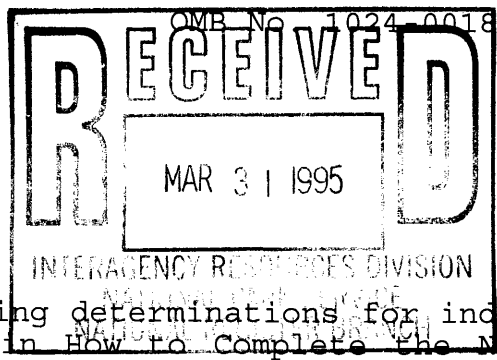


United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM



This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any 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 Central National Bank

other names/site number Seaton House, St. Marc Hotel, Apex Building, Sears House

2. Location

street & number 633 Pennsylvania Avenue, N.W. not for publication N/A
city or town Washington vicinity N/A
state District of Columbia zip code 20004 code DC county N/A code N/A

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this X nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property X meets does not meet the National Register Criteria. I recommend that this property be considered significant nationally X statewide locally. (See continuation sheet for additional comments.)

[Signature] 3/30/95
Signature of certifying official 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 commenting or other official Date

State or Federal agency and bureau

=====
4. National Park Service Certification
=====

I, hereby certify that this property is:

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

Edson H. Beall 4/27/95

other (explain): _____

Entered in the
National Register

for _____
Signature of Keeper

Date
of Action

=====
5. Classification
=====

Ownership of Property (Check as many boxes as apply)

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

Category of Property (Check only one box)

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

Number of Resources within Property

Contributing	Noncontributing
<u> 1 </u>	<u> 0 </u> buildings
_____	_____ sites
_____	_____ structures
_____	_____ objects
<u> 1 </u>	<u> 0 </u> Total

Number of contributing resources previously listed in the National Register 0

Name of related multiple property listing (Enter "N/A" if property is not part of a multiple property listing.) Banks and Financial Institutions of Washington, D.C., 1790-1960

=====

6. Function or Use

=====

Historic Functions (Enter categories from instructions)

Cat: <u>DOMESTIC</u>	Sub: <u>Hotel</u>
<u>COMMERCE/TRADE</u>	<u>Financial Institution</u>
<u>COMMERCE/TRADE</u>	<u>Business</u>
<u>COMMERCE/TRADE</u>	<u>Specialty Store</u>
_____	_____
_____	_____
_____	_____

Current Functions (Enter categories from instructions)

Cat: <u>COMMERCE/TRADE</u>	Sub: <u>Business</u>
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

=====

7. Description

=====

Architectural Classification (Enter categories from instructions)

LATE VICTORIAN

other: Eclectic

Materials (Enter categories from instructions)

foundation	_____
roof	<u>STONE: Slate</u>
	<u>METAL: Aluminum</u>
walls	<u>STONE: Sandstone</u>

other	<u>Cornice: Metal</u>
	<u>Brackets: Wood</u>

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

=====
8. Statement of Significance
=====

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

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction 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.)

- A owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or a 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.

Areas of Significance (Enter categories from instructions)

ARCHITECTURE

Period of Significance 1859-1887

Significant Dates 1859-1860
1887

Significant Person (Complete if Criterion B is marked above)

Cultural Affiliation _____

Architect/Builder original architect: unknown
remodelling architect: Alfred Bult Mullett

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

9. Major Bibliographical References

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

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

Primary Location of Additional Data

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository: _____

10. Geographical Data

Acreage of Property less than one acre

UTM References (Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing	Zone	Easting	Northing
1	18	325600	4306700	3	_____	_____
2	_____	_____	_____	4	_____	_____
	See continuation sheet.					

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

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

=====
11. Form Prepared By
=====

name/title Eve Lydia Barsoum, Architectural Historian
organization DC-SHPO date March 30, 1995
street & number 614 H Street, N.W. Suite 305 telephone (202) 727-7360
city or town Washington state DC zip code 20001
=====

Additional Documentation
=====

Submit the following items with the completed form:

Continuation Sheets

Maps

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

A sketch map for historic districts and properties having large acreage or numerous resources.

Photographs

Representative black and white photographs of the property.

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

=====
Property Owner
=====

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

name _____
street & number _____ telephone _____
city or town _____ state _____ zip code _____
=====

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

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

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Apex Building
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The Apex Building is a five-story plus attic, masonry, eclectic Victorian commercial structure with a principal facade defined by twin towers on the short side of its trapezoidal plan. The walls are rusticated sandstone; the base is rock face cut and the upper stories incorporate smooth cut stone. A metal cornice supported by large, wood brackets extends around the three street facades. The round towers with slate conical roofs are linked by an enclosed arcade at the sixth floor and incorporate dormer windows on its seventh floor. The Apex Building is located half way between the Capitol and White House on Pennsylvania Avenue, NW. It is one of the last remaining structures on the Avenue from the nineteenth century. A two-bay wide sandstone rear addition and an attic story with a metal roof was added in 1983. The renovated structure has been painted pinkish beige. The building is in excellent condition.

The Apex Building is located at 633 Pennsylvania Avenue, NW at the intersection of Pennsylvania Avenue and 7th and C Streets. The 7th Street facade fronts onto Market Square. Originally erected in 1859-60 as a five-story Italian Renaissance Revival style hotel, the building was extensively remodeled in 1887 during its conversion into a bank building. The hallmark twin towers were added at that time and the exterior was remodelled incorporating a variety of elements from different Victorian styles. The trapezoidal building measures 39' on 7th Street (west), 45' on Pennsylvania Avenue (south), and 54' on C Street (north). Each facade is treated differently, although they all have a Seneca Sandstone veneer which is comprised of a rough-cut ground floor and smooth-cut upper floors. The stone has been painted pinkish beige.

The west (or principal) facade faces 7th Street, NW. It is three bays wide. The upper levels are faced with tooled stone and are separated by continuous, rough-cut lintels. The sixth floor incorporates smooth ashlar. An entablature with a rock-face frieze and a cornice with dentils is located above the fifth floor. The identical pair of round towers are the principal design elements of the building. The towers rise seven stories from the ground with three curved double-hung one-over-one windows at each level. The sixth story incorporates an enclosed arcade with three round-arch windows and two blind arches divided by Doric collonettes. The bases are articulated with battered, rough-cut pilasters between the windows. The pilasters have squat capitals comprised of stylized leaves surmounted by egg and dart moldings. The towers are terminated with black slate conical roofs with dormer windows with triangular pediments. The roofs are crowned by large cast-iron finials.

The main entrance is located in the center bay. The pair of wood doors with lights and a transom window are framed by pilasters which are identical to those

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on the tower bases.¹ The pilasters support a rough-cut frieze and stone segmental pediment. The second through fifth stories have three double-hung one-over-one wood windows. The arcade has three double-hung round-arch wood windows separated by Doric colonnettes and derives from Romanesque Revival architecture.

The Pennsylvania Avenue facade (south) is six bays wide plus the tower (western end) and the one-bay wide rear addition (eastern end). The entrance is located in the fifth and sixth bay of the original building. The door surround is identical to that of the 7th Street facade except for the segmental-arch pediment. The first four bays at the ground floor incorporate a rectangular wood projecting bay which has four windows plus a narrow light on each side.

The upper stories are faced with smooth-cut sandstone with chamfered joints. The window module incorporates a pair of three-light wood casement windows surmounted by a round-arch transom window.² The cornice, which is continuous with that of the 7th Street facade, is supported by large and small brackets of the Italianate style. The large brackets are separated by metal panels with raised, rectangular mouldings.

The attic story and rear addition were added in 1984. The attic is set back from the 1887 street facades behind a balustrade. Its gable roof is covered with standing seam metal. The rear addition incorporates a pair of doors at the ground floor and three one-over-one double-hung windows. Its sixth floor is not set back and has a gable pediment and roof.

Like the south facade, the C Street facade (north) is six bays wide plus the tower (western end) and the rear addition (eastern end). It is faced with smooth-cut stone with chamfered joints and has an identical cornice and attic story. Its first floor is rusticated and articulated in the same manner as the front facade. Damaged portions of the sandstone on this facade were replaced with precast stone during the 1984 renovation of the building. The areas of repair and replacement are not discernable.

Unlike the other facades, however, the C Street elevation is not symmetrical above the first floor. The ground floor is five bays wide and has an entrance in the center bay. The single door matches those on the other facades and is topped by a rectangular transom. The other bays incorporate rectangular, double-hung, one-over-one sash windows. The upper floors are not symmetrical. The typical window is a rectangular, double-hung, four-over-four sash, wood window. The fourth bay (of the original building) incorporates windows in an a:b:a pattern, in which the typical window is framed by narrow, double-hung, two-over-two sash, wood windows.

¹ The design of the doors appears to date from the 1887 remodeling.

² Historic photographs indicate that the hotel had eight bays of round-arched windows prior to its conversion to a bank. The windows are in-kind replacements which date from the 1984 renovation.

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INTERIOR

Since its original construction in 1859-60, the Apex Building has held a number of tenants and has functioned in a variety of uses. With each change came alterations to the interior of the building. However, the original ground floor plan was essentially open with the stair in the southeastern corner, while the upper floors had six rooms around a central east-west corridor.

In 1984, the building was renovated for office use. Remaining 1887 lobby details were restored. The lobby has cast-iron Corinthian columns, a white and black marble floor, and walls with dark wood paneling. The 1887 cast-iron staircase was reinstalled and the treads were backlit. At this time, the original party wall (east elevation) was altered to incorporate doorways to the link it to the new rear addition which housed a fire stair and mechanical equipment.

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At the convergence of 7th Street and Pennsylvania Avenue and midway between the Capitol and White House, the Apex Building is situated on one of the major open spaces laid out in Pierre L'Enfant's 1791 plan for the city of Washington: Market Square. The location served as the central retail and market area throughout the nineteenth century and remained an important business center well into the twentieth century. The Apex Building stands in one of the only remaining groups of 19th century structures along the Avenue. Built originally as a Renaissance Revival style hotel on the eve of the Civil War, the building was remodeled in a vernacular Victorian style in 1887 for use as a bank. It was at that time that the distinctive twin towers and Seneca sandstone facades were added by the architect Alfred B. Mullett. The Apex Building meets National Register Criteria C in the area of architecture and because it is the work of nationally and locally significant architect Alfred B. Mullett.

Early History and Construction of the Building, 1802-1887

In 1801, in response to citizen protest to an unsightly, make-shift market in Lafayette Square (then called President's Square or President's Park), an ordinance was passed to create a permanent market space at another location. The result was the creation of the Center Market (as it came to be known) the city's first permanent market. Its location was on "Market Space" or Market Square, an official designation in Pierre L'Enfant's plan for the city, located on the south side of Pennsylvania Avenue between 7th and 9th Streets, NW. The site is located diagonally across the Avenue from the Apex Building. Today, it is the site of the National Archives.

The establishment of the market created an area conducive to intense commercial activity. Early tax records and city directories indicate that privately owned structures were erected within a few years after the ordinance was passed and that the area quickly became a thriving commercial center, not only for market related businesses, but also for banks, hotels, and other businesses.

As early as 1802, maps indicate that there was a building on the square occupied by the Apex Building (Square 460) facing Pennsylvania Avenue. By 1822, the city directory lists a variety of businesses, including dry goods, tailors, and a hotel located at the eastern end of the square. Tax records from the mid-1820s assess the business concerns at values much higher than typical structures of the day, attesting to their prime commercial location. These businesses thrived and many were passed from generation to generation, as indicated by the continuity in family names in city directories from the early 19th to the early 20th century.

By 1824, according to tax records, there were four improvements (buildings) on the lot currently occupied by the Apex Building. Lot 5 encompassed the western third of the square. Because there are no plats or maps of the square dating to this period, it is difficult to ascertain exactly where these buildings were located

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on the lot. However, it is clear that the lot was developed. Between 1824 and 1859, the lot was subdivided and each parcel was sold several times.

In 1859, the site of the Apex Building (parcel west 45 of lot 5) was owned by John H. Murray and J.S. Semmes and the improvement on it was valued at \$5,000. Murray and Semmes were grocers whose families had owned property and run businesses in the market area for at least two generations. They were still the owners of the lot in 1860 when it was assessed at \$23,000, indicative of a large construction project. It is unclear whether an existing structure was greatly enlarged or an entirely new structure was built, although the cost of the improvement seems to indicate an entirely new construction project. The new building was constructed as a hotel -- the second hotel in that block to be opened. The Indian Queen, later known as Brown's and then as the Metropolitan, had opened at the eastern end of the block in the late 1830s and was one of the most popular hotels in the city. Most likely guided by this popularity and financial success, Murray and Semmes built their hotel at the commanding spot at the apex of the triangular block. The five-story, Renaissance Revival building was one of Washington's largest hotels and was called Seaton House.

The Seaton House shared the north side of the 600 block of Pennsylvania Avenue, NW with other illustrious businesses including the studio of Civil War photographer Mathew Brady, the apothecary of Z.D. Gilman, as well as the marble-faced Metropolitan Hotel.

In 1871, the Seaton House was renamed the St. Marc Hotel. In 1879, its proprietor H.C. Bowers (the son-in-law of John H. Murray) renovated the hotel. He sold it a few years later to James L. Barbour and his wife.

The Banking Years, 1887-1907

The St. Marc Hotel was sold to Central National Bank in 1887 for \$105,000. The Central National Bank originally rented space across the street from the hotel in a modest three-story, Federal style building which it shared with the owner, the National Bank of Washington. When the National Bank of Washington decided to construct a new banking house on its site, the Central National Bank was forced to relocate. With the obvious goal of maintaining its prime location, the Central National Bank purchased the St. Marc Hotel and retained architect Alfred B. Mullett to remodel the thirty-year-old structure to reflect the architectural fashion of the day and the important standing of the bank.

The remodeling of the former St. Marc Hotel was announced in several newspapers. The Star ran the following article:

The large building at the northeast corner of 7th Street and Pennsylvania Avenue, now known as the St. Marc Hotel, is soon to be remodeled by the recent purchasers and adapted to their uses. The purchase of this property by Central National Bank was mentioned some time ago in The Star, as well as the intention of fitting up the first floor as a banking house. This work is to be begun at once, and the alterations, which will be made under the

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direction of Mr. A.B. Mullett, architect, will be extensive. This property has a frontage of 45 feet on the Avenue, 39 feet on 7th Street, and 54 feet on C Street, and the entire first floor which is on level with the street, will be occupied by the bank. There will be a spacious entrance from the 7th Street front, and on the Avenue front there will be a bay window 22 feet in length. In the interior, this space will be divided into compartments for the use of depositors in making out their deposit slips &c. The center space of this large room will be enclosed by a counter, leaving a wide passageway on all sides. The directors' room will be in the rear, looking out on C Street, and the floor will be raised 3 feet above the level of the main floor; and beneath will be built large vaults, which will be separated by iron gratings. The interior finish will be rich and effective, and the bank, lighted as it will be on three sides by spacious windows, will be well adapted for the purposes for which it is intended. The upper stories of the building will be rented, and there will³ be an entrance from the Avenue front at the east end of the building.

For \$50,000, Mullett added a Seneca sandstone facade, penthouse, and two corner towers which focused the building toward Pennsylvania Avenue (D.C. Building Permit #2731-1/2, June 6, 1887). Through the use of corner towers, the new design echoed the Center Market directly across the Avenue, providing Market Square with a distinctly Victorian appearance. The market building, erected in 1871 (replacing an older structure destroyed by fire in 1870), was designed by architect/engineer Adolph Cluss and featured polychromatic brickwork and two prominent conical towers flanking a central entrance.

The distinctive towers added by Mullett created an entirely new image for the building and prominence on the Avenue. Towers on residential and commercial buildings became widespread during the Victorian era. The trend reflected the contemporary taste for romantic, picturesque architecture. Other elements which also helped to create picturesque sillouttes derived from various medieval revival styles including bay windows, oriels, mansard roofs, and turrets. These types of projections, which remained popular until the 1890s, were made possible by legislation passed in the 1870s which permitted owners to build beyond the building restriction line. The passage of these building regulations greatly altered architectural design in the city and is, in part, responsible for the undulating streetscape commonly associated with nineteenth-century Washington.

The Commercial Years, 1907-1984

Twenty years later, the National Bank of Washington and the Central National Bank merged. The National Bank of Washington purchased the Central National Bank in 1907 and relocated all operations in its building across the street. The former

³ "The Large Building...",The Star. 2 July 1887. Page 2 of Double Sheet.

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Central National Bank building was leased for a number of years to a variety of professional and commercial tenants. The uses included grocers, drugstores, lunch rooms, and cigar stores. Ownership was retained by the National Bank of Washington until the early 1940s when the building was purchased by one of its tenants. The Shapiro family, who had been operating a liquor store on the premises, expanded its small business into a major operation, Apex Liquor, and the building soon became known as the Apex Building.

Through the 1920s, the north side of the 600 block of Pennsylvania Avenue had retained its mid- to late-nineteenth century appearance, with the exception of storefront alterations. During the Depression, the block began a slow decline with the demolition of the Metropolitan Hotel in 1932. However, some of the original 19th century businesses remained in place through the 1960s, by which time the area was in serious decay. In 1967, the adjacent Gilman's Drugstore was demolished. At that time, it was the oldest continuously operating drugstore in the country, having been established on that site in the 1840s. The decline continued into the late 1970s by which time most of the buildings stood empty, except for a few lunchrooms on the ground floor levels. The only other exception was the Apex Liquor store, which remained in business until 1983.

In 1984, through the efforts of the Pennsylvania Avenue Development Corporation in cooperation with Sears, Roebuck and Co., the Apex Building, along with two adjacent 19th century buildings, was renovated. The work included the construction of a narrow infill building between the Apex Building and its neighbors to the east. The new building, 633 Pennsylvania Avenue, incorporated a fire stair and mechanical equipment for the historic buildings. The floors of the buildings were combined and one official entrance was created. The building is separated from a modern building constructed to the east by a small alley, which has been landscaped as a park. For less than a decade, the buildings served as the international headquarters of Sears World Trade, Inc. and the Sears Financial Network. During that time, the Apex Building was called the Sears House.

Alfred B. Mullett

Alfred Bult Mullett (1834-1890) held the prestigious and influential position of Supervising Architect of the Treasury during the tumultuous Reconstruction era. His designs had a major impact on post-Civil War public architecture in the United States. In addition, Mullett's private practice played an important architectural role in the development of Washington, D.C. The Apex Building is a distinctive surviving example of his private practice, which followed his public career.

Mullett was born in Taunton in Somerset County, England. His family emigrated to the United States when he was ten and settled near Cincinnati, Ohio. He studied mathematics and mechanical drawing at Farmer's College in Cincinnati and joined the prominent local office of Isaiah Rogers and Son in 1856. He became a partner in the firm in 1859. The following year, he went to Europe for three months; his

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===== destinations included England, France, the Low Countries, and Munich. In 1861, he moved to Washington, D.C. and eventually worked for the Bureau of Construction. In 1863, Mullett became an Assistant to the Supervising Architect of the Treasury. On June 1, 1866, Mullett became the third Supervising Architect of the Treasury.

During his tenure (1866-1874), Mullett was responsible for the design and construction of a wide range of federal buildings, from modest two-story post offices in small towns to massive, elaborate courthouse in large cities. His Greek Revival designs include: the San Francisco Mint (1869-1874) and the north portico of the United States Treasury Building (1867-1869). His penchant for the Second Empire style is evident in the five immense, richly decorated, buildings which incorporated post offices, customhouses, and courthouses in St. Louis, Boston, Cincinnati, New York, and Philadelphia. Only the St. Louis edifice remains standing. Mullett is best known for his design of the State, War, and Navy Building (1871-1888) in Washington, D.C., now known as the Old Executive Office Building. In its day, it was known as "Mullett's Masterpiece." In November 1874, Mullett became the subject of an altercation, which concerned his mental stability, from the newly appointed Secretary of the Treasury, Benjamin J. Bristow. Mullett resigned the following month.

Mullett had a considerable impact on the architectural character of Washington. As Surpervising Architect, he played a key role in the public works programs headed by Alexander "Boss" Shepherd in the 1870s. During his private practice in Washington, he designed approximately forty buildings. The eminent character of his clients ranked him among the foremost local architects. Of the privately commissioned buildings designed during this final phase of Mullett's career, almost all have been demolished. The Baltimore Sun Building at 1317 F Street, NW, 1885-87 (now the American Bank Building), a Georgetown commercial building at 3065 M Street, NW (1887), and their contemporary, the Apex Building, are his only identified extant commercial designs.⁵ The Sun building is a very early example of a tripartite facade and steel-frame construction. Mullett's other extant buildings include: the Logan Memorial Chapel, 1512 Corcoran Street, NW (1887), and; three rowhouses at 2517-2525 Pennsylvania Avenue, NW (1889)--one of which was his own residence. Among his demolished buildings are the D.C. Jail (1876), the W.B. Moses department store, the Mexican Legation, and the residences of Chief Justice Richardson and Dr. William A. Hammond.

In 1890, Mullett was forced to contend with four unfortunate situations. He sued Dr. Hammond for \$29,000 for unpaid services. He could not sell his speculative

⁴ Of the buildings designed during Mullett's tenure as Supervising Architect, eighteen are listed on the National Register and the remaining twenty-four have been demolished.

⁵ When Mullett converted the St. Marc Hotel for use as the headquarters of the Central National Bank, he was already familiar with the building. Three years eariler, in 1884, he designed show windows on the C Street facade of the building.

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ventures at 2517-2525 Pennsylvania Avenue. His wife became ill. And he lost *A.B. Mullett vs. the United States*, a claims case in which he sought \$158,450.91 in fees for designing and supervising the State, War, and Navy Building.⁶ The unfavorable events coupled with his poor health led Mullett to shoot and kill himself on October 20.

In his public and private careers, Mullett had trained many young architects who became important local turn-of-the-century architects including John Rush Marshall (later of Hornblower and Marshall) and Appleton P. Clark, Jr.

⁶ Mullett's counsel, George S. Boutwell, had been the Secretary of the Treasury when Mullett accepted the job and took the project following the advice of Boutwell. Mullett did not receive any payment for his work. Mullett won the case in a lower court, but lost in an appeal base on technicalities--the government argued that the project fell outside of the Supervising Architect of the Treasury's sphere of work.

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United States Department of the Interior
National Park Service

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Apex Building
Name of property
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Pennsylvania Avenue Development Corporation
Traceries
Washington Historical Society

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National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
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Apex Building
Name of property
Washington, DC
County and State

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BOUNDARY DESCRIPTION / JUSTIFICATION

The property is located at 633 Pennsylvania Avenue, N.W., Square 460, Lot 805 (Old Lot west 45 of 5), in Washington, D.C. The property is situated at the intersection of Pennsylvania Avenue, 7th Street, and C Street, NW.