

United States Department of the Interior  
National Park Service

56-943

# National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.



### 1. Name of Property

Historic name: Washington Memorial Chapel

Other names/site number: N/A

Name of related multiple property listing: N/A

### 2. Location

Street & number: North side of SR 23, approximately 1.25 mi west of intersection of SR 23 and County Line Road

City or town: Upper Merion Township State: Pennsylvania County: Montgomery

Not For Publication: NA Vicinity: NA

### 3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, 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. I recommend that this property be considered significant at the following level(s) of significance:

national \_\_\_ statewide \_\_\_ local Applicable National Register Criteria:  A \_\_\_ B  C \_\_\_ D

<u>Andrea J. Donald</u>	<u>3/10/2017</u>
Signature of certifying official/Title:	Date
<u>Pennsylvania Historical &amp; Museum Commission</u>	
State or Federal agency/bureau or Tribal Government	

In my opinion, the property ___ meets ___ does not meet the National Register criteria.	
Signature of commenting official/Title:	Date
_____	
State or Federal agency/bureau or Tribal Government	

### 4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:)

Patrick Andrews  
Signature of the Keeper

5/1/2017  
Date of Action

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**5. Classification**

**Ownership of Property**

- Private:
- Public – Local
- Public – State
- Public – Federal

**Category of Property**

- Building(s)
- District
- Site
- Structure
- Object

**Number of Resources within Property**

Contributing	Noncontributing	
<u>6</u>	<u>1</u>	buildings
<u>1</u>	<u>0</u>	sites
<u>0</u>	<u>1</u>	structures
<u>0</u>	<u>0</u>	objects
<u>7</u>	<u>2</u>	Total

Number of contributing resources previously listed in the National Register: 0

**6. Function or Use**

**Historic Functions**

- Religion/Religious Facility/Chapel  
Religion/Church-related Residence/Rectory and Sexton Houses  
Funerary/Cemetery  
Religion/Church School/Sunday School  
Recreation & Culture/Other: Reproduction Valley Forge Soldier Hut

**Current Functions**

- Religion/Religious Facility/Chapel  
Religion/Other: Parish Office  
Funerary/Cemetery  
Commerce & Trade/Other: Gift & Tea Shop  
Recreation & Culture/Other: Reproduction Valley Forge Soldier Hut

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## 7. Description

### Architectural Classification

Late 19<sup>th</sup> & 20<sup>th</sup> Century Revivals/Late Gothic Revival

### Materials:

Principal exterior materials of the property:

Walls: Stone/Limestone, Stone/Granite, Wood/Log, Wood/Weatherboard, Stucco

Structural Systems: Masonry, Frame, Log

### Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

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### Summary Paragraph

The Washington Memorial Chapel Historic District encompasses the entire privately-owned Washington Memorial Chapel property, which is situated on twenty-six acres of land on the north side of Pennsylvania State Route 23 (SR 23) and consists of three tax parcels (#580019525001, #580019522004, and #580019522013) in Upper Merion Township, Montgomery County, Pennsylvania. The property includes nine resources: six contributing buildings, one contributing site (a cemetery), one non-contributing structure (carriage shed), and one non-contributing building (modern restroom facility). The property is surrounded by the open fields, meadows, and dense woodlands of the National Park Service's Valley Forge National Historical Park (the Park). The Washington Memorial Chapel property serves as both a religious and commemorative resource; the property is an active parish in the Episcopal Diocese of Pennsylvania. It was conceived by founder Rev. W. Herbert Burk as a wayside chapel memorial to George Washington and those who served during the Continental Army's 1777-78 encampment at Valley Forge. The property is dominated by the Late Gothic Revival Chapel complex (the Chapel) which includes a stone Sanctuary, Bell Tower, Cloister of the Colonies, Patriot's Hall, Bishop White Memorial Library, and the Porch of the Allies. Because the various components of the Chapel complex are interconnected, they are considered to be a single building resource. Other resources on the property include the cemetery, a frame sexton's house (now offices), a log gift shop, a frame maintenance building, a reproduction log soldier's hut, a stone building known as Defender's Gate, a carriage shed, and a restroom facility. The Chapel complex was designed by Milton Bennett Medary Jr., an architect based in Philadelphia, and the complex's construction and completion were overseen by the firm Zanzinger, Borie, and Medary. Initial construction began in 1903 and continued in stages through 1954. The cemetery grounds were designed by landscape architect Thomas W. Sears. Overall, the property retains integrity. Burk's vision, Medary's design, and the character-defining features that include finishes and artwork by such artisans as Samuel Yellin, Edward Maene, and Nicola D'Ascenzo are intact. The property can readily convey its significance.

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### Physical Description

Today, the Washington Memorial Chapel property, with a few exceptions, appears much as it did at the end of 1954. It is situated in a rural setting of rolling hills featuring open fields and thick woodlands, sited on a high, relatively flat piece of heavily-wooded ground with a steep slope down to the bed of the Conrail railroad on its northern boundary (beyond which is the Schuylkill River). To the north, the property's boundary is marked by the rail line and to the south, by SR 23. There is an elaborate curvilinear driveway meandering through the cemetery (Historic Resource #07, or HR #07) that connects the Chapel complex (HR #01) on the east side of the property to the west side where the Defender's Gate building (HR #08) marks the west entrance to the property (see Figure 1: Site Plan). The Chapel complex, Defender's Gate, and a reproduction American Revolutionary War soldiers' hut are clearly visible from SR 23. The prominent Chapel complex is also visible from various vantage points in the Park, including North Outer Line Drive. The property's other resources are clustered behind the Chapel complex, and are not easily visible from the roadway.

The property's focal point is the monumental Late Gothic Revival Chapel complex (Photo #01), constructed between 1903 and 1954, which is located facing SR 23 in the southeast quadrant of the property. The complex includes a sanctuary, bell tower, cloister, and rear office and library wings. Immediately southwest of the Chapel complex is a small log recreation of what a Revolutionary War soldiers' hut was believed to look like (HR# 09, Photo #16). The hut was constructed here in 1905 by the Philadelphia Chapter of the Daughters of the American Revolution.

Behind (north) of the Chapel complex is the 1915 Martha Washington Log Cabin (HR #04; Photos #03, #17, & #18) separated from the complex by a small parking area. This Z-shaped one-story building is now used as a gift shop and small restaurant. The frame c.1909 Sexton's House (now the parish office) (HR #03; Photo #04) is located across the main driveway from the Log Cabin. North of the Sexton's House (HR #03; Photo #04) along the main access drive is a non-contributing c.1965 frame restroom building (HR #05; Photo #12), and the wood-clad 1911 maintenance building (HR #06; Photo #13). The Washington Memorial Chapel Cemetery (HR #07; Photo #14) is positioned in the central and northern sections of the property and extends to its eastern and western boundaries. The Cemetery is accessed by a curving driveway system that connects it to the Chapel complex to its southeast and to the 1912 Defender's Gate building (HR #08; Photo #15) to its southwest. Defender's Gate marks the western entrance to the property and continues the Late Gothic Revival character of the property (see Figure 1).

A non-contributing frame carriage shed (HR #02; Photo #11) is located east of the Chapel complex, along a short driveway that leads to a small parking lot located in the extreme southeast corner of the property, and then further east to a larger parking lot on Park property, which is beyond the nominated boundary. Originally dating to 1903, the shed was reduced in size and moved to its present location c.1965.



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There are a number of important but uncounted objects and landscape features across the property that include the 1933 bronze Bishop White Memorial Statue (Photo #02) by Alexander Stirling Calder, the 1912 bronze Sacrifice and Devotion statue by Bela Pratt (Photo #05), and twenty-six movable iron cannons located around the Chapel complex. Additionally, the landscape features of the Cemetery portion of the property are important to maintaining the integrity of that area of the property, and in conveying the design of landscape architect Thomas Sears.

Archeological investigations on the property have identified features that may be significant for their association with the military encampment at Valley Forge, or for other reasons. Due to limited available information during this nomination preparation, the archeological site has not been included in the nomination as a formal resource. Recent investigations have been undertaken west of the Martha Washington Log Cabin. Artifacts uncovered indicate that the area was used as a soldiers' camp site during the Valley Forge encampment in 1777-78 during the American Revolutionary War. As the investigation is still ongoing, the site's potential National Register significance has not been fully evaluated. When the site's potential has been analyzed this nomination may need to be amended to fully address the property's additional layers of significance.

## Resource Descriptions

### 1—The Washington Memorial Chapel (1903-1954), Contributing

The Chapel is a complex consisting of a Sanctuary, Bell Tower, Cloister, and other pieces that are interconnected and together are considered to be one contributing building. The Sanctuary serves as the anchor for the complex, with a sheltered Cloister extending from its west side; a rear wing on the Sanctuary's north end, which houses the Bishop White Memorial Library; and the Patriots Hall's ell-shaped wing attached to the Sanctuary's northeast corner. A porch feature, known as the Porch of the Allies, extends east from the Sanctuary along the south side of the Patriots Hall wing and connects to the Bell Tower. The Chapel Complex is built into a slope, so the multi-story rear wings are below the grade of the Sanctuary's main floor. The rear wings form a landscaped courtyard at the rear of the complex, with a low stone wall with gated entrance formalizing the space.

The primary exterior building material for the complex is stone, with the exception of the secondary elevations for the Patriots Hall wing, which are coated with stucco. The elevations of the Bishop White wing are integrated into the Sanctuary's general appearance, though a bit simpler than the primary facade. The Patriot Hall wing's rear elevations do not continue the same stylistic influences, but are very plain. Otherwise the complex conveys a very high-style design, with attention to detail and strong execution.

The cornerstone of the Chapel, formally named the Washington Memorial Chapel of the Protestant Episcopal Church in the United States of America (HR #01), was laid on June 19, 1903 (Treese, p. 85). It was clear from the start that it would take considerable time to complete the construction of the entire Chapel complex (as construction was dependent on new donations),

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so in 1903, a temporary chapel constructed of barn boards, and consequently known as the “Barn Board Chapel,” was erected next to the Sanctuary to provide temporary shelter for regular worship services (Treese, p. 86). Once construction on the Sanctuary had reached a point that it could be put into service, the Barn Board Chapel ceased to be used for worship services. In the late 1930s, in anticipation of the bell tower’s construction, the Barn Board Chapel, which occupied part of the space where the tower was to be erected, was removed to a location along the southern cemetery drive more or less half way between the Chapel and Defenders Gate (Sears, “Plan Showing Proposed Grading Alterations & Parking Facilities”, June 6, 1942). At some point after 1942, the Barn Board Chapel was removed altogether.

Completion of the entire Chapel complex, including the Bell Tower, took fifty-one years. Different portions of the complex were built concurrently, but none of them were either started or completed at the same time. Each component of the complex is described individually below. End dates given here represent the year that all work, interior and exterior, structural and decorative, was completed to the best of our knowledge. The Chapel complex consists of six sections, identified below as #1a through #1f.

***#1a: Sanctuary (1903-1929)***

Built between 1903 and 1929, the Late Gothic Revival Sanctuary is a dramatic space constructed of granite gneiss with Indiana limestone trimmings and graduated slate shingles and lead flashing on the roof, and a crenallated stone chimney tower on the west side of the gable roof. The main (south) façade is dominated by an almost-full-height stained glass window (the George Washington Window) set in an arched limestone surround with tracery. The window is flanked by buttresses. Centered at the base of the window is a projecting vestibule entrance, accessed by a short flight of steps leading to an over-sized arched door. The sides of the Sanctuary are lined with tall, narrow stained glass windows in limestone surrounds, divided by stone buttresses. Carved gargoyles direct rain into embellished gutters and downspouts.

The interior features intricate stained glass windows; carved wood pews, choir enclosure, and ceiling; limestone window tracery, altar and reredos; decorative iron gates, iron and brass hardware, and carved lead lanterns. The main entrance to the Sanctuary is from the south end of the building, with a projecting vestibule area that leads into the larger space with pews for the congregation members. The wood pews are ornately carved. Original lighting is hung over the aisles flanking the pews, from a carved wood vaulted ceiling featuring plaques representing each of the 50 states. The space is further dramatized by stained glass windows lining the east and west sides of the Sanctuary, and large stained glass windows that almost fill the end walls of the building. The altar is at the north end of the Sanctuary. The altar’s limestone back wall, or reredos, and the wood choir enclosure are heavily carved and ornamented.

Construction of the Sanctuary began in 1903 and continued with the interior stone work being finished to the level of the window sills by the beginning of 1905, when work stalled due to a lack of funding. In response to this situation, a temporary roof was erected until the work could continue (Treese, p. 89). In spite of the funding problems, on February 22, 1909, the pulpit,

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lectern, and perclose (a railing separating the altar from the main aisles) in the Sanctuary were dedicated (Valley Forge Guidebook, 1910).

In 1912, the final construction phase of the Sanctuary started when the work on the walls of the Sanctuary resumed and the window tracery was set to the transom bar. On April 7, 1912 (which happened to be Easter Sunday), the bronze statue of George Washington called "Valley Forge" (Photo #20) was dedicated and placed in its niche in the Sanctuary (Chronicle, vol. 5, no. 1). This statue was sculpted by Franklin Simmons. In 1916, the limestone altar and reredos (the carved screen behind the altar) were completed and installed in the Sanctuary. At the same time, Nicola D'Ascenzo (1871-1954), a stained glass artist from Philadelphia, was chosen to design and create all of the stained glass windows for the Sanctuary. The themes for the windows were selected by Dr. W. Herbert Burk (founder of the Chapel). In 1917, carved lead lamps for the Sanctuary that were designed by the firm Pearce, Hollingsworth were installed. In the same year, the wrought iron gates, door hardware, and locks that were designed by Samuel Yellin (1885-1940) were installed. At the same time, Medary designed the wood choir stalls and choir enclosure in the Sanctuary that were carved by Edward Maene (1852-1931). In addition to the quarter-sawn white oak choir stalls and their reredos, Maene carved the wood altar cross, pews, and ceiling. The ceiling is called the "Roof of the Republic" and was designed to contain the shields of the then existing states in the order in which they were admitted to the United States of America. Today, it contains the shields of all fifty states. In 1918, the first of the stained glass windows in the Sanctuary, the Martha Washington Window, was installed (Chronicle, vol. 9, no. 2). The Martha Washington Window is at the north end of the chancel above the altar. This window is predominantly red in tone (D'Ascenzo's designs for the Chapel windows alternated between red and blue tones). In 1930, the last stained glass window, the George Washington Window, was installed at the opposite end, above the entrance to the Sanctuary. This window features blue tones.

In the 1970s, the Chapel's stained glass windows were re-leaded and protective Lexan panels were installed on the exteriors to protect against vandalism. Recently, two of the Sanctuary's west side windows were restored and the yellowing Lexan removed. In 2008, the vestibule was restored to repair damage caused by the weather, water infiltration, and visitor traffic. At the same time, a double-leaf glass door was added to the main entrance to try to reduce the heating and cooling costs of the Sanctuary. This door was designed to allow the Sanctuary's exterior carved wood doors, with their Samuel Yellin iron hardware, to remain visible. The hardware was restored by Yellin's granddaughter, Claire Yellin, at the Yellin Studios.

**#1b: *Porch of the Allies (c.1924-1951)***

A doorway to the right (east) of the Sanctuary's lectern, near the north end of the space, opens to the five-bay Porch of the Allies, which honors the five foreign generals who enlisted in support of the American cause (Lafayette, von Steuben, DeKalb, Rochambeau, and Pulaski). In 1920, Medary began designing the bays in the Porch of the Allies and by 1924, the Porch was under construction. It is located along the south elevation of the Patriots' Hall wing and attaches to the east elevation of the Sanctuary. The Porch is granite gneiss with limestone trimmings. It features groin-vaulted stone ceilings inside each bay, limestone tracery in the openings, and a

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flagstone floor (Frens and Frens, p. 5). Bronze plaques honoring each general are embedded in the floor of the five-bay porch. In 1924, construction of the Van Steuben Bay of the Porch of the Allies was started. In 1926, the Lafayette and DeKalb Bays of the Porch of the Allies were dedicated (dedication year inscribed in bays); however, the installation of their embellishments, including bronze seals, was not completed until c.1940. In 1927, the Rochambeau Bay of the Porch of the Allies was dedicated (dedication year inscribed in bay) but, again, the installation of its embellishments, including its bronze seal, was not completed until c.1940. In 1941, Zantzing and Borie began designing the final bay, the Pulaski Bay, of the Porch of the Allies. Possibly because of World War II, its construction and dedication were delayed. It is thought that the construction of the Pulaski Bay, including all embellishments, was completed by 1951, the year it was dedicated. The Porch connects to the Sanctuary, the Patriots' Hall wing, and the Bell Tower. In 2003, the Veterans Wall of Honor was installed in the glass hyphen between the National Patriots' Bell Tower and Patriot's Hall at the end of the Porch.

***#1c: National Patriots' Bell Tower (1950-1954)***

The Bell Tower is a 110 ft. tower constructed of a reinforced concrete and steel frame (Frens and Frens, p. 6) with granite gneiss and polished pink granite cladding. At the base is a rotunda open to the public. In 1950, the cornerstone for the current National Patriots' Bell Tower was laid (Treese, p. 189) and work started on its construction. Its foundation was located six feet or so south of Patriot's Hall and southeast of the east end of the Porch of the Allies and is attached to both by a glass- enclosed bay. Between 1950 and 1954, the Bell Tower's stained glass windows were installed, created by Nicola D'Ascenzo's successors in his firm. By 1953, the Tower's structure was completed and it was in full use; however, the Tower's Rose Window, the last of the Chapel complex's stained glass windows to be installed, was not in place until 1954 (Washington Memorial Chapel District Timeline). The tower incorporates an exterior statue of George Washington and interior reliefs by C. Paul Jennewein. The Bell Tower is connected to the Porch of the Allies by a glass enclosure (housing the Veterans Wall of Honor), enabling rear entry to the Tower's rotunda from the Porch and Patriots' Hall.

The southern, primary entrance to the Tower's rotunda projects slightly from the tower mass and features a deeply inset pointed archway with an iron gate protecting the entryway. The entrance is flanked with carved datestones and dedications at the tower's base. Belt courses further establish the entry level of the tower, with a stylized stone plaque above the arched opening.

The tower features various sized arched and rectangular windows, all in limestone surrounds, with the larger windows detailed with tracery (with the exception of the round Rose Window). Small randomly-placed windows punctuate a turret at the southwest corner of the tower; the Jennewein statue of Washington is incorporated into this turret in an elaborate stone surround, just above the level of the entrance. The turret has a crenallated top, rising slightly above the main part of tower. Stylized stone eagles look out from the top third of the tower, near the openings that carry the sound of the carillon.

The Tower holds a traditional carillon with a keyboard for 58 bronze bells, which was not part of Medary's original plan for the Chapel complex. Originally, a smaller set of bells was planned for

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the Chapel, which would require a smaller tower. According to a photograph of the dedication ceremony on display in Patriot's Hall, on July 2, 1926, the "Star Spangled Banner National Peace Chime" containing 14 bells produced by the Meneely Bell Foundry was dedicated and housed in a temporary structure in anticipation of the construction of its permanent tower. The temporary structure was located behind the Cloister of the Colonies near the northwest corner of the Chapel complex, and opposite the door to the Bishop White Memorial. In 1944, the cornerstone for the Chime Tower was laid (Treese, p. 189) but its continued construction was postponed because of World War II. After this cornerstone was laid, the Daughters of the American Revolution stepped forward and made a donation to the Tower fund. Consequently, the decision was made to change the design and format of the tower from a small tower to a larger one housing a full carillon, including the 14 Peace Chime bells. In 1951, the Star Spangled Banner National Peace Chime was removed from its temporary structure and incorporated into the full carillon in the National Patriots' Bell Tower. The Chime's temporary structure was then removed.

In 1994, the Justice Bell was moved from the lawn next to the Chapel into the Bell Tower rotunda (Photo #19). The Justice Bell had been placed on the lawn adjacent to the west side of the Chapel in 1922, but was moved into the tower to help insure its longevity. The Justice Bell is a replica of the Liberty Bell, commissioned by suffragist Katherine Wentworth Ruschenberger and forged in 1915 by the Meneely Bell Foundry to serve as a symbol of the Women's Suffrage movement, touring the country with its clapper chained to silence the bell as female voices were silenced, in promotion of the 19<sup>th</sup> Amendment.

***#1d: Patriots' Hall (c.1908-1924)***

It is unclear when construction of the Patriots' Hall wing started, and it was built in increments. Construction started with a cast-in-place concrete wing (the south portion of the existing ell-shaped wing) with an exposed basement level on the north side, attached to the north end of the east elevation of the Sanctuary (Washington Chapel Chronicle, Vol. 1, No. 12, March 1909), completed in 1908. The south elevation of the Hall presents the Late Gothic Revival influences and materials present in the Sanctuary's exterior. Possibly because it was clear construction would occur over a long period, the secondary elevations of the Hall were constructed with no outward embellishments, apparently with the assumption that stone cladding, stone buttresses, stained glass windows, and decorative iron work to match the rest of the Chapel would be added later. This never happened. In 1922, the construction of a stucco-over-brick portion (the north part of the ell) with an exposed basement level was started, and completed in 1924. It was attached to the east end of the north elevation of Patriots' Hall. (Washington Chapel Chronical, Vol. 9, No. 8, April 1924). The side and rear elevations of Patriots' Hall have multi-light windows set in plain square or rectangular sash, and a stucco siding.

***#1e: Bishop White Memorial Library Wing (1930-c.1937)***

In 1929, the firm Zanzinger, Borie, and Medary began designing the two-story Bishop White Memorial Library wing attached to the north end of the Sanctuary (Zanzinger, Borie & Medary, "Plans and Details," December 23, 1929), which steps downslope from the Cloister to a small parking area at the rear of the complex. This wing, unlike Patriots' Hall, shares the same stone

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exterior materials of the Sanctuary and Cloister walls, with stone beltcourses, modest buttresses, a crenallated chimney tower, and has paired and grouped rounded arch or rectangular windows in limestone surrounds. There are also impressive wood doors with ironwork, decorative original interior lighting designed by Yellin, and wood ceilings. The wing was dedicated in 1937 (Frens and Frens, p. 4). The Bishop White and Patriots' Hall wings create a courtyard on the north side of the Chapel complex. The courtyard is landscaped with flower beds and ornamental plantings and small trees, seating, a patio, and features the 1933 statue of Bishop White by Alexander Stirling Calder. The courtyard is completed on its north side with a low stone wall with slate coping, with iron gates anchored to stone pillars.

### ***#1f: Cloister of the Colonies (1905-1925)***

The Late Gothic Revival Cloister of the Colonies is an open-sided covered walk around a courtyard (Garth) extending from the west side of the Sanctuary. Starting in 1905, the thirteen bays in the Cloister of the Colonies—one bay for each original colony—began to be constructed as donations came in. The Cloister is constructed of granite gneiss with Indiana limestone trimmings; buttresses divide the bays. It features Tennessee marble and flagstone pavers, bronze state medallions inset into the floor each bay, and decorative wood ceilings (Frens and Frens, p. 4) with plaques for each state in the ceiling of each bay. Open bays (sans tracery) on both the south and the north elevations are larger than the eleven other bays, serving as entrances for outdoor visitors into the space. Glass doors provide access from the Cloister into the Sanctuary in the two bays that abut the building. The “window” bays all feature limestone tracery, slightly different in each bay. In 1905, construction of the New Jersey bay of the Cloister was started; in 1925, the North Carolina bay, the final one, was completed. (Chronicle, vol. 2, no. 9). The courtyard is minimally landscaped and features a 1912 Bela Pratt sculpture titled “Sacrifice and Devotion.”

### **2—Carriage Shed (1903, modified c.1965), Non-Contributing**

In 1903, a frame, open carriage or horse shed with a shed roof was erected to accommodate worshippers' horses and carriages. When the parking area was created east of the Chapel, c.1965, the carriage shed (Photo #11) was reduced in size and moved fifty yards to the east to its current position. The reduction in size and relocation were determined sufficient to compromise integrity of this resource, though it retains its historic association with the property.

### **3—Sexton's House (c.1909), Contributing**

Circa 1909, a modest three-bay, two-story frame house (Photo #04) was erected across the main driveway from the Martha Washington Log Cabin, northeast of the Chapel complex. The purpose of this building was to provide a residence for the Sexton who acted as the caretaker for the property. In 2015, the Sexton's House, which had been vacant since 2004, was converted into offices (officially known now as the Administrative Center). The house exhibits no strong stylistic influences.

### **4—Martha Washington Log Cabin (1915, c.1939, 1976), Contributing**

Sunday School services were initially held in the Chapel, but as construction progressed the classes were moved to a new “rustic” log cabin built north of the Chapel project (Treese, p. 98;



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Photo #03). The cabin's walls are exposed rounded logs, not squared off. It has a gable-end entrance with a gable overhang protecting the doorway, casement windows, and a low-pitch gable roof. Informal landscaping and picnic tables surround the building. In the late 1930s, the Martha Washington Cabin discontinued use as a Sunday School and became a full-time tearoom and gift shop. A larger kitchen ell (Photo #17) was added to the west end of the north elevation of the building to accommodate the enlarged tearoom and it became known as the Cabin Shop. In 1976, a new, one-story, log kitchen addition (Photo #18) was made to the Martha Washington Log Cabin in preparation for the Bicentennial celebration. This addition forms the final leg in the rambling "Z" shape of the Log Cabin.

#### **5—Restrooms (c.1965), Non-contributing**

In the mid-1960s a frame, "L"-shaped public restroom building (Photo #12) was erected across from the Martha Washington Cabin, just south of the cemetery maintenance shed. It has a cross-gable roof clad in asphalt shingles, wood-shingle siding, and three-pane awning windows. The restroom building was constructed primarily to serve tourist visitors, not congregation members, and has the appearance of a restroom facility available at state parks or campgrounds.

#### **6—Cemetery Maintenance Shed (1911), Contributing**

Thomas W. Sears' design for the Washington Memorial Chapel Cemetery included a one-story, frame maintenance shed (Photo #13) to be located at the southeastern corner of the cemetery, almost due north of the Chapel complex. Once his plans were accepted, the maintenance shed was constructed in 1911. The maintenance shed has been altered over the years, most recently c.1985. It has gable roof, an overhead door for larger equipment on the south end, and vertical siding. A low concrete wall extending from the north end of the building marks a supply and equipment storage yard area.

#### **7—Washington Memorial Chapel Cemetery (1911), Contributing**

The cemetery was dedicated on May 30, 1910 (Chronicles, vol. 1, no. 3), prior to an extensive design being formalized. In February 1911, landscape architect Thomas W. Sears (1880-1960) submitted plans for the newly established cemetery (Chronicles, vol. 3, no. 11). His plans included a curvilinear driveway system meandering in a picturesque manner through the central section of the property and connecting the entrance to the property near the Chapel complex, in the southeast corner of the property, to the Defender's Gate entrance, at the southwestern corner. Sears's design of the cemetery included a one-story, frame cemetery maintenance shed (HR #06, Photo #13) to be located at the southeastern corner of the cemetery, almost due north of the Chapel. These plans were accepted and the cemetery was laid out during 1911 when the maintenance shed was also constructed. In addition, Sears provided preliminary planting plans for the property. It is unknown if these planting plans were ever implemented.

The cemetery remains in use. It features a wide variety of gravestones and objects in a very natural setting. The landscape is undulating, and marked with a range of trees and large shrubs. There are occasional sets of steps to provide access to hillier areas from the driveway. The north side of the cemetery is heavily wooded, creating a natural barrier between the railroad tracks and

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river beyond. The south side of the cemetery seems less-densely wooded, with glimpses of SR 23 and the meadows of the Park visible through the trees.

### **8—Defenders’ Gate (1910-1912), Contributing**

In 1910, the cornerstone for the three-and-a-half story Defenders’ Gate was laid (Washington Chapel Chronicle, Vol. 1, No. 3, June 15, 1910). The stone Defenders’ Gate building marks the southwest entrance to the property. It features the same Late Gothic Revival style as the Chapel complex. Some of the features include window and door openings trimmed in limestone, limestone water tables and belt courses, and subtle buttresses on the west side. There is a slight crenellation along the roof of the front portion of the building, and slate shingles visible on the rear portions of the roof. A small parking lot is northeast of the building, across the entrance drive.

This was intended to be a three-part building, with the porter’s lodge on the west side connected by a stone-arched porte-cochere (known as the Lincoln Arch) to a rest facility on the east end. The porte-cochere would span the west entrance to the cemetery (and larger property). However, only the western porter’s lodge and the porte-cochere were ever completed. Sometime in the late 1950s or early 1960s a truck ran into the porte-cochere arch and so severely damaged it that it resulted in its removal. The bases of the arch remain visible on the existing Defenders’ Gate building. This change is the most drastic that has taken place within the district since 1954. The Defenders’ Gate as constructed was used first as a rectory, and then as offices for the parish and for the Washington Memorial Heritage organization. Most recently the building is used for meetings.

### **9—American Revolutionary War Hut (1905), Contributing**

In May 1905, a reproduction of a Valley Forge soldier’s hut, donated by the Philadelphia Chapter of the Daughters of the American Revolution (DAR), was erected southwest of the Chapel complex, along SR 23. This was a gift to the Chapel by the DAR. It is constructed of logs with a steeply pitched wood shingle roof and a prominent chimney on the north end.

This hut relates to the commemorative nature of the Chapel property. At one time the surrounding Park had many reproduction huts dotting the landscape, but few remain today. Depending on when they were created, the reproduction huts vary in appearance. One of the Park’s huts remains just west of the Defenders’ Gate building, beyond the western side of the Chapel property’s boundary.

The DAR’s reproduction hut is adjacent to a wooded portion of the property, and on the east side of the hut is a landscaped flowerbed with a recently-placed (2015) bronze statue of General Nathanael Greene (Photo #21), created by Georgia sculptor Susie Chisholm. This statue was designed for this location and was commissioned as part of the Chapel’s on-going efforts to commemorate the soldiers and officers of the American Revolutionary War and to educate the public about the Revolution. It was donated by the National Society of the Sons of the Revolution. This statue post-dates the period of significance of the property, but is noted here as it continues the trend of commemoration through statuary objects.

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Across SR23 from the Hut (see Figure 4), at the end of a long, inclined flagstone walkway, is the 1901 Daughters of the Revolution granite obelisk overlooking the Grand Parade area of the military encampment (located on Park property). This is the oldest surviving commemorative monument in the Park. While it is not part of the Chapel property, it is visually associated due to setting. According to the NPS, landscape architect Thomas Sears created a designed setting for the obelisk that was implemented in 1936; it is believed Sears also had a role in designing the immediate surroundings of the Chapel complex, as well as the 1911 cemetery.

### **Uncounted Landscape Features**

A low stone wall with limestone coping runs along SR 23 in front of the Chapel complex, with sidewalk and driveway breaks. There is a bit of lawn in front of the Chapel complex, with some landscaping and a large flag pole, and lawn around the Defenders' Gate building, but the property is primarily wooded (some areas are densely wooded; the cemetery is more open but dotted with trees and shrubs). Small objects and signage can be found around the property, and the cemetery features a wide range of grave markers and other objects. In addition to the wall along SR 23, the most notable uncounted features are the cannon and two of the historic statues, described below.

#### ***Iron American Revolutionary War Era Cannon (Installed 1915)***

In 1915, 42 iron American Revolutionary War era cannon were donated by the Stephen Girard Estate (Photo #18) to the Chapel. They were not permanently mounted and were located throughout the vicinity of the Chapel complex and in the cemetery. Eventually, presumably before 1954 (maybe in 1936, see above), four of these cannon were placed around the 1901 obelisk that is located across SR 23 from the Chapel complex, on the Park's property. These four cannon have remained off-site ever since. In 2015, ten of the 38 cannon still located on the Chapel property were donated to the newly established Museum of the American Revolution, in Philadelphia. At the same time, two of the remaining cannon were sent out for restoration. So today (2016), there are 26 of the Stephen Girard Estate cannon located around the Chapel: two at the entrance to the Porch of the Allies, two at the foot of the driveway to the Cloister of the Colonies, five along the lawn to the west of the Chapel, and 17 along the northern boundary of the parking lot between the Chapel and the Martha Washington Cabin.

#### ***Sacrifice and Devotion Statue (1912)***

In 1912, the bronze statue "Sacrifice and Devotion" was created by Bela Pratt (Pearson and Reisner, p. 27) and was placed in the garth or courtyard of the Cloister c.1914. The statue of a kneeling woman was donated by members of the Heckscher family. The inscription on the stone base of the piece reads "To the mothers of the nation, and in memory of Henrietta Heckscher" who died in childbirth. Bela Pratt (1867-1917) was an American sculptor who spent much of his career in Boston.

#### ***Bishop William White Statue (1933)***

In 1933, Alexander Stirling Calder sculpted the Bishop William White Statue. Originally, the statue was meant to be placed in a niche in a part of the Bishop White Memorial Library wing

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(HR #1e) (Zantzinger & Borie, “Plan Showing Museum Addition in Front of Tower”, August 19, 1937). Circa 1938 it was moved into the Library of the wing, possibly as part of a plan for alterations to the recently completed Library (Zantzinger, Borie & Medary, “Plans and Details”, April 8, 1938). In 1994 the Bishop White Memorial Statue (Photo #2) was moved from the Library to the courtyard garden located between Patriot’s Hall (HR #1c; Photo #8) and the Library ell of the Chapel (HR#1a). This change was made to increase opportunities for the public to view it.

Calder (1870-1945) was a prominent Philadelphia-based sculptor, whose father and son were also important sculptors. White was the first Episcopal Bishop of the Diocese of Pennsylvania, and served as Chaplain of the Continental Congress beginning in 1777. He founded schools for children, the deaf, and established dispensaries for medical care of the poor.

### Integrity Assessment

The Washington Memorial Chapel property evolved slowly from its inception up to present day. Founder Dr. W. Herbert Burk and the initial architect entrusted with the project, Milton Medary, created strong plans for the property that were adjusted over the decades it took to complete construction. The property’s appearance today is much as it was in the mid-1950s. The most noticeable changes to the grounds are the loss of the arched porte-cochere of the Defender’s Gate building, the repositioning of some uncounted objects (including cannon, the Justice Bell, and the Bishop White statue), the reduction and relocation of the Carriage Shed, and the addition of the Restroom Building. Those changes are not substantial enough to compromise the property’s integrity. Overall, the property remains wonderfully intact and retains the character-defining features necessary to convey its history and significance. All seven of the aspects of integrity defined in National Register guidance are present in this property.

The property’s **location** within the Valley Forge encampment area is crucial to conveying its history and significance, and the **setting** plays an important part in understanding the property’s relationship to the Park, and the event being commemorated. The property is located on former encampment grounds, and overlooks the Grand Parade where soldiers trained and drilled. In 1903, the Chapel property was surrounded by open space and agricultural lands. As the Chapel property evolved between 1903 and 1954, the surrounding area evolved into a state (then federal) historical park, dotted with commemorative objects, historic resources, and recreations such as soldier huts. The open setting was retained through the creation of the Park. The Park setting is related to the setting, feeling, and association of the overall Chapel property.

The property continues to reflect the original and evolving **design** intent of Medary and the partners in his architectural firm, and the cemetery appears to reflect the landscape design of Thomas Sears. While Medary’s plan was not implemented in full (such as the only-partial construction of Defenders Gate), and later features like parking areas or the Restroom building were added, and the concept for the Bell Tower evolved as additional funds became available, Medary’s early intentions and influences remain evident.

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Overall, the property's original **materials** are intact, and the exquisite **workmanship** of the skilled craftsmen and artists who created the stone work, wood finishings, furniture, and ornaments, stained glass windows, ironwork and other special features of the complex continue to be appreciated by daily visitors.

The most important resource on the property is the Chapel complex. Minor changes to the complex have been made, such as the addition of the glass hyphen connecting the Porch of the Allies to the rear of the Bell Tower, or the incorporation of glass doors in the vestibule of the Sanctuary, but those changes are minor and are sensitive to the original design and fabric. Some areas of the Chapel complex, such as the stone Cloister bays, are experiencing deterioration and plans are developing to address those issues.

The property continues to exude the **feeling** of a sacred and reflective space, intended by the founder and architects to fulfill its religious and commemorative purposes. The intricate features of the Chapel complex provide both history and admiration for the founders of the country and those who served during the encampment. The Late Gothic Revival design works to inspire worshippers and visitors alike. The natural setting of the cemetery and the fact that it is buffered from the roadway creates a calm and quiet space.

The property also continues to convey its **association** with efforts to commemorate the sites of important events in our history, both founder Dr. Burk's personal efforts and efforts that developed around other military-related sites like the Gettysburg Battlefield. An association also is evident to the late 19<sup>th</sup> century and early 20<sup>th</sup> century trend of designing educational or religious campuses in the Late Gothic Revival or Collegiate Gothic styles.

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## 8. Statement of Significance

### Applicable National Register Criteria

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

### Criteria Considerations

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

### Areas of Significance

Architecture  
Social History

### Period of Significance

1903-1954

### Significant Dates

1905, 1910, 1917, 1924

### Significant Person

N/A



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### **Cultural Affiliation**

N/A

### **Architect/Builder**

Medary, Milton Bennett (architect)

Sears, Thomas W. (landscape architect)

Zantzing and Borie (architectural firm)

**Statement of Significance Summary Paragraph** (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Washington Memorial Chapel was conceived as a wayside chapel that would memorialize George Washington and the Continental officers and troops who were encamped at Valley Forge in 1777-1778, during the American Revolution, by Reverend W. Herbert Burk. The Washington Memorial Chapel property is significant under Criterion A for its association with the American Commemorative Movement and Criterion C for both Late Gothic Revival design and an impressive collection of works from several master artisans and artists. The property meets Criterion Considerations for religious (A), cemetery (D), and commemorative (F) properties. The Period of Significance for the property begins in 1903 and ends in 1954, the period of construction for the entire property. It begins with the laying of the cornerstone of the Chapel's Sanctuary in 1903 and it concludes with the installation of the final stained glass window in the Bell Tower in 1954. In 1910 the wayside chapel became an Episcopal parish with an active congregation, continuing service as a commemorative site open to visitors wishing to pay homage to the American Revolution soldiers and officers who suffered through the encampment at Valley Forge. The commemorative function of the property has expanded over the years to include services and events dedicated to honoring the veterans of all wars fought by Americans. In addition, an educational function has evolved as congregation members and volunteers found themselves educating the public about the historic events at Valley Forge. The founder of the Chapel worked closely with architect Milton B. Medary, Jr. on the original concepts for the property. Following Medary's death in 1929, his partners in the architectural firm Zantzing and Borie continued to adapt those plans. Thomas Sears served as landscape architect for the property's cemetery and grounds. The studios of three important Philadelphia-based artisans were responsible for the exquisite finishes and details of the Chapel complex's interior, including Nicola D'Ascenzo's stained glass, Samuel Yellin's metalwork, and Edward Maene's woodwork and furniture. The property is surrounded by Valley Forge National Historical Park (the Park), with which it shares many themes and has a concurrent story of development. It may be appropriate to in the future expand the period of significance for the property's Commemorative importance, with further context, beyond 1954. Additionally, recent and ongoing archeological investigations have revealed features related to the military encampment; following analysis it may be appropriate to amend this nomination to add areas of significance and expand the period to include 1777-1778, or to independently nominate the archeological site(s).

In December, 1777, in the midst of the American Revolution, the Continental Army under General Washington set up a winter encampment in the area known as Valley Forge, less than 20

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miles northwest of Philadelphia, which was at that time controlled by British troops. Approximately 12,000 troops endured the winter and underwent training and drills into the spring, finally marching out of Valley Forge on June 19, 1778. The period the Army spent at Valley Forge is considered to mark a turning point in the war. After the troops moved on, Valley Forge's landowners worked quickly and steadily to return the land back to pre-encampment condition—largely farmers' fields and small industries. Eventually, efforts would begin to formally memorialize and commemorate the period the Army spent at Valley Forge. The book *Valley Forge: Making and Remaking a National Symbol* by Loretta Treese provides a detailed history of how the Valley Forge area evolved into the current landscape and visitor destination it is today. The recent updates to the National Register documentation for the Valley Forge National Historical Park also contains context regarding the Park's Commemorative history and significance.

The Washington Memorial Chapel, which overlooks the Grand Parade where the troops drilled, is often mistaken by visitors or passers-by to be part of the Park property. While it shares some inspiration and similar periods of development with the Park, it has never been part of the federal park system, nor the state park that preceded it. Both the Chapel property and the Park were created to commemorate the encampment at Valley Forge. While the Chapel property is independent and operates separately from the Park, and continues to also function as an active Episcopal parish, it has become integral to the Valley Forge experience for many visitors, playing an important visitor services and educational function for visitors to Valley Forge. Prominent on the landscape, with its dramatic architecture and wealth of interior detail based on the vision and commitment of Dr. Burk, the Chapel property can be considered part of a larger Valley Forge landscape as well as an individually significant independent resource.

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## Narrative Statement of Significance

### Criterion A—American Commemorative Movement

The Washington Memorial Chapel property is significant under Criterion A because of its place in the development of the trend to commemorate events and individuals important to US history. In this country, the preservation movement grew simultaneously with what can loosely be termed the commemorative movement. The two movements were intertwined until about the mid-twentieth century, even though they had different goals: the commemorative movement to memorialize individuals and events that were not just important to but had real significance in the history of our country; the preservation movement to preserve the physical evidence of those events. Both the commemorative and preservation movements were concerned with the preservation of the physical evidence of important events in our history to commemorate those events and the individuals associated with it. That evidence may be a building such as Mount Vernon, which was preserved to commemorate George Washington, or a site such as Valley Forge which was preserved to commemorate the encampment at Valley Forge. The commemorative movement was also concerned with memorializing the individuals and events important to the history of this country through the erection of monuments, markers, and plaques. By 1966, the preservation movement had diverged from the commemorative

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movement, with the preservation movement focusing on the preservation of those historic resources that exhibited historical or architectural significance and the commemorative movement memorializing important individuals or events primarily through the erection of monuments, markers, or plaques. The establishment of Valley Forge State Park (now National Historical Park) and the erection of the Washington Memorial Chapel stand at the beginning of the divergence of the preservation and commemorative movements.

The history of the dual trends to preserve and commemorate our history started in the early 1800s as an effort to memorialize the leaders of, participants in, and events of the American Revolutionary War and the founding of this country. This effort continued sporadically throughout the nineteenth century. But by the late nineteenth century, as concerns over immigration and an increasing popular demand for a distinct American national identity grew, the efforts to memorialize the events of the American Revolution generally and its leaders and participants specifically either through the preservation of its remaining physical evidence or the erection of various kinds of monuments grew stronger.

Locally, Valley Forge became a focus for those wishing to recognize the importance of the Valley Forge encampment to the Revolutionary War, either through the preservation of its physical evidence or the erection of monuments to its heroes and events. As early as the 1820s, political rallies began to be held at the encampment site to take advantage of its patriotic associations. By the 1840s, Isaac Pennypacker, a Phoenixville native and grandson of a Revolutionary War veteran, was calling for the preservation of the encampment site and erection of a monument on Mount Joy (*Valley Forge National Historical Park* National Register nomination [hereafter VFHD NR], Section 8, ps. 22-23). However, no substantial effort was made to either preserve or commemorate the encampment until after the 1876 Centennial Exposition in Philadelphia. Then, six organized attempts to recognize the importance of the encampment site either through commemorative monuments or markers or the preservation of some aspect of the encampment occurred between 1877 and 1903. Only three attempts were ultimately successful: the preservation of Washington's Headquarters, the preservation of the site of the encampment, and the erection of the commemorative Washington Memorial Chapel.

The first attempt occurred in 1877 when a group of concerned citizens came together to celebrate the anniversary of "Evacuation Day 1778" when the American Army marched out of Valley Forge (June 19). They called themselves "The Centennial and Memorial Association" (CMA) (VFHD NR, Section 8, ps. 22, 25). A committee was also formed to look into the possibility of erecting a monument for the site to commemorate its role in the Revolutionary War. On February 22, 1878, a meeting was held by this committee to consider the purchase of Washington's Valley Forge Headquarters to serve as a memorial and house museum (VFHD NR, Section 8, p. 25). Their idea was to preserve the Headquarters as a monument, rather than to erect a monument, to the Valley Forge encampment. At its 1878 meeting, CMA decided to rename itself "The Centennial and Memorial Association of Valley Forge" (CMAVF) and named Mrs. Anna Morris Holstein regent of the women's committee to raise funds for the purchase of Washington's Headquarters. In July 1878, CMAVF adopted a charter that spelled out their plans to purchase the Headquarters, open it to the public, and create a memorial park on the property.

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By May 1879, the Association had managed to raise about half the funds needed to acquire the property and took out a mortgage for the rest. On Evacuation Day 1879, the house was opened to the public for the first time (VFHD NR, Section 8, p. 26). Over the next several years, the CMAVF continued its fundraising efforts, but as time wore on, began to find it increasingly difficult to meet their mortgage payments and maintain the property. This difficulty, in part, was due to competition for limited funds.

Which brings us to the second attempt to recognize the importance of Valley Forge. In 1882, Mary E. Thropp Cone, a Valley Forge native, called for a monument to be erected at Valley Forge to commemorate the memories of those who had died there. Cone and her sister Amelia formed the Valley Forge Monument Association (VFMA) to raise money. The VFMA was formed at the same time that the CMAVF was beginning to struggle to raise the funds they needed for their project. Both groups turned to Congress, which failed to provide the funding they needed. In 1885, CMAVF appealed to the Patriotic Order Sons of America (POSA) which took on the task of fundraising for the Headquarters project (“The Valley Forge Guide”, 1910, p. 135 & VFHD NR Nomination, Section 8, p. 26-27). The POSA was able to pay-off the mortgage and, in exchange, received a majority share in CMAVF. The VFMA, on the other hand, was not able to raise the funds it needed for its project and faded out of existence (VFHD NR Nomination, Section 8, p. 26-27).

The POSA appealed to a wider audience, bringing the plight of Valley Forge to the attention of the state legislature which, in 1887, approved a \$5,000.00 grant to not only improve and preserve the lands and buildings occupied by George Washington but also to extend the park established by CMAVF. However, CMAVF received no additional funds from the state. In spite of this setback, between 1890 and 1894, it was able to acquire several more lots associated with Washington’s Headquarters, without the help either of the Federal government or of the State government. By the early 1900s, CMAVF’s focus had shifted to furnishing the house with Revolutionary War era furniture and decorative items (VFHD NR Nomination, Section 8, p. 28).

The third attempt to recognize the importance of the encampment at Valley Forge occurred in 1883 when US Senator Daniel Wolsey Voorhees of Indiana introduced a resolution to acquire the site of the Valley Forge encampment for a national military park to commemorate the patriotism and courage displayed there. This resolution did not pass (VF NR Nomination, Section 8, p. 31) and nothing further was done on the national level about acquiring the entire site until after the state had established the Valley Forge State Park.

The fourth attempt occurred in 1885, when Rev. James M. Guthrie, the minister of the Great Valley Baptist Church, began raising funds for a new chapel to be dedicated to the heroes of Valley Forge and to be erected on the foundations of an old chapel or meeting house thought to have been in use at the time of the encampment. It was to be known either as the Washington Monument Chapel or the Valley Forge Memorial Church. This attempt was the first time a new building (albeit on an old foundation) was to be erected at the site to commemorate the events at the encampment. By July 1886, enough funds had been raised to construct a new foundation and to dedicate a cornerstone. However, nothing came of Guthrie’s efforts and by 1901, the

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foundations were in ruins and the cornerstone was being used for target practice by local gunners (Treese, Chapter 5). Today, the site of this church is located within the National Park boundaries, but its exact location has not been confirmed.

The fifth attempt occurred in the 1890s, when various groups became alarmed at a development project that threatened the encampment grounds. In 1890, J.B. Carter put his 190-acre tract of land, located in the middle of the encampment grounds, up for sale and advertised that it was an ideal spot for a summer hotel, residences, or a manufacturing enterprise. When a brewery offered to buy the property, the public outcry was long and loud, prompting Carter to write to Congress and in an oblique way, offer to sell his land to them. Local residents were afraid that Congress would not act quickly enough and turned to the State Legislature for help. In 1892, State Representative Francis Brooke led the effort to preserve the encampment from development. Due to his efforts, the Valley Forge State Park was established in 1893 as the first state park in Pennsylvania and the first park in the nation concerned with a Revolutionary War event. The enabling legislation specifically called for the preservation of the land and fortifications in as nearly as possible their original state.

For the first time, the calls to preserve Valley Forge were not primarily based on the desire to commemorate the site, but a desire to preserve it because of its historical and national importance. Valley Forge appears to be the first (or a very early) step on the path that eventually lead the preservation movement to diverge from the commemorative movement. The Park's primary purpose was to preserve the remaining physical evidence of the Valley Forge encampment. The erection of monuments and markers to commemorate the individuals associated with the event became incidental to the main purpose of preservation. In addition, the monuments and markers appear to have been erected as much for educational purposes as for commemorative purposes.

The enabling legislation that established the Park also established the Valley Forge Park Commission (VFPC) and appropriated \$25,000.00 for the purchase of 250 acres of the encampment grounds centered around Forts Washington and Huntington and the entrenchments adjacent to them. The legislation specifically excluded from the park the Washington's Headquarters property then owned and operated by the CMAVF and POSA. By 1896, the VFPC had acquired an irregularly shaped tract of land consisting of approximately 217 acres that bordered the Schuylkill River and included Mount Joy and Mount Misery (VFHD NR Nomination, Section 8, ps. 31-32). However, once the initial enabling legislation was passed, the Commonwealth of Pennsylvania failed to follow through in its support of the VFPC, leaving it in debt by 1900. Consequently, by the beginning of 1903, the VFPC had not been able to acquire any more of the encampment grounds (VF NR Nomination, Section 8, p. 33).

In 1903, Samuel Pennypacker, son of Isaac Pennypacker, became Governor of Pennsylvania. He took a personal interest in the fate of the site of the encampment and through his efforts, the Park Commission finally began to successfully acquire and preserve the entire site, starting with an appropriation in that year to acquire an additional 250 acres of the encampment grounds (VFHD NR Nomination, Section 8, p. 37). In 1905, the Park Commission was authorized to acquire up

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to 1,000 acres. In November 1905, the Washington's Headquarters property was officially incorporated into the Valley Forge State Park and CMAVF was dissolved five years later (VFHD NR Nomination, Section 8, p. 29). The Park Commission continued to add acreage to their holdings over the next decade or so.

The sixth attempt to recognize the importance of the encampment at Valley Forge, or some aspect thereof, started with the idea for the erection of a "wayside" chapel located at the site of the encampment at Valley Forge and dedicated to George Washington and his leadership at Valley Forge. This idea was suggested by the Rev. Dr. W. Herbert Burk (1867-1933), rector of All Saints' Church in Norristown, PA, in a series of sermons and addresses he gave in 1903. In order to celebrate Washington's birthday that year, which serendipitously fell on a Sunday, he broached the subject in his sermon to his congregation entitled "Washington as Churchman." In his address he stated, "Would that there [Valley Forge] we might rear a wayside chapel, fit memorial of the Church's most honored son, to be the Nation's Bethel for all days to come, where the American patriot might kneel in quest of that courage and that strength to make all honorable his citizenship here below and prove his claim to that above!" (Treese, Chapter 5). He then repeated his message, not necessarily in exactly the same words, in two addresses he gave on May 17, 1903. The first address was given to the residents of Valley Forge village and its vicinity at Valley Forge Hall. The second address was given to the residents of Port Kennedy and its vicinity. The purpose of these addresses was to gain the support of the residents of the locality of Valley Forge for the erection of a chapel in memory of George Washington.

Burk's inspiration for these early talks and his life-long commitment to both establishing a Chapel dedicated to Washington and the officers and soldiers of the American Revolution and to preserving the site of the encampment at Valley Forge came after taking his choir boys from Norristown on an outing to Valley Forge State Park. At that time, the Park consisted of only about 220 acres at the western end of today's Park. For the most part, it was overgrown and neglected. Burk became concerned that the Park and surrounding area were fast becoming a picnic ground with little or no regard for the very important role it played in the American Revolution and its significance to the history of this country. After hearing Rev. Burk's Washington's Birthday address in 1903, I. Heston Todd agreed to donate a 1.85-acre lot of land (Treese, Chapter 5) overlooking the Valley Forge Parade Ground. In response to Rev. Burk's challenge, a competition for the design of the Memorial Chapel was held later in 1903 with Warren Powers Laird, Director of the Architecture Program at the University of Pennsylvania, judging the entries (PAB, "Laird, Warren Powers, (1861-1948)"). The winning entry was designed by Milton Bennett Medary, Jr. (1874-1929) of the architectural firm of Field and Medary (PAB, "Medary, Milton Bennett, Jr.").

While Burk's original intention had been to memorialize Washington's leadership at Valley Forge, and to reaffirm his spiritual commitment, that intention quickly began to expand as the plans for the design of the Chapel were being drawn up. Even before the first plans of the Chapel were presented, Burk's ideas for the Chapel changed to include commemorating all the officers and soldiers at Valley Forge as well as the thirteen colonies. The fact that it took fifty-one years to complete the construction of the Chapel property led to further changes in the



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commemorative intent of the Chapel. By the time the Chapel was completed in 1954, its function had grown from a memorialization of George Washington to a commemoration of all officers and soldiers of both the American Revolutionary War and Civil War. Today, it commemorates George Washington and all veterans of the US military.

If Valley Forge is one of the first steps in the divergence of the preservation and commemorative movements, then the Washington Memorial Chapel is another step representing an endeavor solely concerned with commemoration as opposed to preservation. While Rev. Burk himself was a supporter of the preservation of the site of the Valley Forge encampment, his primary focus was establishing a commemorative site. Valley Forge State Park and the Washington Memorial Chapel were established at around the same time; however, they were established with divergent purposes: the Park to preserve, the Chapel to commemorate. While the Park has commemorative aspects, its original and present purpose is to preserve and interpret the site of the Valley Forge encampment. On the other hand, the Chapel's original and present purpose is to commemorate George Washington and American military veterans.

The Washington Memorial Chapel property is significant under Criterion A because it played an important role in the evolution of the commemorative movement, helping signify the divergence of the commemorative movement from the preservation movement.

### **Criterion C—Design**

The proposed Washington Memorial Chapel is significant under Criterion C for its architectural significance. The Chapel complex is an important example of the Late Gothic Revival architectural style with clear references to the English Norman and Gothic styles, and as an example of architect Milton Bennett Medary's work. The Gothic Revival style was especially popular for use in ecclesiastical architecture between c.1830 and c.1932. The Chapel includes an impressive collection of work from a number of regionally and nationally well-known artisans and artists. These works include free-standing statues as well as a variety of architectural elements integral to the design of the Chapel complex. The artisans include the Philadelphia-based Nicola D'Ascenzo who, with his firm, created all of the stained glass windows found throughout the Chapel complex; Samuel Yellin who, with his firm, created all of the complex's ironwork, including the wrought iron gates, iron hardware, and iron locks, (excepting the carved lead lamps by the firm Pearce, Hollingsworth); and Edward Maene, a wood sculptor, who was designated the Master Sculptor for the Chapel project by Dr. Burk and who carved all of the wood choir stalls, reredos, the altar cross, the pews, and the ceiling of the Chapel (the "Roof of the Republic"). Artists who contributed to the Chapel project include Franklin Simmons who created the statue of George Washington known as "Valley Forge," Bela Pratt who created the statue "Sacrifice and Devotion," Alexander Stirling Calder who created the "Bishop White Memorial Statue," and C. Paul Jennewein, who created the George Washington statue on the exterior of the Bell Tower, and the Tower's interior relief panels.

The Gothic Revival architectural style can be divided into three stages: Early Gothic Revival (c.1830 to c.1860), High Victorian Gothic (c.1860 to c.1880), and Late Gothic Revival, also known as Collegiate Gothic, (c.1880 to c.1935). Its main features were the pointed arch and the

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use of pinnacles, battlements, and window tracery. How and when these features were used helps to define the three stages of the Gothic Revival.

Early Gothic Revival (c.1830 to c.1860) was based on English Gothic architecture, particularly the English Decorated phase for ecclesiastical buildings. Its main characteristics were the judicious use of one or two of the main features of the Gothic Revival (pointed arches, thin pinnacles, soaring battlements, or fine window tracery). In addition, wood cladding, gingerbread bargeboards and other decorative elements, steeply pitched roofs, and wood verandahs were all popular features, although rarely used all together. Its overall appearance is light and fragile. The Gothic Revival aesthetic was introduced into this country gradually, starting in the early 1800s, for both residential and public buildings such as churches, banks, prisons, and schools. However, these early examples of “Gothic” buildings tended to be classically based in massing and plan but with Gothic embellishments such as pointed arched windows and doors and decorative barge boards. The first public building to be designed wholly in the Early Gothic Revival was Kenyon College (1827-1829) in Gambier, Ohio. It wasn’t until after the first fully realized Early Gothic Revival house, Glen Ellen located just outside Baltimore, was built in 1832, that it really became popular in the United States. Starting in the 1840s, the Early Gothic Revival proved to be an especially popular style for ecclesiastical buildings. This popularity was based in no small part on the theory, as propounded by the English architect A.W.N. Pugin and the Cambridge Camden Society in the 1840s, that ecclesiastical architecture should go back to the medieval roots of the Anglo-Catholic religion to be more meaningful to the congregants and to send a clearer message to the general public of not only the purpose of the building but of its religious aspirations. This theory insisted that religious buildings should be archeologically accurate and liturgically correct. The Decorated phase of English Gothic architecture was the most popular basis for ecclesiastical buildings designed in the Early Gothic Revival style. However, both the Early English and the Perpendicular phases were also used. This theory proved to be so popular with the religious community that it exerted a strong influence over ecclesiastical architecture for the rest of the nineteenth century and into the twentieth century, regardless of the changing architectural fashions, even within the Gothic Revival aesthetic.

High Victorian Gothic (c.1860 to c.1890) gradually superseded the Early Gothic Revival in popularity. It was based on European Gothic aesthetics as well as English, but with a heavier emphasis on the Early English phase as well as the Decorated phase. Its main characteristic was a polychromatic palette, generally achieved through permanent polychromy, that is through a contrast of different colored material, such as light stone against red brick, as opposed to applied or painted polychromy, achieved through multiple paint colors. The use of poly-texture was an outgrowth of permanent polychromy. Poly-texture is the use of contrasting textures of material, such as rusticated red sandstone contrasting with smooth red brick. Polytexture and permanent polychromy often were used together in one building.

In addition, the High Victorian Gothic’s overall design is heavier, its massing is heavier, and its embellishments tend to be structural, not just decorative. Its overall appearance is of a solidity that can border on coarseness. The buildings designed in the High Victorian Gothic tended to be residences and public buildings such as banks, cultural and educational buildings, and

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government buildings. Fewer ecclesiastical buildings were designed in this phase of the Gothic Revival, possibly because the Anglo-Catholic architectural theory still prevalent in the religious community frowned on the use of European Gothic architectural precedents and anything other than a monochromatic palette.

Late Gothic Revival, also known as Collegiate Gothic, (c.1890 to c.1935), from an ecclesiastical point of view, seems to have sprung directly from the Early Gothic, completely by-passing the High Victorian. It was based on French or English Gothic precedents, especially the Perpendicular phase of the English Gothic. Its main characteristics were the use of masonry whenever possible (wood was rarely a structural element and its decorative use was kept to a minimum), and the use of a wide variety of features, utilizing more of the Gothic characteristics in one building than the other stages. The first religious building designed in the Late Gothic Revival was All Saints, Ashmont, just outside Boston (c.1893). From that time until the Great Depression, the Late Gothic Revival proved to be popular for religious buildings, possibly because it tended to be even more archeologically accurate than the Early Gothic Revival (at least when the English Perpendicular was used as its basis) and therefore, presumably, it was liturgically correct in accordance with the Anglo-Catholic architectural theory.

#### ***Milton Bennett Medary, Jr. (1874-1929)***

The Washington Memorial Chapel was designed by Milton Bennett Medary, Jr., a well-known Philadelphia-based architect whose specialty was designs based on medieval (especially English) architecture. Medary was born in Philadelphia and graduated in 1890 from Central High School. In the same year, he entered the University of Pennsylvania. During his first vacation, he went to work in Philadelphia architect Frank Miles Day's office. Day's designs tended to use historic design theories for their basis, but they were not slavish to those theories and they tended to be less ornamented than designs by his contemporaries. Once Medary started working for Day, he never returned to the University. In 1894, he and William Charles Hays won a student design competition for the University of Pennsylvania's Houston Hall, the first building in the country to be built specifically for a student union, on Penn's campus (second and first places, respectively). Their original design was based on Spanish precedents, but the University's Provost wanted a more Gothic design for the building to be in keeping with the architecture of the campus's existing buildings. So the design was changed to reflect English medieval precedents. The supervising architect was Frank Miles Day for whom both men worked. Medary was assigned the responsibility of the exterior. This project may very well have been Medary's first foray into the English Gothic aesthetic; at the very least, it helped to solidify his lifelong interest in its use.

In 1895, Medary partnered with Richard L. Field (1868-1906), who had also dropped out of Penn, to form Field and Medary (firm dates, 1895-1906), located in Philadelphia. While Field and Medary appear to have specialized in residential projects (at least fifteen residential projects have been attributed to them), early in their partnership they began to tackle religious buildings. In 1897, they were awarded the contract to design a Late Gothic Revival Church, Parish House, and Rectory for St. John's Protestant Episcopal Church of Lower Merion, Montgomery County, PA, which were constructed between 1897 and 1899. Praises from their clients as well as

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*American Architect and Building News* were heaped on their heads for their design and execution. This may have cemented Medary's reputation for his sensitive use of English Gothic precedents and his sensitivity to the ecclesiastical desires and liturgical needs of his religious clients. Field and Medary went on to work on at least nine other non-residential projects, including the Washington Memorial Chapel (commissioned 1903) and five other religious buildings, at least four of them designed using Gothic aesthetics as their basis. Of the remaining five projects, some were designed in the Georgian Revival and some in the Classical Revival. Unfortunately, at the height of their success, Field succumbed to TB, dying in 1906.

Between 1906 and 1910, Medary continued the firm's work already in progress. In 1910, he joined the Philadelphia architectural firm of Zantzinger and Borie (firm dates, 1905-1910 and 1929-1950) to form Zantzinger, Borie and Medary (firm dates, 1910 to 1929). The firm of Zantzinger and Borie was established in 1905 and had a reputation for producing both residential and non-residential buildings in a variety of styles. After Medary joined the firm, he introduced them to the Collegiate Gothic, for which he was already well-known, rounding out their design repertoire. The firm excelled in Late (Collegiate) Gothic Revival, Georgian and Colonial Revival, and Classical Revival. By the mid-1920s, they had begun to explore more modernistic design aesthetics. Important projects undertaken by Zantzinger, Borie and Medary (ZBM) include the Classical Revival Indianapolis Public Library (1913-1916), the Classical Revival Detroit Institute of Arts Museum (1920-1927 with Paul Cret), the Collegiate Gothic Foulke and Henry Dormitories, Foulke-Henry Memorial Court at Princeton University (c.1922-c.1923), the modernistic Penn Athletic Club (c.1923-c.1925), the Colonial Revival School Building and Director's House at the Church Farm School, East Whiteland Township, Chester County, PA (1924), the modernistic Fidelity Mutual Life Insurance Building (1926-1927), and the Late Gothic Revival Carillon Tower at the Bok Mountain Lake Sanctuary, FL (1927-1929). Medary brought to Zantzinger and Borie at least one project with him from his Field and Medary days and that was the Washington Memorial Chapel, which while evolving over the years, is substantially as Medary designed it in 1903. Medary is credited with increasing ZBM's client base by adding to the firm's architectural design portfolio projects designed in those styles based on medieval precedents for which he was so well-known (PAB, "Medary, Milton Bennett, Jr.").

In 1927, Medary received an Honorary Doctor of Fine Arts degree from the University of Pennsylvania and the Gold Medal of the Philadelphia Art Club. In 1929, he was honored by his own profession with the AIA's Gold Medal, awarded for his design for the Bok Bird Sanctuary (PAB, "Medary, Milton Bennett, Jr."). On August 7, 1929, Milton Bennett Medary died at the age of 55½ years old. After his untimely death, Zantzinger and Borie continued to provide design work for and oversight of the Washington Memorial Chapel project.

Among his many projects designed using English Gothic precedents, St John's Protestant Episcopal Church of Lower Merion (designed 1897), Washington Memorial Chapel (designed 1903), and the Bok Carillon Tower (designed 1927) represent the beginning, middle, and end of his career in Gothic Revival architecture. While all these projects had English Norman and Gothic elements in common, these three projects represent the evolution in how he used those elements. St. John's is clearly based on English Norman precedents with its unadorned, square,

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squat tower, round arched openings, and generally horizontal appearance. By the time Medary came to design the Washington Memorial Chapel approximately six years later, he was evolving a Gothic Revival style based loosely on English Norman and Gothic precedents, but borrowed from all three stages of the English Gothic as well as from the English Norman. While the Chapel appears to soar towards the heavens in good Perpendicular style, closer inspection of the building reveals round Norman arches enclosing windows that combine Decorated and Perpendicular tracery, a relatively unadorned square, solid, battlemented Norman tower with the typical accompanying narrow, round, battlemented tower, and an interior full of Decorated and Perpendicular references, including the tall, wide, stained glass window on the front (south) elevation. The National Historic Landmark Bok Carillon Tower takes Medary's Gothic style one step further – firmly into the twentieth century. At first glance, it appears to echo the Chapel externally. But, again, closer inspection reveals an articulated tower with a square base and a rounded top, and Art Nouveau ornamentation that from a distance gives the Tower a Decorated look. On the interior, its ornamentation comes largely from the colorful building materials used in a more modernistic style that is still within keeping of the Gothic aesthetic.

Most of Medary's English Gothic based designs had several elements or features in common. First, for the most part, he favored square, relatively unadorned Norman towers; although he was not adverse to making them more vertical in appearance than horizontal. Second, with the exception of the Bok Carillon Tower, his structures were outwardly less ornamented; he tended to favor the use of structural elements such as buttresses and stained glass windows with Norman or Perpendicular tracery to break up the flat planes of the exterior walls rather than elaborately carved stone ornaments and window tracery as was customary in the Decorated. And third, almost from the beginning, he introduced an Arts and Crafts aesthetic into his designs for the interiors of his buildings, designing elaborate, hand-carved wood and hand wrought iron elements, and calling for stained glass windows wherever possible, thus creating Decorated and Perpendicular references through the use of the Arts and Crafts aesthetic. He was so concerned with the overall effect of his interior design that he sought out and used, whenever possible, only the best regional artisans, including Edward Maene for carved wood, Samuel Yellin for ironwork, and Nicola D'Ascenzo for stained glass. He used these three artisans time and time again in his projects. Eventually, the tendency towards an Arts and Crafts aesthetic in his design philosophy lead him to use the Art Nouveau style of decoration for the interior and exterior ornamentation of the Bok Carillon Tower. In addition, while most of Medary's Gothic designs used at least some of these common elements, each design addressed the individual needs and desires of the client. Medary does not appear to have had a stock of solutions to similar needs or desires. In other words, even if two clients had a similar need, he addressed each as an individual need rather than as a common need with a stock solution. The end result invariably being that he would produce two different designs for the two different clients; although, the designs may very well have common elements.

The Washington Memorial Chapel falls in the middle of the evolution of Medary's Gothic style. It evinces all the elements common to most of his designs. It has a relatively unadorned vertical Norman tower, unadorned exterior wall surfaces broken up by buttresses and stained glass windows with Decorated window tracery, and an elaborate ornamented interior full of Decorated

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and Perpendicular references. With the Chapel, Medary may very well have articulated his Gothic style for the first time. Certainly, his competition design for the Divinity School of Philadelphia (c.1919) features a prominent tower clearly reminiscent of Washington Chapel with its square, solid Norman Tower with an accompanying narrow round tower. From the Chapel onwards, his style would evolve without losing sight of the basic design elements of the Chapel.

***Thomas W. Sears, Landscape Architect (1880-1966)***

Sears is credited with designing the cemetery of the Chapel property, and may have been involved in the overall site design as well. He was born and raised in Massachusetts. He attended Harvard University where he received his A.B. in 1903 and his B.S. in Landscape Architecture in 1906. He first moved to Providence, Rhode Island where he set up an office. However, by 1917, he had moved to Philadelphia where he established a well-known practice. He worked all over eastern Pennsylvania and in Delaware, Maryland, and North Carolina. His projects included the Richard J. Reynolds High School Campus, Winston-Salem, NC (1921-1923), the garden at Sunnybrook, the Isaac Clothier, Jr. property in Radnor, PA (1926), and Washington Crossing Park, a state park on the banks of the Delaware River (c.1935).

***Nicola D'Ascenzo, Stained Glass Artist (1871-1954)***

D'Ascenzo was born in Italy, but from the age of eleven years lived in the US. He was apprenticed to a stonecutter and woodworker and received training in fine art painting at the Pennsylvania Academy of Fine Arts, the Pennsylvania Museum and School of Industrial Arts, and the New York School of Design. He returned to Italy to study briefly at the Scuola Libera in Rome. His family were armor makers and he was talented in a wide range of artistic fields. In 1896, he opened his stained glass studio on Ludlow Street in Philadelphia. By the 1920s, his studio had grown considerably and had become internationally known, resulting in a move to larger quarters at 1604 Summer Street. He was especially well known for his religious themed stained glass windows. He worked with both regionally and nationally known architects and firms, including Louis Magaziner, Edmund B. Gilchrist, Grant Miles Simon, Price and McLanahan, Wilson Eyre, Furness and Hewitt, Paul Cret, Horace Trumbauer, and Zanzinger, Borie, and Medary. His projects covered a wide range of buildings from cathedrals to private residences and included stained glass windows for St. George's Church, Seabright, NJ (c.1909), the Swann residence in Alabama (1929), and Kenyon College Chapel, Gambier, OH (1930). D'Ascenzo and Samuel Yellin (see below) are credited with establishing Philadelphia as a national center for the Arts and Crafts Movement.

***Edward Maene, Woodworker (1852-1931)***

Maene was born in Belgium and learned the stone cutting and wood carving trades there. In 1881, he migrated to the US where he established his workshop, first on Locust Street then on Hutchinson Street in Philadelphia. In addition to carving wood architectural elements, he carved wood furniture in the Gothic Revival Style and stone architectural elements. His projects included the great doors of the Parish Church at St. Mark's Church, Philadelphia (with Samuel Yellin, c.1924), the altar, screen, rood beam, pulpit, and manger set for St. Luke's Episcopal Church, Philadelphia (dates unknown), and a high altar, font, Lady Chapel, and the Lea Memorial Pulpit of the Cross for St. Clements Episcopal Church, Philadelphia, (1908-1921).



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Maene was equally at comfortable carving wood or stone to someone else's design as he was in conceiving and executing his own design.

***Samuel Yellin, Metal Worker (1885-1940)***

Yellin was born in Poland where he studied art and trained with an ornamental metalworker. He migrated to Philadelphia in 1906 where he was hired by the Pennsylvania Museum and School of Industrial Arts as an instructor in metalworking. In 1909, he opened his own studio. By 1915, he had moved to a studio/showroom on Arch Street in West Philadelphia. There he and his employees (eventually numbering about 200 craftspeople) turned out everything from gates and doors to grilles and lighting fixtures. His products were used in a variety of building projects including residences, churches, banks, and academic buildings. He worked with a wide variety of regionally and nationally known architects including Horace Wells Sellers, Cass Gilbert, Paul Cret, and Zanzinger, Borie and Medary. His projects included the Lady Chapel gates and Choir Sacristy door, St. Clements Church, Philadelphia (c.1915), the Fine Arts Room grille, Detroit Public Library (c.1922), the Memorial Doors, St. Mark's Church, Philadelphia (c.1924), and the Great Brass Door and iron gates, Bok Carillon Tower, Lake Wales, FL (c.1929). Yellin and Nicola D'Ascenzo (see above) are credited with establishing Philadelphia as a national center for the Arts and Crafts Movement.

D'Ascenzo, Yellin, and Maene worked on several projects together (either all three or any two) with or without Zanzinger, Borie, and Medary. These projects included the Washington Memorial Chapel, the Detroit Public Library, St. Mark's Church, St. Clements Church, and the Bok Carillon Tower.

***Alexander Stirling Calder, Sculptor (1870-1945)***

Calder designed the Bishop White statue currently located in the courtyard behind the Sanctuary. Born in Philadelphia, he was the son of Alexander Milne Calder, the sculptor of the iconic William Penn statue that sits atop Philadelphia City Hall, and the father of Alexander "Sandy" Calder who is famous for his mobile sculptures. He was trained at the Pennsylvania Academy of Fine Arts which he entered at the age of sixteen. He then went to Paris where he studied at the Ecole des Beaux-Arts, among other places. He returned to Philadelphia where he began to establish his reputation as a national caliber sculptor. He then moved to California where he lived briefly before moving permanently to New York City. He first gained national recognition at the 1904 Louisiana Purchase Exposition in St. Louis. His work includes statues located in Fairmont Park and Laurel Hill Cemetery, Philadelphia, Pasadena, California, New York City, and Iceland.

***Bela Pratt, Sculptor (1867-1917)***

Pratt designed the Sacrifice and Devotion statue located in the Garth of the Cloister. He was born in Norwich, CT, and studied at Yale and the Ecole des Beaux-Arts. His work can be seen at, among other places, Boston Public Library, Yale, Massachusetts State House, Boston, and St. Paul's Church, Concord, NH.

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### ***Franklin Simmons, Sculptor (1839-1913)***

Simmons was born in Webster, ME, and trained in Boston, MA. In 1860, he set-up his first studio in Lewiston, ME, where he gained recognition as a portrait sculptor, which path he followed for the rest of his career with the exception of a few ideal figures and memorials. In 1865, he moved to Washington, D.C., where he had a studio for two years. At this point in his career, he specialized in busts of prominent officials and military men. In 1867, he moved to Rome where he remained until his death. He was knighted by King Humbert of Italy and was the first American to receive the Cross of Caxilere. His work includes a Roger Williams Memorial in Providence, RI, (1873-1877), “Penelope” at the Portland Museum of Art, ME, (c.1880), and the John A. Logan statue (1891) in Washington, D.C.

### ***C. Paul Jennewein, Sculptor (1890-1978)***

Jennewein was a sculptor of small figures, major monuments, and later in his career numerous medals. His major monuments or architectural works include the Darlington Memorial Fountain (Washington, DC), Soldiers’ and Sailors’ Memorial (Barre, VT), Philadelphia Museum of Art Pediment (Philadelphia, PA), Providence War Memorial (Providence RI), Indian and Eagle, (Tours, France), British Empire Building (New York, NY), Department of Justice Building (Washington, DC), Ardennes Memorial (Neuville-en-Condroz, Belgium), and the Dauphin County Courthouse and the Education Building on the Commonwealth’s Capital Complex, both in Harrisburg, PA. Jennewein worked with the firm Zantzinger and Borie on the Philadelphia Museum of Art, designing the striking pediment; he and Charles Borie were close friends.

### **Criterion D—Information Potential**

An archeological site was investigated recently within the boundaries of the district. The excavations were a result of a collaboration between graduate students and professors from Temple University and the Battlefield Restoration and Archaeological Volunteer Organization (BRAVO). Artifacts and features identified indicate that the area was used during the Valley Forge encampment in 1777-1778. However, no final report has been filed as the investigation is still ongoing; therefore, the site’s significance has not been fully evaluated and so its significance to either the Washington Memorial Chapel or Valley Forge Historic Districts has not been fully established. Following analysis, it may be appropriate to nominate the site individually, or amend this or the Valley Forge Historic District nomination to include the site.

### **History of the Washington Memorial Chapel, 1903 to 1954**

The above section on the American Commemorative Movement (on pages 21-22) explains the initial effort by Rev. Guthrie, and the later, independent initiative by Rev. W. Herbert Burk, to create a chapel at Valley Forge. Burk’s ultimately successful effort resulted in an active Episcopal parish that also functioned as a memorial to General George Washington and those encamped at Valley Forge during the winter of 1777-1778.

Rev. Burk’s speeches in 1903 motivated I. Heston Todd to donate a 1.85-acre lot (Treese, Chapter 5) overlooking the Valley Forge Parade Ground (where the soldiers drilled), to be the site of the new memorial chapel. However, the lot was not conveyed to the Trustees of the Chapel until April 3, 1905. As per an agreement with the Trustees, the title of land was held by

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Heston's son Charles M. Todd until the erection of the chapel had commenced (Montgomery County Deed Book 578, page 209). At that time, Charles conveyed the land to his father I. Heston Todd (Montgomery County Deed Book 578, page 138), so that he, Heston, could present the Trustees with the title to the land. The acquisition of additional parcels continued for the next 22 years; eventually, the Trustees of the Chapel acquired 23.885 acres which constituted the major portion of the Chapel grounds. At some point after 1927, two more parcels encompassing a little less than three acres were added to the Chapel grounds. These lots were located to the east and west of the main portion of the property. The development of the entire property took 51 years to complete.

A competition for the design of the Memorial Chapel was held later in 1903 with Warren Powers Laird, Director of the Architecture Program at the University of Pennsylvania, judging the entries. The winning entry, by Milton Bennett Medary, Jr., was a preliminary design scheme for the Chapel complex that included a Sanctuary and Library (HR #01a, HR #01e, Photo #06), the Porch of the Allies (HR #01b, Photo #07), Patriots' Hall (HR #01d, Photo #08), the Cloister of the Colonies (HR #01f, Photo #10), and a Chimes Bell Tower. As the construction of the Complex moved forward, Medary began supplying detailed designs for the Chapel and its appendages as well as supplying designs for the Defender's Gate building (HR #08, Photo #15).

The cornerstone of the permanent chapel, to be called the Washington Memorial Chapel of the Protestant Episcopal Church in the United States of America (HR #01), was laid on June 19, 1903 (Treese, p. 85). The intention was to construct the Sanctuary and the Cloister of the Colonies at the same time, as funding became available (Pearson and Reisner, p. 25). However, it was clear from the start that it would take considerable time to complete the construction of the entire Chapel complex, so in 1903, a temporary chapel constructed of barn boards, and consequently known as the Barn Board Chapel, was erected next to the Sanctuary to provide shelter for regular worship services (Treese, p. 86). Also at the same time, a frame carriage shed was erected to accommodate worshippers' horses and carriages. On September 27, 1903, the first service was conducted in the Barn Board Chapel. On June 19, 1904, President Theodore Roosevelt gave an address at the site of the Washington Memorial Chapel, possibly in front of the Barn Board Chapel, to an assemblage believed to have numbered in the thousands.

Construction of the Chapel continued apace. On February 22, 1905, the first service was held in the partially completed Sanctuary to celebrate Washington's birthday. However, work on the Sanctuary stalled during this year due to a lack of funding. The interior stone work was finished to the level of the window sills; a temporary roof was installed until the work could continue (Treese, p. 89). In May of that year, a reproduction of a Valley Forge soldier's hut was erected southeast of the Cloister of the Colonies. The hut was a gift of the Philadelphia Chapter of the Daughters of the American Revolution.

Starting in 1905, the bays of the Cloister began to be constructed as donations came in. In 1905, Sarah Chew donated the money for the New Jersey Bay of the Cloister, completed later that year. In 1906, T. Broom Belfield donated the money for the Pennsylvania Cloister Bay, completed on June 19, 1906. In 1907, George C. Thomas donated the money for the Virginia Cloister Bay,

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completed on June 19, 1907. In 1908, James E. Mitchell donated the money for the Maryland Cloister Bay, completed later in 1908, and in 1909, the Massachusetts Society, Sons of the American Revolution donated the money for the Massachusetts Cloister Bay, completed later in 1909. Thus, by the end of 1909, the first five Cloister bays were completed (Chronicle, vol. 2, no. 9).

By 1908, the construction of Patriot's Hall had been started. The original purpose of the Hall was to house a museum exhibition space. Possibly because of funding problems, this portion of the complex was built in increments, starting with a small, one-story, cast-in-place concrete wing (south wing) with an exposed basement level located on the north end of the east elevation of the Sanctuary (Washington Chapel Chronicle) and completed in 1908. By 1922, the rest of the south wing had been completed. And possibly because it was clear that the construction of the entire Chapel Complex would occur over a long period, the Hall was constructed with no outward embellishments, other than along the south elevation exterior wall, with the assumption that as other parts of the Complex were completed, the embellishments in the form of stone cladding, stone buttresses, stained glass windows, and decorative iron work to match that being used in the rest of the Chapel complex would be added. This never happened. In 1922, a one-story, stucco-over-brick ell (north ell) with an exposed basement was added to the east elevation of Patriot's Hall. This addition expanded the museum exhibition space needed for the growing museum displays.

In 1909, a small, two-bay, two-story, frame house was erected across the main driveway from and northeast of the Chapel complex. The purpose of this building was to provide a residence for the Sexton who acted as the caretaker for the property. Originally, the house was known as the Sexton's House, but eventually it became known as the Caretaker's House.

Circa 1910, the construction of Defenders' Gate was started (Treese, p. 95) at the western entrance to the cemetery and in the same Late Gothic Revival architectural style as the Chapel. It was intended to be a three-part building with a porter's lodge on the west side connected by a stone-arched porte-cochere (known as the Lincoln Arch) to a rest facility on the east end. However, only the western porter's lodge and the porte-cochere were ever completed. Starting in 1912, it served as the rectory for which purpose it continued until 1984 when it became the parish office building. It was named "Defender's Gate" in honor of the soldiers who defended the American Union during the Civil War.

On May 30, 1910, the Washington Memorial Cemetery was dedicated (Chronicles, vol. 1, no. 3). In February, 1911, Thomas W. Sears (PAB, "Sears, Thomas W. (1880-1960)") submitted plans for the Cemetery (Chronicles, vol. 3, no. 11). This cemetery was intended to be used by both members of the Chapel congregation and the public and was, from the start, non-denominational. The cemetery was laid out during 1911 and the maintenance shed was also constructed at this time. Sears continued to oversee the landscaping of the Chapel grounds through at least 1945 (PAB, "Washington Memorial Chapel & Bell Tower").

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In 1910, donations for two more bays in the Cloister of the Colonies were received: The money for the Delaware Cloister Bay was donated by George A. Elliot, President, Delaware Society, Sons of the American Revolution and was completed in 1912; and the money for the Connecticut Cloister Bay was donated by the Patriotic Societies of Connecticut, the Order of the Cincinnati, the Sons of the Revolution, the Sons of the American Revolution, the Society of Colonial Wars, the Order of Founders and Patriots of America, and the Military Order of Foreign Wars. This bay, however, was not completed until 1916. Circa 1912, the money for the New York Cloister Bay, including the "Woodland Pulpit", was donated by the Society of the Colonial Dames of America and the bay was completed in 1913.

In 1912, the work on the walls of the Sanctuary resumed; the window tracery was set to the transom bar. On April 7, 1912 (which happened to be Easter Sunday), the statue of George Washington called "Valley Forge" (Photo #20) was dedicated and placed in its niche in the Sanctuary (Chronicles. vol. 5, no. 1). This statue was sculpted by Franklin Simmons (PAB, "Washington Memorial Chapel & Bell Tower"). In 1912, the statue "Sacrifice and Devotion" was created by Bela Pratt (Pearson and Reisner, p. 27). It was placed in the garth of the Cloister c.1914. Sometime in 1912, construction funding began to run out again. In response, on March 3, 1913, the Bishop of the Episcopal Diocese of Pennsylvania organized a committee consisting of himself, the retired diocesan Bishop, and Dr. Charles Custis Harrison, Provost of the University of Pennsylvania and a successful fundraiser for the University. By 1915, Dr. Harrison had successfully raised the remainder of the money needed in order to complete the Sanctuary (Chronicles, vol. 6, no. 12).

The years 1915 to 1919 were very busy ones for the architects and artisans of the Chapel Complex. In 1915, moneys for two more Cloister bays were donated by individuals and groups; however, construction of these bays was completed after 1915. The money for the New Hampshire Bay was donated by Arthur Emmons Pearson but the bay was not completed until 1917, with some work being done on its vestibule in 1939. The Georgia Bay was donated by Charles Adamson, the Georgia Society of the Daughters of the American Revolution, and the Society of Colonial Dames of America, but the bay was not completed until c.1925. Due to the renewed construction of the Chapel, the Sunday School had to be moved, so the Martha Washington Log Cabin was constructed in 1915 to accommodate it (Treese, p. 98) and a tearoom. Also in 1915, forty-two iron cannon were donated by the Stephen Girard Estate to be placed across the grounds.

In 1916, the altar and reredos were completed and installed in the Sanctuary. At the same time, Nicola D'Ascenzo was chosen to design and create all of the stained glass windows for the Chapel. The themes for the windows were selected by Dr. Burk. D'Ascenzo's successors in his firm designed the stained glass windows in the Bell Tower. And finally, the money for the South Carolina Bay of the Cloister of the Colonies was donated by Elizabeth Allen Coxe, Sophie Georgiana Coxe, and Eckley Brinton Coxe, Jr. and the bay was completed later that year.

In 1917, carved lead lamps for the Sanctuary designed by the firm Pearce, Hollingsworth were installed. In the same year, the wrought iron gates, hardware, and locks that were designed by

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Samuel Yellin were installed. Also in 1917, Medary designed the wood (quarter sawn white oak) choir stalls in the Sanctuary, which were carved by Edward Maene. Dr. Burk had designated Maene as the “Master Sculptor” for the project. In addition to the Sanctuary’s choir stalls, he carved the altar cross, the pews, and the ceiling. The ceiling is called the “Roof of the Republic” and was designed to contain the shields of the then existing states in the order in which they entered or were admitted to the United States of America. Today, it contains the shields of all fifty states. In 1918, the first of the stained glass windows in the Sanctuary, the prominent Martha Washington Window at the north end of the chancel, above the altar, was installed (Chronicles, vol. 9, no. 2), funded through a gift by the Colonial Dames of America. In 1919, two more stained glass windows were installed: the John Paul Jones Window and the Lafayette Window.

In 1920, the Rhode Island Cloister Bay was donated by the Society of Colonial Dames of America, the Society of Colonial Wars, and the Daughters of the American Revolution and was completed later that year. Circa 1922, a one-story, stucco-over-brick ell with an exposed basement level was added to the east end of the north elevation of Patriot’s Hall. This addition expanded the museum exhibition space, which was needed for the growing museum displays. This addition and the original Patriot’s Hall are today referred to collectively as Patriot’s Hall. In 1922, the Benjamin Franklin Window was installed, a gift of Rodman Wannamaker (John Wanamaker’s son), and the Justice Bell was placed on the lawn adjacent to the west side of the Chapel. In the same year, Medary began designing the bays in the Porch of the Allies and by 1924, the Porch was under construction. The Porch was located in front of and along the south elevation of Patriot’s Hall and attached to the east elevation of the Chapel at the junction of the Nave and the Sanctuary. Circa 1924, the Van Steuben Bay of the Porch of the Allies was completed.

In 1925, the money for the North Carolina Bay of the Cloister of the Colonies was donated by the Patriotic Men and Women of North Carolina and the bay was completed later that year. In 1926, the Lafayette and DeKalb Bays of the Porch of the Allies were dedicated (dedication year inscribed in bays). Completion of these bays took longer, with their bronze seals not being designed until 1940. According to a photograph of the dedication ceremony on display in Patriot’s Hall, on July 2, 1926, the Star Spangled Banner National Peace Chime was dedicated. The Chime was a gift from the Daughters of the American Revolution and was housed in a temporary structure until the construction of the exterior of the Bell Tower was completed. The temporary structure was located behind the Cloister of the Colonies near the northwest corner of the Chapel and opposite the library door. In 1927, the Rochambeau Bay of the Porch of the Allies was dedicated (dedication year inscribed in bay); however, completion of the bay took longer, its bronze seal was not designed until 1940. On August 7, 1929, Milton Medary died suddenly at the age of 55. In 1932, his firm’s name reverted to Zantzinger and Borie. From 1929 until Zantzinger’s death in 1954, Zantzinger and Borie carried out and oversaw the work on the Chapel and its grounds, including making alterations to the designs.

In 1930, the George Washington Window, complementing the Martha Washington Window, was installed above the entrance (it was funded through a gift by the Pennsylvania State Daughters of

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the Revolution). In 1933, Alexander Stirling Calder sculpted the Bishop White Memorial Statue. Originally, the statue was meant to be placed in a niche on the west elevation wall of the Choir Girls' Vestry (Zantzinger & Borie, "Plan Showing Museum Addition in Front of Tower", August 19, 1937). By 1937, the construction of the Bishop White Library ell which was attached to the north elevation of the Sanctuary, had been completed (Zantzinger, Borie & Medary, "Plans and Details", December 23, 1929). Circa 1938, the Bishop White Memorial Statue was moved to the Bishop White Library. In the late 1930s, the Martha Washington Cabin discontinued its use as a Sunday School. Instead, it became a full time tearoom and gift shop. A larger kitchen was added to the north side of the building to accommodate the enlarged tearoom and it became known as the Cabin Shop.

Starting in the mid to late 1930s, Zanzinger and Borie began producing designs and plans for the Chimes Tower, which was originally meant to house the Star Spangled Banner National Peace Chime. In 1944, the cornerstone for the Chimes Tower was laid (Treese, p. 189) but its continued construction was postponed because of World War II. After this cornerstone was laid, the National Society, Daughters of the American Revolution stepped forward and made a donation to the Tower fund. As a consequence of this donation, the decision was made to change the design and format of the tower from a small tower housing chimes to a larger tower housing a full carillon. The DAR's donation covered the cost of the construction of the entire Bell Tower, inside and out, including the stained-glass windows. Because a larger tower was now needed to house a full carillon, including the chimes, the tower location had to be changed slightly. Instead of being attached directly to the south elevation of Patriot's Hall and the east elevation of the Porch of the Allies, because of its size, it was placed six feet or so south of Patriot's Hall and southeast of the east elevation of the Porch of the Allies and attached to both by a glass enclosed bay.

By c.1940, a small log comfort station had been constructed off the southwest corner of the Martha Washington Cabin. This station was removed sometime before 1954. In 1941, the Pulaski Bay, the last of the bays in the Porch of the Allies, was designed and presumed to be constructed; however, it was not dedicated until 1951 (dedication year inscribed in bay).

In 1950, a new cornerstone was laid (Treese, p. 189) and work started on the construction of the current Bell Tower. In 1951, the Star Spangled Banner National Peace Chime was removed from its temporary structure and incorporated into the full carillon. The chime's temporary structure was then removed. Between 1950 and 1954, the Bell Tower's stained glass windows were installed. In 1954, the last stained glass window in the Chapel complex, the Rose Window of the Bell Tower, was installed; it, too, was donated by the Daughters of the American Revolution. With the installation of the Rose Window, the Bell Tower construction was completed. The Bell Tower was the last major component of the Chapel complex, with its completion, the goal of creating a "wayside chapel" dedicated to the memory of George Washington and his leadership at Valley Forge had been accomplished.

In 1956 to 1957, the architectural firm of Borie and Smith (successor firm to Zantzinger and Borie) designed a proposed auditorium, alterations to the chapel and library building, and for the

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enclosure of the Porch of the Allies (PAB, “Washington Memorial Chapel & Bell Tower”). As far as is known, none of these plans were executed. Sometime in the late 1950s or early 1960s, a truck severely damaged the Defender’s Gate porte-cochere arch which necessitated the porte-cochere’s removal. Circa 1965, a wood clad frame public restroom building (HR #05; Photo #12) was erected just south of the cemetery maintenance shed. Around the same time, three small parking lots were installed to the east and north of the Chapel and one small parking lot was installed to the northeast of Defender’s Gate and then they and the driveways were paved.

The small parking lot in the southeast corner of the historic district is attached to a larger parking lot located on land belonging to the Valley Forge National Historical Park. As a result of the installation of the parking area to the east of the Chapel, the carriage shed (HR # 02; Photo #11) was reduced in size and moved fifty yards to the east to its current position to the northwest of the southeast parking lot.

In the 1970s, the Chapel’s stained glass windows were re-leaded and Lexan was installed on the exteriors to protect against vandalism. In 1976, a new, one-story, log kitchen addition (Photo #18) was made to the Martha Washington Log Cabin in preparation for the Bicentennial celebration. This addition forms the final leg in the “Z” shape of the Log Cabin and was designed to be compatible with the original log cabin and to intrude into the landscape as little as possible. In 1984, Defenders’ Gate stopped being used as a Rectory and began being used as offices for the parish and for Washington Memorial Heritage. Circa 1985, the cemetery maintenance shed erected in 1911 was repaired and renovated.

In 1994, the Justice Bell was moved from the lawn next to the Chapel into the Bell Tower rotunda (Photo #19). At about the same time, the Bishop White Memorial Statue (Photo #2) was moved from the Library to the garden located between Patriot’s Hall (HR #1c; Photo #8) and the Library ell of the Chapel (HR#1a). In 2003, the Veterans Wall of Honor was installed at the base of the hyphen between the National Patriots Bell Tower and Patriot’s Hall. In 2008, the Narthex was restored to repair damage caused by the weather, water infiltration, and traffic. At the same time, a double-leaf glass door was added to the exterior entrance to the Chapel Porch to try to reduce the heating and cooling costs of the Chapel. This door was designed to allow the Chapel’s exterior carved wood doors with their Samuel Yellin designed and executed iron hardware to still be visible to the public.

In 2015, a bronze statue of Nathanael Greene (Photo #21), created by Georgia sculptor Susie Chisholm, was erected near the American Revolutionary War hut, due east of its east elevation. This statue was designed with its specific site in mind and was commissioned as part of the Chapel’s on-going efforts to commemorate the soldiers and officers of the American Revolution and to educate the public about the Revolution. It was donated by the National Society of the Sons of the Revolution. In the same year, the Sexton’s House, which had been vacant since 2004, was renovated into the Parish House (officially known as the Administrative Center). At the same time, Defender’s Gate’s function changed to being a place for occasional meetings. Also in 2015, ten of the Revolutionary War cannon originally donated by the Stephen Girard Estate and still located on the Chapel property were donated to the newly established Museum of



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the American Revolution. At the same time, two of the remaining cannon were sent out for restoration. Today (2016), there are twenty-six of the Stephen Girard Estate cannon located around the Chapel: two at the entrance to the Porch of the Allies, two at the foot of the driveway to the Cloister of the Colonies, five along the lawn to the west of the Chapel, and seventeen along the northern boundary of the parking lot between the Chapel and the Martha Washington Cabin.

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**Previous documentation on file (NPS):**

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

**Primary location of additional data:**

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

Name of repository: Washington Memorial Chapel private library; Athenaeum of Philadelphia; Temple University (archeological investigation); University of Pennsylvania Architectural Archives

**Historic Resources Survey Number (if assigned):** # NA

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## 10. Geographical Data

**Acreage of Property** 26 acres

### Latitude/Longitude Coordinates

- A 40.1077; -75.4436
- B 40.1078; -75.4367
- C 40.1038; -75.4368
- D 40.1037; -75.4432

### Verbal Boundary Description

The boundary of the historic district follows the boundaries of the Washington Memorial Chapel property which encompasses three tax parcels (Tax Parcels #580019525001, #580019522004, and #580019522013).

### Boundary Justification

All resources directly associated with the Washington Memorial Chapel have been included in the historic district boundaries; no resources have been excluded. The land surrounding the Chapel property is owned by the National Park Service, and while the Chapel property shares many themes with the larger Valley Forge National Historic District and so might also be considered part of that larger district, the Chapel possesses independent history and areas of significance, and so can also be considered an independent district. The Park's setting and resources such as the DAR obelisk across SR 23 are not within the Chapel property's ownership, but reinforce the commemorative nature of the Chapel property and are crucial to the property's setting.

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## 11. Form Prepared By

name/title: Jane E. Dorchester, Architectural Historian, with PA SHPO

organization: for Washington Memorial Heritage

street & number: 19 S. Church St. 2B city or town: West Chester state: PA zip code: 19382

e-mail: [jeditorhspv@verizon.net](mailto:jeditorhspv@verizon.net) telephone: 610-431-3737 date: August 31, 2016

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### Additional Documentation

Submit the following items with the completed form:

- **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

### Photography Log (See Figure 2 for Photo Key for photos 1-20)

Photographers: Nanci Sarcinello & Jane E. Dorchester

Photo Dates: 09/26/2013 (2, 5, 9, 11, 12, 19, 20, Sarcinello); and 04/01/2014 (Dorchester)

Location of Original Images: Office of Nomination Preparer

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Photo #	Description, including direction Camera Facing
1	Washington Memorial Chapel Complex (l to r): Cloister of the Colonies, Sanctuary & National Patriot's Bell Tower, South & West Elevations, Looking Northeast
2	Bishop White Memorial Statue, located along the East Elevation of the Bishop White Memorial Library, Looking West
3	Martha Washington Log Cabin: 1915 Core, South and East Elevations, Looking Northwest
4	Sexton's or Caretaker's House, West and South Elevations, Looking Northeast
5	"Sacrifice and Devotion" Statue located in the Garth of Cloister of the Colonies, Looking East
6	Cloister, left, Sanctuary, center, Tower, right, Looking Northeast
7	Porch of the Allies, South Elevation, with two Cannon at entrance, between Sanctuary and Bell Tower; Looking North
8	Patriot's Hall (left and center) with the Bell Tower (left background) Sanctuary (right background), North Elevations, Looking South
9	National Patriot's Bell Tower, South and East Elevations, Looking Northwest
10	Cloister of the Colonies, South Elevation, Looking North
11	Carriage Shed, West and South Elevations, Looking Northeast
12	Restrooms, West and South Elevations, Looking Northeast
13	Maintenance Shed, West and South Elevations, Looking Northeast
14	Part of the Washington Memorial Chapel Cemetery, Looking Northwest
15	Defender's Gate, West and South Elevations, Looking Northeast
16	DAR Reproduction American Revolutionary War Hut, South and East Elevations, Looking Northwest
17	Martha Washington Log Cabin: 1915 Core (left), North Elevation, c.1935 Kitchen Addition (right center), East and North Elevations, and 1976 Kitchen Addition (right background), East and North Elevations, Looking Southwest
18	Martha Washington Log Cabin: 1976 Kitchen Addition (back center), South Elevation; 1915 Core (right), West and South Elevations, with Cannon in foreground, Looking Northeast
19	Justice Bell, located in the Bell Tower Rotunda, Looking North
20	"Valley Forge" Statue in its niche in the Chapel's Sanctuary, Looking Northeast

**Supplemental Photos (see Figures 20 & 21 for photo key for photos 21-52)**

Photographer: April Frantz  
 Date: July 28, 2016  
 Location of originals: PA SHPO

Photo #	Description, including direction Camera Facing
21	Washington Memorial Chapel complex, facing NE, with SR 23 in the foreground
22	Chapel complex, Cloister and Sanctuary, facing NE
23	Bell Tower, facing NW
24	Soldiers' Hut (1905) and Nathanael Greene Statue (2015), facing NW
25	Walkway to NPS Obelisk (1901), across from Soldiers' Hut, south of SR 23, facing S; view shows the Park landscape, overlooking the Grand Parade where soldiers trained and drilled; landscape architect Thomas Sears is believed to have designed the landscape features leading to the Obelisk.
26	Park landscape, showing a historic farmstead across SR 23 from the Chapel property, facing SE
27	The drive into the Chapel property, showing the corner of the Bell Tower and Patriots' Hall, and

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	the slope downward into the property; facing NW; the end of the hyphen connecting the Tower to the Porch of the Allies and Patriots Hall is visible to the left of the “Exit” sign.
28	Detail of the base of the Bell Tower.
29	Detail of the Tower showing the C. Paul Jennewein statue of George Washington (southwest corner).
30	In the Porch of the Allies, looking toward the glass-enclosed hyphen that connects the Porch and Patriots’ Hall to the Bell Tower; facing E.
31	In the courtyard, or garth, of the Cloister, looking NE to the side of the Sanctuary, with the Sacrifice and Devotion Statue in the center.
32	Inside the Cloister garth, facing south toward the entrance and the Park landscape beyond.
33	Inside the Cloister garth, detail of bays—each bay features differing limestone tracery. The tracery is suffering from environmental damage.
34	Walkway between Cloister bays; note carved wood ceilings with plaques inside each bay, honoring each of the original thirteen colonies.
35	Doorway connecting the Cloister to the Sanctuary, facing E.
36	Rear of Cloister, Sanctuary, and Bishop White Library, facing SE.
37	North courtyard, facing S, showing rear elevations of Chapel complex.
38	North courtyard, facing NW to the side of the Bishop White Memorial Library.
39	Sexton’s house (now offices), facing NE.
40	Martha Washington Log Cabin Tea Room, facing NW.
41	Martha Washington Log Cabin Tea Room, showing additions, facing SW.
42	Restroom Building, facing NE (non-contributing).
43	Maintenance Building, facing NE.
44	Facing S, looking up drive toward entrance to property, with Sexton’s house on left, Log Cabin on right, and rear of Patriots’ Hall and Bell Tower in center.
45	Cemetery grounds; facing W; the cemetery was originally designed by landscape architect Thomas Sears.
46	Cemetery grounds, facing W.
47	Cemetery grounds, facing SW
48	Cemetery grounds, facing W
49	Cemetery grounds, facing NE
50	Defender’s Gate, at the west entrance to the property, facing NW; the original stone arch that extended across the drive was damaged and removed, but the base is still visible on the east elevation of the building.
51	Defender’s Gate, facing NE.
52	Defender’s Gate, rear elevation, facing SE.

**Paperwork Reduction Act Statement:** This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.



Washington Memorial Chapel  
 Name of Property

Montgomery County, PA  
 County and State

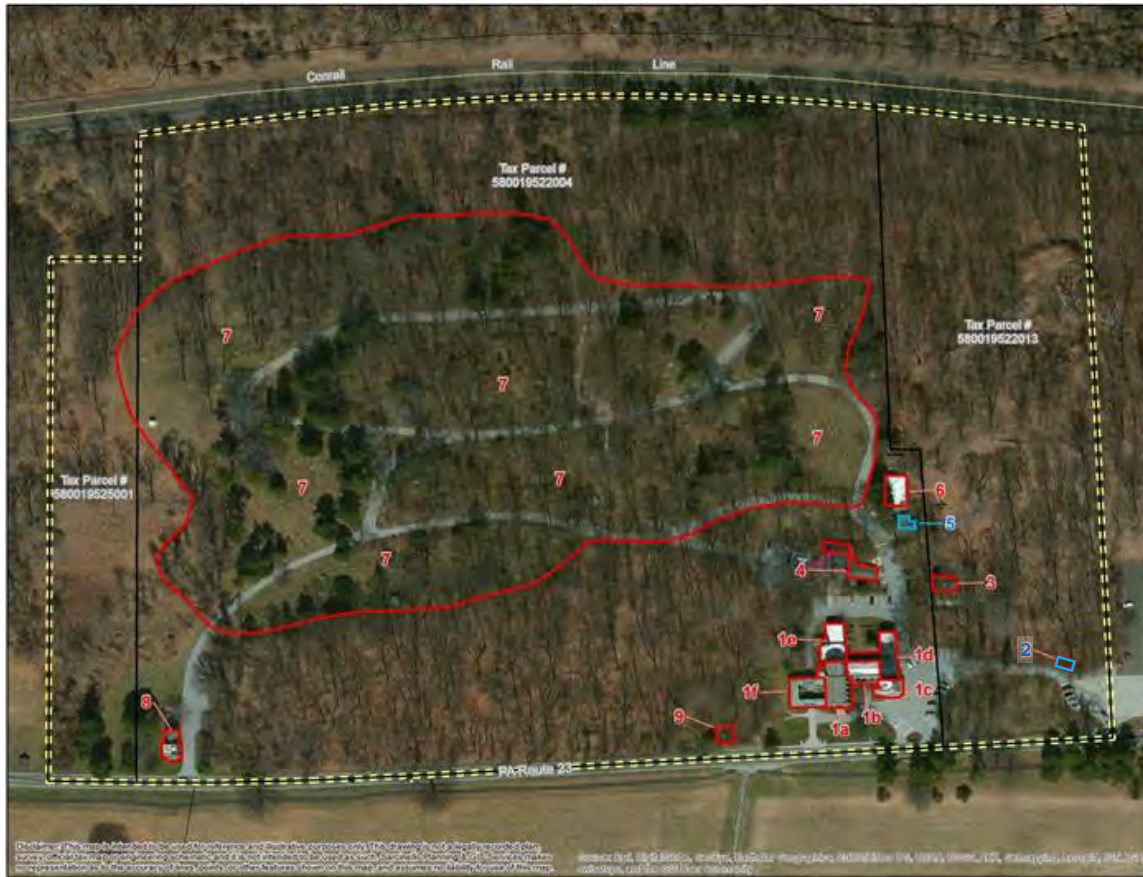


Figure 1: Site Plan  
 (created by Nanci Sarcinello,  
 GIS Services Consultant)

**Legend**

- Railroad Line
- Washington Memorial Chapel National Register Nomination Boundary
- Washington Memorial Chapel Parcels
- Contributing Resource
- Non-Contributing Resource

**Key to Resources**

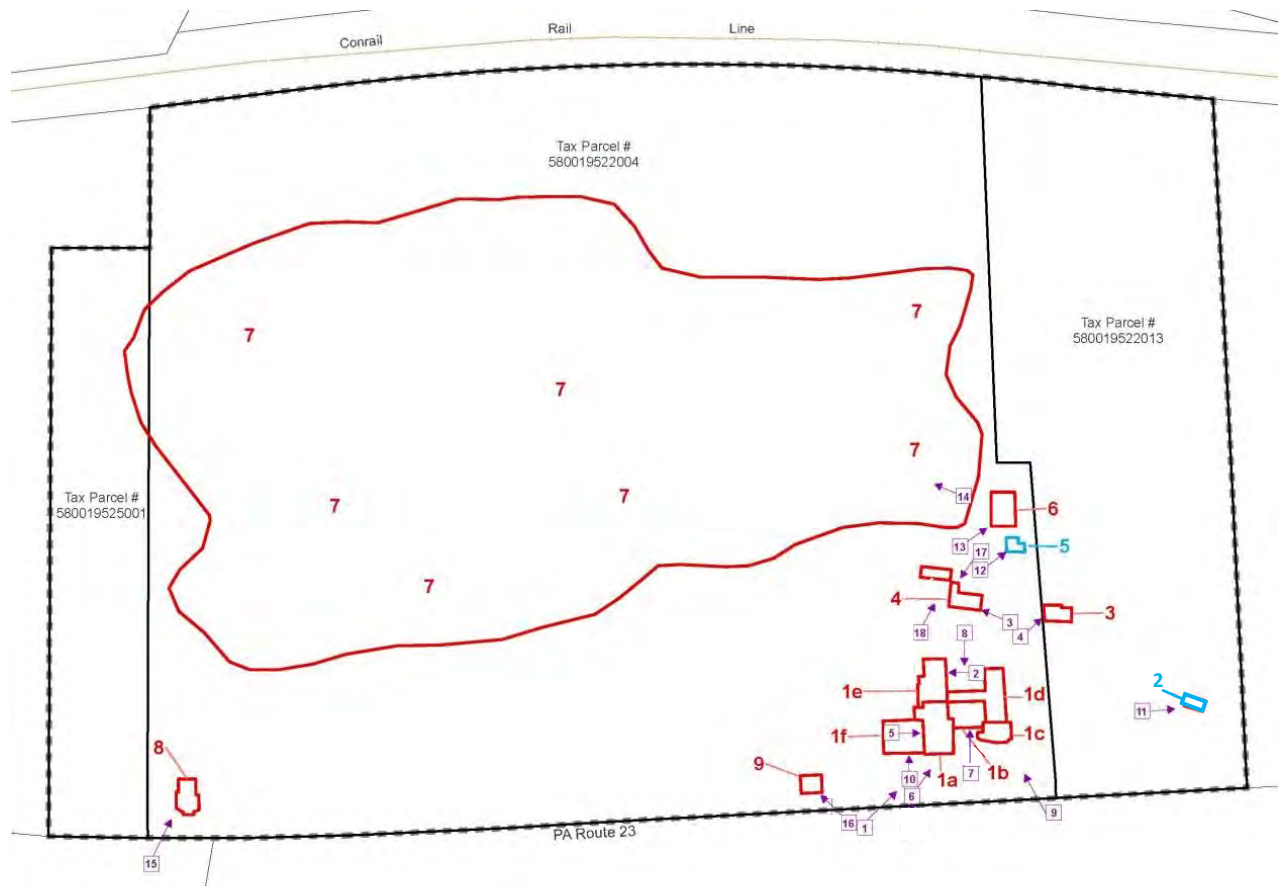
- 1a-1f Washington Memorial Chapel Complex
  - 1a Sanctuary
  - 1b Porch of the Allies
  - 1c National Patriots Bell Tower
  - 1d Patriots Hall
  - 1e Bishop White Memorial
  - 1f Cloister of the Colonies
- 2 Carriage Shed
- 3 Sexton's House
- 4 Martha Washington Cabin
- 5 Restrooms
- 6 Cemetery Maintenance Shed
- 7 Washington Memorial Chapel Cemetery  
 (Currently Active Cemetery Area)
- 8 Defenders' Gate
- 9 DAR Repro American Revolution Hut



Data Sources:  
 Parcels, Historic Sites - Digitized by Consultant  
 Aerial Photo - Source is stamped on photo

Washington Memorial Chapel  
 Name of Property

Montgomery County, PA  
 County and State



Disclaimer: This map is intended to be used for reference and illustrative purposes only. This drawing is not a legally recorded plan, survey, official tax map or engineering schematic and it is not intended to be used as such. Saronello Planning & GIS Services makes no representation as to the accuracy of lines, points, or other features shown on this map, and assumes no liability for use of this map.

Figure 2: Site Plan with Photo Key  
 (created by Nanci Sarcinello, GIS Services Consultant)

**Legend**

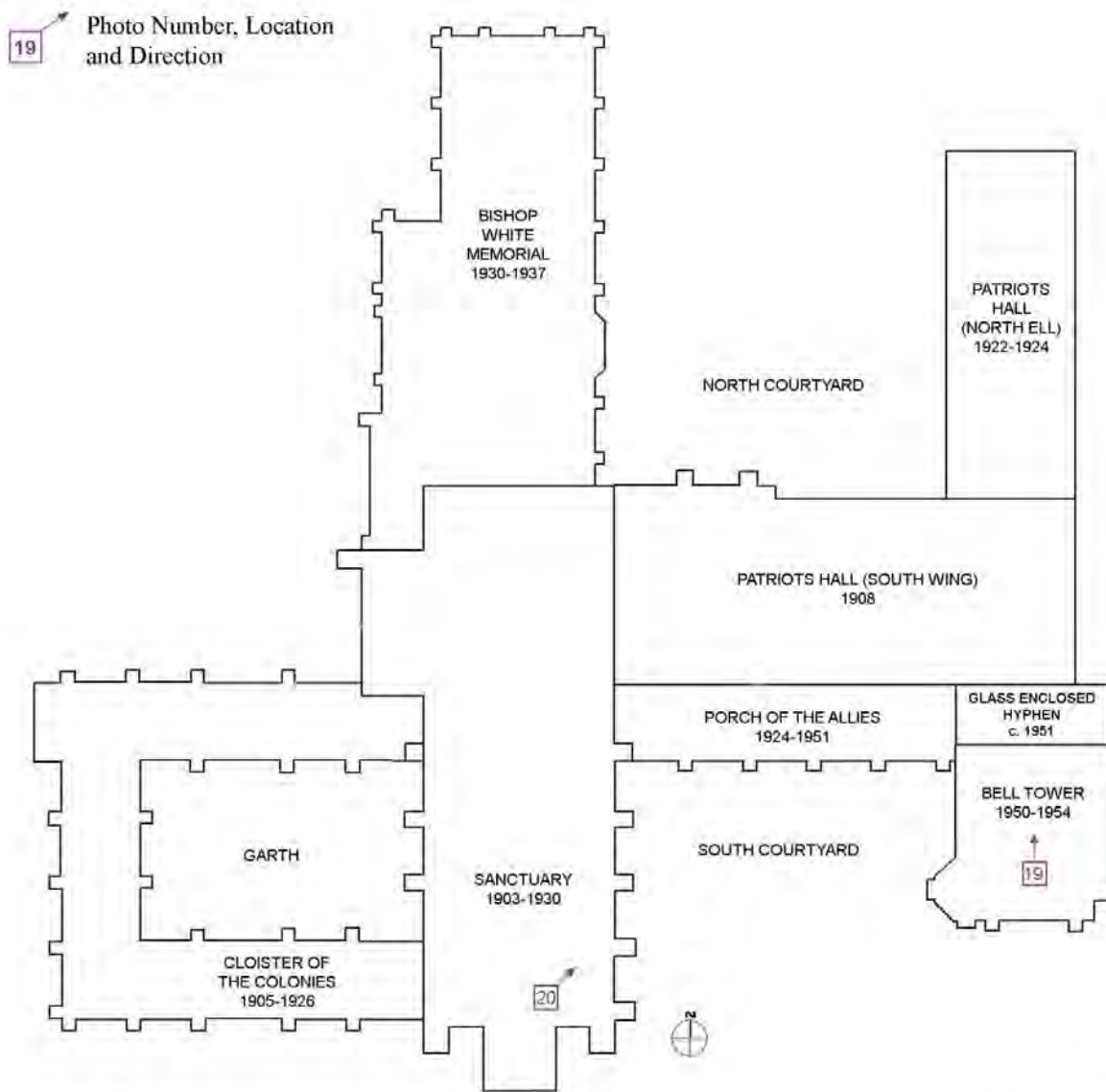
- 10 Photo Number, Location and Direction  
 (Note: Photos of the interior are shown on the floor plan)
- Railroad Line
- Washington Memorial Chapel National Register Nomination Boundary
- Washington Memorial Chapel Parcels
- Contributing Resource
- Non-Contributing Resource

**Key to Resources**

- 1a-1f Washington Memorial Chapel Complex
  - 1a Sanctuary
  - 1b Porch of the Allies
  - 1c National Patriots Bell Tower
  - 1d Patriots Hall
  - 1e Bishop White Memorial
  - 1f Cloister of the Colonies
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- 6 Cemetery Maintenance Shed
- 7 Washington Memorial Chapel Cemetery (Currently Active Cemetery Area)
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Name of Property

Montgomery County, PA  
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Base Plan Courtesy of *Building Envelope Assessment of the Washington Memorial Chapel Complex* by Frens and Frens, LLC Restoration Architects, June 15, 2015

March 18, 2016

Figure 3: Chapel Complex Floor Plan. (created by Nanci Sarcinello, GIS Services Consultant)



Washington Memorial Chapel  
Name of Property

Montgomery County, PA  
County and State



Figure 4: Current aerial view showing surrounding Valley Forge National Park landscape and resources. (NR boundary approximate; see Figure 1 for formal boundary)

Washington Memorial Chapel  
Name of Property

Montgomery County, PA  
County and State

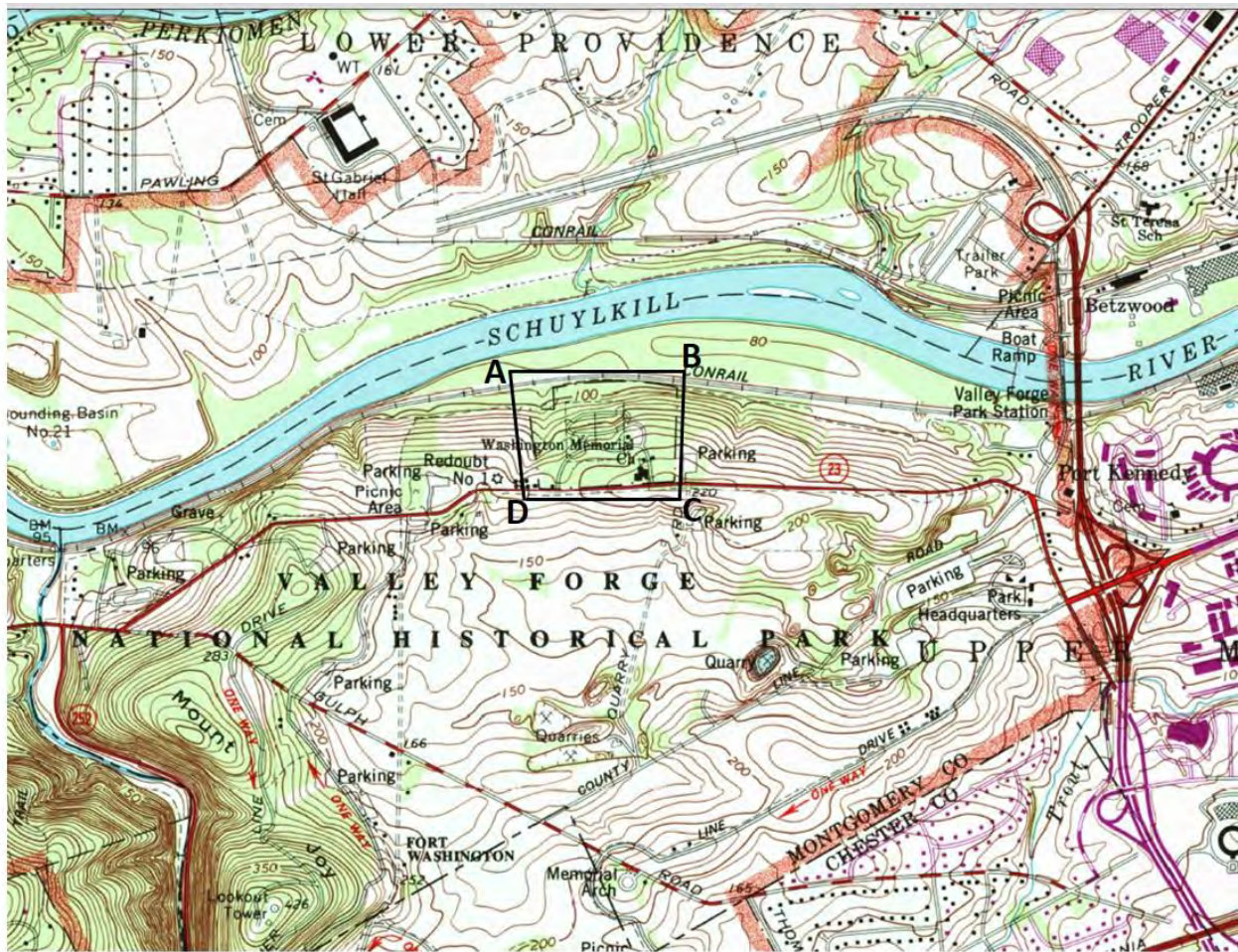


Figure 5: USGS map, Valley Forge PA quadrangle, photorevised 1981. Showing property boundary as a dashed line, inside polygon with these lat/long coordinates:

- A 40.1077; -75.4436
- B 40.1078; -75.4367
- C 40.1038; -75.4368
- D 40.1037; -75.4432



Washington Memorial Chapel  
Name of Property

Montgomery County, PA  
County and State

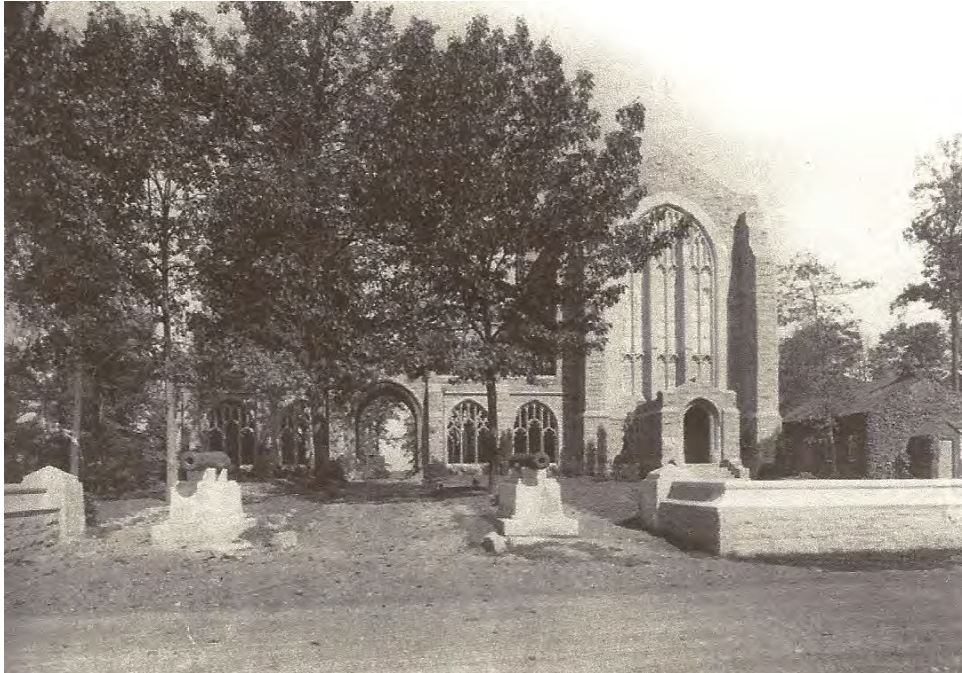


Figure 6: Pre-Porch of the Allies, the one-story frame building east of the Sanctuary held worship services until the Chapel was able to hold the services (prior to completion).

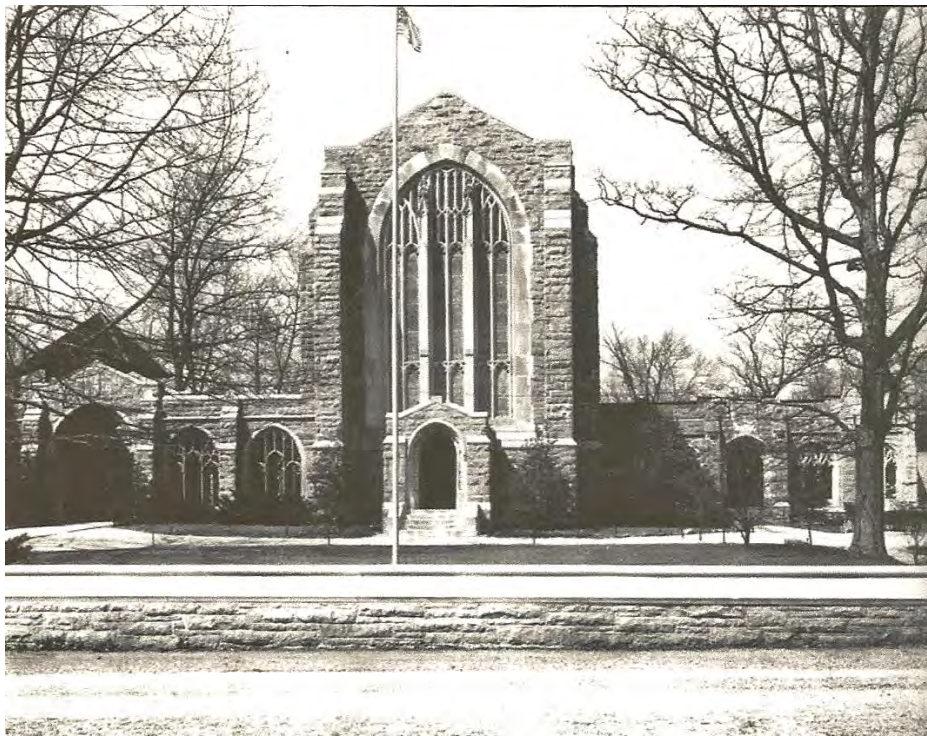


Figure 7: The Cloister and Sanctuary, c.1940, with a partially-completed Porch of the Allies. The Cloister and Sanctuary were completed by 1928, but the Porch of the Allies was not completed until the Bell Tower and Carillon were finished in the early 1950s.

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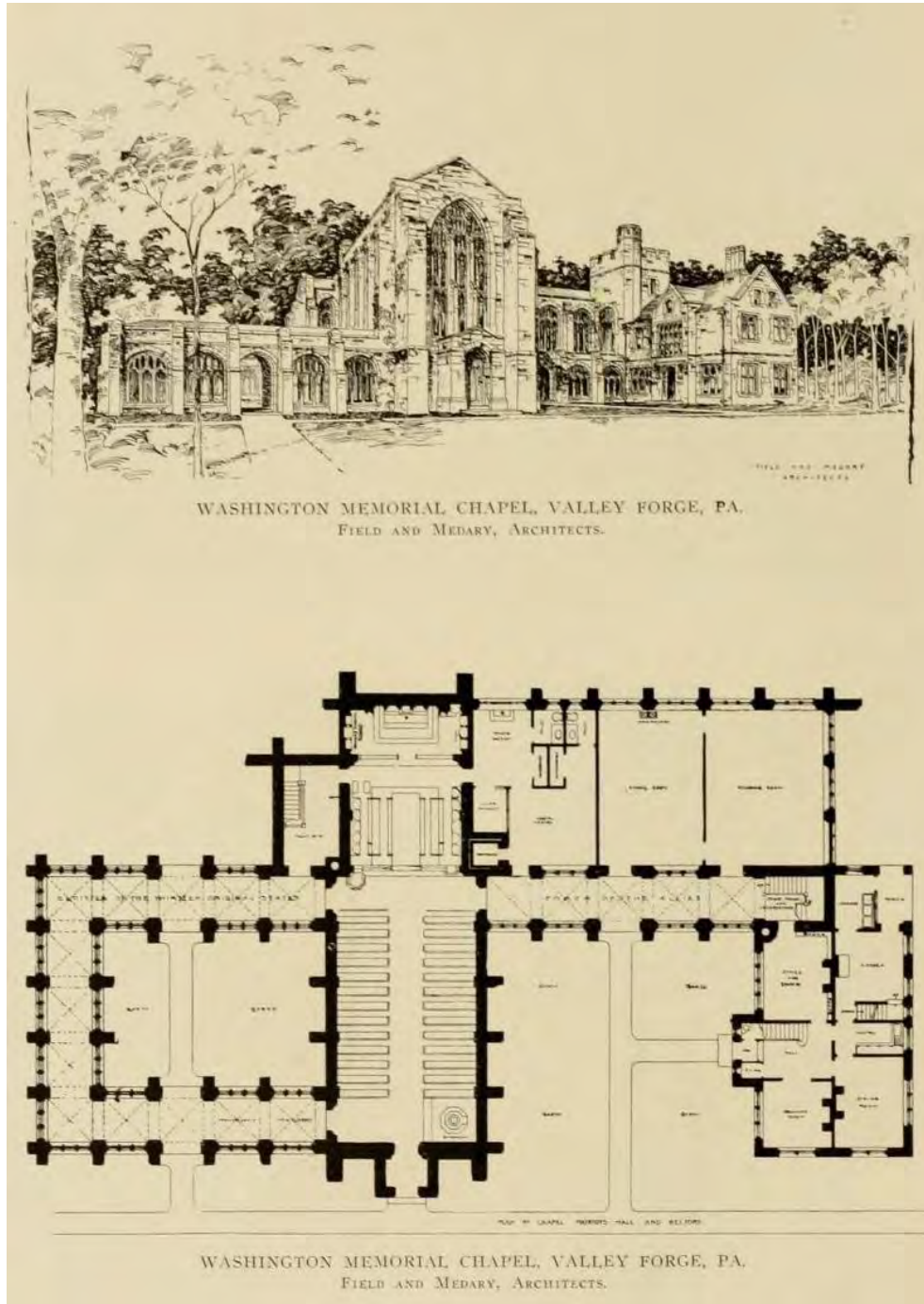


Figure 8: Perspective drawing and plan for Washington Memorial Chapel, *Catalogue of the Fourteenth Annual Architectural Exhibition, Philadelphia, T Square Club, 1908*, p.102.



Washington Memorial Chapel  
Name of Property

Montgomery County, PA  
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Figure 9: Photograph of completed Sanctuary interior, *Yearbook of the Twenty Fifth Annual Architectural Exhibition*, 1922, p.73.

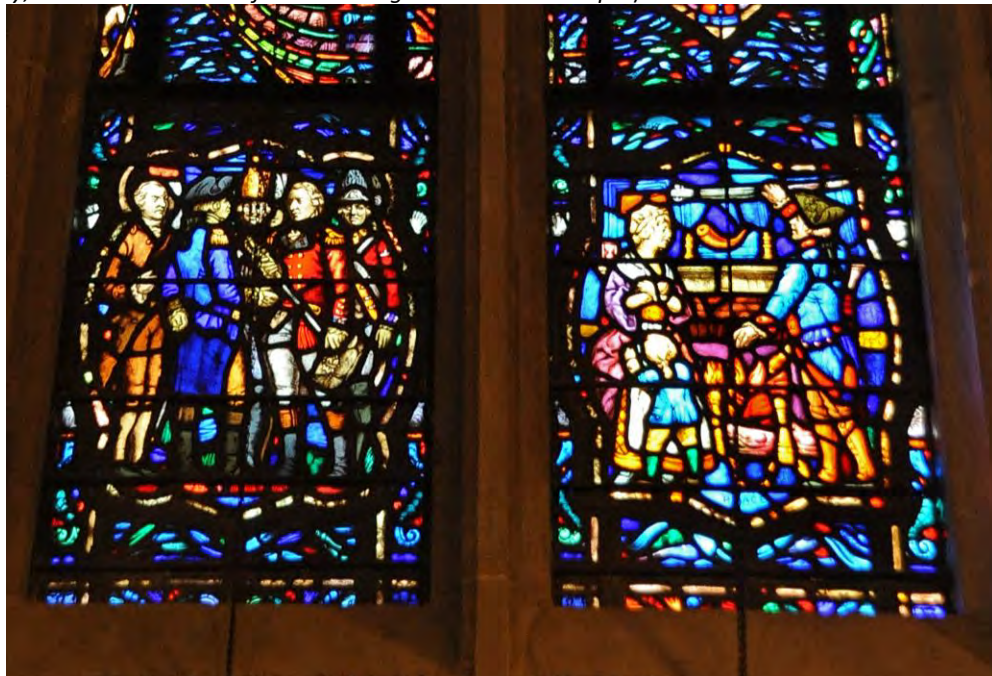


Washington Memorial Chapel  
Name of Property

Montgomery County, PA  
County and State



Figure 10: The Sanctuary's stained glass windows were created by Nicola D'Ascenzo (1871-1954) and employees of his studio in Philadelphia, and alternate between predominantly blue and red color schemes. Two of the windows were recently restored. Below is a detail from a window. D'Ascenzo was also a muralist and an interior designer. Dr. Burk developed the overall content for the windows, beginning with European "discovery" of the continent through westward expansion. (photos from *A Guide to the History, Art & Architecture of the Washington Memorial Chapel*)





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Figure 11: The Roof of the Republic, the wood ceiling of the Sanctuary, contains the seals for each state. Carved angels support the roof trusses over the nave, while carved pelicans support those over the choir area. (photo from *A Guide to the History, Art & Architecture of the Washington Memorial Chapel*)



Figure 12: The limestone pulpit, lectern, and perclose were completed in 1909 from designs by Medary. The sculpture of George Washington seated in the niche adjacent to the lectern is by Franklin Simmons. (photos from *A Guide to the History, Art & Architecture of the Washington Memorial Chapel*)



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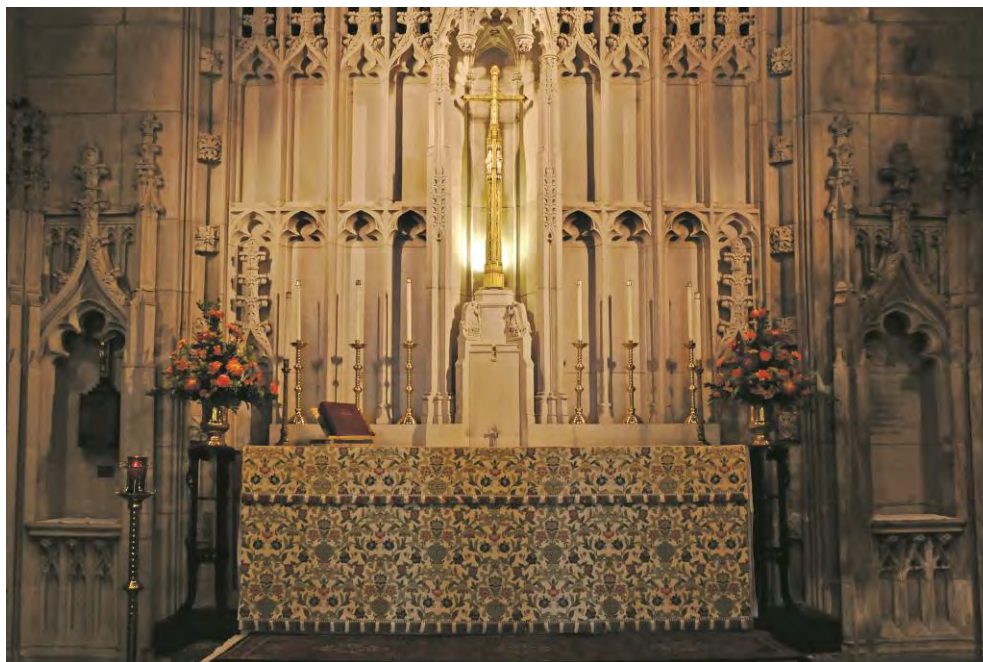


Figure 13: The altar and surround is carved from limestone, and was completed in 1916 based on Medary's designs. (photos from *A Guide to the History, Art & Architecture of the Washington Memorial Chapel*)

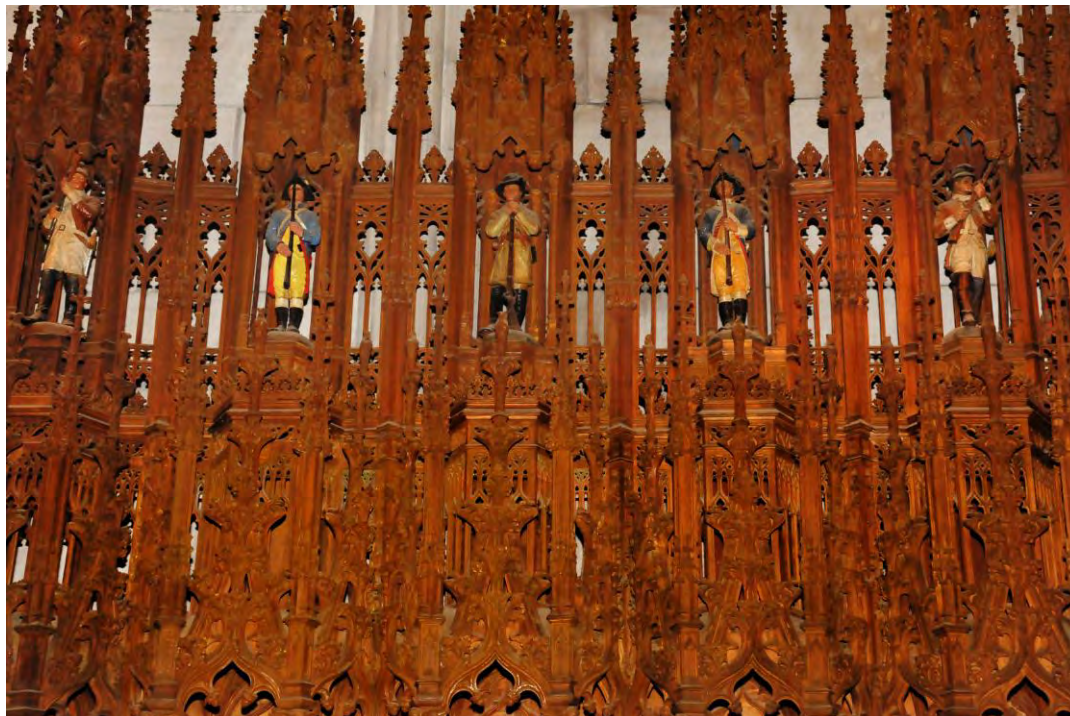


Figure 14: The choir stalls, enclosure, pews, and other church furniture were carved by Edward Maene (1852-1931) or employees of his studio, based on Medary's designs. Maene was a sculptor, woodworker, and cabinetmaker based in Philadelphia. Maene's ornate oak doors for the complex were executed in partnership with metalworker Samuel Yellin. Maene's studio also produced architectural carvings in stone and plaster, but it isn't clear if they executed the limestone pieces in the Sanctuary. (photos from *A Guide to the History, Art & Architecture of the Washington Memorial Chapel*)

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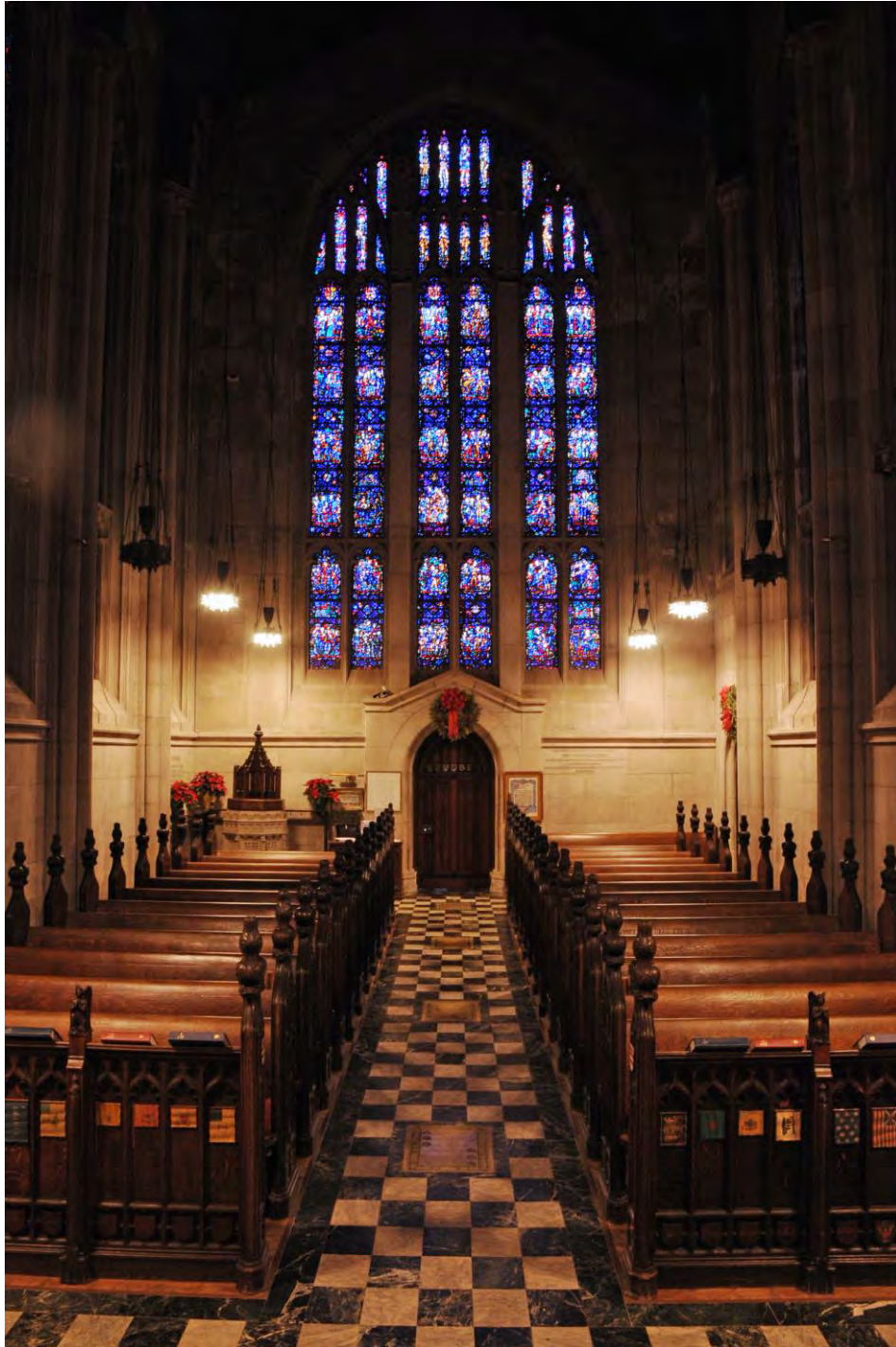


Figure 15: Interior of the Sanctuary, looking from the Altar to the Entrance (facing south) and the George Washington Window.



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Figure 16: Interior of the Sanctuary, facing the Altar (north), and the Martha Washington Window.

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Name of Property

Montgomery County, PA  
County and State

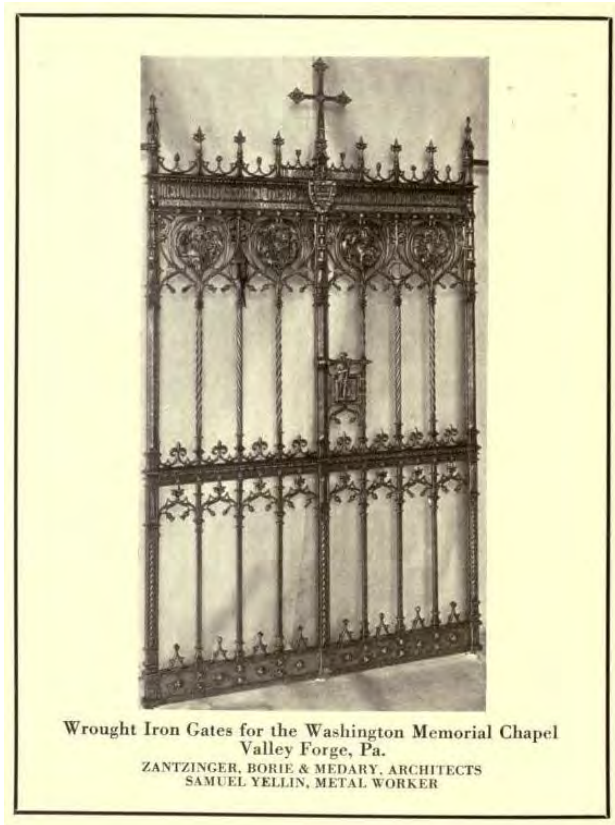


Figure 17: Hand-forged wrought iron, brass, and bronze work by Samuel Yellin (1885-1940), a master blacksmith and metal designer based in Philadelphia, or by employees of his studio is found throughout the Chapel. Left, Harrison Memorial [Narthex] Gates (1918) from the *Yearbook of the Architectural League of New York and Catalog of the Annual Exhibition*, Volume 35, 1920, p. 246. Right, current detail of the Narthex Gates. (current photo from *A Guide to the History, Art & Architecture of the Washington Memorial Chapel*)



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Figure 18: Door to the Bishop White Library, designed by Medary and featuring Yellin hardware, and Yellin-designed light fixtures in the Library.

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Figure 19: Various sculptures. The top left image is of the Washington statue from the exterior of the Bell Tower (left) by C. Paul Jennewein in 1953, and a detail from his interior frieze in the Bell Tower (right). The lower left shows the 1914 sculpture by Bela Pratt, *Sacrifice and Devotion*, located in the Garth of the Cloister. The lower right image is the sculpture of Bishop William White, the first Episcopal Bishop of the Diocese of Pennsylvania and the Chaplain of the Continental Congress, by Alexander Stirling Calder in 1937. This piece is in the courtyard behind the Sanctuary and adjacent to the Bishop White Library.



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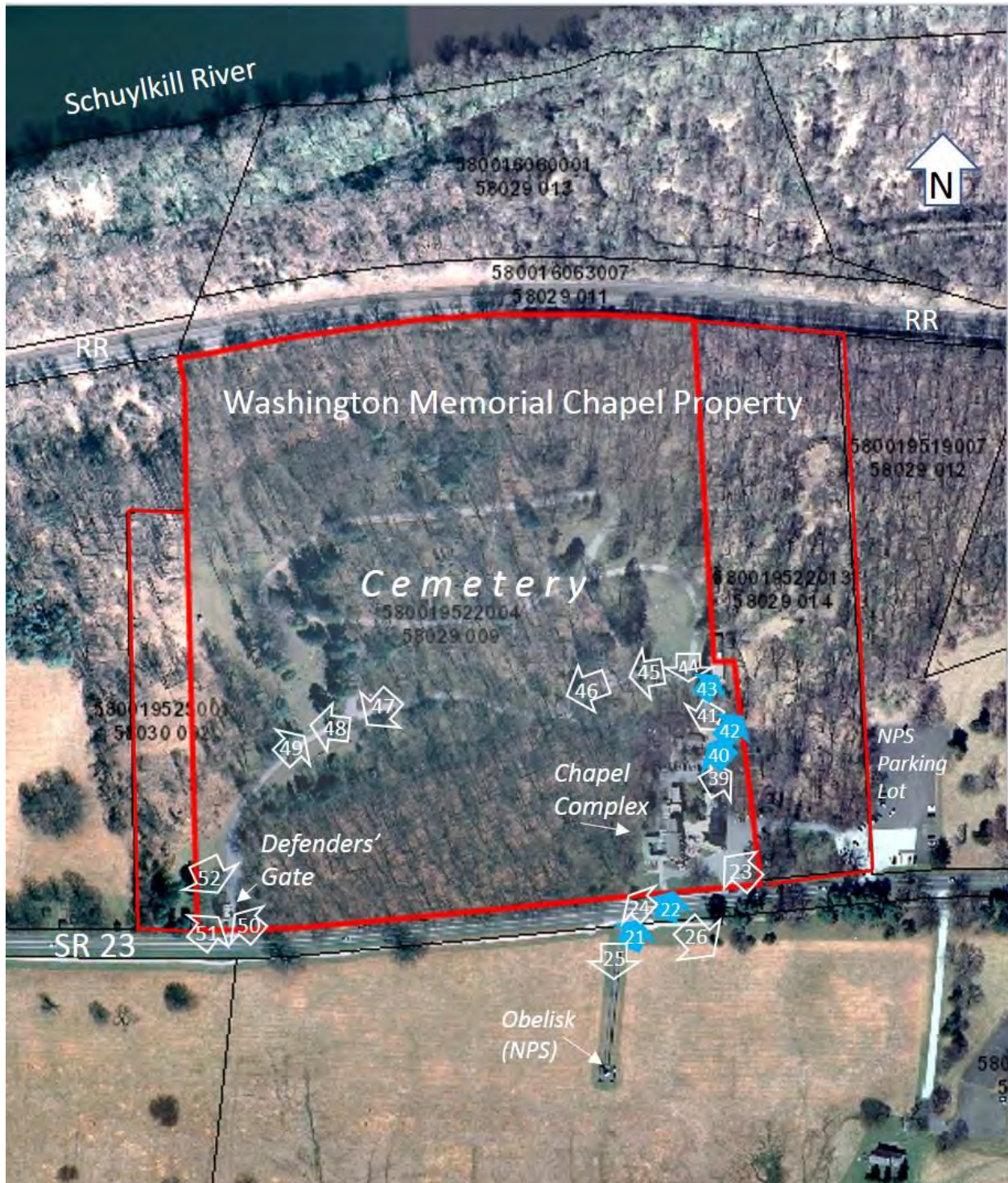


Figure 20: Supplemental Photo Key, Images 21-26; 39-52. Based on Montgomery County tax parcel mapping, available online at [propertyrecords.montcopa.org](http://propertyrecords.montcopa.org). Washington Memorial Chapel parcels outlined in red.

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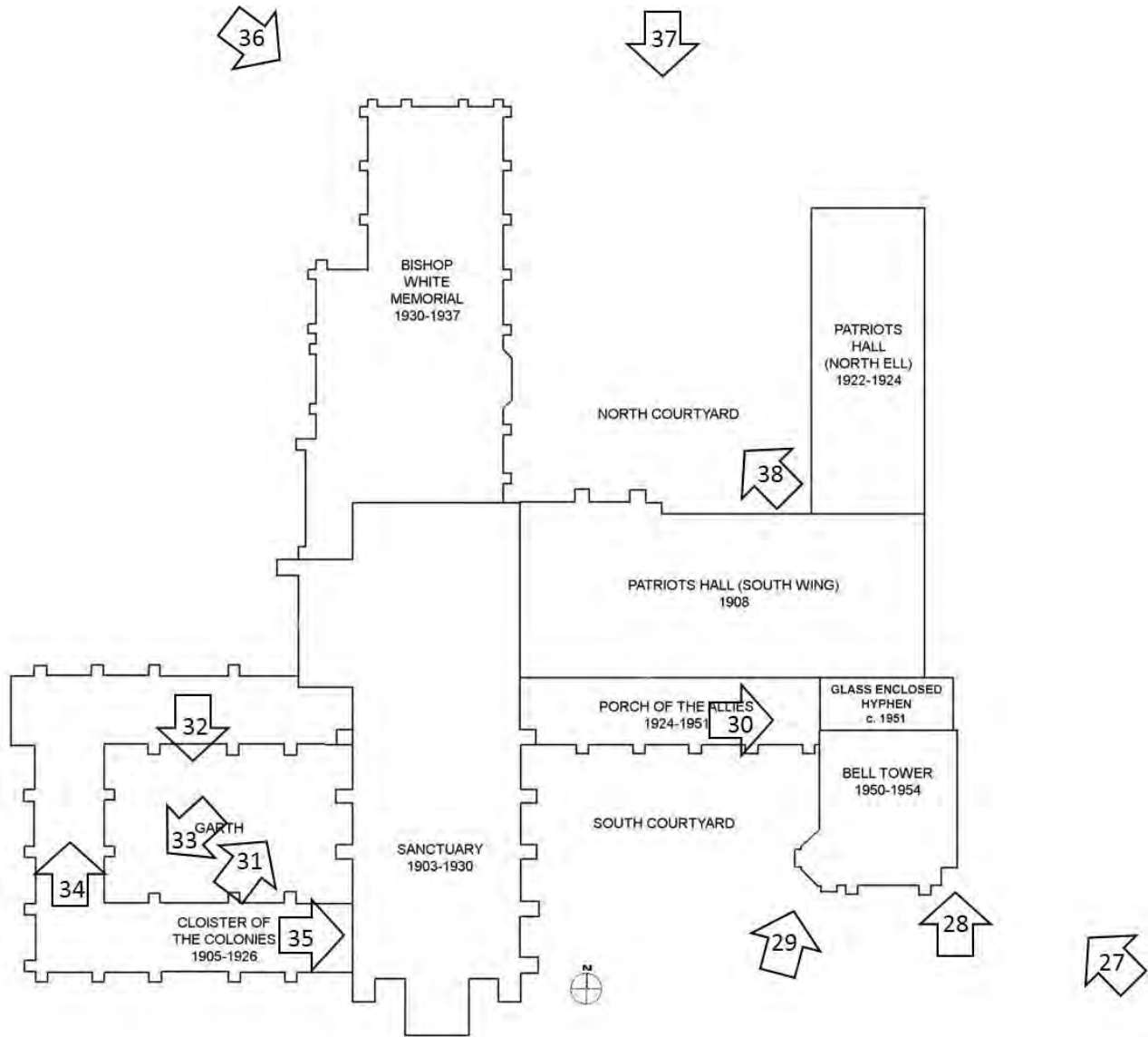


Figure 21: Supplemental Photo Key, Images 27-38.













D  
S  
WINS

CHAPEL CAIN SHOP

CHAPEL CAIN SHOP  
FOOD-GIFTS-SOUVENIRS









THE STATUE OF THE  
WOMAN WITH THE  
CANDLESTICK  
BY THE ARCHBISHOP  
OF CANTERBURY  
IN 1848  
THE STATUE WAS  
ERECTED IN  
HONOUR OF  
THE  
WOMAN  
WHO  
DIED  
IN  
1848  
AT  
THE  
AGE  
OF  
80  
SHE  
HAD  
LIVED  
A  
LONG  
AND  
PIOUS  
LIFE  
AND  
DIED  
IN  
THE  
ARM  
OF  
HER  
HUSBAND  
SHE  
WAS  
BORN  
IN  
1768  
AND  
DIED  
IN  
1848  
SHE  
WAS  
A  
MEMBER  
OF  
THE  
SOCIETY  
OF  
THE  
SACRAMENT  
AND  
A  
DEVOTED  
FOLLOWER  
OF  
THE  
REV. FATHER  
MARTIN  
GAY  
SHE  
WAS  
A  
WOMAN  
OF  
GREAT  
VIRTUE  
AND  
PIETY  
AND  
A  
MEMBER  
OF  
THE  
SOCIETY  
OF  
THE  
SACRAMENT  
AND  
A  
DEVOTED  
FOLLOWER  
OF  
THE  
REV. FATHER  
MARTIN  
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WOMAN  
OF  
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VIRTUE  
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SOCIETY  
OF  
THE  
SACRAMENT  
AND  
A  
DEVOTED  
FOLLOWER  
OF  
THE  
REV. FATHER  
MARTIN  
GAY





























MEN

WOMEN

The  
American  
Scout  
Council











CZAPLA

WHITMAN













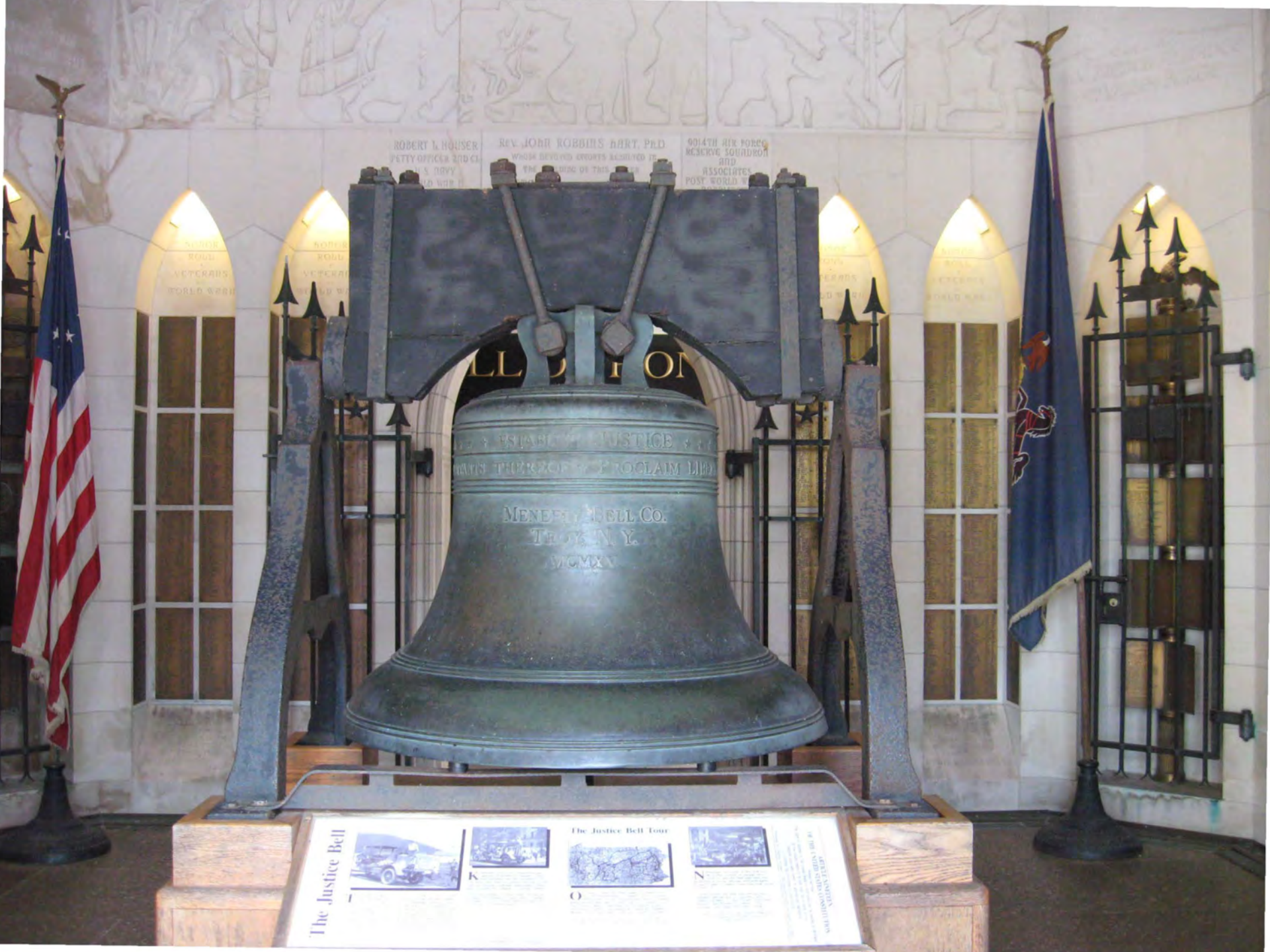






  
**RECTOR**





ROBERT L. HOUSER  
PETTY OFFICER 2ND CL  
U.S. NAVY  
1914-1918

REV. JOHN ROBBINS BART, Ph.D.  
WHOSE DEVOTED EFFORTS RESULTED IN  
THE BELLING OF THIS BELL

9014TH AIR FORCE  
RESCUE SQUADRON  
AND  
ASSOCIATES  
POST WORLD WAR II

ROBERT  
ROLL  
VETERANS  
WORLD WAR I

ROBERT  
ROLL  
VETERANS  
WORLD WAR I

ROBERT  
ROLL  
VETERANS  
WORLD WAR I

ROBERT  
ROLL  
VETERANS  
WORLD WAR I

ALL OF US

WE ESTABLISH JUSTICE  
WE PROCLAIM LIBERTY

MENDENHALL BELL CO.  
PHILA. PA.  
1752

### The Justice Bell



#### The Justice Bell Tour



THE JUSTICE BELL TOUR IS A FREE  
AND INFORMATIVE TRIP FOR  
ALL VISITORS TO THE  
MUSEUM.





VALLEY FORGE





























CHURCH  
CLUB  
SHOP

EXIT



WASHINGTON



PERSHING



MACARTHUR



LINCOLN



THREE EAGLES BEHOLD THE HISTORY  
THAT HAVE BEEN GIVEN BY THE  
DAUGHTERS OF THE AMERICAN REVOLUTION  
IN HONOR OF  
GENERAL AND MRS. DOUGLAS MACARTHUR

THE VALLEY FORGE MEMORIAL BELL TOWER  
HAS BEEN ERECTED BY  
THE NATIONAL SOCIETY  
DAUGHTERS OF THE AMERICAN REVOLUTION

















































CHAPEL CARNI SHOP

CHAPEL CARNI SHOP

CHAPEL CARNI SHOP  
FOOD • GIFTS • SOUVENIRS









GO

The  
Hammock  
is available  
for  
Cuba Beer

























SENDERMAN

SMALLWOOD

HENRY  
1838  
1918

John  
May 1



















UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES  
EVALUATION/RETURN SHEET

Requested Action: Nomination

Property Name: Washington Memorial Chapel

Multiple Name: \_\_\_\_\_

State & County: PENNSYLVANIA, Montgomery

Date Received: 3/17/2017      Date of Pending List: \_\_\_\_\_      Date of 16th Day: \_\_\_\_\_      Date of 45th Day: 5/1/2017      Date of Weekly List: \_\_\_\_\_

Reference number: SG100000943

Nominator: State

Reason For Review:

- |                                       |  |   |
|---------------------------------------|--|---|
| <input type="checkbox"/> Appeal       | <input type="checkbox"/> PDIL                | <input type="checkbox"/> Text/Data Issue    |
| <input type="checkbox"/> SHPO Request | <input type="checkbox"/> Landscape           | <input type="checkbox"/> Photo              |
| <input type="checkbox"/> Waiver       | <input checked="" type="checkbox"/> National | <input type="checkbox"/> Map/Boundary       |
| <input type="checkbox"/> Resubmission | <input type="checkbox"/> Mobile Resource     | <input type="checkbox"/> Period             |
| <input type="checkbox"/> Other        | <input type="checkbox"/> TCP                 | <input type="checkbox"/> Less than 50 years |
|                                       | <input type="checkbox"/> CLG                 |   |

Accept       Return       Reject      5/1/2017 Date

Abstract/Summary  
Comments:

Recommendation/ Criteria: Accept, National Register Criteria A and C. Nationally significant for its association with the American Commemorative Movement and as an outstanding example of early 20th century Late Gothic Revival design.

Reviewer: Patrick Andrus *Patrick Andrus*      Discipline: Historian

Telephone: (202)354-2218      Date: 5/1/2017

DOCUMENTATION:    see attached comments : No    see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.

**ANDREW E. DINNIMAN**

STATE SENATOR  
19TH DISTRICT

182 MAIN CAPITOL BUILDING  
SENATE BOX 203019  
HARRISBURG, PA 17120-3019  
717-787-5709  
FAX: 717-787-4384

ONE NORTH CHURCH STREET  
WEST CHESTER, PA 19380-3006  
810-692-2112  
FAX: 610-436-1721

EMAIL: andy@pasenate.com  
WEBSITE: www.senatordinniman.com  
FACEBOOK: Senator Andy Dinniman  
TWITTER: @SenatorDinniman



Senate of Pennsylvania

**COMMITTEES**

EDUCATION, MINORITY CHAIR  
AGRICULTURE AND RURAL AFFAIRS  
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PUBLIC HEALTH AND WELFARE  
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VETERANS AFFAIRS AND EMERGENCY PREPAREDNESS

BEN FRANKLIN TECHNOLOGY DEVELOPMENT AUTHORITY  
EDUCATION COMMISSION OF THE STATES  
INTERNATIONAL COMMERCE CAUCUS, CO-CHAIR  
JOINT LEGISLATIVE CONSERVATION COMMITTEE  
LIFE SCIENCES AND BIOTECHNOLOGY CAUCUS, CO-CHAIR  
LINCOLN UNIVERSITY BOARD OF TRUSTEES  
PENNSYLVANIA HIGHER EDUCATIONAL FACILITIES AUTHORITY  
PENNSYLVANIA HISTORICAL AND MUSEUM COMMISSION  
STATE BOARD OF EDUCATION  
STATE PUBLIC SCHOOL BUILDING AUTHORITY

October 4, 2016

Ms. April E. Frantz  
National Register Reviewer  
Pennsylvania State Historic Preservation Office  
400 North Street  
Harrisburg, PA 17120-0093

Dear Ms. Frantz:

I am writing to express my support for nomination of the Washington Memorial Chapel to the National Register of Historic Places. It is a wonderful place and I am very familiar with the Chapel.

The Chapel transmits in an inspiring manner the message of the people, events and foundational values on which our country was built. Not only is the Chapel a unique tribute to George Washington and the founders, but it is also a remarkable example of American craftsmanship. I am always struck by its beauty and impressed by the fact that it is open 365 days a year to all who visit Valley Forge National Park. I always see people visiting the Chapel when I am driving by the area.

I was surprised to learn that it is not yet on the Register and trust that its application will be viewed favorably. I highly recommend that it be nominated.

Please let me know if you have any questions or would like to speak to me regarding my recommendation.

Respectfully,

A handwritten signature in cursive that reads "Andy".

Andrew E. Dinniman  
State Senator - 19<sup>th</sup> District





Pennsylvania  
Historical & Museum  
Commission



March 10, 2017

Stephanie Toothman, Keeper  
National Register of Historic Places  
National Park Service, US Department of Interior  
1201 "I" (Eye) Street, NW, 8th Floor  
Washington D.C. 20005

Re: Washington Memorial Chapel National Register nomination (Montgomery County, PA)

Dear Ms. Toothman:

Enclosed please find a National Register nomination for the Washington Memorial Chapel for your review. Included is a signed first page, and CDs containing the true and correct copy of the nomination and tif images. Copies of correspondence are enclosed as well.

The proposed action for the nomination is listing in the National Register. Please note that the recommended level of significance is "national." Our staff and Historic Preservation Board members support this nomination. If you have any questions please contact April Frantz at 717-783-9922 or [afrantz@pa.gov](mailto:afrantz@pa.gov). Thank you for your consideration of this property.

Sincerely,

Andrea L. MacDonald, Director  
State Historic Preservation Office

enc.

Historic Preservation Services  
Commonwealth Keystone Building  
400 North Street  
Harrisburg, PA 17120-0093  
[www.phmc.state.pa.us](http://www.phmc.state.pa.us)  
*The Commonwealth's Official History Agency*