

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in *Guidelines for Completing National Register Forms* (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

1. Name of Property

historic name State House Historic District (Boundary increase)
other names/site number State House Annex

2. Location

street & number West State Street NA not for publication
city, town Trenton vicinity
state New Jersey code 034 county Mercer code 021 zip code 08625

3. Classification

Ownership of Property	Category of Property	Number of Resources within Property	
<input type="checkbox"/> private	<input type="checkbox"/> building(s)	Contributing	Noncontributing
<input type="checkbox"/> public-local	<input checked="" type="checkbox"/> district	<u>1</u>	<u>0</u> buildings
<input checked="" type="checkbox"/> public-State	<input type="checkbox"/> site	_____	_____ sites
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure	_____	_____ structures
	<input type="checkbox"/> object	<u>1</u>	<u>0</u> objects
			Total

Name of related multiple property listing:
N/A

Number of contributing resources previously listed in the National Register 0

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby 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. See continuation sheet.

Signature of certifying official *James Hall* Date 2/14/92
Assistant Commissioner for Natural & Historic Resources/DSHPO
State or Federal agency and bureau

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

Signature of commenting or other official _____ Date _____
State or Federal agency and bureau _____

5. National Park Service Certification

I, hereby, certify that this property is:

entered in the National Register. See continuation sheet.

determined eligible for the National Register. See continuation sheet.

determined not eligible for the National Register.

removed from the National Register.

other, (explain): _____

Delores Byers 4/2/92
Signature of the Keeper Date of Action

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entered in the
National Register

6. Function or Use

Historic Functions (enter categories from instructions)

Current Functions (enter categories from instructions)

GOVERNMENT/governmental office

GOVERNMENT/governmental office

GOVERNMENT/courthouse

EDUCATION/library

RECREATION & CULTURE/museum

7. Description

Architectural Classification
(enter categories from instructions)

Materials (enter categories from instructions)

Classical Revival

foundation granite

walls limestone

roof other: cinder over concrete

other bronze doors & windows;

interior panelling, zenitherm

Describe present and historic physical appearance.

SITE

The State House Annex is located on the south side of West State Street, which it faces and from which it is set back about 50 feet. It is directly to the west of the New Jersey State House, to which it is physically connected by an underground tunnel and a common power plant, and visually connected by several factors; similarity in height, common materials, a generally classical style, and shared landscaping features. The site on which the building actually sits is almost level, but drops precipitously at the rear to what was originally a park between the state buildings and the Delaware River, but is now a parking lot.

Along West State Street, the site is planted with mature shade trees. Walkways lead from West State Street into the courtyard that serves as the building's main entrance and along the building's east sides. The central walkway leads to a small circular plaza, in the middle of which is a circular basin, which originally held a fountain. Walks lead from this to the entrances to the east and west and central wings. The walkway along the east side is landscaped in similar fashion. Again the walkway comes up to a central circular feature, once a fountain, but no longer functioning. The path then continues to the south, where it is interrupted by a rectangular paved area, from which a path leads east to the Senate entrance of the State House and west to an entrance to the east wing of the Annex. Beyond this intersection, the walkway continues south to the balustraded terrace formed by the roof of the power house. On the western side there is a driveway along the edge of the site. Between this and the building is a lawn, behind which is a parking lot. Lawn also fills the spaces between the walkways. There is a foundation planting of shrubs and some low-growing trees. These features are generally original, with the possible exception of

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the parking lot. Flower beds in the lawn and a planting in the central fountain have been added in recent years.

EXTERIOR

The building's construction is of steel frame and brick, clad in Indiana limestone. The Annex inscribes an H-shaped footprint, with east and west wings and a central crossbar, forming a deep courtyard on West State Street. It's total width is 204 feet, and its total depth 240 feet. It is four stories in height above a low basement, except that at the rear, where the land drops precipitously, the basement level of the west and central sections is fully exposed.

In general, the building consists of an unfenestrated basement of regular ashlar cut with recessed margins, topped by a molded water table. (Photos 1 and 2) The second through fourth stories are organized by colossal colonnades of attached Ionic columns in antis. The antae are framed by shallow pilasters, ornamented with a necking decorated with paterae. Columns and pilasters sit on a continuous molded base. Within each bay defined by the columns are windows for each floor; these are bronze, paired, 4/4 double-hung sash. Originally these were fitted with Venetian blinds on the interior, which appear to have matched the color of the limestone. There were bronze screens on the exterior, which were removed after the building was centrally air-conditioned sometime after 1955. The outer east and west facades are 19 bays long; (Photo 3) the east and west facades facing the courtyard are eleven bays long; the center wing is seven bays wide.

The building is surmounted by a simple Ionic entablature, with a dentil cornice, with acorn drops at the corners. Above this is a balustrade, consisting of vasiform balusters between paneled pedestals.

The northern facades of the east and west wings are blind, except for a centered, bronze french window at second floor level. (Photos 1 and 2) These are topped by pediments carried on consoles and have vasiform balustrades, each with a flagpole at its center. The central pavilion of each facade projects slightly forward; the ends are defined by paired shallow

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pilasters. There are inscriptions above the central windows: that on the west wing reads, "THIS BUILDING IS ERECTED UPON GROUND HALLOWED BY THE BLOOD AND MADE SACRED BY THE SACRIFICES OF THE FOREFATHERS OF OUR STATE AND NATION WHO OFFERED EVERYTHING THEY HAD UPON THEIR COUNTRY'S ALTAR;" the inscription on the east wing is, "THE LEGISLATURE BY THE ENACTMENT OF WISE LAWS, THE GOVERNOR BY CAUSING THEM TO BE FAITHFULLY EXECUTED, THE COURTS BY IMPARTIALLY INTERPRETING THEM HAVE EARNED FOR NEW JERSEY AN ENVIABLE REPUTATION."

At the rear, the exposed basement of the west wing and central section are of regular granite ashlar, and the windows are barred with heavy, protruding iron grilles. (Photo 4) Above, the southern facades of the east and west wings are divided into three bays by pilasters. The central wing is seven bays wide with the standard colonnade characteristic of the building's other facades.

The rear is terraced, with the terraces bounded by balustrades similar to that at the roofline, except that the pedestals are plain rather than paneled. One terrace extends across the space between the Annex and the State House. Below it is the power plant, also faced with limestone ashlar. The power house is stepped back in three stages, with its widest section at the rear or south end. It is punctuated with large arched openings, most of which are filled with louvers, although two of the openings are glazed. The southernmost facade has arched doorways at either end, with three arched openings in between, and three arched openings along its western facade.

The Annex has five major entrances: one each in the fourth bay from the rear of the east and west flanks; one each in the center of the east and west facades facing the courtyard, and one in the center of the cross-bar at the rear of the courtyard. All except the last are approached by flights of granite steps between granite cheek walls. The central doorway is approached by steps leading to a platform, which runs across the entire central wing, with a vasiform balustrade across its front. The cheek walls of the steps support bronze light standards with scrolled bases, shafts in the form of modified Corinthian columns, topped by glass globes held in bronze straps and surmounted by a bronze eagle. Lighting fixtures of the same design are also mounted on

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the pedestals terminating the balustrade and flanking the central entrance.

The doorways for these entrances are identical in design. (Photo 5) The architraves are elaborately molded with acanthus leaf, bead and reel, and rope moldings. The outer surrounds are decorated with paterae, above which are foliate consoles carrying an entablature with pulvinated frieze, and cornice with dentil and egg and dart moldings. Each doorway holds double-leafed bronze doors, which are fixed in the open position. The designs of all these are the same, with a sunk panel centered by a patera in the bottom, and such classical motifs as anthemions and foliate scrolls. The designs are repeated on the inner and outer face of each leaf. The large central panels, however, are different on each door, filled with shallow bas reliefs, each pair of doors with two scenes related to the original function of the space to which they give access. The doors to the library, on the east side of the courtyard, feature early settlement and the grant to Philip Carteret on one leaf and on the other a bridge, with an open book behind it, on which is inscribed, "Genius without education is like silver in the mine." The doors to the museum on the west side of the courtyard depict Indians spear fishing and hollowing a log canoe. The doors to the east wing have the seals of the State of New Jersey and the Supreme Court on one leaf, and the seal of the Equity Court and a seal reading "The Earth is the Lord's and the Fullness Thereof" on the other; the corresponding doors on the west wing represent industry and modes of transportation. The doors leading from the courtyard to the central wing bear maps, the Province of New Jersey on one leaf, the State of New Jersey on the other, each embellished with appropriate methods of transportation for their time, e.g. a sailboat for the Province, versus a steamship for the State.

The inner doors, those actually in use, are also double-leafed, but are glazed, with bronze stiles, rails, and push bars. They are set in bronze surrounds, featuring Corinthian pilasters, bearing the State seal on their capitals. The entablature is decorated with floral swags. Above the doors are multi-light transoms, rectangular above all but the inner door in the central wing, where the transom is arched. The borders of the transoms are decorated with a design of stylized paterae. These doorways

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are repeated at the inner division between the vestibule and the building's interior.

The design of the inner face of the interior door to the main lobby differs from the others. It is framed by pilasters with no reference to the classical orders, decorated with vase forms and grotesques, although their capitals are once again Corinthian and bear the State seal. The pilasters carry an entablature crowned with an anthemion. The arched transom is outlined in foliate scrolls.

INTERIOR

MAJOR SPACES

First Floor

The central entrance in the cross-bar or center wing gives access to a small vestibule, no wider than the doorway, with floors and walls of polished beige and pink Minnesota Stone, a material resembling marble in appearance. Set into the walls at either side are bronze grilles in an arcuated pattern, punctuated by fleur de lis. A bronze lantern is suspended from the center of the plaster ceiling, which is bounded by plaster moldings. To either side of the vestibule are spaces accessible only from the lobby, of which they form a part. Originally the space to the west was an information booth, that to the east a telephone room. The eastern space was originally closed off from the east wing by a wall; subsequently this was opened to accommodate a ramp for barrier-free access to the east wing. The western space has a doorway, topped by a blind arch. Each of these spaces is lighted by a pendant bronze lantern, and, like the lobby has floors and walls of beige and pink Minnesota Stone.

The lobby is dominated by a pattern of triple arches. (Photo 6) On the north wall, three arches open to the vestibule and flanking spaces described above. On the west wall are three blind arches, in which the elevator doors are set. The original appearance of these doors is not known; the present replacements are flush bronze. These openings are balanced by three blind arches in the east wall. Mounted in these are bronze pedimented

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tabernacle frames, the southern one containing a dedicatory plaque, the center a directory, and the northern one a letter box. A ramp up to the main north-south corridor has been installed against this wall. A temporary information and security desk occupies the space in front of it. At the south end of the lobby a flight of four steps leads up to three open arches, which give access to the east-west corridor. The lobby ceiling is divided into three sections by dropped beams, which run between the north and south arches; between them the ceiling is coffered, with pendant plaster paterae at the center of each coffer.

Lighting in the lobby is supplied by bronze sconces in the form of torchers, mounted between the arches on each wall and to either side of the entrance. These have plain backplates, S-scroll foliated brackets and fluted lamps, with flaring bowls of translucent glass held in bronze straps.

The section of the corridor immediately behind the lobby is also sheathed in Minnesota Stone and has a groin-vaulted ceiling. (Photo 7) The south wall is articulated by three blind arches. Originally cases displaying New Jersey's Civil War battle flags were set in these arches. Presently located in this corridor is a free-standing bronze directory in the form of a cheval glass, finished with an anthemion-crowned pediment.

Beyond the lobby area the corridor has unpolished travertine floors and wainscot. Above the wainscot the walls and ceiling are divided into bays by shallow plaster pilasters, which carry dropped beams. Recessed plaster panels fill the spaces between the pilasters and plaster moldings surround each bay in the ceiling. At either end of the corridor, four steps lead down to vestibules, in which the travertine floor continues and the same material is used to sheath the walls to ceiling height.

Lighting in the corridor is supplied by bronze lanterns of the same design as those in the spaces off the lobby. These are round bronze cages in a classical design of Corinthian pilasters, with a top band carrying a wave molding and crowned by anthemions. A bronze eagle with spread wings is perched above the lantern.

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At the east end of the corridor, a flight of travertine steps leads down to what were originally library offices in the east wing. This space is barrel-vaulted, with a projecting band of plaster decorated with a wave molding, located at the springing of the vault. Below this, the stair area is wainscotted in travertine. To the right of the corridor to which the stairs lead, is a short cross-corridor, the access to a private elevator for the judges. The elevator has a bronze door, set in a bronze surround.

Although it was possible to reach the library reading room through a corridor running between the offices, the major public access was through the exterior door leading to the west wing from the courtyard. From the vestibule, a flight of marble steps led down to the level of the library floor, which was paved with beige and charcoal gray terrazzo. This was laid in a diamond pattern and divided into bays, corresponding to the placement of the bookcases, by broad bands of the beige terrazzo, bordered by narrower bands of the gray. (Figure 5)

A wainscot of black walnut ran up to the height of the window sills; the plinths of the piers were also sheathed in the same wood, with the shafts in plaster with recessed panels. The windows are set in shallow recesses and have architraves ornamented with egg and dart molding. Between them are shallow pilasters, treated in the same manner as the piers. Originally black walnut bookcases were placed at angles to the east and west walls, forming alcoves. At the north end of the room was a mezzanine, entered through an aedicule, also in black walnut.

The library ceiling is divided into bays by dropped beams carried on the piers and pilasters. (Photo 8) These and the room's cornice are richly decorated, with a frieze of triglyphs and metopes centered by paterae; above which are bead and reel, palmettes, and leaf and tongue moldings. The bays are coffered, in the same pattern as the ceiling of the lobby. Suspended from the ceiling are Colonial Revival chandeliers in bronze, brass and copper.

Most of the woodwork was removed when the library was converted to a cafeteria in 1965. Its appearance was also changed when temporary partitions and fixtures were installed to fit it for

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use as the Assembly Chamber while the State House was undergoing restoration. Plans for restoration of the Annex call for removing these fixtures and reinstalling the wainscot and column plinths, although not the bookcases or mezzanine.

At the west end of the east-west corridor, the arrangement was somewhat different. Access to the museum was possible through a doorway in the north wall of the west vestibule, but again the major public access was from the courtyard. This led directly into the major room of the museum. The floors of the display rooms are travertine. In the main room, piers and walls, are sheathed in zenitherm, a simulated stone, of which the major components are magnesium oxychloride, wood fiber and asbestos.

On the north and south walls, deep friezes were occupied by five murals painted by R. Sloan Bredin, of which all but one remain in situ. (Photo 9) The murals are placed above wide entrances with simply molded limestone architraves. Bronze, recessed panel doors are hung in the eastern doorway in the south wall. One leaf is inscribed "Museum Offices," the other "Lending Dep't."

The ceiling is divided into bays by dropped beams carried on consoles on the east and west walls and by the piers. These and the room's cornice are simply decorated with molded bands, as are the bays of the ceiling. Lighting was supplied by simple pendant painted brass bowls, which have been removed.

There were several decorative elements in this large room. (Figure 6) These included stylized Ionic capitals on the piers, with paterae in the necking and egg and dart moldings on the abacus. Windows throughout the museum spaces were of leaded and stained glass, containing such motifs as the State Seal, flora and fauna of New Jersey, and Indian symbols. Although these have been removed, they have been preserved and will be returned to the appropriate openings when the building is restored. Another decorative motif was a fountain, set in a semi-circular basin at the center of the room, and flanked by stone benches; these have been removed, although one of the benches has been preserved and is now in the north-south corridor on the fourth floor.

The appearance of this room has been altered by the installation of partitions related to its use as temporary quarters for the

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Senate while the State House was being restored. Plans for work on the Annex call for restoration of its spatial integrity.

North of the main exhibition hall was the Habitat Hall. Its walls also were covered in zenitherm. Approximately at the center of this space was a shallow dome. This was painted to represent sky and clouds, and formed the backdrop for stuffed birds mounted as if in flight. The mural remains under a later coat of white paint; current plans call for its restoration.

South of the main exhibition hall were two spaces, one devoted to Indian artifacts and a depiction of Indian life, the other intended to serve as a children's' room. The latter had a high wainscot of ochre-colored tiles manufactured by the Mueller Mosaic Tile Co. of Trenton. These had a band of polychrome mosaic tile, probably designed by Herman Mueller. (Photo 10) The plan of this area of the building has been considerably altered to create a corridor and office spaces, and only a portion of the Mueller tile remains. It includes small mosaics depicting a zebra and tiger, various birds, including an eagle and an owl, a monkey, leopard, elephant, and camel, as well as stylized floral designs. Plans for the proposed restoration of the Annex call for preservation of these tiles. Originally this space also had a Mueller tile water fountain, with a motif of white herons, as well as a tile aquarium and plant tables. Unfortunately, these features have not been preserved.

Access to the museum could also be had through the information space off the lobby. This led to a vestibule or inner lobby. The walls in this area were treated with a wainscot of raised paneling below a chair rail, above which the walls were divided into panels by French moldings.

South of the main east-west corridor were offices and an assembly room for the museum. The assembly room had a ceiling with dropped beams. Otherwise these were treated with the finishes for special office spaces described below under Recurring Features.

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Second Floor

This floor originally was devoted entirely to functional office space, housing the Department of Banking and Insurance in the east wing and the Highway Department in the west wing.

The elevator lobby is located in the western section of the center wing. It has travertine floors and a high travertine ainscot. The opening to the east-west corridor has been altered.

Finishes on this floor otherwise were standard, as described under Recurring Features below. The plan of the west wing, with a double-loaded corridor, flanked by office spaces created by movable partitions, is virtually intact. The east wing, which was originally of an open plan, has been entirely altered. Both wings had large offices across the south front for department heads and their assistants.

Third Floor

Much of the third floor was also occupied by the Highway Department and had standard finishes, but the eastern end of the central wing and the southern end of the east wing were devoted to the Chancery Courts.

The elevator lobby is identical to that on the second floor, but appears to have retained its original opening to the east-west corridor opposite the central elevator door. (Photo 11) Most of the west wing has been altered, as has the northern section of the east wing, but former court rooms and related features remain intact.

The former Chancery Court Room #2, Room 341, is in the southeast corner of the central wing. (Photo 12) Entrance to it, as is typical of all the former court rooms in the building, is through double-leafed heavy, wooden outer doors, which are generally held in the open position. These have a single recessed panel on the exterior and three raised panels on the interior, the face generally exposed to view. The inner doors are swinging doors, also double-leafed. They are constructed of wood covered with

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embossed leather, bordered and divided into sections by guilloche moldings. Hardware on these doors, as throughout the court rooms, is the special hardware described below under Recurring Features. Long, ovoid windows, also surrounded by a guilloche molding, occupy the upper part of the doors. In the lower part, as part of the embossed leather decoration, is the seal of the Chancery Court. The Court Room itself is Georgian Revival in style. The walls carry a chair rail. Both the wainscot below the rail and the wall above are divided into panels by French moldings. The ceiling is divided into three bays by dropped beams. These and the room's cornice are treated as a modified Doric cornice, with triglyphs, blank metopes and a dentil crown molding. Within the major ceiling divisions, shallower beams create panels. The main entrance, at the west end of the north wall, has an architrave with an acanthus leaf molding. The doorhead is decorated with a frieze with fluted ends and a central tablet ornamented with a relief of a shallow classical bowl. Over this is a band of egg and dart molding and a projecting cornice. The east wall features a projecting ark-like motif, divided into three bays by modified fluted Corinthian pilasters. Two windows are set in the south wall. There are doorways at either end of the east and west walls. Crossetted architraves, with an acanthus leaf molding, enframe raised-paneled doors. The overdoor consists of a pediment with egg and dart moldings, carried on foliate consoles. Between the consoles is a panel with a relief of swags. Lighting consists of four bronze sconces in the form of torcheres with stylized leaf motifs.

Chancery Court #1, Room 344, (Photo 13) has the same entrance doors as Chancery Court #2. This too is Georgian Revival, although different in treatment. Three windows in the east wall overlook the State House. Again the ceiling is divided into three sections by dropped beams, each of which is carried on paired fluted pilasters, which also serve to divide the east and west walls into three bays. The north and south walls have a wainscot with panels simulated by French moldings and a molded chair rail, above which is a pattern of wide and narrow panels, again created by French moldings. In the wider panels, the French moldings serve as an enframement for raised panels with notched corners, which are filled by stylized dogwood blossoms. The cornice has a frieze of swags, punctuated by paterae, above

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which is an egg and dart molding. There are doorways at the east end of the north wall and either end of the south wall. Simple moldings enframe raised-paneled doors. Above the doors, broken pediments, with a central tablet decorated with strapwork, are carried on foliate consoles. Wall-mounted lighting fixtures are the similar to, but smaller than, those in Chancery Court Room #2.

The southern section of the east wing was devoted to offices for the Chancery, including a private corridor. These were finished in the manner described below for special offices under Recurring Features.

The northern end of the east wing has been modernized. Originally it was largely open office space. The west wing retains its original configuration and most of its original finishes.

Fourth Floor

The west section of the central wing and west wing of the fourth floor housed the Department of Conservation and Development. Corridors and offices received the standard treatment for such spaces. The remainder of the floor was devoted to the State's highest courts, and received some of the most elaborate treatments in the building.

The elevator lobby has travertine floors and walls sheathed to full height in zenitherm, treated to simulate ashlar. Centered on the wall opposite the central elevator is a bronze bulletin board and, above it a bronze directory plaque with arrows and room numbers, which originally were backlit.

At the south end of the east wall of the elevator lobby are a pair of double-leafed doors that provide the public entrance to the Court of Errors and Appeals. These are the same as the doors to all the court rooms on the third and fourth floors, except that on the fourth floor the doors carry the seal of the Supreme Court, rather than that of the Court of Chancery. The doorways have simple limestone enframements. Foliate consoles carry

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molded entablatures with a band of dentils between the frieze and cornice.

The Court of Errors and Appeals is the largest of the former court rooms in the Annex. Photo 15) It is divided into five bays by paired, projecting, fluted pilasters along the north and south walls above which is a dentillated cornice. Windows fill all but the easternmost bays on the north and south walls, those to the south looking out to the Delaware River, those to the north opening onto the east-west corridor. Panels above the windows are formed by French moldings. Flat ribs springing from the pilasters also divide the shallow barrel-vaulted ceiling into five bays. Between the ribs the ceiling is coffered. Each ceiling bay has a suspended lighting fixture at either side of the room, with shallow milk glass bowls, above which bracketed plates are capped by spread-winged bronze eagles with a vase form above. At floor level the room is divided into two sections by a low balustrade with vasiform balusters, the "bar". A similar railing, probably reused from another location, now runs along the south side of the larger eastern section. The paired entrance doors are centered on the west wall. Each door has a molded surround with an entablature like that on the corridor side of the doorway. The two doorways are enframed with a pedimental motif with paired fluted pilasters, with sunburst motifs in their capitals. Centered in the denticulated pediment is a clock set in a bronze frame, surmounted by a swag. To either side of the doorways, the wall is divided into panels by French moldings. The east wall, behind the bench area, repeats the pedimental motif, but here there is a single door, flanked by panels.

A door at the south end of the east wall leads to a short corridor. To its left is a judge's chamber, which is also accessible from the door behind the judges' bench. Both these spaces are treated in the same manner as the superior offices. The judge's chamber has a plain skylight.

The corridor leads to the Conference Room of the Court of Errors and Appeals, which occupies the southeast corner of the building. (Photo 16) The door leading to the conference room is conventional on the side facing the corridor. On the side facing the conference room it is veneered in chestnut and carries

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elaborate, but non-functioning, hammered bronze strap hinges, designed to echo medieval English ironwork, and S-curved lever handles. A similar door is set at the west end of the north wall of the conference room, where it gives access to a skylit private corridor, communicating with the chamber accessible from behind the bench and with the judges' retiring room to the east, as well as with the junction of the public east-west and north-south corridor.

The conference room is Jacobethan in style. The floor is of oak strip laid in a herringbone pattern. The walls are sheathed to ceiling height in chestnut-veneered recessed paneling, topped by a rinceau-ornamented frieze with modillion cornice. The west wall is largely occupied by built-in bookcases. There is a Tudor-arched stone fireplace in the north wall, with four linen-fold panels above it. The east and south walls are largely occupied by leaded windows, with the State seal in tinted and painted glass. The ceiling is decorated with panels ornamented with applied plaster strapwork. Centered in the ceiling is a stained glass skylight, which repeats the pattern of the strapwork.

The north end of the east wall of the elevator lobby opens into the east-west corridor, which at its eastern end makes a 90-degree turn, continuing as the north-south corridor of the east wing. These corridors have travertine floors and walls sheathed in zenitherm, simulating ashlar. (Photo 14) Projecting attached piers divide the walls into bays. Because these corridors run along exterior walls, the northern face of the central wing and the western face of east wing, the bays on these sides are occupied by windows with blind arches above them. The south wall of the east-west corridor is also filled by windows, in this case opening into the Court of Errors and Appeals. The equivalent spaces between the piers on the east side of the north-south corridor are treated as recessed panels.

The ceiling is groin-vaulted, with round-arched ribs carried on the projecting piers. The ribs are decorated with shallow coffers centered with paterae. Centered on each vault are suspended light fixtures. These are glass globes, held in bronze bands decorated with stylized foliage. Two of the doorways from this corridor are of the type associated with court rooms, have

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enframements in the same design as those leading from the elevator lobby to the Court of Errors and Appeals, and contain similar double-leafed doors. The enframement of the double door at the north end of the corridor is limestone. The enframement of the double door leading to Room 407 is zenitherm.

There are also single-leafed doors off the north-south corridor, with plain zenitherm surrounds. One, in the first bay from the south, leads to a private corridor, which originally gave access to two judges' chambers (now combined into a single room numbered 410). These spaces are finished in the standard manner for superior offices.

The second single-leafed door, located in the sixth corridor bay from the south, leads into what was Superior Court #3 (Room 408). This relatively small court room has paneled walls. Doors are also paneled, with a plain molded surround and overdoor pediments with dentate moldings, carried on consoles. The ceiling is a shallow barrel vault. There are two windows in the east wall, with blind arches above them. These are matched by blind arches above panels and the doorway in the west wall. The north and south walls are divided into three sections by panels with blind arches above them. The State seal is mounted in a bronze frame in the central arch on the west wall. Doors at either end of this wall lead to the judge's chamber and private corridor. A door at the east end of the north wall communicates with Superior Court Room #2.

Superior Court Room #2 (Room 407) is much larger, but is identical in detailing to Superior Court Room #3. Its bench, placed in front of the three windows in the east wall, was moved to this location from the Court of Errors and Appeals when the building was modified for use by the legislature. There is a bar in front of it, identical in design to that in the Court of Errors and Appeals. A door at the east end of the north wall leads to a small ante room, formerly part of a judges' room, which is treated in the same manner as the private corridors.

The ante room connects to Superior Court Room #1 or the Supreme Court Room (Room 403). (Photo 17) This occupies the northern end of the west wing, with its public access through the doorway at the north end of the north-south corridor. The room is divided

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into three unequal bays east and west, and five unequal bays north and south by fluted pilasters. Windows are located in each bay on the east and west walls. The bays on the north and south walls are occupied by recessed panels. The walls are topped by a simple, but substantial, molded cornice. The ceiling is coved, forming a flat dome. Again the bar, located at the second bay from the west, remains intact, although relocated within the room.

RECURRING FEATURES

Standard Corridors and Offices

Standard corridors generally were double-loaded, with brown battleship linoleum floors, a slate baseboard, plaster walls and ceilings, and simple metal chair rails and door surrounds. These had a baked-on wood-grain finish, simulating walnut. Ceilings in most corridors have been dropped to accommodate HVAC ducts. (Photo 11) Standard offices generally had the same finish. In some cases, however, the walls were movable partitions. These were divided into panels by raised moldings. Some of the larger offices have a metal picture molding, finished to match the chair rail.

Superior Offices and Private Corridors

These spaces were more elaborately finished. Floors were also linoleum, but featured a wood-grained field, bordered by bands of solid brown. The walls were again divided by chair rails, below which was a wainscot of raised walnut panels. The upper walls were divided into panels by French moldings. Ceilings were plaster, often banded by flat moldings.

Hardware

Standard hardware, used throughout the building, consists of a rectangular bronze backplate, bordered by two raised bands. These are supplied either with knobs, with or without integral locks, or D handles, above which is a casting of the State Seal. Swinging doors have push plates without handles, which also carry the State seal.

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Special hardware appears on court room doors. Hardware on doors leading from corridors consists of long rectangular, bronze push plates, bordered with swags and with ribbon motifs at top and bottom, and terminating with sun burst motifs at the top and bottom. D handles or lever handles carry a central sunburst in the form of an elongated oval with anthemions at either end.

Water Fountains

Two original bronze water fountains survive in the major corridors on the first and fourth floors. (Photo 14) They are cast bronze, supported on elaborate foliate brackets, with a bowl decorated with stylized acanthus leaves.

Lighting Fixtures

Approximately 20 types of original lighting fixtures have been identified, the more elaborate of which have been described above under the major spaces in which they occur. Most are set in bronze mounts. An exception is the simple, supplementary gas lighting fixtures, which are brass. Although not particularly distinguished in design, they are an interesting late survivor of gas lighting as an emergency back-up in case of power failure.

Grilles

Decorative bronze grilles covering recessed radiators and other components of the heating and ventilating system are found in vestibules, elevator lobbies, court rooms, superior offices, and other major spaces. There are at least three types: a grille with an arcuated pattern, with small, stylized fleur de lis where the arches meet; a plain arcuated pattern, bordered by a meander; and a pattern of rods consisting of elongated and opposing columnar shapes, set vertically, and swelling toward the center, with a floral motif at their meeting.

Standard Doors

Five types of standard doors were used throughout the Annex, leading from corridors to offices and between offices. The three most common were solid doors, with a single recessed panel; doors

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with a single panel of pebble glass; and doors with pebble glass in the upper section and a louvered panel below. Other door types were flush or had a glazed panel divided into five lights. There were also three types of movable transoms: solid; glazed with a single light; and glazed with five lights.

Signage

Some original signage survives, marking the location of elevators and men's and women's rooms. These consist of glazed, illuminated boxes, set in chrome frames, with the legend appearing in white letters against a black ground. There were originally bulletin boards opposite the central elevator on each floor, some of which survive. These are bronze boxes, with a glass door, and a legend in raised bronze letters above the door.

8. Statement of Significance

Certifying official has considered the significance of this property in relation to other properties:

nationally statewide locally

Applicable National Register Criteria A B C D

Criteria Considerations (Exceptions) A B C D E F G N/A

Areas of Significance (enter categories from instructions)

POLITICS/GOVERNMENT

ARCHITECTURE

Period of Significance

1927-1941

Significant Dates

1930, 1931

Cultural Affiliation

N/A

Significant Person

N/A

Architect/Builder

Hunt, J. Osborne

Kelly, Hugh A.

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

The building directly to the west of the New Jersey State House, the State House Annex, is nominated as an extension to the State House Historic District, which was placed on the National Register because of its significance in representing the growth of New Jersey government from the 18th century to the early 20th century and the architectural significance of its detached monumental buildings and the rowhouses facing them. At the time the State House Historic District was listed, the State House Annex was excluded because it was then less than fifty years old. It represents, however, a continuation of the significance for which the State House itself was listed. Nor does the addition of the Annex alter the period of significance of the existing district, which already included, at 162 West State Street, a c. 1930 Georgian Revival low-rise apartment house. Architecturally the Annex relates well to the predominantly classical style of the State House, although the older building with its elaborate moldings is clearly a product of what might be called the Victorian Classicism of the late 19th century, while the Annex exhibits the more restrained and somewhat abstract classicism characteristic of the 1920s. It is also representative of the fine craftsmanship found in public and institutional buildings in the late 19th and early 20th centuries.

The building was first referred to as the State Office Building, although it soon was called by the name by which it is generally known today, the State House Annex.¹

¹ The Minutes of the State House Commission, which authorized the design and construction of the building at first refer to it as office building or buildings; by September 1928 the minutes refer to it as the Capitol Annex. An article in the Trenton Times of October 14, 1928, is still using the office building in a headline: "New State Office Building To Be in Use by December"; the 1939 WPA guide to New Jersey calls the building the state Capitol Annex.

9. Major Bibliographical References

Previous documentation on file (NPS): N/A
 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 # _____

See continuation sheet

Primary location of additional data:

- State historic preservation office
- Other State agency
- Federal agency
- Local government
- University
- Other

Specify repository:
New Jersey Division of Archives and Records Management

10. Geographical Data

Acreeage of property ±4 acres in boundary increase to district- Trenton West Quad

UTM References

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Zone Easting Northing

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See continuation sheet

Verbal Boundary Description

See continuation sheet

Boundary Justification

See continuation sheet

11. Form Prepared By

name/title Constance M. Greiff
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The State House Annex relates to -- indeed its construction is a result of -- the historical forces implicit in the heading of two of New Jersey's state-wide historic contexts: 10) Immigration and Agricultural, Industrial, Commercial and Urban Expansion, 1850-1920; and 11) Metropolitan New Jersey, 1910-1945.

GOVERNMENT

By the time the State House Annex was built, the growth of New Jersey and of its state government had already resulted in numerous enlargements of the State House itself, the first of which had been carried out in 1845, and the last of which had consisted of additions to the east and west of the front section undertaken in 1911-1912. Nevertheless, enormous increases in New Jersey's population and its needs in the early 20th century created the requirement for further expansion in state government services, leading to the demand for more space for employees providing those services. Between 1900 and 1930, New Jersey's population more than doubled, from 1,883,669 to 4,041,334. Most of this growth was in the five counties surrounding New York City. It consisted of foreign immigration and immigration from other states, including African American migration from the South. At the same time the state was becoming increasingly industrialized, although agriculture remained an important component of New Jersey's economy.¹ State government continually expanded to meet the needs of this population. The planning and construction of new roads, as well as the improvement of others, was one example. By the 1930s, New Jersey was considered to have one of the best highway systems in the country, second only to California's.²

Departments such as Institutions and Agencies, which was responsible for prisons and hospital also grew rapidly in the post-World War I period. To provide government services, the state's

¹ Federal Writers' Project, The WPA Guide to 1930s New Jersey, p. 52.

² Ibid., pp. 103-104.

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payroll jumped from 2,900 employees in 1916-17 to about 11,800 in 1936-37.³ By the late 1920s, with the State House expanded to the fullest extent, government departments were also housed in the State Office Building on Hanover Street, completed in 1922, and rented space in the Broad Street Bank building.⁴ By the end of the booming decade of the 1920s, it was obvious that additional facilities were needed.

About a year and a half ago, the State House Commission began to investigate the requests of the various State departments for more efficient quarters, better planned for their own special requirements. In addition to these requests there were many departments such as the State Museum, State Library, Traveling Library and the Courts who were so cramped that their scope of activity was so limited that it seriously interfered in the operations, while other departments were so rapidly expanding that added space could not be obtained in relation to the existing quarters or to meet their needs.⁵

The Annex was intended to house a number of State agencies, including the Highway Department, the Department of Conservation and Economic Development, and the Department of Banking and Insurance, which occupied functional offices on the second and third floors. More important in terms of the quality of the space provided, however, were the three other occupants: the State Library, the State Museum, and New Jersey's highest courts. With the exception of the first floor lobby, the areas assigned to these three agencies were the building's major public spaces.

³ Ibid., p. 59.

⁴ "State to Save \$80,00 Annually In Rent by New Office Building; Museum to Be One of Features," Undated clipping [1928], Trentoniana files, Trenton Public Library; "New State Office Building to Be in Use by December," Trenton Times, October 14, 1928.

⁵ "Completion of State Office Buildings will Improve the Workings of Departments," Trenton Courier, March 26, 1929.

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Although the study of departmental needs had not been undertaken until 1927, the State had already purchased the Vroom and Dayton Houses, part of the site on which the Annex would be erected, in 1924 and 1925.⁶ At the same time that architects J. Osborne Hunt and Hugh A. Kelly were retained to carry out the space needs study, they were authorized to prepare and submit "preliminary plans, drawings and recommendations and final drawings for new office buildings."⁷ At some point, perhaps for budgetary reasons, it was decided to construct the building as two units, the western unit furthest from the State House being the first. The project also included construction of a power house and heating plant. This was located between the State House and the Annex, but, because these buildings were located on a bluff, was at a much lower level. Retaining walls were also to be constructed to accommodate the sharp difference in ground levels.

The State House Commission approved the architects' drawings for the first unit on June 30, 1927.⁸ The following month construction contracts were awarded to Karno-Smith of Trenton, general construction; Trenton Plumbing and Heating Company; and Hoffman and Elias of New York for electrical work.⁹ This unit, the west wing and western section of the crossbar of the total building's H-plan, housed the State Museum on the first floor. The second and third floors were devoted to offices for the Highway Department and the Department of Conservation and Economic Development. Relatively minor offices for the courts occupied the fourth floor. The first phase of construction was completed by the end of 1928. The State House Commission celebrated by issuing invitations to inspect the

⁶ Trenton Sunday Times-Advertiser, October 27, 1929.

⁷ State House Commission Minutes, April 5, 1927.

⁸ Ibid., June 30, 1927. The working drawings for the first unit are dated June 16, 1927.

⁹ Ibid., July 11, 1927.

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new building and attend the laying of the cornerstone of the second unit.¹⁰

Plans were being drawn for the second unit, the east wing and eastern half of the crossbar, while the first unit was under construction. The State House Commission approved the plans in July 1928.¹¹ The contractors chosen were the same as for the first unit.¹² The State Library and associated services were housed on the first floor of this unit, with the Department of Banking and Insurance on the second. The offices of the Chancellor, the State's highest judicial office, and his Vice-Chancellors were on the third floor, along with the chancery courts. Other judges' chambers and the Supreme Court and Court of Errors and Appeals were on the fourth floor.

Work continued on the second unit, the power house, and retaining walls throughout 1930. In March the architects were authorized to proceed with the retaining wall west of the first unit.¹³ In December, Karno-Smith's bond for the power plant was returned, indicating that work on it was finished.¹⁴ By the Spring of 1931, construction must have been complete. Contracts were let to the Berdan-Zaritsky Furniture Co. for carpets and rugs in April and to H.M. Voorhees for curtains and draperies in June.¹⁵ Although missing window coverings, the State Library must have occupied its new quarters by May, when it announced that its old steel shelving

¹⁰ Invitation, December 17, 1928, Trentoniana Collection, Trenton Public Library.

¹¹ State House Commission Minutes, July 2, 1928. The architects' drawings for the second unit are dated May 14, 1928.

¹² Ibid., July 27, 1928.

¹³ Ibid., March 18, 1930.

¹⁴ Ibid., December 9, 1930.

¹⁵ Ibid., April 21, 1931; June 29, 1931.

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could be disposed of.¹⁶ The Supreme Court moved into its new, presumably still undraped, quarters in June.¹⁷

The State Library

At the time the Annex was built, it provided space for what were administratively three separate library-related functions: the State Library, the Bureau of Public Records, and the Public Library Commission. The State Library, the origins of which reached back to the 18th century, was essentially a law and reference library for use by the legislature and the courts. The Bureau of Records, as its name implies, consisted of the State's archives and other public records, although in the 1930s many of these were in the office of the Secretary of State, while others remained scattered among the government's bureaus and departments. The Public Library Commission provided advisory and consultation services for public and school libraries across the State, as well as serving as a back-up library, with books available to other facilities on inter-library loan.

The State Library and Bureau of Public Records shared the main reading room, which was located in the northern section of the east wing, with additional stack space in the basement. The Public Library Commission was housed in stacks and offices in the southern section of the east wing.

Under a reorganization act of 1945 (Ch. 50, Laws of 1945), the three functions were combined as the Division of the State Library, Archives and History of the Department of Education. This instituted a period of growth that soon would make the Annex obsolete as a location for the State Library. Under the aegis of Roger McDonough, appointed State Librarian in 1947, new responsibilities were added, including legislative research and the establishment of a program of records management. Staff carrying out these, as well as traditional responsibilities, expanded and so did the number of books and records. In 1953 the Public and School

¹⁶ Ibid., May 25, 1931.

¹⁷ Newark News, June 19, 1931.

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Libraries Bureau (successor to the Public Library Commission) temporarily moved to Lalor Street, to the building formerly occupied by the Switlik Parachute Company. In 1965, all divisions of the State Library moved to the new State Library building in the cultural complex directly west of the Annex, the building it still occupies.¹⁸

The State Museum

The State Museum originated in 1823 as a small collection of geological specimens under the stewardship of the State Librarian. By the 1870s, having been placed in the custody of the State Geologist, it occupied several rooms in an addition to the front of the State House. By this time the collection included Civil War battle flags, relics and trophies.¹⁹ When the front of the State House burned in 1885, the museum space was destroyed. Fortunately, the most valuable geological specimens were on loan to the New Orleans Exposition, and the battle flags were rescued.²⁰ The museum continued to occupy various spaces in the State House during the late 19th and early 20th centuries. In the meantime, the collection expanded again to include zoological specimens and anthropological artifacts, and, by the early 20th century, had its own director.

After a brief hiatus in temporary quarters in the State Office Building on Hanover Street, the State Museum moved into its new facilities in the Annex in the Fall of 1929, opening to the public in late October.²¹ It was still primarily a natural history

¹⁸ Interview with Roger McDonough, July 23, 1991.

¹⁹ Zara Cohan, "A Comprehensive History of the State House of New Jersey and Recommendations for its Continuation as a Historic Site", Master's Thesis, Newark State College, May 1969, p. 103.

²⁰ Ibid., p. 110,

²¹ "New State Museum will be Opened to the Public Tomorrow", Trenton Evening Times, October 28, 1929.

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museum. The largest room, occupying most of the front of the west wing, housed displays of the flora and fauna of the state, along with geological specimens. A smaller room was devoted to a display of New Jersey Indian life and artifacts. Another small room was intended as a children's museum; another room was reserved for changing exhibitions, the first of which was on early New Jersey decorative arts.²² The museum, which had a strong educational focus, operated an extensive lending collection of specimens, slides, and films, which were loaned to smaller museums and schools. These functions were housed in spaces at the south end of the west wing.

As was the case with the library, the State Museum soon became cramped for space as collections and staff expanded. In 1965 it moved, along with the State Library, to its own building in the cultural complex.

The Courts

The courts that moved into the Annex in 1931 were the high courts of "the most antiquated and intricate [system] that exists in any considerable community of English-speaking people."²³ D. W. Brogan, in his 1943 study, The English People, observed:

The most indisputably English export to the United States (apart from the basic language) was the common law, but if you want to see the old common law in all its picturesque formality, with its fictions and fads, its delays and uncertainties, the place to look for them is not London, not in the Modern Gothic of the Law Courts in the Strand, but in New Jersey. Dickens, or any other law-reformer

²² John E. Tittensor, "New Jersey State Museum Formally Opened During Celebration", Trenton, V, 5 (November 1929), 22-24.

²³ Charles Hartshorne, "Justice Delayed" (1905) in Carla Vivian Bello and Arthur T. Vanderbilt II, Jersey Justice, Newark: The Institute for Continuing Legal Education (1978), p. 155.

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of a century ago, would feel more at home in Trenton than in London.²⁴

The very names of the courts are redolent of their medieval roots - Court of Errors and Appeals, Court of Chancery, Prerogative Court, Court of Oyer and Terminer, Court of Quarter Sessions. The system originated in Lord Cornbury's 1704 "Ordinance for Establishing Courts of Judicature in the Province of New Jersey." Under this ordinance, the Governor and Council acted as the highest court of appeal. This was an arrangement that harked back to the medieval English system, in which the Crown was the ultimate source of justice, with the King's Chancellor as the highest judicial official. The New Jersey Constitution of 1776 maintained the colonial arrangement of the courts. The Governor and Council continued to serve as the Court of Appeals, with the Governor also occupying the position of Chancellor. Judges in the state were elected by the Council and General Assembly. The 1844 Constitution finally adopted the doctrine of separation of powers set forth in the federal Constitution, but otherwise left the old court system remarkably intact. It accomplished this by creating the Court of Errors and Appeals to replace the Governor and Council as the final arbiter of the state's judicial system. It separated the position of Chancellor from that of Governor as the presiding officer of the Court of Errors and Appeals. This court was, in a sense, an interlocking directorate, since its members, besides the Chancellor, were the Supreme Court Justices, as well as six lay judges. For many years, this court's written opinions were New Jersey's "main source of judge-made law".²⁵

The other courts that were housed in the Annex were the Supreme Court and the Court of Chancery. The Supreme Court also was rooted in colonial law. It operated on a circuit system, with the Supreme Court Justice for each circuit also presiding over the Courts of Oyer and Terminer, Special Sessions, and Common Pleas. These courts decided matters of common law (criminal and civil) and were

²⁴ Quoted in Bello and Vanderbilt, Jersey Justice, p. 23.

²⁵ Court Houses and Court Rooms, United States and New Jersey: Their History and Architecture, Jersey City (1937), p. 8.

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under the jurisdiction of the Supreme Court, which heard appeals from their decisions. The one exception was criminal cases involving the death penalty, where the appeal went to the Court of Errors and Appeals.²⁶ The most famous case of this type to be held in the Errors and Appeals court room in the Annex was the appeal of Bruno Hauptmann on his conviction for the kidnaping and murder of the Lindbergh baby.

The Court of Chancery, which also sat in the State House Annex, was a court of equity, which handled such matters as trusts, injunctions, and non-monetary legal decisions. The separation of the system into courts of law and courts of equity was the source of endless confusion and considerable delay, like that described by Charles Dickens in Bleak House (1853). Demands for reform in England led to the abandonment of the system in 1873; New Jersey, however clung to its ancient judicial traditions. As a result, for example, a 1938 case involving the attempt to collect \$2,500 on an insurance policy "passed through the courts of law four times, the Chancery Court twice, and the Court of Errors and Appeals four times."²⁷

The ancient cleavage between law and equity was finally dissolved by the New Jersey Constitution of 1947. It established a unified court system, with the Supreme Court as its highest body not only in matters of both law and equity, but also in administration of the entire system. When it was instituted, long-term court reformer Arthur T. Vanderbilt II became the first Chief Justice of the Supreme Court under the new system.

The courts were the last of the original "tenants" to occupy the building, moving to the new Judiciary Center in 1982. After this, the building was turned over to the legislature, who, with their staff, moved to the Annex while their section of the state House was being restored and rehabilitated. The building will continue to be used for legislative functions.

²⁶ Jacob L. Newman, "Bench and Bar," in The Story of New Jersey, William Starr Myers, ed., (n.d.), 401.

²⁷ Bello and Vanderbilt, Jersey Justice, p. 24.

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ARCHITECTURE

Style

The State House Annex exemplifies a trend in government architecture characteristic of the first three decades of the 20th century. Probably inspired by the popular success of Beaux-Arts Classicism at the World's Columbian Exposition in Chicago in 1893, the federal government adopted Classicism as virtually an official style. James Knox Taylor, the federal Supervising Architect of the Treasury praised the Neoclassical U. S. Mint (1898) in Philadelphia and wrote:

The Department after mature consideration of the subject, finally decided to adopt the classic style of architecture for all buildings as far as it was practicable to do so, and it is believed that this style is best suited for Government buildings. The experience of centuries has demonstrated that no form of architecture is so pleasing to the great mass of mankind as the classic or some modified form of the classic, and it is hoped that the present policy may be followed in the future, in order that the public buildings of the United States may become distinctive in their character.²⁸

A spate of federal buildings following the tenets of Beaux-Arts Classicism accompanied or followed this pronouncement, including large ones, such as Cass Gilbert's Custom House (1901-1907) and McKim, Mead and White's Post Office (1913) in New York, and far smaller ones, such as the Federal Building (1906) in Cheyenne, Wyoming and the remodeling of the Custom House in Memphis, Tennessee (1932). The buildings generally followed the classical, or at least Renaissance, tripartite organization of base, usually rusticated; shaft, a free standing or attached colonnade; and capital, a prominent cornice, often capped by a balustrade.

²⁸ Quoted in Lois A. Craig et al, The Federal Presence (1984), 236.

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Up until World War I, many of the designs exhibited an exuberance generally associated with the Beaux-Arts. Buildings of the 1920s and 1930s tended to be somewhat more restrained, as typified by those in the Federal Triangle in Washington, planned in the late 1920s, and completed between 1934 and 1937.

An architect who worked easily in both the more extravagant and more restrained version of the Neoclassical was Cass Gilbert. In 1917, the Fine Arts Commission determined that the area around Lafayette Square (the park north of the White House) should be enhanced with appropriately classical buildings. The most ambitious element of the plan, the remodeling of the Second Empire State, War and Navy Building (now the Old Executive Office Building) never came to fruition. But Gilbert designed two buildings, the Treasury Annex (1919) and the Chamber of Commerce Building (1925) that responded to the program for the area. Similar in design and massing, both present simple rectangular facades to the street. Both feature rusticated bases, articulated by simple rectangular windows, with doorways emphasized by entablatures carried on consoles. The three upper floors are fronted by lightly engaged colonnades, Ionic in the case of the Treasury Annex and Corinthian at the Chamber of Commerce. The corners are articulated by paired pilasters. Each building has a pronounced cornice of the appropriate order, topped by a balustrade featuring vasiform balusters between paneled pedestals.

The architects of the State House Annex, J. Osborne Hunt and Col. Hugh A. Kelly, paid Gilbert the presumably sincere compliment of imitation. The side elevations of the building are virtually line for line copies of the Chamber of Commerce Building, although expanded in width. The material -- Indiana limestone -- is the same, and so are most of the details. Working in a more open setting, however, the architects took advantage of the site to provide a more monumental character to the building.

Materials and Workmanship

The State House Annex was built at a time when it was still considered important for major spaces in public and institutional buildings to employ fine materials handled with a high degree of craftsmanship. This was true not only for those elements that were

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custom-designed, such as the bronze doors, but for stock elements, such as hardware. In the case of the Annex, even the utilitarian hardware on functional corridor and office doors was customized with the State seal. The Annex employed a variety of materials of high quality: limestone, the marble-like Minnesota stone, and travertine, and large quantities of cast bronze in doorways and lighting fixtures. Much of the bronze indicates considerable skill in model-making and casting. The shallow bas reliefs on the outer bronze doors and the delicate classical motifs on the inner doors are particularly fine examples, but quality craftsmanship is also exhibited in the special lighting fixtures described in Section 7.

High quality woods were also used, including black walnut-veneered paneling and chestnut-veneered paneling. Other examples of the craftsman's skill also appear in the plaster ceiling of the Conference Room of the Court of Errors and Appeals and the leaded and stained glass windows and skylight in the same room. At least one craft closely associated with Trenton is represented in the tile mosaics created by Herman Mueller of the Mueller Mosaic Tile Company, a portion of which survives.

Fine arts also played a role. The stained glass windows in the Museum were designed by George William Sotter of Holicong, Pennsylvania. The upper walls of the main museum space were also adorned by murals, painted by R. Sloan Bredin of New Hope, Pennsylvania. The background of sky and clouds in the domed ceiling over the Habitat Hall, at the south end of the east wing was painted by Frank J. Mackenzie of Washington, D.C.

The Architects

J. Osborne Hunt (1886-1935)

Born in Pennington, Hunt graduated from the School of Industrial Arts (located in the Kelsey Building, within the State House Historic District at the corner of West State and Willow Streets), and spent his entire professional life on projects in Trenton. In addition to his work on the Annex, he designed the Stacy-Trent Hotel (demolished), the Knights of Columbus Home, the Y.W.C.A., and the fire department headquarters on Perry Street. At the time of his death, he was the architect for the restoration of the Trent

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House. His death was attributed to the aftereffects of a fall suffered during construction of the Annex.²⁹

Colonel Hugh A. Kelly (1887-1966)

The son of a Hudson County assemblyman, Kelly built a successful career as an architect and engineer with strong political connections. Having entered public life as a member of the Jersey City Planning Board, he became an aide to A. Harry Moore, then the city's parks commissioner. Moore subsequently became Governor, and in his third term selected Kelly as his private secretary, a post Kelly held from 1938 to 1941. Kelly also served as State Architect under Moore.

Among Kelly's buildings, in addition to the Annex, were the Jersey City Armory, built in 1934, as well as armories in West Orange, Morristown, and Teaneck. Kelly was later a partner in the architecture/engineering firm of Kelly and Gruzen. The firm was responsible for numerous public projects in New Jersey, including the Currie's Wood housing project in Greenville, several schools in Newark, public housing in Paterson and Passaic, Passaic High School, the Vroom Building at Trenton State Hospital, and the medium security prison at Leesburg, as well as a veterans hospital at Wilkes Barre, Pennsylvania. He also served as president of the state architects licensing board and director-secretary of the engineering licensing board.

Kelly's interests were wide ranging. He served in the army in World Wars I and II. Towards the close of the second conflict, he served as an aide to Secretary of State James F. Byrnes, accompanying him to the London, Moscow and Potsdam conferences. He was a fine singer, who at the request of V. M. Molotov, the Soviet foreign minister, recorded a selection of Irish and folk songs. Kelly served at various times as president of the Jersey City Philharmonic Society and the Bergen Trust Co., and was a director of the Hudson and Manhattan Railroad.

²⁹ "Architect's Death Is Linked to Fall," Trenton Times, March 20, 1935.

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Comments on Kelly's death are interesting reflections of the political climate in Jersey City and Hudson County in his era. Freeholder John J. Kenny, who was also county Democratic chairman, summed up Kelly as "a great Democrat and an able professional man." Philip McGovern, who had been a city clerk and commissioner under Mayor Frank Hague, ignored Kelly's professional career, saying merely, "Hugh Kelly was a very good administrator. He was loyal to the Democratic party and to A. Harry Moore. I shall miss him."³⁰

³⁰ "Col. Hugh A. Kelly, Soldier, Architect, Public Servant," The Jersey Journal, February 1, 1966; "Col. Kelly, 78, Succumbs," Hudson Dispatch, February 1, 1966.

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J. Osborne Hunt and Hugh A. Kelly, May 14, 1928.

Gilboy and O'Malley, November 1955.

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The boundaries of the present State House Historic District begin at the point where the curb on the north side of West State Street intersects the western boundary of the property at 350 West State Street. It runs north along this property line to the northwest corner, and then turns eastward, along the rear lot lines of all the properties fronting on the north side of West State Street to the west curb of North Willow Street. (Between 210 West State street and 350 West State Street, these boundaries overlap those of the Delaware and Raritan Canal Historic District.) At the intersection of West State Street and North Willow Street, the boundary turns south along the west curb of Barracks Street (formerly South Willow Street), to a point opposite the south side of Front Street. The boundary then crosses Barracks Street and follows the south curb of Front Street to the northeast corner of the rear lot line of the Masonic Lodge. It then turns south, following the rear lot line of the Masonic Lodge to Lafayette Street. The boundary there turns west following the north curb of Lafayette Street and continues westward across Barracks Street, following the extension of Lafayette Street made by a driveway giving access to the land behind the State Capitol complex. The boundary then continues westward along the driveway to a point at the intersection of an arbitrary line made by extending the boundary along the western side of the State House to the south. This western boundary along the State House is not specifically defined in the existing Historic District listing. Because, however, the district map indicates that it was meant to include landscaping related to the State House along its western side, this boundary is here assumed to extend northward along the central axis of a walkway located between the State House and the State House Annex. The boundary crosses West State Street and then proceeds west along the north curb of that street to the place of beginning.

The boundary increase encompasses approximately four acres to the west of the State House. Its eastern boundary is coterminous with the existing district boundary along the west side of the State House; its northern boundary is part of the existing boundary along the north side of West State Street. The southern boundary of the increase extends that part of the existing district boundary, running along the northern curb of the driveway behind the State House complex, 340 feet to the west.

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From that point the western boundary of the increase runs approximately 480 feet to the northern curb of West state Street.

The boundary was drawn to include the land specifically related to the design and construction of the Annex. It excludes land to the south, a park at the time the Annex was constructed, but presently a parking lot. It also excludes land to the west along the south side of West State Street, developed at a later period (c. 1965) as the State cultural complex.

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FIGURES AND PHOTOGRAPHS

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- Figure 1. First Floor Plan
Source: Short & Ford/Johnson Jones
- Figure 2. Second Floor Plan
Source: Short & Ford/Johnson Jones
- Figure 3. Third Floor Plan
Source: Short & Ford/Johnson Jones
- Figure 4. Fourth Floor Plan
Source: Short & Ford/Johnson Jones
- Figure 5. Library Reading Room
Source: New Jersey State Library
- Figure 6. Main Exhibition Hall, State Museum
Source: New Jersey State Museum

Photographs

With the exception of Photo #1, the following information is the same for all photographs submitted with the nomination:

Name: State House District (boundary increase)
State House Annex

Location: Trenton, Mercer County, New Jersey

Photographer: Constance M. Greiff

Date: August 1991

**Negative
Repository:** Heritage Studies, Inc.
20 Seminary Avenue
Hopewell, NJ 08525

- 1. North facade, view from NE
Date: c. 1931
Source: State House Commission Scrap Book
New Jersey State Archives

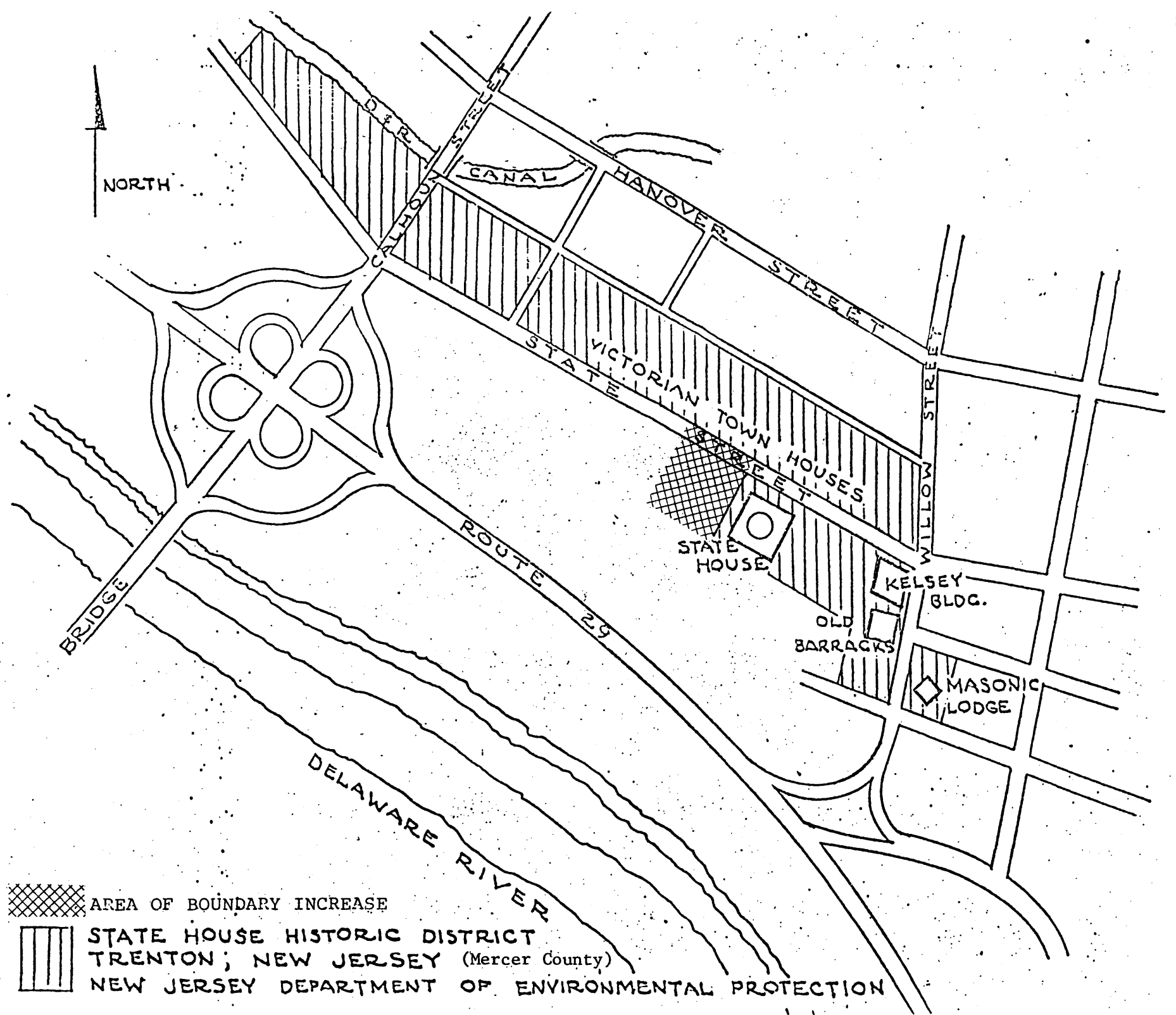
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2. North Facade, view from NW
3. West Facade, view from SW
4. South Facade and Power House, view from SE
5. Exterior door, former museum entrance
6. First Floor, lobby, looking SE
7. First Floor, East-West Corridor, looking E
8. First Floor, former State Library, looking S
9. First Floor, former State Museum, looking N
10. First Floor, Mueller tile
11. Third Floor, looking E from elevator lobby to E-W corridor
12. Third Floor, former Chancery Court #2, Room 341, looking E
13. Third Floor, former Chancery Court #1, Room 334, looking S
14. Fourth Floor, N-S corridor, E wing, looking N
15. Fourth Floor, former Court of Errors and Appeals, Room 424, looking E
16. Fourth Floor, former Court of Errors and Appeals Conference Room, Room 418, looking N
17. Fourth Floor, former Supreme Court, Room 403, looking SE



AREA OF BOUNDARY INCREASE

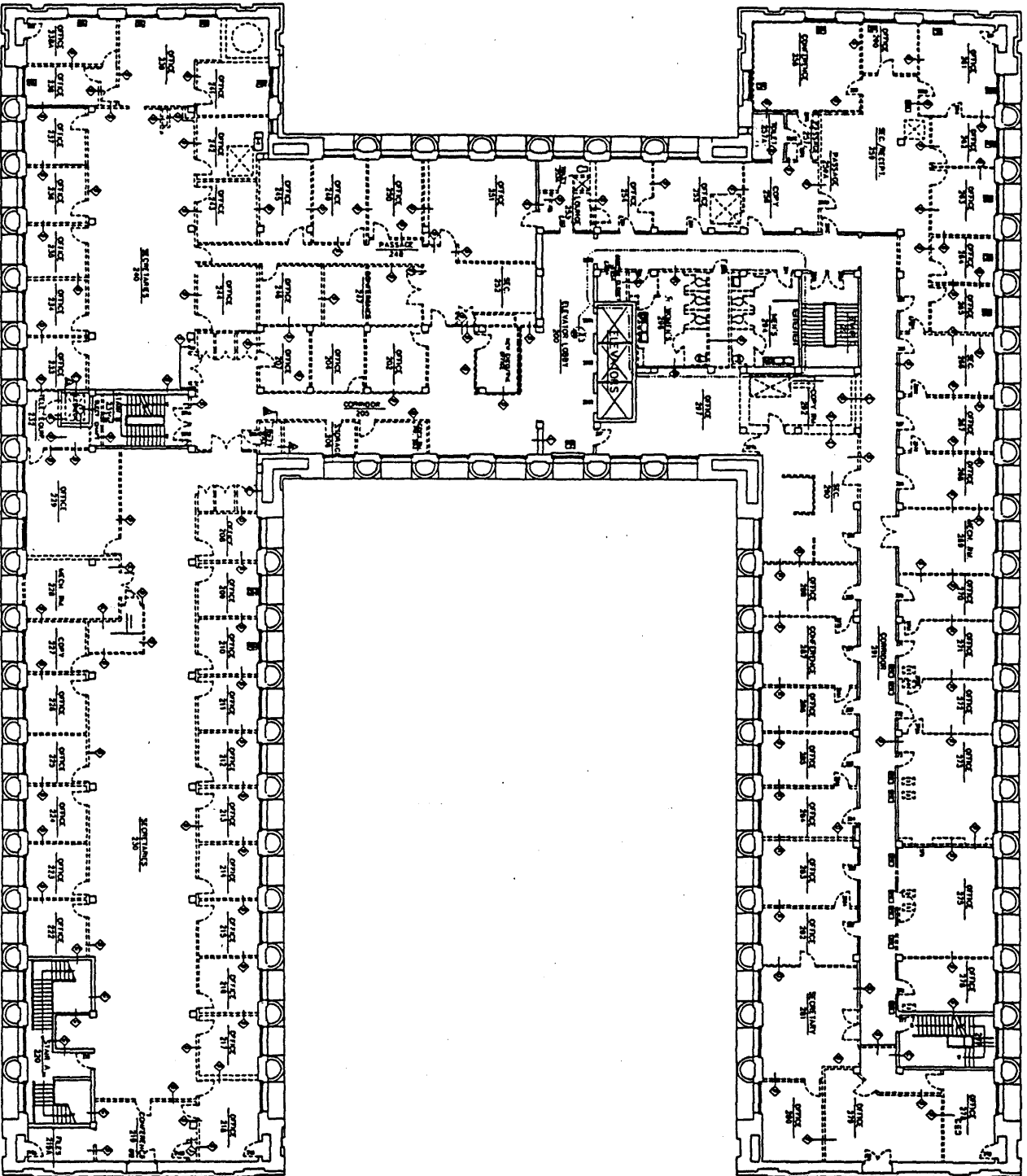


STATE HOUSE HISTORIC DISTRICT
TRENTON; NEW JERSEY (Mercer County)

NEW JERSEY DEPARTMENT OF ENVIRONMENTAL PROTECTION

STATE HOUSE DISTRICT (boundary increase) STATE HOUSE ANNEX
 Trenton, Mercer Co., NJ (Note: This drawing shows existing "movable" partitions,

which, for code reasons, must be replaced with fireproof partitions.)



9.18.91



NO.	REVISIONS	BY	DATE

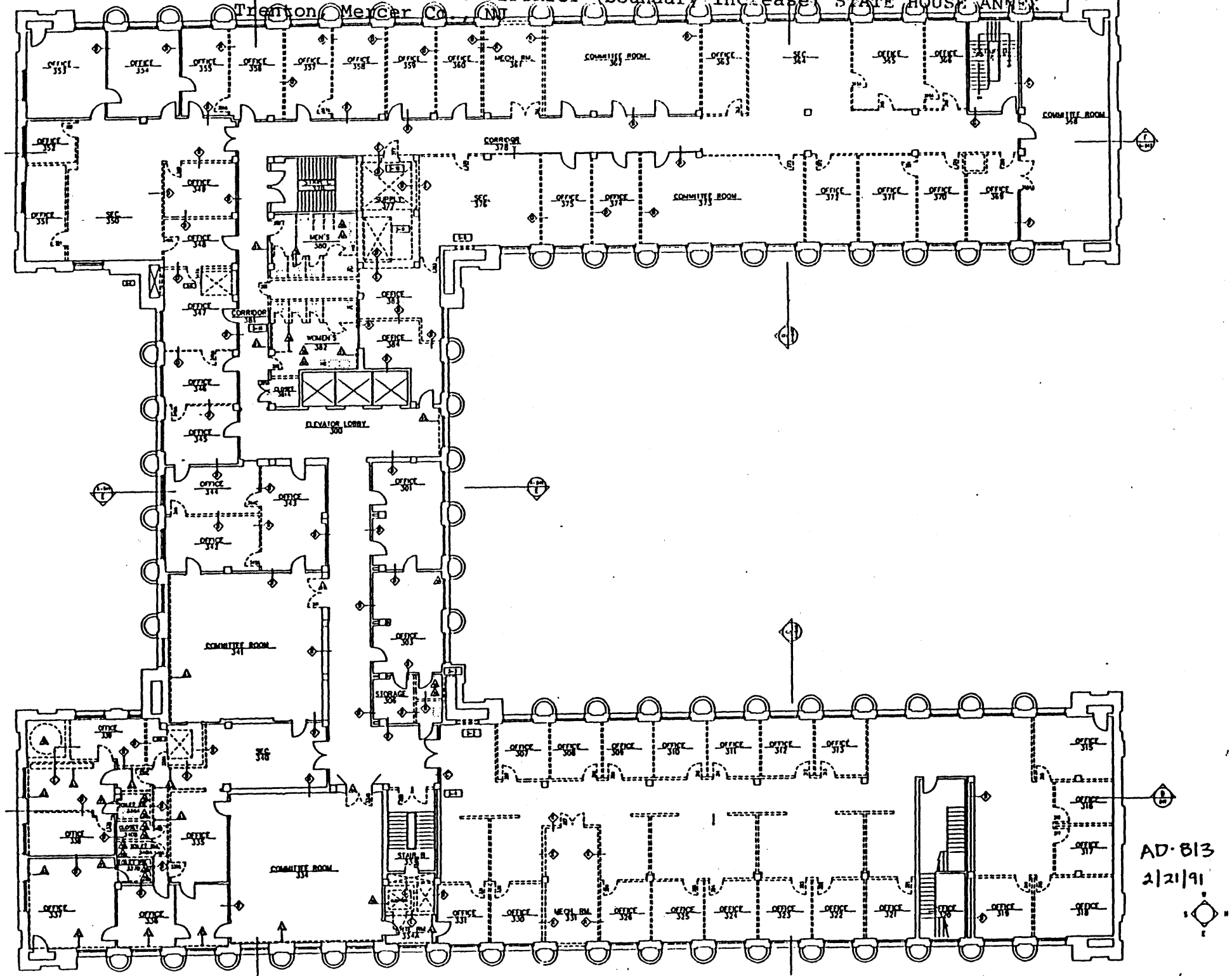
STATE HOUSE ANNEX
 SECOND FLOOR
 DEMOLITION PLAN

The New Jersey
 STATE HOUSE
 CAPITOL COMPLEX

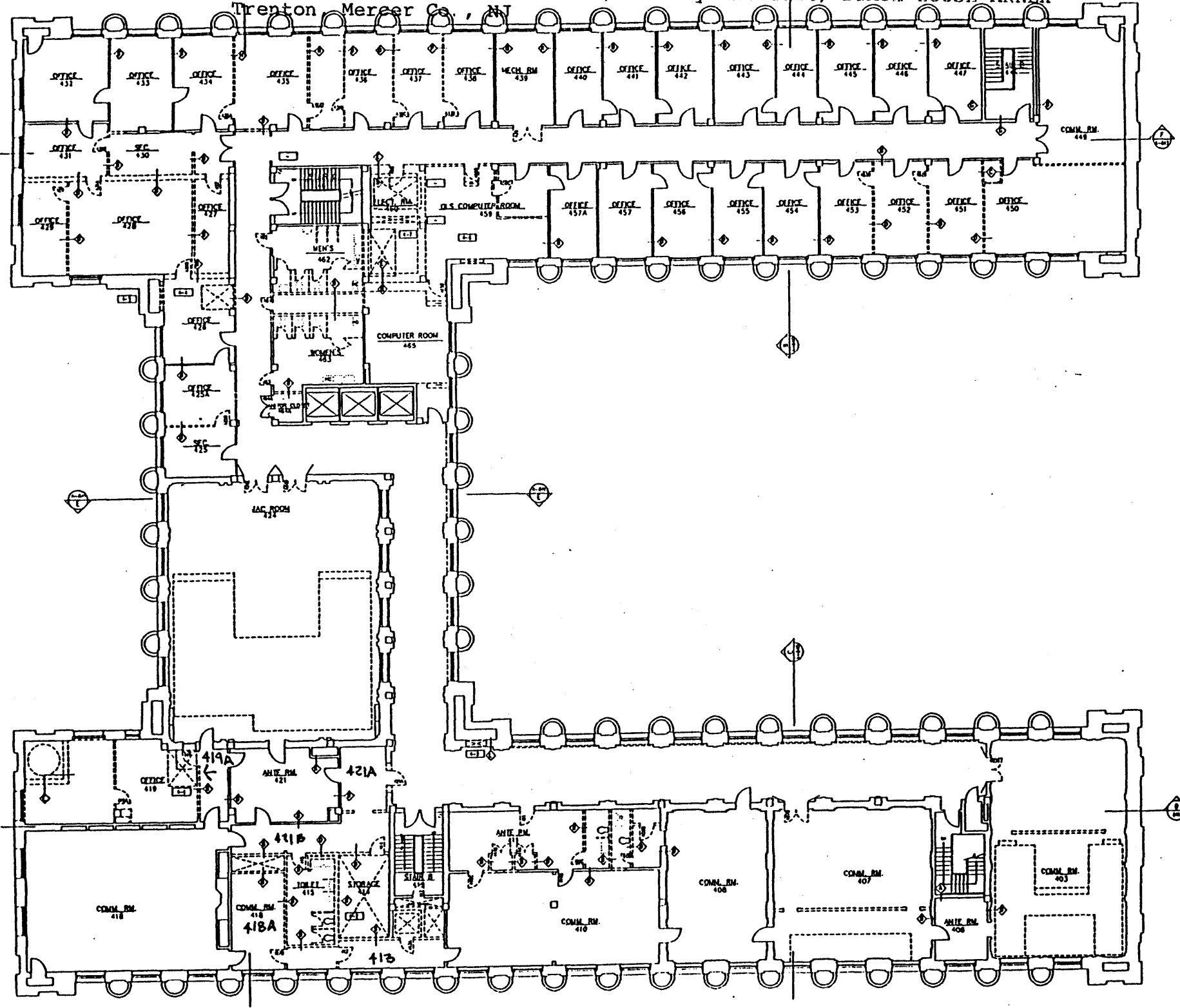
SHORT AND FORD
 JOHNSON JONES

AD-812

Figure 3. STATE HOUSE HISTORIC DISTRICT (boundary increase) STATE HOUSE ANNEX



AD-813
2/21/91



AD-814
2/19/91


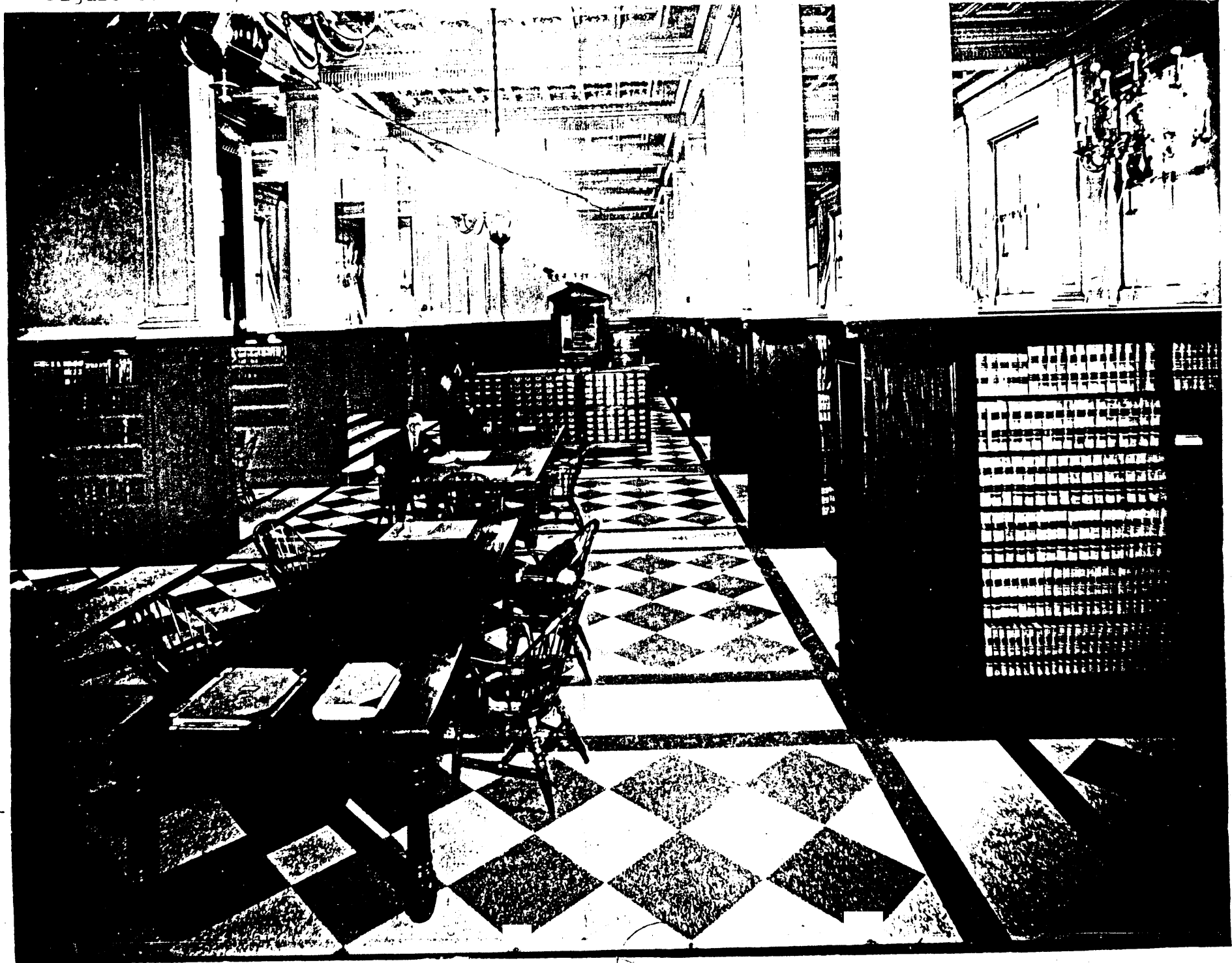


Figure 5. STATE HOUSE HISTOPIC DISTRICT (boundary increase) STATE HOUSE ANNEX

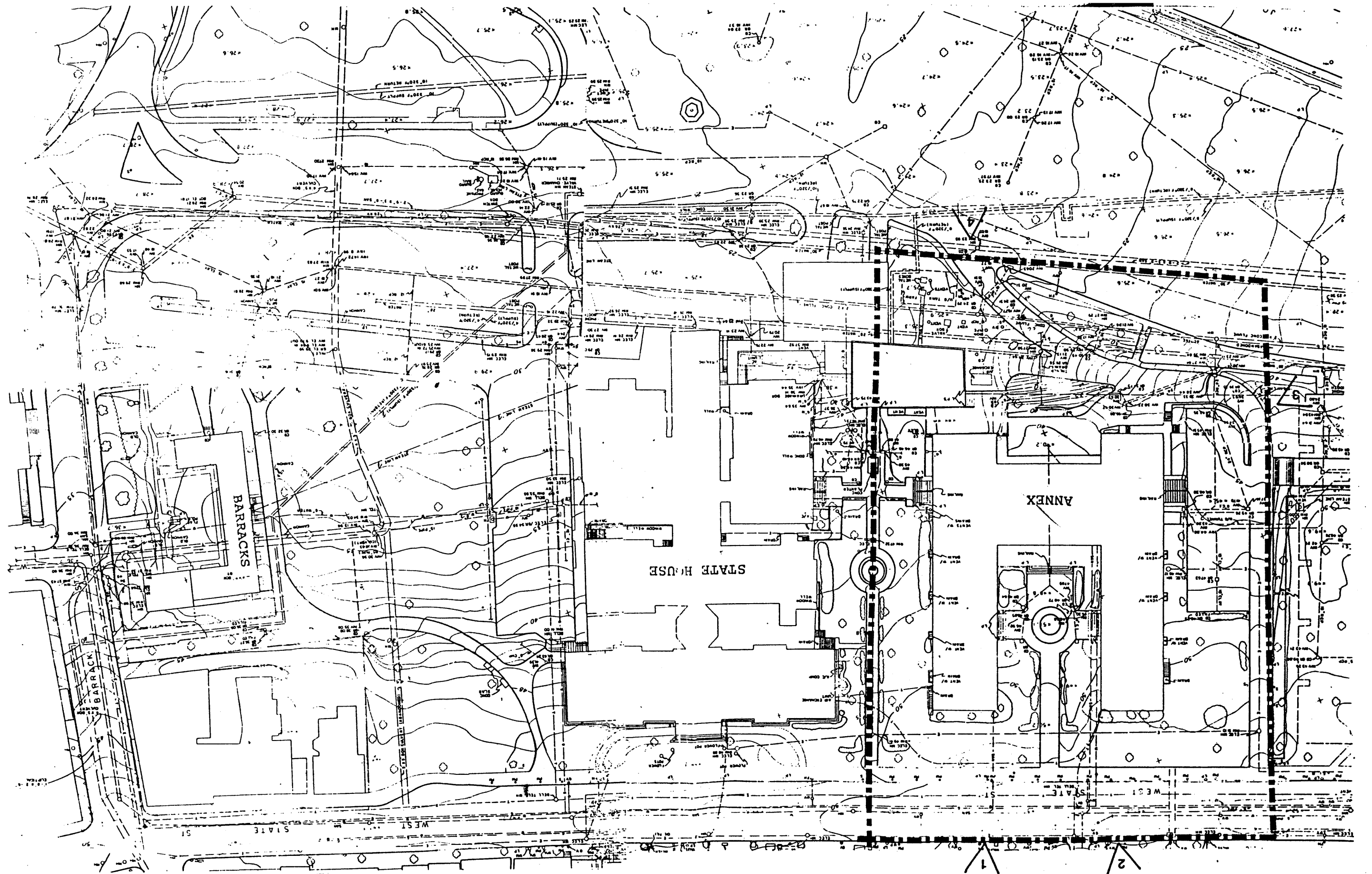


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Figure 6. STATE HOUSE HISTORIC DISTRICT (boundary increase) STATE HOUSE ANNEX



Trenton, Mercer Co., NJ



ANNEX

STATE HOUSE

BARRACKS

STATE HOUSE DISTRICT (BOUNDARY INCREASE)

STATE HOUSE ANNEX TRENTON, MERCER COUNTY, NEW JERSEY

North

