

PH0504394

DATA SHEET

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

FOR NPS USE ONLY  
RECEIVED SEP 21 1977  
DATE ENTERED FEB 17 1978

**NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY -- NOMINATION FORM**

SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*  
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

**1 NAME**

HISTORIC

AND/OR COMMON

\*\* Newark City Hall

**2 LOCATION**

STREET & NUMBER (Entire block bounded by Broad,  
920 Broad Street Green and Franklin Streets)

NOT FOR PUBLICATION  
CONGRESSIONAL DISTRICT

CITY, TOWN

Newark

VICINITY OF

10th

STATE

CODE

COUNTY

CODE

New Jersey

34

Essex

013

**3 CLASSIFICATION**

CATEGORY	OWNERSHIP	STATUS	PRESENT USE	
<input type="checkbox"/> DISTRICT	<input checked="" type="checkbox"/> PUBLIC	<input checked="" type="checkbox"/> OCCUPIED	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> MUSEUM
<input checked="" type="checkbox"/> BUILDING(S)	<input type="checkbox"/> PRIVATE	<input type="checkbox"/> UNOCCUPIED	<input type="checkbox"/> COMMERCIAL	<input type="checkbox"/> PARK
<input type="checkbox"/> STRUCTURE	<input type="checkbox"/> BOTH	<input type="checkbox"/> WORK IN PROGRESS	<input type="checkbox"/> EDUCATIONAL	<input type="checkbox"/> PRIVATE RESIDENCE
<input type="checkbox"/> SITE	<b>PUBLIC ACQUISITION</b>	<b>ACCESSIBLE</b>	<input type="checkbox"/> ENTERTAINMENT	<input type="checkbox"/> RELIGIOUS
<input type="checkbox"/> OBJECT	<input type="checkbox"/> IN PROCESS	<input type="checkbox"/> YES: RESTRICTED	<input checked="" type="checkbox"/> GOVERNMENT	<input type="checkbox"/> SCIENTIFIC
	<input type="checkbox"/> BEING CONSIDERED	<input checked="" type="checkbox"/> YES: UNRESTRICTED	<input type="checkbox"/> INDUSTRIAL	<input type="checkbox"/> TRANSPORTATION
		<input type="checkbox"/> NO	<input type="checkbox"/> MILITARY	<input type="checkbox"/> OTHER:

**4 OWNER OF PROPERTY**

NAME  
City of Newark

STREET & NUMBER  
920 Broad Street

CITY, TOWN  
Newark

VICINITY OF

STATE  
New Jersey

**5 LOCATION OF LEGAL DESCRIPTION**

COURTHOUSE,  
REGISTRY OF DEEDS, ETC. Essex County Hall of Records

STREET & NUMBER  
High Street

CITY, TOWN  
Newark

STATE  
New Jersey

**6 REPRESENTATION IN EXISTING SURVEYS**

TITLE  
New Jersey Historic Sites Inventory

DATE  
1975  
FEDERAL  STATE  COUNTY  LOCAL

DEPOSITORY FOR  
SURVEY RECORDS Office of Historic Preservation

CITY, TOWN  
Trenton

STATE  
New Jersey

# 7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input checked="" type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input checked="" type="checkbox"/> ALTERED (minor)	<input type="checkbox"/> MOVED      DATE _____
<input type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

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## DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The architectural character of the steel and New Hampshire granite City Hall is within the influence of the Beaux Arts style, yet it is much more austere than most examples, especially in its lack of the two most common features of the Beaux Arts classicism--coupled columns and figure sculpture. It has been altered little since its occupation on December 20, 1906.

The four story plus basement structure is 97' high from the sidewalk to the dome top. The elevations measure 242'8" along the composite 17 bay West elevation (Broad Street) with the first three, last three, and center five bays broken forward 7'4" & 11' respectively. The North elevation runs 140'4" along Green Street with the first and last three bays broken forward 5'10" from the building wall (11 bays). The 18 bay East elevation runs 242'8" with the first and last three bays broken forward 7'4" and the center four bays broken forward 26' from the building wall. The South elevation is identical to the North elevation.

Above the smooth granite base, which is capped by a cyma reverse water table, there is a fascia and string course which acts as the first floor window sill. The first floor is rusticated and surmounted by a corona and cyma cornice, which at the center bay of the first floor pavilions acts as a balcony for the second floor and is supported by scrolled acanthus consoles. These second floor balconies which are an interruption of the plinth course, occur at the center bay on the four pavilions, except on the East facade, which is not heavily detailed. The balconies have urn balusters and break forward about four feet from what would otherwise be a false balustrade. The balconies also occur on the West facade, outside the Mayor's office. Ionic capiteled pilasters and engaged columns run from the base of the second floor to the top of the third floor, except at the outside corners of the four pavilions and central bays of the East and West facade where the rustication of the first floor continues in a less bold manner. The spandrels separating the second floor windows from those of the third floor are decorated with rectangular and circular raised panels with the rectangular panels applied over scrollwork. The entablature breaks forward over each engaged column. The plain frieze is punctuated by gouges over the engaged columns, and there is a modillion and cyma recta cornice. This composite entablature also supports an urn-balustered balcony which partially conceals the fourth floor. The walls of the fourth floor are smooth and topped by a simple frieze which is interrupted by projecting keystones over each casement and also by pyramidal ornaments centered over the engaged columns. Surmounting this frieze is a cavetto cornice which supports a parapet blocking course which is interrupted by a Vitruvian scroll balustrade.

# 8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input type="checkbox"/> SOCIAL/HUMANITARIAN
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input checked="" type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)
		<input type="checkbox"/> INVENTION		

SPECIFIC DATES Built between 1902 and 1906 BUILDER/ARCHITECT John H. & Wilson C. Ely, Architect

## STATEMENT OF SIGNIFICANCE

Newark City Hall has long gone unnoticed by architectural historians, yet it is one of New Jersey's best examples of the Beaux Arts influence in American Public Architecture. When completed it represented the culmination of the political, social, and economic aspirations of the Nation's third oldest major city as it entered its 240th year.

## ARCHITECTURE

The Beaux Arts is a "brash and energetic" style which had its beginnings in the mid-1890's in American cities. Recalling the earlier Victorian Second Empire, the Beaux Arts was even more lavish - "the slightly over-done was the essence of its very real charm"\*. The mansard roof, rustication, columns and entablatures were interlaced with statuary and vigorous detailing which created a style which has been seen as both frivolous and formal. These elements were usually underscaled and played off against voids which balanced handsomely in a composition which was invariably symmetrical.

At the time of the construction of City Hall fairly obvious formula was beginning to emerge for the design of public buildings. On a massive basement, often rusticated, columns or pilasters rose two or three stories to an entablature which had an attic. Within this formula a wealth of exterior treatments could be used such as Colonial, Roman, Beaux Arts, or any other style which fit the particular self-image of the government responsible. In the case of Newark the choice was the Beaux Arts styles.

Chronologically as well as stylistically, Newark City Hall stands between the earlier Second Empire examples at Baltimore, Philadelphia, Boston, and Providence and the later austere Classical municipal buildings best exemplified by San Francisco's City Hall.

The architects, John H. and Wilson C. Ely, were selected on the basis of a national contest which drew 57 entrants. They were assisted by Mowbray and Uffinger, who were known for a number of banks in Brooklyn and Hoboken, and by Prof. F. W. Chandler of the Boston School of Technology. Among the most notable works of John H. and Wilson C. Ely were the East Orange City Hall, and a number of buildings in Newark: The American Insurance Co. (now Rutgers Tower), The New Jersey Historical Society, the Mutual Life Insurance Building, and the Fireman's Insurance Building.

\*The Architecture of Choice: Eclecticism in America, 1880-1930, Walter C. Kidney, George Braziller, Inc., 1974, p. 20.

# 9 MAJOR BIBLIOGRAPHICAL REFERENCES

Newark City Hall: Architectural Significance and Context,  
Donald W. Geyer, 351 Broad Street, Newark, New Jersey  
Files of the City of Newark, Newark Public Library, and The New Jersey  
Historical Society  
Massachusetts Avenue Architecture, Vol. I, issued by U.S. Commission on  
Fine Arts, Washington, D.C. 1973

# 10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY 2+ acres  
UTM REFERENCES

A 18 569740 45109100  
ZONE EASTING NORTHING  
C         

B           
ZONE EASTING NORTHING  
D         

### VERBAL BOUNDARY DESCRIPTION

Block bounded by Broad, Green, and Franklin Streets and alley in the rear.

### LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE
STATE	CODE	COUNTY	CODE

# 11 FORM PREPARED BY

(Terry Karschner, Office of Historic Preservation,  
Trenton, 609-292-2028)

NAME / TITLE

Richard P. Rozewski and James H. Hemmerly, Consultants

ORGANIZATION

Newark Preservation and Landmarks Committee

DATE

May 11, 1977

STREET & NUMBER

35 James Street

TELEPHONE

CITY OR TOWN

Newark

STATE

New Jersey

# 12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL   

STATE X

LOCAL   

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

Deputy

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

TITLE Assistant Commissioner, Dept. of Environmental Prot.

DATE

8-18-77

### FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

Robert B. Rettig

DIRECTOR, OFFICE OF ARCHITECTURE AND HISTORIC PRESERVATION

DATE 2/17/78

KEEPER OF THE NATIONAL REGISTER

ATTEST:

Shirley Adams

DATE

2-9-78

KEEPER OF THE NATIONAL REGISTER

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The central bays and corner pavilions have slate curb mansardic roofs. The built-up roofing is masked by a pulvinated copper ridge cap and flashing. The low dome which tops the building is double-vaulted and set upon a low drum stage upon a square base, which raises the dome above the height of the mansardic roofs. This square base is rusticated in the same manner as the corners of the pavilions on the second and third floors and is terminated by a composite entablature echoing that which appears between the third and fourth floors. The drum stage is decorated with rope beading and a string course interrupted by cartouches which are centered beneath the rusticated panels in the copper dome above. These rusticated panels separate alternating corner indented and curvilinear raised panels. Together these copper panels comprise about two-thirds of the dome and are separated from the upper third by anthemion antefixes. The remaining third of the dome is composed of glass panels which provide light to the rotunda below. However, the dome rises slightly as it nears its apex with a crown-like shallow dome which is again adorned with antefixes, glass panels, and crowned with a carved pineapple ornament.

At the basement level the side entrances are surrounded by a banded oak-leaf label architrave. The casements throughout the building are cast iron, center pivoted with side lights and transom. At the first floor the casement muntins are modified into pendant consoles just below the splayed stone lintels, which have beveled panel keystones. Most of the other exterior detailing occurs at the front entrance, which is reached by a monumental set of sixteen steps, under which is a rusticated porte cochere with a sculptured keystone. The three paneled entrance portals and flanking casements are surrounded by a bound bay-leaf architrave. The architraves are bisected by concave scroll keystones. There are large acanthus scroll consoles between each entrance bay, which rest above male griffin term stiles. The term stiles are surmounted by scrolled oval escutcheons with figures, which support urns surrounded by foliate sprays filled with fruit. Each entranceway also has a bronze rectangular marquee with shield fringe, opaque glass panels, decorated frieze, and achinus and astragal cornice. The two bronze lamp posts which flank the monumental front steps take the form of an Ionic column, stop-fluted near the base, and supporting a globe perched eagle with spread wings. These columns are set on wide, low pedestals which are adorned with antefixes above a heavy cornice. The cornice is carried around the cantoned corners on buttresses, which are set at a 45 degree angle to the faces of the pedestal and are adorned with garlands. The dado on each elevation of the pedestal is covered with a reticulated panel with a foliated spiral patera at the center. The light fixtures themselves are torch-shaped and carried on "S" brackets, which are attached to a heavy band girdling the column.

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The interior of City Hall retains all of its original monumental splendor in the prescribed Beaux Arts tradition of formal classical design. The composition or relationship between the exterior volumes and interior spaces is handled well, in a dignified manner quite suitable for the ceremonial focus of city government. The floor plan is both axial and symmetrical and scores favorably using the Beaux Arts criteria-"parti"-the way in which the plan was resolved and "marche"-the quality of progression of spaces as one walked through them.

This quality of progression of spaces is borne out upon entering the marble paneled lobby, with its wooden coffered ceiling, mosaic floor and bronze lamp standards, which gives way to a rectilinear corridor and the rotunda ahead after an ascent of five steps. The corridor flows both North and South serving as access to the various city offices, which are arranged along the exterior walls of the building. Similar corridor and office arrangements occur on each floor.

To the east of the lobby, beyond the corridor, is the skylite rotunda, which is marble up to the first story epicranitis, including the stairs, columns, pilasters and wainscot of the basement stairs. The closed string main stair is divided, with the first four risers on a graduated convex curve. The whole ascends for 25 steps along the rotunda wall converging on a central balustered landing, forming a rampart arch below and then rising eight more steps to the pedimented door of the common council chambers. The steps are supported by fluted columns with exaggerated entasis and capped by a dossier to receive the thrust of the arch. The arch panel is heavily decorated with bas-relief "fasces" (in Roman culture the symbol of high authority) at either end with a foliated cartouche in the center. Above either stair there is a rusticated marble base crowned by a decorated plaster entablature which in turn supports a marble plinth course and Corinthian capiteled pilasters and columns. Between the pilasters are niches decorated with corner-indented panels and decorated cartouches in the tympanum, above this is a guilloche frieze and cornice, then another raised panel with guttae which supports a secondary entablature over which there are three encarpi.

The vast wells to the North and South of the rotunda are lighted by two large rectangular stained-glass sky lights. Although the wells were previously utilized as office space, the temporary partitioning which was out of character has been removed. Above the first floor the wells and rotunda are open. The balustrade which runs along the corridors is a painted cast iron urn-baluster type at the first, second and fourth floors, while at the third floor there is an elaborate cast iron balustrade.

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New Jersey 031

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The common council chambers and the Mayor's suite best reflect the interior details and are described below. The chambers occupy a large portion of the second and third floor East elevation of the building. The entire room is arcaded with the rostrum rising five steps from the chamber floor and set back into the center arcade. This center arcade is barrel-backed and has a smooth ashlar surface above which is a semi-dome decorated to replicate a star-filled sky. The accompanying pilasters support the arch with guilloche frieze and foliated center cartouche.

The other arcades in the chamber have decorated cartouches centered in the tympanum. Above this is a heavily decorated gilt plaster cornice with alternating rosettes and acanthus modillions. The arcade panels at the second story are frescoed with scenes important in the city's long history. The frescoes were painted by Herman Schultz and Sons, Newark. The panels which are not frescoed are corner-indented. The ceiling is coffered, with eichinus and astragal at the indentations and is lit by a circular stained glass sky light.

The Mayor's suite is paneled with African mahogany (corner-indented) and carries through the chairrails and transomed doors found throughout the office spaces in the building. There is also an ornate plaster cornice found in the Mayor's office as well as more finely detailed woodwork. The other interior offices are decorated with fascia cyma reversa chairrails and their transomed doors are surrounded with a cyma reversa fascia architrave all in oak.

The dome rises above the center space of the three large, multi-storyed, arcaded interior spaces (the rotunda and the two flanking light wells). It is carried upon four pendentives which rise from four large coffered arches springing from the level of the fourth floor. The central portion of each of the pendentives is paneled with a raised eichinus and astragal surround which is flanked by a guilloche band running from the floor to the foliated roll molding which encircles the drum beneath the skylight. Surmounting each of the arches is a scrolled console with acanthus leaves over which is a large rosette with raised surround. Above that is an elaborate oval cartouche surrounded by banded swags and encarpi. Above the foliated roll moulding which begins the drum is a plain frieze which is surmounted with alternating ancons and elaborated rosettes above which is a corona from which the stained-glass skylight springs.

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**Alterations**

The "marche" as one moves through the first floor has been enhanced by the corridor which has been cut through from the first floor to the Annex. The connecting bridge, which carries this corridor, and the Annex were designed by Frank Grad in 1928.

The corridors were originally lit with hanging bowl lamps, many of which have been replaced with florescent fixtures.

The bronze letters "City Hall" were placed on the Mayor's balcony on February 14, 1951.

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The Newark municipal building is the only Beaux Arts public building in New Jersey of national significance in terms of either its style or its size. Unlike typical major city halls or State capitols, the building achieves a monumentality through its scale rather than through an ostentatious multi-staged dome (the rotunda is covered by a low dome with designated relief work and with drum stages). As a Beaux Arts building it is relatively controlled in its ornament, however, the flamboyance of the Beaux Arts is there in its fanciful Ionic capitals atop pilasters and engaged columns, in its abundant carvings of margate, mascarons, scrolls, and husks, and in its fluted Ionic columns which serve as lampposts as well as perches for bronze eagles. The interior is even more emphatically Beaux Arts with its Great Rotunda and Grand Staircase which call to mind Garier's Paris Opera House which was so loved by the practitioners of the Beaux Arts style.

Newark City Hall deserves its place among the finest city halls in the nation, especially since it is one of the few extant which displays the influence of the famed Columbian Exposition (Chicago, 1892-93), the Louisiana Purchase Exposition (St. Louis, 1898-1904), and the Pan-American Exposition (Buffalo, 1901) all of which brought the Beaux Arts style to maturity in America. The most direct influence upon City Hall would probably be found in the vanished works at the St. Louis fair, by E.L. Masqueray; however, in the case of Newark City Hall we find that the Beaux Arts style has reached full maturity.

Political

Since its construction in 1906 the Newark City Hall has functioned as the focal point for government in the city. It represents the pinnacle of development in Newark.