

A Description of the Building as Initially Constructed

Located at 900 Jefferson Drive, SW, Washington D.C., the AIB was initially conceived as the U.S. National Museum. Following the establishment of the Smithsonian Institution in 1846 and the construction of the Smithsonian Institution Building in 1855, the campaign developed and a design was presented in 1879 for the National Museum. The initial concept was modeled from exposition buildings at the Centennial Exposition in Philadelphia in 1876. That building remains today in Philadelphia and is known as Memorial Hall.

The AIB's design concept was driven by the need for a fireproof building, open and flexible exhibition spaces, and a building of grandeur appropriate to a U.S. National Museum:

On March 3 1879 congressional authorization was received for:

For a fireproof building for the use of the National Museum, 300 feet square, to be erected under the direction and supervision of the Regents of the Smithsonian Institution, in accordance with the plan of Maj. Gen. M. C. Meigs, now on file with the Joint Committee of Public Buildings and Grounds, on the southwest corner of the grounds of the Smithsonian Institution, the sum of \$250,000 is hereby appropriated out of any money in the Treasury not otherwise appropriated; said building to be placed west of the Smithsonian Institution, leaving a roadway between it and the latter of not less than 30 feet, with its north front on a line parallel with the north face of the buildings of the Agricultural Department and of the Smithsonian

Institution; and all expenditures for the purposes herein mentioned, not including anything for architectural plans, shall be audited by the proper officers of the Treasury Department.¹

Overseen by the National Museum Building Commission, the building was described by Cluss as ... [It] starts on the ground in the form of a square with sides of 327 feet extreme length. This is surmounted by a cross and dome. Within its facades a net area of 102,000 square feet, or 2.35 acres, is contained by roofs.²

The wording chosen by Cluss to describe the vast space contained by roofs is apt as the volumes, although separate spaces, were meant to be visible and understood from the adjacent areas. The concept intentionally mimicked the exhibition hall design concept for its efficiency in the display of artifacts as well as its efficiency in construction:

It is a square building of a single story, consisting of four large naves and a central rotunda in the shape of a Greek cross, with ranges and covered courts filling in the corners, so as to produce a solid or continuous structure every part of which, under the original plan, was well lighted. The ranges have large windows, and the naves and courts both skylights and clerestory windows.³

Interior Spatial Description

The concept was based on an initial set of plans drawn by Quartermaster General of the Army Montgomery C. Meigs. Cluss & Schulze further organized the space within the museum to provide for an open, flexible floor plan with open circulation

Footnote 1: Cluss & Schulze, "Report of the Architects," January 1, 1880 in SI AR 1879, 130-1.

Footnote 2: Ibid.

Footnote 3: Rathbun, "The United States National Museum: An Account of the Buildings Occupied by the National Collections" in AR 1903, p. 252.

between the exhibit spaces. The museum was not designed with a classical elevation and, with the exception of the planned lofts, the building was not only accessed at-grade with no steps but it also maintained a single primary floor level throughout the building:

On the main floor...17 halls which freely communicate with one another by wide lofty archways, 80,300 square feet of floor space and a proportionate amount of wall space for exhibition purposes.⁴

With the exception of the mezzanines and limited second floor galleries, the upper levels and two basement areas were administrative or support spaces. There were only three basement or cellar areas when the building was initially constructed:

It contains under ground a coal-cellar of a storage capacity of nearly 300 tons. Besides, there are two cellars, containing 3,200 square feet floor space, for storage purposes. From one of these cellars a subterranean communication with the adjacent Smithsonian building is established, by an arched passage, which, besides ordinary uses, will serve in cases of panic, fire, tumult, robbery, and c.

A basement containing 1,600 square feet of floor space is fitted up for the boiler-room of a steam heating apparatus.⁵

Later, Smithsonian Secretary Richard Rathbun would state that while the design of the museum was optimal for the visitors and the installation of exhibits, the minimization of administrative, laboratory, and storage space was not ideal and was due to the “smallness

of the appropriation” for the project.⁶ By design, the support and administrative spaces were not at the heart of the National Museum whose large open flexible spaces were arranged to provide flexibility in the floor plan and “proportionate amount of wall space:”

Further, there are available on the main floor and two upper stories 27,400 square feet of floor space, divided off into 135 rooms for administrative functions, offices, working-rooms, photographer, necessary accommodations, and c.

And finally there are about 4,000 square feet of floor space on galleries, formed on a level with the second floor of the offices; these are intended in part for special exhibits and in part to afford an unobstructed view of the ensemble of the exhibits.

On the whole, the one-story plan which has prevailed among experts ever since the Paris exhibition of 1867 has been adopted. But by the introduction of upper stories on those outlying sections reserved for offices, ample office-room has been secured without encroaching materially upon the floor space within the square of 300 feet, to which the building was primarily limited.⁷

The cruciform layout with a central rotunda with enclosed volumes in the quadrants between the axes of the cross was laid out to maximize the number of exhibit halls.

The Rotunda is the central and primary ceremonial space. At the ground level, it is a 65’ foot diameter

Footnote 4: Cluss & Schulze, “Report of the Architects,” January 1, 1880 in SI AR 1879, 130-1.

Footnote 5: Ibid.

Footnote 6: Rathbun, “The United States National Museum: An Account of the Buildings Occupied by the National Collections” in AR 1903, p. 251.

Footnote 7: Cluss & Schulze, “Report of the Architects,” January 1, 1880 in SI AR 1879, 130-1.

Building History, Description and Significance

1. Identification plan Rotunda and halls

octagonal form that transitions to a 16-sided, 67' diameter space above the height of the halls. Sixteen triple overarched windows circumnavigate this space providing ventilation and daylight to the center of the building. The exposed structure of the roof is capped with a central monitor. The monitor contains 16 circular windows below the pleated roof structure. The entire volume is topped by a decorative metal finial that reaches the total 108' height of the building.

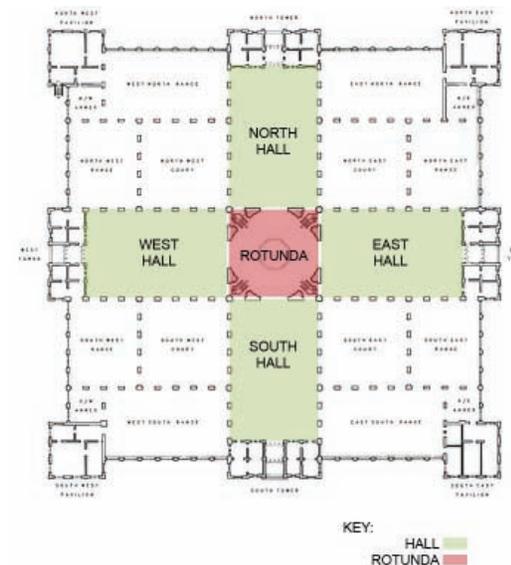
Each hall is identified by its cardinal direction and orientation (See Figure 1). All of the halls are open through a large open arch to the Rotunda. Rathbun's description of the layout is concise in the configuration of the primary exhibition spaces of the building:

The primary feature of the plan consists of four naves or main halls, the largest in the building, which radiate in the form of a Greek cross from a central rotunda to the towers above mentioned. Following the outer walls and extending from the naves to the pavilions are a series of eight ranges, two on each side. This arrangement leaves four courts, enclosed (sic) by the naves and ranges, which are roofed over and form parts of the actual building.⁸

The constructed solution radiates from a central rotunda. The Rotunda is the tallest room in the structure ranging from 77' at the perimeter to 108' at the center of the Rotunda. The Rotunda is a segmented construction comprised of 16 sides. Four halls oriented to the cardinal north, south, east, and west project from the Rotunda. The ends of each hall are capped with towers designed as entries into each wing.

Footnote 8: Rathbun, "The United States National Museum: An Account of the Buildings Occupied by the National Collections" in AR 1903, p. 253.

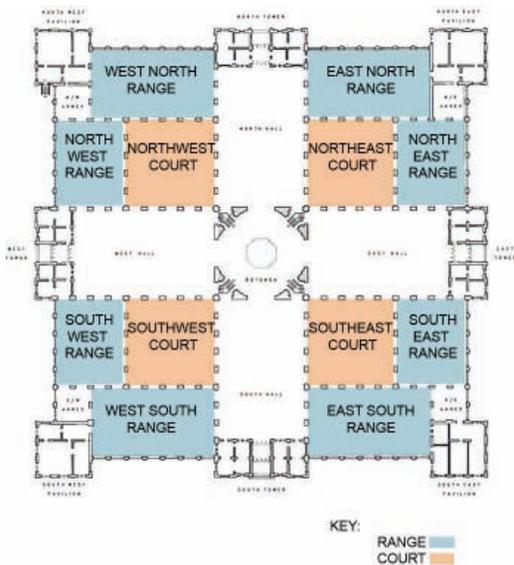
Chronology of Development and Use 1.2



1

The concept of mezzanines in the halls, courts, and ranges dividing the space was included in the design of the building from its inception:

In some of the preliminary drawings for the museum building a tier of galleries is shown in each of the exhibition halls, but in the plans as finally adopted and presented to Congress these features were not represented. The height of the several halls, however, was made sufficient to permit of their introduction at any time. In view of the failure to secure early action by Congress toward the erection of a third building, it was decided to urge the construction of these galleries, in order that some additional space might be acquired. The entire sum needed for such a purpose was not requested at once, but the estimates for 1893, 1894, 1895, and 1896 each contained an item of \$8,000. These failed

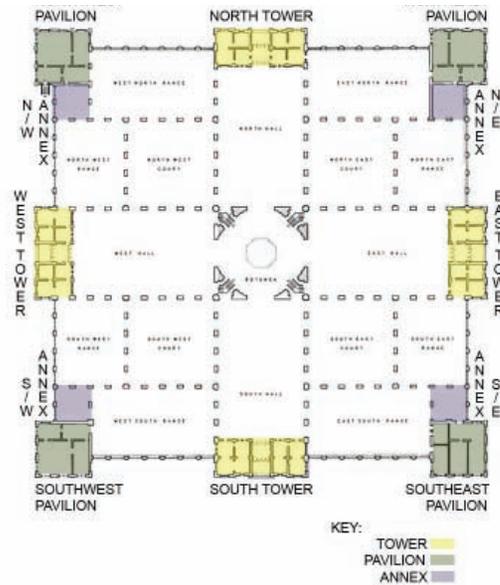


2

to receive favorable consideration by Congress, but the amount named was appropriated in the sundry civil act for 1897, and other appropriations followed, namely, \$8,000 in 1898, \$10,000 in 1899, and \$5,000 in 1902, making a total of \$31,000 for this purpose. From this amount galleries were erected in all the halls, courts, and ranges, except the north hall and the northeast and east north ranges. In the southeast range the galleries have been extended so as to form a complete second floor.⁹

In each quadrant an inner court space was nestled at the corner where the halls join the Rotunda. The eight ranges extend from the tower ends of the halls enclosing the court elevations (See Figure 2).

A pavilion and annex terminate the outside corner of the ranges in the building at four locations.



3

This configuration is clearly expressed in Cluss' design plan. As the design evolved, the relationship between the courts and ranges differs as the courts become smaller and the ranges transition from L shaped gallery spaces to individual rectangular galleries. As the courts became smaller, the vertical circulation around the Rotunda was modified to be less formal and grand and more discrete. The four stairs were modified from flared straight run grand stairs to four spiral stairs inside the primary piers of the Rotunda structure.

The pavilions and towers are divided into three levels and are designed to serve administrative and laboratory purposes. Basement spaces are accessed through the North East, North West, and South West Pavilions (See Figure 3).

2. Identification plan

Ranges and courts

3. Identification plan

Towers, pavilions, and annexes

Footnote 9: Rathbun, "The United States National Museum: An Account of the Buildings Occupied by the National Collections" in AR 1903, p. 250.

Building History, Description and Significance

Chronology of Development and Use 1.2

4. Identification plan

Roofs

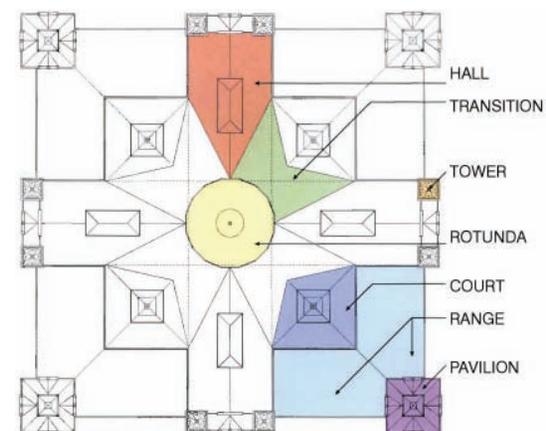
Exterior Spatial Description

The AIB exterior volume reflects and aligns with the interior hierarchy of spaces. The Rotunda is the highest and most prominent feature to the exterior of the building. The ends of the halls with the stone detailing clearly emerge as the entrances to the building. Initially, the building had entrances at the ends of each hall. This was likely changed due to uses in the building and to control access. The current entrances at the ends of the North and East Halls were the primary entrances as early as 1903.

Roof

The roof is the appropriate location in this building to transition from the interior to the exterior as the interior forms of the roofs were intentionally left to be understood from the interior of the building. Initially, the roofs had an interior metal lath and plaster affixed to the underside of the purlins; however, due to movement, condensation, and lack of keying, this finish failed almost immediately upon completion. In 1903, Rathbun reported that the finish was completely removed from the ranges and that the painted underside of the structure was “not to be out of keeping with its surroundings.”

The slates are nailed to small pieces of wood, fitted into small L-shaped pieces of iron, and the plaster of the ceiling is laid directly upon the rough inner surface so formed. Besides the lanterns before mentioned, a number of small skylights and ventilators have been built over some of the ranges and courts, especially where the recently constructed galleries have interfered with the lighting.



4

The entire framework, as well as the inner sheathing of the roofs, is (sic) exposed to view, this plan having been followed in the interest of economy.¹⁰

(See Figure 4)

The roof over the monitor of the Rotunda is a folded structure with a segmented roof covering the remaining portion of the Rotunda volume. At the time of construction, these roofs were both slate roofs. The hall roofs were all pitched gable roofs with a single peak. The monitors were placed centrally along the length of the halls. The vertical walls of the lanterns contained operable windows and the roofs were hipped similar to those at the pavilions and courts although elongated along the length of the hall. The

Footnote 10: Rathbun, “The United States National Museum: An Account of the Buildings Occupied by the National Collections” in AR 1903, p. 254.

court roofs were hipped roofs with a monitor in the center of the space. Similar to the monitors on the hall roofs, the monitors also contained operable windows within metal frames. The monitors on the courts were topped with a painted metal finial. The pavilion roofs were similar to those at the court varying only in proportion and slope. The transition roofs between the halls and the courts were a sloped structure. The exterior volume enclosed a sub layer of structure that was visible from the interior. The towers were capped with slate roofs that also contained circular ventilating louvers. The range roofs were the only tin roofs on the structure. Described as “lean-to roofs,” these structures were a single slope running perpendicular to the court. These roofs also contain ventilators and skylights. Additional skylights were added in the renovations at the start of the 1900’s likely due to the need for more daylight from the construction of the galleries in these spaces.

Several chronologies are included in the appendix of this document. They are provided in three formats. The first is organized by date and includes both the institutional history and the physical changes to the building. The second is organized by elements within the building and the third is organized by individual spaces within the building. While each contains similar information, they provide different contexts for the understanding of the history of the AIB.

Graphic Morphologies of the AIB:

The following series of diagrams illustrate the design significance, material integrity and evolution of the AIB.

Design Significance Diagrams

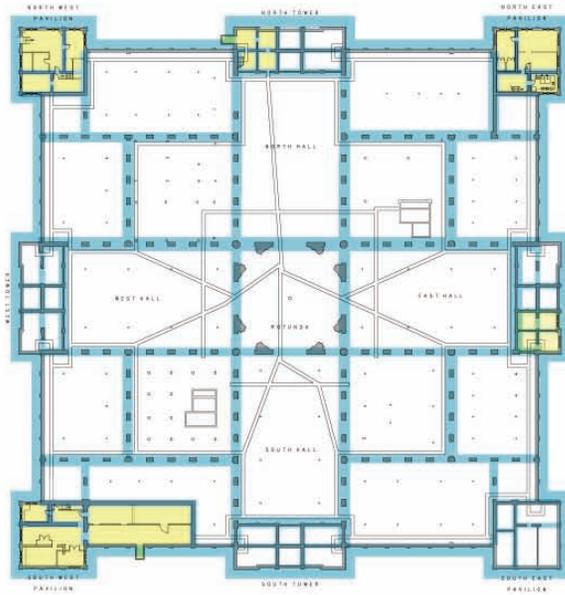
The following set of plans identifies the levels of design significance within the AIB. These diagrams document the design hierarchy related to the initial design intent of the building. There are three levels of significance defined. Level 1, the higher level of significance, refers to primary and central volumes in the development and experience of the space. Level 2 refers to important spaces or volumes that connect and relate to the Level 1 spaces. Level 3 is used to identify service, support, and ancillary spaces in the volume of the building. Refer to the intervention diagrams for fabric modification recommendations related to significance and integrity.

Basement Floor Plan

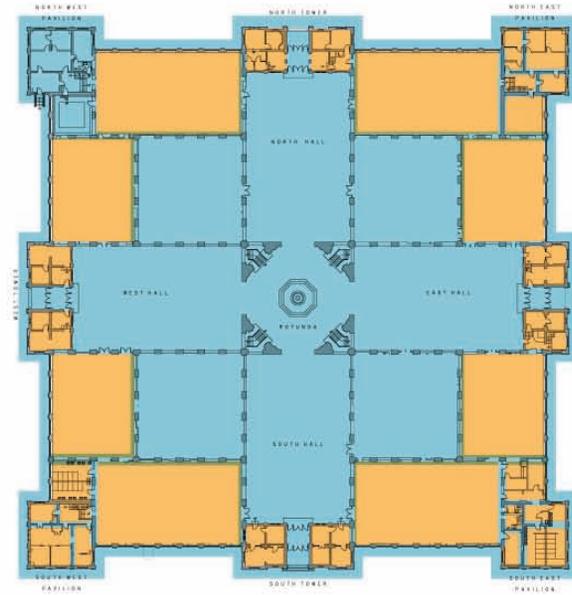
The basement plan indicates a high level of significance for the structural walls and perimeter while the cellars have a low level of significance. The cellar spaces were all developed to support utility and service functions for the building.

Ground Floor Plan

The ground floor plan represents the interior hierarchy of the museum such that the Rotunda, halls, and North West Annex are of the highest level of significance. The Rotunda is the centralizing feature and is understood externally and internally as the most prominent volume. The halls, radiating from the Rotunda, are of equal significance as they define the main axes of the building and provide the largest exhibit spaces. The courts follow at this same level of significance as they join the volume of the halls and are the only three-story connections between the halls. The ranges and pavilions also follow in significance. The ranges were designed as single story public spaces to wrap the courts. The pavilions served as the metaphorical and literal corner posts for the structure and museum. They included the offices and labs that maintained the quality of the exhibits and provided for continued scientific research. The North West Pavilion is noted at a higher level of significance as it was the director's office. The towers and remaining annexes are the least significant spaces in terms of function and design with spaces that served as administrative offices and circulation connections between the pavilions and ranges.



Basement Plan



Ground Floor Plan

Diagram of Design Significance

Refer to Intervention Diagrams for fabric modification recommendations related to integrity and significance. These diagrams refer to initial design hierarchy only.

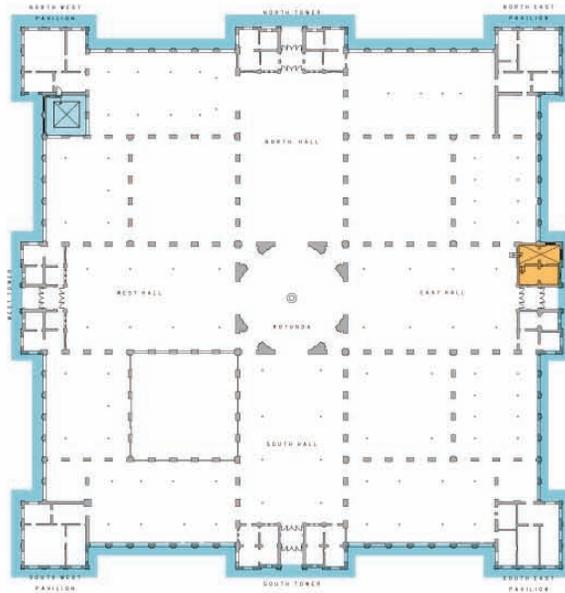


Mezzanine Floor Plan

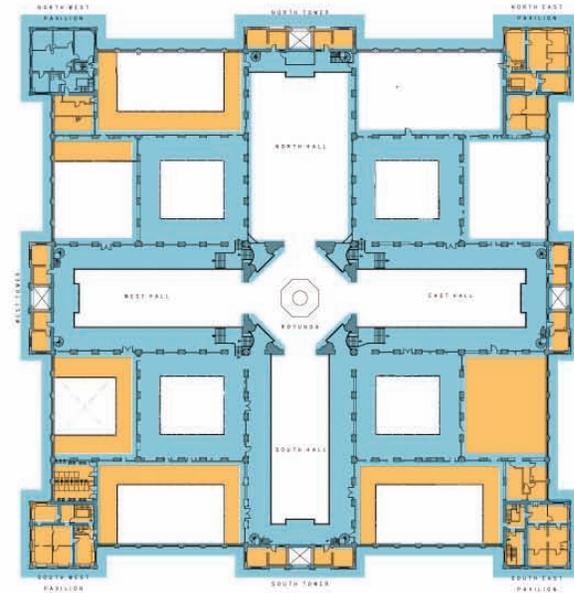
The mezzanine floor plan shows the gallery in the library. As this space is open to the ground floor, it maintains the same significance as the library.

Second Floor Plan with Galleries

The second floor plan continues to illustrate the same hierarchy of space as the ground floor with the exception of the galleries found in the halls. These spaces were not constructed with the initial design and modify the as-built volume of the halls. Earlier renderings did explore the construction of galleries in the halls but it was not executed in the final construction. Galleries in the 1881 plan were limited to ends of the halls and intended as viewing stations and access platforms at the base of the spiral stairs into the towers. Because the construction of the galleries began in 1896, with discussions beginning about the option of galleries soon after the 1881 opening of the building, these elements have an established level of significance within the building as circulation, viewing points, display, and storage areas.



Mezzanine Floor Plan



Second Floor Plan with Gallery Plan

Diagram of Design Significance

Refer to Intervention Diagrams for fabric modification recommendations related to integrity and significance. These diagrams refer to initial design hierarchy only.

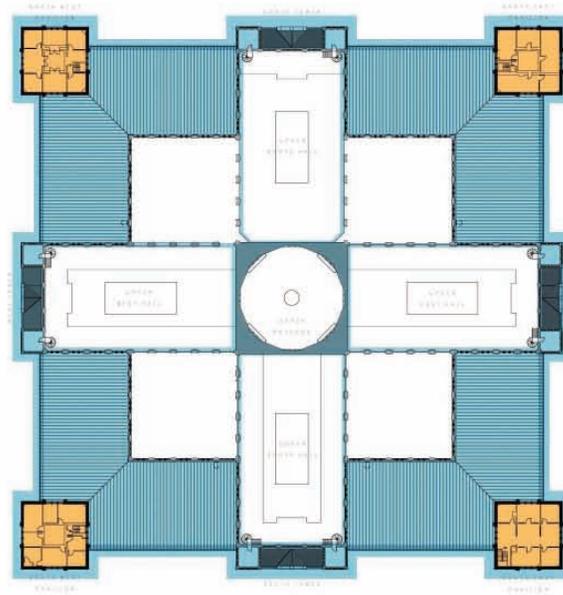


Third Floor Plan

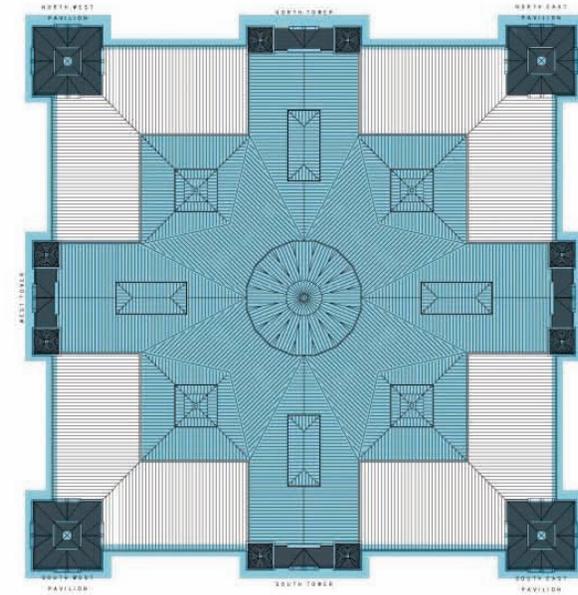
The third floor plan introduces the high significance of the form of the range roofs and documents the lower significance of the pavilions at this level.

Roof Plan

The roof plan presents the high significance attributed to the entire roof and perimeter of the building.



Third Floor Plan



Roof Plan

Diagram of Design Significance

Refer to Intervention Diagrams for fabric modification recommendations related to integrity and significance. These diagrams refer to initial design hierarchy only.

Level of Significance	<div style="display: inline-block; width: 15px; height: 15px; background-color: #4682B4; border: 1px solid black; margin-right: 5px;"></div> 1 (Higher Significance)
	<div style="display: inline-block; width: 15px; height: 15px; background-color: #FF8C00; border: 1px solid black; margin-right: 5px;"></div> 2
	<div style="display: inline-block; width: 15px; height: 15px; background-color: #FFFF00; border: 1px solid black; margin-right: 5px;"></div> 3 (Lower Significance)

Significant Fabric Integrity Diagrams

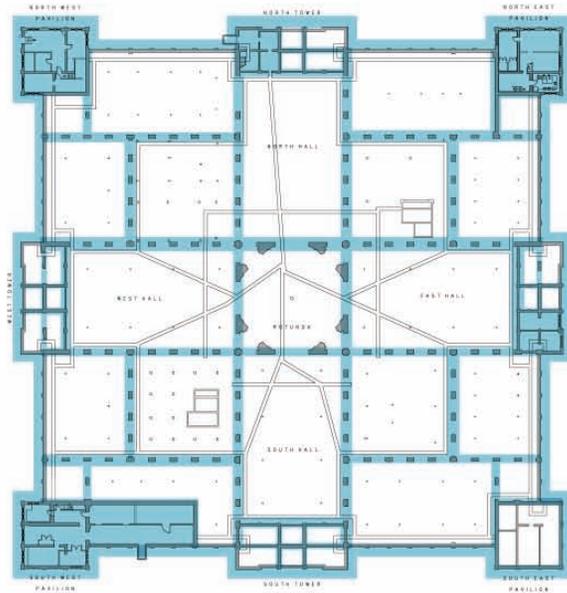
The following set of plans identifies the overall remaining original fabric from the Period of Significance within the AIB. Original fabric is used to define architectural and structural materials that remain from the Period of Significance. Refer to the intervention diagrams for fabric modification recommendations related to significance and integrity as these diagrams only refer to remaining fabric integrity.

Basement Floor Plan

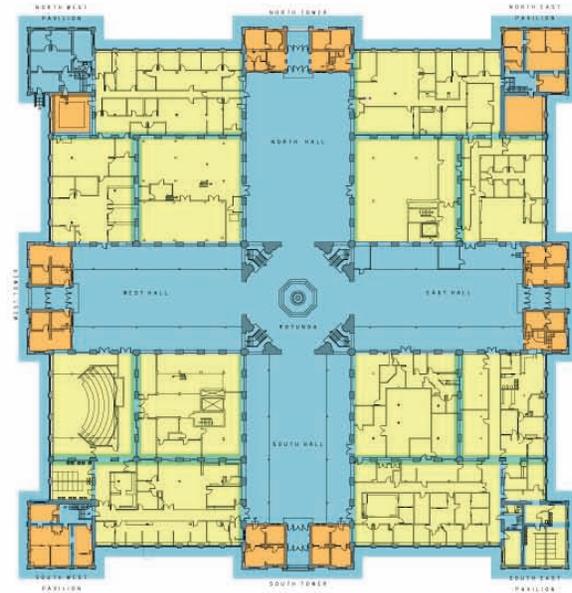
The basement indicates a high level of significance for the structural walls as they are significant and have not been dramatically altered. Many of the cellar spaces had additive changes but the original fabric remains.

Ground Floor Plan

The ground floor Rotunda and halls retain the highest level of integrity of original materials and finishes. The North West Pavilion is less significant and retains a high degree of significant fabric. The courts, ranges, remaining annexes, pavilions, and towers have had modifications on the ground floor such that the load-bearing masonry walls are the remaining historic fabric. The subfloor structure in the courts and ranges remains however the finishes are modern. The perimeter of the building is documented to show the high level of integrity of materials around the entire perimeter.



Basement Plan



Ground Floor Plan



Diagram of Significant Fabric Integrity

Refer to Intervention Diagrams for fabric modification recommendations related to integrity and significance. These diagrams refer to fabric integrity only.

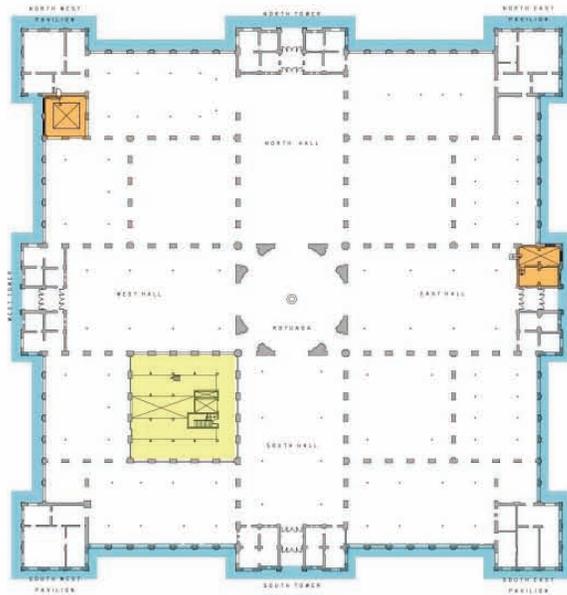
- 1 (Higher Integrity)
- 2
- 3 (Lower Integrity)

Mezzanine Floor Plan

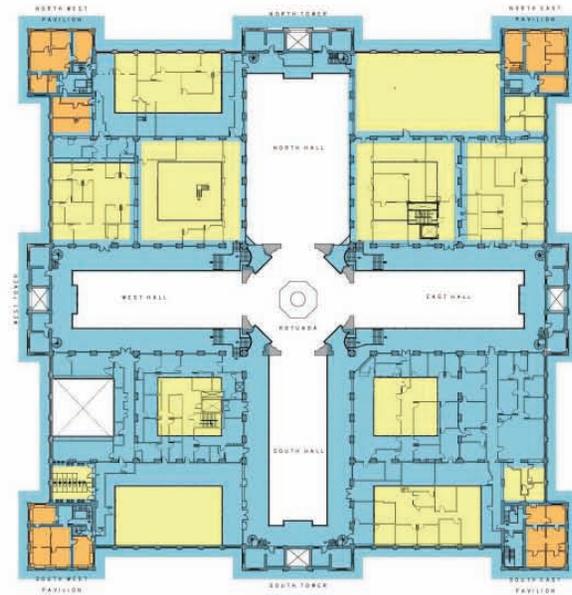
The mezzanine floor plan shows the gallery in the library. The entire space was rebuilt to closely match the original construction. The space in the east tower has been modified and some original fabric remains.

Second Floor Plan with Galleries

The second floor plan illustrates the locations of the remaining galleries. In all locations where gallery floors remain, except the North West Annex and the South West Range, the floor is a part of the entire second floor system that creates two levels out of a space that was a single volume with a gallery during the Period of Significance. The galleries in the North West and North East Courts were removed during the 1973 renovations and new concrete floors span these spaces creating two levels where there was a single volume with a gallery during the Period of Significance. Original material has been moved and modified within all four pavilions.



Mezzanine Floor Plan



Second Floor Plan with Gallery Plan



Diagram of Significant Fabric Integrity

Refer to Intervention Diagrams for fabric modification recommendations related to integrity and significance. These diagrams refer to fabric integrity only.

- 1 (Higher Integrity)
- 2
- 3 (Lower Integrity)

Third Floor Plan

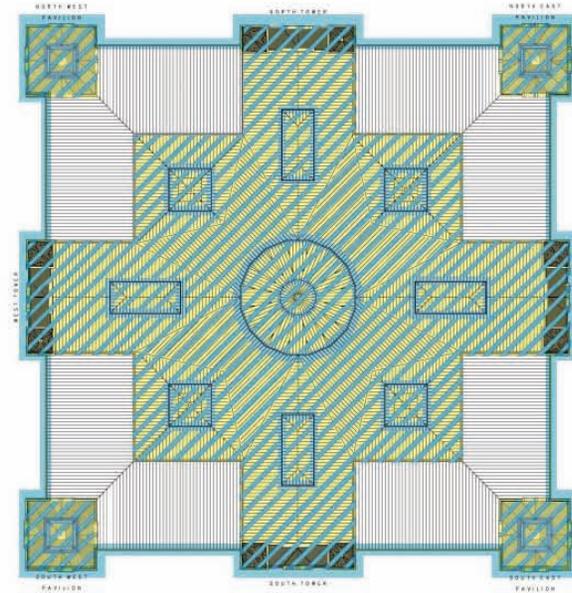
The stairs in the third floor pavilions remain from the original construction while the spaces are significantly changed. The floors introduced into the courts were completed after the Period of Significance. The range roof cladding was entirely replaced in 1982. The truss girders remain but were also modified at this time. New steel purlins were added between the existing trusses and a new steel beam was installed along the top chord of the trusses. Refer to Section 2.4.1 for a detailed description of the significant modifications to the framing at these locations.

Roof Plan

The pavilion, tower, hall, court, transitional and Rotunda roofs have been re-clad with new materials over time. The pavilions and towers continue to be clad with slate while the other roofs have different materials. All of these locations retain their initial structural support with minor or additive modifications to the framing as discussed in Section 2.4.1.



Third Floor Plan



Roof Plan

Diagram of Significant Fabric Integrity

Refer to Intervention Diagrams for fabric modification recommendations related to integrity and significance. These diagrams refer to fabric integrity only.

- 1 (Higher Integrity)
- 2
- 3 (Lower Integrity)
- Structure Extant
Surface Cladding
Not Extant

Construction Chronology of the AIB

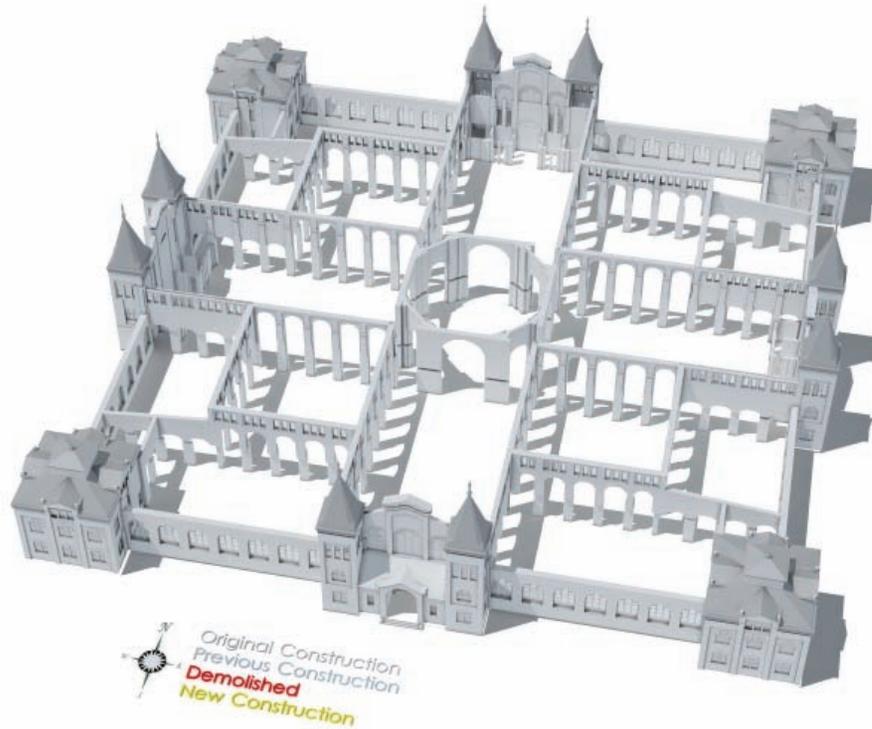
The following views document the additions and demolition of construction within the interior of the AIB as shown on the Ground Floor Plan and Second Floor Plan with Galleries Plans. These levels reflect the degree of change in the primary spaces of the building. The years selected for the models correlate to “The Arts and Industries Building: Chronology of Interior Changes, 1881-1976” by Victoria Solan, 1994.

1881 Ground Floor Plan

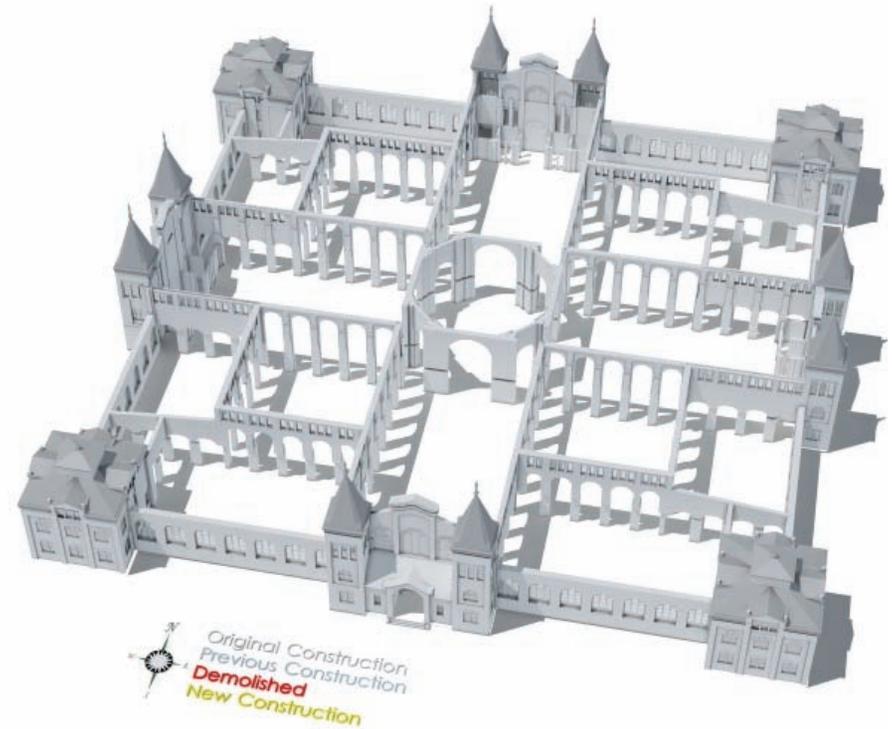
This diagram represents the appearance of this level at the completion of construction.

1881 Second Floor Plan

This diagram represents the appearance of this level at the completion of construction.



1881 Ground Floor Plan



1881 Second Floor Plan

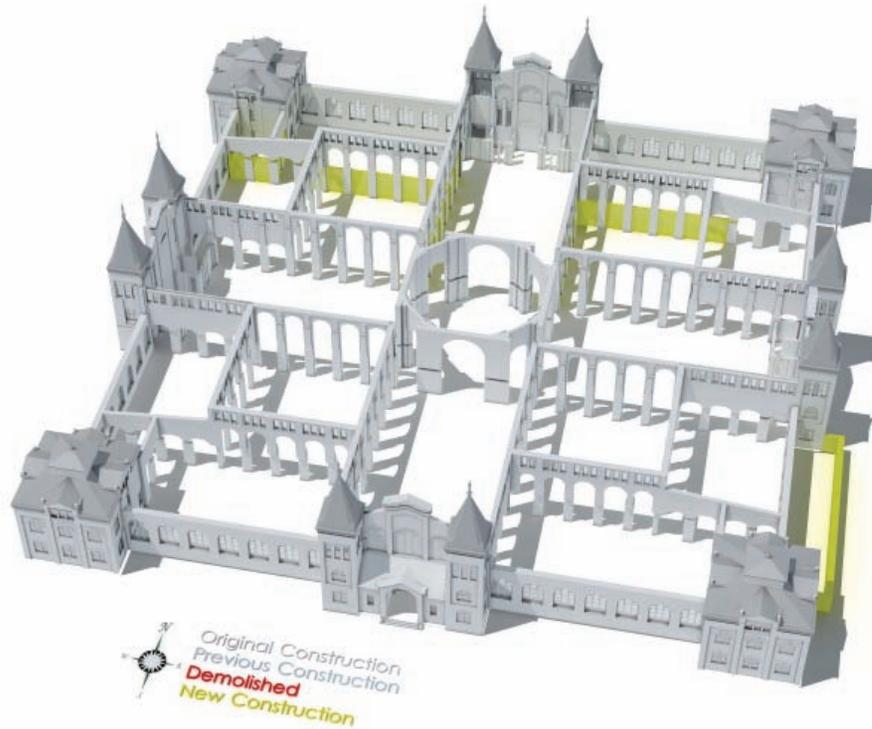
1902 Ground Floor Plan

Based on the changes in function the walls along the south sides of the West North Range and East North Ranges were enclosed. Other spaces were enclosed by temporary construction, draperies and exhibits by this time but as they are not represented they are not permanent construction. (Note: This configuration is consistent with the condition of the building from the end of 1902 through 1903)

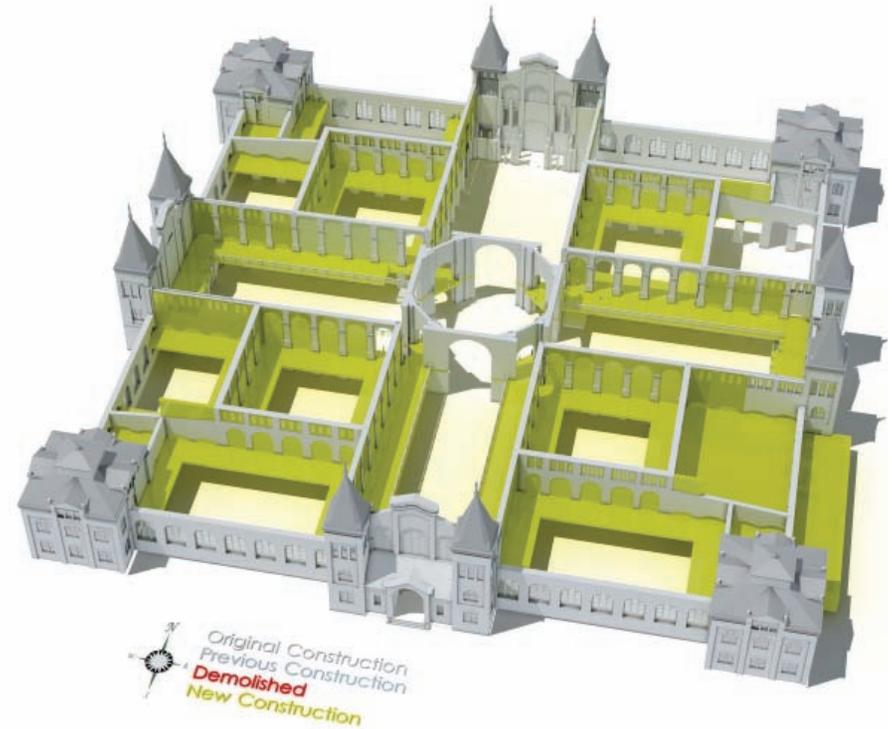
1902 Second Floor Plan with Galleries

By 1902, all of the galleries shown were constructed and used for storage, display circulation and viewing. At the second floor level, all of the primary spaces were separated from each other partly driven by the need for more wall display space, the separation of spaces due to the changes in functions and the attempt to manage fire and life safety issues by separating spaces with rated and non-combustible construction.

A detailed discussion of the infill can be found in Sections 1.1, 2.8 and 5.3.3. (Note: This configuration is consistent with the condition of the building from the end of 1902 through 1903)



1902 Ground Floor Plan



1902 Second Floor Plan and Galleries

1925 Ground Floor Plan

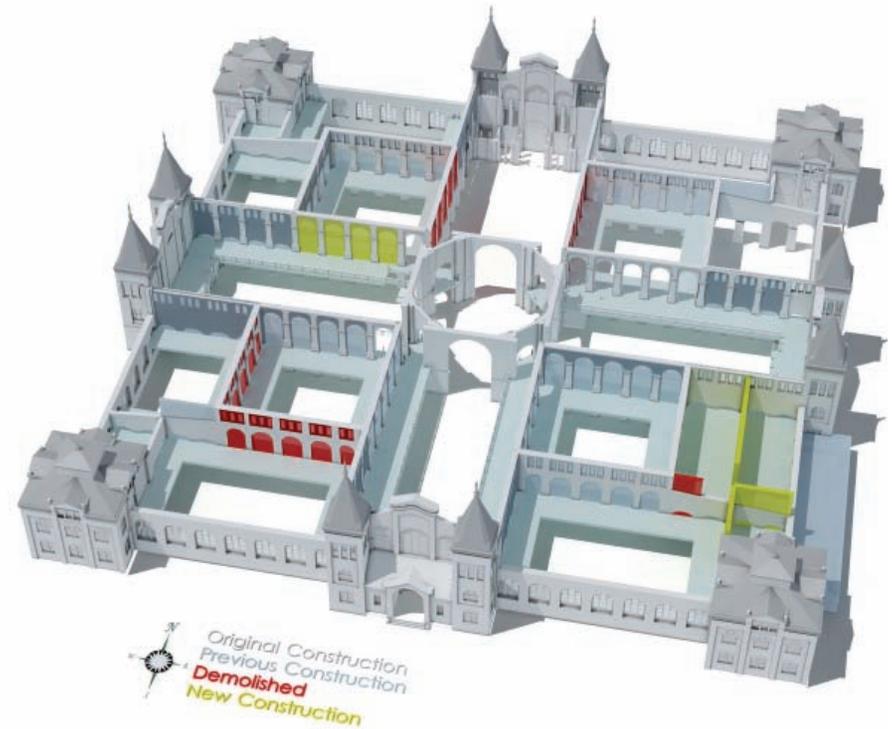
Infill between spaces continued within the AIB partly driven by the need for more wall display space, the separation of spaces due to the changes in functions and the attempt to manage fire and life safety issues by separating spaces with rated and non-combustible construction. A detailed discussion of the infill can be found in Sections 1.1 and 2.8.

1925 Second Floor Plan with Galleries

The separation of spaces is modified based on exhibit needs and functions. A detailed discussion of the infill can be found in Sections 1.1 and 5.3.3.



1925 Ground Floor Plan



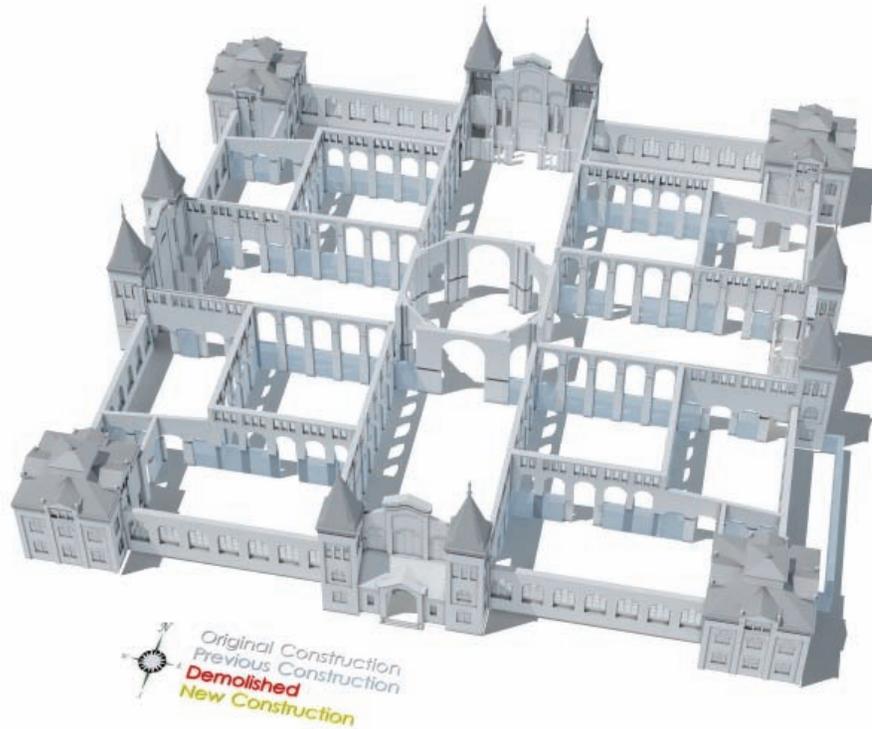
1925 Second Floor Plan and Galleries

1940 Ground Floor Plan

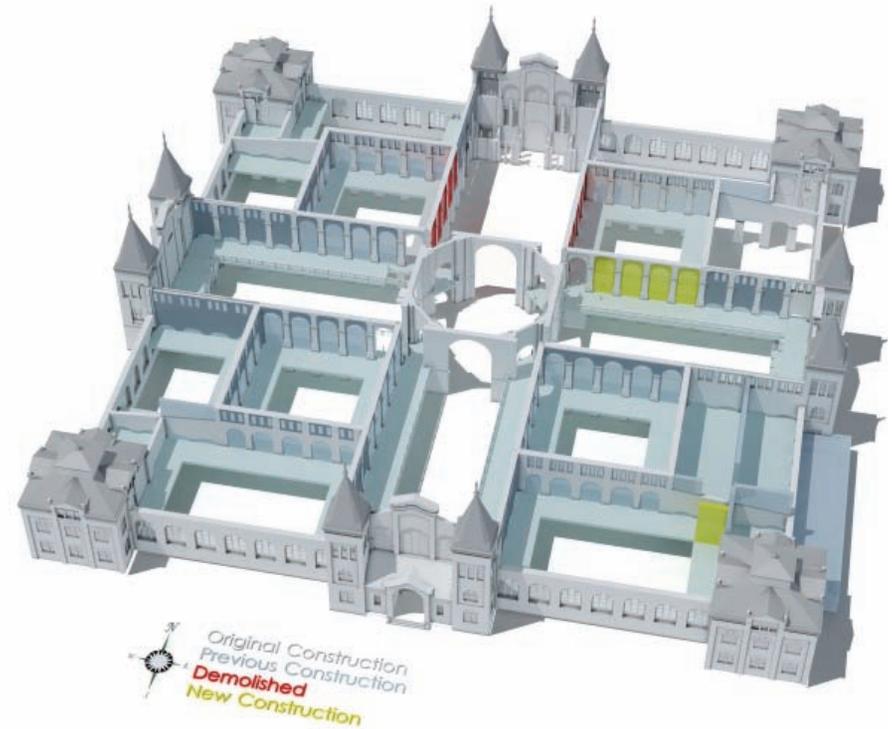
There is little change in the construction of the building although the functions of spaces and exhibits continue to change.

1940 Second Floor Plan with Galleries

There is little change in the construction of the building although the functions of spaces and exhibits continue to change.



1940 Ground Floor Plan



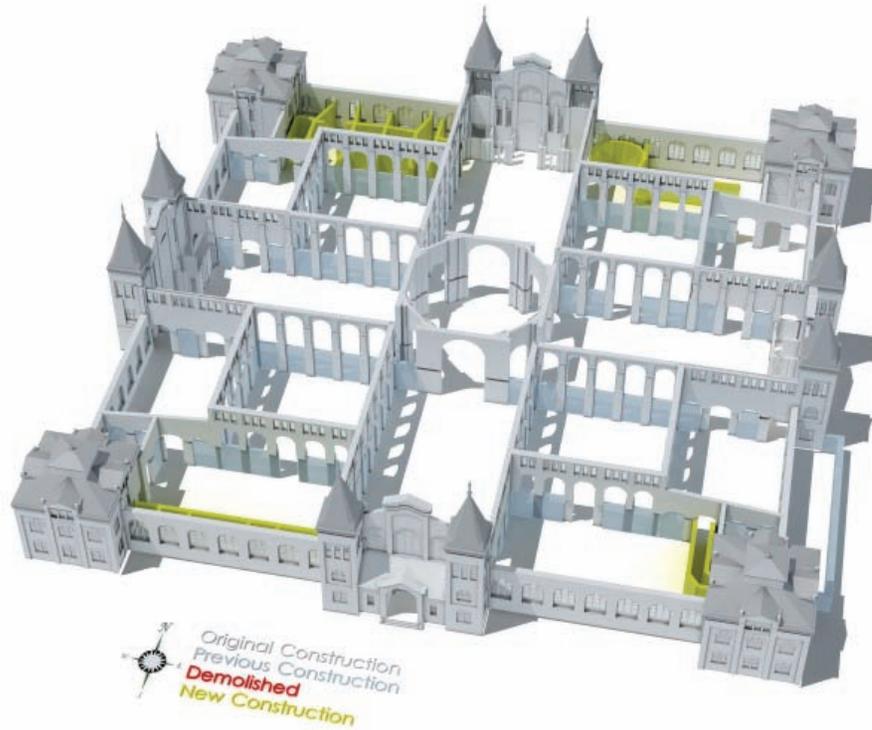
1940 Second Floor Plan and Galleries

1962 Ground Floor Plan

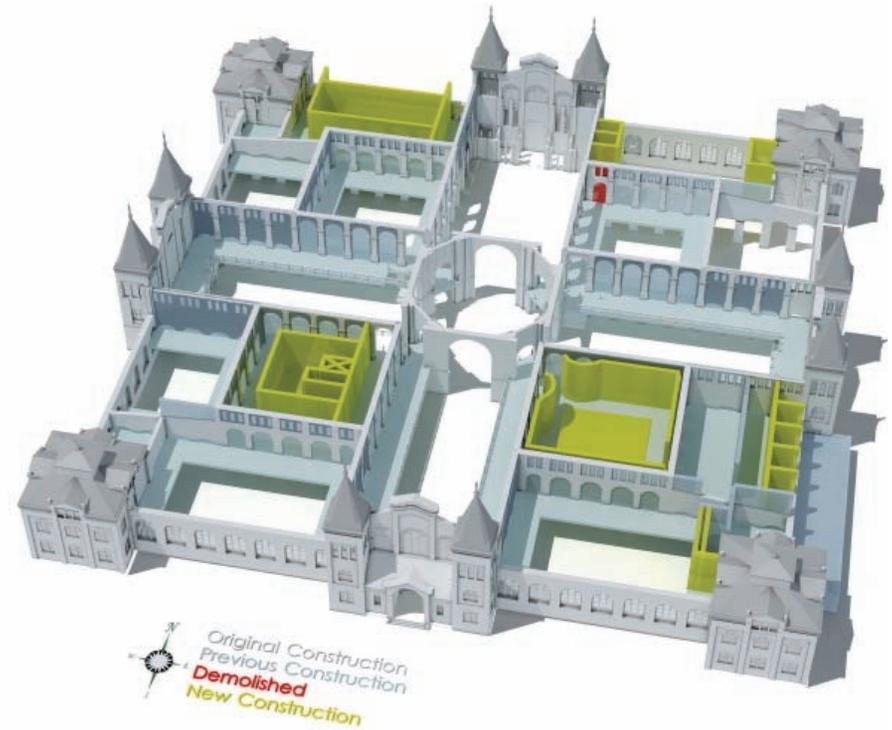
Increasing use of the space for administrative functions begins and sections of the building are infilled with partitions for offices. Interior spaces have some internal modifications due to exhibit and collections needs.

1962 Second Floor Plan with Galleries

Increasing use of the space for administrative functions begins and sections of the building are infilled with partitions for offices. Interior spaces have some internal modifications due to exhibit and collections needs.



1962 Ground Floor Plan



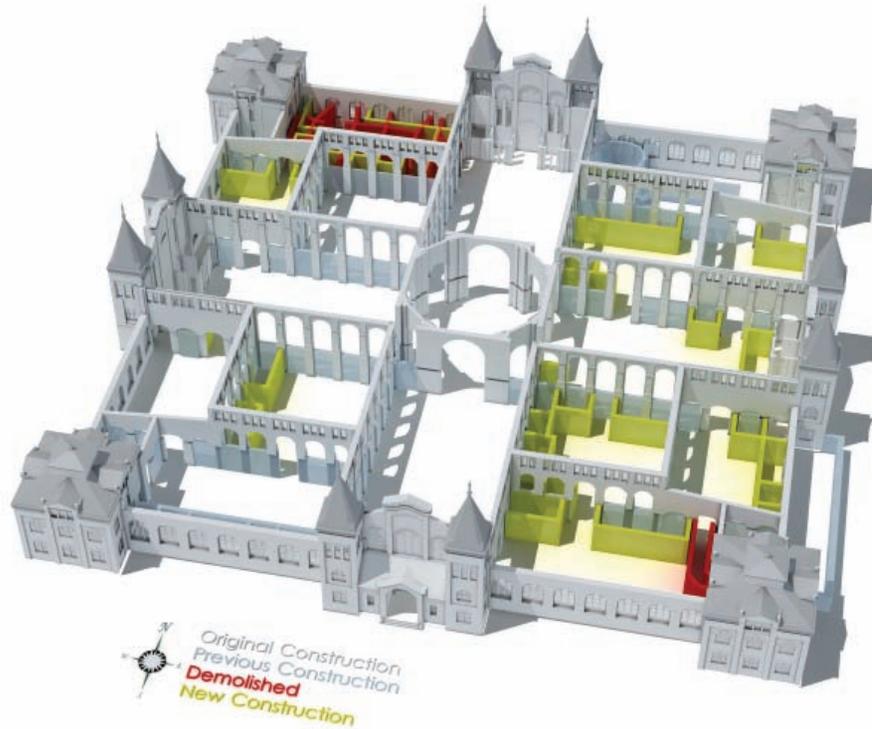
1962 Second Floor Plan and Galleries

1967 Ground Floor Plan

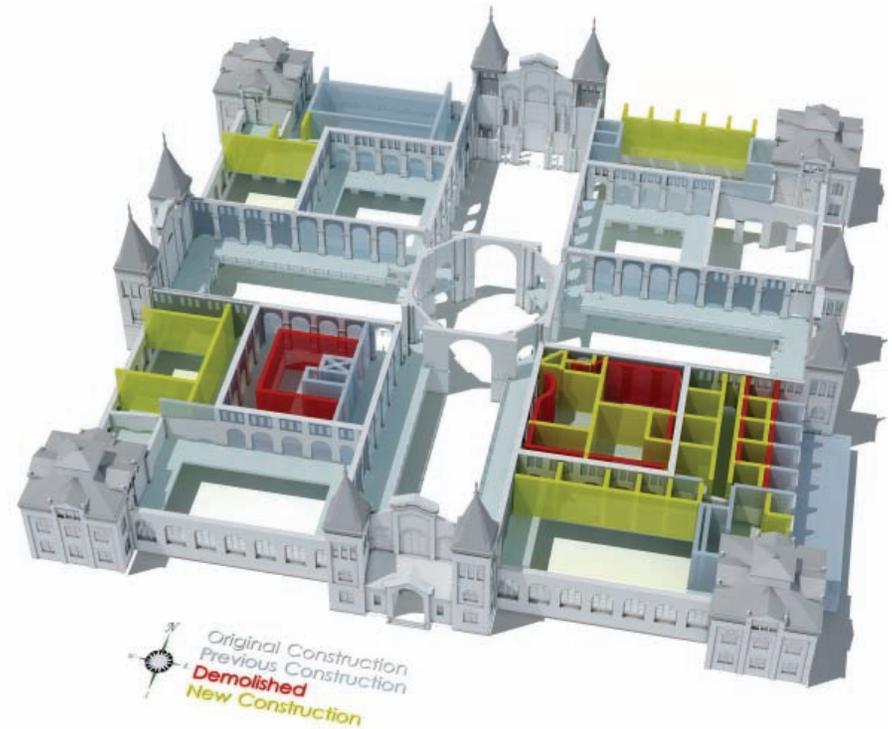
Increasing use of the space for administrative functions continues and more sections of the building are infilled with partitions for offices. Interior spaces have some internal modifications due to exhibit and collections needs.

1967 Second Floor Plan with Galleries

Increasing use of the space for administrative functions continues and more sections of the building are infilled with partitions for offices. Interior spaces have some internal modifications due to exhibit and collections needs.



1967 Ground Floor Plan



1967 Second Floor Plan and Galleries

1976 Ground Floor Plan

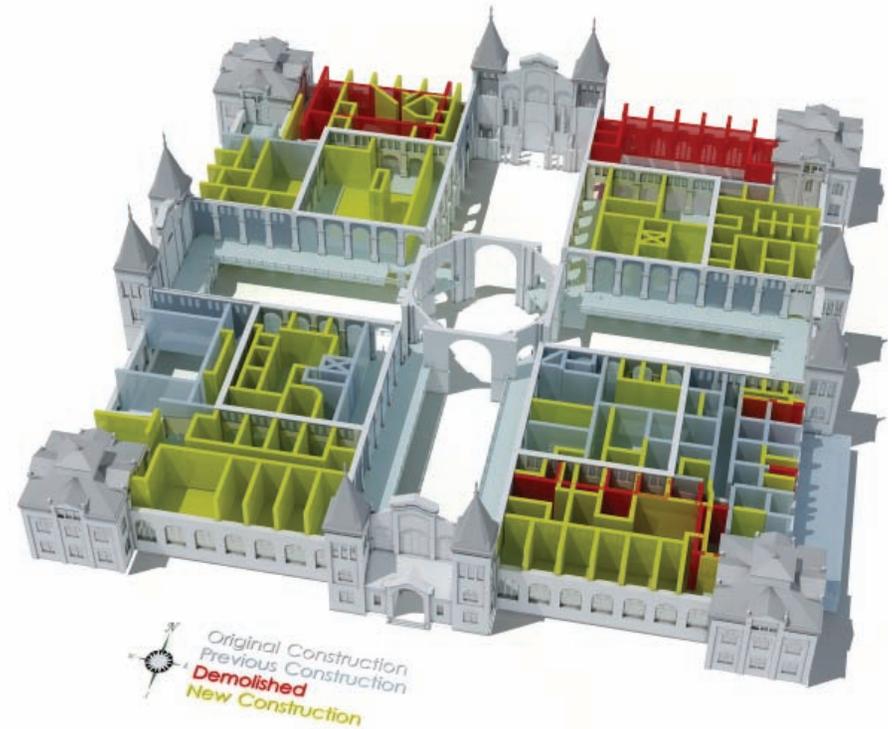
Increasing use of the space for administrative functions continues and more sections of the building are infilled with partitions for offices. Interior spaces have some internal modifications due to exhibit and collections needs. Changes focus on the halls, Rotunda and the North East Court for the 1976 Bicentennial.

1976 Second Floor Plan with Galleries

Increasing use of the space for administrative functions continues and considerable sections of the building are infilled with partitions for offices. Interior spaces have some internal modifications due to exhibit and collections needs.

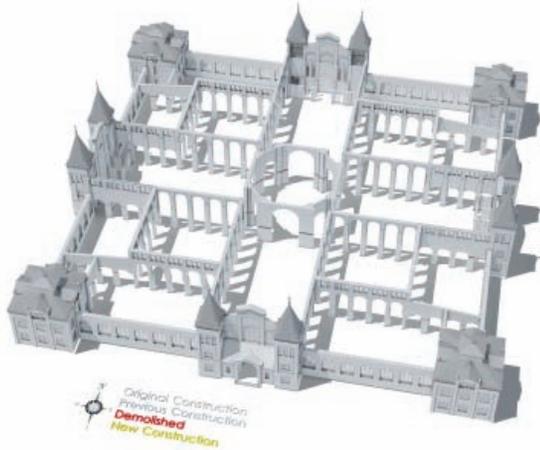


1976 Ground Floor Plan

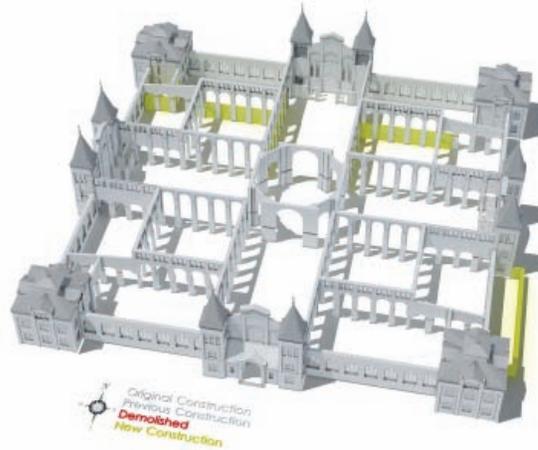


1976 Second Floor Plan and Galleries

Following is a comparison of the building between 1881, 1902 and 1976. They represent the initial design intent (1881), the configuration at the end of the Period of Significance (1902) and the most recent occupied documented condition (1976).



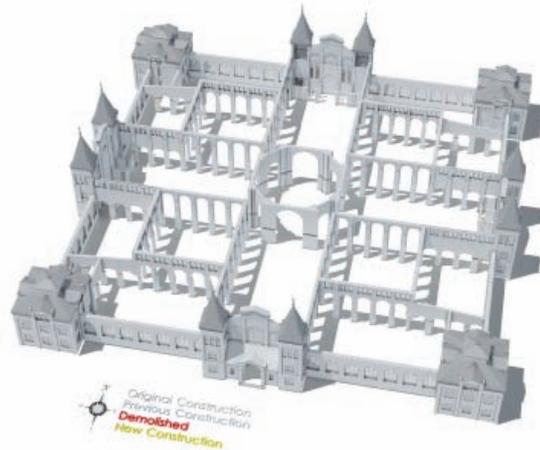
1881 Ground Floor Plan



1902 Ground Floor Plan



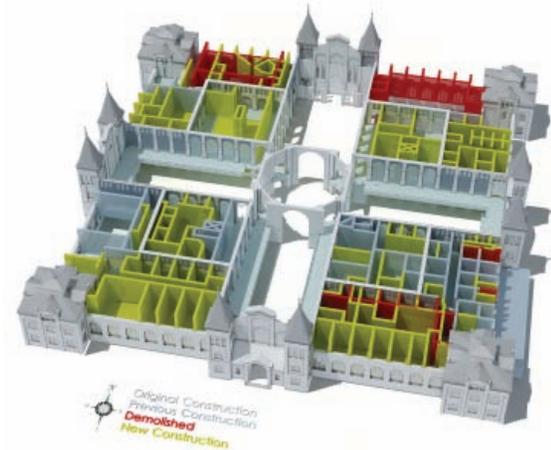
1976 Ground Floor Plan



1881 Second Floor Plan

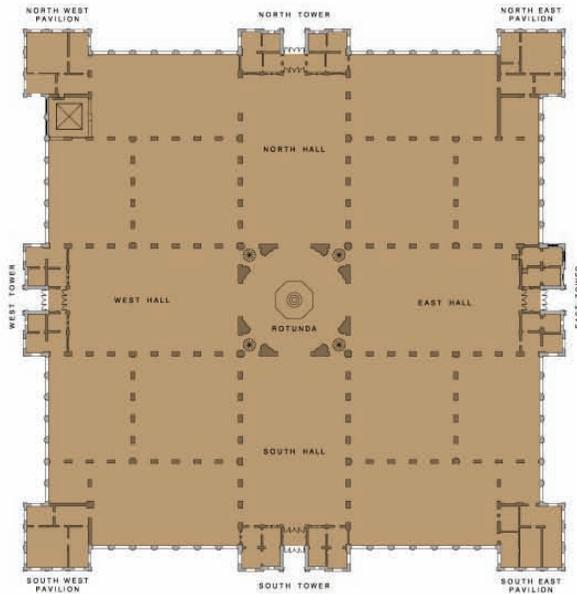


1902 Second Floor Plan & Galleries

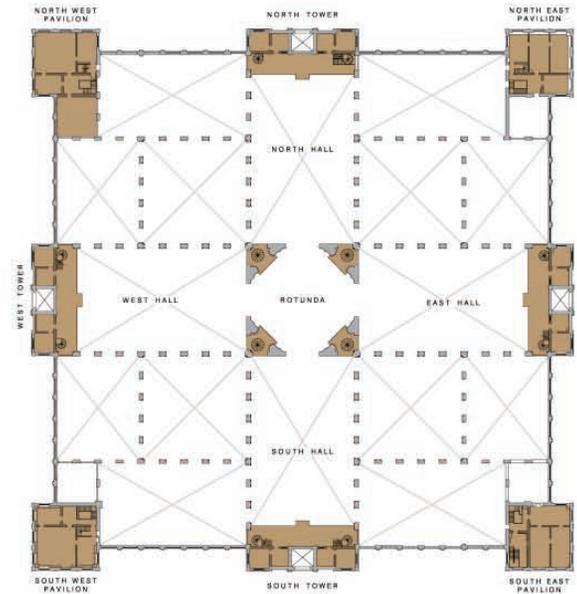


1976 Second Floor Plan & Galleries

The following plans document changes in the flooring materials on the ground and gallery floor plans.



Ground Floor Plan



Second Floor Plan

1881 - Temporary wood flooring installed for Garfield Inaugural Ball.

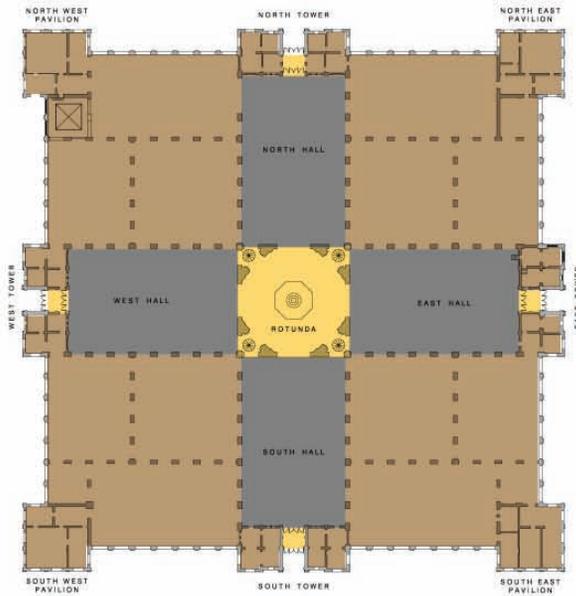
1881 - Inaugural Ball

General Notes:

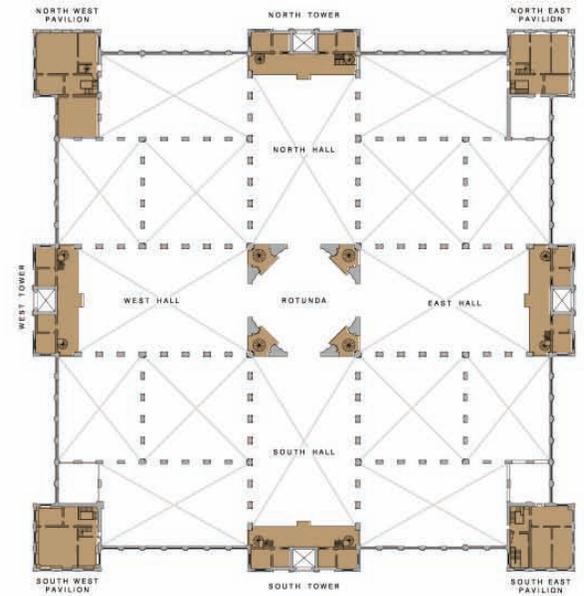
1. Materials legend represents finish flooring materials only and does not take into account older finishes under newer materials.

Flooring Type Legend

	Terrazzo		Modern Materials (No Historical Significance)
	Concrete/ Granolithic		Encaustic Tile
	Wood		Stone
			Mosaic Tile



Ground Floor Plan



Second Floor Plan

1881 - Stone floors installed at Main Halls.
Encaustic tile installed at Rotunda.

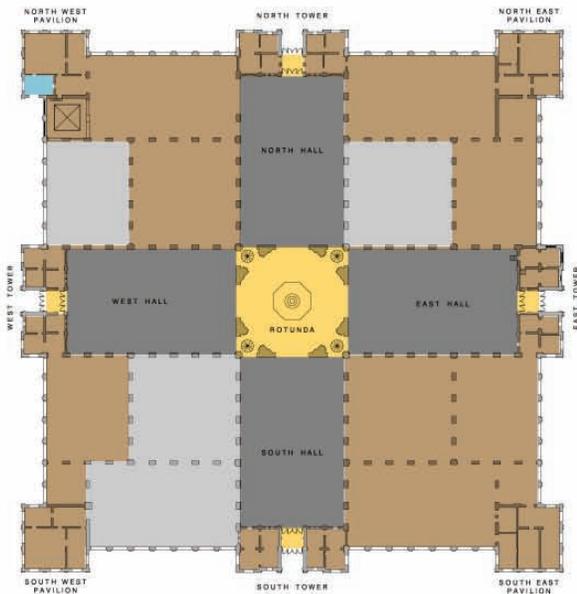
1881 - Latter Part of Year

General Notes:

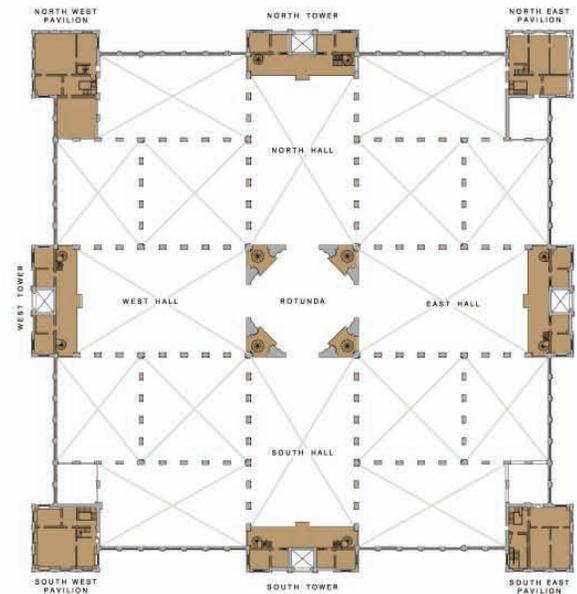
1. Materials legend represents finish flooring materials only and does not take into account older finishes under newer materials.

Flooring Type Legend

	Terrazzo		Modern Materials (No Historical Significance)
	Concrete/ Granolithic		Encaustic Tile
	Wood		Stone
			Mosaic Tile



Ground Floor Plan



Second Floor Plan

1889 - Wood floors are removed and replaced with granolithic or terrazzo flooring in unspecified locations.

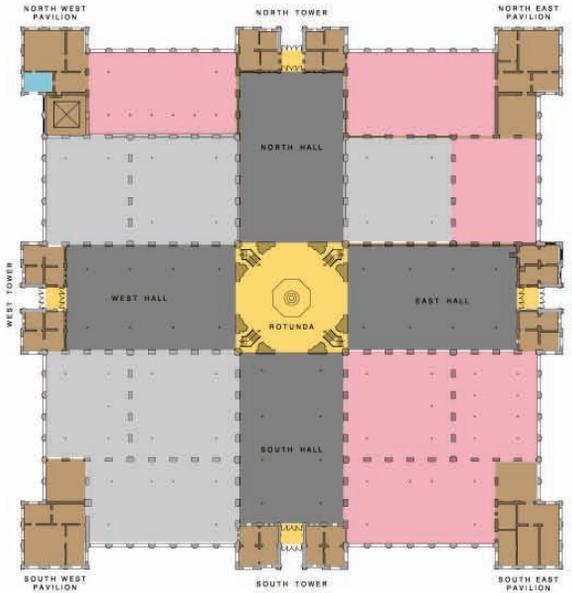
ca. 1892 to 1896

General Notes:

1. Materials legend represents finish flooring materials only and does not take into account older finishes under newer materials.

Flooring Type Legend

	Terrazzo		Modern Materials (No Historical Significance)
	Concrete/ Granolithic		Encaustic Tile
	Wood		Stone
			Mosaic Tile

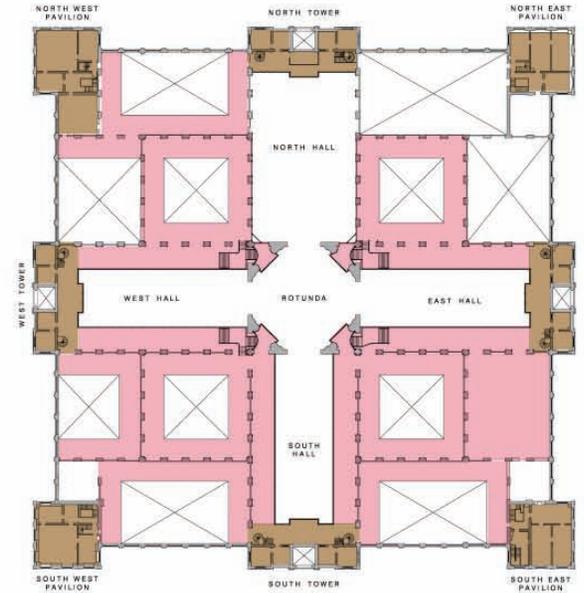


Ground Floor Plan

- 1898 - Concrete floors replace wooden floors in two ranges.
- 1899 - Two old wooden floors replaced with terrazzo.
- 1901 - Last of temporary wood flooring replaced with terrazzo.

1896 to 1902 Hornblower & Marshall

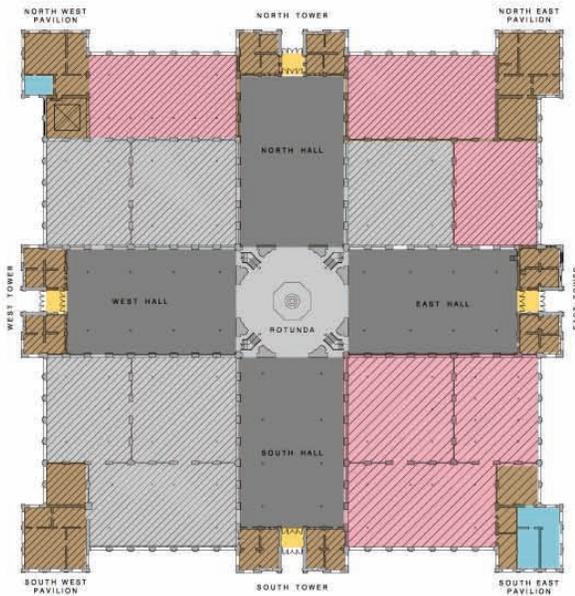
General Notes:
1. Materials legend represents finish flooring materials only and does not take into account older finishes under newer materials.



**Second Floor Plan
with Galleries**

Flooring Type Legend

- | | | | |
|---|--------------------------|---|--|
|  | Terrazzo |  | Modern Materials
(No Historical Significance) |
|  | Concrete/
Granolithic |  | Encaustic Tile |
|  | Wood |  | Stone |
| | |  | Mosaic Tile |



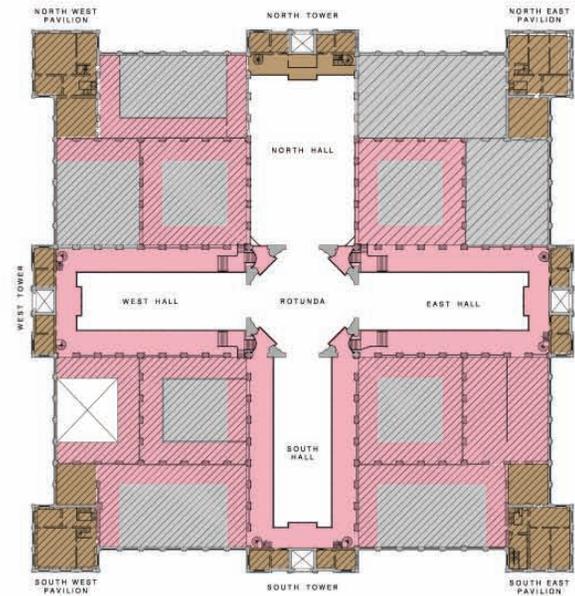
Ground Floor Plan

- 1915 - Encaustic tile and marble flooring of Rotunda and Main Halls extensively repaired.
- 1930 - Rotunda fountain removed. Floor finished with concrete.
- 1957 - Encaustic tile at Rotunda removed and replaced with concrete.

ca. 1903 to ca. 1972

General Notes:

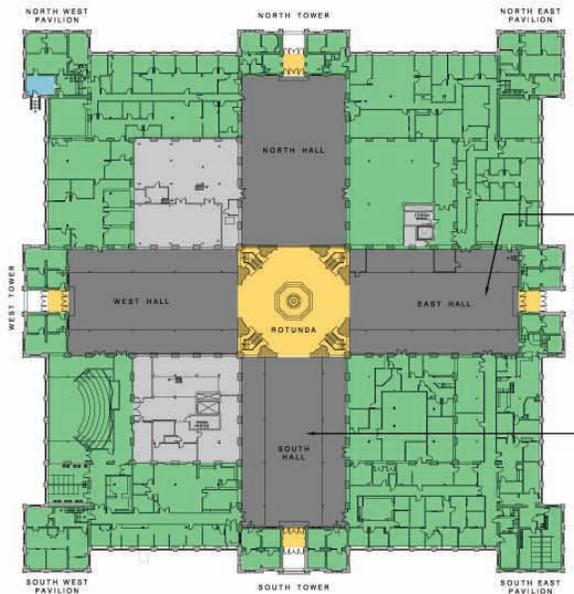
1. Materials legend represents finish flooring materials only and does not take into account older finishes under newer materials.
2. Hatch represents Historic Materials Potentially Covered.



Second Floor Plan
with Galleries

Flooring Type Legend

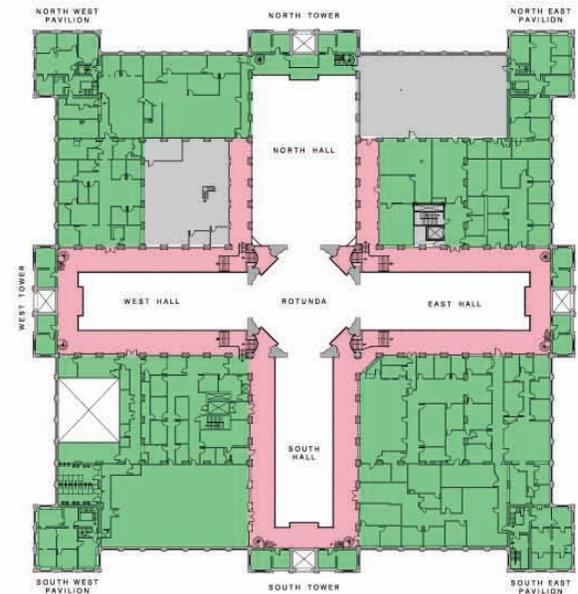
	Terrazzo		Modern Materials (No Historical Significance)
	Concrete/ Granolithic		Encaustic Tile
	Wood		Stone
			Mosaic Tile



Ground Floor Plan

Per the Oehrlein Preservation Plan, carpet covered a large portion of the East Hall post-1990. Stone flooring was exposed at the time of the survey.

Per the Oehrlein Preservation Plan, a built-up floor was installed in the South Hall post-1976. Stone flooring was exposed at the time of the survey.



Second Floor Plan

1976 to Present

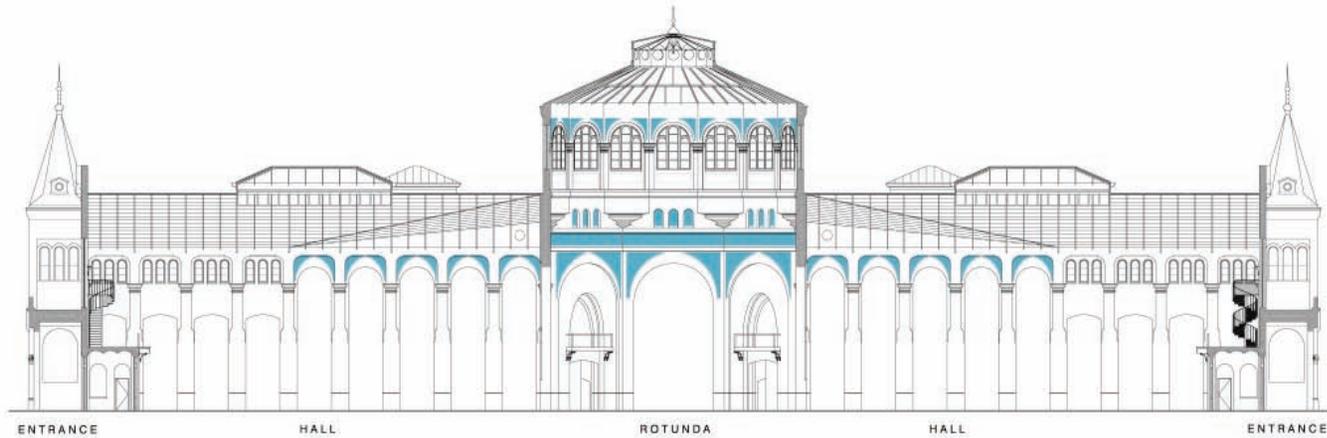
General Notes:

1. Materials legend represents finish flooring materials only and does not take into account older finishes under newer materials.

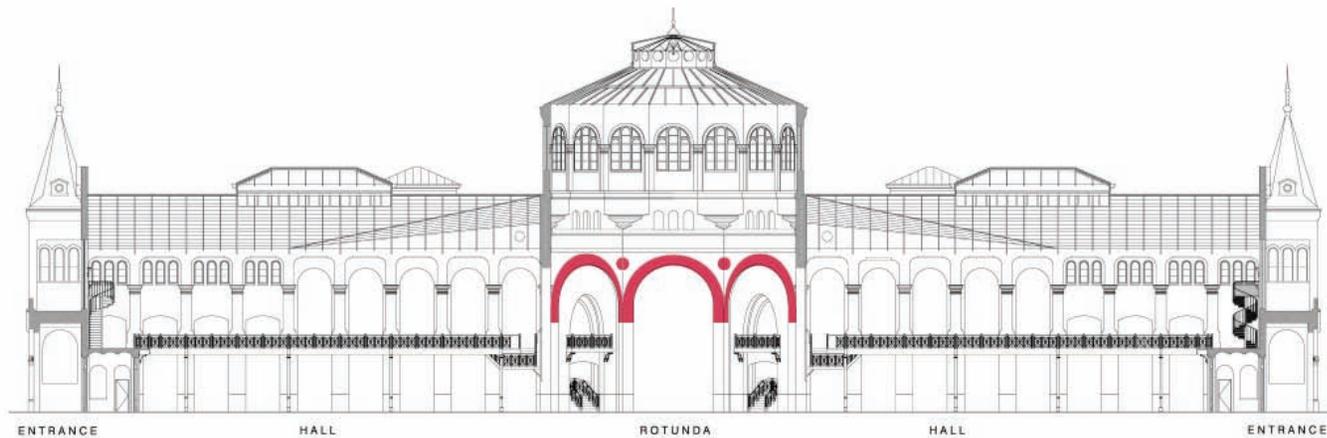
Flooring Type Legend

- Terrazzo
- Modern Materials (No Historical Significance)
- Concrete/ Granolithic
- Encaustic Tile
- Wood
- Stone
- Mosaic Tile

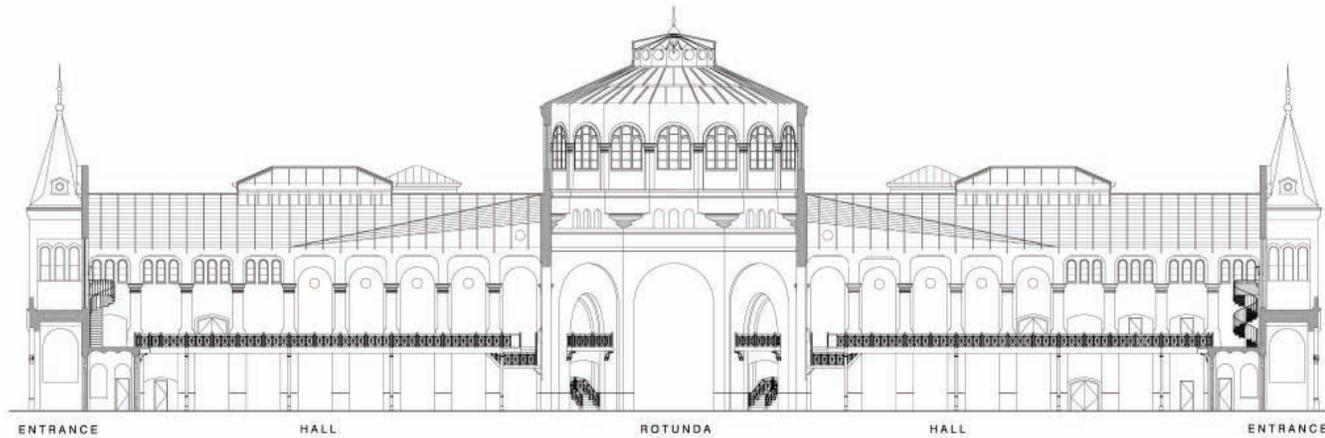
The following sections document changes in the decorative wall treatments applied to the primary spaces within the building. The areas rendered with color indicate locations of decorative painting. Images of these treatments can be found in the photographic timeline following these elevations.



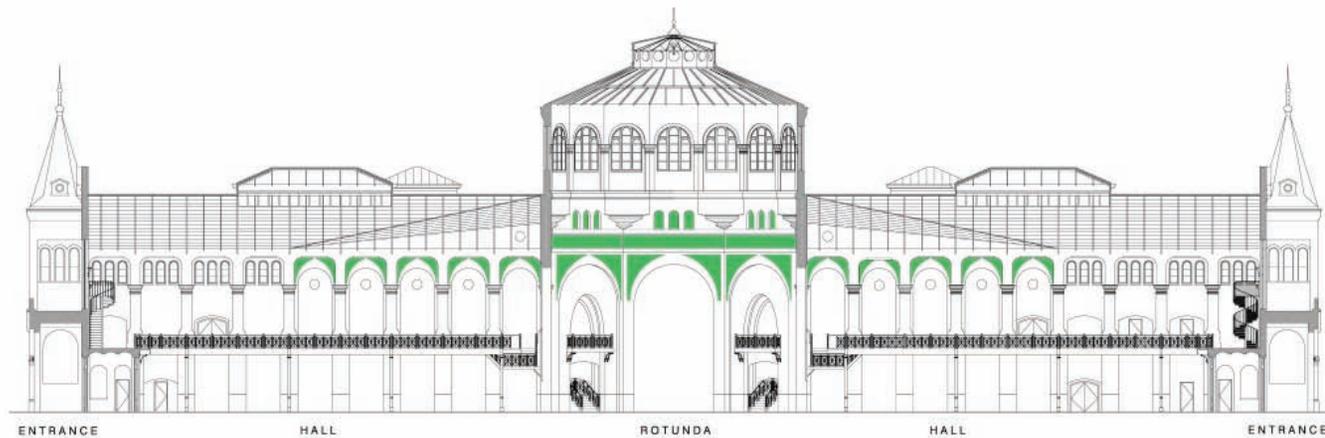
1881 - Original Decorative Stenciling



1903 - Grace Lincoln Temple Stenciling



ca. 1956 to 1972 - No Decorative Stenciling



1976 to Present - Hugh Newell Jacobsen Stenciling

The following timeline documents photographs and events found that relate to the Rotunda during the Period of Significance.



PRE 1890

1890

1895

1896

ROTUNDA INTERIOR CHANGES DURING THE PERIOD OF SIGNIFICANCE 1881 - 1902

NATIONAL MUSEUM FOR THE PUBLIC

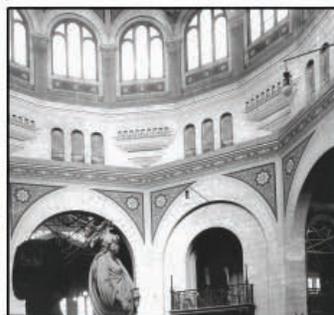
- DRINKING FOUNTAIN AND BARREL ADDED TO ROTUNDA
- FREEDOM, ORIGINAL PLASTER CAST OF THOMAS CRAWFORD'S STATUE, IS GIVEN TO MUSEUM, INSTALLED IN ROTUNDA IN OCTOBER
- DECISION MADE TO HAVE STEPS TO GALLERIES START IN ROTUNDA
- ETHNOLOGY CASES INSTALLED
- LARGE DISPLAY CASES REPLACED SMALLER CASES WITH MODELS OF CLIFF DWELLINGS IN SEPTEMBER

1897



1897

1900



1900

1902



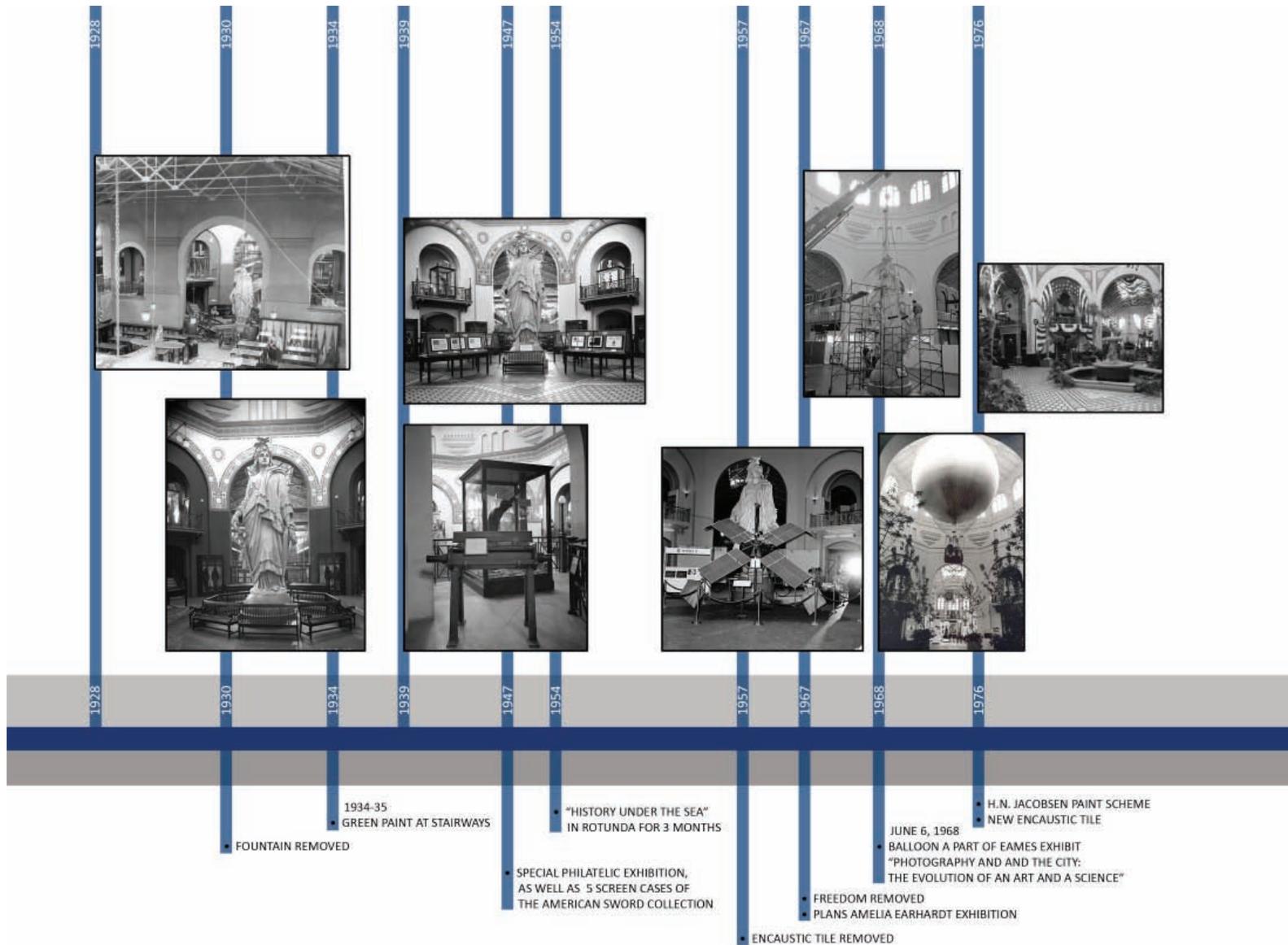
1902

BEAUX ARTS & EXPANSION OF COLLECTIONS

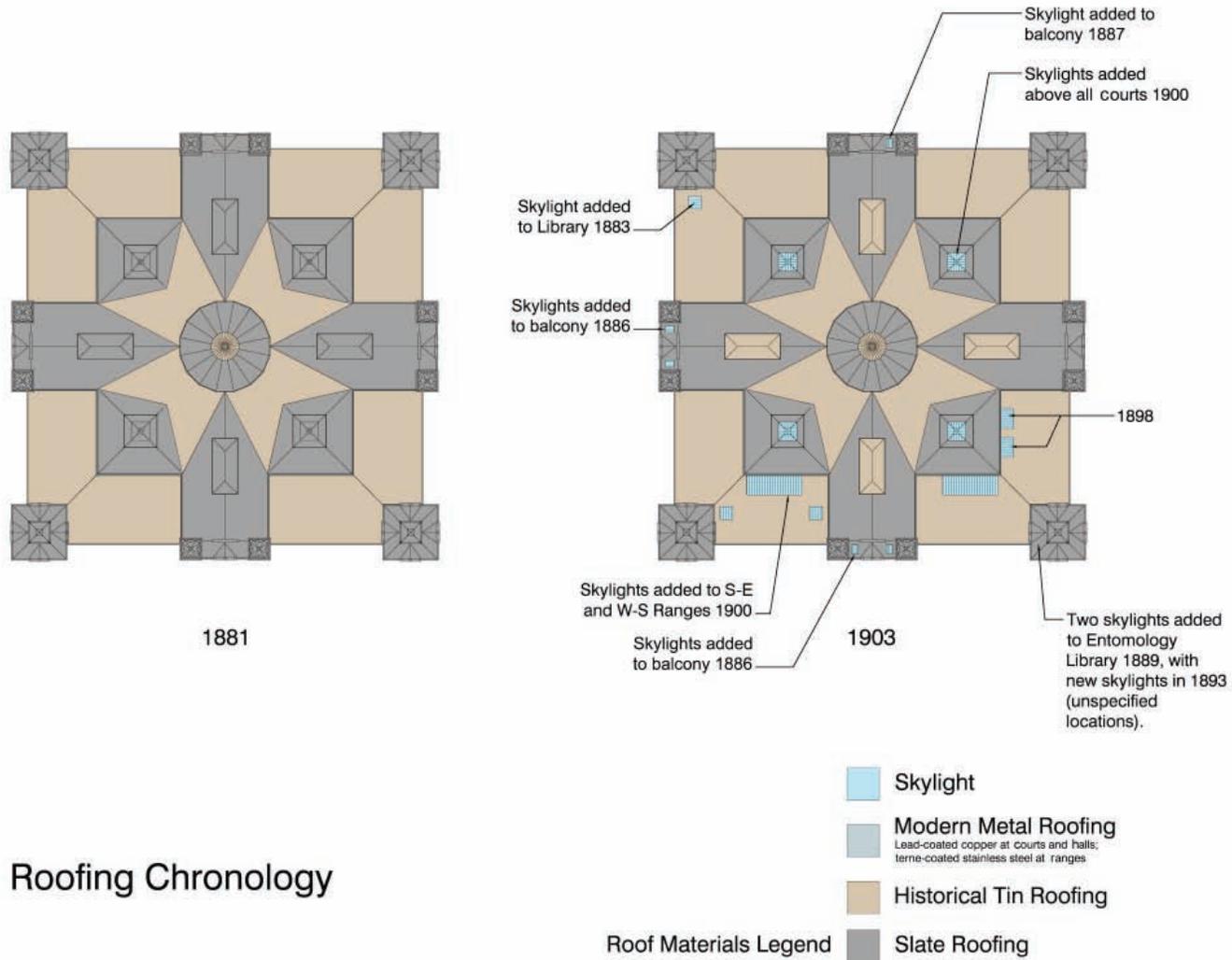
ROTUNDA INTERIOR CHANGES DURING THE PERIOD OF SIGNIFICANCE 1881 - 1902

- NEW RAILINGS AT ROTUNDA BALCONIES INCLUDING LIGHT FIXTURES

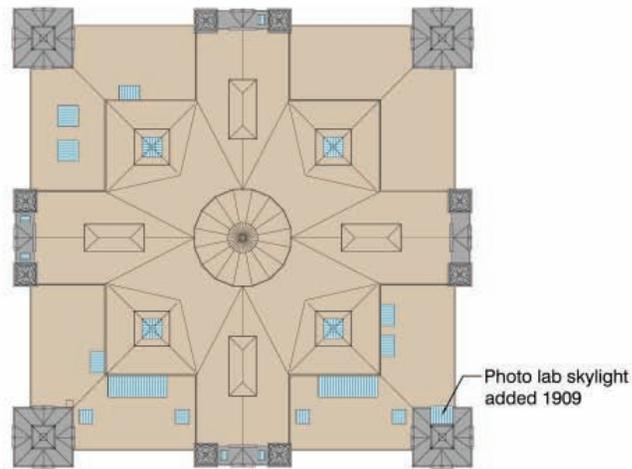
- ELABORATE SCAFFOLDING CONSTRUCTED IN ROTUNDA
- GRACE LINCOLN TEMPLE DESIGN DECORATIVE PAINTING
- ROTUNDA PAINTED OLIVE AT BASE AND IVORY ABOVE



The following roof plans document changes in the roofing materials and locations of skylights.

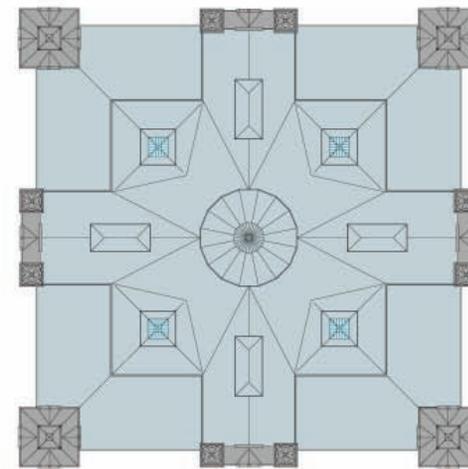


Roofing Chronology



1906 to 1909

Notes:
 1905: Extra skylights installed over all ranges. No locations are specified. Diagram based on historical photographs.
 1906 to 1909: Complete roof replacement- majority of slate roofs converted to tin.



1981 to Present

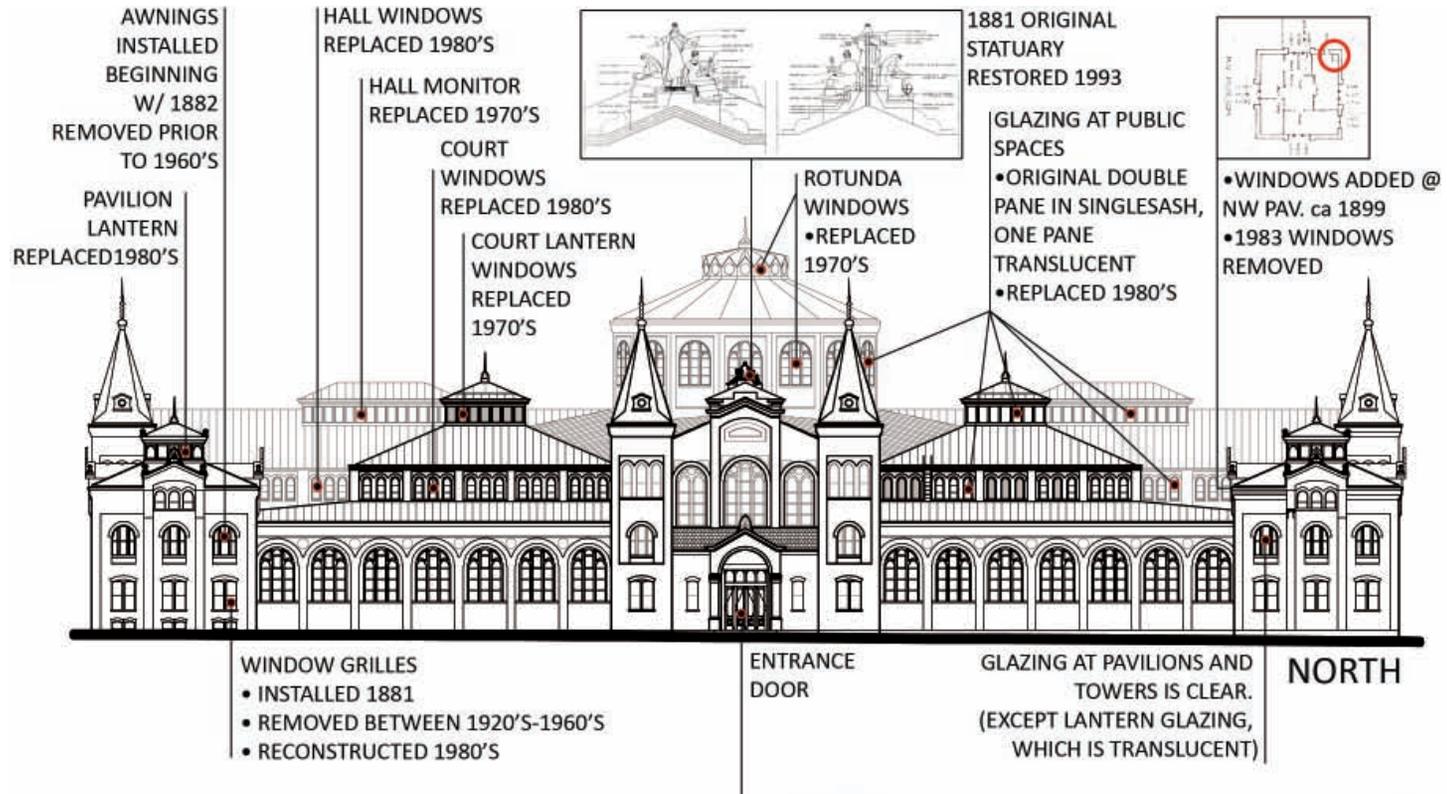
Notes:
 1981 to 1984: Complete roof replacement.

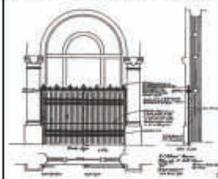
Roofing Chronology

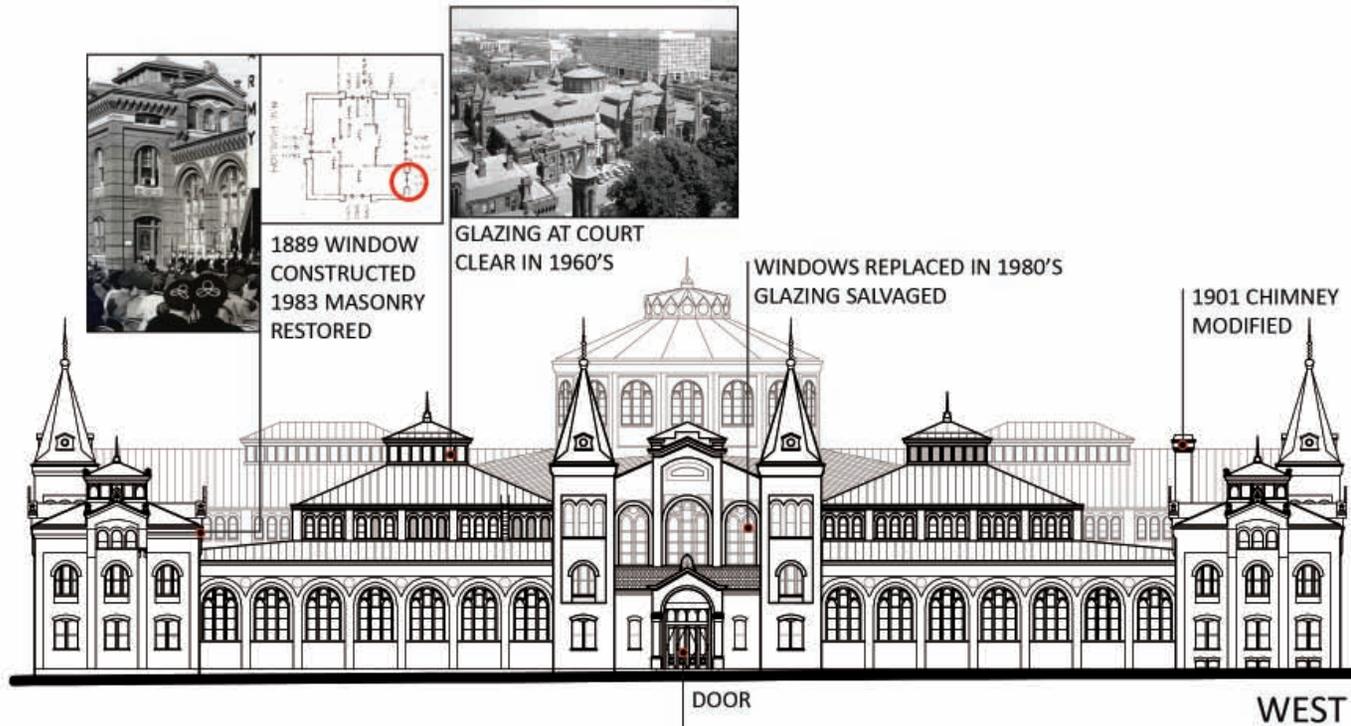
- Skylight
- Modern Metal Roofing
Lead-coated copper at courts and halls,
 terre-coated stainless steel at ranges
- Historical Tin Roofing
- Slate Roofing

Roof Materials Legend

The following elevations document changes to the exterior of the building.



 <p>1881 ORIGINAL DOOR AND GATES</p>	<p>1888 STORM DOOR REPLACED EARLIER</p>  <p>1896 EASTER ISLAND IDOLS FLANKING DOORS</p>	<p>1902 DOOR, HORNBLOWER & MARSHALL DESIGN</p> 	<p>1909 - FOLDING GATES</p> 	<p>1929-30 REVOLVING DOOR</p> <p>ca 1955, STAINLESS STEEL DOOR</p> 	<p>1976 DOOR RECONSTRUCTED</p>  <p>1985 GATES RECONSTRUCTED</p> <p>1990 RAMP FOR ACCESS</p>
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1881 ORIGINAL DOORS AND GATES	1890 DOOR MOVED TO OUTSIDE ARCH	1898 DOOR REMOVED, WINDOW CONSTRUCTED	1993 RAMP	
		<p>SECTION</p> <p>EXTERIOR ELEVATION</p>		1986 TEMPORARY RAMP 1976 DOOR RECONSTRUCTED 1979 GATE RESTORED & REINSTALLED

IRON PIVOTING SASH
1881 @ HALLS
TYPICAL, REPLACED 1970'S
WOOD SASH CONSTRUCTION



WINDOWS @
PHOTO LAB
• 1909 - ADDED
• 1984 - REMOVED,
WINDOWS
RECONSTRUCTED

• 1901 ORIGINAL
WINDOWS REPLACED
• 1980'S WINDOWS
RECONSTRUCTED

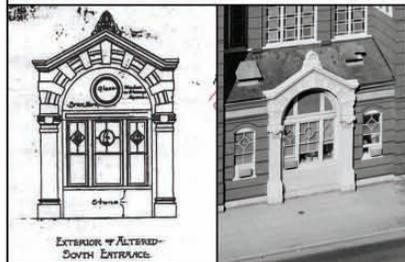


ENTRANCE
DOOR

SOUTH

1881 ORIGINAL
DOORS AND
GATES

1901 WINDOWS INSTALLED



1976 DOOR
RECONSTRUCTED



1985 GATES
RECONSTRUCTED



1969•

9TH ST. TUNNEL CONSTRUCTED

1908 SKYLIGHT CONSTRUCTED
1983 SKYLIGHT REMOVED AND MASONRY RESTORED

1908 WINDOW CONSTRUCTED
1983 WINDOW REMOVED;
MASONRY RESTORED

CAFE

EAST

CAFE 1886	1901 CAFE EXTENDED	1924~1933 CAFE REPAIRED	1983 CAFE REMOVED	1888 STORM DOOR	ca 1910 BEFORE GATES REMOVED
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1881 ORIGINAL
DOOR AND GATES

1967 ROLLING DOOR

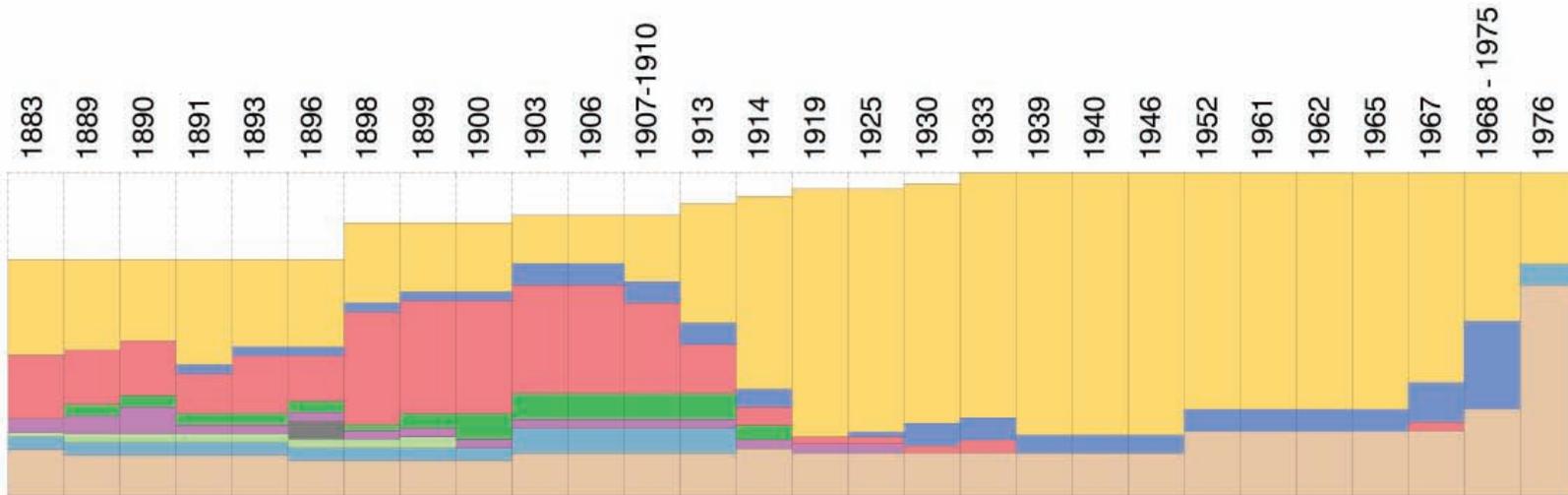
1976 DOOR
RECONSTRUCTED

1882 BASEMENT
WINDOWS

1918-1920

*Back Entrance -
Smithsonian Art
Hall Gates. One
in museum in
1900*

The following diagram documents the distribution of collections that were in the AIB with colors to indicate their current museum location. This diagram is provided to illustrate that almost all SI museums began with collections from the AIB.



Changes in Distribution of SI Collections Once Housed in the AIB

- National Museum of American History (NMAH)
- National Air and Space Museum (NASM)
- National Museum of Natural History (NMNH)
- Public Programs
- Support Space
- National Museum of the American Indian (NMAI)
- Freer + Sackler Galleries (F/S)
- Smithsonian American Art Museum (SAAM)
- Undefined Collections