

GOVERNMENT OF THE DISTRICT OF COLUMBIA
HISTORIC PRESERVATION OFFICE



HISTORIC PRESERVATION REVIEW BOARD
APPLICATION FOR HISTORIC LANDMARK OR HISTORIC DISTRICT DESIGNATION

New Designation

Amendment of a previous designation X

Please summarize any amendment(s) _____

Property name Folger Shakespeare Library (interior spaces and exterior of Hartman-Cox Addition)
(addendum to Folger Shakespeare Library (09-06-08-0015 6/23/69))

If any part of the interior is being nominated, it must be specifically identified and described in the narrative statements.

Address 201 East Capitol Street, S.E.

Square and lot number(s) Square 0760/ Lot 0031

Affected Advisory Neighborhood Commission 6B

Date of construction 1932 Date of major alteration(s) 1958, 1983

Architect(s) Original structure: Paul Philippe Cret (architect)/ The James Baird Company (builder)
Modern addition: Warren Cox assisted by Mario Boiardi and Andrew Stevenson (architects)/
Skinker & Garrett, Inc. (builder)

Architectural style(s) LATE 19TH AND 20TH CENTURY REVIVALS/CLASSICAL REVIVAL,
TUDOR REVIVAL, MODERN MOVEMENT/MODERNE

Original use EDUCATION/Library, RECREATION AND CULTURE/theater, auditorium, museum

Property owner Folger Shakespeare Memorial Library


Legal address of property owner 201 East Capitol Street, S.E.

NAME OF APPLICANT(S) DC Preservation League

If the applicant is an organization, it must submit evidence that among its purposes is the promotion of historic preservation in the District of Columbia. A copy of its charter, articles of incorporation, or by-laws, setting forth such purpose, will satisfy this requirement.

Address/Telephone of applicant(s) 1221 Connecticut Avenue, NW, Washington, DC 20036

Name and title of authorized representative Rebecca Miller, Executive Director

Signature of representative  Date 3-20-2017

Name and telephone of author of application DCPL 202.783.5144

Date received _____
H.P.O. staff _____

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

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

1. Name of Property

Historic name: Folger Shakespeare Library (interior spaces and exterior of Hartman-Cox Addition) (addendum to Folger Shakespeare Library (09-06-08-0015 6/23/69))

Other names/site number: _____

Name of related multiple property listing:

N/A

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

2. Location

Street & number: 201 East Capitol Street, S.E.

City or town: Washington State: D.C. County: _____

Not For Publication: ☐ Vicinity: ☐

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this ___ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property ___ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___national ___statewide ___local

Applicable National Register Criteria:

___A ___B ___C ___D

Signature of certifying official/Title:

Date

State or Federal agency/bureau or Tribal Government

Folger Shakespeare Library (Interior and
Addition)

Washington, D.C.

Name of Property

County and State

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official:

Date

Title :

State or Federal agency/bureau
or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

___ entered in the National Register

___ determined eligible for the National Register

___ determined not eligible for the National Register

___ removed from the National Register

___ other (explain:) _____

Signature of the Keeper

Date of Action

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

☐☐

Folger Shakespeare Library (Interior and
Addition)

Washington, D.C.

Name of Property

County and State

Site

Structure

☐

Object

☐

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing

Noncontributing

1

buildings

sites

structures

objects

1

Total

Number of contributing resources previously listed in the National Register 1

6. Function or Use

Historic Functions

(Enter categories from instructions.)

EDUCATION/library

RECREATION AND CULTURE/theater, auditorium, museum

Current Functions

(Enter categories from instructions.)

EDUCATION/library, research facility

RECREATION AND CULTURE/theater, auditorium, museum

Folger Shakespeare Library (Interior and
Addition)

Name of Property

Washington, D.C.

County and State

7. Description

Architectural Classification

(Enter categories from instructions.)

LATE 19TH AND 20TH CENTURY REVIVALS/Classical Revival, Tudor Revival
MODERN MOVEMENT/Moderne

Materials: (enter categories from instructions.)

Principal exterior materials of the property: STONE/Marble, METAL/Aluminum

Narrative Description

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

Summary Paragraph

The Folger Shakespeare Library is a monumental block-long structure clad in white Georgia marble that rises on the south side of East Capitol Street, between 2nd and 3rd Streets SE, in close proximity to the equally monumental buildings of the Library of Congress, the Supreme Court, and the U.S. Capitol. With its main entrance grandly raised on a marble plinth and quotes and scenes from Shakespeare plays carved on its East Capitol Street façade, the building is a memorial for the ages to the greatest literary artist of the English language and a major contribution to the monumental architecture of the Nation's Capital. The original building was designed by Paul Philippe Cret (1876-1945) in consultation with Alexander B. Trowbridge (1868-1950) and completed in 1932. The addition at the rear of the building was designed by Warren Cox of the firm of Hartman-Cox and completed in 1983. Both sections retain their historic integrity. The original building's exterior was included in the *National Register* in 1969, but, following the practices of the time, the documentation accompanying the nomination was limited. This amendment to the nomination contains additional documentation of both the original building's and the addition's interiors, including the Great Hall, the original Reading Room (now known as the Gail Kern Paster Reading Room), the Founders' Room, the

Folger Shakespeare Library (Interior and
Addition)

Washington, D.C.

Name of Property

County and State

Shakespearean Theatre, the New Reading Room, and other spaces highlighted in Illustration A2,
as well as the addition's exterior.

Narrative Description

Physical Description

The building has had two significant structural changes since it was first constructed, both of which are at its rear. First, in 1958, a one-story, below-grade utilitarian office and storage addition was added, within the open space formed by the original U-shaped design of the building. Second, in late 1983, a new reading room and archival storage and office spaces designed by the Washington architectural firm of Hartman-Cox were constructed on top of the 1958 addition, further filling in the open space at the rear. Other than these changes, the interior spaces of the library have not changed significantly since the building was completed in 1932. The building measures 226 feet from east to west by 111 feet from north to south and rises to a height of 48 feet. It stands on property measuring 364 feet by 186 feet.

Access to the library's interior spaces on the main floor is purposely divided between two main entrances located on the east and west ends of the building's East Capitol Street frontage. Scholars, official visitors, and library administrative staff are expected to enter via the west entrance, which is closest to the Capitol and Library of Congress, while the east entrance was designed for use by visitors to the Shakespearean Theater and the general public. The west entrance opens to a small vaulted lobby of Lorraine stone and rough plaster with flagstone flooring, suggesting a Renaissance ambience. Immediately to the right is an alcove that is now used as a gift shop. To the left at the top of a short flight of flagstone steps is the entrance to the Great Hall.

The **Great Hall**, also known as the Exhibition Hall, measures 130 feet from east to west by 22 feet from north to south and soars to a height of 30 feet 6 inches. The arched white plaster ceiling is covered by graceful low-relief ornamental strapwork. The north wall is punctuated by nine monumental two-story-high windows, which are covered on the outside with ornamental *Art Moderne* metal grilles and recessed from the interior of the Great Hall. All four walls are paneled in a dark stained Appalachian White Oak, intended to provide a warm background for the oil paintings and showcased items originally displayed in the room.¹ The paneled piers between the windows on the north wall project from the recessed windows.

The paneled south wall features pilasters corresponding to the piers on the opposite north wall, offering relief for the otherwise flat surface. In the center of the south wall a carved ornamental wooden niche holds a bust of Shakespeare carved by John Gregory (1879-1958), the sculptor who designed the nine bas relief carved scenes from Shakespeare's plays that adorn the East

¹*The Folger Shakespeare Library* (Washington, Amherst, MA: Trustees of Amherst College, 1933), 34.

Folger Shakespeare Library (Interior and Addition)

Washington, D.C.

Name of Property

County and State

Capitol Street façade of the building. The south wall also features two deeply recessed doorways leading to the Gail Kern Paster Reading Room, which is immediately to the south of the Great Hall. The doorways are fitted with leaded glass doors intended to allow the public to view the reading room without entering it and disturbing the work of researchers. The south wall is designed to allow for the positioning of display cases to exhibit the library's various historical artifacts. The original display cases had oak bases that matched the room's paneling.

The east and west walls of the Great Hall include elaborately carved coats of arms and neoclassical doorway surrounds. The west wall, closest to the U.S. Capitol, features a carving of the Great Seal of the United States. Beneath the seal is a quote from a poem by William Winter (1836-1917) called "At Shakespeare's Grave": "There is not anything of human trial / That ever love deplored or sorrow knew, / No glad fulfillment and no sad denial / Beyond the pictured truth that Shakespeare drew."

The east wall displays a carving of the coat of arms of Queen Elizabeth I and beneath it a quote from David Garrick's play, *Harlequin's Invasion* (1759): "Thrice happy the nation that Shakespeare has charm'd./ More happy the bosoms his genius has warm'd! / Ye children of nature, of fashion and whim, / He painted you all, all join to praise him." Nearby, at the eastern end of the south wall is an opening that leads to a small, low-ceilinged room known as the Shakespeare Gallery, established in the 1990s to provide space for visitors to view an orientation film.

The terracotta tile floor of the Great Hall includes a floral band bordering the entire room that lists the titles of 16 of Shakespeare's best-known plays: *Richard III*, *Othello*, *Twelfth Night*, *King John*, *Henry IV*, *Macbeth*, *Henry VIII*, *Coriolanus*, *King Lear*, *Hamlet*, *Julius Caesar*, *Cymbeline*, *Richard II*, *Henry V*, *The Tempest*, and *Henry VI*. The floral band also borders the floor space around two decorative segments depicting stylized masks of Comedy (toward the west end) and Tragedy (toward the east end), arranged symmetrically in the center of the hall. In addition, four tall wrought-iron candelabra holders on stone pedestals originally stood evenly spaced in the center of the hall but have since been removed.²

The original **Reading Room** measures 121 feet east to west and 32 feet north to south, making it shorter than the Great Hall but more than a third wider. It rises as high as 37 feet 9 inches at the peak of its vaulted, oak-trussed ceiling. The ceiling's heavy truss work rests on decoratively carved hammer beam brackets.

While two sets of glass doors connect the Reading Room directly to the Great Hall, they are generally kept closed and meant to be used primarily for visitor observation, preserving the quiet library atmosphere of the Reading Room. The primary entrance to the Reading Room, therefore, is at its west end. This entrance connects through a small Catalog Room to the administrative corridor on the west end of the building. The two doors are of the same dark stained Appalachian

²H. Paul Caemmerer, *Washington: The National Capital* (Washington, DC: U.S. Government Printing Office, 1932), 357.

Folger Shakespeare Library (Interior and
Addition)

Washington, D.C.

Name of Property

County and State

White Oak as the rest of the interior finishes. They include carved geometric tracery that matches the ornamentation of the wood paneling both in the Great Hall and throughout the main floor and balcony of the Reading Room. The upper half of each door has four rectangular leaded glass windows, and the pairs of doors are recessed beneath the stair landing of the balcony that rings that entire room. Two large Italian globes, mounted on carved oak pedestals, flank the entrance.

The Reading Room is lined with bookcases on two tiers, the main reading floor and a balcony level immediately above it. The balcony encircles the entire room and is lined with a balustrade of square-carved balusters. The two tiers of bookshelves can accommodate about 20,000 volumes. Three large steel vaults with temperature and humidity controls, designed for storage of rare items, connect to the Reading Room and can accommodate another 18,000 volumes. The largest vault is located behind the oak screen at the east end of the room; the other two vaults are on the south wall and at the southwest corner of the room.

Above the primary entrance is a large stained-glass window depicting Jaques' Seven Ages of Man speech from Act II of *As You Like It*. The immense, 400-square-foot, Tudor-arched window measures 15 feet by 25 feet and is divided into seven 3-foot by 14-foot lancets, each portraying one of the seven ages of man described in Jaques' speech: Infant, School Boy, Lover, Soldier, Justice, Pantaloon, and Old Man. The window's stone tracery mirrors that of the large stained-glass window in the Church of the Holy Trinity in Stratford-upon Avon, England, where William Shakespeare is interred. The figures of the Ages of Man are arranged in a chevron, each figure attired in festive Renaissance garb and standing on an ornamental pedestal.

A large stone fireplace, carved in Elizabethan architectural style, is at the center of the north wall of the Reading Room. The overhanging stone mantel accommodates the balcony that continues uninterrupted along the north side of the reading room. On the stone mantel is an inscription from Ralph Waldo Emerson's poem "Solution": "England's genius filled all measure / Of heart and soul, of strength and pleasure, / Gave to the mind its Emperor, / And life was larger than before: / Nor sequent centuries could hit / Orbit and sum of Shakespeare's wit. / The men who lived with him became / Poets, for the air was fame." The only other breaks in the paneled, bookcase-lined north wall are the two glass-doored entrances to the adjacent Great Hall.

The south wall is punctured by three large alcoves that form three large bays on the south side of the building. Each of these bays is framed by plaster strap work piers and lintels. The south walls of the bays are each filled with a large Gothic window divided by stone tracery into rectangular leaded glass panes, some of which are stained glass representations of the coats of arms of important figures from English history, such as James I (1566-1625) and Richard Neville (1428-1471), both represented on the easternmost window. The east and west walls are similarly filled with large Gothic windows. Both tiers of bookcases from the main room extend along the lower portions of the east and west walls of each bay. Doorways have been added in the center of the east and west bays that lead into the New Reading Room. The bay soffits are decorated with plaster strap work that recalls the ceiling of the Great Hall.

Folger Shakespeare Library (Interior and
Addition)

Washington, D.C.

Name of Property

County and State

Three antique Flemish tapestries hang on the walls above the bookcases. These were donated by Emily Folger's friend, Alice Maury Parmelee (1866-1940), widow of financier James Parmelee and owner of the Tregaron estate in Cleveland Park.³ On the hall screen at the east end of the room hang portraits of Henry and Emily Folger, painted by Frank Owen Salisbury (1874-1962), a British portraitist who painted many of the most prominent dignitaries and socialites of his day in England and the United States. In the center of the screen is a shallow alcove flanked by pairs of columns. Inside the alcove the remains of Henry and Emily Folger are immured behind a metal plaque, inscribed with Henry and Emily Folger's names and dates and a dedication "to the glory of William Shakespeare and the greater glory of God." The alcove is surmounted by a copy of the bust of Shakespeare from the south side of the chancel of the Church of the Holy Trinity in Stratford-upon Avon, England.⁴

With the completion of the New Reading Room in 1983, the original Reading Room was called the "Old Reading Room." In 2011 the name was officially changed to honor Gail Kern Paster, who had been director of the Folger Library from 2002 to 2011.

Located at the southwest corner of the main floor, the **Founders' Room** is an elegant meeting room paneled in Appalachian White Oak. The oak paneling is similar to that of the Great Hall and covers the south and west walls of the room, which feature three recessed windows with decorative leaded glass echoing the style of medieval stained glass windows. The upper panels of the windows, designed by Nicola D'Ascenzo, each feature four figures from Shakespeare's plays, including Portia, Romeo, Touchstone, and Cardinal Woolsey.⁵ The east and north walls are rough plaster with doorways framed in Lorraine stone, matching the decoration of the entrance lobbies. The north wall also features recessed display cases for historical artifacts. A Lorraine stone-framed fireplace is at the center of the east wall. The room's floor is oak, and the ceiling features heavy oak beams. Henry and Emily Folger had originally planned to spend considerable time at the Folger Library, and the Founders' Room was intended to be a lounge and study for their use.⁶

The east entrance on the Third Street SE end of the building is the entrance meant for use by the general public. It provides direct access to the Shakespearean Theater as well as the Exhibition Gallery and was intended to keep public visitors attending events in the theater separate from scholars and administrative staff, who would use the west entrance. The small lobby, like the one on the western end of the building, is a vaulted hall of Lorraine stone and rough plaster with flagstone flooring, suggesting a Renaissance ambience. As one enters, a small coat room (now used as a box office) is immediately on the left; a short flight of flagstone stairs on the right leads to the Exhibition Hall. Past these on the left are stairs to the upper galleries of the theater and on the right stairs down to a lounge and restroom area in the basement. The entrance to the

³ Grant, 184.

⁴ Engler, op. cit.

⁵ Ibid.

⁶ Grant, 156.

Folger Shakespeare Library (Interior and
Addition)

Washington, D.C.

Name of Property

County and State

Shakespearean Theater is flanked by rectangular engaged columns with ornamental capitals. Surmounting the entrance are two carved stone figures in a framed tableau.

The Folger's **Shakespearean Theater** replicates aspects of Elizabethan theaters, particularly the Fortune and Globe theaters, without attempting to be a faithful copy of any particular one. Certain modern alterations are evident. For example, where an original theater would have featured a flat open-air pit for spectators, the Folger's theater is fully enclosed and has a sloped flagstone floor fitted with modern theater seating. A large "sky curtain" hangs over the pit, concealing artificial lighting mounted on the ceiling. On it is inscribed a quotation from *As You Like It*: "All the world's a stage, and all the men and women merely players."

The walls of the theater are Tudor-style half-timber and plaster construction, giving the space a distinctly Elizabethan look. Surrounding the audience pit on three sides are three tiers of oak balconies with baluster railings and decoratively carved piers. The first balcony tier is crowned by a dentiled cornice. Shakespeare's coat of arms is carved and painted on to the capitals of the first floor piers. At the second tier, the piers are topped with ornately carved grimacing theatrical figures. The soffits of the balconies feature heavy beams that have been decoratively painted in varying floral patterns.

Two square wooden piers with classical fluting support a large projecting canopy over the theater's stage, which has distinct inner and outer spaces and a balustered balcony overlooking the inner stage. The dentiled cornice of the audience balconies continues around the sides of the stage. Adjacent to the stage balcony overlooking the inner stage are two oriel bays on the east and west walls.

The modernist **New Reading Room** was constructed in the recessed area between the two end wings at the rear of the original building. It is located over the one-story 1958 addition, which was structurally unable to support any additional load. As a result, Hartman Cox designed a unique series of inverted L-shaped steel frames to support the room. On the outside the steel frames bear on new underground stacks, and on the inside they rest on the original Cret building. The walls, ceiling and vaults are light steel structures suspended from the steel frames. The exterior frames, painted white, are expressed as an exoskeleton for the marble-clad volume of the reading room. The fluted marble slabs applied to the sides of the steel columns echo Cret's fluted pilasters on the entrance façade, while the stepping in of the walls at the bays mimics the in-stepped entrances to the Library. The marble, itself, is from the same Georgia quarry as the building's original marble and was intended to weather to the same shade. The only views to exterior from the New Reading Room are through narrow slots at either side of the bays, both for privacy and because of the utilitarian nature of the alley. Parking bays slip between the piers at grade.

At 106 feet long, the New Reading Room is 15 feet shorter than the old reading room. It is also somewhat less lofty, at 20'-6" versus 37'-9." The New Reading Room's main space consists of a long, white rectangular volume topped by a suspended, barrel-vaulted ceiling which admits natural light through a central opening and narrow clerestories along the sides. At each end of the

Folger Shakespeare Library (Interior and
Addition)

Washington, D.C.

Name of Property

County and State

room are apse-like rounded sections, again lit around their perimeters. The arches which modulate the transition between the central and the end spaces are edged in false stonework of rough plaster, as is the opening to the staff desk. This detailing references the stone trim in the transition spaces in the existing building. The floor is carpeted and the walls have linen-covered panels for acoustic attenuation. The new room connects to the existing reading room through transitional alcoves situated under light wells which retain the existing south illumination of the old reading room through the existing tall windows. The room is used as a gallery for the Library's extensive collection of paintings relating to the works of Shakespeare, particularly those of Henri Fuseli (1741-1825).

Low bookcases contain reference material and periodicals. One niche displays a statue of Shakespeare and the other a magnificent chair once belonging to David Garrick (1717-1779), the great Shakespearian actor. The tables and reading lights were designed specifically for the room by Hartman-Cox. The chairs were replicated from examples already in the Library. Wooden pillars frame the passages from the original reading room into the new room, and high, stone-trimmed arches reflect the Renaissance spirit of Paul Cret's original design.

While the only major additions to the Folger Shakespeare Library building have been the 1958 addition on the south side and the subsequent Hartman-Cox addition above it, the Library has been able to increase its footprint with new office space and residential facilities in the block immediately to the east, across Third Street SE. In February 2000, the Wyatt R. and Susan N. Haskell Center for Education and Public Programs opened in a nineteenth century building at 301 E St Capitol Street SE, which had once housed a funeral parlor.⁷ The Haskell Center includes space for seminars, meetings, and rehearsals; the Cafritz Foundation Center for Distance Learning; and office and meeting space.

⁷ Ferington, op. cit.

Folger Shakespeare Library (Interior and
Addition)

Name of Property

Washington, D.C.

County and State

8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

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

Folger Shakespeare Library (Interior and
Addition)

Name of Property

Washington, D.C.

County and State

Areas of Significance

(Enter categories from instructions.)

EDUCATION

Period of Significance

1932 – 1983

Significant Dates

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

Original structure: Paul Philippe Cret (architect)/ The James Baird Company (builder)

Modern addition: Warren Cox assisted by Mario Boiardi and Andrew Stevenson
(architects)/ Skinker & Garrett, Inc. (builder)

Folger Shakespeare Library (Interior and
Addition)

Name of Property

Washington, D.C.

County and State

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

The significance of the Folger Shakespeare Library was recognized by the designation of the exterior of the original building in 1969. While acknowledgement of the beauty and power of the building's original façade is appropriate, treating its exterior or really any other of its splendid components as a separate element minimizes the magnificence of its full conception.

The Folger Shakespeare Library, including interior and exterior of the original 1928-1932 Paul Cret structure and the 1983 addition by Hartman-Cox meets DC Criteria B, D, E, and F and similar National Register Criteria A and C.

The Library meets National Register Criterion A (DC Criterion B) because it is highly significant to the development of cultural institutions in the District of Columbia. It is comparable to the Renwick Gallery and the Corcoran Gallery of Art as an outstanding example of a private building purpose-built to the design of a master architect to house the outstanding collection of a particular individual. As with the Corcoran Gallery, the construction of such an institution in Washington rather than the nation's acknowledged artistic and literary capitol of New York City or at a European location helped launch Washington as a major cultural center. Its expansion in a manner that compliments its original functions has served to continue this trend.

The Folger Shakespeare Library achieves significance under National Register Criterion C (DC Criteria D, E, and F) in multiple ways. It is the work of master architects Paul Cret and Warren Cox. Its architectural design incorporates works of art by notable artists as described in the physical description sections. However, the building's highest significance is as a fully-unified and integral artistic masterpiece in its own right.

33 years have passed since the completion of the Hartman-Cox Addition. The National Parks Service (NPS) requires that properties that have achieved significance within the past 50 years be of "exceptional importance... to a community, a state, a region, or the nation" to be listed in the National Register of Historic Places. This 50 year threshold is not an arbitrary arithmetic standard. The NPS specifically states that:

It is not designed to prohibit the consideration of properties whose unusual contribution to the development of American history, architecture, archeology, engineering, and culture can clearly be demonstrated.

Among the specific criteria for determining that a resource possesses extraordinary importance is that its "developmental or design value is quickly recognized as historically significant by the architectural or engineering profession." The Hartman-Cox Addition meets this high standard

Folger Shakespeare Library (Interior and Addition)

Washington, D.C.

Name of Property

County and State

*of recognition. Among the critics who have commended its design are Pamela Scott and Antoinette J. Lee, Christopher Weeks, Benjamin Forgey, Lori Simmons Zelenko, and Paul Goldberger, Its recognition was capped by the Honor Award the American Institute of Architects bestowed on Hartman-Cox for having "created a dignified space that blends well with the original building yet has a thoroughly modern identity of its own."*⁸

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

The Folger Library's interior features an unparalleled collection of elegant Elizabethan style spaces designed to celebrate and commemorate the legacy of William Shakespeare. Dominated by the stately Great Hall and the spacious Gail Kern Paster Reading Room, the main floor also includes the Shakespearean Theater, an elaborately decorated auditorium that recalls the theaters of Shakespeare's time with subtle modern enhancements. The unique arrangement of these spaces on the main floor stems from Henry Folger's intention that the building serve both as a resource for scholarly study and as an attraction for the public at large. This drove the decision to have entrances at either end of the building rather than a single central entrance. Access to the Paster Reading Room, the centerpiece both literally and figuratively of the library, is controlled through the Registrar's Room. While the Reading Room is nestled protectively in the center of the building, the Great Hall is easily reached by scholars and visitors alike. The arrangement, if somewhat unusual, successfully enhances the formality and dignity of the imposing interior spaces, contributing substantially to what *New York Times* architectural critic Paul Goldberger called "a building that is both as nearly perfect and as eccentric as anything in this city."⁹ Beyond the original Reading Room stands the tightly integrated, modernist New Reading Room, designed by Hartman-Cox and completed in 1983.

In addition to excellence of conception and design, the architectural and artistic craftsmanship of the Cret and Hartman-Cox sections of the Folger Library are of the highest order. The fusion of such elements as exterior and interior, style and structure, original and addition create a building whose level of excellence makes the designation of any particular element artificial and reductionist. The building exists as an indivisible masterwork.

Henry Clay Folger (1857-1930) was a wealthy Standard Oil Company executive and, along with his wife Emily Jordan Folger (1858-1936), the pre-eminent collector of Shakespeariana in America in the early years of the 20th century, a time when wealthy Americans were famous—or infamous—for collecting large quantities of artworks from around the world and bringing them to the United States. Along with Henry E. Huntington (1850-1927) and J.P. Morgan (1837-1913), the Folgers were among the most voracious of art connoisseurs but were unique in

⁸ Stephen H. Grant, *Collecting Shakespeare: The Story of Henry and Emily Folger* (Baltimore, MD: Johns Hopkins University Press, 2014), 196.

⁹ Paul Goldberger, "A Blend of Architectural Grace and Eccentricity: An Appraisal" in *The New York Times*, Feb. 5, 1983.

Folger Shakespeare Library (Interior and
Addition)

Washington, D.C.

Name of Property

County and State

focusing their collecting primarily on books, manuscripts, and artifacts associated with Shakespeare and his works. Although this activity was financed through the wealth Henry Folger earned as a corporate executive, Emily Folger was a full participant whose contributions were essential to this endeavor's success. She is thus a significant figure in the developing role of women in arts administration.

Folger was born into a well-established Nantucket, Massachusetts, whaling family, the son of a wholesale milliner, and attended Amherst College. His wife-to-be, Emily Jordan, grew up in Washington, D.C., New York, and New Jersey, and attended Vassar College. Both were attracted to English literature and the theater. According to Folger, his interest in Shakespeare was piqued after trying (and failing) to win a Shakespeare prize for writing at Amherst. He met Emily at a literary club meeting in Brooklyn and married her in 1885. Shortly thereafter, Henry acquired a facsimile of Shakespeare's First Folio, another key event that sparked the desire to collect Shakespeare. The Folgers would eventually acquire 82 original copies of the First Folio, about a third of the total known to exist.¹⁰

According to Folger biographer Stephen Grant, "Collecting books and other objects from the Elizabethan period became the chief purpose of the Folgers' existence, and they pursued this life-long passion as a team."¹¹ The couples had no children and were socially rather reclusive, devoting virtually all their free time to Shakespeare. They systematically scanned auction catalogs and book sale notices to identify potential acquisitions. After winning and receiving auctioned books, Henry Folger would carefully examine them to ensure they were as described in their catalog listings. Upon his approval, Emily prepared index cards about each item for her card catalog. Then the couple boxed up their acquisitions and sent them for safekeeping to secure warehouses and bank vaults in Brooklyn and Manhattan. Folger eventually developed a reputation as a hoarder as he and Emily snapped up thousands of rare Shakespeare-related volumes—on average six per day for more than forty years—and carefully put them all away in storage. Frustrated Shakespeare scholars had no way to access these many rare works, largely bought from English estates.¹²

The Folgers' collecting habits indicate the central importance of the Folger Shakespeare Library as the ultimate goal of their all-consuming endeavor. The books and other items were meant to go to a beautiful, monumental home where they and the legacy of Shakespeare could be fully appreciated. A Philadelphia Shakespeare scholar and friend of the Folgers, Horace Howard Furness, first suggested in 1911 that the Folgers build a library for their collection. Ever meticulous and methodical in his ways, Folger set about evaluating the cost and suitability of ten different sites in the United States and England before finally choosing Washington. He and Emily agreed that they wanted to contribute to the rising prestige of America in the world by

¹⁰ Grant, *Collecting Shakespeare*.

¹¹ Stephen H. Grant, "A Most Interesting and Attractive Problem: Creating Washington's Folger Shakespeare Library" in *Washington History*, Vol. 24, No. 1 (Washington, DC: Historical Society of Washington, DC, 2012), 6.

¹² Ibid.

Folger Shakespeare Library (Interior and
Addition)

Washington, D.C.

Name of Property

County and State

helping to enrich the already significant national holdings maintained in the nation's capital.
Choosing Washington was thus an act of patriotism as much as anything else.¹³

Having secretly chosen the site for the library next to the Library of Congress on Capitol Hill, Henry Folger then spent almost nine years in the mid-1920s quietly acquiring all the row houses of Grant's Row in the 200 block of East Capitol Street, SE. It was only after fully acquiring the site in 1928 that the Folgers began intensively planning the new library.

Through a prominent college fraternity friend, Henry Folger was aware of and admired New York architect Alexander B. Trowbridge (1868-1950), whom he approached about designing the new library. Trowbridge agreed to serve as a consulting architect and recommended Paul Philippe Cret (1876-1945) to be the primary architect. Trowbridge and Folger both admired Cret's 1908 Pan American Union Building on 17th Street NW. Folger agreed to hire Cret, and design work began. Folger had envisioned a thoroughly Elizabethan style structure, both inside and out, but Trowbridge and Cret convinced him that an Elizabethan building would be "glaringly out of key," as Cret put it.¹⁴ The process of designing the library proceeded with close consultation among Folger, Trowbridge, and Cret, with Folger's personal inclinations strongly influencing the layout and functionality of the interior spaces, while design choices were largely Cret's.

The Folger Shakespeare Library as an Architectural Masterpiece

Like Cret's masterful Pan American Union Building (1910), the Folger Library is remarkable on many levels, but most particularly by the way Cret organized its disparate elements into a coherent and functional whole. Elizabeth Grossman has described the library as a "reliquary that protects the precious manuscripts and works of art," but it is far more.¹⁵ Folger envisioned it as a repository for his collection and an enclave for research. However, he also proposed such social features as a central large fireplace in the reading room as a gathering place for scholars and a small theatre for lectures and plays. He initially favored a building in the Elizabethan style, but was dissuaded by Trowbridge, with reinforcement by Cret, on the pragmatic grounds that the Commission of Fine Arts would never allow such a structure within sight of the Capitol.¹⁶ However, he specified that the most important façade of the building face the Capitol and Library of Congress building across First Street, thereby limiting the options for organizing the building's internal spaces.¹⁷

Cret achieved a creative synthesis that avoided constriction by these seemingly rigid requirements through an extraordinarily imaginative *parti*, which was ingeniously extended by

¹³ Ibid, 7-9.

¹⁴ Grant, *Collecting Shakespeare*, 147.

¹⁵ Elizabeth Grossman. *The Civic Architecture of Paul Cret*. (New York: Cambridge University Press, 1996), 165

¹⁶ Grossman, 167-168.

¹⁷ Grossman, 173-174.

Folger Shakespeare Library (Interior and
Addition)

Washington, D.C.

Name of Property

County and State

the Hartman-Cox addition. His employment of “stripped classicism” for the library’s façade was a battle at a time, as the strong-willed Folger offered apt critiques of the actual newness of his first designs. The choice of this new classicism for the exterior is freighted with many levels of symbolic association. The universality of classical forms testifies to Shakespeare’s importance to world culture, rather than simply to English literature. The eternality of classic forms evokes the timelessness and enduring value of his legacy. It has been noted that Cret’s stylized Attic piers at the Federal Reserve Building (1937) provide a deliberate contrast to the formal Doric colonnade of Robert Mills’ Treasury Building and serve an ideological function as a projection of the former institution’s functional modernity. The “new classicism” of the Folger Library façade perhaps makes a similar claim for the importance of Shakespeare to the tumultuous modern world.

The façade’s classical symmetry and balance facilitate Cret’s functional organization of the building. The tall windows set between the fluted pilasters than run the length of the library’s west, or main, façade illuminate the Great Hall. Cret persuaded Folger that the building should incorporate this long gallery-like space to mediate between the city streets and the cloistered main reading room.¹⁸ It also functions as a space for museum-style exhibits open to the general public and a sort of transept between the building’s wings. Vestibules at the north and south ends of the Great Hall which contain the library’s main entrances provide an architectural sorting mechanism for visitors. The south vestibule provides scholars and business visitors to access the offices of the south wing and reading room without passing through the public areas. The north vestibule admits the public to the Great Hall as well as the theatre, which occupies the north wing that stretches along East Capitol Street.

Cret designed the vast Great Hall to emulate the look of exhibition galleries in 16th century English Tudor mansions. The immense space is clearly meant to be impress visitors and to celebrate Shakespeare’s pre-eminence. “The proportions are inspiring and satisfying,” wrote *The Washington Post*’s architectural critic Ada Rainey in 1931.¹⁹ Shakespeare scholar Balz Engler has pointed out that the Great Hall’s exhibition purpose reflects the importance to Henry and Emily Folger of displaying and venerating Shakespearean manuscripts and artifacts as much as using them for scholarly research.²⁰ “Critics have said that this hall is beyond question one of the finest rooms in the United States,” James Waldo Fawcett of *The Washington Post* reported at the time of the building’s dedication, further observing that the hall “has an atmosphere of aristocratic grandeur and knightly courtliness representative of the glorious legends of the colorful Middle Ages.”²¹

¹⁸ Grossman, 171-172.

¹⁹ Ada Rainey, “New Folger Shakespeare Library in Capitol Area is Called Beautiful Gem of Modern Architecture,” *Post*, Jul. 31, 1931.

²⁰ Balz Engler, “Shakespeare, Washington, Lincoln: The Folger Library and the American Appropriation of the Bard,” 1999, located at https://shine.unibas.ch/shine_folger.htm (accessed April 2016).

²¹ James Waldo Fawcett, “Folger Library Called Gem of Architecture,” *Post*, Apr. 23, 1932.

Folger Shakespeare Library (Interior and
Addition)

Washington, D.C.

Name of Property

County and State

Cret's combination of traditionally-styled English interiors with his stripped classical façade is more than an attempt to strike a three-way balance among a patron's preferences, an architect's aesthetic vision, and a government commission's broad-scoped design principles. The library's dark-finished wood-paneled rooms are a counter-harmony to its light marble exterior. They contextualize Shakespeare's work by suggesting that, while its literary and aesthetic qualities are eternal, it is also rooted in a life experienced at a point in space and time.

Elizabeth Grossman has suggested that the carefully modulated interior detailing has a processional function much like the décor of Cret's Pan American Union Building. She suggests that Cret, following Trowbridge's advice, decorated such "public areas" as the Great Hall and vestibules with a generalized modern adaptation of the English Jacobean styles, which is mingled with stylized modern elements that include the obverse of the Art Moderne metal grills of the façade. This décor transitions the visitor between the modern world and the core areas dedicated to the works themselves, which have more specifically Elizabethan detailing.²²

The Great Hall and the original Reading Room are as warm and inviting as they are impressive and monumental. Accomplishing this effect was one of Cret's great achievements. At the opening of the library in 1932, critic Ada Rainey wrote of the "warm mellow beauty of the Elizabethan age" conveyed by the two rooms, which she found to be "of marvelous charm."²³

Cret wrote modestly that he designed the original Reading Room as "a typical English Hall, with a high trussed roof, and lighted by three bay windows."²⁴ In fact, the large Elizabethan-style room is one of the most impressive spaces in the building. Whereas libraries of that era often included cavernous rooms lined with card catalogs and bookshelves, Cret's reading room is light-filled, celebratory place that could almost be too distractingly attractive to encourage diligent study. Henry Folger had envisioned the room at the center of the library as something of a sanctuary for Shakespeare scholars. "It will not be a reading-room in the way reading-rooms are used generally, nor even as a room for study, because our Library is too special in its character, and the contents are so costly and limited in scope.... Our collection should not be offered freely to all comers, and the Library should not be looked upon as a reading-room or a comfortable rest-room."²⁵

The reading room's intimate association with written and spoken artifacts of Shakespeare's art is delineated by exacting replication of architectural Elizabethan elements:

The open truss roof, the stone chimney pieces, the pedants, coats of arms, half-timbering and satyr columns appear not only from an earlier period but as a much more literal rendering of

²² Grossman, 178-179

²³ Ada Rainey, "Library Declared True Work of Art," *Post*, Apr. 23, 1932.

²⁴ Paul Philippe Cret, "The Building" in *The Folger Shakespeare Library, Washington* (Amherst, MA: Trustees of Amherst College, 1933), 35.

²⁵ Grant, *Collecting Shakespeare*, 156, 192.

Folger Shakespeare Library (Interior and
Addition)

Washington, D.C.

Name of Property

County and State

*a past style... Indeed, Cret has replicated in the tracery of the windows of the library and the carving over the door features from Stratford-upon-Avon associated with Shakespeare.*²⁶

Henry Folger is said to have envisioned sitting by the enormous stone fireplace in the Reading Room and entertaining a select group of visiting Shakespeare scholars as if they were guests in his home.²⁷ In 1932, shortly after the library opened, architect Lancelot Sukert wrote that “As soon as the work is properly organized and students begin their work, it is expected that study clubs will be formed and seminars and discussion groups will gather around the log fire as they did in Ben Jonson’s time.”²⁸ Although no fire has ever been lit in the fireplace, its presence lends the room a sense of ease and even intimacy.

The third great interior space is the Shakespearean Theater, one of the city’s most intimate and evocative theatrical venues. It was designed primarily as a lecture hall for public presentations rather than for full-scale theatrical productions. Henry Folger wrote that the 260-seat theater was meant “to show the conditions under which Elizabethan plays were presented, primarily, and any other use by us will be supplemental.” He specifically did not want the space used to show motion pictures.²⁹ Further, Folger decided it was better to not claim to be creating a faithful reproduction of an actual theater because errors undoubtedly would be discovered in the future. Nevertheless, the theater is “the gem of the whole structure,” as architectural critic Ada Rainey put it.³⁰

The backstage facilities of the Elizabethan Theater are very limited and, as designed, were unsuitable for regular performance of plays, because such performances were not anticipated. Further, the D.C. building code, fire laws, and zoning ordinances also made theatrical productions impossible. Henry Folger reportedly had an agreement with city officials that the theater would not be used for public performances.³¹

However, as time went by, interest in using the space to perform Shakespeare’s plays increased. Director Louis B. Wright, working with Amherst College’s Masquers, decided to put on a limited production of Shakespeare’s *Julius Caesar* as an “experiment.” Wright wrote that the seating capacity of the theater was “so small—less than three hundred—that play performances cannot be given except at a terrific loss, even when done by collegians that perform merely for the love of drama.”³² The first performance was on March 28, 1949. The players observed

²⁶ Grossman, 180

²⁷ Grant, op. cit.

²⁸ Lancelot Sukert, A.I.A., “Monograph of the Folger Shakespeare Library, Capitol Hill, Washington, D.C.” in *American Architect*, (New York, NY, Sept. 1932), 8.

²⁹ Grant, *Collecting Shakespeare*, 150.

³⁰ Rainey, op. cit.

³¹ *The Folger Shakespeare Library: A Research Institution Dedicated to the Advancement of Literary and Historical Scholarship*, (Amherst, MA: Trustees of Amherst College, 1954), 7-8.

³² Louis B. Wright, *The Folger Library: Two Decades of Growth, An Informal Account*, (Charlottesville, VA: The University Press of Virginia, 1968), 7.

Folger Shakespeare Library (Interior and
Addition)

Washington, D.C.

Name of Property

County and State

Elizabethan stage conventions, including a bare stage without scenery, a fast tempo without pauses between scenes, and changes in locale indicated by shifts between the forestage and the inner or upper stages. A performance the following Sunday was sponsored by the Socony-Vacuum Oil Company (successor to the Standard Oil Company of New York, which Henry Folger had headed) and broadcast on television by the National Broadcasting Company.

The initial production was a success, and the public clamored for more. Wright found he had to repeatedly explain that regular public performances were out of the question. He noted in 1951 that Henry Folger “had difficulty getting a permit to erect the building because of the inclusion of the theatre. At one point the building authorities insisted that outside fire escapes would have to be installed—excrescences which not even the skill of Paul Cret, the architect, could disguise. Finally, in order to proceed with the building without ruining its artistic design, Mr. Folger made a solemn agreement with the District of Columbia that the theatre would serve merely as another exhibit, a period room, and would not be used for the public performance of plays.”³³

Shakespeare scholar O.B. Hardison, Jr., brought new energy and new ideas when he became director of the Folger in 1969, including a desire to see the theater used for regular productions. He had all the wood surfaces in the theater treated with fire-resistant chemicals, and in April 1970 successfully obtained a permit from the D.C. fire marshal to operate a public theater. A new Folger Theater Group was organized, and its first production, in October 1970, was a play written at the Folger by British actor Michael Menaugh, entitled “Natural and Unnatural Acts.” Beyond the theater group, other types of performances were added as well, including the Folger Poetry Series, begun in 1970, and the Folger Consort, an early music ensemble, which was founded in 1977.

The Theater Group in particular became a much-loved Washington institution, despite its small size. Productions such as *King Lear* in November 1984 were highly praised by critics and well attended, but, as Louis B. Wright had warned, they were expensive to produce and, because of the small size of the theater, never were able to turn a profit. The library’s endowment had spent more than \$2 million by 1985 to sustain the money-losing theater group, an imbalance that could not be sustained indefinitely. In January 1985, with a new director at the helm of the library seeking to renew its focus on scholarship, the Folger board voted to shut down the theater group.

The announcement of the impending close of the Folger Theater Group raised such an alarm that the Folger board was forced to rescind its decision in March 1985. Instead, the previously internal Folger Theater Group was reorganized as the Shakespeare Theatre at the Folger, an independent nonprofit organization that received support from the library. The Shakespeare Theatre Company was quite successful, and in the 1990s it moved to larger quarters at the Lansburgh Theatre on Seventh Street and subsequently to its own theater on F Street. Meanwhile, the Folger continued to produce smaller-scale productions—three per year—for its Elizabethan Theater. Though Henry Folger had always considered the theater to be secondary to

³³ Ibid, 55.

Folger Shakespeare Library (Interior and
Addition)

Washington, D.C.

Name of Property

County and State

the library, in the public's mind the theater had become the most prominent element of the institution.

Architect of the Folger Shakespeare Library: Paul Cret

Paul Cret (1876-1945), radical re-interpreter of classicism, is among twentieth century America's most influential architects and teachers. As Elizabeth Grossman notes in her biographical and artistic study *The Civic Architecture of Paul Cret*, Cret was born to working-class parents in the silk manufacturing city of Lyons. His intellectual and artistic talents were recognized at an early age, and he won admission to the Ecole des Beaux-Arts of Lyons and then the National Ecole de Beaux-Arts in Paris. When Cret, the winner of numerous prizes and student honors, received his diploma in 1902, an American classmate brought his work to the attention of the dean of the University Of Pennsylvania School Of Architecture.³⁴ An Ecole graduate was a prestigious addition to the newly-established school's faculty, and Cret accepted a generous salary to come to Philadelphia. He taught at Penn for 30 years.

In addition to his academic commitments, Cret practiced privately for most of his life. With partner Alfred Kelsey, he won the competition for his first major commission, Washington, DC's Pan-American Union Building, just five years after his arrival in the United States. Designing their winning entry required resolution of a set of shifting and complex architectural challenges.

The Pan-American Union Building had been originally envisioned as the "Columbus Memorial Library," a reference facility for an intergovernmental organization formed to facilitate economic and political relationships among Latin American governments and the United States. However, the building that the American Secretary of State asked industrialist-philanthropist Andrew Carnegie to fund had expanded in scope to be "a headquarters, a meeting place, a center of influence."³⁵ The competition's requirements included administrative offices and a meeting hall more than six times the size of the next largest room. Carnegie described the building as an "American temple of peace" which suggested a preference for classical architectural forms. However, the competition specified that it incorporate Latin American, Spanish, and Portuguese architectural motifs.³⁶

Cret and Kelsey's plan coherently organized these competing functions and requirements. As Grossman notes, Cret's Ecole des Beaux-Arts training defined:

*The problem for the architect... [as] first to make a decision about the functions most appropriate to the institution and then to encourage and facilitate these activities through the appropriate character of the rooms, their compositional relations, and their conformance to the overall typology of the building.*³⁷

³⁴ Grossman, 19.

³⁵ Grossman, 37.

³⁶ Ibid.

³⁷ Grossman, 40.

Folger Shakespeare Library (Interior and
Addition)

Name of Property

Washington, D.C.

County and State

Cret avoided the yawning trap of conceptualizing the building as a vast central court dominated by a huge assembly hall at its head and the library and other functional areas in subordinate positions on its flanks. In Cret's words, his parti defined the building less as a public assembly hall than as a "great private house" to which the public was invited but whose "social character was to be kept separate from its business or administrative department."³⁸ In Grossman's description, his design drew the public from a vestibule through proportioned spaces with "an escalating density and richness" of decoration and scale to a columned assembly hall on its second floor, which occupied the position of a grand salon in an opulent residence.³⁹ A first-floor central patio accessed from the vestibule was flanked by staircases and surrounded by an upper promenade. The only space in the building that is either two-story or square, it served as a gathering place. The library block, which a less imaginative architect might have visualized as a series of small specialized reading rooms, was unified as a single large room on the first story beneath the assembly hall.⁴⁰ Cret used architectural detailing as another processional device, building from "the delicate classicism of the façade, through the low relief moldings of the foyers, stairs, and libraries, the weightier profiles of the vaulting and deep flutes of the columns of the assembly hall."⁴¹ Latin American decorative motifs are woven into these elements.

Shortly after completing the Pan American Union Building, Cret won another major commission for a cultural building, the Indianapolis Public Library (1913). This building, with its gigantic colonnade and central courtyard with staircase, was completed after Cret returned to France and enlisted in the French army as an ordinary soldier at age 38. Before being promoted to serve as an interpreter on General Pershing's staff, he experienced the full horrors of trench warfare. Cret's military responsibilities included crawling into no man's land in daylight to sketch the terrain for the next day's attacks.⁴² In 1914, rumors circulated in American architectural circles that he had been killed in action.⁴³ Partially deafened by artillery fire, he did not return to the United States and the Penn faculty until 1919.⁴⁴

A lesser architect than might have found his career derailed by an absence of more than five years that began just as he achieved the upper levels of his profession. However, during the next half-decade Cret received numerous major commissions, including the Detroit Institute of Art (1919-1927), Philadelphia's Integrity Trust Building, Barnes Foundation Art Museum and Delaware River Bridge (all 1922-26) and the Hartford County Building and Courthouse (1926-

³⁸ Quoted in Grossman, 40.

³⁹ Grossman, 47-49.

⁴⁰ Grossman, 48-49.

⁴¹ Grossman, 59-60.

⁴² "Paul Cret" in *The Federal Architect* (November 1946), (Washington, DC, AIA), 22.

⁴³ "Current News and Comment," in *The American Architect* (Volume 106) (December 2, 1914) (New York: The American Architect Company), 345. This article debunked the rumor on the basis of a letter from Cret's wife, who was a volunteer nurse in a French army hospital.

⁴⁴ Grossman, 91. Cret was present at many of the war's largest battles, including Ypres and Argonne.

Folger Shakespeare Library (Interior and
Addition)

Washington, D.C.

Name of Property

County and State

28). As an architect to the American Battle Monuments Commission, Cret designed memorials for military cemeteries across Europe.

Cret also wrote extensively on the need to reinterpret classical architectural principles in modern buildings. While Grossman presents his key motivation as the technological changes that accompanied the increasingly sophisticated development of structural steel framing,⁴⁵ it is tempting to ascribe his search for a “new classicism” to the philosophical and psychological effects of war.

Given his background, it is not surprising that Cret was a passionate egalitarian and exponent of republican principles. During the war that ostensibly pitted democratic France against royalist Germany, he wrote a passionate attack on the French elites whose “one preoccupation [is] the defense and extension of their privileges” and refused to take advantage of wartime privileges offered to architects with Ecole degrees.⁴⁶ Architectural classicism has traditionally symbolized republican principles, both for its association with Greek democracy and for such visual metaphors as rows of identical columns, no one of which is more important than another but without which the building cannot stand. For Cret, revivifying classical principles may have been a defense of democratic principles as well.

Like many of Europe’s buildings, the traditional western cultural order lay in ruins after the war, leaving a so-called “lost generation” philosophically and spiritually adrift. With the previous sense of progress and enlightenment hopelessly shattered, Cret was perhaps proposing a new sense of proportion and order through a reinterpreted classical architecture.

However complex his motivations, Cret’s explorations of a “new classicism” led him to revive and adapt the previously obscure Attic order, characterized by rectangular piers with minimalistic capitals and other simplified and abstracted forms, as well as decoration transferred to the parapet wall as reliefs.⁴⁷ He refined his interpretation of the Attic order, sometimes called “stripped classicism” across numerous projects, especially the Integrity Trust Building, the Pennsylvania Battle Commission Monument to the Dead at Varennes-en-Argonne, and the Hartford County Courthouse before receiving the Folger Shakespeare Library commission in 1928.

During the library’s construction, Cret’s firm, like most architectural practices, was buffeted by the Great Depression. In 1931, its gross income was only one quarter of what it had been in 1929.⁴⁸ However, Cret soldiered on after the library was completed in 1932. His final Washington masterpieces, the Calvert Street (now Duke Ellington) Bridge and the Federal Reserve Board Building, were constructed in 1935, two years before illness forced his retirement from the Penn faculty. Despite his poor health, he submitted a noteworthy design for the

⁴⁵ Grossman, 139, 155-156.

⁴⁶ Grossman, 10.

⁴⁷ Grossman, 146-152.

⁴⁸ Grossman, 184.

Folger Shakespeare Library (Interior and
Addition)

Washington, D.C.

Name of Property

County and State

Smithsonian Gallery of Art competition in 1939. First place however, went to the modernist design of Saarinen, Saarinen, and Swanson, whose construction was derailed by the outbreak of World War II. Elsewhere in the Washington area, Cret served as consulting architect for Bethesda Naval Medical Center (1939-44) and is credited as the primary designer of its iconic tower.

Among Cret's other noteworthy late career designs were campus plans and major buildings at the University of Texas, the Texas Centennial Exposition Grounds, and Ben Franklin Parkway in Philadelphia. He died in 1945 while on a flight to examine the site for a hospital.

Cret's professional honors were legion and stretched throughout his career. They were capped by the Gold Medal of the American Institute of Architects in 1938. In November 1946, the AIA sponsored the publication of a Paul Cret memorial issue of *The Federal Architect* magazine and mailed it to all members. When a 1948 *AIA Journal* poll asked five hundred member architects to name their "most thrilling building," the four top vote-getters were the Folger Library, the Lincoln Memorial, Radio City Center, and the Bertram Goodhue's Nebraska State Capitol.⁴⁹

Decorative Arts and Crafts at the Folger Shakespeare Library

An important element of the historic significance of the interior spaces is their use of handmade decorative features and objects designed and constructed by master craftsmen largely from the Philadelphia area, where Paul Cret worked. Notable examples of important decorative objects include the terracotta floor of the Great Hall, the stained glass windows in the Paster Reading Room and the Founders' Room, and the painted decoration and sky curtain in the Shakespearean Theater.

The terracotta floor of the Great Hall consists of handmade tiles manufactured by the Enfield Pottery and Tile Works under the direction of **Joseph H. Dulles Allen** (1911-2005), an accomplished proponent of the arts and crafts movement in ceramic tile and pottery. Originally based on Allen's farm outside Philadelphia,⁵⁰ the Enfield Pottery and Tile Works supplied custom, handcrafted tiles for several important early 20th century structures, including at least two other landmark buildings designed by Paul Cret: the Pan American Union Building (1910) on 17th Street NW, and the Detroit Institute of Arts (1927).

The Seven Ages of Man, an impressive stained glass window located on the east wall of the Gail Kern Paster Reading Room, is the largest of a number of such windows made for the Folger

⁴⁹ "What Buildings Give You a Thrill?," *Journal of the American Institute of Architects* 10 (December 1948), 272-277 and

http://info.aia.org/aiarchitect/thisweek06/0714/a150_tw071406.htm, accessed August 16, 2016.

⁵⁰ Phebe Westcott Humphreys, "Famous Banqueting Houses" in *Table Talk* (Philadelphia, PA: Table Talk Publishing Co., Dec. 1908), 458.

Folger Shakespeare Library (Interior and
Addition)

Washington, D.C.

Name of Property

County and State

Library by **Nicola D'Ascenzo** (1871-1954) and is considered the pinnacle of his career.⁵¹ An accomplished stained glass artist, painter, and art instructor, D'Ascenzo was born in Italy and as a young boy emigrated to the United States with his family, settling in Philadelphia. He studied at the Pennsylvania Academy of Fine Arts, the New York School of Design, as well as the School of St. Luca and the Scuola Libera in Rome, Italy. In 1896, D'Ascenzo established an independent design and art instruction studio in Philadelphia, painting murals and developing interior designs for private homes, churches, and businesses. Lamenting the poor craftsmanship of much of the stained glass produced in America in the early 1900s, D'Ascenzo began specializing in that medium and by 1926 headed a studio of artists and craftsmen dedicated to producing fine stained glass. Reflecting the pioneering work of Louis Comfort Tiffany and John LaFarge, D'Ascenzo embraced the ideals of the arts and crafts movement, straddling traditional and modern artistic movements and emphasizing the utility of art in everyday settings and the superiority of finely crafted works. He had an extremely prolific career as a master craftsman, designing over 7,800 stained glass windows and completing over 3,900 commissions.⁵²

D'Ascenzo worked closely with a number of nationally-recognized architects, including Paul Cret, throughout his career. Among his best known works are windows in the Cathedral of St. John the Divine in New York City; the Washington Memorial Chapel in Valley Forge, Pennsylvania; the RCA Victor Company building in Camden, New Jersey; and the National Cathedral in Washington.⁵³ Cret commissioned D'Ascenzo to design and construct all of the stained glass windows for the Folger Library, including the three large bay windows on the south side of the Reading Room, the *Seven Ages of Man* window, and three windows in the Founders' Room that portray characters from Shakespeare's plays. The *Seven Ages of Man* was removed, cleaned, re-leaded and fully restored by Scott Taylor of E.S. Taylor Studio between 2004 and 2006.⁵⁴

The sky curtain and original stage curtains in the Shakespearean Theater were designed by architect and noted muralist **James Monroe Hewlett** (1868-1941). Born on Long Island, Hewlett studied architecture at Columbia University, graduating in 1890. After a year of further study at the École des Beaux-Arts in Paris, he joined the New York firm of McKim, Mead, and White, where he worked until co-founding his own architectural firm in 1894. His firm's most famous work was the extravagant 147-room mansion of Senator William A. Clark on Fifth Avenue, completed in 1904. Hewlett's first interest, however, was in the decorative arts, and he became celebrated as a muralist and set designer. In addition to his work for the Folger, Hewlett designed and executed murals for a number of prominent New York buildings, including the ceiling of Grand Central Station. In Washington, he designed murals for the Elihu Root Auditorium of the

⁵¹ Penelope M. Carrington, "Conservator preserves masterpieces in glass" in *The Richmond Times-Dispatch*, May 23, 2006.

⁵² Lisa Weilbacker, "A Study of Residential Stained Glass: The Work of Nicola D'Ascenzo Studios from 1896 to 1954" (Master's Thesis, University of Pennsylvania, Philadelphia, PA, 1990) available at http://repository.upenn.edu/hp_theses/252.

⁵³ "Nicola D'Ascenzo, Artist Noted for Stained Glass Work" in *The Evening Star*, Apr. 14, 1954.

⁵⁴ Carrington, op. cit.

Folger Shakespeare Library (Interior and
Addition)

Washington, D.C.

Name of Property

County and State

Carnegie Institution for Science on Sixteenth Street. He also designed curtains, stage sets, and costumes for a variety of theatrical productions, including a 1916 production at the Metropolitan Opera. In his later years, after completing the Folger commissions, Hewlett was resident director of the American Academy in Rome.⁵⁵

Much of the decorative painting in the Shakespearean Theater is the work of **Austin M. Purves, Jr.** (1900-1977), a noted mosaic and fresco painter and art educator. The son of a successful financier and patron of the arts, Austin Purves was born in Philadelphia and studied art at the Pennsylvania Academy of Fine Arts and the Académie Julian in Paris, France in 1920. He also studied fresco painting at the American Conservatory in Fontainebleau, France and elsewhere in Europe in the mid-1920s. Returning to the United States, he established his own studio in New York City and began working as a muralist for Macy's Department Store and for wealthy private clients. From 1931 to 1938, Purves was director of the influential Cooper Union School of Art in New York City. Moving to East Litchfield, Connecticut, in 1936, he taught art at Yale University and Bennington College. Purves gained attention in the early 1930s, when, in addition to the architectural decorations for the Folger Library, he painted a large mural of "The Building of Fort Necessity" for the Smithsonian for the George Washington Bicentennial in 1932 as well as murals for the 1939 World's Fair in New York. In his later years, Purves created decorative works for cruise ships, including the S.S. United States, for which he sculpted 265 aluminum wall panels for the ship's stairwells. In Washington, in addition to his work at the Folger, in 1966 Purves created a 3,750-square-foot ceiling mosaic of St. Joseph for the east apse of the National Shrine of the Immaculate Conception.

In a letter dated June 1, 1932, Purves described his decorative painting in the Folger's Elizabethan Theater: "The little ceiling in the entry of the theatre is made up of the coats of arms of some people who were either patrons of Shakespeare, or who contributed to the support of some of the players' companies for which Shakespeare either wrote, or in which he acted. The stage ceiling is developed from the coat of arms, the crest and supporters of Queen Elizabeth.... The details of the decorations on the beams and rafters were developed mostly from English mediaeval wood-carving, particularly the birds in one of the upper galleries, which design was found on an old English chest. The detail of the small entry ceiling was inspired by painted cartouches on the ceiling of the old Bodleian Library in Oxford."⁵⁶

The New Reading Room: An exceptional addition to an exceptional building

Only two major additions have been made over the years to the Folger Shakespeare Library, and both have been in the same space, the small former courtyard at the rear of the U-shaped building. The first addition was completed in 1959. It consisted of two underground spaces, a storage area for rare books and above it a space for offices, a conference room, a microfilm

⁵⁵ Anglesea Parkhurst Newman, "James Monroe Hewlett: Architect, Muralist, Designer" in *The Social Register Observer* (Winter 2009), 31.

⁵⁶ As quoted on the Folger Shakespeare Library web page for the Elizabethan Theater, http://folgerpedia.folger.edu/Elizabethan_Theatre, accessed Jul. 3, 2016.

Folger Shakespeare Library (Interior and
Addition)

Washington, D.C.

Name of Property

County and State

reading room, storage rooms, and a gardener's supply room. Atop this structure at street level was a sun deck.⁵⁷

By the early 1970s, the Folger's spaces were too small to accommodate either staff or readers, and humidity in the stacks had reached unacceptably high levels. "Sometimes it gets to be 85 degrees in the reading room," Folger Director O.B. Hardison, Jr., told *The Washington Post* in 1972. "This creates conservation problems. A sweaty hand can be very harmful to a rare book."⁵⁸ The following year, plans were floated for building a modern annex to the library on the square immediately to the east, but the plan drew opposition from Capitol Hill neighbors and was shelved.⁵⁹ Finally, in 1977, the Folger announced a fundraising campaign to finance an extensive renovation and expansion of the original Cret building. The architectural firm of Hartman and Cox had by that time completed a feasibility study for the renovation, and they were commissioned to design the Folger expansion.⁶⁰

The extensive renovation program included installation of new lighting and air conditioning equipment, a more efficient arrangement of office space, and additional storage for books and manuscripts. It was divided into three phases over seven years. In the first phase, new book stacks were constructed on three underground levels at the rear of the building. The underground spaces extend beyond the footprint of the above-ground building and provide the 18,000 square feet of additional book storage that the library required. After the new underground stacks were completed, the interior spaces formerly used for stacks were converted to office space, and existing office and service spaces were remodeled. Building-wide air conditioning was also installed during this phase. The final phase involved construction of the suspended space for the New Reading Room as well as the "treasure room" directly beneath it, which leads into the vaults containing the Folger's rare book collection.

The Hartman-Cox addition masterfully carries on Paul Cret's union of style and function and makes reference to his design without imitating it. The addition is modernist and wears its steel structure as an exoskeleton from which its façade is hung. However, its steel columns with side facings of fluted marble slabs complement Cret's pilasters and their stone from the same Georgia quarry.

Designed as a sympathetic modern complement to the original Reading Room, the New Reading Room echoes the overall massing and lighting of the original but reinterprets it in a thoroughly Modernist style. Historic sources for the New Reading Room include Étienne-Louis Boullée's

⁵⁷ "Report from the Folger Library," Vol. 8, No. 1 (Washington, DC: Folger Shakespeare Library, Jan. 23, 1959), 2.

⁵⁸ Tom Shales, "Folger Shakespeare Library: 40 and Still Having Growing Pains" *Post*, Apr. 23, 1972, E1.

⁵⁹ Sarah Booth Conroy, "Planning a Cultural Community on the Hill," *Post*, Dec. 1, 1973, F1, and "Two Views on the Folger's Expansion Plans," *Post*, Dec. 15, 1973.

⁶⁰ "Campaign for Folger Expansion Announced" in *The Folger Library Newsletter*, (Washington, DC: Folger Shakespeare Library, Apr. 1977), 1.

Folger Shakespeare Library (Interior and
Addition)

Washington, D.C.

Name of Property

County and State

1785 design for the Bibliothèque Nationale de France as well as Robert Adam's 1779 design for the library of the Kenwood House in London.⁶¹ The sources indicate Cox's reliance on neoclassical symmetry and proportions to inform the reading room's design. However, as the client specified, it is light and airy in contrast to the brown, baronial grandeur of the old reading room, so that the library's extensive holdings of paintings of Shakespeare and related literary and theatrical figures could be attractively displayed. The library's board of directors also wanted the new room to be contemporary in feeling, complementing rather than competing with the original Cret spaces.

Designed as a sympathetic modern complement to the original Reading Room, the New Reading Room echoes the overall massing and lighting of the original but reinterprets it in a thoroughly Modernist style, incorporating such modern functional features as natural lighting and acoustic attenuation panels. However, as with Cret's original section, the visitor's symbolic journey between eras is eased by design features. Hartman Cox's transitional alcoves modulate the contrast between the old and new reading rooms by extending the original room's south illumination through light wells and leading the visitor through arches edged in rough plaster that recalls the Cret's stone trim. While Cret's Great Hall made the Folger a museum as well as a library, Hartman-Cox's addition further expanded its functions to include gallery space.

The New Reading Room was dedicated in 1982 as the Theodora Sedgwick Bond-William Ross Bond Memorial Reading Room.⁶² Theodora Sedgwick Bond's husband, Brig. Gen. William Ross Bond (1918-1970), was the highest-ranking U.S. military officer killed in combat during the Vietnam War.

The spare, modernistic room is extraordinarily successful, creating a space that is as warm and inviting as the original reading room yet appropriately subdued. Architectural historians Pamela Scott and Antoinette J. Lee have called it "beautiful and sensitive."⁶³ According to architectural critic Christopher Weeks, "Everything here works in concert: function, form, scale, and light and the space comes as close to being perfect as it is possible to be in this imperfect world."⁶⁴ Benjamin Forgey of *The Washington Post* called the room "a worthy addition to the long list of distinguished interior spaces in the city," and noted "the skillful attention paid to transitions and to details." For example, "the plasterwork in the new room, mimicking the rusticated stonework one finds in the hallways of the original building, is beautifully placed and proportioned. Progressions from big to little and back again—as from fluted wooden entrance columns to

⁶¹ *Hartman-Cox: Selected and Current Works*, Mulgrave, Australia: The Images Publishing Group, 1994.

⁶² Esther Ferington, ed., *Infinite Variety: Exploring The Folger Shakespeare Library* (Seattle, WA: University of Washington Press, 2002).

⁶³ Pamela Scott and Antoinette J. Lee, *Buildings of the District of Columbia* (New York, NY: Oxford University Press, 1993), 147.

⁶⁴ Weeks, Christopher, *Guide to the Architecture of Washington, D.C.* 3rd edition. (Baltimore, MD: Johns Hopkins University Press, 1994), 43.

Folger Shakespeare Library (Interior and Addition)

Washington, D.C.

Name of Property

County and State

‘column’ table legs to ‘column’ chair legs—are felicitously handled everywhere.”⁶⁵ In a later article, Forgey called the room “one of a very few truly memorable public rooms created in Washington since World War II.”⁶⁶ The room’s indirectly lit; suspended vaults have a “dramatic yet understated impact” and “give an elegiac aura” to the space, according to Lori Simmons Zelenko.⁶⁷ Paul Goldberger of *The New York Times* was especially impressed with the complexity of the room’s spaces: “This new room at the Folger is very much a sequence of layers; as we look up we see not only the round barrel vault above, but also through an arch into other sections of the space.... The space seems to have been molded as one would shape a sculpture.” Goldberger concluded that “what is most pleasing of all is how well Hartman-Cox understood the importance of the building they were working with, and did honor to it.”⁶⁸

The rave reviews the New Reading Room received from architectural critics were echoed in an Honor Award bestowed by the American Institute of Architects on Hartman-Cox for having “created a dignified space that blends well with the original building yet has a thoroughly modern identity of its own.”⁶⁹

Principal Architect of the New Reading Room: Warren Cox of Hartman-Cox Architects

Warren J. Cox (b. 1935) is one of the most distinguished architects to work in Washington, D.C., in the latter half of the 20th century. Born in New York City, Cox moved with his family to Washington, D.C. at the age of four and has called it his home ever since. Cox received his bachelor’s degree from Yale University in 1957 and continued at Yale to earn a master’s degree in Architecture in 1961. While at the Yale Architectural School, Cox edited *Perspecta*, the Yale architectural review, received the Henry Adams Prize and spent two summers working for the BBPR architectural firm in Milan, Italy. Cox was strongly influenced by BBPR principal Ernesto Rogers (1909-1969), who had founded the “neo-liberty” movement aimed at injecting modernist architecture with tradition and local atmosphere. After a year as Technology Editor of *Architectural Forum* magazine, he moved to Washington, D.C. and became a designer at Keyes, Lethbridge and Condon, the pre-eminent modernist architectural firm in the city at that time.

In 1965, Cox left Keyes, Lethbridge and Condon, to join George Hartman in founding Hartman-Cox Architects. Like their peers, Hartman and Cox had been imbued with modernist principles and ideology in their architectural training, but they would go on to produce works in a range of styles that both celebrated and called into question modernist principles, “relegitimiz[ing] the use of historical imagery and style, those elements supposedly buried in the dustbins of history.”⁷⁰

⁶⁵ Benjamin Forgey, “When New Is Good as Old,” *Post*, Feb. 5, 1983.

⁶⁶ Benjamin Forgey, “Hartman and Cox, Getting Their Due,” *Post*, Feb. 6, 1988.

⁶⁷ Lori Simmons Zelenko, “Institutional Design: Shakespeare Drama,” in *Interiors*, Jan. 1984.

⁶⁸ Goldberger, op cit.

⁶⁹ Grant, *Collecting Shakespeare*, 196.

⁷⁰ Richard Guy Wilson, Introduction to *Hartman-Cox: Selected and Current Works*, (Mulgrave, Australia: The Images Publishing Group, 1994), 7.

Folger Shakespeare Library (Interior and
Addition)

Washington, D.C.

Name of Property

County and State

The firm's first major commercial success was the angular Euram Building (1972), located at 21 Dupont Circle NW, which won critical acclaim for its subtle contextualism. While the firm designed a number of private residences in its early days, it gravitated toward large commercial and institutional works as it developed a reputation for buildings that were pleasing to clients and respectful of their historical context. A key example was the National Permanent Building (1977) at 1775 Pennsylvania Avenue NW, a boldly post-modernist structure that took steps towards historicism by alluding to the nearby Old Executive Office Building with its multitude of exterior columns. "The inclined roof with diagonal ducts, the concrete columns and perforated trusses with recessed windows are all abstractions of Mullett's creation," wrote noted architectural historian Richard Guy Wilson.⁷¹

By this time Hartman-Cox had become profoundly sensitized to the historic legacy of Washington's built environment. Warren Cox had had the chance to review and assess the stock of historic buildings in the city in the 1960s when he co-edited the first edition of the *AIA Guide to Washington, D.C.*, documenting "a great stash of really terrific neo-Classical, Beaux-Arts buildings dating from about 1895 to the Federal Triangle." Hartman and Cox's gravitation towards historicism coincided with the rise of historic preservation in Washington in the 1970s, from the founding of the D.C. Preservation League (then called Don't Tear It Down) in 1971 to the passage of the Historic Landmark and Historic District Protection Act of 1978, which established legal protections for historic structures in the District of Columbia.

While detractors sniffed that the firm strayed from true modernism and had no distinctive visual style to call its own, Hartman and Cox increasingly were convinced that their historically sensitive designs were the right answer, especially for many Washington, DC projects. A turning point was the Folger Shakespeare Library project, which began in 1976 and called specifically for a contemporary, contextually sensitive addition to a landmark building. "The building which probably did more than any other to shape and reshape my own design awareness was the Folger Shakespeare Library designed by Paul Cret (1932) which we remodeled and added on to in the late 70's," Cox has said. "The logic, richness and quality of this building probably did as much as anything else to move me away from the modernism of my teachers at Yale."⁷²

Paul Cret's Art Moderne design was essentially an earlier version of the abstracted classicism that Hartman and Cox would increasingly embrace in future projects. During the process of restoration and rehabilitation of the Folger, Hartman-Cox at once replicated the original details of Cret's building and also adapted them for elements of the new Reading Room. Wilson has noted specific examples: "Hartman-Cox's new details are of several types: explicit copy-book replications of Doric order for oak columns; reinterpreted or 'free classical' Doric scaled down for Reading Room table legs; and transposition, taking what were originally limestone quoins and picking them out in rough plaster."⁷³ The result was a new addition to an historic building

⁷¹ Ibid, 12.

⁷² "Warren J. Cox, FAIA" in *1997 Best and Brightest American Architects*, (*Building Stone Magazine*, 1997), 20-25.

⁷³ Wilson, 10.

Folger Shakespeare Library (Interior and
Addition)

Washington, D.C.

Name of Property

County and State

that was at the vanguard of historic contextualism and helped set the standard for historic rehabilitations and additions to historic structures in the nation's capital.

Since completing work at the Folger, Cox and his firm have undertaken numerous works that have embraced historic preservation, historic contextualism, or both. Major historic preservation commissions in Washington have included the Apex Building at 7th Street and Pennsylvania avenue NW (1984); Gallery Row at 7th and D Streets NW (1986); the Summer School Complex at 17th and M Streets NW (1986); the National Archives Building (2003); the Kennedy-Warren Apartments on Connecticut Avenue NW (2004); and the Old Patent Office Building (2006). Successful historic contextualism in new designs is evident in 1001 Pennsylvania Avenue NW (1986); the Georgetown University Law Center Library at 600 New Jersey Avenue NW (1989); Market Square at 8th Street and Pennsylvania Avenue NW (1990); the One Franklin Square office building at 1301 K Street NW (1990); 800 North Capitol Street NW (1991); 1501 M Street NW (1991); 1021 K Street NW (1992); and Lincoln Square at 555 11th Street NW (2001), among others.

So pervasive and influential have been Hartman-Cox's works that they've been seen as the core of a unique "Washington School" of architecture, a movement dedicated to historic contextualism. Though no such school exists in a formal sense, Cox has defined Washington School buildings as those that are "restrained, referential to their surroundings and are, often, as much urban design as individual works of architecture."⁷⁴ Other Washington architects, including Arthur Cotton Moore, Shalom Baranes, and David Schwarz, have produced designs that could be said to be part of this Washington School.⁷⁵

In addition to his active role as partner, Warren Cox has taught at Yale University, the Catholic University of America, and the University of Virginia and is a Fellow of the American Institute of Architects. Hartman-Cox has won over 100 awards for architectural excellence, including the Louis Sullivan Prize for work in Masonry, six AIA National Honor Awards and the AIA Architectural Firm Award in 1988, the highest award a firm can receive for design in America. Architectural historian Pamela Scott has observed that Hartman and Cox "have contributed a wide range of consistently excellent buildings to Washington and its suburban areas. Their numerous innovative office and mixed-use buildings have broken stereotyped molds while respecting and enhancing the historical context of their neighborhoods and of the city as a whole."⁷⁶

⁷⁴ 1997 *Best and Brightest American Architects*, 20.

⁷⁵ Mark Jenkins, "Back From the Future: From Bauhaus to Our Town with Hartman-Cox" in *Washington City Paper*, July 29, 1988, 14-16.

⁷⁶ Pamela Scott, "Two Centuries of Architectural Practice in Washington" in Pamela Scott and Antoinette J. Lee, *Buildings of the District of Columbia* (New York, NY: Oxford University Press, 1993), 57.

Folger Shakespeare Library (Interior and
Addition)

Name of Property

Washington, D.C.

County and State

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

Caemmerer, H. Paul, *Washington: The National Capital*, Washington, DC: U.S. Government Printing Office, 1932.

Conroy, Sarah Booth, "Planning a Cultural Community on the Hill," in *The Washington Post*, Dec. 1, 1973.

Dean, Andrea Oppenheimer, "Firm of the Year: Hartman Cox Very Much of Washington, D.C.," in *Architecture*, Feb. 1988.

Dixon, John Morris, "With respect to Cret," in *Progressive Architecture*, New York, NY: Reinhold, Jul. 1983.

Engler, Balz, "Shakespeare, Washington, Lincoln: The Folger Library and the American Appropriation of the Bard," 1999, located at https://shine.unibas.ch/shine_folger.htm (accessed April 2016).

Fawcett, James Waldo, "Folger Library Called Gem of Architecture," *Post*, Apr. 23, 1932.

Ferington, Esther, ed., *Infinite Variety: Exploring the Folger Shakespeare Library*, Seattle, WA: University of Washington Press, 2002.

Folger Shakespeare Library, "Buildings and Grounds" undated web pages, located at <http://www.folger.edu/buildings-grounds> (accessed April 2016).

Forgey, Benjamin, "Folger Wins AIA Honor Award," *Post*, May 3, 1988.

_____, "Hartman and Cox, Getting Their Due," *Post*, Feb. 6, 1988.

_____, "When New Is Good as Old," *Post*, Feb. 5, 1983.

Goldberger, Paul, "A Blend of Architectural Grace and Eccentricity: An Appraisal" in *The New York Times*, Feb. 5, 1983.

_____, "A Pat on the Back for Some Modest Buildings" in *The New York Times*, Jun. 18, 1989.

Grant, Stephen H., *Collecting Shakespeare: The Story of Henry and Emily Folger*, Baltimore, MD: Johns Hopkins University Press, 2014.

Folger Shakespeare Library (Interior and
Addition)

Washington, D.C.

Name of Property

County and State

_____, "A Most Interesting and Attractive Problem: Creating Washington's Folger Shakespeare Library," *Washington History*, Vol. 24, No. 1, Washington, DC: Historical Society of Washington, DC, 2012.

Grossman, Elizabeth. *The Civic Architecture of Paul Cret*. New York: Cambridge University Press, 1996.

Hartman-Cox Architects, Mulgrave, Australia: The Images Publishing Group, 2009.

Hartman-Cox: Selected and Current Works, Mulgrave, Australia: The Images Publishing Group, 1994.

Jenkins, Mark, "Back From the Future: From Bauhaus to Our Town with Hartman-Cox" in *Washington City Paper*, July 29, 1988, 14-16.

Paullin, Dr. Charles O., "History of the Site of the Congressional and Folger Libraries," *Records of the Columbia Historical Society*, Vol. 37-38, Washington, DC: Columbia Historical Society, 1937.

Rainey, Ada, "New Folger Shakespeare Library in Capitol Area is Called Beautiful Gem of Modern Architecture," *Washington Post*, Jul. 31, 1931.

_____, "Library Declared True Work of Art," *Post*, Apr. 23, 1932.

"Report from the Folger Library," Vol. 8, No. 1, Washington, DC: Folger Shakespeare Library, Jan. 23, 1959.

Scott, Pamela, and Antoinette J. Lee, *Buildings of the District of Columbia*, New York, NY: Oxford University Press, 1993.

Shales, Tom, "Folger Shakespeare Library: 40 and Still Having Growing Pains" in *The Washington Post*, Apr. 23, 1972.

Sukert, Lancelot, "Monograph of the Folger Shakespeare Library, Capitol Hill, Washington, D.C." in *American Architect*, New York, NY: Sept. 1932.

The Folger Library Newsletter, Washington, DC: Folger Shakespeare Library, Apr. 1977.

The Folger Shakespeare Library, Washington, Amherst, MA: Trustees of Amherst College, 1933.

The Folger Shakespeare Library: A Research Institution Dedicated to the Advancement of Literary and Historical Scholarship, Amherst, MA: Trustees of Amherst College, 1954.

Folger Shakespeare Library (Interior and
Addition)

Washington, D.C.

Name of Property

County and State

"Warren J. Cox, FAIA" in *1997 Best and Brightest American Architects. Building Stone Magazine*, 1997.

Weeks, Christopher, *Guide to the Architecture of Washington, D.C.* 3rd edition. Baltimore, MD: Johns Hopkins University Press, 1994.

Wright, Louis B., *The Folger Library: Two Decades of Growth, An Informal Account*. Charlottesville, VA: The University Press of Virginia, 1968.

Zelenko, Lori Simmons, "Institutional Design: Shakespeare Drama," in *Interiors*, Jan. 1984.

Previous documentation on file (NPS):

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

Primary location of additional data:

- ☒ State Historic Preservation Office
☒ Other State agency
☐ Federal agency
☐ Local government
☐ University
☐ Other
Name of repository: _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property _____

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: _____
(enter coordinates to 6 decimal places)

Folger Shakespeare Library (Interior and Addition)

Washington, D.C.

Name of Property

County and State

1. Latitude: 38.88939 Longitude: -77.00306

2. Latitude: Longitude:

3. Latitude: Longitude:

Or

UTM References

Datum (indicated on USGS map):

☐ NAD 1927 or ☐ NAD 1983

1. Zone: Easting: Northing:

2. Zone: Easting: Northing:

3. Zone: Easting: Northing:

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

The Folger Shakespeare Library is located at the southeast corner of the intersection of Second and East Capitol Streets Southeast in Washington DC. The Library's south façade faces the Adams Building of the Library of Congress across an alley. On the north, the Library property is bounded by East Capitol Street, on the west by Second Street SE, and on the east by Third Street SE.

Boundary Justification (Explain why the boundaries were selected.)

The Library faces streets and alleys on all four sides.

11. Form Prepared By

name/title: John DeFerrari, Peter Sefton/Trustees
organization: D.C. Preservation League
street & number: 1221 Connecticut Ave., NW, Suite 5A
city or town: Washington state: D.C. zip code: 20036
e-mail: info@dcpreservation.org
telephone: (202) 783-5144
date: _____

Folger Shakespeare Library (Interior and
Addition)

Washington, D.C.

Name of Property

County and State

Additional Documentation

Submit the following items with the completed form:

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

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.

Photo Log

Name of Property: Folger Shakespeare Library

City or Vicinity: Washington, DC

Original Library, North Façade, facing southeast. Photographer: John DeFerrari (2016),
Image 1 of 19.

Original Library, North Façade Detail, facing west. Photographer: John DeFerrari (2016),
Image 2 of 19.

Original Library, West Entrance of North Façade, facing south. Photographer: John DeFerrari
(2016). Image 3 of 19.

Hartman-Cox Addition, facing northwest. Photographer: John DeFerrari (2016).
Image 4 of 19.

Original Library, Reading Room Interior. Photographer: Julie Ainsworth (2000). Image 5 of 19.

Original Library, Reading Room Interior. Photographer: Julie Ainsworth (2000). Image 6 of 19.

Original Library, Great Hall. Photographer unknown, from Folger Shakespeare Library (date
unknown). Image 7 of 19.

Folger Shakespeare Library (Interior and
Addition)

Name of Property

Washington, D.C.

County and State

Original Library, Founders' Room. Photographer unknown, from Folger Shakespeare Library (date unknown). Image 8 of 19.

Original Library, Elizabethan Theatre, from Stage. Photographer unknown, from Folger Shakespeare Library (date unknown). Image 9 of 19.

Original Library, Elizabethan Theater, from Audience. Photographer unknown, from Folger Shakespeare Library (date unknown). Image 10 of 19.

Original Library, Corridor. Photographer: John DeFerrari (2016). Image 11 of 19.

Hartman-Cox Addition Entrance Lobby. Photographer: Peter Aaron, image courtesy of Warren Cox (date unknown). Image 12 of 19.

Hartman-Cox Addition Entrance Alcove. Photographer: Peter Aaron, image courtesy of Warren Cox (date unknown), image courtesy of Warren Cox. Image 13 of 19.

Hartman-Cox Addition Lobby and Treasure Room Entrance. Photographer unknown, image courtesy of Warren Cox (date unknown). Image 14 of 17.

Hartman-Cox Addition Interiors. Photographer unknown, image courtesy of Warren Cox.(date unknown). Image 15 of 17.

Hartman-Cox Addition New Reading Room. Photographer: Peter Aaron, image courtesy of Warren Cox (date unknown). Image 16 of 17.

Hartman-Cox Addition New Reading Room Alcove with Statuary Photographer: Peter Aaron, image courtesy of Warren Cox (date unknown). Image 17 of 19.

Hartman-Cox Addition New Reading Room Ceiling Photographer: Peter Aaron, image courtesy of Warren Cox (date unknown). Image 18 of 19.

Hartman-Cox Addition New Reading Room Ceiling Detail. Photographer: Peter Aaron, image courtesy of Warren Cox (date unknown). Image 19 of 19.

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

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

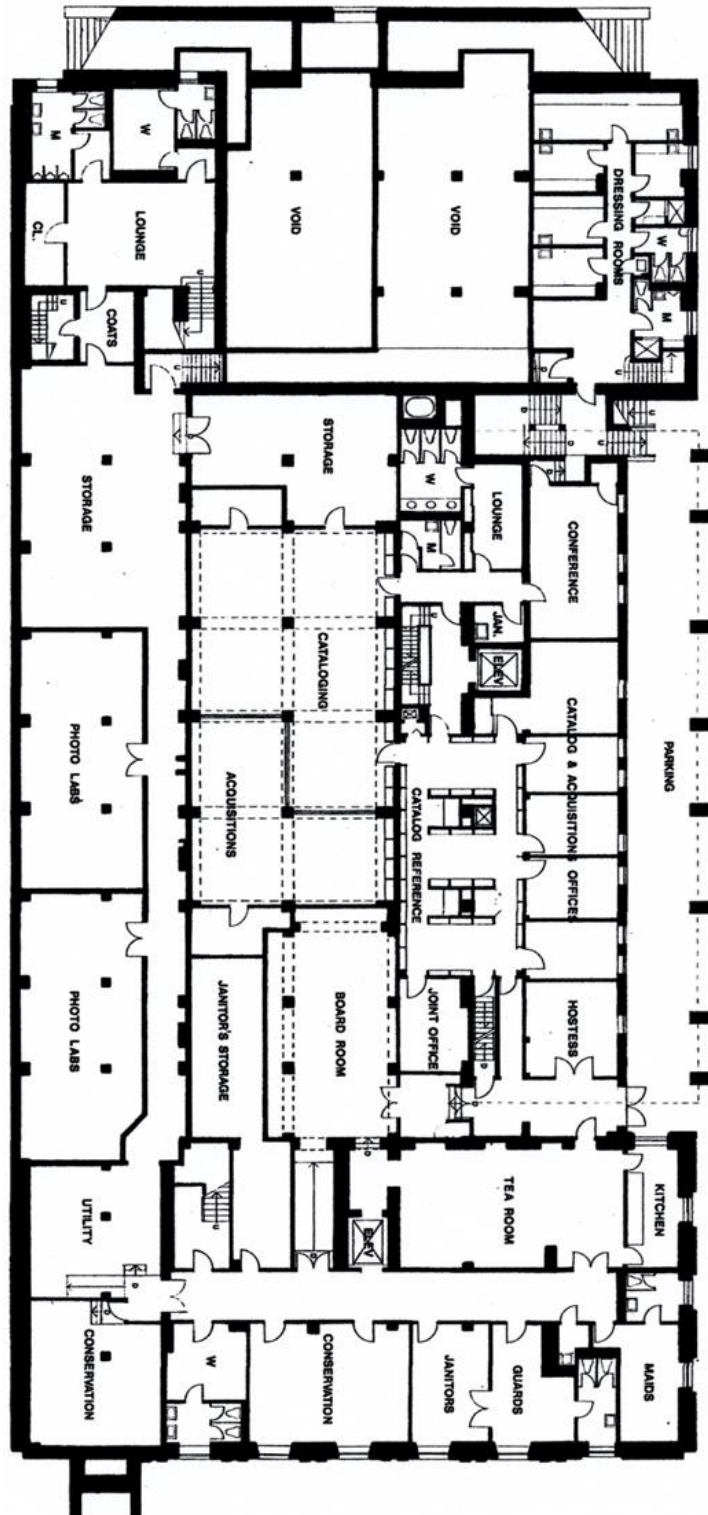
Folger Shakespeare Library (Interior and
Addition)

Name of Property

Washington, D.C.

County and State

Illustration A1: Basement Level, Folger Shakespeare Library (Courtesy of Warren Cox)



Folger Shakespeare Library (Interior and Addition)

Name of Property

Washington, D.C.

County and State

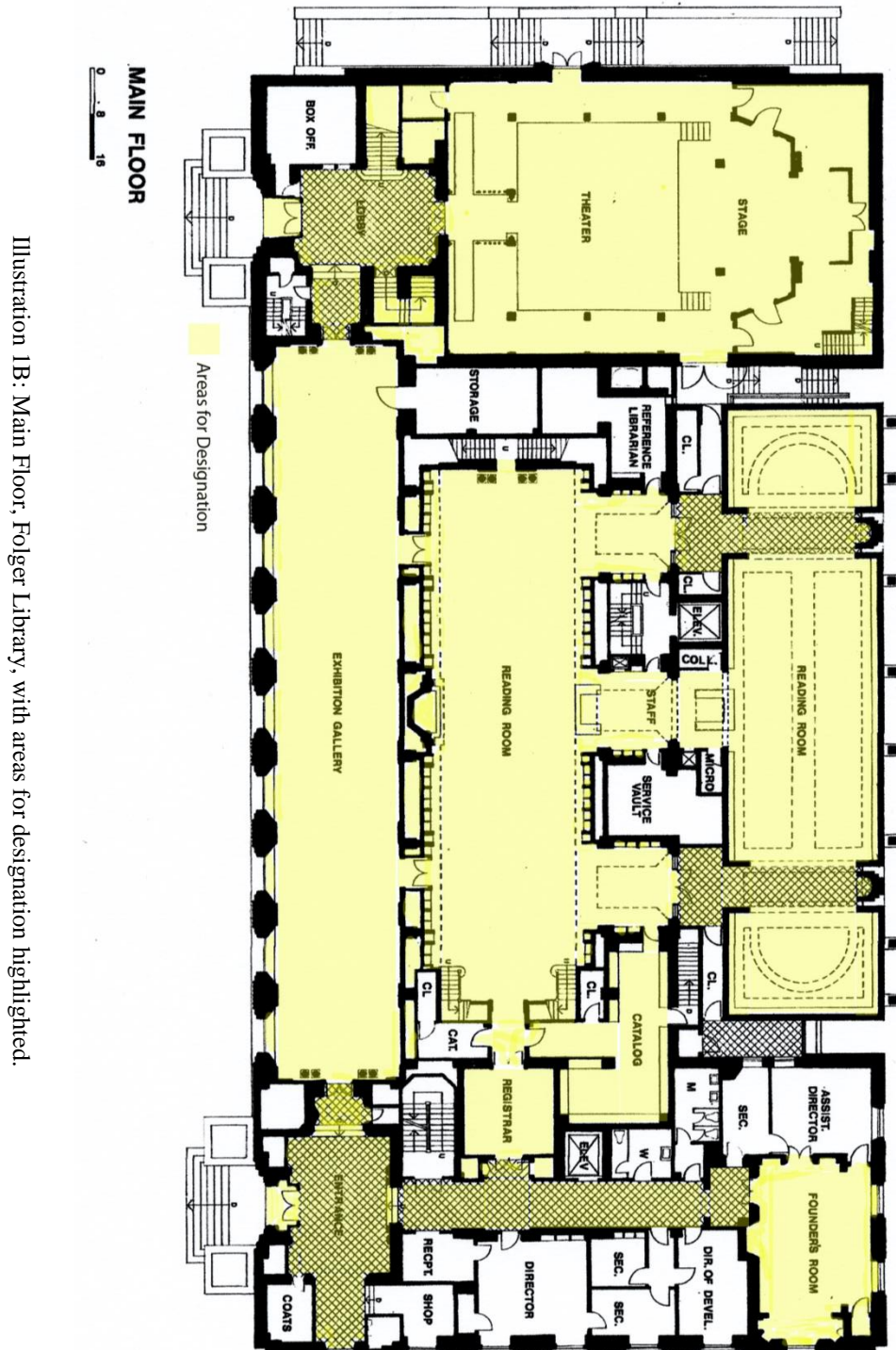


Illustration 1B: Main Floor, Folger Library, with areas for designation highlighted.

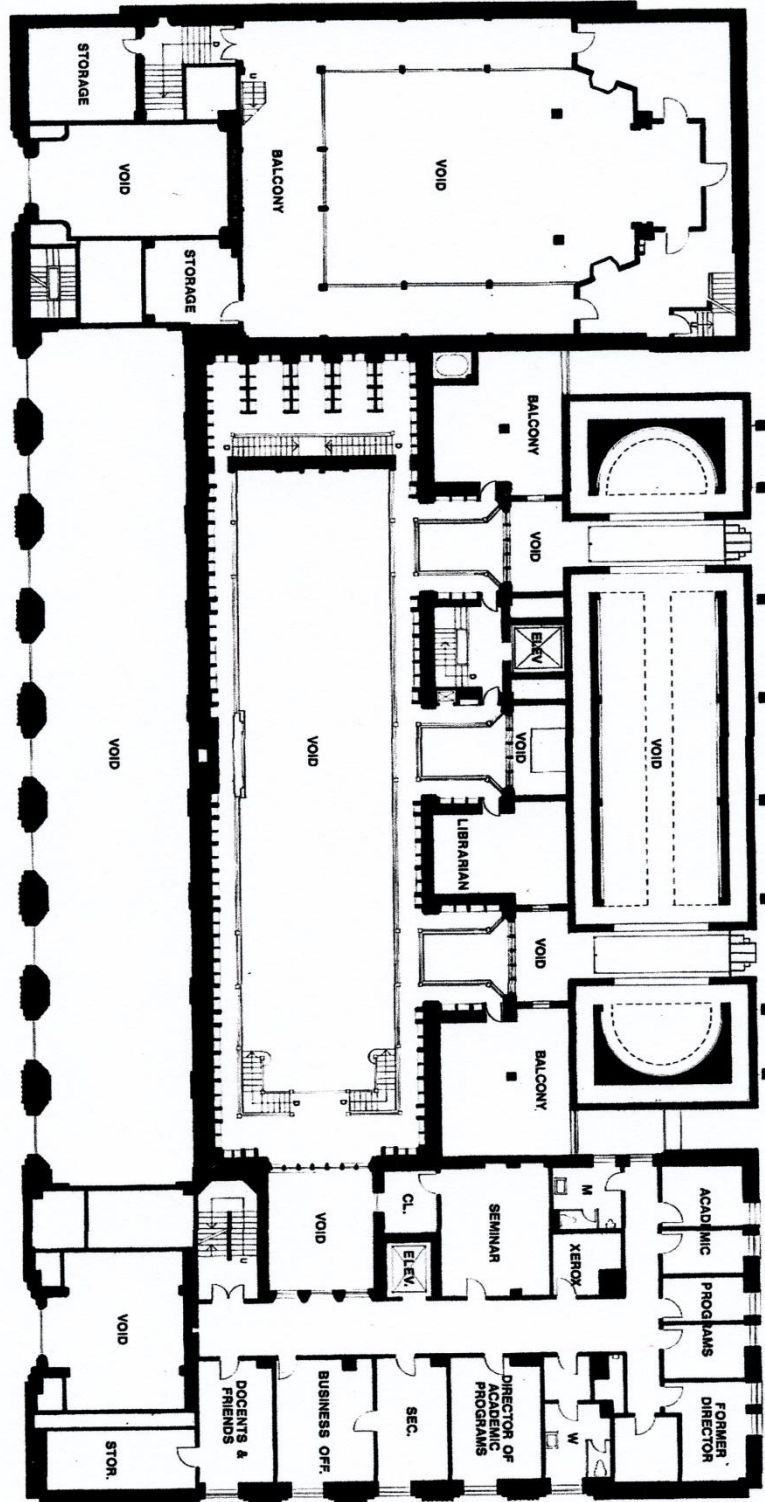
Folger Shakespeare Library (Interior and
Addition)

Name of Property

Washington, D.C.

County and State

Illustration A3: Folger Shakespeare Library, Second Floor (Courtesy of Warren Cox)



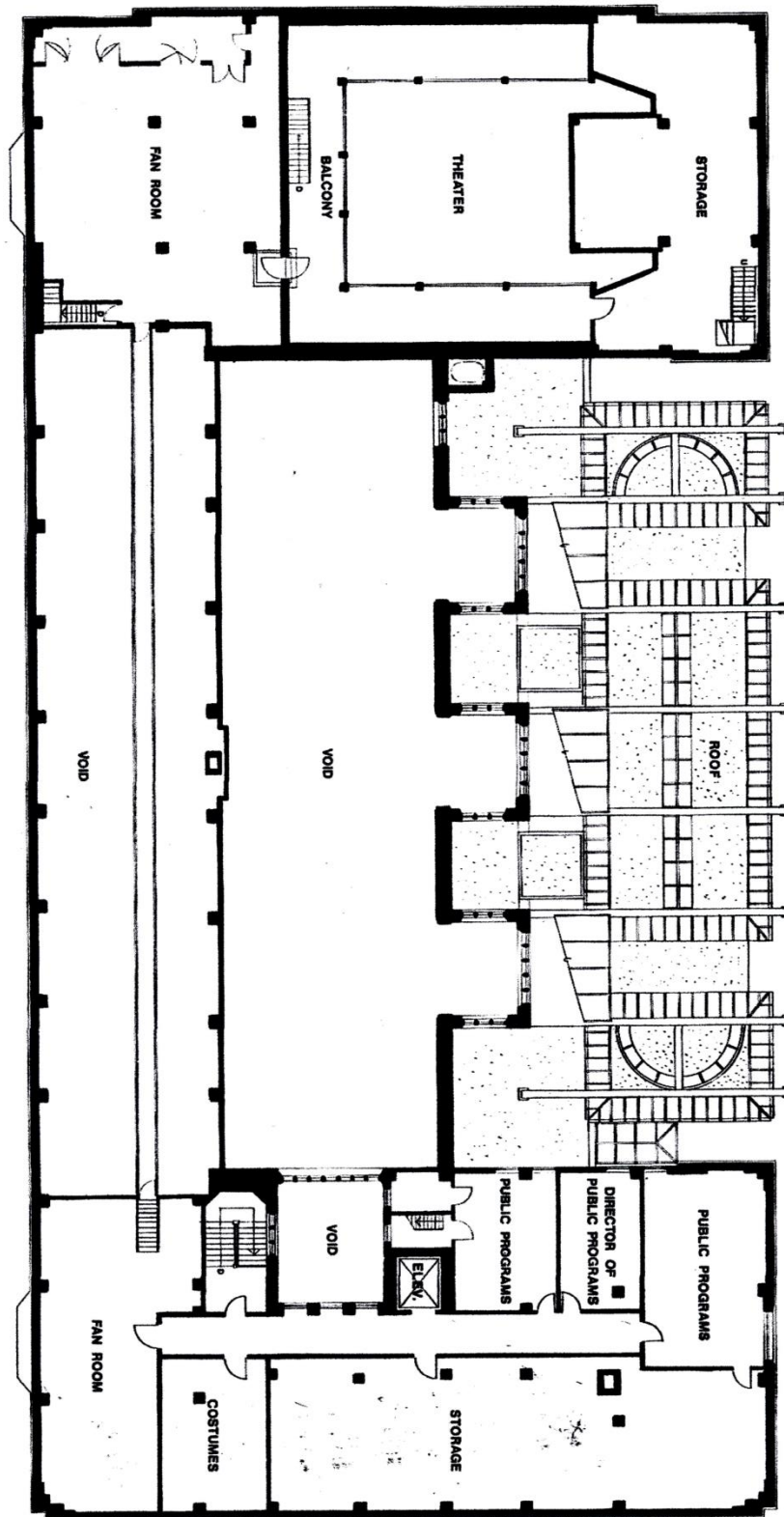
Folger Shakespeare Library (Interior and
Addition)

Name of Property

Washington, D.C.

County and State

Illustration A4: Folger Shakespeare Library, Third Floor (Courtesy of Warren Cox)



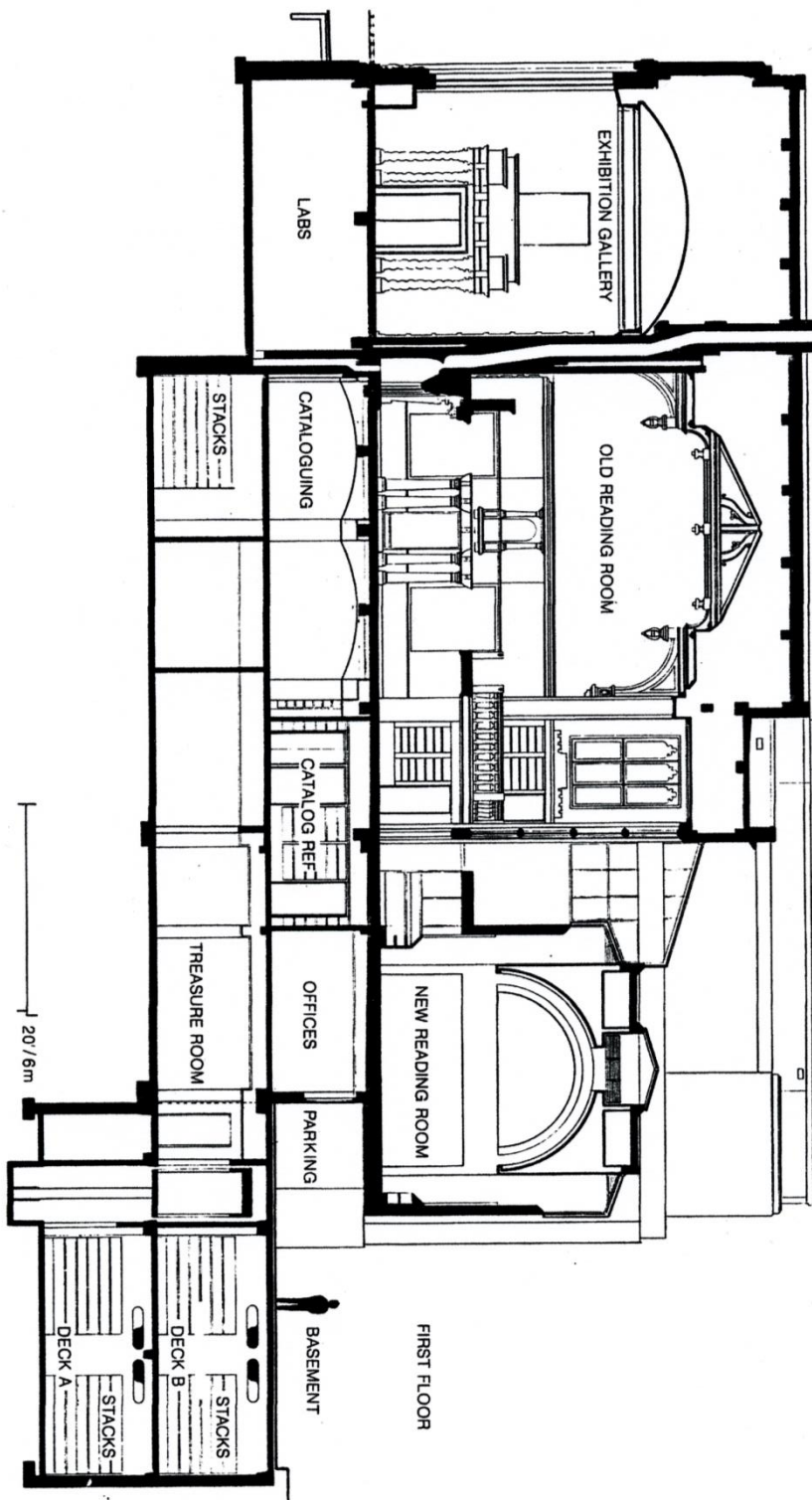
Folger Shakespeare Library (Interior and
Addition)

Name of Property

Washington, D.C.

County and State

Illustration A5: Folger Shakespeare Library, Section Looking East (Courtesy of Warren Cox)



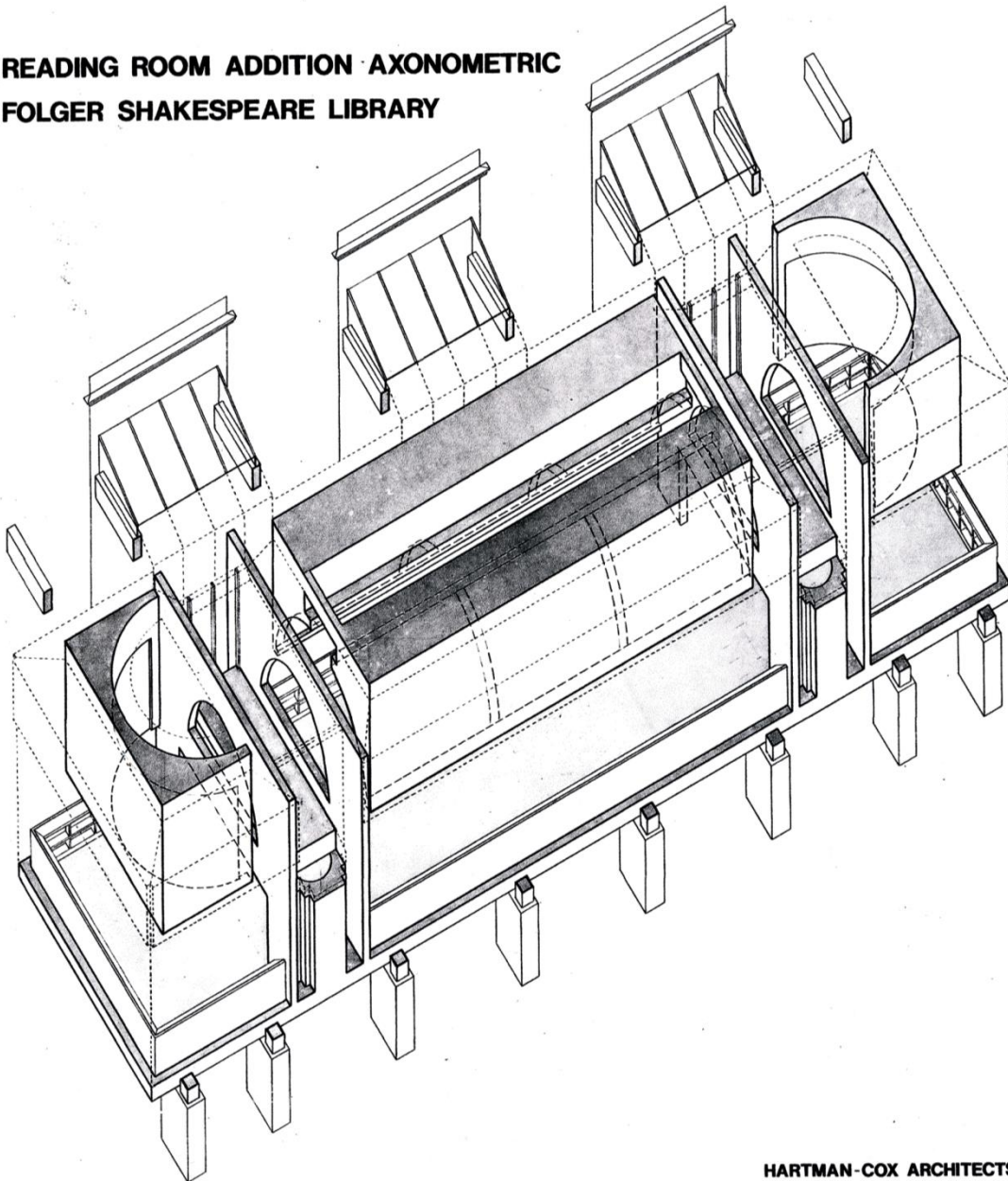
Folger Shakespeare Library (Interior and
Addition)

Name of Property

Washington, D.C.

County and State

**READING ROOM ADDITION AXONOMETRIC
FOLGER SHAKESPEARE LIBRARY**



HARTMAN-COX ARCHITECTS

Illustration A6: Reading Room Axonometric Drawing (Courtesy of Warrn Cox)

Folger Shakespeare Library (Interior and
Addition)

Name of Property

Washington, D.C.

County and State



Illustration B1: Folger Shakespeare Library, North and West Facades, Circa 1935-50 (Photo: Theodor Horydczak)
(Library of Congress)

Folger Shakespeare Library (Interior and
Addition)

Washington, D.C.

Name of Property

County and State



Illustration C1: Hartman-Cox Addition Exterior, 1983 (Photo: Cervin Robinson)

Folger Shakespeare Library (Interior and
Addition)

Name of Property

Washington, D.C.

County and State



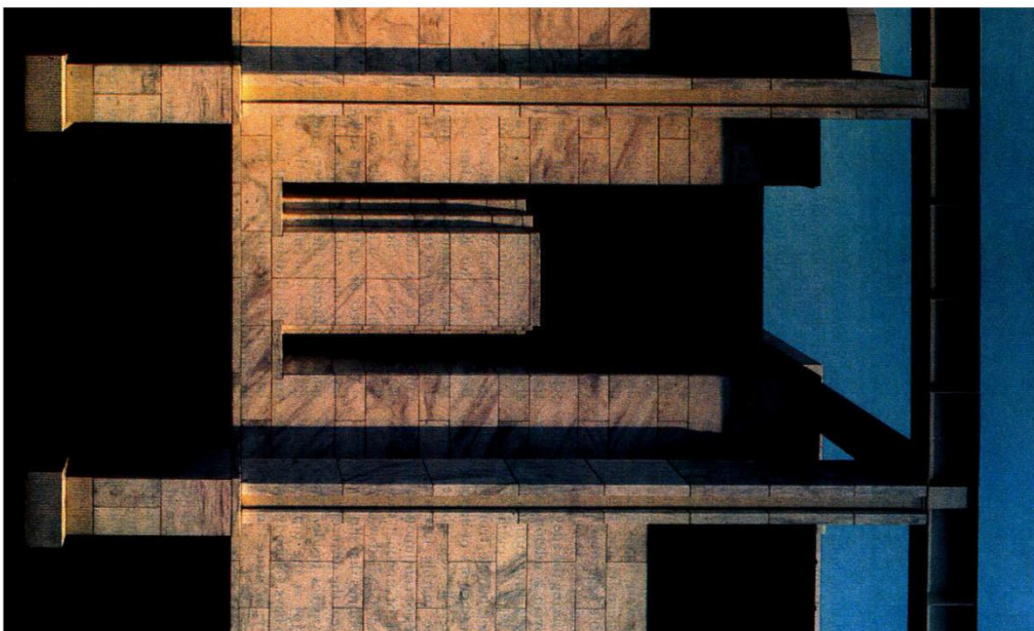
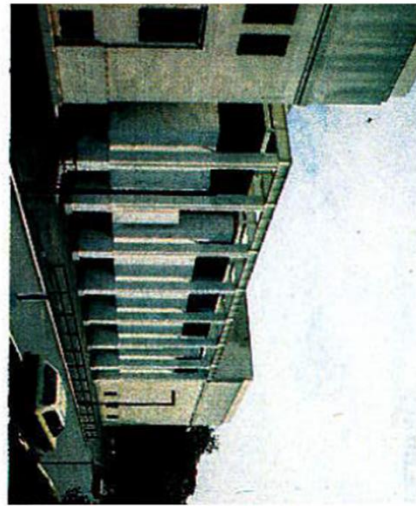
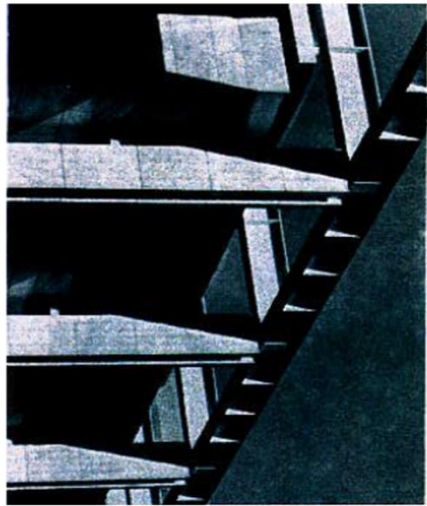
Folger Shakespeare Library (Interior and
Addition)

Name of Property

Washington, D.C.

County and State

Illustration C4 : Exterior of Hartman-Cox Addition,
(Progressive Architecture, July 1983)

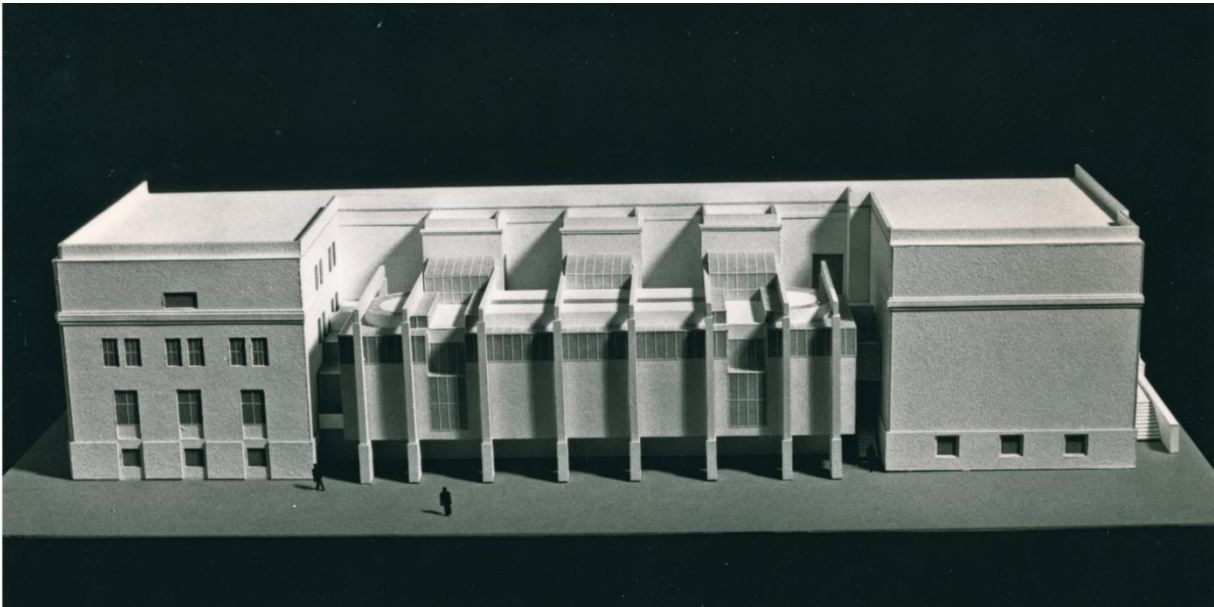


Folger Shakespeare Library (Interior and
Addition)

Name of Property

Washington, D.C.

County and State



Folger Shakespeare Library (Interior and
Addition)

Name of Property

Washington, D.C.

County and State



Illustration D1: Folger Shakespeare Library, Main Reading Room (1936), from Folger Shakespeare Library

Folger Shakespeare Library (Interior and
Addition)

Name of Property

Washington, D.C.

County and State



Illustration D2: Folger Shakespeare Library, Great Hall (1936), from Folger Shakespeare Library