

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 determination for individual properties and districts. See instruction 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 Pennsylvania Avenue National Historic Site

other names/site number _____

2. Location

street & number Roughly bounded by Constitution Ave., 15th, F, and 3rd streets [N/A] not for publication

city or town Washington [N/A] vicinity

state District of Columbia code DC county DC code 001 zip code 20004

3. State/Federal Agency Certification

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

Joe Wallis Acting Federal
Signature of certifying official/Title State Historic Preservation Officer

8-31-07
Date

National Park Service

State or Federal agency and bureau

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

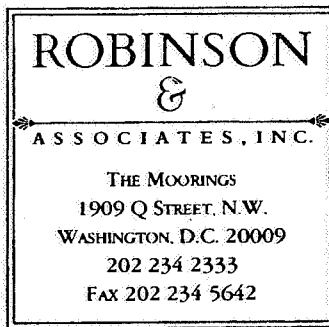
David Maloney DAVID MALONEY, ACTING SHPO
Signature of certifying official/Title

5-29-2007
Date

DC HISTORIC PRESERVATION OFFICE / OFFICE OF PLANNING
State or Federal agency and bureau

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.



M E M O R A N D U M

DATE: March 5, 2003

TO: Gary Scott
National Park Service

FROM: Judith H. Robinson

RE: Pennsylvania Avenue National Historic Site Final submission

CC: Robert Weinstein, architrave p.c. architects

Robinson & Associates and architrave p.c. architects are pleased to submit final National Register of Historic Places documentation for the Pennsylvania Avenue National Historic Site. The text responds to all relevant comments made by the D.C. Office of Historic Preservation and by National Park Service staff to previously submitted drafts. The package includes all documentation required for a National Register submission, including photographs and sketch maps, and has been printed on the National Register form. The documentation has also been submitted to the D.C. Historic Preservation Office under separate cover.

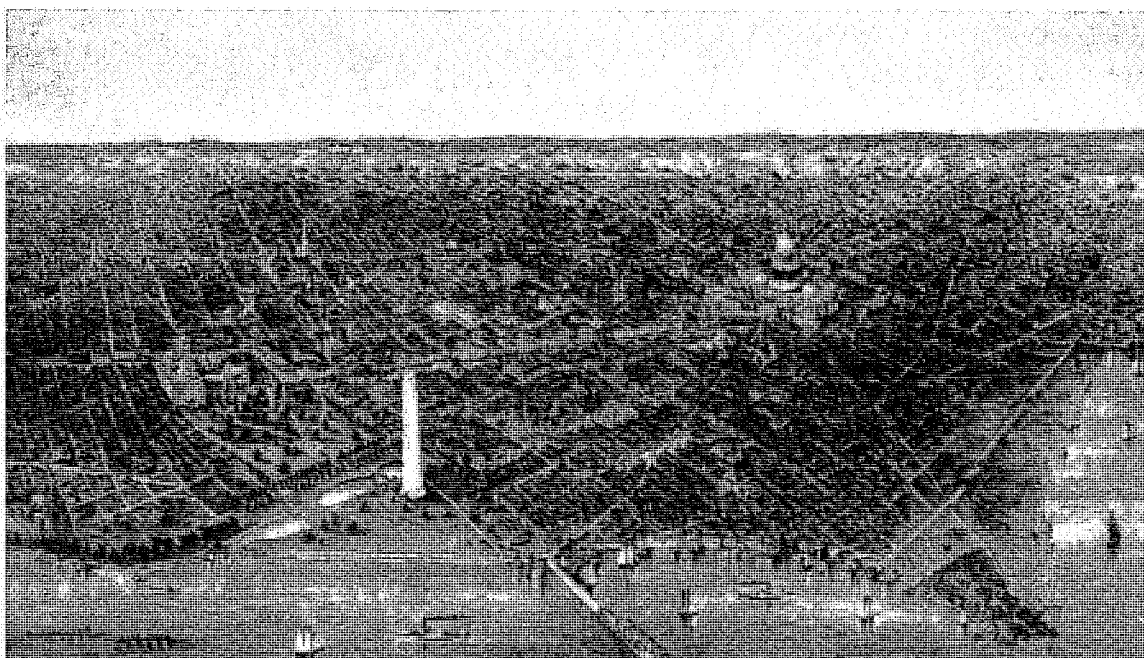
As per the mutual agreement of the Historic Preservation Office and the Park Service, the documentation is not being submitted for review and approval by the D.C. Historic Preservation Review Board and/or by the National Register, pending a decision by NPS on whether or not to conduct further study of the potential significance of the Pennsylvania Avenue Development Commission era. The submission fulfills the contractual requirements of the National Park Service's existing contract for documenting the avenue.

Enclosed are one unbound copy of the document on 100 percent rag archival paper, four bound copies, and two electronic copies of the text on 3.5" diskettes for distribution within the National Park Service. Also enclosed are three sets of labeled black and white photographs, one set of negatives, and two sets of color slides, all of representative features of the site.

Thank you very much for your help in this project. Please let us know if you have any questions.

**PENNSYLVANIA AVENUE
NATIONAL HISTORIC SITE**

**NATIONAL REGISTER OF HISTORIC PLACES DOCUMENTATION
FINAL SUBMITTAL**



Prints and Photographs, Library of Congress

**Prepared for:
THE NATIONAL PARK SERVICE
NATIONAL CAPITAL REGION**

**Prepared by:
ROBINSON & ASSOCIATES, INC.
IN ASSOCIATION WITH
ARCHITRAVE P.C., ARCHITECTS**

FEBRUARY 27, 2003

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

National Register of Historic Places Registration Form

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State Historic Preservation Officer

Signature of certifying official/Title

Date

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:

Signature of the Keeper

Date

- ☐ 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
See continuation sheet ☐

5. Classification

Ownership of Property 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

(Do not count previously listed resources.)

Contributing

Noncontributing

4	6	sites
84	38	buildings
1		structures
22	6	objects
111	50	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.

18 (individual), 3 (district), 8 (mp)

6. Function or Use

Historic Function

(Enter categories from instructions)

GOVERNMENT/City Hall
GOVERNMENT/Courthouses
GOVERNMENT/Post Offices

Current Functions

(Enter categories from instructions)

GOVERNMENT/Courthouses
GOVERNMENT/Government Offices
DOMESTIC/Multiple Dwellings

GOVERNMENT/Government Offices
DOMESTIC/Single Dwellings
DOMESTIC/Hotels
COMMERCE/ Restaurants
COMMERCE/Warehouses
COMMERCE/Professional
COMMERCE/Financial Institutions
COMMERCE/Business
RECREATION & CULTURE/Theaters
RECREATION & CULTURE/Monuments
LANDSCAPE/Parks & Plazas

DOMESTIC/Hotels
COMMERCE/Restaurants
COMMERCE/Professional
COMMERCE/Financial Institutions
COMMERCE/Business
RECREATION & CULTURE/Museums
RECREATION & CULTURE/Monuments
LANDSCAPE/Parks & Plazas

7. Description

Architectural Classification

(Enter categories from instructions)

EARLY REPUBLIC
MID-19TH CENTURY
LATE VICTORIAN
LATE 19TH AND 20TH CENTURY REVIVALS
LATE 19TH AND EARLY 20TH CENTURY
AMERICAN MOVEMENTS
MODERN MOVEMENT

Materials

(Enter categories from instructions)

foundation STONE, CONCRETE, BRICK
walls STONE, BRICK, CONCRETE,
CURTAIN WALL

roof CERAMIC TILE, ASPHALT, STONE
other WOOD, OPEN SPACE, VEGETATION

Narrative Description

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

SEE CONTINUATION SHEETS 7.1 THROUGH 7.84

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.

Areas of Significance

(Enter categories from instructions)

Community Planning & Development
Politics/Government
Architecture
Art (and Commemoration)
Landscape Architecture
Social History
Military

USDI/NPS NRHP Registration Form
Pennsylvania Avenue National Historic Site
Washington, D.C.

☒ **C** Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

☐ **D** Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

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

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.

Periods of Significance

1791-1962

Significant Dates

Significant Person(s)

(Complete if Criterion B is marked above)

Cultural Affiliation

N/A

Architect/Builder

Henry Bacon
Arthur Brown, Jr.
Glenn Brown
Cope & Stewardson
Leo A. Daly
Arthur Erickson Associates
George Hadfield
Hartman-Cox Architects
James G. Hill
Louis Justement
James McGill
Montgomery Meigs
Robert Mills
John Milner Associates
A. B. Mullet Company
Oehrlein & Associates
Pei Cobb Freed & Partners

John Russell Pope
Isaiah Rogers
Skidmore, Owings & Merrill
Shalom Baranes Assoc.
Gaetano Trentanove
Thomas U. Walter
Elliott Woods
Nathan C. Wyeth
York & Sawyer
Ammi B. Young

Narrative Statement of Significance

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

SEE CONTINUATION SHEETS 8.85 THROUGH 8.208

9. Major Bibliographic References

Bibliography

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

SEE CONTINUATION SHEETS 9.209 THROUGH 9.223

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

DC-41, DC-129, DC-165, DC-223, DC-224, DC-225, DC-229, DC-233, DC-235, DC-296, DC-355, DC-394, DC-413, DC-463, DC-471, DC-575, DC-579, DC-580, DC-583, DC-585, DC-588, DC-589, DC-591, DC-593, DC-596, DC-604, DC-605, DC-691, DC-695

☐ recorded by Historic American Engineering Record

10. Geographical Data

Acreage of Property

Approximately 200 acres

UTM References

(Place additional UTM references on a continuation sheet.)

1. 18 325440 4307240
Zone Easting Northing

2. 18 325440 4306320
Zone Easting Northing

3. 18 323440 4306340
Zone Easting Northing

4. 18 323460 4307280
Zone Easting Northing

☒ See continuation sheet

Verbal Boundary Description

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

SEE CONTINUATION SHEETS 10.224 THROUGH 10.226

Boundary Justification

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

SEE CONTINUATION SHEETS 10.226

Primary location of additional data:

☐ State Historic Preservation Office

☐ Other State Agency

☒ Federal Agency

☒ Local Government

☐ University

☐ Other:

Name of repository:

Records of the National Park Service at National
Capital Region Headquarters, 1100 Ohio Drive,
SW, Washington, DC 20242.

11. Form Prepared By

name/title Judith H. Robinson, Sophie Cantell, Tim Kerr, Architectural Historians

organization Robinson & Associates, Inc. date February 27, 2003

street & number 1909 Q Street, NW telephone (202) 234-2333

city or town Washington state District of Columbia zip code 20009

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 National Park Service and various private owners

street & number various addresses 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 Reduction Projects (1024-0018), Washington, DC 20503.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7 Page 1

Pennsylvania Avenue National Historic Site
Washington, D.C.

INTRODUCTION

This revised nomination for the Pennsylvania Avenue National Historic Site has been prepared to supplement the Secretary of the Interior's original designation of the segment of Pennsylvania Avenue between 15th and 3rd streets, N.W., and its historically related environs as "The Pennsylvania Avenue National Historic Site" (September 30, 1965) and subsequent Joint Resolution of Congress to ratify the designation and provide for the administration and development of Pennsylvania Avenue as a National Historic Site (June 9, 1966).¹ The revised nomination was commissioned by the National Park Service in 2000 in order to reevaluate the significance of the National Historic Site and the constantly evolving features within it. Further, this revision was necessitated by changes in overall documentation standards, and by other factors such as the evolving requirement to include historic landscapes in National Register documentation. Now, almost 40 years after the formation of the Pennsylvania Avenue NHS, it is time to reassess the historical and architectural significance of the streets, vistas, buildings, memorials, parks, and sculptures.²

The boundaries for the revised nomination remain the same as those specifically delineated in the original designation, generally, "Pennsylvania Avenue between the Capitol and the White House and certain area adjacent thereto."³ Within these bounds, a great number of buildings and statues have been listed individually in the District of Columbia Inventory of Historic Sites and the National Register of Historic Places. Many of the most significant buildings, such as the Treasury Building, Old City Hall, and Old Patent Office, have been designated as National Historic Landmarks. In addition, many features are considered significant elements in the 1791 L'Enfant plan for the City of Washington and the 1901-02

¹ The Order of Designation was amended October 24, 1968.

² All features of the Pennsylvania Avenue Historic Site have been described as they stood prior to March 1, 2002 (the end of the survey period). However, due to the impending completion or start-up dates of some of the development projects during the initial survey period, three properties, the Spy Museum, the General Post Office, and the Jefferson at Penn Quarter, were last evaluated and described on November 8, 2002.

³ U.S. Congress, House Committee on Interior and Insular Affairs, *Joint Resolution to Provide for the Administration and Development of Pennsylvania Avenue as a National Historic Site*, 89th Cong., 2d sess., 9 June 1966, S. J. Res. 116, 2.

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Section 7 Page 2

Pennsylvania Avenue National Historic Site
Washington, D.C.

McMillan (Senate Park Commission) plan, as recognized in the draft National Historic Landmark nomination entitled "The Plan of the City of Washington."⁴

Since the original designation included minimal documentation of the existing resources within the National Historic Site, this nomination lists every feature within the site and calls out contributing sites, buildings, and objects. The revised nomination documents a total of 161 features, including 84 contributing buildings, 22 contributing objects, 4 contributing sites, 1 contributing structure, 38 noncontributing buildings, 6 noncontributing objects, and 6 noncontributing sites. Each of these features is described in detail below, and a comprehensive list of features and their contributing/noncontributing status can be found on pages 7:78 to 7:84.⁵ These features have been divided by the Property and Resource Type, as set forth in *National Register Bulletin 16, How to Complete the National Register Registration Form*. These classifications include Building, Site, Structure, and Object. Significant views and vistas were also identified in this nomination; however, they have not been included in the resource count because they are not among the property and resource types recognized by the National Register of Historic Places.

⁴ The draft NHL nomination (Robinson & Associates, Inc., January 4, 2001) updates and amends Sara Amy Leach and Elizabeth Barthold, National Register of Historic Places-Registration Form, "L'Enfant Plan of the City of Washington, D.C." (Washington, D.C.: Department of Interior, National Park Service, April 24, 1997).

⁵ One feature in the NHS, a bronze statue of "Boss" Shepherd erected in 1909 near the entrance of the District Building, has not been formally evaluated, since it is currently in storage.

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National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7 Page 3

Pennsylvania Avenue National Historic Site
Washington, D.C.

DESCRIPTION SUMMARY

The Pennsylvania Avenue National Historic Site flanks the broad diagonal of Pennsylvania Avenue between the White House and the Capitol, comprising a large portion of the federal and local governmental cores, as well as part of the city of Washington's Old Downtown. Contained within its irregular bounds is a rich selection of building types and styles, statues, memorials, and parks. In addition, the area features many prominent elements that date from Pierre Charles L'Enfant's 1791 plan for the City of Washington, as amplified in 1901-02 by the McMillan Commission (Senate Park Commission). The National Historic Site provides the urban setting for such nationally recognized features as the Treasury Building, the buildings of Federal Triangle, Ford's Theatre, the Old Patent Office, and the buildings centered around Judiciary Square. In addition, the National Historic Site is also home to many lesser-known but historically significant residential and commercial buildings, statues and memorials, and numerous parks and landscape features.

The Pennsylvania Avenue National Historic Site, located in the northwest quadrant of Washington, D.C., is generally bounded by Constitution Avenue to the south, F Street for the majority of the northern boundary, 3rd Street to the east, and 15th Street to the west. The boundaries of the large National Historic Site are cited in detail in the 1965 Order of Designation signed by Secretary of the Interior Stewart L. Udall.

Over its 200-year history, Pennsylvania Avenue and its environs have undergone a tremendous physical transformation from L'Enfant's 1791 plan for connecting the "President's House" with the "Congress House" with a broad diagonal avenue to its current thriving twenty-first-century presence. The avenue and its streets have grown from dirt roads lined with modest wooden and brick structures in the 1800s to paved thoroughfares lined with brick row houses and some prominent commercial buildings as the city expanded after the Civil War. The McMillan plan of 1901-02 introduced the tenets of the City Beautiful movement into a revised plan for Washington, calling for the reclamation of the notoriously seedy triangular area of land south of the avenue. In the 1930s, the goals of the plan were put into action in the newly designed government complex of Federal Triangle. In the 1950s and 1960s, the north side of the avenue fell into disrepair with extensive vacancies, until a reversal was begun by President Kennedy. His Presidential Commission was formed in 1961 to find solutions for improving the avenue and its environs, but it was not until 1972 when the Pennsylvania Avenue Development Corporation was formed that there was a powerful body to promote and manage development on the avenue. Cumulatively, the Pennsylvania Avenue National Historic Site is the product of over 200 years of work by noted architects, landscape architects, planners, engineers, and artists, and has many distinctive elements as a result. To best present the site's numerous features, this section of the nomination has been divided into four parts, one for each distinct area within the site. The descriptive text for the contributing and noncontributing features has been arranged geographically into the following areas: Pennsylvania Avenue National

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Section 7 Page 4

Pennsylvania Avenue National Historic Site
Washington, D.C.

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Historical Park,⁶ North of Pennsylvania Avenue, Judiciary Square, and Federal Triangle. This method was the most logical means of dividing the buildings, especially since Federal Triangle, Pennsylvania Avenue National Historical Park, and Judiciary Square have defined boundaries and a thematic unity. The section labeled North of Pennsylvania Avenue groups together the wide variety of building types and sculptural forms located just north of the National Historical Park. All four sections are described geographically, running generally west to east and north to south.

⁶ The Pennsylvania Avenue National Historical Park, formed in 1996, is maintained and administered by the National Park Service. The NPS is responsible for the operation, care, and maintenance of the federally owned National Historical Park and its many features. The Ford's Theatre National Historic Site and the National Law Enforcement Officers Memorial are also maintained by the National Park Service. The park and both sites are managed by the office of the National Capital Parks-Central. In addition, the General Services Administration pays the NPS to operate the Old Post Office tower.

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National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
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Pennsylvania Avenue National Historic Site
Washington, D.C.

PENNSYLVANIA AVENUE NATIONAL HISTORICAL PARK

General Description of the Avenue

Pennsylvania Avenue provides a monumental boulevard from Rock Creek in northwest Washington, D.C., to the Anacostia River at Barney Circle in the southeast quadrant of the city. Its diagonal course slices oddly shaped blocks of various sizes out of the city grid of lettered streets running east and west and numbered streets running north and south.⁷ The avenue's movement is also interrupted by the grounds of the White House and the Capitol, and the blocks between these two historic buildings have been further divided by other diagonal streets and by the placement of buildings, which create small triangles and rectangles that have been given over to public uses. Most of the nine small public spaces contain commemorative sculptures. These parklets, along with the sidewalks, lighting, plantings, and street furniture that connect them, comprise Pennsylvania Avenue National Historical Park – a linear Park System unit flanking the avenue between the White House grounds and the foot of the Capitol. The park was formed in 1996 and placed under the jurisdiction of the National Park Service.

The width, or right-of-way, of Pennsylvania Avenue between the Capitol and the White House is 160 feet, 30 feet wider than it is elsewhere. Pierre Charles L'Enfant intended that this broad expanse of roadbed be considered a literal, visual, and symbolic link between the legislative and executive branches of government. The avenue also acts as the ceremonial corridor between the Capitol and the White House, along which the president's inaugural parade takes place. The consistent cornice levels of the buildings flanking the street, which are much lower than the anchoring Capitol with Jenkins Hill as its pedestal, and their forms, especially the twentieth-century Classicism of the Federal Triangle, contribute to the monumentality of this axis. Although the visual connection between the Capitol and the White House was lost with the construction of the Treasury Building in the middle of the nineteenth century, the symbolic link has been maintained through the consistent use of materials and features along the avenue's length. In addition, the buildings on either side of the avenue are deeply set back from the street, giving Pennsylvania Avenue a decided openness and fully exposing the view of the Capitol.⁸

⁷ All of the streets and the two avenues, Pennsylvania and Indiana, in the Pennsylvania Avenue National Historic Site remain from the plans for the city developed by Pierre Charles L'Enfant (1791) and the McMillan Commission (1901-02), and have been listed on the District of Columbia Inventory of Historic Sites (January 19, 1971). In addition, these streets are contributing elements of the draft National Historic Landmark nomination for the "Plan of the City of Washington," and are described fully in that document.

⁸ The Federal Triangle buildings are set back about 5 feet from the building line; on the north side of Pennsylvania Avenue, however, the buildings erected in accordance with the 1964 and 1974 plans are set back 50 feet from the building line.

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Pennsylvania Avenue National Historic Site
Washington, D.C.

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Pennsylvania Avenue National Historical Park flanks the strong diagonal spine of the busy avenue itself, and the consistent use of materials and features promotes a continuity of space along the street. Except for certain areas that maintain their own paving pattern, such as the apron of the Old Post Office, the sidewalks consist of square, brown brick pavers edged with granite curbing. The sidewalks and curbing were undertaken by the Pennsylvania Avenue Development Corporation in the 1980s, and the PADC also installed street furniture. The street furniture includes single and double cast-iron benches with wood-slat seats, designed by Sasaki Associates, and tree grates designed by craftsman and blacksmith Albert Paley. Drinking fountains based on the ornamental design of the tree grates and consistently designed trash receptacles are used throughout the park. Three forms of light fixtures can be found along Pennsylvania Avenue. In addition to modern, twin-headed light fixtures that focus light downward for pedestrians, decorative "Washington Globe" lamp posts have been installed along the entire avenue. The Washington Globe lamps were designed for the city in the 1920s to illuminate major city streets and avenues along the Mall and near the memorials. Modern "cobra" lamps illuminate the street itself. Rows of willow oak trees – one to three deep, depending on the width of the sidewalks – parallel the avenue, emphasizing its axuality and defining the line of view, as well as giving the park consistency. They were planted by the PADC. Little leaf lindens, already growing near the FBI Building when the PADC began its work, were left in place along 9th and 10th streets.⁹

Public Spaces and Sculpture

At the northwestern edge of Pennsylvania Avenue National Historical Park is **Pershing Park (Noncontributing Site)**, named for General John Joseph Pershing, the commander of American forces during World War I. Designated as Reservation 617 in the McMillan plan (formerly Square 226), it is a five-sided space between 14th and 15th streets and the north and south branches of Pennsylvania Avenue. The park retains the form gained in the 1980s under a plan by the Pennsylvania Avenue Development Corporation and serves as an eating and recreation area as well as a monument to Pershing. Currently the park consists of brick- and concrete-paved terraces, a memorial to Pershing (see below), a statue of an eagle (see below), a pool that is used as a skating rink during the winter, a glass and steel concession stand, a fountain, seating, lighting, and clustered plantings. Benches provide permanent seating, and

⁹ Department of the Interior, National Park Service, *Cultural Landscape Report: West Potomac Park, Lincoln Memorial Grounds*, Part 1: Site History, Analysis and Evaluation and Design Guidelines (National Capital Parks Central, National Park Service, August 1999), 36, 162; Raymond Grenald Associates, *Pennsylvania Avenue Lighting Plan*, prepared for the Pennsylvania Avenue Development Corporation, National Capital Region, Land Use files (Washington, D.C.: Department of the Interior, National Park Service, September 30, 1977), 2-3, 9-13. The *Cultural Landscape Report* credits the design of the Washington Globe lamps to General Electric while the *Pennsylvania Avenue Lighting Plan* credits them to Lincoln Memorial designer Henry Bacon.

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Pennsylvania Avenue National Historic Site
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movable metal chairs surround the pool/skating rink on the sunken portion of the terrace. The vegetation consists of grass, honey locust trees, perennials, and ground cover. Paper birches are planted in the paved area around the pool and food kiosk. Landscape architect M. Paul Friedburg and architect Jerome Lindsey completed the original design in 1979. The landscape architecture firm Oehme, van Sweden redesigned the plantings in 1981 at the request of the Pennsylvania Avenue Development Corporation, adding water lilies, lotuses and water canna in the pool. Oehme, van Sweden redesigned many of the planting schemes along Pennsylvania Avenue for the PADC.¹⁰

The **General John J. Pershing Memorial (Contributing Object)** was designed by architect Wallace K. Harrison, and the sculptor of the Pershing Statue within the memorial was Robert White, grandson of architect Stanford White. Harrison's first design was accepted in 1959 and intended to occupy all of Pershing Park. Changes in the administration of public spaces on Pennsylvania Avenue, however, altered the initial plans considerably. Appropriation of the western portion of Pershing Park for the pool/skating rink and eating area reduced Harrison's working space to a rectangle 49 by 47 feet. The memorial consists of a statue of Pershing with a bench before it and two walls inscribed with the general's words, maps, and the accomplishments of the American Expeditionary Forces. It is situated above street level at the east end of the park over an underground NPS maintenance facility. The 12-foot bronze statue of Pershing stands on a granite base within a paved plaza and faces west toward the White House. The Dakota mahogany granite walls on two sides of the statue – eight feet high, 35 feet long, and two feet thick – help to buffer the park from traffic noise. The memorial was dedicated in 1983.¹¹

Lorenzo Ghiglieri's sculpture, known as the **Bex Eagle (Noncontributing Object)**, stands on a rough Dakota mahogany granite pedestal among the trees in the northwest corner of Pershing Park. Commissioned by Brian Bex of the American Communications Network for the National Wildlife Foundation, Ghiglieri's silicone bronze bald eagle lands on a globe with its wings outstretched. It faces

¹⁰ Historic American Buildings Survey, Pershing Park, HABS No. DC-695; Claudia D. and George W. Kousoulas, *Contemporary Architecture in Washington, D.C.* (New York: Wiley & Sons, Inc., 1995), 128-129; Robinson & Associates, Inc., National Historic Landmark-Nomination Form, "Plan of the City of Washington, D.C." (draft), January 4, 2001, Historic Preservation Division, Office of Planning, District of Columbia, Washington, D.C., 18. Additional information was provided by Darwina L. Neal, Chief of Cultural Resources Preservation Services of the National Park Service, National Capital Region.

¹¹ Single Entry Report, List of Classified Structures, Pershing (Gen. John J.) Square - Statue - Res. 617, 1-4; Jannelle Warren-Findley, "A Guide to Selected Statues, Monuments and Memorials" (Washington, D.C.: U.S. Department of the Interior, National Park Service, National Capital Region, National Capital Parks-Central, 1985), 95-96; Victoria Newhouse, *Wallace K. Harrison, Architect* (New York: Rizzoli, 1989), 278.

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southwest. The NWF donated the statue to the National Park Service in 1982 to commemorate the 200th anniversary of the eagle's selection as the national symbol.¹²

Immediately across 14th Street from Pershing Park is **Freedom Plaza (Noncontributing Site)**,¹³ a narrow, block-wide rectangle that extends to 13th Street between the north and south branches Pennsylvania Avenue. The plaza replaced a pair of triangular spaces (L'Enfant Reservations 32 and 33) created by Pennsylvania Avenue's angled movement between the Capitol and White House. It was originally designed by the landscape architecture firm George Patton, Inc., and by Robert Venturi, of the architectural firm Venturi Rauch and Scott Brown, although Venturi's design intentions were never fulfilled and the plantings were later redesigned by Oehme, van Sweden. The plaza consists of terraces paved with granite and marble and edged with a variety of plantings. Shingle oak, rather than willow oak, border the square. The surface of the plaza, consisting of dark and light stone to delineate L'Enfant's plan, is raised above street level. Brass outlines mark the sites of the White House and the Capitol, and quotes about the city from its visitors and residents are carved into the marble surface. Granite retaining walls, marked at intervals by planted urns, bound the design, and a granite-walled fountain stands in the western portion of the plaza. Flagpoles flying flags of the District and the United States rise from the pavement opposite the entrance of the District Building. The space was dedicated as Western Plaza on November 1, 1980. On April 22, 1988, it was renamed Freedom Plaza, after the civil rights achievements of Dr. Martin Luther King, Jr.; a time capsule containing artifacts and papers related to King was placed beneath the plaza.¹⁴

At the east end of the plaza, in a partial circle carved out of the terraces, stands the equestrian **Statue of Brigadier General Count Casimir Pulaski (Contributing Object)**.¹⁵ Sculpted by the Polish artist

¹² Historic American Buildings Survey, Pershing Park, HABS No. DC-695, 5; Warren-Findley, 34-35; Single Entry Report, List of Classified Structures, Pershing (Gen. John J.) Square - Eagle - Res. 617, 1-5.

¹³ Freedom Plaza occupies Reservations 32 and 33 of the L'Enfant plan, which were contributing elements of the draft NHL nomination for the "Plan of the City of Washington" and of the District of Columbia Inventory of Historic Sites nomination for L'Enfant Plan Elements (January 19, 1971).

¹⁴ Michael D. Hoover, *Pennsylvania Avenue: Historical Documentation* (Washington, D.C.: National Park Service, National Capital Parks - Central, 1993), 77-78. Additional information was provided by Darwina L. Neal, Chief of Cultural Resources Preservation Services of the National Park Service, National Capital Region.

¹⁵ The Pulaski statue is listed in the National Register of Historic Places (July 14, 1978) and on the District of Columbia Inventory of Historic Sites March 3, 1979) as part of the American Revolution Statuary multiple property listing.

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Kazimierz Chodzinski, the statue was erected on a nine-foot high granite pedestal designed by architect Albert Randolph Ross in 1910. The bronze figure depicts Pulaski in the uniform of a Polish marshal. Pulaski wore his country's uniform while serving in George Washington's army during the American Revolution. The names of the battles in which Pulaski fought are carved into the pedestal, and a bronze plaque on its south side details Pulaski's life. The larger-than-life-size statue originally stood on the easternmost of the two triangular reservations that became Freedom Plaza scheme and was not moved during the plaza's creation.¹⁶

The **Benjamin Franklin Statue (Contributing Object)**¹⁷ was moved to its current position in front of the Old Post Office at the southeast corner of Pennsylvania Avenue and 12th Street in 1982 as a result of the redevelopment of Pennsylvania Avenue. Donated by journalist and *Washington Post* founder Stilson Hutchins and unveiled on January 11, 1889, it formerly stood on a small reservation at the intersection of 10th Street and Pennsylvania Avenue opposite the site of the original *Post* offices. The eight-foot marble statue was modeled by Jacques Jouvenal after the design of Ernest Plassman and stands on an 11-foot-high pedestal designed by architect J.F. Manning that alternates rough and finished granite blocks. Franklin is shown as he appeared as a diplomat to the court of Louis XVI in Versailles, a document in his left hand, a stack of books by his feet. The statue and pedestal rest on a platform of brick and granite raised two steps above the surrounding pavement.¹⁸ Designed by artist Aleksandra Kasuba and installed during PADC development of the avenue, the pavement was constructed of multicolor granite and brick intended to recall the interior of the Old Post Office.¹⁹

¹⁶ Warren-Findley, 99-100; Single Entry Report, List of Classified Structures, Pulaski (Count Casimir) Park - Statue - Res. 33, 1-4; James Goode, *Outdoor Sculpture of Washington, D.C.: A Comprehensive Historical Guide* (Washington, D.C.: Smithsonian Institution Press, 1974), 366; Michael Richman, *Public Sculpture in Washington* (Washington, D.C.: National Capital Parks, 1978), n.p.; Hoover, 77-79, 102-106.

¹⁷ The Franklin statue is listed in the National Register of Historic Places (July 14, 1978) and on the District of Columbia Inventory of Historic Sites (March 3, 1979) as part of the American Revolution Statuary multiple property listing.

¹⁸ National Capital Planning Commission, *Downtown Urban Renewal Area Landmarks* (Washington, D.C.: NCPC and District of Columbia Redevelopment Land Agency, 1970), 96; Gary Scott, National Register of Historic Places Inventory - Nomination Form, "American Revolution Statuary," United States Department of the Interior, National Park Service, Washington, D.C., July 14, 1978, 7:2; James Goode, *Outdoor Sculpture of Washington, D.C.* (Washington, D.C.: Smithsonian Institution Press, 1974), 364-365; Single Entry Report, List of Classified Structures, Reservation - Benjamin Franklin Statue, 1-4; Richman, n.p.; Hoover, 74-76.

¹⁹ Pennsylvania Avenue Development Corporation, (1981), 19.

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For nearly three blocks, from the Franklin statue in front of the Old Post Office to 9th Street, Pennsylvania Avenue is uninterrupted by public reservations. The willow oaks, brown brick and granite sidewalks, and street furniture, however, continue, maintaining the park's unity. The straight rows of trees and sidewalks broaden at 9th Street into Reservation 36 on the north side of Pennsylvania Avenue and Reservation 35 on the south side. These reservations are known collectively as **Market Square Park (Noncontributing Site)**.²⁰ Reservation 36 contains the U.S. Navy Memorial (see below) and the Major General Winfield Scott Hancock Memorial (see below). On Reservation 35 stands the Franklin Delano Roosevelt Memorial (see below).

The **U.S. Navy Memorial (Contributing Site)** occupies the center of the long block between 7th and 9th streets. It honors the men and women who have served, are serving, and will serve in the United States Navy. The memorial evolved over the course of several years, with input from the architectural firm Conklin Rossant, sculptor Stanley Bleifeld, retired Rear Admiral William Thompson, retired captain Walter Thomas, and marine artist and naval reservist John Roach, as well as members of Washington's approving agencies. A granite map of the world, 100 feet in diameter, forms both the focus of the memorial and the paving for the public plaza. Bleifeld's seven-foot bronze called *The Lone Sailor* (1987) – his dufflebag nearby, hands in the pockets of his pea coat – stands watch in the northwest quadrant of the map. The bronze for Bleifeld's statue contains metal scraps (copper sheeting, hammock hooks, spikes) from eight ships spanning the Navy's history. As developed by Conklin Rossant, the circular plaza is framed by two terraced waterfall fountains on the north and vertical jet fountains on the south. Granite walls edging the southern fountains support relief sculptures, 11 on each fountain, which depict Navy history and life – from the opening of Japan and the Great White Fleet to women in the Navy and Navy medicine. The 22 relief panels were completed by 11 different sculptors between 1987 and 1991. The memorial was dedicated on October 13, 1987, the 212th anniversary of the founding of the U.S. Navy.²¹ Near Pennsylvania Avenue are two 65-foot-tall steel masts acting as flagpoles. North of the memorial, between the office buildings of Market Square, is a rectangle of grass and stone edged with

²⁰ Reservations 35 and 36 (Market Square) remain from the L'Enfant plan of Washington, D.C., although their configuration was altered with the layout of the semicircular space occupied by the U.S. Navy Memorial. They were designated as contributing elements of the draft National Historic Landmark nomination for the "Plan of the City of Washington" and of the District of Columbia Inventory of Historic Sites nomination for L'Enfant Plan Elements (January 19, 1971).

²¹ Hoover, 123-129; Sue A. Kohler, *The Commission of Fine Arts: A Brief History, 1910-1995* (Washington, D.C.: The Commission of Fine Arts, 1995), 140-142, 178-180.

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stone benches. The open design of the memorial and the paired office buildings maintain the 8th Street axis between the National Archives and the National Museum of American Art.²²

At the corner of Pennsylvania Avenue and 7th Street, adjacent to the Navy Memorial and atop the Archives-Navy Memorial Metro Station, is the **Major General Winfield Scott Hancock Statue (Contributing Object)**.²³ Sculptor Henry Jackson Ellicott depicted Hancock, a Union hero at Gettysburg, astride his horse in the uniform of an Army officer, facing west. The nine-foot-tall, seven-foot-wide bronze statue was erected at its present location and dedicated in 1896. It stands on a classically inspired, red granite pedestal original to the 1896 installation. The memorial is surrounded by grass and trees, and a walk of Belgian block pavers, installed in 1987, reaches the pedestal from the 7th Street and Pennsylvania Avenue approaches. The walk follows the diagonal former course of Indiana Avenue, and the pavers were recovered when a segment of that street was closed to add area to Market Square Park. Low, metal walk-lights illuminate this pathway. A low granite retaining wall, constructed in 1897, supports the landscaped setting of the statue.²⁴

The intersection of Pennsylvania Avenue and 9th Street north of the National Archives creates a small public space designated Reservation 35. At the northwest corner of the reservation is situated the

²² Kousoulas and Kousoulas, 120; Single Entry Report, List of Classified Structures, U.S. Navy Memorial - Res. 36 (Map of the World, Ship Mast, Fountain, Lone Sailor Statue, Plaques; "A Subtle and Likable U.S. Navy Memorial, *P/A News Report*). Congress authorized a national memorial to the Navy in 1980, and therefore it is considered a contributing element of the National Historic Site. All constituent parts of the memorial ultimately decided on and built - the granite map, compass rose, flagpoles, fountains, relief sculptures, and stand alone sculpture - are therefore also considered contributing.

²³ The Hancock statue is listed on the National Register of Historic Places (September 20, 1978) and on the District of Columbia Inventory of Historic Sites (March 3, 1979) as part of the Civil War Monuments in Washington, D.C., multiple property listing.

²⁴ Goode, *Outdoor Sculpture*, 361; National Capital Planning Commission, 97; Single Entry Report, List of Classified Structures: Hancock (Winfield Scott) Park - Monument - Res. 36, 1-4, Hancock (Winfield Scott) Park - Pathway - Res. 36, 1-4, Hancock (Winfield Scott) Park - Wall - Res. 36, 1-4; Gary Scott, National Register of Historic Places Inventory - Nomination Form, "Civil War Monuments in Washington, D.C.," United States Department of the Interior, National Park Service, Washington, D.C., September 20, 1978, 7:8; Richman, "Hancock"; Warren-Findley, 61-62; Hoover, 80-83; Pennsylvania Avenue Development Corporation, *Annual Report 1986* (Washington, D.C.: 1986), 14. Warren-Findley states that Paul J. Pelz, architect of the Library of Congress, designed the pedestal for the Hancock statue. Richman, however, indicates that the design was produced by A.B. Mullett & Co., a firm run by the sons of Alfred B. Mullett, designer of the Old Executive Office Building.

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Franklin Delano Roosevelt Memorial (Contributing Object). Dedicated on April 12, 1965, and designed by New York architect Eric Gugler, the memorial consists of a simple white marble block, 6 feet 10 inches long, 3 feet 8 inches wide, and 3 feet 3 inches high, on which is inscribed "In Memory Of/Franklin Delano/Roosevelt/1882-1945." The memorial stone is set in a grassy plot with a backdrop of boxwoods. Roosevelt himself indicated the site and type of monument he wished to receive, and his intentions, conveyed in a letter to Supreme Court Justice Felix Frankfurter, are contained in a dedicatory plaque in front of the stone. A group of Roosevelt's friends and associates privately raised the money for the erection of the stone and the plaque. The former course of Indiana Avenue through Reservation 35 is marked with the same Belgian block pavers that pass the Hancock statue. In 1992, the bronze plaque describing the creation of the memorial stone was moved closer to the Pennsylvania Avenue sidewalk and given a new granite base so as to make it more visible to pedestrians.²⁵

The intersection of two diagonal avenues (Pennsylvania and Indiana) with 7th Street creates another small public space, which is known as Indiana Plaza (Reservation 36A).²⁶ Although small in size, the creation of Indiana Plaza by the PADC in 1987 required closing a segment of C Street, narrowing Indiana Avenue, relocating two historic statues (the Dr. Benjamin F. Stephenson Grand Army of the Republic Memorial and the Temperance Fountain, see below), pavement design, and landscaping. The purpose of the design, by the architecture firm Tippetts-Abbett-McCarthy-Stratton (TAMS), was to define better the space between two of PADC's restoration projects, the 1858 Central National Bank Building on Pennsylvania Avenue and the 1889 National Bank of Washington on Indiana. The TAMS plan closed C Street between 6th and 7th streets, thus expanding Reservation 36A, and moved the statues so that the Grand Army of the Republic Memorial would terminate the vista down C Street.²⁷

²⁵ "The Plan of the City of Washington," 7:22; Richman; Single Entry Report, List of Classified Structures, Roosevelt (Franklin D.) Stone - Res. 35, 1-4; Warren-Findley, 103-104; Hoover, 107-111; Pennsylvania Avenue Development Corporation, *Annual Report 1986* (Washington, D.C.: 1986), 14; J. Carter Brown, Chairman, Commission of Fine Arts, to Robert G. Stanton, Regional Director, National Capital Parks Region, National Park Service, July 29, 1982, National Capital Parks Central, Resource Management Files, Department of the Interior, National Park Service, Washington, D.C., photocopy.

²⁶ Reservation 36A (Indiana Plaza) remains from the L'Enfant plan of Washington, D.C., and was designated as a contributing element of the draft National Historic Landmark nomination for the "Plan of the City of Washington" and of the District of Columbia Inventory of Historic Sites nomination for L'Enfant Plan Elements (January 19, 1971).

²⁷ Kohler, 143-144; Hoover, 112-122; Pennsylvania Avenue Development Corporation, *Annual Report 1988* (Washington, D.C.: 1988), n.p.

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The **Dr. Benjamin F. Stephenson Grand Army of the Republic Memorial (Contributing Object)**²⁸ commemorates Stephenson, a surgeon with the 14th Illinois Infantry Regiment during the Civil War. In 1866, Stephenson founded the Grand Army of the Republic, an organization of honorably discharged Union veterans. The memorial, a 25-foot-high pink granite shaft, illustrates the three guiding principles of the GAR, Fraternity, Charity, and Loyalty. On the west side, a soldier and sailor in Union uniforms stand together in Fraternity. The veterans are poised above a medallion portrait of Stephenson and badges representing the GAR. Loyalty is represented on the southeast side of the monument by a woman holding a shield and sword. A woman representing Charity, holding a child, is attached to the northeast face of the monument. The bronze sculptures were designed by John Massey Rhind, the granite shaft by the architectural firm Rankin, Kellogg and Crane. It was erected originally in 1909 and shifted to its current location in 1987. The memorial stands within a circular plaza paved with a star pattern. Surrounding the circle are three raised planting beds formed by a low granite wall. The wall is marked at intervals by granite blocks topped with granite spheres. Magnolia trees and ivy ground cover surround the circle, and the three entrances are flanked with lampposts.²⁹

The **Temperance Fountain (Contributing Object)** was also moved to its current location near Indiana Avenue within Reservation 36A as a result of the redevelopment of Pennsylvania Avenue. It was donated to the city around 1880 by wealthy California dentist and speculator Henry Cogswell as a fountain to provide water for visitors as an alternative to alcohol. It stood on the Pennsylvania Avenue side of the reservation. Cogswell himself seems to have been the designer. The fountain takes the shape of a square, granite ciborium (altar canopy), approximately seven feet on each side. The ciborium consists of four Doric columns on pedestals supporting a pyramidal roof. Within the shelter a pair of bronze dolphins with intertwined tails rests on a circular platform resembling an altar. The heads of the dolphins face east and west and contain the fountain's spouts. On the four faces of the architrave above the columns are the words "Faith," "Hope," "Charity," and "Temperance." Perched on the roof is a bronze crane symbolizing water and its purity.³⁰

²⁸ The Stephenson GAR memorial is listed on the National Register of Historic Places and on the District of Columbia Inventory of Historic Sites as part of the Civil War Monuments in Washington, D.C., multiple property listing (September 20, 1978; March 3, 1979).

²⁹ National Capital Planning Commission, 1970; Goode, *Outdoor Sculpture*, 360; Single Entry Report, List of Classified Structures, Stephenson (Dr. Benj.) Memorial - On DC Property, 1-5; Richman; Warren-Findley, 115-117; Hoover, 112-117.

³⁰ Don't Tear It Down, Downtown Survey, Temperance Fountain; Single Entry Report, List of Classified Structures, Temperance Fountain - Res. 36A, 1-4; Goode, *Outdoor Sculpture*, 358; Richman, "Temperance Fountain"; Warren-Findley, 118-119; Hoover, 118-122.

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The crossing of Pennsylvania and Constitution avenues beyond 6th Street creates another small triangular parcel of land, designated as Reservation 546 and now called **Mellon Park (Contributing Site)**.³¹ It is the site of the **Andrew W. Mellon Memorial Fountain (Contributing Object)**. The fountain, built in 1952, stands across from the National Gallery of Art, which Mellon, a Pittsburgh industrialist, donated to the United States along with his priceless art collection and a large endowment. As designed by Otto R. Eggers of the architectural firm of Eggers and Higgins, the fountain consists of three tiers of circular bronze basins rising from a ground-level granite bowl approximately 18 yards in diameter. At the center of the uppermost basin, a single spout shoots a fountain of water 20 feet into the air, and the water spills over the tiered basins. The signs of the zodiac sculpted on the largest of the bronze basins were designed by Sydney Waugh. A granite walkway and bench, also designed by Waugh and inscribed with a dedication to Mellon's memory, surrounds the fountain. A granite handicapped access ramp with bronze handrails was added to the fountain in 1986, as part of PADC improvements. The improvements included replacing the sidewalks and relandscaping Mellon Park.³²

Chief Justice John Marshall lived for a time at a boardinghouse on what was then called 4 ½ Street, which ran north from Pennsylvania Avenue and terminated at Old City Hall on Judiciary Square. His residence there led to the street being renamed John Marshall Place. In 1983, the Pennsylvania Avenue Development Corporation closed the street and created **John Marshall Park (Noncontributing Site)** between Pennsylvania Avenue and C Street.³³ The E. Barrett Prettyman Federal Courthouse and the Canadian Embassy form its east and west borders, respectively. The architecture firm of Carol R. Johnson and Associates designed the park, which consists of three terraces accommodating the change in grade from Pennsylvania Avenue to C Street. Granite paves the lowest terrace near the avenue, followed by a grass panel in the center, and finally a brick plaza bordering C Street. Defining the edges of the terraces are low granite walls and planting beds of trees and shrubs. The center of the park is composed more formally using grass and trees, and the general openness of the park along the former 4 ½ Street

³¹ Reservation 546 remains from the McMillan plan and is listed as a contributing element of the draft National Historic Landmark nomination for the "Plan of the City of Washington."

³² Single Entry Report, List of Classified Structures, Mellon (Andrew) Park - Fountain - Res. 546, 1-4, and Mellon (Andre) Park - Bench - Res. 546; Goode, *Outdoor Sculpture*, 144; Richman, "Mellon"; Warren-Findley, 88-91; Hoover, 93-97.

³³ John Marshall Park occupies what had been 4 ½ Street on the L'Enfant plan and is therefore designated as a contributing element of the draft National Historic Landmark nomination for the "Plan of the City of Washington" and of the District of Columbia Inventory of Historic Sites nomination for L'Enfant Plan Elements (January 19, 1971).

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axis provides for a dramatic vista between Pennsylvania Avenue and Old City Hall. Animating the terraces are two kinds of features, those relating to the life of Marshall (such as inscriptions and plaques describing his life and a copy of the sundial at his Richmond, Virginia, home) and more whimsical decoration. The latter group includes Lloyd Lillie's life-size **Chess Players Statue (Noncontributing Object)** on the wall of the middle terrace and David Phillips's **Lily Pond Fountains (Noncontributing Object)** near C Street. The western fountain marks the location of a spring that, in 1808, supplied the first piped water for Pennsylvania Avenue buildings. These features were present when the park was dedicated on May 10, 1883. The **John Marshall Statue (Noncontributing Object)**, a copy of William Wetmore Story's 1883 statue in the Supreme Court, was installed facing south from the plaza on C Street in 1985, and a plaque memorializing the 200th anniversary of the Bill of Rights was installed in the park's central grass panel in 1992.³⁴

East of John Marshall Park, facing Pennsylvania Avenue, is the **Trylon of Freedom (Contributing Object)**, which stands in a small, roughly triangular public space south of the Prettyman Federal Courthouse. The three-sided granite obelisk, 24 feet in height, was designed by Carl Paul Jennewein and installed in 1954. It was carved from Somes Sound granite by Vincent Tonelli and Roger Morigi. The southwest side facing the White House depicts the freedoms of press, speech, and religion, and the southeast facet facing the Capitol depicts the right to trial by jury. Decorating the north side, facing the courthouse itself, is the seal of the United States and portions of the Preamble of the Constitution and the Declaration of Independence. The trylon stands on a paved plaza surrounded by low planters and plots of grass.³⁵

Near the Prettyman Courthouse is the **General George C. Meade Memorial (Contributing Object)**, which stands in **Meade Plaza (Noncontributing Site)**. Also designated as Reservation 553, Meade Plaza is a triangular parcel of land at the northwest corner of Pennsylvania Avenue and 3rd Street.³⁶ Sculptor

³⁴ Hoover, 84-87; Robinson & Associates, Inc., "The Plan of the City of Washington," 24; Marjorie Ashworth, *Glory Road: Pennsylvania Avenue Past & Present* (McLean, VA: Link Press, Publishers, 1986), 35-39; Kousoulas and Kousoulas, 115. The sundial copied from Marshall's home has been vandalized at least twice, the last time in 1992. It had not been repaired by June 2002.

³⁵ Goode, *Outdoor Sculpture*, 222; Swanke Hayden Connell Architects, *E. Barrett Prettyman Federal Courthouse, Historic Structure Report* (Washington, D.C.: General Services Administration, April 1999), 38; National Capital Planning Commission, 1970.

³⁶ The Meade statue is listed on the National Register of Historic Places (September 20, 1978) and the District of Columbia Inventory of Historic Places (March 3, 1979) as part of the Civil War Monuments in

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Charles A. Grafly depicts Meade, a Union hero at Gettysburg, in the midst of a circular group of figures representing War, Chivalry, Courage, Energy, Progress, Loyalty, and Fame. Above Meade's head is a gilt wreath containing an eagle. The figures stand on a circular pedestal and stepped base designed by the architectural firm of Simon and Simon. The figures, pedestal, and base were installed in 1984 on a paved plaza surrounded by plantings, designed by Bernard Johnson, Inc., and Gruen Associates. The 22-foot-tall marble memorial had been erected on the east end of the Mall in 1927. It was placed in storage in 1967 as a result of the construction of the Reflecting Pool at the foot of the Capitol and re-erected at its current location as part of PADC improvements to the avenue. The granite benches that were part of the original installation were placed along the sidewalk because the reconstructed plaza was smaller than the original. As with several other public spaces within the purview of the PADC, the landscape architecture firm Oehme, van Sweden provided the planting scheme. The bronze wreath that originally surmounted the Meade figure was lost either during the removal of the statue from its original location or during its two decades of storage, and the group was re-erected without it. A replacement wreath was created in 1988 by sculptor Walker Hancock, who had assisted Grafly in 1927.³⁷

The easternmost memorial in the Pennsylvania Avenue National Historic Park is the **Peace Monument (Contributing Object)**,³⁸ originally known as the Navy Monument. It stands on Reservation 202A in the middle of the intersection of Pennsylvania Avenue and 1st Street at the foot of the Capitol.³⁹ Forty feet tall, the monument is topped with two allegorical female figures facing towards Pennsylvania Avenue, described by James Goode as "America weeping on the shoulders of History over the loss of her

Washington, D.C., multiple property listing. Reservation 553 remains from the McMillan plan and is listed as a contributing element of the draft National Historic Landmark nomination for the "Plan of the City of Washington."

³⁷ Single Entry Report, List of Classified Structures, Meade (General George C.) Statue - Res. 553, 1-4; Richman NPS/NCR, "Meade"; Gary Scott, National Register of Historic Places Inventory -Nomination Form, "Civil War Monuments in Washington, D.C.," United States Department of the Interior, National Park Service, Washington, D.C., March 1, 1978, 7:10-11; Hoover, 88-92; Pennsylvania Avenue Development Corporation, *Annual Report 1983*, 19. Additional information was provided by Darwina L. Neal, Chief of Cultural Resources Preservation Services of the National Park Service, National Capital Region.

³⁸ The Peace Monument is listed on the National Register of Historic Places (September 20, 1978) and in the District of Columbia Inventory of Historic Places (March 3, 1979) as part of the Civil War Monuments in Washington, D.C., multiple property listing.

³⁹ Reservation 202A remains from the McMillan plan and is listed as a contributing element of the draft National Register nomination for the "Plan of the City of Washington."

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defenders during the Civil War.”⁴⁰ A figure representing victory also faces Pennsylvania Avenue about halfway up the monument’s pedestal. She stands over representations of Neptune and Mars as infants. A figure representing Peace, accompanied by a dove, faces the Capitol. Illustrations of Agriculture, Plenty, Literature, Science, and Art further decorate the monument. Sculptor Franklin Simmons carved the marble Neoclassical figures in Rome, and they were erected on the pedestal in 1877. Simmons also designed and carved the architectural ornaments. Surrounding the monument is a quatrefoil granite basin with four water jets in the form of dolphins. It was designed by Edward Clark, then Architect of the Capitol.⁴¹

Primary Views and Vistas

L’Enfant’s grand Baroque plan for the city of Washington selected topographically prominent sites for public buildings, connected them with a set of monumental cross axes and radiating avenues, and overlaid the whole with an orthogonal street grid. The plan afforded clear vistas between the most important locations in the city. The broad vista along Pennsylvania Avenue between the Capitol and the White House (now between the Capitol and the Treasury Building) is a prominent example of the full realization of L’Enfant’s intended “reciprocity of sight” between these principal points.⁴² A number of other vistas planned by L’Enfant or the McMillan Commission are incorporated within Pennsylvania Avenue National Historic Park. At the intersection with 10th Street, for instance, one can look south to the dome and portico of Hornblower and Marshall’s Museum of Natural History. A similar view of the west building of the National Gallery of Art, by John Russell Pope, can be had from the intersection with 6th Street. Pope’s National Archives and Robert Mills’s Old Patent Office (now the National Portrait Gallery and American Art Museum) terminate the important north-south vista along 8th Street, and from Pennsylvania Avenue at John Marshall Park, a vista opens north to George Hadfield’s Old City Hall, now the District of Columbia Superior Court. In addition, Old City Hall and the Hancock Memorial terminate vistas along Indiana Avenue. The north-to-south slope of the topography from F Street down to Pennsylvania Avenue facilitates these scenic views. Pennsylvania Avenue National Historical Park also presents two east-west vistas. From the George C. Meade Memorial at the corner of Pennsylvania

⁴⁰ Goode, *Outdoor Sculpture*, 242.

⁴¹ Goode, *Outdoor Sculpture*, 242; Richman, n.p.; Gary Scott, National Register of Historic Places Inventory - Nomination Form, “Civil War Monuments in Washington, D.C.,” United States Department of the Interior, National Park Service, Washington, D.C., March 1, 1978, 7:3-4.

⁴² Robinson & Associates, Inc., “The Plan of the City of Washington,” 49-50

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Avenue and 3rd Street, the view along Constitution Avenue west toward the Potomac brings into focus the monumental Classicism of both the Federal Triangle buildings on the north and the buildings of the Smithsonian Institution on the south. The C Street vista from 3rd Street includes both Indiana Plaza and Market Square.

RESOURCES NORTH OF PENNSYLVANIA AVENUE

General Description

Bounded roughly on the north by F Street, on the south by Pennsylvania Avenue, and on the east and west by 3rd and 15th streets respectively, the area north of Pennsylvania Avenue is situated on a slight rise. The boundaries for this large group of buildings follow the boundaries of the Pennsylvania Avenue National Historic Site north of the avenue, except for Judiciary Square which is discussed as a separate entity. The vast area encompasses approximately 25 squares, most of which comprise the historic financial district to the west and the old downtown of Washington to the east.⁴³ The majority of the squares are still laid out in their original configuration as delineated in Pierre Charles L'Enfant's 1791 plan for the city. Some squares, however, have been altered, most notably Squares 378 and 379 which now house the FBI Building, and Squares 408 and 432 which have been altered to form the semicircular recess at Market Square.

The area houses a wide variety of building types and functions. Primarily, the area north of Pennsylvania Avenue is comprised of small nineteenth-century buildings, large commercial buildings from the end of the nineteenth century, new office buildings, and monumental government buildings. F and 10th streets contain relatively intact nineteenth-century streetscapes. The western portion of Square 457 contains a large variety of nineteenth-century row houses, industrial buildings, and commercial buildings, some of which are currently being incorporated into a General Services Administration development project. There are many new buildings and buildings under construction buildings in the area, which is experiencing something of a building boom. Many of these new projects have only retained the historic facades in the new development. The area also includes large government buildings, such as the Old Patent Office Building and the FBI Building. Prominent hotels, such as the elegant Hotel Washington and the Willard Hotel, are located in large classically inspired buildings. Finally, four statues, which are not part of the Pennsylvania Avenue National Historic Park (see previous description), are located within this portion of the NHS.

⁴³ This total is an approximation since only half of Square 254 is included and several squares are quite small, such as Squares 458, 459, and 460.

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East and West Potomac Parks Historic District
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Running parallel to the Reflecting Pool, north of the double row of Dutch elm trees, on an east-west alignment from the Lincoln Memorial to Seventeenth Street, is the **Flood Control Levee (Noncontributing Site)**. This embankment was constructed by the U.S. Army Corps of Engineers in 1938 to protect the Smithsonian museums and downtown Washington from Potomac River flooding. The present levee, which replaced a temporary levee constructed in 1936, is essentially a two-and-one-half-foot high, linear, grassed berm. There is a gap in the levee at Twenty-third Street that allows automobile traffic to pass through the area at grade. In times of emergency, sandbags can be used to close the gap between Twenty-third Street and the Lincoln Memorial and Seventeenth Street at Constitution Avenue. On the east side of Seventeenth Street, there is no levee per se, but the Washington Monument Grounds are graded to provide the elevation needed for flood protection.

RESOURCES CLUSTERED AROUND CONSTITUTION GARDENS

A second group of historic features is clustered around **Constitution Gardens (Contributing Site)**, a 52-acre designed landscape located within West Potomac Park. The long, rectangular park is bounded on the east by Seventeenth Street; on the west by Twenty-third Street; by the Reflecting Pool on the south; and by Constitution Avenue, NW, on the north. Completed as a Bicentennial project in 1976, Constitution Gardens was designed by the Washington, DC, office of the national architectural firm Skidmore, Owings, and Merrill, and the landscape architectural firm of Arnold Associates in the early 1970s. Designed in a romantic, naturalistic style, one of the major features of Constitution Gardens is a six-acre, curvilinear, constructed lake with a kidney-shaped island (see also "56 Signers Memorial"), which is connected by a footbridge to the lake's northern shore. The lake has a circumference of 2,625 feet, and is approximately two feet deep. The gardens contain masses of forest trees placed around open lawn areas, and a network of winding paths for pedestrians and bicyclists runs throughout. Constitution Gardens is the site of the Vietnam War Veterans Memorial (see also) and Vietnam Women's Memorial (see also). At the easternmost edge of the site, on the cross-axis of the Rainbow Pool, is a flat, raised platform, which was intended to hold a food pavilion that was never built; it is accessed by four diagonal paths. Three fieldstone, walled terraces leading down from the platform to the lake were meant for tables. The plan for Constitution Gardens features bold, curvilinear forms. The only exception to this is the angular Vietnam Veterans Memorial set within its boundaries. The view from the gardens to the east is dominated by the Washington Monument, and the views of Constitution Avenue to the north are filtered through maple, beech, oak, and gum trees planted in masses throughout the site.²⁶

²⁶Allen Freeman, "Romantic Garden on the Classical Mall," *The AIA Journal* (June 1983): pp. 51-52.

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B. Mullet; it was designed in harmony with the earlier wings and Mullet saw it to its completion in 1869.⁴⁷

The building was renovated in 1908 by York and Sawyer, at which time the Mills-designed double-ramped stairs on the 15th Street elevation were removed when the basement was raised due to repeated street re-gradings. In addition, the "crudely carved" brown Aquia sandstone columns of the colonnade were replaced with "more refined granite."⁴⁸ Mills had originally intended for the facades to be of granite, but the use of sandstone from the government quarry was "dictated by a parsimonious Congress."⁴⁹ The original sandstone coffering ceiling still exists behind the colonnade. In 1986, East Executive Avenue was replaced with a pedestrian promenade; the design was by architect Arthur Cotton Moore.⁵⁰ In 1990, much of the interior of the building was restored to its 1865 appearance. Many interior features still remain, including the elaborate cash room, historic corridors, some mantlepieces, coffering and groin-vaulted ceilings and cantilevered staircases. Currently, the exterior of the building is being restored and the interior is being fully rehabilitated.

A statue of **Albert Gallatin (Contributing Object)** is located in the sunken north plaza of the Treasury Department. The square base of the statue is placed in the center of a red and grey slate checkerboard design enclosed with a marble balustrade and flanked by open plots of grass. Sculpted by James Earle Fraser in 1947, the bronze rises eight feet above a stone base decorated with stars. Fraser depicted Gallatin in knee breeches with a large cloak, and placed him "gazing confidently toward Pennsylvania Avenue."⁵¹ Albert Gallatin (1761 to 1849) is famous for his successful term as Secretary of the Treasury under Thomas Jefferson, and was praised as the Democrat's equivalent to Alexander Hamilton. Gallatin

⁴⁷ Ibid, 154-56.

⁴⁸ Ibid, 154.

⁴⁹ W. Brown Morton, III, National Register of Historic Places Nomination-Inventory Form, "United States Department of Treasury," U.S. Department of Interior, National Park Service, Washington, D.C., February 3, 1971, 2.

⁵⁰ Scott and Lee, 157. According to Darwina Neal, Chief of Cultural Resource Preservation Services at the National Park Service - National Capital Region, East Executive Avenue was redesigned at a later date following a National Park Service plan.

⁵¹ Goode, *Outdoor Sculpture*, 370.

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was born in Switzerland, and later served as an American minister to Great Britain and France, before residing in New York. A statue to commemorate Gallatin and his life accomplishments was proposed in 1926 when the Republican-controlled Congress approved the statue as long as it was paid for with private funds. It replaced a fountain that once stood in the plaza. After delays over the design, the statue was ready to be cast, but World War II began and there was a nationwide ban on the civilian use of bronze. On October 15, 1947, the statue was finally dedicated.

Also modeled by James Earle Fraser is a statue of **Alexander Hamilton (Contributing Object)**, which stands at the center of a broad terrace on the south side of the Treasury Building, at the base of the monumental steps that lead to the building's entrance. The pebble aggregate and stone base of the statue stands in contrast to the red-and-grey slate checkerboard design of the balustraded terrace. The terrace is flanked by a rose garden on the west and trailers on the east, which are temporarily located there during the renovation of the Treasury Building. Completed in 1923, the bronze statue depicts Hamilton in the dress of an eighteenth-century gentleman, including knee britches and a fichu around his neck. He holds a coat in one hand and a three-cornered hat in the other. The inscription on the pedestal, designed by Henry Bacon, reads: "He smote the rock of the national resources and abundant streams of revenue gushed forth. He touched the dead corpse of the public credit and it sprang upon its feet." Alexander Hamilton (1755-1804), a well-respected statesman of the early republic, served as the first Secretary of the Treasury from 1789 to 1795. James Earle Fraser was a pupil and assistant to Augustus Saint-Gaudens, and the "realistically modeled face of Hamilton is one of Fraser's best portrait statues."⁵² The donor of the funds to build the statue remains a mystery to this day.

The **Hotel Washington (Contributing Building)**,⁵³ designed by Carrère and Hastings in 1917, stands at the prominent corner of 15th Street and Pennsylvania Avenue across the street from the Treasury Department. The building draws from the Italian Renaissance palazzo tradition. It incorporates a rusticated base with arched openings, a brick central section, and then crowned with a bracketed cornice. The rusticated stone veneer on the lower two floors and the brick and stone quoining of the upper floors all are supported by a steel frame. The hotel is nine stories with a small attic-story addition, which was added in recent years.

⁵² Ibid, 130.

⁵³ The Hotel Washington is located within the 15th Street Financial Historic District, which is listed in the District of Columbia Inventory of Historic Sites (July 31, 1981) and was determined eligible for the National Register of Historic Places (October 18, 1984). The hotel is also listed as an individual landmark in the District of Columbia Inventory of Historic Sites (August 28, 1973).

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The Hotel's brick midsection is encased with an impressive example of a decorative technique called *sgraffito*, made by applying white plaster over red and then scraping away the design. The *sgraffito* is located on the spandrels and around the windows of the third and fourth floors, the sixth and seventh floors, and the eighth floor. It was executed by Italian artists. The Pennsylvania Avenue Development Corporation (PADC) identified the *sgraffito* as worthy of restoration in the 1980s, and they split the \$300,000 cost with the owners.⁵⁴ During the restoration, carried out by Ivan Valtchev, images of George Washington, Abraham Lincoln, and Masonic symbols were revealed beneath layers of dirt. The interior was partially remodeled in 1968 and renovated in the early 1980s.

The Willard Hotel (Contributing Building),⁵⁵ an imposing Beaux Arts building, stands at 1401 Pennsylvania Avenue at the northwest corner of Pennsylvania Avenue and 14th Street, just north of Pulaski Park. A hotel has been on this site since 1816. During the phased construction of the new building in 1901 and 1904 and prior to its demolition, the old 1847 Willard Hotel continued to operate. The Willard was designed by Henry J. Hardenburgh, who also designed The Plaza Hotel (1907) in New York. A 100-room addition, which extended the F Street facade by 25 feet, was designed by Walter G. Peter in 1926 to meet the growing success of the hotel. In fact, The Willard is such a well-known establishment that it has hosted every president as an overnight guest or as a visitor since Franklin Pierce in 1853.

Hardenburgh's Beaux Arts design incorporated a tripartite facade, consisting of a rusticated base, a simplified shaft, and a richly decorated cornice. The first three floors of Indiana limestone sit atop a marble base, while the upper stories are brick channeled to simulate rusticated ashlar masonry with terracotta details. The building rises 12 stories and is topped by a tall, ornate Mansard roof pierced with bull's-eye dormers. A cupola prominently marks the corner siting of the building at the intersection of 14th Street and Pennsylvania Avenue below. The entrance portico on the Pennsylvania Avenue elevation incorporates four Doric columns supporting an entablature and then a with a parapet comprised of a balustrade topped with urns.

⁵⁴ Patrice Gaines-Carter, "Downtown D.C. Hotel Emerges as Work of Art," *Washington Post* (18 July 1986): B1.

⁵⁵ In addition to being listed as an individual landmark, both locally (November 8, 1964) and nationally (February 15, 1974), the Willard Hotel is located within the 15th Street Financial Historic District, which is listed in the District of Columbia Inventory of Historic Sites (July 31, 1981) and was determined eligible for the National Register of Historic Places (October 18, 1984).

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The hotel was renovated in 1984-85 after being vacant for over a decade. This "restoration enabled it to regain its prominent position among Washington hostelrys despite its abandonment for nearly 16 years."⁵⁶ The restoration and new addition to the west were designed by Hardy Holzman Pfeiffer Associates. (The New York firm left the project before its completion, but Vlastimil Koubek executed their concept.) The addition evoked the historic Hardenburgh design in its window treatment and mansard roof. The office addition includes pavilion-like sections, which wrap around the courtyard. The result resembles a European stepped plaza surrounded with upscale shops and restaurants. The main entrance portico of the main building is copied in a free-standing form leading into the new courtyard. The hotel is now known as The Willard Intercontinental Hotel.

The **National Press Building (Noncontributing Building)** is located at the corner of 13th and E streets. Designed in 1926 by architects C. W. & George Rapp (also known as Rapp & Rapp), the steel and reinforced concrete building was constructed by builders George A. Fuller, Co. The 14-story Beaux Arts building was clad in terra cotta and brick, and had ornate pier and spandrel articulation. The building had a simple tripartite division consisting of a rusticated base, shaft with rusticated quoins and crown topped with a balustrade. The easternmost portion of the F Street facade housed the entrance to the Fox Theatre, an ornate auditorium that occupied the majority of the lower floor of the building; offices were located on the periphery and above the theater. Opened as the Fox Theatre, it was renamed the Capitol in 1936. This facade is the only original remnant of the National Press Building; it is most noted for a rusticated neoclassical niche, known as the "Fox Arch," which rises from the second to tenth floors. Corinthian columns and pilasters support an entablature with a cartouche in antis. The arch's keystone is decorated with the sculpted head of a woman. Two medallions flank the keystone.

From its opening in 1926 onwards, the National Press Building served as the D.C. headquarters of many newspapers as well as the offices of the exclusive National Press Club. The club used to own the building but suffered financial problems; as a result, the entire building was slated for demolition in 1980. In 1983, the National Press Club Corporation filed an application with the National Park Service to get the Secretary of the Interior to certify that the building had no historic significance within the Pennsylvania Avenue National Historic Site yet still be eligible for the 20% investment tax credit. With this approval, the building was substantially altered during the subsequent \$100 million renovation from 1984-85.⁵⁷ The firm of HTB, Inc., supervised the recladding of the building in new brick. All of the terra-cotta

⁵⁶ Scott and Lee, 200.

⁵⁷ Maryann Haggerty, "At the National Press Club, a Building Crisis," *Washington Post* (October 27, 1998): C1.

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ornamentation was removed and the geometric forms of the windows were accentuated. A large pier-supported opening was carved out of the corner to serve as an entrance to a new shopping mall in the building. The interior of the theater was demolished in 1964 to provide more office space, but the historic niche theater facade was preserved and the trusses that spanned the theater still remain.

The **J. W. Marriott Hotel (Noncontributing Building)**, located to the south of the National Press Building, occupies the corner of 14th Street and Pennsylvania Avenue, while **National Place (Noncontributing Building)** is located adjacent to the hotel and then runs through Square 254 and fronts the corner of F and 13th streets. National Place zigzags around the National Press Building and the National Theater and National League of Cities Building (the latter two are not located within the boundaries of the National Historic Site). Both the Marriott and National Place were designed in 1984 by the architectural firms Mitchell/Giurgola and Frank Schlesinger.

The J. W. Marriott Hotel is clad in a brown-gray brick veneer. Narrow oriel windows project from the 14th Street elevation. The ground floor of this elevation is pierced by retail show windows and a parking garage entrance, while the Pennsylvania Avenue ground floor consists of an arcade supported by rectangular piers. The Pennsylvania Avenue facade is recessed behind this arcade and is comprised of a curtain wall of brick veneer and small windows. The prominent corner of the building recesses by way of a diagonal wall of horizontal fenestration bands. The lower seven stories of National Place continue the streetwall established by the National Theater, but the majority of the building is recessed behind this projection. National Place's own street arcade is surmounted by horizontal bands of tinted glass, punched openings on the second floor, and a parapet.

1275 Pennsylvania Avenue (Noncontributing Building), also known as the Pennsylvania Building, sits at the northeast corner of Pennsylvania Avenue and 13th Street. This prominent location places the building at the east end of Western Plaza with a view toward the White House. Designed by Edwin Weihe, the building was constructed in 1953-54. The original curtain wall elevations exhibited a flat limestone skin, simple bands of ribbon windows typical of the International Style. In 1987, the building was modernized on both the exterior and interior by the firm Smith, Segretti, Tepper, McMahon, Harned. The building was entirely refaced in Alabama limestone and was reoriented toward the avenue rather than 13th Street and Western Plaza. The new scored masonry, articulated arches and balconies, and red-tile roof all evoke the classical language of the Federal Triangle complex across the avenue.⁵⁸

⁵⁸ Christopher Weeks, *AIA Guide to the Architecture of Washington, D.C.* (Baltimore and London: The Johns Hopkins University Press, 1994), 102.

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1201 Pennsylvania Avenue (Noncontributing Building) is located at the intersection of Pennsylvania Avenue and E Street. The 11-story office building was designed by David Childs of Skidmore, Owings and Merrill and completed in 1984. Childs' design is a sleek office block of curtain wall construction faced in flame-finished granite.⁵⁹ The Pennsylvania Avenue facade is articulated by piers and spandrels; the only decoration on the building is the scoring on the piers between each window. The windows of the upper two floors are recessed. The angled facade is set back from the avenue in such a way that a shallow triangle is formed in front of the building conforming with the 50-foot setback established by PADC. The resulting corners are quite acute, especially at the intersection of 12th Street and Pennsylvania Avenue. The corner here is cut out and supported by two-story piers. The 12th Street facade is quite simple and consists of horizontal bands of windows. The building is topped with a rooftop garden.

Across 12th Street, in Square 322, sits a recently completed office building, **1111 Pennsylvania Avenue (Noncontributing Building)**. The 14-story building, located at the corner of 12th Street and Pennsylvania Avenue was originally designed by Edmund W. Dreyfus & Associates in 1968. Known as the Presidential Building, the egg-crate facade of the Brutalist structure was pierced with a grid of large square windows. The building opened in 2002 after an extensive recladding, remodeling, and reorientation by the firm Shalom Baranes Associates. The 'new' 1111 Pennsylvania can be defined by its classically inspired design, many details of which might be inspired the 1908 Evening Star Building. The building maintained the 50-foot setback of the Presidential Building as established by PADC, as did the addition to the Evening Star Building, so the two buildings intersect at an angle. The upper two floors are also set back an additional 50 feet from the avenue as required by PADC rules. In addition, the original entrance to the Presidential Building was reoriented from 12th Street to Pennsylvania Avenue. The tripartite classical division of the building into base, shaft and crown evokes the Evening Star Building and is characteristic of prewar Washington office buildings. These features are marked by stringcourses, and the large window openings of the upper floor are framed with engaged columns calling attention to the upper division of the building. A 10-story-high and 8-bay-wide oriel projects from the 12th Street elevation; this feature, also reclad in stone, is a remnant of the Dreyfus 1968 design. Quite large in size, the oriel is supported by buttresses and forms quite a unique facade. The building is faced in stone, which creates the appearance of ashlar masonry.

The Presidential Building occupied an L-shaped lot that included a narrow facade on 11th Street, just north of the Evening Star Building, which served as the entrance to the former parking garage. Originally standing only one story, the parking garage was demolished and rebuilt as part of the project by Shalom

⁵⁹ Childs' intended design was for a dual surface treatment to accentuate the building's angled geometry, with the rectilinear E Street block clad in polished granite to contrast with the flame-finished, angular Pennsylvania Avenue block. This treatment was not approved by review agencies.

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Baranes Associates as the entrance to an underground parking garage and a wing of the offices above. As a result of its narrow lot, this portion of 1111 is only three bays wide. The center bay is quite wide, while the flanking bays are small with only one window. Tripartite in design, the shaft is crowned with a thin, horizontal band separating the top floors, which are set back from the lot's edge to create a corbeling effect. The stone and metal facade forms a contemporary design.

The **Evening Star Building (Contributing Building)**,⁶⁰ located on a large lot on the northwest corner of 11th Street and Pennsylvania Avenue, consists of a historic building and two additions. The Evening Star Building was designed by Walter Gibson Peter of Marsh and Peter in 1898 and completed in 1900. The original portion of the Pennsylvania Avenue facade is three bays wide. This 10-story building stands as an early example of steel frame commercial construction. The contractor was Fuller Construction Co., a pioneer in the use of the technique.⁶¹ This structural system is faced with a typical Beaux Arts cladding of Vermont marble. Divided into four bands, each facade is articulated with rusticated ashlar with prominent quoins delineating each corner. The corner bay consists mostly of a quoined curved shaft, but two delicate windows pierce it at the eighth and tenth floors. The building is terminated with a parapet surmounted by a balustrade.

The handsome Beaux Arts building served as the offices and printing plant of the successful *Evening Star* newspaper. An addition was constructed on the north side of the Evening Star Building on 11th Street in 1918. Constructed out of limestone rather than marble, the addition was a Classical Revival design which reflected the more restrained architectural taste of the interwar period.⁶² After the newspaper moved out of the building in 1959, the interior was extensively remodeled and the original elaborate lobby was removed. The Evening Star Building was subsequently rented to the United States government. The exterior of the building was restored and the interior extensively renovated by Skidmore, Owings and Merrill in 1988-89.⁶³

⁶⁰ The Evening Star Building is listed as an individual landmark in the District of Columbia Inventory of Historic Sites (November 8, 1964) and in the National Register of Historic Places (October 11, 1977).

⁶¹ Richard R. Crocker, National Register of Historic Places Nomination-Inventory Form, "Evening Star Building," U.S. Department of Interior, National Park Service, Washington, D.C., Oct. 11, 1977, 5.

⁶² National Capital Planning Commission, 66.

⁶³ The renovation involved removal of most building fabric down to the steel frame.

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At this time, the 1918 addition was demolished and replaced. SOM also designed an addition to the west on the Pennsylvania Avenue side. Thus, the Evening Star Building is surrounded by newly designed additions to both its north and west. This particular construction responded to *The Pennsylvania Avenue Plan 1974*, in which the PADC pointed out that an addition could improve the western side of the Evening Star Building (which was an exposed party wall overlooking small nineteenth-century buildings).⁶⁴ The two additions replicate the cornice line and stringcourse heights of the original building, although the addition is 14 stories high, with a 100-foot setback from Pennsylvania Avenue. Both new facades also freely evoke other details of their neighbor. The north addition rises two stories above the original building and the west addition is one story taller. The additions copy and modernize some of the original's details in a restrained classical style, such as its use of dormer windows.

The final building in Square 322, located on E Street between 11th and 12th streets, is the seven-story **Hotel Harrington (Contributing Building)**. The hotel was constructed over 11 years in three phases following the designs of A. Burch FitzSimons of the firm Rich and FitzSimons. The first phase, completed in 1914, consisted of a six-story block with 80 guest rooms and stood at the corner of 11th and E streets. The hotel must have prospered, for in 1916, the hotel was approved for a permit to add six stories onto the building. Completed in 1918, this addition consisted of 100 new guest rooms, a ballroom, and an elevator. One final 12-story addition toward 12th Street was made in 1925 when the hotel was enlarged by 125 rooms. The style was consistent in all three portions. In 1945, the hotel underwent a major interior renovation.

The Classical Revival building's exterior is modest. Its fireproof construction consists of a steel frame with brick, limestone, granite, and terra-cotta cladding. The yellowish-brown brick facade is divided into three main sections. The base consists of double-height windows separated by wide piers.⁶⁵ A terra-cotta stringcourse with acanthus leaf molding separates the base from the shaft. The crown consists of the top story and a pronounced dentiled cornice. Terra-cotta and brick forms, in the shape of a square with a smaller square beneath it, decorate the building's exterior. At the corner of 12th and E streets, the ground-floor restaurant is marked by the added chrome facade evocative of an historic trolley car.

Square 347, located northeast of Square 322, is bounded by 11th and 10th streets and E and F streets. It consists of relatively intact nineteenth-century residential buildings and early twentieth-century

⁶⁴ Pennsylvania Avenue Development Corporation, *The Pennsylvania Avenue Plan 1974* (Washington, D.C.: 1974), 36.

⁶⁵ The windows are not original.

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commercial buildings along 10th and F streets. A large, new building occupies the western half of the square. The group along F Street consists of a series of small commercial buildings. **1000 F Street (Contributing Building)** is a two-story, classically inspired building designed by A. B. Mullett & Co., in 1908. Currently housing a souvenir shop on the ground floor, the building was occupied by the People's Drug Store from 1921 to the 1980s. The storefront was remodeled in 1927, and it appears as though it has been substantially altered since then as well. The original fenestration pattern, brick piers and cornice of the second floor is intact. On the west side of 1000 F sits **1002 F Street (Noncontributing Building)** to the west, a building which has lost a great deal of its integrity. Constructed in 1869, this two-story building was joined with 1000 F Street when the People's Drug Store expanded in 1927. The third story of this two-bay-wide row house was removed in 1904, and its current ground-level facade is a blank panel. It still exhibits Italianate window hoods at the second level. Next door, **1004 F Street (Noncontributing Building)** and **1006 F Street (Noncontributing Building)**⁶⁶ were both constructed in 1869, but have been completely refaced. The third floor of the two-story 1004 F Street has also been removed, while 1006 F Street stands at a modest one-and-a-half-story height. Portions of the original brick facades of both buildings might still be intact beneath their respective modern coverings.

The west side of 10th Street has a range of nineteenth- and twentieth-century buildings which together form a handsome and diverse streetscape. To the south of 1000 F Street is **522 10th Street (Contributing Building)**, constructed in 1950. The one-story restaurant, known as the Waffle Shop, is a modest example of the Art Moderne style. The entire facade consists of a glass storefront, with the large panes divided by aluminum mullions. A band of chrome, supports the stylized letters of the restaurant's name. The storefront is framed by concrete piers, the southern one is decorated with a colorful tile mosaic.

Originally designed by Edmund W. Dreyfuss in 1947, **520 10th Street (Noncontributing Building)** is a small, two-story building which was altered in the 1990s. The original configuration of one wide bay and one narrow bay was changed into three, regular bays. The lines of the 1940s design have been replaced by the insertion of stylized lintels and replacement brick. To the south is a large, three-story-plus-attic row house, **518 10th Street (Contributing Building)**. Built in 1873, the architect of this row house is unknown. The ground floor consists of a bay window flanked by two doors. This configuration replaced the original trabeated entrance. The upper two floors are still intact, and at some time the mansard roof was added. The two-over-two, double-hung windows are surmounted by bracketed window hoods. The roof is punctuated by three dormer windows. This building sits adjacent to the Petersen House (House Where Lincoln Died) and together they provide an image of the scale and styles found downtown in the 1870s.

⁶⁶ It is possible that 1006 F Street has a more recent construction date than 1869, but the west wall of the building fronting an alley reveals that its original brickwork dates to the nineteenth century.

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The **Petersen House (Contributing Building)**⁶⁷ sits at 516 10th Street, almost directly across the street from Ford's Theatre. Constructed in 1849 by German tailor William Petersen, the house served as the residence for Petersen and his large family as well as a boarding house. The red brick, Greek Revival row house stands three stories tall with a raised basement. The front facade is largely intact with many original features, such as the windows and door surround, although the brownstone stoop has been rebuilt. This modest nineteenth-century residence is historically significant as the site of President Abraham Lincoln's death on April 15, 1865. After being fatally wounded while attending a performance at Ford's Theatre on April 14, Lincoln was brought to the Petersen House and died there the next morning. The house and Ford's Theatre are open to the public; both are operated by the National Park Service.

To the south of the Petersen House are two 1920s Art Moderne buildings. The 10-story **514 10th Street (Contributing Building)**, also known as The Lincoln Building, is characterized by its sheer verticality. Designed by Charles Gregg in 1923, this Classical Revival, reinforced concrete office building stands on a narrow lot the width of a row house. As a result, the building is only three bays wide. The storefront and second-floor window have been altered. Next door, stands the modest **512 10th Street (Contributing Building)**, which was constructed in 1920. Designed by Arthur B. Heaton and built by P. T. Gormley Co., the building stands three stories tall and three bays wide. Four buttressed piers create a vertical emphasis, which is counterbalanced by the blue metal panels in the spandrels of the central bay. A pastel-colored Art Moderne enameled metal front was installed to cover the original limestone and granite facade in the 1940s. The building was constructed as a PEPCO substation, but now functions as an office building.

The southernmost building on the west side of 10th Street is **504-08 10th Street (Contributing Building)**. Located north of a vacant lot at the corner of 10th and E streets, its southern wall is blank and shows the "ghost" markings of its former shorter neighbor. Constructed in 1894 to a design by T. F. Schneider, the four-story building has a pressed-brick facade which incorporates narrow stone belt courses at the second and third stories. Two metal bow-front oriels project from the facade and are crowned by balustrades. The storefront level has been altered, but the upper stories appear to be intact.

A large commercial development occupies the western half of Square 347. **Lincoln Square (Noncontributing Building)**, located at 555 11th Street, designed by Hartman-Cox Architects, was completed in 2001. Oehrlein & Associates was responsible for the renovation and restoration of the historic facades. The building incorporates nine historic facades, eight *in situ* and one relocated from

⁶⁷ The Petersen House is located in the Ford's Theatre National Historic Site (designated October 15, 1966). In addition, the Petersen House is listed as an individual landmark in both the District of Columbia Inventory of Historic Sites (8 November 1964) and National Register of Historic Places (15 October 1966).

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storage. The Hartman-Cox design set back the new portions behind the historic facades, and the new building weaves in between the historic facades to create a continuous street frontage. The building consists of 13 floors and three underground levels of parking; a movie theater is proposed for the site. The new design consists of a granite, limestone, brick and precast stone exterior over a reinforced concrete structural system. The main entrance, each side flanked by two historic facades, opens onto 11th Street. Constructed out of limestone on a granite base, the entrance arcade has three double-height arches, each flanked by pilasters, and surmounted with a cornice. Hanging above the central arch is a metal and glass canopy. The simple geometric shaft sits atop the more ornate classicism of the entrance and base.⁶⁸

The historic facades predominantly come from nineteenth-century commercial, brick buildings. Seven of the nine were dismantled and reassembled brick by brick over a new reinforced concrete frame. 525 11th Street and 523 11th Street, also known as the Walter Building, are located north of the 11th Street entrance. Both are four-story brick Victorians designed by Pitney and Bradford in 1890. Lively bay oriel windows decorate the facade of 525 11th Street. On the south side of the entrance is the 1873 William Crampsey Building, which was relocated from 1012 F Street. The windows of the four-story Italianate commercial building are surmounted with segmental, cast-iron hoods. Next door is the facade of the National Capitol Press Building (511 11th Street), which has been reconstructed following the design of the original.⁶⁹ The building was designed by Murphy & Olmsted in 1913 and stands seven stories tall. 501-505 ½ 11th Street sits at the intersection of 11th and E streets. The three-story, buff-colored, pressed-brick building was constructed from 1903 to 1906, and can be characterized by pronounced classical details, such as a rusticated base, quoins, splayed lintels and a dentiled cornice.

Four more historic facades are incorporated into the E Street elevation of Lincoln Square. The Italianate, three-story M. E. Swing Company (Mesco) Building (1013 E Street) was constructed in 1860, and altered in the 1920s by the M. E. Swing Company, a coffee merchant. The Becker Building (1009 E Street) was designed by John G. Meyers in 1886. Its three-story Victorian facade has a polygonal oriel window and decorative brickwork. Adjacent is the Streitberger Building (1007 E Street), built by H. Mueller in 1895 (the architect is unknown). Its four-story brick facade is divided by rough-faced brownstone banding and surmounted by a pedimented cornice. The easternmost facade is that of the Zichtl Building (1005 E

⁶⁸ Benjamin Forgey, "History is Only Skin Deep," *Washington Post* (December 1, 2001): C5.

⁶⁹ The limestone, terra-cotta trim, and cornice of the original facade were salvaged, but the brick is new. The original brick was a rough-textured tan "tapestry" brick.

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Street), designed by Henry J. Blauvelt in 1906. The three-story brick facade has continuous bands of replacement double-hung, eight-over-eight sash under exposed steel lintels.⁷⁰

Square 348, immediately to the south of Square 347, is occupied in its entirety by the imposing **1001 Pennsylvania Avenue (Noncontributing Building)**, also designed by Hartman-Cox Architects. Due to the preservation requirements imposed by PADCO, 1001 Pennsylvania incorporates historic facades and varied setbacks in much the same way as Lincoln Square.⁷¹ The limestone and gray-brick building was constructed from 1980 to 1986. The Pennsylvania Avenue elevation incorporates classical features, such as a rusticated base, stringcourses and cornices. Piers separate recessed window bays; all of the piers on the Pennsylvania Avenue facade are punctuated by narrow windows. The secondary elevations serve as backdrops to the historic facades and are more consequently simplified. Large arches and canopies mark the entrances on the Pennsylvania Avenue and 11th Street elevations. A seven-story octagonal central atrium is accessed by each entrance.

On 10th Street, the entrance is located through the ground-floor arches of the U.S. Storage Building Co. facade. This ornate storage facility was designed by B. Stanley Simmons in 1909. Two giant arches flanked by pilasters divide the eight-story brick facade. Numerous arches and beltcourses articulate the top story and the parapet of the late Romanesque Revival building. The 11th Street elevation of 1001 Pennsylvania Avenue incorporates four historic facades, which are contiguous. The Orme Building (431-37 11th Street) is painted red brick and sits at the intersection of 11th and E streets, and complements the historic corner facade of 501-05 1/2 11th Street. Designed by William Poindexter in 1893, this classical facade is articulated by tall window enframements and delicate rosettes. Adjacent is 427 11th Street, which housed the Morrison Paper Co. Warehouse. The three-story classically inspired building was designed by Sherman, Sherman & Lockwood, Architects in 1902. At 425 11th Street stands the Richenback Building. The three-story building was originally constructed circa 1875, but a new front was applied in 1926. The southernmost historic facade is the William P. Flaherty Building (421 11th Street), constructed circa 1856. A new facade was constructed for the Flaherty Building in 1912. The new fronts of the Richenback and Flaherty facades are simple, classically inspired textured-brick compositions.

⁷⁰ The brick of this facade was inadvertently discarded during construction, and the replacement brick is new.

⁷¹ The front section of the U.S. Storage Company building (approximately 40 feet behind the facade) was retained in place.

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To the east of Square 347 sits Square 377, which is bounded by F Street on the north, 9th Street on the east, E Street on the south and 10th Street on the west. F Street remains a remarkably intact streetscape that depicts an important ancillary commercial street which augmented the main thoroughfare of Pennsylvania Avenue. Only the south side of F Street between (9th and 10th streets) is included in the Pennsylvania Avenue National Historic Site. At the corner of F and 9th streets, at 900 F Street, stands the **Washington Loan and Trust Company Building (Contributing Building)**.⁷² The nine-story bank building was designed by James G. Hill and completed in 1891 as the headquarters of the Washington Loan and Trust Company. The Richardsonian Romanesque building is located in a prominent location across the intersection from the Old Patent Office. The rusticated granite facade is divided vertically into four sections, each boldly separated by articulated beltcourses. A variety of round-arched windows lend a strong Richardsonian Romanesque feel. The massing and facade articulation recalls H. H. Richardson's Marshall Field Wholesale Store (1885-87) and Louis Sullivan's Auditorium Building (1887-89).

Arthur B. Heaton designed an addition, identical in material and design, immediately to the west of the original block in 1926-27. Originally the north elevation was four bays wide with the entrance in the westernmost bay. The addition consisted of six bays, but the width of each bay was slightly more narrow than the one preceding it. Currently, the main entrance is located in the fifth bay from the east corner, and it incorporates a higher arch. The Washington Loan and Trust Company merged with Riggs National Bank on October 1, 1954. Thereafter, the building served as a branch of Riggs National Bank until about 1990. The building was renovated as a hotel, by Marriott, in 1999.

To the west of the Washington Loan and Trust Company building are four modest commercial buildings, **910 (Contributing Building), 912 (Contributing Building), 914 (Contributing Building) and 916 F Street (Noncontributing Building)**.⁷³ Developer Doug Jemal plans to incorporate the facades of these buildings into a 100-unit condominium project. No details or construction plans have been found in reference to this project, and work has not yet commenced. The buildings have been altered to various

⁷² The Washington Loan and Trust Company Building is listed as an individual landmark in both the District of Columbia Inventory of Historic Sites (November 8, 1964) and the National Register of Historic Places (May 6, 1971), and is located in the Downtown Historic District (listed in the District of Columbia Inventory of Historic Sites in July 26, 1982, and determined eligible for the National Register of Historic Places on October 18, 1984). Due to owner opposition, the Downtown Historic District was not listed in the National Register of Historic Places.

⁷³ 910, 912, 914, and 916 F Street are all located within the boundaries of the Downtown Historic District (listed in the District of Columbia Inventory of Historic Sites on July 26, 1982, and determined eligible for the National Register of Historic Places on October 18, 1984).

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degrees, particularly at the ground level; 910 F Street (built in 1867), for example, has a greatly altered storefront and the windows on the upper two stories are filled in and boarded up. The buildings, all two or three stories in height, evoke the nineteenth-century scale and commercial character of F Street. 916 F Street is an exception, constructed in 1960, it lacks architectural distinction. 912 F Street was constructed in 1874-75 and 914 F Street in 1876. The latter has dormer windows in its attic. The three buildings at 910, 912, and 914 F Street all retain their original cornices.

The National Union Building (Contributing Building),⁷⁴ located at 918 F Street, was built in the Romanesque Revival style in 1890. Designed by prominent Washington architect Glenn Brown, the building was built for the National Union Fire Insurance Company. The long and narrow building has a rough-faced brownstone facade of six stories, articulated by arched and rectangular windows. The two most prominent arches act as the two entrances to the building. The third and fourth floors incorporate shallow bowed windows flanked by double-height colonettes with foliated capitals. The building is terminated with a handsome terra-cotta and copper cornice of floral design. The National Union Building was restored to its original condition in 2000-01 as the conference center and headquarters for the American Immigration Law Foundation. The original iron-cage elevator remains.

Four facades (remnants of the late nineteenth-, early twentieth-century F Street commercial district) remain standing, with the support of steel bracing, in the midblock of F Street. The planned office building, designed by Shalom Baranes, will be called the Atlantic Building, named after the most notable of the historic facades. The projected completion date is December of 2002, however, at present construction has not commenced. In April 2002, developer Doug Jemal planned to purchase the property combine them with the other properties he owns at F and 10th streets to form a large office building. The proposed design will incorporate the four historic facades.⁷⁵ The four-story Schwartz Building (920 F Street) was designed in 1911 by Samuel R. Turner; currently its projecting, pressed metal oriel window has been removed. The three-story 922-24 F Street was built in 1876; its mansard roof has been removed. The three-story pressed-brick commercial building at 926 F Street was designed by Leon Dessez in 1891;

⁷⁴ The National Union Building is listed as an individual landmark in the District of Columbia Inventory of Historic Sites (October 23, 1973) and National Register of Historic Places (September 21, 1990). In addition, the building is located in the Downtown Historic District (listed in the District of Columbia Inventory of Historic Sites on July 26, 1982 and determined eligible for the National Register of Historic Places on October 18, 1984).

⁷⁵ The four facades are all located in the Downtown Historic District (listed in the District of Columbia Inventory of Historic Sites on July 26, 1982, and determined eligible for the National Register of Historic Places on October 18, 1984). The Atlantic Building was listed in the District of Columbia Inventory of Historic Sites November 8, 1964, omitted July 24, 1968, and redesignated August 28, 1973.

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it features segmental-arch lintels and is terminated by a cornice. The most notable of the group is the facade of the former Atlantic Building (930 F Street), designed by James G. Hill in the popular Romanesque Revival style. Constructed in 1878-88 of a rose granite base and brick upper floors, the handsome spandrels, arches, beltcourses and terra-cotta details remain.

Located just to the west of the Atlantic Building construction site is the six-story **932 F Street (Noncontributing Building)**.⁷⁶ Constructed in 1969 out of brick, the building has an L-shaped footprint, with facades on both F and 10th streets. Both facades incorporate similar openings on the ground floor (for the parking garage on F Street and the nightclub on 10th Street), surmounted by a blank wall on the second floor. The upper four stories (which are parking levels) are pierced with narrow punched windows.

The final three buildings on F Street are all late nineteenth-century commercial structures. **938 F Street (Contributing Building)**⁷⁷ was designed by James McGill in 1884. The three-story brick building has been altered on both the ground and second floors. It features hood moldings over the third-floor windows and a decorative pressed-brick cornice. **940 F Street (Contributing Building)**⁷⁸ is a three-story, brick building constructed in 1876. The storefront is modern, and the lintels on the second and third floors, as well as the cornice have been removed. Constructed in 1878, **942 F Street (Contributing Building)**⁷⁹ represents the Second Empire style. The canted corner bay, at F and 10th streets, has been covered in grey paneling. The storefronts have been altered and now have large-paned show windows, and some of the second and third floor openings are also altered. The three-story building is surmounted

⁷⁶ 932 F Street is situated within the boundaries of the Downtown Historic District (listed in the District of Columbia Inventory of Historic Sites on July 26, 1982, and determined eligible for the National Register of Historic Places on October 18, 1984).

⁷⁷ 940 F Street is located within the boundaries of the Downtown Historic District (listed in the District of Columbia Inventory of Historic Sites on July 26, 1982, and determined eligible for the National Register of Historic Places on October 18, 1984).

⁷⁸ 940 F Street is located within the boundaries of the Downtown Historic District (listed in the District of Columbia Inventory of Historic Sites on July 26, 1982, and determined eligible for the National Register of Historic Places on October 18, 1984).

⁷⁹ 942 F Street is located within the boundaries of the Downtown Historic District (listed in the District of Columbia Inventory of Historic Sites on July 26, 1982, and determined eligible for the National Register of Historic Places on October 18, 1984).

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by a slate mansard roof, which retains the original dormer windows and metal molding. The alterations to 942 F Street were carried out before 1960. All three buildings have received alterations, however, they maintain their integrity for the most part.

517 10th Street (Contributing Building)⁸⁰ sits to the south of 942 F Street and the modern parking garage on 10th Street. Adjoining Ford's Theatre, the three-story building is owned by the National Park Service and currently houses offices for Ford's Theatre. This one-bay wide building, designed by W. M. Poindexter, was constructed in 1878 as a store. The diminutive building contains paired windows set in segmental-arched openings. Brick piers frame the facade which is crowned by a cornice and an ornate rooftop projection. The first floor has been refaced with round-arch openings to match the first-floor arches at Ford's Theatre. This project was completed at the same time as the large-scale restoration of Ford's Theatre in 1964-68 by the National Park Service.

Ford's Theatre (Contributing Building)⁸¹ was designed by James J. Gifford and constructed in 1863 for owners John T. Ford and his brother. The design is based upon Ford's Holliday Street Theatre in Baltimore, Maryland. The building is a brick three-story structure with a gable roof. The ground floor features five round-arch openings, each with double doors. A beltcourse separates the ground floor from the upper floors, while pilasters separate the five bays on the upper two stories. Pairs of four-light casement windows are surmounted by cast-iron hoods. A raking cornice, which incorporates dentils replicates the horizontal cornice of the entablature, follows the pitch of the gable and creates a pediment over the central three bays. The beltcourse continues beyond the base of the pediment. The gable roof is capped with a square cupola.

The building is notable as the site of President Abraham Lincoln's assassination on April 14, 1865. The Theatre was closed following the assassination, and was used by the government as the offices of the War Department on the first floor, the Library of Medicine on the second floor, and the Army Medical Museum on the third floor from 1866 to 1887. The building was then used solely by the War Department from 1887 to 1893, and a portion of the third floor collapsed during this period, in 1892. From 1893 to 1931, the building was occupied by the Adjutant General's Office of the War Department. The building

⁸⁰ 517 10th Street is part of the Ford's Theatre National Historic Site which was designated October 15, 1966.

⁸¹ Since October 15, 1966 the theater has been part of the Ford's Theatre National Historic Site along with the Petersen House. In addition to this national recognition, Ford's Theatre is listed as an individual landmark in the District of Columbia Inventory of Historic Sites (November 8, 1964) and the National Register of Historic Places (October 15, 1966).

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was acquired by the Department of the Interior in 1931, and was opened to the public as a museum of Lincolniana. The National Park Service restored the theater to its original condition in 1964-68. This extensive restoration included the re-creation of the building's interior, which had been severely altered since the tragic event of 1865.

Ford's Theatre Box Office (Noncontributing Building)⁸² sits to the south of Ford's Theatre at 509 10th Street. The building is a re-creation of a building demolished in 1931. The original building was used as a lounge for the theater, and had connecting entrances to the theater on all floors. The first level was a bar and restaurant known as the Star Saloon. This copy of the original facade was erected in 1964-68, during the extensive restoration of Ford's Theatre. The trabeated wooden ground floor incorporates simple pilasters and is surmounted by two brick upper stories and a simple cornice. The second-floor windows are six-over-nine, double-hung window sashes, while those on the third floor are six-over-six. The Lincoln Museum was housed in the third floor until the late 1970s. Today, the groundfloor is used as a box office, while the upper two floors function as assembly rooms and storage space.

901 E Street (Noncontributing Building) sits directly to the south of the Washington Loan and Trust Company building. Situated at the corner of 9th and E streets this large classically inspired contemporary office building sits opposite the FBI Building. Its main facade, however, runs along 9th Street. Designed by RTKL Associates, the ten-story building was completed in 1989. The main facade is articulated by various setbacks, which start above the three arches of the central entrance and then progress in height nearing the edge of the building. The overall effect of this setback is of a V-shaped projection. An additional setback is located in the central bays of the eighth and ninth floors where a balcony is surmounted by paired columns supporting the ninth-floor cornice. The tenth floor is also set back.

A group of small scale buildings, with various construction dates, is located on E Street between 9th and 10th streets. **905-09 E Street (Contributing Building)**, also known as the Darby Building, is the first building to the west of 901 E Street. It is a five-story, brick and terra-cotta building designed by Walker and Chase in 1910. The original windows have been replaced; the three-over-one configuration is correct, but the mullion profile is inaccurate. The facade is divided by brick piers into two full-height bays. The tripartite window groupings are surmounted with arched terra-cotta decoration on the fifth story. The entire facade is then crowned with an ornate terra-cotta Doric entablature. 905-09 E Street is definitely the most intact building of this group.

⁸² The Ford's Theatre Box Office is part of the Ford's Theatre National Historic Site, which was designated October 15, 1966.

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Next door are two nondescript contemporary one-story buildings, which house fast-food restaurants. **911 E Street (Noncontributing Building)** was constructed in 1970, with an addition in 1980, while **913 E Street (Noncontributing Building)** was most likely constructed in the 1980s. The final three buildings appear to be unoccupied. **915 E Street (Contributing Building)** is a three-story, brick and stone building designed by C. Werk in 1924. The storefront has been altered, but the upper two stories are intact. The two upper floors, separated by a spandrel of triglyphs and roundels, contain multi-pane industrial-sash windows running nearly the entire width of the building. Adjacent to 915 E Street, are **917 E Street (Contributing Building)** and **919 E Street (Contributing Building)**, both constructed out of a gray-brown brick with white terra-cotta trim. The building at 917 E Street, designed by Appleton P. Clark, Jr., and constructed in 1912, rises two stories. Its storefront incorporates projecting show windows with transoms above. The second floor features double-hung windows surmounted by blind arches and separated by pilasters that support a full terra-cotta entablature and a brick parapet. The three-story 919 E Street, was designed by Frank G. Pierson in 1916. Its altered storefront windows are surmounted by a canopy and transoms. The second and third floors are divided by brick piers into two narrow bays flanking a central bay. The two floors are separated by terra-cotta spandrels. The building is terminated by a terra-cotta cornice and a brick parapet. Despite some alterations, the historic buildings are composed with handsome neoclassical details and create a sense of the street's early twentieth-century scale and character.

The final building on E Street is the **Pepco Building (Contributing Building)**, at 999 E Street, located at the northeast corner of E and 10th streets. The nine-story building was designed by Waddy B. Wood in 1930 as an office building for the Potomac Electric Power Company (Pepco). The building is clad in a limestone veneer over a steel frame. The restrained ornament and neoclassical features place the Pepco Building as a skillful example of the Art Deco style. The first two stories of the center three bays on the 10th Street elevation and the nine center bays on the E Street elevation are framed by giant pilasters, creating dramatic entrances on both facades. An incised Greek fret frieze delineates the division between the third and fourth stories. Sculpted bas-relief panels separate the windows on the eighth floor. In addition, the eighth story is surmounted by a projecting entablature.

To the south of Square 377, the **FBI Building (Noncontributing Building)** occupies Squares 378 and 379. The huge, concrete building is bounded by E Street to the north, 9th Street to the east, Pennsylvania Avenue to the south, and 10th Street to the west. One of the first government buildings to be constructed along Pennsylvania Avenue under the *Pennsylvania Avenue Plan* of 1964, it houses the Federal Bureau of Investigation. The building, designed by C. F. Murphy, was constructed in 1967-72; FBI Director J. Edgar Hoover influenced many of the building's details.⁸³ The building is organized around a large

⁸³ Scott and Lee, 197.

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courtyard. On Pennsylvania Avenue, the FBI Building rises seven stories tall with an additional three levels below ground; the building rises several stories higher on E Street, forming a "towering battleship bridge" at the north end of the building.⁸⁴ Double-height windows in this portion provide variety to the typical square windows of the main facades. On the Pennsylvania Avenue elevation, it appears as though the upper floors are resting on double-height pilotis. Restaurants and shops were originally planned for this arcade in order to bring vitality to the avenue's austere facade and large sidewalk (the building is set back 50 feet from the building line on the Pennsylvania Avenue side, following the guidelines established in early Pennsylvania Avenue plans). Hoover vetoed this proposal due to security concerns. The FBI Building's massive forms and raw surfaces place this design within the Brutalist movement. Brutalism was "primarily employed in the 1960s, emphasizing heavy, monumental, stark concrete forms and raw surfaces."⁸⁵ Buff-colored precast window frames delineate the Pennsylvania Avenue, 9th Street, and 10th Street elevations. Inarticulated cast-in-place corner piers, which are canted, contain the building's services. The flat roof emphasizes the horizontality of the building.

In one of the original reservations of L'Enfant's 1791 plan, Public Reservation No. 8, bounded by F, 7th, G, and 9th streets, sits the **Old Patent Office (National Portrait Gallery; National Museum of American Art) (Contributing Building)**.⁸⁶ The prominent site chosen for the construction of the Patent Office was approved by Congress in 1836. Designed by Ithiel Town and William Elliot in 1836-37, the large Greek Revival building was completed in two phases by Robert Mills from 1836 to 1840 and 1849 to 1852 and by Thomas Ustick Walter from 1852 to 1857. The plan for a rectangular building, to be constructed in phases around a central courtyard, is attributed to Town and Elliott (and primarily Elliott); yet Mills was chosen as the supervising architect and is given much credit for his role in the building's design. In 1840, Mills supervised the completion of Town and Elliott's design for the south wing, including the F Street elevation; Elliott based the design of the portico upon the deep portico of the

⁸⁴ Benjamin Forgey, "The Pennsylvania Avenue Showdown," *Washington Post* (26 July 1986): G9.

⁸⁵ Cyril M. Harris, *American Architecture: An Illustrated Encyclopedia* (New York & London: W. W. Norton & Co., 1998), 40.

⁸⁶ The Old Patent Office was designated as a National Historic Landmark on January 12, 1965. The building is listed in both the District of Columbia Inventory of Historic Sites (November 8, 1964) and National Register of Historic Places (October 15, 1966). In addition, the Old Patent Office building is situated within the Downtown Historic District, which is listed in the District of Columbia Inventory of Historic Sites (July 26, 1982) and was determined eligible for the National Register of Historic Places (October 18, 1984). The Patent Office Reservation (Original Appropriation No. 8) is listed as a contributing element in the draft National Historic Landmark nomination for the "Plan of the City of Washington."

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Pantheon. In 1849, Mills designed the Patent Office Extension, starting with the east wing and then the west wing. In his role as the supervising architect, Mills made many changes to Elliott's design, including the vaulting of interior spaces. Walter supervised the erection of the east and west wings, both designed by Mills, from 1852 to 1856. Walter's assistant Edward Clark supervised the construction of the north wing in 1857. When the north portico was completed in 1867, the building had taken a total of 31 years to build. Interior alterations were designed by Cluss & Schulze, Architects, in the 1880s.⁸⁷

The four wings of the Old Patent Office are built around a large courtyard. The south facade was constructed out of Aquia sandstone, while the east and west wings are of marble and the north wing of granite. The F Street facade features an octastyle, pseudodipteral, Doric portico flanked by the two projecting gable-ends of the east and west wings. Originally, a monumental granite staircase led to this portico; it was removed in 1936 when F Street was widened. Entry to the museum is now through five rectangular openings in the rusticated base. The north elevation is similar to the south except that the portico is only one row of columns deep instead of two. The east and west facades both are characterized by hexastyle Doric porticos, flanked on either side by windows alternating with pilasters.

The Patent Office occupied the building for 92 years. Its most notable space was the Model Museum on the second floor of the south wing, where all new inventions were displayed to the public. In the early 1950s, the building sat empty and was transferred to the Smithsonian Institution in 1958. The building was remodeled for the Smithsonian's use (for the National Portrait Gallery and National Museum of American Art, formerly called the National Collection of Fine Arts) by Faulkner, Fryer & Vanderpool, Architects, in 1964-67. Currently the building is undergoing an extensive four-year renovation by Hartman-Cox Architects. The museum will be closed to the public until the renovation is complete in approximately the fall of 2004.

To the south of Public Reservation No. 8 are two blocks, Squares 406 and 430. On the east side of 8th Street is Square 430 containing the General Post Office Building, while Square 406, on the west side of 8th Street, houses several historic buildings that are currently being renovated and incorporated into a larger project, 800 F Street. The new building, designed by Shalom Baranes Associates, houses the Spy Museum, arts-related retail, and 25 apartments.⁸⁸ Construction was completed in the summer of 2002 and the museum is currently open to the public. Essentially the Spy Museum is an addition to four historic

⁸⁷ Scott and Lee, 189-191.

⁸⁸ The properties incorporated into the Spy Museum were resurveyed on November 8, 2002.

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buildings, the **LeDroit Building (Contributing Building)**,⁸⁹ **812 F Street (Contributing Building)**, **818 F Street (Contributing Building)**, and the **Warder Building (Contributing Building)**,⁹⁰ of which the structure and interior spaces have been retained. There was extensive interior damage to 812 F Street and 818 F Street, but all features were retained where repairable (party walls and floors, for example). The cast-iron facade of 818 F Street had been greatly damaged with the application of a modern facade, but it was restored to its original condition. One additional building, located in the center of the group of five, 816 F Street, had suffered the greatest interior damage of the five buildings. As a result, 816 F Street was retained only as a facade. The addition rises behind the LeDroit, Warder, 812 F Street, 818 F Street and the facade of 816 F Street, and occupies the southern half of Square 406.

The historic buildings and facade were once part of an important group of nineteenth-century commercial buildings. The LeDroit Building, was designed by architect-developer James McGill and constructed in 1875-76 as a speculative venture – and the first commercial structure to be built on the square as it evolved from residential to commercial. Located at the corner of E and 8th streets, the LeDroit Building is Italianate in design and has similar facades on each street. The first-floor storefronts have been removed and only structural piers remain while this portion is being rebuilt. The second floor features columns supporting an entablature with broken pediments above the entrance bays and a dentiled frieze above the large show windows. The third and fourth floors feature windows, following a Palladian motif, surmounted with decorative brick hood molds and grouped predominantly in groups of three. The pediment and segmental arches of the cornice are currently removed. The south party wall has been removed so that building can be connected to the addition.

The three-story 812 F Street is an Italianate commercial building erected in 1875-76. The altered storefront has been removed and the interior has been gutted; however, decorative features such as

⁸⁹ The LeDroit Building is listed as both an individual landmark in the District of Columbia Inventory of Historic Sites (August 28, 1973) and National Register of Historic Places (April 2, 1974) as part of a group of the five buildings located on the south side of the 800 block of F Street, N.W. In addition, the LeDroit Building is situated within the Downtown Historic District, which is listed in the District of Columbia Inventory of Historic Sites (July 26, 1982) and was determined eligible for the National Register of Historic Places (October 18, 1984).

⁹⁰ The Warder Building, 812 F Street, and 818 F Street and the historic facade incorporated into the new construction are all listed as individual landmarks in the District of Columbia Inventory of Historic Sites (August 28, 1973) and the National Register of Historic Places (April 2, 1974) as part of the group of five buildings located on the south side of the 800 block of F Street, N.W. In addition, the buildings are all situated within the Downtown Historic District, which is listed in the District of Columbia Inventory of Historic Sites (July 26, 1982) and was determined eligible for the National Register (October 18, 1984).

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segmental arch hood molds and a dentiled, projecting cornice remain. The Adams Building, located at 816 F Street, once stood as a two-story brick commercial building. Constructed in 1878-79 in the High Victorian style, the facade incorporates two bays with three windows in each bay. The windows are surmounted by decorative brick hood molds, with an ornate dentiled cornice located above. Constructed in 1881, 818 F Street is a three story commercial building. During the restoration of the building, the original cast-iron facade was uncovered when metal paneling, in place since 1940, was removed.

The Warder Building, also known as the Atlas Building, was constructed in 1892 to the design of Washington architect Nicholas Haller. The brick, Richardsonian Romanesque building is located at the corner of E and 9th streets. The building is regarded as one of Washington's early skyscrapers; it included an iron-cage elevator, still in place. Of the six stories, the first two floors feature a continuous arcade, flanked by prominent brick piers, with round arches on the 9th Street elevation and Tudor arches facing F Street. Plain rectangular window openings articulate the upper floors. A rear ell of the Warder Building has been removed.

The General Post Office (General Land Office; U.S. Tariff Commission) (Contributing Building)⁹¹ occupies the entire Square 430, and is bound by 7th and 8th streets and E and F streets.⁹² The building was designed by Robert Mills in 1839 as the main post office for the District of Columbia and the headquarters of the U.S. Post Office. Mills completed the southern section from 1839-42. The needs of the post office grew and in 1855 an extension to the north, this time designed by Thomas U. Walter, was commenced. Construction ceased during the Civil War; thus the building was completed in 1866. Together the north and south U-shaped sections create a central courtyard. The two sections blend together seamlessly since both architects used marble, and Walter continued the classical elements of the south section and only altered details. For example, the pattern of the second-floor windows on the E Street elevation, alternating between two triangular- to three segmental-pediments, was continued by Walter.

All four elevations of the classically inspired building rest upon a basement (exposed as a result of numerous lowerings of the street grade) and rusticated first floor. Giant Corinthian pilasters span the next

⁹¹ The General Post Office is listed as both an individual landmark in the District of Columbia Inventory of Historic Sites (October 8, 1964) and National Register of Historic Places (March 24, 1969), and was designated as a National Historic Landmark on November 11, 1971. In addition, the building is an important feature within the Downtown Historic District, which is listed in the District of Columbia Inventory of Historic Sites (July 26, 1982) and was determined eligible for the National Register of Historic Places (October 18, 1984).

⁹² The General Post Office was resurveyed on November 8, 2002.

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two floors and support a simple entablature with parapet. The main, or south, facade is approached by a flight of granite steps into a tetrastyle portico of engaged Corinthian columns. The center bay is emphasized by a segmental pediment, in contrast with the triangular pediments employed elsewhere on the building. For the north elevation, Walter designed a recessed portico with four sets of paired columns in antis above an arcade. Five arched openings provide access to the interior through the rusticated first floor. The pavilion is flanked by pilasters with slightly projecting pavilions near each end. The 7th and 8th street facades have three slightly projecting pavilions. Mills designed the southernmost seven bays while an additional 12 bays were added by Walter. The central portico on the 8th Street elevation features a carriage entrance to the courtyard.⁹³

The building served as the General Post Office and Post Office Department until 1897 when both facilities moved to the newly constructed Post Office on Pennsylvania Avenue. The building then housed the General Land Office from 1897 to 1921. The U.S. Tariff Commission occupied the building from 1921 until it was vacated in the 1990s. The General Services Administration sought redevelopment proposals for the vacant building in 1997. In June of 2002, the conversion of the building into a luxury hotel was completed.

Square 407, bounded by E Street to the north, 8th Street to the east, D Street to the south, and 7th Street to the west, sits directly to the south of Square 406. Three new buildings, all part of PADC-sponsored redevelopment, are located within the majority of the square. **Market Square North (Noncontributing Building)**, located at 401 9th Street, occupies the western half of the square. The large office building, designed by Guy Martin, STUDIOS Architecture, was completed in 1999. The building, faced with a pink granite veneer, rises ten stories. The undulating 9th Street facade features several projecting oriels on the upper floors.

At the corner of E and 8th streets, to the east of Market Square North, is the construction site of **Lexington II (Noncontributing Building)** also designed by Guy Martin, STUDIOS Architecture. This residential building, of brick and glass, was completed in the summer of 2002. **The Lexington at Market Square (Noncontributing Building)**, also designed by Guy Martin, STUDIOS Architecture, is located at 400 8th Street at the corner of 8th and D streets. The 13-story, residential building was completed in the late 1990s. The building is faced with a brick veneer and incorporates precast stone stringcourses and ornament. The two double-height openings on the main, or east, elevation are spanned by segmentally arched, brick lintels. Gently curved oriels articulate the shaft, while the upper two-story columns and pilasters support the cornice. Balconies are located on the plainer D Street elevation.

⁹³ Scott and Lee, 191-93.

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An unusually conceived building stands to the south of Lexington II at 412-22 8th Street. Portions of several historic facades are applied to the building's east elevation with drafting lines filling in the holes, creating the appearance of a work of art. In actuality, the building is **Pepco Substation #117 (Noncontributing Building)**. The original substation was designed by Stone and Webster in 1957. The sleek modern design had five entrances but no windows. The facade had a granite veneer at the ground level with buff-colored, porcelain-coated steel above. The PADC, however, believed that the facade was not compatible with the special character proposed for 8th Street in the redevelopment plans for Market Square. Ultimately, the PADC wished to relocate the substation, but this option proved to be too expensive. As a result, the PADC decided to replace the substation's existing facade "with historic building elements and new building materials to compose a new and unified facade" as part of a PADC-sponsored street improval in 1986-87.⁹⁴ The architectural fragments came from salvaged and stored buildings previously located within the PADC boundaries, including 1347 E Street (1850s), 713 Market Space (1897), the Perry Building formerly at 817-21 Market Space (1899), 405 11th Street (circa 1853), and 1201 Pennsylvania Avenue (1870s-1880s). The reconstructions are not historically accurate.

Directly south of Pepco Substation #117 is **410 8th Street (Contributing Building)**. The brick building, designed by Harry Blake, was constructed in 1907-08 as the Burgdorf Livery and Boarding Stables. Blake's handsome classically inspired design belies its utilitarian function. Piers separate the composition into three distinct, slightly recessed bays. On the ground floor there are three cast-iron storefronts and entrances. The second, third and fourth floors all have segmental-arch windows, while the fifth floor has round-arched windows. A mansard roof, with pedimented dormers, sits atop a cast-iron cornice.

The five floors of stalls were connected with a system of ramps and elevators, much like a modern-day parking garage. Owned by Ernest Burgdorf, the building operated as a stable until 1917. Subsequently, it was used as a storage warehouse by the Lansburgh's Department Store (whose department store was located across the street) until 1925. Since about 1985, the building served as the Stables Building Arts Complex, a city-subsidized cultural center focusing on theater and dance. Construction of the Market Square North Building caused major structural settlement in 1997, and the building was immediately vacated. The building has since been stabilized and fitted for its new tenants the Marriott Hospitality Public Charter High School.

⁹⁴ Lester M. Hunkele, III, letter to Hampton Cross, D.C. SHPO, January 22, 1966, Pennsylvania Avenue Development Corporation Files, General Services Administration, Washington, D.C.

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Square 431 is located on the east side of 8th Street, directly opposite Square 407. The **Lansburgh Department Store Building (Contributing Building)**⁹⁵ sits at the corner of 8th and E streets. The southern portion was constructed in 1916, and the building was expanded north to E Street in 1924. Both sections were designed by Milburn and Heister, with the 1924 addition an extension of the original design. Both facades are constructed of white molded and glazed terra cotta. Its design can be characterized as the Chicago Commercial style. The large storefronts of the ground floor are separated from the upper five floors by an entablature with egg and dart molding in the cornice. The 8th Street elevation is divided into twelve bays of full-height segmental arches. Within each arch, there are three windows separated horizontally by paneled spandrels. The E Street facade is divided into two arcades of different widths; the easternmost is divided into four vertical window rows rather than three. Both elevations are surmounted by a frieze, modillions, a dentil course, and an elaborate crested cornice.

Before it closed, Lansburgh's was the oldest department store in Washington.⁹⁶ The department store was founded in 1860 and moved to a building on 7th Street in 1882. Since their dry goods business was so successful, the company built two new additions on 8th Street in 1916 and 1924 respectively. The department store closed in 1973. In the 1980s, the building housed the Washington Center for Humanities and Arts, but ultimately the PADC's redevelopment plans for the area included a new design for the northern half of Square 431. Graham Gund Architects, of Boston, won PADC's 1987 competition. Theirs was the only entry with no office space; instead, the proposal included a large residential component with retail and a theater. The design retained the Lansburgh Building and the facades of the Kresge Building and the Busch Building.

The Lansburgh, the fitting name the new apartment building has been given, was completed in 1992. The various brick-fronted facades are arranged around a courtyard. The new portions follow a lively design with circular- and diamond-shaped windows. Gables, niches, and projecting oriels break up the long streetfront on 7th Street. The north elevation contains the two historic facades incorporated into the project. On the southwest corner of 7th and E, the Kresge Building only retains its two-story Chicago Commercial facade with an Art Deco storefront. The brick and terra-cotta-clad building was designed by

⁹⁵ The Lansburgh Department Store Building, and the two historic facades which are incorporated into the addition, are all located within the Downtown Historic District (listed in the District of Columbia Inventory of Historic Sites on July 26, 1982, and determined eligible for the National Register of Historic Places on October 18, 1984).

⁹⁶ Don't Tear It Down, Downtown Survey, The Lansburgh Department Store, 1980.

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A. B. Mullett and Co. as a five and dime store in 1918.⁹⁷ Gund designed a large contrasting red-brick elevation as a backdrop for the historic facade. Midblock is the Busch Building which originally served as the offices of the Anheuser-Busch Company. The six-story building was designed by Paul Schultz in 1890, featuring segmental and round arches and a central projecting bay. A two-story dark brick addition has been constructed above the Busch Building facade. In addition, a one-bay-wide lightwell once separated Lansburgh's from the Busch Building. This space was filled in the 1950s, and was replaced when the interior of the Busch Building was demolished as part of the construction of The Lansburgh.⁹⁸ Two-thirds of the Lansburgh Department Store Building was kept intact, although the rear portion was demolished to make way for the central courtyard. Interim partitions were removed, but the floors and structural system were preserved. Gund designed a facade for the new interior elevation fronting the courtyard. The building's terra cotta was restored and the original window sash retained. A two-story addition, with a substantial setback of 10 feet from the facade, was built atop the Lansburgh Building. The 1954 addition by Abbott and Merkt, used by Lansburgh's for storage, was demolished while the 1941 addition designed by Clifton White was retained. Gund's design for 8th Street includes retail storefronts, lobby, and service entrances, all employing less ornate elements than those on the 7th Street elevation.

Several historic buildings sit to the south of the Lansburgh. **406-10 7th Street (Contributing Building)**⁹⁹ is a three-story commercial building constructed in 1917 as a Woolworth's five and dime store to replace an earlier Woolworth's. The glazed white brick and terra-cotta-clad building was one of three five and dime stores on the 400 block of 7th Street. The original storefront extended the width of the building, however, it was replaced by two uneven show windows some time after 1954 when Woolworth's had vacated the premises. Brick piers separate the elevation into five bays. Within the bays, the paired windows are separated by spandrels. The terra-cotta ornament incorporate classical motifs in recessed panels set below the cornice.

⁹⁷ The storefront dates from the 1930s.

⁹⁸ Lansburgh's original intention was to replace the Busch Building with another section of store following the design of its two 8th Street buildings.

⁹⁹ 406-10 7th Street is located within the boundaries of the Downtown Historic District (listed in the District of Columbia Inventory of Historic Sites on July 26, 1982, and determined eligible for the National Register of Historic Places on October 18, 1984).

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The six-story **F & W Grand Building (Contributing Building)**,¹⁰⁰ also known as the Jenifer Building, is located at 400 7th Street at the northwest corner of 7th and D streets. The building was originally designed as F & W Grand, a five and dime store. The building was completed in 1900 to the design of James G. Hill. The Jenifer Building is a "simple, well-proportioned example of the commercial development" in this area of Downtown.¹⁰¹ Constructed out of yellow brick and terra-cotta trim, the restrained Renaissance Revival facade follows a tripartite division of base, shaft and cornice. The first and second floors are rusticated. The ground floor consists of storefronts supported by brick piers. The central bays of each facade are unified through recessed windows and spandrels. An attic story is terminated by a handsome cornice and modillions. [Ornamental cast-iron balconies project from the fourth-floor windows of the end bays. A one-story rooftop addition, which features a pergola-like structure of paired columns supporting a balustrade was added in the early 1980s.

Just south of the Lansburgh on 8th Street, sits **405 8th Street (Contributing Building)**. The small two-story building was constructed circa 1910 as a Potomac Electric Power Company substation building. The building was designed to meet the growing need for electricity in downtown Washington. The all-brick structure is articulated by a more decorative facade than might be expected of an industrial building. The substation incorporates three bays with the wider central one housing the entrance. Recessed panels with decorative brick work is located above the first- and second-floor openings. Lintels feature rock-faced brownstone. The building is terminated by corbelling, a small cornice, and a parapet wall.

To the south of 405 8th Street, the **Kann's Warehouse (Contributing Building)** sits at 717 D Street and occupies the northeast corner of 8th and D streets. This Renaissance-Revival style building was designed by Glenn Brown and completed in 1904 as a warehouse for Kann's Department Store. Founded in 1893, Kann's was located just south of its warehouse on 8th Street and Pennsylvania Avenue. The building incorporates a tripartite division, elaborate fenestration, and rigid bays.¹⁰² The two elevations of the five-story brick building are both five bays wide. The bays are accentuated by two-story blind arches which frame the jack-arch windows on the third floor and round-arch windows of the fourth. The two-story base

¹⁰⁰ The F & W Grand Building is part of the Downtown Historic District (listed in the District of Columbia Inventory of Historic Sites on July 26, 1982, and determined eligible for the National Register of Historic Places on October 18, 1984).

¹⁰¹ Historic American Buildings Survey, Jenifer Building, HABS No. DC-233, 1.

¹⁰² Historic American Buildings Survey, 713 D Street, HABS No. DC- 579, 2.

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consists of ground floor storefronts and a rusticated second floor pierced with recessed windows.¹⁰³ The fifth floor has paired windows, and is capped with a bracketed stone cornice, and then a parapet wall. Continuous stone lintels separate the three sections. The Kann's Warehouse was rehabilitated in 1984 by Richard Stauffer. Converted into offices, this building was one of the first rehabilitation efforts by the PADC.

711 D Street (Noncontributing Building) sits to the east of the Kann's Warehouse. The plain facade consists of two stories, the lower of which has a modern plate glass storefront. Two angled windows meet the recessed entrance. A large aluminum fascia surmounts the storefront, and is only decorated by the store's name in raised letters. The second story of yellow brick cladding is pierced by two metal hopper windows. Since the building is L-shaped, a portion of it fronts an alley off of D Street. This alley elevation is faced in red brick and contains a window flanked by two doors. The original construction date for this building is unknown. A two-story brick building, designed by C. A. Didden, was constructed at the site in 1885. It is unclear as to whether this building has been substantially altered, or if a new building constructed in the early twentieth century. A previous owner of the building stated that the 1885 building was gutted by fire in the 1930s and rebuilt [no permits exist to substantiate this claim].¹⁰⁴

An alley separates **709 D Street (Contributing Building)** from the F & W Grand Building to its east. The four-story commercial building, constructed in 1904, was designed by Julius Germuiller. The storefront retains its historic cornice and western door which accesses the upper floors. The remainder of the storefront was altered in the 1970s. The upper three stories are organized into two bays with paired windows and rock-faced brownstone lintels. The building is capped with a sheet-metal cornice flanked by square corner projections. The alley (east) elevation has nine bays with segmental-arch windows.

Eighth Street, at the point where it intersects Pennsylvania Avenue, is flanked by squares 408 and 432. The two prominent squares formerly housed Kann's Department Store and several small nineteenth-century buildings. The configuration was altered by the PADC in the late 1980s when **Market Square (Noncontributing Building)**, a large commercial and residential project, was erected. Hartman-Cox Architects won the 1984 competition held by the PADC to redevelop the site. Completed in 1990, the design respects the important 8th Street vista by siting each portion of the complex on either side of a landscaped walkway the width of 8th Street. The two buildings are mirror images of each other. The primary facades face Pennsylvania Avenue and curve to form a hemicycle around the Navy Memorial.

¹⁰³ The original projecting windows have been removed.

¹⁰⁴ Historic American Buildings Survey, Union Hardware, 711 D Street, HABS No. DC- 585, 2.

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Both facades incorporate a tripartite division. The various functions of the buildings also are arranged in this fashion; retail is located in the base, commercial office space in the shaft and residential at the top. An engaged Doric colonnade, referred to as "some of Washington's most impressive columns" due to their five-story height, rises above the three-story, rusticated limestone base of each building.¹⁰⁵ The two Market Square buildings are terminated by a full entablature which includes square windows in its frieze and three recessed floors above which are encased with an arcade of square piers.

Square 457, bounded by E Street to the north, 6th Street to the east, D Street to the south, and 7th Street to the west, is one of the largest squares within the Pennsylvania Avenue National Historic Site. A large number of nineteenth-century buildings sit in the western half of the square, while the east has two large, modern office buildings. The **Bicentennial Building (Noncontributing Building)**, located at 600 E Street, at the corner of E and 6th streets, was constructed in 1975. The building is ten stories, and is decorated with a brick veneer. The **Patrick Henry Building (Noncontributing Building)** is more classical in its design and occupies a large site south of the Bicentennial Building. The Building was completed in 1973 and also stands at 10 stories high. The facade was substantially altered in the 1990s.

Several nineteenth-century buildings at the intersection of 7th and E streets, and a few on D Street, are sitting vacant on the site of a large development project, Jefferson Place at Penn Quarter.¹⁰⁶ The General Services Administration issued a Request for Proposals in October of 1998 for a retail and residential project (with arts space) at the corner of 7th and E streets that would extend through the middle of the square toward D Street. The GSA selected a design by Esocoff Architects. As stipulated in the "Components and Preservation" section of the RFP, the GSA laid out extensive preservation requirements for the project. It will follow the three degrees of retention: several buildings will be demolished, the facades of numerous buildings will be restored and incorporated into the new building, and two buildings will be preserved. Construction is underway, but GSA expects Jefferson Place to be completed in 2004-05.

The two nineteenth-century buildings that will be restored and preserved as buildings rather than facades are 437-41 and 443 7th Street. According to the Request For Proposals, these buildings must be restored according to the *Secretary of the Interior's Standards for Rehabilitation*. One is **443 7th Street**

¹⁰⁵ Kousoulas and Kousoulas, 120.

¹⁰⁶ The buildings associated with the construction of Jefferson Place in Square 457 were resurveyed on November 8, 2002.

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(Contributing Building),¹⁰⁷ an Italianate commercial building constructed before 1875, also known as the D. C. Space Building. The building consists of two connected portions: A four-story section sits on the corner of 7th and E streets, and a three-story portion sits on E Street. The 7th Street elevation is three bays wide, while the entire E Street facade is nine bays wide. Both elevations are capped with a bracketed cornice. The building was affected structurally by the construction of the metro on 7th Street and has been vacant since 1991.

437-41 7th Street (Contributing Building)¹⁰⁸ has great historical value as the building where Clara Barton kept her office and apartment during the Civil War. Barton is known for her independent battlefield relief efforts and her relentless search for missing soldiers; Barton went on to found the American Red Cross in 1881. The discovery of Barton's connection to the building was made in 1997, prior to the building's impending demolition when documents and artifacts were found in a crawl space above the third floor. Prior to this find in 1984, the original brick facade of 437-41 7th Street and the metal facade applied in the 1960s were replaced (due to cracking caused by the Metro construction). The replacement facade included portions of a double-tiered, sheet-metal cornice salvaged from 1015 D Street. The new-found significance of this building meant that the structure will be retained, and the 1984 facade will be removed and replaced with a replica of the original 1855 facade.

For the new Jefferson at Penn Quarter project in Square 457, the GSA determined that eight existing buildings should be retained as facades – and that all of the facades should be restored to their original appearance, or assumed appearance. The brick facade of 624 E Street was constructed in 1903 to the classically inspired design of Appleton P. Clark. It features quoins, keystones above the second floor windows, and a classical cornice. Next door is 626 E Street, an Italianate brick facade of a building constructed between 1860 and 1875. The fenestration pattern of segmental-arch windows is intact. Constructed in 1927, 425 7th Street¹⁰⁹ was designed by Joseph Baumer for prominent D.C. developer

¹⁰⁷ 443 7th Street is situated within the Downtown Historic District (listed in the District of Columbia Inventory of Historic Sites on July 26, 1982, and determined eligible for the National Register of Historic Places on October 18, 1984).

¹⁰⁸ 437-41 7th Street is part of the Downtown Historic District (listed in the District of Columbia Inventory of Historic Sites on July 26, 1982, and determined eligible for the National Register of Historic Places on October 18, 1984).

¹⁰⁹ 425 7th Street is located within the Downtown Historic District (listed in the District of Columbia Inventory of Historic Sites on July 26, 1982, and determined eligible for the National Register of Historic Places on October 18, 1984).

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Harry Wardman. The three-story limestone facade has carved Art Deco cornice and lintels. The facade of the Central Armature Works Building, located at 625 D Street, dates from 1927. The four-story yellow brick warehouse with industrial sash was designed by E. S. Barrington. Originally constructed in the 1850s, 629 D Street was a small Italianate commercial building. The current facade, with prominent semicircular window hoods and a rare cast-iron storefront, was added circa 1880. A modest two-story, brick facade, 633 D Street, was originally constructed in the 1830s and altered to commercial use in 1888. Next door is 635-37 D Street, the facade of a three-story, three-bay-wide brick Italianate building constructed in 1865. The building retains its original window openings and bracketed cornice. A plate-glass storefront was installed in 1917. Finally, 639 D Street is a three-story, Italianate brick building constructed circa 1870.

In addition, three historic facades, placed in storage by PADC in the 1970s and 1980s, will be incorporated into the project. Both 809 and 811 Market Space (1872 and 1863) respectively will be reconstructed on 7th Street, and 1205 Pennsylvania Avenue (1880s) will be reconstructed on D Street.

The following buildings were demolished as part of the Penn Quarter project: 427-29 7th Street,¹¹⁰ a pre-Civil War row house, which had been altered with modern paneling obscuring an early twentieth-century replacement of its original facade; and a warehouse formerly located at the rear of 627-629 D Street, an eight-story concrete frame industrial building constructed circa 1930.

At the corner of 7th and D streets, **Gallery Row (Noncontributing Building)**¹¹¹ sits at 407-13 7th Street. Four historic buildings were restored and incorporated into a new building as facades. The new construction is to the same height as the original buildings, creating the effect of the buildings still being intact. The project was designed by Hartman-Cox Architects with Oehrlein & Associates acting as preservation architects. The historic buildings were carefully dismantled and reinstalled as facades in the 1980s. The project, completed in 1987, includes three floors of offices and several galleries, which is the result of the city's rezoning of 7th Street as an arts district.

¹¹⁰ 427-29 7th Street is part of the Downtown Historic District (listed in the District of Columbia Inventory of Historic Sites on July 26, 1982, and determined eligible for the National Register of Historic Places on October 18, 1984).

¹¹¹ Gallery Row is located within the Downtown Historic District (listed in the District of Columbia Inventory of Historic Sites on July 26, 1982, and determined eligible for the National Register of Historic Places on October 18, 1984).

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The following historic facades were stored and then incorporated into the project: the Germond Crandell Building, a four-story brick building (actually two buildings) with cast-stone facades located at 401-07 7th Street, designed by Germond Crandell in 1877; the Cullinane Building, a four-story red brick building located at 415 7th Street, designed by John Granville Meyers in 1883; and the Thorn Building, a four-story brownstone building located at 417 7th Street, constructed circa 1855. All four buildings are late nineteenth-century commercial buildings, yet the stylistic differences represent the variety of commercial buildings constructed in Washington in the last half of the nineteenth century. The new storefronts have been recreated based on originals, typical designs, or remnants of original fabric found during the dismantling process. The south elevation of Gallery Row is a reconstruction of the original south facade of 401-07 7th Street. The interiors of all the buildings are now one structure. The two different building heights of the original buildings have been solved by a connecting stairway located within a new facade, located between 401-07 7th Street and 415 7th Street. The design of slender precast concrete columns and incised panels give the appearance of stone in imitation of the Crandell Building.

Immediately north of Gallery Row, at 419 7th Street, is the **Odd Fellows Temple (Contributing Building)**.¹¹² Designed by S. Plager in 1917, the Odd Fellows Temple rises seven stories and is surmounted by a curved mansard roof with arched dormer windows. The building features modest neoclassical details. The limestone facade is divided into four horizontal bays. The storefront has been altered, while the south entrance retains its moldings, dripstones, and copper lanterns. Above the storefront, two decorative stringcourses separate the central three stories from the storefront and the upper two and attic. An inscription on the frieze reads: "I.O.O.F. TEMPLE." This location has served as the site of the I.O.O.F. (Independent Order of Odd Fellows) Temple for over 110 years. The first Odd Fellow Temple was built on the site in 1846. The current building houses meeting rooms on the upper two stories, with retail and offices below.

Located at the corner of 7th Street and Indiana Avenue, the **Firemen's Insurance Company Building (Contributing Building)**¹¹³ occupies a prominent site in Square 458. Constructed in 1882 to the design of P. J. Lauritzen, the five-story Queen Anne style, brick building has a mansard roof and a polygonal tower on the corner. In 1991, the building's gold dome, which had been removed at some point, was

¹¹² The Odd Fellows Temple is part of the Downtown Historic District (listed in the District of Columbia Inventory of Historic Sites on July 26, 1982, and determined eligible for the National Register of Historic Places on October 18, 1984).

¹¹³ The Firemen's Insurance Company Building is part of the Downtown Historic District (listed in the District of Columbia Inventory of Historic Sites on July 26, 1982, and determined eligible for the National Register of Historic Places on October 18, 1984).

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recreated. This restoration work was part of the 1991 project by Keyes Condon Florance, Architects, and Devroux & Purnell, Architects, which also connected the building with the adjacent National Union Insurance Company Building, and the new development Liberty Place to the north.

The **National Union Insurance Company Building (Contributing Building)**, located at 643 Indiana Avenue, is similar in scale, materials and style to its brick neighbor. Indeed, the building predates 1882 when a new facade was designed by Glenn Brown, the same year that Lauritzen's Firemen's Insurance Company Building was constructed. The National Union Insurance Company Building was restored in 1991 and connected with the Firemen's Insurance Company. At present, the building basically functions as an addition since its interior has been greatly altered and its entrance closed up. The majority of the Firemen's Insurance Co.'s interior was included as part of this large addition. Liberty Place rises twelve stories, and visually appears to be distinct from the Firemen's Insurance Company Building to the south. Liberty Place features piers and slightly projecting oriel windows, which are decorated with spandrel panels.

A rare group of early nineteenth-century commercial row houses sits to the east of the Firemen's Insurance Company Building. These three buildings are remarkably intact, and stand as unique survivors of the Central Market commercial district. The trabeated storefronts, low height of three stories, flat fronts and gable roofs identify these brick buildings as Federal in style. The two buildings located at **641 Indiana Avenue (Contributing Building)** and **639 Indiana Avenue (Contributing Building)** were both constructed between 1812 and 1824 when the land was owned by Anne and Alexander Kerr. It appears as though both row houses were constructed simultaneously; a continuous molded cornice extends across the roofline of both buildings. The storefront of 639 Indiana Avenue has been altered. Constructed circa 1826, **637 Indiana Avenue (Contributing Building)** is slightly taller than its neighbors. It is also known as the McCutcheon Building, after grocer John McCutcheon who built the structure to house his business. The entrance is framed by two pilasters which rise to the heavy cornice separating the ground floor from the upper stories. In addition to its more intact facade, the building also has one of the oldest operating elevators in the country, a model that the Otis Elevator Company displayed at the New York City exhibition in 1854.

The remaining three buildings in Square 458 are large, modern office buildings. The first is **633 Indiana Avenue (Noncontributing Building)**, a 13-story office building with retail on the ground floor. The building, with facades on both Indiana Avenue and D Street, was designed by Abel and Weinstein in 1963-65. The precast concrete frame is pierced by large windows, giving the exterior a pronounced grid-like appearance. Columns on the ground floor support panels above; slender concrete spandrels and mullions separate each floor and each bay. The large-scale office building situated at **625 Indiana Avenue (Noncontributing Building)** was designed by Brennan Beer Gorman in the mid-1980s. The building has a concrete structural system with a glass curtain wall. A recessed bay in the center of the

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building creates a dramatic entrance. At the intersection of Indiana Avenue, D and 6th streets, **601 Indiana (Noncontributing Building)** occupies a prominent triangular lot. The 10-story office building, also known as the Judiciary Building, was constructed circa 1961, and features a curtain wall of alternating equal height bands of glass and limestone. The building was renovated in 1985 by Giuliani Associates.

Square 459 sits to the south of Square 458, on the southern side of Indiana Avenue. The **National Bank of Washington (Contributing Building)**¹¹⁴ occupies a prominent site within the square, at the intersection of Indiana and 7th Street where the square abuts Reservation 36A. The small park is commonly known as Indiana Plaza and is part of the Pennsylvania Avenue National Historical Park (see description above). The building was designed by James G. Hill and completed in 1889 as the headquarters of the National Bank of Washington. Hill took advantage of the difficult trapezoidal lot and created distinct elevations on each of the three prominent elevations. This handsome building incorporates a solid brick construction with coursed, rock-faced marble ashlar. It rises two stories and is surmounted by a hipped roof. The arched opening of the one-story entrance projection and the carved decoration of the dormer window feature Byzantine details, consistent with the building's Richardsonian Romanesque style. The firm of Wardman & Waggman designed a sympathetic addition to the east elevation of the building in 1921. The National Bank of Washington Building was restored in the late 1980s. The east (rear) wall of the building was painted using the illusory *trompe l'oeil* technique by Mame Cohalan in 1990 to make it resemble the stone of the other three facades.

Pennsylvania Plaza (Noncontributing Building) sits to the east of the National Bank of Washington Building and fronts Indiana Avenue, 6th Street, and the pedestrian plaza of former C Street. This 1993 Hartman-Cox Architects building consists of two large blocks designed to look like two distinct buildings. The east block functions as residential, while the western block (oriented toward Market Square) contains offices. The two blocks are unified by a two-story set-back portion which spans the common rooftop of both buildings. The residential portion is clad in brick, while the office component is constructed of precast concrete to relate to the nearby buff-colored buildings of Pennsylvania Avenue. This half of the building has recessed windows and a projecting cornice giving the appearance of a early twentieth-century commercial building. The brick clock tower, projecting oriel windows, and Doric pagodas all lend the west portion a residential air.

¹¹⁴ The National Bank of Washington Building is listed as an individual landmark in both the District of Columbia Inventory of Historic Sites (July 24, 1968) and National Register of Historic Places (May 8, 1974). In addition, the building is part of the Downtown Historic District (listed in the District of Columbia Inventory of Historic Sites on July 26, 1982, and determined eligible for the National Register of Historic Places on October 18, 1984).

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Square 460 sits to the south of Square 459 and is bounded by C Street to the north (now a pedestrian street), 6th Street to the east, Pennsylvania Avenue to the south, and 7th Street to the west. Situated prominently at **601 Pennsylvania (Noncontributing Building)** is the east end of Square 460's triangle. The building, which incorporates the facade of the Atlantic Coast Line Building, was designed by Leo A. Daly and completed in 1885. The Atlantic Coast Line Building, completed in 1892, was designed by James G. Hill. The handsome six-story, brownstone and brick building was constructed as a hotel. A cylindrical bay projection marks the corner and the northern end of the 6th Street facade. The concrete elevations of 601 Pennsylvania extend the cornice lines of the Atlantic Coast Line Building's facade, and include setbacks above the historic facade.

The **Central National Bank Building (Contributing Building)**,¹¹⁵ also known as the Apex Building, is situated in the western half of Square 460 at 629-33 Pennsylvania Avenue, and thus fronts Indiana Plaza. The building was constructed in 1858 as the five-story Renaissance Revival style Saint Marc Hotel. In 1887, Alfred B. Mullet was commissioned to convert the building into use as a bank. Mullet faced the building in brownstone and designed two towers to frame the principal (west) facade. The conical turrets (plus their bases) rise two stories above the main block of the building. This facade is three bays wide, with the main entrance at its center, and is divided horizontally by rough-cut ashlar lintels that align with adjacent rough-cut stones. The fifth floor of the building is terminated by a classical cornice. The sixth floor is pierced with round-arch windows, and the tower windows are surrounded by pedimented dormers.

The building housed the Central National Bank until the Shapiro family purchased the building in the 1940s to house the offices and retail portions of their large business, Apex Liquors. Immediately the building gained the popular name of the Apex Building. The building was bought by Sears World Headquarters in the 1980s. Sears expanded the building in the mid 1980s by adding a penthouse (to the east of the towers) and connecting the building with two commercial buildings, 625 and 627 Pennsylvania Avenue, located to the east. In addition to a classically inspired addition designed by Hartman-Cox Architects and executed by John Milner, an extensive renovation was completed in 1984-85. The building now houses the headquarters of the National Council of Negro Women.

The four-story Renaissance Revival commercial buildings, situated at **625 (Contributing Building)** and **627 Pennsylvania Avenue (Contributing Building)**, were both constructed in 1853-54. Apart from altered storefronts, the buildings are mirror images of each other. A continuous classical dentiled cornice

¹¹⁵ The Central National Bank Building is recognized as an individual landmark in both the District of Columbia Inventory of Historic Sites (August 28, 1973) and National Register of Historic Places (September 1988), and is situated within the Downtown Historic District (listed in the District of Columbia Inventory of Historic Sites on July 26, 1982, and determined eligible for the National Register of Historic Places on October 18, 1984).

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supported by brackets unites the two facades. The upper three floors contain round-arched windows and cast-iron colonettes. Crenelated brick molding frame the round-arched windows. Decorative cast-iron panels are inset beneath each third floor window. The secondary (north) facade is also brick and has a three-bay fenestration pattern and less ornament. 625 and 627 Pennsylvania Avenue are significant due to a famous occupant. Gilman's Drug Store occupied 627 Pennsylvania for over 110 years. The most famous tenant, however, was photographer Mathew Brady. He opened his studio of glass-plate photography, the Brady National Photographic Gallery, in 1858 on the top three floors of both 625 and 627; thereafter he occupied 627 until his studio closed in 1881. The interiors of both buildings were substantially altered in 1967.¹¹⁶

Situated northeast of Square 460 adjacent to Judiciary Square, Square 489 is bounded by E Street to the north, 5th Street to the east, D Street to the south, and 6th Street to the west. Historic buildings front D Street, while the large **U.S. Securities and Exchange Commission (Noncontributing Building)**, 450 5th Street and 415 6th Street, occupies the vast majority of the square. The large leased federal office building was completed in the 1970s. The exterior consists of recessed windows set within a concrete frame. The United States Securities and Exchange Commission is the independent, non-partisan, federal agency that administers U.S. laws that provide protection for investors.

The **D.C. Recorder of Deeds Building (Contributing Building)**,¹¹⁷ 515 D Street, is located at the southwest corner of Square 489, at the intersection of D and 6th streets. The building was designed in 1942 by then-municipal architect Nathan C. Wyeth. The three-story building is Art Moderne in style, with a few Art Deco details. The building is faced with a stone veneer, giving it a solid appearance. Black panels are inset beneath windows on the principal (south) elevation, and a few windows on the secondary (east and west) elevations. A flat cornice of stylized leaves crowns the south elevation and wraps around to the side elevations. The lobby has portraits of ten of the past D.C. Recorders of Deeds, most of whom have been African American. In addition, there are seven murals, which include images of prominent African Americans, including Benjamin Banneker (the free black mathematician who helped Andrew Ellicott survey the original 10-mile square to become the federal district).

¹¹⁶ The interior of Gilman's Drug Store was listed in the District of Columbia Inventory of Historic Sites on November 8, 1964 but was delisted when the interior of the store was gutted in 1967. Some interior features of the top floor studio room in the Brady Studio building, with its large monitor skylight, were extant prior to the 1984-85 renovation, but were mistakenly removed during construction.

¹¹⁷ The D.C. Preservation League is considering the nomination of the D.C. Recorder of Deeds Building to the D.C. Inventory of Historic Sites and/or the National Register of Historic Places, but no nomination forms have yet been submitted.

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Next door to the D.C. Recorder of Deeds Building are three nineteenth-century row houses. All are brick with simple facades exhibiting some Italianate details, such as projecting lintels, sills and cornices. Both **501 D Street (Contributing Building)** and **406 5th Street (Contributing Building)** were constructed before 1890. Both have three stories and a raised basement. An 1896 photograph of 406 5th Street showed the row house as having two stories in height plus an attic and with a stoop leading up to the main entrance. Thus, after 1896 the attic was expanded to a full story, and the stoop was replaced with an arched opening on the basement level. The windows on the upper two floors have been bricked in. A recessed two-story addition, constructed prior to 1896, sits to the south of 406 5th Street. A storefront projects from the addition. A later row house, believed to be constructed prior to 1902, sits to the west of 501 D Street. The three story **503 D Street (Contributing Building)** consists of two floors above a rusticated ground floor, which bears the entrance. Fenestration consists of nine-over-nine, double-hung sash. This row house was constructed on the site of the former home and law office of Daniel Webster, a noted senator from Massachusetts.

Situated directly to the south of Square 489 is Square 490, which houses the **Moultrie Courthouse (Noncontributing Building)**. Designed by Hellmuth, Obata and Kesselbaum, the concrete building was completed in 1975-76. The lower floors of each facade project from the main block of the building. Within each of these projections, narrow window bays extend several floors from the base of the building. This repetition of column-like forms creates the impression of solid and void, and light and dark. The austere, geometric design fits with the Art Deco and Art Moderne buildings nearby. The building was named after Judge H. Carl Moultrie, who was the first black Chief Justice of the Superior Court of Washington, appointed by President Nixon in 1972. A terraced, grass-filled space is located in between the Moultrie Courthouse and the Municipal Center to its east. As part of the creation of the Municipal Center (see description below) in 1940, sculptor Lee Lawrie designed a relief sculpture with figures symbolizing Light, Water, and Thoroughfare. Due to problems with the stone for this relief, it was stored until the 1970s. When the Moultrie Courthouse was constructed, Lawrie's relief was incorporated into the terrace retaining wall at the building's east approach.¹¹⁸

Square 491 sits directly to the south of the Moultrie Courthouse. The former site of the Employment Services Building, built in 1961, is now vacant. This municipal building was demolished in 2001 to make way for the construction of the Newseum. This media museum is expected to move into its new home on the last remaining vacant parcel on Pennsylvania Avenue in 2006. In addition to housing the museum, the intended 555,000-square-foot building will include offices for the Freedom Forum, the nonpartisan

¹¹⁸ Goode, *Outdoor Sculpture*, 224. As with the freestanding sculptures flanking the Federal Trade Commission Building and those at the entrances to the National Archives, the relief panels at the Municipal Center are not considered individual resources for this nomination.

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foundation that funds and operates the Newseum, a conference center, restaurants, retail, and housing.¹¹⁹
The building will be designed by Polshek Partnership Architects.

Adjacent to this site, the **Canadian Embassy (Noncontributing Building)** sits beside John Marshall Park, prominently facing Pennsylvania Avenue from its triangular lot. The building was designed by Canadian architect Arthur Erickson (of Arthur Erickson & Associates) and was constructed in 1982-88. The design draws upon both the Modern and classical tradition. The U-shaped building features large rectangular cutouts on both the south and east facades opening onto the courtyard. A tempietto-like rotunda occupies the southeast corner of the building.¹²⁰ Each of its columns represents one of the thirteen Canadian provinces or territories. Along its Pennsylvania Avenue edge, the building is crowned by a stylized cornice containing offices. The building is faced in unpolished Canadian marble. Six freestanding 50-foot unpolished aluminum columns and a statue by Haida artists Bill Reid stand within the courtyard. Reid's "The Spirit of Haida Gwaii" was installed in 1991, and is Reid's largest bronze work yet.

One Judiciary Square (Noncontributing Building) occupies all of Square 532, on the east side of Judiciary Square, opposite Square 489.¹²¹ The building, located at 441 Fourth Street, NW, is a non-descript modern office block constructed out of concrete and glass. The building was completed circa 1990, and is typical of the late 1960s and early 1970s since it incorporates precast-concrete piloti and large plates of glass. One Judiciary Square served as municipal offices for the Mayor and City Council from 1992 to 1997, during the renovation of the District Building. Since September 7, 2001, the Mayor and City Council have been back in the District Building, and One Judiciary Square is serving as additional city offices.

¹¹⁹ "The Newseum's Move to Washington, D.C.," <http://www.newseum.org/newseum/aboutthenewseum>.

¹²⁰ Scott and Lee, 187.

¹²¹ The area around Judiciary Square became the site of several buildings related to city government and its court system as Washington grew in the twentieth century. These include the Municipal Center, the Recorder of Deeds building, the Moultrie Courthouse, and One Judiciary Square. Rather than describing these buildings in the context of those on Judiciary Square, however, it was deemed more straightforward to describe buildings in the historic site square by square, rather than dividing square descriptions to group buildings by use. All the buildings located on Judiciary Square itself are discussed together immediately after this section.

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The **Municipal Center (Contributing Building)**¹²² is located at 300 Indiana Avenue on a terraced court below (and to the south of) the old City Hall building and Judiciary Square. The building was designed in 1940 by Nathan C. Wyeth during his tenure as Municipal Architect for the District from 1934 to 1946. The Municipal Center was described in *Washington Deco* as the "most perfect example of 'Greco-Deco' public buildings in the city."¹²³ The primary Art Deco features include the use of abstracted bas-reliefs and aluminum spandrels. Wyeth employs conventional Art Deco symbolism, such as plant, sunray, and thunderbolt patterns. The building rises six stories, with the top three stories set back, and is pierced with recessed vertical strips of windows. It is the home of the Metropolitan Police Headquarters and Department of Motor Vehicles.¹²⁴ (The Municipal Center was a Federal Emergency Administration of Public Works project, and thus the interior contains a commemorative fountain and massive ceramic murals "honoring municipal employees."¹²⁵) On the approach to the western entrance to the Municipal Center is a high-relief granite panel called *Urban Life*, which forms part of the retaining wall for the terrace on which the center was built. The relief mirrors that by Lee Lawrie at the entrance to the Moultrie Courthouse. Designed by sculptor John Gregory, the Municipal Center relief uses classical gods to illustrate aspects of modern life, such as courts, hospitals, business, and sanitation.¹²⁶

The **Washington, D.C., Area Law Enforcement Memorial (Contributing Object)** is located on Indiana Avenue at the northwest corner of the Municipal Center. The memorial, designed by the John J.

¹²² The D.C. Preservation League is considering the nomination of the Municipal Center to the D.C. Inventory of Historic Sites and/or the National Register of Historic Places, but no nomination forms have yet been submitted.

¹²³ Hans Wirz and Richard Striner, *Washington Deco* (Washington, D.C.: Smithsonian Institution Press, 1984), 95.

¹²⁴ "Announcing Washington's Most Endangered Places 2000," *D.C. Preservation Advocate* (Autumn 2000): 5.

¹²⁵ Ibid.

¹²⁶ Goode, *Outdoor Sculpture*, 224. As with the freestanding sculptures flanking the Federal Trade Commission Building and those at the entrances to the National Archives, the relief panels at the Municipal Center are not considered individual resources for this nomination.

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Earley Studio and built between 1934 and 1941,¹²⁷ consists of a platform with benches upon which rests an octagonal concrete base. A circular basin within the octagonal form contains a fountain. (The noted Earley Studio also fabricated concrete mosaics for the Justice Department and Meridian Hill Park, among other Washington landmarks.) For the fountain, Earley bordered the basin with concentric lines of red and blue aggregate. Off-white vegetal forms against a red background, framed by blue- and sand-colored concrete, decorate the exterior faces of the octagon. The memorial was rededicated as the Law Enforcement Memorial by the Ladies Auxiliary of the Fraternal Order of Police on May 12, 1980. A plaque adorns the north facet of the octagon; it reads:

IN MEMORY OF THOSE WHO HAVE GIVEN
THEIR LIVES IN DEDICATED SERVICE
TO THEIR COMMUNITY. THEIR SACRIFICES
SECURE OUR PERSONAL LIBERTIES.

The **Department of Labor Building (Noncontributing Building)** was designed in the early 1970s by Brooks, Barr, Graeber & White in conjunction with Pitts, Mebane, Phelps & White, both of Texas. The concrete piloti, recessed ground-floor arcade, and grid-like vocabulary are similar to One Judiciary Square. The primary (south) elevation of the building fronts Constitution Avenue between 2nd and 3rd streets. The small portion of the west elevation, which sits within the boundaries of the Pennsylvania Avenue National Historic Site, is located on 3rd Street in between C and D streets.¹²⁸ This west wing was constructed over 3rd Street (and the east wing was built above Interstate 95); as a result, the Department of Labor Building was one of the first District buildings to obtain "air rights."¹²⁹ This additional space and the large site allowed the building's square footage to total 1 million.¹³⁰ President Gerald Ford attended

¹²⁷ Judith Robinson, Howard Berger, Bryan Blundell, Isabelle Gournay, Linda Lyons, and Nancy Witherell, compilers, "Works by John Joseph Earley and the Earley Studio," manuscript, project files, Robinson & Associates, Inc., Washington, D.C., March 22, 2001. This list was compiled from documents in the Cron-Earley Collection at Georgetown University Library, Special Collections Division, to accompany "John Joseph Earley: Expanding the Art and Science of Concrete," a conference sponsored by the Latrobe Chapter of the Society of Architectural Historians, which took place March 31-April 1, 2001.

¹²⁸ The Pennsylvania Avenue National Historic Site was designated prior to the construction of the Department of Labor Building. It is most likely that the building would not have been included within the NHS if it had been present on the site in 1965.

¹²⁹ *Cornerstone Laying and Dedication Ceremony, U.S. Department of Labor*, 18 October 1974, n.p.

¹³⁰ Ibid.

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the cornerstone laying and dedication ceremony on October 18, 1974. The department, created in 1913, is concerned with the welfare of the nation's employees.

The **General Albert Pike Memorial (Contributing Object)**¹³¹ is situated at 3rd and D streets, at the northwest corner of the Department of Labor Building. Pike is remembered as a lawyer, newspaper editor and publisher, schoolteacher, poet, and a veteran of the Mexican War and a Confederate general. In fact, he is the only Confederate general to be honored with a statue in Washington.¹³² Pike was also a senior Masonic official, and in 1901, the Ancient and Accepted Scottish Rite of Freemasonry erected this memorial to him. The 11-foot bronze statue of General Pike was designed by Italian sculptor Gaetano Trentanove.¹³³ Pike holds a large book in his left hand, while his right is extended. It is placed on a large granite pedestal of Beaux Arts design on which is seated a bronze figure of the Goddess of Masonry. She is dressed in Greek attire and holds the banner of the Scottish Rite. The large statue was removed temporarily in 1972 to make way for the construction of Interstate 95, and was replaced near the original location in 1977.

The **E. Barrett Prettyman Federal Courthouse (Contributing Building)**¹³⁴ sits at the corner of Constitution Avenue and 3rd Street, across Pennsylvania Avenue from the East Wing of the National Gallery of Art. The large courthouse, designed by Louis Justement, was constructed in 1948-52. The exterior's stripped classicism is indicative of the 1940s "emerging government style" influenced by Paul Phillippe Cret.¹³⁵ The Prettyman Courthouse is part of an Art Moderne group of buildings in area surrounding Judiciary Square, including the Recorder of Deeds Building. Indeed, there is a modernist juxtaposition of light and dark in the use of limestone piers and the contrasting shadow created by vertical

¹³¹ The Pike Memorial is listed on the National Register as part of the Civil War Monuments in Washington, D.C., Multiple Property Listing (September 20, 1978).

¹³² Goode, *Outdoor Sculpture*, 228.

¹³³ Ibid.

¹³⁴ The D.C. Preservation League is considering the nomination of the Prettyman Courthouse to the D.C. Inventory of Historic Sites and/or the National Register of Historic Places, but no nomination forms have yet been submitted.

¹³⁵ Swanke Hayden Connell Architects, *E. Barrett Prettyman Federal Courthouse Historic Structure Report, Corrected Final Submission* (Washington, D.C.: General Services Administration, April 1999), 33.

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strips of windows. The ground- and fifth-floor windows are framed by projecting surrounds. The interior contains an intricate hallway system to maintain public and private spaces and large, double-height courtrooms. A great deal of art was commissioned for the building's exterior and interior. The most prominent work is the Trylon of Freedom by C. Paul Jennewein, which is now part of the Pennsylvania Avenue National Historical Park (see description above).

In 1997, the General Services Administration selected Michael Graves and the Smithgroup to design a 350,000 square foot annex to the historic courthouse. The site is the parking lot located immediately to the east of the courthouse at the intersection of Pennsylvania and Constitution avenues. The annex will house nine courtrooms, 19 judges' chambers, and office space.¹³⁶ In addition, an atrium will connect the annex to the original courthouse. Construction is set to begin in February of 2002 and the expected completion date is mid-2004. Upon completion of the annex, the original Prettyman Courthouse will be renovated and slightly reconfigured on the interior.

On the south side of the Prettyman Courthouse, at the intersection of Constitution Avenue and 3rd Street, sits the **Sir William Blackstone Memorial (Contributing Object)**. Blackstone was an English jurist and legal historian whose writings influenced the U.S. Constitution. The work was commissioned by the American Bar Association as a commemorative gift to their British counterparts in 1923. The ABA hired Paul Wayland Bartlett, a famed American sculptor who was trained in Paris by Emmanuel Frémiet at the Ecole des Beaux Arts and later by Auguste Rodin. Bartlett designed the bronze statue circa 1923 in his realistic style. Blackstone wears a long robe and holds a law book across his chest. The provenience of this statue, and whether it is indeed the original cast by Bartlett or a later version, is somewhat disputed. Goode believes that this version is the original, stating that it was too large for its site in London and, as a result, was given to the United States by Bartlett's wife; while a smaller version was sent to England in its stead.¹³⁷ On the other hand, some authorities believe this statue to be a smaller version of the original, cast in 1926.¹³⁸ The statue was installed upon a simple stone pedestal, minimally inscribed with "BLACKSTONE," in 1943 in its original location in front of old U.S. Court of Appeals Building on Judiciary Square (see description below). The bronze was relocated in 1953 to its current site at the southeast corner of the Prettyman Courthouse.

¹³⁶ "Federal Triangle Getting a New Look End-to End," *Washington Business Journal* (September 14-20, 2001): 67.

¹³⁷ Goode, *Outdoor Sculpture*, 221.

¹³⁸ National Capital Planning Commission, 103.

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JUDICIARY SQUARE

General Description

Bounded on the north by G Street, on the south by D Street and Indiana Avenue, and on the east and west by 4th and 5th streets, respectively, **Judiciary Square (Contributing Site)** sits on a slight rise north of the Mall. It encompasses approximately 18 acres of land that formed one of the original 17 reservations set aside for public use in Charles Pierre L'Enfant's 1791 plan for the city.¹³⁹ L'Enfant intended the reservation for use by the federal judiciary, and federal courts have occupied the site since 1826. Presently, the three-block rectangle contains six buildings (the Pension Building, four District of Columbia Superior Court buildings, and the United States Court of Military Appeals) grouped around an open central area comprised of the Judiciary Square Metrorail Station, the National Law Enforcement Officers Memorial, and a parking lot. Judiciary Square was maintained from the 1870s through the first quarter of the twentieth century as a neighborhood park, and its buildings remain widely spaced, allowing for the placement of statues, memorials, trees, lawns, flower beds, winding sidewalks, benches, and parking.

Surface parking lots take up four open spaces within Judiciary Square: on the east side of the Pension Building, on the west side of the Police Court (now District of Columbia Superior Court Building A), on the east side of the Municipal Court (now Superior Court Building B), and north of the Old City Hall.

Buildings

Old City Hall (Contributing Building),¹⁴⁰ now being renovated for use by the District of Columbia Court of Appeals, is an extensively altered version of George Hadfield's original design. Construction began in 1820 and continued in stages until 1849. The stuccoed brick building received an addition on its north side in 1881. Congress authorized the restoration of the building in 1916, to be supervised by Elliott Woods, the Superintendent of the Capitol Buildings and Grounds. The old building had

¹³⁹ Judiciary Square occupies Original Appropriation no. 9 of the L'Enfant plan (now known as Reservation no. 7), which was a contributing element of the draft National Historic Landmark nomination for the "Plan of the City of Washington" and of the District of Columbia Inventory of Historic Sites nomination for L'Enfant Plan Elements (January 19, 1971).

¹⁴⁰ The Superior Court Building (Old City Hall) was declared a National Historic Landmark on December 19, 1960, and is listed on the District of Columbia Inventory of Historic Sites (November 8, 1964) and the National Register of Historic Places (October 15, 1966).

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deteriorated so significantly that Woods decided to replace three quarters of its bricks, introduced steel supports, and faced the new structure with Indiana limestone. Woods remained faithful to Hadfield's exterior scheme, a Neoclassical design with restrained ornamentation, but completely rearranged the interior to satisfy twentieth-century judicial requirements.

The building is 240 feet wide and 176 feet deep. A raised basement forms a podium for the top two floors. Its principal elevation (south) faces Indiana Avenue and centers on a pedimented, hexastyle Ionic portico protecting the main entrance. The Ionic portico is 55 feet wide and 26 ½ feet deep, with 27-foot high columns. Flanking wings are connected to the central section by three-bay hyphens. The south elevation of each wing is fronted by a monumental distyle in antis colonnade. The hyphens are lit by recessed roundheaded windows, and recessed rectangular panels mask their attic levels. The central portico, the in antis colonnades, and the recessed windows and panels were all favored devices of Neoclassical designs for public buildings.¹⁴¹

The north elevation of the Old City Hall, which is also the north elevation of the 1881 addition, as updated by Woods, borders a parking lot entered from E Street. The United States Court of Military Appeals and District of Columbia Superior Court Building C form the other two boundaries of the lot.

The U.S. Court of Military Appeals (Contributing Building),¹⁴² at the southeast corner of 5th and E streets was designed by Elliott Woods and built to house the District of Columbia Court of Appeals in 1910. Woods articulated the building to harmonize with the Old City Hall. Like Hadfield, Woods used using a podium ground floor to support two stories, a pedimented, Ionic portico on its principal elevation (north), segmental and semicircular windows, and attic panels. The north and south elevations are 102 feet long (five bays), the east and west 129 feet long (nine bays). Woods sheathed the Court of Appeals in Indiana limestone. His subsequent refacing of the Old City Hall with the same material reflected his desire to make the buildings at the southern end of Judiciary Square compatible. The appellate court remained in this building until 1952, when it became the U.S. Court of Military Appeals.¹⁴³

¹⁴¹ Scott and Lee, 183; Historic American Buildings Survey, District of Columbia City Hall, HABS No. DC-41; National Capital Planning Commission, 21-23; National Register of Historic Places Inventory-Nomination Form, "District of Columbia Courthouse" (Washington, D.C.: Department of the Interior, National Park Service, Washington, D.C., October 15, 1966), n.p.

¹⁴² The U.S. Court of Military Appeals (old D.C. Court of Appeals) is listed on the National Register of Historic Places (January 21, 1974) and on the District of Columbia Inventory of Historic Sites (March 3, 1979).

¹⁴³ John D. Milner, National Register of Historic Places Inventory-Nomination Form, "United States Court of Military Appeals" (Washington, D.C.: Department of the Interior, National Park Service, January 21, 1974), n.p.;

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At the southwest corner of 4th and E streets, across the parking lot from the Court of Military Appeals, stands **Juvenile Court (Contributing Building)**, now District of Columbia Superior Court Building C.. It was designed by the city's Municipal Architect, Nathan C. Wyeth, and constructed between 1938 and 1940 as part of a plan to provide adequate court facilities for the District. It was funded by the Public Works Administration. Although Wyeth's design does not replicate exactly Woods' Court of Military Appeals, its details are very similar and thus reflect the symmetry of the square's buildings.

Three buildings were constructed according to the court expansion plan, all designed by Wyeth.¹⁴⁴ Along the long sides of the block of Judiciary Square between E and F streets stand the **Police and Municipal courts (Contributing Buildings)**. These buildings, now District of Columbia Superior Court Buildings A and B, respectively, mirror each other. Their principal elevations face each other across the square, while parking lots border their "rear" elevations. Their details, like those of the Juvenile Court and the Court of Military Appeals, are derived from Hadfield's Old City Hall.

The Police and Municipal courts rise three stories with a base demarcated by a beltcourse and projecting end pavilions connected by a long central block. On the sides facing the Law Enforcement Memorial, the pavilions feature a two-story, distyle in antis Ionic colonnade, and a parapet wall disguising the low hipped roof. The colonnades recall those on the wings of the south elevation of the Old City Hall. On the sides facing away from the memorial, the colonnades are replaced by pilasters. The 13-bay connecting block contains a rhythmic arrangement of wall and window treatments that feature segmental and semicircular arches and recessed rectangular panels. Running across the top of the building, linking the pavilions and the connecting blocks is a plain frieze and simple cornice. All these elements were favored by Neoclassical designers and illustrate Wyeth's attention to the setting of his buildings.

The lone building in the northernmost block of Judiciary Square, between G and F streets, is the **Pension Building (Contributing Building)**.¹⁴⁵ Currently housing the National Building Museum, it was designed in 1881 by General Montgomery C. Meigs. The red-brick building, constructed between 1882 and 1887,

architrave partnership, *Historic Structures Analysis and Report: United States Court of Military Appeals* (Washington, D.C.: General Services Administration, October 1984), 8-10, 19-22, 134-149.

¹⁴⁴ Joan H. Stanley, *Judiciary Square, Washington, D.C.: A Park History* (Washington, D.C.: National Park Service, 1968), 82-84.

¹⁴⁵ The Pension Building is listed on the District of Columbia Inventory of Historic Sites (November 8, 1964) and on the National Register of Historic Places (March 24, 1969). It became a National Historic Landmark on February 4, 1985.

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was modeled after Italian Renaissance palazzos, especially the Palazzo Farnese and the Palazzo della Cancelleria, both in Rome. Renaissance palaces arranged a single file of rooms around a central courtyard, and Meigs followed the type. To accommodate the working space needed for 1,500 clerks, however, Meigs doubled the size of the Farnese palace, making the Pension Building 400 feet long and 200 feet wide. And although the courtyards of Renaissance palazzos are open to the sky, Meigs covered the central courtyard of the Pension Building with a large gable roof to protect workers from Washington winters.

The building consists of three stories, with a gallery level just underneath the roof. On the exterior, the first floor is divided from the second by a terracotta frieze with figures representing all branches of the military. It was designed by sculptor Caspar Buberl, who also designed the belt course of crossed swords and muskets between the second and third floors and the frieze of cannons and exploding bombs just below the cornice. The windows are arranged in regular bays, 27 on the north and south elevations, and 13 on the east and west. The windows of the ground floor have flat hoods supported by brackets. Those of the second floor have alternating triangular and segmental pediments supported by Ionic pilasters, and those on the third floor have triangular pediments supported by Corinthian pilasters. Meigs called the four entrances "gates," emphasizing the building's military theme, and decorated their keystones and spandrel panels appropriately. Justice presides over the north gate, the Gate of the Invalids. Above the east, or Naval, gate resides Mars, the god of war. On the west, Minerva, the goddess of wisdom, rules over the Gate of the Quartermaster. Truth protects the Gate of the Infantry on the south.

Two levels of arcades, based on those at the Cancelleria, line the Building Museum's interior court. The first-floor Doric columns are made of terra cotta, the second-floor Ionic columns of cast iron. Compound brick piers support the corners of both arcades. Two rows of four colossal columns divide the courtyard into three equal parts and support the roof superstructure. The columns, 75 feet tall and 25 feet in circumference, are made of brick and painted to resemble Siena marble. The bases and capitals of the columns are made of terra cotta.¹⁴⁶

¹⁴⁶ Scott and Lee, 183-186; Nancy C. Taylor, National Register of Historic Places Inventory - Nomination Form, "Pension Building," United States Department of the Interior National Park Service, Washington, D.C., March 24, 1969; Keyes Condon Florence, Giorgio Cavalieri, Beth Sullebarger, Norman R. Weiss, and Frances Gale, *Historic Structures Report, U.S. Pension Building* (Washington, D.C.: General Services Administration, December 1984), Section 2. The listed height of the colossal interior columns ranges in these documents from 75 to 98 feet.

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Landscape Features

Development of the square was sporadic until just after the Civil War. In the 1870s, Judiciary Square began to take on the characteristics of a formal park: some older structures were removed, the ravine running diagonally across the square from the northwest to the southeast was partially filled in, trees and grass were planted, walks were installed, lamps were erected, and a watchman's lodge was constructed.¹⁴⁷ Very little of this work remains visible, but plans and documents indicate that the Picturesque landscaping ideas of Andrew Jackson Downing – featuring winding walks and clustered plantings – were employed. Downing used these techniques at other Washington green spaces after the Civil War, such as the Mall and Lafayette Square.¹⁴⁸

A reminder of this manner of landscaping can be seen at the intersection of 5th and D streets and Indiana Avenue, where, amidst irregularly spaced trees, curving brick walks cross a corner of Judiciary Square adjacent to the Old City Hall and the United States Court of Military Appeals. At the intersection of two of these walks is the **Joseph J. Darlington Memorial Fountain (Contributing Object)**, constructed in 1923. Named in honor of a longtime member of the Washington Bar Association, the memorial consists of a marble pool lined with pebbles, an octagonal marble fountain, and Carl Paul Jennewein's sculpture *The Nymph and the Faun*. Jennewein executed a model of the gilt bronze statue independently in 1921, and it was selected for the fountain by the Washington Bar Association the following year, whereupon Jennewein enlarged the group to full size.¹⁴⁹ The memorial is circled by a brick walk bordered with evergreen shrubs.

A square of similar size stands on the opposite side of the Old City Hall, at the intersection of 4th and D streets and Indiana Avenue. A rail fence encloses a portion of this area containing picnic tables and benches. Also present at this corner is the 1997 installation **Guns into Plowshares (Noncontributing Object)** by Esther K. Augsburg and her son Michael D. Augsburg. The 16-foot high depiction of a plow took its inspiration from verses in the biblical book of Isaiah and was fashioned from 3,000 handguns turned in to city police.¹⁵⁰

¹⁴⁷ Stanley, 5-49.

¹⁴⁸ Goode, *Outdoor Sculpture*, 220.

¹⁴⁹ Richman, n.p.

¹⁵⁰ Aaron Yoder, "Area Church Co-Founder Returns," <http://www.ccu.org/students/sij2000/bios/A%20Yod>

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South of Old City Hall is the **Abraham Lincoln Statue (Contributing Object)**, erected in 1868. It was moved during a 1919-20 widening of Indiana Avenue and returned to its former location in 1923 (on, however, a smaller granite pedestal). Designed by Washington sculptor Lot Flannery, the marble likeness is a life-size standing figure of Lincoln, his left hand on fasces, the Roman symbol of authority, his right gesturing as if making a speech. Lincoln faces southeast. The statue stands in a small rectangle of grass at the bottom of the steps leading to the Old City Hall's Ionic portico.¹⁵¹

An area planted with grass, trees, and shrubs also lies on the west side of the Pension Building between G and F streets. A brick sidewalk lined with trees and benches forms an arc from 5th Street near its intersection with F Street to 5th Street near G. The four corners of the block on which the Pension Building stands are marked by brick and terracotta pylons featuring reliefs of construction workers. These pylons were erected in the 1990s.

At the approximate center of Judiciary Square (bordered by the Police and Municipal courts on the east and west, F and E streets on the north and south), is the **National Law Enforcement Officers Memorial (Contributing Object)**, designed by Davis Buckley P. C. of Washington and dedicated by President George Bush in 1991. The three-acre memorial consists of an elliptical plaza running north and south and paved with granite. Bands of adair marble define a circle within the plaza and radiate from a bronze disk at its center. On the disk, bronze ivy leaves surround a police shield crossed by a rose. Concrete and steel trellises edge the circle and incorporate the Judiciary Square Metro Station elevators into the design. The Metro station escalator occupies the center of the northern half of the elliptical plaza. Two bronze flagpoles stand on either side of its south end. Echoing the escalator's placement at the southern end of the ellipse is a cascading pool, 80 feet long and 30 feet wide, that flows toward the center of the plaza. The pool has marble coping and a concrete substructure.

Defining the outer edges of the ellipse are 300-foot-long concave marble walls on which have been inscribed the names of more than 15,000 police officers killed in the line of duty, as well as a quotation from the Roman writer Tacitus: "In valor there is hope." Names are added to the wall each year. Between the walls run memorial paths paved with Carnelian granite. Parallel rows of shaped trees border the walls. Four groupings of bronze lions and their cubs, symbolizing the protectors and the protected

er/ChurchCo-founder.htm; "Guns into Plowshares," <http://physics.usc.edu/~tbuxman/pmc/patchwork/1197/24.html>.

¹⁵¹ Goode, *Outdoor Sculpture*, 229; National Capital Planning Commission, 23.

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and designed by Raymond Kaskey, mark the entrances to the plaza.¹⁵² Trees and shrubs have been planted in the open spaces beyond the walls.

FEDERAL TRIANGLE

General Description

Federal Triangle is a large, three-sided site bordering the east side of the Ellipse and forming part of the city's federal core. It is bounded by Constitution Avenue on the south, Pennsylvania Avenue on the north, and 14th Street on the west, and encompasses 70 acres of land. When the development of the nine government buildings known as Federal Triangle began in 1926, the area was still divided into 24 city blocks. L'Enfant had intended for the land bordering the north side of the "Grand Avenue" (now the Mall) to be used for foreign embassies, and the McMillan plan of 1901-02 designated the area for the city's Municipal Center. By 1910, however, the federal government had targeted the area for its own uses. The Classical Revival edifices, mostly constructed during the 1930s, have provided a monumental setting for approaches to the Capitol and the White House for more than 60 years.¹⁵³

Resources

The **Commerce Department Building (Contributing Building)**,¹⁵⁴ also known as the Herbert C. Hoover Building, occupies the entire block between 14th and 15th streets, Constitution Avenue, and Pennsylvania Avenue South. Designed by Louis Ayres of the New York architectural firm of York and Sawyer, it was one of the first government buildings constructed in the Federal Triangle, having been built between 1926 and 1932.

¹⁵² Single Entry Report, National Law Enforcement Officers Memorial, List of Classified Structures: National Law Enforcement Mem. - Light Std. - Res. 7, 1-4; National Law Enforcement Mem. - Trellis - Res. 7, 1-4; National Law Enforcement Mem. - Wall - Res. 7, 1-4; National Law Enforcement Mem. - Sculpture - Res. 7, 1-5; National Law Enforcement Mem. - Fountain - Res. 7, 1-4; National Law Enforcement Mem. - Pathway - Res. 7, 1-4; National Law Enforcement Mem. - Flagpole - Res. 7, 1-4, Department of the Interior, National Park Service, Washington, D.C.

¹⁵³ Frederic M. Miller and Howard Gillette, Jr., *Washington Seen: A Photographic History, 1875-1965* (Baltimore and London: The Johns Hopkins University Press, 1995), 140; Scott and Lee, 166-167.

¹⁵⁴ The Commerce Building is listed on the District of Columbia Inventory of Historic Sites as part of the Federal Triangle (March 7, 1968).

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The largest government building in the country when it opened, the Commerce Department has six interior courts to provide light for its 37 acres of floor space. Seven stories plus a basement are distributed over a symmetrical composition of rusticated base, smooth shaft, and attic story. The structure is steel with a gray Indiana limestone veneer. In addition to Commerce Department offices, the White House Visitors Center occupies space on the north side of the building.

The 15th Street elevation, facing the Ellipse, consists of four Doric porticos with triangular pediments. The main elevation along 14th Street is divided such that the immense building resembles three distinct units. Triple-arched gateways lead to the inner courtyard; the central section also features a piano nobile with colossal Doric columns. The attic level is screened by a parapet with balustrade and there is a hipped roof covered with a variegated terra-cotta tile. Window treatment varies from floor to floor.¹⁵⁵

The District Building (Contributing Building),¹⁵⁶ located at 1350 Pennsylvania Avenue at the corner of 14th Street, was dedicated on July 4, 1908. In 1994, it was renamed the John A. Wilson Building, in honor of the D.C. Council chairman who died in 1993. The District Building was designed by the Philadelphia firm of Cope & Stewardson and built between 1904 and 1908. The building consists of a rusticated two-story base, a three-story shaft articulated with engaged Corinthian columns, and an attic story. The exterior features white marble over a gray granite base. Belt courses, cornices, and balconies create horizontal lines dividing the sections. The projecting central portal and end pavilions on the E Street elevation and the engaged columns of the shaft section add a vertical dimension to the composition. A variety of window treatments, a cartouche over the entrance featuring an eagle flanked by reclining figures, and sculptures by Adolph de Nesti at the attic level make the District Building the most elaborately decorated structure in the Federal Triangle.

After years of neglect, the District Building underwent a renovation by Shalom Baranes Associates and Oehrlein and Associates from 1997 to 2001. The renovation included the partial enclosure in glass and steel of the courtyard. The addition increased the building's office space and created a new southern facade.¹⁵⁷

¹⁵⁵ Scott and Lee, 171-172.

¹⁵⁶ The District Building is listed on the District of Columbia Inventory of Historic Sites (November 8, 1964) and on the National Register of Historic Places (March 16, 1972).

¹⁵⁷ Scott and Lee, 170-171; Suzanne Ganschietz, National Register of Historic Places Inventory-Nomination Form, "District Building," United States Department of the Interior, National Park Service, Washington, D.C., March 16, 1972; Sewell Chan and Linda Wheeler, "A D.C. Homecoming: Leaders Relish Return to Renovated City Hall," *Washington Post* (8 September 2001): B1.

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For more than 50 years, the area between the District Building, the United States Post Office Department (see below) and the Commerce Department, was empty. Intended by the Federal Triangle designers as a "Grand Plaza," it became a parking lot by default. In 1989, Pei Cobb Freed & Partners won a competition to build a federal office building and international cultural and trade center and included the Washington, D.C., architecture firm of Ellerbe, Beckett on the project team. James Ingo Freed served as chief designer for the 11-acre site. Now called the **Ronald Reagan Building and International Trade Center (Noncontributing Building)**, it was dedicated in 1998.

As with the other buildings of the Federal Triangle, the Ronald Reagan Building possesses tripartite elevations – base, shaft, and attic over seven stories – and employs classical details. The Reagan building also uses materials and cornice heights similar to the other buildings in the Triangle. The classical forms, however, are severe abstractions rather than imitations of a particular classical order. The paired columns on the Pennsylvania Avenue rotunda, for example, are unfluted, and expansion joints reveal that the building incorporates a masonry veneer rather than solid masonry construction. And rather than reflecting the orthogonal, Beaux Arts planning of the other buildings in the Triangle, the Freed design employs a variety of postmodern variations on the classical theme, such as the sharply angled notch in the east side of the building, which echoes but by no means imitates the semicircular recession in the west elevation of the Post Office Building. The facing concavities form Woodrow Wilson Plaza, which along with Daniel Moynihan Place satisfied a requirement for public space included in the development's enabling legislation.

The General Services Administration commissioned three art works for the project, including *Route Zenith*, a large neon sculpture in the atrium, as part of its Art-in-Architecture Program. The other two works – Stephen Robin's gigantic, aluminum *Federal Triangle Flowers*, and the vertical, abstract *Bearing Witness* by Martin Puryear – stand in Woodrow Wilson Plaza. In addition to office space for 5,000 federal workers, the building contains a food court, large areas of exhibition space, and convention facilities.¹⁵⁸

A fourth work of art, the **Oscar S. Strauss Memorial Fountain (Contributing Object)**, was restored and returned to nearly its original location on 14th Street as part of the Reagan Building's construction. Sculpted by Adolph Alexander Weinman and installed originally in 1947, the fountain memorialized Straus, who was appointed American ambassador to Turkey in the late 1880s and served as Secretary of Commerce and Labor under Theodore Roosevelt. He also aided Jewish refugees after World War I. He

¹⁵⁸ "Ronald Reagan International Trade Center," <http://www.itcdc.com/general>; Kousoulas and Kousoulas, 126-27; Benjamin Forgey, "The Capstone of the Federal Triangle," *Washington Post* (25 April 1998): C1.

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died in 1926. The memorial's Neoclassical design has three parts, the three-tiered fountain and two groups of statues representing religious freedom and reason.¹⁵⁹

San Francisco Beaux Arts architect Arthur Brown, Jr., was selected in 1931 to fill the long stretch of Constitution Avenue between 12th and 14th streets with a building to house the **Labor Department, the Interstate Commerce Commission, and the Departmental Auditorium (Contributing Building)**.¹⁶⁰ Brown responded with a three-part building facing Constitution Avenue and finished in 1935. The Labor Department occupied the west wing until 1979, when the United States Customs Service became the occupant. The ICC still occupies the east wing, while the center building became the auditorium. It is now called the Mellon Auditorium.

Brown composed his design using the common motifs of the Federal Triangle: Its seven stories are divided into a rusticated granite base, smooth limestone facade, and an attic story covered with a roof of terra-cotta tiles. The pedimented, hexastyle Doric portico of the Mellon Auditorium projects from the center of the complex and is linked to the two office wings by open colonnaded loggias. The corners of the office wings are strengthened with pedimented, tetrastyle Doric porticos. Courtyards occupy the center of each of the office wings. The ornamentation program of the building, including heroic sculptural groups in the pediments and reliefs in the frieze metopes, is one of the most complex of all Federal Triangle buildings.¹⁶¹

Connected to Brown's monumental group on the northeast is the **United States Post Office Building (Contributing Building)**,¹⁶² also known as the Ariel Rios Federal Building, designed by Delano and Aldrich in 1934. Its principal elevation, a hemicycle facing east onto 2th Street, features a pedimented Ionic portico at its center. A sidewalk arcade runs around the semicircle behind the arches that face the

¹⁵⁹ Goode, *Outdoor Sculpture*, 174.

¹⁶⁰ The Labor Department, the Interstate Commerce Commission, and the Departmental Auditorium, are listed on the District of Columbia Inventory of Historic Sites as part of the Federal Triangle (March 7, 1968).

¹⁶¹ Scott and Lee, 172-173; Geier Brown Renfrew Architects and Oehrlein & Associates, *U.S. Customs Service Building Historic Structure Report* (Washington, D.C.: General Services Administration, December 1998), 1-2.

¹⁶² The Post Office Department is listed on the District of Columbia Inventory of Historic Sites as part of the Federal Triangle (March 7, 1968).

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street. The arcade can also be entered from the west and on either one of the projecting ends of the half circle. The Federal Triangle Metrorail Station lies at the center of the arcade. Backed against the hemicycle facing 12th Street is another, smaller half circle facing west and designed as the terminus of the Grand Plaza. Articulated by a row of monumental engaged Doric columns, it now forms the east boundary of Woodrow Wilson Plaza. Wings extend from the west-facing hemicycle. The southern wing connects to the Labor/Interstate Commerce/Auditorium Building; the northern wing stretches toward Pennsylvania Avenue. An office block facing the avenue links this wing with the 12th Street elevation.

Although the Post Office Building retains the three-part division of its elevations common to the other buildings in the Federal Triangle, is made of similar materials, and is of similar in size, it takes its decorative scheme from French Classical models. The 12th Street hemicycle is therefore terminated by a mansard roof (the west-facing hemicycle has a tile roof), and its portico incorporates four pairs of Ionic columns. The hemicycle was intended to be mirrored across the street at the Internal Revenue Service Building, thereby recalling the circular Place Vendome in Paris.¹⁶³

The IRS hemicycle was never completed, which allowed the Romanesque Revival **Old Post Office (Contributing Building)**¹⁶⁴ to remain standing at 1100 Pennsylvania Avenue, the corner of Pennsylvania Avenue and 12th Street. The Old Post Office, erected between 1892 and 1899, was the first public building in the area now known as Federal Triangle. Willoughby J. Edbrooke oversaw the design, the product of the Office of Supervising Architect in the Treasury Department, which was responsible at the time for designing federal government buildings for the entire country. It was created to function as the headquarters of the United States Postmaster General, the Post Office Department, and as the city post office. A 10-story block with central clock tower, the Old Post Office's Romanesque Revival motifs, including round arches and turrets with conical roofs, are reminiscent of H.H. Richardson's Allegheny Courthouse in Pittsburgh, Pennsylvania. A rusticated granite base of three stories supports the ashlar facing of the floors above. At 315 feet in height, it lends a vertical thrust to the horizontality typical of the other buildings on Pennsylvania Avenue.

After significant opposition by local Washingtonians, Congress approved the building's rehabilitation in 1977. Arthur Cotton Moore/Associates and Benjamin Thompson Architects undertook the conversion of the building to a multi-use facility in 1983. Presently, the National Endowment for the Arts and the

¹⁶³ Scott and Lee, 173-174.

¹⁶⁴ The Old Post Office is listed on the District of Columbia Inventory of Historic Sites (November 8, 1964) and on the National Register of Historic Places (April 11, 1973).

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Advisory Council on Historic Preservation, as well as shops and restaurants, are located in the building. The renovation uncovered the skylight that had once illuminated the central court. A glass-enclosed elevator was added on the clock tower's south side to provide visitor access to an observation deck. A glass atrium was added to the east side of the building in 1992.¹⁶⁵

The preservation of the Old Post Office meant that the **Internal Revenue Service Building (Contributing Building)**,¹⁶⁶ designed to take up two entire blocks between 10th and 12th streets, remained an L-shaped complex with its principal elevation facing Constitution Avenue. Louis Simon, chief architect in the Supervising Architect's Office when the project began in 1928, was responsible for the design, like the others in the Triangle based on monumental Classicism. The IRS Building incorporates the rusticated base, shaft featuring columns and pilasters, balustraded attic, and corner pediments used in other federal buildings in the Triangle. The entrance portals consist of large arched openings. White marble was used for the columns, along with Indiana limestone for the rest of the program.

The building's articulation, however, was dramatically reduced as the project progressed. The sculptural program common to the other buildings of the era is virtually absent, and the preservation of the Old Post Office prevented the original design's most interesting feature, the hemicycle facing 12th Street, as well as a north entrance on axis with 11th Street, from being completed. The open arcade and mansard roof of the arc that was constructed resembles the hemicycle of the U.S. Post Office Building across 12th Street.

The designers expected that the Old Post Office would be demolished eventually, allowing the IRS and the United States Post Office Building to be completed, and thus left the edges of the sections facing the Old Post Office in raw brick. In 1996, the architectural firm of Karn Charuhas Chapman & Twohey completed the unfinished facades in a manner consistent with the building's French Renaissance style.¹⁶⁷

¹⁶⁵ Scott and Lee, 169-170; Lois Craig, *The Federal Presence: Architecture, Politics, and Symbols in United States Government Building* (Cambridge, MA & London: MIT Press, 1978), 197; Suzanne Ganschietz and Nancy C. Taylor, National Register of Historic Places Inventory-Nomination Form, "Old Post Office and Clock Tower," United States Department of the Interior, National Park Service, April 11, 1973; "Old Post Office Tower," <http://www.nps.gov/opot/index.htm>.

¹⁶⁶ The Internal Revenue Service is listed on the District of Columbia Inventory of Historic Sites as part of the Federal Triangle (March 7, 1968).

¹⁶⁷ Scott and Lee, 174; Federal Writers' Project, Works Progress Administration, *Washington City and Capital* (Washington, D.C.: Government Printing Office, 1937), 855; Building Conservation Technology, Inc.,

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The **Department of Justice (Contributing Building)**,¹⁶⁸ filling the trapezoidal block between 9th and 10th streets, manages to show the influence of Washington's past, present, and future in its architectural program. As designed by the successful Philadelphia firm of Zantinger, Borie, & Medary and constructed between 1931 and 1935, the Justice Department employs the elements common to the other Federal Triangle buildings of the period: a rusticated granite base surmounted by a limestone shaft and attic. The pedimented classical pavilions strengthening the corners of the Constitution Avenue elevation recall the Labor Department/ Departmental Auditorium/Interstate Commerce Commission. Ionic colonnades dominate the Pennsylvania Avenue and 9th Street elevations. In the distyle in antis pavilions facing the intersections of Pennsylvania Avenue with 9th and 10th streets, Zantinger, Borie, & Medary echo the wings of George Hadfield's Old City Hall, visible in the vista down Indiana Avenue to the east. The Justice Department building was named for Robert F. Kennedy in 2001.

On 10th Street and on Constitution Avenue, however, the sparsely ornamented pilasters separating the Justice Department's bays and the decoration (aluminum grilles, door surrounds, railings, window frames) lean toward Art Moderne. Sculptor Carl Paul Jennewein, who had worked with the architects in Philadelphia, consulted with Zantinger, Borie, & Medary on these details, and he carried out the sculptural program for the corner pediments. Supervised by Jennewein, the decorative program for the Justice Department include mosaics in the courtyard entrances and lobby ceilings by John Joseph Earley and interior murals by Emil Bistram.¹⁶⁹

Standing in front of the long Constitution Avenue elevation of the Justice Department Building is the **Captain Nathan Hale Statue (Contributing Object)**.¹⁷⁰ Bela Lyon Pratt designed the statue around 1915 for George Dudley Seymour, a New London, Connecticut, attorney and Hale biographer. It

Historic Structures Analysis and Report: Internal Revenue Service Building (Washington, D.C.: General Services Administration, March 1981), 1-102.

¹⁶⁸ The Department of Justice is listed on the District of Columbia Inventory of Historic Sites as part of the Federal Triangle (March 7, 1968).

¹⁶⁹ Scott and Lee, 174-175; Geier Brown Renfrow Architects, with Oehrlein & Associates, *Historic Structures Report: Preservation Manual and Rehabilitation Guidelines for the U.S. Department of Justice* (Washington, D.C.: General Services Administration, November 1988), 1-84.

¹⁷⁰ The Nathan Hale Memorial is listed on the National Register of Historic Places (July 14, 1978) and on the District of Columbia Inventory of Historic Sites (March 3, 1979) as part of the American Revolution Statuary multiple property listing.

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originally stood at Hale's birthplace in Coventry, Connecticut. Hale was executed as an American spy by British General William Howe during the American Revolution. He is portrayed with his feet bound. The eight-foot bronze likeness was cast around 1930, bequeathed to the United States upon Seymour's death in 1945, and erected on a granite pedestal on its present site in 1946.¹⁷¹

Like most of the large Federal Triangle complexes, the Justice Department contains a number of interior courtyards. At the center of the largest of these is the 1969 **Robert F. Kennedy Memorial (Noncontributing Object)** by Robert Berks. The memorial consists of a life-size bronze head of Kennedy atop a marble shaft. It was placed in the courtyard at the request of his widow in 1969. Kennedy (1925-1968) served as attorney general in the administration of his brother, John F. Kennedy, from 1961 to 1964. He was assassinated on June 6, 1968, in Los Angeles, while running for president. The broken top left corner of the shaft symbolizes the premature end of Kennedy's life.¹⁷²

Working at the same time that Zantinger, Borie, & Medary were updating the Federal Triangle's monumental Classicism in the Justice Department Building, John Russell Pope eschewed Modernist influences in his 1931 design of the **National Archives (Contributing Building)**,¹⁷³ which occupies the two blocks between 7th and 9th streets. Colossal Corinthian colonnades project on all four sides of the building's massive central block, and pedimented porticoes mark the principal elevations on Constitution and Pennsylvania avenues. The colonnades and central block, both of limestone, sit on a granite base. The steel-frame building is 330 feet long and 206 feet deep.

A grand staircase leads to the Archives' Constitution Avenue entrance. It is flanked by heroic figures, *Heritage* and *Guardianship*, by James Earle Fraser, while the central figure in the portico pediment is the *Recorder of the Archives*. A 75-foot high semicircular exhibit hall, called the Rotunda, lies beyond this entrance. Here are displayed the Declaration of Independence, the Constitution, and the Bill of Rights. Two large murals decorate this room, by Harry Faulkner, and depict scenes associated with the Constitution and Declaration of Independence. Researchers enter the reading room and archival vaults from Pennsylvania Avenue. Sculptures flanking the portico facing the avenue, *Past* and *Future*, were

¹⁷¹ Goode, *Outdoor Sculpture*, 158; Gary Scott, National Register of Historic Places Inventory-Nomination Form, "American Revolution Statuary," United States Department of the Interior, National Park Service, Washington, D.C., July 14, 1978, 7:3.

¹⁷² Goode, *Outdoor Sculpture*, 160.

¹⁷³ The National Archives is listed on the District of Columbia Inventory of Historic Sites (November 8, 1964) and on the National Register of Historic Places (May 27, 1971).

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designed by Robert Aitken. The building contains five stories of office space and 21 tiers of storage space for public records.

Unlike the other buildings of the Triangle, which very nearly fill their building sites, the National Archives sits back from the streets, contributing to the building's monumentality. Spatial considerations were important in siting the building on 8th Street. L'Enfant gave the street special importance due to its location midway between the Capitol and the White House. The north elevation of the National Archives faces up 8th Street to the National Portrait Gallery, built as the United States Patent Office in the middle of the nineteenth century by some of the most important architects of the period, including Robert Mills and Thomas U. Walter.¹⁷⁴

Due to its prominent position on the vista from the Capitol toward the White House at its site near the intersection of Constitution and Pennsylvania avenues, the **Federal Trade Commission Building (Contributing Building)**¹⁷⁵ marks the apex of Federal Triangle.¹⁷⁶ The triangular building, built between 1937 and 1938 to the design of Edward H. Bennett of Bennett, Parsons, and Frost, fills most of the triangular block between 6th and 7th streets. Bennett was the overall coordinator of the Federal Triangle construction project. Despite his powerful position, financial concerns, changing architectural tastes, and a criticism of the lavishness of the Federal Triangle building construction program during the Great Depression forced Bennett to strip the building of much of its planned Classical detail. As a result, it resembles the Justice Department in its sparse ornamentation.

The Federal Trade Commission incorporates, like other Federal Triangle buildings, a granite base with a limestone shaft and attic, and a terra-cotta tile roof. Bennett employed a circular Ionic colonnade, extending between the third and fifth floors, to round the acute corner of the Triangle and crowned the colonnaded portion of the building with a dome.

¹⁷⁴ Scott and Lee, 175-176; Suzanne Ganschietz, National Register of Historic Places Inventory-Nomination Form, "National Archives," United States Department of the Interior, National Park Service, Washington, D.C., May 27, 1971; Historic American Buildings Survey, The National Archives, HABS No. DC-296.

¹⁷⁵ The Federal Trade Commission is listed on the District of Columbia Inventory of Historic Sites as part of the Federal Triangle (March 7, 1968).

¹⁷⁶ As a result of its location, the Federal Trade Commission Building has been known as the Apex Building.

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The north and south elevations feature sculptural panels over the doorways. On Pennsylvania Avenue the panels represent industry and shipping and were executed by Chaim Gross and Robert Laurent. Above the Constitution Avenue entrances are bas-reliefs depicting agriculture and trade, executed by Concetta Scaravaglione and Carl Schmitz. The trade theme is repeated in various ornamental treatments throughout the building, such as door panels and railings, as well as in the two freestanding statues adjacent to the building. The larger-than-life-size works, designed by Michael Lantz, are called *Man Controlling Trade* and each consists of a muscular man restraining a colossal workhorse.¹⁷⁷

¹⁷⁷ Scott and Lee, 176-177; C.W. Short and R. Stanley-Brown, *Public Buildings: A Survey of Architecture of Projects Constructed by Federal and Other Governmental Bodies*, 1939, 608, 648-649; Geier Brown Renfrow Architects, with Oehrlein & Associates, *Historic Structure Report and Preservation Manual for the Federal Trade Commission Building* (Washington, D.C.: General Services Administration, November 1987), 1-92.

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INVENTORY OF CONTRIBUTING AND NONCONTRIBUTING FEATURES

Each element listed in **bold** text in sections 7 and 8 was evaluated for contributing or noncontributing status. Buildings are listed as "buildings," statues and memorials as "objects," and parks, parklets, and reservations as "sites." Historic facades have not been included in this list, and instead are considered part of the building within which they have been incorporated. The Pennsylvania Avenue National Historic Site has been divided into four regions – Pennsylvania Avenue and the Pennsylvania Avenue National Historic Park, buildings north of Pennsylvania Avenue, Judiciary Square, and Federal Triangle,, to better aid in the description of the numerous features. For consistency within the document, the Inventory of Contributing and Noncontributing Features has been divided in this manner as well. Within each section, the features are listed alphabetically.

PENNSYLVANIA AVENUE NATIONAL HISTORIC PARK

<u>NAME</u>	<u>DATE</u>	<u>STATUS</u>
Sherman Park, 15 th Street and Hamilton Place	1934, 1991	Contributing Site
General William T. Sherman Statue, Sherman Park	1903	Contributing Object
Pershing Park, Pennsylvania Avenue between 14 th and 15 th streets	1979-81	Noncontributing Site
General John J. Pershing Memorial, Pershing Park	1981, 1983	Contributing Object
Bex Eagle, Pershing Park	1982	Noncontributing Object
Freedom Plaza, Pennsylvania Avenue between 13 th and 14 th streets	1980	Noncontributing Site
Brigadier General Count Pulaski Statue, Freedom Plaza	1910, 1980	Contributing Object
Benjamin Franklin Statue, southeast corner, Pennsylvania Avenue and 12 th Street	1889, 1982	Contributing Object
Market Square Park, Pennsylvania Avenue between 7 th and 9 th streets	1986-87	Noncontributing Site
Major General Hancock Scott Hancock Statue, Market Square Park	1896, 1986-87	Contributing Object
U.S. Navy Memorial, Market Square Park	1983-87	Contributing Site
Franklin Delano Roosevelt Memorial, Market Square Park	1965, 1986-87, 1993	Contributing Object

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Indiana Plaza, 7 th Street between Pennsylvania and Indiana avenues	1987-88	Noncontributing Site
Dr. Benjamin Stephenson Grand Army of the Republic Memorial, Indiana Plaza	1909, 1987-88	Contributing Object
Temperance Fountain, Indiana Plaza	1880, 1987-88	Contributing Object
Mellon Park, 7 th Street between Pennsylvania and Constitution avenues	1952, 1984	Contributing Site
Andrew W. Mellon Memorial Fountain; Mellon Park	1952	Contributing Object
John Marshall Park, Pennsylvania Avenue between 3 rd and 6 th streets	1983	Noncontributing Site
John Marshall Statue, John Marshall Park	1985	Noncontributing Object
Chess Players Statue, John Marshall Park	Circa 1983	Noncontributing Object
Lily Ponds, John Marshall Park	1982	Noncontributing Object
Trylon of Freedom, E. Barrett Prettyman Courthouse	1954	Contributing Object
Meade Plaza, Pennsylvania Avenue and 3 rd Street	1984	Noncontributing Site
General George C. Meade Memorial, Meade Plaza	1927, 1984	Contributing Object
Peace Monument, Pennsylvania Avenue and 1 st Street	1877	Contributing Object

RESOURCES NORTH OF PENNSYLVANIA AVENUE

<u>NAME</u>	<u>DATE</u>	<u>STATUS</u>
406 5 th Street	Before 1890s	Contributing Building
406-10 7 th Street	1917	Contributing Building
425 7 th Street	1927	Contributing Building
427-29 7 th Street	Before 1880	Contributing Building
437-41 7 th Street	1855	Contributing Building
443 7 th Street	Before 1873	Contributing Building
405 8 th Street	Circa 1910	Contributing Building
410 8 th Street	1907-08	Noncontributing Building
504-08 10 th Street	1894	Contributing Building
512 10 th Street	1920	Contributing Building

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514 10 th Street	1923	Contributing Building
517 10 th Street	1878	Contributing Building
518 10 th Street	1873	Contributing Building
520 10 th Street	1947, 1980	Noncontributing Building
522 10 th Street	1950	Contributing Building
Bicentennial Building, 600 E Street	1975	Noncontributing Building
Sir William Blackstone Memorial, E. Barrett Prettyman Courthouse	Circa 1923, 1943, 1952	Contributing Object
Canadian Embassy, 5 th Street and Pennsylvania Avenue	1982-88	Noncontributing Building
Central Armature Works Building, 625 D Street	1927	Contributing Building
Central National Bank, 629-33 Pennsylvania Avenue	1858, 1887	Contributing Building
501 D Street	Before 1890s	Contributing Building
503 D Street	Before 1902	Contributing Building
627-29 D Street	Circa 1930	Contributing Building
629 D Street	1850s	Contributing Building
633 D Street	1830s	Contributing Building
635-37 D Street	1865	Contributing Building
639 D Street	1870	Contributing Building
709 D Street	1904	Contributing Building
711 D Street	1885	Contributing Building
D.C. Recorder of Deeds Building, 515 D Street	1942	Contributing Building
624 E Street	1903	Contributing Building
626 E Street	1860-75	Contributing Building
901 E Street	1989	Noncontributing Building
905-09 E Street	1910	Contributing Building
911 E Street	1970	Noncontributing Building
913 E Street	Circa 1980s	Noncontributing Building
915 E Street	1924	Contributing Building
917 E Street	1912	Contributing Building
919 E Street	1916	Contributing Building
Evening Star Building, 1101 Pennsylvania Avenue	1898-99	Contributing Building
812 F Street	1875-76	Contributing Building
818 F Street	1881	Contributing Building
910 F Street	1867	Contributing Building

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912 F Street	1874-75	Contributing Building
914 F Street	1876	Contributing Building
916 F Street	1960	Noncontributing Building
932 F Street	1969	Noncontributing Building
938 F Street	1884	Contributing Building
940 F Street	1876	Contributing Building
942 F Street	1878	Contributing Building
1000 F Street	1908	Contributing Building
1002 F Street	1869	Noncontributing Building
1004 F Street	1869	Noncontributing Building
1006 F Street	1869	Noncontributing Building
FBI Building, Pennsylvania Avenue between 9 th and 10 th streets	1967-72	Noncontributing Building
Firemen's Insurance Co. Building, 303 7 th Street	1882	Contributing Building
Ford's Theatre, 511 10 th Street	1863	Contributing Building
Ford's Theatre Box Office, 509 10 th Street	1964-68	Noncontributing Building
Albert Gallatin Statue, Treasury Building	1947	Contributing Object
Gallery Row, 407-13 7 th Street.	1987	Noncontributing Building
General Post Office, E, F, 7 th , and 8 th streets	1839-42, 1855	Contributing Building
F & W Grand Building, 400 7 th Street	1900	Contributing Building
Alexander Hamilton Statue, Treasury Building	1923	Contributing Object
Patrick Henry Building, 601 D Street	1973	Noncontributing Building
Hotel Harrington, 430 11 th Street	1914, 1916-18	Contributing Building
Hotel Washington, northeast corner, Pennsylvania Avenue and 15 th Street	1917-18	Contributing Building
601 Indiana Avenue	1961	Noncontributing Building
625 Indiana Avenue	Circa 1985	Noncontributing Building
633 Indiana Avenue	1963-65	Noncontributing Building
637 Indiana Avenue	Circa 1826	Contributing Building
639 Indiana Avenue	1812-24	Contributing Building
641 Indiana Avenue	1812-24	Contributing Building
One Judiciary Square	After 1965	Noncontributing Building
Kann's Warehouse, 717 D Street	1904	Contributing Building
Department of Labor Building, Pennsylvania Avenue between 2 nd and 3 rd streets	1974	Noncontributing Building
Lansburgh Department Store Building, 712 E Street	1916, 1924	Contributing Building

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LeDroit Building, 800-810 F Street	1875-76	Contributing Building
Lexington II, southwest corner of E and 8 th streets	2002	Noncontributing Building
The Lexington at Market Square, 400 8 th Street	Late 1990s	Noncontributing Building
Lincoln Square, 555 11 th Street	2001	Noncontributing Building
Market Square, 701 and 801 Pennsylvania Avenue	1984-90	Noncontributing Building
Market Square North, 401 9 th Street	1999	Contributing Building
J. W. Marriott Hotel, 1331 Pennsylvania Avenue	1984	Noncontributing Building
Moultrie Courthouse, 500 Indiana Avenue	1975-76	Noncontributing Building
Municipal Center, 300 Indiana Avenue	1940	Contributing Building
National Bank of Washington, 301 7 th Street	1889	Contributing Building
National Place, northwest corner, F and 13 th streets	1984	Noncontributing Building
National Press Building, 529 14 th Street	1926, 1984-85	Noncontributing Building
National Union Building, 918 F Street	1890	Contributing Building
National Union Insurance Co. Building, 643 Indiana Avenue	Before 1882	Contributing Building
Odd Fellows Temple, 419 7 th Street	1917	Contributing Building
Old Patent Office, F, G, 7 th , and 9 th streets	1836-67	Contributing Building
601 Pennsylvania Avenue	1985	Noncontributing Building
625 Pennsylvania Avenue	1853-54	Contributing Building
627 Pennsylvania Avenue	1853-54	Contributing Building
1001 Pennsylvania Avenue	1980-86	Noncontributing Building
1111 Pennsylvania Avenue	2001	Noncontributing Building
1201 Pennsylvania Avenue	1984	Noncontributing Building
1275 Pennsylvania Avenue	1953-54, 1987	Noncontributing Building
Pennsylvania Plaza, southwest corner, Indiana Avenue and 6 th Street	1993	Noncontributing Building
Pepco Building, 999 E Street	1930	Contributing Building
Pepco Substation #117, 412-422 8 th Street	1957	Noncontributing Building
Petersen House, 516 10 th Street	1849	Contributing Building
E. Barrett Prettyman Federal Courthouse, Constitution Avenue and 3 rd Street	1948-52	Contributing Building
General Albert Pike Memorial, Department of Labor Building	1901, circa 1977	Contributing Object
Treasury Building, 1500 Pennsylvania Avenue	1836-42, 1852-69	Contributing Building

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U.S. Securities and Exchange Commission, 450 5 th Street and 415 6 th Street	Late 1960s	Noncontributing Building
Washington, D.C., Area Law Enforcement Memorial, Municipal Center	1934-41	Contributing Object
Warder Building, 527 9 th Street	1892	Contributing Building
Washington Loan and Trust Co. Building, 900 F Street	1891	Contributing Building
The Willard Hotel, 1401 Pennsylvania Avenue	1901-04	Contributing Building

JUDICIARY SQUARE

<u>NAME</u>	<u>DATE</u>	<u>STATUS</u>
Judiciary Square	1791	Contributing Site
Abraham Lincoln Statue, Old City Hall	1868, 1923	Contributing Object
Police Court (D.C. Superior Court Building A), 5 th and E streets	1938-40	Contributing Building
Municipal Court, (D.C. Superior Court Building B), 4 th and E streets	1938-40	Contributing Building
Juvenile Court (D.C. Superior Court Building C), 4 th and E streets	1938-40	Contributing Building
Guns into Plowshares, northwest corner, Indiana Avenue, 4 th and D streets	1997	Noncontributing Object
Joseph J. Darlington Memorial Fountain, northeast corner, Indiana Avenue, 5 th and D streets	1923	Contributing Object
Brick ventilating shaft	1892	Contributing Structure
National Law Enforcement Officers Memorial, E Street between 4 th and 5 th streets	1991	Contributing Object
Old City Hall, 451 Indiana Avenue	1820-49, 1917-19	Contributing Building
Pension Building, 401 F Street	1881-87	Contributing Building
U.S. Court of Military Appeals, 5 th and E streets	1910	Contributing Building

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FEDERAL TRIANGLE

<u>NAME</u>	<u>DATE</u>	<u>STATUS</u>
Commerce Department Building, 14 th and 15 th streets, Pennsylvania and Constitution avenues	1926-32	Contributing Building
District Building, 1350 Pennsylvania Avenue	1904-08	Contributing Building
Federal Trade Commission Building, 600 Pennsylvania Avenue	1937-38	Contributing Building
Captain Nathan Hale Statue, Justice Department	1930, 1946	Contributing Object
Internal Revenue Service Building, Constitution Avenue between 10 th and 12 th streets	1928-35	Contributing Building
Department of Justice, Pennsylvania Avenue between 9 th and 10 th streets	1931-35	Contributing Building
Robert F. Kennedy Memorial, Justice Department	1969	Noncontributing Object
Labor Department, Interstate Commerce Commission, and Departmental Auditorium, Constitution Avenue between 12 th and 14 th streets	1935	Contributing Building
National Archives, 7 th and 9 th streets, Pennsylvania and Constitution avenues	1931-37	Contributing Building
Old Post Office, southeast corner, Pennsylvania Avenue and 12 th Street	1892-99	Contributing Building
Ronald Reagan Building and International Trade Center, 1300 Pennsylvania Avenue	1989-98	Noncontributing Building
Oscar S. Strauss Memorial Fountain, Ronald Reagan Building	1947	Contributing Object
United States Post Office Building, southwest corner, Pennsylvania Avenue and 10 th Street	1934	Contributing Building

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INTRODUCTION/SIGNIFICANCE SUMMARY

Over a span of a century and a half the segment of Pennsylvania Avenue between the White House and the Capitol has symbolized the majesty and power of the American Republic and the triumphs and tragedies of the American people.

The Pennsylvania Avenue National
Historic Site Order of Designation,
September 30, 1965

Overview

The section of Pennsylvania Avenue between the Capitol and the White House, referred to as "America's Main Street" and the "Avenue of the Presidents," for two centuries has played a symbolic role as the physical link between the legislative and executive branches of the Federal government of the United States. This symbolic link was first promulgated by Pierre Charles L'Enfant's grand Baroque plan for the nation's capital, which singled out the avenue connecting the Capitol and White House as the "most magnificent" of three thoroughfares of special importance. The McMillan plan of 1901-02 introduced a monumental architectural scale to the avenue by its "Triangle Plan" (the Federal Triangle), and strengthened and augmented principal vistas from the avenue, including the important 8th Street axis. Equally important are the grand avenue's historically related broader environs, incorporating daily activities reflecting and shaping national life. Today, Pennsylvania Avenue and its environs contain a rich mix of civic spaces, public buildings, monuments, parks, fountains and sculpture, as well as the historically interrelated city infrastructure of commerce, local government, residences, hotels, theaters, and museums.

This great diagonal avenue and its environs have played a major role in American history and are known worldwide as the site of Presidential inaugural parades, state funeral processions, celebrations of military victories, protests, and marches.

Designation of the Pennsylvania Avenue National Historic Site

On September 30, 1965, Secretary of the Interior Stewart L. Udall recognized the exceptional value and historic significance of Pennsylvania Avenue between the Capitol and the White House and "certain areas adjacent thereto" by designating the Pennsylvania Avenue National Historic Site. The establishment of the National Historic Site was described as constituting a "fitting memorial to the great personages of this Nation who have lived and worked in the area' and to the monumental events of national importance which have occurred therein." President Lyndon Johnson's signature on the Order of Designation indicated his concurrence with the designation. The designation was ratified and confirmed by Joint Resolution of Congress on June 9, 1966, and the site was listed in the newly formed National Register of Historic Places on October 15, 1966.

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Critical aspects of historic significance were detailed in the original Order of Designation. Because the designation text continues to define the historic significance of the Pennsylvania Avenue National Historic Site, it is included in full below. It forms the basis for the Significance Summary contained in this National Register documentation for the National Historic Site. The Order of Designation states that the area achieves national historical significance in the following manner:

Over a span of a century and a half the segment of Pennsylvania Avenue between the White House and the Capitol has symbolized the majesty and power of the American Republic and the triumphs and tragedies of the American people. Along this truly national thoroughfare travel the Presidents of the United States in the ritual procession following inauguration that marks the assumption of Presidential powers and duties and gives the Nation its first glimpse of the new Chief of State. Along it in death have traveled six Presidents and numerous national leaders in State funeral processions that expressed the Nation's sense of loss. Along it have occurred victory celebrations signaling the close of four major wars. On it occurred public ceremonies celebrating great national achievements. On it the Nation receives foreign heads of state and visiting dignitaries. And on it the Nation accords its acclaim to military, civil, and scientific heroes.

The Nation's great men and women trod the ceremonial way not only in the pageantry of victory and defeat, but also in daily activities reflecting and shaping national life. Along Pennsylvania Avenue and its adjacent streets stood hotels, boarding houses, and restaurants where statesmen lodged, dined, debated the issues of the day, and perfected courses of action that guided the Nation's destiny. In the theaters and places of amusement of this district they sought release from the cares of office.

In its markets and shops they bought the necessities of life. In its hostels they gathered for entertainments and celebrations highlighted by the quadrennial Presidential Inaugural ball. In this area two Presidents, Lincoln and Garfield, were struck down by the assassin's bullet. And here, as time went on, the commercial center of the capital receded before an eastward

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advance of the Executive Branch of the Government that ultimately produced the Federal Triangle and thereby introduced the monumental architectural scale characteristic of modern Washington.

The Pennsylvania Avenue district is anchored on each end by historic buildings of transcendent importance to the Nation. It contains structures of varying historical value and antiquity. It is associated with events and people of large consequence in the history of the Republic and its Capital.

An enduring and constantly enlarging symbolism dramatically clothes the district, composed of the Avenue and its environs, with national historical significance. . .¹

The boundaries of the Pennsylvania Avenue National Historic Site are clearly delineated in the Order of Designation, and remain unchanged today. The boundary description is given verbatim in Item 10 of this nomination form.

National Register Criteria Evaluation and Areas of Significance

Significance of the Pennsylvania Avenue National Historic Site falls under both National Register **Criterion A** (properties that are associated with events that have made a significant contribution to the broad patterns of our history) and **Criterion C** (properties that embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master). Some resources within the district have been moved from their original locations, are primarily commemorative in intent, or have achieved significance within the last 50 years, which would normally require the application of National Register Criteria Considerations. However, as specified by the National Register Bulletin *How to Apply the National Register Criteria for Evaluation*, these special requirements have not been applied because the resources in question belong to a historic district and do not make up the majority of the district's resources.

The Pennsylvania Avenue National Historic Site is significant in the areas of Architecture, Art, Community Planning and Development, Commerce, Landscape Architecture, Military, Politics/Government, and Social History for the period 1791 to 1962. (See "Period of Significance" below.) The significance of individual features within the Pennsylvania Avenue National Historic Site will follow, but a brief description of each area of significance follows.

¹ Robert J. Kerr, II, and Frederick Gutheim, *Summary Report: Pennsylvania Avenue National Historic Site Designation*, (July 21, 1965), n.p.

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I. Community Planning and Development

The Pennsylvania Avenue National Historic Site is significant for the strong planning tenets it represents, most notably for its importance in Pierre Charles L'Enfant's grand Baroque plan for the nation's capital. The plan embodies the political relationships present in the democratic form of government outlined in the Constitution – with Pennsylvania Avenue forming the physical and symbolic link between the White House and Capitol, laid out as the shortest distance between the Congress House and the President's House. This section of the avenue was considered the most important artery in the new federal city when the capital was planned in 1791. L'Enfant, in a memorandum to the President, referred to Pennsylvania Avenue, in its role connecting the Capitol and White House, as the “most magnificent and most convenient.” The National Historic Site also includes other significant elements of the L'Enfant plan such as vistas (notably those of the avenue and 8th Street) and public squares and/or reservations (such as what has now become Judiciary Square). The avenue, itself, was laid out as one of the widest streets, and was paved first.

The 1901-02 McMillan (Senate Park Commission) plan refashioned L'Enfant's Baroque design principles into a powerful statement of City Beautiful aesthetic ideals. The concept of a precinct of municipal buildings for the triangular area bordered by Pennsylvania Avenue, 15th Street, and what was then B Street (now Constitution Avenue), was suggested in the McMillan plan as a way to clean up the area south of the avenue. This area was ultimately appropriated for buildings of the national government and called the Federal Triangle. The “Triangle Plan,” constructed between 1928 and 1938, was “adopted to give effect to provisions in the Public Buildings Act of 1926” and “introduced a monumental architectural scale to Pennsylvania Avenue.”² Additional planning efforts resulting from the McMillan plan include the development of Judiciary Square and the Municipal Center. Of the many civic improvements associated with the McMillan plan within the area that is now the Pennsylvania Avenue National Historic Site, perhaps the most significant was the attempt to finish and augment the vistas of the L'Enfant plan. One such vista was that of 8th Street, where the National Archives was placed on axis with the Patent Office.

In the 1950s, buildings on and around Pennsylvania Avenue began to fall into disrepair as many companies and residents fled to the suburbs. During his inaugural parade on January 20, 1961, President John F. Kennedy noticed the poor condition of the avenue and determined it should be improved. The President's Ad Hoc Committee on Federal Office Space was formed in 1961. His Council on Pennsylvania Avenue was formed in January of 1962, and its first product was *Pennsylvania Avenue: Report of the President's Council on Pennsylvania Avenue*, published in April 1964. In the following year, the Pennsylvania Avenue National Historic Site was

² Department of the Interior, *The Pennsylvania Avenue District in United States History* (Washington, D.C: Department of the Interior, 1965), n.p.

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designated to provide solutions for the protection and revival of what was deemed a site of national significance.

With the notable exception of the FBI Building, major physical changes along the avenue resulting from the Kennedy initiative did not occur until Congress formed the Pennsylvania Avenue Development Corporation (PADC) in 1972 to promote the development and revival of the avenue and its environs. Projects of varying success came out of this quasi-public corporation, such as the renovation of the Willard Hotel and the Old Post Office, many residential and commercial projects, several new park spaces which now line the avenue, various historic facade relocations, and numerous demolitions of historic buildings.

II. Politics/Government

The Pennsylvania Avenue National Historic Site has played a critical role in United States politics and government, both as the national stage for great civic events and as the nation's greatest concentration of federal buildings and public spaces. The government buildings of the Pennsylvania Avenue National Historic Site "recall the founding and development of several historic government institutions."³ The location of government buildings, both federal and local, signify the importance of proximity to both the White House and the Capitol. The Pennsylvania Avenue NHS has historically housed a great number of government buildings. Many of these still hold the governmental division for which they were originally constructed, such as the Treasury Department, District Building, and many of the Federal Triangle buildings.

Other buildings have been given new functions, such as the Old Post Office on Pennsylvania Avenue which was converted into government offices and shops in 1983, the Patent Office (one of the earliest federal agencies, which now houses the National Portrait Gallery and National Museum of American Art), and the General Post Office (which now houses a hotel). The large red-brick Pension Building was erected in 1885 to house the clerks who were employed to distribute pensions to Civil War veterans. After serving as the General Accounting office from 1926 to 1950, the building housed a variety of federal agencies and then was threatened with demolition. Ultimately, the building was saved and renovated as the National Building Museum in 1985. The building has been the site of numerous Presidential inaugural balls, which have taken place in the handsome interior.

The Federal Triangle contains a number of Cabinet-level departments, such as the Commerce and Justice departments, as well as federal agencies like the Internal Revenue Service and the Interstate Commerce Commission. The plan for the triangle, implementation of which was begun in the late 1920s, was completed with the construction of the Ronald Reagan Building and International Trade Center (1989-98).

³ Department of the Interior, (1965), 57.

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In addition to the large number of federal buildings, the local government has also played a prominent role in the Pennsylvania Avenue National Historic Site. The Old City Hall on Judiciary Square, for example, has housed the municipal government, as well as federal and local courts, in its 180-year existence. The District Building, home of the mayoral offices, was built in the area now known as Federal Triangle when that area was suggested as a potential location for local government offices by the McMillan plan.

In its role as the nation's ceremonial route, Pennsylvania Avenue "symbolize[s] the triumphs and tragedies of the American people."⁴ The first inaugural parade to be held on the avenue was for Thomas Jefferson on March 4, 1805. Jefferson rode up the avenue to the Capitol on horseback, establishing a beloved ritual which since its inception has been followed by each newly elected president. The avenue has been the route for the funeral processions of seven of the presidents who have died in office (William Henry Harrison, Zachary Taylor, and Warren G. Harding – of natural causes; Abraham Lincoln, James A. Garfield, William McKinley, and John F. Kennedy – by assassination).⁵ Lincoln's funerary procession in May 1865 "served as the occasion for an outpouring of grief seldom equaled in American history."⁶ Of similar national significance was the farewell procession for John F. Kennedy on November 24, 1963. A black horse with saddle and reversed boots, accompanied by pageantry, was the symbol of this solemn occasion.

More joyous events have included processions held for honored statesmen, military heroes, and noted personalities, such as General John J. Pershing in 1919, Charles Lindbergh in 1927, and John Glenn in 1962, and celebrations marking victory in four major wars, the Civil War, the Spanish American War, World War I and World War II. Finally, countless marches and protests, such as the Suffragist parade of 1913, the Bonus March of 1932, and the civil rights protests of the 1960s, were held on the avenue, adding to its reputation as a place to make the public voices heard. Throughout all of these events, the avenue and its buildings, open spaces, and monuments, served as a monumental stage.

III. Architecture

The Pennsylvania Avenue National Historic Site contains a variety of architectural types, including monumental civic buildings, large and small commercial buildings, hotels, department

⁴ Ibid., 1.

⁵ The funeral procession for Franklin Delano Roosevelt traveled down Constitution Avenue, making him the only president to die in office whose procession did not take place on Pennsylvania Avenue.

⁶ Department of the Interior, (1965), 11.