

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section number _____ Page _____

SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 08000782

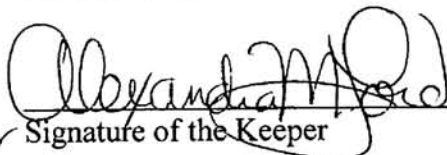
Date Listed: 8/14/08

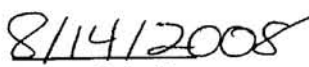
Property Name: Nakashima, George, House, Studio and Workshop

County: Bucks

State: PA

This property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation.


For Signature of the Keeper


Date of Action

Amended Items in Nomination:

This SLR is issued to amend the registration form to change the category of the property from "buildings" to "district" and to add the Area of Significance of Architecture and National Register Criterion C.

Section 8: Statement of Significance

The George Nakashima House, Studio and Workshop is nominated at the national level, under Criterion B for the district's association with architect and designer, George Nakashima, and under Criterion C, for the Areas of Significance of Art and Architecture for the International Style buildings designed, engineered, and built by Nakashima.

The State Historic Preservation Office was notified of this amendment.

DISTRIBUTION:

- National Register property file**
- Nominating Authority (without nomination attachment)**

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**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Registration Form**

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

1. Name of Property

historic name Nakashima, George, House, Studio and Workshop

other names/site number N/A

2. Location

street & number 1847 and 1858 Aquetong Road
 city or town Solebury Township
 state Pennsylvania code PA county Bucks code 017 zip code 18938

n/a not for publication
n/a vicinity

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act as amended, I hereby certify that this x nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property x meets does not meet the National Register criteria. I recommend that this property be considered significant x nationally statewide locally
 (See continuation sheet for additional comments)

[Signature] June 25, 2008
 Signature of certifying official/title Date

Pennsylvania Historical & Museum Commission
 State or Federal agency and bureau

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

Signature of certifying official/title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

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

For Signature of the Keeper [Signature]

Date of Action 8/14/2008

5. Classification

Ownership of Property
(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property
(Check only one box)

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

Number of Resources within Property
(Do not include previously listed resources in the count)

Contributing	Noncontributing	
15	2	buildings
0	0	sites
4	0	structures
0	0	objects
19	2	total

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

**Number of contributing resources
previously listed in the National Register**
0

6. Function or Use

Historic Functions
(Enter categories from instructions)

- DOMESTIC-single dwelling
- COMMERCE/TRADE-Professional
- INDUSTRY/PROCESSING/EXTRACTION-Manufacturing facility
- RECREATION AND CULTURE-Museum

Current Functions
(Enter categories from instructions)

- DOMESTIC-single dwelling
- COMMERCE/TRADE-Professional
- INDUSTRY/PROCESSING/EXTRACTION-Manufacturing Facility
- RECREATION AND CULTURE-Museum

7. Description

Architectural Classification
(Enter categories from instructions)

MODERN MOVEMENT-International Style

Materials
(Enter categories from instructions)

foundation CONCRETE
walls STUCCO, CONCRETE, WOOD, GLASS
roof WOOD, OTHER-Transite,
other _____

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

8. Statement of Significance

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

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

Areas of Significance
(Enter categories from instructions)

ART

Period of Significance
1946 - 1990

Significant Dates
1954, 1957, 1960, 1965, 1970, 1975

Criteria Considerations

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

Property is:

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

Significant Person

(Complete if Criterion B is marked above)

Nakashima, George

Cultural Affiliation

N/A

Architect/Builder

Nakashima, George

Weidlinger, Paul

Salvadori, Mario

Levy, Matthys

Narrative Statement of Significance

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

9. Major Bibliographical References

Bibliography

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

Previous documentation on file (NPS):

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

Primary location of additional data:

- State Historic Preservation Office
 - Other State agency
 - Federal agency
 - Local government
 - University
 - Other
- Name of Repository:
Michener Museum, Doylestown, PA
George Nakashima Studios, New Hope, PA

10. Geographical Data

Acreage of Property 12.2

UTM References

(Place additional UTM references on a continuation sheet)

Lambertville (NJ, PA) Quadrangle

Zone	Easting	Northing
1. 18	503541	4465576
2. 18	503885	4465781
3. 18	504056	4465459
4. 18	503707	4465269

Verbal Boundary Description

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

Boundary Justification

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

11. Form Prepared By

name/title David Kimmerly, Historic Preservation Specialist,

organization Heritage Conservancy date November, 2007

street & number 85 Old Dublin Pike telephone 215-345-7020

city or town Doylestown state PA zip code 18951

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets**Maps**

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

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

Photographs

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

Additional items

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

Property Owner

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

name _____

street & number _____ telephone _____

city or town _____ state _____ zip code _____

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

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

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Nakashima, George, House, Studio and Workshop; Bucks County, PA

The George Nakashima House, Studio and Workshop is located at 1847 and 1858 Aquetong Road, Solebury Township, Bucks County, Pennsylvania. The property consists of a complex of buildings stretching across both sides of Aquetong Road. On the south side is a nine-acre, partially-wooded parcel that contains 18 resources including the George Nakashima House (1946), workshop (1946), showroom (1954), finishing department (1955), main lumber storage building (1956), chair department (1957), Lanai (1958), pool storage house (1958), pool house (1960), swimming pool (1960), conoid studio (1960), arts building (1967) and its associated cloister (1965), garage (1967), heating house (1976), new lumber storage building (1977), reception house (1977), and pole barn (1990). On the north side of Aquetong Road on a separate three-acre parcel is the Mira Nakashima House (1970), guest house (1970), and garage (1985). There are a total of 21 total resources on the property: 19 contributing resources including 15 contributing buildings and four contributing structures (heating house, Lanai, pool storage house, swimming pool); and two noncontributing buildings (pole barn and Mira Nakashima garage). The buildings and structures generally reflect the International Style with traditional Japanese influences. All of the contributing resources were designed by George Nakashima. Nakashima also had a hands-on role in the construction of most of the buildings. Building materials include stone, cement block, concrete, glass, stucco and wood. Some of the roof types of are unusual engineering systems including a conoid shell roof, which is a cone shape or a section of a cone; a hyperbolic paraboloid, which is a saddle-shaped surface; and a scissors truss, which is a truss that is asymmetrical resembling a partially-open pair of scissors. The buildings and the setting retain physical integrity and continue to be used for a variety of purposes including residences, education, production, storage and administration related to the legacy of internationally-known furniture craftsman George Nakashima.

The setting for the property consists of lightly-wooded areas with intermittent open mown areas (approximately 50 percent of the property is open space). A gravel driveway and foot paths are the primary means of vehicular and pedestrian circulation within the complex of buildings. Generally, there is not signage for pathways or on buildings. There is a small gravel parking area to the right (west) after entering the main complex on the south side of Aquetong Road. Many of these buildings are sited along a south facing ridge and have large windows on the south facing side allowing natural light and heat into the buildings and providing a view of open mown areas, scattered trees and densely wooded areas. The buildings that form the main complex are generally arranged in a loose but linear cluster on the northern half of the property along the ridge not far from Aquetong Road. Buildings used for production are found closest to Aquetong Road; lumber storage buildings are along the northern boundary of the property; and buildings with residential and administrative uses are toward the center and east parts of the property. The buildings with administrative and residential functions, including the reception house, George Nakashima House, showroom and conoid studio, are entered from the rear or north side with the front or south side facing onto the open areas. Many of the buildings are sited close together both visually and physically. For example, the main storage building is immediately adjacent to the

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Nakashima, George, House, Studio and Workshop; Bucks County, PA

reception house. There are small ponds, boulders, stone walls, patios and paths dispersed among the buildings. George Nakashima planted trees from the Pacific Northwest on the property to remind him of his homeland. The driveway for the main complex crosses Aquetong Road and connects to the Mira Nakashima property, which also has open lawn with scattered trees, wooded areas, and a small pond.

Arts Building (Map #1)

The arts building was completed in 1967, is International in style and was constructed as an art gallery and museum to display works by Ben Shahn. It continues to serve as a museum that also displays artifacts associated with George Nakashima. The building is about 2 ½ stories tall and measures approximately 36 feet by 40 feet. Its roof is a hyperbolic paraboloid constructed of plywood covered with asphalt. Walls are constructed of concrete block and poured concrete. Large sections of the west and south sides are glass windows. Along the west wall on the first floor of the building is a tile mosaic designed by artist Ben Shahn. (See photos 8 through 11.) The south side of the building has two entrance doors, one near the southwest corner and the other large sliding doors leading out to the covered walkway. The interior of the building features a cantilevered floating stair case that leads to a mezzanine. The stair case has no outside rail and no risers, and the ends of the steps are secured deeply into a thick stone wall. (See photo 37.) Many examples of Nakashima's work are in the building. The arts building is a contributing resource.

Cloister (Map #1B)

Connected to the arts building by a covered walkway, the cloister is a small, one story, rectangular building. It has a shed type roof covered with asphalt. Walls are constructed of cement block. There are three wood entrance doors with unique floor to ceiling vertical glass panels. (See photo 12.) The interior features rice paper windows, exposed beam ceilings and plaster walls (See photo 38) The cloister contains a bedroom, bathroom, kitchen and storage room. The cloister was constructed in 1965, is International in style and is a contributing resource.

Conoid Studio (Map #2)

With a distinctively designed reinforced concrete conoidal shell roof, the conoid studio provides work areas for the design of furniture as well as space for education and training. The concrete roof is approximately 2 ½ inches thick and has sinusoidal waves beginning on the northern side of the building which flatten towards the southern side of the building. (See photo 4, 6 and 35.) The sinusoidal waves are not only aesthetically pleasing, they are key to the support and structural engineering of the building. There is an arched buttress that supports the roof along the southern façade. (See photos 1, 3, and 5.) The building is constructed into a south facing hill side and cantilevered by a basement wall. It measures approximately 40 feet by 40 feet. Materials used on the walls of the studio include cement block, stone, stucco, and glass. The roof of the building is constructed of light frame with reinforcing rods and wire lath. Upper walls are constructed of light frame. The interior of the building includes large open areas as well as rooms for a kitchen, bathroom and an office area.

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The windows in the south façade allow for a maximum amount of natural lighting filtered through rice paper screens. (See photo 34.) Floors are wood and the ceiling reflects the sinusoidal curves of the exterior. There is a Tatami, or raised platform with mats, located in a rectangular bay that cantilevers outward from the building on the south side. A large rice paper covered sphere is suspended from the ceiling. Numerous Nakashima designed chairs and tables are used in the room. Construction of the conoid studio began in 1957 and it was completed in 1960. It is International Style. It is counted as a contributing resource to the property.

Chair Department (Map #3)

The chair department was originally built as a club house for workers. However, soon after it was built it was converted to space for assembling chairs. The building, like the conoid studio, has a conoidal shell roof made of plywood. The chair department was built in 1957, and is International style. It was built as a smaller prototype for the larger conoid studio which was built the following year. The chair department however does not have the sinusoidal waves in the roof. Overall the building measures approximately 25 feet by 20 feet and is two stories at the south side. Since the building is cantilevered into the hillside it is one story on the north side. Materials on the walls include stucco, stone, wood and glass. (See photo 1 and 2.) It is a contributing building.

Finishing Department (Map #4)

Originally built as lumber storage, the finishing department was quickly converted for use as a building where finish is applied to the furniture. It was built in 1955 and is International in style. The building is counted as a contributing resource. The roof over the main part of the building is a slightly sloped gable, covered with plywood and asphalt. There is also a shed roof over a wing that is covered with corrugated Transite. Transite is a composite of asbestos and concrete. The walls are constructed of cement block and wood. Large sections of the south side consist of large glass windows. (See photo 15.)

Showroom (Map #5)

The showroom was constructed in 1954, specifically for use as an area to put examples of the furniture on display and as the business office. The building has a gently sloped gable roof that is covered with corrugated Transite. Wall materials include stone, wood and stucco. (See photos 16 and 17.) The building is trapezoidal in shape and has a covered wood deck and patio. Sliding rice paper screens lead to the wood deck and to an entry way that leads to the patio. The interior features a Tatami, cherry wood floors, a small fireplace a hanging cabinet and wall light designed by Nakashima. (See photo 41.) In addition to the open showroom area there is also a bathroom, office and kitchen area.

Workshop (Map #6)

The workshop is where the furniture is manufactured. The original section of the workshop was constructed in 1946 with additions made to the building in 1959, 1970 and 1988. The original 1946 section of the workshop is contained in the western most

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part of the building. In 1959 the original section of the workshop was expanded by an addition on the north side. In 1970 the eastern part of the workshop was added, as was a carport. The workshop has a gable roof with a projecting clearstory. The roof is covered with corrugated Transite and asphalt. Walls materials are wood, stucco, stone, glass and cement block. (See photo 13 and 14.) It is irregular in shape measuring roughly 65 feet by 60 feet.

George Nakashima House (Map #7)

Built in 1946, the George Nakashima House served as the primary residence for the Nakashima family and is currently used as a residence by Kevin Nakashima, George's son. A small addition was built onto the house in 1954 for an additional bedroom. The house has a gable roof covered with wood shingles. Walls are stucco, stone and wood. It measures roughly 55 feet by 15 feet and is one story tall. (See photo 19.) The interior of the house features natural un-milled support posts, large beams and hardwood floors. (See photo 39 and 40.) The living room has a fireplace and rice paper sliding doors that lead to a balcony that overlooks the open space areas of the property.

Heating House (Map #8)

The heating house is a small contributing structure (17 feet by 9 feet) built in 1976. It is constructed of concrete and wood. It serves as storage for wood and houses the furnace for heating the George Nakashima house. (See foreground of photo 18.)

Lanai (Map #9)

The Lanai is a small structure designed to serve as outdoor living space. It was constructed in 1958 of California redwood with a cantilevered design and anchored in concrete. A stone barbecue is built into the structure. The roof is covered with redwood shingles. (See photo 22.) It is counted as a contributing structure.

Garage (Map #10)

The garage is a small rectangular building with a gable roof covered with corrugated Transite. Walls are covered with stucco. It has a foundation of stone. It is a one car garage with an overhead door and a round window. (See photo 20.) It also includes a laundry room and storage. The garage was constructed in 1967 and is a contributing building.

New Lumber Storage (Map #11)

The new lumber storage building was constructed in 1977. It has a plywood and asphalt covered shed type roof. Walls are constructed of cement block. (See photo 29.) It is a contributing building.

Main Lumber Storage (Map #12)

Built in 1956, the main lumber storage building had an addition in 1968 and a small kiln addition in 1999. The main lumber storage building features a hyperbolic paraboloid roof made of plywood and covered with plywood and asphalt. Walls are constructed of cement block. (See photo 28.) It is a contributing building.

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Reception House (Map #13)

The reception house was built from 1975 to 1977 and is counted as a contributing building. It serves as a guest house and features a tea room and bath house. It continues to be used as a guest house and as a location for meetings. The roof of the house is covered with wood shingles. The support system for the roof is a unique scissor truss design. Wall material includes stone, stucco and cement block. (See photos 21 and 23.) The interior features a living area with a fireplace, a dining area with a kitchen area cleverly hidden behind sliding wood and rice paper screens (See photo 36) and a tea room with a Tatami floor. There is also a large, amoeba shaped, sunken Japanese bath in the bath house area of the building.

Pole Barn (Map #14)

The pole barn is a noncontributing resource constructed in 1990 with additions in 1995 and 2006. It is a very large building measuring roughly 45 feet by 180 feet. (See photo 30) It serves as a lumber storage building.

Pool Storage House (Map #15)

The pool storage house is used to store chemicals and equipment for the nearby swimming pool but was built primarily to serve as a prototype for the pool house. It was built in 1958 and has a tapering barrel vault roof made of plywood that rests on a cement block base. (See foreground of photo 24.) It is a contributing resource.

Pool House (Map #16)

The pool house is a large building (33 feet by 30 feet) which is open at both ends. It was constructed in 1960 with a distinctively tapered barrel vaulted roof design. The roof is constructed of plywood and covered with a thin layer of asphalt and edged with copper. The base of the pool house is constructed of stone and concrete block. (See photos 25 through 27.) It is a contributing resource to the historic property.

Swimming Pool (Map #17)

The swimming pool was built about the same time as the Pool house, 1960. It has a cantilevered overhang. It is amoeba shaped, constructed of concrete and is counted as a contributing structure. (See photo 26 and 27.)

Mira Nakashima House (Map #18)

The Mira Nakashima House was constructed in 1970 and is a contributing resource to the historic property. The building was designed and built by George Nakashima for his daughter Mira. It has a distinctive scissor truss roof design which is covered with wood shingles. Wall materials include cement block, wood and stucco. It has a concrete deck across the main façade, accessed by a wood ramp. Large sliding doors lead from the deck to the house. (See photo 31.) The interior features an open floor plan, hardwood floors, rice screen windows (See photo 42) and a corner fireplace in the living area.

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Mira Nakashima Guest House (Map #19)

Also built in 1970, the Mira Nakashima guest house is a small building with a scissor truss roof design. The roof is covered with wood shingles. Wall materials include stucco and cement block. (See photo 32.) It is a contributing building.

Mira Nakashima garage (Map #20)

The Mira Nakashima garage was built in 1985. It was not designed or built by George Nakashima and is therefore a noncontributing building. It has a wood shingle roof and vertical wood siding. (See photo 33.)

Historic Integrity

The George Nakashima House, Studio and Workshop retains historic integrity. Very few noncontributing resources are located on the property, with few exceptions most of the buildings remain unaltered and the setting and overall landscape of the property is outstanding. The noncontributing buildings on the property have designs that fit with the existing buildings. For example the pole barn, while being a very large storage building, is covered with naturally weathered boards and exposed rafter tails which mimic other buildings on the property. The workshop is one building that has been altered due to the growth of the manufacturing operation. However, many of the changes that have occurred to the building fall within the period significance and were executed by Nakashima, therefore the changes are similar to and fit in with the buildings on the property. The setting for the property includes many small landscape elements that add considerably to historic value of the property. These landscape elements include small ponds, scattered trees (some of which are unique specimens to the area; see photos 43 to 47), clusters of boulders and stone walls. Overall the property retains all aspects of historic integrity including its location, setting, materials, design, workmanship, feeling and association.

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Nakashima, George, House, Studio and Workshop, Bucks County, PA

Statement of Significance

The George Nakashima House, Studio and Workshop meets National Register criterion B, for its association with George Nakashima. Criterion consideration G is applicable since 11 of the 19 contributing resources on the property post-date 1958, the 50 year National Register guideline. George Nakashima was an architect and acclaimed Modern furniture designer and woodworker. His Bucks County property includes his former residence, studio, production workshops, lumber storage buildings and other resources associated with his family and career from 1946 through 1990, the year of his death. The property continues to be operated by his daughter, Mira, in the production of furniture based on his archive of designs and her original work. The period of significance is 1946 to 1990. Although 11 of the 19 contributing resources were built within the past 50 years, like the earlier buildings they were all designed by Nakashima, whose career as a craftsman and designer has proven to be of exceptional importance. These more recent buildings also played integral roles in the operation of the company and relationship of his family, which were interwoven. The property contains many fine examples of International Style buildings with interiors and a landscape setting that complement and reflect Nakashima's furniture craftsmanship.

George Nakashima won numerous awards for his work and his furniture has been sold worldwide. Nakashima was also a skilled architect and engineer and he was intimately involved in the construction of the buildings on the property. All of the contributing buildings and structures on the property were designed, engineered and built by George Nakashima. Well known structural engineers Paul Weidlinger, Matthys Levy and Mario Salvadori worked with George Nakashima on the conoid studio, chair department and the lumber storage buildings. However, these and the other resources that make up the entire complex are significant for their association with an individual of exceptional importance, George Nakashima. The resources less than 50 years old are also integral parts of the property, which is a collection or compound of related buildings associated with George Nakashima who lived, worked and was a viable part of the furniture business on the property until his death in 1990. Construction initially began on the buildings in 1946 soon after Nakashima purchased the land (well within the 50 years old or older limit) and continued to very recently (2006). The last building George Nakashima designed and built was completed in 1977. The period of significance of the George Nakashima House, Studio and Workshop is 1946 to 1990 to include the years that Nakashima was associated with the property.

History

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Nakashima, George, House, Studio and Workshop, Bucks County, PA

George Nakashima was born May 24, 1905 in Spokane, Washington. He grew up in the forested mountains of the Pacific Northwest, and later he and his family lived in Seattle. His education consisted of the study of forestry, and then architecture at the University of Washington. In 1928 while attending the University of Washington he was given a scholarship to study architecture for a year in Paris at the Ecole Americaine des Beaux-Arts in Fontainebleu. After graduating from the University of Washington in 1929 with a degree in architecture he received a scholarship to attend the Graduate School of Design at Harvard University. He soon transferred to the Massachusetts Institute of Technology (MIT) and received a Masters degree in architecture in 1930. After MIT he was hired by the Richard Brooks Studio in New York to paint murals for the New York capitol building in Albany and a year later was hired by the Long Island State Park Commission to paint murals and design buildings. He worked on projects at Jones Beach, Sunken Meadow Park and Montauk Point. He lost the job in 1933 due to the depression and traveled across the country to Seattle to see his parents. From Seattle he traveled back to New York and then via steam ship across the Atlantic Ocean eventually making his way once again to Paris.

Near Nakashima's apartment in Paris the Pavillion Suisse, an early Le Corbusier building was being constructed and, according to his autobiography *The Soul of a Tree* (P.50), he took time on nearly a weekly basis to watch the building being built. The Pavillion Suisse was a Modern design that used concrete as a primary building material. After a year in Paris he traveled to Japan and in 1934 he took a job with architect Antonin Raymond. Antonin Raymond worked with Frank Lloyd Wright on the Imperial Hotel, Raymond decided to stay in Japan and set up an architectural office in Tokyo. Raymond designed buildings in Japan that were a blend of Modernism and traditional Japanese architecture. While in Japan, Nakashima learned a greater appreciation of Japanese culture as well as traditional Japanese building techniques and design.

Around 1937 the Raymond office received a commission to design a building for the ashram of Sri Aurobindo in Pondicherry, India. Nakashima was interested in working in India and agreed to oversee the design and construction of the building. While working on the project, Nakashima became a disciple of Sri Aurobindo and Mira Alfassa, and donated his salary for the project to the monastery. The building was named Golconde and was constructed of reinforced concrete, International in style, with a roof made of five feet by 3 feet pre-cast concrete barrel vaulted sections.

George Nakashima completed his work in India and traveled back to Tokyo in 1939. At this time the world was on the verge of war and Antonin Raymond closed his office in

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Tokyo and moved to New York City. Shortly thereafter Raymond purchased a farm on Pidcock Creek Road outside of New Hope, Pennsylvania. While in Tokyo Nakashima met Marion Okajima and they were engaged. He left Tokyo and traveled back to Seattle, Marion joined him in the United States, and they were married in 1941. While in Seattle, Nakashima decided to reject a career in architecture and instead focus on making furniture. He considered furniture making to be a craft, identical to architecture, but at a smaller scale. He was disillusioned by the work of Frank Lloyd Wright and felt Wright's work was beautifully designed, but poorly engineered. This was a confrontational stance given Wright's popularity at the time. His discontent with Wright's work caused Nakashima to reject architecture as a vocation and instead he set up a small furniture workshop in the basement of a Maryknoll Boys Club in Seattle. His work was noticed by Andre Ligne, a cosmetics magnate, and Nakashima was commissioned by Ligne to produce a collection of furniture for his residence. This was Nakashima's first major commission.

On December 7, 1941 the Japanese attacked Pearl Harbor and shortly thereafter anyone of Japanese ancestry living on the West Coast was forced into internment camps in the away from the Pacific Coast. The Nakashimas, including their newborn daughter Mira were relocated to Camp Minidoka in Idaho. In George Nakashima's autobiography *The Soul of a Tree*, he describes the mass incarceration in the internment camps as a "stupid, and insensitive act, one by which my country could only hurt itself. It was a policy of unthinking racism." (Nakashima, George, 1981, p.69) In the camp Nakashima met Gentaro Hikogawa, a Japanese carpenter who taught him additional woodworking skills and techniques to enhance his already profound furniture making ability. In 1943, determined not to remain in the camp, Nakashima contacted his friend and former employer Antonin Raymond. Raymond petitioned for the release of the Nakashima's, which was granted with the provision that Nakashima work for Raymond. Since some of Antonin Raymond's jobs were government related, Nakashima could not work as an architect for Raymond. Instead Antonin Raymond hired him to do work on his New Hope farm, primarily tending to the chickens.

In addition to his farm related duties, Nakashima set up a small workshop in the milk house on the Raymond farm. While working in the milk house Nakashima designed what became known as the milk house stool and milk house table, among other designs, that would become a regular part of his line of furniture. In addition, while living in the New Hope area, Nakashima became enamored with the building traditions of the early Quaker settlers. In fact, in *The Soul of a Tree*, he includes sketches of the nearby Thompson-Neely house and barn. (Nakashima, George, 1981, p69 and p.71) In 1945, after the war was over, Nakashima moved into a small house near

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Meetinghouse Road and continued to design and build furniture. A year later, in 1946, he approached a Quaker farmer and asked him if he could have 3 acres of his land along Aquetong Road in exchange for doing carpentry work. The farmer agreed and Nakashima began to construct his workshop on the 3 acre parcel, while he and his family lived in a tent. This 3 acre parcel would be expanded through the years and now encompasses Bucks County TMP#s 41-36-77 and 41-36-87-13, the nominated property.

Soon after he acquired the land and built his workshop, Nakashima designed and built a house for himself and his family. Thus began a tradition of combining family residential buildings with workshops, storage buildings and studios; and mixing family life with the manufacture, design and marketing of furniture. In addition, as the business grew Nakashima hired workers to assist him and these workers often became like family members. Nakashima was the creative talent, Nakashima's wife, Marion acted as the business manager. Children Mira and Kevin Nakashima would eventually become a part of the business, with Mira playing a major role in the design and manufacturing of the furniture, including executing designs from the archive left by her father. The house the family lived in was small, just one story high, relatively simple in design and it reflected a blend of Modern architecture and Japanese building traditions. (See photo 19.) Modern features of the house include use of horizontal windows. Japanese building traditions include a harmonious design with nature, often using natural forms and materials outside and inside the house. In addition, transition between the indoors and outdoors by means of wide door ways, patios and decks is a trait of Japanese building. Japanese cultural influences in the George Nakashima House include an open floor plan divided by screens, use of natural materials including wood and stone, both inside and outside the house. In addition other Japanese elements include the use of exposed support structures such as exposed rafters and support posts that are simply trees stripped of their bark. The workshop was also a simply constructed building of cement block, with large windows in the southern exposure for natural lighting, and war surplus Transite roofing. (See photo 13 and 14.)

For a considerable length of time (1946 to 1954) the house and workshop were the only buildings on the property. Meanwhile Nakashima's furniture making business grew and flourished. In 1946 he established a relationship with H.G. Knoll Associates, a furniture manufacturer in New York City. Knoll would mass produce some of Nakashima's designs, however custom production and sales of the furniture could continue at his New Hope workshop. H.G. Knoll had a similar relationship with a number of Modern furniture designers of the mid 20th century. Among these, in addition to Nakashima, were Isamu Noguchi, Eero Saarinen, Robert Venturi, Ludwig Meis van der Rohe, to

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name a few. The corporate headquarters for Knoll, located in East Greenville, PA, was contacted in an attempt to retrieve sales and production data regarding the relative success of Nakashima's designs versus other designers at Knoll, however the data was not available.

In 1951 examples of Nakashima's furniture were included in a well traveled exhibition of Modern design initiated by the Museum of Modern Art in New York City. In 1954 a building was constructed for lumber storage, which had to be quickly converted to a furniture finishing department. (See photo 15.) Thus began a profound period of construction at the New Hope property. In Mira Nakashima's biography of her father she describes the time period:

As the furniture business prospered, it afforded him the financial capability to consider building again, and indeed, demanded more space for his operations. He also continued to design and build elsewhere as opportunities arose. Although he had not done any architectural work since he had put up his first house and workshop on the New Hope property, 1954 marked the beginning of a flurry of building, which would include new space to work, to show pieces to clients, and to store the expanding inventory of lumber, and even in 1960, to build a kidney-shaped swimming pool and barrel-vaulted pool house. The most important of these new buildings was the conoid studio, which would be a combination design studio, conference room, and a place to keep some of his finest pieces of wood. (*Nature Form and Spirit* p. 136)

In 1954, along with the finishing department, Nakashima designed and built the showroom. Like the house, the showroom was a one story rectangular building with large open interior space to display furniture and ample room for conducting business. It featured a small pond at one gable end that is viewed from a wooden deck accessed by sliding doors. (See photos 16, 17 and 41.) These features also represent the Japanese philosophy of bringing nature and natural materials into the building. In 1954, Kevin Nakashima was born to George and Marion Nakashima. As a result, the house had to be expanded by an addition to include an extra bedroom.

Building continued on the property and by 1956 Nakashima began the use of experimental roof designs, particularly the use of conoidal shell and hyperbolic paraboloid roof, for buildings on the property. Simplistically, a conoid is a cone shape, while a hyperbolic paraboloid is a saddle shaped curve. Both are innovative and economical methods of covering a large area with a relatively thin, light weight frame roof. To construct the chair department (1957), conoid studio (1960) and the main lumber storage building (1956) Nakashima hired engineers Paul Weidlinger, Mario

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Salvadori, and Matthys Levy of Weidlinger Associates. Paul Weidlinger was the founder of Weidlinger Associates Inc. in New York, NY, which continues to be one of the outstanding engineering consulting firms in the world. He specialized in the analysis and effect of seismic activity on buildings and structures. Mario Salvadori was an engineer and architect who worked on the Manhattan Project during World War II. In 1956, Matthys Levy was a recent graduate in structural engineering from Columbia University. He went on to design and engineer landmark structures including the Georgia Dome in Atlanta and La Plata Stadium in Argentina. He also was a consulting engineer on the investigation into the collapse of the World Trade Center buildings in New York City on September 11, 2001. He currently is chairman of Weidlinger and Associates, Inc. in New York City.

In experimenting with the conoid shell roof type, Nakashima designed and built a club house or lounge for his workers in 1957. The building's roof was made of a layered plywood shell. (See photos 1 and 2.) Now known as the chair department, the clubhouse soon had to be converted for use as a chair assembly shop. The chair department was followed by the construction of the most remarkably engineered and designed building on the property, the conoid studio (1960). The studio was to measure 40 feet by 40 feet. The roof of the conoid studio is not only unique for its shape, but also for its poured concrete construction which measures only 2 ½ inches thick. In addition, the use of sinusoidal waves in the roof adds to its strength and aesthetics. (See photos 1, 3, 4, 5, 6 and 35.) The main lumber storage building constructed in 1959 of cement block has a thin hyperbolic paraboloid roof built with three layers of 3/8 inch plywood. (See photos 28.)

In addition to designing these buildings, Nakashima also took a hands-on approach to their construction. He was his own general contractor on each project and directly supervised the work, if not actually performing the work himself. He also rarely made blue prints of his designs. Instead he drew his plans by hand with pencil on paper. This was also true of his furniture designs.

Interleaved with Nakashima's building and architectural work on his New Hope property, the furniture manufacturing business was thriving. Construction of the conoid studio inspired Nakashima to design an entire line of furniture which he sold at his New Hope showroom including the conoid chair, bench, coffee table, end tables and dining table. The conoid chair included daring architectural elements such as a cantilevered seat, angled back support and thin floor runners. The chair mimics the architectural and engineering design of the conoid studio. The Jamaican resort, Frenchman's Cove, commissioned Nakashima to build a collection of furniture for the resort in 1951. Two

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dining tables, one square and one rectangular, designed for the Frenchman's Cove project, also became part of Nakashima's regular line of furniture and sold at his New Hope showroom. In 1957, Nakashima was approached by Widdicomb-Mueller Company of Grand Rapids, MI and asked to design a mass produced line of furniture, similar to the arrangement he had previously negotiated with H.G. Knoll Company. The Widdicomb-Mueller line of furniture was called "Origins" and was sold by the company until 1961. The Origins line apparently was not highly successful, as evidenced by the short time that the line was handled by the company. However, there are little or no sales or production data available from the company archives which are located at the Grand Rapids Public Library in Michigan to verify the relative success of the line.

In 1958, Nakashima was commissioned to design an outdoor living room by the Simpson Lumber Company of Arcata, CA. The living space was designed as a cantilevered lean-to anchored in a concrete base and included a stone barbecue. The "Lanai", as it came to be known, was designed to be built of redwood. The lumber company advertised the outdoor family room in various popular magazines of the time, offering copies of the plans for the structure at no charge. This was a marketing tool by the Simpson Lumber Company to entice customers to purchase its redwood lumber products. The prototype for the Lanai is on the Nakashima property near the reception house. (See photo 22.) In 1959, the small and somewhat inconspicuous pool storage house was constructed. (See photo 24.) Its significance is that it was a prototype for the much larger pool house which was built nearby in 1960. (See photos 25 through 27.) Mira Nakashima, Nakashima's daughter and a high school senior at the time, assisted with the design and construction of the pool storage house. Both the pool storage building and the pool house have plywood barrel vaulted roofs set on solid stone or cement block foundations. The pool house was also designed to have a passive solar heating system that provides hot water for showers in the building. The swimming pool, built in 1960, also is uniquely designed and engineered with a cantilevered concrete extension on the south side. (See Photo 26.)

The next building to be constructed on the property was the arts building (1967). (See photos 8 through 11.) The building has a hyperbolic paraboloid roof design and was specifically constructed to display the works of Ben Shahn, the well known mural painter, photographer and social activist. George Nakashima and Ben Shahn met in the 1950s. Nakashima designed an addition on Ben Shahn's house in the New Deal community of Roosevelt, New Jersey and Ben Shahn purchased furniture from Nakashima. From 1967 to 1969, Ben Shahn's art was sold at the Nakashima studio in New Hope. After the arts building was constructed Ben Shahn's work was

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on display in the building. Ben Shahn sketched a tile mosaic which he proposed for installation on the west wall of the arts building. Unfortunately Shahn passed away in 1969, prior to the mosaic being executed and installed. However, Nakashima and his son, Kevin, took the sketch of the proposed mosaic to the Gabriel Loire stained glass studio in France. The tile mosaic was built in eight sections by the Gabriel Loire Studio and transported back to New Hope and installed on the west wall of the arts building in 1969. (See photo 10.)

In 1970 Mira Nakashima and her family were in need of a place to live in the New Hope area. Land across Aquetong Road from the main complex of buildings was purchased by Nakashima in 1968 and here he began construction of Mira's house. In the design and construction of Mira's house and an adjacent guest house, he employed a scissors truss roof. The truss is basically an asymmetrical gable resembling a partially open pair of scissors. It is an economical means of supporting a roof which, with the addition of natural tree support posts on the interior and exposed support structure, makes the roof both aesthetically pleasing and well engineered. (See photos 31, 32 and 42.)

Another building on the property that employs the use of a scissors truss roof is the reception house (1975-1977). (See photos 21 and 23.) It was the last building on the complex to be designed and built by George Nakashima. The house includes a Japanese tea room with a tatami mat floor, a Japanese bath and a hide-away kitchen area adjacent to the dining area. (See photo 36.)

While designing and engineering buildings stopped around 1977, Nakashima's involvement in the furniture design business continued until his death in 1990. Nakashima's furniture designs employed a variety of influences. He is typically known for using wood in as close to its natural state as possible often retaining the free edge of the tree to keep a natural shape. However, Nakashima also designed furniture influenced by the Modern Movement, furniture with a Shaker and Colonial influence and furniture with through tenons and dovetail joints reflecting the Arts and Crafts Movement ideal of beauty combined with functionality. A characteristic of his furniture craftsmanship also includes the use of butterfly joints to connect two mirrored segments of a tree. Enclosed are examples of Nakashima's furniture designs from *Nature Form and Spirit* (Nakashima, Mira, 2003) and pages from a 1955 catalogue and a corresponding 1958 price list. These display the variety of styles of furniture he designed.

In the mid 1980s George Nakashima embarked on a mission to make six altars of peace, one for each of the world's continents. The first of these altars was crafted in

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1986. It measured slightly over 10 feet by 10 feet and was made of two matching sections of a walnut tree that were connected by butterfly joints. The altar was installed in the Cathedral of St. John the Divine in New York City. The mission of constructing the altars has continued through the efforts of his children Mira and Kevin Nakashima. Mira, an architect and designer, also has continued to produce George Nakashima's furniture at the New Hope studio as well as executing and selling some new designs based on her father's philosophies.

One of George Nakashima's more notable commissions was for Nelson Rockefeller who hired him in 1974 to design furniture for the New York governor's Japanese style house in Pocantico Hills, New York. However, furniture made by Nakashima became popular among the progressive upper and middle class, including doctors, lawyers and other artists. For example, in the estate of Andy Warhol there was a Nakashima coffee table. Ben Shahn owned several Nakashima pieces. Due to Nakashima's spiritual and religious nature he designed altar rails, benches, pews and tabernacles for several churches in Bucks County.

As a collectible item, Nakashima's work is highly prized and highly valued today. However, Mira Nakashima, in her book *Nature Form and Spirit* (p.116) states that "My father said that his furniture should not be considered overly precious and that it was meant to be lived with. . . . Ironically, some of Nakashima pieces today are now considered works of art, at least for insurance purposes . . . there are many stories of how this piece or that piece created a peaceful atmosphere in a client's home or office (except when squabbles later arose over who would inherit it)." A check of David Rago's auction house web site located in nearby Lambertville, New Jersey, which handles Arts and Crafts and Modern furniture, reveals just how valuable Nakashima furniture is in today's collectible market: walnut floor lamp with white paper, \$25,000; set of four high Mira walnut chairs, \$17,000; walnut double chest of drawers, \$14,000; and English walnut side table with free edge, \$14,000.

George Nakashima won many awards for both his furniture design and for his architecture. Among these are Gold Craftsmanship Medal, American Institute of Architects, 1952; Silver Medal of Honor in Design and Craftsmanship, The Architectural League of New York, 1960; Catholic Art Association Medal, 1969; Listed in Who's Who in America, 1975; Gold Medal and title of Japanese American of the Biennium in the Field of Arts, San Francisco, 1980; Honor Award for Inspired Creativity Outstanding Sensitivity in Design, The Pennsylvania Society of Architects of the American Institute of Architects, 1981; Bucks County Distinguished Service Award, 1985; and the University of Washington Alumnus Summa Laude Dignatus, 1990.

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Other furniture designers working at the same time as Nakashima used many of the new materials that became available in the mid-20th century. Charles Eames for example used plastic and stainless steel, and designed furniture with simple shapes such as squares and rectangles. Other furniture designers of the time including Eero Saarinen also used plastic but favored space-age lines such as curves and circles. His tulip chair, which he designed for the H.G. Knoll Company is an example. Nakashima distinguished himself from these designers by working in wood and executing designs that are clearly modern with very simple streamlined shapes, while other Nakashima designs use natural free edge wood shapes. One artist that has been directly compared to Nakashima is Wharton Esherick. Esherick was an artist, furniture maker and interior designer. In his 1989 book *George Nakashima: Full Circle*, Derek Ostergard makes a direct comparison between Esherick and Nakashima: "while there were aesthetic corollaries between Nakashima's work and that of his contemporaries who evolved as designers, only a few noted craftsmen produced work on the same individual, hand crafted basis during this period. Wharton Esherick of Paoli, Pennsylvania is the outstanding figure." (page 53-55)

Comparisons

There are very few International Style buildings in the local area for comparison to the International designs on the Nakashima property. One is Waldenmark, the home and studio of artists Edward and Margrit Fischer, located at 1280 and 1300 Wrightstown Road, Wrightstown Township, Bucks County. It was built from 1939 to 1948 in the International Style and designed by Modernist, Bauhaus architects Walter Gropius and Marcel Breuer. This property is comparable to the Nakashima property in that both contain buildings in the International Style. Waldenmark is a small complex of buildings that includes a main house, studio, guest house and garage. The house is constructed of stone, wood and stucco and has large, vertically oriented, casement and fixed windows that are surrounded by stainless steel. The roof of the house is flat. The design and materials used on the Nakashima property are similar, however the Nakashima examples include Japanese cultural influences and are executed with a high degree of engineering creativity such as cantilevers and distinctive roof forms.

There are other properties in southeastern Pennsylvania that are comparable to the Nakashima property from a perspective of being owned by artistic geniuses who also dabbled in building design and construction. Among these is the Wharton Esherick Studio on Horse Shoe Trail in Tredyffrin Township, Chester County. The Esherick property contains buildings constructed from 1926 to 1966. Like Nakashima, Esherick

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was a woodworker who also designed and built the buildings on his property. Since the Esherick property was constructed in the early to mid 20th century it has buildings in the styles of the Modern Movement. In fact, Esherick collaborated with Modernist architect Louis Kahn of Philadelphia on the design of one of the buildings on the property. The Esherick property contains a studio/residence, a garage, a workshop, a wood shed and an out house. A similar property is Font Hill and the Moravian Pottery and Tile Works located at Court Street and Swamp Road, Buckingham Township, Bucks County. Henry Mercer, who built his home, Font Hill out of tiles and poured concrete also built the nearby Moravian Pottery and Tile Works which was his studio and factory in Spanish Revival style. Mercer was an internationally known maker of Arts and Crafts Movement tile. Mercer is similar to Nakashima in that he was an important artist who designed and built the buildings for his own house and workshop. They are also similar in that both were world renown artists. Mercer sold his tile all over the country and to many western European and some middle Eastern countries. Both men also had a somewhat flamboyant, eccentric and hands-on approach to building. Henry Mercer use poured concrete to create his buildings. George Nakashima built with modern materials such as glass, stucco, Transite, poured and reinforced concrete and cement block. Nakashima worked with unusual roof types including hyperbolic paraboloids, conoids and scissor trusses. The men differ somewhat in that Mercer, who died in 1930 worked in the early part of the 20th century, while Nakashima was most active in the mid- to late-20th century.

The George Nakashima House, Studio and Workshop is nationally significant for its association with George Nakashima, the internationally known furniture designer and craftsman. Nakashima was a furniture maker and woodworker of the Modern Movement but created exceptional designs crafted from natural wood. The property reflects his aesthetic with examples of International Style buildings with Japanese cultural influences. His conoid studio on the property is a signature building displaying aspects of the International Style rarely seen on other similarly style buildings. In addition, the overall setting, spacing of buildings and orientation toward the natural environment makes the property distinctive.

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Verbal Boundary Description

The boundary for the proposed property includes all of Bucks County Tax Map Parcel numbers (TMP#) 41-36-77 and 41-36-87-13. Bucks County Tax Maps are available at Bucks County Courthouse, Board of Assessment, 3rd floor, 55 E. Court Street, Doylestown, PA 18901.

Boundary Justification

The proposed boundary contains all of the resources historically associated with George Nakashima. Both tax parcels contain buildings designed by or associated with Nakashima and his family. No buildings with association with Nakashima were excluded. The boundary also includes natural and cultural landscape features that are integral parts of the setting which are part of the properties overall historic integrity.

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**Nakashima, George, House, Studio and Workshop
Bucks County, PA
Photograph Identification Sheet**

Photographers: Jeffrey Marshall and David Kimmerly, Heritage Conservancy, 85 Old Dublin Pike, Doylestown, PA 18901.

Dates of photographs: 2/2007, 4/2007, 8/2007, 9/2007, 10/2007.

Computer photographic files located at Heritage Conservancy, 85 Old Dublin Pike, Doylestown, PA 18901.

Printed on HP Photosmart 8050 printer using Vivera Ink photo gray cartridge 100; and HP Premium High Gloss paper.

Photo	Description of View	Camera Direction
1.	Chair department and Conoid Studio south facades	NE
2.	Chair department south facade	E
3.	Conoid studio south facade	N
4.	Conoid studio north side and roof detail	W
5.	Conoid studio east side	S
6.	Conoid studio north and west sides	S
7.	Conoid studio bridge and entrance detail	SE
8.	Arts building and Cloister south corner	E
9.	Arts building south corner detail	E
10.	Ben Shahn mural detail on SW wall of Arts building	SE
11.	Arts building SE entrance detail	NW
12.	Cloister SW façade	SE
13.	South side of Workshop	N
14.	North side of Workshop	S
15.	South side of Finishing department	NE
16.	North side of Showroom	SE
17.	West end of Showroom	E
18.	Environmental view showing Heating house, George Nakashima House and Reception house	W
19.	North façade of George Nakashima House	SW
20.	Environmental view showing George Nakashima House, Garage And Main lumber storage	SW
21.	South side of Reception house	NW
22.	The Lanai or outdoor living room	NW
23.	East and north sides of the Reception house	SW

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24.	Pool storage building	N
25.	Pool house, south and east side	NW
26.	Pool house, south side, pool structure in foreground	N
27.	Pool and Pool house	W
28.	East side of Main lumber storage	W
29.	North side of New lumber storage	SE
30.	Pole barn	W
31.	South and east side of Mira Nakashima House	NNW
32.	South and east side of Mira Nakashima guest house	NW
33.	Mira Nakashima garage	SE
34.	Interior view of Conoid studio	S
35.	Interior ceiling detail of Conoid studio	SW
36.	Interior dining and kitchen area of Reception house	S
37.	Interior view of stairs to mezzanine in Arts building	W
38.	Interior of Cloister showing bedroom	S
39.	Living room in the George Nakashima House	SW
40.	Detail in the dining area of the George Nakashima House	SE
41.	Interior of the Showroom	SW
42.	Interior view of the dining area of the Mira Nakashima House	NE
43.	View of grounds and landscape	N
44.	View of grounds and landscape	W
45.	View of grounds and landscape	N
46.	View of grounds and landscape	NE
47.	View of grounds and landscape	NE

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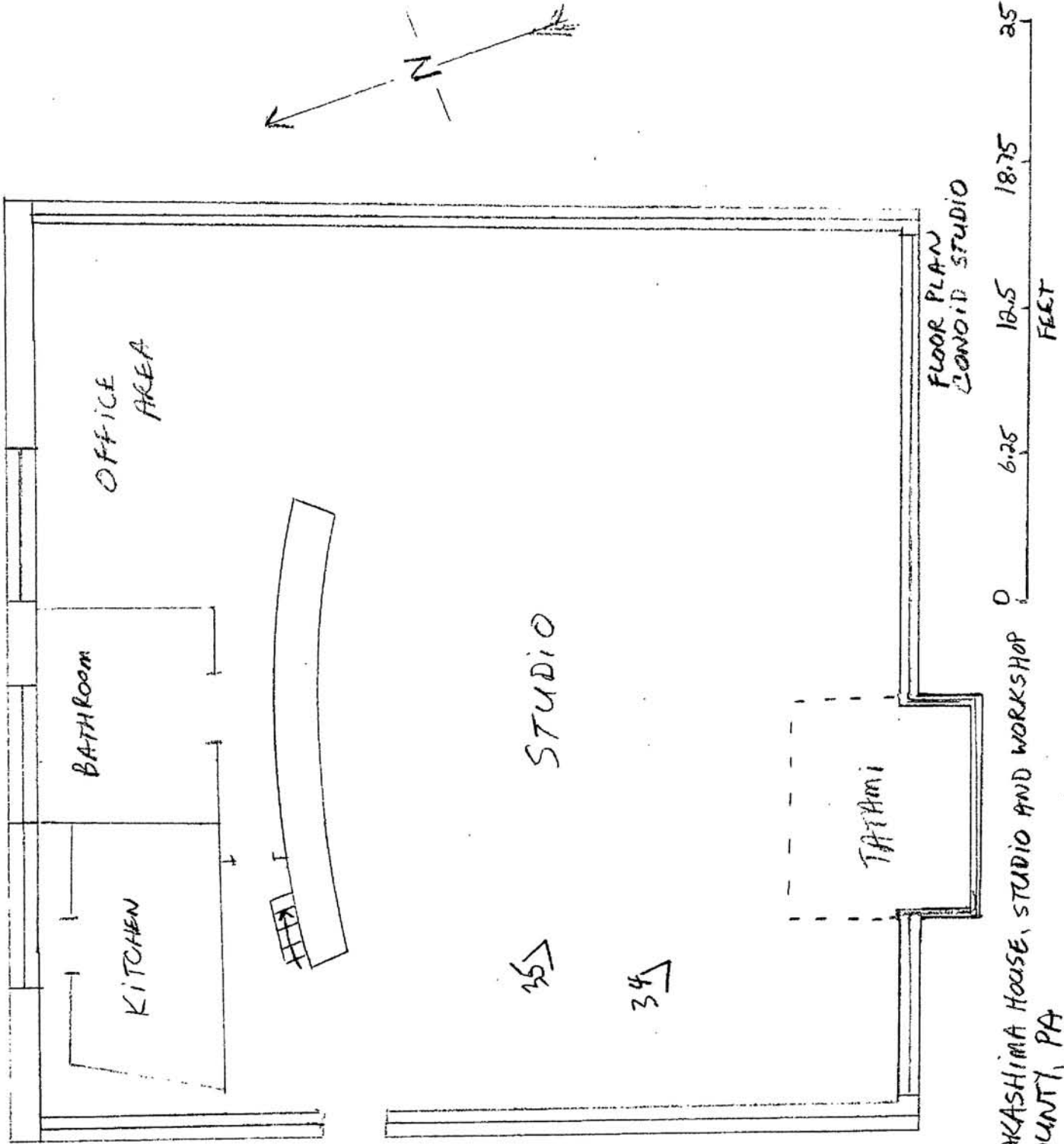
Historic Resources Inventory Form

Map Number	Resource Name	Past Use	Current Use	Year Built / Additions	Architectural Style	Roof Type	Materials: Roof/Walls	Approximate Size	Height (in stories)	Contributing Resource ? / type
1	Arts Building / Minguren Museum	Art Gallery	Museum	1967	International	Hyperbolic Paraboloid	Plywood, Asphalt / Stucco, Wood, Glass	36' X 40'	2 1/2	Yes/ Building
1B	Cloister	Small Residence	Small Residence	1965	International	Shed	Plywood, Asphalt / Cement Block	32' X 12'	1	Yes/ Building
2	Conoid Studio	Furniture Studio	Furniture Studio	1960	International	Conoidal Shell	Concrete / Stucco, Stone, Glass	40' X 40'	2 1/2	Yes/ Building
3	Chair Department	Workers Club House	Chair Shop	1957	International	Conoidal Shell	Plywood / Stucco, Stone, Wood, Glass	25' X 20'	2	Yes/ Building
4	Finishing Department	Lumber Storage	Furniture Finishing Shop	1955	International	Gable, Shed	Plywood, Asphalt, Corrugated Transite / Cement Block, Glass, Wood	42' X 27'	2	Yes/ Building
5	Showroom	Furniture Showroom	Office and Furniture Showroom	1954	International	Gable	Corrugated Transite / Wood, Stucco, Stone	47' X 24'	1	Yes/ Building
6	Workshop	Furniture Workshop & Show Room	Furniture Workshop	1946 / 1959, 1970, 1988	International	Gable with clearstory	Corrugated Transite / Wood, Stucco, Stone, Glass, Cement Block	65' X 60' irregular	1	Yes/ Building
7	George Nakashima House	Residence	Residence	1946 / 1954	International	Gable	Wood / Stucco, Stone	55' X 15'	1	Yes/ Building
8	Heating House	Heating Plant for House	Heating Plant for House	1976	Rustic	Gable	Wood / Concrete	17' X 9'	1/2	Yes/ Structure
9	Lanai	Outdoor Living Room	Lean-to	1958	Rustic	Cantilever	Wood / Wood, Stone	14' X 12'	1/2	Yes/ Structure
10	Garage	Garage, Laundry Room	Garage	1967	International	Gable	Corrugated Transite / Stucco, Stone	19' X 20'	1	Yes/ Building
11	New Lumber Storage	Storage	Storage	1977	International	Shed	Plywood, Asphalt / Cement Block	18' X 57'	1	Yes/ Building

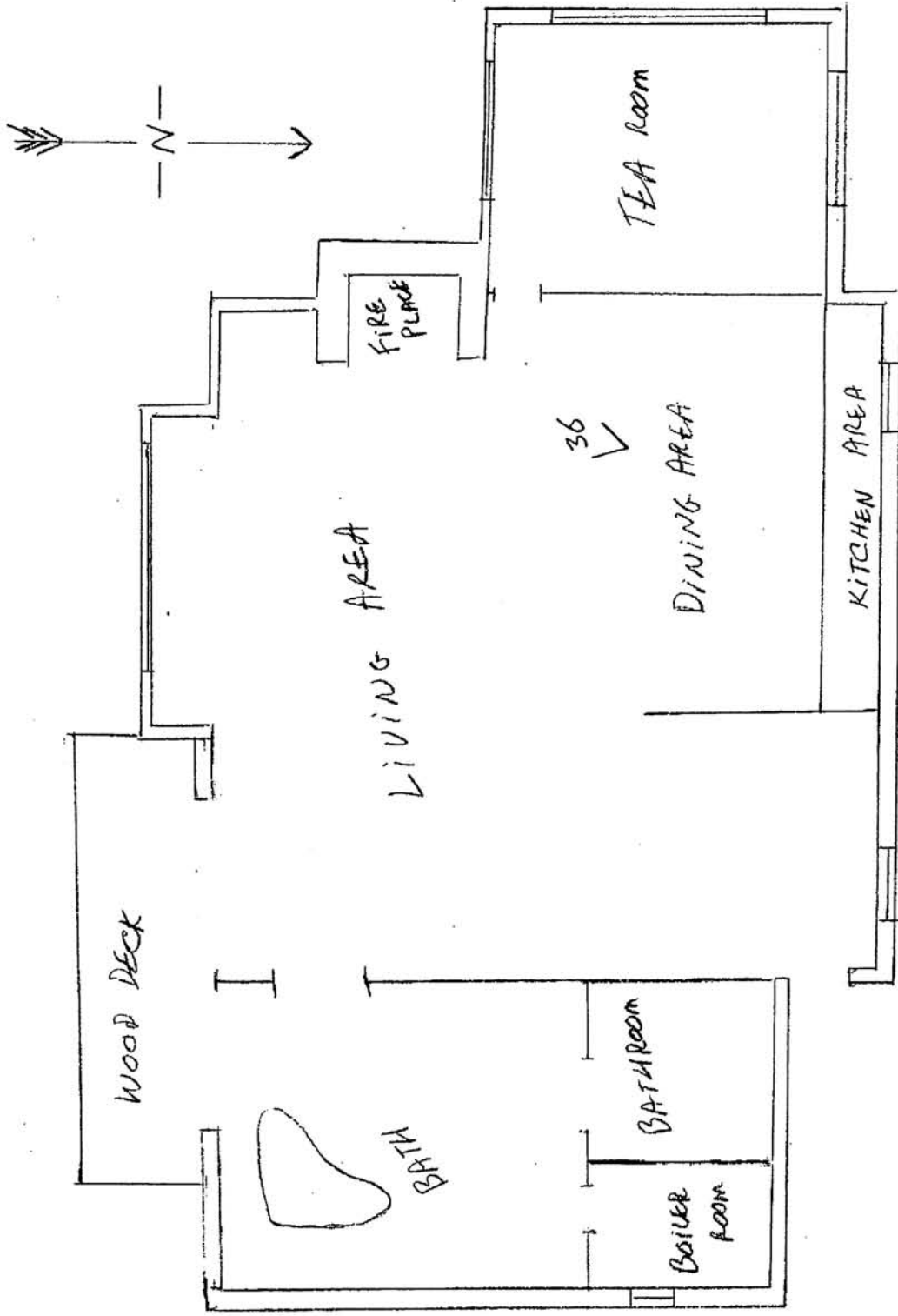
**Nakashima House, Studio and Workshop
Bucks County, PA**

Historic Resources Inventory Form

Map Number	Resource Name	Past Use	Current Use	Year Built / Additions	Architectural Style	Roof Type	Materials: Roof/ Walls	Approximate Size	Height (in stories)	Contributing Resource ? / type
12	Main Lumber Storage	Storage	Storage, Kiln	1956 / 1968, 1999	International	Hyperbolic Paraboloid	Asphalt, Corrugated Transite / Cement Block	55' X 57' Irregular	2	Yes/ Building
13	Reception House	Guest House, Tea Room, Bath House	Guest House, Meeting Room	1975 to 1977	International	Scissor Truss	Wood Shingles / Stucco, Stone, Cement Block	46' X 20'	1	Yes/ Building
14	Pole Barn	Lumber Storage	Lumber Storage	1990 / 1995, 2006	International	Gable	Metal / Wood	45' X 180'	2	No/ Building
15	Pool Storage House	Storage	Storage	1958	International	Barrel Vault	Plywood, Asphalt / Cement Block	8' X 9'	1/2	Yes/ Structure
16	Pool House	Pool House	Pool House	1960	International	Barrel Vault	Plywood, Asphalt / Stone, Cement Block	33' X 30'	1	Yes/ Building
17	Swimming Pool	Swimming Pool	Swimming Pool	1960	Moderne	N/A	Concrete, Stone	50' X 30' Irregular	N/A	Yes/ Structure
18	Mira Nakashima House	Residence	Residence	1970	International	Scissor Truss	Wood Shingles / Stucco, Wood, Cement Block	49' X 30'	1 1/2	Yes/ Building
19	Mira Nakashima Guest House	Guest House	Guest House	1970	International	Scissor Truss	Wood Shingles / Stucco, Wood, Cement Block	25' X 20'	1	Yes/ Building
20	Mira Nakashima Garage	Garage	Garage	1985	International	Gable	Wood Shingles / Wood	40' X 25'	1	No/ Building



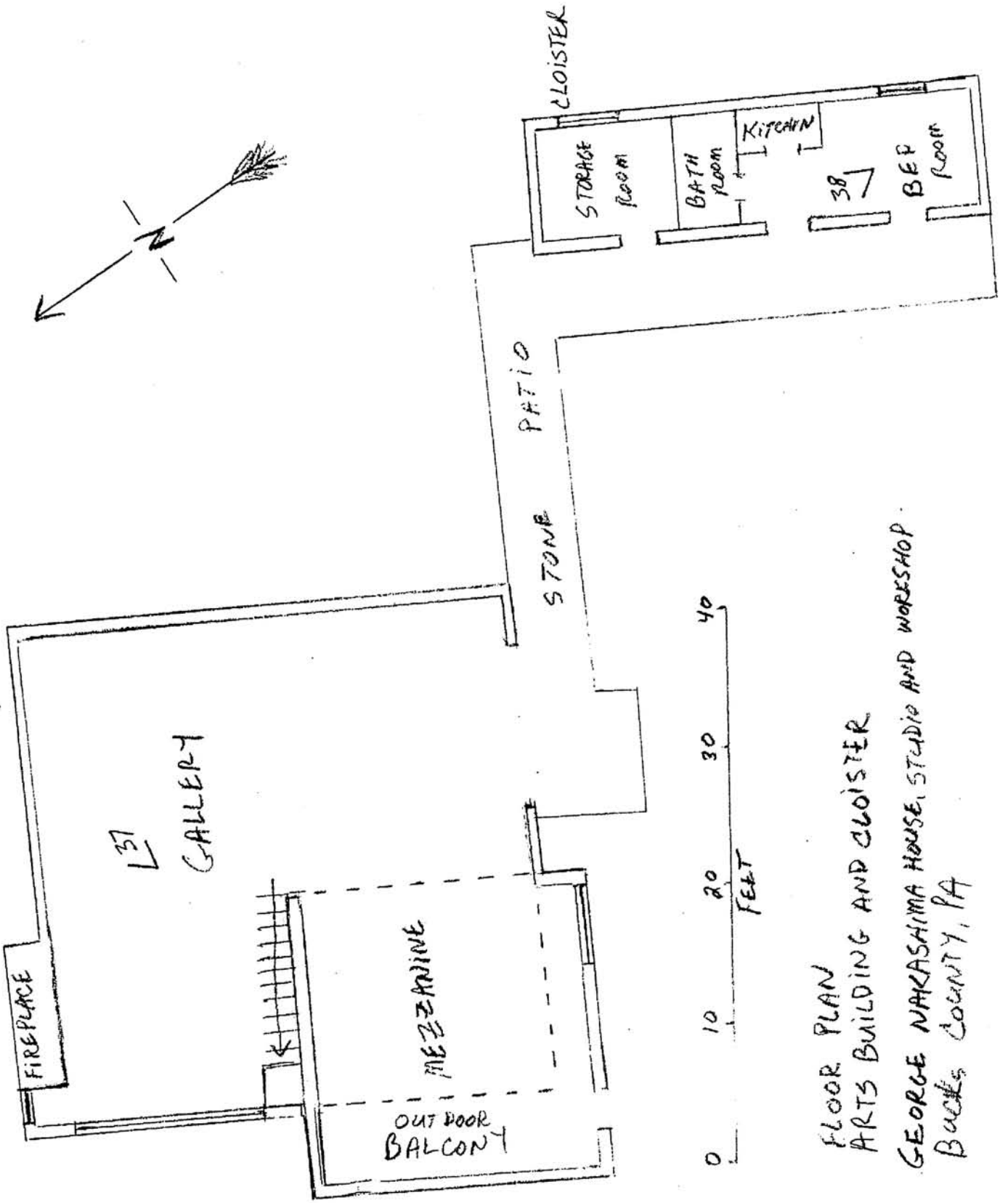
6.25 18.25 18.75 25
 FEET
 FLOOR PLAN
 CLONOID STUDIO
 GEORGE NAKASHIMA HOUSE, STUDIO AND WORKSHOP
 BUCKS COUNTY, PA



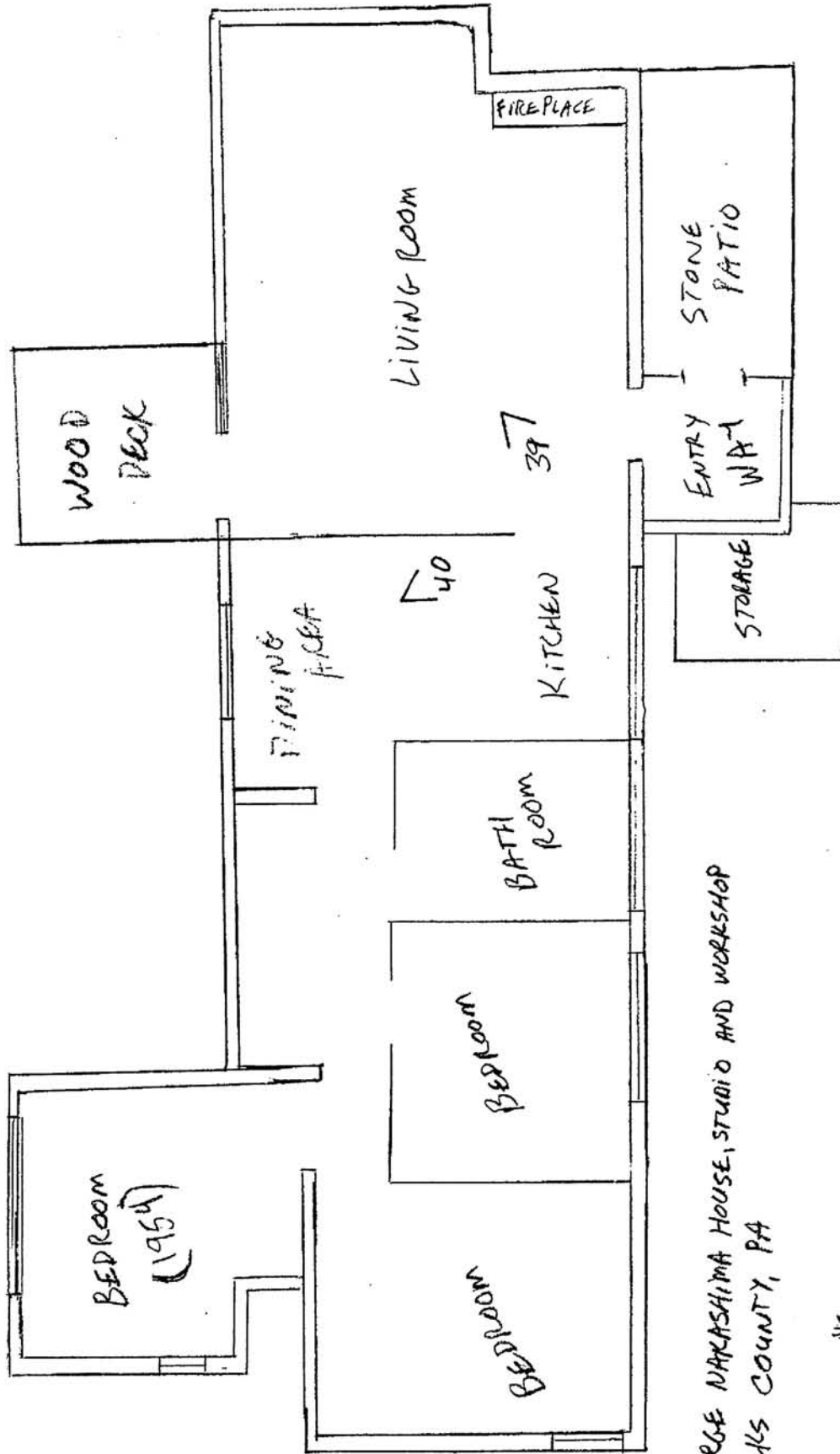
FLOOR PLAN
RECEPTION HOUSE

GEORGE NAKASHIMA HOUSE, STUDIO AND WORKSHOP
BUCKS COUNTY, PA

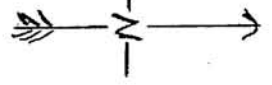
ARTS BUILDING



FLOOR PLAN
ARTS BUILDING AND CLOISTER
GEORGE NAKASAHIMA HOUSE, STUDIO AND WORKSHOP
BUCKS COUNTY, PA

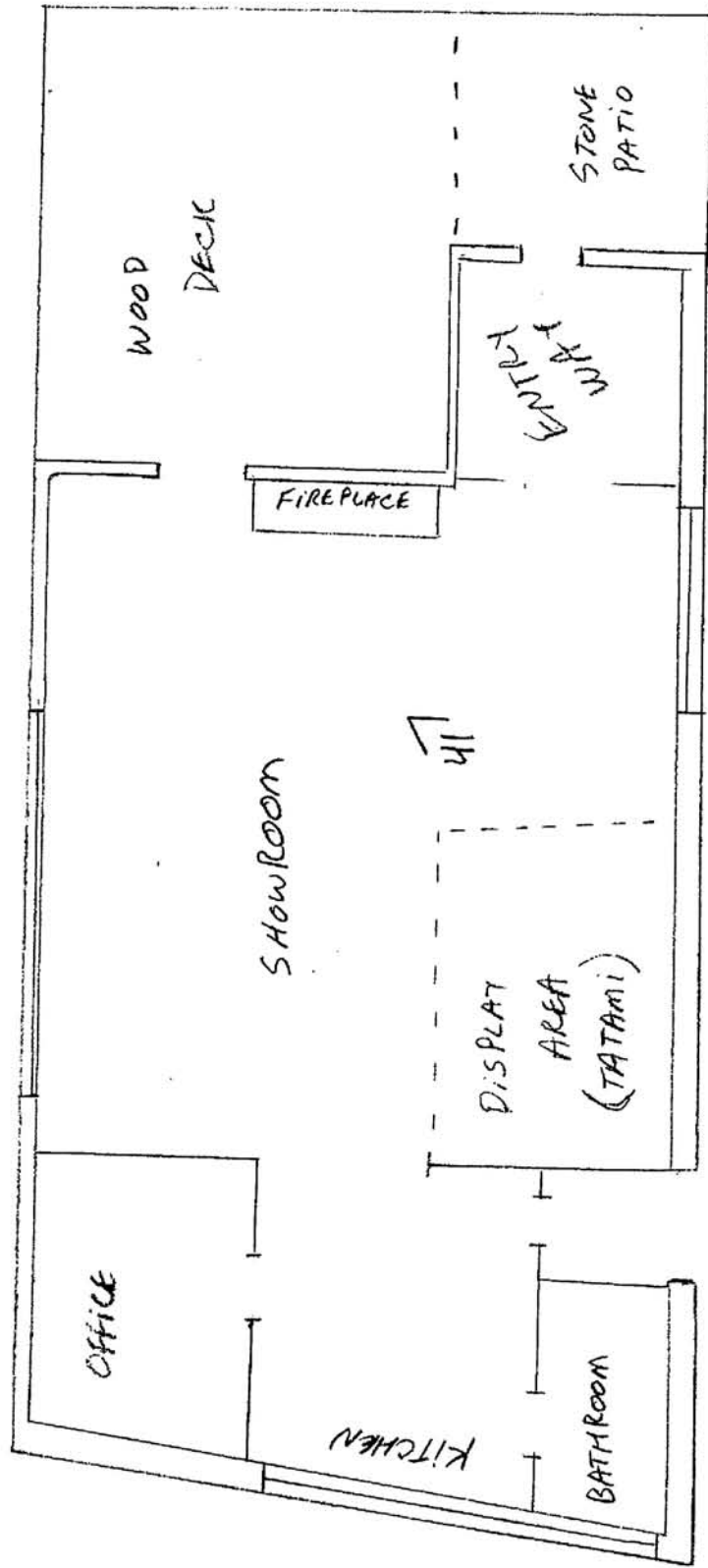


GEORGE NAKASHIMA HOUSE, STUDIO AND WORKSHOP
 BUCKS COUNTY, PA



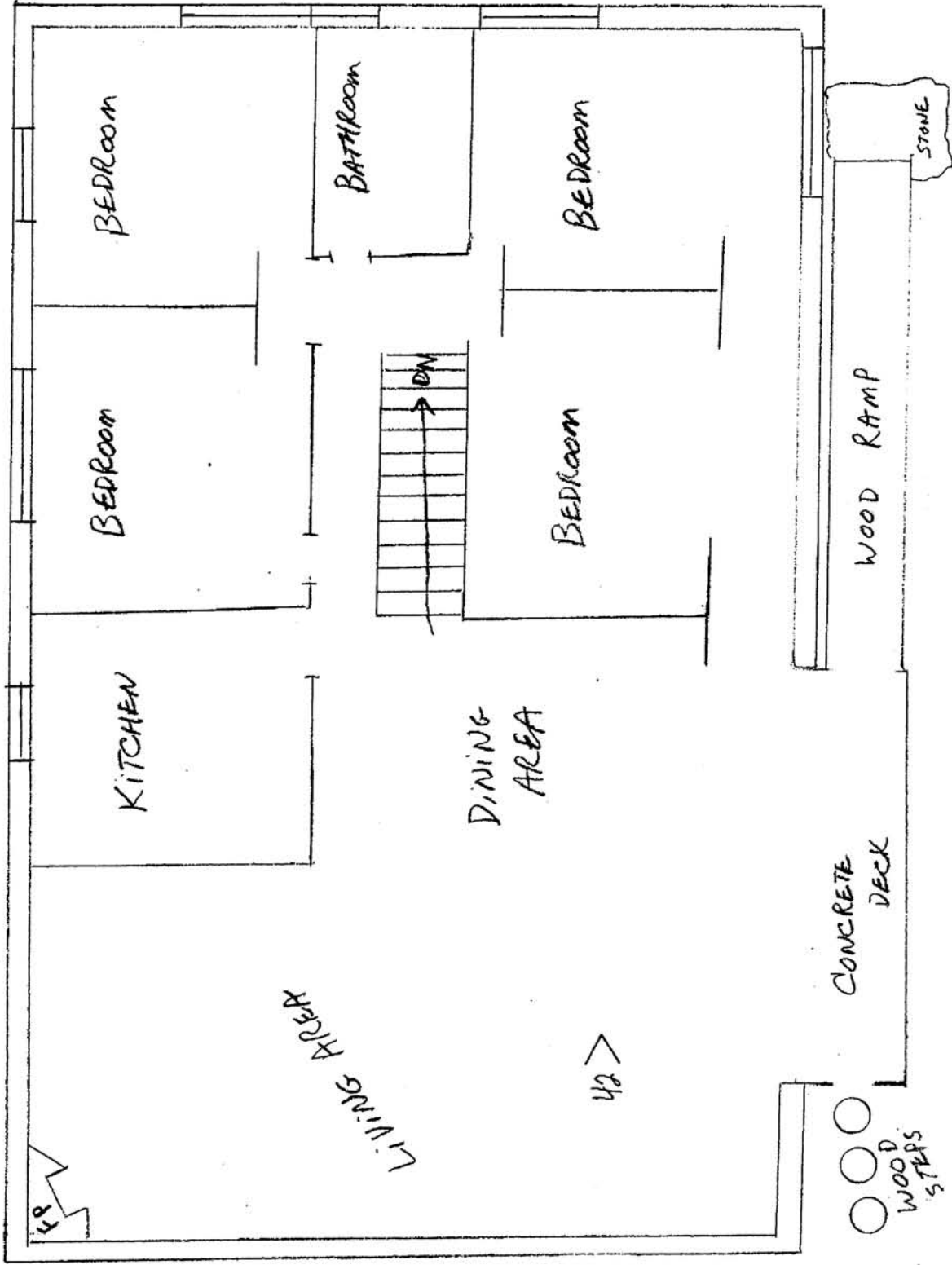
FLOOR PLAN
 GEORGE NAKASHIMA HOUSE

FEET

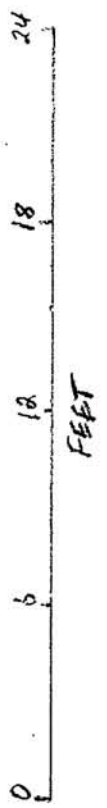


GEORGE NAKASHIMA HOUSE, STUDIO AND WORKSHOP
 BUCKS COUNTY, PA

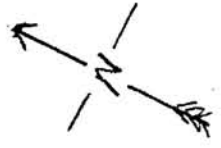
FLOOR PLAN
 SHOWROOM

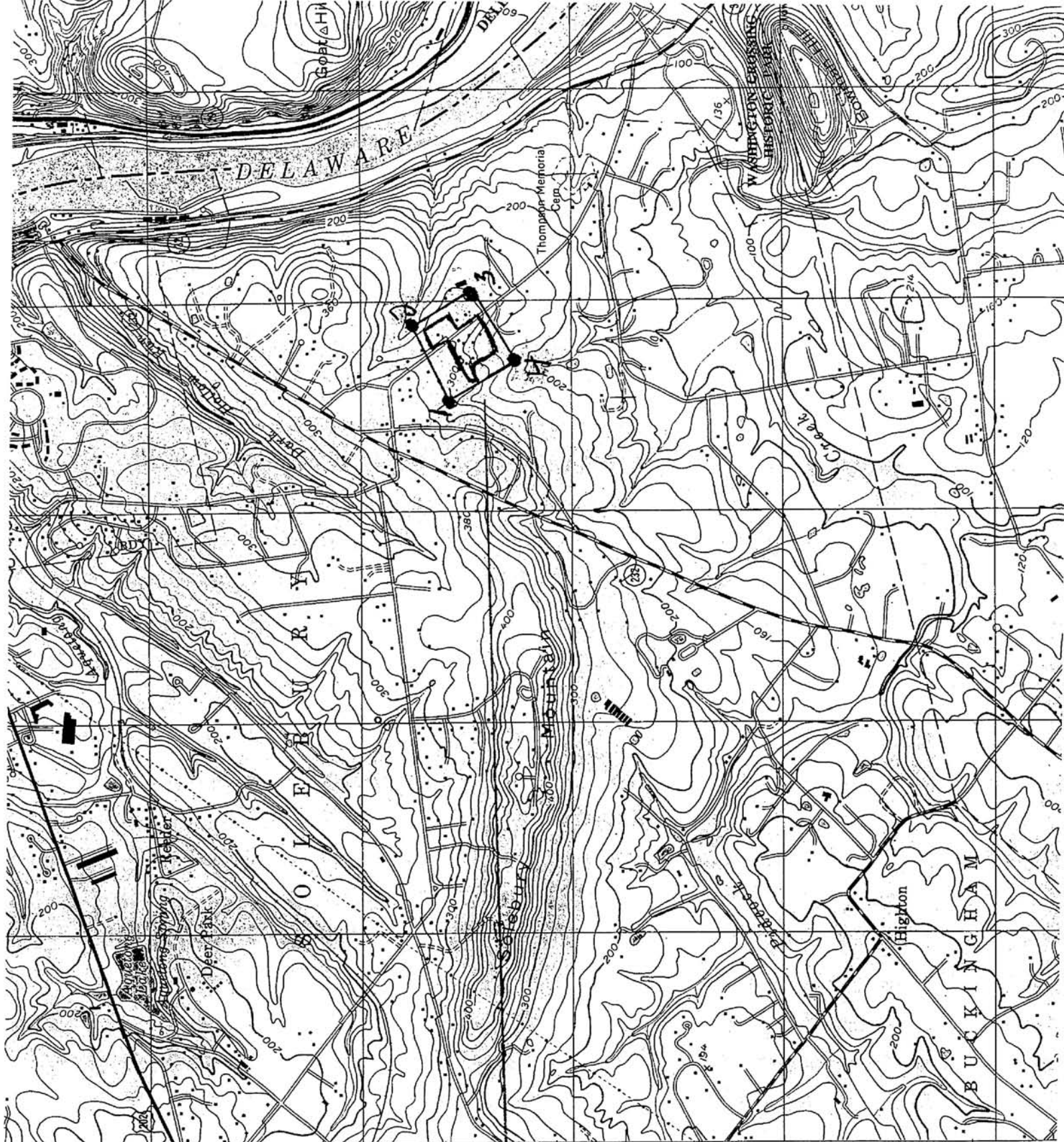


FLOOR PLAN
MIRA NAKASHIMA HOUSE



GEORGE NAKASHIMA HOUSE, STUDIO AND WORKSHOP
BUCKS COUNTY, PA





GEORGE WALLISHIMA
 HOUSE, STUDIO
 + WORKSHOP
 BUCKS COUNTY, PA
 N
 E
 18 503541 446576
 18 503885 4465781
 18 504056 4465459
 18 503707 4465269
 LAMBERTVILLE
 QUARRANGLE

0 275 FEET

8-4
10 AC.

79
12.739 AC.C.

110
0.861 AC.

87-10
15.26 AC.

112
17.2 AC.

87-6
271.3'
87-13
3.03 AC

109-3
4.85 AC.

8-1
AC.

77
9.166 AC.

109
12.34 AC.

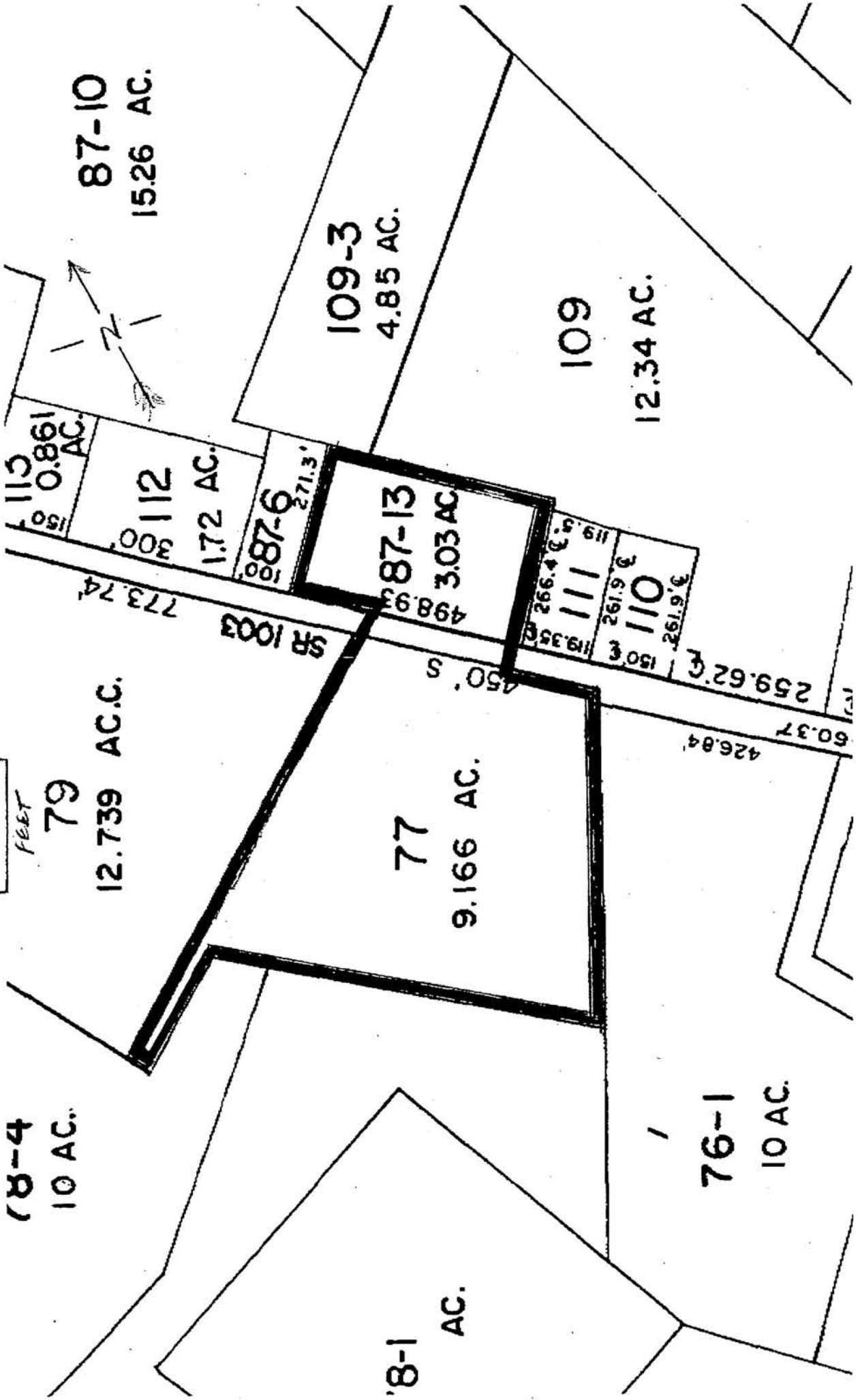
111
266.4 AC.
110
261.9 AC.
110
261.9 AC.

76-1
10 AC.

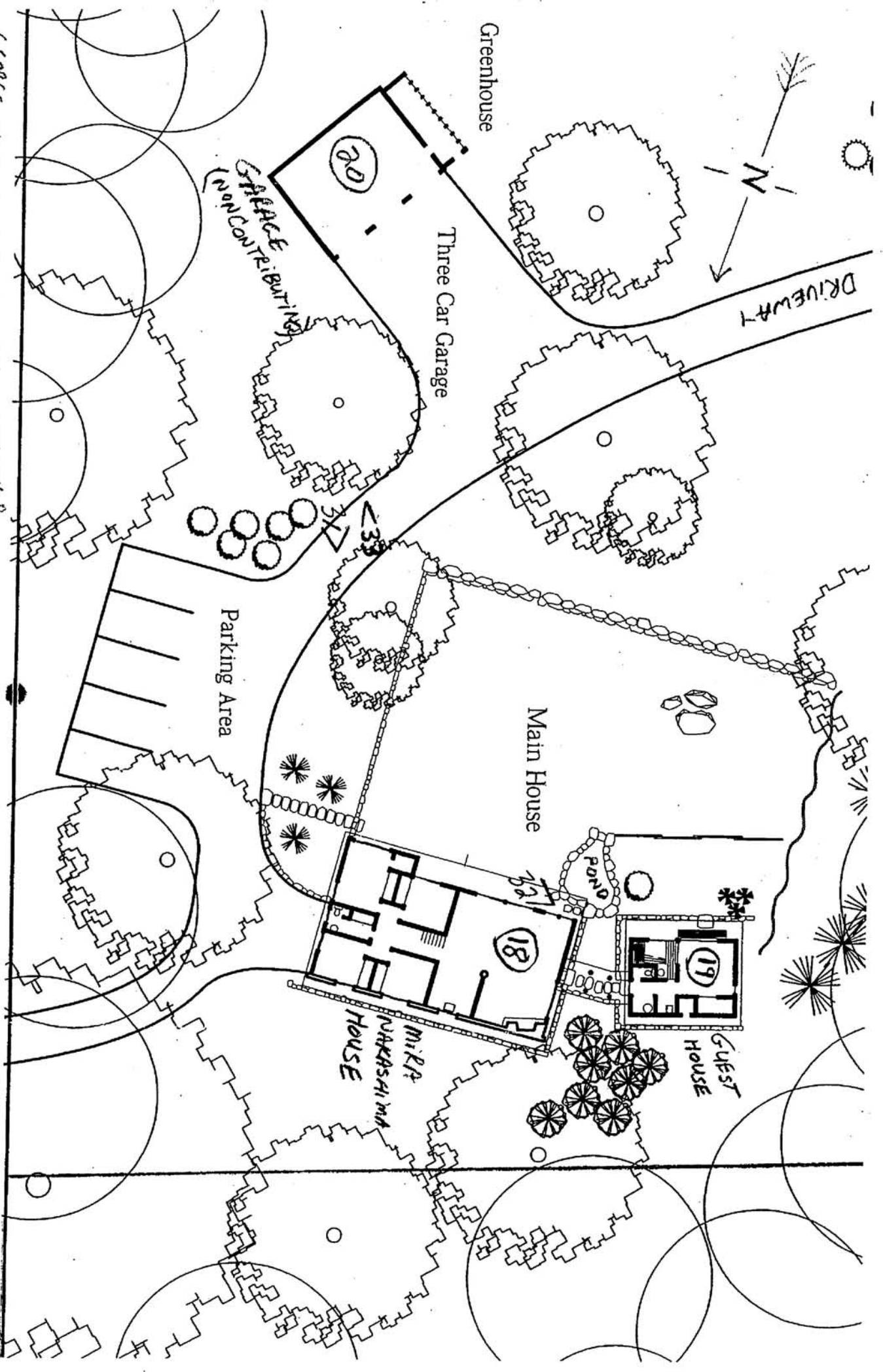
GEORGE MATSUSHIMA HOUSE, STUDIO AND WORKSHOP
BUCKS COUNTY, PA

BUCKS COUNTY TAX PARCEL MAP 41-36

NATIONAL REGISTER
BOUNDARY



GEORGE NAKASHIMA HOUSE, STUDIO + WORKSHOP
BUCKS COUNTY, PA



SITE PLAN
MIRRA NAKASHIMA HOUSE
TRM MAP 41-36-87-13



GEORGE NAKASHIMA HOUSE,
STUDIO AND WORKSHOP

BUCKS COUNTY, PA

#1



GEORGE MALASHUKA HOUSE,
STUDIOS AND WORKSHOP

FRENCH COUNTRY, PA

#6



GEORGE NAKASHIMA HOUSE,
STUDIO AND WORKSHOP
BUCKS COUNTY, PA

#9



GEORGE NAKASHIMA HOUSE
STUDIO AND WORKSHOP
BUCKS COUNTY, PA

#13



GEORGE NAKASHIMA HOUSE,
STUDIO AND WORKSHOP

BUCKS COUNTY, PA

#18



GEORGE NAIPSAI. MA HOUSE,
STUDIO AND WORKSHOP

BUCKS COUNTY, PA

#20





GEORGE NAKASHIMA HOUSE,
STUDIO AND WORKSHOP

BUCKS COUNTY, PA

#35







GEORGE NAKASHIMA House,
STUDIO AND WORKSHOP

BUCKS COUNTY, PA

#36







GEORGE NAKASHIMA House,
STUDIO AND WORKSHOP

BUCKS COUNTY, PA

#37

