

Bancroft Hall (Midshipman's Quarters)
United States Naval Academy
Annapolis
Anne Arundel County
Maryland

HABS No. MD-329-2

HABS
MD,
2-ANNA,
65/2-

PHOTOGRAPHS

HISTORICAL AND DESCRIPTIVE DATA

Historic American Buildings Survey
National Architectural and Engineering Record
National Park Service
Department of the Interior
Washington, D.C. 20240

HISTORIC AMERICAN BUILDINGS SURVEY

BANCROFT HALL
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Location: United States Naval Academy, Annapolis, Anne Arundel County, Maryland.

Present Owner: United States Government

Present Occupant and Use: U.S. Naval Academy-midshipmen's quarters.

Significance: Bancroft Hall, the midshipmen's residence, is one of the three centerpieces of Ernest Flagg's grandiose plan for the Naval Academy. It is the largest, most complex, and richly decorated of the original Flagg buildings. The formal interior spaces and exterior elevations are lavish and where most of the Academy's major ceremonial activities, including the daily midshipmen's formation, take place. "Mother Bancroft" is said to be the largest contiguous set of academic dormitories in the U.S. In addition to its function as a dormitory, so many other functions take place here that it is said that a midshipman need never leave the building.

Bancroft Hall was named for George Bancroft, Secretary of the Navy at the time of the founding of the Academy in 1845, in the cabinet of President James K. Polk.

PART I. HISTORICAL INFORMATION

I. Physical History

1. Date of erection: 1901-08. In 1918 the first of several additions was made. Subsequent additions were made in 1941 (wings 1 and 2), 1952 (other wings), and 1961. The original portion was restored in 1962-64.
2. Architects: Ernest Flagg was responsible for the original design. The 1918 addition was by Jules Henri DeSibour.
3. Builder, contractor, suppliers: Noel and Thomas, Hoffman Engineering and Construction Company, and William S. White. (All for the original structure). The 1962-64 renovation/restoration of the original portion was done by George M. Ewing Company, Architects and Engineers, of Washington, D.C.
4. Original plans and construction (and Alterations and Additions): The first incarnation of Bancroft Hall may be seen in figure 1 (page 17). As originally built, it consisted of the wings which

are today numbered 3 and 4, the interconnecting hyphens, and the axially arranged entry, stairhall and Memorial Hall; as well as the terrace which surrounded the building on the three sides away from the center of the quadrangle. The exterior of this original portion is in essentially the same condition as when built, except where it has been joined by new wings (figures 2 and 3, pages and). The light-courts of the original wings had a basement story with segmental arched openings. That level has been roofed over, so that only windows above the ground level are visible within the present courts.

Interior changes have been more drastic. On the interior, nothing of the original building remains except the formal rooms of the central axis and the octagonal stairways in the original light courts of wings 3 and 4.

The arrangement of the midshipmen's rooms had been a source of particular pride to architect Flagg, who described them in his 1908 published description of the building:

"The rooms are arranged in suites of three rooms and a bath; each suite intended for two midshipmen. Each boy has his own bedroom and the bath and study are used in common. The studies are sixteen feet square and the bedrooms are half that size. The baths are rian baths." (The American Architect. Vol. XCIV. No. 1698, July 8, 1908, p. 11)

Typically, two or more midshipmen now occupy a single room. They still share a bathroom. These rooms remain approximately 16 feet square or multiples of that space. The changes which have been made in the formal central spaces of Bancroft have been less severe. There was once an open gallery below the landing which gives access to Memorial Hall. This space had two "L"s located under the piers of the Memorial Hall vault, resulting in a wide "U" shape. Those extremities were designated as storage spaces. The central arch of the gallery apparently had been closed with a plaster panel and a painting, presumably looking back toward the stairs. This space was converted to the present Catholic and Protestant chapels and chaplain's offices in 1962 during the renovations carried out by the George Ewing Company.

Memorial Hall itself has been left relatively untouched. The elevator in the East pier of the vault has been modernized, and the central window of the southeast wall has been closed, although the original window frame and glass still remain on the exterior. The flag that Admiral Perry used at the Battle of Lake Erie ("Don't Give up the Ship") now hangs in front of the space formerly occupied by the window. The four crystal chandeliers were installed in 1964.

Directly below Memorial Hall is the recreation hall. This room (originally the "smoke Hall") on the terrace level opened into lounges at each end, similar to the arrangement of Memorial Hall. The decoration was simple limestone facing, a continuation of the central room as it appears today. The ceiling was flat, with plaster mouldings and corner cartouches, and with central moulded medallions from which light fixtures were suspended. The light fixtures were bronze chandeliers consistent with the present wall sconces. (See archives photographs, Bancroft Hall, Interior, "Smoke Hall," 1923, Nimitz Library; see also Bancroft Hall, drawings, Public Works at Halligan Hall, plan vault, YD 985960 A, reflected ceiling plan.) As far as can be determined from the existing records which have been examined, the vaults of the major interior spaces have always been painted white, or some light color.

One of the most regrettable losses of the original complex is the great terrace to the southeast of the building, upon which Memorial Hall once faced. The symmetry and formality of this may be seen in figure 1. The terrace was lined with a granite balustrade, and its retaining walls were a composition of both rough-dressed and ashlar grey granite. On the southeast, paired flights of granite steps led down to ground level from the end pavillions, and a pair of grand circular sweeping steps around a half-circle extension of the terrace was located on axis with Memorial Hall. There was an arched rusticated entrance centered on a severely simple granite pediment, in sharp contrast to the rich and exuberant detail of the Memorial Hall elevation beyond. The mess hall was located under the terrace in a large room with an arcade of concrete Doric columns. Each column supported a flaring inverted pyramid, which gave the appearance of vaulting. In each of the seven bays flanking the entrance (from the southeast), on both the northwest and southeast elevations, were wide segmental arched windows of industrial sash.

When the mess hall was first remodeled (c. 1939), the original northeast and southeast walls were apparently reused, with a new vaulted ceiling on continuous ribs, which allowed the removal of the columns and the clear-spanning of the space, but necessitated the raising of the roof just above the terrace level. The later addition of the third arm of the mess hall, stretching to the southeast into what had been a formal garden, irrevocably obscured Flagg's conception, and by obscuring the view of the building from the southeast, also made that facade of Memorial Hall into a subsidiary elevation.

- B. Historical Context: Bancroft Hall is part of the original rebuilding of the Naval Academy and is an integral part of Ernest Flagg's highly comprehensive and complex beaux-arts design. The scheme for the yard was divided into three groups: the academic (Maury, Mahan, and Sampson Halls), the central group (chapel, administration building, and superintendents' house) and the Midshipmen's groups

(quarters, armory, boat house/gymnasium). As the quarters-building, Bancroft is the principal component of the third group.

PART II. ARCHITECTURAL INFORMATION

A. General Statement:

1. Architectural Character:

Flagg's conception for the Naval Academy was beaux-arts design at its height: rigidly axial and richly decorated, with bountiful classical allusions, some of them archeologically correct, some invented, and some suprisingly "modern" adaptations of the classical vocabulary. Bancroft Hall represents the ideal intention of Flagg's design perhaps more than any other building, including the chapel, at the Academy. Monumentality, tradition, strict discipline and masculine virtue are the unmistakable messages of the design. This is achieved through elements of design, such as the monumental scale, the complex and rich play of axes and balances in the three major interior spaces, and the iconography--both of specific reference and that which is implicit in the classical vocabulary. These elements were masterfully orchestrated by Flagg, not only in isolation, but also in their relationship with the rest of the yard. In spite of many drastic changes to the building and the yard, the ideas behind the building remain clear.

2. Condition

The fabric is maintained with the meticulous care which may be expected of this institution, and is in excellent overall condition.

B. Description of Exterior:

1. Overall dimensions:

- a. From east corner to south corner (or between the northeastermost and southwestern-most walls): 733'
- b. From southeast wall (rear elevation of Memorial Hall) to northwest elevation of wings 1 and 2): 325'
- c. From southeast wall (rear elevation Memorial Hall) to interior northwest wall (northwest elevation, or entrance facade): 214'
- d. Width of Memorial Hall (NW-SW): 167'

2. Plan: (see figures 1-3, pp. 17-19)

The original part of the building consists of two wings connected by a long hyphen with the central feature on the axis. The wings (number 3, on the northeast end, and 4, on the southwest) are squares with interior light-courts. The halls of each wing are equivalent in size, dimension, plan, etc., except for the innermost halls which define the inner court in front of the main entrance, running perpendicular to the entrance facade to the northwest and southeast of axis; these are narrower, having rooms on only one side (toward axis) of the internal corridor, while the other halls have rooms on both sides. The outside corners of the wings are marked by pavilions, three bays on a side, with small advances in wall surface and elaborations of embellishment, roof, etc. Connecting wings run from northeast to southwest between the central portion and the wings, and are marked by single-bay pavilions at the point of connection with wings 3 and 4 along the southeastern elevation.

The major features of the building are the formal/ceremonial entrance, stair and Memorial Hall, arranged along the major central axis, running northwest to southeast. The entrance facade on the northeast is of five bays: the three central bays contain doorways, the two end bays are solid wall planes. The doors open into the entrance hall, or rotunda, behind which, on axis with the central door, is the stairway leading to Memorial Hall.

Memorial Hall, which is really a separate, almost free-standing pavilion, is essentially rectangular, seven bays by five, with its long axis running northeast and southwest. The central five bays on both long sides are advanced for a depth of one bay, resulting in a shallow cruciform plan. The new wings, wings 1 (on the northeast) and 2 (southwest) are "L"'s of comparable size, modulation, and material to wings 3 and 4, set at right angles at the north and west corners of those two wings respectively, with the "L" opening toward the main axis, so that an extra courtyard is enclosed, resulting in a "T" shape. The ground story of both new wings is open along their southeastern-most bays to provide passthroughs to the terraces beyond. There are below-grade areaways on the interior courtyard elevations for an additional depth of one story.

The courtyard is paved in several kinds of brick, in patches of varying shape, generally set in herringbone or common bond with some planted parterres.

3. Foundation: wood piles and concrete footings, brick and granite walls.

3. Walls:

The frontispiece of Bancroft Hall (northwest elevation) is the most elaborate elevation on the Yard. It is a symmetrical confection in granite of one colossal story (the height of three of the wing-stories), set on a high basement (obscured by the approach steps and ramps) and surmounted by an entablature and parapet. The facade is organized in five bays; one central bay that is wider than the others, flanked by subsidiary entrance bays, in their turn flanked by unfenestrated end-bays, the ends finished by one-quarter turrets on corbels.

The facade is highly modeled. The "blind" end-bays, advanced from the entrance plane, are deeply scored into rustication. This horizontal articulation continues around the lower third of the engaged columns which separate the bays. There are single engaged columns in the angle between the end bays and the subsidiary entrance bays, and paired engaged columns between the major and subsidiary entrance bays.

The entrances themselves are set into arched openings with complex mouldings. The imagery of the decoration is strictly naval: an oared prow above the central entrance, topped by the sailing ship and the trident of the Academy crest, numerous torches and fasces, davits, capstans, and cleats. The rectangular panels above the subsidiary entrances contain marble slabs of a general medium gray tone with pink veining. The modelling continues above the full entablature into a parapet-and-balustrade, organized into divisions that correspond to the bays and end turrets of the wall below.

The major walls of the building are consistent throughout, and design and materials vary little with new additions. Where there are below-grade areaways the walls are of glazed brick, (except on the northwest and southwest elevations of wing 2, where granite is used). The first story is of smoothly finished ashlar granite with finely dressed granite and segmental-arched window openings. This story is separated from those above by a projecting belt course. Fenestration on the above two stories are combined into two-story openings, with painted wooden panels between the windows of each story. The mutule cornice is granite.

The corner pavilions carry the same general organization as the wing walls, with added decoration. Their corners are rusticated into stacks of single, chamfered, finely dressed stones, again of granite. Balconies are added, ground story (basement) entrances have pedimented frames, and extra ornament is attached to the cornice. Symmetricality, with the major axis drawn through the center of the frontispiece, maintains throughout, and every pavilion, wall modulation and material has its precise counterpart reflection trans-axis. There are two smaller pavilions on the long southwestern elevation which mark the union of the two original wings (3 and 4) with the connecting central wings. These are comparable to the corner pavilions but have only one major central bay, flanked by small slit-window bays. They have terrace level (ground story) entrances, and their cornices break beneath

pediments with relief sculptures of arms. The "new wings" differ from the older ones only subtly, with minor changes in the details of cornice and entablature modelling. The panels between stories in the colossal openings are also painted copper-color, and are wood. The only other significantly different walls are the elevations of Memorial Hall centered on the southeast elevation of the original building. The central pavilion projects more than its counterpart on the northwest, the entrance frontispiece. It is also organized into five bays; three equal window bays and blind flanking bays. The parapet and balustrade is comparable to that of the frontispiece, differing principally with the addition of eagles to the ship prows. The cornice and acroterion-moulding below break into arch-segments above three cartouches. The three central bays are inset as a gallery on the colossal story, which corresponds to that of the facade. The three ground level entrance bays correspond to the basement and first stories of the northwest elevation. The rest of the Memorial Hall extension is treated uniformly around the other elevations. The pavilion wall returns in one small simple bay of rectangular windows. The hall then extends along the long axis in one normal bay, with rusticated basement (ground story) with segmental arched window, and with the windows of the upper three stories treated as three separate openings, but with a finely detailed series of interlocking articulated frames, a rectangle surmounted by the balcony and pedimented frame of the "piano nobile," or major story, with a festooned square with keystone immediately above. This theme is repeated in the three-bay endwalls, except that the balcony is continuous across the three bays. This treatment repeats itself around the hall until meeting the wall of the stairhall, which connects Memorial Hall with the entrance hall. That three-bay elevation consists of large rectangular keystone windows on the major story with single rectangles above and below. The ground story here is now entirely covered by an aluminum louvered wall. The wall turns away from axis at this point in a reflection of the frontispiece elevation. This space is marked with a series of three sets of tall rectangular windows which are canted upwards along the stairway within. The remaining walls are the yellow brick elevations of the lightcourts of the original buildings, and the octagonal stair turrets which are centered on the walls closest to axis. The stairtowers are set into the central bays on their elevations with five sides free-standing. Above the roofline, they are built of granite.

4. Structural system: The entire structure of Bancroft Hall appears to be masonry bearing wall with steel joists. Steel I-beams support the floors in the major spaces, and the elaborate moulded plaster ceilings are suspended on steel wires from light steel trusses in the roof. The bearing walls appear to be both granite and brick: The thickness of the stone facing varies. The walls which support the roof trusses, visible from the crawl spaces above the vaults, are of red brick, not very carefully laid. Furthermore, Flagg's published cross sections (1908 American Architect) indicate that visible stone is backed by brick.

5. Porches, openings, etc.: Numerous balconies occur on the various pavilions of the buildings, as described and as apparent from the photographs. In general there is a shallow, balustraded balcony at the central window of the floor just above the piano nobile on each pavilion face. The upper story windows each have a balcony with a wrought iron railing. This system varies on the Memorial Hall pavilion, where there are no upper balconies, and on the intermediate pavilions of the "terrace" (southwest elevation), which are only one bay wide. Stone balconies rest on lion-head corbels, iron balconies on mutule-brackets. Terraces vary in height from near grade at the western corner of the building to a full story in height on the east. The retaining walls are of granite, both ashlar and rough hewn-rusticated. A simple granite parapet wall forms the outside edge along portions of the terrace, a granite balustrade in other areas.

Extensions of the terrace on the northeast and southwest connect Bancroft Hall, along the original long axis to McDonough and Dahlgren Halls, via gable-roofed colonnades of granite with central cross-gabled pavilions. The roof is of red terra-cotta Roman tile; the terrace is paved in square terra-cotta tile, except on the original major terrace around the three sides of Memorial Hall, where the terrace has been displaced by the roofs of new additions and basement infills. The terrace facade of Memorial Hall, while still bearing the original relationship to ground-level and raised ground-level, is accessible over catwalks across the roofs of the mess hall.

Windows of the major walls are bronze-colored natural, anodized aluminum replacements, double hung, small pane sash. There are bronze radial-muntin windows in the bulls-eye openings above the subsidiary entrances. The large windows which open onto the terrace and onto the gallery of the Memorial Hall pavilion are small pane, bronze, fixed-sash, with double leaf doors of the same glazing set into them. These doors are marked by bronze broken pediments, incorporated into the matrix of the muntins and mullions. The great doors of the entrance are bronze. The interior doors of Memorial Hall are oak. All long wings are roofed with mansards with very steep lower slopes of slate and upper slopes of standing seam copper, except for the narrow halls of wings 3 and 4, the innermost halls which define the inner courtyard on the northeast and southwest, where the roofs are slate covered gables. Each bay, on both exposed and light well elevations, has a hipped dormer with a double window (except where over single windows), also of copper. The major pavilions, those which mark the ends or former ends of wings and those of the entrance and memorial halls, have separate mansards of increased height and steepness. The corner pavilions have a similar dormer arrangement, with oculus dormers above the hipped dormers. There are no dormers on the entrance roof. The flat-sided portions of the Memorial Hall roof have the customary dormers

but the central portion of this roof is interrupted by a vertical wall over the main vault, the height of the rest of the roof, which supports a convex mansard in its turn, the loftiest roof of the building. All curbs, coping, gutters, spouts, scuppers, and acroteria above the main cornice, and the parapet of the Memorial Hall mansard are of copper. All visible mansard surfaces are slate. In addition, the stair towers in the courtyards of wings 3 and 4 have pointed-arch domes of copper. There are penthouses with copper "clapboards" and copper hipped roofs on the ridge of the gable roofed inner courtyard halls, and on the inside slopes of the mansards of the original outer halls. The lower slope of the mansard of the stair hall has long copper shed dormers with 1/1 windows over each of the three bay windows.

C. Description of Interior:

The most significant interior spaces of Bancroft Hall (and the only original spaces) are the formal entry, main stair, and Memorial Hall, which are arranged axially along the center of the building (from northwest to southeast). The rooms maintain the strict axially and symmetry typical of Flaggs' beaux-arts style at the Naval Academy; there is nothing on the side of the major axis which is not repeated in its opposite position. All visible wall surfaces are of carved limestone; the vaults are moulded plaster.

The entrance hall, or rotunda, is a three story vaulted space. The paneled saucer dome with oculus/skylight rests on four elliptical arches which rest in turn on four piers. Each pier is the interior-most of four which make up four compound-piers, square in plan, and connected by arches at the main floor level, which provide interlocking spaces to other parts of the plan (See figures 4 and 5). There are paired engaged columns on the inside faces of the piers. The coffers of the arches contain large rosettes with light fixtures in each. The transverse-axial arches lead to shallow alcoves which in turn open in simpler archways leading to the wings. These archways are transected by two balconies with elaborate wrought-iron rails (with the centered monogram "U.S.") which bow out slightly, and are landings for the scissor-staircases beyond.

The northwestern arch on the main axis is that of the primary entrance and terminates in a planar wall, with a mural in the spandrel ("AIR DEFENSE, BATTLE OF SANTA CRUZ, October 26, 1942"). Subsidiary entrances are reached within the compound piers on the main floor; on the second, these spaces contain small rooms. On the opposite arch, leading to the stair hall, the comparable first floor pier spaces are pass-throughs, open on all four sides, and on the second floor are also rooms.

Beyond the transverse-axis arches are pairs of stairs which "scissor," with wrought and cast-iron rails with oak balusters. The southern halves of these stairs are illuminated by metal double-hung sash canted along the short flights which connect the major "scissor" flights, and end at the main floor, with a marble bench running from the compound pier to near the stair; the northern stairs descend into the basement.

The elaborate tile floor of the entry hall is composed of cut and polished pieces of Alps Green (dark green), light serpentine (light green), longedac (pink) and "Old Convent" Sienna (cream colored) marble.

The stairhall begins in the rectangular space between the internal compound piers, which it shares with the entry hall. A colonnade of paired columns and pilasters extends the space behind the compound piers into galleries which lead to small chapels behind the stairs, under Memorial Hall. These galleries have flat plastered ceilings above simple cornices. Their external walls contain three bays of windows, with small-pane metal sash. The central window of the southwestern wall is entirely of stained glass, depicting Christ and the Apostles in a boat. The flanking windows contain, in their upper parts, depictions of the cities of Washington, D.C., (northwest) and Annapolis (southeast). The three northeastern windows all have small stained glass insets, depicting the seals of the Naval Academy, the President of the United States, and the State of Maryland.

The staircase has a broad central flight leading up to Memorial Hall, and narrower flanking flights leading down to the recreation hall. The ascending flight reaches a landing which spans the width of the stairhall and enters small ante rooms on the transverse axis above the chaplain's offices. These ante rooms have coved ceilings, with rectangular plan niches on the extremes of the transverse axis. They open into Memorial Hall on the southeast. The major entrance to Memorial Hall is on-axis, beyond the landing, and is elaborately enframed by a Corinthian tabernacle with curved pediment and cartouche with helmet, flags, cannon, swords, axes, arrows, and maces.

The stair space is vaulted with a saucer dome identical to that of the entry hall. The arches on the transverse axis (northeast and southwest), with small rosettes in long panes, contain tripartite elliptical-arch-windows rather than coffering above the gallery colonnades. These windows are set off from the actual wall of the room and screen off narrow passages behind which have three slit windows on their outside walls. The arches of the major axis are repeats of the entrance. All interior faces of the arch-supporting, single-piers have eagles with wings spread, above blank cartouches at the cornice level. The dentiled cornice is supported otherwise by a series of triglyph-scroll-gutta confections that are not normally found in the classical vocabulary of ornament.

The ascending stair flairs slightly at its base, and is lined by a limestone balustrade of square-section balusters, which continue at a 90° angle across the landing. The descending stair passages are separated from the flanking galleries along the main floor level by iron rails with stars-and-stripes shields.

The spaces below the main stair landing on the main floor contain the office of the Protestant and Catholic chaplains, a subdivided gallery with segmental-arched windows with small-pane oak swing sash opening onto the stair hall and a broader blind central arch. An iron railing continues across the gallery. The descending flights are lined on their interior sides by the same balustrade as above, running between two angled elliptical arches which support the main stair. At the bottom of the steps the transverse space (below the landing of the Memorial Hall door) forms the cross of a "T" which leads back under the main stair to the newly-glazed door of the recreation hall. The ends of the cross lead to ante room-spaces similar to those of Memorial Hall, and lead similarly into the main hall of the "Terrace" floor.

Memorial Hall is the major formal space of Bancroft Hall. In plan it is a simple rectangle with ends curving gently into a shallow ellipse rather than being squared off (see figure 4). Its major axis is transverse to Bancroft's central axis. The huge barrel vaulted space is lighted by a functional skylight and two chandeliers, as well as the two large windows of the southeast wall. At both extremes are large rectangular rooms which open onto the great hall; each of these rooms also has a smaller crystal chandelier. The four chandeliers are of bronze and hand cut Czechoslovakia lead crystal by Rambusch of New York City. Those in Memorial Hall weigh about 2 tons each, with 20,000 crystals; those in the adjoining ante-rooms are about half that size.

The ante-rooms are separated from the main hall by two Doric columns, each with entwined dolphins-and-trident in relief at the necking. These support the cornice below the spandrel murals. Identical pairs of columns are similarly positioned at the long ends of the ante-rooms, so that the coved ceilings of the central part of these subsidiary spaces are supported by six columns and the extreme outside walls.

The long walls of the main room are divided into three bays, major divisions which continue into the vault. The three bays of the outside walls are identically enframed and contain large bronze small-pane windows with inset double-leaf, glazed doors, with broken pediments and urns above the doors. The central bay, however, is closed on the inside by a screen containing a memorial dedication, with the Lake Erie battle flag at the top, behind glass, and a polished granite base containing the names of academy graduates killed in action. They are separated by niches containing (left) a bust of Admiral William Shepherd Benson

and (right) a bust of Rear Admiral Robley D. Evans, each below a depiction of the Naval Academy crest in relief. The aedicule of the central door of the entrance wall is flanked by niches containing busts of Admiral William Snowden Sims (right) and Rear Admiral William Adger Moffett (left). The flanking bays contain the door-window compositions noted above.

The spandrel murals of the vault in Memorial Hall are, beginning with the central bay of the outside wall, and proceeding clockwise: 1) Battle of Lake Erie; 2) First Foreign Salute to the Stars and Stripes; 3) Engagement Between U.S. Frigate Constellation and French Frigate Insurgente, February 9, 1700; 4) USS Monongahela; 5) USS Constellation; 6) USS Delaware; 7) Opening of the Actions Between US Frigate Constitution and H.M. Frigate Java, December 29, 1812; 8) USS Hartford and Yacht America.

The floor, in varying shades and grains of oak, is an interlocking parquet of five squares set within square frames which are turned 45° from axis, and is continuous throughout Memorial Hall. All wall surfaces between the floor and cornice are of gray sandstone. The vault is of moulded plaster, suspended from steel trusses in the roof by steel guys and beams. Lighting sconces are bronze. All windows give onto balconies, but only the porch across the major outside wall is functional as such. The smaller ones are closed by the new bronzed anodized fixed sash of the replacement windows, except for those at the inside end walls, where French doors give onto balconies which have been modified into five escapes.

Directly beneath Memorial Hall is the terrace-level Recreation Hall counterpart, on a much smaller scale. It is but one story in height, its ceiling is flat, and is covered with acoustical tile between plaster bands connecting the vertical structural members in the manner of beams. The sandstone walls are more severe and less modulated than above, but the rooms have the same general configuration. There are four free-standing columns supporting the ceiling in the main rooms. Ancillary rooms are separated by squared columns, with wooden partitions between. These partitions and the rooms beyond are modern alterations. Beyond the three arches of the southeastern wall, below the open loggia above at Memorial Hall, is an interior loggia with stair passages below. The central arch gives access directly to the terrace, bridging the stairs, through glazed bronze door and windows. The flanking arches lead to stairs which turn toward axis to lead down to the basement level. The outside walls beyond the flanking arches contain small pane bronze arched windows. The floor is terrazzo; the lamp sconces of dolphin-motif are bronze.

PART III. SOURCES

I. Original and Unpublished Sources:

A. Architectural Drawings, Plans, Engineering Drawings, Etc.

1. A note on the Y & D Drawings: The drawings executed for the Division of Yards and Docks are on file at the Plan Vault of the Public Works Office of the Naval Academy, Halligan Hall, Annapolis. This is the best single source for documenting individual building histories. There is a card-file index by building which gives primary access to the drawings, which are stored in numbered rolls. It may not be possible to locate a specific drawing by its Y & D number without first consulting these cards. There are many additional drawings which are filed in drawers and other plan-containers by name of building or type/use, with reference through the labels on the front of the drawers. These must be leafed-through. In short, a knowledgeable representative of the Public Works Division is probably essential to the use of these drawings.

Some attempt is being made to coordinate this collection with the Archives of the Academy, at Nimitz Library.

Many drawings were consulted in the preparation of this document. Lack of reference number generally means that one was lacking from the drawing. They can be retrieved via the file cards, with reference to the particular date or phase of the building's history.

Some drawings are described below; others are noted in the text in the appropriate locations, identified as precisely as possible. Still others (a vast number) were examined, and general impressions taken from them, but are not used here as specific references. The following annotations are intended to be a representative sample of drawings, but are not meant to be part of a definitive bibliography:

- a. Y & D Drawing No. 986079, BANCROFT HALL, 1962, Ewing Company Rehab drawings: Details of the marble floor of the rotunda and stair halls, prepared with respect to the restoration of the original floor. Notes include stone colors and percentage replacements.
- b. Y & D Drawing No. 985962, BANCROFT HALL Plan of rotunda, stair hall and Memorial Hall showing reflected ceiling plans in detail.
- c. Y & D Drawing No. 985961, BANCROFT HALL plan with flooring details (technically the second floor plan).

d. Y & D Drawing No. 985960, BANCROFT HALL First floor plan, Recreation Hall below Memorial Hall with reflected original ceiling; flooring details of rotunda and stair hall, smaller scale than above.

2. Naval Academy Archives, Nimitz Library, Annapolis: Many of the older Flagg drawings have already been removed to the Archives. Very few have been catalogued by number. Rather, most items are easily retrievable by name of building and type of document, in this case plans and drawings. In particular, a very complete set of plans of the grounds of the Academy, from 1845 period onward, are available within a single collection. Ultimately, all the original Flagg drawings or copies of known Flagg drawings will be located here. At present, the set is more or less supplementary to the Public Works/Yards and Docks drawings at Halligan Hall.
3. Special Collections Department, Nimitz Library, Naval Academy, Annapolis: A limited number of drawings are available here. No plans per se were found to be useful.

B. Views, Photographs

1. Archives (same as above). The photographic collection is excellent, but individual photographs are not given catalogue numbers and it is not possible to make specific reference. Photographs are filed by building name. Some appear to be mislabeled, although that is rare. One in particular is labeled "Bancroft Hall," but is probably a photograph of the construction of the brick base for the great northeast arch of MacDonough Hall, c. 1900, and is one of the very few photographs of actual initial construction discovered.
2. United States Naval Academy Museum contains many well-known early photographs, most of them well-known, and/or published, including a photograph of the concrete structure of the Chapel.
3. Special Collections, Nimitz Library: Numerous photographs, mostly of activities rather than of specific buildings so that architectural information gained is likely to be fortuitous. One small collection, the Admiral Strange Album, contains very poor snapshots mostly of the experimental station across the Severn River from the Academy, but includes one photograph of the concrete shell of the Chapel under construction. The Special Collections also contain a collection of Dahlgren Hall drawings, reduced and bound. The original Flagg blueprints were rehabilitated and restored. The reductions were bound with some photographs of the process.

4. Houghton Hawley (spelling uncertain) views, 1899. Available mounted on cardboard or in a printed folio at the Archives. These views are renderings from a bird's eye perspective of Flagg's final concept for the rebuilding of the Academy. According to Flagg's own account, this set of drawings seems to best exemplify his optimum plan. The relationship between the present Academy and this intention are readily apparent in this plan, although the differences in the buildings as they were constructed are often striking. All buildings are represented in some form, from Bancroft Hall very much as built, through the first stages of the Chapel, to the much more elaborate conceptions for the academic buildings, now the Mahan complex. The conception for the boat basin and its relationship to the present MacDonough Hall is very clear. Several individual buildings are represented in the drawings, including the Memorial Hall rooms of Bancroft Hall and the Chapel.
5. Miscellaneous: The Archives is at present (December, 1980) in process of taking custody of several miscellaneous drawings and sketches, including a color rendering for a stained glass window in Bancroft Hall and a sketch for one of the pylons to be placed at the ends of the seawalls of the boat basin, with a fully rigged mast atop, the only such conception encountered in this study.

C. Documents

1. The Archives of the Naval Academy at Nimitz Library contains numerous documents relating to specific buildings, by which they are filed. This consists almost entirely of superintendent's correspondence, and has been of limited usefulness.

Published Sources

The NAVAL INSTITUTE, Proceedings of; indexed and available at the Special Collections Department of Nimitz Library, The Naval Academy, Annapolis. There are a few articles which deal with the buildings and grounds.

Edsall, M.H., A PLACE CALLED the YARD, 1978, the Douglas W. Edsall Company, Annapolis, Maryland. A very useful walking tour of the Academy with many specific references to the details of the building, and a very fine overview of life at the Academy. The book is well illustrated.

Sweetman, Jack, The U.S. Naval Academy, an Illustrated History; the Naval Institute Press, Annapolis, 1979. An excellent, comprehensive and scholarly history of the Academy as an institution. There are some useful references to buildings, but the greatest value here is in the explication of the details, politics and other machinations involved in bringing about the "new" Naval Academy.

Flagg, Ernest, "New Buildings for the U.S. Naval Academy, Annapolis, Maryland," in The American Architect and Building News, in two parts: Vol. XCIV, No. 1697, July 1, 1908; and No. 1698, July 8, 1908. Much information on the original and subsequently thwarted intention of the architect. There are no better published photographs from any era of the academy's history than those presented here. Several excellent detailed drawings of plans, sections, and elevations are also included. This is the single best source for documenting the early Flagg work, regardless of the extensive editorializing.

E. Likely Sources Not Yet Investigated

National Archives and Record Service, GSA, Washington, D.C.: The major body of material which was left unexamined but seems to have some potential for filling in a few details is here. Sufficient material was available at the Academy and in Annapolis to answer the relevant questions raised by this study, and time did not permit a visit to the National Archives. Specifically, three collections are of interest:

Relating to Building and Grounds
1858-1910

115. LETTERS SENT AND RECEIVED AND CONTRACTS FOR CONSTRUCTION AND GRADING WORK AT THE ACADEMY. June 1858-June 1860. 1 vol. (No. 675). 1 in. Arranged chronologically. A table of contents is in back of the volume.

Fair copies of letters and contracts relating to the erection or repair of buildings, grading of grounds, and supply of materials for the Academy. Included are numerous drawings and scale plans of buildings to be constructed.

116. PRESS COPIES OF LETTERS SENT BY THE SUPERINTENDENT RELATING TO THE PROPOSED REBUILDING OF THE ACADEMY. Mar. 1895-May 1899. 1 vol. (No. 503). 1 in. Arranged chronologically. No index.

Letters relating to the proposal to erect new buildings at the Academy. A commission to study the condition of Academy buildings was appointed by the Secretary of the Navy in conformity with a resolution adopted by the Board of Visitors in 1895. A copy of the report of the Board, January 1896, citing the poor condition of the existing buildings is included.

117. PRESS COPIES OF LETTERS SENT BY THE SUPERINTENDENT RELATING TO BUILDINGS AND GROUNDS. Dec. 1902-Mar. 1910. 23 vols. (Nos. 460-482). 3 ft.

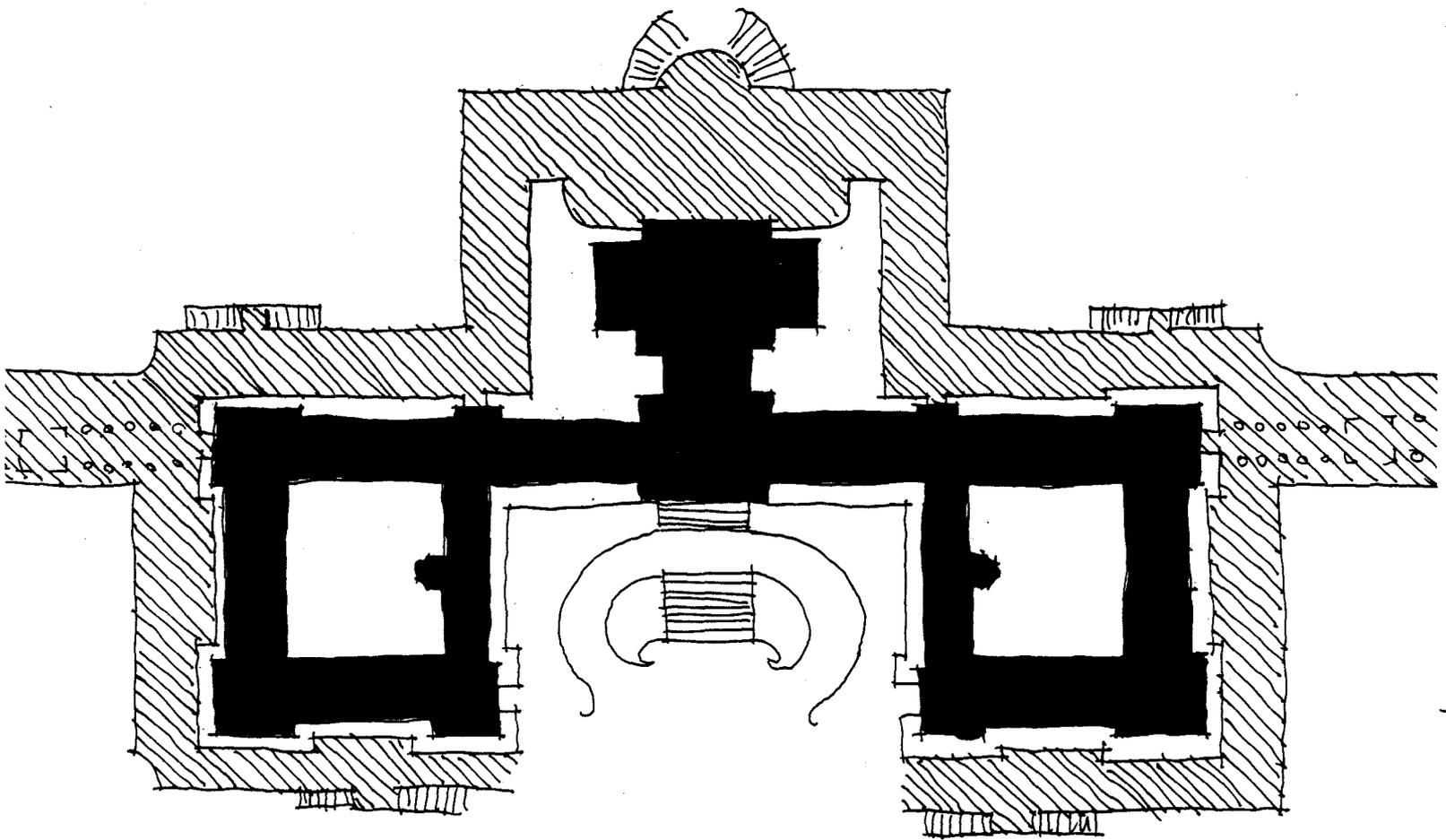
Arranged chronologically. A name index is in volume 460 and a very incomplete name index is in volume 461. No indexes in other volumes.

Include some copies of letters sent by the officer in charge of buildings and grounds, however they are not duplicated in entry 181. Letters sent by the Superintendent after March 11, 1910, are copied in his letterpress books, described in entry 3. Letters sent by the Superintendent to the Bureau of Navigation (Jan. 1905-May 1907) relating to buildings and grounds are contained in entry 17.

PART IV. PROJECT INFORMATION

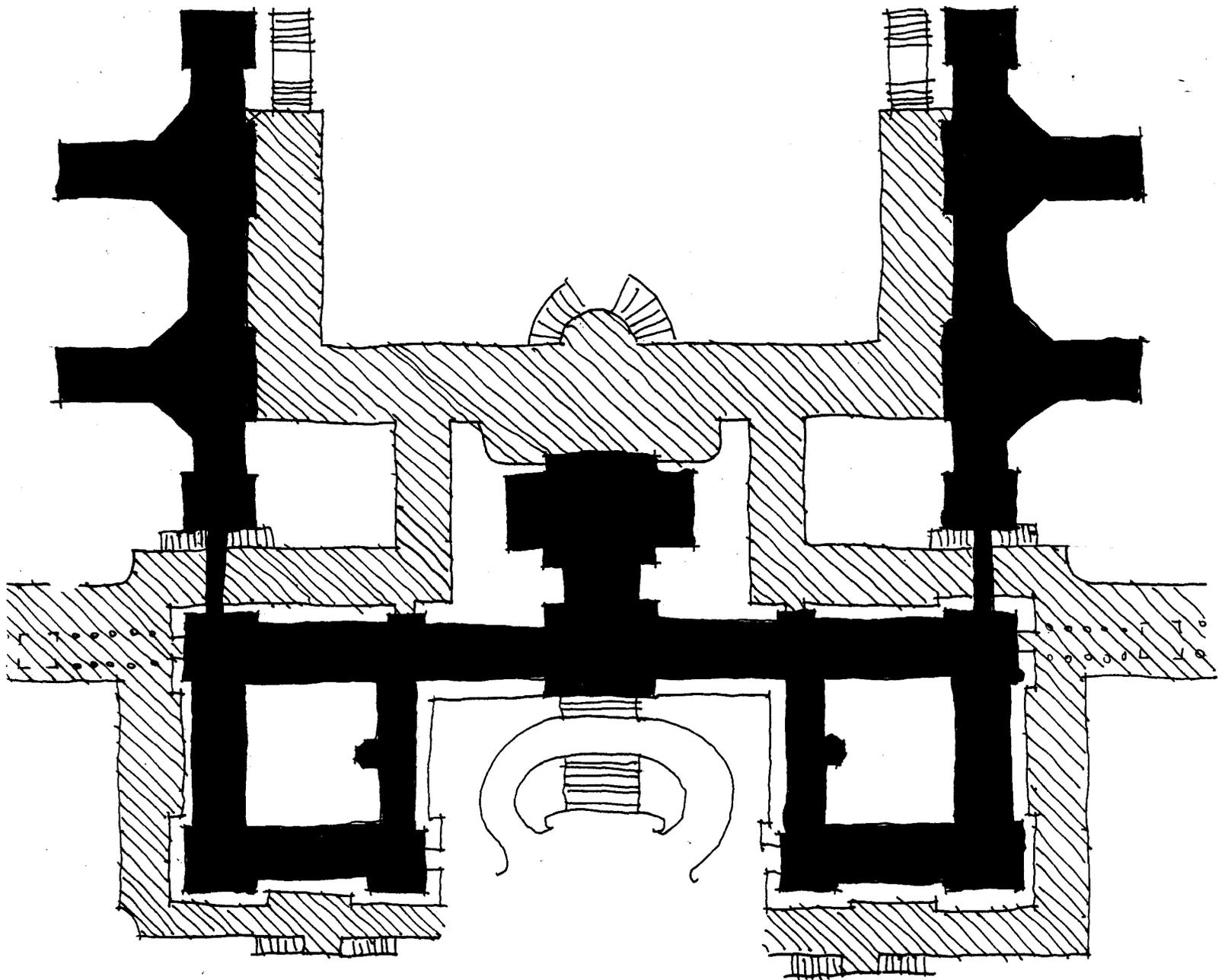
This work was produced by John D. Hnedak, Architectural Historian, Annapolis, Maryland, as consultant to the National Architectural and Engineering Record, with the assistance of Janet Davis, Architectural Historian, Baltimore, Maryland. We gratefully acknowledge the generous assistance of Mrs. Price of the Naval Academy Archives, Nimitz Hall, and her staff; of Mr. E. B. Miles of the Office of Public Works, Naval Academy and of the staff who work with him in the office of Real Estate, the Plan Vault and the Duplicating Room; and of Captain Gaworkowitz at the office of Public Works.

BANCROFT HALL
(Midshipman's Quarters) 18
HABS No. MD-329-2 (Page 17)
Figure 1

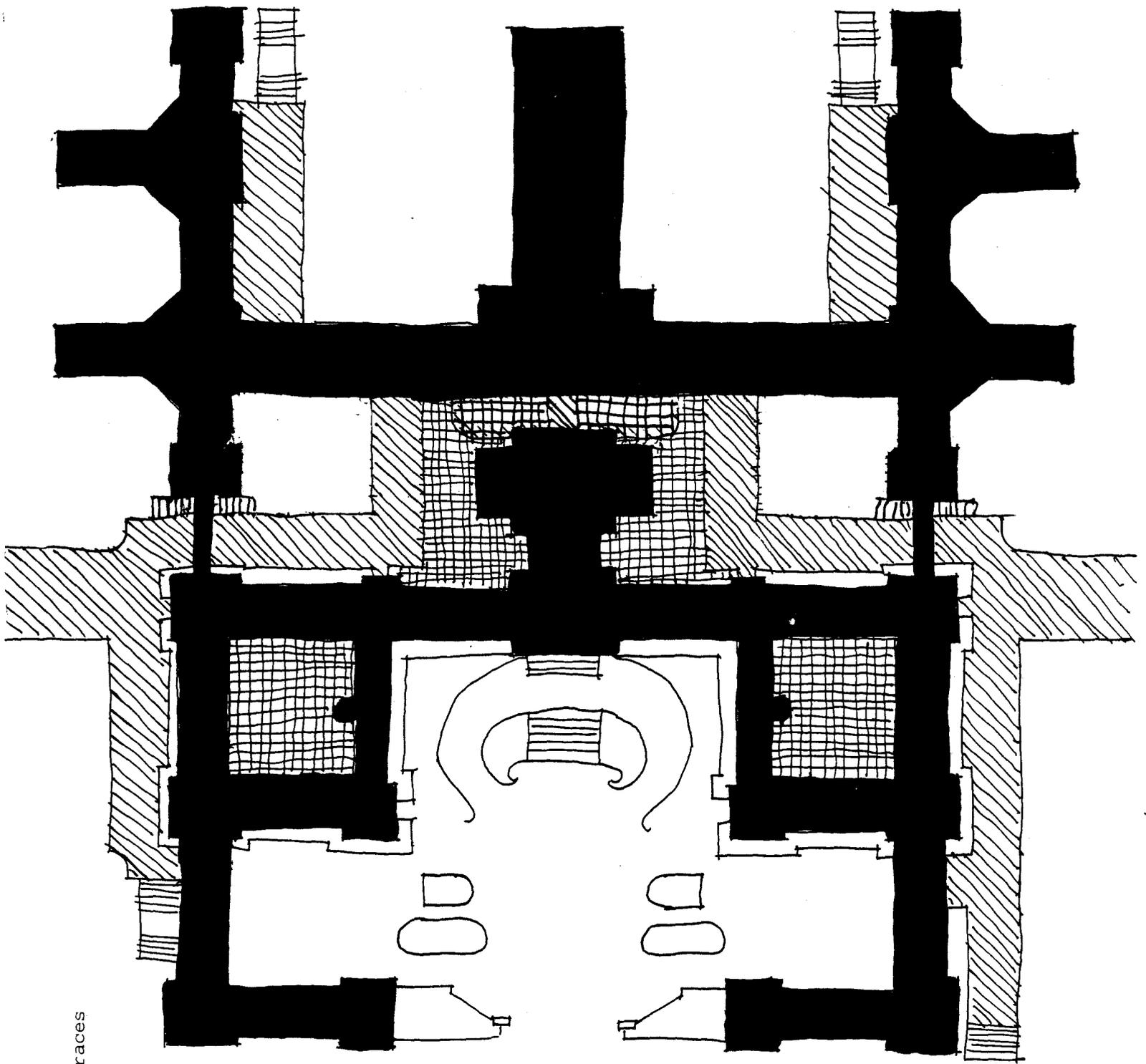


BANCROFT HALL AND TERRACE
ORIGINAL (1908) APPEARANCE

JDH Autumn 1980



BANCROFT HALL AND TERRACE
1918 APPEARANCE WITH WINGS BY DISIBOUR
AND EXPANDED TERRACE/WARD ROOM



terraces



nfill up
o terrace
evel



uilding

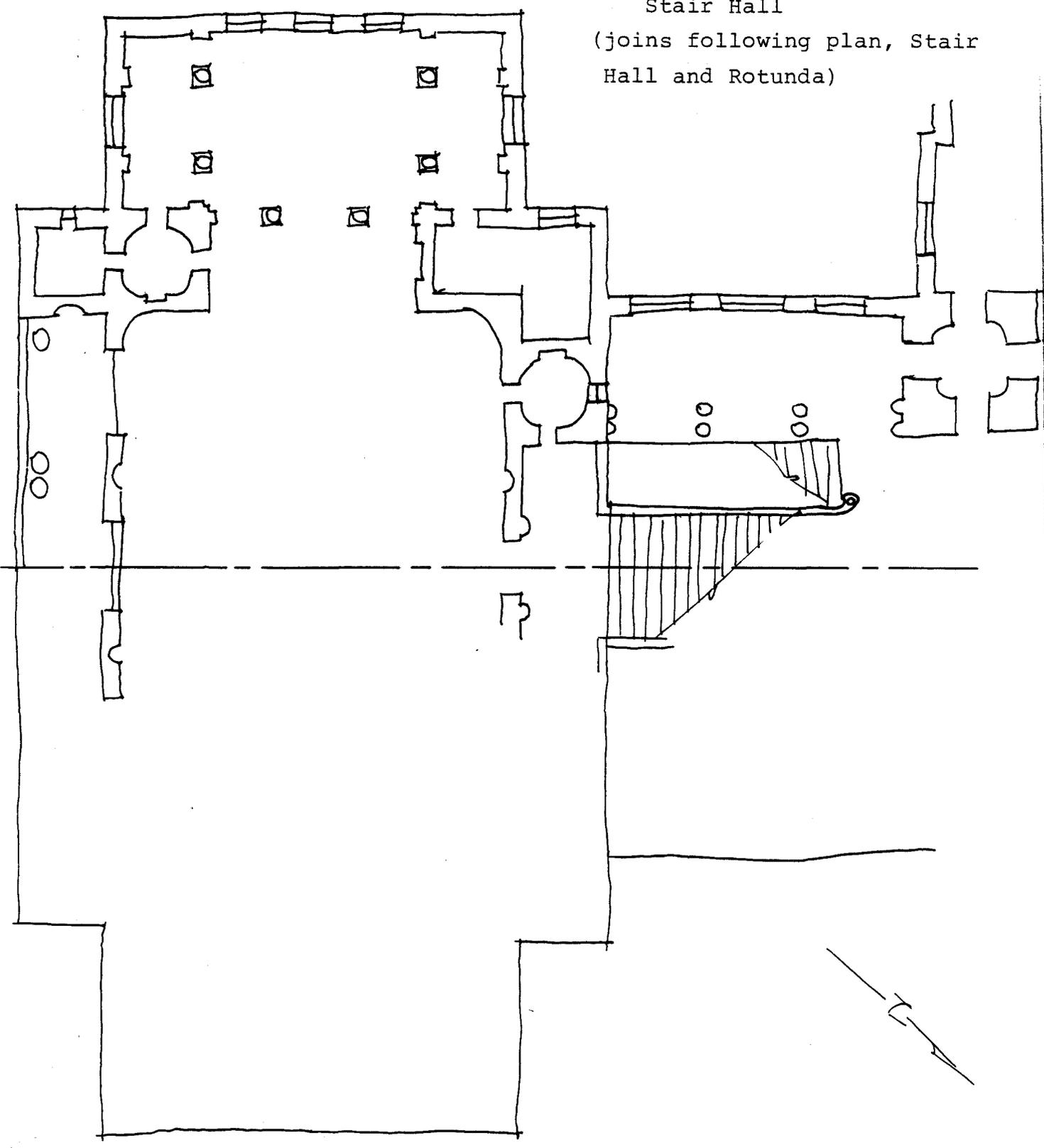


rea-ways

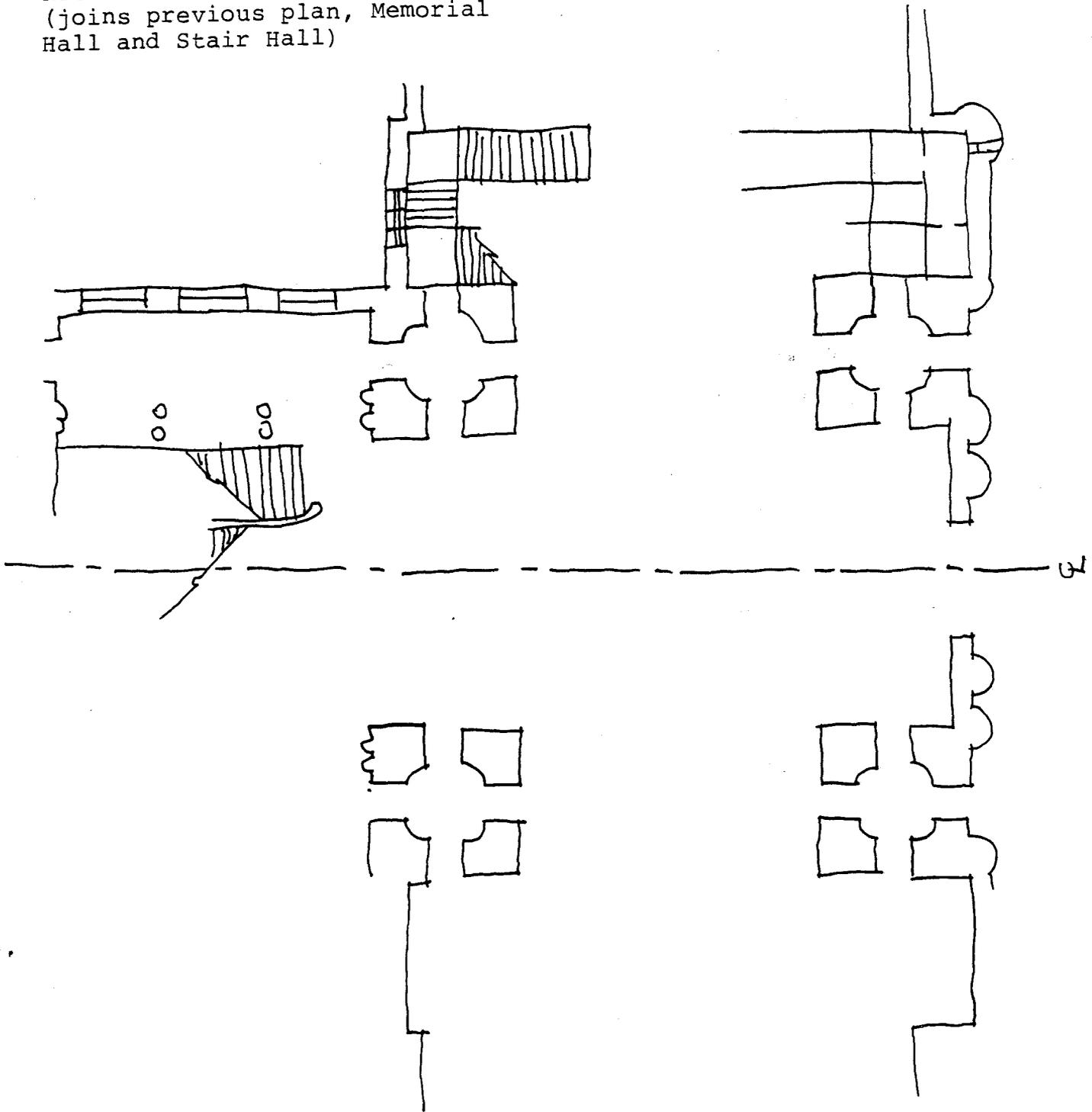
BANCROFT HALL AND TERRACE
 PRESENT APPEARANCE (excluding SE-most
 wings)

31
BANCROFT HALL, plan of
Memorial Hall
and
Stair Hall

(joins following plan, Stair
Hall and Rotunda)



BANCROFT HALL
Half Plan of Stair Hall
and
Rotunda
(joins previous plan, Memorial
Hall and Stair Hall)



ADDENDUM TO
U.S. NAVAL ACADEMY, BANCROFT HALL
(MIDSHIPMAN'S QUARTERS)
Annapolis
Anne Arundel County
Marylands

HABS No. MD-329-2

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65/2 -

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HISTORIC AMERICAN BUILDINGS SURVEY
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Washington, D.C. 20013