

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Registration Form

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

1. Name of Propertyhistoric name Building 2, RCA/Victor Complexother names/site number General Office Building**2. Location**street & number 201 North Front Street☐ not for publicationcity or town City of Camden☐ vicinitystate New Jerseycode NJcounty Camdencode 007zip code 08102**3. State/Federal Agency Certification**As the designated authority under the National Historic Preservation Act, as amended, I certify that this ☒ nomination☐ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property☒ meets ☐ does not meet the National Register criteria. I recommend that this property be considered significant☐ nationally ☐ statewide ☒ locally. ☐ See continuation sheet for additional comments.

Signature of certifying official/Title

Date

State or Federal agency and bureau

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

Signature of certifying official/Title

Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that this property is:

☒ entered in the National Register.
☐ See continuation sheet.☐ determined eligible for the
National Register.
☐ See continuation sheet.☐ determined not eligible for the
National Register.☐ removed from the National
Register.☐ other, (explain:)

Signature of the Keeper

Date of Action

Don Dine2/4/19

Building 2, RCA/Victor Complex
Name of Property

Camden, New Jersey
County and State

5. Classification

Ownership of Property

(Check as many boxes as apply)

- ☒ private
☐ public-local
☐ public-State
☐ public-Federal

Category of Property

(Check only one box)

- ☒ building(s)
☐ district
☐ site
☐ structure
☐ object

Number of Resources within Property

(Do not include previously listed resources in the count.)

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

Name of related multiple property listing

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

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions

(Enter categories from instructions)

COMMERCE/TRADE-business

Current Functions

(Enter categories from instructions)

VACANT/NOT IN USE

7. Description

Architectural Classification

(Enter categories from instructions)

Colonial Revival

Materials

(Enter categories from instructions)

foundation Granite

walls Brick, Limestone

roof Synthetic

other

Narrative Description

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

8 Statement of Significance**Applicable National Register Criteria**

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

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

Criteria considerations

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

Property is:

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

Narrative Statement of Significance

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

9. Major Bibliographical References**Bibliography**

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

Previous documentation on file (NPS):

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

- ☐ recorded by Historic American Engineering
Record # _____

Areas of Significance

(Enter categories from instructions)

ARCHITECTURE

COMMUNICATIONS

Period of Significance

1916-1966

Significant Dates

1916

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Karcher and Smith

Primary location of additional data

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

Name of repository:

Camden County Historical Society

Building 2, RCA/Victor Camden
Name of Property

Camden, New Jersey
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10. Geographical Data

Acreage of property Less than one acre

Latitude/Longitude References

(Place additional lat/long references on a continuation sheet.)

1 39.94839 -75.12667 3 39.948081 -75.126217

Latitude Longitude
2 39.94828 -75.126147

4 39.948183 -75.126737

☐ See continuation sheet

Verbal Boundary Description

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

Boundary Justification

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

11. Form Prepared By

name/title Logan I. Ferguson, Senior Associate

organization Powers & Company, Inc. date August 5, 2018

street & number 1315 Walnut Street, Suite 1717 telephone (215) 636-1092

city or town Philadelphia state PA zip code 19107

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items

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

Property Owner

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

name _____

street & number _____ telephone _____

city or town _____ state _____ zip code _____

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

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

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Building 2. RCA/Victor Complex

Name of Property

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Summary Paragraph

Building 2 of the RCA/Victor Company Complex is located on the northwest corner of Cooper and North Front Streets in the City of Camden. Also known as the “General Office Building,” it is one of only four remaining buildings from the once expansive Camden Plant of the RCA/Victor Company. Constructed in 1916 by the Philadelphia firm of Karcher and Smith, the Classical Revival style office building assumes a rectangular footprint and rises eight stories in height to a flat roof. The building has a traditional columnar form with a 2-story limestone base and granite water table, buff-colored brick shaft and a projecting cornice. As all elevations were equally visible, all are similarly ornamented with a limestone stringcourse above the base and a terra cotta stringcourse above the shaft. The 7th and 8th floors, which compose the capital, present double-height, single and paired pilasters with limestone bases, which separate the bays and support the prominent terra cotta cornice with classical detailing.

Narrative Description

The primary, east façade is five bays wide and the building is eight bays deep. Window openings have a paired and tripartite configuration with metal frames and sashes and are divided by tall, vertical, pressed metal piers that project outward from the horizontal, pressed metal spandrels. The primary entrance is centered on the east elevation with a secondary entrance on the west elevation.

The building is bounded by concrete sidewalks to the east and south, a paved parking lot to the west and Building 3 of the RCA/Victor Complex to the north (Photographs #1-4). Immediately east of the building is Johnson Park and Cooper Library (NR 1980), which occupies an entire city block.¹ Buildings 8 and 17, also part of the original RCA/Victor Complex, are located immediately south, on the south side of Cooper Street. Many of the surrounding blocks are dominated by surface parking lots with the Delaware River two blocks to the west and Interstate 676 and the Benjamin Franklin Bridge two blocks to the north.

The primary, east elevation faces North Front Street and is five bays wide (Photographs #1 and 2). The 1st and 2nd floors are clad in smooth limestone with a centered, double-height, shallow limestone portico supported by engaged, fluted Corinthian columns and Doric pilasters (Photograph #1). On the 1st floor, the outermost bays contain 1-light, original, bronze windows with an infilled, 1-panel transom and a simple limestone surround. The second and fourth bays from the south contain 1-light, original, bronze windows with an infilled, 1-panel transom below limestone brackets. The center bay contains an elevated,

¹ The Cooper Library was also designed by Karcher and Smith.

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replacement, double-leaf aluminum door with 1-light replacement sidelights, a 2-light transom and a limestone surround. The entrance is accessed by granite steps with a metal railing. Above the transom is a late 20th century vinyl sign below limestone brackets. On the 2nd floor, the two outermost bays contain 2-light, bronze windows with 2-light bronze transoms, and the center bay contains a 4-light, bronze window with a 4-light transom. The upper floors are clad in buff brick with terra cotta and limestone detailing. On the 3rd through 6th and 8th floors, the outermost bays contain paired, 1/1, metal windows with buff brick heads and sills (Photograph #1). The second and fourth bays from the south contain paired, 1/1, metal windows with 1-light metal transoms. The center bay contains tripartite, paired, 1/1, metal windows with 3-light metal transoms. Ornate pressed metal spandrels separate the floors of the shaft and capital in the three center bays. On the 7th floor, the outermost bays contain paired, 1/1, metal windows with buff brick heads and sills. The second and fourth bays from the south contain paired, 1/1, metal windows and the center bay contains tripartite paired, 1/1, metal windows.

The south elevation faces Cooper Street and is eight bays wide (Photographs #2 and 3). The design, material and detailing matches that of the east elevation exactly. On the 1st floor, the outermost bays contain 4-light, painted bronze windows. The six center bays contain a 1/1, metal window flanked by narrow, 1/1, metal windows and a 3-light metal transom. On the 2nd floor, the outermost bays contain 4-light, metal windows. The six center bays contain a 1/1, metal window flanked by narrow, 1/1, metal windows. On the 3rd through 6th and 8th floors, the outermost bays contain paired, 1/1, metal windows with buff brick heads and sills. The six center bays contain paired, 1/1, metal windows with 1-light metal transoms. On the 7th floor, the outermost bays contain paired, 1/1, metal windows with buff brick heads and sills. The six center bays contain paired, 1/1, metal windows.

The west elevation faces the interior of the block and is five bays wide (Photograph #4). The design, material and detailing matches that of the east also match that of the east and south elevations. On the 1st floor, the northernmost bay has concrete block infill. The second and third bays from the north also have infill and an arched limestone surround. Historically, these openings contained double-leaf doors. The fourth bay from the north contains a 4-light, metal window with an arched limestone surround. The southernmost bay contains a 4-light, metal window. On the 2nd floor, all bays contain 4-light, bronze windows. On the 3rd through 6th and 8th floors, the outermost bays contain paired, 1/1, metal windows with buff brick heads and sills. The second and fourth bays from the north contain paired, 1/1, metal windows with 1-light, metal transoms. The center bay contains paired, 6-light, metal windows with paired 2-light, metal transoms. On the 7th floor, the outermost bays contain paired, 1/1, metal windows with buff brick heads and sills. The second and fourth bays from the north contain paired, 1/1, metal windows. The center bay contains paired, 6-light, metal windows. Historically, the center bay on the 3rd through 8th floors was

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entirely open, providing air and light into the stairway behind it.

The north elevation also faces the interior of the block and is eight bays wide (Photograph #4). On the 1st floor, the six easternmost bays are essentially abutted by the former Building 3 of the RCA/Victor Complex and the two buildings are connected by a small hyphen. The two westernmost bays contain contemporary infill. On the 2nd floor, the two easternmost bays are also abutted by Building 3. Bays three through seven from the east contain a 1/1, metal window flanked by narrow, 1/1, metal windows. The westernmost bay contains a 4-light, metal window. On the 3rd through 6th and 8th floors, the outermost bays contain paired, 1/1, metal windows with buff brick heads and sills. The six center bays contain south contain paired, 1/1, metal windows with 1-light, metal transoms. On the 7th floor, the outermost bays contain paired, 1/1, metal windows with buff brick heads and sills. The six center bays contain south contain paired, 1/1, metal windows.

The roof of the building is flat with a shallow brick parapet (Photographs #1-4). There is a 1-story buff brick penthouse to the east and various mechanical units to the west (Photograph #30).

Interior

The interior has been variously remodeled over the years, most recently in the late 20th century for RCA and later for the School District of Camden. Therefore, on floors 2-6 there is no consistent or historic configuration and the majority of finishes are of late 20th century construction, including linoleum and vinyl floors, carpeting, drywall partitions, dropped acoustical tile ceilings and fluorescent lighting.

On the 1st floor, the entrance lobby is located in the center of the east elevation and contains a linoleum floor, drywall partitions, a dropped acoustical tile ceiling and fluorescent lighting (Photograph #5). Although originally and historically an entrance lobby was present in the building, the current lobby has been renovated multiple times and is much smaller in size and configuration than the original. Along the western half of the north elevation is a late 20th century auditorium space with carpeting, drywall partitions and dropped, acoustical tile ceilings (Photograph #9). Although the exact date of this renovation is not known, the auditorium function in this location is not original to the building. The remainder of the 1st floor contains an irregular series of rooms (Photographs #6 and 8). On the 2nd and 3rd floors, the rooms are generally arranged along the perimeter of the floor plate in a linear fashion and the center of the floor plate is open in plan (Photographs #10-13). On the 4th through 6th floors, the entire floor plate has been divided into a linear series of smaller rooms with a double-loaded, centered U-shaped corridor (Photographs #14-17). On these floors, the great majority of finishes are represent late 20th century design, as mentioned above.

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The 7th floor retains a high level of integrity. As the former Directors' floor it contained various committee rooms and office spaces, along with the original board room and President's office. The original double-loaded, centered, east-west corridor remains with original door trim, shallow coved ceiling, fluted pilasters, wood floors, and crown molding with classical details (Photograph #18). The remainder of the floor plate contains rooms arranged to the north and south of the floor plate in a linear fashion (Photograph #20). The two most significant spaces are the President's office, located in the southeast corner of the floor plate (Photographs #21 and 22) and the board room, located directly west (Photographs #23 and 24). The original finishes in the spaces include teak wood floors, Circassian walnut paneling, Circassian walnut wood beams, flat and decorative plaster ceilings, brass hardware, a stone fireplace in the President's office (the Board Room fireplace and mantel have been removed) and bronze grilles. The architects also designed furniture and brass hardware for the spaces, the latter of which remains intact.² The remaining office spaces contain a combination of contemporary features, as well as some historic elements, including wood floors, paneled wood doors and surrounds, wood baseboard and chair rail and plaster moldings.

The 8th floor historically contained a women's recreation room at the east end, with the majority of the floor plate being occupied by the Auditorium. Currently, the east end has been fully reconfigured but the auditorium space remains. Past renovations included the installation of a dropped ceiling to reduce the overall volume to a single-story and north and south Mezzanines (Photograph # 29). The mezzanines were likely added in the 1970's or 80's. Recent clean-out of School District material by the new/current ownership group removed the dropped ceiling exposing the impressive, double-height Auditorium. Equally impressive is the high level of plaster detail in the ceiling that remains in good condition (Photographs #27 and 28). The plaster moldings throughout are largely intact as well as the proscenium, shallow recess at the west end and the elevator lobby, which retains some of the original wood and plaster molding (Photograph #25).

The interior circulation consists of two passenger elevators, two freight elevators two primary stairways and miscellaneous stairways leading to small interstitial spaces between floors. The passenger elevators are located near the southeast corner of the floor plate and the freight elevator is located near the northwest corner of the floor plate (Photographs #7, 15, 19 and 25). Although the cabs and machinery are of late 20th century construction, some select original elements, such as the multi-light, painted metal, freight elevator doors remain. Otherwise, the doors are of flush, painted metal. All elevators provide access between all floors. The east primary stairway is located near the northeast corner of the floor plate (Photograph #26).

² "Home Office Building, Victor Talking Machine Co., Camden, NJ." *American Architect* 111:2153 (28 March 1917): 200.

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The L-shaped stairway has a combination of marble and granite treads and painted metal raisers, iron spindles and curved wooden handrails. Although recently closed off from the elevator lobby for code reasons, this stairway originally was open to the elevator lobby. At the base of the stair is an arched ceiling with flanking iron columns and a highly detailed plaster cornice. This stairway provides access between the basement and the roof. The west primary stairway is located near the center of the west elevation, to the south of the freight elevator. This utilitarian U-shaped stairway has stone treads and painted metal risers and railings. It provides access between the basement and the 8th floor. The secondary stairways are scattered throughout the floors. These straight-run stairways all have stone treads and painted metal risers and railings.

Integrity

Building 2 at the RCA/Victor Complex retains integrity. There has been no change to the location of the building. The exterior design and materials of the building are intact, including limestone and brick cladding, terra cotta and pressed metal detailing, porticoed entrance and consistent fenestration pattern. The quality, placement and condition of the construction materials remain intact and characteristic of both Classical Revival style architecture and the era in which the building was constructed. The workmanship is of good quality and is characteristic of the prominent company for whose use the building was constructed. The setting has been somewhat altered, as so much of the original complex has been demolished. However, the presence of the building itself, its location on the square and the counterpoint Cooper Library³, along with adjacent Buildings 8 and 17 allow for the overall feeling to be conveyed.

The minor exterior alterations, such as the minimal replacement of select windows and the contemporary signage, do not detract from the overall integrity of the building or prevent it from continuing to read as an early 20th century office building. Moreover, as all original window types remain in at least one location, a full restoration would be possible.

On the interior, the three most significant spaces in the building, the President's office, the Boardroom and the Auditorium, along with their exceptional level of finish, remain intact. The benefit of this high level of integrity is not only from an aesthetic perspective, but also that the spaces are effectively able to convey both their original functions and serve as an excellent example of the architectural style of Karcher and Smith.

³ The Classical Revival Cooper Library, now a part of the Rutgers University-Camden, is the centerpiece of Johnson Park, located across North Front Street from Building 2. Also designed by Karcher and Smith and built in 1916-1917, funds for its construction were provided by Eldridge Johnson.

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The primary stairway with marble treads and metal risers and a graceful balustrade survives on most floors. Although mid-20th century renovations have obscured some interior original features and fabric, evidence suggests that in many locations the original features may remain behind drywall walls and above suspended ceilings. Moreover, those spaces never had a formal configuration or high level of finish. Additionally, the loss of fabric and configuration of the general office spaces, while unfortunate, does not lessen the overall integrity of the building. Building 2 is an intact example of an early 20th century Classical Revival style office building. The building remains in good condition with the retention of many original interior and exterior features and thus retains architectural integrity.

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Statement of Significance Paragraph

Building 2 of the RCA/Victor Company Complex was the executive office and administrative building for the complex. The building is significant under Criterion A, Communications, for its initial association with the Victor Talking Machine Company, which dominated the phonograph and record industry for nearly thirty years; and its later association with the powerful RCA Victor Corporation, one of the most influential corporations in the history of the nation. The building is also significant under Criterion C, Architecture, as an excellent, intact example of a Classical Revival style office building and a prominent work of the firm of Karcher and Smith. The period of significance begins in 1916 with the construction of the building and ends in 1966, with the retirement of David Sarnoff, a major force in the operations and innovations of RCA.

Narrative Statement of Significance

The following information is largely excerpted from Powers and Company, Inc., "Building 17, RCA Victor Company, Camden Plant", National Register Nomination, 2002.

The RCA Victor Company, Camden Plant, was home to two of the most significant 20th century pioneers in communications: The Victor Talking Machine Company, who introduced musical entertainment in the home with its "talking machine" and the Radio Corporation of America (RCA) who pioneered telecommunications, radio and broadcasting. The Camden Plant site was the location of some of the most significant developments in phonograph, radio and television history.

Four buildings survive from the former 58-acre complex that contained thirty-one buildings at its peak and stood as the City of Camden's largest employer.¹ These remaining buildings are commonly known as: Building 2 (the general office building and the subject of this nomination), Building 3 (the radio manufacturing building - only a section of which survives), Building 8 (the metal manufacturing building), and Building 17 (the "Nipper Building" or cabinet factory).

The City of Camden is located between the Delaware and Cooper Rivers, approximately thirty miles south of Trenton and directly across the Delaware River from Philadelphia. Camden was transformed into an

¹ Victor counted all additions as individual buildings. There were approximately 20 structures that stood on the site. Square footage of floor space totaled 2.5 million. The complex sprawled over 58 acres, the equivalent of ten city blocks. Frank O. Barnum, *"His Master's Voice" in America: Ninety Years of Communications Pioneering and Progress: Victor Talking Machine Company, Radio Corporation of America, General Electric Company* (Camden, NJ: General Electric Company, c. 1991), 124.

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industrialized city in the late 19th century, largely a result of its proximity to multiple evolving modes of transportation. In addition to its prized water resources, Camden was served by the Camden and Amboy Railroad from 1835 and the Camden and Atlantic Railroad from 1852. Following the success of those companies, more than half a dozen railroad companies constructed lines linking Camden to Philadelphia, Trenton, New York, the Atlantic shoreline and points west by the 1880s.² Its proximity to Philadelphia with its established and large industrial base, and its connection to water and rail transportation, contributed to the rise of industries in Camden from an early date. The late 19th century represents the most significant period of development in Camden, with industrial expansion that led to an influx of immigrants and resulting urban growth. One of the city's largest companies during the period was Richard Esterbrook's steel pen factory, which was founded at the foot of Cooper Street in 1858.³ Joseph Wharton established his Camden Metal Works (later known as the American Nickel Works) at about the same date and this was the major supplier of nickel to the United States Mint.⁴ In 1869, Joseph Campbell and Archibald Anderson constructed a modest canning factory, which would later become the internationally renowned Campbell Soup Company. Other significant 19th century industries included woolen mills, iron works, and ship building. In the last decade of the 19th century, Eldridge Johnson established a talking machine company in a small one-story shop on Front Street in Camden. From its humble beginnings, Johnson's Victor Talking Machine Company would grow to international prominence in the industry.

Brief History of the RCA/Victor Complex, Camden Plant from Construction to Present

The Victor Talking Machine Company was incorporated in 1901, with executive and factory offices on Front Street in Camden and the sales office in the Stephen Girard Building in Philadelphia.⁵ In the earliest years, the production process involved coordination with several outside suppliers. The talking machines were built in the company's factory on Front Street and were installed in cabinets manufactured by the Sheip Manufacturing Company.⁶ Recording and pressing of the discs were initially also undertaken by outside sources. Recognizing the advantages of in-house production for increased efficiency and economy of production, Eldridge began expanding Victor's capabilities gradually eliminating the need for outside vendors. Business rapidly expanded under this new structure and created an immediate need for plant expansion and consolidation.

To accommodate the phenomenal growth, a number of buildings were acquired and constructed to carry out the vast production operation. Old Building 3 (located at the site of present-day 8) was constructed in 1905 to house

² "History of Camden." Camden, New Jersey's Official Website. <http://www.ci.camden.nj.us/history.html>. Accessed on April 13, 2018.

³ "History of Camden."

⁴ "History of Camden."

⁵ **Barnum, 23.**

⁶ Barnum, 23.

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the sales offices relocated from Philadelphia and for record pressing. Buildings 6 and 7 were acquired the following year for use as a shipping/warehouse facility and a matrix department. In 1906 and 1907, Buildings 4 (power plant) and 15 (recording studio and research laboratory) were constructed, as was a lumberyard and the old Building 8 (site of later Building 10), the first cabinet factory.⁷ In the next five years, several of the buildings were enlarged and a number of divisions in the company were moved around to accommodate the growing number of workers. At this same time, significant improvements were made to the power plant to generate the tremendous power required for the extensive facilities.⁸ In 1909, due to the tremendous demand for Victorlas, a second cabinet factory was added (Building 17). Building 17 was subsequently expanded in 1911, 1912, 1915 and 1918, with the latter section containing the famous 75-foot high Nipper tower.

An extraordinary rate of growth continued through 1920 with the construction of Buildings 1, 5, 9, 11, 12, 13, 18, and 24.⁹ Approximately half of Victor's entire capital investment was concentrated in the five years spanning from 1912 to 1917.¹⁰ One of the most notable additions to the complex occurred in 1916, with the construction of the 8-story, main office building (Building 2). This building is an impressive architectural achievement that was designed as the flagship of the Camden complex.

During World War I, the company's focus was shifted to wartime manufacturing and a massive facility (Building 53) was constructed on State Street and River Avenue for the manufacture of war materials, specifically detonator cases and shell parts.¹¹ A lumberyard (Building 50) was established during this same period for the storage of lumber for airplane wings.¹²

The final phase of Camden Plant expansion occurred between 1920 and 1924. Substantial additions to the power plant were made in 1920-21 in anticipation of future growth. The original cabinet factory (Building 8) was demolished in 1923 to allow for the construction of a new record pressing plant (Building 10). Also, during this period, the record materials manufacturing building (Building 13) was expanded and joined to the new record pressing plant. This resulted in a streamlined operation for the manufacture and pressing of Victor records.¹³ In 1921, the company reached an all-time high of nearly 55 million record sales.¹⁴ The old record pressing plant

⁷ The lumberyard was the largest lumberyard in the world handling African mahogany and other cabinet woods. Barnum, 36, 124 and B.L. Aldridge, *The Victor Talking Machine Company*, Frederic Bayh, editor. (RCA Sales Corp., 1964), 104.

⁸ Aldridge, 104.

⁹ Aldridge, 105.

¹⁰ Barnum, 49.

¹¹ Aldridge, 105 and Barnum, 75.

¹² Barnum, 84, 85.

¹³ Barnum, 92.

¹⁴ Barnum, 92.

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(old Building 3) was no longer needed and was demolished in 1924 to make way for the ten-story metal manufacturing building (Building 8). Existing Building 8 was completed in 1924 and was the last significant new construction to occur at the Camden plant by the Victor Talking Machine Company. This building was connected to Building 4 (metal manufacturing/record pressing), Building 18 (metal manufacturing), Building 17 (cabinet factory), and the shipping department.¹⁵ With its completion, Victor had assembled an efficient metal manufacturing operation housed within a single complex.

Despite the arrival of the Great Depression, the company (having been acquired by RCA and renamed RCA Victor) moved to expand the Camden Plant, allocating large sums of money into new and improved facilities. The first major building initiative was the construction of Building 3, completed in 1930. Steps were also taken to improve the efficiency of operation such as connecting the cabinet factory to the final test area (Building 24) and connecting the radio chassis assembly area (Building 10) to the final test area.¹⁶ As a result, radio sets were being produced in record numbers.

In the mid-20th century, a major consolidation and modernization program was again initiated at the Camden Plant. The program was instituted to provide increased efficiency and greater cost effectiveness in the commercial and government communications operations.¹⁷ The first move involved the donation of Buildings 5, 6 and 7 to Rutgers University. In 1969 the main administration building (Building 2) and the productions facility (Building 3) were extensively renovated. The second phase began in 1971 with renovations to buildings 4, 8, 10, 13, and 17, and the demolition of the remaining structures between 1968-1977 including buildings 1, 11, 15, 16, and 24. In the years that followed, all buildings would be demolished with the exception of Buildings 2, 8, 17, and a portion of 3, the remaining vestiges from the expansive complex that once dominated Camden's waterfront.

During the 1990s, Building 2 was occupied by the Camden Board of Education and served as their main office building until 2017. The building is currently vacant.

Criterion A, Communications

The building is significant under Criterion A, Communications, for its initial association with the Victor Talking Machine Company, which dominated the phonograph and record industry for nearly thirty years; and its later association with the powerful RCA Victor Corporation, one of the most influential corporations in the history of

¹⁵ Barnum, 92.

¹⁶ Barnum, 162.

¹⁷ Barnum, 325.

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the nation.

The history of the RCA Victor, Camden Plant is the history of two great companies led by two influential men: Eldridge R. Johnson, founder of the Victor Talking Machine Company, and David Sarnoff, President of RCA. The merger of these companies in 1929 formed an alliance that would shape the concept of communications in the twentieth century. The technologies that were developed by these companies at the Camden Plant including those associated with the phonograph, radio and television, would bring sweeping changes to daily life for the world's population and would transform all businesses that rely on the dissemination of information.

Brief History of the Victor Talking Machine Company

Sound reproduction has its origins in the mid-19th century with a French scientist named Leon Scott de Martinville, who in 1857 designed the "phonograph," which traced the wave form of sound on a cylinder.¹⁸ This machine could only record sound and lacked reproduction capabilities. Thomas Edison is credited with the invention of a sound reproduction machine, and in 1878 he applied for a patent for a "Phonograph or Speaking Machine," marking what is universally recognized as the birth of recorded sound.¹⁹ Considering electric lighting to be of greater importance, Edison soon turned his research efforts to that subject.

A decade later, Chichester Bell and Charles Sumner Tainter improved the process by utilizing wax cylinders and their "Graphophone" competed directly with Edison's tin cylinder phonograph.²⁰ By 1888, Jesse Lippencott acquired the rights for both the Edison Speaking Phonograph and the Bell Graphophone. At around the same time, Emile Berliner developed a disc record that was played on a hand-powered phonograph called the "Gramophone." In 1896, Eldridge Johnson, then owner of the Eldridge R. Johnson Manufacturing Company at 108 N. Front Street in Camden, developed a spring-motor for the gramophone and an improved sound box, which he sold directly to the Berliner Gramophone Company of Philadelphia.²¹ Within the first year, the Berliner Gramophone Company ordered 100, and Johnson's shop grew from 2 to 16 men.²² By the turn of the twentieth century, Johnson had greatly improved the disc record and with the permission of Berliner, he began

¹⁸ Barnum, 7.

¹⁹ Edison's phonograph was marketed in Britain by the Edison Bell Company. Barnum, 8 and "Birthplace of Recorded Sound," Menlo Park, Edison, NJ. <http://www.edisonnj.org/menlopark/museum.asp>. Accessed on April 13, 2018.

²⁰ Bell and Tainter's Graphophone was marketed by the American Graphophone Company. Barnum, 8.

²¹ Johnson became partner with Captain Andrew Scull in the Scull Machine Shop and in 1894 Johnson purchased Scull's interest in the firm and renamed the business Eldridge R. Johnson Manufacturing Company. Barnum, 14, Aldridge 103 and 106, and "Berliner and Eldridge Reeves Johnson," Menlo Park, Edison, NJ. <http://www.edisonnj.org/menlopark/museum.asp>. Accessed on April 13, 2018.

²² Aldridge, 103.

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independently distributing his product, which rapidly gained universal acceptance.²³ By July 1900, Johnson had moved to 120 N. Front Street where he established *The Consolidated Talking Machine Co.*²⁴ Soon after, he changed the name of the company to Eldridge R. Johnson. Johnson's plant remained in Camden, but the sales offices were headquartered in the Stephen Girard Building on 12th Street in Philadelphia. In January 1900, Johnson began production of his first commercial recording using the record label "Improved Gram-O-Phone Record."²⁵ The first product line of talking machines was emblazoned with the soon to be famous image of the Nipper dog and "His Master's Voice."²⁶

The English painter Francis Barraud created the world-famous painting of Nipper listening to "His Master's Voice" in the final years of the nineteenth century. Barraud had observed his dog Nipper listening to his Edison phonograph with a puzzled expression as if he was trying to determine the origins of the voice. In the original version, Nipper was listening to an Edison phonograph with a black horn. While attempting to sell the image to local publishers, it was suggested that the horn should be brass. Barraud visited the offices of the Gramophone Company Ltd. of London to request the loan of a brass horn and he then painted a second version of Nipper with a Berliner Gramophone. Recognizing the potential commercial success, the Gramophone Company Ltd. paid Barraud £50 for the painting and £50 for the copyright and began using Nipper in its advertising literature in 1899. Johnson acquired the US rights to "His Master's Voice" from Emile Berliner in 1901. The trademark was passed along with the RCA Victor merger and then to GE following the sale of RCA Records to the successor companies.²⁷

In 1901, Johnson reorganized the company, renaming it the Victor Talking Machine Company, with Johnson himself serving as the first president.²⁸ Considering their relatively small size, Victor's manufacturing structure was organized in a complex arrangement during these early years, dependent on a number of outside suppliers to provide the various components necessary for finished assembly. Victor's executive and factory offices were moved to 114 N. Front Street in Camden while the sales offices remained in Philadelphia.²⁹ The recording lab was also located in Philadelphia. The talking machines were initially built in Johnson's four-story factory at 120 N. Front Street and were installed in cabinets manufactured by the Sheip Manufacturing Company.³⁰ Pressing of the discs was carried out by the Duranoid Manufacturing Company of Newark until 1902 when a Camden

²³ Aldridge, 106.

²⁴ Aldridge, 103.

²⁵ Barnum, 21.

²⁶ Barnum, 19 and Aldridge, 103.

²⁷ The story of Nipper and "His Master's Voice" is detailed in Barnum, 1-2.

²⁸ Barnum, 3 and Aldridge, 104.

²⁹ Barnum, 23.

³⁰ Barnum, 23.

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operation at 23 Market Street was established.³¹

Victor faced intense competition in their first year from rivals such as the Columbia Phonograph Company, who marketed their own disc-playing machine. By the close of their first year in business, Victor's sales were a mere \$500.³² To counter the rising pressures, Victor developed innovative marketing strategies to promote their products. Having acquired the familiar "His Master's Voice" trademark, Victor launched a widespread advertising campaign, which brought near immediate success.³³ At the same time, recognizing the potential for a larger market, Victor established agreements with distributors throughout the country for the merchandising of their products. Within two years of its incorporation, the Victor Talking Machine Company had over thirty distributors located in all regions of the nation.³⁴ By 1903, Victor's net profits had increased to nearly \$500,000.³⁵

Victor established its first recording laboratory in 1903 at Carnegie Hall in New York City and began recording opera singers.³⁶ Italian opera sensation, Enrico Caruso, signed his first contract with Victor early in 1904 and made his first recordings for the company at Carnegie Hall.³⁷ Within a year, Victor would sign a host of international celebrities and for the first time the sounds of great artists were heard by the masses. Advertisements from the period demonstrate Victor's early success in self-promotion:

The Living Voices of International Celebrities...At the cost of a half-million dollars we have induced the greatest artists, known on the two continents, to sing or play for the "Victor" Talking Machine...We can't name them all...These famous artists---heretofore heard only in crowded opera houses in the great cities in America and Europe---you can hear in your own home at moderate cost.³⁸

Efforts were begun to consolidate the growing operations. Victor's sales office was moved in 1905 from Philadelphia to the old Building 3 in Camden, a five-story building on the southeast corner of Front and Cooper Streets (later the site of present-day Building 8).³⁹ This building also served as the factory building, where exposed horn talking machines were assembled with metal parts manufactured by Victor and installed into vendor-supplied cabinets.⁴⁰

³¹ Barnum, 25.

³² Barnum, 25.

³³ Barnum, 25.

³⁴ Aldridge, 108.

³⁵ Barnum, 31.

³⁶ Barnum, 28.

³⁷ Barnum, 28.

³⁸ While the advertisement states that they cannot name all of the artists, the names and photographs of thirteen artists appear on the page. Barnum, 28.

³⁹ Barnum, 31.

⁴⁰ Barnum, 31.

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By 1905, Johnson's firm had sold over 200,000 Victor talking machines.⁴¹ Despite its popularity, the instrument's exposed horn was considered rather unsightly. Johnson began designs for a machine that would be less intrusive in the living room. In the summer of 1906, the "Victrola" was introduced with its horn encased in fine cabinetry supplied by the Pooley Furniture Company of Philadelphia.⁴² The Victrola was an immediate success. Johnson soon realized the necessity for Victor to manufacture their own cabinetry in order to control quality and design and to increase profits. In 1907, the first Victor cabinet factory (old Building 8) was constructed.

The success of the Victrola rendered the original cabinet factory almost immediately obsolete, and it became apparent that a new, larger, cabinet factory was necessary. In 1909, Victor employed the Philadelphia architectural firm of Ballinger and Perrot to design a state-of-the-art cabinet factory. Attesting to the continued success, the second cabinet factory (Building 17A) was added to again in 1912, 1915 and 1918.

With the move of the sales office to Camden and the addition of an in-house printing department, Victor began widespread advertising. In April 1906, *The Voice of the Victor* monthly trade publication was introduced to keep dealers informed about new record releases and products.⁴³ Victor advertisements frequently adorned the cover of the trade publication, *The Talking Machine World*, with one cover featuring a photograph of the custom-built Victrola purchased by President Taft for the White House.⁴⁴ With the signing of numerous internationally renowned singers, the Victor label became synonymous with the world's greatest performers. An advertising blitz around that time included billboard advertisements. A giant illuminated Nipper at 37th Street and Broadway in New York City catapulted "His Master's Voice" into one of America's most recognizable icons.

From 1910 to the beginning of World War I, Victor directed significant sums of money into publicizing Victor products and artists through advertisements in newspapers, magazines, billboards, and storefront windows of Victor dealers.⁴⁵ In a technique that Victor repeatedly employed, new models with only subtle changes from the previous year were advertised with great fanfare, creating excitement and curiosity.

The pre-World War I period of 1912-1918 was the most successful era in Victor's history in terms of profits and plant expansion. From 1902 to 1911 the company paid annual dividends of 6% on its privately-held common stock. In 1912, this figure jumped to 20%, and remained 20% the following year before growing to 35% in 1914,

⁴¹ Barnum, 40.

⁴² Barnum, 40.

⁴³ Barnum, 42.

⁴⁴ Barnum, 46.

⁴⁵ Barnum, 78.

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30% in 1915, and 80% in 1916.⁴⁶ In this same period, the company sold over 127 million records and 2.5 million players.⁴⁷ As the company's profits continued to grow, so did the need for plant expansion and approximately half of Victor's entire capital investment was concentrated in the five years spanning from 1912 to 1917.⁴⁸ Victor's success was largely attributed to its willingness to continually invest its profit into its facilities and the continuous expansions and improvements thus enabled the company to increase volume and efficiency.⁴⁹ When Victor released the first tabletop Victrola in 1911, it sold for \$15, a price that was more affordable than competing Columbia's lowest price machine.⁵⁰

Efficiency of operation was the goal of Victor's plant expansion. From assembly to shipment, the manufacture of Victrolas was a streamlined operation, much like automobile production. With an elaborate system of conveyors and tunnels, completed Victrolas were passed along conveyors from the cabinet factory to the metal manufacturing building (Building 18) to the shipping department (Building 1). From shipping, the crated cases were fed along gravity conveyors and elevators to trackside loading docks where they were loaded onto boxcars and shuttled back through the Nipper Building (Building 17) basement rail tunnel by Victor's electric switch engine to the Pennsylvania Railroad waterfront station. The Pennsylvania Railroad lines ran through all major cities along the east coast. This system of streamlined production enabled Victor to increase output at a much higher rate of efficiency.⁵¹

Many new recording milestones were achieved during this same period. Presidential candidate Woodrow Wilson recorded messages for his presidential campaign on the Victor label in 1912.⁵² The following year, Victor assembled its own band to satisfy the public demand for dance music.⁵³ While the company maintained New York studios, with the completion of the main office building (Building 2), with its 8th story auditorium, Victor could accommodate full orchestral recording. In 1917, the year after Building 2 was completed, Victor recorded both the Boston and Philadelphia Symphony Orchestras.⁵⁴ The following year, Victor purchased the Trinity Church located on Fifth Street between Market and Cooper Streets in Camden and all orchestral recording sessions were moved there.⁵⁵

⁴⁶ Barnum, 90.

⁴⁷ Barnum, 90.

⁴⁸ Barnum, 49.

⁴⁹ Barnum, 90.

⁵⁰ Barnum, 46.

⁵¹ The description of the Victrola production process was extracted from Barnum, 76-77.

⁵² Barnum, 79.

⁵³ Barnum, 79.

⁵⁴ Barnum, 81.

⁵⁵ Barnum, 82.

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Upon entering World War I in 1917, the United States Government solicited the Victor Talking Machine Company for support. Initially, the government retained Victor for special recordings for military skills training.⁵⁶ The portability and affordable cost of the tabletop Victrola made this model especially popular with the troops overseas and caused the sales to peak during this period. But, by 1918 the government began to ration raw materials to the manufacturing industry, particularly steel, and production of the Victrolas was significantly curtailed. The government instead commissioned Victor to produce military equipment such as rifle fittings, detonator cases and shell assemblies.⁵⁷ During this period the cabinet factory (Building 17) was dedicated to the production of rifle stocks and fabric-covered wooden biplane wings.⁵⁸ The finished biplane wings were too large to fit through the doors and a hole was created in the wall so that they could be removed from the building for transport on barges to the Philadelphia Naval Shipyard.⁵⁹ To accommodate the growing government commissions, Building 53 was built as a warehouse for the military equipment and a lumberyard was established (50) for the storage of lumber for airplane wings.⁶⁰

Following the close of World War I, the company was able to return to normal manufacturing operations. Recording activities continued as well with the addition of a number of prominent artists. Advertisements from the post-war period promoted the great number of important artists who recorded on the Victor label. Period advertisements also promoted the need for the consumer to listen to Victor records on Victor machines only, stating that "Victor Records and Victor Machines are scientifically coordinated and synchronized in the processes of manufacture, and should be used together to secure a perfect reproduction."⁶¹

The final phase of Camden Plant expansion occurred between 1920 and 1924. This phase involved enlargement of the power plant and additional buildings erected for record pressing, record materials manufacturing, and metal manufacturing. This resulted in a streamlined operation for the manufacture and pressing of Victor records. In 1921, the company sales reached an all-time high of nearly 55 million record sales.⁶² With the completion of these facilities, Victor had assembled an efficient metal manufacturing operation housed within a single complex. This expansion was likely made in anticipation of the introduction of the first radio-phonograph Victrola combinations, which necessitated additional floor place to assemble the motors.⁶³

⁵⁶ Barnum, 84.

⁵⁷ Barnum, 84.

⁵⁸ Barnum, 84.

⁵⁹ Barnum, 87.

⁶⁰ Barnum, 84, 85.

⁶¹ Advertisement printed in Barnum, 105.

⁶² Barnum, 92.

⁶³ Barnum, 92.

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By the mid 1920s, Victor was facing a sharp decline in sales and for the first time the company faced over-production due to the advent of mass-produced radio receivers and the failure of the company to improve the performance of their talking machine.⁶⁴ The entire talking machine industry was in a decline due to the arrival of radio. The Radio Corporation of America (RCA) had begun the commercial production of radios in the early 1920s, but at that time, Victor was in the midst of unprecedented sales of Victrolas and was unprepared for the onslaught of new technologies. Radio was electronic unlike the antiquated mechanical Victrolas, and with radio, musical entertainment was free. In an attempt to form an alliance with radio, Victor signed a contract with RCA for the manufacture of radio receivers for insertion in Victrola cabinets. Victor liquidated its old line and in a quick turnaround introduced the Orthophonic and Electrola Victrolas, radio-phonograph combinations.⁶⁵

In the fall of 1925, advertisements began to appear throughout the country that hinted at the upcoming release from Victor. The week before the official unveiling, Victor released an advertisement that demonstrated their effective technique in creating excitement and suspense:

News of interest to every man and woman in America...Next Monday, November 2nd, the most astonishing demonstration ever held will be given throughout the country by dealers in Victor products...It will introduce the most important contribution to music since the invention, 30 years ago, of the Victor Talking Machine...November 2nd has been set aside as Victor Day...Victor Day is destined to be a day that will stand out in the history of music.⁶⁶

Days after the November 2nd unveiling, Victor dealers throughout the country were sold out of the Orthophonic and Electrola Victrolas and by year-end the company announced that it would release eight more models.⁶⁷ Losses were fully recovered within a year, affirming Victor's conviction that radio was not a substitute for recorded music.

Other advertisements from the period suggest that while Victor accepted the public's demand for radio, the company clearly believed that records delivered the quality of sound that appealed to the sophisticated listener:

Victor presents the ultimate in combination instruments...Victrola with Radiola...here, beyond the shadow of a doubt, is the most comprehensive medium of home-entertainment in the world...the wonderful new Orthophonic Victrola and the latest Radiola, combined in one beautiful cabinet...discs and dials...music from records and music from the air...always at your finger-tips, without regard to hour, day, season, or weather!...The leading products in two distinct fields of entertainment combined!⁶⁸

⁶⁴ Aldridge, 105.

⁶⁵ Aldridge, 105.

⁶⁶ Nationwide advertisement for the Orthophonic Victrola printed in Barnum, 114.

⁶⁷ Barnum, 114.

⁶⁸ Advertisement printed in Barnum, 117.

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The final years of the Victor Talking Machine Company were marked by significant achievements in sound recording. In 1926, the company made the first live recording of the Philadelphia Symphony Orchestra at the Academy of Music in Philadelphia.⁶⁹ Prior to this event, all orchestral recording was conducted in studios, which were not built with acoustical considerations. With the success of that recording, Victor recorded the orchestras of most major cities throughout the country. In 1926, Warner Brothers contracted Victor to produce records that were synchronized with silent films.⁷⁰ Shortly thereafter, Victor established its own synchronized recording operation and produced scores for Paramount and other motion picture studios. Realizing the need for special sound effects, Victor created a “sound effects library,” which included sounds of automobiles, tractors, army tanks, trains, cheering crowds and other sounds which they recorded from actual events.⁷¹ Building on their success in synchronized recording, Victor entered the talking motion picture business in early 1929. The first soundtracks were made for short subject “talkies” for Columbia Pictures.⁷² In 1927, one of the most significant milestones in the company’s history occurred when Victor made a live recording of the reception for Charles Lindbergh upon his arrival from his historic transatlantic flight.⁷³

With its global presence, Victor was positioned for takeover, and in March 1929, RCA acquired control. What began as a small one-story machine shop had grown to a 58-acre complex with 2.5 million square feet of floor space.⁷⁴ The company operated its own railroad, and had its own water works, hospital, restaurant, printing plant, coal wharf, and lumber yard. The company employed nearly 10,000 people; more than thirty of whom had become millionaires.⁷⁵ Victor records were produced in over 40 languages and the Victor “Red Seal” label was regarded as the standard in high quality recording. Nipper had become the world’s most famous dog and the trademark, “His Master’s Voice,” was recognized throughout the world.

Victor’s success was largely attributed to Eldridge Johnson’s inventive genius and innovative marketing strategies. Johnson recognized the need for manufacturing efficiency to allow for his products to be sold at a reasonable price. As a result, his company continually outperformed its competitors and set the standard for quality in the industry.

⁶⁹ Barnum, 120.

⁷⁰ The first synchronized musical score was for the picture “Don Juan” starring John Barrymore. Barnum, 120.

⁷¹ Barnum, 121.

⁷² Additional recording equipment was installed in Trinity Church to allow for Victor engineers to re-record soundtracks onto disks. Barnum, 121.

⁷³ Victor engineers recorded the event live via wire from the Camden laboratory (Building 15). Barnum, 120.

⁷⁴ Barnum, 124.

⁷⁵ Barnum, 124.

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Brief History of the Radio Corporation of America (RCA)

Wireless communications began in 1895 when a young Italian electrical engineer named Guglielmo Marconi transmitted the first signal by wireless. The following year he filed his first patent in England with plans to commercialize on his new invention.⁷⁶ In 1897, Marconi formed the Wireless Telegraph and Signal Company in England as the first commercial telegraph service.⁷⁷ Two years later, the Marconi Wireless Telegraph Company of America (a.k.a. American Marconi) was incorporated.⁷⁸ Marconi's two companies launched the first short distance wireless service between shore-based stations and ships at sea. Marconi then set his sights on long distance telegraph communications and in 1901 he received his first transatlantic radio signal.⁷⁹ Soon after, the US Navy adopted telegraph communications in replacement of carrier pigeons. Within a few years, wireless telegraph stations were established on coastlines around the world. One of the earliest and most famous Marconi telegraph operators was David Sarnoff, who would advance to the position of president of RCA and would usher the company to its stature as industry leader.

Born in 1891 in the small village outside of Minsk, Russia, Sarnoff immigrated to the United States in 1900 and settled in the immigrant ghetto in the Lower East Side of Manhattan.⁸⁰ Sarnoff's father was in failing health and upon graduating from elementary school, he was forced to enter the working world. After a stint with the New York Herald, 15-year-old Sarnoff was hired as a wireless operator in 1906 by the Marconi office in New York City, the first and only wireless service available in New York City at that time.⁸¹ In 1911, Sarnoff was promoted to operator and manager of the Marconi station on top of the John Wanamaker department store in New York City, the most powerful station in New York at that time. It was at this position when on April 14, 1912, Sarnoff received the message that the *Titanic* had hit an iceberg. As word spread, telegraph stations up and down the coast tried to assist in retrieving information, which caused interference in the airwaves. President Taft ordered all stations off the air, except for the New York Marconi station. For the next three days Sarnoff received the tragic news and relayed it to the world. Shortly after this great catastrophe, Congress quickly passed a new law requiring all ships carrying over 50 persons to be equipped with radio.⁸² This unfortunate disaster launched Sarnoff's career.⁸³

⁷⁶ Barnum, 127.

⁷⁷ "Marconi Timeline." <http://www.marconi.com/html/about/timeline.htm>. Accessed on April 13, 2018.

⁷⁸ Barnum, 128.

⁷⁹ "Marconi Timeline."

⁸⁰ Barnum, 129.

⁸¹ Barnum, 128.

⁸² Barnum, 130.

⁸³ Some experts in the field believe that Sarnoff's role in the Titanic disaster has been exaggerated over time. Nevertheless, this account has been widely published.

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Radio was, at that time, merely used as a substitute for wired point-to-point communications. Sarnoff proposed a plan in a 1915 memo to Edward Nally, Vice President of the Marconi Wireless Telegraph Company of America wherein he described what he believed to be the future of the technology: "I have in mind a plan of development which would make radio a 'household utility' in the same sense as the piano or phonograph. The idea is to bring music into the house by wireless..."⁸⁴

Meanwhile, World War I was underway, and President Wilson directed the Navy to take over all wireless ship-to-shore stations, including those of American Marconi. The federal government's takeover transformed the wireless industry, focusing efforts and funds on furthering technological improvements and sorting out patent disputes that had plagued the industry. American Marconi was the largest supplier of radio equipment to the US Government during the war and Sarnoff, then Commercial Manager for Marconi, was instrumental in sales to the Government.⁸⁵ The Navy developed a greater appreciation for radio technology during the war, recognizing that foreign interests must not be allowed to control the industry. They were particularly concerned with American Marconi since this was a British-owned subsidiary. Franklin Delano Roosevelt, then Assistant Secretary of the Navy, was largely responsible for military communications and at the end of the war he and other senior Navy Department officials devised a plan to keep radio patents and technologies in the hands of US controlled companies. Meanwhile, British Marconi was involved in discussions with General Electric to purchase rights to important equipment. In 1919 Roosevelt requested that General Electric suspend its negotiations with Marconi and develop a plan for the establishment of an American organization that could acquire the assets of American Marconi.⁸⁶ After three months of negotiations an agreement was reached for the sale of American Marconi.⁸⁷

Under this agreement, RCA was formed in October 1919 and took over the assets of American Marconi and the responsibility for marketing the radio equipment produced by General Electric and Westinghouse.⁸⁸

Back in New York, at the American Marconi office atop the John Wanamaker Store, one of Sarnoff's first initiatives was the development of a plan for broadcasting and the manufacturing of radios.⁸⁹ In July 1921, Sarnoff orchestrated the first broadcast, which covered the world heavyweight boxing championship between Jack Dempsey and Georges Carpentier.⁹⁰ The following year, RCA, acting as sales agents for Westinghouse and

⁸⁴ Barnum, 131.

⁸⁵ Barnum, 131.

⁸⁶ Barnum, 132.

⁸⁷ Barnum, 132.

⁸⁸ "Corporate History," RCA. <http://www.rca.com>. Accessed on April 13, 2018.

⁸⁹ Barnum, 136.

⁹⁰ Barnum, 137.

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General Electric, introduced the first line of home radio products. Sales reached \$11,000,000 in the first year, followed by \$22,500,000 in 1923 and \$50,000,000 in 1924.⁹¹ Sarnoff was promoted to Vice President in the first year.

Westinghouse, General Electric, AT&T and RCA were all vying for radio audiences. Between 1922 and 1924, the number of radio broadcast stations in the country increased from 600 to 1,400, but program schedules remained inconsistent and broadcasts were not generally intended for entertainment and so the number of stations declined to 620 in 1926.⁹² Recognizing the need for regular program scheduling, Sarnoff promoted the idea of nationwide networks, and, in 1926, the National Broadcasting Company, Inc. (NBC) was organized as a subsidiary of RCA (though owned by RCA, GE and Westinghouse on a 50/30/20 ratio).⁹³ Within a year, NBC was operating two networks, which were known as the red network and the blue network.⁹⁴

In the early 1920s, Sarnoff foresaw the possibility of television speculating that, “every farmhouse [would be] equipped not only with a sound-receiving device but with a screen that would mirror the sights of life.”⁹⁵ In a 1923 memorandum Sarnoff wrote:

I believe that television, which is the technical name for seeing as well as hearing by radio, will come to pass in due course...It may be that every broadcast receiver for home use will be equipped with a television adjunct by which the instrument will make it possible for those at home to see as well as hear what is going on at the broadcast station.⁹⁶

Sarnoff's plan was tabled for a few years, but by 1925, tests were being undertaken in RCA laboratories on primitive television.⁹⁷

General Electric, Westinghouse and RCA realized the importance of consolidating research and development and manufacturing in a single location to allow for greater flexibility, efficiency and economy. The favored location was Camden, New Jersey, home of the Victor Talking Machine Company.⁹⁸ RCA had been producing radio equipment for Victor since 1925 and was impressed by the company's manufacturing facilities. In 1929, RCA

⁹¹ Barnum, 136.

⁹² Barnum, 148.

⁹³ Barnum, 148.

⁹⁴ The blue network eventually became the American Broadcasting Company (ABC). “RCA Corporation,” Encarta Encyclopedia. <http://encarta.msn.com/index/conciseindex/BF/0BFD2000..htm>. Accessed on April 13, 2018. Accessed on April 13, 2018.

⁹⁵ “Corporate History,” RCA.

⁹⁶ Barnum, 154.

⁹⁷ Barnum, 154.

⁹⁸ Barnum, 155.

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gained a controlling interest in Victor and two new corporations were organized at the Camden Plant: The Audio Vision Appliance (AVA) Company (the manufacturing company jointly operated by General Electric and Westinghouse) and the Radio-Victor Corporation of America (a wholly-owned subsidiary of RCA that was the sole sales agency for all Victor products). With the acquisition of Victor, RCA gained a world-class manufacturing facility, as well as a world-renowned product and experienced personnel.

RCA was able to weather the Great Depression, due in part to its diversified product line. Following the Depression, the US Government began to grow increasingly concerned about the phenomenal growth of RCA and decided to intervene. While it was the government that formed the company a decade earlier, the government brought an anti-trust suit against RCA in 1930 out of concern regarding patent pooling. A settlement was reached whereby General Electric and Westinghouse agreed to enter into competition with RCA.⁹⁹ The RCA Victor Company, Inc., headquartered in Camden, had become independent with its own laboratories and manufacturing facilities, and its own broadcasting activities.

In the midst of the Great Depression, perhaps to demonstrate the company's vitality following the break-up, construction began on Rockefeller Center, headquarters for RCA and the network studios of NBC. The 60-story tall RCA Building hailed as the headquarters for RCA and containing the most modern studios for NBC. RCA engineers designed Radio City Music Hall, a landmark of the complex, with sound systems designed and built at RCA Camden.¹⁰⁰

To further coordinate its manufacturing activities, RCA organized the RCA Manufacturing Company, Inc. in December 1934. The new RCA subsidiary was created by combining the RCA Victor Company in Camden with the RCA Radiation Company, Inc. of Harrison, NJ.¹⁰¹ Camden was selected as the headquarters for the new company, which was the most complete radio manufacturing center in the world. Over 10,000 people were employed at the Camden facilities, which had become a "city" unto itself.¹⁰²

With the consolidation of RCA, General Electric and Westinghouse at Camden, television developments were accelerated in the 1930s. Dr. Vladimir K. Zworykin was instrumental in the development of the first picture tube

⁹⁹ Barnum, 170.

¹⁰⁰ Barnum, 175.

¹⁰¹ Barnum, 177.

¹⁰² There is considerable debate in the field over whether it was Vladimir Zworykin or Philo Farnsworth that "invented" the picture tube. In 1934 the US Patent Office rendered a decision awarding priority of invention of the picture tube to Farnsworth. Nevertheless, Zworykin and Farnsworth are generally both recognized as the fathers of television. Time 100: Scientists and Thinkers – Philo Farnsworth. <http://www.time.com/time/time100/scientist/profile/farnsworth.html>. Accessed on April 13, 2018.

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and is recognized as a pioneer in television. Zworykin came to the United States from Russia after World War I and joined the research laboratory of Westinghouse in Pittsburgh.¹⁰³ Zworykin had been transferred to the RCA plant at Camden to continue his research in the newly acquired facilities of the Victor Talking Machine Company. It was at this facility that Zworykin headed research in electron optics and photoelectric cells further developing his technologies for practical use.

At the dedication of the RCA Exhibit Building at the New York World's Fair in 1939, Sarnoff exhibited the television with great fanfare. This event was the result of a decade of pioneering developments made at RCA, driven by the research and engineering team at RCA Camden. His dedication speech, "The Birth of an Industry," was recorded by RCA television cameras and transmitted to Radio City where members of the press were granted access to watch the events unfolding. Ten days later, NBC began the first regular public television program service when it broadcast the official opening of the Fair by President Franklin Delano Roosevelt.¹⁰⁴ The first commercial television sets were manufactured at RCA Camden in 1939.¹⁰⁵ The manufacture of commercial television station equipment also began at RCA Camden.¹⁰⁶

Within months after the television was unveiled, Nazi Germany invaded Poland and World War II began. RCA was retained by the United States Government for defense research, development, production and service. RCA's Camden plant focused on research in defense electronics, and the laboratories were responsible for pioneering developments in portable communications gear, microwave relays, radar, sonar and television for military use. The war provided funding for further development of television and experiments in color television, though television for public distribution was put on hold during the war years. By mid- 1945, RCA began to reconvert its facilities to resume pre-war operations. The Camden plant was responsible for phonograph records and a variety of electronic equipment for commercial applications.¹⁰⁷ In September 1946, the RCA Victor Division introduced the first post-war television sets to the public, produced at the Camden plant.¹⁰⁸

In the ensuing years, television technology became more sophisticated and television networks were established with regular programming. RCA led the industry and invested heavily in research to advance the technology, culminating in the introduction of color television with the first complete line of televisions in December 1955.¹⁰⁹

¹⁰³ "Corporate History," RCA.

¹⁰⁴ Barnum, 200.

¹⁰⁵ Barnum, 202.

¹⁰⁶ Barnum, 202.

¹⁰⁷ Barnum, 231.

¹⁰⁸ Barnum, 233.

¹⁰⁹ Barnum, 245.

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In the 1950s and 1960s, RCA built communications satellites and developed space exploration technology for the US National Aeronautics and Space Agency (NASA). A miniature RCA camera carried on Apollo 7 sent the first live pictures from space in 1968 and astronaut Neil Armstrong's first words from the moon were transmitted from an RCA radio backpack the following year.¹¹⁰

In 1966, David Sarnoff submitted his resignation as Chairman of the Board, marking the end of an era at RCA. The next two decades would bring sweeping changes in an effort to diversify and modernize the corporation, effecting its organization, identity and direction. Through a series of acquisitions, this new identity moved the company from the traditional high-technology electronics company to a service-oriented electronics company. As part of this new corporate image, the trademark "His Master's Voice" was discontinued in 1969 with the image of Nipper. One physical implication of this was the removal of the original Nipper stained glass windows in the tower of Building 17 and the installation of "RCA" block-style logo windows in their place.

A major consolidation and modernization program was initiated at the Camden Plant, intended to provide increased efficiency and greater cost effectiveness in the commercial and government communications operations.¹¹¹ Under this plan a number of buildings were donated to Rutgers University, and the remaining buildings were either renovated or demolished.

In the 1980s, RCA's Camden Plant concentrated its efforts on defense communications systems and high-performance recording systems for military and space programs. In 1985, General Electric and RCA agreed to merge their assets to create a combined company that would successfully compete in the global marketplace. Under this new company, the Camden Plant continued to build upon its legacy of communications pioneering, focusing on global defense electronics.

Facing financial difficulties, RCA was forced to sell many of its subsidiaries. In 1986 General Electric purchased RCA for \$6.4 billion and sold RCA's five NBC radio stations, its phonograph record company, as well as other subsidiaries.¹¹² General Electric, in turn, sold its RCA and GE consumer electronics businesses to Thomson Consumer Electronics at the end of 1987. In 1994, Thomson launched a new age in digital "HOME" entertainment with the RCA Satellite System featuring "DIRECTV" programming.¹¹³

¹¹⁰ "RCA Corporation."

¹¹¹ Barnum, 325.

¹¹² "RCA Corporation."

¹¹³ RCA – Corporate History.

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Brief Description of the Role of Building 2 in the Victor/RCA Complex

In 1916, Johnson selected the architectural firm of Karcher and Smith to design the official administrative headquarters and executive offices of the Victor Talking Machine Company Home Office Building.¹¹⁴ Designed to be clearly read as the focal point of the plant, the company presented the firm with ten requirements for its new building, including maximum natural light, full ventilation, indirect lighting, unbroken ceilings, steel structure, an auditorium and flexible floor configuration.¹¹⁵

In keeping with this directive, each floor of the Victor headquarters was individually laid out with partitions arranged to meet the needs of each particular division, departing from the traditional office building of the period. In general, the architects arranged the floors with the primary office and reception spaces to the east (front) and the clerks' offices to the west (rear). Inviting lobbies and wide graceful stairs were the bridge between the two, all very uncharacteristic of period office buildings.

These wide-ranging technical functions included the advertising department (2nd floor), receptions rooms (2nd and 7th floors), clerks offices (3rd and 6th floors), mailing and filing department (3rd floor), copyrighting department (3rd floor), cost, billing and payroll department (5th floor) and purchasing department (6th floor). The 7th floor was the Directors' floor and contained various committee rooms and office spaces, along with the original board room and the President's office. The 8th floor historically contained a women's recreation room at the east end, with the majority of the floor plate being occupied by the Auditorium, which was fully thought out, including a maple floor for dancing, moving picture equipment, a small kitchen to service the performers, comprehensive theatrical lighting and perimeter recording spaces. In keeping with the theme of flexibility, the space could also be used as a theater and a banquet hall. The most consistent element of these floors was an occasional double-loaded east-west corridor.

Concern for incorporating the latest in technological innovations was also demonstrated in the sophisticated systems that were included in the design.¹¹⁶ Among the notable features were: a sophisticated ventilation system that allowed for the smallest of offices to receive direct air; a complex electrical system that allowed for changes to be readily made such as adding or moving buzzers and switches; and a system of synchronized clocks that was tied into Western Union's lines. Each floor had two fire alarm boxes and six watchman's stations. A central

¹¹⁴ Johnson had previously hired the firm in 1912 to design alterations and additions to his residence in Merion, PA. George A. Fuller and Co. were the contractors.

¹¹⁵ "Home Office Building, Victor Talking Machine Co., Camden, NJ," 196-197.

¹¹⁶ "Home Office Building, Victor Talking Machine Co., Camden, NJ."

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vacuum cleaner system provided two connections per floor. There was also a centralized system for filtering and refrigerating water.¹¹⁷

Although the entirety of Building 2 was the functional heart of the company and coordinated its entire, massive operations, it was floors 7 and 8, in particular, which were the sites of numerous notable events. Because every aspect of the company passed through them to receive final approval, they can be considered as the physical, historic epicenter of recorded American music.

The 7th floor President's Office and Boardroom saw the approval of the first vinyl record in 1930 and later the first 33, 45, 78, 8 track and cassette. It was responsible for the first music speakers, the first electric piano and the first ribbon microphone. Frank Sinatra and Woody Guthrie signed their first music contracts in the Boardroom in 1939 and 1940, respectively. Other influential artists who crossed those thresholds included Louis Armstrong, Glenn Miller, Elle Fitzgerald, Billie Holiday, Dizzy Gillespie, Joan Crawford, Duke Ellington, Nat King Cole, the Carter Family, Bing Crosby and Cole Porter.¹¹⁸

The 8th floor Auditorium also saw numerous firsts, including the first ever orchestral recording, in 1918 of the Boston Symphony Orchestra, and the first recording of classic songs, such as Ray Charles' "Georgia on My Mind" and Glenn Miller's "In the Mood." The space was also used to audition new artists before they were signed with the label, including Sergei Rachmaninov, who did ultimately sign with the label.¹¹⁹

Criterion C, Architecture

The building is significant under Criterion C, Architecture, as an intact and representative example of an early 20th century Classical Revival style office building and a prominent work of the firm of Karcher and Smith. Building 2, was designed just a few years after the establishment of the firm of Karcher and Smith and the success of this commission would help to launch the reputation of the firm, which continued in business into the 1950s.

Karcher and Smith (Established 1910)

Walter Thompson Karcher (1881-1953) was born in Philadelphia and studied architecture at the University of

¹¹⁷ "Home Office Building, Victor Talking Machine Co., Camden, NJ," 204.

¹¹⁸ "The Birth of Music Museum at Victor Studios." www.victorrecords.com. Accessed on April 13, 2018.

¹¹⁹ "The Birth of Music Museum at Victor Studios."

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Pennsylvania.¹²⁰ Upon graduating in 1901, Karcher entered the New York City firm of Carrère and Hastings and, the following year, was appointed to the design staff of the St. Louis World's Fair. He subsequently returned to Philadelphia and worked for the notable firms of Price and McLanahan, Cope and Stewardson, Horace Trumbauer and John T. Windrim. In 1905, Karcher was awarded the University of Pennsylvania's Alumni Traveling Scholarship, which enabled him to study at the École des Beaux-Arts in Paris. Livingston Smith (1879-1961) was a classmate of Karcher's at the University of Pennsylvania.¹²¹ After graduation, Smith worked for a number of prominent firms including Rankin and Kellogg (1901-1902), Carrère and Hastings (1902-1904), George B. Post and Sons (1904-1907) and Horace Trumbauer (1907-1908). In 1908, Smith won the same scholarship during which time he studied at the Atelier Dusquene in Paris.

In 1910, Karcher and Smith established their own firm and undertook a range of commercial, residential, ecclesiastical, institutional and governmental commissions, including the United States Naval Hospital on Pattison Avenue in Philadelphia, the Clothier Memorial Auditorium in Swarthmore, the Women's Dormitories and Fraternity Houses at Swarthmore College and Bryn Mawr Presbyterian Church in Pennsylvania. After Karcher's death, Smith partnered with Walter F. Thaele for the remainder of his career.

In 1912, Karcher and Smith were retained by Eldridge R. Johnson to design alterations and additions to his residence in Merion, Pennsylvania. Three years later, Johnson employed the firm for the design of the Victor Talking Machine Company's main office building, the hallmark of the Camden complex. Johnson continued his relationship with Karcher and Smith for a number of years, retaining the firm for the design of his private garden in 1917, for the Cooper Library (1918, NR 1980) in 1918, for a residence in Moorestown in 1921 and for the design of a shore residence in Ventnor in 1930.

Building 2 is the only known completed office building by the firm and certainly the most prominent.¹²² It is also the only known commercial project that the firm completed in New Jersey. In addition to the residences for Johnson mentioned above, other projects included the Community House in Moorestown (1924), Trinity Church in Moorestown (1927) and the Fieldhouse for the Lawrenceville School in Lawrenceville (1947).

Building 2 and the Classical Revival Style

One of the most notable additions to the Camden plant was the new executive office building, which was

¹²⁰ Karcher and Smith, AIA Survey, 1946.

¹²¹ Karcher and Smith, AIA Survey, 1946.

¹²² There are occasional citations of other office buildings, but it is not clear that any of them were constructed.

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completed in January 1916. This 8-story classical edifice towers over the former manufacturing plant, standing as a monument to Victor's international success during its most important period of expansion. The challenge of this commission was to design a landmark for the complex that would stand apart from the austere industrial surrounds, without the addition of unnecessary decoration that would give the appearance of an ornamental monument. This was accomplished through the choice of the Classical Revival style, which could evoke the company's tradition and stability as an international leader in the industry. An article in *The Talking Machine World* summarizes this, saying that the building had an "exquisite style of architecture", a "thoroughly practical arrangement" and an "exceptional design."¹²³

The Classical Revival style has its roots in the influential 1893 Columbian Exposition in Chicago, where the simple, clean lines of the Classical style were introduced as an alternative to the fussy Victorian buildings that filled the crowded cities of the period. By the early 20th century, the City Beautiful movement was sweeping through many urban centers, including Philadelphia. Another influential source for the Classical Revival style was the École des Beaux-Arts in Paris, a popular school for American architects after they finished their domestic training.

Having both been greatly influenced by their studies in Paris, the use of the Classical Revival style for this building was an unsurprising choice for Karcher and Smith. Building 2's Classical Revival style features include the columnar organization with 2-story base, symmetrical facades, original brick cladding, brick, terra cotta and limestone detailing, prominent entrance portico with engaged Corinthian columns and Doric pilasters, numerous heavy cornices and various Classical style decorations such as dentils, garlands, labyrinth frets and acanthus leaves and the consistent fenestration pattern.

Although the firm of Karcher and Smith typically worked in a variety of Revivalist styles, their projects were more often Tudor or Colonial Revival in style, which were perhaps more appropriate for their frequent residential commissions. However, some of their best-known works, such as the United States Naval Hospital, were designed in more progressive styles, such as Art Deco, fully demonstrating their range of expertise.

Their two other most prominent projects in the Classical Revival style were the Cooper Library (1918, NR 1980) and the Johnson Residence in Moorestown (1921). The Cooper Library, while being of a different massing and use than Building 2, shares many of the same Classical Revival style elements, including a symmetrical façade, limestone cladding, regular fenestration pattern and Classical details, such as dentils and egg and dart frets. Unlike

¹²³ "Praises Victor Co. Offices." *The Talking Machine World* 13:5 (15 May 1917): 105.

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Building 2, the library also has an elevated entrance with a row of freestanding, fluted Ionic columns, decorative pediments and a rooftop balustrade.

The Johnson Residence in Moorestown, while again a different scale and function, clearly reads as a Classical Revival style building with a symmetrical main facade, porticoed entrance with engaged Doric pilasters, rooftop balustrade, regular fenestration pattern and Classical details, such as dentils.

Designed as an architectural landmark on the Victor campus, Building 2 stands as one of the last remaining vestiges of the Victor Talking Machine Company's operation. The building retains the form and representative features of the Classical Revival style and thus retains integrity.

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Geographical Data

Verbal Boundary Description (Describe the boundaries of the property.)

The boundary of the Building 2, RCA/Victor Complex is shown within the red line on the accompanying map entitled "Existing Site Plan with National Register Boundary."

Boundary Justification (Explain why the boundaries were selected.)

The nominated property includes the entire parcel on which the building is situated and all property historically associated with the nominated property during the period of significance. No extant historically associated resources have been excluded.



Building 2, RCA/Victor Complex

New Jersey and National Registers Nomination
201 North Front Street, City of Camden
Camden County, New Jersey

Scale: 1:800

Boundary and Tax Map

0 25 50 100 Feet

Legend

- ▲ coordinates
- 📍 photo location
- ▭ SR & NR boundaries
- ▭ Tax Parcels

0.66 Acres



NJDEP,
Historic Preservation Office
August 2018

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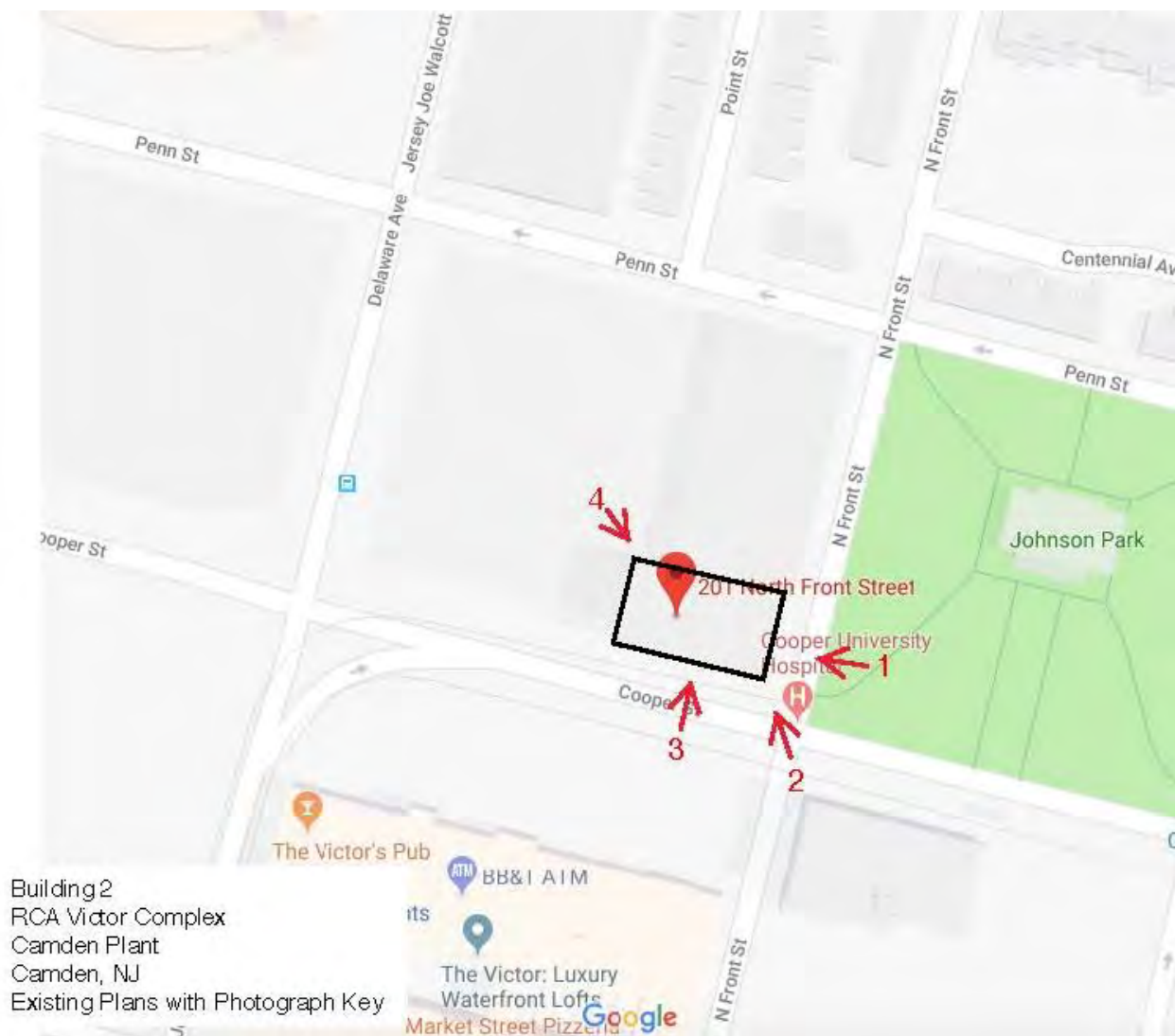
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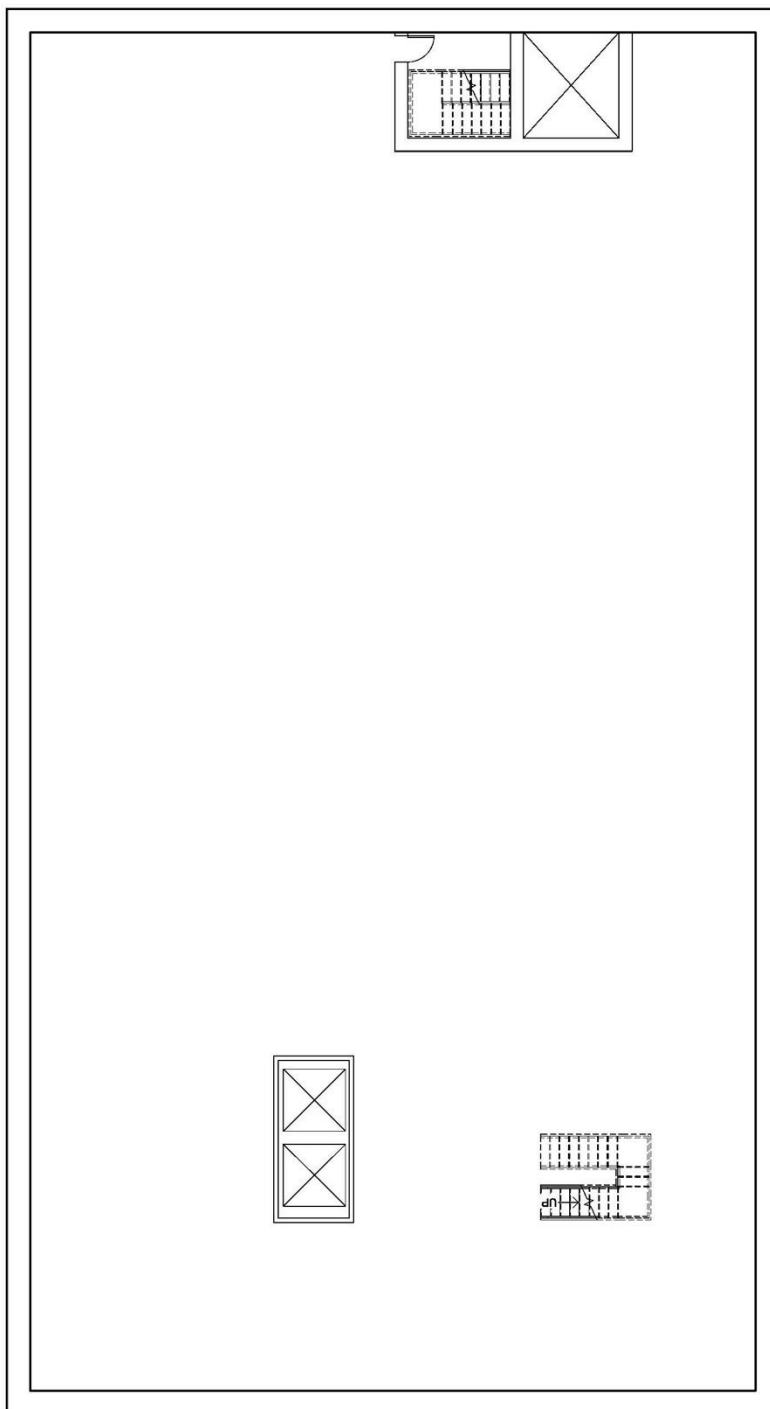
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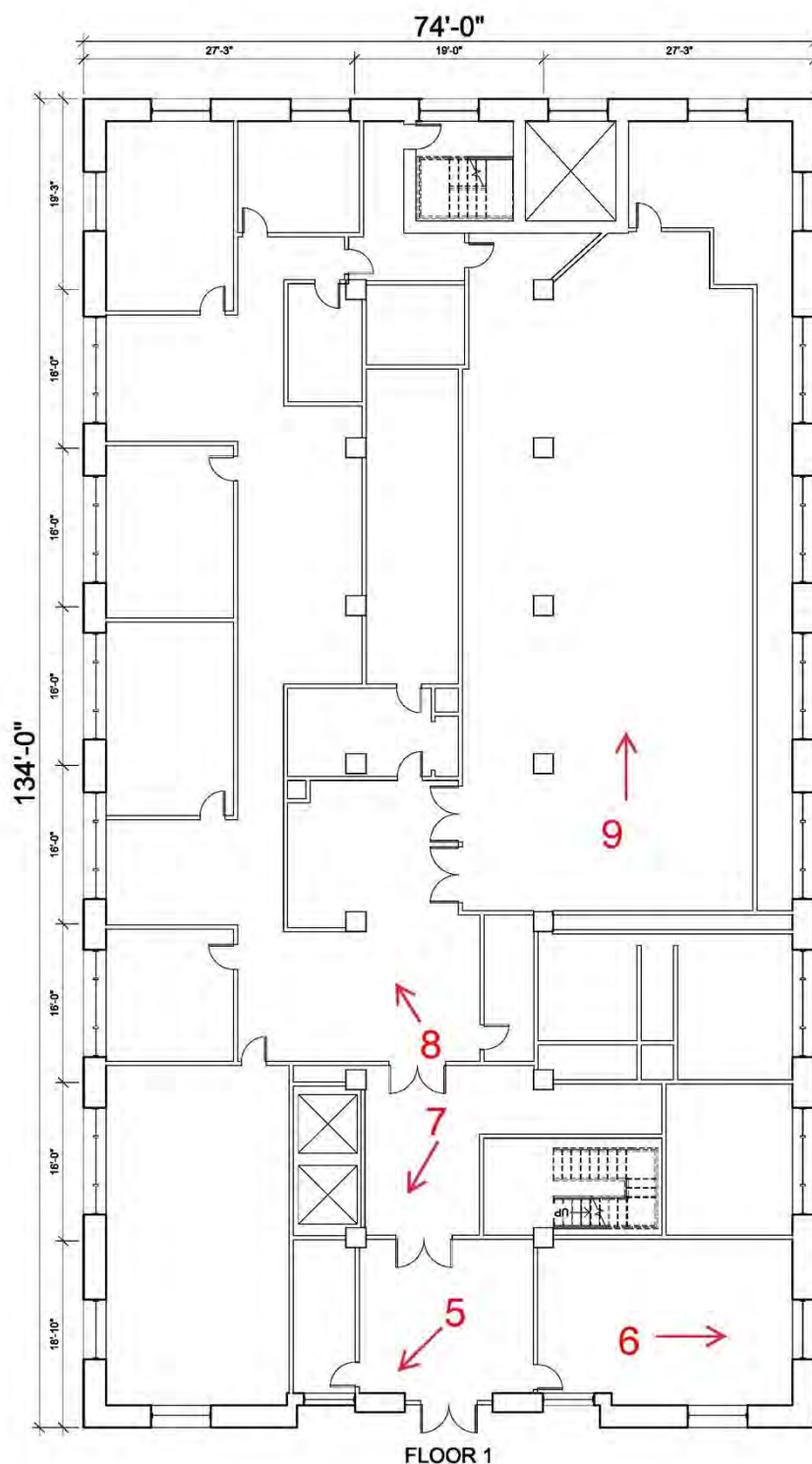
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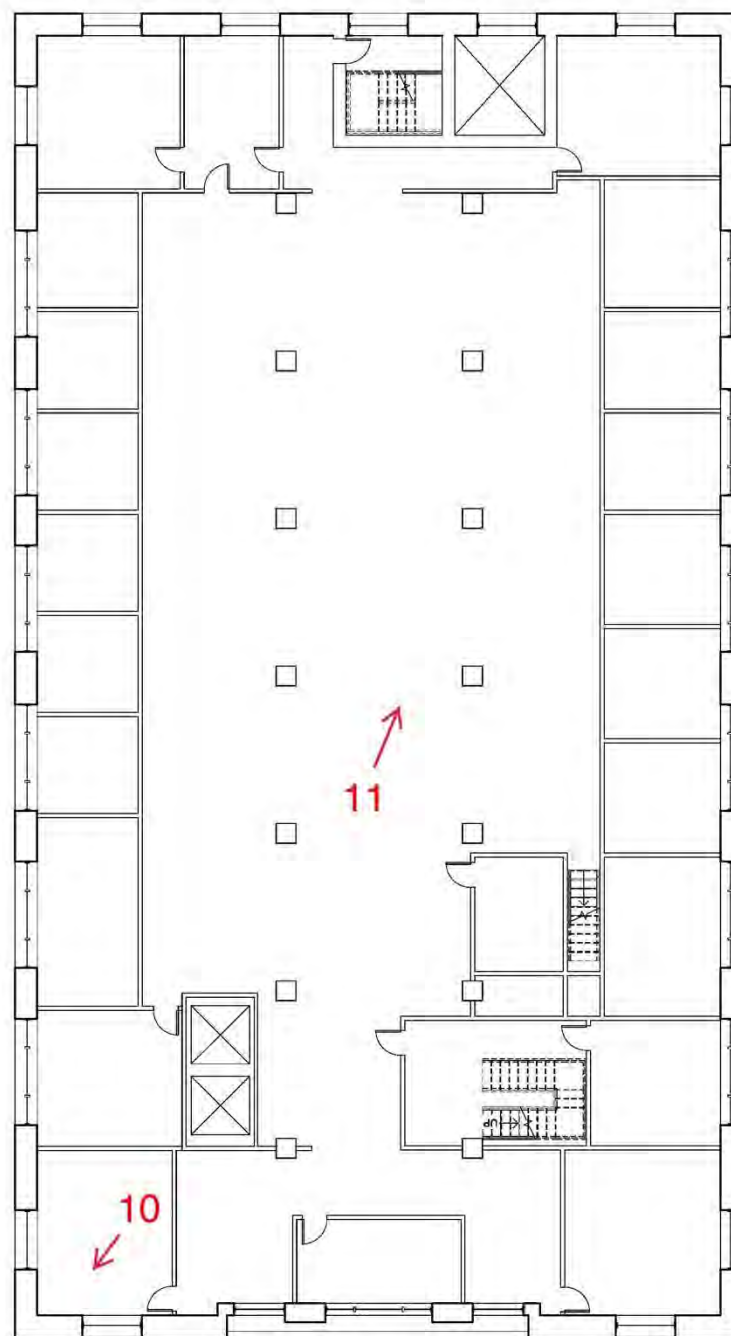
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0 5' 10' 20' 40' 80'

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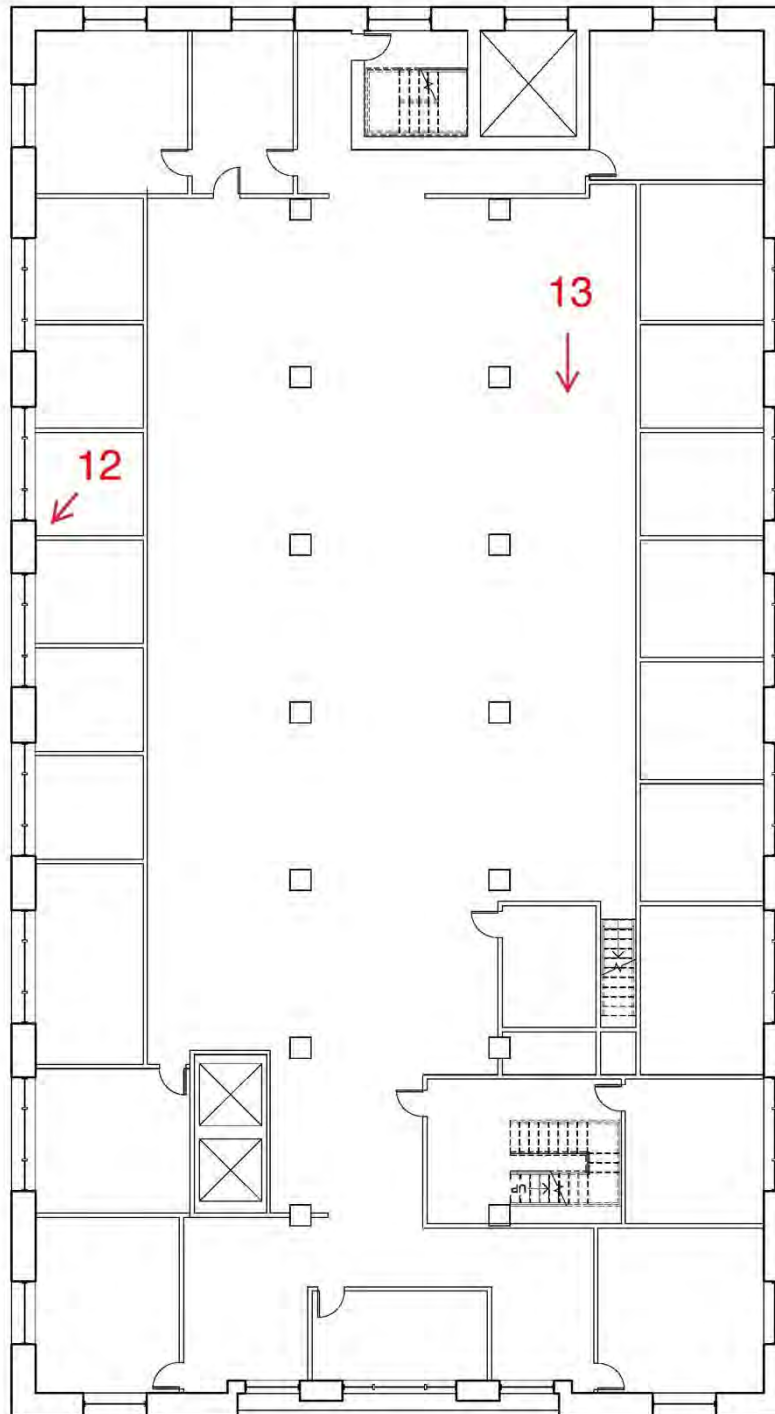
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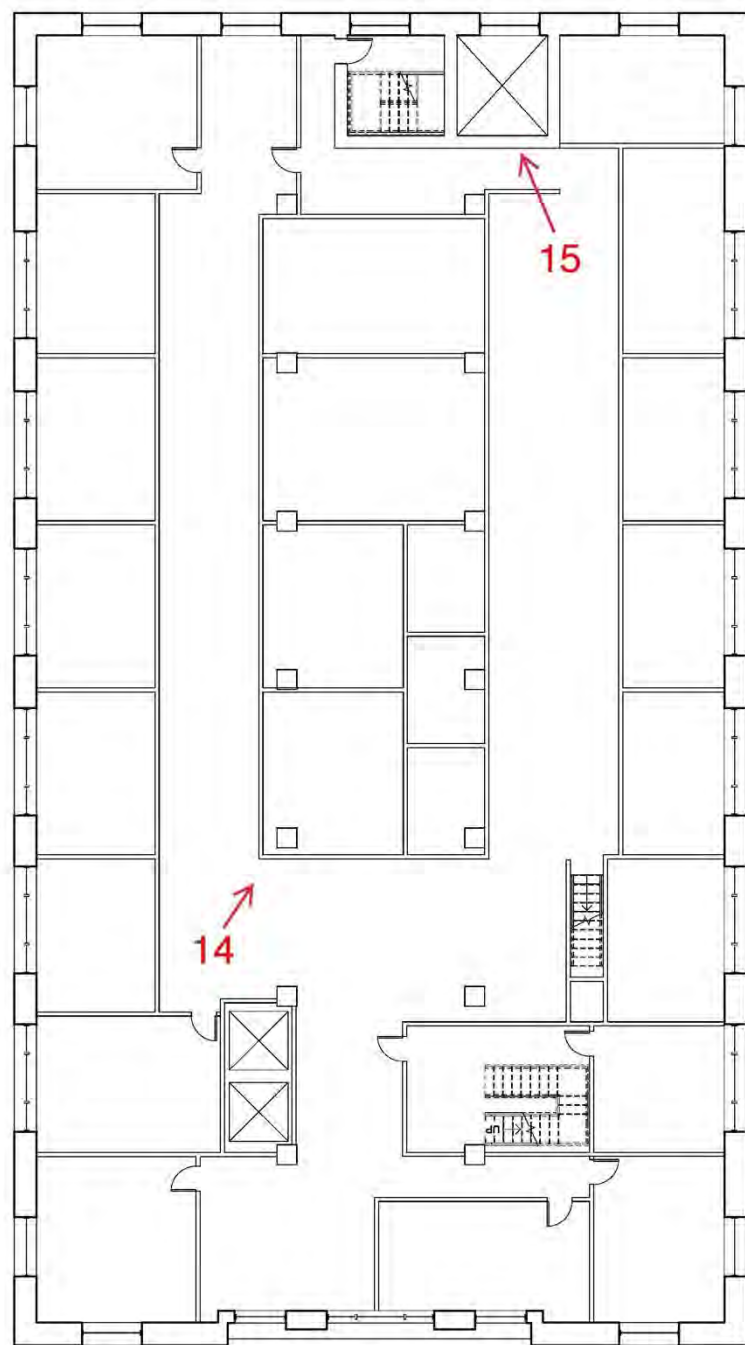
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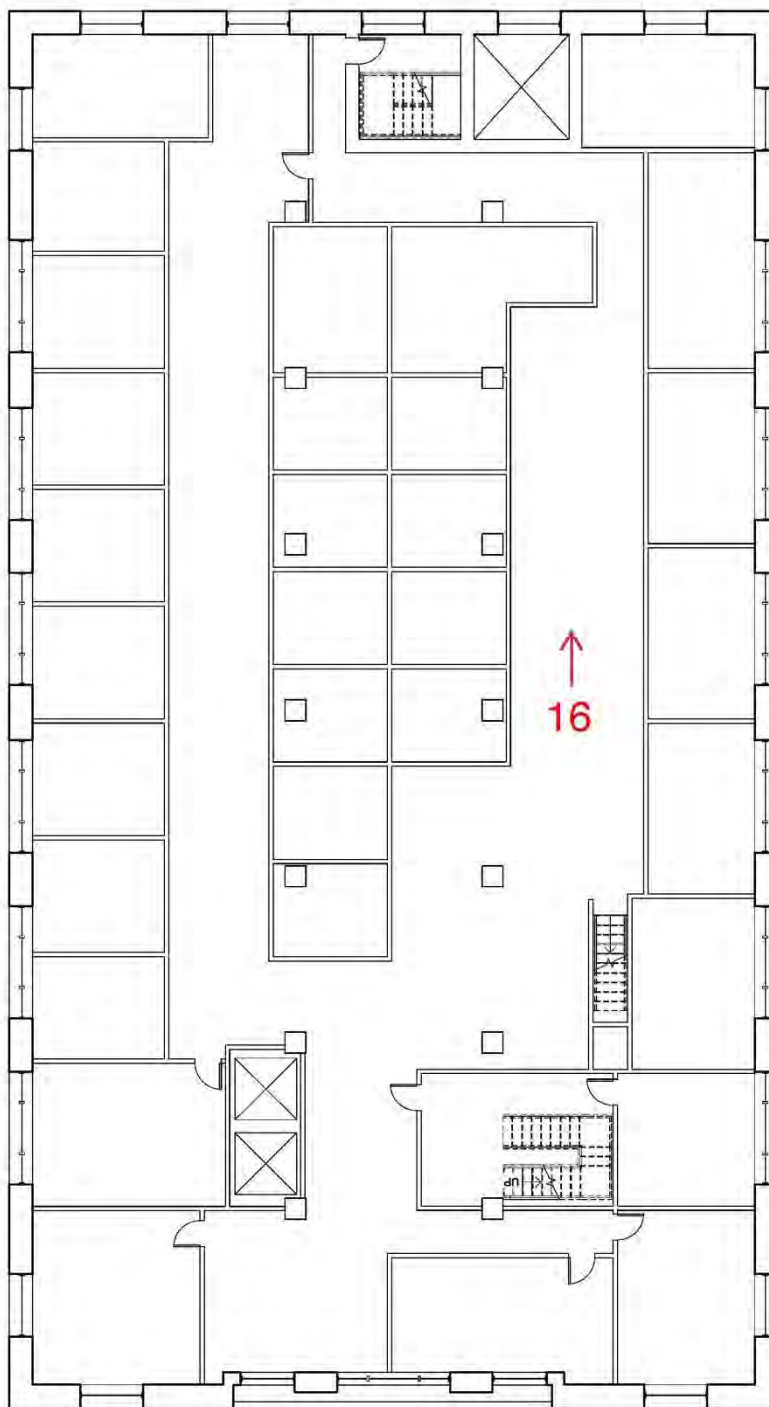
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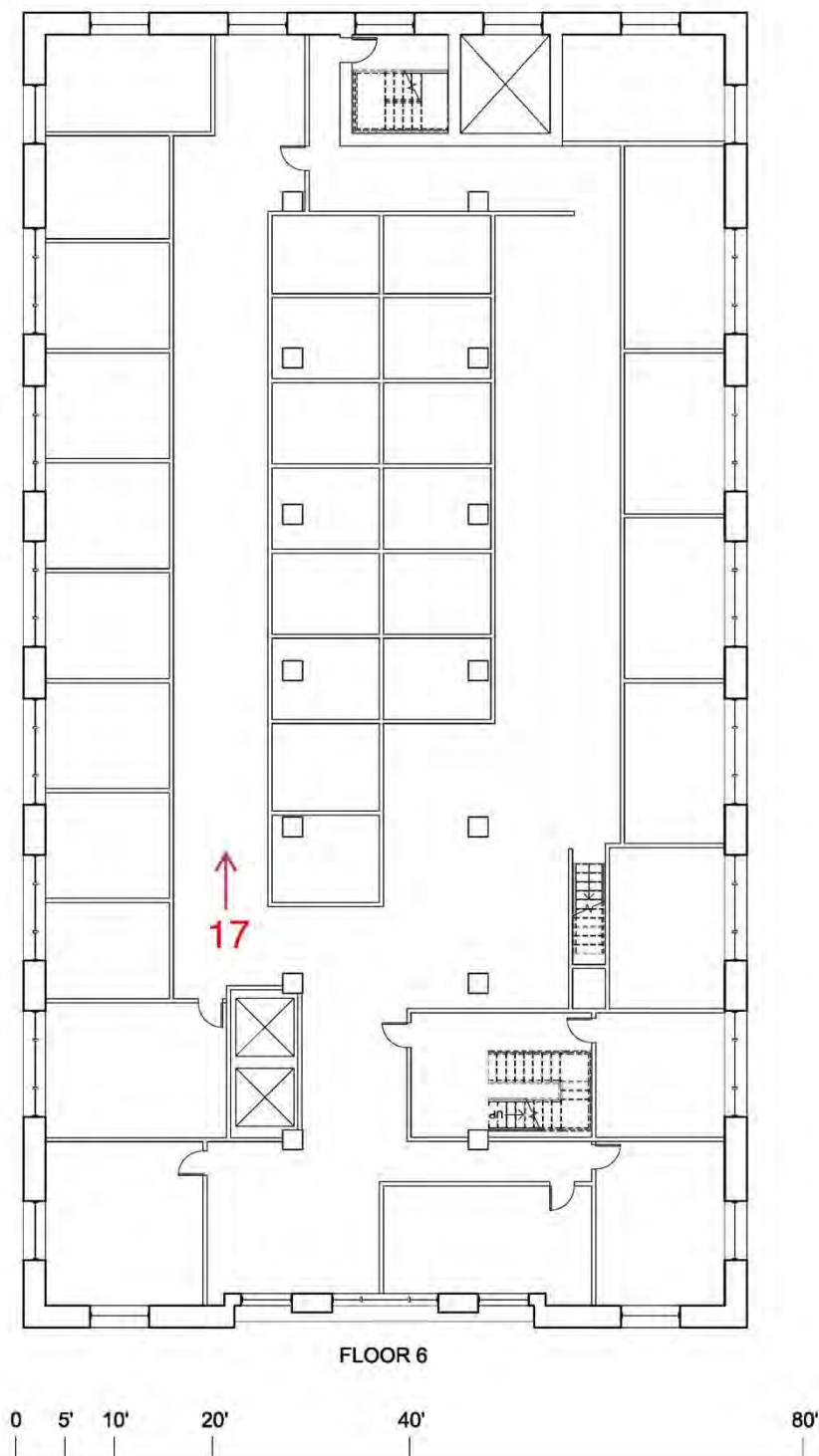
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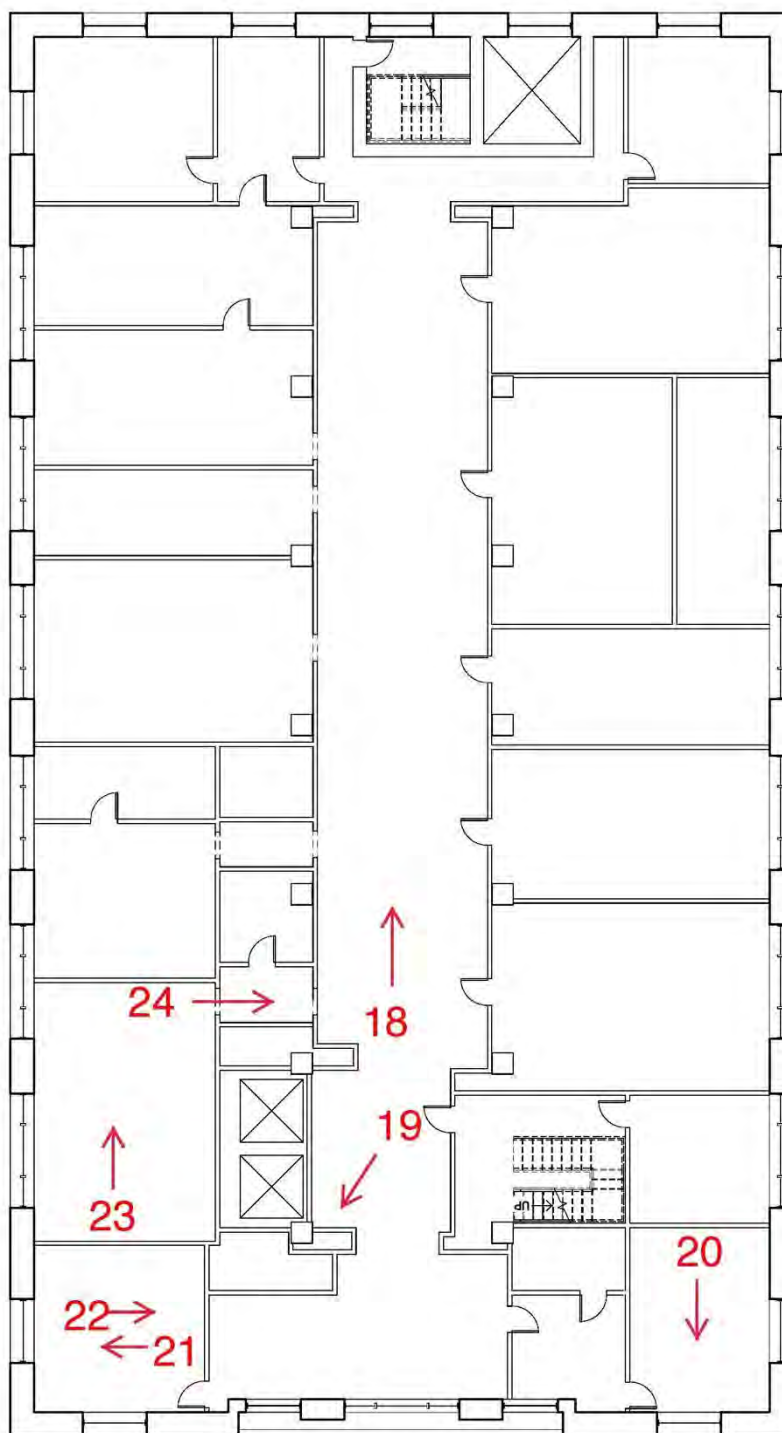
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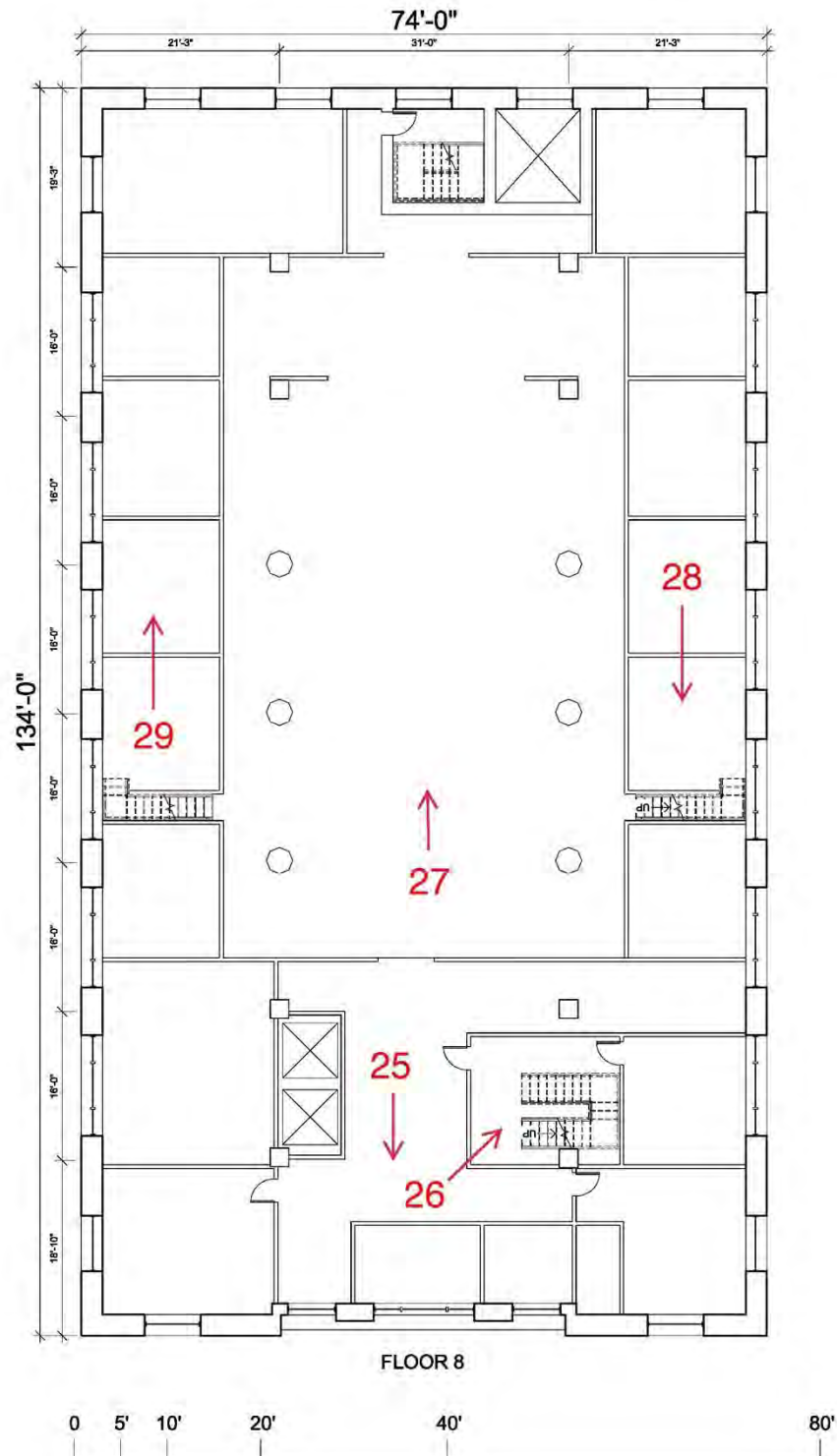
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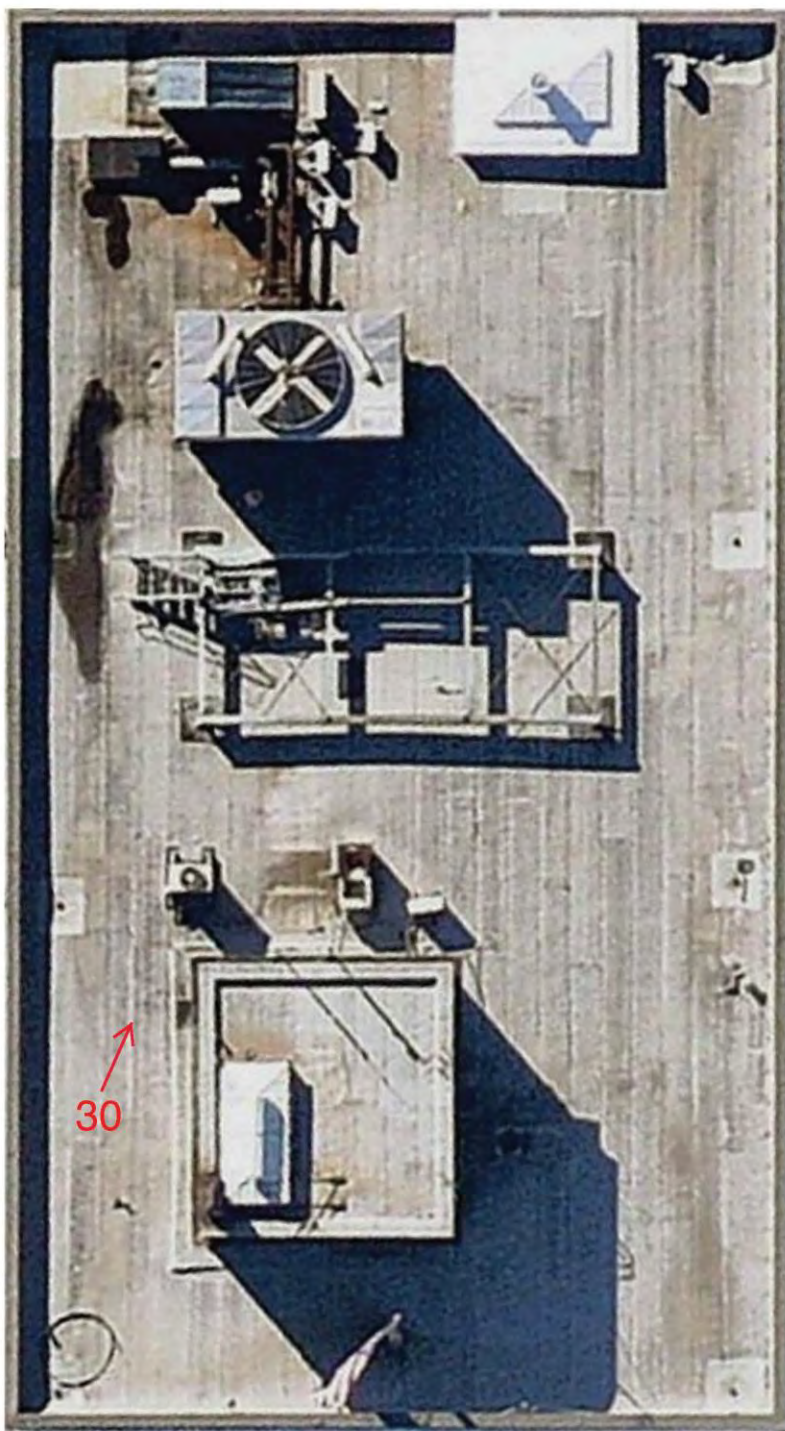
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2.	President's Office, "Home Office Building, Victor Talking Machine Co., Camden, NJ." <i>American Architect</i> 111:2153 (28 March 1917).
3.	Auditorium, "Home Office Building, Victor Talking Machine Co., Camden, NJ." <i>American Architect</i> 111:2153 (28 March 1917).
4.	Cooper Library, 1918.

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Figure 1 – Exterior, “Home Office Building, Victor Talking Machine Co., Camden, NJ.” *American*

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Page 3

Architect 111:2153 (28 March 1917).



Figure 2 – President's Office, "Home Office Building, Victor Talking Machine Co., Camden, NJ."
American Architect 111:2153 (28 March 1917).

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Figure 3 – Auditorium, “Home Office Building, Victor Talking Machine Co., Camden, NJ.” *American Architect* 111:2153 (28 March 1917).

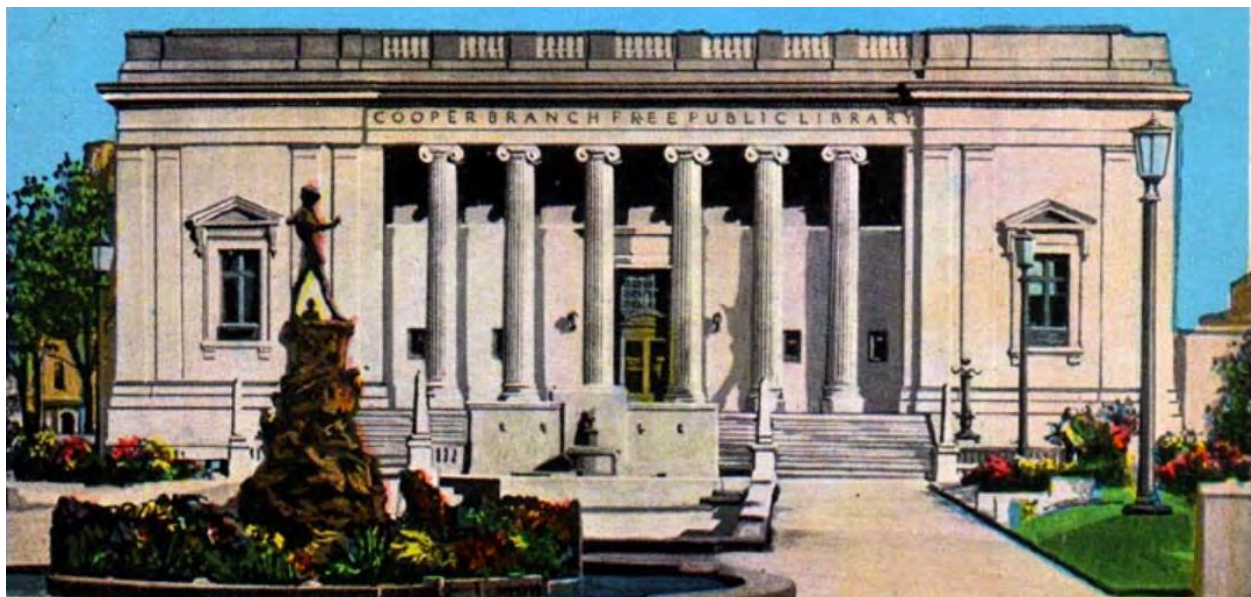


Figure 4 – Cooper Library, 1918.

United States Department of the Interior
National Park Service**National Register of Historic Places**
Continuation Sheet

Building 2, RCA/Victor Complex

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Camden County, NJ

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Section number Photographs Page 1**Photographs**

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photograph Log

Name of Property: Building 2, RCA/Victor Complex

City or Vicinity: Camden

County: Camden

State: NJ

Photographer: Robert Powers, Powers and Company, Inc.

Date Photographed: April 2018

Description of Photograph(s) and number, include description of view indicating direction of camera:

<i>Photograph #</i>	<i>Description of Photograph</i>
1.	East elevation, view west
2.	East and south elevations, view northwest
3.	South elevation, view north
4.	West and north elevations, view southeast
5.	1 st floor, view southeast
6.	1 st floor, view north
7.	1 st floor, Elevator lobby, view southeast
8.	1 st floor, view southwest
9.	1 st floor, view west
10.	2 nd floor, view southeast
11.	2 nd floor, view northwest
12.	3 rd floor, view southeast
13.	3 rd floor, view east

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14.	4 th floor, view northwest
15.	4 th floor, Elevator, view southwest
16.	5 th floor, view west
17.	6 th floor, view west
18.	7 th floor, Hallway, view west
19.	7 th floor, Elevator lobby, view southeast
20.	7 th floor, view east
21.	7 th floor, view south
22.	7 th floor, view north
23.	7 th floor, view west
24.	7 th floor, view north
25.	8 th floor, Elevator lobby, view east
26.	8 th floor, Stairway, view northwest
27.	8 th floor, view west
28.	8 th floor, view east
29.	8 th floor, view west
30.	Roof, view northwest

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Photo 2 of 30. Building 2. RCA/Victor Complex.

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Photo 3 of 30. Building 2. RCA/Victor Complex.

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Photo 4 of 30. Building 2. RCA/Victor Complex.

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Photo 5 of 30. Building 2. RCA/Victor Complex.

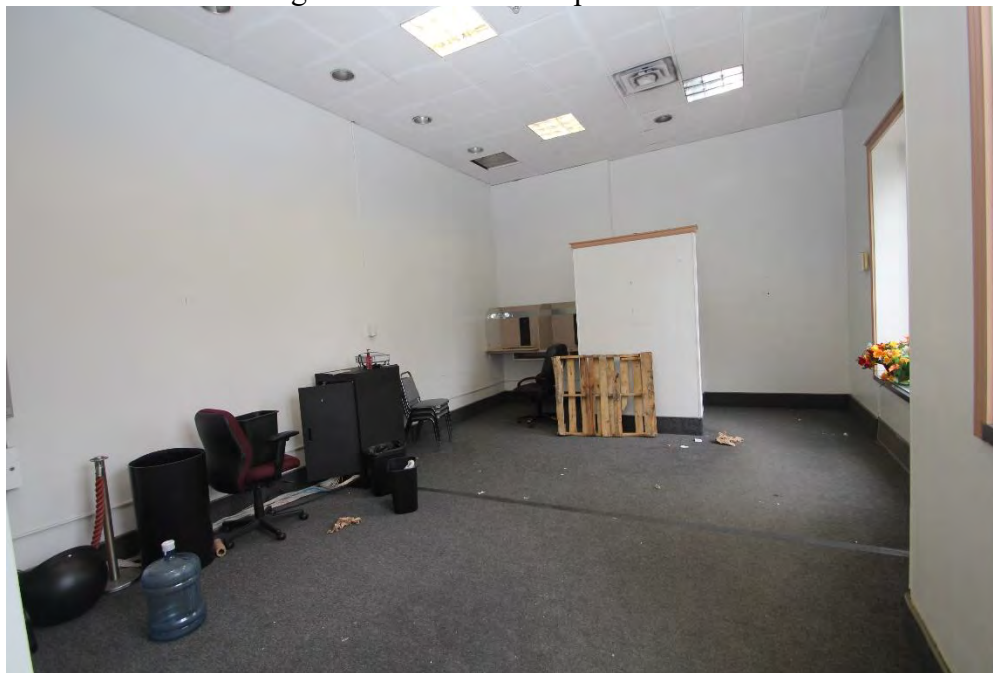


Photo 6 of 30. Building 2. RCA/Victor Complex.

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Photo 7 of 30. Building 2. RCA/Victor Complex.



Photo 8 of 30. Building 2. RCA/Victor Complex.

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Photo 9 of 30. Building 2. RCA/Victor Complex.



Photo 10 of 30. Building 2. RCA/Victor Complex.

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Photo 11 of 30. Building 2. RCA/Victor Complex.



Photo 12 of 30. Building 2. RCA/Victor Complex.

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Photo 13 of 30. Building 2. RCA/Victor Complex.



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Photo 15 of 30. Building 2. RCA/Victor Complex.



Photo 16 of 30. Building 2. RCA/Victor Complex.

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Photo 17 of 30. Building 2. RCA/Victor Complex.



Photo 18 of 30. Building 2. RCA/Victor Complex.

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Photo 19 of 30. Building 2. RCA/Victor Complex.



Photo 20 of 30. Building 2. RCA/Victor Complex.

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Photo 21 of 30. Building 2. RCA/Victor Complex.



Photo 22 of 30. Building 2. RCA/Victor Complex.

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Photo 23 of 30. Building 2. RCA/Victor Complex.

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Photo 24 of 30. Building 2. RCA/Victor Complex.

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Photo 25 of 30. Building 2. RCA/Victor Complex.

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Photo 26 of 30. Building 2. RCA/Victor Complex.

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Photo 27 of 30. Building 2. RCA/Victor Complex.

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Photo 28 of 30. Building 2. RCA/Victor Complex.

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Photo 29 of 30. Building 2. RCA/Victor Complex.



Photo 30 of 30. Building 2. RCA/Victor Complex.

















TOMMY
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TOMMY
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RB32-23

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RB32-51

TOMMY
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RB32-75

TOMMY
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RB32-237







TOMMY
cart
RB32-162







**FIRST AID
EMERGENCY PROCEDURE**

- All employees who are injured or become ill on the job must report to their supervisor and to the plant dispensary for treatment.
- Serious injuries that prevent an employee from reporting to the dispensary will be reported as follows:
 1. Nearest employee dials 1-2-3 and reports:
 - Name of injured employee
 - Suspected injury
 - Blkg. no., floor, bay no.
 2. Guard headquarters notifies nearest supervisor certified to administer emergency first aid and dispatches the company ambulance.
- All injuries or illnesses that occur during hours when the plant physician is not on duty must be reported to guard headquarters immediately.

FORM 1-2-3 OF 100-2000



DANGER
ELEVATOR
SHAFT

DANGER
PELIGRO































UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action: Nomination

Property Name: Building 2, RCA Victor Complex

Multiple Name:

State & County: NEW JERSEY, Camden

Date Received:
12/19/2018

Date of Pending List:

Date of 16th Day:

Date of 45th Day:

Date of Weekly List:

2/4/2019

Reference number: SG100003402

Nominator:

Reason For Review:

☒ Accept ☐ Return ☐ Reject 2/4/2019 Date

Abstract/Summary AOS: Communications, Architecture; POS: 1916-1966; LOS: local
Comments:

Recommendation/ NR Criteria: A & C
Criteria

Reviewer Lisa Deline

Discipline Historian

Telephone (202)354-2239

Date

2/4/19

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.



State of New Jersey

DEPARTMENT OF ENVIRONMENTAL PROTECTION
NATURAL & HISTORIC RESOURCES
OFFICE OF THE ASSISTANT COMMISSIONER
MAIL CODE 501-03A
P.O. BOX 420
TRENTON, NJ 08625-0420
TEL: # 609-292-3541 FAX: # 609-984-0836

PHILIP D. MURPHY
Governor

SHEILA Y. OLIVER
Lt. Governor

CATHERINE R. McCABE
Commissioner

December 10, 2018

Julie Erinstein, Acting Chief
National Register of Historic Places
Mail Stop 7228
National Park Service
Department of the Interior
Washington, D.C. 20240

Dear Ms. Erinstein:

The enclosed disk contains the true and correct copy of the nomination for Building 2, RCA/Victor Complex located in the City of Camden, Camden County, New Jersey.

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

Should you want any further information concerning this application, please feel free to contact Katherine J. Marcopul, Administrator, New Jersey Historic Preservation Office, Mail Code 501-04B, P.O. Box 420, Trenton, New Jersey 08625-0420, or call her at (609) 984-5816.

Sincerely,

A handwritten signature in blue ink, appearing to read "Ray Bukowski".

Ray Bukowski
Deputy State Historic
Preservation Officer