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NPS Form 10-900
(Rev. 11-90)

OMB No. 10024-0018

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

1. Name of Property

Historic name: JOHN J. EARLEY OFFICE AND STUDIO
Other names/site number:

2. Location

Street & Number: 2131 G Street, N.W. [ ] Not for Publication
City or town: Washington [ ] Vicinity
State: D.C. Code: 001 County Code: Zip Code: 20037

3. State/Federal Agency Certification

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

David Maloney/State Historic Preservation Officer 5/4/2010
Signature of certifying official/Title Date

D.C. Historic Preservation Office
State or Federal agency and bureau

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

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I, hereby, certify that 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
[ ] other, (explain:)

Signature of the Keeper Date of Action
for Edson H. Beall 6.18.10

5. Classification

Ownership of Property	**Category of Property**	**No. Resources within Property**
[X] Private	[X] Building(s)	Contributing Noncontributing
[ ] Public-Local	[ ] District	2 ___ Buildings
[ ] Public-State	[ ] Site	___ ___ Sites
[ ] Public-Federal	[ ] Structure	___ ___ Structure
	[ ] Object	___ ___ Objects
		2 ___ Total

Name of related multiple property listing

_____

Number of contributing Resources previously listed in the National Register 0

6. Function or Use

Historic Functions (enter categories from instructions)	Current Functions (enter categories from instructions)
DOMESTIC/single dwelling	EDUCATION/education-related
COMMERCE/professional	

7. Description

Architectural Classification (enter categories from instructions)	Materials (enter categories from instructions)
LATE 19TH & 20th CENTURY REVIVALS	foundation: CONCRETE
Classical Revival	walls: BRICK
	STUCCO
	roof: SYNTHETICS; ASPHALT
	other:

Narrative Description

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

ARCHITECTURAL DESCRIPTION

The John J. Earley Office and Studio is located at 2131 G Street, N.W. in Washington, D.C. Designed and built by John J. Earley in 1907, the building is one of two artists' workspaces on the block, the other being the adjacent Augustus Bussard House and Studio (1916) at 2129 G Street, N.W. The Earley Office and Studio is located mid-block on the north side of the street. The two-story main office building is L-shaped in plan. The studio, or back building, is rectangular in plan and made up of one- and two-story sections. A landscaped courtyard with mature vegetation and benches is located in the space between the studio and the main office building.

OFFICE

The two-story, four-bay former office building rests on a solid concrete foundation. The building's main façade (the south elevation) is clad in Earley's trademark architectural concrete; the other elevations are clad in brick in an American bond pattern. The building lacks applied ornamentation. A flat roof of tin and slag caps the building, with a pent roof of slate shingles at the façade. Metal coping is visible at the east, west and north elevations. A corbelled brick chimney is located flush with the east elevation. The primary entrances to the main building are located off center at the facade. A one story addition projects from the rear of the building connecting it to the studio located at the rear of the property.

The first story of the south elevation is divided into two sections, each three bays wide and each with an entrance. These divisions came as the result of an addition made to the building in 1911, which introduced two new bays to the façade. At the eastern half of the façade, a single-light fixed window with transom is flanked to one side by a single-leaf door with three lights and a transom, and to the other side by another fixed single-light window with transom (now filled with an air conditioning unit). The three bays are separated from one another by fluted molding. At the western half of the façade, the single-leaf door with three lights and transom (now in-filled) is located adjacent to paired 6/6 wood sash windows with window grilles. An air-

conditioning unit is present in the upper sash of the easternmost of these windows. A shallow panel of architectural concrete is located in between the first and second stories of the façade, centrally spaced above the bays at the eastern half. Patchwork or ghosting of a former porch is present at the same space of the western half of the façade. The second story of the façade is made up of four 6/6 wood-sash windows above a continuous sill of architectural concrete.

Looking west at the east elevation of the building, the 1911 addition is evident in comparison to the original 1907 portion of the building. The 1911 addition, although also constructed in brick in an American bond pattern, is not as tall as the 1907 portion. Flush with the 1911 section is a one-story addition, which meets at the ell formed by the two building sections. Projecting from the one-story addition is a flat roof open porch supported by turned wooden posts. Windows at the first story of the east elevation include a 6/6 wood frame window with a grille located adjacent to a 6/6 wood sash window with a transom, now protected by a grille and with an air-conditioning unit in its upper sash. Additionally, a pair of multi-light casement windows is located beneath a fixed band of four lights at the east elevation of the one-story addition. A 2/2 wood frame window supported by a concrete lug sill is located at the second story of the east elevation. An air-conditioning unit is located in the upper half of this window.

At the rear of the 1907 portion of the building is a one-story addition that connects the office building to the studio, which is located at the northern edge of the property. Above the addition, the second story of the 1907 portion of the building is clad in architectural concrete, a marked difference from the brick exterior of the east and west elevations. A single-leaf door with a metal storm door is located off center at the second story of the 1907 portion of the building. This door is topped by a single-light transom and is adjacent to a five-light sidelight supported by a concrete sill. The other portion of the two-bay rear façade is a pair of 6/6 wood sash windows, the western most of which has an air-conditioning unit in its upper sill. Like the 1907 portion of the building, a one-story addition covers most of the north elevation for the 1911 portion of the building. At the second story, a 6/6 wood sash window is located within a segmental arched opening of headers and is supported by a concrete lug sill.

The studio is connected to the office building by a one-story masonry addition clad in stucco with

a shallow-pitched shed roof. This section of the building contains a 6/6 wood sash window with a lug sill of concrete, and a single-leaf door with a small single-light. These features are located at the northernmost portion of the section's east elevation, nearest the studio.

STUDIO

The John J. Earley Studio is located at the rear (the northern end) of the property, and was constructed in 1907 simultaneously with the main office structure. Built in 1907, the exterior material of the studio is red brick in an American bond pattern. The main portion of the studio is two stories beneath a gable roof of asphalt shingles, while the northern portion of the studio is one-story beneath a shed roof of slag. The one-story wing of the office and the studio create a courtyard that is now landscaped and provides seating for students.

The studio's main façade (the south elevation) is comprised of three bays, and is setback from G Street approximately one hundred feet. The centrally located entrance at the first story is accessed through the courtyard space. The entrance has modern double-leaf, single-light doors of metal that are flanked by two-light sidelights. A canvas awning hangs above the door. This entry serves as the primary access point to the building. The central bay at the second story of the south elevation is made up of paired multi-light casement windows, resting on a sill of headers and beneath a fixed band of four lights. Twelve-light fixed windows resting on a sill of headers are located to either side of the central bay. A corbelled cornice is also present at this elevation.

The numerous casement windows in the studio reflects Earley's need for natural light in his workspace. Additionally, marks in the surface of the gable roof suggest that there used to be a large skylight present at the north elevation. Although some of the interior space of the building has been modified to accommodate the use of the building as an academic office, the original purpose of the building is evident (Note: no interior designation is sought by the application).

The west elevation features two bays at the first story. One of the openings is for an air-conditioning unit, while the other is a single-light fixed window with grille. Although patchwork

is apparent in the brick at this elevation, it does not appear as though there were other windows present at this elevation. The east elevation of the studio is not visible, as it is next to the Bussard studio on the adjacent property.

Ghosting of a former skylight window is apparent at the north elevation of the roof. Four-light wood casement windows line the second story of the north elevation, providing light to the interior work spaces of the studio. A ventilator is now centrally located within the former skylight opening. The north elevation of the one-story section of the studio is comprised of five bays. From east to west, the bays include: a 6/6 wood sash window with a segmental arch of double headers above; a four-panel wooden door beneath a transom of six lights; paired fifteen-light fixed windows; a shallow ribbon of five lights beneath a segmental arch of double headers; and a modern metal door with a small single light in its upper half, and a segmental arch of double headers above the door. Brick patchwork is also evident at this elevation, indicating that the current arrangement of bays and makeup of window and doors may not be original.

INTERIOR

The main building of the John J. Earley Office and studio is currently used by The George Washington University for administrative office space. The main building retains its original spatial configuration, as well as detailing including paneling, crown molding, and wood trim. Currently, the studio back building is used as performance and dance space; little original material remains on the interior. However, the interior is comprised of a large open space, presumably the same arrangement that would have been employed in Earley's studio.

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.

[X] **B** Property is associated with the lives of persons significant in our past.

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

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

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 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.

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

Areas of Significance
(Enter categories from instructions)

INVENTION

Period of Significance
1907-1936

Significant Dates

Significant Person
(Complete if Criterion B is marked above.)

Earley, John J.

Cultural Affiliation

Architect/Builder

John J. Earley (architect)

STATEMENT OF SIGNIFICANCE

The John J. Earley Office and Studio is significant as the workspace of John J. Earley, the artist, architect, and engineer who perfected a method of mixing and exposing the aggregate that combines with cement and water to produce concrete. Earley's architectural concrete was not only durable, but attractive. The uniform and colorful appearance of Earley's concrete was a departure from the monochromatic concrete block appearance of most concrete surfaces. This allowed buildings finished in concrete to have a more stylized appearance. The "Earley Process" eventually led to a new art form—concrete mosaic—and allowed entire buildings to be constructed of precast concrete panels. An astute businessman, Earley actively promoted the use of his exposed concrete aggregate designs and he became known as "the man who made concrete beautiful." Noteworthy examples his include the Baha'i Temple of Light in Wilmette, Illinois, Meridian Hill Park in Washington, D.C., and the Replica of the Athenian Parthenon in Nashville, Tennessee

Earley's innovations in building technologies led to revolutionary new ways to design and construct buildings from concrete. Constructed in 1907, the Earley Office and Studio housed Earley's practice until 1936—a period that encompassed the Earley Studio' formative years, as well as some of its most important work. Earley designed the building himself; in 1921, he employed his trademark architectural concrete on the façade. Working out of this humble office and studio in the Foggy Bottom neighborhood, Earley and his colleagues introduced the nation to new design possibilities of concrete.

The John J. Earley Office and Studio at 2131 Street, N.W. meets National Register of Historic Places **Criterion B: Association with persons significant in our past** for its connection to John J. Earley, an important artist, architect, and engineer who revolutionized the use of concrete in building construction. The area of significance is **Invention** in recognition of John J. Earley's pioneering role in advancing the creative use of architectural concrete. The period of significance is **1907-1936**, documenting the years the Earley Studio occupied the building.

THE JOHN J. EARLEY OFFICE AND STUDIO BUILDING

The D.C. Application for a Permit to Build number 3521 dated May 7, 1907 lists John J. Earley as the owner and architect of the office and studio that would be located at 2131 G Street. According to that application, the estimated cost of "the two-story brick building and stucco studio" was five thousand dollars. The front building was to measure fifteen feet wide by eighty feet long, and the rear building was to measure forty-six feet wide by eighty-three feet long.

As originally constructed, the two-story main building was two bays wide at the facade. In 1911, Earley applied for repair permit (number 2880) to change the partitions on the first and second floors to allow for the rearrangement of the interior. At the same time, Earley constructed a small addition on the east side of the building, and he added a porch to the front of the office. As a result of these alterations, the building expanded to its current four bay-wide appearance. Originally, the building's façade was clad in brick. In 1921, Earley applied for a permit (number 4284) to repair the cornice and cover the façade with his hallmark architectural concrete, presumably to advertise the firm's signature product.

City directories indicate that Earley may have lived in his office for a year after it was constructed; however, it chiefly served as the Earley Studio headquarters from 1907 to 1936. The decision to move the studio in 1936 was prompted in part by the city's refusal of Earley's proposal to build a large crushing plant in the residential neighborhood. The George Washington University acquired the Earley Office and Studio soon after the firm's departure for an industrial facility in Rosslyn, Virginia. Today, the main building houses University administrative offices and the back building is a dance studio.

JOHN JOSEPH EARLEY AND THE EARLEY STUDIO

John Joseph Earley was born in New York City on December 12, 1881. Earley's father, James Farrington Earley, was a fourth-generation Irish stone carver and ecclesiastical artist. James Earley immigrated to America in 1881 with his wife, Mary Kelly. In 1890, the family left New York and settled in Washington, D.C. John Earley studied at Saint John's College from 1894 to 1899. At age seventeen, he began his artistic career as an apprentice stone carver in his father's studio in Rosslyn, Virginia. Here, Earley met his future business partner of forty years, Basil Taylor, a Virginia native who began his career in masonry as a handyman for James Earley. On his deathbed, James bequeathed the family business to John and asked Taylor to remain as his son's associate.[1]

Following James Earley's death in 1906, the work of the Earley Studio assumed a new direction: plaster and stucco installation. Their early work included the remodeling of the interior of the White House for President Theodore Roosevelt. Earley and Taylor entered the stucco business soon after its use was popularized in the United States. However, deficiencies in Portland cement stuccos frequently led to corrosion and cracking. Consequently, stucco was widely condemned as an unsuitable building material. In 1911, the Bureau of Standards and Commerce conducted extensive experimentation to develop new cement mixtures that would be less vulnerable to water penetration. The Earley Studio was engaged in the initiate, constructing and evaluating test stuccoed panels for durability. These experiments provided the underpinning for Earley's later innovations in durable concrete.[2]

While the Bureau of Standards and Commerce testing was underway, the U.S. Office of Public Grounds commissioned Earley to construct a neoclassical composition of walls, stairs, and reflecting basins for a Horace Peaslee-designed public park in the Meridian Hill neighborhood of Washington, D.C. The two projects dovetailed in 1916; Earley's experiments with mixing sand and gravel in cement produced what he later called "architectural concrete." On the suggestion of

[1] Frederick W. Cron, *The Man Who Made Concrete Beautiful: A Biography of John Joseph Earley* (Ft. Collins, CO: Centennial Publications, 1977), 5-6.
[2] Cron, *The Man Who Made Concrete Beautiful*, 7-9.

Cass Gilbert, the architectural concrete for the Meridian Hill walls imitated the appearance of pebble mosaics that Gilbert had seen in Italy. Earley achieved the desired effect by stripping the concrete finish before it was fully set. The result was astonishingly colorful. Instead of the typical grey, the wall's finish was a creamy tan. Earley described the "Earley Process," as his method would become known, and the visually appealing end result:

> This method of treating surfaces at once supplied the strength and size that was lacing before. The wall was no longer a plastered one, but was reinforced concrete and nothing else, and it seemed big and strong enough to meet all demands that would be made upon it. A change took place in color. The surface which had been wholly a cement gray, was broken in frequent spots by clean pebbles in the natural color, which varied from white to yellow, to light brown. These spots relieved the gray of the cement to such an extent that they imparted to the whole structure a cream color which was a great improvement and a decided step forward.[3]

Color was very important to John Earley. As a student, he had studied Art History and was an admirer of French Impressionist painters. His interest in color is apparent in the way that he approached concrete. The Earley Process allowed for the production of concrete in varying colors, based on the color of the stones. The process also resulted in a more uniform appearance for the concrete, since the aggregate was not separated. By experimenting in his studio with different ratios, textures, and mixtures of aggregate, he was able to create a specific color of concrete for each project; similar to how an artist would choose their palette for a design. As an article in the *Washington Post* stated, "color and its science are claiming the attention of architects and artists in a new and profound way. No longer is it to be left merely to the feeling of the artist to get results."[4]

Beginning in 1921, Earley received his first of four patents for his method of producing architectural concrete. The first patent awarded to Earley was for flexible joints for stuccoed

[3] Cron, *The Man Who Made Concrete Beautiful*, 9.
[4] "Works in Chapel," *The Washington Post*, 31 October 1926, F6.

buildings. The flexible joint was to combat the "unsightly cracks which develop more particularly at the corners of openings and radiate from these openings." Also in 1921, Earley secured a patent for methods of producing a predetermined color effect in concrete and stucco. By developing this method, "a greater variety of color and texture schemes may be had, than with any known process now in use." In 1922, Earley was awarded a patent for a building structure method. Earley's fourth patent was awarded in 1936 for a system of fastening a wall structure.[5]

Earley's innovative architectural concrete won the studio numerous commissions in Washington, D.C. in the 1920s and 1930s. The Earley Studio's many noteworthy projects included the interior of the Shrine of the Sacred Heart, the ceilings in the Department of Justice Building, and the Polychrome Houses in Silver Spring, Maryland. In these projects, the Earley Studio achieved a "concrete mosaic" appearance. In order to achieve this finish, the design elements were pre-cast into slabs that would be pressed into the mortar. The imprinted designs then served as guides for the plasterers, who would apply the ornament. Earley also worked with local architects Irwin S. Porter and Joseph A. Lockie on several projects including the Church of the Reformation, the Byron S. Adams Print Shop, the Otis Elevator Building, the King Office Building, and the Evening Star Parking Plaza, the most notable project of the collaboration. It was as a result of these projects in addition to Earley's large body of work in concrete that he earned the reputation as "the man who made concrete beautiful."[6]

The Earley Studio's work was not limited to the Washington, D.C area; the Earley Process was employed in many high-profile projects across the nation. One of Earley's first major commissions was working with the famous sculptor Lorado Taft in constructing the Fountain of Time in Chicago, Illinois, in 1921.[7] Described at the time as one of the largest undertakings in the history of American sculpture, the Fountain of Time is a 120-foot long representation of a human wave

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[5] John J. Earley, *Flexible Joint for Stuccoed Buildings*, U.S. Patent 1355756, Filed 21 February 21 1918 and issued 12 October 1920; John J. Earley, *Method of Producing a Predetermined Color Effect in Concrete and Stucco*, U.S. Patent 1376748, Filed 6 July 1920 and issued 3 May 1921.

[6] Mary Carolyn Brown, *Porter and Lockie, Washington Architects* (M.A. Thesis, The Graduate School of Arts and Sciences of The GWU, 1990), 155-156.

[7] "John J. Earley, Obituary," *The Washington Post*, 26 November 1945.

containing 100 individual figures. Taft selected Earley because uniform color and texture of the concrete was integral to the feel of the sculpture. Earley Studio spent six months making the massive model required for the Fountain of Time. After its completion, Earley realized his architectural concrete was a fine arts medium, capable of being used in intricate designs. Earley's work on the Fountain of Time put him in the national spotlight.[8]

During the 1930s, The Earley Studio expanded its work to include pre-cast concrete single-family houses. To facilitate the new venture, Earley chartered a corporation, The Earley Process Corporation, with himself as president and Basil Taylor as vice-president. Oswald F. Schuette, a Washington newspaper businessman with a keen interest in architectural concrete, served as the secretary and treasurer. Earley and Taylor made the structural systems of their pre-cast homes so simple that an average builder could erect the dwellings with no more than an A-frame and a chain joist. The concrete exterior of a model house they constructed near the Colesville Pike in Silver Spring, MD, the "Polychrome House," was tinted rose pink. Although only a handful of the pre-cast homes were constructed in suburban Washington, D.C., they foreshadowed the widespread use of concrete panels in building construction.[9]

Throughout his career, Earley received numerous awards and accolades. In 1936, the American Institute of Architects awarded Earley a craftsmanship medal for "meritorious and original work in the application of color to masonry and the development of a new technique for the decorative use of concrete." That same year American Concrete Institute's Henry C. Turner Gold Medal for

[8] Richard W. Steiger, "Fountain of time—mighty sculpture cast in concrete," *Concrete Construction* (Sept. 1984), 797-800.
[9] Cron, *The Man Who Made Concrete Beautiful*, 49-53.

"outstanding achievement in developing concrete as an architectural medium." Earley also served as President of the American Concrete Institute. [10]

John Earley died on November 25, 1945 at his apartment at 2701 Connecticut Avenue, N.W. He was survived by his wife, Elizabeth Viboud Earley, and daughter, Mrs. Frances Earley Kuhn. Prior to his death, John Earley sold the Earley Studio to Basil Taylor for one dollar. Taylor continued to run the Studio until 1952, and was succeeded by his son, Vernon G. Taylor. After eighty-four years in existence, the Earley Studio closed in 1973.[11]

[10] "District Architect Wins Craft Medal for Creative Work," *The Washington Post*, 4 May 1936; Cron, *The Man Who Made Concrete Beautiful*, 48.
[11] "John J. Earley, Obituary," *The Washington Post*, 26 November 1945; Cron, *The Man Who Made Concrete Beautiful*, 60-62.

9. Major Bibliographic References

[X] See continuation sheet

Previous documentation on file (NPS):

[ ] preliminary determination of individual listing (36 CFR 67)
[ ] previously listed in the NR
[ ] 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 add. data:
[X] State SHPO office
[ ] Other State agency
[ ] Federal agency
[ ] Local government
[ ] University
[ ] Other
Specify repository:
_____

10. Geographical Data

Acreage of property Office: .09 acres Studio: .03 acres

UTM References

1 /1 /8 / /3 /2 /5 /8 /1 /6 / /4 /3 /0 /8 /0 /1/1 /
Zone Easting Northing

[ ] See continuation sheet

Verbal Boundary Description

The John J. Earley Office and Studio at 2131 G Street, N.W. is located in Square 79, on that part of Lot 861, that was previously Lot 8, in Washington, D.C.

[ ] See continuation sheet

Boundary Justification

Square 79, on that part of Lot 861, that was previously Lot 8, on which the John J. Early Office and Studio are currently located represent all of the land associated with the original construction of the office and studio in 1907 and its 1911 addition.

[ ] See continuation sheet

BIBLIOGRAPHY

Brown, Mary Carolyn. "Porter and Lockie, Washington Architects." MA thesis. The Graduate School of Arts and Sciences of The George Washington University, 1990.

Cron-Earley Collection. Georgetown University Archives, Washington, D.C.

Cron, Frederick W. *The Man Who Made Concrete Beautiful*. Ft. Collins, Colorado: Centennial Publications, 1977.

"District Architect Wins Craft Medal for Creative Work," *Washington Post*, 4 May 1936.

Earley, John J. *Flexible Joint for Stuccoed Buildings*. U.S. Patent 1355756. Filed 21 February 1918, and issued 12 October 1920.

Earley, John J. *Method of Producing a Predetermined Color Effect in Concrete and Stucco*. U.S. Patent 1376748. Filed 6 July 1920 and issued 3 May 1921.

Earley, John J. *Building Structure and Method of Producing the Same.* U.S. Patent 2050290. Filed 8 May 1935 and issued 11 August 1936.

"Earley Process Concern Opens Offices in D.C." *Washington Post.* 6 January 1935.

"John J. Earley, Obituary." *Washington Post.* 26 November 1945.

"Works in Chapel." *Washington Post*. 31 October 1926.

11. Form Prepared By

Name/title Janet Emery Flynn and Laura Hughes, Architectural Historians
Organization EHT Traceries, Inc. Date February 2008
Street & Number 1121 5th Street, NW Telephone (202) 393-1199
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 The George Washington University
street & number 2121 I Street, N.W. Suite 701 telephone (202) 994-2371
city or town Washington state District of Columbia zip code 20052

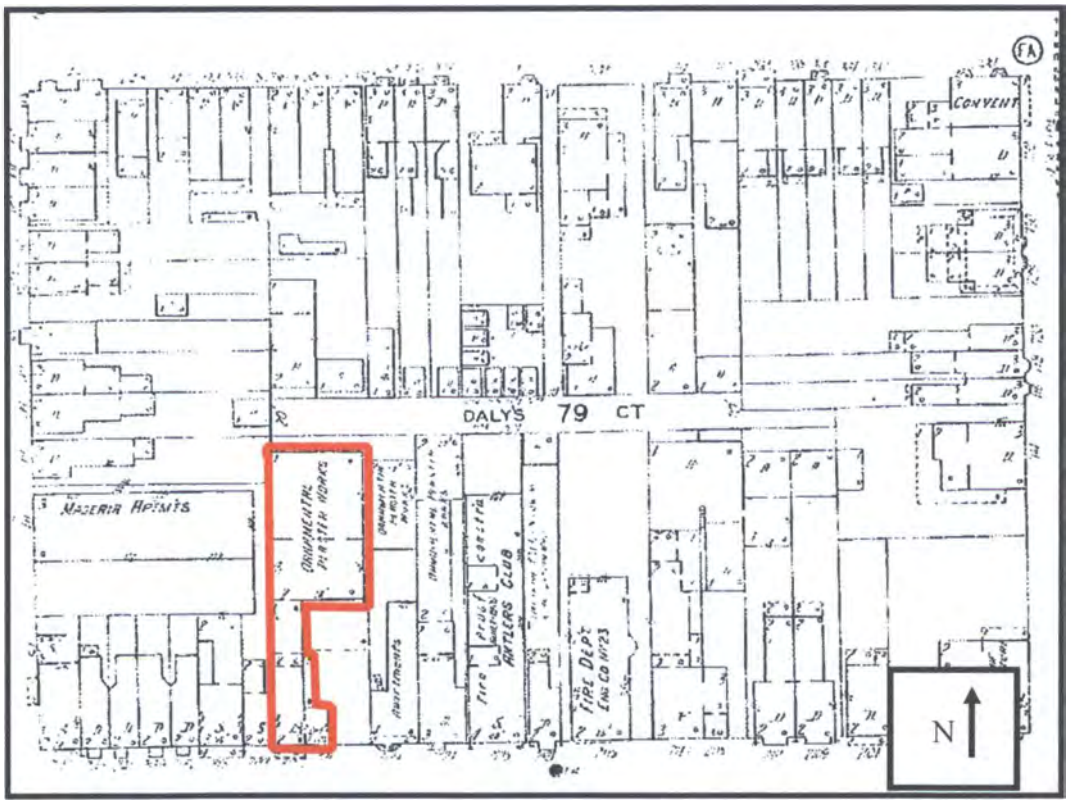
United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
Continuation Sheet

John J. Earley Office and Studio
Washington, D.C.

Section number Maps **Page** 1

The Sanborn Building and Property Atlas of Washington, D.C., Vol. 1 (1928), sheet 33.



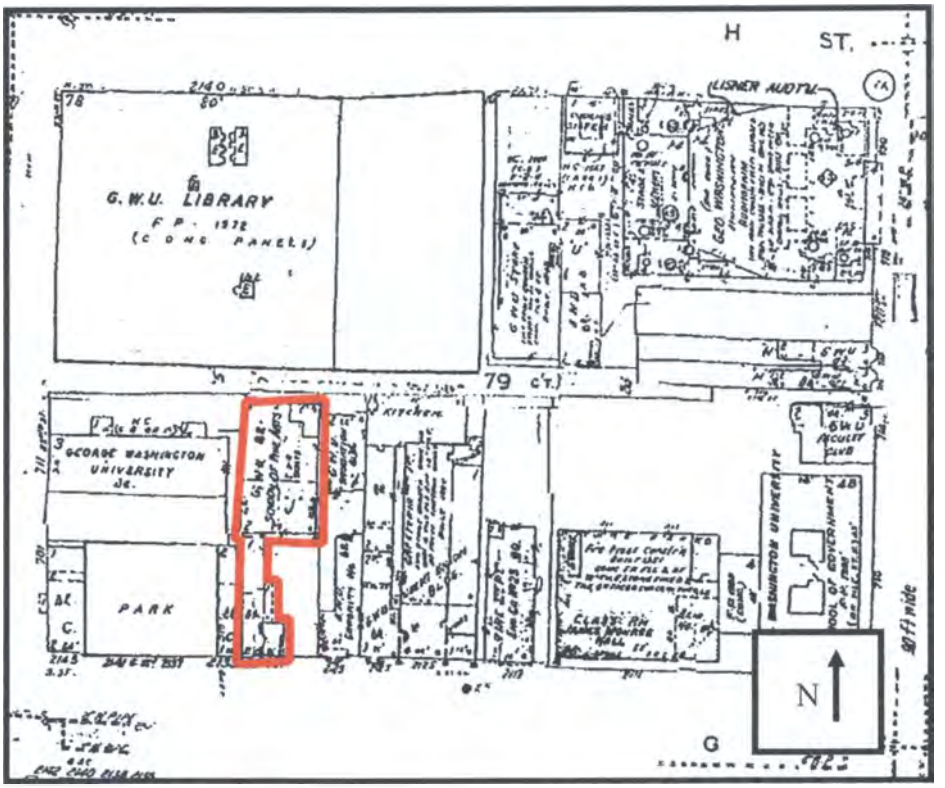
United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
Continuation Sheet

John J. Earley Office and Studio
Washington, D.C.

Section number Maps **Page** 2

The Sanborn Building and Property Atlas of Washington, D.C., Vol. 1 (1999), sheet 33.



UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Earley, John J., Office and Studio

MULTIPLE NAME:

STATE & COUNTY: DISTRICT OF COLUMBIA, District of Columbia

DATE RECEIVED: 5/07/10 DATE OF PENDING LIST: 5/28/10
DATE OF 16TH DAY: 6/12/10 DATE OF 45TH DAY: 6/21/10
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 10000367

REASONS FOR REVIEW:

APPEAL:	N	DATA PROBLEM:	N	LANDSCAPE:	N	LESS THAN 50 YEARS:	N
OTHER:	N	PDIL:	N	PERIOD:	N	PROGRAM UNAPPROVED:	N
REQUEST:	N	SAMPLE:	N	SLR DRAFT:	N	NATIONAL:	N

COMMENT WAIVER: N

✓ ACCEPT ___ RETURN ___ REJECT 6.18.10 DATE

ABSTRACT/SUMMARY COMMENTS:

Entered in
The National Register
of
Historic Places

RECOM./CRITERIA_____

REVIEWER_____ DISCIPLINE_____

TELEPHONE_____ DATE_____

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

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


G W DELICATESSEN

John J. Earley Office and Studio
Washington, DC
EHT Traceries, Inc.
August 2006
EHT Traceries, Inc.
South Elevation, looking northeast
Photo 1 of 10


TESSEN

John J. Earley Office and Studio
Washington, DC
EHT Traceries, Inc.
August 2006
EHT Traceries, Inc.
South Elevation, looking north
Photo 2 of 10


GRANT SCHOOL

John J. Earley Office and Studio
Washington, DC
EHT Traceries, Inc.
August 2006
EHT Traceries, Inc.
North and East Elevations, looking Southwest
Photo 3 of 10

John J. Earley Office and Studio
Washington, DC
EHT Traceries, Inc.
August 2006
EHT Traceries, Inc.
Detail of architectural concrete at south elevation
Photo 4 of 10

John J. Earley office and Studio
Washington, DC
EHT Traceries, Inc.
August 2006
EHT Traceries, Inc.
South Elevation of office and Studio, looking north
Photo 5 of 10


2131

John J. Earley Office and Studio
Washington, DC
EHT Traceries, Inc.
August 2006
EHT Traceries, Inc.
South Elevation of Studio, looking north
Photo 6 of 10

John J. Earley Office and Studio
Washington, DC
EHT Traceries, Inc.
August 2006
EHT Traceries, Inc.
West Elevation of Studio, looking east
Photo 7 of 10

John J. Earley Office and Studio
Washington, DC
EHT Traceries, Inc.
August 2006
EHT Traceries, Inc.
North and West Elevations of Studio, looking
southeast
Photo 8 of 10


DELL

John J. Earley Office and Studio
Washington, DC
Kim Williams
DC HPO
March 2010
Office Interior, First Floor Stair
Photo 9 of 10

John J. Earley Office and Studio
Washington, DC
Kim Williams
DC HPO
March 2010
Studio Interior
Photo 10 of 10

UNITED STATES
DEPARTMENT OF THE INTERIOR
GEOLOGICAL SURVEY

WASHINGTON WEST QUADRANGLE
DISTRICT OF COLUMBIA–MARYLAND–VIRGINIA
7.5 MINUTE SERIES
(TOPOGRAPHIC–BATHYMETRIC)

Mapped, edited, and published by the Geological Survey and the National Ocean Service

Control by USGS, NOS/NOAA, NCPS, and WSSC

Compiled by photogrammetric methods from aerial photographs taken 1955. Field checked 1956. Revised 1965

Bathymetry compiled by the National Ocean Service from tide-coordinated hydrographic surveys. This information is not intended for navigational purposes

Mean low water (dotted) line and mean high water (heavy solid) line compiled by NOS from tide-coordinated aerial photographs. Apparent shoreline (outer edge of vegetation) shown by light solid line

Polyconic projection. 10,000-foot grid ticks based on Maryland coordinate system, and Virginia coordinate system, north zone
1000-meter Universal Transverse Mercator grid, zone 18
1927 North American Datum
To place on the predicted North American Datum 1983 move the projection lines 8 meters south and 26 meters west as shown by dashed corner ticks

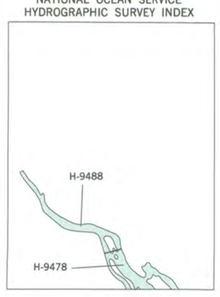
Red tint indicates areas in which only landmark buildings are shown

There may be private inholdings within the boundaries of the National or State reservations shown on this map

Revisions shown in purple and woodland compiled in cooperation with Commonwealth of Virginia agencies from aerial photographs taken 1981 and other sources. This information not field checked
Map edited 1983

Purple tint indicates extension of urban areas

NATIONAL OCEAN SERVICE
HYDROGRAPHIC SURVEY INDEX



HYDROGRAPHIC SURVEY INFORMATION

Survey Number	Survey Date	Survey Scale	Survey Line spacing (Naut. Miles)
H-9478	1977	1:5,000	.01–.08
H-9488	1976	1:5,000	.01–.05

SCALE 1:24 000

1 0 1 MILE
1000 0 1000 2000 3000 4000 5000 6000 7000 FEET
1 .5 0 1 KILOMETER

CONTOUR INTERVAL 10 FEET
NATIONAL GEODETIC VERTICAL DATUM OF 1929
BATHYMETRIC CONTOUR INTERVAL 1 METER WITH SUPPLEMENTARY 0.5 METER CONTOURS—DATUM IS MEAN LOW WATER
THE RELATIONSHIP BETWEEN THE TWO DATUMS IS VARIABLE
THE MEAN RANGE OF TIDE IS APPROXIMATELY 0.4 METER

BASE MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
BATHYMETRIC SURVEY DATA COMPLIES WITH INTERNATIONAL HYDROGRAPHIC ORGANIZATION (IHO) SPECIAL PUBLICATION 44 ACCURACY STANDARDS AND/OR STANDARDS USED AT THE DATE OF THE SURVEY

FOR SALE BY U. S. GEOLOGICAL SURVEY
DENVER, COLORADO 80225, OR RESTON, VIRGINIA 22092
NATIONAL OCEAN SERVICE, ROCKVILLE, MARYLAND 20852
AND VIRGINIA DIVISION OF MINERAL RESOURCES, CHARLOTTESVILLE, VIRGINIA 22903
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

QUADRANGLE LOCATION

UTM GRID AND 1983 MAGNETIC NORTH
DECLINATION AT CENTER OF SHEET

ROAD CLASSIFICATION

Heavy-duty ——— Light-duty ———
Medium-duty ——— Unimproved dirt - - - - -
Interstate Route U. S. Route State Route

WASHINGTON WEST, D. C.–MD.–VA.
38077-H1-TB-024

1965

PHOTOREVISED 1983
BATHYMETRY ADDED 1982

DMA 5561 I NE–SERIES V833

CONVERSION SCALES

Feet	Meters
15000	4500
14000	4000
13000	3500
12000	3000
11000	2500
9000	2000
8000	1500
7000	1000
6000	900
5000	800
4000	700
3000	600
2000	500
1000	400
0	300
	200
	100
	0

Feet	Meters
1	.3048
2	.6096
3	.9144
4	1.2192
5	1.5240
6	1.8288
7	2.1336
8	2.4384
9	2.7432
10	3.0480

To convert feet to meters multiply by .3048

To convert meters to feet multiply by 3.2808

Exposed at low tide
DEPTH GRADIENT

Meters	Feet
0	0
5	16.4
10	32.8
15	49.2
20	65.6
25	82.0

Maximum depth

ISBN 0-607-13454-2
9 780607 134544

THE JOHN J. EARLEY OFFICE AND STUDIO
2131 G STREET, NW
18 322406 E
4307499N