

JACOB TOME INSTITUTE, MEMORIAL HALL
(Bainbridge Naval Training Center, Building No. 1)
Tome School for Boys Historic District
Tome Road
Port Deposit vicinity
Cecil County
Maryland

HABS No. MD-1110-A

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IA-

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(Bainbridge Naval Training Center)

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Location:

Tome School for Boys Historic District
Pendleton Plaza at Sigsbee Rd.
Port Deposit vicinity
Cecil County
Maryland

The Jacob Tome School for Boys is located in Cecil County, Maryland, atop a high bluff overlooking the town of Port Deposit and the Susquehanna River. Since 1942 it has been part of the larger former Bainbridge Naval Training Center. The main entrance is located on US Route 222, .65 miles northeast of the intersection of Route 222 and Main Street in the town of Port Deposit. Memorial Hall, the focal point of the Tome School campus, is sited at the southwest end of the large campus mall, or quadrangle, on Sigsbee Road at Pendleton Plaza. The original main entrance to the school (Navy Gate #4), now closed, is from US Route 222, .28 miles northeast of the intersection of Route 222 and Main Street in Port Deposit.

Present Owner: Bainbridge Development Corporation

Present Occupant: Not occupied

Present Use: Vacant; not in use

Significance:

Memorial Hall, the main structure of the Tome School for Boys, is a notable example of the Beaux-Arts or American Renaissance style effectively used in an institutional setting. The Tome School, now a National Register of Historic Places historic district, is located on a bluff overlooking the small town of Port Deposit, Maryland, and the Susquehanna River. The architects of the fine Georgian Revival-style building, William Alciphron Boring and Edward L. Tilton of Boring and Tilton, were in the forefront of the American Beaux-Arts movement. For more than eight decades, Memorial Hall and the Tome School played an important role in private school, naval and vocational education, first as a prominent boys' boarding school, then as the U.S. Naval Academy Preparatory School, and finally as part of a regional residential training center for the Job Corps, a program of the U.S. Department of Labor. The master plan of the original campus, with its formal "Italian Gardens" focusing on Memorial Hall, is

a distinguished example of Beaux-Arts campus design by the nationally noted landscape architect Charles Wellford Leavitt, Jr.

Part I. HISTORICAL INFORMATION

A. Physical History:

1. Date of Erection: 1900-1902
2. Architects: Boring and Tilton

Landscape Architect
and Civil Engineer: Charles Wellford Leavitt, Jr.
3. Original and subsequent owners, occupants and uses:
 - a. Tome Institute, 1902-1941. Administrative offices and classrooms, Tome School for Boys
 - b. U.S. Government, 1942-2000
Bainbridge Naval Training Center. Administration, 1942; Naval Academy Preparatory School, 1943-1949; vacant 1950; Naval Academy Preparatory School 1951-1974; vacant 1975-1977; U.S. Department of Labor, Job Corps, 1979-1991, youth training; vacant 1991-2000
 - c. Bainbridge Development Corporation, 2000-.
4. Builder, Contractor, Suppliers:

General contractor: Doyle and Doak, Philadelphia, PA
Electrical and mechanical engineer: Francis Bros. And Jellett, Philadelphia, PA
Heating and ventilating contractor: Crook, Horne & Co.
Clock maker: E. Howard
Sanitary engineer: J. H. Fuertes
Granite supplier: McClanahan, Port Deposit, MD
Bell Caster: McShane Bell Foundry, Baltimore, MD

5. Original plans and construction:

Memorial Hall was part of the competition for the overall design of the school and was specifically called for in the letter of instructions issued to prospective competitors. Five firms submitted proposals: A. J. Manning, Mann & MacNeill, Wilson Bros. & Co., and Seymour Davis. After being selected as architects for

the school, Boring and Tilton prepared full plans and specifications for Memorial Hall based on the competition drawings. Their plans were adopted by the Tome Institute board of directors on August 11, 1900, and further plans were shown on October 4, 1900. Boring was instructed to bid the job, with a desired completion date of September 1, 1901. On October 30, 1900, Doyle and Doak of Philadelphia, were awarded the construction contract for \$117,479, plus \$2,067 for stone columns and \$1,185 for plate glass. The total bid was not far off from the plan submitted to the board in 1899 by Tome's director, James Cameron Mackenzie, which had called for a building costing \$125,000. The board also authorized landscape architect Charles W. Leavitt to spend another \$1,290 for plantings around Memorial Hall and \$300 for planting in back of the building. On May 28, 1901, the board approved \$1,030 to E. Howard for an illuminated clock in the tower, and on September 5, 1901, they authorized a memorial bell to Jacob Tome to hang in the tower (the bell is now at the new Tome School in Northeast, Maryland). On November 24, 1901, a \$2,850 organ by "Steere" for the auditorium chapel was approved.

The original plans for Memorial Hall were not found as of the date of this report. They are believed to be in the process of transfer from the Navy to National Archives II in College Park, Maryland, part of the Bainbridge Naval Training Center records, assuming that they have survived the years since the Tome Institute gave them to the Navy in 1942.

However, the magazine Architecture, June 15, 1902, published several drawings of Memorial Hall by Boring and Tilton. These included an elevation, exterior details, first and second-floor plans, and tower details. There is also a photograph of the nearly completed building.

An examination of the elevation and plans reveals several small changes in the process of construction, the most notable being the changed treatment of the third-floor elevation. This and other variations are noted in the description of the building. By June 1902, the building was "substantially complete" and it was occupied in the fall term. Formal dedication did not take place until 1903, when the organ was in place.

6. Alterations and additions:

Except for deterioration and, damage, the building remains substantially as built and in conformance with the published drawings. The only exterior change of consequence was a modern steel fire escape on the rear of the building. Within the building the original rooms and spaces are substantially intact, and the principal changes have been in installation of fire walls and doors in the hall and

at the exits of the building. These are noted in detail in the description of the building. Some rooms have been subdivided but no major room changes have been made. Changes are noted in the architectural description. There has been a limited amount of changes to material finishes, such as vinyl asbestos floor tiles; these changes are noted in the description of the interior.

B. Historical Context:

Designed by architects Boring and Tilton of New York City and constructed 1901-02, Memorial Hall was the third building erected on the campus of the Tome School for Boys. (The first was the Tome Inn, initially called Chesapeake Inn and later Van Buren House, which was intended to house parents and other visitors to the campus and which also served temporarily as the school's dining hall; the second was the Director's Residence, Tome House, occupied 1901.) Named in honor of the school's founder, Jacob Tome, Memorial Hall was accepted as "complete" by the board of trustees on March 19, 1902, and the architects were paid \$26,065 for their services. It was formally dedicated in May 1903 at ceremonies attended by the Governor of Maryland. (President Theodore Roosevelt, also invited to speak, did not participate.) The dignified granite and limestone building was originally used for classrooms and administrative offices. Vocational training facilities were located in the basement. The building's 500-seat auditorium was the major assembly space for both the Tome School and the rest of the Tome Institute, which remained in the town of Port Deposit. From June 1902 until February 1905, Memorial Hall was the site of classes for high school girls and older middle school boys of the Tome Institute. (Although the school was coeducational, the classes were not.)

After campus dormitories and classroom buildings were completed, Memorial Hall was used for administrative purposes until the Tome School closed in 1941. The campus and adjoining land were acquired by the United States Navy in 1942, and the Bainbridge Naval Training Center was constructed there. In 1943 Memorial Hall became the site of the Naval Academy Preparatory School (NAPS), previously located in Newport, Rhode Island. As a postwar economy measure, NAPS was moved back to Newport from 1949-1951, but returned to Bainbridge and the Tome Campus in 1951 as the buildup began for the Korean conflict. NAPS remained at Bainbridge until the summer of 1974. The Navy apparently made few changes to the building.

The Bainbridge Training Center, including Memorial Hall, was turned over to the GSA for disposal in 1975. It remained vacant until 1979, when it was leased to the U. S. Department of Labor for the Chesapeake-Susquehanna Job Corps Center, a residential vocational training program for young people, which

operated at Bainbridge until 1991. The Job Corps tenancy was a particularly troubled era in the property's history. During this period, a number of buildings on the former Tome School campus (and many others on the Bainbridge site) were severely damaged by vandalism and more than fifty suspicious fires or arsons were reported on the campus, the most serious of them at Jackson Hall in January 1987. Although it was not burned, Memorial Hall suffered considerable damage and loss from both vandalism and neglect. The building was stripped of floor tiles, copper roof sheathing, and interior and exterior ornament.

Unable to sell the Bainbridge property, GSA returned it to the Navy in 1989 when the Job Corps vacated the site, and toxic waste cleanup was undertaken in preparation for its eventual disposal to a non-federal agency.

In 1983 the Tome School Historic District was listed in the National Register of Historic Places, and in September 1990 a Memorandum of Agreement concerning the future treatment of the property was executed among the Department of the Navy, the Maryland State Historic Preservation Officer and the Advisory Council on Historic Preservation. Memorial Hall and the campus became the focus of preservation efforts by Port Deposit citizens and graduates of Bainbridge in the 1990s, when damaged campus buildings, including Memorial Hall, were cleared of vegetation and debris by volunteers. On February 14, 2000, Memorial Hall was transferred, with the rest of the Tome School campus and the Bainbridge Naval Center Site, to the state of Maryland, which subsequently turned it over to its Bainbridge Development Corporation.

PART II. ARCHITECTURAL INFORMATION

A. General Statement:

1. Architectural Character:

Memorial Hall is a significant example of the Beaux Arts or American Renaissance style current in the decades around 1900, executed with a bold hand by a prominent New York City architectural firm of Boring and Tilton. Robert Swain Peabody, one of the major architects of the day, served as consulting architect for the competition through which Boring and Tilton were selected. Memorial Hall has many features of the Georgian Revival, especially in the tetrastyle portico and the tower, establishing its place within the movement toward the revival of eighteenth-century designs. The building is monumental and highly expressive, an original work that sets a model for the design of the campus buildings and reflects the highest level of architectural achievement of its

period by a talented and relatively young firm.

2. Condition of Fabric:

At the time of this fieldwork, December 1999, the exterior of the building had plastic sheathing over the roof, covering the third-floor windows, balustrade, roof, and part of the central tower. The exterior windows and doors have been covered with plywood. There has been extensive vandalism to the exterior and interior of the building, including the removal of much copper sheathing from the tower and probably extensive roof damage. The doors and windows are protected by plywood and remain in place underneath the covering. The exterior walls, foundations, portico, and side-entrance frontispieces are in good to fine condition, showing little deterioration. The interior has suffered from extensive vandalism and water damage. The ornamental plaster work has been most severely affected, especially in the entrance hall. Portions of wall and ceiling plaster are also affected. Vandalism is especially serious in the main-hall stairs to the ground floor and second floor, where portions of the ornate stair railing have been removed. Portions of the marble tile floor are also missing. There are many damaged doors throughout the building, and some damage to the stairs at the end of the halls. However, the walls and structure--stonework, walls, timber and steel framing, and the attic, roof and tower framing--appear solid and in good condition.

B. Description of Exterior:

1. Overall Dimensions:

The building is 198'-4-3/8" wide x 86'-3" deep, not including the front portico or end frontispieces. The included short rear wing is 24'-1" deep and 83'-9-3/8" wide..

2. Foundations:

The visible foundations are coursed, rock-face Port Deposit granite, with brick backing. There are five courses on the rear, and three courses on the front and sides. The building is set on a raised podium of banked earth in order to increase its visual effect and provide a level site.

3. Walls:

The walls are clad in coursed, range ashlar Port Deposit granite. The finish is semi-smooth, with the appearance of the natural veining showing in most stones.

The stone is a mix of dark gray-black, medium gray, almost white, and small, clear, crystalline forms. The blocks are uniform in height, and the horizontal coursing is regular, allowing for openings. The mortar is in a raised ribbon. There is brick backing to the stone walls. At the corners are large projecting ashlar Indiana limestone quoins, matching the coursing of the granite walls. In alternate courses, the limestone returns along the granite wall, keying to it. There is a deep, thick reveal between courses, but horizontally the stones are closely spaced. At the corner, the quoins have a slight notch where they turn to the adjoining side.

Smooth finished limestone is also used for the portico and for a panel on the wall at the end of the portico, similar to the corner quoins but with the central part projecting slightly. There is a limestone band between the basement windows and wall above; this serves as the lintel for the basement windows as well. Above the second floor windows, a plain frieze of smooth limestone extends around the building. Copper panels are at the third floor level between the windows.

4. Structural System:

The exterior walls, with the central cross hall walls, form the masonry load-bearing structure. The first, second and third floor structure is iron (or possibly steel) I-beams spanning between the load-bearing walls, with a system of metal low ribs arching between the beams and infilled with brick. Straight, metal members span between the I-beams to support the expanded metal lath and plaster of the ceiling below. On top of the brick arches concrete fill forms the solid subfloor; this system is known as the "John W. Rapp Fireproof Floor Construction."

The roof and the attic floor are framed with timber, probably yellow pine. Over the second-floor rear auditorium, this is supplemented by a light, but deep metal truss of iron (or steel) angles. The tower structure, slanting upward from the attic floor, is a heavy timber frame, based on 8" x 8" timbers that rise to the upper levels, supplemented by lighter timber sections. Masonry-encased iron or steel H sections supplement the hall bearing walls at the open colonnade of the hall at the entry hall (113) on the first and second stories.

There are brick relieving arches over the doors and windows, behind the finish lintels.

5. Porches, stoops, balconies, bulkheads:

One of the principal features of the building is an unusually well designed

porticoed entrance porch at the center of the front facade. The pedimented portico is tetrastyle prostyle, with smooth, round, stone columns with scamozzi capitals and molded bases. On the wall at the rear of the portico, rectangular pilasters echo the columns' design. The porch itself forms a platform for the columns, with stone stairs projecting forward from the platform, descending on three sides to a low platform and forward on further steps to grade. The triangular pediment, with a modillion cornice matching that on the main body of the building is composed of rectangular modillion surmounting a line of dentils and plain frieze. The tympanum of ashlar limestone is enriched by a carved circular wreath around a blank circle, originally intended to be a woman's face in relief (not executed). The wreath is set on flanking scrolled, foliated ornament. The upper edges of the pediment were embellished by sheet-metal cresting with acroteria, with a large acroterium at the apex. Probably of copper, these are now missing, except for the metal frame that held them. Similar cresting and acroteria were used on the building's cornice.

Lamp posts originally flanked the base of the steps to the porch; one survives, and there is evidence of the base of other. A light fixture hangs from the ceiling in the portico. The design of the steps as built varies slightly from the plans published in Architecture (June 15, 1902), which show a narrow set of steps descending between raised cheeks that were to be in line with the outer line of columns. However, in the same set of published drawings, a detail sheet of the portico shows it as built.

6. Chimneys:

There are two large, formal chimneys located one on each side of the building, east and west, on the ridge line and set back from the hip line. The chimneys are ashlar limestone over brick, and there is a simple frieze and cornice in limestone.

7. Openings:

a. Doorways and doors

The doorways have been covered over with plywood, but the original doors survive under the covering. One door, the central of three doors under the portico, has been covered over in plywood but left in an operating condition. The three front doors under the portico are double doors with a transom above, visible from inside. The door leaves are of oak, in three raised panels with modern panic hardware. The transoms are in thin leaded glass, in a geometric pattern with clear glass and circular accents in pale lavender. There are remnants of paneled surrounds on the

inside, which also have (where remaining) raised panels. Over the doors are brick relieving arches. The door frames and surrounds are finished in stain and varnish. The original door handles and locks are missing.

Of the three front doors under the portico only the center one is embellished with a molded limestone frame with enriched talon moldings. A cornice is superimposed with a cyma recta and bead and reel molding. It is supported at the ends by scrolled volute consoles.

The outer two doors have flat arches with double keystones, but no side frames, matching the windows on the first floor. Between the two doors and second floor windows are panels covered by plywood. The decoration of these panels, if any, is not known.

Secondary doors are on the east and west ends of the building. These also have been covered over by plywood. On the inside the doors survive, with three panels, two-leaf doors to each exit, topped by a plain, five-light transom and a modern exit sign. The doors are similar to the front doors, with three raised panels each, in stained and varnished oak. Door locks and handles are missing. The side entrances are framed by large and elaborate frontispieces, almost porticos, projecting from the wall with full Tuscan columns and an open pediment with a modillion cornice covering the entry and the landing window above.

On the rear facade are two altered plain service entrances to the basement. The western one has a modern wood bulkhead. Each has steps and granite cheeks to the basement level.

At rear center is a modern steel exterior staircase opening into the second floor in a modern cut through the stone under a window and extending up into the window. The steel stairs are extremely deteriorated and closed to use.

b. Windows and shutters

The exterior windows have all been covered with plywood but are visible from the interior. Most are still in place. Generally the main divisions of the windows can be seen from the exterior, as the covering is over the sashes, not major mullions. Comparing the windows with photographs of the building when new indicates that they are original. On the front, the typical classroom windows on the first and second floors are double-hung

sash in an eight-over-two-light pattern, an unusual division seen mainly in the 1890-1910 period. In total, there are five windows on each of the first and second floors on each side of the portico. In addition there are three second-floor windows over the front doors. These are one fixed sash each, with leaded glass in a geometric pattern, clear with lavender accents, in a pattern matching the door transoms.

At each side of the portico is a tall, narrow window lighting the stair case. It also is a fixed sash with leaded clear and lavender glass accents in a geometric pattern matching the transom over the doors.

All windows on the first floor have flat arches with large keystones. In addition to the major first- and second-floor windows on the front facade, there is one small first-floor window located between the second and third major windows from the west left corner. This is an original window for a private lavatory for the school's director, which shows on the original published plans and photograph.

There are also smaller windows on the third or attic floor, now boarded over but existing behind with four-over-four-light double-hung wood sash. These windows are set above and partially behind the main cornice and with a small, simple modillion cornice over the window tops. Between the windows are recessed panels of ornamental copper, and the hip roof rises above the windows. They are now covered with plaster sheeting. From the ground they become almost invisible, and at a distance they appear more like a balustrade between cornice and roof than a third story. However, the original 1902 elevation published in Architecture shows the attic windows as pedimented dormer set behind a solid balustrade. The design competition called for a two-story building, which may explain this unusual treatment providing a full third story.

The basement has four-light oak wood sash, five on each side of the portico, lining up vertically with the upper windows. They make possible classroom use of the basement level, providing four usable floors in what appears architecturally as a two-story building.

The east and west ends of the building are identical, with two large, three-part windows on each floor, flanking the central doorway at grade level, with a stair landing, arched window above. These three-part windows have a large central double-hung oak wood sash, six-lights-over-one-light, flanked by narrower two-lights-over-one-light double-hung sash at the sides in limestone jack arches. There are two four-light basement

windows, and four attic windows similar to those on the front.

The central stair landing sash, over the ground-level door, is in ten-over-ten-light double-hung oak sash, with a round-arch transom with radiating muntins and two arched muntins totaling fifteen lights. There is an iron railing across the window with two decorative cartouches similar to those on rear windows. The basement windows have iron bars, not original.

The rear facade windows vary from the pattern on the front due to a projecting one-bay-deep rear wing, with the rear facade four-three-four bays overall. The center three-bay wing has three windows on each floor. The first-floor windows are three-part windows, similar to the end wall windows, with a wide center sash. The first-floor windows also have iron bars with a decorative cartouche repeated three times vertically in each of the three sections of the window. There is also a single similar three-part window on the rear projection's sides. The west projection window has been fitted with a modern exhaust fan.

The second-floor rear wing windows are on the rear only; there are none on the sides of the projection. The windows light the chapel and are three large tall windows set under gabled, dormer-like roof structures. Each window is in three parts, the center is a wide triple-hung six-over-six-over-six-light sash; flanking are narrow, single, fixed sash of six lights. On top is a round-arch sash in six lights, with a mullion continuing the line of the sidelights. All of the light divisions are thick--mullions rather than muntins. The center arch light of each has been fitted with an exhaust fan with interior flaps. Probably all of these three arched windows were blackened at the time of the fan installation, which was not original but probably within the period of the Tome School occupation.

These three windows have their arched sections set in limestone ashlar, with an arch keystone. The gabled dormers have a partial return with a triglyph under the return in limestone. At the springing, a horizontal limestone beltcourse joins the windows.

There are no third-floor windows here; the auditorium is two stories high.

In the rear wing there are three basement windows in the rear and one on the sides of the projection, lined up with the upper windows. These are all low, three-part windows, following the upper windows in width but not height. The center portion is three-over-one-lights, double-hung; the

flanking portions are one-over-one light. There are vertical iron bars, with two decorative cartouches matching those on the first-floor rear.

The windows have flat arches with keystones executed in limestone on the first floor and plain jack arches on the basement and second-floor levels. The flat arches of the basement-level windows form part of a continuous beltcourse of limestone.

On the rear facade, flanking the central rear projection, are four windows to the east and west. These windows on the first and second floors are similar to those on the front sides of the portico, with six-over-two-light oak, double-hung sash, limestone jack arches and keystones. The basement level, here almost at grade, has three windows at the east and west sides, with a door next to the rear projecting wing. These have plain jack arches, framing part of a beltcourse. These oak windows are double-hung, four-over-four-light sash. The attic, or third floor, windows are like those on the front: four-over-four-light double-hung sash, set over the principal cornice and below a small one at the roof edge. These are covered by protective plastic and do not show from the outside but do show from the inside.

8. Roof:

a. Shape, covering

Overall, the roof is hipped, with a hip over the rear projecting bay, along with gable dormers for the three large auditorium windows, and a gable roof on the front, over the entrance portico. The roof is presently covered in protective plastic, but details are visible from 1999 HABS photographs, old photographs, and salvaged materials. The roof covering is slate, probably Pennsylvania, probably hard vein. It is medium-gray in color, without decorative patterns or shapes, in slates 12" x 24". The present slates are probably the original ones and are laid horizontally rather than vertically. Their overall condition cannot be assessed due to the plastic covering, but they may be in deteriorated condition, judging by extensive interior water damage. The ridges were covered in copper edging, which has been recently removed. The sheathing over the structure of the roof is wood board, in good condition.

The main cornice is a massive, modillion cornice between the second- and third-floor windows and is repeated on the front portico pediment and on the sides and rear, except when the high auditorium windows rise above

the cornice line. The cornice comprises a broad, plain fascia, then a line of dentils, then large, plain rectangular modillions, and a molded-top cornice, all in limestone. This is surmounted by sheet-metal (probably copper) cresting with acroteria, which are now mostly if not completely lost except for their metal support frames. Since the area is covered by protective plastic sheathing, we cannot be certain that none survive. None show in the 1999 HABS photographs, which predate the plastic sheeting.

Above the main cornice are the low attic windows with recessed panels between. On top is a small, plain modillion cornice. The visual effect is one of a balustrade on top of the main cornice. At the four corners of the building, the slightly projecting corners rise above the quoins of the lower stories, the main and secondary cornice, to create a two-step block supporting, originally, decorative globular urns. They have been preserved. They show in old photographs, but not the 1999 HABS set. Their original location is now covered with plastic sheathing. On the rear projection, there are gabled dormers for each of the three large, arched auditorium windows, breaking the pattern of the rest of the building and having a simple molded copper cornice.

c. Dormers, cupolas, towers:

There is a large and distinguished tower at the center of the building, rising in four octagonal stages. It is in deteriorated condition and is now largely covered in protective plastic sheeting. The condition is almost completely due to the removal of the sheet copper work that covered the tower. The first two stages are almost completely stripped, while the upper stages are substantially original except that the open third stage has been filled in with boards. The 1999 HABS photos show the entire tower, before later installation of plastic sheeting.

The internal construction of the tower is of frame, covered with wood sheathing and then with decorative copper sheeting. Each stage is octagonal, larger than the one above it. The first stage, above roof level, had simple paneled pilasters at the corners and a square six-light sash on six of eight sides, omitting the sides at the roof ridges. The windows were framed in copper moldings, with scrolled keystone, part of which survives. The pilaster and wall surfaces have been removed. Above the windows are a broad frieze and a dentil and molded cornice.

The second level had a balustrade, with solid panels at the corners topped by urns and open balusters between the corners, all now gone. The

cardinal faces featured a large 5'-6"-diameter circular clock set under a gable, with urns at the apex. The urns are now gone. The clock faces are also gone, replaced by boards. However, at least one, if not more, has been preserved. Doors opening to the gallery are located below the clock faces and are now boarded up. At each corner is a plain, sunk-panel pilaster, with a swagged console and a dentil cornice, all in copper.

The third level is a belvedere, taller and much narrower, with eight free-standing Corinthian columns, sheathed in copper, that are surmounted by a full entablature and modillion cornice. In this principal viewing platform, there is a plain, wrought-iron railing in place. The openings between the columns have been boarded over.

The fourth or top level, much smaller in width and height, is comprised of a low, octagonal copper-covered balustrade and an octagonal bell-shaped element made up of eight slightly convex facets sheathed in copper and decorated with chevrons and with edges in ribbed copper. On top is a copper cornice surmounted by a small copper dome with ribs and chevrons. A thin pinnacle rises from the dome, completing the tower. It originally held a weathervane in the form of a quill; the weathervane has been removed.

C. Description of Interior:

1. Floor Plans:

The first- and second-floor plans were published in Architecture, June 15, 1902, along with other drawings of Memorial Hall. From them we have used the room numbers and room uses, where given. For the basement and third-floor rooms, numbers have been created, following the first- and second-floor sequencing. Parentheses have been used with these newly established room numbers and uses. The basement and third-floor plans are not known, but the layout is similar to the other floors. The three floor plans have been newly drawn by HABS as part of this project. All four floors are basically have a cross-floor-axis east-to-west hall, with stairs at the ends, and rooms opening off the hall on the north and south. The main entrance hall and stairs are the main front-to-rear axis, along with the library and chapel.

There are remnants of a later (Job Corps) room-numbering system showing on some doors and frames, but the original system has been used in this report.

First Floor:

The front entrance portico 112 opens through three doors to the main entrance hall 111, 113, 118 and behind to the east-west hallway, 107-114-120. The large entrance hall is two stories high, rising to a barrel-vaulted ceiling, with opulent and ornate staircases at the east 118 and west 111 sides of the hall. Behind the entrance are a pair of large rooms at the rear (north), projecting from the mass of the building, housing the library on the first floor 109 and 116.

There is one break in the pattern--a small private toilet room 104 opening off the original Director's Room 105, now subdivided into two rooms. The southwest quadrant was used for administration--103 for faculty, 105 for directors, and 106 for clerks. The use of 105 and 106 continued until the recent past to judge from an inspection of the rooms. The balance of the first floor is in six classrooms of varying sizes. Each has a built-in closet/wardrobe.. Alterations include fire partitions and flush doors between 111 and 114, 118 and 114, 114 and 120 and 107, and at the stairs 102 and 123. Modern partitions and flush doors were also installed between the Entrance Hall 113 and Hall 114, and part of 110, a stack room was later partitioned off as a lavatory. The modern doors are flush wood fire doors set in plain steel frames with panic hardware. These alterations are believed to date to the Navy period at Tome, probably around 1950, when the base was reopened for the Korean War and the NAPS returned from Newport. There are also two recessed original drinking fountains, and showing on the 1900 published plans outside rooms 105 and 119, but the tile work is modern and the fixtures have been removed. The library 116 and stack 109 have been opened into each other by the removal of the central circulation desk, seen in old photographs.

Second Floor:

The second floor largely repeats the first, with the transverse hall 204, 200, 214 and end stairs at west and east 201, 217, with the upper portion of the entrance stair hall 113 and, in the rear, over the library, is the chapel 211 or auditorium, which it more closely resembles, and which was probably its principal function, as Sunday church services were held in the Port Deposit town churches. As on the first floor, recessed drinking fountains are located in the halls 204 and 214, outside of Rooms 213 and 203. The recesses are original although the tile work is modern. The original fixtures have been removed. Modern partitions with sets of flush panel wood fire doors set in plain steel frames and with panic hardware are located at the end stairs, 201 and 217. Similar sets are located between halls 204 and 210, and 210 and 214. All other spaces are eight classrooms with 213 now divided into two rooms. Other spaces were used as classrooms or laboratories, and for service and utility functions.

Third Floor:

The third floor is laid out like the lower floors with a transverse hall (306) and end stairs, east and west (301 and 311). The double height of the chapel (211) occupies part of the third floor, as does the barrel-vault ceiling of the first floor entrance hall 113. At the center of the hall (306), there is a flight of enclosed stairs to the tower base. Higher stages are reached by ladder.

As with the lower floors, there are modern flush wood fire doors in plain steel frames at the stairs (301 and 311) and between the halls (304 and 306; 306 and 308). Room 309, originally a classroom has been subdivided into three rooms with one of them raised three steps to serve as a projection booth of the chapel/auditorium. Classroom 307 has been divided into two rooms. There were originally eight classrooms on this floor--300, 302, 303, 305, 307, 309, 310, and 312. From the hall 300 there were three windows opening to the upper auditorium, now partly filled in by ventilating ducts.

Basement:

The basement, or raised basement, has a full floor area and in the rear, where the grade slopes downward, almost a full story exposure, enough at any rate for normal-sized windows. There is a transverse hall with staircases at the east and west ends, similar to the basic layout for the other three floors. In the front center the two sets of stairs from the main entrance hall 113 descends to the basement. At the center rear is a large room under the library 109, 116. There are two rear doors, as noted in the door section, slightly below grade. Primary basement space was used for classrooms, including the four corner rooms.

There has been substantial alteration, including the modern sets of flush fire doors in plain steel frames dividing the hall into three parts and for the stairs. The spaces under the portico platform are also open through three arched masonry openings; this is original. Other rooms in the area of the stairs are mostly modern, including flush wood fire door sets at the bottom of the center stairs.

Stairways:

There are two sets of stairways. The principal stairs are a flanking pair on opposite sides of the main entrance hall 113 and giving access to the second floor at the transverse hall 210 and under them to the basement. The second set are functional stairs at the ends of each transverse hall, rising from the basement to the third floor with outside exits at grade level, between the basement and first floors. Lastly, there is a minor set of enclosed stairs from the third-floor hall (306) to the attic and a ladder to the tower.

The principal pair of stairs are highly ornate in the grandest manner of the Beaux-Arts tradition. The stairs start along the exterior wall, take a right-angle turn, and then extend along the side wall to the entrance hall to the second floor. They have marble risers and 1-1/2" x 12" treads in marble matching the entrance hall floor. The stair railing, strings, and newel are cast iron, finished in black. Handrails are molded wood in dark oak finish and there is a companion wood handrail on the wall side and a marble base.

Each stair starts just beyond the line of the outer doors and with a 90-degree outward curve as the stairs start, up seven risers to a landing along the outer (south) wall and then up and along the east and west walls. The newel is octagonal at its base, set upon the first stair tread. There is a molded round base above from which the shaft rises, first foliate then fluted, with a molded capital supporting an octagonal panel, where the hand rail is joined and topped with an urn and flame. The staircase string has molded edges and circular floral pattern along its length. The baluster is set on a bar with ovals and topped by a bar with scrolls. The balusters themselves are alternate vertical hemicycle and plain and ornate bars, with a series of foliate decorative devices; at the midpoint they join to the hemicycle forms with horizontal bars and scrolls. The pattern is plain bar, hemicycle, foliate bar, hemicycle, foliate bar, hemicycle, and plain bar. The molded oak railing surmounts the complex railing. At the beginning of the stair a triangular curved panel of cast iron joins stair to floor for the first seven risers. A similar railing extends back for the stairs to the basement, which descend from the transverse hall to a 90 degree turn, following the stairs alone. They are also in marble stairs, risers, and wall base. The marble is white with gray streaking; its origin is not known.

The entrance hall stairways are in poor condition and much of the cast-iron railing and one of the newels are missing or damaged. The marble steps are in good condition. The railings along Hall 210, opening into the upper entry hall are missing. They were of a similar design but slightly bowed outward, as seen in old photographs.

The hall end flights of stairs provide the principal circulation in the building, rising from basement to third floor. There are two rising runs with a landing between, open newel, and open string. The newels, railings, and stair structure, all exposed, are cast iron. The hand rails are oak, and the stair treads and landings are slate. The newels are square on square bases and have cylindrical molded caps. There is a newel for each run at top and bottom of the run, making them paired. The handrail is similar to the main stair. The balusters are similar also, except for the absence of a run of circles and scrolls at bottom and top of the railing; here, there are plain bars and an occasional circle. The cast-iron strings

are plain. The cast-iron risers are in a square and angled cross pattern. The slate treads are plain.

These stairs are generally in good condition, except for a few chipped or broken treads and, of course, rust. The original finish was black. At the landing between the basement and ground floor is a pair of outside doors. On the landing above, between the first and second floors is an arch-head wood window with fanlight over ten-over-ten-light double-hung sash.

The stairs from the third floor to attic and tower are wood, enclosed in a partition, with a five-panel door at the base. The stairs themselves are plain, functional wood steps.

The principal stairs in the entrance hall are original, although the plans published in Architecture (June 15, 1902), show a simpler version with two straight flights with landing and with basement stairs under the up stairs. This was changed before construction. The published plans show several steps up in the entry hall to reach the cross-hall level, and a balcony across the second-floor level of the hall in front of the piers. This was altered before construction.

3. Flooring:

The flooring in the building is primarily wood, except for the entrance hall, which is marble tiles, and the basement, which is cement.

Floors have been covered during the Navy period by asphalt-asbestos tiles in light gray with black trim. Much of the tile is now in poor condition. The wood and marble are generally in good condition although some entrance hall marble tiles have been removed. Lavatories have modern tile floors.

The entrance Hall 113 and Main Hall 114 are floored in 10" x 10" x 3/4" marble tile. The marble is white with light gray streaking and is similar to that used on the stairs in the hall. The marble is also used for a high baseboard around the room and on the principal stairways. The tile is also used at the top of the stairs in Hall 210.

The balance of the first, second, and third floors is in narrow tongue-and-groove oak board flooring, 3/4" x 3", from examples examined, finished in a medium stain and varnish. This has been covered by the modern Navy-period asphalt asbestos tiles, light gray with black edge strips.

There is a large decorative motif in resilient tile at the Main Hall 114 at the center

doorway from the entrance hall. It is the emblem of the Naval Academy Preparatory School, a shield in blue and white trim, with the Navy anchor emblem on a curved stripe, with an open book at top and a quill pen at bottom. On top of the shield is a tan torch with red flame. A scroll around the shield and joined at its bottom in tan contains in blue, the words, "EX SCIENTIA SUCCESSUS." The whole is contained in a blue square with a gray margin.

The basement floor is cement with pipe chases that have iron plate covers. There is the same modern asphalt and asbestos tile as elsewhere.

4. Wall and ceiling finish:

The walls and ceilings are finished in plaster throughout the building, with substantial ornamental plaster described in Section 6. The wall plaster is on wood lath over the brick inner wall, and the ceilings are in metal expanded and mesh lath, used in conjunction with the Rapp Fireproof Floor Construction system with brick arches and concrete between I-beams.

The plaster has a smooth, troweled finish and has been painted several times since construction, the original colors being mostly off-white. Subsequent finish colors include brown, pale blue and green, two aqua shades, tan, and white. Predominant now is white, tan, with some rooms in aqua.

Much of the plaster, especially ornamental and ceiling plaster is in an advanced state of deterioration, even total loss, primarily from water damage. In almost every case, however, there is little or no structural damage, save rusting ironwork.

5. Openings:

a. Doorways and doors:

The original interior doors are of stained and varnished oak, possibly the original finish, and most survive. Most common are sash doors with two lower raised, molded panels and transom, with molded trim, and at the top a bolstered and molded architrave surmounted by a large molded cornice. Reveals are paneled. The sash part has a large center pane with smaller panes around it. The operating transoms have five panes. Door knob hardware, other than modern examples, is missing, but otherwise the surviving doors are in fair to good condition. Openings to the library and auditorium are similar but have double doors; otherwise they are the same except for having six irregular panes. The arch trim recalls the arched openings in the hall wall to the library.

The classrooms have a combination wardrobe closet; most survive, but some are missing. The closets have two doors over two drawers. The doors have four recessed molded panels in each leaf. Others are single, eight-panel doors over two drawers.

A number of modern flush panel wood door pairs with panic hardware and plain steel frames have been installed during the Navy period, ca. 1950, in the transverse halls and to the auditorium-chapel, as noted under plan alterations. They are set in new plastered partitions providing fire blocks for the halls and stairs. The original exit doors also have had modern panic hardware installed.

The exterior doors have been described in detailed in the Exterior section.

b. Windows:

Although all exterior windows are boarded on the outside, they are visible from the inside and have been described in detail in the Exterior section of this report.

On the interior, the windows have plain wood sills and molded trim around. Most windows retain their oak stained and varnished finish; some have been repainted in white or aqua blue.

There are two interior, original windows, opening from the central first-floor hall 114 to Rooms 110 and 117, which were originally stack rooms. These two windows are now partially boarded up on the hall side, leaving the arched tops in view, and in turn closed over on the inside of the room. The lower sash is ten lights and the upper arch ten lights with a round arch cutting across the panes, which are not shaped to the arch. The arched part has molded plaster trim with a molded keystone. There are three arched windows opening from the third floor hall to the auditorium/chapel. These are now closed in with ductwork.

6. Decorative features and trim:

Overall, the building as a school classroom structure is not heavily embellished, with the exception of a magnificent entrance hall 113 and related halls and stairs and, to a lesser degree, the chapel 211. The embellishment is in plaster, generally molded plaster, run in place on wood or metal lath. Overall, it is in very deteriorated condition, in some instances totally lost, due to extensive water damage. There is some wood decoration, usually molded or in paneling,

especially in the chapel, and as door and window trim, closets, and baseboards. The marble and iron staircases have been described under the Stairway section of this report.

The primary interior embellished space is the entrance hall 113, 111, 118 and the related center hall 114, with its passage to the library 115. The space is original except for the boarded-up doors and windows and the partition with paired fire doors between 113 and 114, 114 and 115, and the outer halls at 107 and 120, with associated plain plaster fill in walls. These appear to have been inserted so that they could be easily removed, returning the space to its original appearance. The entrance hall itself rises straight through the second floor and is topped by a barrel-vaulted ceiling. Extensive use is made of formal classical orders in pilasters with capitals, cornices, and beltcourses, as well as arched openings at the rear of the library.

The hall is divided into five bays, east to west, with marble bases, plaster rectangular pilasters, and beltcourses at each level, and ribs across the plaster barrel vault, making four sets of these features, between each front door and window. The ceiling plaster is on metal lath and above is a wooden frame, visible from the attic. Five original long copper tubes hung from the ceiling for lighting fixtures, which are missing, as are three of the tubes. The first-floor capitals and beltcourses are Doric, with triglyphs, and the top story has a dentil course and a curved, bolstered beltcourse.

The east and west sides, above the staircases, continue the pattern--a Doric beltcourse at the second floor level, then two rectangular pilasters and, at the spring level of the barrel vault, the repeated bolstered and dentil cornice. The end demilune closing the barrel vault is edged with a broad frieze along the wall surface, plain within the surface. Above the three sets of front doors and transoms are, at the second-floor level, three large, square, leaded-glass geometric-pattern fixed windows, repeating the design of the transoms below. The windows are set in deep, molded plaster reveals. Above the springline of the vault, there are groins over the three windows, emphasizing the vertical composition of the front openings. Coupled with the sweep of the principal stairways, this creates a distinguished composition.

On the hall side, the square brick piers are treated with a high marble base, pilasters and cornice, and a frieze in the Doric order, matching the other sides of the room. Here the second floor hall is open to the entrance hall, but the original bowed railings are missing. They matched the stair railings in design. At the second floor, on the hall side, there is a matching set of square brick piers rising to an entablature and cornice, also matching the other three sides. As on the front,

the third-floor level is groined between the ribs of the vault for vertical effect. The entrance hall floor is white-and-gray marble tiles, 10" x 10" x 3/4".

On the first floor, behind the cross hall, the openings to the library have round arches over square piers, with three double-door pairs at bays 2, 3, and 4, and at the sides, two arched windows. The second-floor main cross hall opens to the chapel, with three rectangular double doors, located to match bays 1, 3, and 5 of the piers from the entrance hall. There is a molded plaster cornice over the doors, and wood trim around the doors, with molded trim and crossettes. The classical order is carried on with rectangular pilasters and beams completing the grid established in the front entrance hall.

The library, on the first floor behind the main entrance halls, was in two parts, divided by a partition and doorways. To the east was the library proper 116, to the west, stacks 109. At the sides were wood doorways with swinging wainscot-high "doors" and five-light transoms above. At center was a larger opening with a large circulation desk opening to both sides; this is now missing. Three sets of doors enter the library from the hall, two to the library, one to the stack. The doors are original sash doors with two panels and five-light transoms above, typical of the building. There are five triple windows in the projecting east and west sides and north rear.

There is a molded plaster cornice, and plaster beams run north-south across the rooms. There is a large, old chalkboard on the north wall of the library.

The second-floor chapel (or auditorium) 207, 211 is a large, two-story-high space on the second floor on axis behind the entrance hall and stairs. The chapel, oriented east-west with the raised platform at the west end, has a floor that slopes gently upward to the east in 3"-wide wood flooring. Three door sets are on the south side rather than at the more conventional rear. A modern fire escape door is at the north center across the room from the three entrances. Three large arched windows are on the north wall. Articulating the space are paired pilasters and curved-to-flat ceiling beams extending side to side, from doors to windows above paneled wainscoting in oak around the room. The pilasters are plain, with recessed panels and are joined at the third-floor level by a heavy entablature that extends around the room. The east rear side curves up and in from the third-floor level to the main ceiling at the first beam, providing a curved ceiling on three sides of the chapel, and a flat-beamed ceiling extending in both east-west and north-south directions, creating a grid in the center and a form of tray ceiling overall. The plaster is on wood lath at the sides and metal lath on the ceiling with the primary structure being angle-iron trusses and wood joist framing. The area over the doors and windows is groined, like the main hall, for further visual effect.

The sets of doors are modern flush panel wood doors set in the original or added oak frames, with five-light transoms, paneled reveals, and large entablatures above. The three large windows have a broad center section, six-over-six-over-six-light triple-hung sash, with a thick mullion, and narrow six-fixed lights at the sides. On top is an arched window in six lights, now filled in and mounted with a large exhaust fan, old but not original. On the south there are three window-like arched frames over the doors, plastered solid, which were originally interior windows to the third-floor hall, where the same pattern of frames shows.

The modern chapel seats have plain plywood sets and backs, and solid streamline sides typical of the 1940s or 1950s, probably from the Navy period. The original seats, shown in old photographs, had ornate cast-iron sides and plain seats.

There are projection booth openings in the third-floor east end of the room, from 309-A, not original. The west end is a recessed wood platform or stage with a paneled front. The corners are filled with two small original rooms 206 and 208. Original access to the platform was through 208. A newer, lower platform is at the left side of the main platform. The main chapel platform is framed by molded plaster decoration at the entablature level and a sloping ceiling. There are plaster stars repeated across the top rise of the sloped ceiling. Originally there was a large pipe organ on the platform, showing in old photographs. The organ was not installed until 1903, and there is no indication on the architects' plans for it or for a pipe chamber. It could not have been behind the pipes that show, as there is a masonry wall with several ventilation chases, such as existed between all rooms. However, there are two small, angled rooms at the sides of the stage, shown on the architects' plans as Rooms 206 and 208. Room 206 seems to have been for storage, and 208 was used as a back entrance to the stage for choir, minister, or faculty. However, both rooms could have been pipe chambers.

The balance of the building is sparsely embellished. Most remaining rooms are classrooms, with doors, windows, closets and chalkboards, molded wood trim and baseboards, and molded plaster cornices. Each room has a built-in closet, one or two doors over two drawers, with four-panel double doors or eight-panel single doors. The classroom entrance doors are sash doors with two panels below the multi-pane sash, plus a five-light operating transom. Many rooms have old trim, slate chalkboards or corkboards with molded wood trim. Some are missing or replaced with modern green chalkboards, some in new frames, some in old. The rooms generally have more than one chalkboard.

Third-floor rooms have sloping window sills to increase light, an angled section from wall to roof under the roof framing, no cornice, and simple baseboard.

7. Hardware:

The hardware is plain and basic, without special historic or architectural interest, and much of the door hardware is missing. The basic doorknob and backplate set is unadorned brass. It appears old but possibly not original. Above it, most doors have a drilled-out hole that presumably held a lock, or the original doorknob. Modern locks have been added to some doors. Hinges are plain. Transoms were operating but the hardware has been removed. The front door is locked by a modern padlock. Classroom closet drawers have plain, round, wooden pulls; many are missing.

The Navy period flush-panel door sets have plain, stainless-steel locks, kickplates, and panic bars.

8. Mechanical Equipment:

a. Heating, ventilation, air conditioning:

The building was originally heated by steam radiators with steam produced at a central power plant for the campus, a building outside the historic district. It survives in poor to ruinous condition, with the adjoining laundry building. Steam was delivered in underground tunnels to the building. There is a mechanical room in the basement under the main hall. Horizontal distribution, at least in part, was through a pipe chase below the ground floor, covered with iron plates. The radiators show on the first- and second-floor plans published in Architecture, April 15, 1902. The present radiators are modern replacements, and some are in damaged condition. Insulated pipes run in the basement ceiling and rise in the corners of the rooms.

Each room has metal grilles for fresh air--one at the floor level, one at the ceiling. They appear to be original. The original first- and second-floor plans as published in 1902 also show vertical chases in the interior partitions between the classrooms, part of the ventilation system. There are four exhaust ducts under the chapel stage, shown on the second-floor plan.

In the attic over the third floor, are large, round, galvanized ducts, as well as some rectangular ones which appear newer. These probably drew exhaust air up and out from the rooms below. The ceiling of the second-floor chapel has a large central grille, attached to a large attic circular duct. Also in the chapel, on the east and west walls, are closed-in circular

openings, apparently originally ducts. On the upper south wall are three original interior windows, closed in, but with modern ventilator grilles, the ductwork for which is visible in the third-floor hall. On the north exterior wall of the chapel, three exhaust fans have been installed in the upper arch portions of the sash. There is also a modern exhaust fan in the library in a former window. On the north exterior, a large, modern duct extends out from the basement and up, clearing the roof, presumably part of the Navy HVAC system.

b. Lighting:

Modern fluorescent light fixtures have been hung in most rooms; many are in deteriorated condition. Some old, probably original, ceiling-hung chandeliers survive, three in the chapel, and appear to be in good condition. There were also wall sconce lights in the chapel; only traces of these now remain, but they show in old photographs.

The main entrance hall has three hanging fixtures; parts of the copper rods remain, as described elsewhere. Under the portico, there is a surviving hanging fixture, and on the front steps there were two ornate light posts, one of which survives, as noted elsewhere. The 1902 published plans show locations of ceiling fixtures in halls and classrooms, four to each classroom. From old photographs, they were pendant fixtures with a disc glass reflector over three bare bulbs. An old photograph of the hall shows the original chandeliers and double hanging lights in the first- and second-floor hall behind it.

Several modern area spotlights have been installed on the exterior walls.

c. Plumbing:

There are a limited number of lavatories in the building, none functioning. Two are in the basement, with stalls and urinals, all modern, and a small private lavatory on the first floor between rooms 103 and 104, with a small exterior window, noted elsewhere, and one on the second floor. In planning the building, it was decided that the masters and students would primarily use their residential facilities.

d. Electricity:

Electricity was supplied from the school's central power plant, which used its steam to power Westinghouse generators, seen in an old photograph.

The majority of visible wiring is BX cable, with some knob-and-tube wiring visible in the attic. In the basement off the hall is a small room with two circuit-breaker boxes, with wiring missing; these appear modern. The entrance service extends northward in metal piping. Some upstairs wiring is in modern metal piping.

There was telephone service in the building from the time of opening or soon afterward.

D. Site:

1. Historic landscape design:

The plan of the new campus was prepared for the Tome School competition of 1900 by architects Boring and Tilton and landscape architect Charles W. Leavitt. The plan of the site was subsequently further developed by Leavitt, whose name appears alone on the "Tome Institute General Plan, December 1900." He was engaged by the board of directors on May 21, 1900, and on June 28 produced the first general plan with roads and buildings, jointly with Boring and Tilton. The plan was revised by Leavitt July 14, 1900. The December plan is a printed rendered plan, intended for public use and promotion of the school. Leavitt prepared individual plans for each building, for walks, planting, grading, and any new associated roads. For Memorial Hall, the board authorized \$1,290 for planting on February 7, 1903, and also \$300 for the back of the hall, in addition to the general planting of the site and roads.

Memorial Hall features a plaza in front (named Pendleton Plaza by the Navy in 1942 or 1943), which is lined with trees, extending southwest from the front of the hall to the beginning of the half-circle formal Italian Gardens. To this day the plaza and its flanking trees handsomely frame the front entrance portico and entrance doors of the hall.

Between the plaza and the portico runs Sigsbee Road (Navy name), with sidewalks extending along the northwest side of the campus mall, or quadrangle, and a line of trees along this road at cross angles to Pendleton Plaza. The building site proper is raised on a low mound, especially on the southwest side, as the natural slope of the ground drops toward the bluff less than 300 feet away. The grading provides a level site for the structure and also enhances the formality of the building. At the front, broad stone steps lead up to the projecting portico platform. At each side of the building steps and sidewalks lead to the side entrance doors and then back to the rear. There was once a small garden feature at the rear to the two rear doors and, on axis, a walk that led with turns to the steps to

Port Deposit, prepared by Leavitt by 1902. The building itself has evergreen and deciduous trees around it, well planted. Some appear old enough to be survivors from the original planting. A service drive for Memorial Hall approaches as an extension of Ariza Road, from the northwest rear corner, and ending in a loop.

A fuller account of Leavitt and the Tome campus is in the Tome Institute section (HABS No. MD-1110).

2. Outbuildings:

There are no outbuildings.

PART III. SOURCES OF INFORMATION

A. Architectural drawings:

No original architectural drawings of the building have been located. The Navy's holdings, which are not known, are in process of transfer to Archives II, College Park, Maryland. The only known drawings of Memorial Hall are several published in Architecture, June 15, 1902, including first- and second-floor plans, front elevation, exterior portico details, and tower details.

Reproductions of the December 1900 site plan and a view, "Approach to Memorial Hall," from the Tome Prospectus 1901 (which also shows unbuilt flanking buildings) are of sufficient architectural quality to be mentioned also.

U.S. Navy site plans of 1943 and 1963, mentioned elsewhere in this report, are useful.

B. Early views:

There are several early views, including the site plan and front view mentioned above. Also there are published reproductions of the general perspectives of the campus, "The Campus When Completed," probably done at the time of the 1900 original designs, and a later revised one of 1909.

The Architecture, June 15, 1902, article also reproduces a 1902 photograph of the hill.

There is a large set of original photographs of 1907 in the collections of the Tome School, Northeast, Maryland, which includes several interiors of Memorial Hall, principally offices and classrooms, in use. These were originally shown at the

Jamestown (Virginia) Exposition of 1907.

The current Tome School archives also have early copies of Tome prospectuses and journals, which contain views of Memorial Hall, both architectural and photographic. The principal views are mentioned above.

C. Interview:

Dr. William M. Hogue, Tome School, Northeast, Maryland. Dr. Hogue is a former headmaster of Tome Institute and author of The Jacob Tome Institute and Its Schools.

D. Bibliography.

See bibliography in report on Tome School for Boys, HABS No. MD-1110.

E. Likely sources not yet investigated: Navy construction records (not presently available); no others known.

PART IV. PROJECT INFORMATION

This project was prepared by James C. Massey and Shirley Maxwell, Massey Maxwell Associates, Strasburg, Virginia, under contract to HABS/HAER Division, National Park Service (Washington Office), November 1999-September 2000.