

PH 0664596

DATA SHEET

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**

FOR FEDERAL PROPERTIES

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RECEIVED

1978

DATE ENTERED

APR 27 1978

SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

1 NAME

HISTORIC

The Bureau of Engraving and Printing

AND/OR COMMON

The Auditor's Building *Complex*

2 LOCATION

STREET & NUMBER

Independence Avenue and Fourteenth Street, S.W.

NOT FOR PUBLICATION

CITY, TOWN

Washington

CONGRESSIONAL DISTRICT

VICINITY OF

STATE

District of Columbia

CODE

COUNTY

N/A

CODE

3 CLASSIFICATION

CATEGORY

__DISTRICT

BUILDING(S)

STRUCTURE

__SITE

__OBJECT

OWNERSHIP

PUBLIC

__PRIVATE

__BOTH

PUBLIC ACQUISITION

__IN PROCESS

__BEING CONSIDERED

STATUS

OCCUPIED

__UNOCCUPIED

__WORK IN PROGRESS

ACCESSIBLE

YES: RESTRICTED

__YES: UNRESTRICTED

__NO

PRESENT USE

__AGRICULTURE

__COMMERCIAL

__EDUCATIONAL

__ENTERTAINMENT

GOVERNMENT

__INDUSTRIAL

__MILITARY

__MUSEUM

__PARK

__PRIVATE RESIDENCE

__RELIGIOUS

__SCIENTIFIC

__TRANSPORTATION

__OTHER:

4 AGENCY

REGIONAL HEADQUARTERS: *(If applicable)*

The General Services Administration

STREET & NUMBER

18th and F Streets, N.W.

CITY, TOWN

Washington

STATE

District of Columbia

VICINITY OF

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE,
REGISTRY OF DEEDS, ETC.

District of Columbia Register of Deeds

STREET & NUMBER

D Street at Sixth Street, N.W.

CITY, TOWN

Washington

STATE

District of Columbia

6 REPRESENTATION IN EXISTING SURVEYS

TITLE

DATE

__FEDERAL __STATE __COUNTY __LOCAL

DEPOSITORY FOR
SURVEY RECORDS

CITY, TOWN

STATE

7 DESCRIPTION

| CONDITION | | CHECK ONE | CHECK ONE |
|--|---------------------------------------|---|---|
| <input type="checkbox"/> EXCELLENT | <input type="checkbox"/> DETERIORATED | <input type="checkbox"/> UNALTERED | <input checked="" type="checkbox"/> ORIGINAL SITE |
| <input checked="" type="checkbox"/> GOOD | <input type="checkbox"/> RUINS | <input checked="" type="checkbox"/> ALTERED | <input type="checkbox"/> MOVED DATE _____ |
| <input type="checkbox"/> FAIR | <input type="checkbox"/> UNEXPOSED | | |

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The Auditors Building was designed early in the brief period in which Federal Buildings reverberated the robust massiveness of Richardson's most significant work. It departs sharply, however, from the bold Romanesque idiom. A restraint bordering on flatness is the result of a translation of a stone into a brick idiom of contemporary English influences, and of a rather retardataire use of elements of the Italianate style. This blend of recent foreign developments, a nascent American style and a moribund revival produces a stylistically harmonious building. Of importance in the analysis of the Auditors Building are these stylistic sources, the function of the building, and the architectural atmosphere in Washington in the 1870's.

The building was to house the activities of engraving and printing United States notes and currency, hence the original name, "The Bureau of Engraving and Printing." Uninterrupted and uniform space was needed for large equipment. The repetitive fenestration and lack of strongly differentiated building parts thus become understandable within the Romanesque idiom. With the exception of a tower and bartizan, the massing of the Auditors Building closely follows the refined classical format of the best of nineteenth century industrial construction.

The restraint imposed on the normally exuberant Romanesque Revival, a result of Italianate and English influences, is also more clearly understood in the light of the conservative architectural taste in Washington at the time of the Auditors Building construction. The Italianate had enjoyed widespread popularity from the 1840's through the 1860's, and was markedly planar. Bracketed balconies, cornices and window awnings were the only usual elements to project from the flat wall planes. While this style of building was waning in most parts of the country by the mid-seventies, its characterizing elements still were manifest in new construction in Washington. Thus, the symmetrical massing, the bracketed cornice and the shallow pavilions of the Auditors Building can be seen as the late presence of the Italianate.

In England churches and institutional buildings in the sixties and seventies were being built in the Gothic Revival style with varying degrees of allegiance to medieval forms and motifs. Yet, despite the specific references made by ornament and detail, the masses of much of this work was box-like in effect. The same feeling of a shallow wall depth characterizes the Auditors Building. Decoration, either panels or polychromy, energizes the wall surface rather than the wall mass.

The connection between work in England and the work of the architect of the Auditors Building can be more firmly established by the specific motifs used. The Queen Anne style manifested in architecture the dictates of the Aesthetic Movement, a precursor of the Art Nouveau. While Oscar Wilde, the spokesman of the Aesthetic Movement, did not tour the United States until 1882, the movement's tenets were well known in this country during the previous decade. Charles Locke Eastlake's "Hints on Household Taste" reached America in 1872, just three years after its publication in England, and offered illustrations of the finest work of this craftsman of the Aesthetic Movement. The Auditors Building of 1880 reverberates this work and other elements of the Aesthetic Movement vocabulary.

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A description of the Queen Anne and the architecture of the Aesthetic Movement reads like a check list of basic features of the Auditors Building.

The main characteristic of the Queen Anne style can be clearly identified, whether a large or small building. The most prominent feature of course was the use of red brick of all kinds. A dark red brick was usually used for the main structure and moulded terracotta for more elaborate ornament. This frequently incorporated the date of erection of the house and almost always used the sunflower as the main decorative motif.¹

The use of terracotta ornament, highly crafted iron work, and the repeated use of the sunflower as a decorative element mark the Auditors Building as stylistically an American manifestation of contemporary English taste.

The Auditors Building was designed by the office of James G. Hill, Supervising Architect of the Treasury, from 1876 to 1883. For the most part, his oeuvre consisted of courthouses and post offices, exhibiting both Italianate and Romanesque details.

An Act of Congress, on June 20, 1878, authorized commencement of construction. An exterior perspective drawing of the building essentially as constructed appeared in the "Report of the Supervising Architect of the Treasury Department" in 1878.² Since the 1880 completion, three major additions have been constructed. The original ell-shaped building, located at the southwest corner of Fourteenth Street and Independence Avenue, Southwest, measured 233 feet along the main elevation on Independence Avenue by 148 feet along Fourteenth Street. A scheme of a three bay central pavilion with three bay end pavilions and five bay hyphens constitute the main elevation. The Fourteenth Street elevation, being the short leg of the ell, is tripartite. A three bay pavilion on the north and a four bay pavilion on the south flank a four bay hyphen.

In 1891, an eight by four bay addition was attached to the southwest corner of the original building overlapping the three southern most bays of the west elevation. The 1900 tee-shaped addition at the northwest adjoins the northernmost bay of the west elevation. The base of the tee facing south is four bays wide, in one of which is a small chimney. The top of the tee facing north is six bays wide. The east-west arms are two bays wide at their ends, and the shaft of the tee is six bays in length. The 1891 and 1900 additions, which adjoin the original building along its west elevation, are connected to it by a one bay wide corridor running north-south the entire six bay width of the original west elevation. The corridor is unfenestrated on all storeys on the south.

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The original one and a half storey powerhouse extending from the center of the south facade was enlarged in 1895.³ The octagonal chimney and its monumental square base adorned with turretted corners were dismantled and the top three storeys added, forming a five storey, five by six bay wing. This is separated from the Fourteenth Street wing by three bays, the middle bay being an elevator tower, and from the 1891 addition by seven bays. A second elevator tower abuts the boiler house wing on the west. A projecting chimney occurs midway. A one bay deep three storey wooden and stucco addition abuts the four southernmost bays of the western elevation of the eastern Fourteenth Street wing. A small two storey addition abuts two bays of the south elevation of the original building at the corner formed by the 1891 addition.

All wings of the building are four storeys in height, three upon a visual, ground floor basement. A moat around certain portions of each elevation illuminates the sub-grade level. The end pavilions of the principal elevation and the additions of 1891, 1896 and 1900 have an attic above the principal cornice. The central pavilion of the principal elevation has no attic. Its cornice, however, is raised to the level of the adjacent attic cornices. Four storey areas have mansard roofs with shallow pitches. Attics have hipped roofs.

The central bay of the east pavilion of the principal elevation is a square tower of nine storeys with a pyramidal roof. At the southeast corner of the building is a bartizan with a corbelled base, which extends from the visual basement to above the cornice. Both exterior elevator towers on the rear elevation continue as free-standing elements above the cornice.

The exterior walls are bearing masonry faced in a dark red, pressed brick laid in Flemish bond. The brick of the 1900 addition is slightly lighter in color. Mortar joints are wider in the basement than above, adding visual weight to the lower zone. The combination of the crisp, pressed brick face, the narrow joints and darkly stained mortar enhances the planar quality of the walls above the basement. Decorative panels, bands and moldings of unglazed terracotta, as well as molded and colored brick, are found on all elevations. Granite trimwork adds to the polychromy.

Visible roof planes are slate with painted sheet metal trim. The upper roof planes, not visible from the street, are of sheet metal. Interior construction is bearing walls with masonry piers and cast iron columns. Floors are solid concrete slabs on steel beams. Spread footings support the structure.

The fenestration of the Auditors Building is extremely regular. Exceptions to the standard pattern occur only at such points as entrances and towers. The large scale of the openings, taking advantage of the north light for engraving work, and the repetitive fenestration, add to the industrial character of the building. The windows, however, are not unornamented and, in fact, evidence some of the most highly refined design work in the building.

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The composition of elevations, storey by storey, is regularized to the degree that the typical format can be described and exceptions noted where they occur, elevation by elevation. In broad assemblage, the above grade basement is a podium for a two storey range of colossal piers defining each bay and terminated vertically by a cornice. Above that cornice at the fourth storey is an arcade continuing the rhythm of the piers below. The major cornice and parapet surmount this arcade. The attic, where present, is recessed behind the parapet.

This assemblage is not without ambiguity. The colossal piers of the second and third storeys can be seen as part of a larger arcade from second storey to fourth interrupted only by string courses and a minor cornice line. Moreover, these two-storey piers are themselves broken strongly by the string courses between the second and third storeys which wrap around the front of the piers so that their vertical thrust is balanced by the horizontal divisions. This tendency to divide into storeys, each a semi-autonomous unit, intensifies the Italianate quality of the building.

The fenestration patterns and detail are uniform from elevation to elevation with exceptions noted below. In general each bay of the above grade basement is articulated solely by a two over two double hung sash window within a deeply recessed segmental arch. The granite sills are joined by a band of two courses of flush, black brick, separated by one course of red. A similar band of three single courses of black brick, separated by two double courses of red, strikes each window recess at the midpoint of the upper sash. The podium or visual basement is capped by a continuous belt course of light grey granite. The only projections from the wall surface of the basement are the granite sills.

The first storey is articulated more three-dimensionally. Piers project slightly from the plane of the windows. Bearing on and set back from the granite belt course is a four course band of black brick. Projecting slightly from the wall plane above, this band follows the piers and recessed spandrels. Five courses of red brick separate this band from the sill course of molded, black brick creating a base for the first storey and individual bases for the piers.

Directly above this band the windows of each first storey bay are slightly recessed within a segmentally arched surround. A single colonnette, with a crocket capital separates the two windows of each bay. The colonnette supports an iron I-beam lintel. Six sunflowers, the motif of the Aesthetic Movement, decorate the lintel. Two single courses of black brick, separated by two courses of red brick, meet the soffit of the lintel. The tympanum is corbelled out from the lintel and infilled with brick laid in Flemish bond with hemispherical bosses on each header.

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The zone defining the first and second storeys is composed of two string courses of molded black brick, separated by seven courses of red brick. The upper black band is the sill course of the second storey. This zone functions both as the frieze of the first storey and the base or podium of the second. The windows are disposed similarly to those of the first storey, although they are squarer in proportion and have thermal windows as transoms. Originally the glazing of the transoms was leaded; a few exist in original form. Another flush band occurs at the lintel level. The plane of each bay is terminated above the second storey windows by corbelling, which returns the plane to that of the pier surface.

A band of terracotta squares incised with lobed saltires, surmounted by a course of convex molded black brick, constitutes the minor cornice upon which the arcade of the third storey bears. A narrow stone course surmounts the minor cornice and serves as the sill course for the windows of the third storey arcade. The format remains the same as the windows of the second storey although more elongated. The piers are terminated at this storey by capitals, from which the arches spring at the level of the I-beam lintel of the window. The capitals are similar in format to the minor cornice and continue around the building. In each capital a band of five terracotta squares incised with a Greek cross with a circle at the center is surmounted by a molded black brick band. The arches themselves are red brick with hemispherical bosses on every fourth brick of the extrados like those within the tympana of the first storey.

The major cornice, six courses above the crown of the arcade, consists of two single courses of flush black brick separated by two courses of red, upon which bears a bracketed corbel table, surmounted by a molded black brick band, supporting a parapet of red brick with a terracotta coping. Circular brick insets punctuate the interstices between brackets.

Where the attic storey occurs, flush brick walls are set back behind the parapet. Small, round-headed, two-over-two, double hung sash windows are evenly spaced on the elevation, two per bay. A band of two single courses of flush black brick, separated by two courses of red, continues around the attic meeting the windows at the middle of the upper sash. A final simple cornice of molded black and flush brick terminates the wall.

Variations in the above format occur on all elevations in such special bays as entryways, towers and projecting pavilions and in detailing of each addition to the original building. The southwest wing, constructed in 1891, reproduces almost exactly the detailing of the original 1880 work. On the additions of 1893-1894, forming the rear central wing, the piers are present only at the second storey. The molded black brick

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bands above the granite belt course at the first storey are replaced by two single courses of flush black brick separated by two courses of red. The lower stripe of molded black brick in the band between the second and third storeys is replaced by two single courses of black brick separated by two of red.

The tee-shaped wing added at the northwest in 1900 lacks flush black brick banding on the basement at the sill and at the mid-window level and on the second and third storeys at the window lintel level. The flush black banding is retained as part of major cornice and at the mid-window level of the attic. The string courses of black molded brick between the first and second storeys are omitted entirely and not replaced with flush black brick as in the 1895 alteration. All sash on the 1900 addition is one over one rather than two over two. Segmental three light transoms replace the decorated brick tympana at the first storey. The central mullions of each bay are undecorated, rather than in colonnette form. All sills are granite.

The principal Independence Avenue elevation contains the most compositional variation exhibiting the more problematic facets of the building's organizational parti. While emphasis is placed on the east pavilion as a place of entry by the striking tower, the otherwise bilateral symmetry of the original three-pavilioned elevation is reaffirmed and emphasized by the huge relieving arch of the central pavilion, which pulls together in one panel three bays, pushing the major cornice to the level of the attic parapet. This bold gesture above promises a large scaled entry at the basement or first storey. Yet, only the regular fenestration occurs while the main entry is in the tower. The centralizing gesture of the arch is opposed by the entry tower, creating unresolved tension.

In detail the central three bay pavilion deviates from the hyphens beginning immediately above the granite belt course. At this level the three bays are recessed as one large panel from first to third storey with no projecting piers. Rather, two colossal piers, from which springs the huge relieving arch at the third storey, contain the plane of the three recessed bays. All string courses and banding continue around the piers and the surface of the three bays. The exception is the major cornice pushed upward by the arch. Two pairs of flush black brick bands, enclosing brick circular insets, occupy the normative position of the principal cornice. The relieving arch springs from the same line as the third storey arcade and is composed of similarly molded voussoirs. The major cornice above, which replicates that of the rest of the building, runs a distance of three bracket intervals along the side walls. The parapet of this pavilion is at the same level as the attic parapets of the end pavilions.

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The entrance tower projects the middle bay of the eastern pavilion. A double stair leads to the entry porch at mid-level between the basement and first storey. The steps and coping of the brick cheek wall of the stairs are granite. An ornate, highly crafted wrought iron railing of volute pattern climbs the coping. A similar wrought iron grille with an added sunflower motif fills a semicircular arch in the cheek wall below the stair. Two compound brick piers, each with paired colonnettes of molded brick, flank the door and support a round-headed arch with a molded brick archivolt. The spandrels of the arch are infilled with terracotta squares of sunflower and starburst design alternately. From the face of the piers spring brackets which support the balcony. The radii of the semicircular portal arch and of the quarter circle brackets are identical. The double door is of Eastlake design consistent with other woodwork throughout the building. Leaded glass fills the transom of the entry arch. The highly stylized compound capitals of a foliate motif are sculpted in red sandstone.

A single, narrow, round-headed window opens onto the balcony at the second storey. Large four-over-four sash bring the window to sufficient height to serve as a door to the balcony. The window surround is undecorated. The molded black brick string courses between the first and second storeys define the balcony balustrade. Circular brick insets similar to those of the major cornice punctuate the middle zone of the balustrade. At the third storey a narrow window of similar configuration to that of the second storey occupies the central bay. Its arch is treated consistently with those of the arcade range at this storey.

The major cornice does not cross the central bay but is replaced by the black brick and inset panel band of the central pavilion described above. The attic storey is consistent, although the string course of black molded brick at the base of the parapet is omitted on the tower bay. The west return wall of the attic is unfenestrated, except for a single oculus.

The tower rises three stages above the attic through the north sloping plane of the hipped roof of this pavilion. At the first stage of the tower above the attic, the north elevation is articulated by a terracotta panel inscribed with the date "1879." The east and west elevations contain a very narrow, round-headed window. The string course between the seventh and eighth stages is composed of two bands of molded black brick with red brick circular insets similar to those of the major cornice. The eighth stage is the first one fully four-sided and free from the roof. In each face single lights fill a large oculus. Photographs from late nineteen fifties indicate

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that a square light and eight surrounding lights filled each oculus. A three unit window within a broad segmental arch opens onto a corbelled balcony on each face of the ninth stage. Each central window has nine lights; the flanking have four. The balustrade of each balcony is similar to that of the balcony over the entrance. A cornice identical to the major cornice terminates the elevations of the tower. A pyramidal roof crowns the structure.

The two pavilions and central hyphen of the eastern or Fourteenth Street elevation are highly regularized. The northern pavilion containing the entry tower has an attic. A small oculus and a chimney articulate the otherwise unfenestrated southern wall of that attic. The northernmost bay but one in the basement contains a door of the same height as the windows.

The southern pavilion has no attic. At the southeast corner of the south pavilion, a bartizan rises from midway up the basement wall. All banding, string courses and cornices wrap around this architectural conceit unaltered. The bartizan rests on conical corbelling, which springs from a granite crocket capital, similar to those of the window colonnettes. The crocket is carved from a corner block resting directly on the band of flush black brick which strikes the sills of the first storey windows. At the level of the flush black brick band which strikes the same windows at the mid-point of the upper sash, a granite band wraps around the corbelling at mid-height on the cone. The granite band is incised with two bands of two lines between which are incised circles. Narrow, round-headed windows with one-over-one double hung sash face east on the second and fourth storeys, and north on the third storey and above the arcade. A conical roof supported on six sandstone columns with crocket capitals terminated the bartizan above the parapet. It was removed in the nineteen fifties.

The rear or south elevation is the most altered by additions, bricked-in-windows and newly cut openings. Windows in the east elevator tower below the major cornice are bricked in. Above the major cornice on that tower, at the attic level, an arched window similar to those of the fourth storey remains unchanged. A pyramidal roof, with a decorative metal finial, terminates this elevator tower. All bands, string courses and cornices wrap around this tower. A western elevator tower on this south elevation is similarly treated. The central bay of the western-most section of the original building contains a slightly projecting chimney, which corbels out from the granite belt course.

The interior of the Auditors Building has undergone extensive change effected as much by addition as demolition or removal. When the Bureau of Engraving and Printing moved to its present facility just south of the Auditors Complex in 1914, the original facility was converted to office space, obscuring the character of the original open

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spaces required for the printing and engraving functions. This openness was achieved by a system of masonry barrel vaults between iron beams bearing on banded Tuscan columns of cast iron.

Two areas, which have not changed function, are relatively unaltered: the main entrance hall and stairwell and the first storey office suite in the Fourteenth Street wing. Both of these areas contain details and finishes which clearly reveal the Architect's stylistic attitude and his intent regarding the building.

The entrance hall is a small, two chamber vestibule behind the Eastlake double doors in the entrance tower. The side walls of the outer chamber are fenestrated by tripartite leaded glass windows which incorporate colonnettes into their mullions. The colonnettes have crocket capitals similar to those of the exterior window colonnettes and molded shaft bands. The windows open into the adjacent offices. In the early 20th century, a revolving door unit was installed between the two chambers above the granite stairs which raise the floor level to that of the first or principal storey. The floor of the upper chamber is paved in red and black slate. The vestibule opens directly onto the main stair tower which is open from the basement to the attic.

Within this space which is nearly square in plan, the half turn stairs with landings ascend, carried on an open cast iron frame. The treads and landings are slate. The brass tubular handrail rests on slender iron channel balusters, which are infilled with delicate wrought iron scroll work, each panel of which contains two small roundels of sunflower design. The risers and the secondary supporting beams are pierced with cinquefoils; the string and the primary supporting beams are embossed with sunflower medallions. The square iron newel posts are ornamented with Gothic moldings and Eastlake incised lines and circles. Below the crocket capitals are sunflower medallions on two sides. The newel finials are brass pyramids capped with brass spheres.

At the first landing above the first storey level, a small flight of five stairs descends into the adjacent hall. The scrollwork is absent between the balusters, but the upper ends of the handrails are capped with brass terminating elements with embossed bands, hemispheres and trifid ornaments. The entire ensemble possesses a distinctly Celtic quality. The crocket capitals are absent from the newel posts and the finials are spherical.

Above the first storey the stairs use the adjacent hall as one of the landings. At these points the balustrade is interrupted by the stairwell wall. The handrail abuts the wall, being secured to it by brackets. These brackets, which clasp the wall corners adjacent to the stairwell are ornamented with raised bands, bosses, sunflower medallions and trifid ends.

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The stairwell walls are finished in a variety of materials and colors. The basic material is an orange-buff brick. The barrel vaulted ceiling also is finished in this material. Brick with bowtell molding is used at all exterior corners and at all apertures. The first storey is encircled by a fully molded brick cove cornice of distinctly Gothic profile below the segmental arches of the openings. At the second storey this cornice is replaced on the long walls by a belt course of terra cotta squares of alternating sunflower and starburst design. At the third storey the cove cornice is entirely absent. Each storey is wainscotted with glazed brick of three shades of violet. The wainscot steps up the wall echoing the stairs and contrasting chromatically with the orange-buff brick. Above the first storey, where the stair circulation passes into the adjacent hall, the wainscot unobscured by the balustrade becomes highly visible as a recurring decorative element.

Some of the Eastlake woodwork remains, specifically the doors, transom and sidelights at the base of the flight of stairs leading to the attic, to room 2100, and at the head of the stairs in the attic. This last example uses a single colonnet with a crocket capital and shaft ring. Much of the original leaded glazing in these elements remains.

The first storey office suite in the Fourteenth Street wing also retains many original elements. From fragments left elsewhere, the woodwork of this suite appears to have been typical. Room 2101-3, a three-bay rectangle, is the most unaltered. The six-panel doors have molded rails and styles infilled with double beaded tongue and groove planks. The door architrave is reeded with bossed roundels on the corner blocks; the base boards are also reeded. The window mullions have typical Eastlake incising.

In the center of the north wall is a fireplace of dark red marble veined white with black marble trim. The head and side panels are incised with abstract linear designs; the edges are notched and chamfered in a cubistic configuration. At each upper corner of the face is a deeply cut sexpartite rosette. The architrave of the iron fireplace liner is incised with lines and circles; in each upper corner is a deeply molded four-lobed foliate element with a central boss. The hearth is paved in alternating dark red and buff octagonal tiles with small square black tiles between. The rectangular border tiles are dark red encaustic tiles with a four-lobed floral motif.

The drawn plaster cornice is entirely extant. Its upper element, which extends well onto the ceiling, has incisions paralleling the reeded baseboard. Traces of the ceiling medallion remain. Room 2202 and the two offices south of it were originally one large space. The remaining wood trim is identical to Room 2101-3. A simpler plaster cornice exists here. On the south wall at the end of the wing is a fire place smaller than that in Room 2101-3. The panels on the side of the chimney-breast and the mantle shelf are

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(The Auditor's Building)

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dark red marble veined white. The face is set with highly glazed, square encaustic tiles with embossed polychromy. The central motif is a white floral element with four cleft lobes upon a four-lobed scrolled foliate element of light and dark green. Four five-lobed floral elements, white with yellow centers encircle the central element. The background is dark red and the design is highlighted with light blue and cobalt.

The architrave of the fireplace liner is the same as that in Room 2101-3. The liner itself is embossed with a diamond pattern with four-lobed foliate elements similar to those of the architrave at the points of the rhombi.

¹Elizabeth Aslin, The Aesthetic Movement; prelude to Art Nouveau, p. 46.

²Annual Report of the Supervising Architect to the Secretary of the Treasury for the Year 1878, p. 10.

³A History of Public Buildings Under the Control of the Treasury Department, p. 10.

⁴Frederic Gutheim and Wilcomb E. Washburn, The Federal City; plans and realities, p. 28.

8 SIGNIFICANCE

| PERIOD | AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW | | | |
|---|--|---|---|--|
| <input type="checkbox"/> PREHISTORIC | <input type="checkbox"/> ARCHEOLOGY-PREHISTORIC | <input type="checkbox"/> COMMUNITY PLANNING | <input type="checkbox"/> LANDSCAPE ARCHITECTURE | <input type="checkbox"/> RELIGION |
| <input type="checkbox"/> 1400-1499 | <input type="checkbox"/> ARCHEOLOGY-HISTORIC | <input type="checkbox"/> CONSERVATION | <input type="checkbox"/> LAW | <input type="checkbox"/> SCIENCE |
| <input type="checkbox"/> 1500-1599 | <input type="checkbox"/> AGRICULTURE | <input type="checkbox"/> ECONOMICS | <input type="checkbox"/> LITERATURE | <input type="checkbox"/> SCULPTURE |
| <input type="checkbox"/> 1600-1699 | <input checked="" type="checkbox"/> ARCHITECTURE | <input type="checkbox"/> EDUCATION | <input type="checkbox"/> MILITARY | <input type="checkbox"/> SOCIAL/HUMANITARIAN |
| <input type="checkbox"/> 1700-1799 | <input type="checkbox"/> ART | <input type="checkbox"/> ENGINEERING | <input type="checkbox"/> MUSIC | <input type="checkbox"/> THEATER |
| <input checked="" type="checkbox"/> 1800-1899 | <input type="checkbox"/> COMMERCE | <input type="checkbox"/> EXPLORATION/SETTLEMENT | <input type="checkbox"/> PHILOSOPHY | <input type="checkbox"/> TRANSPORTATION |
| <input type="checkbox"/> 1900- | <input type="checkbox"/> COMMUNICATIONS | <input type="checkbox"/> INDUSTRY | <input checked="" type="checkbox"/> POLITICS/GOVERNMENT | <input type="checkbox"/> OTHER (SPECIFY) |
| | | <input type="checkbox"/> INVENTION | | |

SPECIFIC DATES

1800, 1891, 1895, 1900

BUILDER/ARCHITECT

James B. Hill

STATEMENT OF SIGNIFICANCE

The Auditors Building possesses historical, architectural and landmark significance. It is the first facility designed and constructed for the U.S. Department of the Treasury Bureau of Engraving and Printing by the Federal Government. Subsequent research by industrial archeologists will doubtlessly reveal much which is unique about the engraving and printing process of the currency which was to replace sterling as the universal standard of exchange by the middle of the 20th century.

The building, in reflecting the different stylistic impulses afoot during its period of creation, is a particularly crystalline mirror of its time and place. For an industrial plant the level of effort expended and the degree of distinction achieved architecturally is exceptional. Between the neo-classicism of the chaste Federal and somber Greek Revival and the belated imperialism of the Beaux Arts, the Auditors Building, together with a few other survivors, such as the Pension Building and the Renwick and Arts and Industries Building of the Smithsonian Institution, witness to another ethic and another aesthetic.

The Auditors Building in particular is an exemplar of a period and sensibility which valued delight as a serious consideration in architecture. The Anglophobia of the periods of the Revolutionary and Civil Wars no longer forbade the public architect from imbuing his work with the spirit of 19th century English mediaevalism which at its best was never merely revivalism. Yet the Auditors Building is more than a reflection of current English taste. This mediaevalism with its ethical basis is the foundation through architects like Richardson and Furness of the unique Americanism of Sullivan and Wright.

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At first glance the composition of the Auditors Building appears much less integrated and cohesive than the noted landmarks of the period. The building, however, must not be viewed independent of its site. The building is not approached frontally but rather in accordance with the picturesque dictum to "draw nigh obliquely." The tower is therefore sighted first whether one approaches north or south on Fourteenth Street or on Independence Avenue. Only when approaching east on the avenue is the entire mass perceived simultaneously, yet even then the main facade is not visually grasped at once but rather sequentially. Now in the late 20th century the slender tower still marks the skyline along all four approaches to the building. The apparent compositional weakness of the building therefore becomes its greatest strength; the mastery of its sight. Only when approached across the mall midway between Fourteenth and Fifteenth Streets does compositional tension arise. Subsequent construction of the west wing of the Auditors Building and the two low bridges between the Agriculture and South Agriculture buildings has failed to obscure the felicity of the original design solution. A century after its construction the slender red brick finger of the tower floats above a city of gray granite, limestone and concrete, a landmark to Centennial optimism, Reconstruction confidence, western expansion, and the mediaeval roots of the first great indigenous American architectural style.

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Gutheim, Frederick and Wilcomb E. Washburn. The Federal City; plans and realities. Smithsonian Institution, National Capital Planning Commission, U.S. Commission of Fine Arts. Washington: Smithsonian Institution Press, 1976.

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SEE INSTRUCTIONS IN HOW TO COMPLETE NATIONAL REGISTER FORMS
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

1 NAME

HISTORIC

Bureau of Engraving and Printing Laundry and Stables

AND/OR COMMON

Auditors Building Annex #1 *Complete*

2 LOCATION

STREET & NUMBER

231 14th Street, S.W.

— NOT FOR PUBLICATION

CITY, TOWN

Washington

CONGRESSIONAL DISTRICT

Federal District

STATE

District of Columbia

— VICINITY OF

CODE

11

COUNTY

N/A

CODE

001

3 CLASSIFICATION

| CATEGORY | OWNERSHIP | STATUS | PRESENT USE |
|---|--|--|--|
| <input type="checkbox"/> DISTRICT | <input checked="" type="checkbox"/> PUBLIC | <input checked="" type="checkbox"/> OCCUPIED | <input type="checkbox"/> AGRICULTURE <input type="checkbox"/> MUSEUM |
| <input checked="" type="checkbox"/> BUILDING(S) | <input type="checkbox"/> PRIVATE | <input type="checkbox"/> UNOCCUPIED | <input type="checkbox"/> COMMERCIAL <input type="checkbox"/> PARK |
| <input type="checkbox"/> STRUCTURE | <input type="checkbox"/> BOTH | <input type="checkbox"/> WORK IN PROGRESS | <input type="checkbox"/> EDUCATIONAL <input type="checkbox"/> PRIVATE RESIDENCE |
| <input type="checkbox"/> SITE | PUBLIC ACQUISITION | ACCESSIBLE | <input type="checkbox"/> ENTERTAINMENT <input type="checkbox"/> RELIGIOUS |
| <input type="checkbox"/> OBJECT | <input type="checkbox"/> IN PROCESS | <input type="checkbox"/> YES: RESTRICTED | <input checked="" type="checkbox"/> GOVERNMENT <input type="checkbox"/> SCIENTIFIC |
| | <input type="checkbox"/> BEING CONSIDERED | <input type="checkbox"/> YES: UNRESTRICTED | <input type="checkbox"/> INDUSTRIAL <input type="checkbox"/> TRANSPORTATION |
| | | <input checked="" type="checkbox"/> NO | <input type="checkbox"/> MILITARY <input type="checkbox"/> OTHER: |

4 AGENCY

REGIONAL HEADQUARTERS: *(If applicable)*

STREET & NUMBER

18th & F Streets, N.W.

CITY, TOWN

Washington

— VICINITY OF

District of Columbia

STATE

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE,
REGISTRY OF DEEDS, ETC.

District of Columbia Register of Deeds

STREET & NUMBER

D Street at 6th Street, N.W.

CITY, TOWN

Washington

STATE

District of Columbia

6 REPRESENTATION IN EXISTING SURVEYS

TITLE

None

DATE

FEDERAL STATE COUNTY LOCAL

DEPOSITORY FOR
SURVEY RECORDS

CITY, TOWN

STATE

7 DESCRIPTION

| CONDITION | | CHECK ONE | CHECK ONE |
|--|--|---|---|
| <input type="checkbox"/> EXCELLENT | <input checked="" type="checkbox"/> DETERIORATED | <input type="checkbox"/> UNALTERED | <input checked="" type="checkbox"/> ORIGINAL SITE |
| <input type="checkbox"/> GOOD | <input type="checkbox"/> RUINS | <input checked="" type="checkbox"/> ALTERED | <input type="checkbox"/> MOVED DATE _____ |
| <input checked="" type="checkbox"/> FAIR | <input type="checkbox"/> UNEXPOSED | | |

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

On the southern part of the Auditors Building Complex, parallel to a brick paved alley that runs between 14th and 15th Streets, S.W., lies the Auditors Building Annex #1. This structure facing Auditors Building Annex #2, on the north facade, and the Bureau of Engraving and Printing Main Building on the south facade, consists of a group of joined structures which were erected during different time periods. The terrain where the structures are located descends very steeply to the south and falls less sharply to the west, toward 15th Street, where a retaining wall of common bond brick borders the west end of the site. Hung from the north end of this wall and the southwest corner of the Auditors Building Annex #2 is a cast-iron gate with spear-headed design palings which can close-off the alley separating the two buildings.

Insurance and real estate atlases show that in 1903 the Bureau of Engraving and Printing Laundry and Stable were built toward the western end of the site. As late as 1909 scattered temporary wooden buildings were mapped on the rest of the lot. By 1912, however, a third extant building was erected at the eastern end of the site.¹

Subsequently, at undetermined dates, the above mentioned structures were joined together by intermediate buildings. Auditors Building Annex #1 is, therefore, now composed of a number of connected but functionally unrelated units, the total length of which is 375'.

The three main brick structures composed of the Bureau Laundry, Stables, and the easternmost building (whose original use is unrecorded) were built during the incumbency (October, 1897 to mid-1912) of James Knox Taylor (1857-c.1929) as Supervising Architect of the Treasury Department. Since those buildings do not, however, relate to Taylor's known work stylistically, attribution can be verified to his office only, not to him personally.

The westernmost section of the present structure, the Bureau Laundry, is an L-shaped one story brick building with poured concrete floors and measuring 120' (west elevation) by 150'. The brick is laid up in Flemish bond. The wood truss hipped roof is surmounted by a large monitor that is now sealed. The main roof is sheathed partly with composition shingles and partly (the north slope) with tar paper while the monitor roof is covered with corrugated sheet metal.

The west facade of the Bureau Laundry (the 15th Street elevation); which may originally have been the principal facade, had a symmetrical fenestration consisting of six windows of two different sizes. The two larger windows, which may have once served as doors, were composed of nine-over-nine double hung style flanked by two side lights of six-over-six with a segmental arch composed of three courses of brick voussoirs and a stone sill. The other four windows were narrower because they had no side lights and their segmental arches consisted only of two courses of brick voussoirs. The stone sills of these, however, were at the same level as the larger two, giving them all a common height. This facade, nevertheless, has been considerably altered for a large portion of the wall has been rebuilt with modern brick work that does not match the original material. Two of the windows were covered and a casement window topped with no arch was set high in the wall. Finally, the top half of the southernmost window in this facade was covered, the blocking wood having a round aperture suggesting the existence of a ventilating fan at one time.

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The south elevation of the Laundry is 150' and has seven evenly spaced six-over-six-light windows with brick flat lintels (these seven obviously added at a later date). The east elevation, partly blocked by the adjoining Stable, has a portion that extends 27' to the south from the south wall of the Stable. Here lies a triple window of a nine-over-nine-light center with three-over-three-light sections. A large sheet metal ventilator bestrides the east end and the Laundry monitor roof.

Formerly a courtyard 63' wide opened toward the north between the Laundry and the Stable, which were linked on the south by the Laundry ell.² The north elevation of the Laundry is 87' long and is divided by offsets into three sections. The main (westernmost) section is 57' long and has three bays, a triple window (nine-over-nine-lights flanked by three-over-three-lights) and a nine-over-nine-light window at either side. All openings have brick segmental arches and stone sills. The center section of this north facade is a recessed wall with a single bay (a four-over-four-light window). The last section of this elevation is inset even further and contains a doorway headed by a transom with two four-light units set horizontally. The plywood door is obviously of more recent time.

The brick elevation of the one story structure occupying the former courtyard is 63' long. It links the Laundry and Stable north walls visually, although it is in fact recessed slightly behind their plane.

The brick is laid in common bond. There are two doorways in the west half and two six-over-six-light windows east of the doors. These four openings have brick segmental arches and the doors are of a later date plywood construction. The short south elevation has two randomly placed windows, one having nine-over-nine-light sash, the other four-over-four-lights. This section of Annex #1 has a low mono-pitched tarpapered roof with a clearstory facing south. The structure was built at an undetermined date after 1912.

The Stable is a rectangular two story brick building laid up in Flemish bond with poured concrete floors and a slate-covered hipped roof. (Some of the slates are now missing.) The east and west elevations of the Stable are 93' long but are now masked by adjoining portions of Annex #1. The north elevation is 63' across of which the westernmost section is a projecting enclosed bay, part of an octagonal projection, now largely engulfed by the adjacent structures. The bay is offset behind the main wall plane. The main portion of this Stable north wall has three bays. All the windows of the Stable have brick segmental arches and stone sills. The first floor windows have six-over-six-light sash, and three above them having three-over-three-light fixed sash.

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The south elevation of the Stable has also three bays but unlike the north facade, the first floor center window is triple, having six-over-six-lights flanked by two four-over-four-light sections. The other two south windows have four-over-four-light sash. On the second floor there are two-six-over-six-light windows with a nine-over-nine-light window in the center. A second floor hay door near the south end of the Stable's east elevation is visible above the roof of the adjoining structure. At the center of the Stable roof ridge there is a louvered metal sheathed octagonal ventilating cupola with a conical roof of slate terminating in a ball finial.

Annex #1 further encompasses a group of additional structures which have also been connected to one another and are adjacent to the Stable. This addition consists of a Garage, a one-story structure measuring 117 feet on the north and south elevations by 93 feet, a two-story brick building with a 36 feet elevation on the north and south facades and 54 feet on the sides, together with inter-connecting buildings which complete the network making up Annex #1.

The structures mentioned above follow the scale and use the same materials used throughout the rest of the Auditors Complex but their existence offers no real contribution to it. Architecturally, there is not an abundant amount of details, both in the exterior and interior, and the physical condition is in a very poor state. The floors are of poured concrete and in some parts, brick. The walls are mostly exposed brick, some covered with stucco. The roofs are sheathed with composition shingles, parts completely missing.

1. G. William Baist, Baist's Real Estate Atlas of Surveys of Washington, District of Columbia...(Philadelphia, G. W. Baist, 1903) (1909) and Sanborn Map Company, Insurance Maps of Washington, D. C. (New York, Sanborn Map Company, 1903) (1912).
2. Sanborn, 1903.

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westernmost first storey windows are covered by chain-link grilles. The easternmost bay of the center section is bricked in and contains an air conditioner. Two six light arched windows are placed in each second storey bay. Only the westernmost of these windows still retains glass. The others are blocked, except the easternmost of the center two bays, which are louvred.

The four westernmost windows of the first storey of the southern facade, are completely blocked with plywood. The fifth aperture from the west contains wooden double doors surmounted by four square wooden panels. The dormers are all blocked in the west section of the south facade.

The eastern section of the south facade has typical fenestration. The two easternmost dormers are blocked with louvres.

The north facade has essentially the same fenestration as the south, except for the additions and several entrance bays. The second bay from the east on the first storey contains a wood entrance vestibule surmounted by a twelve light transom. A hoist near the roof remains, but the arched opening between it and the door is bricked in. The fifth bay from the east has green wooden double doors surmounted by a plywood covered transom which is in turn surmounted by a twelve light transom divided by a pavilion. On the second storey this bay has a wooden door with a blocked transom. There is also a small cast metal balcony and fire escape descending from this door. The seventh bay from the east on the first storey has modern glass double doors surmounted by a one light transom and another twelve light transom. In the eighth bay from the east the second storey aperture for the hoist is bricked in, and the first storey window is flanked on either side by 2-3 light vertical windows.

The center section of the north facade is largely blocked by small additions, apparently built in two stages. Faced in brick laid in English bond, the east facade of the addition has three six over six double-hung sash windows. The north facade is in two parts. The eastern one projects slightly; its facing is laid in English bond, while the western section is laid in common bond. The easternmost bay of the addition contains a wooden double door with six fixed lights; it is surmounted by an eight light transom.

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Three windows occupy the next bays of the eastern section of the addition. The westernmost bay of the section contains a bricked-in arch enframing a single door. The western section of the addition contains three six over six double-hung sash windows to the east and a double door within a bricked in arch in the westernmost bay.

The westernmost section of the north facade is partially hidden by a hyphen which connects it to the Auditors Annex #3 and covers three westernmost bays. In addition, a metal canopy extends over the visible first storey bays. The easternmost visible bay has a window within a heightened arch. The second visible bay from the east has a first storey door, as does the fifth, though the doors there are lower than the others. There are no hoists visible on this section of the north facades, and the two westernmost dormers have sash; only the easternmost dormer is blocked.

The east (Fourteenth Street) facade of the Auditors Annex #2 has three bays. The central window has a typical first storey window. It is flanked by two eight over eight double-hung sash units with eight light transoms and set with a segmentally arched aperture. On the second storey the segmentally arched center aperture extends above the upper string course. The aperture contains an eight over eight double-hung sash unit surmounted by a four light transom which is in turn surmounted by an eight light transom. The center unit is flanked by four over four double-hung sash units, each surmounted by both a two light transom and a four light transom. The windows flanking the center aperture are segmentally arched and contain eight over eight double-hung sash units. A small narrow vertical flat-arched one light window pierces the center of the gable.

Due to the change in grade, the west (Fifteenth Street) facade has a blind basement. Stucco covers the brick up to the first storey sill course and is wearing off. The three windows of the first storey are identical to those of the first storey of the east facade. The second storey windows are each identical to the flanking second storey windows of the east facade. The center of the gable was pierced by a similar window that is now blocked.

Auditors Building Annex #2

8 SIGNIFICANCE

| PERIOD | AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW | | | |
|---|--|---|---|--|
| <input type="checkbox"/> PREHISTORIC | <input type="checkbox"/> ARCHEOLOGY-PREHISTORIC | <input type="checkbox"/> COMMUNITY PLANNING | <input type="checkbox"/> LANDSCAPE ARCHITECTURE | <input type="checkbox"/> RELIGION |
| <input type="checkbox"/> 1400-1499 | <input type="checkbox"/> ARCHEOLOGY-HISTORIC | <input type="checkbox"/> CONSERVATION | <input type="checkbox"/> LAW | <input type="checkbox"/> SCIENCE |
| <input type="checkbox"/> 1500-1599 | <input type="checkbox"/> AGRICULTURE | <input type="checkbox"/> ECONOMICS | <input type="checkbox"/> LITERATURE | <input type="checkbox"/> SCULPTURE |
| <input type="checkbox"/> 1600-1699 | <input checked="" type="checkbox"/> ARCHITECTURE | <input type="checkbox"/> EDUCATION | <input type="checkbox"/> MILITARY | <input type="checkbox"/> SOCIAL/HUMANITARIAN |
| <input type="checkbox"/> 1700-1799 | <input type="checkbox"/> ART | <input type="checkbox"/> ENGINEERING | <input type="checkbox"/> MUSIC | <input type="checkbox"/> THEATER |
| <input type="checkbox"/> 1800-1899 | <input type="checkbox"/> COMMERCE | <input type="checkbox"/> EXPLORATION/SETTLEMENT | <input type="checkbox"/> PHILOSOPHY | <input type="checkbox"/> TRANSPORTATION |
| <input checked="" type="checkbox"/> 1900- | <input type="checkbox"/> COMMUNICATIONS | <input type="checkbox"/> INDUSTRY | <input type="checkbox"/> POLITICS/GOVERNMENT | <input type="checkbox"/> OTHER (SPECIFY) |
| | | <input type="checkbox"/> INVENTION | | |

SPECIFIC DATES

1903 - 1912 & Following

BUILDER/ARCHITECT

STATEMENT OF SIGNIFICANCE

Auditors Building Annex #1 possesses numerous qualities which makes the building architecturally significant and worthy of inclusion in the National Register. Although this group of spaces, mainly consisting of the Bureau of Engraving and Printing Laundry and Stable, together with intermediate buildings which physically connected the existing structure, has gone through subsequent modifications and alterations in the architectural fabric, little attention has been paid to its deserved and still inherent elements of significance.

Placed within an area of massive, monumental classical limestone buildings, lies this structure making up the southernmost part of the Bureau of Engraving and Printing Complex. It is a portion which represents government industrial architecture at a small scale but which must be observed through the context of the entire Auditors Complex. The ancillary activities that took place in this building were supportive and ultimately related to what took place in the rest of the complex. Therefore, Annex #1 is a vital entity of the entire Bureau of Engraving and Printing Complex, which was the first facility designed and constructed for the U.S. Department of the Treasury Bureau of Engraving and Printing by the Federal Government.

Although this structure is partially obscured and hidden from public view, it reflects the architectural statement of the complex. The low-scale, picturesque spirit and elements within the spaces created, for instance, reinforce and further develop the very sensitive characteristic qualities of the other structures in the complex.

The structures of the Bureau of Engraving and Printing are to be considered as an integrated and cohesive whole. The separate buildings should be thought of as stages of developments rather than as mere expansion and architectural afterthought.

The entire complex is architecturally and historically a truly significant building type. It housed the engraving and printing process of the currency, a genuinely unique function only undertaken by the Federal Government. Auditors Building Annex #1 together with the rest of the Bureau of Engraving and Printing Complex merits listing in the National Register.

9 MAJOR BIBLIOGRAPHICAL REFERENCES

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY 1.52 Acres 1.52 Acres

UTM REFERENCES

A

| | | | | | | | | | | | | | |
|------|---|---------|----|---|---|---|----------|---|---|---|---|---|---|
| 1 | 8 | 3 | 23 | 6 | 2 | 0 | 4 | 3 | 0 | 5 | 9 | 0 | 0 |
| ZONE | | EASTING | | | | | NORTHING | | | | | | |

B

| | | | | | | | | | | | | |
|------|--|---------|--|--|--|--|----------|--|--|--|--|--|
| | | | | | | | | | | | | |
| ZONE | | EASTING | | | | | NORTHING | | | | | |

VERBAL BOUNDARY DESCRIPTION

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

| STATE | CODE | COUNTY | CODE |
|-------|------|--------|------|
| STATE | CODE | COUNTY | CODE |

11 FORM PREPARED BY

NAME / TITLE

Historic Preservation Branch

ORGANIZATION

General Services Administration

DATE

STREET & NUMBER

18th and F Streets, N.W.

TELEPHONE

202-566-1371

CITY OR TOWN

Washington 20405

STATE

District of Columbia

12 CERTIFICATION OF NOMINATION

STATE HISTORIC PRESERVATION OFFICER RECOMMENDATION

YES

NO

NONE

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

In compliance with Executive Order 11593, I hereby nominate this property to the National Register, certifying that the State Historic Preservation Officer has been allowed 90 days in which to present the nomination to the State Review Board and to evaluate its significance. The evaluated level of significance is National State Local

FEDERAL REPRESENTATIVE SIGNATURE

Michael J. Mullon

TITLE HISTORIC PRESERVATION OFFICER

DATE 3-8-78

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

W. Smith

DATE

4/27/78

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

ATTEST:

Carol D. Shull

DATE

4-27-78

KEEPER OF THE NATIONAL REGISTER

PH. 0664626

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**

FOR FEDERAL PROPERTIES

| | |
|------------------|-------------|
| FOR NPS USE ONLY | |
| RECEIVED | MAR 13 1978 |
| DATE ENTERED | |

SEE INSTRUCTIONS IN HOW TO COMPLETE NATIONAL REGISTER FORMS
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

1 NAME

HISTORIC

Bureau of Engraving and Printing South Outbuilding

AND/OR COMMON

Auditors Building Annex #2

2 LOCATION

STREET & NUMBER

225 14th Street, S.W.

__NOT FOR PUBLICATION

CITY, TOWN

Washington

CONGRESSIONAL DISTRICT

__ VICINITY OF

Federal District

STATE

District of Columbia

CODE

11

COUNTY

N.A.

CODE

001

3 CLASSIFICATION

CATEGORY

- DISTRICT
- BUILDING(S)
- STRUCTURE
- SITE
- OBJECT

OWNERSHIP

- PUBLIC
- PRIVATE
- BOTH
- PUBLIC ACQUISITION**
- IN PROCESS
- BEING CONSIDERED

STATUS

- OCCUPIED
- UNOCCUPIED
- WORK IN PROGRESS
- ACCESSIBLE**
- YES: RESTRICTED
- YES: UNRESTRICTED
- NO

PRESENT USE

- AGRICULTURE
- COMMERICAL
- EDUCATIONAL
- ENTERTAINMENT
- GOVERNMENT
- INDUSTRIAL
- MILITARY
- MUSEUM
- PARK
- PRIVATE RESIDENCE
- RELIGIOUS
- SCIENTIFIC
- TRANSPORTATION
- OTHER:

4 AGENCY General Services Administration - Public Buildings Service

REGIONAL HEADQUARTERS: (If applicable)

STREET & NUMBER

18th & F Streets, N.W.

CITY, TOWN

Washington,

STATE

District of Columbia

__ VICINITY OF

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE,
REGISTRY OF DEEDS, ETC.

District of Columbia Register of Deeds

STREET & NUMBER

D Street at 6th Street, N.W.

CITY, TOWN

Washington

STATE

District of Columbia

6 REPRESENTATION IN EXISTING SURVEYS

TITLE

None

DATE

__FEDERAL __STATE __COUNTY __LOCAL

DEPOSITORY FOR
SURVEY RECORDS

CITY, TOWN

STATE

7 DESCRIPTION

| CONDITION | | CHECK ONE | CHECK ONE |
|--|---------------------------------------|---|---|
| <input type="checkbox"/> EXCELLENT | <input type="checkbox"/> DETERIORATED | <input type="checkbox"/> UNALTERED | <input checked="" type="checkbox"/> ORIGINAL SITE |
| <input type="checkbox"/> GOOD | <input type="checkbox"/> RUINS | <input checked="" type="checkbox"/> ALTERED | <input type="checkbox"/> MOVED DATE _____ |
| <input checked="" type="checkbox"/> FAIR | <input type="checkbox"/> UNEXPOSED | | |

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The Auditors Building Annex #2, originally the Bureau of Engraving and Printing South Outbuilding, was constructed in 1902, from designs by the office of James Knox Taylor, Supervising Architect of the Treasury 1897-1912. Just south of the Auditors Building, Annex #2 is a long narrow building running between 14th and 15th Streets, Southwest. Two storeys high, the original building measures 393 feet by 44 feet and twenty-two bays long by three bays wide.

A center section of four bays divides the building symmetrically. The roof is set off by shaped gables; its northern slope has a closed louvred monitor; because the south wall raises to the height of the roof ridges, the southern half of the roof is flat. The nine bay sections to the east and west have gabled roofs with dormers. The dormers rise directly from the walls and interrupt the projecting roof. Centrally placed louvred monitors surmount the roof in the two east and west sections of the building. The gables on the east and west facades are shaped and composed of quarter circles joined to a semi circular apex by a cyma recta and cyma reversa. The curved sections are joined by right angles. Behind the gables are bracketed eaves. There is a one storey addition with a flat roof and penthouse in the center four bays of the north facade.

The building is constructed of wall bearing masonry faced with red brick laid in English bond. The window sills are of granite and the roofs of red sheet metal with standing seams.

The typical bays of the first storey of both north and south facades contain a segmentally arched aperture with two eight over eight double-hung sash windows surmounted by a fixed four light transom. The windows are separated by wide wooden mullions. The second storey sill course separates the two storeys and continues around the building. Most of the second storey bays are articulated by pairs of eight over eight double-hung sash units set within segmentally arched openings. A string course above the windows creates a band that continues around the building. On both north and south facades, the dormers are located above the second, fifth, and eighth bays from each end. Many of the dormers are now blocked and filled with air vents. Many of the other windows are blocked or contain air conditioners. In all the windows, the area between the glazing and the arch is filled with wood.

On the southern facade, the four bays of the center section are articulated by five rivet-studded steel columns the full height of the building. They support girders above the second storey windows. The sills of the first storey apertures are closer to grade level in the center bays. The three

8 SIGNIFICANCE

| PERIOD | AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW | | | |
|---|--|---|---|--|
| <input type="checkbox"/> PREHISTORIC | <input type="checkbox"/> ARCHEOLOGY-PREHISTORIC | <input type="checkbox"/> COMMUNITY PLANNING | <input type="checkbox"/> LANDSCAPE ARCHITECTURE | <input type="checkbox"/> RELIGION |
| <input type="checkbox"/> 1400-1499 | <input type="checkbox"/> ARCHEOLOGY-HISTORIC | <input type="checkbox"/> CONSERVATION | <input type="checkbox"/> LAW | <input type="checkbox"/> SCIENCE |
| <input type="checkbox"/> 1500-1599 | <input type="checkbox"/> AGRICULTURE | <input type="checkbox"/> ECONOMICS | <input type="checkbox"/> LITERATURE | <input type="checkbox"/> SCULPTURE |
| <input type="checkbox"/> 1600-1699 | <input checked="" type="checkbox"/> ARCHITECTURE | <input type="checkbox"/> EDUCATION | <input type="checkbox"/> MILITARY | <input type="checkbox"/> SOCIAL/HUMANITARIAN |
| <input type="checkbox"/> 1700-1799 | <input type="checkbox"/> ART | <input type="checkbox"/> ENGINEERING | <input type="checkbox"/> MUSIC | <input type="checkbox"/> THEATER |
| <input type="checkbox"/> 1800-1899 | <input type="checkbox"/> COMMERCE | <input type="checkbox"/> EXPLORATION/SETTLEMENT | <input type="checkbox"/> PHILOSOPHY | <input type="checkbox"/> TRANSPORTATION |
| <input checked="" type="checkbox"/> 1900- | <input type="checkbox"/> COMMUNICATIONS | <input type="checkbox"/> INDUSTRY | <input type="checkbox"/> POLITICS/GOVERNMENT | <input type="checkbox"/> OTHER (SPECIFY) |
| | | <input type="checkbox"/> INVENTION | | |

SPECIFIC DATES

BUILDER/ARCHITECT

STATEMENT OF SIGNIFICANCE

Auditors Building Annex #2 originally housed (from west to east) ink mills, an engine and dynamo house, coal storage, oil burners (for destroying withdrawn currency), a machine shop on the first storey, and a carpenter shop on the second storey.¹

The Bureau of Engraving and Printing left the building in 1914 when the new Main Building, south of Annex #1, was completed. Annex #2 is now used as offices for the Bureau of Fisheries of the Department of the Interior and the Federal Protective Service, and for storage.

Auditors Building Annex #2 is a good example of a multi-purpose quasi-industrial building of its period. The unusual dormers and gables bespeak a determination to endow an industrial building with more architectural interest than usual. This effort was inspired by the Aesthetic movement in England, (e.g. Lawther Lodge Kensington Gore, London, 1874)². Moreover, the vast length of the building may reflect an effort to unify the block after the various additions to the Auditors Building.

Despite minor alterations and the presence of Annex #1 to the south, the building retains much of its original appearance. Today the building stands as an unusual example of English bond brickwork and Flemish inspired gable roofs in Washington, D.C.

1 Sanborn Map Company Insurance Maps of Washington, D.C. (New York, Sanborn Map Company, 1912).

2 Elizabeth Aslin, The Aesthetic Movement (N.Y., Proeger, 1969).

PH 0664618

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM

FOR FEDERAL PROPERTIES

FOR NPS USE ONLY

RECEIVED

MAR 13 1978

DATE ENTERED

APR 27 1978

SEE INSTRUCTIONS IN HOW TO COMPLETE NATIONAL REGISTER FORMS
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

1 NAME

HISTORIC

Bureau of Engraving and Printing West Outbuilding

AND/OR COMMON

Auditors Building Annex #3

2 LOCATION

STREET & NUMBER

1421 Independence Avenue, S.W.

NOT FOR PUBLICATION

CITY, TOWN

CONGRESSIONAL DISTRICT

Washington

VICINITY OF

Federal District

STATE

CODE

COUNTY

CODE

District of Columbia

11

N.A.

001

3 CLASSIFICATION

CATEGORY

OWNERSHIP

STATUS

PRESENT USE

DISTRICT

PUBLIC

OCCUPIED

AGRICULTURE

MUSEUM

BUILDING(S)

PRIVATE

UNOCCUPIED

COMMERCIAL

PARK

STRUCTURE

BOTH

WORK IN PROGRESS

EDUCATIONAL

PRIVATE RESIDENCE

SITE

PUBLIC ACQUISITION

ACCESSIBLE

ENTERTAINMENT

RELIGIOUS

OBJECT

IN PROCESS

YES: RESTRICTED

GOVERNMENT

SCIENTIFIC

BEING CONSIDERED

YES: UNRESTRICTED

INDUSTRIAL

TRANSPORTATION

NO

MILITARY

OTHER:

4 AGENCY

General Services Administration - Public Buildings Service

REGIONAL HEADQUARTERS: (If applicable)

STREET & NUMBER

18th & F Streets, N.W.

CITY, TOWN

STATE

Washington

VICINITY OF

District of Columbia

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE,

REGISTRY OF DEEDS, ETC.

District of Columbia Register of Deeds

STREET & NUMBER

D Street at 6th Street, N.W.

CITY, TOWN

STATE

Washington

District of Columbia

6 REPRESENTATION IN EXISTING SURVEYS

TITLE

None

DATE

FEDERAL STATE COUNTY LOCAL

DEPOSITORY FOR
SURVEY RECORDS

CITY, TOWN

STATE

7 DESCRIPTION

| CONDITION | | CHECK ONE | CHECK ONE |
|--|---------------------------------------|---|---|
| <input type="checkbox"/> EXCELLENT | <input type="checkbox"/> DETERIORATED | <input type="checkbox"/> UNALTERED | <input checked="" type="checkbox"/> ORIGINAL SITE |
| <input checked="" type="checkbox"/> GOOD | <input type="checkbox"/> RUINS | <input checked="" type="checkbox"/> ALTERED | <input type="checkbox"/> MOVED DATE _____ |
| <input type="checkbox"/> FAIR | <input type="checkbox"/> UNEXPOSED | | |

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The Bureau of Engraving and Printing West Outbuilding (now known as Auditors Building Annex #3) was built in 1905 and designed by James Knox Taylor, Supervising Architect of the Treasury Department 1897-1912. Originally built to house printing presses, the building occupies a site at the southeast corner of Independence Avenue and Fifteenth Street, S.W. immediately to the West of the Bureau of Engraving and Printing (now the Auditors Building).

The building is 250' long on the east and west facades and 66' wide. Thirteen bays long and two bays wide, the building has two storeys above a full basement. Because the site slopes slightly to the west, there are basement windows only on the west and north facades. A limestone penthouse surmounts the flat roof at the south end of the building. At the southeast corner there is a small one storey brick addition built between 1909 and 1912 which projects south linking the building with Annex #2 (formerly the Bureau of Engraving and Printing south outbuilding) to form an L shaped complex. In addition, an enclosed bridge has been added to link the building to the Auditors Building.

The building is constructed of masonry bearing walls with concrete slab floors. It is faced with brick laid in Flemish bond; limestone is used on the basement and for trim.

The basement serves as the podium for the building, and a limestone molding at the imposts of the second storey arches functions as the building's architrave. The frieze zone above it is of brick and is surmounted by a limestone cornice, incorporating a row of mutules. The shaped molding above the cornice is surmounted by a low brick parapet topped by a single course of terra cotta coping which is doubled above the building's piers.

Each bay of the building has a standard fenestration from which very few vary. On the first storey each window is tripartite, divided by mullions into a twelve-over-twelve double-hung sash window flanked by six-over-six double-hung sash windows, forty-eight lights in all. A paneled metal spandrel separates the first storey windows from the second storey windows, which are identical to those below, with the addition of transoms with four-over-four light centers flanked by two-over-two light sections. Thus, the typical second storey windows have 64 lights. The windows are recessed behind the pier plane and have narrow segmentally arched surrounds of single rowlock brick. The window surrounds are surmounted by stone arches springing from the buildings architrave. The arches have projecting tripartite keystones.

Because the east facade contains the three entrance doors, it must be considered the principal facade despite the fact that it is visible only from the open-ended courtyard. It contains thirteen bays articulated by brick piers. The southernmost bay projects forward about four feet. The center unit of the first storey window just south of the central entrance bay and the second window to the north of it are filled in, with only small grilles at the top. The double doors and four light transoms of the two northernmost entrance bays are centered under the central unit above, and thus the brick surrounds are wider than elsewhere. The doors are set in a

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**

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| DATE ENTERED | APR 27 1978 |

CONTINUATION SHEET

ITEM NUMBER **7** PAGE 2

flatheaded brick arch with a brick keystone. Instead of the metal spandrels, the Flemish bond continues to the sill of the second storey window. The door of the southernmost entrance bay is positioned like the others, but with a limestone keystone. The brick wall again continues up to the stone sill of the second storey window, resting on two symmetrically placed limestone blocks. This window is composed of twin six-over-six double-hung sash surmounted by two four light fixed sash. Because this window is narrower than the others, the brick surround is wider. Moreover, the greater space between the window and the stone arch is filled by a flat brick arch.

On the northern facade, a cement staircase with a pipe railing gives access from the sidewalk to the entrance level. A blocked two light basement window is placed horizontally under the western bay. The stone of the basement is sectioned so that it appears there used to be a terraced stairway the width of the building.

On the western facade, the southern four apertures of the basement have been bricked in. The remaining nine contain windows divided by mullions into two halves with six lights. They are covered by grilles composed of twelve bars which are supported by cross bars enclosing circles. The thirteen basement windows are surmounted by keystones that rise from the lintel to the projecting band terminating the basement.

Only the second storey of the southern facade is exposed. The eastern bay has the typical second storey fenestration, but the western bay has been bricked in and has a small six-over-six light window.

The exterior of Annex #3 remains substantially the way it was when first constructed. The interior of the building was subdivided in 1955 into offices off a central corridor. This construction is cinderblock, and air-conditioning ducts have been installed above louvered acoustical ceilings. The printing and engraving machinery has been removed and nothing of note remains inside the building.

8 SIGNIFICANCE

| PERIOD | AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW | | | | |
|---|--|---|---|--|--|
| <input type="checkbox"/> PREHISTORIC | <input type="checkbox"/> ARCHEOLOGY-PREHISTORIC | <input type="checkbox"/> COMMUNITY PLANNING | <input type="checkbox"/> LANDSCAPE ARCHITECTURE | <input type="checkbox"/> RELIGION | |
| <input type="checkbox"/> 1400-1499 | <input type="checkbox"/> ARCHEOLOGY-HISTORIC | <input type="checkbox"/> CONSERVATION | <input type="checkbox"/> LAW | <input type="checkbox"/> SCIENCE | |
| <input type="checkbox"/> 1500-1599 | <input type="checkbox"/> AGRICULTURE | <input type="checkbox"/> ECONOMICS | <input type="checkbox"/> LITERATURE | <input type="checkbox"/> SCULPTURE | |
| <input type="checkbox"/> 1600-1699 | <input checked="" type="checkbox"/> ARCHITECTURE | <input type="checkbox"/> EDUCATION | <input type="checkbox"/> MILITARY | <input type="checkbox"/> SOCIAL/HUMANITARIAN | |
| <input type="checkbox"/> 1700-1799 | <input type="checkbox"/> ART | <input type="checkbox"/> ENGINEERING | <input type="checkbox"/> MUSIC | <input type="checkbox"/> THEATER | |
| <input type="checkbox"/> 1800-1899 | <input type="checkbox"/> COMMERCE | <input type="checkbox"/> EXPLORATION/SETTLEMENT | <input type="checkbox"/> PHILOSOPHY | <input type="checkbox"/> TRANSPORTATION | |
| <input checked="" type="checkbox"/> 1900- | <input type="checkbox"/> COMMUNICATIONS | <input type="checkbox"/> INDUSTRY | <input type="checkbox"/> POLITICS/GOVERNMENT | <input type="checkbox"/> OTHER (SPECIFY) | |
| | | <input type="checkbox"/> INVENTION | | | |

SPECIFIC DATES 1905

BUILDER/ARCHITECT

STATEMENT OF SIGNIFICANCE

Before 1903 there were four small buildings (one wooden and three brick) on the site of the Auditors Building Annex #3.¹ The Bureau of Engraving and Printing printed securities in the building from December 1905 until 1914.² This building now houses offices of the Foreign Agricultural Services.

The largest of the three annexes to the Auditors Building, the building is also the most unified and distinguished architecturally. The limestone arcade between the stone base and cornice provides a rhythm that dominates and helps to unify the 15th Street side of the block. Moreover, as an unusual example of turn-of-the-century Government industrial architecture, Annex #3 demonstrates the care and detail that Taylor employed in creating public architectural statements for the government, even in an industrial building like this one.

1. G. William Baist's Real Estate Atlas of Surveys of Washington, District of Columbia... (Philadelphia, G. W. Baist, 1903).
2. U.S. Treasury Department, History of the Bureau of Engraving and Printing, 1862-1962 (Washington, Government Printing Office, 1962).

9 MAJOR BIBLIOGRAPHICAL REFERENCES

G. William Baist, Baist's Real Estate Atlas of Surveys of Washington, District of Columbia..., Philadelphia, G. W. Baist, 1903. Same, 1909.

Sanborn Map Company, Insurance Maps of Washington, D. C., New York, Sanborn Map Company, 1903. Same, 1912.

U.S. Treasury Department, History of the Bureau of Engraving and Printing, 1862-1962, Washington, Government Printing Office.

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY 0.4

UTM REFERENCES

A

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 ZONE EASTING NORTHING

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 ZONE EASTING NORTHING

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VERBAL BOUNDARY DESCRIPTION

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

| STATE | CODE | COUNTY | CODE |
|-------|------|--------|------|
| | | | |
| | | | |

11 FORM PREPARED BY

NAME / TITLE

National Heritage Corporation
 ORGANIZATION

March 24, 1975
 DATE

STREET & NUMBER

309 North Matlack Street
 CITY OR TOWN

TELEPHONE

215-436-9000
 STATE

West Chester

Pennsylvania

12 CERTIFICATION OF NOMINATION

STATE HISTORIC PRESERVATION OFFICER RECOMMENDATION

YES

NO

NONE

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

In compliance with Executive Order 11593, I hereby nominate this property to the National Register, certifying that the State Historic Preservation Officer has been allowed 90 days in which to present the nomination to the State Review Board and to evaluate its significance. The evaluated level of significance is National State Local.

FEDERAL REPRESENTATIVE SIGNATURE

Michael F. Mulroy

TITLE HISTORIC PRESERVATION OFFICER

DATE 3.8.78

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

ATTEST:

Carol O'Sullivan

DATE

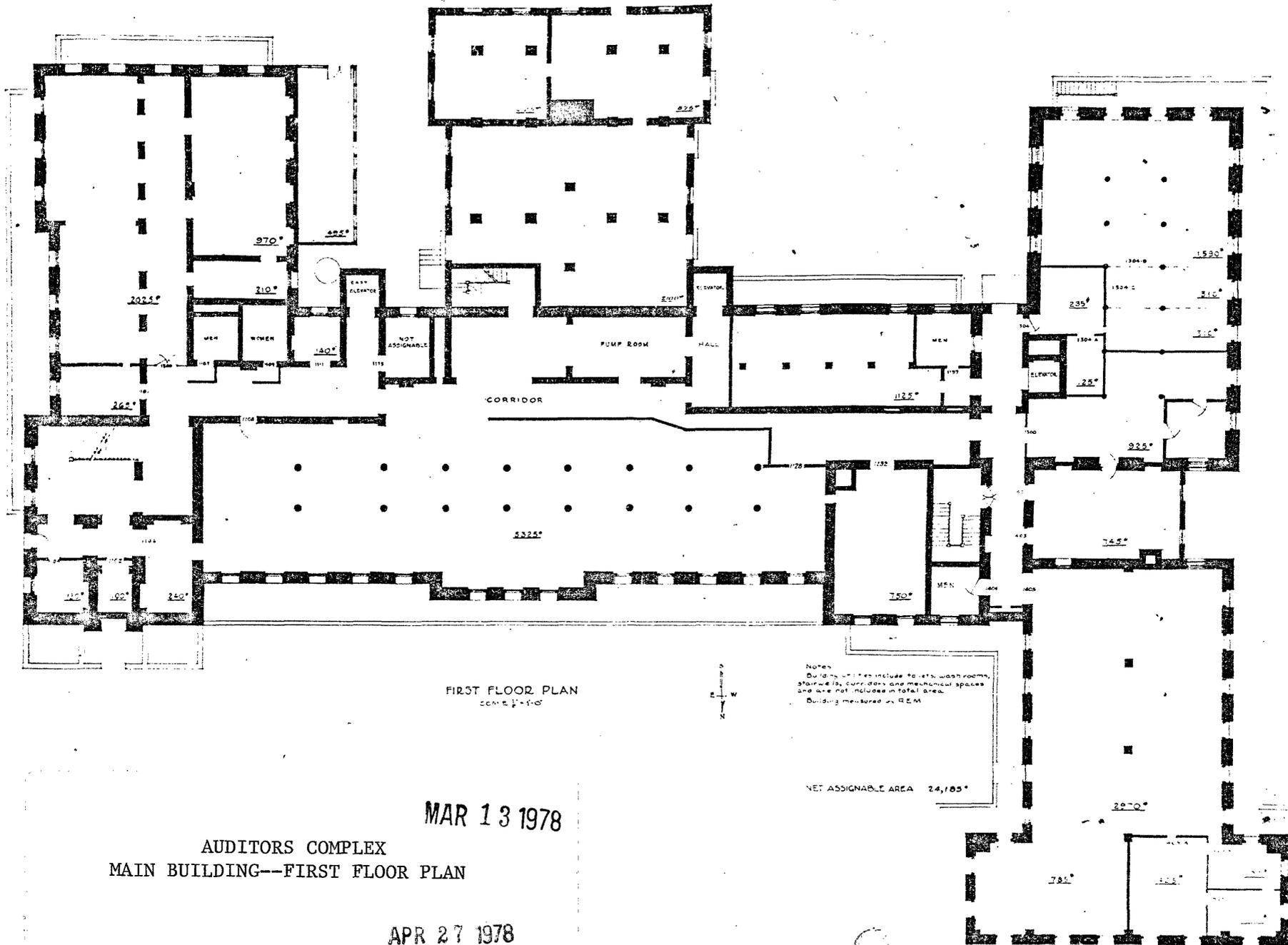
4/27/78

KEEPER OF THE NATIONAL REGISTER

DATE

4-27-78

KEEPER OF THE NATIONAL REGISTER



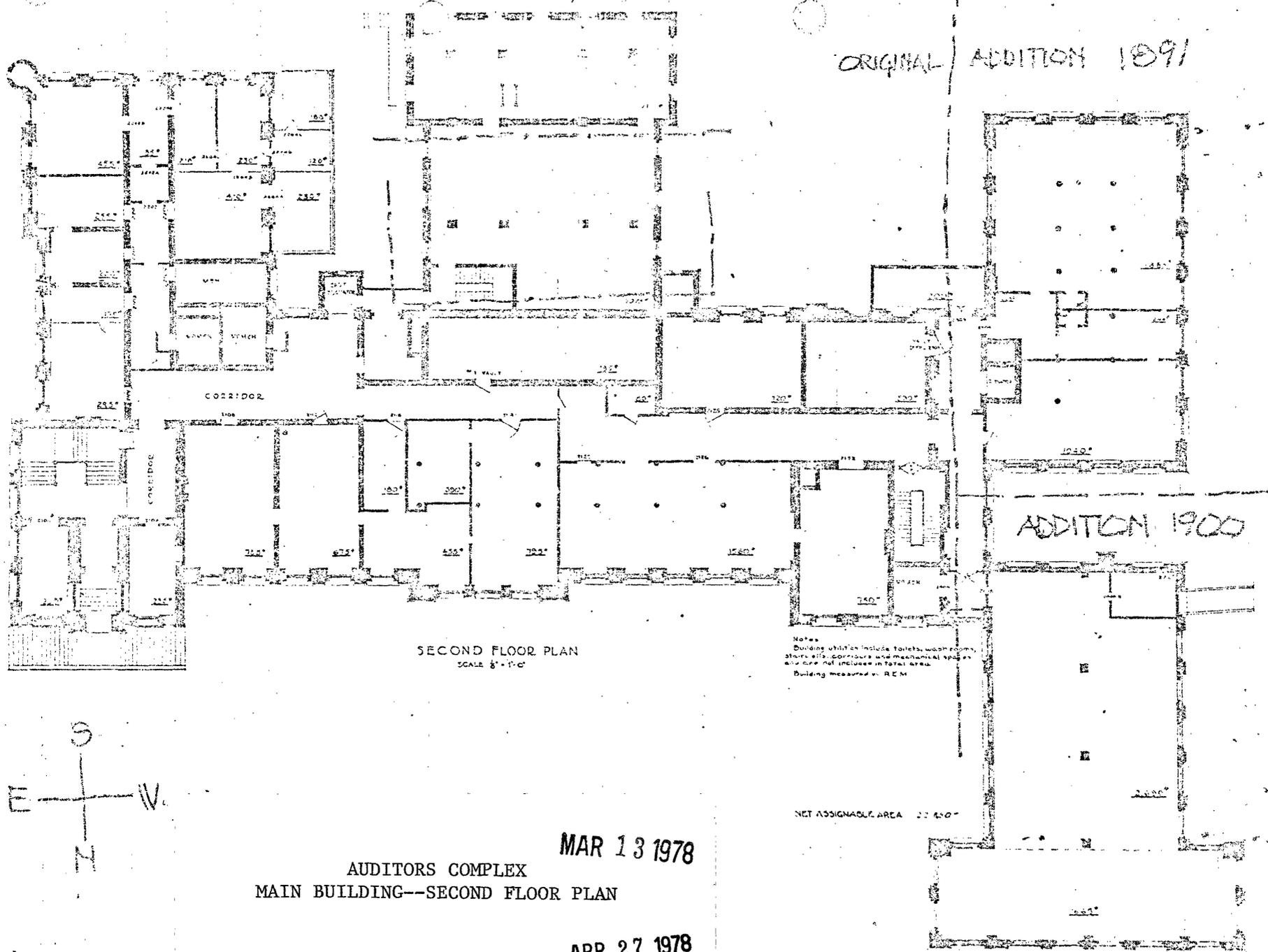
FIRST FLOOR PLAN
cont. of p. 10

Notes:
Building utilities include toilets, wash rooms,
stairwells, corridors and mechanical spaces
and are not included in total area.
Building measured by R.E.M.

NET ASSIGNABLE AREA 24,185*

MAR 13 1978
AUDITORS COMPLEX
MAIN BUILDING--FIRST FLOOR PLAN

APR 27 1978



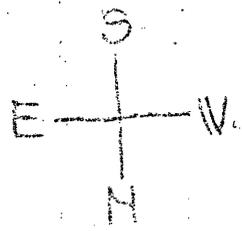
ORIGINAL / ADDITION 1891

ADDITION 1900

SECOND FLOOR PLAN
SCALE 1/8" = 1'-0"

Notes:
Building utilities include toilets, wash rooms,
stairwells, corridors and mechanical spaces
and are not included in Total Area.
Building measured w. R.E.M.

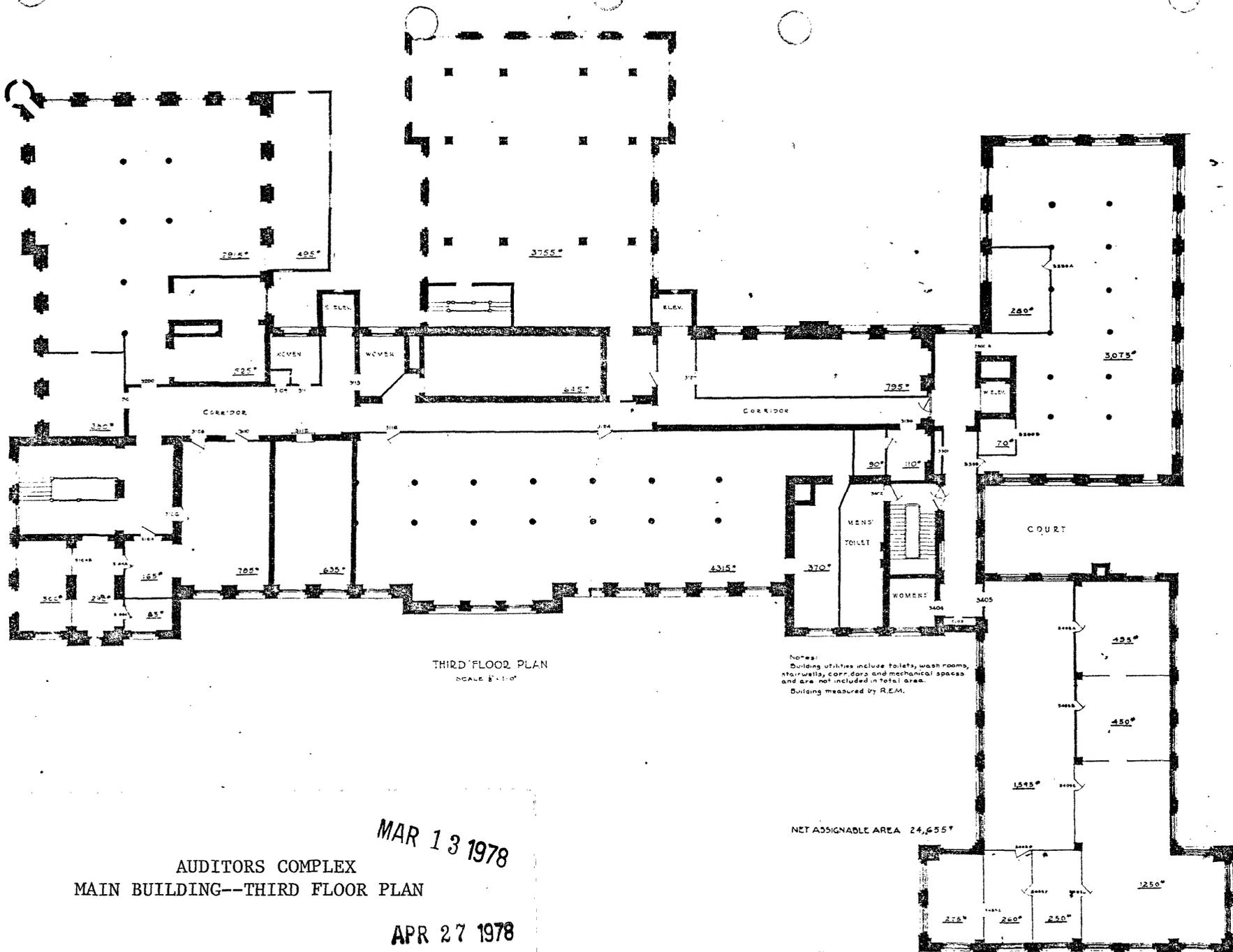
NET ASSIGNABLE AREA 22,400'



MAR 13 1978

AUDITORS COMPLEX
MAIN BUILDING--SECOND FLOOR PLAN

APR 27 1978

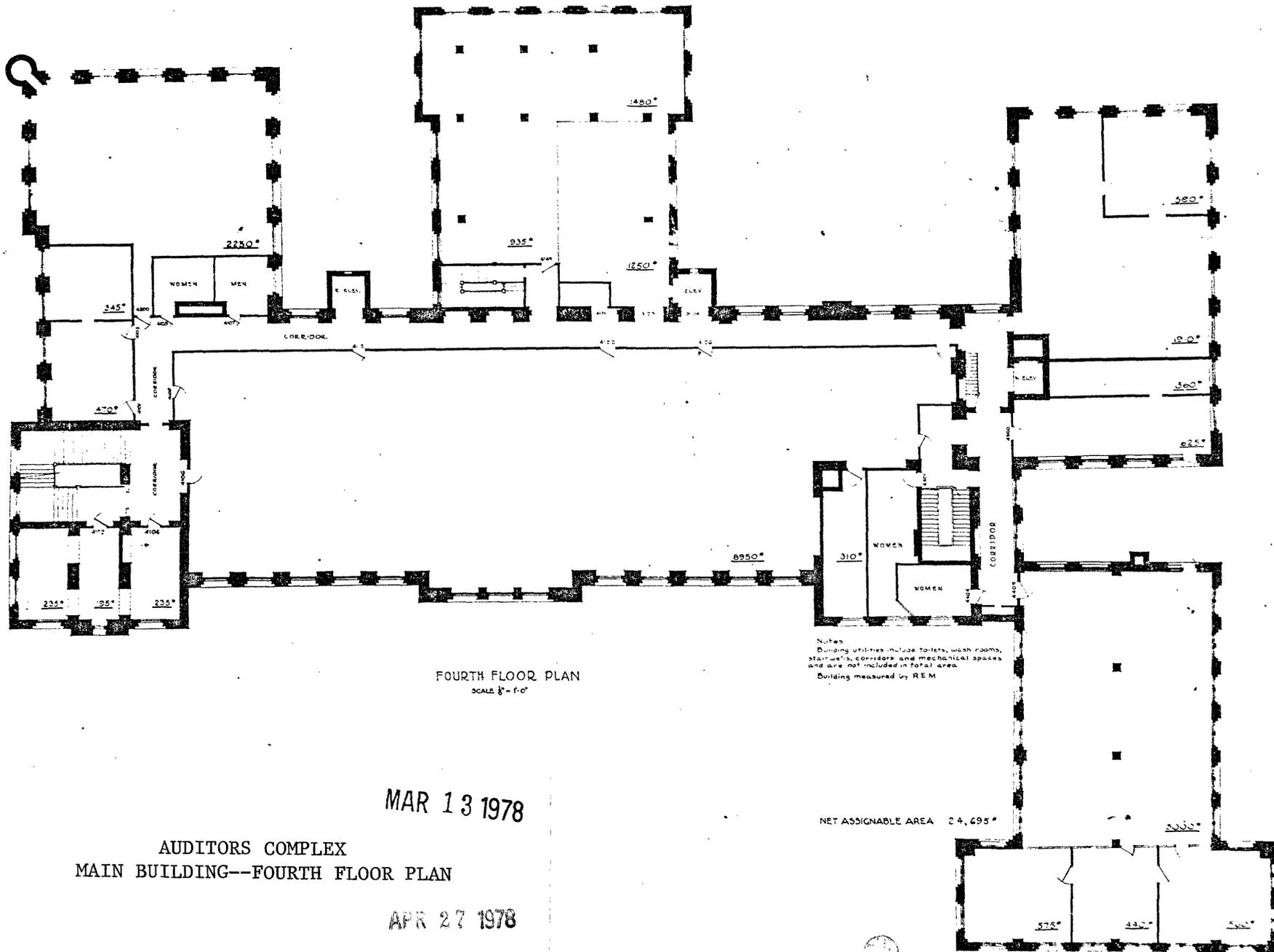


THIRD FLOOR PLAN
SCALE 1/4" = 1'-0"

Notes:
Building utilities include toilets, wash rooms,
stairwells, corridors and mechanical spaces
and are not included in total area.
Building measured by R.E.M.

NET ASSIGNABLE AREA 24,655'

MAR 13 1978
AUDITORS COMPLEX
MAIN BUILDING--THIRD FLOOR PLAN
APR 27 1978



FOURTH FLOOR PLAN
SCALE 1/8" = 1'-0"

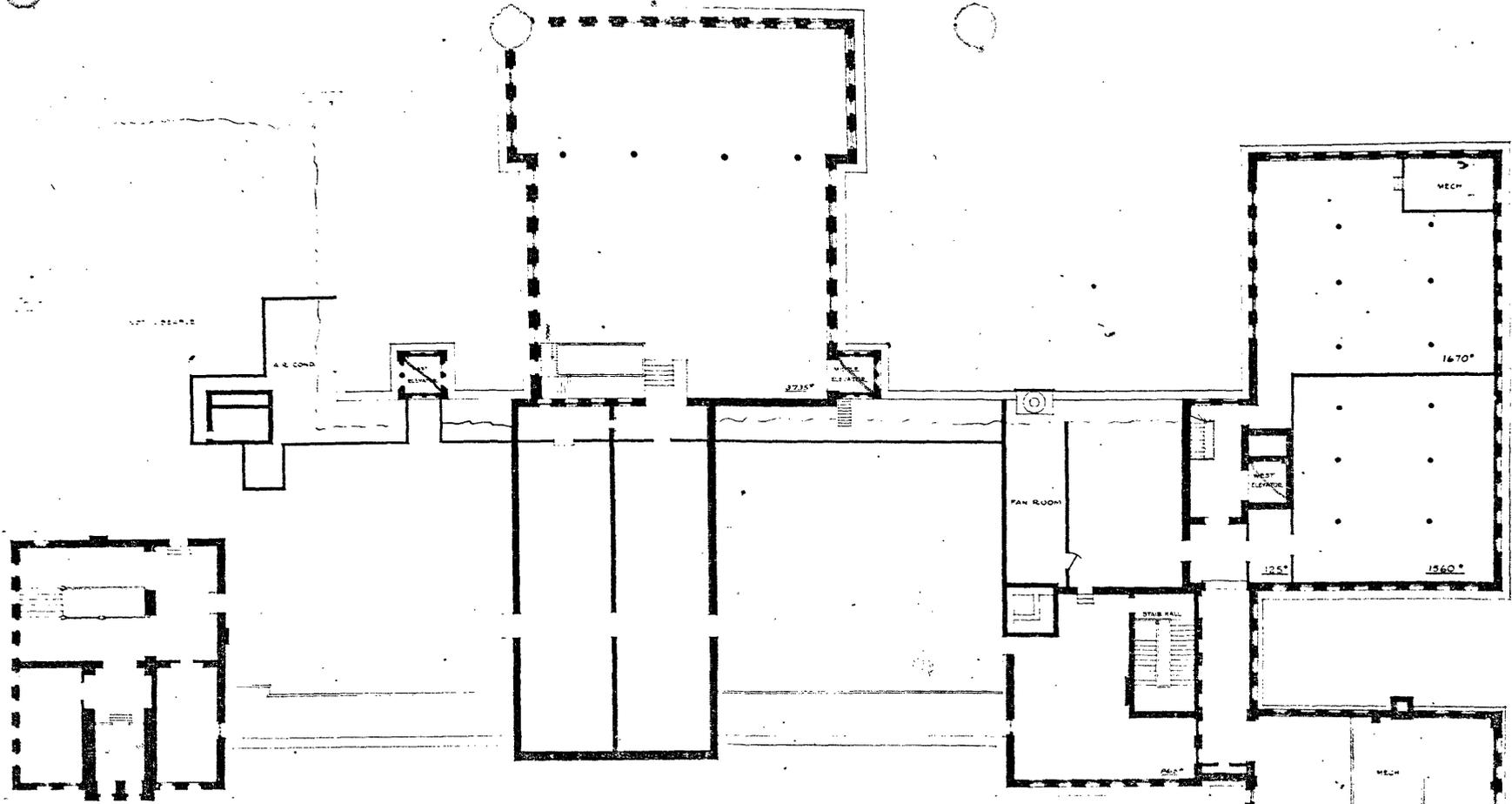
Notes
Building utilities include toilets, wash rooms,
stairwells, corridors and mechanical spaces
and are not included in total area.
Building measured by REM

NET ASSIGNABLE AREA 24,695'

MAR 13 1978

AUDITORS COMPLEX
MAIN BUILDING--FOURTH FLOOR PLAN

APR 27 1978



FIFTH FLOOR PLAN
SCALE 1/8" = 1'-0"

Notes:
Building utilities include toilets, wash rooms,
stairwells, corridors and mechanical spaces
and are not included in total area.
Building measured by R.E.M.

NET ASSIGNABLE AREA 12,400'

AUDITORS COMPLEX
MAIN BUILDING--FIFTH FLOOR PLAN

MAR 13 1978

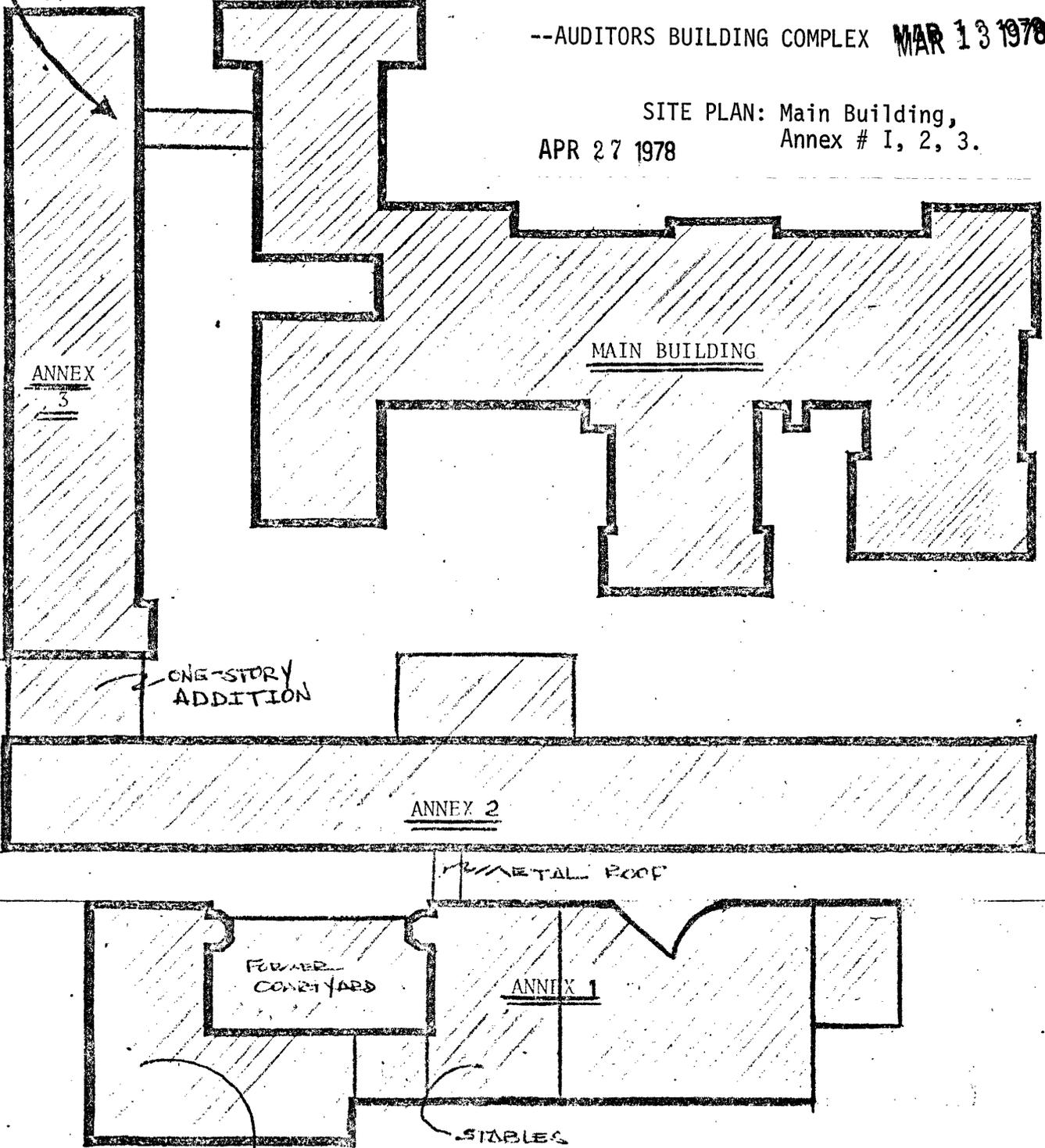
APR 27 1978

INDEPENDENCE AVENUE S.W.

2ND FLOOR BRIDGE
CONNECTION BETWEEN MAIN BLDG
AND ANNEX #3.

--AUDITORS BUILDING COMPLEX MAR 13 1978

SITE PLAN: Main Building,
Annex # I, 2, 3.
APR 27 1978



ANNEX
3

MAIN BUILDING

ONE-STORY
ADDITION

ANNEX 2

METAL ROOF

FORMER
COURTYARD

ANNEX 1

STABLES

LAUNDRY

14 TH STREET S.W.

AUDITORS COMPLEX

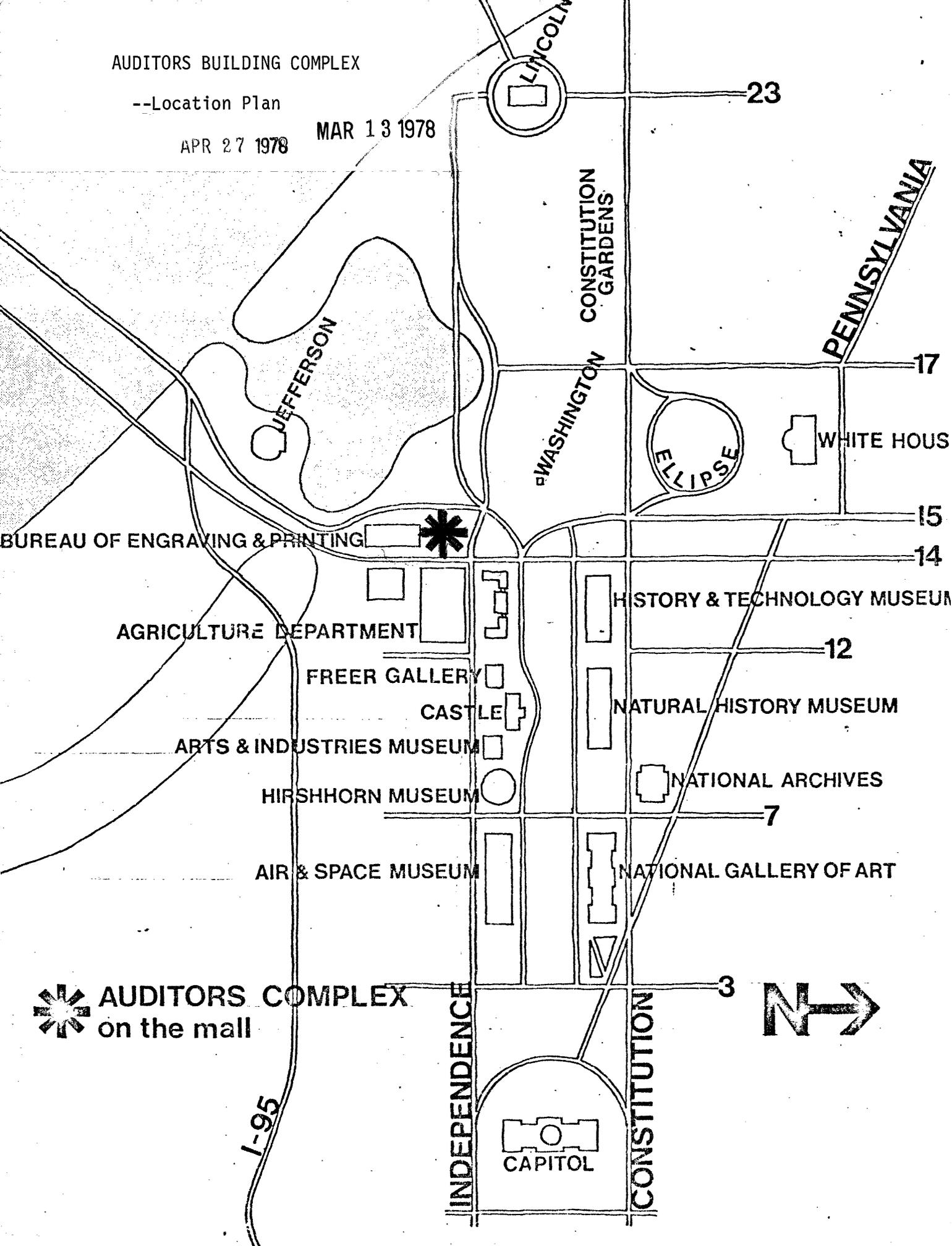


AUDITORS BUILDING COMPLEX

--Location Plan

APR 27 1978

MAR 13 1978



BUREAU OF ENGRAVING & PRINTING



AGRICULTURE DEPARTMENT

FREER GALLERY

CASTLE

ARTS & INDUSTRIES MUSEUM

HIRSHHORN MUSEUM

AIR & SPACE MUSEUM

 AUDITORS COMPLEX
on the mall

I-95

INDEPENDENCE

CAPITOL

CONSTITUTION

