

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street & number Roughly bounded by Constitution Ave., 15th, F, and 3rd streets [N/A] not for publication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

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

(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

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

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NATIONAL REGISTER OF HISTORIC PLACES
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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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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 feature 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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Pennsylvania Avenue National Historic Site
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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.

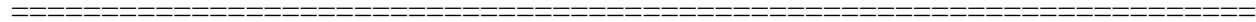
Over its 200-year history, Pennsylvania Avenue and its environs have undergone a tremendous physical transformation from L'Enfant's 1791 plan for connecting the "President's House" with the "Congress House" with a broad diagonal avenue to its current thriving twenty-first-century presence. The avenue 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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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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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 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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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 Tippets-Abbott-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 axis

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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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, 1983. 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.

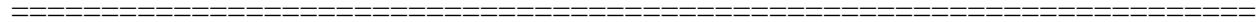
⁴² Robinson & Associates, Inc., “The Plan of the City of Washington,” 49-50

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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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Resources

The **Treasury Building (Contributing Building)**,⁴⁴ located at the southwest corner of 15th Street and Pennsylvania Avenue, is noted for its early use of the Greek Revival style. Constructed sequentially in four parts (each currently comprising a wing of the building) over a period of thirty years, it represents the design input of five of the country's finest nineteenth-century architects. On July 4, 1836, President Andrew Jackson selected Robert Mills' design, which "called for an E-shaped building with the spine along 15th Street and three porticoed wings facing the White House."⁴⁵ The spine (east elevation) and central wing were completed under Mills' supervision between 1836 and 1842. It is the spine, "the 466-foot unpedimented Ionic colonnade along 15th Street," which is the "major architectural feature remaining in Mills's section of the Treasury Building."⁴⁶ Mills used fireproof brick-vaulted construction throughout. Overall, this building stands as a fine example of the Greek Revival style; in this case, its use of classically inspired detail of the Ionic order is derived from the Erechtheum of the Acropolis. In 1855, Thomas U. Walter proposed a plan to complete the building, based upon Mills' earlier scheme but incorporating substantial changes. Walter's plans focused partially on the elevation facing the White House, calling for the construction of an additional wing to close Mills' E-shaped plan on the west side. This handsome colonnaded west wing featured a central octastyle porch. Like Mills, Walter incorporated grand pediments in the center of the north and south facades; unlike Mills, he added shallow pediments at the north and south ends of Mills' monumental east facade. Ammi B. Young, named Supervising Architect of the Treasury Department in 1852, was put in charge of completing the south and west wings in 1855. Young constructed the pedimented octastyle Ionic portico and flanking wings of the south wing out of granite. Isaiah Rogers took over the west facade from Young in 1862, and it was completed in 1864. Construction of the north wing began after the Civil War, in 1867, under the supervision of Alfred

⁴⁴ The Treasury Building is listed as an individual landmark both in the District of Columbia Inventory of Historic Sites (November 8, 1964) and the National Register of Historic Places (November 11, 1971); in addition, the building was designated as a National Historic Landmark on November 11, 1971. It is also listed in both 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 (October 18, 1984); and the Lafayette Square Historic District, which is listed locally (June 19, 1973), in the National Register of Historic Places (August 29, 1970) and as a NHL (August 29, 1970).

⁴⁵ Pamela Scott and Antoinette J. Lee, *Buildings of the District of Columbia* (New York and Oxford: Oxford University Press, 1993), 154.

⁴⁶ *Ibid.*

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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 mantelpieces, 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 terra-cotta 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 PADDC. 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 PADDC, 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 PADDC 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 PADDC 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 PADC, 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 ½ 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

⁸⁷ Scott and Lee, 189-191.

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

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historical 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 historical 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 historical 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 improvement 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.

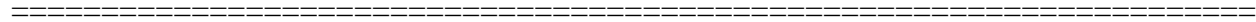
The remaining three buildings in Square 458 are large, modern office buildings. The first is **633 Indiana Avenue (Noncontributing Building)**, a 13-story office building with retail on the ground floor. The building, with facades on both Indiana Avenue and D Street, was designed by Abel and Weinstein 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 an 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 1985. 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 Pierre Charles 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

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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and 1887, 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. Augsberger and her son Michael D. Augsberger. 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 Ganschinietz, 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 Ganschinetz 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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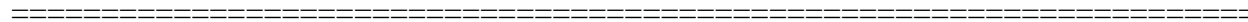
514 10 th Street	1923	Contributing Building
517 10 th Street	1878	Contributing Building
518 10 th Street	1873	Contributing Building
520 10 th Street	1947, 1980	Noncontributing Building
522 10 th Street	1950	Contributing Building
Bicentennial Building, 600 E Street	1975	Noncontributing Building
Sir William 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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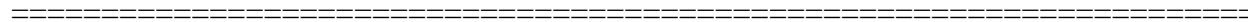
912 F Street	1874-75	Contributing Building
914 F Street	1876	Contributing Building
916 F Street	1960	Noncontributing Building
932 F Street	1969	Noncontributing Building
938 F Street	1884	Contributing Building
940 F Street	1876	Contributing Building
942 F Street	1878	Contributing Building
1000 F Street	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 Gallery Row, 407-13 7 th Street.	1947	Contributing Object
General Post Office, E, F, 7 th , and 8 th streets	1987	Noncontributing Building
F & W Grand Building, 400 7 th Street	1839-42, 1855	Contributing Building
Alexander Hamilton Statue, Treasury Building	1900	Contributing Building
Patrick Henry Building, 601 D Street	1923	Contributing Object
Hotel Harrington, 430 11 th Street	1973	Noncontributing Building
Hotel Washington, northeast corner, Pennsylvania Avenue and 15 th Street	1914, 1916-18	Contributing Building
601 Indiana Avenue	1917-18	Contributing Building
625 Indiana Avenue	1961	Noncontributing Building
633 Indiana Avenue	Circa 1985	Noncontributing Building
637 Indiana Avenue	1963-65	Noncontributing Building
639 Indiana Avenue	Circa 1826	Contributing Building
641 Indiana Avenue	1812-24	Contributing Building
One Judiciary Square	1812-24	Contributing Building
Kann's Warehouse, 717 D Street	After 1965	Noncontributing Building
Department of Labor Building, Pennsylvania Avenue between 2 nd and 3 rd streets	1904	Contributing Building
Lansburgh Department Store Building, 712 E Street	1974	Noncontributing Building
	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 hostelries 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.

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stores, museums, and residences. It is an area known for its architecture, notably the Federal Triangle, the Old Post Office, the Patent Office, the Old City Hall, and the Evening Star Building.

One of the most important early, monumental buildings in the site is the Treasury Building (1836-41, 1869), a skillful example of the Greek Revival style by noted architect Robert Mills. Mills had been appointed "Architect of Public Buildings" by Andrew Jackson in 1836, and the Treasury Building was his first commission. The north, south and west wings were designed by Thomas U. Walter and were completed in 1869. Another Mills building of architectural significance is the Patent Office (1837-40, 1867), which now houses the Smithsonian's National Portrait Gallery and National Museum of American Art. Located at 9th and G streets, the Patent Office exhibited thousands of models of American inventions. Other prominent classically inspired buildings include the General Post Office (Tariff Commission) at 7th and E streets (Robert Mills, 1839-44 and Thomas U. Walter, 1855-69) and the Old City Hall at 451 Indiana Avenue (George Hadfield, 1820; wings in 1826 and 1849; addition by Edward Clark, 1881-83; reconstructed by Elliott Woods, 1917-19). Later structures include the Pension Building on the block bounded by 4th, 5th, F, and G streets, which was designed by General Montgomery Meigs in 1882-87, and the Old Post Office on Pennsylvania Avenue between 11th and 12th, constructed of grey granite by Willoughby J. Edbrooke in the Richardsonian Romanesque style, in 1891-99. The most famous twentieth-century complex in the NHS is the Federal Triangle, with its cohesive classical design, constructed between 1928 and 1938.

It is also an area containing the rich remnants of Washington's old downtown, including small commercial and residential buildings from the nineteenth century. These include the Central National Bank Building (Alfred B. Mullett, 1887), the Atlantic Coastline Building (James G. Hill, 1892), the National Bank of Washington (James G. Hill, 1889), Ford's Theatre (James J. Gifford, 1863), and notable commercial rows such as that on F Street between 8th and 9th. Many early residential and commercial building facades have been incorporated into new buildings, but the few still remaining are important reminders of Washington's commercial history.

IV. Art

Many notable statues and memorials can be found in the public spaces along Pennsylvania Avenue. The works illustrate the artistic styles of the periods in which they were created. Many serve as a means of commemorating those individuals who contributed great military or political achievements to the country. Many of these heroes, namely Pershing, Hale, and Franklin, were long dead when the statues were erected. Military heroes of the American Revolution, for instance, are represented by the statue of Revolutionary War hero Count Casimir Pulaski in Freedom Plaza, and political heroes by the statue of Benjamin Franklin (1889) in front of the Old Post Office. Washington also contains one of the greatest concentrations of Civil War statuary in the country, and that genre is represented on the avenue by monuments to generals George G. Meade (1927) and Winfield Scott Hancock (1896), as well as to Dr. Benjamin F. Stephenson and the organization of Civil War veterans he founded, the Grand Army of the Republic (1909). The

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John J. Pershing Memorial (1983) in Pershing Park commemorates not only Pershing, the United States' General of the Armies during World War I, but also the achievements of the American Expeditionary Force who fought in the Great War. The Beaux Arts Meade memorial features the general, a gilded wreath above his head, surrounded by allegorical figures. Pershing's monument follows the reticent style of more recent memorials in its use of a single statue of the general and stark granite walls inscribed with the accomplishments of the American Expeditionary Force.

The Pershing Memorial serves as the national monument to American forces who served in World War I. As such is one of three recent, national monuments in the Pennsylvania Avenue National Historic Site that derive their significance from a Congressional mandate to stand as national memorials. The other two are the United States Navy Memorial (1987) in Market Square Park and the National Law Enforcement Officers Memorial (1991) in Judiciary Square.

Two presidents are also commemorated in the National Historic Site, Abraham Lincoln (1868) in front of Old City Hall and Franklin Delano Roosevelt (1965) on the northwest corner of the National Archives.

In addition to portrait statuary, fountains are also found in the Pennsylvania Avenue National Historic Site, such as the Peace Monument (1877), the Temperance Fountain (1884), and the Mellon Fountain (1952).

In addition to freestanding statuary, many buildings in the NHS incorporate sculpture and architectural sculpture as part of the design; some art represents later commissions. Several of the Federal Triangle buildings, for example, have sculpted pediments, friezes with bas-reliefs, and decorative sculpture. The semicircular end of the Federal Trade Commission Building, for example, is flanked by two large limestone statues, by Michael Lantz, symbolizing "Man Controlling Trade." Many buildings within the National Historic Site have art displayed within their public spaces. One prominent example is found in the Exhibition Hall of the National Archives, where two large murals by Barry Faulkner depict the submission of the Declaration of Independence and the Constitution.

V. Landscape Architecture

The Pennsylvania Avenue National Historic Site contains numerous reservations and appropriations central to the L'Enfant and the McMillan plans, some of which are now used as public spaces.⁷ Pennsylvania Avenue itself passes through, around, or by the following major

⁷ Washington's public spaces were created over the course of time from a variety of plans and legislative initiatives, and therefore have a variety of names and designations. For an explanation of the development of these public spaces, please see 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.

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public squares and/or reservations: Original Appropriation No. 7 (Center Market, now occupied by the National Archives), Reservations No. 32-33 (Freedom Plaza), Reservations No. 35 and 36 (Market Square Park), and 36A (Indiana Plaza), and City Square 226 (Pershing Park). Another large and important public space is Judiciary Square (L'Enfant's Original Appropriation No. 9), bounded by 4th and 5th and Indiana Avenue and G Street. The avenue's environs feature eagle-topped Washington Globe light standards, as well as a number of small historic reservations, some of which contain ornamental iron fencing, terraces, fountains, plantings, paths, seating, and light fixtures.

Several of the public spaces in the Pennsylvania Avenue National Historic Site contain contributing objects because Congressional legislation has granted these objects special commemorative significance. In most cases, however, the recent landscapes around the contributing objects do not possess this significance. One example of this is Pershing Park on Pennsylvania Avenue between 14th and 15th streets, which contains the Pershing Memorial. The memorial, designed by architect Wallace K. Harrison and authorized by Congress in 1956, contributes to the significance of the Pennsylvania Avenue National Historic Site and commemorates the commander of the United States' armed forces in World War I. Pershing Park, on the other hand, was designed by landscape architects M. Paul Friedburg and Jerome Lindsey for the Pennsylvania Avenue Development Corporation, with additional plantings by the landscape architecture firm Oehme, van Sweden. Although the memorial and the park were both completed at approximately the same time (1981), the memorial contributes to the significance of the Pennsylvania Avenue National Historic Site due to its Congressional mandate, while the park, authorized by the PADDC, does not. Freedom Plaza also incorporates a contributing object into a noncontributing site. The Pulaski statue, due to its age and authorization by Congress, is a contributing object in the historic district. However, the paving, fountain, urns, and plantings of Freedom Plaza, although designed by the important contemporary architect Robert Venturi and landscape architect George Patton, do not constitute a contributing site because the design is too recent for an evaluation of significance to be made. Perhaps the most complex such site is Market Square Park. The park, completed by the Pennsylvania Avenue Development Corporation with contributions from a number of designers, has not been determined a contributing property due to its recent construction, but it contains a contributing site, the United States Navy Memorial (1987), and a contributing object, the statue of General Winfield Scott Hancock (1896) – both Congressionally authorized.⁸

VI. Social History

Pennsylvania Avenue has served as the nation's center of daily life for more than a century. Often called "America's Main Street," a variety of building types historically lined the avenue and its environs, such as boarding houses, hotels, restaurants, theaters, and shops. These

⁸ See also Section IV, "Art."

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establishments attracted citizens and statesmen alike. The avenue and surrounding streets are now lined mostly with government and office buildings, but there still can be found hotels, restaurants, and shops which continue the area's role in the daily lives of the city's citizens.

The avenue and its environs have changed in certain aspects, and these changes reflect the city's, and the nation's, history. Many commercial enclaves once surrounded the avenue, but now most stores have left for the suburbs. Center Market, established in 1801 at Pennsylvania and B Street, was an important trading place until the site was cleared for the National Archives in 1931. Another commercial enclave was "Dry Goods Row," which occupied D Street between 8th and 9th streets in the 1860s. Several early commercial buildings still stand on Indiana Avenue and on Pennsylvania Avenue between 6th and 7th streets. The most famous is 625-27 Pennsylvania where Mathew Brady operated his Washington photographic studio in a few different configurations between the two buildings from 1858-81. The newspaper industry (and 14th Street's "Newspaper Row") was important to the area, as Washington has been home to over a thousand newspapers since 1800.⁹ Today, the *Evening Star* building still stands on Pennsylvania Avenue between 11th and 12th streets. The city's position as a journalistic center is further marked by the National Press Building at 14th and F streets (constructed in 1926, the facade was refaced in 1984-85). In addition, the opening of the first telegraph office in the United States in the General Post Office building on 7th Street between E and F streets occurred in 1845.

The African American presence in Washington can also be traced in this history of Pennsylvania Avenue. An area near Old City Hall, for instance, was used in the first half of the nineteenth century as a slave market. (The city hall itself was used as a hospital for Union soldiers during the Civil War.) The two jails built on Judiciary Square, one in 1801 that later became the Washington Infirmary and one built in 1839, held slaves who had violated ordinances, as well as free blacks who could not prove their status. (Neither building still stands.) Black-owned businesses also operated in the area that became the National Historic Site, including Snow's Eating House (no longer standing), a restaurant at 6th and Pennsylvania run by Beverly Snow, which became the target of anti-abolitionist rioting in 1835. Riots against African Americans in Washington also began on Pennsylvania Avenue in 1919 during the desperate economic time after World War I. Morton's Department Store, at 7th and D streets where the Market Square complex now stands, was one of the only Washington businesses that attempted desegregation in the 1930s.

Many of Washington's citizens, both poor and prominent, enjoyed the theater district of F Street and its environs. Carusi's popular theater, acquired in 1822, was located on C Street between 11th and 12th streets (since demolished to make way for the Federal Triangle). More famous is Ford's

⁹ Department of the Interior, (1965), 49.

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Theatre where President Lincoln was assassinated on April 14, 1865, which is the only building located within the National Historic Site still operating as a theater.¹⁰

In the nineteenth century and early twentieth century, most congressmen and senators only stayed in the capital long enough to conduct their business, so hotels and boarding houses were profitable ventures. In the second half of the nineteenth century, the hotels “began to overshadow the boarding houses” as the most fashionable places to stay in the capital.¹¹ Several early hotels have since been demolished (notable examples were the Indian Queen Hotel, the National Hotel, and the old Willard Hotel, which was replaced in 1900-01 with the hotel that still stands). Extant are the new Willard, the Hotel Washington, and the Hotel Harrington.

The area also held a notable residential population. John Quincy Adams lived in the Cutts House on F Street, between 13th and 14th streets from 1821 to 1825 and after his presidency. Another prominent residence was the Chase-Sprague Mansion located at the northwest corner of 6th and E streets, home to Senator Salmon P. Chase of Ohio and later Senator William Sprague. Most of these large residences have since been replaced by twentieth-century development. In recent years, however, the area has again attracted residents who wish to live downtown near their places of employment. These residences are now in new apartment buildings, such as Pennsylvania Plaza or Market Square, or renovated commercial buildings (most planned by the Pennsylvania Avenue Development Corporation), such as the Lansburgh.

VII. Military

For two centuries, Washington, D.C., has been the backdrop for national military events. In the early years of the nineteenth century, the city saw much destruction of its buildings by the British during the War of 1812. In addition, the city played a prominent role during the Civil War as a Union stronghold that was constantly under threat from the Confederate forces. Many of the new government buildings, including the Patent Office, were converted into temporary hospitals to house the Union wounded. In 1997, GSA workers discovered Civil War-era artifacts associated with Clara Barton’s Missing Soldiers Office located on the third floor of 437 7th Street, N.W. The end of the Civil War was marked by a tragic event when President Lincoln was assassinated on April 14, 1865, at Ford’s Theatre, only five days after the war’s deciding battle at Appomattox. The wounded president died the next morning in the Petersen House, which is located across the street from Ford’s Theatre. At the end of the War, there also was a two-day grand review of the victorious Union armies, May 23-24, 1865. This celebration was formally organized by the government, but the demonstrations marking the end of other wars, such as World Wars I and II,

¹⁰ The National Theater, located at 1321 Pennsylvania Avenue, is not located within the boundaries of the Pennsylvania Avenue National Historic Site.

¹¹ Department of the Interior, (1965), 26.

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were characterized by spontaneity. The military history of the Pennsylvania Avenue NHS is also marked by various military memorials, including the Navy-Peace Monument (Franklin Simmons & Edward Clark, 1877), the Navy Memorial (Conklin Rossant Architects, 1987), and John J. Pershing Memorial (memorial designed by Wallace K. Harrison, 1981; Pershing statue designed by Robert White, 1983) in Pershing Park.¹²

Period of Significance

The period of significance for the Pennsylvania Avenue National Historic Site is defined as 1791 to 1962. It begins in 1791 with the creation of its broad diagonal on L’Enfant’s plan for the capital city. On November 17, 1791, then Secretary of State Thomas Jefferson told the City’s Commissioners that President Washington wished Pennsylvania Avenue to be the first street improved. The early establishment of the avenue shows its function as the great axial link between the Capitol and the White House. Andrew Ellicott laid out the roadway the following year, and construction of Pennsylvania Avenue began. The terminus for the period of significance is integrally tied to President Kennedy’s widely noted and influential decision to reinforce the monumental character and quality of the avenue – as well as the related committees and councils that resulted from his direct interest. Specifically, 1962 is selected as the end date, the year in which President Kennedy’s Ad Hoc Committee on Federal Office Space published its formative *Report to the President by the Ad Hoc Committee on Federal Office Space*.

The period of significance is not extended beyond Kennedy’s broad-sweeping initiative and into the Pennsylvania Avenue Development Corporation era as it seems undeniably early to judge the role of the PADC in the Pennsylvania Avenue National Historic Site.

SIGNIFICANCE DESCRIPTION

Historical and Geographical Setting for the Creation of Pennsylvania Avenue

President George Washington announced on January 24, 1791, that the permanent capital of the United States would be built on land at the confluence of the Potomac River and the Eastern Branch, or Anacostia River, in what was then Maryland and Virginia. This area was predominantly wilderness at the time of Washington’s announcement. Native Americans had hunted, fished, and farmed the area for 500 years until English settlers arrived in the late seventeenth century. English settlers inhabited the landscape for a century before Pierre Charles L’Enfant designed the monumental city plan. Three distinct topographical features characterized the landscape. First, the land between the rivers and above Tiber [Goose] Creek laid in the flood

¹² See also Section IV, “Art (and Commemoration).”

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plains, which established Washington's reputation as an area of marshes and swamps. Secondly, a terrace, known as the Wicomico, ran roughly northwest to southeast above the flood plain. Jenkins Hill, where the Capitol was located, and the rise of land where the White House was sited, were part of this geological structure. North of the river terrace was the steeper Wicomico Sunderland escarpment beyond what is now Florida Avenue. At least one large stream, Reedy Branch, flowed southerly through the escarpment and the terrace near present-day 7th Street, N.W., and then across the flood plain into Tiber Creek.¹³

The land on which the city of Washington was built lay in Prince George's County, Maryland. President Washington worked out an agreement with area landowners on March 30, 1791, on the method by which properties would be conveyed to the federal government and the owners compensated. Fifteen men signed deeds transferring portions of their land to the government on June 28 and 29, 1791, and the signers became known as the original proprietors of the city of Washington. The deeds were recorded at the General Court of Maryland on December 16 and 22, 1791, and in the newly created Register of Deeds in the District of Columbia on January 5, 1792. Five of the signers owned land that is now part of the Pennsylvania Avenue National Historic Site: Daniel Carroll of Duddington, Benjamin Oden, Benjamin Stoddert, Uriah Forrest, and David Burnes.¹⁴

Of these men, the owner of the greatest amount of land, by far, was the farmer David Burnes. He had been a second lieutenant during the American Revolution and later served as magistrate for Prince George's County. At the time of the creation of the District of Columbia, Burnes's land ran from the platted, but unexecuted, town called Hamburg situated at the confluence of the Potomac River and Tiber Creek, and extended eastward to Carroll's property at Jenkins Hill – nearly all the land that now constitutes the historic district. When the process by which the landowners would convey land for the federal city to the government was worked out on March 30, 1791, Burnes was the second man to sign the agreement. He also signed the deed of trust for

¹³ Frederick Gutheim, *Worthy of the Nation: The History of Planning for the National Capital* (Washington, D.C.: Smithsonian Institution Press, 1977), 19-20; Louis Dow Scisco, "A Site for the 'Federal City': The Original Proprietors and their Negotiations with Washington," *Records of the Columbia Historical Society* 57-59 (1957-59): 142. Additional information on the early settlement of the land that became Washington, D.C., can be found in Kenneth R. Bowling, *Creating the Federal City, 1774-1800: Potomac Fever* (Washington, D.C.: American Institute of Architects Press, 1988) and Allen C. Clark, "Origin of the Federal City," *Records of the Columbia Historical Society* 35-36 (1935): 1-97.

¹⁴ For more information on these landowners, please see Clark, "Origin of the Federal City," 92-94, plate 4; Scisco, 144-145; Louise Joyner Hienton, *Prince George's Heritage* (Baltimore: Maryland Historical Society, 1972); Louise Mann-Kinney, *Rosedale, The Eighteenth Century Country Estate of General Uriah Forrest*, Washington, D.C., 1989).

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his property along with the 14 other proprietors in late June. Early in 1792, Burnes's deed was the first recorded in the District's initial land books. Burnes may well have seen the President's House under construction and Pennsylvania Avenue being carved through the woods on what had once been his property since he remained in his farmhouse west of what is now 17th Street. He did not, however, live to see the government move to Washington. He died on May 7, 1799, at age 60 – 18 months before Washington's successor, John Adams, and Congress occupied the buildings L'Enfant termed the "Presidential palace" and the "Federal House," respectively, in public reservations interrupting the course of Pennsylvania Avenue.¹⁵

Pennsylvania Avenue and the L'Enfant Plan

Washington chose L'Enfant to design the federal city in late 1790 or early 1791.¹⁶ L'Enfant had been commissioned as a captain in the Corps of Engineers in 1777, shortly after arriving in America with French troops fighting on the side of the colonies in the Revolutionary War. He met General Washington at Valley Forge that winter and later provided illustrations for a military manual for American soldiers written by Baron Friedrich Wilhelm Augustus von Steuben, a Prussian general serving under Washington. Washington seems to have respected L'Enfant's abilities and trusted his judgement because the general later employed his engineer on personal, rather than public, commissions such as the design of a medal for the Society of the Cincinnati. Washington also paid L'Enfant to travel to France to have medals struck of French officers who had fought in the American Revolution. The federal government met in New York between 1785 and 1789, and in 1788, L'Enfant redesigned New York City Hall to function as the capitol.

Although L'Enfant's military experience certainly gave him access to President Washington when the time came to design the federal city, he also possessed education and experience perhaps unequaled in the young country. L'Enfant's father, Pierre, was a painter who was elected to the French Royal Academy of Painting and Sculpture in 1745 and was commissioned to decorate the Ministry of War at Versailles in 1758. Pierre Charles L'Enfant lived with his father at Versailles between the ages of 4 and 12. Beginning in 1771, he studied at the Royal Academy in Paris, where his father taught. Thus, L'Enfant had firsthand experience with the monumental

¹⁵ Allen C. Clark, "General John Peter Van Ness, a Mayor of the City of Washington, His Wife, Marcia, and Her Father, David Burnes," *Records of the Columbia Historical Society* 22 (1919), 128-142; Clark, "Origin of the Federal City," 84-86, 91-92, plate 4.

¹⁶ Pamela Scott, "'This Vast Empire': The Iconography of the Mall, 1791-1848," in *The Mall in Washington, 1791-1991*, Richard Longstreth, ed. (Hanover, NH: University Press of New England for the National Gallery of Art, 1991), 37.

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landscape designed by the French master André LeNôtre, and with Paris, which included grand public spaces such as the Tuileries gardens and the Louvre.¹⁷

L'Enfant was asked by Secretary of State Thomas Jefferson in early March 1791 to assist Andrew Ellicott in developing surveys of "the particular grounds most likely to be approved for the site of the federal town and buildings."¹⁸ By April 10, however, L'Enfant had been chosen to design the city, for on that day Jefferson wrote to the French emigré to say he was happy that Washington had put the planning of the federal city in such good hands. The surveys carried out by Ellicott and his assistant, the African American mathematician and surveyor Benjamin Banneker, revealed the three-tiered topography of the site (flood plain, river terrace, and escarpment), from which L'Enfant chose prominent sites for public buildings. His subsequent plans, the first (now lost) of which was sent to Washington in June 1791, linked those sites with diagonal avenues and over this arrangement he laid a right-angled grid of streets.¹⁹

Within the framework of prominent reservations, diagonal avenues, and the orthogonal street grid he sketched out in June, 1791, L'Enfant set aside spaces for public buildings and public plazas. He kept a large area of land at the center of the composition open for public recreation – what has become known as the Mall. These devices echo similar ones used at the French palace. LeNôtre, for example, employed vistas cut through the forest and open spaces where two or more of these allees intersected. A canal created a long axis extending away from the king's palace and diagonal avenues converged on it. Both of these features are echoed in L'Enfant's plan for Washington. L'Enfant also intended an equestrian statue of Washington – authorized by Congress in 1783 to be erected in the permanent seat of government – to be placed at the intersection of the axes passing through the Federal House and the Presidential palace. He also planned ornamental features throughout the city, such as fountains, columns, and statues. Public squares decorated with fountains and statuary and public gardens of trees, grass, and flowers were found in the Paris that L'Enfant knew. Planning at Versailles and in Paris also considered the relationship between important public buildings, and that association is reflected in L'Enfant's plan. The designer placed the buildings for Congress and the president on eminences so that they could easily be seen and linked them with a broad avenue. Other significant buildings had prominent locations linked by connecting streets.²⁰

¹⁷ Repts, 8-9; "Plan of the City of Washington, D.C." 45-46.

¹⁸ Thomas Jefferson to Pierre Charles L'Enfant, March 1791, quoted in Repts, 5.

¹⁹ L'Enfant memorandum, dated June 22, 1791, quoted in Repts, 16.

²⁰ Repts, 8-18; "Plan of the City of Washington," 49-51.

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L'Enfant, however, also brought his own experience to bear on the new city, synthesizing in his scheme American history, the American landscape, and contemporary city planning ideas that incorporated the principles of English landscape gardening. The placement of the Presidential palace and the Federal House on projecting bluffs of the Wicomico terrace illustrate the respect for the natural topography and the concern for picturesque composition that characterize English landscape gardening. By the late eighteenth century, such principles were considered appropriate for city design by theorists such as the French cleric and architectural writer Abbé Laugier, who stated that cities should be designed with the variation and yet the hierarchical order of a park.²¹ The tremendous scale of L'Enfant's design, much larger than any city in the United States at the time, symbolically represented the size of the country itself, which L'Enfant called "this vast empire."²²

The Pennsylvania Avenue National Historic Site shows how L'Enfant also embodied the American political system and its history in his plan. The designer placed the two most powerful departments of government, the executive and the legislative, on the two most prominent eminences of the Wicomico terrace. The plan's most important avenue, eventually called Pennsylvania Avenue, runs between them. L'Enfant did not definitively determine the location of the judicial branch of the government, referring to the "Judiciary Court" in an August 19, 1791, letter to Washington, but not specifying its site. It seems likely, however, that the public reservation now known as Judiciary Square, which lies on the same terrace as the Presidential palace and the Federal House, evolved from his suggestion, and that, therefore, L'Enfant had in mind a physical relationship that illustrated the checks and balances of the three branches of American government as written into the Constitution.²³

The names of the states do not appear in connection with the diagonal avenues in the plan of Washington until Ellicott's version of 1792, but the idea probably originated with L'Enfant. The state avenues are arranged geographically – northern states north of the Capitol, Middle Atlantic states in the center, southern states south of the Capitol – but also with some reference to their importance in American history. Pennsylvania Avenue received the most prominent location as

²¹ Scott, 43-45.

²² L'Enfant to Washington, September 17, 1789, quoted in Scott, 39.

²³ The current reservation known as Judiciary Square was identified by function and location in Ellicott's notes to his 1792 plan but did not appear on the plan itself. Surveyor James R. Dermott, however, graphically represented Judiciary Square in the map he prepared between 1795 and 1797. Please see Repts, 17-20.

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the link between the White House and the Capitol because the Declaration of Independence was signed in Philadelphia and the Constitutional Convention also took place there.²⁴

In an early report to Washington on the terrain of the land that was being considered for the new capital, probably written in late March 1791, L'Enfant envisioned a street that would run from Georgetown to the Anacostia River. He described the street as "a direct and large avenue . . . with a middle way paved for heavy carriages and a walk on each side planted with double rows of trees . . . a street laid out on a dimension proportioned to the greatness . . . which the Capital of a powerful Empire ought to manifest."²⁵ This broad, tree-shaded street became Pennsylvania Avenue. In the June 22, 1791, memorandum to Washington, L'Enfant had already decided that the roadway should be made 80 feet wide, with a 30-foot strip for walks and trees on each side and another 10-foot setback between the walks and building lots. In his final plan, submitted to Washington in Philadelphia in August 1791, L'Enfant retained this 160-foot total width for the main radial avenues. The designer also planned a fountain for the avenue at the midpoint between the Presidential palace and the Federal House in the area now called Market Square. On axis, north of this fountain, L'Enfant demarcated a space for a national church. This reservation eventually became the site of the Patent Office (now the National Museum of American Art and the National Portrait Gallery).²⁶

The use of diagonal avenues within the grid of the city had a practical as well as an aesthetic purpose. L'Enfant intended that the squares he laid out would become the foci for development. The diagonal streets allowed for the shortest route between these places. In a memorandum to Washington, L'Enfant explained that he "opened some [streets] in different directions, as avenues to and from every principal place, wishing thereby not merely to contract [contrast] with the general regularity, nor to afford a greater variety of seats with pleasant prospects ... but principally to connect each part of the city, if I may so express it, by making the real distance less from place to place, by giving to them reciprocity of sight and by making them thus seemingly connected."²⁷ Pennsylvania Avenue illustrates this intention, running as it does from Georgetown through the city to a bridge over the Anacostia River. L'Enfant's notion of "reciprocity of sight" is clearly apparent in his positioning of the President's House and the

²⁴ Scott, 39-41.

²⁵ Undated note by L'Enfant, quoted in Reps, 14. Reps considers this report to have been submitted to Washington on his arrival at Georgetown on March 29, 1791.

²⁶ Reps, 18-21.

²⁷ L'Enfant memorandum, dated June 22, 1791, quoted in Reps, 16.

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Capitol on prominent rises in the landscape, but the avenue was also seen as a major route for the transportation of goods and visitors through the city.

The intersections of radiating streets with public reservations resulted in a number of vistas across the landscape. A radial avenue extending southwest from what is now Judiciary Square (a portion of which remains as Indiana Avenue) crossed Pennsylvania Avenue where L'Enfant planned to locate the fountain and terminated at the site chosen for the equestrian statue of Washington. The orthogonal street leading south from Judiciary Square (now John Marshall Park and Fourth Street) ran across the Mall to the mouth of the Anacostia.

In October 1791, L'Enfant refused to turn over his manuscript plans so that city squares could be divided into lots for the designer felt that the sale was premature. This refusal was one of the acts which led to his dismissal by Washington. After L'Enfant was relieved of his position, surveyor Ellicott was hired to prepare the plan. Ellicott based his plan, produced in 1792, on L'Enfant's notes and his own memory of the Frenchman's design. The surveyor eliminated L'Enfant's notes on the ornamentation of the city with fountains and columns as well as direction for the use of the public reservations L'Enfant had intended for the states. As his plan was to be used for the public sale of lots in the city, Ellicott numbered the squares consecutively. He also placed the state names on their respective avenues and reconfigured some of public squares formed by the intersection of diagonal and right angle streets to eliminate irregular spaces. Between 1793 and 1796, Ellicott surveyed the numbered squares to divide them into lots. Once this was accomplished, development of the city could begin in earnest.²⁸

The city grew slowly in its early years. L'Enfant's plan, with its dispersed nodes rather than the traditional single center, slowed development. The tremendous size of the planned city required speculation by investors willing to wait until the government arrived to earn a profit, and several investors did buy up lots and begin building.²⁹ Samuel Blodgett, Jr., a merchant and director of the Insurance Company of North America in Philadelphia, overextended himself in real estate speculation, eventually winding up in debtors prison. He did, however, begin construction of Blodgett's Hotel in 1793 at the northeast corner of 8th and E streets where the General Post Office (Tariff Commission Building) now stands. A three-story, Anglo-Palladian building with Ionic portico, Blodgett's Hotel was probably the most impressive privately owned building in the area

²⁸ Robinson & Associates, Inc., 50-51; Repts, 22-25.

²⁹ Orlando Ridout V, *Building the Octagon* (Washington, D.C.: American Institute of Architects Press, 1989), 20-23.

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that now makes up the Pennsylvania Avenue National Historic Site when the government moved from Philadelphia to Washington in June 1800.³⁰

Early Growth of the Federal and Local City

When President John Adams arrived in Washington in 1800, the construction of the two main government buildings, the Capitol and the White House, was well underway on their respective public reservations, with Pennsylvania Avenue running between them. The federal government, at this time, was quite small and consisted of only five departments: State, Treasury, War, Navy, and the Post Office. Small buildings were erected near the White House to serve as the headquarters of the fledgling departments. Indeed, arrival of the government did not spur immediate growth; pockets of forests could still be found within the city limits in the early years of the nineteenth century, and most of the streets from L'Enfant's plan had not yet been laid out. Thomas Jefferson's secretary, Meriwether Lewis, hunted small game and partridge along Pennsylvania Avenue before heading west to explore the Louisiana Territory with William Clark.³¹ The capital at this time was described more as "a scattered village than [as] a city" with houses that were "plain, half finished, and widely dispersed."³² In fact, for several decades, the White House and Capitol were the only public buildings located on Pennsylvania Avenue. As a result of its important placement as the most direct route between the city's two main government buildings, the avenue became the logical location for boarding houses, hotels, and shops, most of which were modest buildings.³³

The avenue's prominent role in the city's plan required public improvements since it served as the capital's first main thoroughfare. By 1791, the roadbed had been cleared of the timbers, logs, and alders which had cluttered it. In the winter of 1800-01, the avenue was further cleared of stumps and refuse, and was widened to its intended width of 160 feet.³⁴ In 1800, one of the first Congressional appropriations, \$10,000, was spent by the District's Commissioners to complete

³⁰ James M. Goode, *Capital Losses: A Cultural History of Washington's Destroyed Buildings* (Washington, D.C.: Smithsonian Institution Press, 1979), 160-161.

³¹ Ridout, 33.

³² Matthew R. Virta, *Archeology at the Petersen House: Unearthing an Alternate History* (Washington, D.C.: Regional Archeology Program, National Park Service, National Capital Region, 1991), 8.

³³ Goode, *Outdoor Sculpture*, 356.

³⁴ Mary Cable, *The Avenue of the Presidents* (Boston: Houghton Mifflin Company, 1969), 25.

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the footpath on the north side of the avenue from the Capitol to Georgetown.³⁵ The path, made of chips from the stone blocks used to build the Capitol, was wide enough to accommodate two people walking abreast.³⁶ As a result, the avenue became the “active scene of housebuilding,” which included some residences and many boarding houses, especially on the paved northern side, which was favored since the south side bordered the undrained tidal flats.³⁷ Another early street popular for residences was F Street, which ran along the high ground at the edge of the Wicomico Terrace, and individual subscriptions paid for the paving of a sidewalk along a portion of it during the early years of the city.³⁸

Washington’s principal thoroughfare became the location of countless inaugural processions, funerals, and victory celebrations. The avenue and its parks, monuments, and buildings served as the backdrop for these national events. The origins of the tradition of the inaugural procession derive from Thomas Jefferson’s second inauguration on March 4, 1805. Jefferson chose to ride on horseback along the avenue to the Capitol to take the Presidential oath of office. While en route back to the White House, Jefferson was “followed by a large assemblage of members of the Legislature, citizens, and strangers of distinction.”³⁹ Future presidents continued the custom of traveling down the avenue to the Capitol. As a result of the popularity of this custom, the inaugural parade became part of our national identity.

During his presidency, Jefferson recognized the need for a “more sophisticated urban standard” and he had city surveyor Nicholas King design improvements for Pennsylvania Avenue. The existing thoroughfare consisted of one “stone pavement” [sidewalk], only six feet wide, which was located on one side of a gravel road.⁴⁰ King’s proposal consisted of a central “Carriage & Horse Gravel Way” flanked by two carriage ways (King’s plan does not specify the material of these carriage ways), and then a “brick pavement” [sidewalk] stretching from the curb to the

³⁵ President’s Council on Pennsylvania Avenue, *Pennsylvania Avenue: Report of the President’s Council on Pennsylvania Avenue* (Washington, D.C.: April 1964), 11.

³⁶ Cable, 24.

³⁷ President’s Council on Pennsylvania Avenue, 9.

³⁸ Constance McLaughlin Green, *Washington: A History of the Capital, 1800-1950* (Princeton: Princeton University Press, 1962), 40.

³⁹ Department of the Interior, (1965), 2.

⁴⁰ President’s Council on Pennsylvania Avenue, 11; The Junior League of Washington, *The City of Washington: An Illustrated History*, Thomas Froncek, ed. (New York: Alfred A. Knopf, 1977), 100.

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building line on each side of the road.⁴¹ Jefferson did not, however, focus all of his attention to road building; in fact, he spent one-quarter, or \$13,466.69, of the city improvement budget of 1803 to plant four rows of fast-growing Lombardy poplars the full distance of Pennsylvania Avenue from the Capitol to the White House.⁴² King's plan consisted of four rows of trees – a row near each curb and double rows flanking each side of the central carriage way. The trees were brought from Mt. Vernon and General Masons Island. Jefferson selected poplars for their reputation as a fast-growing species, but ultimately, the President wished to replace them with willow oaks.

In 1816, the poplars still had not been replaced. One critic complained, "It is deeply to be regretted that the government or corporation did not employ some means for the preservation of the trees which grew on places destined for the public walks. How agreeable would have been their shade along the Pennsylvania Avenue where the dust so often annoys, and the summer sun, reflected from the sandy soil, is so oppressive. The Lombardy poplar, which now supplies their place, serves more for ornament than shelter."⁴³ Some of the poplars lasted until the 1830s, but most were chopped down during the depression of 1820 for use as firewood. Only the roots and stumps remained, obstructing the traffic flow of both carriages and pedestrians.⁴⁴ Even though the avenue was one of the only roadways consistently maintained throughout the first half of the nineteenth century, its large ruts, puddles, dust, and mud made it notoriously difficult to travel.⁴⁵

Congressmen complained about the "crowded lodgings and of the city's inconveniences and dreary appearance,"⁴⁶ and there were numerous proposals to move the capital back to Philadelphia. There was little incentive to improve the avenue and its neighboring streets since "most public officials looked upon Washington as a place to visit in order to perform government business, but not as a place in which to live."⁴⁷ Most politicians occupied the many boarding

⁴¹ The Junior League of Washington, 100.

⁴² President's Council on Pennsylvania Avenue, 11.

⁴³ David Baille Warden, (1816), quoted in The Junior League of Washington, 100. Lombardy poplars are a columnar tree, whereas willow oaks develop a broad canopy.

⁴⁴ Cable, 49.

⁴⁵ HABS DC-695, 2.

⁴⁶ Green, 23.

⁴⁷ Goode, (1974), 356.

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houses and hotels located on Pennsylvania Avenue, while their families remained in their constituencies. In 1807, Congress appropriated \$3,000 to repair the thoroughfare, but mostly the burden of grading and graveling was left up to the city government and its taxpayers (this was problematic financially since some of the most valuable real estate in the city was Federally owned and thus was tax exempt).⁴⁸ Congress rejected repeated proposals for the avenue's upkeep.⁴⁹ While Baltimore implemented a citywide gaslight system in 1817, Washington's Pennsylvania Avenue was the only street to be lit – and only with oil lamps.⁵⁰ These were installed in 1817 between the Capitol and White House; however, they were unused during the 1830s due to lack of funds. Congress voted to relight them in 1842, but Pennsylvania Avenue remained the only lighted street in the city until 1849; gas lamps replaced oil throughout the city in 1853.⁵¹

It was not until the 1830s that the first set of cobblestones were laid on the avenue's roadway. In 1832, the House of Representatives appointed a committee "to inquire into the expediency of making provision by act of Congress, or otherwise for the repair and improvement of the street in Washington City, called the Pennsylvania Avenue, from the President's House to the Capitol, on the McAdam plan or other permanent manner."⁵² Congress appropriated \$62,000 for macadamizing⁵³ the avenue in 1832 and \$69,630 the following year for paving, guttering, and removal of remnants of poplars in preparation for a new 45-foot-wide carriageway.⁵⁴ In addition, the outer rows of Jefferson's poplars were replaced with elms. The avenue was repaved with cobbles between 1847 and 1849. A plan was designed in 1853 to improve the road condition of Pennsylvania Avenue and to create a tiled pedestrian walkway in the center of the wide thoroughfare. Plans such as this one were often not implemented, and when they were, resulted in little improvement, and the avenue and other city streets remained in poor condition.

⁴⁸ Green, 39.

⁴⁹ Cable, 68.

⁵⁰ Ibid., 50.

⁵¹ Ibid., 83-4.

⁵² Ibid., 70.

⁵³ The process of macadamizing was introduced by Scottish Loudon McAdam in Great Britain in 1816. Macadamizing is the covering of a road, or street, using bitumen cement and crushed stone, so as to form a smooth, hard, and convex surface.

⁵⁴ Cable, 70.

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In the early nineteenth century, some large-scale improvements were made to the city, despite the problems with the poor condition of its roads. For example, in 1810, Benjamin Latrobe, who had been appointed surveyor of public buildings by Jefferson and continued in that position under Jefferson's successor, James Madison, was hired to design and build a canal from the Potomac through the heart of the city to the Eastern Branch of the river. L'Enfant envisioned that the Washington City Canal would run eastward from the mouth of the Tiber Creek along what is now Constitution Avenue. The canal ran in a straight line from the Ellipse to the base of the Capitol, and then went south and east along what is now known as Canal Street. Thomas Law, a supporter of the canal, proposed a transportation system along the canal which he saw to be better than coaches. The canal, however, was "only navigable for boats of narrow beam and shallow draft."⁵⁵ It required frequent dredging and often was the cause of extensive flooding on Pennsylvania Avenue. Sections of the avenue abutted the water's edge near the Capitol, and periodic freshets of the City Canal caused problems on the avenue in the first half of the nineteenth century.

Two years after the United States declared war on Britain in 1812, the capital city was the target of enemy aggression. On August 25, 1814, the city was attacked by the British, and the Capitol and White House were set ablaze. Many buildings and bridges were destroyed, including the first Treasury Building. Benjamin Henry Latrobe was responsible for beginning the rebuilding of many of the city's public buildings, including the Capitol. As a result of the capital's ruinous state, Congress made several recommendations to relocate the seat to Philadelphia or Lancaster, Pennsylvania. In the end, a generous loan offer made by Washington banks helped entice the government to stay and rebuild the federal buildings.⁵⁶ In addition, new life was brought to the city as shopping establishments multiplied along the avenue in the years following the war.⁵⁷

With a firm commitment to keeping the capital in Washington, the government expanded with new departments and impressive buildings. The majority of these government buildings were constructed near Pennsylvania Avenue, between the White House and the Capitol. The new government buildings were often planned for the reservations set aside by L'Enfant to house national buildings and terminate his vistas. These still-vacant sites became logical locations for new buildings such as the Patent Office and City Hall.

⁵⁵ The Junior League of Washington, 122.

⁵⁶ Green, 65.

⁵⁷ Ibid., 72.

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The first of the government buildings to be erected near or on Pennsylvania Avenue was the **Old City Hall (Contributing Building)**, the current address of which is 451 Indiana Avenue. After the War of 1812, there was a growing demand for a municipal building to serve the needs of the city's residents. Old City Hall, designed by English-born architect George Hadfield, was completed in three stages from 1820 to 1849. Hadfield, who came to America in 1795 from England and served as Architect of the Capitol from 1795 to 1798, won a competition to design the City Hall building in 1820. His preliminary 1818 drawings were too elaborate, and thus too costly for the municipal budget. A variation of this design won the 1820 competition.

Construction commenced in 1820, and the east wing was completed in 1826, but financial difficulties prevented the completion of the west wing until 1849. In fact, a lottery scheme failed to raise sufficient funds, so Congress contributed \$10,000 on the condition that the federal government could use one wing of the new building to house the United States Circuit Courts.⁵⁸ From the beginning, the building was intended to house both administrative offices and courts. The offices of the mayor and registrar were removed from a building at Pennsylvania Avenue and 6th Street into the newly finished portion of Hadfield's building in 1822. The building was finished with a \$30,000 appropriation from Congress in 1849; completion included stuccoing the rough brick exterior and constructing the south porticoes. Hadfield had originally proposed a central dome for the building, but this was never added to the composition. The design of the City Hall is praised for the "dignified grace of the central Ionic portico and the flanking advanced wings with their monumental distyle-in-antis elevations."⁵⁹

The selection of the site in Judiciary Square was somewhat controversial since the square was intended by L'Enfant to be the location of a monumental building and, as we have seen, was associated with the judicial branch of the federal government, probably on L'Enfant's suggestion. L'Enfant had envisioned the District's municipal buildings to be situated so as to face the south leg of the canal – "far enough from the federal functions to assert an independence but near enough to the port-industrial area and major arteries to play an integral part in the life of the city."⁶⁰ The placement of a municipal building did somewhat alter the intended federal judiciary function of the Square, but L'Enfant's proposal for a "monumental building" was met with

⁵⁸ National Capital Planning Commission, (1970), 22.

⁵⁹ W. Brown Morton III, National Register of Historic Places Inventory - Nomination Form, "District of Columbia Courthouse," (Washington, D.C.: Department of the Interior, National Park Service, February 8, 1971), 2; Joan H. Stanley, *Judiciary Square, Washington, D.C.: A Park History* (Washington D.C.: National Park Service, 1968), 15-19.

⁶⁰ Gutheim, (1977), 47.

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Hadfield's classical design.⁶¹ Judiciary Square had, however, been the site of several municipal functions almost since the arrival of the federal government in Washington. A frame building on the square that had been used as a hospital for laborers on public projects was purchased for use as the county poorhouse in 1801, and the Washington Jail was constructed on the E Street side of the square in 1802. With the construction of Old City Hall, municipal construction on the square increased. A second jail was constructed on the northeast corner of Judiciary Square in 1840, and the first jail became the Washington Infirmary in 1844. The square itself was mostly unimproved. The area around the Old City Hall was graded in 1825, but sewers were not constructed until 1856, and filling the ravine that ran through the square did not begin until 1857.⁶²

In 1863, the federal government occupied Old City Hall, and 10 years later purchased it for use as the Supreme Court of the District of Columbia. In the portion of the building used as a federal court house, John H. Surratt was acquitted of conspiring in the Lincoln assassination. The building was taken over completely by the federal government by 1871, and served as a Court House. In 1881, Edward Clark, the Architect of the Capitol, designed an extension of the building on the north side; the expansion was begun in that year and completed in 1883.⁶³ In addition, in 1881-82, Charles Guiteau was convicted in the assassination of President Garfield, and was hanged in the nearby District jail.

During the 1830s and 1840s, several major government building projects commenced, including the Treasury, the Patent Office, and the General Post Office. Robert Mills was involved with each of these projects, often in the role of architect or supervising architect. Indeed, the native-born architect "provided for Washington three permanent exemplars of classically derived architecture, each with specific historical references of great importance."⁶⁴ Mills was among the first American-born architects, and was apprentice to both James Hoban and Benjamin Latrobe. After gaining a favorable reputation as an architect, Mills moved to Washington in 1836 and was appointed by President Jackson as Federal Architect of Public Buildings. Mills held the prestigious post for fifteen years.

⁶¹ Ibid.

⁶² Stanley, 9-31.

⁶³ *Report of the Architect of the United States Capitol*, October 1, 1881, Curator's Office, Architect of the Capitol, Washington, D.C., 7; *Report of the Architect of the United States Capitol*, October 1, 1882, 6; *Report of the Architect of the United States Capitol*, July 1, 1883, 6.

⁶⁴ Scott and Lee, 193.

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The earliest building designed by Mills was a new building for the **Treasury Department (Contributing Building)**. Indeed, the Treasury is the oldest federal government building within the Pennsylvania Avenue National Historic Site, and was the first to be completed following the White House and Capitol. The first two treasury buildings had been destroyed by fires; the first due to the British invasion of 1814 and the second from an accidental fire in 1833.⁶⁵ President Andrew Jackson ordered a new building to be constructed on the east side of the White House, and Mills in his role as Federal Architect of Public Buildings was given the task of designing it. There was dispute among government officials over the exact location of Mills' design, and construction was delayed as a result. Because of his respect for L'Enfant's plan, Mills "proposed to site the building fifty feet back from Fifteenth Street, and in a position that would not obstruct the vista from the Capitol to the President's House."⁶⁶ Disagreement on this point ensued, so frustrating Jackson that he decided upon the exact site; legend has it that Jackson jammed his cane into the ground and declared that it would be site of the cornerstone.⁶⁷ As a result, the location of the Treasury Department has interrupted the vista of the White House from the Capitol and vice versa.⁶⁸

The Mills portion of the Treasury, the central T-shaped unit, was erected between 1836 and 1841. His design of a continuous colonnade on the 15th Street elevation, reminiscent of the Temple of Diana at Ephesus, was noted for its early use of the Greek Revival style. Architect Joseph Hudnut praised Mills and the Treasury Building in 1937 when he wrote, "At a time when the mechanism of banking . . . was comparatively simple, Robert Mills screened the offices of the Treasury Department with Doric peristyles, a symbol of governmental dignity."⁶⁹ New construction techniques and heated architectural rivalries resulted in a push in Congress to have the Treasury demolished. A vote was held in 1838 and was narrowly defeated. The north, south, and west portions were designed by Thomas U. Walter, and were completed at various points before 1869. Construction of the north wing began after the Civil War in 1867 under the supervision of Alfred B. Mullet. The north wing replaced the early Federal-style State

⁶⁵ Goode, (1974), 356.

⁶⁶ *American Buildings and Their Architects*, 404.

⁶⁷ Department of the Interior, (1965), 58.

⁶⁸ L'Enfant's planned vista was later blocked when the south wing was added in the 1850s.

⁶⁹ Joseph Hudnut, "Twilight of the Gods," *Magazine of Art* (August 1937), quoted in Craig, 312. The 15th Street colonnade actually displays the Ionic order. Interestingly, the two other Mills buildings show the Doric (Old Patent Office) and the Corinthian (General Post Office).

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Department building, which originally stood to the north of the Treasury Building and was razed in 1866. The entire building took 33 years to complete. To this day, the Treasury Department is responsible for the management of the monetary resources of the United States.

The **Patent Office (Contributing Building)** was initiated in the same month as the Treasury Building, but took longer to design and construct.⁷⁰ The site, at the terminus of L'Enfant's 8th Street vista, was one of the original reservations of L'Enfant's plan. L'Enfant had envisioned a grand National Church and mausoleum for the site, but, since this never materialized, Congress approved the square in 1836 as the site of the Patent Office Building.⁷¹ The building was constructed in four sections over a 31-year period beginning in 1836.⁷² Several architects were involved in the initial designing of the building, primarily William Parker Elliot (1807-54) with the aid of Ithiel Town (1784-1844). In his role as supervising architect, Mills made substantial changes to the Elliot-Town design. The south wing was completed between 1837 and 1840, and the east and west wings started in 1849-50. The east wing was completed in 1853 under the supervision of Thomas U. Walter, while the west wing was continued by Walter from 1851 to 1854 and finished by Edward Clark. Clark also supervised the construction of the north facade on G Street, which was completed in 1867.

In 1836, a new patent system was enacted, in which inventors had 17 years to make, use, and sell their inventions. The Patent Office, one of the first federal agencies, was designed to "stimulate and protect American inventions," and was derived from patent legislation which originated in 1790.⁷³ Charles Dickens wrote that the Patent Office "furnishes an extraordinary example of American enterprise and ingenuity; for the immense number of models it contains are the accumulated inventions of only five years."⁷⁴ A museum, displaying these models located on the second floor, was popular with tourists.

⁷⁰ Diane Maddex, *Historic Buildings of Washington, D.C.* (Pittsburgh: Ober Park Associates, Inc., 1973), 70.

⁷¹ National Capital Planning Commission, (1970), 17.

⁷² W. Brown Morton, III, National Register of Historic Places Inventory - Nomination Form, "Old Patent Office," (Washington, D.C.: Department of the Interior, National Park Service, February 8, 1971), 2.

⁷³ Department of the Interior (1965), 59.

⁷⁴ The Junior League of Washington, 181.

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In addition to serving as the Patent Office, the building became a federal office building of sorts, housing many different departments. For example, the building served as headquarters of the Interior Department from its creation in 1849 to 1917. The building was transformed into a temporary hospital during the Civil War. In addition, the Pension Bureau was operated from the building until the new Pension Building was completed in 1885. The Patent Bureau remained in the building until 1932 when a new headquarters was completed in the Commerce Department building in the newly completed Federal Triangle. The building was transferred to the Smithsonian in 1958 and was converted into a museum in 1964-67. The second-floor space which housed the Model Museum was transformed into a gallery for the National Portrait Gallery and the National Museum of American Art, which occupy the building. Currently the building is undergoing a multi-year renovation.

The city's first post office was housed in Blodgett's Hotel at the northeast corner of 8th and E streets. The building never served as a hotel, but instead was used as public meeting rooms. In 1810, the federal government purchased and renovated the building as the home of the U.S. Patent and Post Office Departments on the upper floors, as well as the first City Post Office.⁷⁵ The building survived the British invasion of Washington in 1814, but was destroyed by fire in 1836. At this point it was decided that new buildings should be constructed for both departments. In addition to the U.S. Patent Office building at the terminus of 8th Street (discussed previously), the city acquired the **General Post Office (Contributing Building)** at the corner of 7th and E streets, which was erected by two prominent architects, Robert Mills and Thomas Ustick Walter, in two sections over a 27-year period.

Robert Mills designed the U-shaped building in the style of a traditional Renaissance palazzo. It is noted as one of the "first use[s] of the Italianate style for an important public building in America."⁷⁶ In addition, the building was the first erected of marble in the District.⁷⁷ Mills recommended marble since he believed it to be more durable than the sandstone used for the Capitol and White House. The offices of the Post Office Department moved into the building in 1844. Yet they quickly outgrew the building, and in 1855 Walter designed a northern extension that utilized an architectural vocabulary similar to that of Mills' building. Captain Montgomery C. Meigs of the Corps of Engineers, who went on to design the Pension Building, was the consulting engineer on the project. The building was completed in 1866 after construction was

⁷⁵ Goode, *Capital Losses*, 161.

⁷⁶ Scott and Lee, 192. Scott and Lee label this building both as Italianate and Renaissance Revival.

⁷⁷ *Ibid.*

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postponed during the Civil War when the basement was used as a Union Supply Depot. The General Post Office utilized the same internal spatial organization and brick vaulted construction as the Treasury Department and Old Patent Office, but at a smaller scale.⁷⁸

The country's first telegraph office was opened in the General Post Office building on April 1, 1845, by Samuel F. B. Morse. This new communication medium was influential since it stimulated the growth of newspapers across the country. The building housed both the General Post Office and the United States Post Office Department until 1897 when both facilities moved to the larger Romanesque Revival Post Office building constructed on Pennsylvania Avenue. At this time, the building was transferred to the Secretary of the Interior, and consequently housed the General Land Office from 1897 to 1917 and the offices of General John J. Pershing from 1917 to 1921. The U.S. Tariff Commission occupied the building from 1921 until it was vacated for future reuse in 1987. The General Services Administration inherited the building from the Pennsylvania Avenue Development Corporation, and sought redevelopment proposals in 1997. The building was recently converted into a luxury hotel.⁷⁹

“Washington’s Main Street” – Pennsylvania Avenue in the Nineteenth Century

In its earliest years, the city of Washington was a place to conduct public business rather than a place to entertain or be entertained. Into the early decades of the nineteenth century, few politicians established a permanent residence in the nation's capital due to the insignificance of the city at the time and the transience of political jobs. In fact the city was often greatly ridiculed for its provincial air and unfinished plan. Charles Dickens visited Washington, D.C., in 1842 and wrote his impressions of the still young city in *American Notes*. Dickens parodied the city by giving instructions of how not to create a capital city:

. . . erect three handsome buildings in stone and marble, anywhere, but the more entirely out of everybody's way the better; call one the Post Office, one the Patent Office, and one the Treasury; make it scorching hot in the morning, and freezing cold in the afternoon, with an occasional tornado of wind and dust; leave a brick-field without the bricks in all central places where a street may naturally be expected; and that's Washington. . . It is sometimes called the City of Magnificent Distances, but it might with greater propriety be termed the City of Magnificent

⁷⁸ Ibid.

⁷⁹ *NCPC Quarterly* (July/Aug./Sept. 1998): 3.

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Intensions; for it is only on taking a bird's eye view of it from the top of the Capitol, that one can at all comprehend the vast designs of its projector, an aspiring Frenchman. Spacious avenues, that being nothing, and lead nowhere; streets, milelong, that only want houses, roads and inhabitants; public buildings that need but a public to be complete; and ornaments of great thoroughfares, which only lack great thoroughfares to ornament – are its leading features . . .⁸⁰

This criticism shows Dickens' awareness of the city's potential, but it is quite critical of the young city. Indeed, the city was growing and changing each year and by the middle of the nineteenth century Pennsylvania Avenue grew into a lively and fashionable destination. By 1840, the city of Washington numbered over 33,000 residents as the transition from small town to modern city began.⁸¹ In 1832 and 1833, Congress passed bills to spend a total of \$131,630 to macadamize the avenue; the work was carried out by Irish laborers.⁸² Cobblestones were then laid from 1845 to 1848.⁸³ Responsibility for improvements to the city's infrastructure fell to the Commissioner of Public Buildings between 1849 and 1867, when the Army Corps of Engineers gained control of the Office of Public Buildings and Grounds. In 1849, Commissioner Ignatius Mudd requested funds for the enclosure of several triangles created by the course of Pennsylvania Avenue through the street grid. By 1853, four such triangles were enclosed with iron fences.⁸⁴ Improvements such as the 1853 installation of gas lamps on major streets and avenues, including Pennsylvania Avenue, and the introduction of modern street signs and a city-wide house-numbering system in 1854 helped speed up this progress.⁸⁵

In addition to inaugural processions, the avenue was the site of more somber marches; for example, the first presidential funeral procession to be held on the avenue was that of President

⁸⁰ Lois Craig, *The Federal Presence: Architecture, Politics, and Symbols in United States Government Building* (Cambridge, MA & London: MIT Press, 1978), 82.

⁸¹ Gutheim, (1977), 50.

⁸² *Pennsylvania Avenue National Historic Park*, <http://www.nps.gov/paav/pa-visit.htm>

⁸³ Ibid.

⁸⁴ Robinson & Associates, Inc., 61-62.

⁸⁵ Gutheim, (1977), 57.

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William Henry Harrison.⁸⁶ Harrison died on April 4, 1841, only one month after entering the White House. His funeral cortege proceeded along the avenue three days later. Black streamers hung between buildings and black crepe hung from the buildings. "Old Whitey," the horse that had carried Harrison along the avenue during his inauguration, traveled alone during the funeral procession, saddled with boots reversed in the stirrups.⁸⁷ The legacy of funerary processions has also become an important and honorable tradition. In addition to commemorating deceased presidents, other funerary processions on the avenue have included that of Vice President George Clinton in 1812 and those of the victims of the U.S.S. Princeton disaster (a gun exploded on the battleship) in 1844. Members of Congress, such as John Quincy Adams, Henry Clay, and John C. Calhoun, who died while in office, received funeral processions along Pennsylvania Avenue. Most took place between the Capitol and the White House, while others traversed the avenue from the Capitol to the Congressional Cemetery near its intersection with the Anacostia River.⁸⁸ On October 12, 1824, the aged Marquis de Lafayette was honored by a ceremony at the Capitol which was followed by a procession along Pennsylvania Avenue to the White House. Spectators crowded the avenue again for Lafayette's farewell ceremonies before the respected Frenchman returned to Europe in June 1825.⁸⁹

In the early evening hours, federal employees and the city's residents came to the avenue to "promenade, ride, see and be seen, imbibe, shop, and meet friends to take home to tea."⁹⁰ Along the 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."⁹¹ Yet, it was not until the growth of the city after the Civil War that Washington "began to take on an air of permanence and dignity."⁹²

⁸⁶ Cable, 97.

⁸⁷ Department of the Interior, (1965), 10.

⁸⁸ Cable, 62.

⁸⁹ Ibid., 45-47.

⁹⁰ President's Council on Pennsylvania Avenue, 11.

⁹¹ Department of the Interior, (1965), 24.

⁹² Ibid., 25.

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Many of the city's most fashionable did reside in the small number of row houses and mansions constructed along F Street in downtown and today's Judiciary Square area in the early part of the nineteenth century. Many politicians and government workers, however, preferred to reside in the area's boarding houses and hotels. None of the nineteenth-century hotels remain and few of the row houses and boarding houses can be found in the vicinity of Pennsylvania Avenue. (Many were demolished to make way for the Federal Triangle in the 1930s and Pennsylvania Avenue Development Corporation's renewal schemes for the avenue and its surrounding squares in the 1970s and 1980s.)

Some officials and citizens preferred a more private life while in the spotlight of the capital, and thus lived in private residences rather than hotels or boarding houses. Many houses were located on Pennsylvania Avenue and in the surrounding area. Although fewer people lived downtown after the Civil War – when the city's expansion toward the district limits commenced in earnest – the area between Pennsylvania Avenue and F Street, between 1st and 15th streets, remained a popular residential area until the end of the nineteenth century.⁹³ The avenue itself was lined with many Federal row houses; almost all of the lots on the avenue had been built on by 1835. Residences on the avenue included those of portrait painter Joseph Wood, the proprietor of the *Washington Gazette*, and the consul general of France.⁹⁴ Many doctors, lawyers, and dentists had combined offices and residences.⁹⁵ By the Civil War, however, the avenue itself was mostly commercial. Many of the Federal row houses survived but had residential and commercial uses, and were often turned into boarding houses.

F Street was one of Washington's most fashionable residential streets in the early nineteenth century. James Madison and his wife Dolley occupied a house on F Street, two blocks from the Treasury Department, until 1809 when he became president. John Quincy Adams and family lived at 1333 F Street⁹⁶ in the 1820s.⁹⁷ After the Civil War, F Street became known for its commercial establishments, with banks situated near the Treasury Department and newspapers appearing near 14th Street's "Newspaper Row." This shift was so abrupt that Frank Carpenter

⁹³ Ibid., 43.

⁹⁴ Cable, 43.

⁹⁵ Ibid.

⁹⁶ This house was located on the north side of F Street, which is not within the boundaries of the Pennsylvania Avenue National Historic Site.

⁹⁷ Cable, 43.

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wrote in 1883 in *Carp's Washington*: "F Street between the Treasury and the Patent Office has become almost entirely devoted to business, and Henry Clay's old home, just above Thirteenth Street, has been torn down, a modern Gothic building of stores and offices standing in its place. The old John Quincy Adams mansion, just above it, is still a boarding house, but offices are all around, and it is sandwiched between a grocery store and a millinery shop, while a physician uses its parlors for his office."⁹⁸

The area to the north of the Center Market (see below), between 6th and 9th streets, was also the home to many prominent Washingtonians. Its location halfway between the Capitol and White House was convenient for politicians since it allowed easy access to both buildings. In addition, the area was home to prominent Washington architects such as George Hadfield, Thomas U. Walter, and Charles Bulfinch. By the 1850s, the area had many row houses and hotels and "remained a desirable place to live until the end of the century."⁹⁹ The area just north of Center Market then became one of the prime commercial areas in the twentieth century.

Judiciary Square, which now houses a large number of local and federal government buildings, was home to a great number of residences and churches in the nineteenth century. The remnants of this once-fashionable residential district have largely been demolished, and only a few row houses from the late nineteenth and early twentieth centuries remain. The large row houses at **501 D Street (Contributing Building)** and **406 5th Street (Contributing Building)** were most likely constructed prior to the Civil War. The most famous church in the neighborhood was Trinity Episcopal Church designed by James Renwick in the 1860s on the northeast corner of 3rd and C streets.¹⁰⁰ A church located on 5th Street faced the then park-like square, on a site just north of present-day row house 406 5th Street. Charles Bulfinch's Unitarian Church of 1821 was located at the corner of 6th and D streets. All of these churches are now demolished. Lincoln's Secretary of the Treasury, Salmon P. Chase, had a mansion near the square, on the northwest corner of 6th and E streets (in which Lincoln attended the wedding of Chase's daughter in 1863).¹⁰¹

⁹⁸ Quoted in *The Junior League of Washington*, 359.

⁹⁹ Maddex, 114.

¹⁰⁰ This church was located just outside of the boundaries of the Pennsylvania Avenue National Historic Site.

¹⁰¹ The mansion was located just out of the boundaries of the Pennsylvania Avenue National Historic Site.

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The Judiciary Square area was also home to statesman and orator Daniel Webster, who kept his house and law offices near the corner of 5th and D streets in a mansion which is no longer standing. His residence was the site of the monumental January 21, 1850, meeting between Webster and Senator Henry Clay of Kentucky. Known as the "Great Compromiser," Clay was able to get Webster to support his desires to make both slavery and freesoil factions happy; as a result, Webster gave his famous Seventh-of-March speech to the Senate on behalf of the Missouri Compromise. A later row house numbered **503 D Street (Contributing Building)**, constructed prior to 1902, sits on the site of Webster's house. Other residents of the area included Senator Thomas Hart Benton of Missouri, Vice President John C. Calhoun, and Supreme Court Chief Justice Roger B. Taney, who lived in the area until his death in 1864.

During the nineteenth century, a sizeable German community with commercial establishments and residences existed in the downtown area.¹⁰² Many came soon after the failed German Revolution of 1848 and were known as "Forty-Eighters," while others came earlier or moved from Georgetown. The neighborhood was centered around 7th Street and went as far west as 10th Street. Two noted examples with ties to the German community are **518 10th Street (Contributing Building)** and the **Petersen House (Contributing Building)** at 516 10th Street. The building at 518 10th Street, historically known as Kaiser House, was constructed in 1873 as a German public house. The Petersen House, constructed in 1849, was owned and built by William A. Petersen, a German tailor. In addition to being a recent immigrant, Petersen rented out rooms to several boarders, including the German-born artists Julius and Henry Ulke.¹⁰³ Boarders were among the poorer residents of the Old Downtown, and the poorest lived in houses and boarding houses south of the avenue in the area now known as Federal Triangle.

Boarding houses in the vicinity of Pennsylvania Avenue proved to be the most popular in the early decades of the nineteenth century.¹⁰⁴ Due to their proximity to government buildings, they catered mostly to congressmen. As late as 1865 there were still at least 16 boarding houses lining the avenue between 1st and 7th streets.¹⁰⁵ Those located on Pennsylvania Avenue between 3rd and 7th streets were referred to as "Hash Row." One of the most notable was the establishment (no longer standing) operated by Elizabeth Peyton at 4 ½ Street (now John Marshall Park) from 1834

¹⁰² "Everywhere You Look: German-American Sites in Washington, D.C.,"
http://www.goethe.de/uk/was/vtour/dc1/en_bkgrd.htm

¹⁰³ The house, which is still standing, is well known as the House Where President Lincoln Died.

¹⁰⁴ Department of the Interior, (1965), 24.

¹⁰⁵ Ibid., 25.

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to 1855. Chief Justice John Marshall and Senators Henry Clay and John C. Calhoun were among its patrons. At the southeast corner of Pennsylvania Avenue and 15th Street stood Mrs. Suter's Boarding House (no longer standing), where British Admiral George Cockburn lodged while his troops burned public buildings in August 1814.

The first hotel on the avenue was built by a Mr. Lovell, on Pennsylvania Avenue, between 14th and 15th streets (on the site of the current Hotel Washington), in 1801.¹⁰⁶ Others opened shortly thereafter, but they were initially overshadowed by the successful boarding houses. In fact, many of the hotels closed in the summers when Congress adjourned and the Congressmen returned to their districts. The Ebbitt House at the southeast corner of 14th and F streets was the first hotel to stay open all summer.¹⁰⁷ Soon hotels began to overtake boarding houses as the most fashionable means of residence while in Washington.¹⁰⁸ They became known "as gathering places for Washington officialdom, as centers for social intercourse, and as places for meeting to guide the destinies of the Republic."¹⁰⁹ Hotels became so popular in the middle decades of the nineteenth century that they "took second place only to the White House and the Capitol."¹¹⁰ Significant events also occurred at Washington's hotels; for example, Andrew Johnson was sworn in at the 1853 Kirkwood Hotel, located on Pennsylvania Avenue between 11th and 12th streets, on April 15, 1865, immediately following the tragic death of Abraham Lincoln. None of these early hotels remain today.

Of the numerous hotels that formerly lined Pennsylvania Avenue in the nineteenth century, one of the most famous was the National, or Gadsby's, located on the northeast corner of 6th Street and Pennsylvania Avenue. The hotel, operated by John Gadsby, was constructed in 1826. It hosted both Andrew Jackson and William Henry Harrison prior to their inaugurations. Both men were besieged with office-seekers while staying at the hotel. The National enjoyed prominence long after the Civil War, and remained in business well into the twentieth century. The Indian Queen Hotel, on Pennsylvania Avenue across 6th Street from the National, was a "favorite from about 1810 until Civil War times." It opened in 1804 and was known as the Indian Queen starting in 1810 when proprietor Jesse Brown took over operation of the establishment. The hotel was later

¹⁰⁶ Cable, 32.

¹⁰⁷ The Junior League of Washington, 246.

¹⁰⁸ Department of the Interior (1965), 26.

¹⁰⁹ Ibid.

¹¹⁰ Ibid.

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renamed Brown's after its famous owner. His hotel "owed its notoriety mainly to its excellent cuisine" and its lengthy clientele of presidents, senators and congressmen, including Andrew Jackson, Martin Van Buren and Andrew Johnson.¹¹¹ President James Madison, for example, held his second inaugural ball at the hotel in 1813. The hotel also lived up to its name and often provided lodgings for Indian chiefs visiting Washington to conduct business. The St. Charles, located at 3rd Street and Pennsylvania Avenue, was another of the earliest Washington hotels. It opened in 1820 in a newly constructed brick federal building, the main entrance of which was designed by Benjamin Latrobe and was salvaged from the British-burned U.S. Capitol.

Throughout the nineteenth century, commercial businesses, offices, and entertainment venues sprang up among the hotels, boarding houses, and residences of the Pennsylvania Avenue area. The 1965 National Park Service document, *The Pennsylvania Avenue District in United States History*, describes many of the notable early commercial establishments situated along the avenue and its environs, including Joseph Shillington's newsstand and bookshop. Shillington's stand was popular with John C. Calhoun and Henry Clay and their congressional colleagues for the purchase of their homestate newspapers.¹¹² The establishment was located at the intersection of Pennsylvania Avenue and what is now John Marshall Place. One of the most famous restaurants on the avenue for most of the nineteenth century was Harvey's Ladies' and Gentlemen's Oyster Saloon, constructed circa 1830 at the southeast corner of Pennsylvania Avenue and 11th Street.¹¹³

A great variety of goods and services were available on Pennsylvania Avenue and its surrounding streets. Two commercial establishments both operating in the middle of the nineteenth century included French & Richardson's Book and Stationery Store (constructed circa 1810) at 909 Pennsylvania Avenue and John C. Howard's Livery Stable and Saloon on Pennsylvania Avenue near 6th Street. Often, a number of similar stores or services would flock to one area to be near to their competition or a needed amenity. Many banks opened near the Treasury Department on 15th Street. One prominent bank, constructed in 1824 and circa 1840, was the Riggs Bank (on the site of the Hotel Washington) on the northwest corner of Pennsylvania Avenue and 15th Street. "Dry Goods Row" was located on Market Space, a street on the north side of Pennsylvania Avenue opposite the Center Market, between 7th and 9th streets, and on D Street between 9th and 10th streets. This portion of D Street no longer exists since squares 378 and 379 were joined to enable construction of the FBI Building. Many of the commercial buildings were quite ornate with cast-

¹¹¹ Ibid., 28.

¹¹² Ibid., 54.

¹¹³ Goode, *Capital Losses*, 257.

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iron cornices, storefronts, or facades. Typically, buildings had storefronts on the ground floor with residences or offices above.

Three commercial buildings, which are representative of the early Federal-style commercial structures of the old downtown, still stand at **637 Indiana Avenue (Contributing Building)**, **639 Indiana Avenue (Contributing Building)**, and **641 Indiana Avenue (Contributing Building)**. The row house at 637 Indiana was constructed circa 1826 by John McCutcheon as a grocer's store. Alexander and Anne Kerr erected 639 and 641 Indiana Avenue between 1812 and 1824. Throughout the nineteenth century, the buildings housed grocery store(s), house(s), and auctioneers. The grouping of groceries in this area near 7th Street is associated with its proximity to the Center Market.

In an effort to rid Lafayette Square of an unsightly market, a group of concerned citizens met in 1801, and decided to start a new market on Pennsylvania Avenue. The selected site was Reservation No. 2, bounded by Pennsylvania and Constitution avenues, and 7th and 9th streets. This appropriation had been set aside by L'Enfant as the site of a fountain to mark both the midpoint between the Capitol and the White House and the terminus of 8th Street. It was, however, a convenient location for a market since 7th Street was one of the major routes into the urban center from farms in Washington County and Maryland. Moreover, it intersected with the intended location of the City Canal. At first, the new market consisted solely of a collection of temporary stalls and sheds where local farmers could sell their produce. A permanent market, financed by popular subscription, was constructed in 1802, to a design by James Hoban and Clotworth Stevens. With the demolition of the Lafayette Square market, Center Market was the only market in the city for several years.¹¹⁴ Selling fresh meat, vegetables, fruit, and dairy, the market was frequented by many prominent residents of Washington. Thomas Jefferson, for example, often visited the market in the early morning during his presidency to purchase produce for the White House larder.¹¹⁵

The City Canal was completed in 1815, as Latrobe planned. It extended to the Center Market, but the basin that would have greatly aided in the deliverance and loading of goods was never constructed.¹¹⁶ Progressively, the canal became a hindrance: refuse from the market and sewage from the south side of the avenue were deposited into it, resulting in a waterway that was little

¹¹⁴ HABS No. DC-691, 2.

¹¹⁵ Department of the Interior, (1965), 55.

¹¹⁶ Philip W. Ogilvie, ed., *Chronology of Some Events in the History of the District of Columbia* (1993), 33.

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more than an open sewer. In addition, the canal often flooded, which further spread its unsanitary contents and water throughout the market area, earning the building the nickname “Marsh Market.” The 1802 market building had been destroyed by fire in 1870. The city filled in the canal in 1871, at which point a new market was under construction. The new Victorian market designed by Adolph Cluss was completed in 1872. The ornate, towered building included 666 stalls, as well as an armory and a drill room on the second floor.¹¹⁷

In his book *Picturesque Washington* of circa 1889, Joseph West Moore described the market: “The daily business in and around this splendid structure is enormous. During the morning hours there are throngs of buyers of all classes of society – fashionable women of the West End, accompanied by negro servants, mingling with people of less opulent sections, all busily engaged in selecting the days household supplies.”¹¹⁸ Despite its popularity and success, the Center Market was demolished in 1931 to make way for the National Archives building within the Federal Triangle project. In addition to the market, the Convenience Station, constructed adjacent to the market in 1910 in the Beaux Arts style, was also demolished.

In the first four decades of the nineteenth century, Washington newspapers were especially influential in disseminating news to the country and to local politicians. The most prominent was the *National Intelligencer*, published by Samuel H. Smith. Thomas Jefferson suggested that the widely read journal relocate to Washington, and it did in 1800. Initially, it was published at 7th and D streets, but soon relocated to 9th and E streets in 1814. These offices were then pulled down by the British and rebuilt after the war.¹¹⁹ An early competitor of the *Intelligencer* was the *United States Telegraph*, which was published on E Street between 9th and 10th streets, starting in 1825. A sizeable group of offices and taverns associated with the press business were grouped along the east side of 14th Street and along E Street and Pennsylvania Avenue. Most were located thus because of proximity to the office of Western Union, a prominent telegraph company, at the intersection of Pennsylvania Avenue and 14th Street, and the Old Post Office on Pennsylvania Avenue. The newspaper business prospered during the Civil War when correspondents came to town to cover the war. Prior to the construction of the National Press Building at the corner of 14th and F streets in 1926, this grouping of nineteenth-century buildings on 14th Street just north of Pennsylvania Avenue was known as “Newspaper Row.”

¹¹⁷ Department of the Interior, (1965), 55.

¹¹⁸ HABS No. DC-691, 4.

¹¹⁹ The Junior League of Washington, 92.

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The opening of the first telegraph office in the United States by Samuel F. B. Morse on April 1, 1845, at the General Post Office at 7th and E streets, abated this influence since news could be transmitted across the country with great ease as a result of this invention. Journalists from all over the country could move to Washington to cover the political activities of the capital and then convey the news to their local newspaper. Morse's invention meant that small towns across the country could cover national news; this took away some of the prominence of Washington newspapers. Some, however, did maintain their national reputation, such as the *Evening Star* and *Washington Post* (founded in 1852 and 1877, respectively). For this and other reasons almost all of the one thousand newspapers established in Washington since 1800 have gone out of business; as a result, the capital has acquired a reputation as "a newspaper graveyard."¹²⁰

In addition to newspapers, Washington was home to numerous theaters. Visiting politicians and residents "sought respite from official duties through such traditional cultural vehicles as drama and music as well as in saloons and gambling halls that once dotted Pennsylvania Avenue."¹²¹ Blodgett's Hotel was the site of Washington's first theater, the United States Theater, which opened in the building in 1800.¹²² The earliest theater district centered along 9th Street and its intersection with Pennsylvania Avenue.¹²³

Ford's Theatre (Contributing Building) is the only remaining theater within the boundaries of the Pennsylvania Avenue National Historic Site. Ford's, situated on the east side of 10th Street between E and F streets, was originally constructed as the First Baptist Church in 1833. In 1861, it was rented by John T. Ford, who renovated and opened it as Ford's Atheneum in 1862. The building was destroyed by fire in December of 1862, but and was rebuilt and opened to the public in August 1863. During the Civil War, Ford's competed with Leonard Grover's National Theatre¹²⁴ as the primary source of dramatic and musical entertainment.¹²⁵ After President

¹²⁰ Department of the Interior, (1965), 49.

¹²¹ *Ibid.*, 45.

¹²² Goode, *Capital Losses*, 161.

¹²³ Robert K. Headley, *Motion Picture Exhibition in Washington, D.C.* (Jefferson, NC, and London: McFarland & Co., Inc., 1999), 3.

¹²⁴ The current National Theater building was constructed in 1922. Located at 1321 Pennsylvania Avenue, it is not included within the Pennsylvania Avenue National Historic Site boundaries.

¹²⁵ Department of the Interior, (1965), 48.

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Abraham Lincoln was assassinated in Ford's Theatre on April 14, 1865, its theatrical history came to an end. It housed various government agencies, and for several decades the Army Medical Museum. The building was restored to its original use as a theater in the 1960s. Lincoln Hall, a theater dedicated to Lincoln, was erected in 1867 nearby at the northeast corner of 9th and D streets. The theater was regarded as "one of the finest auditoriums in the Nation's Capital during the nineteenth century."¹²⁶

Carusi's Assembly Rooms, located on C Street between 11th and 12th streets, was also an extremely popular venue. In 1822, a former musician, Gaetani Carusi, opened a dancing academy and public ballroom and dining room in a partially burned building that had originally housed the Washington Theater. Several inaugural balls were staged in Carusi's famous Assembly Rooms.¹²⁷ A more modest establishment was the Canterbury Theatre constructed in 1821 and located at the junction of 9th Street and Louisiana (now Indiana) Avenue.

By 1894, the preeminent theaters in the Pennsylvania Avenue and 9th Street district were the Lyceum at 1014 Pennsylvania Avenue, the Bijou at 9th and C streets, the Academy of Music at 401 9th Street, all showing less than refined vaudeville; Albaugh's Grand Opera House at 1424 Pennsylvania Avenue showing vaudeville; the Metzert Music Hall at 521 12th Street putting on musical performances; and the National Theater at 1317 E Street showing plays. A new form of entertainment was also becoming popular at this time, moving pictures. The Columbia Phonograph Company at 919 Pennsylvania Avenue was the site of the first kinoscope exhibitions in the fall of 1894.¹²⁸ After World War I, F Street was the most popular location for movie theaters.¹²⁹

Gambling establishments also served as a popular form of entertainment. Two known venues were the "Hall of the Bleeding Heart" and the "Palace of Fortune," both owned by Edward Pendleton. Both gambling halls were situated on the avenue and were popular with fashionable clients in the mid-nineteenth century.¹³⁰ An additional establishment dedicated to popular performances and activities was the Manassas Panorama Theater, which staged many lectures and

¹²⁶ Goode, *Capital Losses*, 357.

¹²⁷ Department of the Interior, (1965), 46.

¹²⁸ Headley, 6.

¹²⁹ *Ibid*, 87.

¹³⁰ Department of the Interior, (1965), 45.

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midget shows.¹³¹ Constructed after the Civil War in 1885, the sixteen-sided building displayed a mural of the Battle of Gettysburg executed by Paul D. Philippoteaux in 1892. The site of the theater is now occupied by the Department of Commerce. All of these theaters contributed to the cultural life of visitors and residents alike.

Several American cities, including New York, Brooklyn, Boston, Philadelphia, and Baltimore, had extensive horsecar lines in place by 1859, while Washington did not.¹³² Its public transit in 1860 consisted of a single line of horsedrawn omnibuses. The line ran from Georgetown to the Navy Yard via M Street and Pennsylvania Avenue. A charter was granted May 17, 1862, for a group of individuals to operate a double-track metal line along various city routes.¹³³ One traveled along Pennsylvania Avenue and another along 7th Street. Trains also were present in the city in the first half of the nineteenth century, providing trade and allowing for travel to other cities. The Baltimore and Chesapeake rail line reached Washington from Baltimore in 1835, but the tracks were not permitted to enter the city. Until this law changed, the cars were removed from the tracks and pulled by horses to a passenger and freight depot at 2nd Street and Pennsylvania Avenue. Eventually the company was allowed to erect a permanent depot at New Jersey Avenue and C Street. In 1870, the Baltimore and Potomac line was granted a congressional charter to lay tracks across the Mall and build a depot in downtown Washington. The large stone station was constructed in 1873 at 6th and B streets where the National Gallery of Art now stands.¹³⁴

By the start of the Civil War, Pennsylvania Avenue between the Capitol and the White House was the “oldest and most densely settled portion of the city, closely built up with houses, inns, hotels, churches, and public buildings.”¹³⁵ The city underwent tremendous changes in the years leading up to the Civil War. Yet it would not be until after the Civil War that the city would truly grow in prominence, amenities, and population.

¹³¹ Goode, *Capital Losses*, 360.

¹³² LeRoy O. King, Jr., *100 Years of Capital Traction: The Story of Streetcars in the Nations Capital* (Dallas: Taylor Publishing Company, 1972), 3.

¹³³ *Ibid.*, 3.

¹³⁴ The site of the station, now occupied by the East Wing of the National Gallery of Art, is not located within the boundaries of the Pennsylvania Avenue National Historic Site.

¹³⁵ Robert Reed, *Old Washington, D.C. in Early Photographs: 1846-1932* (New York: Dover Publications, Inc., 1980), 3.

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Civil War Washington

The city of Washington played a unique role in the Civil War, serving as an important embarkation and supply point for the Union army as it progressed south.¹³⁶ Often called the “Arsenal of the North,” Washington during the war housed “camps, warehouses, depots, immense stacks of ammunition, food, equipment and long rows of cannon, caissons, wagons and ambulances . . . all over town in vacant lots and open spaces.”¹³⁷ Seventh Street, one of the city’s primary north-south arteries, served as the principal means of access to the city from the forts on its northern side. Washington was surrounded by Union forts, yet was located only 100 miles from Richmond, the center of Confederate power.¹³⁸ Southern leaders were intent on capturing Washington since “its seizure meant independence for the Confederacy,” but the Union Army of the Potomac stood between the south and the city.¹³⁹ Confederate General Lee could not attack from the south and so he captured Frederick, Maryland, and tried to approach Washington from its less protected north side. Lee’s plans were spoiled by a Yankee attack at Monocacy Junction near Frederick, Maryland.

Washington was home to many natives of Virginia and Maryland, most of whom had Confederate sentiments. Yet as the seat of government and the Union-held city nearest the fighting, Washington contained a great many supporters of the Northern cause. The city’s proximity to the fighting resulted in it becoming the natural receiving place to treat the war’s wounded. Both Walt Whitman¹⁴⁰ and Louisa May Alcott, who was based in Georgetown, tended the Union wounded who were held in the several Washington buildings converted into make-shift hospitals. Historian Richard M. Lee wrote in *Mr. Lincoln’s City* that the “unhurried, untidy southern town” of Washington “made up mostly of Virginia and Maryland families” was caught

¹³⁶ The Junior League of Washington, 210.

¹³⁷ Richard M. Lee, *Mr. Lincoln’s City: An Illustrated Guide to the Civil War Sites of Washington* (McLean, VA: EPM Publications, Inc., 1981), 14.

¹³⁸ *Ibid.*, 13.

¹³⁹ *Ibid.*, 13.

¹⁴⁰ Whitman worked as a clerk for the Pay Department of the Military Department of Washington during the Civil War. The Department was housed in the Corcoran Building, a red brick five-story building, which was located at the corner of Pennsylvania Avenue and 15th Street, the current site of the Washington Hotel.

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off guard when “suddenly, in May 1861 [the city] found itself the war center of an aroused North.¹⁴¹ The war lasted from 1861 to 1865 and left Washington a truly changed city.

Washingtonian Henry E. Davis vividly recalled the “conversion of the city . . . into one vast hospital. Not only were many of the public reservations and other vacant lots occupied by temporary hospitals, but also many of the churches.”¹⁴² In May 1861, as the war was getting underway, the only hospital in Washington was a dispensary on Judiciary Square.¹⁴³ Fourteen months and several bloody campaigns later, in October 1862, nearly 60 hospitals were spread from Georgetown across Washington and out to the hills of Washington County.¹⁴⁴ Many were buildings erected to serve as hospitals, but a large number were government buildings and churches being used as make-shift hospitals during the war effort. In fact, nearly every public building was commandeered by the Army to serve a wide array of uses. Many churches, large private houses, hotels, and taverns were taken over also; for example, the Prescott House, a hotel situated at 13th and E streets, served as a jail for political prisoners during the Civil War. In addition, a portion of the Patent Office was used in 1861 as a military barracks, and then as a Union hospital. Lincoln’s second inaugural ball was held there during the war. The General Post Office was used as a commissary and the Treasury Building served as a barracks for soldiers and as a temporary White House for Andrew Johnson following the assassination of President Lincoln in April of 1865.

During the Civil War, the population increased and Washington was seen as a boom city.¹⁴⁵ Real estate became a profitable business. During the war, the city’s total population more than tripled; most persons were federal workers brought to the city for the war effort (and many of whom left when the war ended).¹⁴⁶ In addition, Washington’s African American population almost doubled during the Civil War as many blacks fled the South.¹⁴⁷ Many were former slaves who managed

¹⁴¹ Lee, 13.

¹⁴² The Junior League of Washington, 218.

¹⁴³ Lee, 22.

¹⁴⁴ Ibid.

¹⁴⁵ Gutheim, (1977), 68.

¹⁴⁶ Craig, 180.

¹⁴⁷ The Junior League of Washington, 201.

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to escape their plantations and head north. Without means of support, they squatted on land and built shanties for shelter. One area in which they concentrated was known as “Murder Bay,” located south of Pennsylvania Avenue and west of 7th Street. This area became infamous during the Civil War and later as home to thieves, gamblers, and prostitutes. Patronized by soldiers stationed near the city, bordellos multiplied after 1862 in the area around Ohio Avenue and 13th and D streets. Major General Joseph Hooker, when his troops bivouacked outside the city, forced the city’s prostitutes¹⁴⁸ into the area between Pennsylvania Avenue and the Mall, which subsequently became known as “Hooker’s Division” or simply, “the Division.”¹⁴⁹ Much of the area was filled with shacks, lean-tos, and alleys, where poor sanitary conditions gave it a reputation of “probably the worst slum of the wartime city.”¹⁵⁰ With the departure of soldiers and freedmen after the war, the extent of illegal activity had somewhat decreased. Bordellos and gambling houses, however, remained in the area south of Pennsylvania Avenue. In addition, industry – in the form of lumber yards, foundries, and mills – began to take over the areas vacated by squatters and illegal businesses, bringing smoke and industrial pollution to Murder Bay.¹⁵¹

Journalists also descended upon the capital to cover the daily events in Washington; the news was sent to the nation’s newspapers via wire services. The Associated Press, opened during the war, was situated at 7th Street and Pennsylvania Avenue. Photographers, too, operated studios in Washington, the most famous being Mathew Brady who spent a great deal of time covering the war from the battlefields. Brady’s studio, known as the Brady National Photographic Art Gallery, was located at **625-27 Pennsylvania Avenue (Contributing Buildings)** starting in 1858. It was his first and most extravagant studio in the capital and was located on the top three floors of this ornate double building.¹⁵² In 1869, financial problems caused Brady to scale back and occupy only 627 Pennsylvania Avenue. Constructed in 1853-54, the four-story Renaissance

¹⁴⁸ Prostitution was not made illegal in the District until 1914.

¹⁴⁹ Maddex, 85; Donald E. Press, “South of the Avenue: From Murder Bay to the Federal Triangle,” *Records of the Columbian Historical Society* 51 (1984), 51-59. Maddex identifies “Hooker’s Division” as the area around 6th and 7th streets; Press sites it further west.

¹⁵⁰ Lee, 91.

¹⁵¹ Press, 60-64.

¹⁵² Maddex, 85.

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Revival buildings are the only pre-Civil War commercial buildings to remain on Pennsylvania Avenue.¹⁵³

News of the northern victory began to reach Washington immediately following General Lee's surrender at Appomattox Court House on April 9, 1865. Impromptu celebrations were followed by a grand victory celebration and illumination held on April 11. The assassination of President Lincoln drastically altered the celebratory mood of the city, and further victory celebrations were postponed.

The most terrible incident related to the war to occur in Washington did not involve a battle but rather the assassination of President Abraham Lincoln. Lincoln was shot by John Wilkes Booth on April 14, 1865, while attending a performance of *Our American Cousin* at the Ford's Theatre on 10th Street. His assassin ventured into the presidential box and shot the president and then fled on a horse which he had rented from a livery stable on the avenue.¹⁵⁴ The injured president was removed to a modest row house across the street from the theater. It was in the Petersen House, located on the west side of 10th Street between E and F streets, that the president was treated by medical personnel. Lincoln's cabinet members gathered in the front parlors of the house and planned for the possible replacement of Lincoln with Vice President Andrew Johnson and for the search for the assassin. Lincoln died at 7:22 a.m. on April 15, 1865, in an event which brought tragedy to the capital and the nation. Lincoln's death was memorialized by a large funeral procession from the White House to the Capitol along Pennsylvania Avenue held on April 19, 1865.¹⁵⁵

Prior to the funerary procession, Chief Justice Salmon P. Chase administered the Presidential oath of office to Andrew Johnson on April 15, 1865, in the Kirkwood Hotel, located on Pennsylvania Avenue between 11th and 12th streets. Within days of the assassination, Washington residents began a subscription to raise money for a memorial to Lincoln, showing the intensely emotional reaction of local citizens to his death. Sculpted by Lott Flannery, the **Lincoln Statue (Contributing Object)** was dedicated on April 15, 1868, the three-year anniversary of his assassination.¹⁵⁶ In fact, the statue was the first public monument to Lincoln.¹⁵⁷ The statue

¹⁵³ The interiors of both Brady's studio and Gilman's Drug Store, which opened in the building in 1855, have been altered.

¹⁵⁴ Cable, 135.

¹⁵⁵ Robinson & Associates, Inc., in association with architrave p.c., architects, *Petersen House [House Where Lincoln Died] Historic Structure Report* (2002).

¹⁵⁶ Goode, *Outdoor Sculpture*, 229.

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originally stood on a high column in the middle of the plaza in front of the City Hall, facing Indiana Avenue. It was placed on a lower pedestal in 1923.¹⁵⁸

It was not until May 23, 1865, following the Confederate surrender to General Sherman on April 26, that a large victory parade was held to honor the Union troops. The Grand Review of the Union Army lasted several days and started the tradition of acclaiming national heroes. Thousands of citizens joined the President, Congress and Supreme Court in honoring war-torn Union soldiers and their generals. General Sherman and General Meade both led their troops down Pennsylvania Avenue, as President Andrew Johnson watched with General Grant and Secretary of War Stanton.

In the years immediately following the Civil War, Clara Barton ran a Missing Soldiers Office out of the third floor rooms of a row house at **437-41 7th Street (Contributing Building)**, at the corner of 7th and E streets. During the war, Barton had lived in the space and stored supplies for her battlefield relief work in her apartment. Her first endeavor after opening her office was to identify the graves of thousands of Union soldiers who had died at Andersonville Confederate Prison in Georgia. Barton operated the office from 1865 until 1868. The row house was constructed circa 1853 (with a rear addition in 1865). It was greatly altered with various metal facades added in the 1950s and 1960s, and a conjectural brick facade was subsequently placed on the building in the 1980s. Several alterations occurred to the facade prior to the discovery of Barton's Civil War-era artifacts and documents in a sealed crawl space above the third floor in 1997.¹⁵⁹ The General Services Administration is currently administering the preservation of her office and plans to replicate the historic facade.

Late-Nineteenth-Century Washington: Improvements to the City

At the end of the war, the city of Washington was left in decay. Trees had been felled, roads destroyed, and buildings left in disarray. The city was demilitarized as the lands and buildings taken over for military use were returned to public and private use. Samuel C. Busey, whose farm at Belvoir had been surrounded by troops, described the return to normal conditions: "The soldiers, camps, barracks, parade-grounds, and hospitals disappeared, and labor, help, and

¹⁵⁷ Maddex, 60.

¹⁵⁸ During renovation of Old City Hall between 1916 and 1919, the statue of Lincoln was removed, but it was returned (on a small pedestal rather than its former 35-foot column) in 1923.

¹⁵⁹ Gary Scott, "Clara Barton's Civil War Apartments," *Washington History* 13.1 (Spring/Summer 2001): 21-31.

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hirelings returned in some measure to the accustomed ways and pursuits of former days.”¹⁶⁰
There was a great need for a “physical transformation of the city” due to the many physical setbacks suffered by the military occupation of the city.¹⁶¹

In addition to the destruction of the city’s infrastructure, Washington was much changed following the War; most notably its population had doubled.¹⁶² Many military personnel remained behind, and many people, including a large number of freedmen, moved to the city after the war in search of work and a new life.¹⁶³ As a result of this migration, the population of Washington in 1870 reached 109,000.¹⁶⁴ The federal government continued to grow “reflecting the nationalistic concerns of the postwar era.”¹⁶⁵ Despite this growth and the prosperity it brought with it, the city’s infrastructure could not accommodate the increase in population.

Indeed, the need for transportation increased as the city started to expand. In 1862, Henry Cooke had persuaded Congress to grant him permission to build and operate the city’s first street car system. The line ran from the Capitol to the Willard Hotel at 14th Street along the center of Pennsylvania Avenue. In 1892, the company installed a cable car system which ran from the Navy Yard to Georgetown and a portion of the trip was along Pennsylvania Avenue.¹⁶⁶ The system was electrified the following year with the electric wires placed in the old cable system’s underground conduit, which spared the avenue from unsightly overhead wires.¹⁶⁷ Streetcars also ran along 7th Street, north and south of Pennsylvania Avenue, and along 15th Street north of the

¹⁶⁰ Gutheim, (1977), 75.

¹⁶¹ Craig, 180.

¹⁶² The Junior League of Washington, 230.

¹⁶³ Gutheim, (1977). 69.

¹⁶⁴ Scott G. Shultz, *Cultural Landscape Report: Washington Monument Grounds, West Potomac Park, Draft* (Washington, D.C.: n. d.), 5.

¹⁶⁵ Craig, 180.

¹⁶⁶ Michael D. Hoover, *Pennsylvania Avenue: Historical Documentation* (Washington, D.C.: National Park Service, National Capital Parks - Central, 1993), 6.

¹⁶⁷ *Ibid.* The use of underground conduit was required by Congress.

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avenue to New York Avenue.¹⁶⁸ The electric streetcars were removed from the avenue in January 1962.¹⁶⁹

The first major effort to improve the city following the war was carried out by Alexander “Boss” Shepherd. He headed the Board of Public Works, created by Congress in 1871 to improve the municipality of Washington. Shepherd was also governor of what was then the territorial government of the city from 1873-74. He is credited with changing Washington from a swamp to a modern, paved city, yet his projects caused huge city debts – which some believe resulted in the District’s shift from home rule to a system of commissioners in 1874. In spite of the financial controversies which plagued his regime, Shepherd did envision a “physical plan that had exceeded in scale anything undertaken in the city since L’Enfant.”¹⁷⁰ In his powerful roles, Shepherd wished to make the District “worthy of being in fact, as well as in name, the Capital of the nation.”¹⁷¹ Many streets were regraded and repaved (or paved for the first time), gas and sewer lines were laid, thousands of trees were planted, and the City Canal was filled.¹⁷² The filling of the canal was of great importance since the stagnant, sewage-filled water often caused health problems.¹⁷³ A sewer pipe was laid along the canal’s route to act as an outlet, and the resulting street was paved and renamed B Street (now Constitution Avenue).

Pennsylvania Avenue “remained the city’s principal street, although its physical appearance did not in any way connote the grandeur of an urban ‘ceremonial way.’”¹⁷⁴ Prior to Shepherd’s improvements, there was a brick sidewalk, but there was talk of replacing it with a new material. Montgomery Meigs traveled in Europe in 1867 to recover his health after the war, and spent time observing the sidewalk and paving patterns of the great European cities. Meigs noted that European “sidewalks” were “never paved with brick” as those of Pennsylvania Avenue already

¹⁶⁸ King, 23.

¹⁶⁹ The streetcar tracks were removed at a later date.

¹⁷⁰ Gutheim, (1977), 86.

¹⁷¹ The Junior League of Washington, 235.

¹⁷² Cable, 149-54.

¹⁷³ Green, 302.

¹⁷⁴ Gutheim, (1977), 78.

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were.¹⁷⁵ Most, in fact, were lined with stone blocks or flagstones, laid out in right angles to the line of travel, or with cobblestones. As a result, Meigs suggested that Washington adopt natural stones available in the area, such as red and gray sandstone from the Seneca quarries in Maryland and blue- and white-veined limestone from the Potomac.¹⁷⁶ No evidence indicates that any of Meigs sidewalk suggestions were ever implemented.

Meigs also analyzed street and pavement widths as well as the placement of trees along European streets, such as those in Berlin, where often a wide gravel central path was flanked by two rows of shade trees, a single-lane paved carriage way, and wide sidewalks next to the buildings. General Nathaniel Michler (Chief of Engineers), who received much correspondence from Meigs on this matter, formulated his own plan for the improvement of the avenue and other streets. His proposal was based upon the majestic Parisian thoroughfare, the Champs Elysées. Michler's plan had a central macadamized roadway flanked by sidewalks. One set of trees was placed directly in front of the buildings fronting each sidewalk and the other set of trees flanked the roadway. In the end, Pennsylvania Avenue was repaved during Shepherd's tenure over the city, but Michler's plan surely had an effect on the attention paid to the grand avenue.

Shepherd paid a great deal of attention to Pennsylvania Avenue, even though numerous other city streets needed to be paved or repaved, but since the avenue was already conceived of as the city's ceremonial way, it "demanded special treatment."¹⁷⁷ Shepherd proposed raising the level of Pennsylvania Avenue several feet from the Capitol to 10th Street to put an end to the flooding.¹⁷⁸ In addition, it became evident that the avenue's cobblestone surface, which was unpaved in parts, needed to be paved, but the question arose as to what material would be used to reach this goal. In early 1871, the local government passed a plan to repave the avenue with wooden blocks from Rock Creek to 8th Street, S.E. Wooden blocks were a strange choice since asphalt was known to be a more effective paving material.¹⁷⁹ The blocks were installed by February 1871. Due to the objection of the Washington & Georgetown Railroad Company, which did not want a wood surface for their horses' footing, the blocks were not installed between horsecar rails located in the center of the avenue. As a result, the cobblestones were left in place between the two pairs of

¹⁷⁵ Ibid., 81.

¹⁷⁶ Ibid.

¹⁷⁷ Ibid., 85.

¹⁷⁸ Cable, 149.

¹⁷⁹ Ibid., 145.

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rails. The cobblestones were replaced by granite by 1880. The city celebrated the installation of the new pavement with a two-day carnival held February 20 and 21, 1871, during which President Grant proceeded down the newly paved avenue in his carriage.¹⁸⁰ There were high expectations for the new paving; the *Star* wrote, "This winter we hope to have one of the finest drives in the world on our spacious, well-paved avenue, to invite the wealth and fashion of the north to our city."¹⁸¹ Unfortunately, the new pavement proved a disaster within a year due to the poor fit of multiple blocks used by four different contractors, splintering, rotting, and dirtiness.¹⁸² In 1874, the avenue was successfully paved with asphalt and brick.¹⁸³ Shepherd also planted trees along the avenue as ornament and to provide shade.¹⁸⁴ The avenue was repaved with asphalt in 1890, and resurfaced again in 1907.¹⁸⁵

Shepherd often was described as being far too aggressive in his attempts to improve the city. E. E. Barton, in his 1884 *Historical and Commercial Sketches of Washington and Environs*, wrote that "The established grades of the streets were changed, some filled up and others cut down, often leaving houses perched up on banks twenty feet above the street, while others were covered nearly to their roofs. . . they tore up the tracks of both steam and street railways by force! It is safe to say that no American city ever witnessed such high-handed proceedings as were carried on in the National Capital during the reign of the Board of Public Works."¹⁸⁶ Joseph West Moore presents a more laudatory depiction of the Board's actions in his 1883 *Picturesque Washington: Pen and Pencil Sketches*: "In ten years from the time the Board of Public Works began its improvements, the city was transformed. The streets were covered with an almost noiseless, smooth pavement. Fifty thousand shade-trees had been planted; the old rows of wooden, barrack-

¹⁸⁰ Ibid., 145-48; *Annual Report of the Commissioners of the District of Columbia*, 1880 (Washington, D.C.: U.S. Government Printing Office), 261.

¹⁸¹ Ibid., 148.

¹⁸² Ibid., 145-48.

¹⁸³ *Pennsylvania Avenue National Historic Park*, http://www.nps.gov/paav/pa_visit.htm.

¹⁸⁴ Gutheim, 85.

¹⁸⁵ Cable, 169.

¹⁸⁶ Craig, 183.

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like houses had given place to dwellings of graceful, ornate architecture; blocks of fine business buildings lined Pennsylvania Avenue and other prominent thoroughfares.¹⁸⁷

Yet by the end of 1872, the city had acquired a debt of \$10,000,000, which led to a Congressional investigation and the widespread discredit of Shepherd.¹⁸⁸ The exorbitant costs of these improvements bankrupted the city. The territorial government was ended as a result, and the District was put under Congressional management, mostly as a result of Shepherd's use of money.¹⁸⁹ Many of Shepherd's improvements, however, were praised. In fact, the commission system created to control the city pledged to continue the public improvements initiated by Shepherd.¹⁹⁰ The Corps of Engineers also carried out improvements to public reservations, namely irrigation, drainage, drinking fountains, gas lamps, new furniture, and new plantings. The Board of Public Works was replaced with the position of Engineer Commissioner under the new federally controlled government for the District. In spite of the corruption associated with Shepherd, a statue of him was placed in front of the District Building in 1909 as a result of local respect for his civic improvements.¹⁹¹

The area around the Center Market was periodically improved as well. The triangular parcel of land at the northeast corner of the intersection of 8th Street and Pennsylvania Avenue, later known as Reservation 36, was improved as a park under the direction of Colonel Orville E. Babcock, the head of the Office of Public Buildings and Grounds, between 1870 and 1876. Two other parcels of land on either side of 9th Street south of Pennsylvania Avenue were enclosed with fences and planted with deciduous trees and shrubs in 1884. A cast-iron fountain was erected in the western parcel, and a statue of Civil War general John A. Rawlins was placed on the eastern triangle around 1889. The Rawlins statue had been erected on Pennsylvania Avenue at the intersection of 10th and D streets, but was moved to the site near Center Market when the statue of printer and

¹⁸⁷ Ibid., 185.

¹⁸⁸ Gutheim, (1977), 86.

¹⁸⁹ The Junior League of Washington, 235.

¹⁹⁰ Gutheim, (1977), 86.

¹⁹¹ The bronze statue of Shepherd, the first native of the District to be honored with a public statue, was designed by U. S. J. Dunbar. The statue moved in 1931 to a newly formed triangle at 14th Street and Pennsylvania Avenue. In 1980, it was removed to the Blue Plains Wastewater Treatment Plant when various Pennsylvania Avenue Development Corporation projects were under construction. There are plans to clean the statue and again place it in a public space, although probably not in front of the District Building.

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publisher Benjamin Franklin was erected near what had become "Newspaper Row." (See below.) Ornamentation of these small public spaces was further elaborated in the following decade. In 1892, the triangular space that became Reservation 36 received a granite curb, new gravel paths, and evergreen and deciduous shrubs. Two large urns were placed at the intersection of the walks, and in the center of the reservation, a statue of General Winfield Scott Hancock (see below) was erected in 1896. By that time, the triangle had received its designation as Reservation 36. In 1894, the Office of Public Buildings and Grounds published an official list of reservations, using the numbering system that applies to this day. A low wall of rough ashlar with a granite coping was constructed in place of the curb in 1897, along with two flights of granite steps on the east and south for access from the sidewalk.¹⁹²

In the last quarter of the nineteenth century, the Army Corps of Engineers also began making improvements to Judiciary Square, turning a rough, partly open space into a park. The buildings within the square – a brick school house, the jail, and the hospital, as well as several other smaller frame buildings – were removed between 1873 and 1878. Tulip poplars and elm trees were planted on the borders of the square in 1875, and other deciduous trees, evergreens, and shrubs were planted in subsequent years – more than 300 by 1877. Curvilinear walks were cut through the park and first paved with gravel. Later the Corps of Engineers paved the walks with asphalt. Streetlights were installed, and a post-and-chain fence erected in 1882. A marble fountain 25 feet across was installed in the center of the park in 1878. After the extension of Old City Hall between 1881 and 1883 and the construction of the Pension Building, parts of Judiciary Square were re-landscaped. Hundreds of trees were lost during the construction and were replaced with more than 2,000 flower bulbs in 1885. The fountain was moved from the center of the park to the south entrance of the Pension Building, resulting in the realignment of F Street, and the walks of the square itself were realigned.¹⁹³

In the years after the Civil War, the Pension Office had grown to be the largest bureau of the Department of the Interior. With the passage of the Arrears Act in January 1879 (allowing pensions to be granted for death or injuries suffered during service to commence on the date of discharge rather than the date of claim) countless new claims were filed. In 1881, Congress decided that the Pensions Bureau needed a large, fireproof building to replace its earlier headquarters. A site, bounded by 4th, 5th, F, and G streets, was chosen at the northern end of Judiciary Square. Designed by Montgomery Meigs (who had previously worked on the Washington aqueduct and an extension to the Capitol), the **Pension Building (Contributing Building)** was erected in 1882-85. A terra-cotta frieze encircles the building, illustrating the

¹⁹² HABS No. DC-691, 4-5.

¹⁹³ Stanley, 45-57.

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building's role as a memorial to the soldiers and sailors of the Civil War.¹⁹⁴ When completed, the building housed 1,500 employees who disbursed \$8 million in pensions to almost 3 million veterans from four wars.¹⁹⁵ It was designed with concern for ventilation, lighting, and the health of its occupants. The large interior space, modeled after an Italian Renaissance palazzo courtyard, has been the site of many inaugural balls. In the 1950s, the building was praised as a unique design from its time period after being threatened by plans for demolition for many decades.¹⁹⁶ The Pension Bureau moved to the Interior Building in 1926, and various federal agencies occupied the building, including the General Accounting Office from 1926 to 1950, prior to its conversion to the National Building Museum in 1985.

Another important civic improvement was the dredging of the Tidal Flats along the Potomac. This effort was initiated in 1869 by Chief of Engineers Michler.¹⁹⁷ A Congressional appropriation was made in 1874 to continue this effort under military engineer S. T. Abert, but the work was never completed. Then on February 12, 1881, a large flood inundated about 254 acres of the low-lying city, including almost all of the typically low-lying triangle between Constitution Avenue (then B Street), 14th Street, and Pennsylvania Avenue.¹⁹⁸ This flood provided the impetus to carry out the dredging in full force. The reclaimed flats became Potomac Park (later East and West Potomac Parks), and have served as important recreational locales for the city.

The reclamation of the flats was essential to ensure that future floods would not jeopardize the city. Certain building sites had already been relocated as a result of the poor condition of the land south of the avenue. The original site for the Pension Building, for example, on the south side of Pennsylvania Avenue at Louisiana Avenue, was rejected in favor of a Judiciary Square site due to the floods which often plagued the area.¹⁹⁹ The vulnerability of the south side of the avenue to

¹⁹⁴ Nancy C. Taylor, National Register of Historic Places Inventory - Nomination Form, "Pension Building," (Washington, D.C.: Department of the Interior, National Park Service, March 24, 1969), 2.

¹⁹⁵ Department of the Interior, (1965), 61.

¹⁹⁶ Keyes Condon Florance Architects, Giorgio Cavaliere, Beth Sullebarger, Norman R. Weiss, and Frances Gale, *Historic Structures Report, U.S. Pension Building* (Washington, D.C.: General Services Administration, December 1984), 3.2.1, 4.1.11.

¹⁹⁷ According to his 1868 *Annual Report of the Chief of Engineers*.

¹⁹⁸ Shultz, 8.

¹⁹⁹ Gutheim, (1977), 81.

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these freshets “discouraged the federal government from building any major public buildings along or south of the avenue.”²⁰⁰ The reclamation began in earnest in the summer of 1882 under Major Peter C. Hains of the Corps of Engineers.

As the city’s development expanded and its major streets were paved and drained, the various ruling bodies also attempted to improve it aesthetically. One result was the proliferation of statuary in the city. The subjects, forms, and locations of these sculptures reflect national and local trends of the time, and Pennsylvania Avenue, as might be expected of the city’s major ceremonial street, provided a principal location for these improvements. Concern for the implementation of the L’Enfant plan for the city remained strong for Washington’s planners, both federal and local, and as a result much of the sculpture approved for the city was placed in public reservations derived from that plan. Congressional approval was required for the placement of statuary in these reservations, but once a private organization obtained approval that organization was free to erect whatever monument it saw fit.²⁰¹

Commemoration of the Civil War began soon after it ended. An example of an early effort is the **Peace Monument (Contributing Object)**, which stands on Reservation 202A at the intersection of Pennsylvania Avenue and 1st Street at the foot of the Capitol. The 40-foot monument was sculpted in Rome by Franklin Simmons (after a sketch by Admiral David D. Porter) and erected in 1877. Navy personnel helped to finance its construction. Classically inspired in its personifications of America, History, Peace, and Victory, it also incorporates symbolic allusions to Plenty, Agriculture, Science, Literature, and Art. Surrounding the statuary group 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.²⁰²

Memorialization of the Civil War increased as veterans grew older and the economy improved. Eventually, Washington could claim to have the greatest concentration of Civil War memorials of any city in the country. By the end of the nineteenth century, this concern for commemorating Civil War veterans could be seen throughout the country in various guises. The first national military parks (Chicakamauga and Chattanooga, Shiloh, Gettysburg, and Vicksburg) date from the last decade of the century, and that decade saw a tremendous increase in statues erected to

²⁰⁰ Ibid., 81.

²⁰¹ Gutheim, (1977), 77-78; Green, 143-144; Gary Scott, National Register of Historic Places Inventory - Nomination Form: “Civil War Monuments in Washington, D.C. (Washington: Department of the Interior, National Park Service, 1978).

²⁰² Goode (1974), 242; Scott, 7:3-4.

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Civil War heroes, both officers and common soldiers and in both the north and the south.²⁰³ Pennsylvania Avenue's example of this movement is the **Major General Winfield Scott Hancock Memorial (Contributing Object)**, which stands at the corner of Pennsylvania Avenue and Seventh Street in Reservation 36. Sculptor Henry Jackson Ellicott depicted Hancock, a Union hero at Gettysburg, astride his horse in uniform, facing west. (Most Civil War sculpture in Washington shows the hero on horseback, giving the District the largest number of equestrian statues of any city in the United States.) The nine-foot-tall, seven-foot-wide bronze statue of Hancock was erected and dedicated in 1896.²⁰⁴

Although Washington became a city filled with memorials to Union heroes in the late nineteenth and early twentieth centuries, not all of the statuary placed on Pennsylvania Avenue in the years following the Civil War commemorated veterans. Two reflect local rather than national history. The **Temperance Fountain (Contributing Object)** was donated to the city by wealthy California dentist and speculator Henry Cogswell as a fountain to provide water for visitors as an alternative to alcohol. It was erected in 1884 on the Pennsylvania Avenue side of Reservation 36A, across 7th Street from the site of the Hancock statue.²⁰⁵ The statue of **Benjamin Franklin (Contributing Object)** was donated by journalist and *Washington Post* founder Stilson Hutchins and unveiled on January 11, 1889, at the intersection of 10th Street and Pennsylvania Avenue, near what were then the *Post's* offices.²⁰⁶ Hutchins donated the statue of one of the most renowned journalists in colonial American in the name of the country's newspaper publishers. The eight-foot marble statue was modeled by Jacques Jouvenal to the design of Ernest Plassman and stands on an 11-foot-high pedestal that alternates rough and finished granite blocks.²⁰⁷

²⁰³ Ronald F. Lee, "The Origin and Evolution of the National Military Park Idea," (Washington, D.C.: National Park Service, Department of the Interior, 1973), 8http://www.cr.nps.gov.; John J. Winbury, "'Lest We Forget': The Confederate Monument and the Southern Townscape," *Southeastern Geographer* 23:2 (November 1983), 110-111.

²⁰⁴ Goode, *Outdoor Sculpture*, 361; National Capital Planning Commission, 1970.

²⁰⁵ Don't Tear It Down, Downtown Survey, Square 460, Temperance Fountain, (1981), n.p.; Goode, (1974), 358; Richman, "Temperance Fountain"; Warren-Findley, 118-119. The Temperance Fountain was moved closer to Indiana Avenue within reservation 36A as a result of the work of the Pennsylvania Avenue Development Corporation.

²⁰⁶ The statue was moved to its current position at the southeast corner of Pennsylvania Avenue and 12th Street in 1982 as a result of the redevelopment of the avenue.

²⁰⁷ National Capital Planning Commission, 1970; Gary Scott, National Register of Historic Places Inventory - Nomination Form, "American Revolution Statuary," Department of the Interior, National Park Service, Washington, D.C., July 14, 1978, 7:2; Goode, *Outdoor Sculpture*, 364-365.

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The result of these various and diverse improvements was the transformation of the city. In a March 1880 edition of the *Century Magazine*, a report commented on this topic: “Within the past ten years Washington has ceased to be a village.”²⁰⁸ The *Graphic* reported in November of 1875 that many people who “remember [Washington] as it was in the old days before the war can hardly believe that it has been transformed into the new and elegant city of to-day.”²⁰⁹ Indeed, by the 1880s, Washington had been transformed from a provincial town into a cosmopolitan capital.²¹⁰ The government function was growing, as were the number of federal workers. In addition, immigrants from many countries were settling in Washington. The eastern section of Pennsylvania Avenue was home to the city’s Chinatown and Greek and Italian merchants from the 1880s until the 1930s when the construction of the Municipal Center displaced them. As a result of this large growth in population, new shops, houses and services opened rapidly. A new building type reached Washington, that of a taller building dedicated only to commercial activities. Such structures were erected out of cast iron, stone, or brick, and located along the city’s major retail thoroughfares, such as Pennsylvania Avenue, F Street, and 7th Street.²¹¹ Many of these buildings have since been demolished, greatly altered, or incorporated into a new project (such as the U.S. Storage & Company Building, which is now part of 1001 Pennsylvania Avenue); some of the notable remaining examples, however, are detailed below. During this time of Washington’s expansion, many of the building types were logically developed in clusters near to large government buildings associated with their trade. Banks, for example, were opened near the Treasury Department and the Center Market. Offices were primarily constructed near the Old Patent Office, and retail was located mostly north of the Center Market on 7th Street.

The only remaining late-nineteenth-century office buildings still standing on Pennsylvania Avenue are the **Central National Bank Building (Contributing Building)** and the **Evening Star Building (Contributing Building)**. The Central National Bank Building was constructed in 1858 as the St. Marc Hotel, but was purchased by the Central National Bank in 1887. The bank immediately hired architect Alfred B. Mullett to convert the building into offices, as well as to add two towers with conical roofs. The building sits on a trapezoidal site at the important intersection of 7th Street and Pennsylvania Avenue. Apex Liquors moved into the building in the late 1940s, giving the building its common name.

²⁰⁸ The Junior League of Washington, 239.

²⁰⁹ The Junior League of Washington, 236.

²¹⁰ *Ibid.*, 241.

²¹¹ Gutheim, (1977), 100-101.

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The Evening Star Building was constructed in 1898-99 to a design by architect Walter Gibson Peter of Marsh & Peter. This Beaux Arts office building stands at the northwest corner of 11th Street and Pennsylvania Avenue. The Evening Star Building is notable since it was “one of the first multi-story structures erected [in Washington] after the depression of the 1890s” and also for its ornate and elegant classicism.²¹² The building served as the offices and printing plant of the *Evening Star* newspaper. The paper had moved to the southwest corner of Pennsylvania and 11th Street in 1854, and operated there until its own building was completed across the avenue in 1899. It remained at this building until it moved to a new plant on Virginia Avenue, S.E., in 1955. (The *Star* maintained its prominence in the newspaper industry of the District until the 1960s when the *Washington Post* “gained the national reputation, the circulation and the advertising lineage that had been the *Star*’s for decades”²¹³ and the (then) *Washington Star* eventually ceased operations in 1981.) The Evening Star Building was remodeled as commercial offices in 1959 and subsequently rented to the United States government.

The earliest commercial building to be erected on F Street, directly to the south of the Patent Office, was the **LeDroit Building (Contributing Building)** completed in 1875. This office building predates the use of elevators and was the first commercial building to be constructed among the row houses that once surrounded the Old Patent Office. Designed by architect James McGill, the building is a preeminent example of the commercial Italianate style.²¹⁴ Other commercial buildings followed shortly, including 812 F Street (1875-76), the Adams Building at 814-16 F Street (1878), 818 F Street (1881), and the Romanesque Revival **Warder Building (Contributing Building)** at the corner of 9th and F streets (1892; also known as the Atlas Building).

Located diagonally across from the Patent Office Building at the southwest corner of F and 9th streets, stands the imposing granite **Washington Loan and Trust Company Building (Contributing Building)**. When constructed in 1891 to a design by architect James G. Hill, the building represented a new type: the elevator office building. As a result of this technology, the building reached nine stories, substantially taller than many of its neighbors on F Street. A major addition was constructed on the west side of building in 1926 using the same design and materials

²¹² Richard Longstreth, “The Unusual Transformation of Downtown Washington in the Early Twentieth Century,” *Washington History* 13:2 (Fall/Winter 2001-2002), 56.

²¹³ Richard R. Crocker, National Register of Historic Places Inventory - Nomination Form, “Evening Star Building,” (Washington, D.C.: Department of the Interior, National Park Service, Oct. 11, 1977), 4.

²¹⁴ “Rehabilitation of Historic Buildings: 800 F Street, NW,” *NCPC Quarterly* (Fall 1999): 8.

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as the original. The Washington Loan and Trust Company was the first trust company to be established in Washington; it later merged with Riggs National Bank in 1954.²¹⁵ (The building was recently rehabilitated into a hotel, the Courtyard by Marriott.)

The **National Union Building (Contributing Building)**, designed in the Romanesque Revival style by architect Glenn Brown, was erected in 1890 at 918 F Street. Brown also designed the **Kann's Department Store Warehouse (Contributing Building)** in 1904 at 715-19 D Street, the style of which is more classical since he was greatly influenced by the 1893 Columbian Exhibition. The six-story National Union Building served as the headquarters of the National Union Fire Insurance Company from 1890 until 1946. As it illustrates, many companies with national interests, such as insurance companies, were drawn to the nation's capital during the commercial development of the 1880s and 1890s. The downtown area was the prime location for such commercial ventures.

Several other late-nineteenth-century commercial buildings lining F Street have been altered and some, as in the case of the Atlantic Building, have been reduced to facades. The eight-story Atlantic Building, constructed in 1887-88 to a design by James G. Hill, is considered to be Washington's first skyscraper.²¹⁶ Romanesque Revival in style, the building was constructed by a group of real estate investors. The building's 142 offices housed mostly lawyers, who needed to have offices near the Pension Building and Patent Office.²¹⁷ The Department of Agriculture's Forest Service occupied the entire building from 1905 to 1940, noted as the organization's most formative years.²¹⁸ The Atlantic Building and its three late-nineteenth- and early-twentieth-century neighbors, 920 F Street (1911), 922-24 F Street (1876), and 926 F Street (1891), have all been demolished save for their facades, which await re-development.

As the main nineteenth-century route leading to the Center Market, 7th Street was a busy commercial corridor lined with offices and banks, especially near its intersection with Pennsylvania Avenue. Buildings constructed on the lots formed by the intersection of 7th Street with the diagonally aligned Pennsylvania and Indiana avenues possess unique footprints and

²¹⁵ Nancy C. Taylor, National Register of Historic Places Inventory - Nomination Form, "Washington Loan and Trust Company," (Washington, D.C.: Department of the Interior, National Park Service, November 6, 1970), n.p.

²¹⁶ Suzanne White, "Bernstein Changes Course on Atlantic," *Washington Business Journal* (July 20-26, 2001), 61.

²¹⁷ Don't Tear It Down, Downtown Survey, Atlantic Building, (February 1981), n.p.

²¹⁸ Don't Tear It Down, Downtown Survey, 930 F Street, (1981), n.p.

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prominent corner markers, such as towers. One such example is the **Firemen's Insurance Company Building (Contributing Building)** constructed in 1882 at the northeast corner of Indiana Avenue and 7th Street. The building was designed by P. J. Lauritzen and its corner is marked by a polygonal tower with a gold dome. The Firemen's Insurance Company was incorporated by an act of Congress in 1837, and was first located across the Avenue from the Center Market. The company then constructed its own building on its current location on the former site of the Corcoran Fire Insurance Company. The Firemen's Insurance Company is the capital's oldest insurance company in continuous operation; indeed, the company remained in this building for over 100 years.²¹⁹ This area became known for its concentration of insurance companies. The **National Union Insurance Company Building (Contributing Building)** occupied the lot adjacent to the Firemen's Insurance Company Building at 643 Indiana Avenue. A Queen Anne-style facade, designed by Glenn Brown, was added to an existing building in 1882 to provide a stylish headquarters for the company.²²⁰

On the south side of Indiana Avenue, on a trapezoidal lot at 301 7th Street, sits the **National Bank of Washington Building (Contributing Building)**. This small, Romanesque Revival building was designed by James G. Hill. It was completed in 1889, and an addition was constructed on its east side in a matching style in 1921. The building was occupied by the Bank of Washington, which was established in 1809 and was the first Washington bank of purely local origin and interest.²²¹ The bank also had a branch near the Capitol, but this branch across from the Center Market was for many years the oldest banking institution in Washington still in existence. The building now serves as a branch of Riggs Bank.

In addition to the large new commercial buildings erected in the late nineteenth century, many small commercial buildings continued to be built in the post-Civil War years. These buildings were predominantly located on Pennsylvania Avenue, F Street, and 7th Street. One example of a modest commercial building is the four-story brick Italianate **443 7th Street (Contributing Building)**, at the southeast corner of 7th and E streets. Constructed before 1873, the building does not differ greatly from its contemporary, the LeDroit Building, in terms of size and materials, but it is more modest in its fenestration and decoration. It housed a small clothing firm, Eiseman & Brother, Clothiers. Groupings of commercial buildings, somewhat smaller in size than 443 7th

²¹⁹ Murphy and Szoradi, Architects, *Property Study and Report for the Firemen's Insurance Company Buildings* (Bethesda, MD and Washington, D.C.: March 1983), n.p.

²²⁰ By 1890, however, it had relocated to 918 F Street, also designed by Glenn Brown.

²²¹ Tanya Beauchamp, National Register of Historic Places Inventory - Nomination Form, "National Bank of Washington," (Washington, D.C.: Department of the Interior, National Park Service, January 2, 1974), n.p.

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Street, are still located on F Street. The more intact buildings include: **912 F Street (Contributing Building)**, **914 F Street (Contributing Building)**, **938 F Street (Contributing Building)**, and **940 F Street (Contributing Building)**. Most are three to four stories in height and were constructed in the 1870s and 1880s. Both 912 and 914 F Street were constructed as residences and were converted to commercial use in the 1880s.

Two imposing federal buildings were constructed in the last two decades of the nineteenth century: the **Old Post Office (Contributing Building)** and the **Pension Building (Contributing Building)**. The Old Post Office was the first public building to be erected in the future Federal Triangle area²²² – an area which throughout the late nineteenth century had a notorious reputation for crime and disreputable businesses.²²³ The construction of the massive stone post office building, on a site bounded by 11th, 12th, C, and D streets, commenced in 1891. The Romanesque Revival-style building was designed by Willoughby J. Edbrooke of the office of the Supervising Architect of the Treasury to house the Post Office and Post Office Department. The design is reminiscent of H. H. Richardson’s Alleghany County Courthouse in Pittsburgh due to its large clock tower, massive base, and handsome arches. Finished in 1899, the building was criticized for its out-of-date style at a time when classical elements were most praised (and the popularity of the Beaux Arts style of architecture and the City Beautiful movement).²²⁴ After surviving many proposals for its demolition, the Old Post Office is one of the few remaining institutional examples of Richardsonian Romanesque architecture in Washington.²²⁵ (The main Post Office branch moved to a new building adjacent to Union Station in 1914, and the Post Office Department offices moved to the newly constructed Post Office Department in Federal Triangle in 1934. At this time, the Post Office Building became known as the Old Post Office.)

The McMillan Plan and Its Influence on Washington’s Downtown

The city of Washington and the Pennsylvania Avenue National Historic Site as they exist today largely took shape in the twentieth century. The design for reorganizing the city’s monumental core that was created early in the century, now generally known as the McMillan plan, provided a framework that built on L’Enfant’s eighteenth-century Baroque ideas and guided planners and

²²² Scott and Lee, 169.

²²³ HABS DC- 695, 2.

²²⁴ Scott and Lee, 169.

²²⁵ Suzanne Ganschietz and Nancy C. Taylor, National Register of Historic Places Inventory - Nomination Form, “Old Post Office and Clock Tower,” (Washington, D.C.: Department of the Interior, National Park Service, March 23, 1973), n.p.

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architects of public buildings away from late nineteenth-century eclecticism. The McMillan plan, prepared by the Senate Park Commission in 1901-02, represents the primary American example of the City Beautiful movement. It included the reclamation of land for waterfront parks, the creation of parkways, improvements to the Mall, the erection of monuments, and the construction of government buildings. The plan was conceived as a guide for future growth and remains an important influence on the shape of the city.²²⁶

The McMillan plan grew from the ideas of prominent Washington businessmen seeking to reshape the city's appearance, and it evolved over a period of several years from the ideas of professional designers, politicians, and concerned citizens. In October 1898, several influential citizens met to discuss the celebration of Washington's first century as the nation's capital. A committee of nine men was selected to prepare plans for the celebration and to meet with President William McKinley to discuss their implementation. In his message to Congress in December, McKinley recommended an appropriation by Congress to help commemorate the anniversary. Congress responded with \$10,000 for a committee appointed by the President to prepare plans and for that committee to meet with the previously established citizens' committee and the congressional committees on the District of Columbia. The first meeting of the joint committees took place on February 21, 1900, although separate meetings had taken place previously. The citizens' committee had already prepared plans for the centennial celebration. These plans included a variety of public improvement projects, such as the construction of a municipal building for the city, a new Executive Mansion, statues of worthy Americans, enlargement of the Capitol grounds, a memorial bridge across the Potomac River to Arlington National Cemetery, and a policy of building future government buildings south of Pennsylvania Avenue. A committee of five was then appointed to review the report and make recommendations. This group was chaired by Senator James McMillan of Michigan, the chairman of the Senate's Committee on the District of Columbia.

McMillan's committee set December 13, 1900, as the date for the anniversary celebrations and recommended that a "Centennial avenue" be constructed diagonally across the Mall from the Capitol to the Potomac River, justifying that recommendation with reference to L'Enfant's call for a "Grand avenue" [sic] in that location. A meandering central roadway on the Mall featured prominently in an improvement scheme for the city's monumental core also created in 1900 by Franklin W. Smith, a politically connected manufacturer of naval hardware and amateur historian. Senator McMillan himself created a plan that incorporated an axial avenue between the Capitol and the Washington Monument. Public criticism of both these designs, however, convinced

²²⁶ For a more detailed analysis of the background and development of City Beautiful principles and the McMillan plan, please see Robinson & Associates, Inc., National Historic Landmark-Nomination Form, "The Plan of the City of Washington" (draft), January 4, 2001, District of Columbia Historic Preservation Office.

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McMillan of the desirability of including professional designers in plans for the city, and he introduced legislation that gave the President the authority to appoint an architect, a landscape architect, and a sculptor of national reputation to conduct studies in collaboration with the Chief of the Army Corps of Engineers. The study area included the White House grounds, the Mall, and what is now Federal Triangle. A connection between the Potomac Park and the National Zoological Park was also to be studied. The bill, as passed by Congress, appropriated \$6,000, for the project with authority given to the United States Army's Chief of Engineers, which was to retain a landscape architect as consultant.

Colonel Theodore A. Bingham was the Chief of Engineers at the time, and he contracted with Samuel Parsons, Jr., of Parsons and Pentecost, a New York landscape firm. Parsons had worked with Frederick Law Olmsted, Sr., and Calvert Vaux on Central Park. The improvement plans, unveiled for the President, visiting governors, and the commissioners of the District of Columbia during the centennial celebration on December 13, 1900, recommended domed east and west extensions of the White House as well as the avenue running down the center of the Mall.

Protests against these plans followed quickly. The American Institute of Architects and its secretary, Glenn Brown, who had recently completed an important study of the Capitol, led the opposition. At the end of 1901, Brown organized the AIA's annual convention in Washington around the theme of the redevelopment of the national capital. During the convention, architects such as Cass Gilbert, Paul Pelz, and George Oakley Totten, Jr., presented their own ideas for the improvement of central Washington, as did landscape architect Frederick Law Olmsted, Jr. Immediately after, the AIA committee met with Senator McMillan and his District committee. Consequently, on December 17, 1900, McMillan proposed legislation that would have created a commission of two architects and a landscape architect to study and report on the development of Washington's park system and on the location of public buildings. Rather than bring this resolution before the full Congress and face opposition from the House of Representatives, especially Illinois Congressman Joseph Cannon, who was well known for his criticism of government expenditures for public building, McMillan decided to make this commission responsible only to the Senate. This, finally, was the Senate Park Commission, also known as the McMillan Commission. It consisted of Daniel Burnham, chief architect of the 1893 World's Columbian Exposition in Chicago, Olmsted, Jr., and Charles Follen McKim of the New York architectural firm McKim, Mead and White. Later, sculptor Augustus Saint-Gaudens was added to the commission, and a fifth contributor was Charles Moore, McMillan's Harvard-educated secretary and clerk for the Senate District committee.²²⁷

²²⁷ Repts, 70-93; National Capital Planning Commission, 114-120.

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In June 1901, Burnham, Olmsted, McKim, and Moore traveled to Europe for nearly two months, visiting Paris, Rome, Venice, Vienna, Frankfurt, and London, and their environs. Especially important were trips to Versailles, Vaux-le-Vicomte, and Fontainebleau to inspect the executed designs of French landscape architect André Le Nôtre, whose work L'Enfant knew from his childhood at Versailles, where his father was a court painter. Olmsted took extensive photographs. Travel time was used to discuss ideas and sketch plans. Certain decisions were made en route, such as the general form of the memorial bridge to Arlington Cemetery and the necessity of removing the railroad station and tracks from the Mall.²²⁸

Plans, photographs, and models were created and the commission's report was written during the summer, fall, and early winter of 1901. On January 15, 1902, the report, written by Moore and Olmsted, was presented to the Senate Committee on the District of Columbia and then to the Senate as a whole. On the same day, an exhibit of the commission's plans, photographs, and models was held at the Corcoran Gallery of Art for President Theodore Roosevelt and his Cabinet. The exhibit opened to the general public on the following day, illustrating the main points of the McMillan plan:

- The Capitol was to be surrounded by buildings designated for the use of Congress and the Supreme Court.
- Cultural and educational buildings were to line the Mall, and carriage drives would run between the Capitol and the Washington Monument.
- The grounds of the monument were to receive formal treatment, including a sunken garden on the west side.
- Executive buildings were to surround Lafayette Square.
- The area between Pennsylvania Avenue and B Street [Constitution Avenue] was to be acquired by the government and devoted to municipal buildings, such as a city hall, a new market, an armory, and an auditorium.²²⁹

The commission's drawings established Classicism as the dominant manner in which public buildings would be designed and emphasized the Baroque aspects of L'Enfant's plan, such as the axial avenues and public parks at prominent intersections. In both these principles, the commission followed the tenets of the City Beautiful movement, which had come to exert tremendous influence on public architecture especially since the classically inspired 1893 World's Columbian Exposition held in Chicago. Burnham, McKim, and Saint-Gaudens had all

²²⁸ Reps, 94-98.

²²⁹ Ibid., 109-112.

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lent their expertise to the exposition's execution.²³⁰ City Beautiful planning was based on the principles of the Ecole des Beaux Arts in Paris, where several of the leading proponents of the movement had studied, including McKim. City Beautiful designers emphasized movement through sequential spaces organized by unified building groups. The integration of landscape and architecture, attention to the form and character of open space, and the formal treatment of roadways and other public areas were also hallmarks of the movement. Individuals moving through such formal, integrated, architecturally defined sequences, it was believed, sensed the impact of the shaped space, and City Beautiful adherents claimed moral and economic benefits from its influence. Such a powerful and moving impact was therefore considered appropriate for the national capital.²³¹

In his committee report on the plan, Senator McMillan acknowledged that it could not be implemented within a single generation and emphasized the necessity for long-range planning. The tactic of limiting the McMillan Commission to Senate responsibility in order to avoid a floor fight with the House, however, meant that the plan had no legislative authority to accomplish any of the endeavors it recommended. In addition, McMillan's death earlier that year removed its most influential ally. Copies of the report were no longer distributed after the senator's death, and commission members, who had worked without compensation for a year, didn't use their influence to see their recommendations executed. Roosevelt, although he agreed with the commission's ideas, did not include the plan in his legislative agenda.²³² Much of the McMillan plan was ultimately implemented or guided construction in Washington's central core, but that implementation required efforts over a long period of time by men like Burnham, Olmsted, and Moore, all of whom were appointed as members of the Commission of Fine Arts when it was created in 1910 to oversee the design of Washington's public architecture and sculpture. Implementation of the McMillan plan also required adjustments to the changing governmental, economic, and civic conditions that emerged in the first half of the twentieth century, a period of American history that witnessed the Great War, the Depression of the 1930s, the New Deal programs of Franklin Delano Roosevelt, and World War II.

²³⁰ National Capital Planning Commission, 135-136; Reys, 134; Thomas S. Hines, "The Imperial Mall: The City Beautiful Movement and the Washington Plan 1901-02," in *The Mall in Washington, 1791-1991*, ed. Richard Longstreth (Washington, D.C.: National Gallery of Art, 1991), 81-86.

²³¹ Hines, 81; Robinson & Associates, Inc., 74-76.

²³² Green, 138; National Capital Planning Commission, 132-133.

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Downtown Business Growth Near Pennsylvania Avenue in the Early Twentieth Century

The chief influence of the McMillan plan on the area that is now the Pennsylvania Avenue National Historic Site was the designation of the triangle of land bounded by Pennsylvania Avenue, B Street, and 15th Street as a target for development. This designation followed the desires of prominent city businessmen, a committee of whom had suggested the redevelopment in 1898. To create a more regular triangle on which to rebuild, the McMillan plan suggested the extension of B Street beyond its terminus at 6th Street to its intersection with Pennsylvania Avenue a block to the east.²³³ However, this tenet of the plan was not implemented immediately.

At the beginning of the twentieth century, the area that was to become the Federal Triangle encompassed both the heart of the downtown business district and the notorious neighborhood known as Hooker's Division since the Civil War. The business district stretched from Pennsylvania Avenue north to G Street and from 6th Street west to 15th Street. By 1913, the Division had grown on the south side of the Avenue to cover the area from the foot of Capitol Hill to the Treasury Building. The lack of Congressional authority behind the McMillan plan meant that the present historic area retained this dual character for some time after the plan was presented. Still, this portion of the city did witness physical changes in the first quarter of the century, prior to the creation of the Federal Triangle, which completely transformed the area south of Pennsylvania Avenue in the 1930s.²³⁴

The increasing strength of the federal government in domestic issues drew to Washington wealthy Americans who sought to influence federal policy. The presence of these men in turn helped change the shape of the city. These changes included the construction of splendid residences in the city's northwest quadrant, especially around Sheridan Circle on Massachusetts Avenue and DuPont Circle on Connecticut Avenue, but it also meant the construction of larger and more modern office buildings. For the most part, these new buildings did not replace commercial structures in the old downtown but expanded it north to K Street and west of the White House to 19th Street, often replacing residential buildings in neighborhoods around the city's public squares. Eighteen commercial buildings six stories or taller were built in Washington between 1900 and 1909, 25 others between 1910 and 1916. The effect was to draw some businesses, such as department and specialty stores and speculative office buildings, away from Pennsylvania Avenue, while encouraging others to concentrate in the area.

²³³ Robinson & Associates, Inc., 81-82.

²³⁴ Longstreth, 53; Green, 2:167.

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Following the precedent of large, ornate office buildings established in the late-nineteenth century, such as the Washington Loan and Trust Company Building and the Evening Star Building, the most important office building to be erected in the early part of the twentieth century was the **National Press Building (Noncontributing Building)** in 1926. Located at the corner of 14th and F streets, the building played a prominent role as the Washington headquarters for many regional newspapers. The building, which included an elaborate theater when it opened, has been drastically altered over the years; the theater was demolished in 1964 and the office building was re clad and expanded in 1984-85. An additional multi-use building erected in this period was the **Odd Fellows Temple (Contributing Building)** at 419 7th Street. Completed in 1917, the seven-story-plus-attic building housed a lodge for the fraternal order, the Independent Order of Odd Fellows, on the upper two floors while a furniture store and leased offices occupied the rest of the building.

As the central government grew larger and the demand for access to government leaders increased, hotels received additions and new ones were built. On Pennsylvania Avenue itself, the **Willard Hotel (Contributing Building)** was rebuilt into a larger and more opulent hotel in 1901-04 and the Raleigh was added to in 1905 and 1911. Two others, the **Harrington Hotel (Contributing Building)** on E Street between 11th and 12th and the **Hotel Washington (Contributing Building)** on the corner of 15th and F streets were finished by the end of World War I. These new and expanded buildings gained in attractiveness as well as size as business leaders self-consciously attempted to upgrade the city's appearance. Henry J. Hardenburgh, who also designed the Plaza Hotel in New York, was architect for the Willard, while Thomas Hastings, of Carrère and Hastings, architects of the New York Public Library, designed the Hotel Washington. Although a building height limit was imposed in 1910, Washington newspapers wrote enthusiastic stories of the downtown transformation, comparing the new buildings favorably in appearance and convenience with those of the federal government and with the commercial buildings of New York.²³⁵

The lone public building constructed early in the century was the **District Building (Contributing Building)**, completed in 1908, and designed by the Philadelphia firm of Cope & Stewardson. Located at 1350 Pennsylvania Avenue at the corner of 14th Street, the District Building housed the municipal government. Built of white marble with a gray granite base, the District Building consists of a rusticated two-story base, a three-story shaft articulated with Corinthian columns, and an attic level. Belt courses, cornices, balconies, 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 made the District Building the most elaborately decorated structure in the area that became the historic district.

²³⁵ Longstreth, 53-58; Green, 172.

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Old City Hall was entirely refaced in stone as part of a major restoration effort by Architect of the Capitol Elliott Woods in 1916-18. The original brick building covered with stucco was essentially rebuilt of brick, reinforced concrete, and steel, and faced with limestone. The exterior was rebuilt to Hadfield's design, while the interior was entirely redesigned by Woods. The building was again altered in 1935 and 1966, at which point the building was again District property, and was used as the Court of General Sessions. The Old City Hall Building now sits empty and is awaiting a new local government use. During renovation, the 1868 statue of Abraham Lincoln was removed, but it was returned (on a small pedestal rather than its former 35-foot column) in 1923. A fountain and a statue were also added to Judiciary Square at about this time. In 1923, the **Joseph J. Darlington Fountain (Contributing Object)**, dedicated to the memory of a leader of the Washington Bar Association, was placed in the southwest corner of the square, and winding walks laid out around it. Incorporated into the landscaping plan was a 15-foot-high, **brick ventilating shaft (Contributing Structure)** constructed for the Old City Hall in 1892. The courses of these walks and the brick tower remain in place.²³⁶ The statue of South American liberator Jose de San Martin, a copy of the original in Buenos Aires, Argentina, was erected in the center of the square in 1925.²³⁷

As the quality of some of the buildings along Pennsylvania Avenue rose in the early years of the twentieth century, the avenue also received additional commemorative statuary and some of its public reservations were improved. Five memorial sculpture were added to Pennsylvania Avenue in the early years of the century, representing different aspects of Washington history: statues of Brigadier General Count Casimir Pulaski, General William T. Sherman, Alexander Robey Shepherd²³⁸ (now in storage), General Albert Pike, and the Dr. Benjamin Stephenson Grand Army of the Republic Memorial. The end of the nineteenth century and the beginning of the twentieth witnessed the memorialization of heroes of the both the Civil War and the American

²³⁶ architrave partnership, 126; Architect of the United States Capitol, *Report*, (July 1, 1892), Curator's Office, Architect of the Capitol, Washington, D.C., 4.

²³⁷ Stanley, 74-75. The statue of San Martin was removed to Virginia Avenue and 20th Street, N.W., from the square when the Metro was constructed in the 1970s.

²³⁸ Shepherd was the executive officer of the Board of Public Works in Washington from 1871 to 1874 and oversaw a massive public works program for the city. His statue, designed by Ulric Stonewall Jackson Dunbar, was erected in front of the District Building in 1909. It was moved to Reservation 32 at the corner of Pennsylvania Avenue and 14th Street in 1931 during the construction of the Federal Triangle. Shepherd's statue was placed in storage when Western Plaza was built in 1980 and remains there.

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Revolution throughout the country.²³⁹ The statue of **Brigadier General Count Casimir Pulaski (Contributing Object)** was erected in 1910, in Reservation 33 at the intersection of 13th Street and Pennsylvania Avenue. Sculpted by the Polish artist Kazimierz Chodzinski, the statue was erected on a nine-foot high granite pedestal designed by architect Albert Randolph Ross. 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.²⁴⁰

The **Statue of General William T. Sherman (Contributing Object)** and the **Dr. Benjamin Stephenson Grand Army of the Republic Memorial (Contributing Object)** are examples of later efforts to memorialize heroes of the Civil War. By the end of the Civil War, Sherman's victories over the Confederate army in Atlanta and Savannah were crucial in ending the war. A movement to create a memorial to Sherman began shortly after his death in 1891, and Congress provided \$50,000 for the monument in 1892. Danish-born sculptor Carl Rohl-Smith won an open competition for the Sherman memorial in 1896. His monument, which was dedicated in 1903, consists of a bare-headed Sherman on horseback atop a granite pedestal. Rohl-Smith embedded in the pedestal bronze plaques illustrating scenes from Sherman's life and bronze portraits of Sherman's corps commanders. Freestanding statues representing War and Peace and the four divisions of the Army (Cavalry, Infantry, Artillery, and Engineers) stand at the base of the pedestal. **Sherman Park (Contributing Site)** was landscaped in 1903 to the plans of Colonel Thomas W. Symons, Superintendent of the Office of Public Buildings and Grounds. The plan featured a circular walk around the statue and other walks that curved through flower beds. The circular and curving walks were replaced in 1934 with diagonal walks flanked by rows of willow oaks and American elms, many of which remain today.²⁴¹

In contrast to the array of figural statues in the Sherman monument, a simple granite shaft commemorates Stephenson, a surgeon with the 14th Illinois Infantry Regiment during the Civil War who founded the Grand Army of the Republic, an organization of honorably discharged Union veterans. The memorial was completed in 1909 at the intersection of what was then Louisiana Avenue (now Indiana Avenue) and Seventh and C streets.²⁴² This triangular space had

²³⁹ The statues of four foreign generals in Lafayette Park (Lafayette, Rochambeau, Von Steuben, and Kosciuszko) were all erected between 1891 and 1910.

²⁴⁰ Warren-Findley, 99-100; Goode, *Outdoor Sculpture*, 366; Richman, n.p.

²⁴¹ Lori Thursby, "General William T. Sherman Statue, Washington, D.C.," *President's Park Notes* 1 (September 1999), National Park Service, National Capital Region, Washington, D.C., 1-12.

²⁴² National Capital Planning Commission, n.p.; Goode, *Outdoor Sculpture*, 360; Richman, n.p.; Warren-Findley, 115-117.

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been created as Reservation 36A by 1903, with a corresponding public space on the south side of C Street, where the Temperance Statue stood. The southern reservation, however, was not numbered on maps published by the Office of Public Buildings and Grounds.²⁴³ Nearby, in Reservation 188 at the southwest corner of the intersection of 3rd and D streets, the statue of **General Albert Pike (Contributing Object)** was erected in 1901 by the Ancient and Accepted Scottish Rite of Freemasonry. Pike, a brigadier general in the Confederate army during the Civil War, who was also a high Masonic official, Although this statue is the only memorial in the city of a man who had served in the Confederate army, Pike is depicted as a Masonic leader, not as a Southern officer.²⁴⁴

A block from the District Building on 15th Street was Poli's Theatre, previously known as Albaugh's Opera House. President Woodrow Wilson frequently attended vaudeville performances at Poli's, and several theaters in the area offered entertainment to visitors and residents early in the twentieth century. A theater known as "the old Bijou" stood south of Pennsylvania Avenue between 9th and 10th streets, and Iron Hall, also known as Metzert Hall, was across the street. The National Theatre (not within the Pennsylvania Avenue National Historic Site boundaries) welcomed visitors at 1321 Pennsylvania Avenue. Theater-goers could also visit the Washington at the corner of 11th and C streets on the south side of the Avenue.²⁴⁵ Except for the National, none of the theaters are extant.

The area around Center Market remained the focus of Washington's mercantile businesses in the early years of the century, but it, too, faced the decentralization that characterized the city's businesses early in the century. Five and dime stores such as the Kresge & Company at 438 7th Street, opened in 1918, and **Woolworth's (Contributing Building)** at 406-410 7th Street, opened in 1917. Several department stores opened in the blocks just north of Center Market, such as a new branch of **Lansburgh's Department Store (Contributing Building)** at 6th and E streets. Designed by Milburn, Heister & Company, the large department store was erected in 1916 with a large addition following in 1924. The facade of the six-story building is clad in ornamental terra cotta divided into twelve arcades and large windows in the Chicago Commercial style commonly used for department stores. Lansburgh's was founded in 1860 by Gustave and Max Lansburgh; the present building was an addition to the store's original buildings at 418-30 7th Street, which are no longer standing.

²⁴³ HABS No. DC-691, 6.

²⁴⁴ Goode, *Outdoor Sculpture*, 228. The Pike statue was removed in 1972 during construction of the Labor Department Building. In 1975, the statue was moved to a raised planted area between the D.C. Municipal Center and the Department of Labor on D Street.

²⁴⁵ Green, 2:246; Federal Writers' Project, 635-637.

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Competitor Woodward and Lothrop moved its dry goods business from 921 Pennsylvania Avenue to 11th and F Street in 1887 (not within the Pennsylvania Avenue National Historic Site boundaries). Other retailers followed Woodward and Lothrop to F Street, making the thoroughfare a rival of Pennsylvania Avenue and Seventh Street for commercial dominance. The avenue did boast a number of mercantile establishments early in the twentieth century, such as C.G. Cornwell and Son, which sold groceries, luxury items, and liquor at 1412 Pennsylvania Avenue, and the Bradbury Piano Company in the 1200 block. In addition to merchants, printing and bookbinding establishments were located on the avenue. Gibson Brothers operated a printing business at 1238 Pennsylvania Avenue, and Andrew Butler Graham's photo-lithograph business stood at 1230.²⁴⁶

Modest commercial buildings were also erected north of the avenue, along D and E streets. These streets, however, did not attract the office and high-end retail establishments that clustered on the F Street streetcar line. Two on D Street, between 6th and 7th streets, are still standing: **709 D Street (Contributing Building)** and **717 D Street (Contributing Building)**, while others have been demolished for new office and apartment buildings. Both buildings, constructed out of brick with stone ornament, were erected in 1904 to serve as warehouses. Several small-scale commercial and light industrial buildings still remain on E Street and are reminiscent of the contrast between small-scale buildings and large office towers, such as Washington and Loan Trust Company Building which is located on F Street in the same square. A great variety of building types and functions lined the streets of early-twentieth-century downtown Washington. These buildings, **905 E Street (Contributing Building)**, **915 E Street (Contributing Building)**, **917 E Street (Contributing Building)**, and **919 E Street (Contributing Building)**, served as warehouses or showrooms for an auction house, a printing and stationary supplier, and a tobacco company. All four buildings feature display windows, casement windows, and terra-cotta ornamentation typical of their commercial function and 1910s and 1920s construction dates.

The Potomac Electric Power Company expanded its facilities in this area as well. Although PEPCO constructed a generating plant on the northeast corner of 14th and B streets, south of Pennsylvania Avenue, it opened one of its first substations at 405 8th Street before 1910. The utility company built its headquarters at **999 E Street (Contributing Building)** in 1930 and **Substation #117 (Noncontributing Building)** at 412-22 8th Street in 1957.

German and German Jewish merchants like Kann, Lansburgh, and many others dominated the city's dry goods trade. Several Italian merchants established fruit-selling businesses in the

²⁴⁶ Walter F. McArdle, "The Development of the Business Sector in Washington, D.C., 1800-1973," *Records of the Columbia Historical Society* 1973-1974, 588-589; National Capital Planning Commission, 255-256.

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commercial center of the city. Unlike other cities in the United States, Washington did not have a large influx of immigrants at the turn of the century. Joseph Gauza's fruit business, which stood on the corner of Pennsylvania Avenue and 10th Street, was one of these immigrant-operated businesses.²⁴⁷ A large concentration of Chinese immigrants lived and worked on both sides of the avenue east of 4 ½ Street. Chinatown remained in this location from 1880 to 1930, when redevelopment of the area forced the residents and merchants north to H Street.²⁴⁸

Washington also had one of the largest populations of African American citizens of any city in the country in the early years of the twentieth century, but the period seems to have witnessed a decline in black-owned businesses and employment opportunities. The Capital Savings Bank, the only African American bank in the city, closed its doors at 609 F Street in 1902, although a number of black-owned businesses continued to operate out of the building thereafter.²⁴⁹ The Capital Savings Bank had opened in 1888 at 804 F Street before purchasing its own building two blocks away in 1893. The *Colored American*, a newspaper financed by Booker T. Washington, ceased publication in 1904, and many African-American directors of music, art, domestic and manual arts, and physical education programs in black schools lost their jobs to whites in the years after 1900. A law segregating the city's street cars, which ran through the historic area, was first introduced in 1906 and several times thereafter, but was never passed. If not by statute, segregation was enforced by custom. Work spaces in the Bureau of Printing and Engraving were segregated in 1904, and the races were separated in locker rooms, bathrooms, and lunchrooms in the Treasury and Interior departments by 1909. President Woodrow Wilson endorsed the concept of segregation in 1913. Some businesses, however, denied African Americans any access at all. The National Theatre allowed African Americans to watch its plays and entertainments from the upper balcony until 1873, when it banned them outright. The situation did not change until 1952.²⁵⁰

The land south of Pennsylvania Avenue had also become a center of Washington industry in the late nineteenth century and remained so early in the twentieth. Lumberyards, such as the one run by W.A. Pierce on 14th Street between C and D, as well as foundries and mills, occupied lots between the avenue and B Street. Machine shops, junk dealers, plumbing supply stores, and a

²⁴⁷ Press, 66.

²⁴⁸ Federal Writers' Project, 632; Green 398-399.

²⁴⁹ Green, 207-224. Green dates the closing of Savings Bank to 1903.

²⁵⁰ Sandra Fitzpatrick and Maria R. Goodwin, *Guide to Black Washington*, revised edition (New York: Hippocrene Books, 1999), 27-28, 34.

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transfer company could also be found in the area south of the avenue. Brothels remained from the Civil War days, especially along Ohio Avenue and C Street. Three stood in the 1400 block of C Street alone. In an effort to clean up the area, Congress passed a law making prostitution in the District illegal in 1914. Hooker's Division was also home to the city's poor, but residents were no longer destitute as they had been during the Civil War. Housing in the area was small and cheap: brick or wood row houses that rented for 15 dollars per month.²⁵¹

In 1918, the Public Buildings Commission, the Congressional advisory board charged with overseeing the District, published a highly critical analysis of the area known as Hooker's Division:

Pennsylvania Avenue is the great thoroughfare connecting the legislative and executive branches of the Government. The character of the occupancy of the area between the Avenue and the Mall is low, and the tendency of retail business toward the northwest is steadily working for further deterioration. Nothing short of radical measures to bring this area into a higher grade of occupation will save the situation.²⁵²

The character and reputation of the area was further damaged in July 1919 when riots against the city's black residents began at the Knights of Columbus headquarters on Pennsylvania Avenue between 7th and 8th streets. Violence against African Americans continued for five days, killing four and injuring 70.²⁵³

A second difficult period immediately preceded the construction of Federal Triangle buildings. In May 1932, thousands of veterans traveled to Washington to seek payment of bonuses they were promised for fighting in World War I. The bonuses were not due to be paid until 1945, but the widespread unemployment caused by the Depression caused many former soldiers to seek immediate compensation. By June 1932, 20,000 "bonus marchers" had migrated to Washington and especially to the area around Pennsylvania Avenue between the Capitol and the White House. Pelham D. Glassford, himself a general during the war, was Washington's police superintendent at the time, and he sought housing for the marchers. Camps were created on the Anacostia flats

²⁵¹ Press, 66-69.

²⁵² U.S. Congress, Senate, *Report of the Public Buildings Commission*, S. Doc. 155, 65th Cong., 2d sess., 1918, 56, cited in Press, 69.

²⁵³ Green, 2:266-269; Federal Writers' Project, 708. The Federal Writers' Project places the beginning of the rioting at the intersection of 6th and B streets.

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and elsewhere in the city, and some marchers were quartered in abandoned buildings south of Pennsylvania Avenue in what is now Federal Triangle. After the Senate defeated legislation that would have paid the veterans their bonuses on June 15, many marchers left the city, but nearly 10,000 remained through the legislative session. With donations for their cause running out, some marchers panhandled in the business district between 7th Street and the Treasury Building and south of G Street to the Mall. Some also set up soft drink stands and sold souvenirs.

In late July, the Treasury Department demanded that the buildings within the area intended for the Federal Triangle be vacated so that demolition could start prior to the beginning of construction. City commissioners instructed the police to begin clearing the building at the intersection of Pennsylvania Avenue and 6th Street, which Glassford supervised on July 28. Several buildings were cleared before violence began, and police shot two men. The city commissioners then asked for federal troops to intervene. General Douglas MacArthur organized soldiers from Fort Myer on the Ellipse south of the White House, and cavalry, infantry, and tanks marched down Pennsylvania Avenue toward the marchers. MacArthur's troops attacked the veterans, who quickly departed. Similar moves on the settlement camps dispersed the marchers. American soldiers inflicted 70 casualties among the bonus marchers.

Construction of the Federal Triangle

As the previous discussion indicates, downtown Washington in the early decades of the twentieth century consisted of a tangle of competing interests and property types. The area now included in the Pennsylvania Avenue National Historic Site encompassed monumental municipal buildings, mercantile structures large and small, cheap row houses, brothels, modern hotels, and theaters. Washington was not, however, the only city in the United States in the late nineteenth and early twentieth centuries to consider at least a portion of its downtown a chaotic landscape in need of order and refinement. Observers of urban life, such as novelist Henry James, considered American cities ugly and unworthy of comparison to European cities due to their rapid and haphazard growth. The country's population increased from 31.4 million in 1860 to 91.9 million in 1910, while the number of people living in cities with populations greater than 25 thousand increased even more rapidly – from six million at the beginning of the Civil War to 45 million fifty years later. Paralleling the desire for aesthetic improvement in American cities was the Progressive drive for the reform of overcrowded and often unsanitary housing and of dangerous mills and factories, to which attention was called by the muckraking journalists of the 1890s.²⁵⁴

An aesthetic solution to the physical disorder could be found in the ideas of the City Beautiful movement expressed in the McMillan plan, developed in 1901-02. The plan called for the

²⁵⁴ Hines, 80-87.

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redevelopment of the area between Pennsylvania Avenue and the Mall as a municipal center for the city of Washington. The McMillan Commission's report states:

During the past two decades a sentiment has developed both among residents of the District and also in Congress, that the area between Pennsylvania Avenue and the Mall should be reclaimed from its present uses by locating within that section important public buildings. The avenue itself is one of the historic thoroughfares of the world. . . . [N]evertheless, for the most part, the thoroughfare, spacious as it is in itself considered, is lined by structures entirely unworthy of the conspicuous positions they occupy. . . . Furthermore, the present location of the city post-office and of the great central market, together with the fact that the business of the city is concentrated largely along this avenue, both suggest that within this area the public buildings of the municipality, as distinct from the General Government, may well be located.²⁵⁵

While the recommendation that the area south of Pennsylvania Avenue be devoted to city buildings was first implemented only in the construction of the District Building (which opened in 1908), the idea of replacing the random and often ramshackle construction in the area with a coordinated grouping of public buildings retained its influence over the imaginations of city and federal officials, as well as concerned citizens and businessmen.

In the first year of its existence, 1910, the Commission of Fine Arts reminded Congress of the McMillan plan in suggesting that office buildings for the departments of State, Justice, and Commerce and Labor be located in a tract of land bounded by Pennsylvania Avenue and B Street on the north and south and 14th and 15th streets on the east and west – the heart of what had been known as Murder Bay. This land was acquired by the government in 1910. Plans were approved for the buildings, but no appropriations for their construction were made by Congress.²⁵⁶

At this time, most federal government offices occupied rented space around Pennsylvania Avenue. The State, Justice, and Commerce and Labor buildings proposed in 1910 were attempts to remedy that situation. Congress acted again in 1916, when it created the Public Buildings

²⁵⁵ Report of the Park Commission to the Senate Committee on the District of Columbia, *The Improvement of the Park System of the District of Columbia*, 1902, quoted in Repp, 132.

²⁵⁶ National Capital Planning Commission, 150, 172.

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Commission, which included members of both political parties, both houses of Congress, the Supervising Architect of the Treasury, and the Architect of the Capitol, to coordinate the construction of government offices. Legislation creating the commission also authorized the Commission of Fine Arts to report on the need for federal office space. Due to American involvement in World War I, however, no action was taken on the findings of either commission. In fact, World War I exacerbated the disorder of Washington's built environment, as temporary buildings were constructed on public land in front of Union Station and on the Mall to house the expanding federal government and its workers. In 1923, President Calvin Coolidge recommended the construction of three or four buildings to satisfy the immediate needs of his executive departments and authorized the Commission of Fine Arts to report on previous legislation relating to public buildings. The CFA's report recommended a comprehensive scheme for federal buildings guided by the planning principles illustrated in the L'Enfant and McMillan plans.²⁵⁷

With the Public Buildings Act of 1926, which appropriated \$50 million for federal construction projects throughout Washington, the drive to organize the area south of Pennsylvania Avenue gained the funds needed for its realization. The Office of the Supervising Architect of the Treasury received responsibility for planning development of the area and turned over the development of the project's particulars to a board of consulting architects headed by Edward H. Bennett. Schooled at the École des Beaux Arts, Bennett had worked with Burnham on a plan for Chicago in 1908 and began his own planning firm in 1909. Bennett's consulting board included some of the most outstanding architects of the time: Louis Ayres, William Adams Delano, and John Russell Pope of New York City, Arthur Brown, Jr., of San Francisco, and Milton Medary of Philadelphia. Board members were reimbursed only for their expenses, but each was promised the opportunity to design one of the buildings in the complex. The board coordinated the project with the National Capital Park and Planning Commission (created in 1926), the Commission of Fine Arts, and the Office of the Supervising Architect.²⁵⁸

A plan for the Federal Triangle was produced in 1926, and Congress voted on January 13, 1928, to acquire the private land between Pennsylvania Avenue and the Mall for not more than \$25 million.²⁵⁹ Influenced by the Commission of Fine Arts, the Board of Architectural Consultants altered the initial plan, however. The CFA had already noted, in 1926, that the plans it had approved in 1910 for the State, Justice, and Commerce and Labor department buildings were

²⁵⁷ Kohler, 53; Green, 2:291; National Capital Planning Commission, 150-151.

²⁵⁸ National Capital Planning Commission, 170-175.

²⁵⁹ Reys, 170.

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obsolete due to the growth of these federal departments. After the initial plans for Federal Triangle were made public, the commission recommended that some smaller buildings in the scheme be combined to form larger elements of a composition modeled on the Louvre-Tuileries complex in Paris. In the changes conceived by the commission, some east-west streets became passageways for traffic within buildings, and colonnades and courtyards provided light, air, and communication. In September 1927, the Board of Architectural Consultants submitted reports complying with the CFA's recommendations. The architects' efforts to accommodate the growth of the federal government and the commission's Louvre model resulted in the destruction of portions of L'Enfant's plan in this part of the city. Twenty-three blocks were realigned to create the Federal Triangle, and some streets, such as Ohio Avenue and C and D streets were lost. The composition eliminated an important vista in L'Enfant's plan, from Old City Hall along what was then Louisiana Avenue to the Mall, when it placed the Justice Department between 9th and 10th streets and erased a segment of the street. The resulting project of seven new buildings was larger than the Louvre-Tuileries complex.²⁶⁰

The Board of Architectural Consultants conceived the buildings in the Federal Triangle in Classical Revival styles, influenced by such diverse factors as the McMillan plan, the Commission of Fine Arts, Secretary of the Treasury Andrew W. Mellon, and contemporary architecture in Washington, and there seems to have been strong agreement among the participants on the subject of architectural expression. Mellon wrote that he felt responsible for translating the Beaux Arts-inspired McMillan plan into reality, including its classical details. European Modernism was not unknown in the United States at this time, although it would not become a major influence on the country's architecture until an exhibition at the Museum of Modern Art in New York in 1932 brought it to a large audience. As Bennett noted, however, "modern 'blunt' architecture [was] not acceptable to Mr. Mellon for Departmental Buildings in Washington." President Herbert Hoover also felt the necessity of continuing to build in the tradition already established in such federal buildings as the Capitol, the White House, the Treasury, the Patent Office, and the Tariff Commission Building. "It is our primary duty to do more than erect offices," he wrote. "We must fit that program into the tradition and the symbolism of the Capital."²⁶¹

²⁶⁰ Kohler, 54; National Capital Planning Commission, 178. Federal Triangle covers 70 acres, while the Louvre encompasses 48, and the Triangle's Constitution Avenue side is 4,000 feet long, as opposed to 2,000 feet at the Louvre. In the plans for the city by L'Enfant and Ellicott, the street that became Louisiana Avenue led directly to the planned location of an equestrian statue of George Washington. The off-axis placement of the Washington Monument, however, meant that the Louisiana Avenue vista stretched across the Mall to the Potomac River.

²⁶¹ National Capital Planning Commission, 175.

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Classical Revival architecture had already accompanied the development of downtown Washington in the early twentieth century, preparing the way for the Federal Triangle designs. Four buildings employing Classical or Renaissance Revival forms were constructed along 17th Street – across the Ellipse from the site on which the Commerce Department would be built – before the Federal Triangle project began: the Pan American Union Building (now the Organization of American States), by Paul Philippe Cret and Albert Kelsey; the American Red Cross National Headquarters, by S. B. P. Trowbridge and Goodhue Livingston; Continental Memorial Hall of the Daughters of the American Revolution, by Edward Pearce Casey, with additions by William J. Marsh and Walter C. Peter and John Russell Pope; and the Corcoran Gallery of Art, by Ernest Flagg, with additions by Waddy B. Wood and Charles Adams Platt.²⁶²

The Board of Consulting Architects attempted to harmonize their buildings by adopting certain guidelines beyond the general Classical Revival manner. The buildings were fashioned from the same materials (rusticated granite bases and limestone facades on steel frames), rose to the same height (except for the National Archives), and employed consistent cornice lines and belt courses to connect them visually. The board planned two plazas to serve as physical and visual links between the separate elements of the composition. The architects also sought to create the idea of a public precinct through the consistent use of wide sidewalks, generous plantings, and broad streets. Within these parameters, however, each of the architects sought to vary the motifs employed – Classical orders, porticoes and corner pavilions, roof profiles, building footprints, window and door treatments – in order to avoid the potential for monotony in a large composition, the architectural consistency of which was broken only by the District Building and the Old Post Office.²⁶³ In addition to the order and beauty of the composition, the architects and their government sponsors saw the scale, materials, and sophistication of the Federal Triangle as a reflection of the international influence and economic affluence of the United States in the early decades of the twentieth century.²⁶⁴

Architect Louis Ayres's **Commerce Department Building (Contributing Building)** was the first building constructed set the standard design excellence and monumentality. It was finished in 1932. Seven stories plus a basement are contained in the composition of rusticated base, smooth shaft, and attic. The structure is steel, the facing gray Indiana limestone, and the variegated red terra-cotta roof tiles. The 15th Street elevation, facing the Ellipse, consists of four projecting Doric colonnades supporting triangular pediments and separated by office blocks.

²⁶² Scott and Lee, 207-210.

²⁶³ Of course, the Triangle plan envisioned replacing these buildings.

²⁶⁴ National Capital Planning Commission, 176-180.

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This elevation presents a uniform face to the Classical Revival buildings across the Ellipse on 17th Street. The main elevation along 14th Street is divided into three sections, so that the immense building appears as three distinct units. The piano nobile features a colonnade of colossal Doric columns, establishing the monumental quality of the Triangle's buildings. The 14th Street elevation was also conceived as the western terminus of the planned "Grand Plaza," which, with its fountains, trees and grass, was intended to resemble the park-like atmosphere of the Tuileries Gardens in the Louvre complex.

At the opposite end of the proposed Grand Plaza, the Board of Architectural Consultants placed the **United States Post Office Building (Contributing Building)**, now known as the Ariel Rios Federal Building. Designed by William A. Delano of Delano and Aldrich in 1934, its west elevation consists of a hemicycle articulated by a row of monumental engaged Doric columns centered between two wings. This elevation faces the principal front of the Commerce Building. The southern leg of the Grand Plaza was formed by the north elevation of Arthur Brown, Jr.'s, **Labor Department/Departmental Auditorium/Interstate Commerce Commission Building (Contributing Building)**, completed in 1935.²⁶⁵ Due to the presence of the District Building at the corner of Pennsylvania Avenue and 14th Street, the Grand Plaza scheme could not be completely realized, but ultimately only the plaza's architectural framework was executed due to the presence of the Southern Railway building and the demand for parking in the open space between these buildings. Several other City Beautiful plans for city centers in the United States remained on paper for the same reason.²⁶⁶

These three buildings illustrate the care taken by the Board of Architectural Consultants to vary the designs of individual buildings within the restraints imposed by the use of Classical Revival forms. In all three designs, the tremendous lengths of the elevations are broken up in a variety of ways. Pedimented pavilions on the 15th Street elevation of the Commerce Building and the Constitution Avenue side of the Labor Department/Departmental Auditorium/Interstate Commerce Commission Building divide those facades into visually comprehensible units and strengthen their corners, and Brown also provided a temple front at the center of his composition. Delano used the hemicycle to the same purpose, as well as to form a transition from the Roman Classicism of the designs of Ayres and Brown to the French Classicism of his Post Office Building. A mansard roof therefore caps its 12th Street hemicycle (the west-facing hemicycle has a tile roof), and its portico is supported by four pairs of Ionic columns. The hemicycle was intended to be mirrored across the street in the design of the **Internal Revenue Service Building**

²⁶⁵ Scott and Lee, 171-174. Brown's building now houses the United States Customs Service, the Labor Department having moved to its own quarters.

²⁶⁶ National Capital Planning Commission, 178-179.

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(Contributing Building), to recall the circular Place Vendome in Paris. A 12th Street circle, planned for this area, was never realized. Traffic flow and the Old Post Office prevented the execution of the second public space in the Federal Triangle.

The presence of the Old Post Office also interrupted the design of the Internal Revenue Service, completed in 1935 to the plans of Louis A. Simon, the chief architect in the Office of the Supervising Architect of the Treasury. Simon included a hemicycle facing 12th Street to match Delano's, but its northern arm would have run right through the Old Post Office, itself a product of the Supervising Architect's office. Due to the economic crisis of the 1930s, the Old Post Office, still functional after three decades of service, was not demolished to accommodate this design. Design of the IRS Building began prior to the approval of the Federal Triangle scheme, and its massive size (the two blocks between 10th and 12th streets) influenced the Board of Architectural Consultants to consider the Triangle as a single large composition. The IRS was a bureau of the government, rather than a department, and in the hierarchical scheme of the Federal Triangle composition, departmental buildings were to receive greater sculptural detail than bureaus. As built, the IRS is more austere than it was conceived of by Simon and less sculpturally rich than the other elements of the complex.

The **Department of Justice (Contributing Building)**, filled the trapezoidal block between 9th and 10th Streets. It might be considered the most contemporary of the buildings in the Federal Triangle, incorporating as it does elements of modern design into the Classical massing, refined materials, and sculptural elements common to the other buildings in the complex. Designed by Milton Medary, of the successful Philadelphia firm of Zantzinger, Borie, & Medary, the Justice Department was constructed between 1931 and 1935. Medary employed the elements common to the other Federal Triangle buildings of the period: a limestone attic and piano nobile resting on a rusticated granite base; pedimented Classical pavilions strengthening the corners of the Constitution Avenue elevation, similar to the Brown's Labor/Departmental Auditorium/Interstate Commerce Commission block farther to the west; and Ionic colonnades on the Pennsylvania Avenue and 9th Street elevations. On 10th Street and on Constitution Avenue, however, pilasters of Modernist spareness separate the Justice Department's bays, and decoration (aluminum grilles, door surrounds, railings, window frames) leans toward Art Deco.

Next to the Justice Department's spareness is John Russell Pope's ornamental **National Archives (Contributing Building)**. Pope's four monumental Corinthian porticoes and the increased height of the building mark it as important, as does its location. The Pennsylvania Avenue entrance faces 8th Street at a site L'Enfant marked for special treatment, although L'Enfant left the site open for one of the five fountains he planned for the city. In addition to reinforcing the importance of this street, halfway between the Capitol and the White House, the placement of the National Archives ties the Federal Triangle into the northern portion of downtown. Robert Mills' Old Patent Office faces the Archives from F Street, and the Carnegie Library continues the

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monumentality of the 8th Street axis at K Street. The increased ornamentation of the building can also be seen as appropriate to its two functions, which are indicated by its two entrances. Researchers enter the building from Pennsylvania Avenue to use the Archives' collection of manuscripts and documents. Visitors climb a processional staircase from Constitution Avenue to view documents relating to the founding of the country: the Declaration of Independence, the Constitution, and the Bill of Rights.²⁶⁷

Bennett had been instrumental in conceiving the plan of the Federal Triangle and helped put together the Board of Architectural Consultants. Due to high-placed opposition and financial concerns, however, he had to fight to secure his opportunity to design a building in the complex: the **Federal Trade Commission (Contributing Building)**, which was completed in 1938. Gilmore Clarke, a landscape architect and member of the Commission of Fine Arts, argued against building at the intersection of Pennsylvania and Constitution avenues, considering the site too small. A fountain or memorial would be more appropriate, Clarke reasoned, to set off Pope's Archives building. The financial constraints of the continuing Depression also threatened completion of the building. Pope, however, countered Clarke, arguing that the Archives needed a framing building and the Triangle an appropriate eastern terminus. The Federal Trade Commission also needed space, and this combination of factors led to the CFA's approval of the building's plans in May 1936. For his part, Bennett was willing to keep costs in check in order to see the building completed. As a result, the Federal Trade Commission is perhaps the most severe design in the Federal Triangle. It is, however, enlivened dramatically at the important junction of Pennsylvania and Constitution avenues, where an Ionic colonnade rounds the corner on the piano nobile and a dome marks the importance of the site as well as the beginning of the Triangle.²⁶⁸

Bennett restrained the sculptural detail, and therefore cost, of his building, thus enabling the decorative program for the site to remain in place. This foresight, too, made the Federal Trade Commission Building a fitting end to the 1930s Federal Triangle construction. The Board of Architectural Consultants, with the encouragement and attention of the Commission of Fine Arts, planned a decorative program for the entire complex. On either side of the Federal Trade Commission Building stand two larger-than-life-size figures each depicting a muscular man controlling a colossal, straining horse. The sculptures, known as "Man Controlling Trade" and designed by Michael Lantz, were sculpted in the forceful, streamlined Art Deco manner, and this style reverberates through the decorative program of the Triangle, influencing not only sculpture but paintings, mosaics, and window and door treatments. The FTC Building, for instance,

²⁶⁷ Scott and Lee, 169-176; Reys, 19-20.

²⁶⁸ Kohler, 59-60; Scott and Lee, 176-177.

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includes portals with sculptural panels illustrating trade themes. Chaim Gross and Robert Laurent executed the industry and shipping panels over the doors facing Pennsylvania Avenue, while the Constitution Avenue panels, by Concetta Scaravaglione and Carl Schmitz, depicted scenes relating to agriculture and trade. Medary's Justice Department Building is perhaps the most complete example of a comprehensive decorative program, including as it does sculpture and architectural details designed by C. Paul Jannewein of New York, murals relating to law and justice, mosaics by John Joseph Earley, and decorative aluminum doors, window frames, stairs, elevators, and light fixtures.²⁶⁹

Construction on Judiciary Square

Construction of a complex of public buildings also altered the character of Judiciary Square in the 1930s, but in this case the public buildings were courthouses and they reorganized space that had been a park since the last quarter of the nineteenth century. The park was used for summertime religious services, musical performances and neighborhood sports, public gatherings, and military drills in the first decades of the twentieth century. During the Depression of the 1930s, many citizens who no longer could afford a roof over their heads called the park benches home.²⁷⁰ The quality of the park had already begun to erode by the time the courthouse scheme had been approved by the National Capital Park and Planning Commission and the Commission of Fine Arts in 1936. An increasing number of workers began driving downtown during the 1920s, expanding the demand for parking. A parking lot was established on the east side of the Pension Building in 1926, and commuters used the grassy areas along the narrow drives near the existing court buildings to park their cars. Some of the grassy areas worn to dirt by parked cars were eventually paved for parking lots.²⁷¹

A Municipal Center had been proposed by the NCPPC for Judiciary Square and the area between D Street and Pennsylvania Avenue in 1929. Drawings of this proposal mimic the forms and scale of the Federal Triangle buildings. However, nothing was built south of the Old City Hall until after World War II.²⁷² The scale and forms for the courthouse buildings north of Old City Hall between 4th and 5th streets in the 1930s remained faithful to the standards of their nineteenth-

²⁶⁹ Kohler, 60; Scott and Lee, 174-177.

²⁷⁰ Stanley, 99-100.

²⁷¹ Stanley, 77-81.

²⁷² National Capital Planning Commission, 181-182, 203, 218; Swanke Hayden Connell Architects, "E. Barrett Prettyman Federal Courthouse: Historic Structure Report, Corrected Final Submission," prepared for the U.S. General Services Administration, April 1999, 28-30.

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century predecessor. Elliott Woods, who was Superintendent of the U.S. Capitol Buildings and Grounds from 1902 until his death in 1923, set the parameters for the rest of the Judiciary Square complex. In 1908, he designed the **District of Columbia Court of Appeals (Contributing Building)**, which was completed in 1910.²⁷³ In its Ionic columns and scale – three stories rather than the seven of the Federal Triangle buildings – it corresponded with Old City Hall to its immediate southeast. Plans of the square from 1922 show that Woods foresaw a building to match the Court of Appeals on the opposite side of the square. Constructed as the Juvenile Court in 1938 (see below), this building may have had its origins in early plans for the Court of Appeals, which Woods initially imagined as one of two wings added to the east and west sides of Old City Hall.²⁷⁴ Woods knitted the threads of a judiciary ensemble even tighter in 1917 when Woods supervised the reconstruction of Old City Hall in the same materials used in his Court of Appeals.

The architect for the other three court buildings in Judiciary Square – the **Police Court (now Superior Court Building A; Contributing Building)**, the **Municipal Court (now Superior Court Building B; Contributing Building)**, and the **Juvenile Court (now Superior Court Building C; Contributing Building)** – was Nathan C. Wyeth, Washington’s municipal architect, who had served under Woods at the Capitol. All three were paid for through funds from the Public Works Administration, one of the New Deal programs of Franklin Delano Roosevelt. The first to be constructed was the Police Court, which was approved by Congress on May 6, 1935. Construction began in the fall of 1936 after the transfer from the federal government to the District of a 66-foot-wide strip of land along F Street (which included the roadway as well as the walks on either side). The land was needed to provide space for Wyeth’s design, and construction also required straightening the portion of F Street that curved around the south elevation of the Pension Building. The straightening of F Street resulted in the loss of the marble fountain that had been constructed in the center of the park in 1878 and moved to the Pension Building entrance in 1887. Wyeth sited the Police Court along the west side of Judiciary Square between E and F streets north of Woods’s Court of Appeals. The finely finished limestone wall surfaces, the roundheaded windows, and the distyle in antis porticoes at the north and south ends of the building all recall the details of Hadfield’s and Woods’ designs.

²⁷³ It now houses the U.S. Court of Military Appeals.

²⁷⁴ architrave partnership, “United States Court of Military Appeals: Historic Structures Analysis and Report,” prepared for the General Services Administration, National Capital Region, Washington, D.C., October 1984, 9-10, 125-126.

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Construction of the Juvenile and Municipal court buildings on the east side of Judiciary Square to mirror the Court of Appeals and the Police Court began in the fall of 1938.²⁷⁵ Once again the forms, materials, and scale matched the buildings across the square, although the Juvenile Court is not an exact replica of the Court of Appeals. The five court buildings and Meigs' Pension Building formed a campus-like quadrangle around the fountain, San Martin statue, walks, trees, and flowers of Judiciary Square. The setting has, however, been compromised by the creation of parking lots and the National Law Enforcement Memorial (see below) since the courts' construction, and many of its historic features (the Pension Building fountain, the San Martin statue, as well as the plantings) have been removed. One part of the square relatively untouched by these changes is the southwest corner, where the Darlington Fountain, constructed in 1923, remains in its original location. Also remaining is a brick ventilating tower that was incorporated into the landscape plan that was implemented in the 1920s. And while the materials of the walks winding through this area have changed, they continue to follow the same courses established at the time the area was landscaped.²⁷⁶ The continuity of architects involved in the Judiciary Square designs may account for the ensemble's coherence. Edward Clark was Architect of the Capitol from 1865 until his death in 1902. He designed the compatible north extension of Old City Hall in 1881. Woods began working for Clark in 1885, then succeeded him in 1902, and Wyeth, in turn, worked for Woods. All three maintained the forms and scale of their predecessors while working to modernize and expand the facilities for the changing needs of their clients.

Wyeth, who was Washington's municipal architect from 1934 to 1946, showed his ability to design in contemporary forms when a delayed plan to create a Municipal Center for the District of Columbia south of the Old City hall began to take shape in the late 1930s. A municipal center between Pennsylvania Avenue and what was then B Street [Constitution Avenue] had been part of the McMillan plan of 1902, but ultimately became the site of the Federal Triangle. Albert L. Harris, Wyeth's predecessor as municipal architect, began planning a 10-block Municipal Center in 1927 on land bounded by B Street and Indiana Avenue and 3rd and 6th streets. Drawings of this early plan dating from 1929 show a monumental Beaux Arts group of buildings similar in form and scale to the Federal Triangle. Buildings were razed in 1932 as Harris's plans underwent revisions, but no funds for construction were forthcoming from Congress. Wyeth submitted a

²⁷⁵ Stanley, 55, 82-84.

²⁷⁶ Various maps of the square produced since the construction of the Darlington Fountain show the same pattern for the walks that exists today. These include a 1929 site plan reproduced in the Historic American Buildings Survey for Judiciary Square (HABS No. DC-690). This plan is an update of a 1923 plan. A 1932 map from *Baist's Real Estate Atlas of Surveys of Washington, District of Columbia*, volume I, shows the same pattern.

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reduced plan, which was approved in 1934, but construction on a single building, called the **Municipal Center (Contributing Building)**, did not begin until 1939.²⁷⁷

Wyeth designed the building, located at 300 Indiana Avenue, in the Art Deco manner, and it was completed in 1941. The six-story building is faced with limestone, as is Woods's reconstruction of Hadfield's City Hall. Three-story limestone piers, carved to suggest classical columns, and recessed vertical window strips echo the porticoes of the earlier building.²⁷⁸ 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. Designed by sculptor John Gregory, who also provided sculpture for the Folger Shakespeare Library and the Federal Reserve Board Building, the relief uses classical gods to illustrate aspects of modern life, such as courts, hospitals, business, and sanitation. A relief sculpture designed by Lee Lawrie, who worked with Bertram Goodhue on the 1923 National Academy of Sciences Building on Constitution Avenue, was built across the plaza from Gregory's panel. The figures in this panel symbolize Light, Water, and Thoroughfare. When the Moultrie Courthouse was constructed in 1975-76, Lawrie's relief was incorporated into the building's east approach.²⁷⁹ Located on the Indiana Avenue side of the Municipal Center is an octagonal fountain designed by the John J. Earley Studio and built between 1934 and 1941.²⁸⁰ (The noted Earley Studio fabricated concrete mosaics to the Justice Department and to Meridian Hill Park, among other Washington landmarks.) The fountain was rededicated as the Washington Area Law Enforcement Memorial by the Ladies Auxiliary Fraternal Order of Police on May 12, 1980.

Wyeth also designed the **District of Columbia Recorder of Deeds Building (Contributing Building)** at 515 D Street, and the Central Public Library, both of which were completed in 1942. The municipal architect continued to strip classical details from his four-story design for the

²⁷⁷ National Capital Planning Commission, 180-181, 203; Swanke Hayden Connell Architects, 28-30. Scott and Lee (182-183) state that two buildings were constructed as part of the Municipal Center – the present building and another where the Moultrie Courthouse now stands. None of the documents reviewed for this study, however, indicate that the western building was constructed.

²⁷⁸ Wirz and Stiner, 95-96; Scott and Lee, 182-183.

²⁷⁹ Goode, *Outdoor Sculpture*, 224. Documentation reviewed for this study does not clarify whether or not the relief panels were included in the original Municipal Center design and construction. 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.

²⁸⁰ Robinson et al, n.p.

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Recorder of Deeds, counting on flat vertical strips of limestone separated by slightly recessed lengths of windows to suggest columns without the aid of the incised capitals of the Municipal Center. A flat cornice of stylized leaves provides the only carved ornament for the exterior of the building. In its lobby, however, are portraits of ten Recorders of Deeds, a position that has traditionally been filled by African Americans. Seven murals decorate the lobby walls; one portrays Benjamin Banneker, the African-American mathematician who assisted Andrew Ellicott with his surveys of the land that became the District of Columbia.²⁸¹ The Central Public Library, which fulfilled a portion of Wyeth's 1934 plans for a complex of city government buildings, stood in the middle of the block facing Pennsylvania Avenue between what was then John Marshall Place and 6th Street. It, too, utilized the limestone sheathing and minimalist classical references of other Washington government buildings of the 1940s and 1950s.²⁸²

The possibility that other aspects of Wyeth's plans for the area south of Old City Hall would be realized ended when Washington architect Louis Justement designed the **E. Barrett Prettyman Courthouse (Contributing Building)** south of the Municipal Center. A new federal courthouse was needed due to the overcrowding of the courts in Old City Hall and the Court of Appeals. Justement's original design received initial approval from the Commission of Fine Arts in October 1947, although he responded to requests for changes from the CFA and the National Capital Planning Commission until final approval was given in January 1948. President Harry Truman laid the building's cornerstone on June 27, 1950, and the building opened in November 1952. Justement's building responds to Wyeth's Municipal Center in its materials, massing, and stripped Classicism. Once again, flat, limestone-veneered piers separated by vertical strips of windows suggest colonnades. Window divisions also suggest the Classical composition of podium, shaft, and attic. Justement, however, adheres to the Modernist aversion to ornament, employing no pediments, entablatures, porticoes, or carved decoration.²⁸³

Like other public buildings within the Pennsylvania Avenue National Historic Site, however, art work was commissioned for both the interior and exterior of the Prettyman Courthouse. Bronze plaques were incorporated into doors and doorways, high-relief bronze busts were installed in the Court of Appeals courtroom, and statuary was placed on corbels in the ceremonial courtroom. Sculptor Carl Paul Jennewein, who had coordinated the decorative arts program for the Justice Department Building, designed the central feature of the courthouse's art program, the **Trylon of**

²⁸¹ "Announcing Washington's Most Endangered Places 2000," *D.C. Preservation Advocate* (Autumn 2000): 5-6.

²⁸² Historic American Buildings Survey, Old D.C. Central Public Library, HABS No. DC-372, Department of the Interior, National Park Service, Washington, D.C., n.d.

²⁸³ Swanke Hayden Connell Architects, 30-35.

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Freedom (Contributing Object) that marks the courthouse's entrance on Pennsylvania Avenue. It was carved from Somes Sound granite by Vincent Tonelli and Roger Morigi. Reliefs illustrating the United States Constitution, the Bill of Rights, and the seal of the United States decorate the 24-foot-high, triangular-plan form. Approved in 1949, the trylon was finished in 1954.²⁸⁴ Facing Pennsylvania Avenue near the southeast corner of the courthouse is Paul W. Bartlett's bronze statue of English jurist **Sir William Blackstone (Contributing Object)**, whose *Commentaries* on the British legal system helped shape the American Constitution.²⁸⁵ Commissioned in 1923, the statue was erected near Elliott Woods's Court of Appeals in 1943. It was moved to its site near the Prettyman Courthouse in 1952.²⁸⁶

The Decline of Pennsylvania Avenue and President Kennedy's Response

Completion of the Prettyman Courthouse ended the boom in public building, which had begun a quarter of a century before with the construction of the Commerce Department Building, in the area now included in the Pennsylvania Avenue National Historic Site. Another quarter of a century passed before a building of comparable size and importance was built in the area – the Moultrie Courthouse, which opened in 1976. During the 1940s and 1950s, government activity in the area was for the most part limited to the addition of works of art, such as the **Captain Nathan Hale Memorial (Contributing Object)**, placed on the Constitution Avenue side of the Justice Department in 1946, and the **Statue of Albert Gallatin (Contributing Object)** erected on the north side of the Treasury Department in 1947. More contemporary American leaders were also memorialized at this time. The **Oscar S. Strauss Memorial Fountain (Contributing Object)**, erected in 1947 on 14th Street across from the entrance to the Commerce Department, commemorated Theodore Roosevelt's Secretary of Commerce and Labor. The Strauss fountain was the only element of the Federal Triangle's Grand Plaza that was executed. The **Mellon Memorial Fountain (Contributing Object)** was appropriately erected in 1952 in a small public reservation across from the entrance to the National Gallery of Art, which Mellon funded. The fountain, in honor Treasury Secretary Andrew Mellon, was donated by his friends. The reservation is now known as **Mellon Park (Contributing Site)**.

A number of factors influenced the decline of the avenue, including the congestion caused by the concentration of government workers in Washington's central core and the post-World War II decision to locate some federal construction, such as the Pentagon, in the suburbs or in other

²⁸⁴ Swanke Hayden Connell Architects, 38; Goode, *Outdoor Sculpture*, 222.

²⁸⁵ Goode (1974), 221.

²⁸⁶ National Capital Planning Commission, 103

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sections of the city.²⁸⁷ The poor condition of Pennsylvania Avenue that spurred John F. Kennedy to form his ad hoc committee on its rejuvenation reflected the demographic and economic trends of these years. The suburbs in Maryland and Virginia, which accounted for 39.4 percent of the metropolitan population in 1950, grew rapidly, accounting for 74 percent of area residents in 1970. Many department stores, corporations, and even small commercial businesses left the area for the West End or the suburbs of Maryland and Virginia in the 1940s and 1950s – when the widespread popularity of automobiles and the move of many professionals to the suburbs drastically altered the vibrancy, safety, and prosperity of Washington’s old downtown.²⁸⁸

The shift in the relative importance of the Pennsylvania Avenue area in the 1940s and 1950s can be seen in the few buildings still standing from that period. Indicative of the modest expectations of the era are two buildings in the business district north of the avenue. One is **522 10th Street (Contributing Building)**, a simple Art Deco building constructed in 1950 as a one-story restaurant, known as the Waffle Shop. Another is **Pepco Substation #117 (Noncontributing Building)**. Designed by Stone and Webster in 1957, the sleek modern building had five entrances but no windows and was faced with granite at the ground level and porcelain-coated steel above. In 1986-87, the Pennsylvania Avenue Development Corporation replaced the substation’s existing facade with a combination of historic building elements from buildings they had demolished and new materials. More ambitious was **1275 Pennsylvania Avenue (Noncontributing Building)**, which sits at the prominent corner of Pennsylvania Avenue and 13th Street. Oriented toward the White House when constructed in 1953-54, it was unusual for Washington in its International Style simplicity and ribbon windows. In 1987, the building was entirely refaced in Alabama limestone and reoriented toward the avenue by the firm Smith, Segretti, Tepper, McMahon, Harned. Another International Style project, the **Judiciary Building (Noncontributing Building)**, was constructed at 601 Indiana Avenue in 1961, using bands of limestone to separate its strips of ribbon windows.

The impetus for the dramatic transformation of Pennsylvania Avenue and its neighboring streets took place during John F. Kennedy’s inaugural parade on January 20, 1961. President Kennedy noticed the blighted and decayed condition of the avenue, reacting to the small-scale commercial buildings which lined the north side of the avenue; many of which were in disrepair or were boarded up and sitting vacant. In fact, by the 1960s, the stretch of roadway between the Capitol and the White House was “widely considered a disgrace to the nation, lined with deteriorating

²⁸⁷ Ibid., 223-225.

²⁸⁸ Gutheim (1977), 255-256; Walter F. McArdle, “The Development of the Business Sector in Washington, D.C., 1800-1973,” *Records of the Columbia Historical Society* (1973-1974): 588-589.

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structures on the north side and large, unremarkable buildings on the south.”²⁸⁹ Afterwards, the president and his secretary of labor, Arthur J. Goldberg, discussed what could be done to improve the poor condition of the avenue. Also during this time, Kennedy was disappointed by the inadequate state of new federal office buildings after his review of the progress of the 1959 Public Buildings Act.²⁹⁰ At the beginning of the 1960s, federal office space was described as “disorderly, inefficient, and wasteful,”²⁹¹ with many buildings classified as temporary, obsolete, or substandard.²⁹² Thus major attention was given by Kennedy and his administration to solving these two shortcomings.

At a Cabinet meeting on August 4, 1961, President Kennedy directed that a survey be made of the government’s immediate and long-term space needs, with attention given to the Greater Washington area. The formation of a committee was suggested by Secretary Goldberg; as a result, Frederick G. Dutton, Special Assistant to the President, organized an ad hoc committee to develop guiding principles on the future design of federal buildings. The Committee was comprised of Goldberg; Luther H. Hodges, Secretary of Commerce; Goldberg; David E. Bell, Director, Bureau of the Budget; Bernard L. Boutin, Administrator, General Services Administration; and Timothy J. Reardon, Jr., Special Assistant to the President. As part of their findings, the Ad Hoc Committee developed a proposal for the redevelopment of the span of the avenue between the White House and the Capitol. Kennedy enthusiastically approved this proposal.

One year later, on June 1, 1962, the Committee published the *Report to the President by the Ad Hoc Committee on Federal Office Space*, which called for new construction of office buildings and improved design. A section of the report entitled “Guiding Principles for Federal Architecture” called for the construction of new government buildings and the demolition of obsolete Government-owned buildings. One goal established by the report was to reduce the number of buildings that were leased from the private sector. Various issues were raised, such as whether departments should be decentralized immediately or in the future. Overall, the report called for improvement in new federal building design, with such recommendations as: the need

²⁸⁹ “Pershing Park,” HABS DC-695, 3.

²⁹⁰ *The Origins of the Public Buildings Service Administration History: Final Report*, (August 31, 1994), 50.

²⁹¹ Letter of Transmittal to President John F. Kennedy from the Ad Hoc Committee on Federal Office Space, June 1, 1962.

²⁹² Robinson & Associates, Inc., “Byron G. Rogers Federal Building and Courthouse,” Colorado Cultural Resource Survey, Architectural Inventory Form (May 19, 2000), 16.

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for efficient and economic buildings, the avoidance of an official style, the inclusion of fine art in new design, and the need to respect regional traditions. The report's guidelines were intended for national implementation, but the density of federal architecture in the capital ensured that the recommendations would have special influence in Washington – namely in regards to the redevelopment of Pennsylvania Avenue, to which the report devoted an entire section.

The *Report to the President by the Ad Hoc Committee on Federal Office Space* lamented the incompleteness of both the Federal Triangle and the Municipal Center. The Grand Plaza of the Federal Triangle was left incomplete and had become a parking lot, and only a portion of the Municipal Center was constructed.²⁹³ In addition to calling for the completion of these two features, the report described the avenue as “a vast, unformed, cluttered expanse at the heart of the Nation’s Capital.”²⁹⁴ The Committee called for the demolition of the decayed buildings on the north side of the avenue, and the construction of new public and private buildings following their guidelines. The north side presented a scene of desolation: “block after block of decayed nineteenth-century buildings, many of which are vacant above the first story, only rarely interspersed by partially successful efforts at modernization. The roadway, sidewalks, lampposts and other features of the avenue have been sorely neglected. Increasingly the Capitol itself is cut off from the most developed part of the city by a blighted area that is unsightly by day and empty by night.”²⁹⁵ Wisely, the report advised that “care should be taken not to line the north side with a solid phalanx of public and private office buildings which close down completely at night and on weekends, leaving the Capitol more isolated than ever. Pennsylvania Avenue should be lively, friendly and inviting, as well as dignified and impressive.”²⁹⁶ Thus, the report, in its desire to construct more federal office space, determined that the area north of the avenue seemed like the perfect location since it was found to be greatly in need of revitalization. Furthermore, the Committee found this proposed construction provided an opportunity to form a joint public and private effort to redevelop the area into both private and government office space. The Committee recommended a three-point architectural policy for the federal government to enact:

1. The policy shall be to provide requisite and adequate facilities in an architectural style and form which is distinguished and which will reflect the dignity,

²⁹³ Ad Hoc Committee on Federal Office Space, *Report to the President by the Ad Hoc Committee on Federal Office Space*, (June 1, 1962), 15.

²⁹⁴ *Ibid.*, 15.

²⁹⁵ *Ibid.*

²⁹⁶ *Ibid.*, 15-16.

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enterprise, vigor, and stability of the American National Government. Major emphasis should be placed on the choice of designs that embody the finest contemporary American architectural thought. Specific attention should be paid to the possibilities of incorporating into such designs qualities which reflect the regional architectural traditions of that part of the Nation in which buildings are located. Where appropriate, fine art should be incorporated in the designs, with emphasis on the work of living American artists. Designs shall adhere to sound construction practice and utilize materials, methods and equipment of proven dependability. Buildings shall be economical to build, operate and maintain, and should be accessible to the handicapped.

2. The development of an official style must be avoided. Design must flow from the architectural profession to the Government, and not vice versa. The Government should be willing to pay some additional cost to avoid excessive uniformity in design of Federal buildings. Competitions for the design of Federal buildings may be held where appropriate. The advice of distinguished architects ought to, as a rule, be sought prior to the award of important design contracts.
3. The choice and development of the building site should be considered the first step of the design process. This choice should be made in cooperation with local agencies. Special attention should be paid to the general ensemble of streets and public places of which Federal buildings will form a part. Where possible, buildings should be located so as to permit a generous development of landscape.²⁹⁷

Interestingly, the report paid attention to the physical infrastructure of the avenue itself and not just the buildings and landscapes that line it. The report stated that “much repairing and rearranging is in order. The object should be to produce an avenue on which it is pleasant to walk as well as possible to drive. Benches, arcades, sculpture, planting and fountains should be encouraged.”²⁹⁸ Ultimately, the report left the responsibility to improve the avenue and its buildings upon the National Capital Planning Commission. The aegis for constructing new federal office buildings, however, was left up to the General Services Administration. During the last months of his life, President Kennedy familiarized himself with the main approaches and recommendations contained in this report. Kennedy was never able to see the changes made to

²⁹⁷ Quoted in the Ad Hoc Committee’s section titled “Guiding Principles for Federal Architecture,” in *Report to the President by the Ad Hoc Committee on Federal Office Space*, June 1, 1962.

²⁹⁸ Ad Hoc Committee on Federal Office Space, 16.

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the avenue from this report and its successors, but it was apparent that he regarded the revival and reconstruction of Pennsylvania Avenue as a “foremost opportunity to regenerate the central city of Washington and to set high standards for federal architecture throughout the District and Nation.”²⁹⁹

It was concluded that the nation’s premier architects and planners should be enlisted to prepare a plan for the transformation of the avenue as a result of the Ad Hoc Committee’s above findings. The *Report to the President by the Ad Hoc Committee on Federal Office Space* recommended that this appointed group should follow three principles:

First, the Pennsylvania Avenue project was to be regarded as a continuation of the work on the Federal Triangle begun in the 1920s, which itself followed from the report of the McMillan Commission at the beginning of the century. The fundamental spirit of the L’Enfant plan was to be carried out.

Second, the plan was to emphasize the role of the Capitol as the building at the center of the city.

Third, the development was to provide a mixture of public and private construction. The area to the north of the Avenue was not to consist exclusively or even predominantly of public buildings, but was to include as large a number as possible of private enterprises.³⁰⁰

Following the publication of the *Report to the President by the Ad Hoc Committee on Federal Office Space* and at the insistence of Secretary of Labor Goldberg and his assistant Daniel Patrick Moynihan, Kennedy appointed the President’s Council on Pennsylvania Avenue in June 1962 to implement these recommendations. A panel of prominent architects, critics, landscape architects, planners, politicians, and artists was selected to serve on this council, including Frederick Gutheim, Douglas Haskell, Frederick L. Holborn, Dan Kiley, Daniel Patrick Moynihan, Chloethiel Woodard Smith, Paul Thiry, Ralph Walker, William Walton, and Nathaniel A. Owings, who was made Chair of the Council. Owings considered the area between the White

²⁹⁹ Nathaniel A. Owings, Letter of Transmittal, April 1964, in President’s Council on Pennsylvania Avenue, *Pennsylvania Avenue: Report of the President’s Council on Pennsylvania Avenue* (Washington, D.C.: Government Printing Office, 1964), preface.

³⁰⁰ President’s Council on Pennsylvania Avenue, *Pennsylvania Avenue: Report of the President’s Council on Pennsylvania Avenue* (Washington, D.C.: Government Printing Office, 1964), 3.

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House and the Capitol and “contemplated a totally new creation along Pennsylvania Avenue” with everything torn down and replaced with a “monumental national avenue framed with totally new monumental structures.”³⁰¹ Owings’ statement seems extreme, yet his view was a popular sentiment at the time when countless historic buildings were demolished in the name of urban renewal.

Following the shocking assassination of President Kennedy on November 22, 1963, the avenue was the site of his funeral march, a “somber, unwelcome” occasion witnessed by a national and international audience.³⁰² Kennedy’s vision for Pennsylvania Avenue was carried forward by the members of the President’s Council. The result of the group’s findings, entitled *Pennsylvania Avenue: Report of the President’s Council on Pennsylvania Avenue* (now often called the 1964 plan or the “Green Book”), was published in April of 1964. The plan was supported by Kennedy’s successor, President Lyndon B. Johnson. The tenets of the plan “intended to provide an illustrative pattern of development and to define major public improvements” by replacing the rundown Main Street character of the avenue with the uniformity of sleek, imposing office buildings.³⁰³ The recommendations for the development and revitalization of the Pennsylvania Avenue area were important since they marked the “start of a continuing effort to rehabilitate the historic ‘Grand Avenue.’”³⁰⁴

In the 1964 plan, the Council developed six underlying principles and premises:

1. Pennsylvania Avenue is inseparable from its adjoining area.
2. The Avenue, as the Nation’s ceremonial way, should have a special character.
3. The Avenue should do honor to its lofty destinations.
4. The Avenue should be harmonious in itself and linked with the City around it in both its architecture and its planning.
5. The Avenue should be pleasant to traverse either by foot or by vehicle.
6. The Avenue should be reclaimed and developed as a unified whole.³⁰⁵

³⁰¹ Richard W. Sellars and Melody Webb, *An Interview with Robert M. Utley on the History of Historic Preservation in the National Park Service – 1947-1980* (Santa Fe: Department of the Interior, National Park Service, 1985), 30, quoted in Allaback, 17.

³⁰² Department of the Interior, (1965), 15.

³⁰³ Pennsylvania Avenue Development Corporation, *The Pennsylvania Avenue Plan 1974* (Washington, D.C.: 1974), VIII.

³⁰⁴ Gutheim, (1977), 294.

³⁰⁵ President’s Council on Pennsylvania Avenue, 18-19.

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The plan established a new building line which was to be set back 50 feet from the existing line on the north side of the avenue.³⁰⁶ The 1964 plan detailed this proposal, “Dimensions of the roadway should remain substantially unaltered. The curb-to-curb width, including gutters, would perhaps be 5 feet narrower. The south sidewalk would be widened 5 feet for ‘grandstanding’ effects but the building line would not be moved back. The north sidewalk would be widened by moving the building line back to allow typically a 75- or 80-foot sidewalk, permitting the grandstanding effect to be introduced on that side also and allowing for three rows of trees instead of two.”³⁰⁷ Distinctive improvements were proposed for the avenue itself, including rows of trimmed trees (two rows on the south side and three rows on the north side), paving (to be stepped in a grandstand fashion to provide good views of parades), special street furniture, lighting, street graphics, and crosswalks. Construction north of the avenue was to conform to a uniform building height of 110 feet to balance the height of the Federal Triangle buildings.³⁰⁸ Towers would be located the same distance from the avenue to create a streetscape. Smaller buildings would be constructed north of the slabs creating superblocks, which often would contain courtyards and interconnected buildings that would traverse streets in many cases. At the important intersection of 8th Street and Pennsylvania Avenue, a submerged terrace and fountain was planned on the north side of the avenue. Overall, the plan attempted to create a “Northern Triangle” office district of both governmental and private office buildings, as well as landscaped public areas.

The first building to conform to the 1964 plan was the Presidential Building, located at the corner of 12th Street and Pennsylvania Avenue. Completed in 1968, the building was designed by Edmund W. Dreyfus & Associates to conform to the 50-foot setback proposed for new buildings on the avenue. The building also utilized the arcade, special paving, and landscaping features proposed in the 1964 plan. Built in the prominent style of its day, Brutalism, the Presidential Building was the precursor of the FBI Building and the projected new image for the north side of Pennsylvania Avenue. The grid-like windows and box-like shape of the building was re-clad and remodeled in 2001 by Shalom Baranes Associates; it is now identified as **1111 Pennsylvania Avenue (Noncontributing Building)** after its renovation.

Although unconnected to the Council’s specific plans to renovate the avenue, the **Franklin Delano Roosevelt Memorial Stone (Contributing Object)** at the southeast corner of the

³⁰⁶ The right-of-way of Pennsylvania Avenue east of the White House is 160 feet.

³⁰⁷ President’s Council on Pennsylvania Avenue, 31.

³⁰⁸ Pennsylvania Avenue Development Corporation, (1974), IX.

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intersection of Pennsylvania Avenue and 9th Street, contributed to the ceremonial presence sought by Kennedy and his chosen advisors. 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 are inscribed "In Memory Of/Franklin Delano/Roosevelt/1882-1945." The memorial's status as a contributing object lies in its association with Roosevelt's own wishes for a memorial to his life. In an article in the March 1961 issue of *Atlantic Monthly*, Supreme Court Justice Felix Frankfurter reported a conversation with Roosevelt in 1941, in which the President stated that, if a monument should be dedicated to his memory, he preferred an unadorned stone with a simple "In memory of" inscription, and he preferred that it be located on the triangle where it was eventually built, which was very near the National Archives building that he admired so much. Roosevelt, Frankfurter wrote, asked him to remember his wishes. He also told his secretary Grace Tully. Frankfurter conveyed Roosevelt's wish to President Harry Truman and to the Roosevelt National Memorial Commission. When the commission announced the winner of a design competition for the memorial, Frankfurter published the story in *Atlantic Monthly* in order to make Roosevelt's desires more generally known.³⁰⁹ A group of Roosevelt's friends and associates privately raised the money for the erection of the stone and a bronze plaque recording Frankfurter's conversation with Roosevelt. No specific legislation authorized the memorial stone's construction, although it was approved by the National Capital Planning Commission and the Commission of Fine Arts.³¹⁰

The 1964 plan proposed the transformation of E Street into a underground street enclosed with a platform of pedestrian walkways. In addition, Constitution Avenue, at its difficult intersection with Pennsylvania Avenue, was to be placed under the avenue in an underpass. The plan included the creation of a huge open space at the intersection of Pennsylvania Avenue and 15th Street. Named National Square, it would contain a large fountain in the center of the square with a raised terrace on the north side. To create the large size of the plaza, both the Willard and Washington hotels would have been demolished. The Council was attempting to correct the problematic axis of Pennsylvania Avenue, which had lost its vista of the White House when the Treasury Building was erected, by creating a new terminus.

The problem of how to resolve Pennsylvania Avenue's intersection with the White House Grounds had been of concern since the Treasury was planned (beginning in 1836). In 1850, for example, President Fillmore hired Andrew Jackson Downing to design the White House Grounds. Downing proposed that a marble triumphal arch be placed at the end of Pennsylvania Avenue to

³⁰⁹ This memorial was to be erected along the Tidal Basin near the Jefferson Memorial. A memorial to Roosevelt in this location, designed by Lawrence Halprin, was eventually built in the 1990s.

³¹⁰ Hoover, 107-111.

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serve as the entrance to the grounds and as a terminus for the avenue's vista.³¹¹ The 1964 plan proposed a similar form: a large column to support the Sherman monument at the western end of the plaza and a White House Gate. In addition, it was believed that the National Square's pedestrian character would "produce a sense of celebration and create a popular gathering place."³¹² Ultimately, the Commission of Fine Arts disapproved the plan noting that "Its enormous paved area, similar in size to the Place de la Concorde in Paris, would have been unbearable in Washington's hot, humid summers, and to build it would have required the demolition of two Washington landmarks, the Willard and Washington hotels, at a time when the preservation movement was just beginning to gather momentum."³¹³ South of the avenue, the plan called for the completion of the great circle in the Grand Plaza of Federal Triangle. This included the demolition of all of the Old Post Office save its tower, which was to be incorporated into a new building.

The 1964 plan emphasized the importance of maintaining vistas, but no effort was placed upon preserving the area's historic buildings. In addition to the Willard and Old Post Office, numerous buildings of national importance were slated for demolition (under the auspices of the redevelopment of Pennsylvania Avenue); these included the Evening Star Building, the Hotel Washington, the National Press Club, and others. An equally devastating loss, in terms of downtown's character, would have been the demolition of numerous nineteenth-century buildings of primarily local value.

The lack of interest in the historic fabric of Pennsylvania Avenue in the 1964 plan led to various efforts to preserve the area's buildings. In fact, the plan was published during a period when preservation was becoming a respected cause both nationally and in Washington. In the early 1960s, a greater desire to preserve "long-cherished institutions and activities as well as structures," resulted in major studies of historic preservation by experts like Carl Feiss.³¹⁴ This effort culminated in the formation of the city's Joint Committee on Landmarks³¹⁵ in 1964 and

³¹¹ Reps, 50-51.

³¹² President's Council on Pennsylvania Avenue, 43.

³¹³ Kohler, 105.

³¹⁴ Gutheim, (1977), 293.

³¹⁵ The Joint Committee on Landmarks was the predecessor to the current Historic Preservation Review Board.

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established Washington as one of the pioneers of urban conservation.³¹⁶ At the same time, the National Historic Preservation Act of 1966 created both the National Register of Historic Places and the Advisory Council on Historic Preservation (which reviews any federal project that affects a historic site or structure). As a result of these strides, many historic buildings located on Pennsylvania Avenue, such as the Old Post Office, became rallying points “for supporters of a new approach to Pennsylvania Avenue’s redevelopment, one that would incorporate, rather than obliterate, many of its historic and architectural significant structures.”³¹⁷ The effort to preserve the Old Post Office resulted in the creation of a local advocacy group, founded as “Don’t Tear It Down” in 1971, and now known as the D.C. Preservation League.

An additional event in Washington’s early preservation movement was the designation of the Pennsylvania Avenue National Historic Site. To assist in generating funds for the Kennedy-inspired plans for the avenue, the National Park Service completed a historical study of the area. The Advisory Board on National Parks, Historic Sites, Buildings, and Monuments, at its 53rd meeting in Alaska, held from July 30 to August 11, 1965, considered the historical significance of Pennsylvania Avenue and its historically related environs in Washington, D.C., and found that the district possessed “outstanding national historical significance.”³¹⁸ The avenue was evaluated for its national significance within the framework of the Historic Sites Act of August 21, 1935. A report compiled by the National Park Service in 1965 determined that its distinction “rest[ed] on the symbolic values derived from the ceremonial role Pennsylvania Avenue has played in national life for a century and a half, on the association of the district during these years with men and events of national consequence in American history, and on the survival of a group of historic buildings individually of significance in the history of the United States.”³¹⁹ On September 30, 1965, Secretary of the Interior Stewart L. Udall, with the backing of President Johnson, designated the Pennsylvania Avenue National Historic Site. The site consisted of several blocks north and south of Pennsylvania Avenue between the White House and the Capitol, both of which were excluded for jurisdictional reasons. The National Historic Site was added to the newly formed National Register of Historic Places on October 15, 1966.

³¹⁶ Gutheim, (1977), 293.

³¹⁷ Andre Shashaty, “Sweet Victory – At Last!” *Historic Preservation* (February 1984): 48.

³¹⁸ Stewart L. Udall, *The Pennsylvania Avenue National Historic Site, Washington, D.C. (Order of Designation)*, (September 30, 1965), 2.

³¹⁹ Department of the Interior, (1965), iii.

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Since the National Park Service was sympathetic to the historic resources found within the Pennsylvania Avenue National Historic Site, it did not support Owings' vision, which included large-scale demolition of historic fabric within the area. The Park Service's policy towards historic areas "compromised the modernist redevelopment plan" which had been proposed for the avenue.³²⁰ The designation of the area was both a recognition of its historic significance and an attempt to control future development that might occur along the avenue in association with the 1964 plan. The *Summary Report of the Pennsylvania Avenue National Historic Site Designation* determined that "an historic district must be established which will circumscribe the avenue and its immediately associated historic sites and those surrounding areas essential to its further development as a recognizable and unique national historic enclave."³²¹

President Johnson continued the efforts started by Kennedy to improve the avenue with the establishment of the President's Temporary Commission on Pennsylvania Avenue by Executive Order on March 25, 1965. The following distinguished list of prominent politicians and Washingtonians served as the sixteen appointed members of the Commission: Chairman, Nathaniel A. Owings; Vice Chairman, Daniel Patrick Moynihan; Stewart L. Udall, Secretary of the Interior; Henry H. Fowler, Secretary of the Treasury; John T. Connor, Secretary of Commerce; W. Willard Wirtz, Secretary of Labor; Nicolas deB. Katzenbach, Attorney General; Lawrence F. O'Brien, Postmaster General; Honorable Lawson B. Knott Jr., Administrator of General Services; Robert C. Weaver, Secretary of Housing and Urban Development; William Walton, Chairman, Commission of Fine Arts; Mrs. James H. Rowe Jr., Chairman, National Capital Planning Commission; Walter N. Tobriner, President of the Board of Commissioners of the District of Columbia; S. Dillon Ripley, Secretary of the Smithsonian Institution; John Walker, Director, the National Gallery of Art; and George J. Stewart, Architect of the Capitol.

The Commission continued to work on implementing and improving the 1964 plan. Owings served as the chairman of this group, which in essence was a re-formation of the Council. The Commission's plan, *Pennsylvania Avenue: Report of the President's Temporary Commission on Pennsylvania Avenue*, was issued in January of 1969. The report, known as the "Blue Book," used the 1964 plan as a basis and tried to improve upon some of its principles. In addition, the report's redevelopment plan took into account three buildings, the Presidential Building, the FBI Building, and the Labor Department, all under construction since the 1964 plan. Both the Presidential and FBI buildings conformed to the principles of the 1964 plan, such as uniform setbacks and height, arcades, and landscaped plazas, which were advocated again in the "Blue

³²⁰ *The National Significance of Pennsylvania Avenue and Historically Related Environs* (National Park Service, Division of History Studies, 1965), quoted in Allaback, 17.

³²¹ Kerr and Gutheim, 8.

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Book.” In fact, the Temporary Commission worked closely with the FBI Building architects during 1965-67 to ensure that the building respected the new ideals for the avenue.³²² Some critics viewed the design as “refreshingly modern when compared with the classically inspired Rayburn House Office Building and the Federal Triangle buildings.”³²³ Upon completion, however, the building was met with less than enthusiastic responses. The predominant critique of the FBI Building was that its fortress-like facades were so “inaccessible that the building is out of character with the hopes for pedestrian-oriented development of the avenue.”³²⁴

In addition, the *Report of the President’s Temporary Commission on Pennsylvania Avenue* called for the Constitution Avenue underpass, the E Street pedestrian shelf, and the completion of Federal Triangle, as did the 1964 plan. The main difference between the 1964 and 1969 plans was that the latter proposed a down-sized version of National Square, although the report still recommended the demolition of the Willard and Washington hotels. The “Blue Book” also attempted to help the city recover from the riots that followed the assassination of Reverend Martin Luther King, Jr., on April 4, 1968. Rioting in the capital had centered along black commercial corridors, such as H Street, N.E., and 7th and 14th streets, N.W., in the Shaw neighborhood. In addition to the wide destruction of property, the riots negatively affected the morale of the city. Although no great property damage occurred within the Pennsylvania Avenue district, the area was greatly affected since the civil disturbances increased the trend of urban flight for residents, department stores, and businesses alike. A pedestrian mall was added in the middle of F Street, between 7th and 14th streets, in the early 1970s in an attempt to bring shoppers back to the commercial heart of the city, but this project failed and the street was fully reopened to traffic in the late 1990s as part of mitigation for the MCI Center project’s closure of several city blocks. The Commission hoped that its redevelopment plan would revitalize downtown by reinvigorating the “commercial heart of Washington as the center of a metropolis.”³²⁵ It would, however, be many years before downtown returned to a semblance of its former glory because its decayed condition was so serious. Those shops and companies that remained could ill afford to maintain their downtown investments, and many banks redlined the avenue. Between 1960 and 1969, the Pennsylvania Avenue corridor suffered a 42 percent loss of business, and in 1969, there

³²² Pennsylvania Avenue Development Corporation, (1974), IX.

³²³ Scott and Lee, 197.

³²⁴ Craig, 526.

³²⁵ President’s Temporary Commission on Pennsylvania Avenue, *Pennsylvania Avenue: Report of the President’s Temporary Commission on Pennsylvania Avenue*, 1969, 4.

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were ten completely vacant buildings in the corridor, and 82 more were vacant above the first floor.³²⁶

Daniel Patrick Moynihan, who had been greatly involved in the redevelopment of Pennsylvania Avenue under Kennedy and Johnson, returned to Washington under President Nixon to become his assistant for urban affairs. Moynihan resumed his stewardship of the Pennsylvania Avenue redevelopment effort, and astutely gained Nixon's support for the Temporary Commission on Pennsylvania Avenue. As a result, Nixon personally lobbied Congress on behalf of a quasi-governmental development agency with vast powers for purchasing land and raising bond revenues.³²⁷ In September of 1970, Moynihan accompanied Nixon on a walking tour of the avenue, following which the President immediately sent a statement to Congress urging it to pass bills establishing a Federal City Bicentennial Development Corporation. It was not until 1972, however, that Congress passed the enabling legislation to form the Pennsylvania Avenue Development Corporation.

In 1976, during the latter years of the Nixon Administration, Moynihan ran for and won an open seat as junior U.S. senator of New York. As a member of the important Senate Committee on the Environment and Public Works, Moynihan assumed statutory responsibilities for oversight of PADC affairs. M. Jay Brodie, PADC's executive director from 1984 to 1993, called on Moynihan's support on many occasions to advance PADC priorities, and he credited Moynihan's powers of persuasion and his perseverance with having prevented the Willard Hotel from being demolished, and with guiding the development of the Ronald Reagan Building and International Trade Center.

The Creation of the Pennsylvania Avenue Development Corporation and the 1974 Plan

In an attempt to improve the condition of Pennsylvania Avenue and the area to its north, Congress established the Pennsylvania Avenue Development Corporation on October 27, 1972. Conceived as a cooperative venture between the federal government and private enterprise, the corporation was founded on the premise that "a strong public commitment [could] stimulate an even greater amount of private initiative and investment."³²⁸ Congress determined that national interest "required that the area adjacent to Pennsylvania Avenue between the Capitol and the

³²⁶ David Takesuye, Urban Land Institute, "America's Main Street," http://www.uli.org/Content/About/Nichols/Nichols_L3_Street.htm, n.p.

³²⁷ *Ibid.*, n.p.

³²⁸ Pennsylvania Avenue Development Corporation, *Annual Report 1983 – Entering the Second Decade* (Washington, D.C.: 1983), n.p.

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White House be developed and used in a manner suitable to its ceremonial, physical, and historic relationship to the legislative and executive branches of the federal government, and to the governmental buildings, monuments, memorials and parks in and around the area.”³²⁹ Furthermore, Congress agreed that the 100-acre rectangular area surrounding Pennsylvania Avenue needed a blending of federal presence with a variety of other community, residential, and commercial uses.³³⁰

To accomplish these improvements, the PADC was given a broad range of powers, including the “authority to sue and be sued in its own name, i.e., without the protection of the U.S. government; to acquire property through eminent domain proceedings; to develop new and rehabilitated buildings; to manage property; to establish restrictions and standards ensuring conformance to the plan; to borrow money from the U.S. Treasury; to enforce the PADC plan with respect to construction of federal projects (typically exempt from local zoning and building codes, though not exempt from historic preservation regulations and overlays).”³³¹ As a Federally owned agency, the corporation was exempt from local and federal taxes and property tax assessments, though Congress included in the corporation’s budget a payment to the city in lieu of property taxes.³³² In general, its powers were similar to those of city development entities, except that the PADC held within it the powers of eminent domain and the power to regulate other agencies, two powers that are usually retained by the jurisdiction governing a development agency. The act provided that District and other federal agencies “may continue to exercise their powers within the area, consistent with the development plan.”³³³

The boundaries of the corporation’s domain differed from those of the Pennsylvania Avenue National Historic Site. Several areas were excluded from the realm of the PADC, including Federal Triangle, Judiciary Square, the Pension and Patent buildings, Squares 347 and 377 (which house the Ford’s Theatre National Historic Site), and the Peace Monument. The corporation’s area included the east half of Square 254, which was not included within the National Historic Site. The corporation was run by a 15-member board of directors, eight of whom represented the private sector, and the remaining seven were high-level public officials, including four Cabinet

³²⁹ Pennsylvania Avenue Development Corporation (1974), 1.

³³⁰ Takesuye, n.p.

³³¹ Ibid., n.p.

³³² Pennsylvania Avenue Development Corporation, (1974), 1.

³³³ Ibid., 1.

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members, the mayor of the District of Columbia, and the chairman of the City Council.³³⁴ In addition, eight nonvoting members acted as liaisons to various organized arts, architecture, planning, and development interests in the city. The Pennsylvania Avenue Development Corporation Act stated that the Secretary of the Interior would serve as a voting member of the Board of Directors of the PADC. It also mandated that the Secretary review and comment on any development plans.

Appropriated funds were made available to the corporation in early summer of 1973, at which time, the corporation, headed by Executive Director John M. Woodbridge, hired a 15-member staff. In early 1974, a plan for the development of the avenue was completed and made available for review by the Secretary of the Interior and the Mayor/Commissioner of the District of Columbia. Prior to its transmittal to Congress in October, the National Park Service responded with a 55-page document dated June 14, 1974. The Secretary of the Interior characterized the 1974 plan as “a courageous attempt to renew and revitalize the north side of Pennsylvania Avenue . . . The plan retains many of the good features and major objectives of the original 1964 plan and at the same time it has refined the design concept to reflect a new approach to urban redevelopment.”³³⁵ The plan was approved by Congress after extensive public review.³³⁶ The PADC published *The Pennsylvania Avenue Plan: 1974* in October of 1974. The general objectives of the plan were as follows:

1. Making the Avenue function as a bridge, not a barrier, between the monumental Federal core to the south and the city’s downtown to the north.
2. Reinforcing the Avenue’s special role as the physical and symbolic link between the White House and the Capitol.
3. Bringing new economic life – jobs, shopping and business opportunities – to the Avenue, while reinforcing existing economic activity along the Avenue and in the adjacent downtown core.
4. Enhancing the tax base of the city through more intensive use of land in this prime location.

³³⁴ Takesuye, n.p.

³³⁵ Department of the Interior, *The Secretary of the Interior’s Review of the Pennsylvania Avenue Plan - 1974* (Washington, D.C.: Department of the Interior, National Park Service, June 14, 1974), 9.

³³⁶ Pennsylvania Avenue Development Corporation, *1981 Annual Report*, (Washington, D.C.: 1981), 4.

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5. Making the Avenue an attractive and enjoyable place for residents and visitors – a place that will be a center of activity around the clock instead of just during the day.
6. Maintaining the historic continuity of the Avenue through preserving buildings representative of different eras and styles that give tangible evidence of how the Avenue has developed and been used over the years.
7. Introducing new buildings on currently under-utilized land that will represent the best of modern architectural and planning concepts while complementing and enhancing the existing fabric.
8. Structuring a development program that can be implemented in a timely fashion and is consistent with the overall market demand in that area.³³⁷

A major component of the plan was a desire to reestablish residential uses on the avenue. A total of 1,500 residential units were planned to the east of the FBI Building, primarily in the area between 7th, 9th, and E streets and Pennsylvania Avenue. In addition to some single apartment buildings on 6th and 7th streets, the main component of the planned residential area was a huge “Italian Hill Town” housing complex at Market Square in a plan conceived by Owings. Overall, there was a desire to transform the northern side of the avenue into a ceremonial element equal to the Federal Triangle area to the south. To achieve a uniformity on the north side, the 1974 plan enthusiastically advocated the use of the 50-foot setback called for in the 1964 plan. It also proposed that the existing buildings on the north side of the avenue be altered by removing a portion of each frontage on the avenue so that the buildings would conform to a common setback. The Evening Star Building would be the only historic building allowed to project from the building line, and it was anticipated that the ground floor of the building would be converted to an arcade allowing the broad sidewalk to pass through it.

The 1974 plan included a far greater preservation sensibility – mainly a desire to retain landmark buildings – than the 1964 plan. Many historic buildings, such as the Willard and the Old Post Office, were to be retained *in situ*, but the plan did not place as much value upon the vast number of modest nineteenth-century commercial buildings. The plan, for example, proposed the demolition of several squares of historic buildings, such as Square 348. In addition, the relocation of facades, especially those located on squares fronting Pennsylvania Avenue, was widely advocated as the favored preservation method. The National Park Service did not

³³⁷ Department of the Interior, (1974), 5.

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wholeheartedly argue against the proposed relocation of facades; instead, the agency recommended the treatment of buildings *in situ* in addition to whatever relocations were deemed necessary. The NPS did, however, warn that there should be no “fabrication of ‘historic’ street scenes or reconstruction of non-existing buildings.”³³⁸ Furthermore, some buildings were to be retained, but their setting would have been compromised by proposed development. The National Bank of Washington and the Central National Bank Building were both to be preserved, but the public space in front of them was to be filled with a new building. The challenge of balancing the “demands of much-needed new development with the re-use of older buildings” was quite complex.³³⁹ As a result, many supporters of the plan believed that relocation and “facadism” (retention of only the front facade of a building) were the most logical preservation tools to ensure the character of the area while promoting its livelihood economically; on the other hand, many preservationists found that the integrity of the historic buildings was compromised by this practice.

The authors of the 1974 plan saw the following problems with the avenue: “the overall lack of visual focus, the inefficient and awkward relationship of streets, buildings and open spaces, and poor traffic conditions.”³⁴⁰ In an attempt to unify the avenue’s skyline, matching cornice lines and building heights were to be enforced along the avenue. Many public spaces were planned, such as a memorial to General Pershing and Market Square. Other new public spaces would be created in order to correct traffic problems and the existence of awkward small triangles of space near some of the intersections, such as those at the intersection of Pennsylvania Avenue and E Street. The triangles at this intersection, which contained the Pulaski Statue and Shepherd Statue in 1974, would be replaced with a large open space, Western Plaza. The avenue would be improved with new landscaping, paving, and lighting. To improve circulation, the 1974 plan proposed the construction of an underpass at the intersection of Constitution and Pennsylvania avenues. This action was opposed by the Secretary of the Interior, the National Capital Planning Commission, the Joint Committee on Landmarks, and the National Gallery of Art, as it would alter the character of both avenues, particularly Constitution Avenue. In addition, the plan attempted to strengthen the vista of Pennsylvania Avenue. Two proposed projects, Western Plaza at 13th and E streets and Market Square at 8th Street, broke the continuity of L’Enfant’s street pattern, but left the Pennsylvania Avenue and 8th Street vistas intact.

³³⁸ Ibid., 18.

³³⁹ Pennsylvania Avenue Development Corporation, (1983), 22.

³⁴⁰ Pennsylvania Avenue Development Corporation (1974), VII.

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The Work of the Pennsylvania Avenue Development Corporation

A main goal of the 1974 plan was to improve the aesthetic appearance of the rundown avenue. The PADDC intended to transform its “sidewalks into broad, tree-lined esplanades” shaded with “a canopy of willow oaks.”³⁴¹ The plan called for the thoroughfare to be completely relandscaped, repaved, and reilluminated, with new brick paving, specially designed tree grates, granite curbing, and distinctive new lighting. Further, it found that public improvements would be profitable since good infrastructure often attracts development – primarily, the PADDC believed that these amenities would not only make the area more livable but also act as a “catalyst for private development.”³⁴² This assumption continued to guide PADDC’s program as it progressed from west to east down the avenue. All work on the avenue implementing the goals of the plan was carried out under the PADDC’s Public Improvements Program. The Public Improvements Team consisted of PADDC staff and Civil Engineering, Landscape Architecture, Lighting, Traffic Engineering, and Construction consultants. This initial group of consultants provided design details for a specific section of the avenue, but the group changed as new consultants were recommended to the PADDC Chairman. The effective system allowed the corporation to maintain “continuity of the overall design concept, yet encourage variety in individual sections.”³⁴³

The first improvements – the completion of the roadway configuration and new sidewalks and street furniture on the southern side of the Pennsylvania Avenue between 13th and 15th streets – were completed in time for Ronald Reagan’s 1981 inaugural parade. The improvements were extended to 10th Street in late 1981. During this particular campaign, a decorative sidewalk, designed by artist Aleksandra Kasuba, was installed in front of the Old Post Office at the corner of Pennsylvania Avenue and 12th Street.³⁴⁴ The design, which celebrates the rebirth of this landmark structure, was constructed of multi-color granite and brick, “recalling the poly-chromed Victorian interior of the building.”³⁴⁵ Also completed in 1981 was the sidewalk on 13th Street between the avenue and E Street, in addition to roadway reconstruction and the realignment of the

³⁴¹ Pennsylvania Avenue Development Corporation, *1980 Annual Report*, (Washington, D.C.: 1980), 14.

³⁴² Pennsylvania Avenue Development Corporation, *Pennsylvania Avenue: An American Place* (Washington, D.C.: 1993), n.p.

³⁴³ Pennsylvania Avenue Development Corporation, (1981), 19.

³⁴⁴ In 1983, the Old Post Office and plaza around it were renamed the Nancy Hanks Center after the Chairwoman of the National Endowment for the Arts from 1969 to 1977.

³⁴⁵ Pennsylvania Avenue Development Corporation, (1981), 19.

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avenue between 14th and 15th streets in preparation for future work. The avenue's pavement was further improved with the removal of streetcar tracks from the section between 6th and 10th streets. By the end of 1982, construction of sidewalks had been completed or was underway in over half of the public improvements area. In 1983, improvements included new sidewalks adjacent to the Federal Triangle buildings between 6th and 10th streets, and in front of the Presidential Building. The remaining portion of the roadway was completed in 1984 in time for Reagan's 1985 inauguration. By 1984, all sidewalk improvements were completed, including many side streets as part of the corporation's Side Street Improvement Plan, and 700 willow oaks were planted.³⁴⁶

New elements of street furniture were added to the avenue in 1981. New cast-iron benches with wood-slat seats, designed by Sasaki Associates, were installed in single and double versions. New tree grates designed by craftsman and blacksmith Albert Paley were installed. In 1982, drinking fountains and trash receptacles were designed by in-house staff and sent to bid. Both items were manufactured and installed along the avenue during 1983. The drinking fountains design was based upon the ornamental tree grates, while the trash bins were utilitarian and functional in their design. These features all became standard along the new sidewalks. A new lighting system was implemented in April of 1988 from 3rd to 15th streets; it encouraged outdoor activities after dark for pedestrians. In addition to modern, twin-headed light fixtures that focused light downward for pedestrians, decorative "Washington Globe" lamp posts were installed along the entire avenue. The street lights had been designed for the city in the 1920s to illuminate major city streets and avenues along the Mall and near the memorials.³⁴⁷ Also, the Federal Triangle facades were illuminated at night starting in 1988. In 1989, the sidewalk around the FBI Building was redone with new granite curbs and brick pavers installed perpendicular to the street. New granite planter boxes, tree grates, benches, kiosks, newspaper vending boxes, and drinking fountains were also installed. Three rows of new willow oaks were planted along the avenue in front of the FBI Building, while the existing little leaf lindens were left in place along 9th and 10th

³⁴⁶ Pennsylvania Avenue Development Corporation, *Annual Report: The Second Decade – The Second Year* (Washington, D.C.: 1984), 14.

³⁴⁷ 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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streets. Parade post sockets were removed from the curb line in an effort to eliminate them from the entire avenue.³⁴⁸

The consistent landscaping treatment addressed concerns over the lack of visual coherence along the avenue and the desire to make the street itself attractive to residents, workers, and visitors. As has been noted, another part of PADC's efforts to address that issue was the improvement of existing parks and the creation of new recreational spaces in the area. Between 1979 and 1993, the PADC created five public spaces out of federal reservations and right-of-ways (Freedom Plaza, Market Square Park, Indiana Plaza, John Marshall Park, and Meade Plaza), completely redesigned an existing park (Pershing Park), and renovated two existing public spaces (Sherman Park and Mellon Park). Of these eight spaces, only in Pershing Park and John Marshall Park did designers create entirely new landscapes. Each of the others incorporated previously existing elements into their designs. Included among the design teams who organized these spaces were such nationally renowned architects as Robert Venturi and Wallace K. Harrison and landscape architects such as J. Paul Friedburg, George Patton, and Wolfgang Oehme and James van Sweden. By hiring different designers for each of the parks, the PADC sought to add variety to the public spaces, which would be connected by the sidewalks, light fixtures, street furniture, and trees. This attempt to foster variety within the consistent treatment of the avenue is therefore not unlike the scheme underlying the design of the buildings of the Federal Triangle. Materials used by the PADC-era designers, however, differed greatly from each other, while a consistency of materials was one of the factors that enhanced the continuity of the Federal Triangle designs.

As was the case with the installation of sidewalks and street furniture along Pennsylvania Avenue, the earliest efforts to create public parks took place between 13th and 15th streets. The 1964 plan for Pennsylvania Avenue by the President's Council on Pennsylvania Avenue placed a public space called National Square in this area. As has been noted, construction of this broad paved plaza, however, would have required the demolition of the historic Willard and Washington hotels, as well as National Theater and the National Press Club, and was therefore opposed by the Commission of Fine Arts when the PADC began its redevelopment of the avenue. Concerns related to the "western sector" of the PADC site included traffic flow, the abrupt interruption of Pennsylvania Avenue at 15th Street, and the numerous small traffic islands and public reservations present. By the mid-1970s, a solution arose that placed the Pershing Memorial on Pennsylvania Avenue between 14th and 15th streets (in Square 226, the location approved for the memorial nearly 20 years before) and opened another plaza between 13th and 14th streets. L'Enfant, Ellicott, and the McMillan Commission had all left a block open at this site for public uses in their plans for the city, and it was at that time the site of Reservations 32 and

³⁴⁸ As late as 1986, a "Sidewalk Usage" plan of the avenue shows parade post sockets in place. All posts have been removed since then. The installation date and exact role that the parade post sockets played during parades is unknown.

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33, small triangular parklets created by the diagonal course of Pennsylvania Avenue through the street grid.³⁴⁹ Ulric Stonewall Jackson Dunbar's statue of Alexander Robey Shepherd stood in Reservation 32, the smaller, westernmost parklet. Reservation 33, with its eastern border at 13th Street, was also known as Pulaski Park, since it contained the 1910 statue of Pulaski surrounded by plantings of azaleas, holly, yew, magnolia, locust, and maple trees designed in 1959.³⁵⁰

The PADC and the CFA developed guidelines for creating a public space combining Reservations 32 and 33 with traffic islands and the roadway of Pennsylvania Avenue, which were issued in 1977. The PADC hired architect Robert Venturi, of Venturi Rauch and Scott Brown, and the landscape architects George Patton, Inc., as designers. Venturi presented his plan for Western Plaza, now called **Freedom Plaza (Noncontributing Site)** in March and May 1978.³⁵¹ The design called for a long, paved plaza, on which was inscribed a portion of L'Enfant's plan for the city. Models of the White House and the Capitol, placed at the appropriate locations on the inscribed plan, and marble pylons flanking the course of the avenue would have added vertical elements to the otherwise unbroken horizontality of the plaza. Venturi compared the pylons to the pair of columns in the Piazzetta in Venice, which mark the original ceremonial entrance to San Marco from the Grand Canal. From the east, the pylons would frame views of the Treasury Department's portico. The Commission of Fine Arts, however, did not like the models, and members of the PADC board did not like the pylons. A design virtually without vertical elements was presented in June 1979, and the CFA approved individual elements of this plan in September, although it never approved the entire design.³⁵²

As built, Freedom Plaza consolidated the five traffic islands and parks in the area and resulted in the removal of the Shepard statue, which remains in storage. The equestrian statue of Pulaski remained in place, but the plantings surrounding it were removed. The surface of the raised

³⁴⁹ Kohler, 106-107.

³⁵⁰ HABS No. DC-474, 5-6.

³⁵¹ Reservations 32 and 33, out of which Freedom Plaza was created, are noted as contributing reservations in Robinson & Associates, Inc., National Historic Landmark-Nomination Form, "Plan of the City of Washington, D.C." (draft), District of Columbia Office of Historic Preservation, 6. Contributing status was determined based on the reservations' relevance to the historic plans of Washington, D.C., and not on the design of Freedom Plaza. In this nomination for the Pennsylvania Avenue National Historic Site, therefore, Reservations 32 and 33 retain the historic significance called out in the "Plan of the City of Washington, D.C.," nomination, but the 1980 design for Freedom Plaza does not constitute a contributing site.

³⁵² Kohler, 109-112.

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plaza, consisting of dark and light marble, delineates L'Enfant's plan. 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. Venturi's scheme allows visitors to interpret the information provided in the plaza, rather than having it interpreted for them. As built, of course, there is less information available to visitors than Venturi had intended. Granite retaining walls, marked at intervals by planted urns, edge the plaza, and a granite-walled fountain flows in the western portion of the plaza. Flagpoles flying flags of the District and the United States rise from the plaza opposite the entrance of the District Building. The space was dedicated as Western Plaza on November 1, 1980. It was renamed Freedom Plaza, after the civil rights achievements of Dr. Martin Luther King, Jr., on April 22, 1988, and a time capsule containing artifacts and papers related to King was placed beneath the plaza.³⁵³

The actions of the Commission of Fine Arts and the Pennsylvania Avenue Development Corporation also affected plans for the western portion of the National Square site, Square 226, which had been designated as the site of a memorial to General of the Armies John J. Pershing, commander of the American Expeditionary Forces in World War I. Legislation authorizing the monument was approved by Congress on April 2, 1956. The statute gave the American Battle Monuments Commission the power to supervise the planning of the monument. Square 226, bounded by 14th and 15th streets and the north and south branches of Pennsylvania Avenue, was approved by the National Capital Planning Commission as the memorial's location on March 8, 1957. The Commission of Fine Arts approved the conceptual plan for the memorial by architect Wallace K. Harrison of the New York firm Harrison and Abramovitz on November 18, 1959. Funds for the memorial's construction, however, were not appropriated, and in 1961, the project was placed on hold until it could be considered by the appropriate review boards in relation to other monuments in the city. Congress reauthorized the monument in 1966, but amended the original statute so that the memorial could be coordinated with changes on Pennsylvania Avenue developed by the President's Temporary Commission on Pennsylvania Avenue. The 1966 statute also noted that the memorial commemorates Pershing and "the officers and men under his command." Since the 1956 legislation did not mention Pershing's soldiers, the 1966 amendment expanded the scope of the memorial, effectively making it the country's national commemoration of its participation in World War I.³⁵⁴

³⁵³ Hoover, 77-78.

³⁵⁴ U.S. Congress, House of Representatives, *Authorizing the Erection of a Memorial in the District of Columbia to Gen. John J. Pershing*, 89th Cong., 2d sess., 1966, H. Rept. 1864; "Synopsis of History of General Pershing Memorial," National Capital Parks Central, Resource Management Files, Department of the Interior, National Park Service, undated; 70 Stat. 84; 80 Stat. 1377.

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Square 226 had been the site of numerous commercial structures, including Albaugh's Opera House, in the late nineteenth and early twentieth centuries. All of these buildings were razed to provide unobstructed views of the Commerce Department when it was built between 1928 and 1932 as the first of the Federal Triangle's buildings. A temporary "Information Building" stood on the site between 1938 and 1956. When Square 226 was dedicated as Pershing Square on September 13, 1960, the site was largely vacant and remained so until the middle of the decade, when, as part of Lady Bird Johnson's beautification program, seasonal flowers, shrubs, ground cover, and trees were planted. Small paths were cut through the park and outdoor furniture was introduced.³⁵⁵

The Commission of Fine Arts concluded in 1974 that the Pershing Memorial should be simply one element of an overall design for Square 226. As a goal of the PADC was to make space available for recreational purposes, the CFA's position gave the PADC an opportunity to create such space on Square 226. Harrison, the designer with Max Abramovitz of the Trylon and Geosphere at the 1939 World's Fair in New York, worked with landscape architect J. Paul Friedberg of New York and architect Jerome Lindsey of Washington to accommodate his design to the new demands of **Pershing Park (Noncontributing Site)**. The 1956 statute had made all of Square 226 available for the memorial, a trapezoidal space 400 feet long on E Street and 240 long along 15th Street. Appropriation of the western portion of this space for a pool/skating rink, a food kiosk, picnic tables, and plantings reduced Harrison's working space to a 49-by-47-foot rectangle. Harrison's concept for the **Pershing Memorial (Contributing Object)** remained roughly the same as his early design, although on a reduced scale: a statue of Pershing with a bench before it and walls inscribed with the general's words and the accomplishments of the American Expeditionary Forces. Harrison had made the walls 20 feet high in a 1959 design that had been accepted by the American Battlefield Monuments Commission. He had also placed a large reflecting pool in the western portion of the site which had been appropriated for the skating rink. As built, the Dakota mahogany granite walls of the memorial rise 10 feet from the paved plaza. Robert White, grandson of architect Stanford White, designed the larger-than-life-size statue. The final design for the memorial was approved in the summer of 1979.³⁵⁶ Construction began that year, and Pershing Park was dedicated on May 14, 1981. The statue of the general, however, was not installed until early October 1983.³⁵⁷

³⁵⁵ Square 226 and Reservations 32 and 33, HABS No. DC-474, 3-5; "Block 226 (Federal Reservation 617) – Pershing Square," National Capital Parks Central, Resource Management Files, Department of the Interior, National Park Service, undated; Pershing Park, HABS No. DC-695, 1-2.

³⁵⁶ Newhouse, 275-278.

³⁵⁷ Hoover, 101.

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Prior to the installation of the Pershing statue, a bronze statue known as the **Bex Eagle (Noncontributing Object)** was installed in Pershing Park near the corner of 15th Street and Pennsylvania Avenue. It was dedicated on May 3, 1982. Brian Bex, president of the American Communications Network and a collector of eagle-related art, had worked to gain Congressional recognition for 1982 as the 200th anniversary of the selection of the American bald eagle as the country's national symbol. Senate Joint Resolution 121, passed on December 15, 1981, did just that. Bex commissioned sculptor Lorenzo E. Ghiglieri of Portland, Oregon, to fashion two eagle statues, purchased one for himself, and donated the other to the National Wildlife Federation. The NWF, in turn donated the sculpture to the National Park Service. It was placed in Pershing Park under the authority of the PADC.³⁵⁸

The corporation also started its renovation efforts in the western section of Pennsylvania Avenue, near its intersection with 15th Street. In 1976, it started to shift its focus from the planning to implementation stages when the staff started to prepare development prospectuses for the renovation of the Willard and a mixed-use project, consisting of the **Marriott Hotel (Noncontributing Building)** and **National Place (Noncontributing Building)**. Development teams were selected for the Willard and National Place projects in 1978. The Willard had remained empty after the 1968 riots, and had been slated for demolition in the early 1970s. After much public outcry, the exterior and public rooms of the building were restored to their original, majestic appearance. The "Hotel of the Presidents" was reincarnated as the Willard Inter-Continental, and officially reopened to the public on September 22, 1986, as a political and economic triumph for the PADC.³⁵⁹ The other early development project was the construction of a Marriott Hotel and the mixed-use office and retail complex, National Place, completed in 1984. The Marriott and National Place were both completed in a commercial style with sleek windows above a colonnade of piloti that link the entire Pennsylvania Avenue facade.

In 1978, the PADC requested an increase in building height along the avenue to attract developers by allowing more income-producing floor space.³⁶⁰ This was accomplished when, on May 15, 1978, the District of Columbia Zoning Commission voted to allow building heights of up to 160 feet along the avenue. Following this approval, the first office building to be completed east of 13th Street was **1201 Pennsylvania Avenue (Noncontributing Building)** in 1984 to a design by

³⁵⁸ Ibid., 71-72.

³⁵⁹ Robert L. Miller, "Pennsylvania Avenue: What Went Wrong?" *Historic Preservation* (September/October 1987): 60.

³⁶⁰ Hoover, 18.

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David Childs of Skidmore, Owings and Merrill.³⁶¹ A prominent law firm rented the vast majority of the building's office space; this success brought new life to the avenue as other large companies began choosing it for their address. The first buildings constructed during the early years of the PADC's existence all favored the use of the curtain wall with horizontal bands of stone veneer. The smooth surfaces of these buildings stood in sharp contrast to the rough surfaces and deep recesses of their earlier Brutalist neighbor, the FBI Building (Noncontributing Building).

Classically inspired designs also became popular starting in the mid-1980s for both office and residential buildings planned under the auspices of the PADC. An early PADC project, located on Pennsylvania Avenue over an entire block between 10th and 11th streets, is **1001 Pennsylvania Avenue (Noncontributing Building)**, designed by Hartman-Cox Architects. Constructed from 1980 to 1986, this office building is an early example of incorporating classical vocabulary and existing historic facades into a design. The facades of five historic buildings were retained in 1001 Pennsylvania, including four early-twentieth century facades on 11th Street and the impressive, sandstone facade of the late-nineteenth-century U.S. Storage Company building on 10th Street. The initial design proposal for 1001 Pennsylvania Avenue did not include any preserved facades, but it was revised in response to a PADC requirement to retain five facades. The majority of 1001 Pennsylvania is set back on each facade in relation to its neighbors and the heights of the incorporated facades.³⁶²

The 1974 plan paid considerable attention to the historic buildings located within the PADC area. The plan included a map showing the location of important vistas and all 15 buildings with national landmark status located within the PADC boundaries. The buildings ranged from the monumental (the Treasury Department) to the more mundane (800 block of F Street). The plan further articulated the corporation's preservation goals:

All designated landmark structures would be retained and, if necessary, rehabilitated. Many of the other older structures that have architectural merit but are of less than landmark quality would be retained, either by preserving them in place or by moving their facades to new consolidated locations. In addition, many existing buildings that have useful economic lives would remain.³⁶³

³⁶¹ Kousoulas and Kousoulas, 124-25.

³⁶² Ibid., 121.

³⁶³ Pennsylvania Avenue Development Corporation, (1974), 11.

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In essence, the corporation sought a combination of the old and new for the area. This was commendable for an era when urban renewal primarily consisted of the mass demolition of historic neighborhoods. To meet the requirements of the National Historic Preservation Act of 1966, the PADC had to complete a detailed survey of the area and to identify those buildings which were already included in or eligible for listing in the National Register of Historic Places. As a result, the corporation produced a supplement focused on preservation issues. The *Historic Preservation Plan* was printed after the publication of the 1974 plan; the document was adopted by the PADC Board of Directors on March 15, 1977. The *Historic Preservation Plan*, in addition to stipulating that all National Register landmark buildings must be retained and rehabilitated, listed the existing historic buildings located within each square. Furthermore, the document called for a Historical Preservation Zone, in the eastern end of the development area primarily around 7th Street, where preservation and relocation efforts would be centered. A 1978 Memorandum of Agreement between the PADC, the Advisory Council on Historic Preservation and the State Historic Preservation Office for the District of Columbia stated that implementation of the 1974 plan must avoid or satisfactorily mitigate any adverse effects on the NHS and that any rehabilitation must be treated in accordance with the Secretary of the Interior's Standards of Rehabilitation.

Several significant buildings were rehabilitated following the creation of the 1974 plan and the Historic Preservation Plan. Following the enactment of the National Historic Preservation Act of 1966, great changes occurred in the preservation field. In response to the widespread demolition of significant buildings, a new movement to adaptively reuse properties for a new and more viable function developed. The practice of upgrading structures to contemporary needs was a relatively new concept for the 1960s.³⁶⁴ Through adaptive reuse, the preservation of underutilized spaces emerged as a realistic alternative to demolition. The Willard and the Evening Star Building were both rehabilitated while maintaining their original uses of hotel and office building. Another important adaptive reuse was that of the Old Post Office. The rescue of the abandoned building was the kickoff project for "Don't Tear It Down" and also influenced the creation of the Public Buildings Cooperative Use Act (which let federal offices share reused buildings with retail and cultural functions). Arthur Cotton Moore, the selected architect for the remodeling of the Old Post Office, proposed few changes to the exterior of the building except for cleaning, but a complete reprogramming of the interior. The lower two floors would be commercial, while the upper floors would house government offices.

When presented with the proposed rehabilitation of the Old Post Office, the Chairman of the Commission of Fine Arts, J. Carter Brown, advised that the portion of Federal Triangle adjacent

³⁶⁴ *The Old Post Office Historic Structures Report*, April 12, 1978, n.p.

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to the Old Post Office be completed concurrently since the ends of the Internal Revenue Service building and a portion of the Post Office Department building – which had been left unfinished in anticipation of the demolition of the Old Post Office and the completion of their designs – represented in Brown’s mind “one of the principal visual difficulties on Pennsylvania Avenue.”³⁶⁵ Thus, the General Services Administration invited three firms to enter a competition for a design for the Triangle’s completion in September 1978. The winning firm, Harry Weese and Associates of Chicago, proposed a contextual approach using in the same style and materials as the original buildings. In 1988, the NCPC approved Weese’s proposed use of natural limestone facing, steel structure and tile roofing similar to the existing buildings.³⁶⁶ In addition to completing the Triangle, the winning design incorporated a master plan for the Triangle that included improvements such as walks, landscaped courtyards, and exhibit areas.

In 1973, the concept of facade relocation became a central element in the development plan for Pennsylvania Avenue. The intentions were noble, derived from a “sincere desire to salvage architecturally interesting components of old buildings, often small in scale and isolated from their previous urban context,” yet they were sometimes dismantled and stored since developers believed that these historic buildings often prevented profitable development and sometimes relocated and incorporated as facades or fragments in much larger development complexes.³⁶⁷ One example of this practice (though not a PADDC project) is the Atlantic Building, located at 942 F Street and considered to be Washington’s first skyscraper.³⁶⁸ Today, only the brownstone facade remains. It, along with four other nineteenth-century facades, has stood awaiting development since the late 1990s. Ironically, the Atlantic Building’s neighbor, the National Union Building was successfully adapted as the headquarters of the Immigration Trial Lawyers Association.

Once redevelopment in the western section of the Avenue was nearing completion, the PADDC turned its attention to the area east of the FBI Building. The third park created under the auspices of the PADDC was **John Marshall Park (Noncontributing Site)**. It converted John Marshall Place, formerly 4 ½ Street, between Pennsylvania Avenue and C Street into a public paved and grassy area and was completed in 1983. The creation of a park at this location, in order to

³⁶⁵ Kohler, 115.

³⁶⁶ “Facades of IRS Building,” *NCPC Quarterly* (Summer 1988): 8.

³⁶⁷ Letter from Secretary (of unknown department) to Brodie, May 10, 1989.

³⁶⁸ Suzanne White, “Bernstein Changes Course on Atlantic,” *Washington Business Journal* (July 20-26, 2001): 61.

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provide open space in the eastern section of Pennsylvania Avenue, had been part of the PADC's 1974 plan for the area under its jurisdiction. The street had been named for Marshall, who resided in a boarding house at the northeast corner of the intersection of 4 1/2 Street and Pennsylvania Avenue during a portion of his 34-year tenure as Chief Justice of the Supreme Court.

The landscape architecture firm of Carol R. Johnson and Associates designed the park, which consists of three terraces accommodating the change in grade from Pennsylvania Avenue up 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. 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, 1983. A **Statue of John Marshall (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 area in 1992.³⁶⁹

John Marshall Park is bordered by the Canadian Chancery on the west, the Prettyman Courthouse on the east. This arrangement maintains the open view from the Abraham Lincoln statue in front of the portico of Old City Hall across the Mall, a vista which was part of the L'Enfant plan. From the avenue, Elliott Woods's reconstruction of George Hadfield's Old City Hall is visible, another instance of L'Enfant's intention to make public buildings in their reservations visible along the street. The park also concludes the campus-like arrangements of buildings that begins with the National Building Museum and continues through Judiciary Square to Pennsylvania Avenue. The **Canadian Chancery (Noncontributing Building)**, constructed from 1982 to 1988, was one of the earliest PADC construction efforts in the eastern section of the avenue, and is the only foreign embassy to have a Pennsylvania Avenue site.

Adjacent to John Marshall Park is **Meade Plaza (Noncontributing Site)**, which, until the PADC realignment of Pennsylvania Avenue in 1983-84, had been a pair of traffic islands channeling automobiles through the intersection of 3rd Street and Pennsylvania and Constitution avenues. The **Memorial to Major General George C. Meade (Contributing Object)**, commander of

³⁶⁹ Hoover, 84-87. The sundial copied from Marshall's home has been vandalized at least twice, the last time in 1992. It had not be repaired by June 2002.

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Union forces at Gettysburg, includes the general at the focal point of a circle of allegorical figures. Designed by sculptor Charles Grafly, it had stood on the southeast corner of the intersection of 3rd Street and Pennsylvania Avenue from its dedication on October 19, 1927, until 1967, when excavation for the Interstate 395 tunnel and the subsequent construction of the Capitol Reflecting Pool required its removal. Several plans to relocate the statue were rejected; proposals included a spot near the National Air and Space Museum and at Fort Meade in Maryland. Consequently, the statue remained in storage in a District maintenance yard for more than 20 years. At the suggestion of the National Park Service, the PADC proposed that the Meade Memorial be incorporated into its plans for realigning the intersection of 3rd Street and Pennsylvania and Constitution avenues. The National Capital Planning Commission, the Commission of Fine Arts, and the PADC Board of Directors approved the relocation in July 1981. This location remains faithful to the legislation that authorized the statue's creation, which required that the statue be located "at or near" the intersection of Pennsylvania Avenue and Third Street.

Reinstallation of the statue and its plaza, designed by Bernard Johnson, Inc., and Gruen Associates, was completed in 1984. The granite benches that were part of the original plaza were placed along the sidewalk behind the plaza because the reconstructed plaza was smaller than the original. During the removal of the statue from its original location or during its two decades of storage, the bronze wreath that originally surmounted the Meade figure was lost, and the group was re-erected without it. A replacement wreath was created in 1988 by sculptor Walker Hancock, who had assisted Grafly in 1927.³⁷⁰

In addition to the creation of much-needed new office space, bringing residents back to Pennsylvania Avenue was a crucial component of the 1974 plan. The writers of the plan found that "around-the-clock residents [would] help both to keep the area alive after the workday is over and also to support a greater variety of commercial activities."³⁷¹ Indeed, the plan concluded that bringing 24-hour life to the Avenue and its neighboring streets was the best way to revitalize the area. The 1974 Plan allocated the four-block area just north of Pennsylvania Avenue to E Street, between 7th and 9th Streets, for the centerpiece of a planned 1500-unit residential community. This project, which became known as Market Square, was depicted in the 1974 plan as a "superblock" complex with three concentric tiers of townhouses and apartments enclosed within an outer frame of offices lined at the ground floor with continuous retail arcades. All buildings in the area, including historic buildings like Lansburgh's Department Store, were to be demolished. The design by architect Hugh Newell Jacobsen was considered at the time to be reminiscent of an

³⁷⁰ Hoover, 88-92.

³⁷¹ Pennsylvania Avenue Development Corporation, (1974), 3.

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Italian hill town. Arcaded Parisian boulevards were also a likely inspiration for the external facades.

By 1980, higher land values, changing market conditions, and new attitudes to urban design led PADC to reevaluate this concept. The corporation was also under two new policy directives – from the administration to reduce outlays for land acquisition and subsidies, and from Congress to re-evaluate its program for the eastern portion of the development area so as to retain more historic buildings. In response, PADC’s historic preservation consultants Anderson Notter/Mariani, economic consultants Hammer, Siler George Associates; and architectural consultant Edward Larrabee Barnes, AIA, completed studies of the housing program in 1981. Simultaneously with these studies, PADC conducted its own in-house study leading to its “Eastern Sector” report in November 1981.³⁷² In the same way that National Square was abandoned in the western section of the development area, this led to the abandonment of the Italian hill town residential concept. The new plan presented a less formalized “in-fill” design concept with increased emphasis on preservation of existing streetscapes and historic buildings. The burden of land assembly was shifted to private developers, more office space was allowed, and the residential emphasis changed from family rentals to smaller condominiums. It was also expected that owners of historic properties would assume primary responsibility for their preservation. In 1982, these revisions were formally adopted as amendments to the 1974 Plan.

L’Enfant singled out for special treatment the intersection of 8th Street and Pennsylvania Avenue. Halfway between the Capitol and the White House, L’Enfant envisioned a fountain, framed by distinct architecture, at the intersection. It was to be the focus of the south-facing vista from the site which L’Enfant intended for the construction of a national church (what is now the location of the National Portrait Gallery).³⁷³ As was the case with the site that became Freedom Plaza, this site was also home to small public reservations and traffic islands resulting from Washington’s diagonal avenues traversing the orthogonal grid, and the PADC sought ways to unify the composition. Unlike Freedom Plaza, however, where Pennsylvania Avenue was diverted to create a pedestrian square, the PADC’s **Market Square Park (Noncontributing Site)** was divided by automobile traffic on the avenue. Increasing the visual complexity of the park were the disparate elements included within its boundaries: the Franklin Delano Roosevelt Memorial Stone on the south side of the avenue and the **United States Navy Memorial (Contributing Site)** (see below) and the equestrian statue of Major General Winfield Scott Hancock on the north side.

³⁷² Pennsylvania Avenue Development Corporation, *Eastern Sector, Pennsylvania Avenue. A Progress Report updating the Pennsylvania Avenue Plan for Eastern Sector: Opportunities for Housing and Mixed-Use Development*, 1981; 94 Stat. 3005.

³⁷³ Repts, 20.

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Conklin Rossant Architects planned the comprehensive design for Market Square Park, in addition to being the designers of record for the United States Navy Memorial.³⁷⁴ The Conklin Rossant scheme closed the fragment of Indiana Avenue between Pennsylvania Avenue and 9th Street, which had remained open despite the shortening of the avenue elsewhere within the Federal Triangle. Nathaniel Owings had recommended closing that leg of Indiana in his 1964 plan for the avenue, and the PADC's 1974 plan made the same recommendation. Closing this section of Indiana Avenue created a triangular plaza on the north side of the National Archives, called Market Square South by the PADC and completed in 1986. It included Reservation 35, the site of the FDR Memorial Stone. On the north side of the avenue, Conklin Rossant closed a street called Market Place, as well as a segment of 8th Street. These right-of-ways, combined with a traffic island, and Reservation 36 (site of the Hancock statue) created the space for the Navy Memorial. Linking the northern and southern portions of the park are Belgian block pavers that follow the former diagonal course of Indiana Avenue past the Hancock statue in Reservation 36 and the FDR Memorial Stone in Reservation 35. These pavers were removed from the section of Indiana Avenue that was erased to create the northern portion of the park. The landscaping around the FDR Memorial Stone also ties it into the grounds of the National Archives. 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.³⁷⁵

The United States Navy Memorial dominates the northern portion of Market Square Park. Authorized by Congress in 1980 and approved by President Jimmy Carter, himself a U.S. Naval Academy graduate and former officer, the memorial evolved over the course of several years, with input from 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. The National Capital Planning Commission and the District's Historic Preservation Review Board voiced strong disapproval in 1982 of Conklin Rossant's first design, which featured a 100-foot-high Neoclassical triumphal arch. After this rejection, Thompson, then executive director of the United States Navy Memorial Foundation, assembled Bleifeld, Thomas, and Roach to develop a design. He also recruited members of the District approving agencies to advise them during the design process, hoping to

³⁷⁴ Pennsylvania Avenue Development Corporation, (1983), 19.

³⁷⁵ Hoover, 80-83, 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.

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avoid the time-consuming and expensive process of submitting designs only to have them rejected.

The NCPC objected to the triumphal arch design because it obstructed the historically important 8th Street vista. The design conceived by Thompson, Bleifeld, Thomas, and Roach and developed by Conklin Rossant left this vista completely open by making a 100-foot (in diameter) circular, granite plaza the focus of the design. Inscribed on the plaza was a polar projection map of the world with Washington, D.C., at its center. The plaza acts as a site for performances by the U.S. Navy Band and for Navy ceremonies. Also part of the design for the plaza was Bleifeld's statue, "The Lone Sailor," representing all the men and women who have served, are serving, or will serve in the Navy. The bronze for Bleifeld's statue contains metal scraps (copper sheeting, hammock hooks, spikes) from eight ships spanning the Navy's history. A compass rose, two ship's mast flagpoles marking the entrance to the memorial from Pennsylvania Avenue, and fountains completed the design, which was approved by the appropriate review agencies by the end of 1984. 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. 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.³⁷⁶

Another example of the PADC's creation of public spaces from reservations, traffic islands, and right-of-ways is **Indiana Plaza (Noncontributing Site)**, just across 7th Street from the Navy Memorial and the Hancock statue, which was completed in 1988 and dedicated on December 11, 1990. Although small in size, the creation of Indiana Plaza required closing a segment of C Street, narrowing Indiana Avenue, relocating two historic statues, pavement design, and landscaping. The purpose of the design, by the architecture firm Tippetts-Abbett-McCarthy-Stratton (TAMS), was to better define 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 Avenue. Public Reservation 36A, on which was located the Dr. Benjamin Stephenson Grand Army of the Republic Memorial, dedicated in 1909, was bounded by Indiana Avenue, C, and 7th streets. The 1884 Temperance Fountain stood on a traffic island bounded by Pennsylvania Avenue, C, and 7th streets. 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. The plan broadened the

³⁷⁶ Hoover, 123-129; Kohler, 140-142, 178-180. Congress authorized a national memorial to the Navy in 1980, and therefore a contributing status has been given to the memorial. 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 also contributing.

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sidewalk along Indiana Avenue and relocated the Temperance Fountain there. As was the case with Freedom Plaza and Market Square Park, PADC sought a larger, more clearly defined space in the Indiana Plaza project, although creating such a space altered the historic alignment of streets and public spaces.³⁷⁷

Although Market Square was the first park to be completed in PADC's Eastern Sector, the adjacent buildings, also known Market Square were not the first residential project to open under the corporation's watch. That honor belonged to **Pennsylvania Plaza (Noncontributing Building)**, completed in 1990 to the design of Hartman Cox Architects on a trapezoidal lot on 6th Street just east of the planned residential area. The building is comprised of two connected buildings of mixed use: the office block containing 155,000 square feet of office space on 12 floors and the apartment component encompassing 145,000 square feet on 14 floors.³⁷⁸ The opening of Pennsylvania Plaza was shortly followed by the long-awaited completion of **Market Square (Noncontributing Building)** in late 1990. The Market Square project was set back from Pennsylvania Avenue by a public space surrounding the United States Navy Memorial. Like Pennsylvania Plaza, Market Square, designed by Hartman Cox Architects, combined office and residential uses. The development consists of two office blocks topped with 225 residential units on the top five floors. The major cornice line, which sits 95 feet above grade, marks the transition from offices to the terraced housing above. The buildings sit opposite the National Archives and preserve the important 8th Street vista.

The first building developed by the PADC that consisted solely of luxury residences was **The Lansburgh (Noncontributing Building)** completed in 1992 on a large site on E Street between 7th and 8th streets. The large apartment building was constructed adjacent to the main Lansburgh's Department Store building to which it is now attached. The building, with its retail establishments and the Shakespeare Theatre located at the ground floor, augments the presence of arts in the area.

In addition to creating new landscapes, the PADC reorganized and renovated existing ones. In the case of Mellon Park at the intersection of 6th Street and Pennsylvania and Constitution avenues, the PADC rebuilt the sidewalks as part of its sidewalk improvement program between 3rd and 6th streets and constructed a granite handicapped ramp with bronze handrails, but otherwise did not alter the park.³⁷⁹ Changes also took place in Sherman Park in 1991-92. The

³⁷⁷ Kohler, 143-144; Hoover, 112-122; Pennsylvania Avenue Development Corporation, *Annual Report 1988*, (Washington, D.C.: 1988), n.p.

³⁷⁸ [Http://www.hartmancox.com/project.asp?Category=4&Project=26](http://www.hartmancox.com/project.asp?Category=4&Project=26)

³⁷⁹ Hoover, 93-97.

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diagonal sidewalks installed there in 1934 were replaced with concrete pavers and granite trim, and the other walkways were replaced with exposed-aggregate concrete. Existing light fixtures were relocated, and cast-iron standards with Washington Globe lamps, benches, trash receptacles, and a drinking fountain were installed to match the street furniture of Pershing Park and Freedom Plaza. Due to the extensive reconstruction of the sidewalks, flower beds were replanted. Willow oak and elm trees dating from the 1934 landscape design remained in the 1991 scheme.³⁸⁰

A final important public monument created in recent years is the **National Law Enforcement Officers Memorial (Contributing Site)** in Judiciary Square, designed by Davis Buckley P.C. of Washington. Legislation authorizing the memorial was passed by Congress and signed by President Reagan in 1984, and the completed monument was dedicated by President George Bush in 1991. At the approximate center of Judiciary Square (bordered by Superior Court Buildings A and B on the east and west, F and E Streets on the north and south), the three-acre memorial consists of an elliptical plaza running north and south and paved with granite. Defining the outer edges of the ellipse are 300-foot-long 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." The inner edges of the ellipse are flanked on both sides by curving, double rows of pleached linden trees. A rectilinear pool is located on the south end of the memorial along the center axis.³⁸¹

Another project undertaken by the PADC, the **Ronald Reagan Building and International Trade Center (Noncontributing Building)** now occupies the formerly unfinished portion of Federal Triangle where the Great Plaza was supposed to be located. The Federal Triangle was not within PADC's domain, so Congress transferred control of the project from GSA to PADC with the passage of Moynihan's bill, the Federal Triangle Development Act, authorizing the monumental structure on August 7, 1987. In 1990, the Office of Management and Budget gave the PADC authority to borrow \$738 million for the construction of the building.³⁸²

The Ronald Reagan Building and International Trade Center was designed by James Ingo Freed of Pei Cobb Freed & Partners, in conjunction with Ellerbe Becket of Washington. Freed's use of

³⁸⁰ Thursby, 11-12; Pennsylvania Avenue Development Corporation, *Annual Report 1992* (Washington, D.C.: 1992), 1.

³⁸¹ National Law Enforcement Officers Memorial, List of Classified Structures; "The Making of a Monument: National Law Enforcement Officers Memorial," brochure from an exhibit at the National Building Museum, Washington, D.C.

³⁸² "History of the Building," Ronald Reagan International Trade Center, http://www/itcdc.com/general_history.htm

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the Neoclassical style complements the building's Federal Triangle neighbors. Freed strayed from the rectilinearity of the Federal Triangle buildings, however, by creating a strong diagonal axis from the building's avenue face to its facade on 14th Street.³⁸³ An intimate public space, the Woodrow Wilson Memorial Plaza, is created as a result of the building's unique footprint and its close relationship with its Federal Triangle neighbors. Dedicated in 1998, the ITC is the first federal building designed for use by both the public and private sectors.³⁸⁴ Its mission is to promote American products abroad, provide market information to domestic firms, and publicize export opportunities, among other important trade tasks.

In 1994, the PADC was awarded a prestigious Urban Land Institute Award for Excellence for successfully implementing *The Pennsylvania Avenue Plan*. The Award's citation read: "Through foresight and patience, the Pennsylvania Avenue Development Corporation has revamped a downtrodden and unsightly segment of the nation's capital. It overcame the area's negative image and attracted private capital for renovation and new construction. The PADC has helped build the kind of Main Street that taxpayers can be proud of."³⁸⁵ Indeed, during its tenure, PADC developed new ways to use federal investment to encourage private development and created innovative partnerships with developers and investors. Some of the successful ventures resulting from this system of partnership are Market Square, the Willard Hotel, and Gallery Row. Since 1972, PADC, in partnership with private developers, "spurred one of the largest federally initiated development projects in U.S. history, with more than \$2 billion invested."³⁸⁶

In the mid-1990s, after the completion of certain remaining blocks on the north side of Pennsylvania Avenue, Congress declared the rehabilitation of Pennsylvania Avenue a success.³⁸⁷ Congress passed Public Law 104-134, which dissolved the corporation, on April 1, 1996.³⁸⁸ The Pennsylvania Avenue Development Plan is now administered jointly by the General Services

³⁸³ Kousoulas and Kousoulas, 127.

³⁸⁴ "History of the Building," n.p.

³⁸⁵ Pennsylvania Avenue Development Corporation, *1994 Annual Report* (Washington, D.C.: 1994), 1.

³⁸⁶ Robert L. Miller, "Pennsylvania Avenue: What Went Wrong?" *Historic Preservation* (September/October 1987): 62.

³⁸⁷ Takesuye, n.p.

³⁸⁸ Peter Kaplan, "PADC Will Shut Down with \$200 Million Debt," *Washington Business Journal* (November 24-30, 1995): 1.

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Administration, the National Capital Planning Commission, and the National Park Service. Property holdings were transferred to the General Services Administration, and the National Capital Planning Commission gained responsibility for ensuring that future development in the area conformed to the 1974 plan.³⁸⁹ The National Capital Planning Commission predicted in its 1998 newsletter that the PADC vision for the avenue “will continue to evolve, reflecting the diverse culture and values of future generations of visitors and residents in the Nation’s Capital.”³⁹⁰

Creation of the Pennsylvania Avenue National Historical Park

The National Park Service had been responsible for the care of certain public spaces along Pennsylvania Avenue since 1933, when it took over those obligations from the Office of Public Buildings and Grounds. By the time that the Pennsylvania Avenue Development Corporation began its revitalization program, these resources consisted of eight congressionally authorized memorials and eight public spaces, including Sherman Park, Square 226 (now Pershing Park), Reservations 32 and 33 (Freedom Plaza), Reservation 35 (Market Square South), Reservation 36 (Market Square North), Reservation 36A (Indiana Plaza), and Reservation 546 (Mellon Park). In a Memorandum of Agreement entered into by PADC, NPS, GSA, and the D.C. government in December 1982, the National Capital Parks - Central assumed maintenance responsibilities for completed portions of the Public Improvement Area. This area was defined as the space between the street curb and the building line as well as the newly completed parks. Day-to-day maintenance and law enforcement of these holdings were thereby carried out uniformly. At the same time, the D.C. Government agreed to manage and have jurisdiction over all roadways between curbs including Pennsylvania Avenue.³⁹¹

The legislation dissolving the PADC also stipulated that the National Park Service would continue its administration, maintenance, preservation, and interpretation of the “parks, plazas, sidewalks, special lighting, trees, sculpture, and memorials” within the National Historic Site as illustrated in a map titled “Pennsylvania Avenue National Historic Park.”³⁹² The map, created by TAMS Consultants and dated June 1, 1995, highlights sidewalks on both sides of Pennsylvania

³⁸⁹ *NCPC Quarterly* (July/Aug./Sept. 1998): 2.

³⁹⁰ *Ibid.*, 3.

³⁹¹ Hoover, 25-26.

³⁹² Although the legislation dissolving the PADC refers to the Pennsylvania Avenue National Historic Park, the National Park Service prefers that the park be referred to as the Pennsylvania Avenue National Historical Park.

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Avenue from 15th Street to 3rd Street, as well as Pershing Park, Freedom Plaza, the site of the Benjamin Franklin statue, Market Square Park, Indiana Plaza, Mellon Park, and Meade Plaza.³⁹³

The Avenue after the Dissolution of the Pennsylvania Avenue Development Corporation

Several projects left from PADC's tenure are currently under construction in the area. The Jefferson at Penn Quarter, conceived of by PADC in the late 1980s with a development prospectus issued in 1989, will most likely be completed in 2004 or 2005. The General Services Administration is administering the completion of the project on 7th Street between D and E streets, which is actually a private development to consist of residential, arts use, and a theater. The new building, designed by Esocoff Architects, will be constructed around (and most likely connected to) two historically significant buildings, 437-41 (the site of Clara Barton's office) and 443 7th Street. In addition, several historic facades will be replaced *in situ* while others will be brought from storage and erected to create the semblance of a continuous historic streetscape. Nearby, the General Post Office has been converted into the Hotel Monaco, a boutique hotel, which opened in 2002. Adjacent to this site is the International Spy Museum, also completed in 2002, which is housed in four historic buildings, including the LeDroit Building and Warder Building, and incorporates one historic facade. When the General Services Administration inherited these PADC-owned buildings in 1997, they sought to redevelop the block. The upper six stories contain residences, while the lower three floors house the world's largest permanent exhibition dedicated to exploring the history of espionage.

Two projects are currently underway on Pennsylvania Avenue, the construction of a new museum and an addition to the Prettyman Courthouse. Polshek Partnership Architects are designing the Newseum, an interactive museum dedicated to television and newsprint media, at 555 Pennsylvania Avenue on the site of the Employment Services Building. The completion of the large building, which will also include housing and restaurants, is expected in 2006. An annex is currently under construction at the E. Barrett Prettyman Federal Courthouse, located at 3rd Street and Constitution Avenue. In 1997, the General Services Administration selected Michael Graves Associates and the SmithGroup to design a 350,000-square-foot annex to the courthouse. After the completion of the annex, expected in mid-2004, the original Prettyman Courthouse will be renovated and the interior reconfigured. Two other prominent structures are currently undergoing extensive interior renovations, the National Archives and the Old Patent Office, which houses the National Portrait Gallery and the National Museum of American Art.

³⁹³ 110 Stat. 1321, 199-200; TAMS Consultants, "Pennsylvania Avenue National Historic Park, Map no. 840-82441, June 1, 1995, National Park Service, National Capital Parks Central, Resource Management files, Washington, D.C. Sherman Park is not indicated on the map as part of Pennsylvania Avenue National Historical Park.

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In recent years, following terrorist attacks such as the Oklahoma City bombing in 1995 and the bombing of the American embassies in Kenya and Tanzania in 1998, security has increasingly become a prominent issue for the government. In 2000, the Bush Administration planned to spend \$65 million on “concrete barriers, bollards and steel posts and other street-level security measures planned for around the Washington Monument, the Justice Department and federal agencies along the Pennsylvania Avenue corridor downtown.”³⁹⁴ Many of these features have already been installed, for example, two new guard booths have been placed at the underground parking entrances of the Department of Justice at 9th and 10th streets, and temporary concrete planters have been installed around the Ronald Reagan Building and International Trade Center until a permanent solution can be found. Following the terrorist attacks of September 11, 2001, on targets in New York and Washington, the Department of Justice directed that Jersey barriers be placed around every federal agency to improve perimeter security. In addition, the General Services Administration has devised a new master plan for Federal Triangle in which security features, such as vehicle barriers, will be redesigned into landscape features such as benches, bollards, fences, and plantings. The National Capital Planning Commission, as part of its role in the Interagency Security Task Force, is also playing a role in the development of security enhancement features for Federal facilities, key areas, and prominent streets in the nation’s capital. At its July 11, 2002, meeting, NCPC members approved the release for public comment of a draft comprehensive plan detailing urban design and security recommendations for Washington’s Monumental Core.

³⁹⁴ Spencer S. Hsu, “Commission to Urge Keeping Avenue Closed,” *Washington Post* (November 1, 2000): B7.

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Verbal Boundary Description

As established in the June 9, 1966, *Joint Resolution* which ratified and confirmed the designation of the Pennsylvania Avenue National Historic Site, the boundaries of the NHS are as follows:

beginning at a point on the southwest corner of the intersection of Fifteenth Street and Constitution Avenue Northwest, easterly along the south side of Constitution Avenue to the southwest corner of the intersection of Constitution Avenue and Pennsylvania Avenue;

then easterly along the south side of Pennsylvania Avenue to and including the outer circumference of First Street Northwest which forms an arc around Peace Monument;

then westerly along the north side of Pennsylvania Avenue to the northeast corner of the intersection of Third Street and Pennsylvania Avenue Northwest;

then northerly along the east side of Third Street to the northeast corner of the intersection of Third Street and E Street Northwest;

then westerly along the north side of E Street to the northeast corner of the intersection of E Street and Fourth Street Northwest;

then northerly along the east side of Fourth Street to the northeast corner of the intersection of Fourth Street and G Street Northwest;

then westerly along the north side of G Street Northwest to the northwest corner of the intersection of G Street and Fifth Street Northwest;

then southerly along the west side of Fifth Street to the northwest corner of the intersection of Fifth Street and E Street Northwest;

then westerly along the north side of E Street to the northwest corner of the intersection of E Street and Seventh Street Northwest;

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then northerly along the east side of Seventh Street to the point on Seventh Street being the intersection of the north side of G Street with the east side of Seventh Street Northwest;

then westerly from that point along the north side of G Street to the point being the intersection of the north side of G Street with the west side of Ninth Street Northwest;

then southerly from that point along the west side of Ninth Street Northwest to the northwest corner of the intersection of Ninth Street and F Street Northwest;

then westerly along the north side of F Street to the northeast corner of the intersection of F Street and Eleventh Street Northwest;

then southerly along the east side of Eleventh Street to the northwest corner of the intersection of Eleventh Street and E Street Northwest;

then westerly along the north side of E Street to a point approximating what would be the northeast corner of E Street and Thirteen and a Half Street if the latter were extended north across Pennsylvania Avenue;

then northerly from the point along a line forming a perpendicular to F Street to the intersection of said line with the north side of F Street;

then westerly along the north side of F Street to the northeast corner of the intersection of F Street and Fifteenth Street Northwest;

then northerly along the east side of Fifteenth Street to the southeast corner of the intersection of Fifteenth Street, New York Avenue, and Pennsylvania Avenue Northwest;

then westerly along the south side of Pennsylvania Avenue to the southwest corner of Pennsylvania Avenue and East Executive Avenue;

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Washington, D.C.

then southerly along the west side of East Executive Avenue to a point which would be the southwest corner of the intersection of East Executive Avenue and E Street;

then easterly along the south side of E Street to the southwest corner of the intersection of E Street and Fifteenth Street Northwest;

then southerly along the west side of Fifteenth Street to the point or place of beginning.¹

Boundary Justifications

The boundaries of the Pennsylvania Avenue National Historic Site were determined by both legal and historical considerations. The boundaries were established in the September 30, 1965, designation of the National Historic Site, as quoted above. The Pennsylvania Avenue National Historic Site, with these boundaries, was listed on the National Register of Historic Places on October 15, 1966.

¹ Robert J. Kerr, II, and Frederick Gutheim, *Summary Report: Pennsylvania Avenue National Historic Site Designation* (July 21, 1965), 11-12.

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All historic photographs are of:

PENNSYLVANIA AVENUE NATIONAL HISTORIC SITE
Washington, D.C.

DATE: Circa 1803

VIEW OF: Drawing of Proposed Roadway Widths and Poplar Plantings under Thomas Jefferson

SOURCE OF FIGURE: *The City of Washington: An Illustrated History*, 100

FIGURE 1 of 19

DATE: Circa 1846

VIEW OF: The Patent Office with Row Houses in Foreground, Looking Northwest.

SOURCE OF FIGURE: Library of Congress, Prints and Photographs Collection

FIGURE 2 of 19

DATE: 1861

VIEW OF: Bird's Eye View of the City of Washington with Capitol in Foreground

SOURCE OF FIGURE: *Washington on View*, 135

FIGURE 3 of 19

DATE: March 4, 1861

VIEW OF: Drawing of Lincoln's First Inaugural Parade, Facing Capitol

SOURCE OF FIGURE: *The City of Washington: An Illustrated History*, 199

FIGURE 4 of 19

DATE: April 1865

VIEW OF: Ford's Theatre on East Side of 10th Street, Facing Northeast

SOURCE OF FIGURE: *Old Washington, D.C., in Early Photographs*, 84

FIGURE 5 of 19

DATE: Circa 1870

VIEW OF: Old City Hall, Judiciary Square, Looking Northeast

SOURCE OF FIGURE: *Old Washington, D.C., in Early Photographs*, 76

FIGURE 6 of 19

DATE: 1882

VIEW OF: Bird's Eye View of Pennsylvania Avenue Between the Capitol and White House

SOURCE OF FIGURE: *Washington on View*, 197

FIGURE 7 of 19

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Washington, D.C.

DATE: 1890

VIEW OF: Market Square, with the National Bank and Apex Buildings in Background, facing east

SOURCE OF FIGURE: *Old Washington, D.C., in Early Photographs*, 55

FIGURE 8 of 19

DATE: Circa 1895

VIEW OF: F Street, Looking West from 7th Street

SOURCE OF FIGURE: *Washington, D.C., Then and Now*, 106

FIGURE 9 of 19

DATE: 1903

VIEW OF: Center Market with Hancock Memorial in Foreground, Looking South from 7th Street

SOURCE OF FIGURE: *Washington, D.C., Then and Now*, 28

FIGURE 10 of 19

DATE: Circa 1905

VIEW OF: Small-scale Buildings on Pennsylvania Avenue, Looking East from 6th Street

SOURCE OF FIGURE: *Washington, D.C., Then and Now*, 16

FIGURE 11 of 19

DATE: Circa 1905

VIEW OF: Pennsylvania Avenue and Surrounding Buildings, Looking West from the Capitol

SOURCE OF FIGURE: *Washington, D.C., Then and Now*, 14

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DATE: 1913

VIEW OF: President Wilson's Inaugural Parade, Looking toward Capitol from Corner of Pennsylvania Avenue and 15th Street

SOURCE OF FIGURE: *Old Washington, D.C., in Early Photographs*, 70

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DATE: 1917

VIEW OF: Benjamin Franklin Statue at the Corner of Pennsylvania Avenue and D Street

SOURCE OF FIGURE: *Old Washington, D.C., in Early Photographs*, 79

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Section Historic Figures Page 229 Pennsylvania Avenue National Historic Site
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DATE: 1929

VIEW OF: Architect's Presentation Model of the Federal Triangle, Looking East along
Pennsylvania Avenue

SOURCE OF FIGURE: *Worthy of the Nation*, 177

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DATE: Circa 1969

VIEW OF: Aerial View of Pennsylvania Avenue

SOURCE OF FIGURE: *Report of the President's Temporary Commission on Pennsylvania
Avenue*, n.p.

FIGURE 16 of 19

DATE: 1974

VIEW OF: Proposed Widened Sidewalk for Pennsylvania Avenue as part of the Pennsylvania
Avenue Development Corporation's 1974 Plan

SOURCE OF FIGURE: *The Pennsylvania Avenue Plan 1974*, 20

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DATE: 1974

VIEW OF: Proposed Cross Section of Pennsylvania Avenue as part of the Pennsylvania Avenue
Development Corporation's 1974 Plan

SOURCE OF FIGURE: *The Pennsylvania Avenue Plan 1974*, 18

FIGURE 18 of 19

DATE: 1981

VIEW OF: Freedom Plaza and Pennsylvania Avenue, Looking East from 14th Street

SOURCE OF FIGURE: *Washington, D.C., Then and Now*, 47

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Pennsylvania Avenue National Historic Site
Washington, D.C.

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CAPTION: Plan for Washington by Pierre Charles L'Enfant, 1791
SOURCE: *Monumental Washington*, 19
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CAPTION: Central Portion of the Ellicott Plan of Washington, 1792
SOURCE: *Monumental Washington*, 24
MAP 2 of 15

CAPTION: Map of the City of Washington, Drawn by Robert King, 1818
SOURCE: *Monumental Washington*, 67
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CAPTION: Map of the City of Washington, Drawn by H[enry] S. Tanner, 1836
SOURCE: *Monumental Washington*, 79
MAP 4 of 15

CAPTION: Topographical Map of the District of Columbia, Surveyed in the Years 1856-59
SOURCE: *Monumental Washington*, 139
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CAPTION: Bird's Eye View of Washington, Looking North from the Potomac River
SOURCE: *Monumental Washington*, 195
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CAPTION: Detail of the Mall Design in the McMillan Commission Plan of Washington, 1901-02
SOURCE: *Worthy of the Nation*, 126
MAP 7 of 15

CAPTION: Bird's Eye View of Washington, Compiled by William Olsen, 1921
SOURCE: *Monumental Washington*, 263
MAP 8 of 15

CAPTION: Location Plan for Proposed New Federal Buildings, Federal Triangle, Circa 1929
SOURCE: *The Commission of Fine Arts: A Brief History*, 55
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Pennsylvania Avenue National Historic Site
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CAPTION: View of Proposed Improvements to Pennsylvania Avenue, 1964
SOURCE: *Pennsylvania Avenue: Report of the President's Council on Pennsylvania Avenue*, VIII
MAP 10 of 15

CAPTION: Master Plan for Pennsylvania Avenue, 1969
SOURCE: *Report of the President's Temporary Commission on Pennsylvania Avenue*, 6
MAP 11 of 15

CAPTION: Boundaries of Pennsylvania Avenue National Historic Site and Pennsylvania Avenue
Development Corporation Area
SOURCE: National Park Service, National Capital Region Files
MAP 12 of 15

CAPTION: Pennsylvania Avenue Master Plan by the Pennsylvania Avenue Development Corporation,
1974
SOURCE: *Worthy of the Nation*, 295
MAP 13 of 15

CAPTION: Aerial view of Washington, Drawn by David A. Fox, 1985
SOURCE: *Washington on View*, 271
MAP 14 of 15

CAPTION: Boundaries of the Pennsylvania Avenue National Historical Park, June 1, 1995, by Tams,
Consultants, Inc.
SOURCE: National Park Service, National Capital Region Files
MAP 15 of 15

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Pennsylvania Avenue National Historic Site
Washington, D.C.

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All slides are of:

PENNSYLVANIA AVENUE NATIONAL HISTORIC SITE
Washington, D.C.
Sophie Cantell, photographer

Slides are located at National Park Service, National Capital Region

LOCATION: Pennsylvania Avenue National Historic Site
DATE: November 8, 2002
VIEW OF: National Building Museum with National Law Enforcement Officers Memorial in foreground. Looking north from E Street.
SLIDE 1 of 28

LOCATION: Pennsylvania Avenue National Historic Site
DATE: November 8, 2002
VIEW OF: Moultrie Courthouse with Municipal Center in foreground. Looking southwest from D Street.
SLIDE 2 of 28

LOCATION: Pennsylvania Avenue National Historic Site
DATE: November 8, 2002
VIEW OF: South elevation of Old City Hall. Looking north from D Street.
SLIDE 3 of 28

LOCATION: Pennsylvania Avenue National Historic Site
DATE: November 8, 2002
VIEW OF: West elevation of Municipal Center. Looking northeast from John Marshall Park.
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LOCATION: Pennsylvania Avenue National Historic Site
DATE: November 8, 2002
VIEW OF: John Marshall Park. Looking north from Pennsylvania Avenue.
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Pennsylvania Avenue National Historic Site
Washington, D.C.

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LOCATION: Pennsylvania Avenue National Historic Site

DATE: November 8, 2002

VIEW OF: Prettyman Courthouse with Trylon of Freedom in foreground. Looking north from Pennsylvania Avenue.

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LOCATION: Pennsylvania Avenue National Historic Site

DATE: November 8, 2002

VIEW OF: Peace Monument with U.S. Capitol in background. Looking southeast from Pennsylvania Avenue.

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LOCATION: Pennsylvania Avenue National Historic Site

DATE: November 8, 2002

VIEW OF: Federal Trade Commission Building, 600 Pennsylvania Avenue. Looking west from Pennsylvania Avenue and 6th Street.

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LOCATION: Pennsylvania Avenue National Historic Site

DATE: November 8, 2002

VIEW OF: View of Pennsylvania Avenue. Looking west from 6th Street.

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LOCATION: Pennsylvania Avenue National Historic Site

DATE: November 8, 2002

VIEW OF: View of 7th Street. Looking north from Pennsylvania Avenue and 7th Street.

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LOCATION: Pennsylvania Avenue National Historic Site

DATE: November 8, 2002

VIEW OF: Market Square and U.S. Navy Memorial with Old Patent Office in background. Looking north from Pennsylvania Avenue and 8th Street.

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LOCATION: Pennsylvania Avenue National Historic Site

DATE: November 8, 2002

VIEW OF: Hancock Statue. Looking north from Pennsylvania Avenue and 7th Street.

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Pennsylvania Avenue National Historic Site
Washington, D.C.

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LOCATION: Pennsylvania Avenue National Historic Site

DATE: November 8, 2002

VIEW OF: Grand Army of the Republic Memorial and Central National Bank Building. Looking southeast from 7th Street.

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LOCATION: Pennsylvania Avenue National Historic Site

DATE: November 8, 2002

VIEW OF: 637, 641, and 643 Indiana Avenue. Looking north from Indiana Avenue and 7th Street.

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LOCATION: Pennsylvania Avenue National Historic Site

DATE: November 8, 2002

VIEW OF: South elevation of General Post Office Building. Looking northwest from 7th and E streets.

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LOCATION: Pennsylvania Avenue National Historic Site

DATE: November 8, 2002

VIEW OF: LeDroit Building with Spy Museum in background. Looking southwest from 8th and F streets.

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LOCATION: Pennsylvania Avenue National Historic Site

DATE: November 8, 2002

VIEW OF: View of F Street with Washington Loan and Trust Co. Building on left. Looking west from 9th and F streets.

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LOCATION: Pennsylvania Avenue National Historic Site

DATE: November 8, 2002

VIEW OF: Early twentieth-century commercial buildings on E Street. Looking northwest from 9th and E streets.

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LOCATION: Pennsylvania Avenue National Historic Site

DATE: November 8, 2002

VIEW OF: Pennsylvania Avenue sidewalk. Looking west from Pennsylvania Avenue and 9th Street.

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Pennsylvania Avenue National Historic Site
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LOCATION: Pennsylvania Avenue National Historic Site
DATE: November 8, 2002
VIEW OF: Petersen House, 516 10th Street. Looking west.
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LOCATION: Pennsylvania Avenue National Historic Site
DATE: November 8, 2002
VIEW OF: Lincoln Square, 555 11th Street. Looking north from 11th and E streets.
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LOCATION: Pennsylvania Avenue National Historic Site
DATE: November 8, 2002
VIEW OF: Evening Star Building, 1101 Pennsylvania Avenue. Looking north from Pennsylvania Avenue and 11th Street.
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LOCATION: Pennsylvania Avenue National Historic Site
DATE: November 8, 2002
VIEW OF: Entrance to Old Post Office with Benjamin Franklin Statue in foreground. Looking south from Pennsylvania Avenue and 12th Street.
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LOCATION: Pennsylvania Avenue National Historic Site
DATE: November 8, 2002
VIEW OF: View of Pennsylvania Avenue. Looking east from Pennsylvania Avenue and 13th Street.
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LOCATION: Pennsylvania Avenue National Historic Site
DATE: November 8, 2002
VIEW OF: Freedom Plaza. Looking east.
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LOCATION: Pennsylvania Avenue National Historic Site
DATE: November 8, 2002
VIEW OF: The Willard Hotel, 1401 Pennsylvania Avenue. Looking northwest from Pennsylvania Avenue and 14th Street.
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Pennsylvania Avenue National Historic Site
Washington, D.C.

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LOCATION: Pennsylvania Avenue National Historic Site

DATE: November 8, 2002

VIEW OF: Pershing Park. Looking northwest from Pennsylvania Avenue and 14th Street.

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LOCATION: Pennsylvania Avenue National Historic Site

DATE: November 8, 2002

VIEW OF: District Building, 1350 Pennsylvania Avenue. Looking north from 14th Street.

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