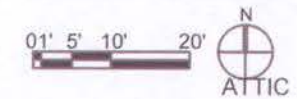
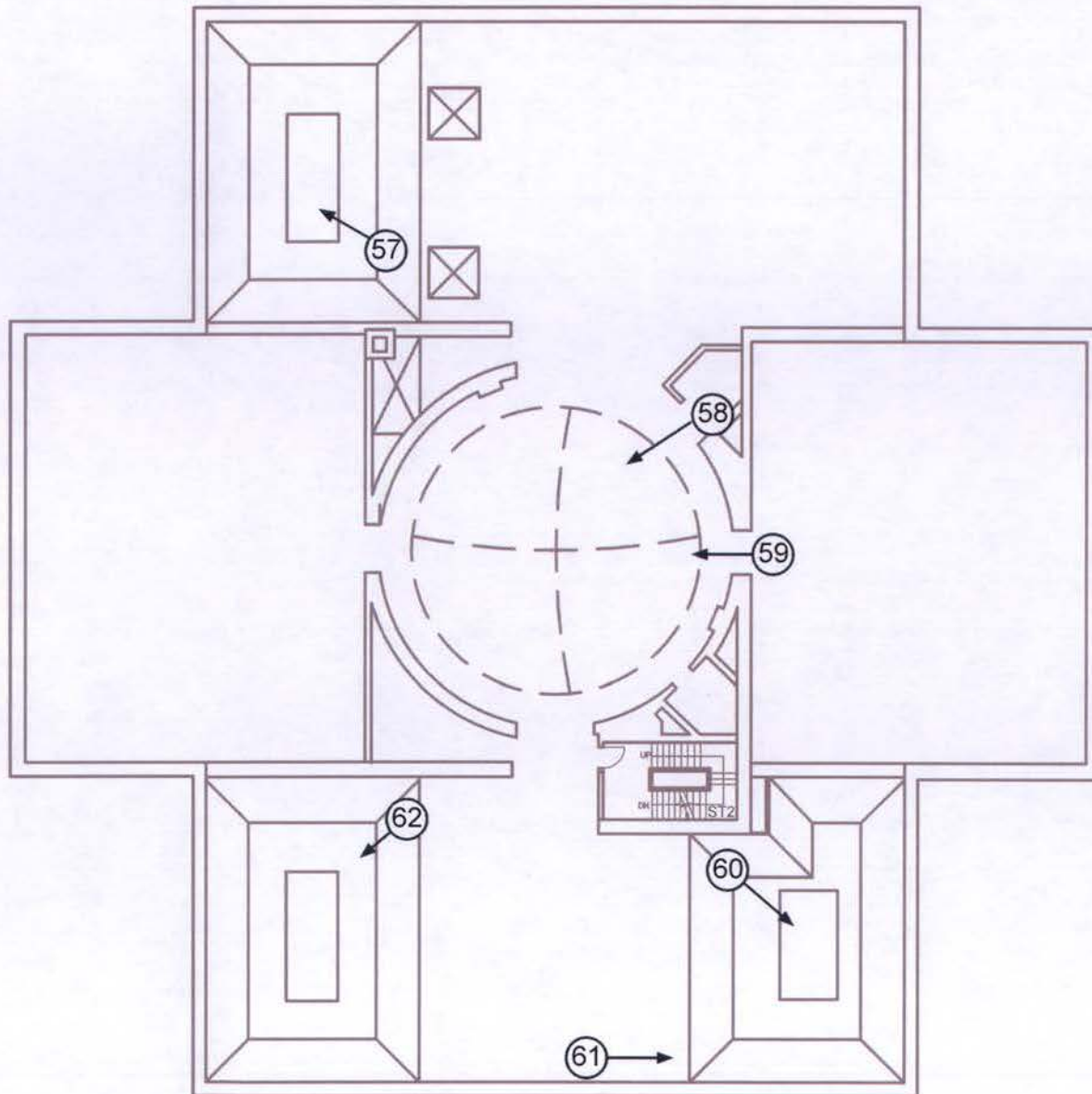
Photograph Key Plan - Passaic County Court House

NJ - Passaic County - Passaic County Court House and United States Custom House and Post Office Historic District



Photograph Key Plan - Passaic County Court House

NJ - Passaic County - Passaic County Court House and United States Custom House and Post Office Historic District



Photograph Key Plan - Passaic County Court House
 NJ - Passaic County - Passaic County Court House and United States Custom House and Post Office Historic District

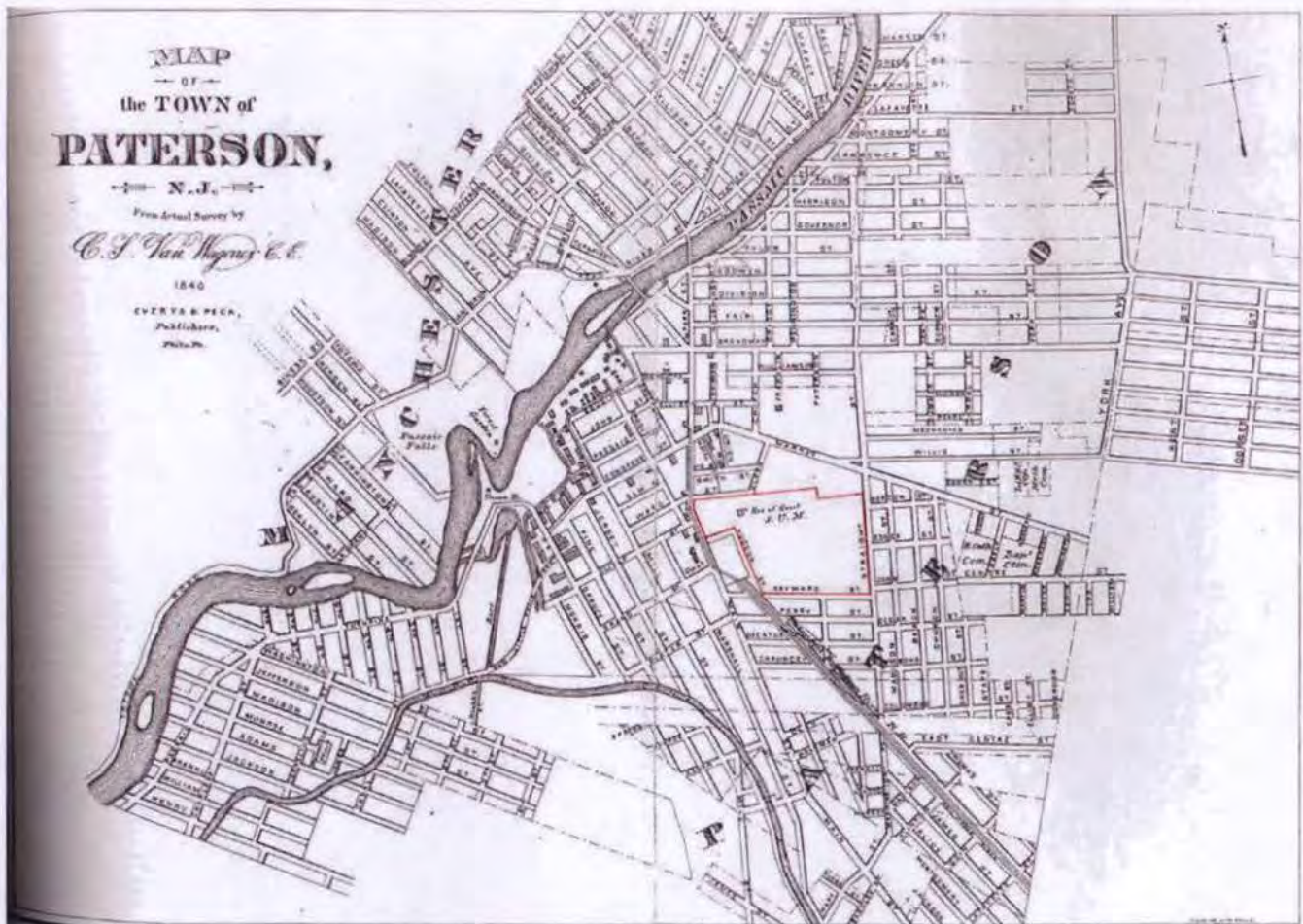


Figure 1 of 34:

1840 – Map of Paterson showing the Residence of the Governor of the Society for Useful Manufacturers (S.U.M.), which would later become the site of the Passaic County Court House and United States Custom House and Post Office. Location shown in context with the development of the city located nearer the Passaic Falls to the west. Map from the *History of Bergen and Passaic Counties, New Jersey with Biographical Sketches of Many of Its Pioneers and Prominent Men* by W. Woodford Clayton.



Figure 2 of 34:

1877 – The Passaic County 1877 Atlas showing the Society for Useful Manufacturers (S.U.M.) estate in the more densely developed city context of residential and commercial (gray), ecclesiastical (green), and manufacturing (pink) building typologies. The property was located between the manufacturing industry to the west and rail transportation to the east. Map accessed from HistoricMapWorks.com.

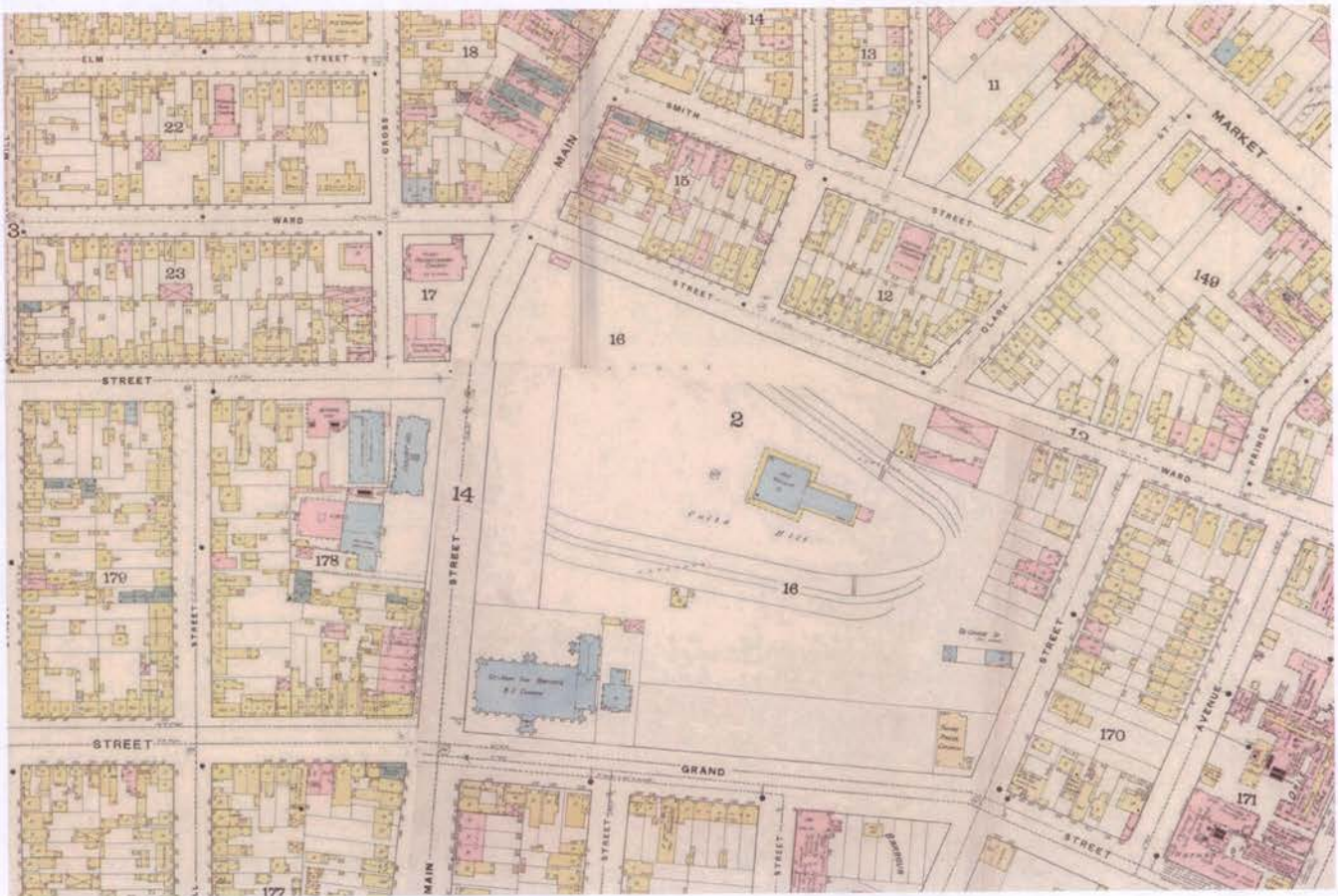


Figure 5 of 34:

1887 – Sheets 2, 11, 13 and 14 of Sanborn Maps combined to show Colts Hill with the Residence of the Governor of the Society for Useful Manufacturers (S.U.M.) labeled as “Old Vacant”. Maps accessed online from Princeton University Library’s digitized Sanborn Map collection.

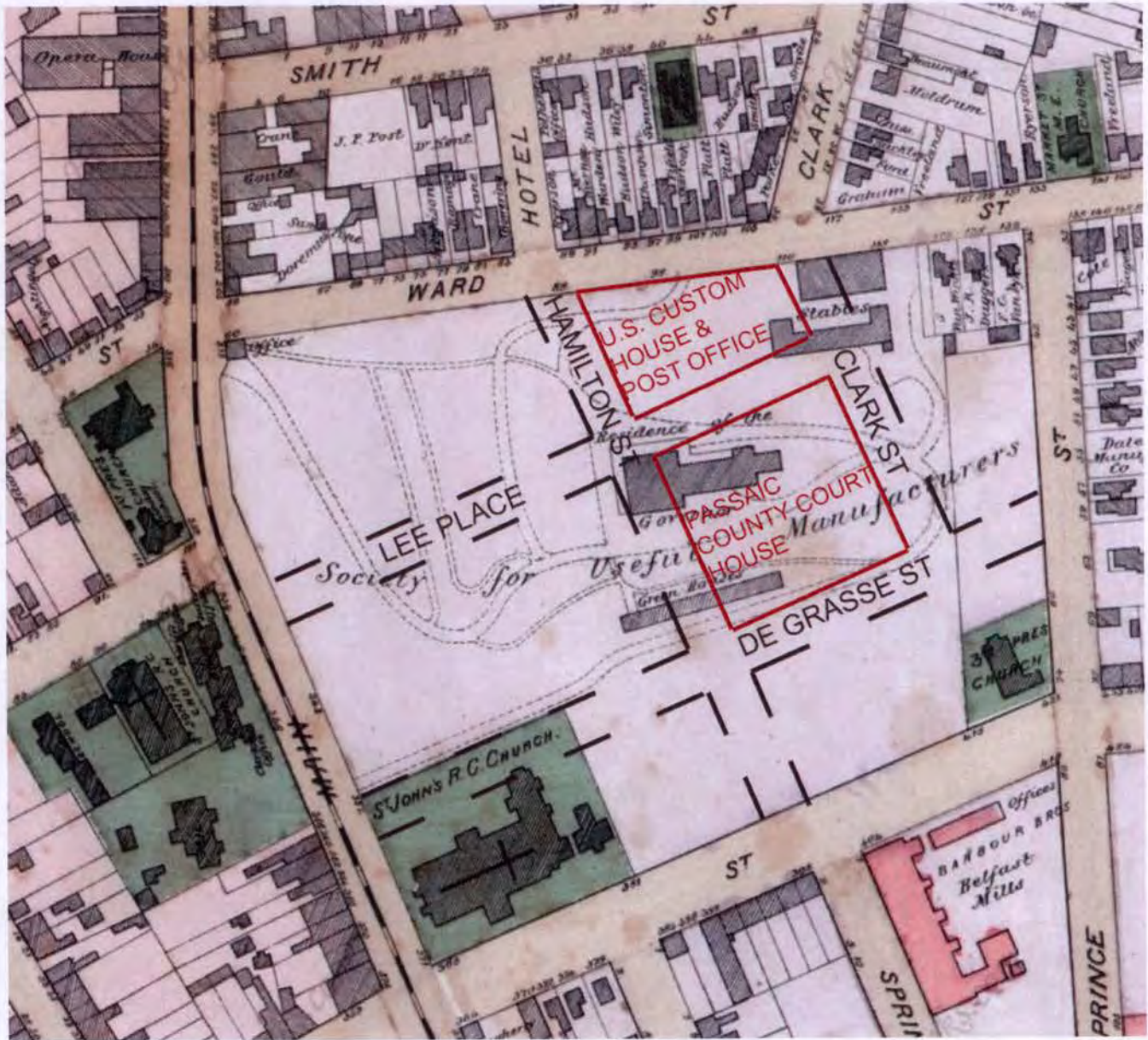


Figure 3 of 34:

Future roads overlaid on the Residence of the Governor of the Society for Useful Manufacturers (S.U.M.) to illustrate the subdivision of the land into city blocks. The U.S. Custom House and Post Office lot was bought by the Federal Government for \$22,000 on January 23rd, 1893. Map accessed from HistoricMapWorks.com.

Historic and Supplemental Images
Passaic County Court House and United States Custom House and Post Office Historic District
Paterson, Passaic County, NJ



Figure 6 of 34:

1915 – Sheets 8 and 17 of Sanborn Maps combined to show the completed Passaic County Court House and United States Custom House and Post Office buildings with the streets of Lee Place and De Grasse separating the city blocks. Maps accessed online from Princeton University Library's digitized Sanborn Map collection.



Figure 4 of 34:

Undated image of the Residence of the Governor of the Society for Useful Manufacturers (S.U.M.) at Colt Hill, in the location where the Passaic County Court House and United States Custom House and Post Office are currently sited. Image courtesy of Richard Polton through the Paterson Museum.

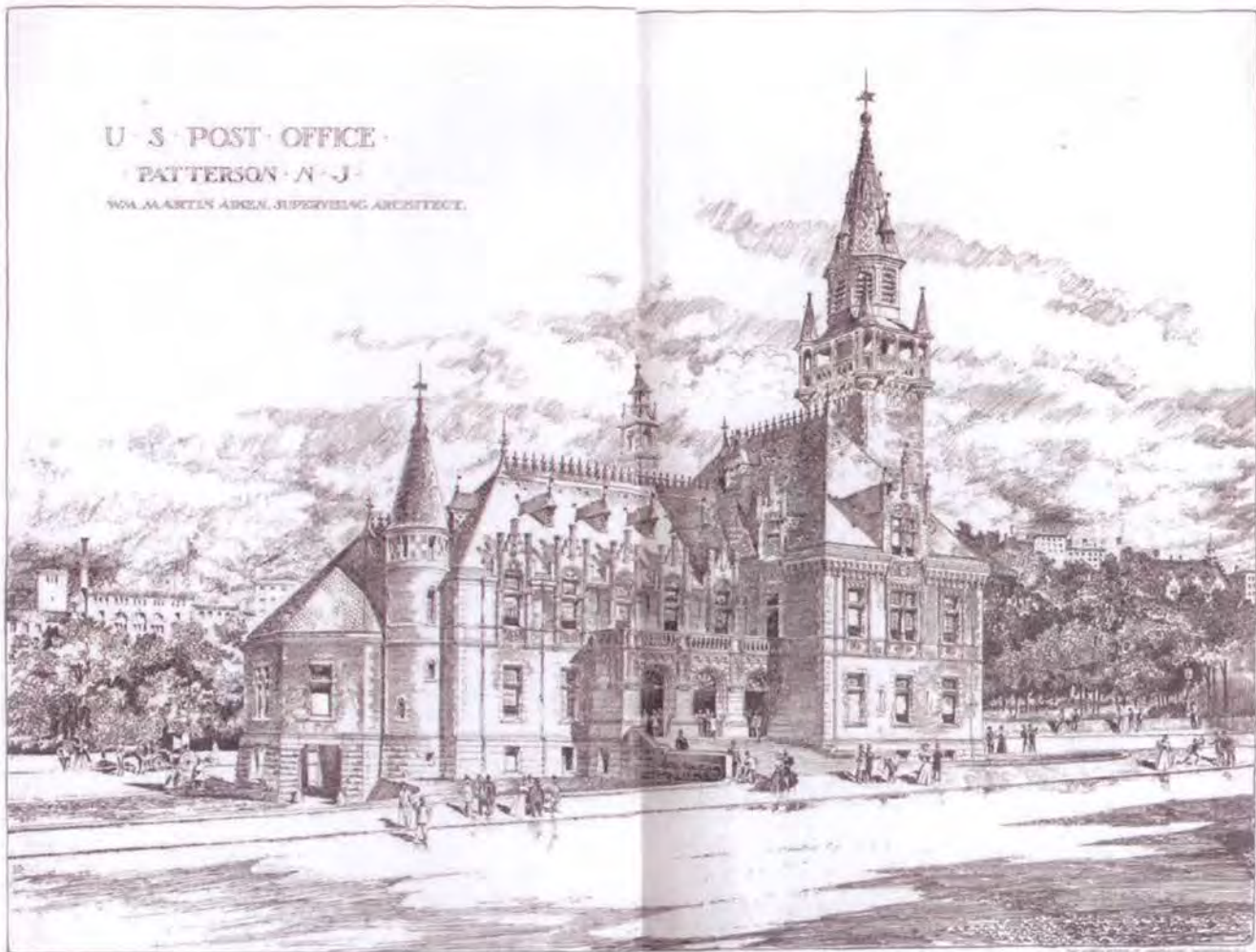


Figure 7 of 34:

1896 – Early design sketch of the U.S. Post Office by William Martin Aiken, Supervising Architect to the Secretary of the Treasury. The final design had a greater emphasis on the Flemish Renaissance revival style with the introduction of stepped gables on elevations. Sketch included in the *Annual Report of the Supervising Architect to the Secretary of the Treasury for the Year Ending September 30, 1896*.



Figure 8 of 34:

Page illustrating architectural elements of the Renaissance in The Netherlands from *A History of Architecture on the Comparative Method* by Professor Banister Fletcher, F.R.I.B.A. The first edition of the book was published in 1896 and may have served as design inspiration for the United States Custom House and Post Office.

Historic and Supplemental Images
 Passaic County Court House and United States Custom House and Post Office Historic District
 Paterson, Passaic County, NJ



Figure 9 of 34:

Images of James Knox Taylor, Supervising Architect of the Secretary of the Treasury from 1897 to 1912 (left), and Fred Wesley Wentworth, local Paterson Architect and Superintendent of Construction for the United States Custom House and Post Office (right). Image of Taylor obtained from *Architects to the Nation: The Rise and Decline of the Supervising Architect's Office* by Antoinette J. Lee. Image of Wentworth obtained from *The Life & Times of Fred Wesley Wentworth, The Architect Who Shaped Paterson, NJ and Its People* by Richard E. Polton.

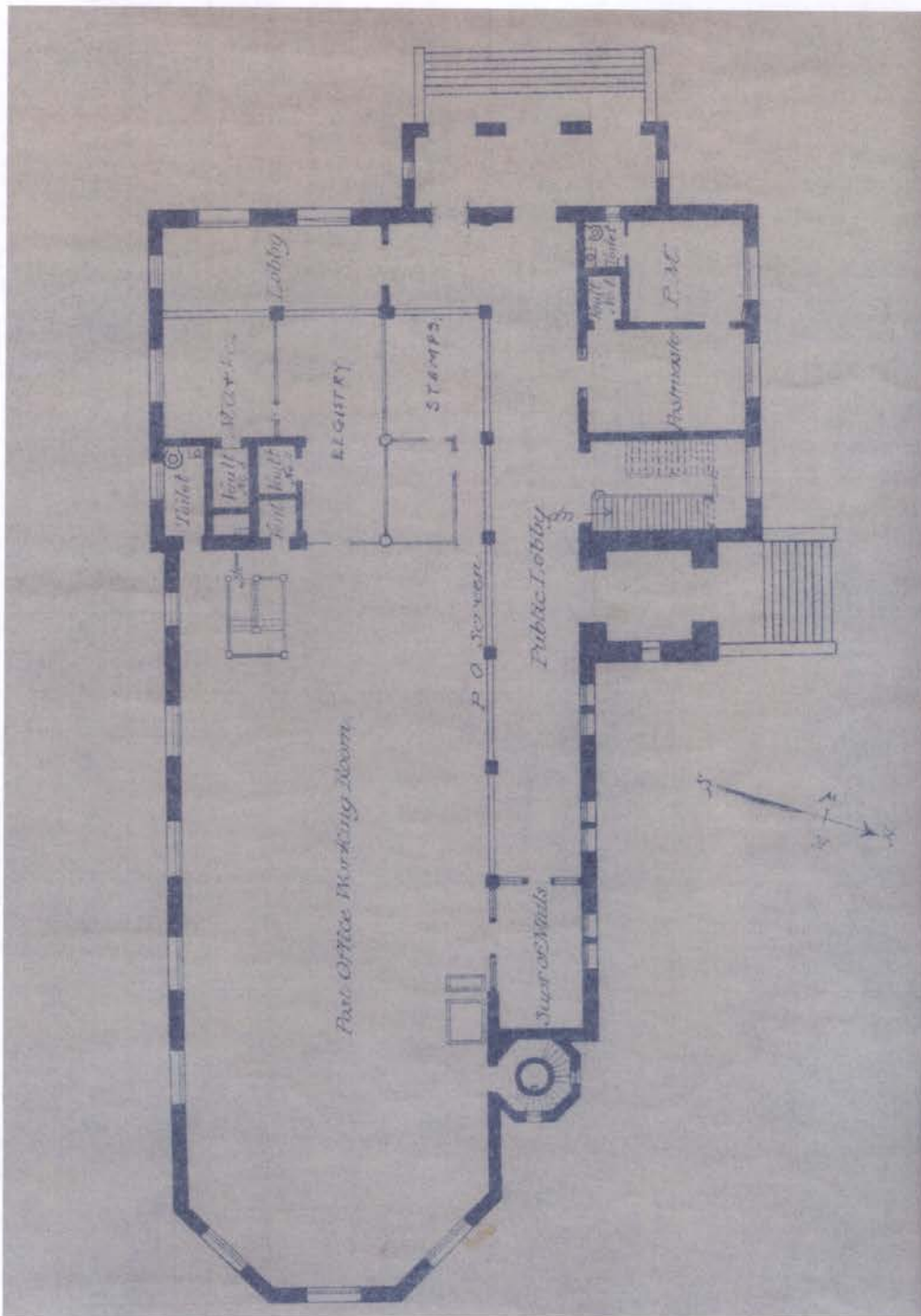


Figure 10 of 34:

1898 – First Floor Plan of the United States Custom House and Post Office. Drawing property of the Passaic County Engineering Office.

Historic and Supplemental Images

Passaic County Court House and United States Custom House and Post Office Historic District

Paterson, Passaic County, NJ

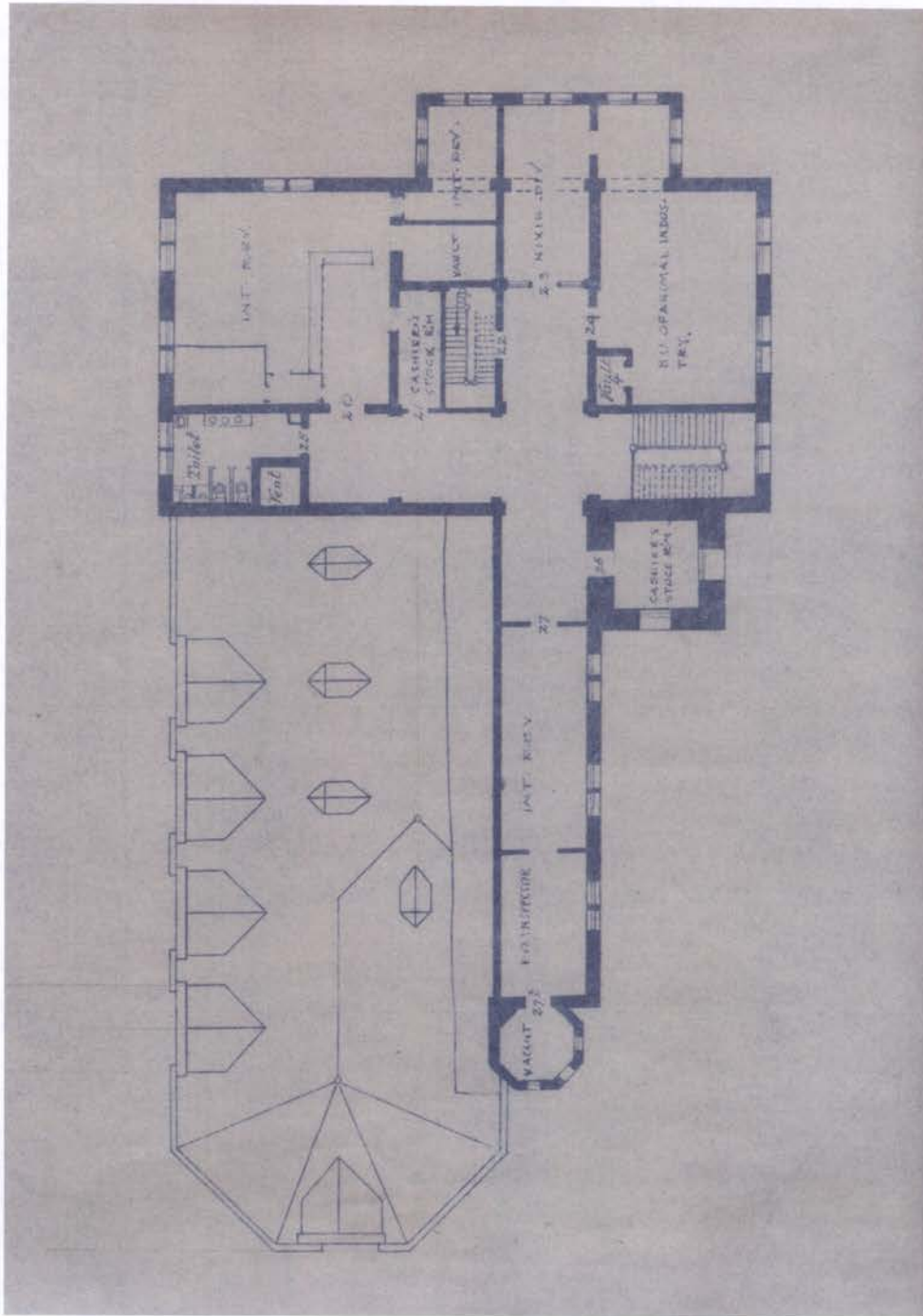


Figure 11 of 34:

1898 – Second Floor Plan of the United States Custom House and Post Office. Drawing property of the Passaic County Engineering Office.

Historic and Supplemental Images

Passaic County Court House and United States Custom House and Post Office Historic District
Paterson, Passaic County, NJ

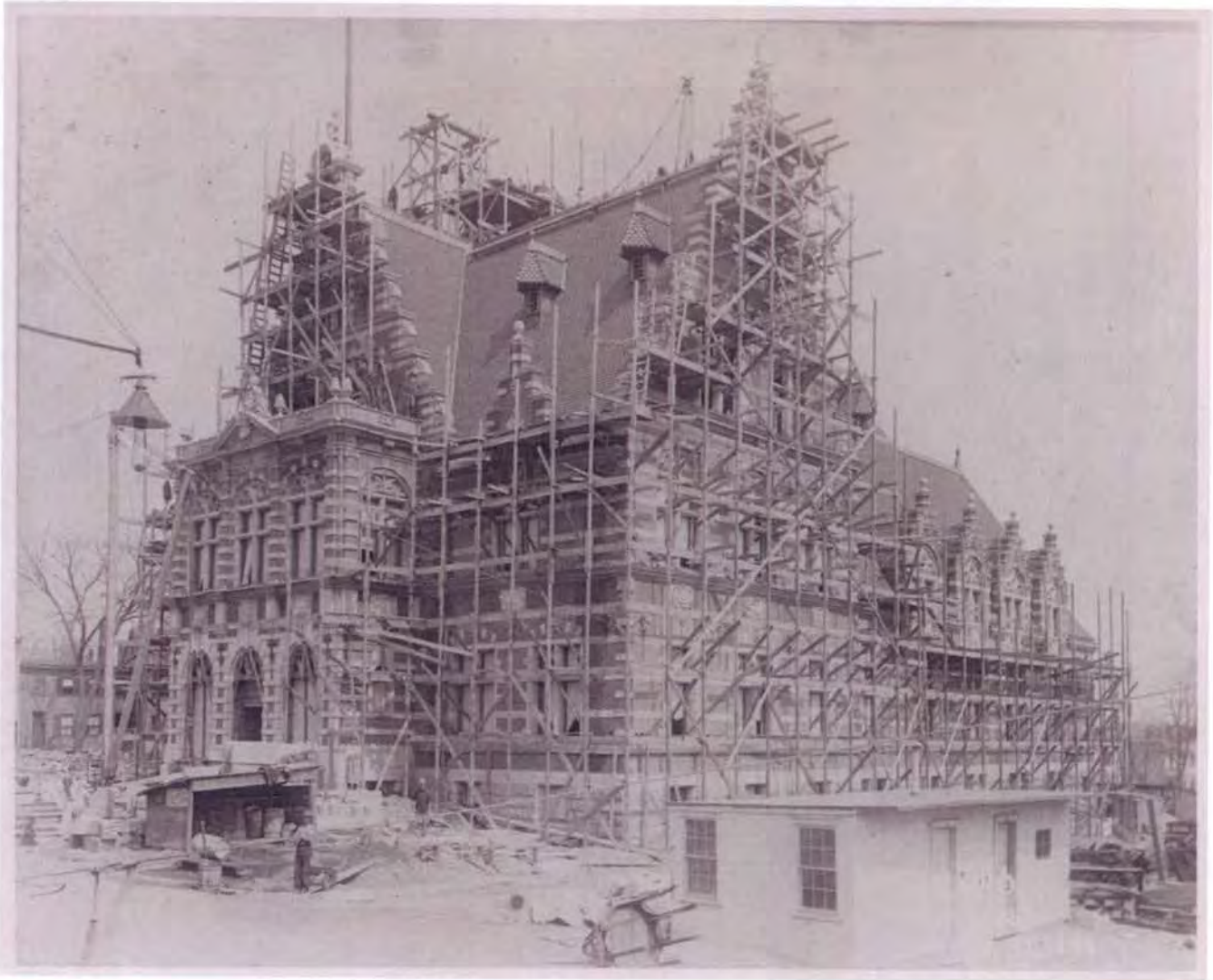


Figure 12 of 34:

1899 – Northeast view of the United States Custom House and Post Office under construction taken by John Reid Studios. Image courtesy of E.A. Smyk, Passaic County Historian.



Figure 13 of 34:

Northeast view of the completed United States Custom House and Post Office circa 1903 (Note north Court House steps in bottom right corner of image). Image courtesy of E.A. Smyk, Passaic County Historian.



Figure 14 of 34:

Undated photograph of the main stair (ST1) in the United States Custom House and Post Office. Image courtesy of E.A. Smyk, Passaic County Historian.

Historic and Supplemental Images
Passaic County Court House and United States Custom House and Post Office Historic District
Paterson, Passaic County, NJ

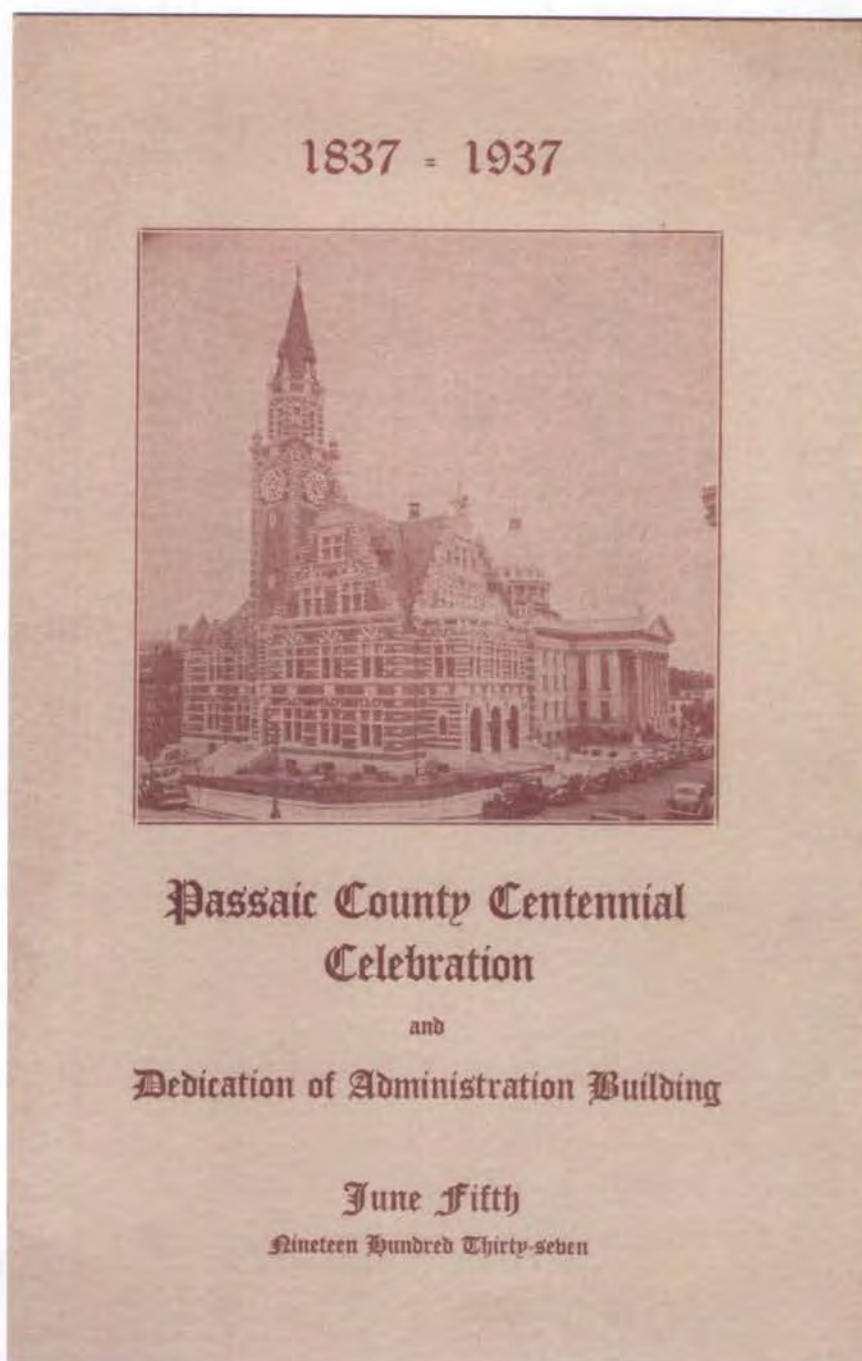


Figure 15 of 34:

1937 – Program cover for the Passaic County Centennial Celebration and Dedication of the renovated United States Custom House and Post Office that became the Administration Building. Image courtesy of E.A. Smyk, Passaic County Historian.

Historic and Supplemental Images

Passaic County Court House and United States Custom House and Post Office Historic District
Paterson, Passaic County, NJ

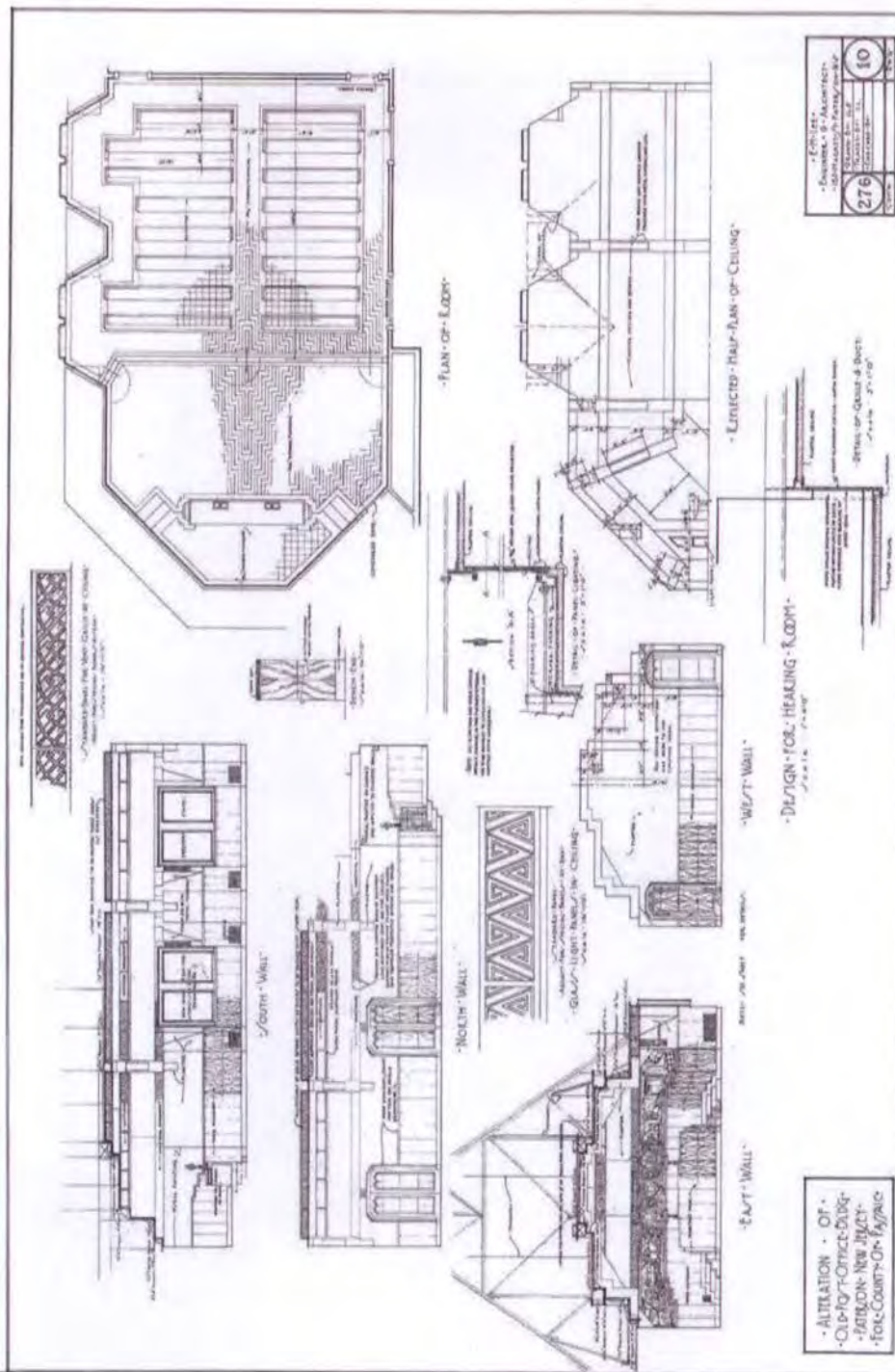


Figure 16 of 34:

1936 – Architectural drawings by E.M. Lee for the art deco Hearing Room, a.k.a. the Freeholder Room. This floor was added within the attic space of the existing building. Drawing property of the Passaic County Engineering Office.

Historic and Supplemental Images

Passaic County Court House and United States Custom House and Post Office Historic District
 Paterson, Passaic County, NJ



Figure 17 of 34:

Image of Garret Hobart, Vice President of the United States from 1897 to 1899. Hobart had also been a Paterson banker, lawyer, city counsel member, and president of the Paterson Railway Company. In addition, Hobart was a Passaic County grand jury clerk, counsel to the Board of Chosen Freeholders, New Jersey General Assembly Speaker, and held the county seat for the New Jersey Senate. Image accessed from Wikipedia.

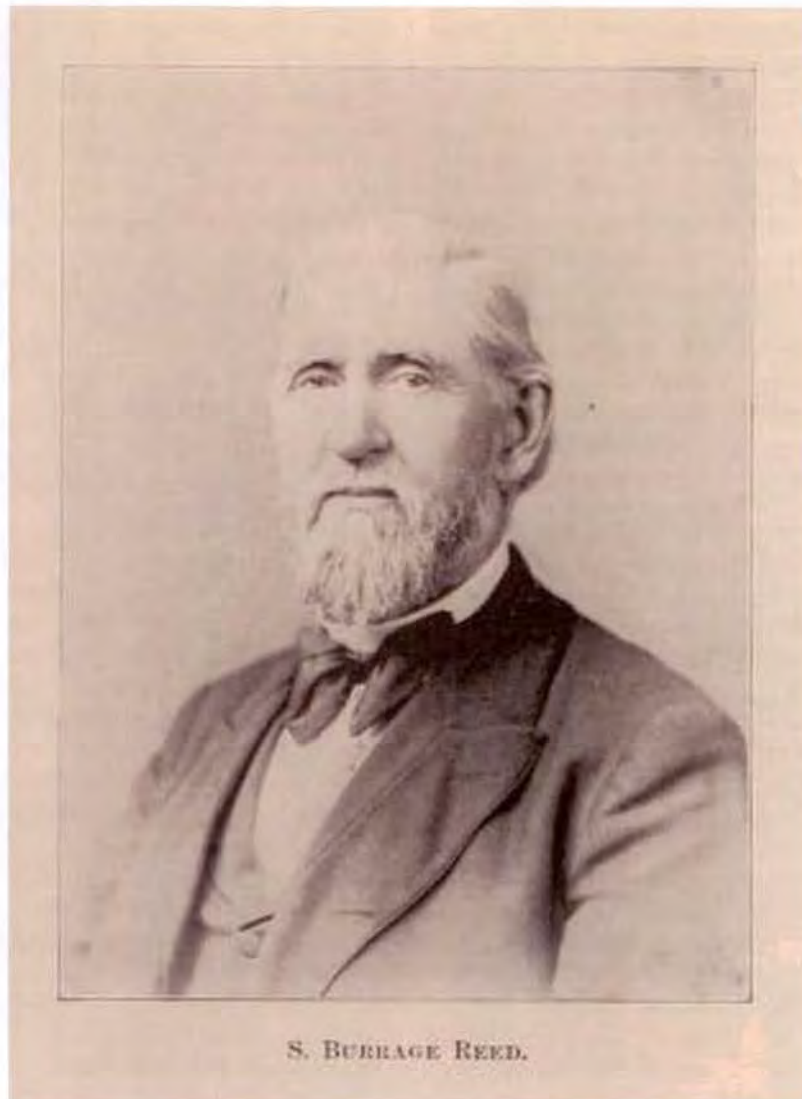


Figure 18 of 34:

Samuel Burrage Reed, architect of the Passaic County Court House. Image from *New York, 1895: Illustrated*.

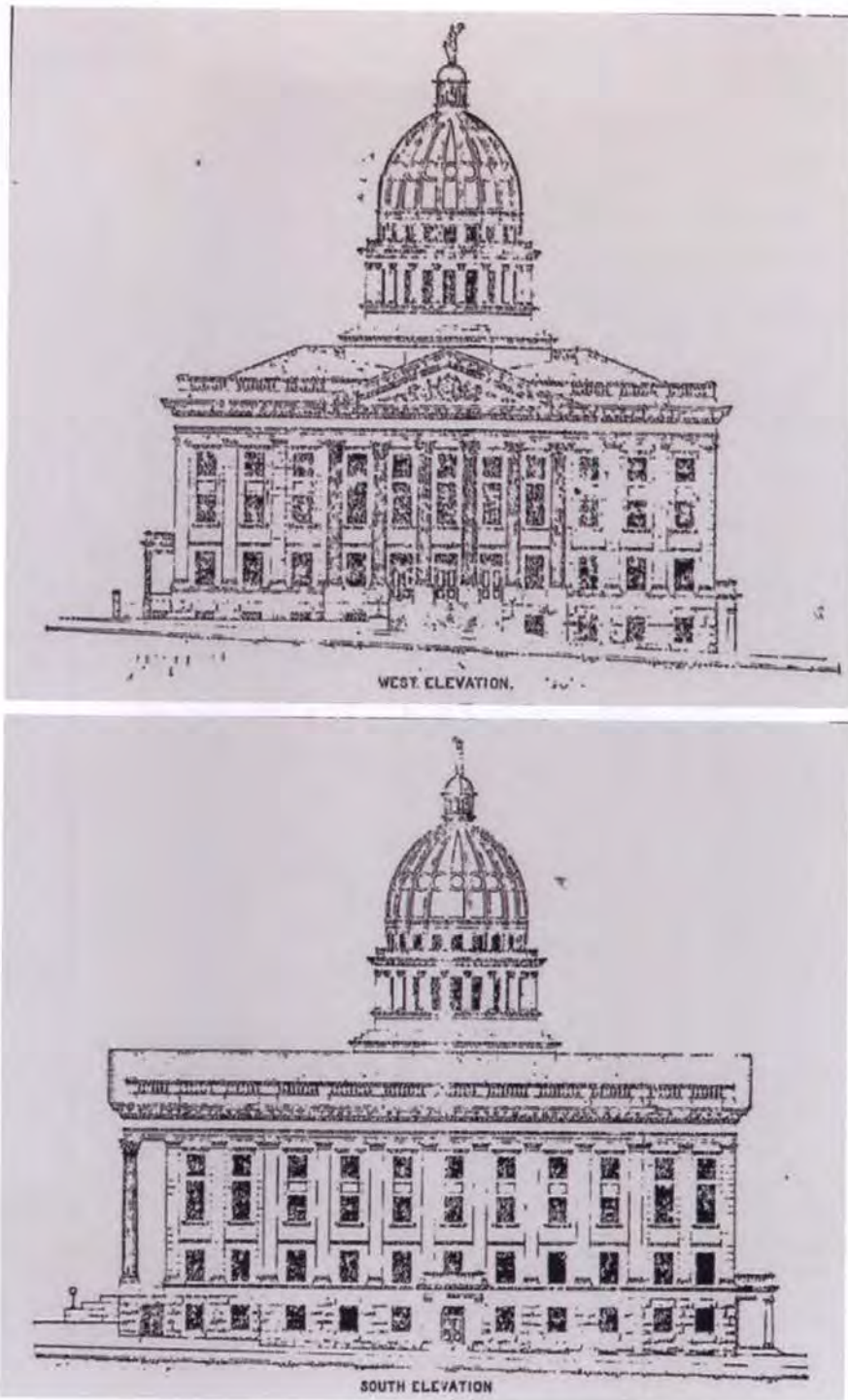
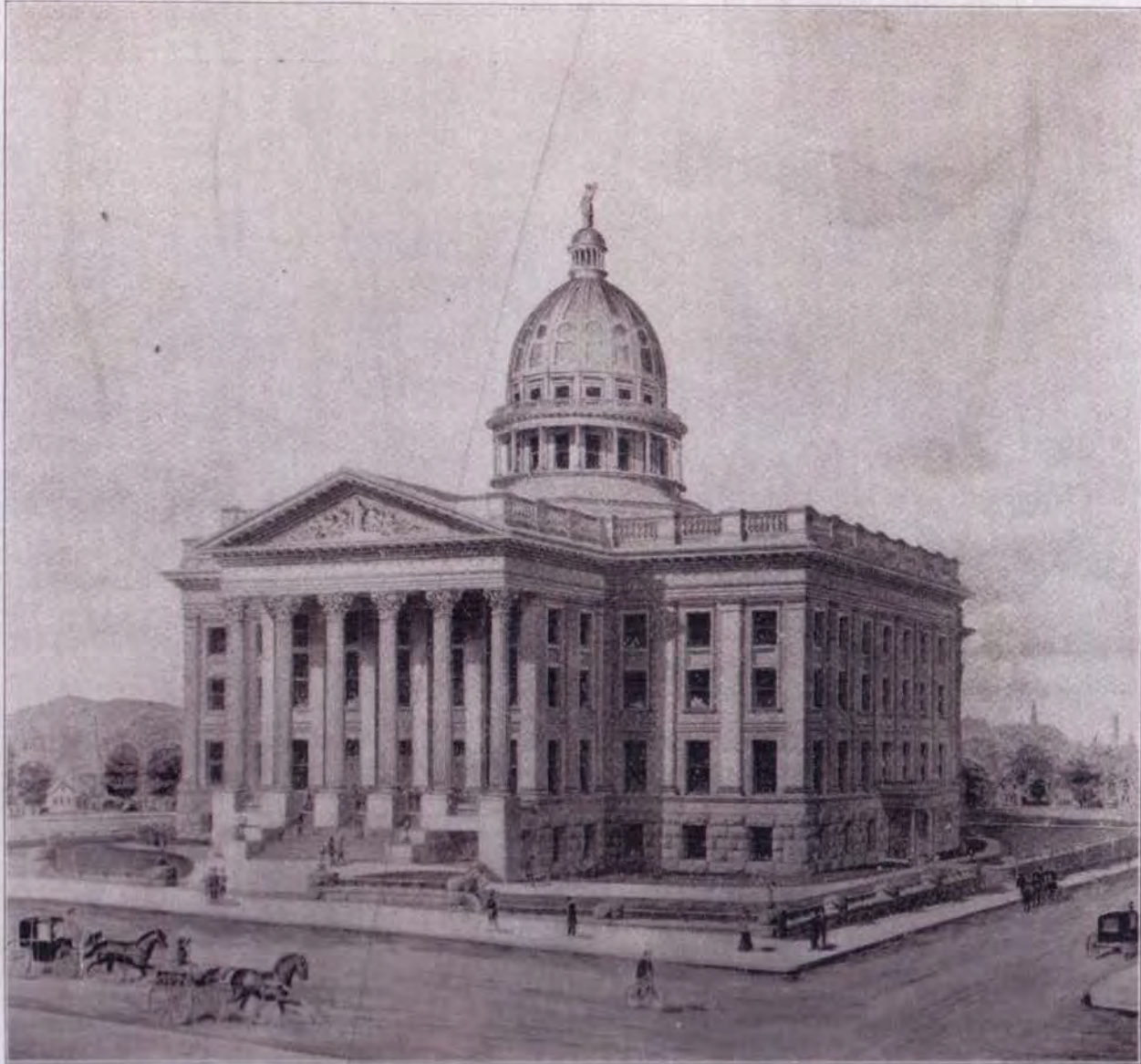


Figure 19 of 34:

Winning design competition sketches of the Passaic County Court House by Samuel Burrage Reed, architect. Image from the *Paterson Daily Press*, dated November 28, 1896.

Historic and Supplemental Images

Passaic County Court House and United States Custom House and Post Office Historic District
Paterson, Passaic County, NJ



PASSAIC COUNTY'S NEW COURT HOUSE.

Figure 20 of 33:

Circa 1898 sketch of the Passaic County Court House published by *The Guardian*, a Paterson NJ newspaper. Image courtesy of Richard Polton.

Historic and Supplemental Images

Passaic County Court House and United States Custom House and Post Office Historic District
Paterson, Passaic County, NJ

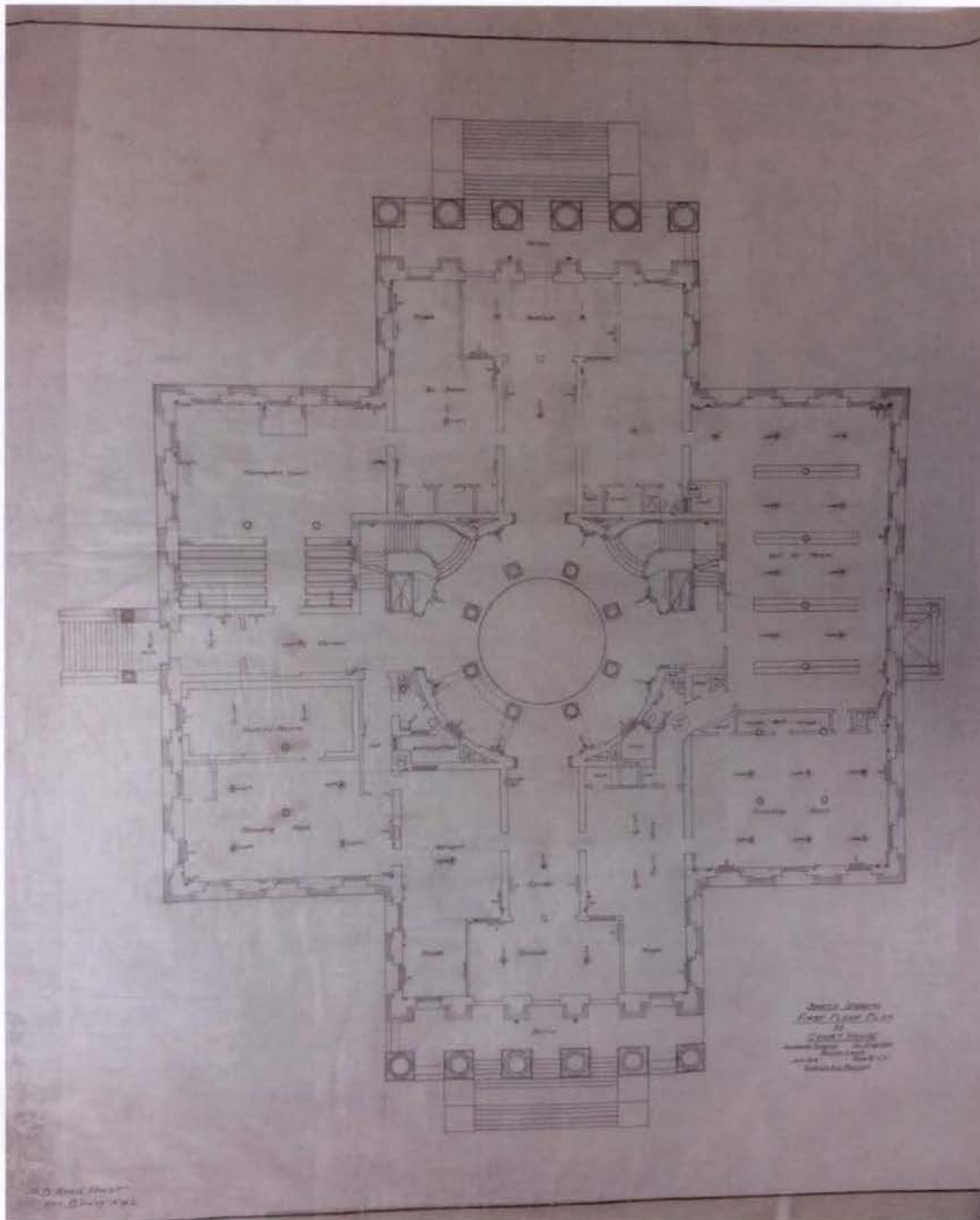


Figure 21 of 34:

1910 - First Floor Plan of the Passaic County Court House, drawn by Samuel Burrage Reed, Architect. Drawing property of the Passaic County Engineering Office.

Historic and Supplemental Images

Passaic County Court House and United States Custom House and Post Office Historic District
Paterson, Passaic County, NJ

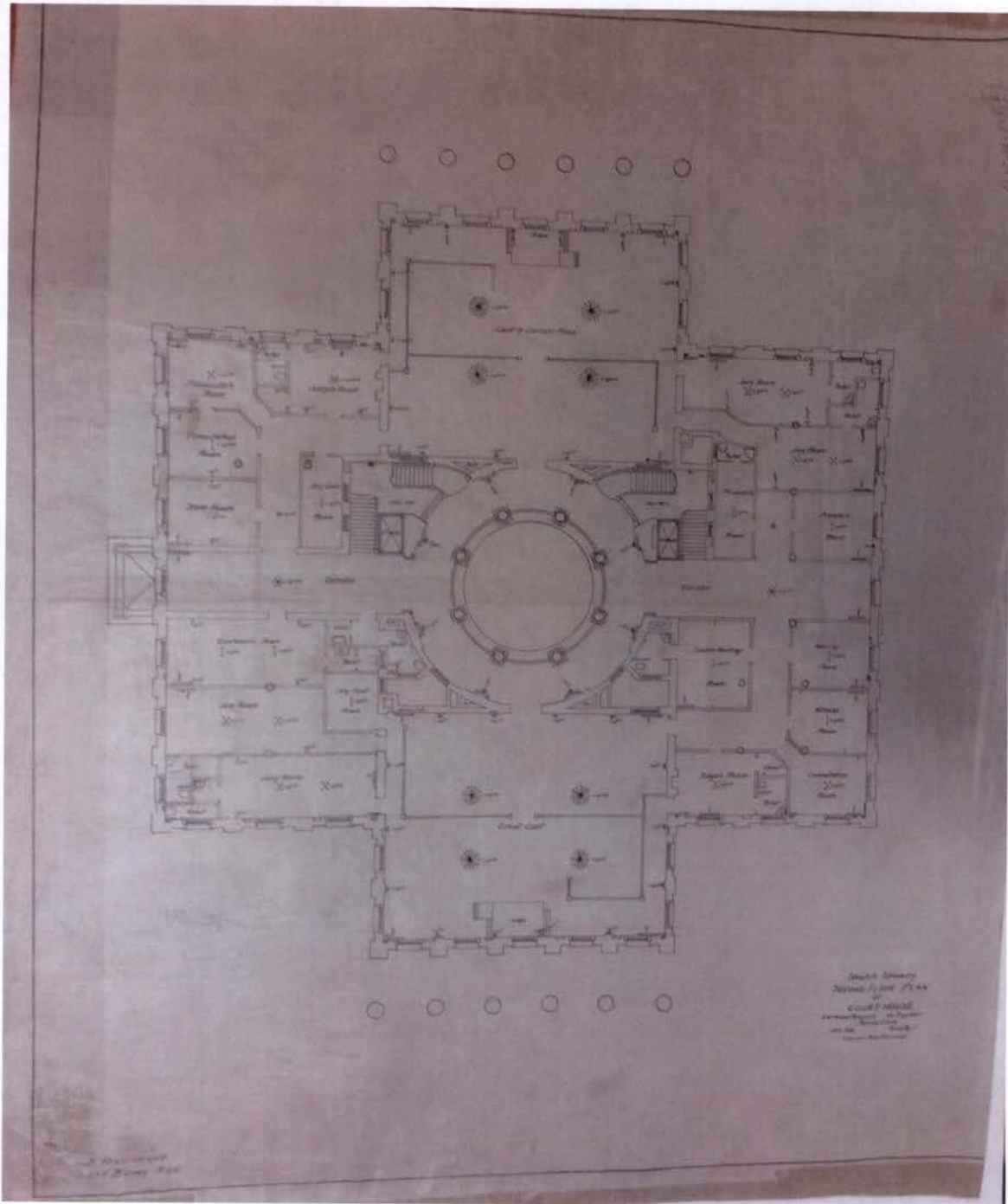


Figure 22 of 34:

1910 - Second Floor Plan of the Passaic County Court House, drawn by Samuel Burrage Reed, Architect. Drawing property of the Passaic County Engineering Office.

Historic and Supplemental Images

Passaic County Court House and United States Custom House and Post Office Historic District
Paterson, Passaic County, NJ



Figure 23 of 34:

The Passaic County Court House under construction, circa the early 1900s taken by Charles Heinrich's Studio, Paterson. Image courtesy of E. A. Smyk, Passaic County Historian.

Historic and Supplemental Images

Passaic County Court House and United States Custom House and Post Office Historic District
Paterson, Passaic County, NJ



Figure 24 of 34:

The Passaic County Court House under construction circa the early 1900s. Image courtesy of E.A. Smyk, Passaic County Historian.



Figure 25 of 34:

Northeast view of the newly completed Passaic County Court House and United States Custom House and Post Office, circa the early 1900s. Image courtesy of E.A. Smyk, Passaic County Historian.



Figure 26 of 34:

Undated photograph of one of the two original stairs in the Passaic County Court House. These stairs were removed in 1966. Image courtesy of E.A. Smyk, Passaic County Historian.

Historic and Supplemental Images

Passaic County Court House and United States Custom House and Post Office Historic District
Paterson, Passaic County, NJ

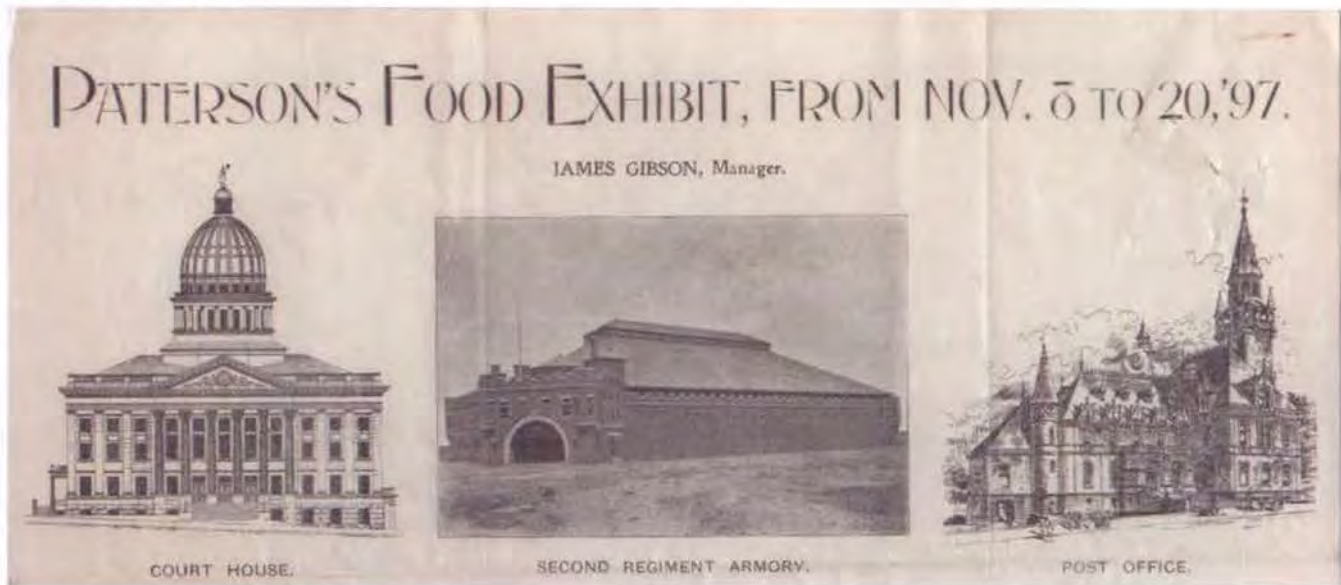


Figure 27 of 33:

1898 – Letterhead for a local event illustrating prominent Paterson buildings. Image courtesy of E.A. Smyk, Passaic County Historian.

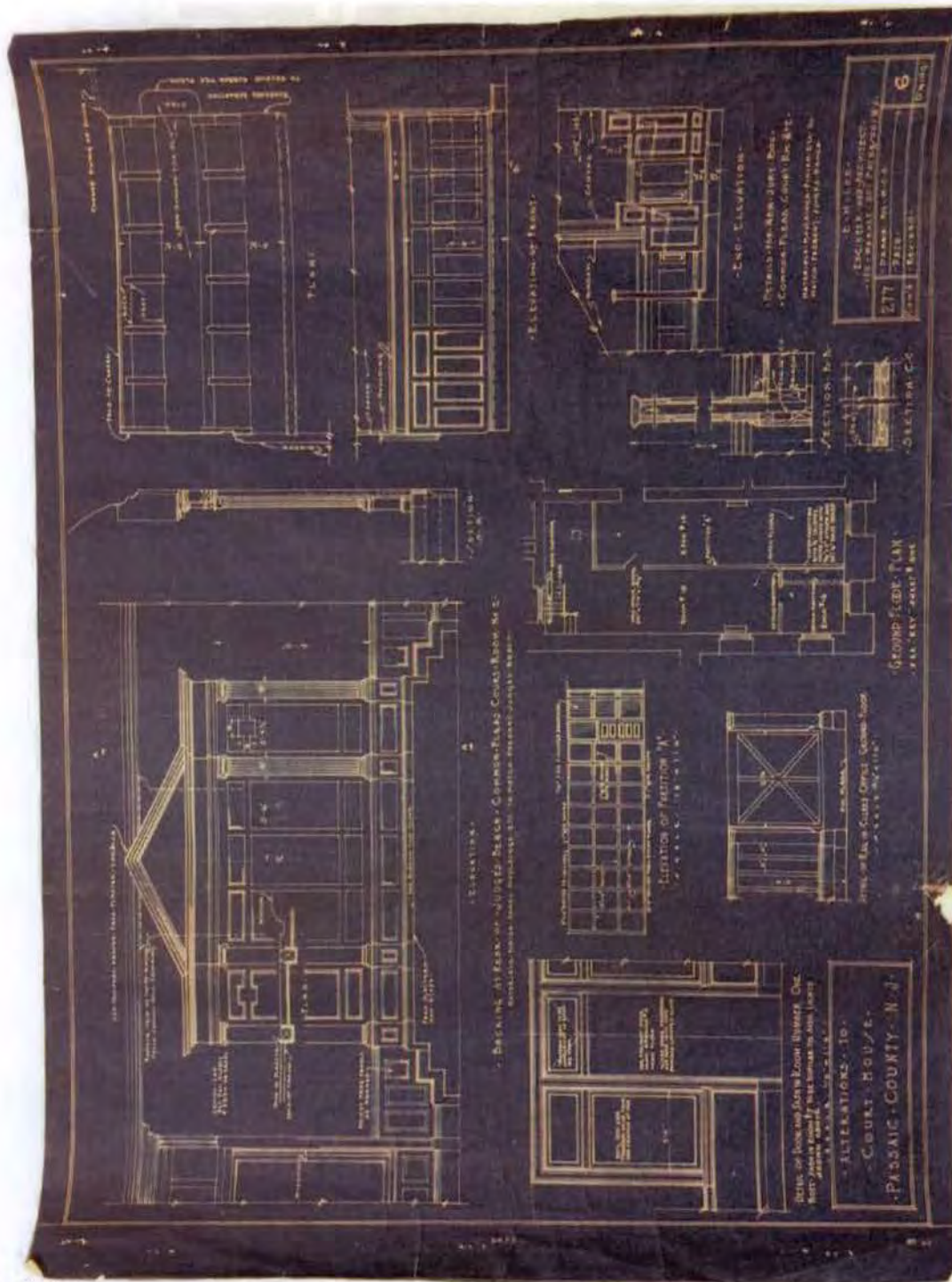


Figure 28 of 34:

Circa 1930s alterations detail drawings to the Passaic County Court House by E.M. Lee. Drawing property of the Passaic County Engineering Office.

Historic and Supplemental Images

Passaic County Court House and United States Custom House and Post Office Historic District
Paterson, Passaic County, NJ



Figure 29 of 34:

1951 – View of repair work to the Roman Goddess Libertas statue on the Passaic County Court House dome taken by the Paterson Evening News. Image courtesy of E.A. Smyk, Passaic County Historian.

Historic and Supplemental Images

Passaic County Court House and United States Custom House and Post Office Historic District
Paterson, Passaic County, NJ



Figure 30 of 34:

1958 - Southeast view of the Passaic County Court House. Image courtesy of E.A. Smyk, Passaic County Historian.



Figure 31 of 34:

1966 - Northeast view of the Passaic County Court House and Annex, formerly the United States Custom House and Post Office, taken by the Paterson Evening News. Image courtesy of E.A. Smyk, Passaic County Historian.

Historic and Supplemental Images
Passaic County Court House and United States Custom House and Post Office Historic District
Paterson, Passaic County, NJ

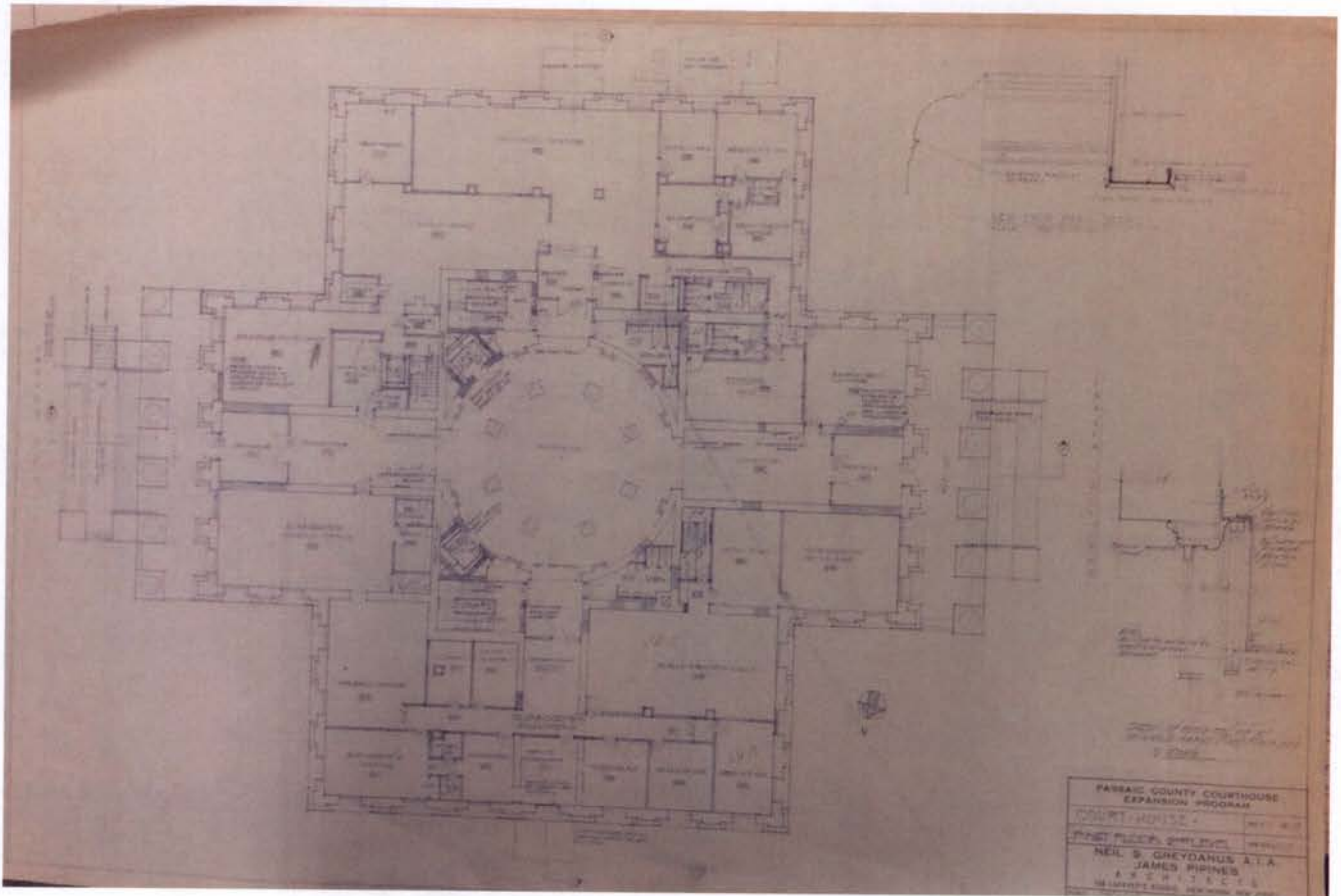


Figure 32 of 34:

1966 – First Floor Plan by Neil S. Greydanus, AIA, and James Pipines, Architects illustrating the removal of the two original stairs and replacement with two elevators. Drawing property of the Passaic County Engineering Office.

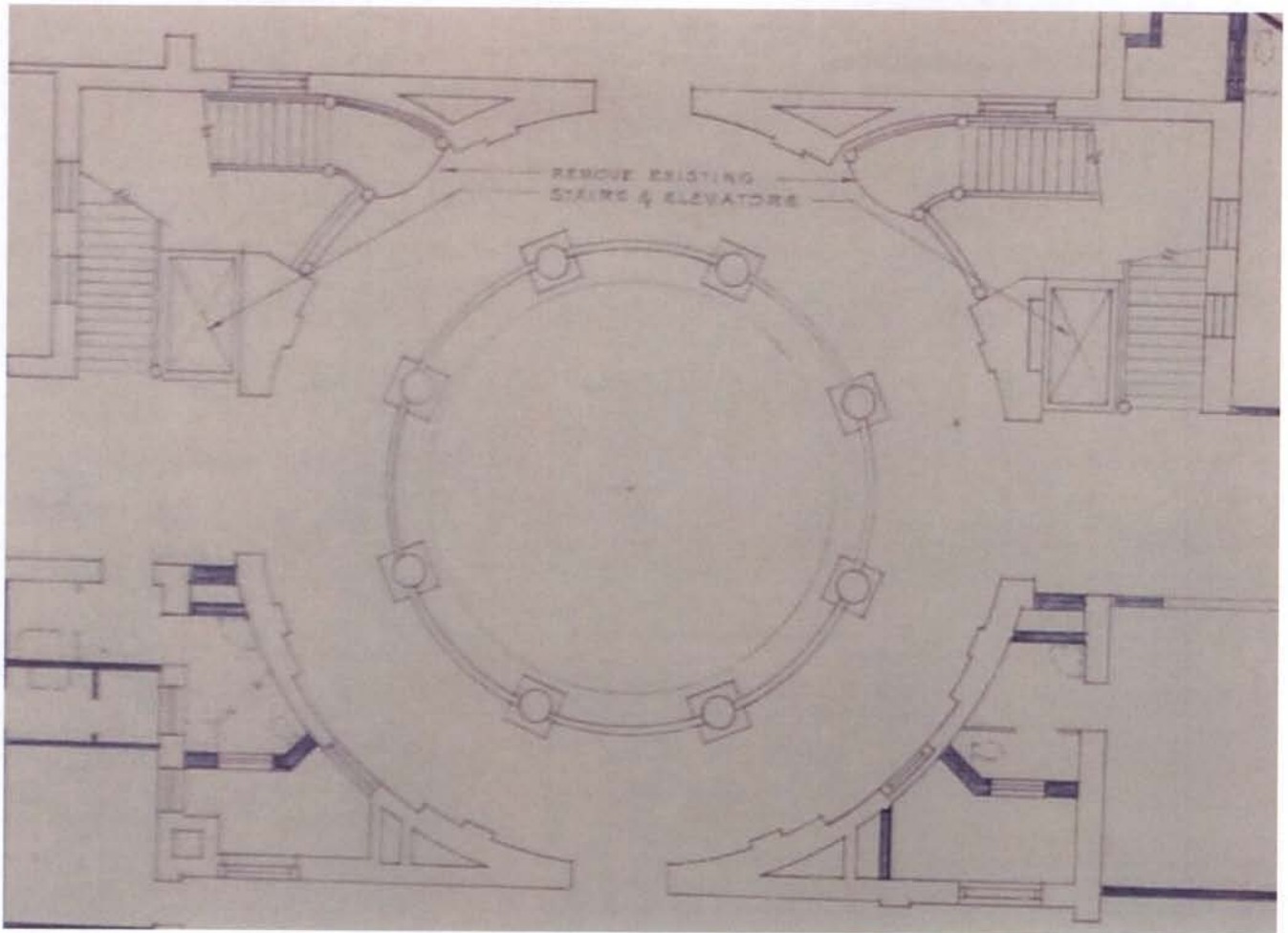


Figure 33 of 34:

1966 – Partial Second Floor Plan by Neil S. Greydanus, AIA, and James Pipines, Architects noting the removal of the existing stairs and elevators. Drawing property of the Passaic County Engineering Office.

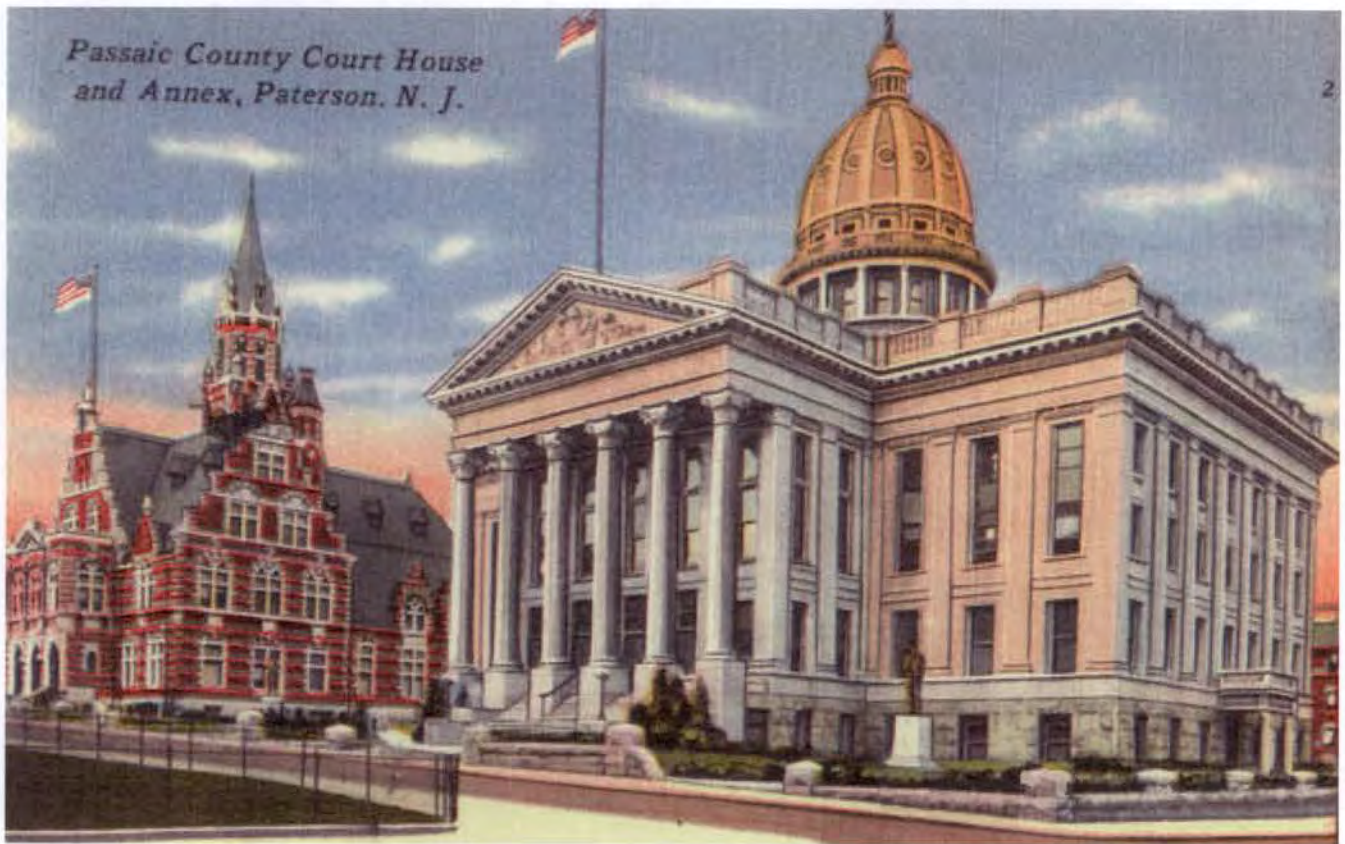


Figure 34 of 34:

Undated colored postcard showing the Passaic County Court House and Annex, originally the United States Custom House and Post Office. Image accessed from CardCow.com.







ANNO 1899









PROBATION
OFFICE ONLY









050

EXIT

SS
CAFE
←
OPEN

Handwritten notes on a piece of paper posted on the wall.











EMERGENCY
EXIT ONLY
PLEASE
DO NOT
HANDLE

LOOP

SPRINGFIELD - BUILDING
PASSENGER SERVICE
OFFICE

















Division
Juvenile Services

PLEASE
USE
HANDRAIL



Directory board with the following text:

DIRECTORY	
OFFICE	
SECRETARY	
RECEPTION	
TELEPHONE	
MAIL	
STAIRS	
ELEVATOR	

OUT OF ORDER



275



Probation Division
Juvenile Services
Room 200 ↑















NOTICE
The following information is for your information only. It is not intended to be a contract. The information is subject to change without notice. Please contact the appropriate department for more information.

200

NOTICE
The following information is for your information only. It is not intended to be a contract. The information is subject to change without notice. Please contact the appropriate department for more information.

Platation Division
Justice Services



201

Please use
other door

NO
SMOKING



Entrance for
employees and
authorized personnel
ONLY
↔
Entrada para
empleados y
personas
autorizadas
Solamente













ROAD
CLOSED









WILLIAM HUGHES
UNITED STATES SENATOR
FROM
1913 — 1918
ERECTED
BY A GRATEFUL PUBLIC
WHOSE SUBSCRIPTIONS WERE
TESTIMONIALS TO HIS
OUTSTANDING SERVICE IN
LABORS CAUSE



JAMES FLEMING STEWART
HEARTS THERE ARE WHEREIN
HIS MEMORY WILL NEVER DIE

CIVIL COURT
Landlord/Tenant 2nd FL. →
Surrogate Office 1st FL.



MENS ROOM

EXIT

NO SMOKING



CANS & BOTTLES ONLY

CANS & BOTTLES ONLY





SURROGATE COURT
BERNICE TOLEDO
SURROGATE JUDGE

SURROGATE COURT
BERNICE TOLEDO
SURROGATE JUDGE

EXIT































UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Passaic County Court House and United States Custom House and Post Office Historic District

MULTIPLE NAME:

STATE & COUNTY: NEW JERSEY, Passaic

DATE RECEIVED: 6/05/15 DATE OF PENDING LIST: 7/07/15
DATE OF 16TH DAY: 7/22/15 DATE OF 45TH DAY: 7/21/15
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 15000443

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: N SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

ACCEPT RETURN REJECT 7.21.15 DATE

ABSTRACT/SUMMARY COMMENTS:

Entered in
The National Register
of
Historic Places

RECOM./CRITERIA _____

REVIEWER _____ DISCIPLINE _____

TELEPHONE _____ DATE _____

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.



HPO Project # 13-0041
HPO-E2015-292

State of New Jersey

MAIL CODE 501-04B

DEPARTMENT OF ENVIRONMENTAL PROTECTION

NATURAL & HISTORIC RESOURCES

HISTORIC PRESERVATION OFFICE

P.O. Box 420

Trenton, NJ 08625-0420

TEL. (609) 984-0176 FAX (609) 984-0578

RECEIVED 2280

JUN - 5 2015

Nat. Register of Historic Places
National Park Service
BOB MARTIN
Commissioner

CHRIS CHRISTIE
Governor

KIM GUADAGNO
Lt. Governor

May 27, 2015

Paul Loether, Chief
National Register of Historic Places
National Park Service
Department of the Interior
Washington, D.C. 20240

Dear Mr. Loether:

The enclosed disk contains the true and correct copy of the nomination for the Passaic County Court House, and United States Custom House and Post Office Historic District, City of Paterson, Passaic County, New Jersey.

This nomination has received unanimous approval from the New Jersey State Review Board for Historic Sites. All procedures were followed in accordance with regulations published in the Federal Register.

Should you want any further information concerning this application, please feel free to contact Daniel D. Saunders, Administrator, New Jersey Historic Preservation Office, Mail code 501-04B, P.O. Box 420, Trenton, New Jersey 08625-0420, or call him at (609) 633-2397.

Sincerely,

Rich Boornazian
Deputy State Historic
Preservation Officer