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FOIA Requester Service Center
Office of the General Counsel

This is the U.S. General Services Administration's (GSA) final response to your request. Your request seeks a copy of the report produced by OLBN Architectural Service, Inc. for the Old Post Office prepared for the Public Buildings Services under the WPHBA-Capital Construction Branch contract number GS11P12MKC0038.

GSA has completed its search for records responsive to your request and located 1,098 pages. You are being provided with 30 pages released in part and 846 pages released in full. Additionally, there are 222 withheld in full. Each exemption used to withhold information from the pages responsive to your request is indicated on the page (where appropriate) and listed below for your reference.

In processing your request, GSA withheld building plans pursuant to the FOIA, 5 U.S.C. § 552(b)(7)(F), which exempts from disclosure information which "could reasonably be expected to endanger the life or physical safety of any individual."

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Sincerely,

/s/

Amanda Jones
FOIA Program Manager
Senior Assistant General Counsel
Office of the General Counsel
General Services Administration

OLD POST OFFICE
HSR

GS-11P-12-MKC-0038

100% SUBMISSION

OLBN

HISTORIC STRUCTURE REPORT, OLD POST OFFICE BUILDING, WASHINGTON. D.C.

COVER PHOTOGRAPH
Pennsylvania Avenue Elevation, 2012 Image courtesy OLBN Inc.

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Preface

a. INTRODUCTION

The following document comprises a Historic Structure Report for the Old Post Office Building (OPO), located at 1100 Pennsylvania Avenue NW, Washington, DC. The report was prepared for the General Services Administration, National Capital Region, by OLBN Inc. to provide Historic Architectural/Engineering Services, Contract No. GS11P12MKC. The building survey and report preparation was conducted between June 2012 and November 2012 and reflects conditions in the building at that time. The report was prepared by the following team:

OLBN Inc.	Preservation Architects
EHT Traceries Inc.	Architectural Historians
Building Knowledge	Conservator

b. SCOPE AND PURPOSE OF THE REPORT

In preparation for updating the Old Post Office's HSR, the new historical research and documentation relied on two previously written Historic Structure Reports: a 1977 "preliminary" report that documents the building's significance and identifies many of the building's character defining features, and the 1978 HSR, that focuses on the physical evaluation of spaces and materials and provides recommendations for their treatment. These reports, published in 1977 and 1978 respectively, were created in anticipation of the comprehensive rehabilitation project.

The purpose of this Historic Structure Report is two-fold. The primary goal is to update the 1977 Preliminary and 1978 final Old Post Office Building HSR. In addressing that, the report focuses on:

- Updating the history of the design and construction
- Providing a concise evolutionary history of the building and its site
- Updating and revising the existing reports
- Documenting the changes undertaken by the 1970s-1980s rehabilitation project (as well as any subsequent modifications or additions)

The second goal of the report is to provide guidelines for the current and future rehabilitation of the Old Post Office Building in such a way as to preserve the historic and architectural integrity of the structure and the spaces within. These recommendations have been organized into three preservation zones as dictated by the GSA NCR Preservation Note 38, "Building Zones," understanding that the building's character-defining features are those that existed during the period of significance; which begins with the construction of the building and continues through its occupation and use by the U.S. Post Office Department, running from 1981 to 1934. This portion of the report focuses on:

- Survey and documentation of present physical conditions
- Re-evaluate the building to identify extant original character defining features
- Finalize Preservation Zones
- Evaluation of previous paint analysis of the original and current color schemes
- Condition and analysis of pointing mortar of the granite envelope
- Guidelines for maintenance, restoration, rehabilitation and renovation
- Guidelines for cleaning

- Guidelines for restoration or replacement of significant missing elements;
- Criteria to use in planning future building modifications, thus ensuring adherence to the Secretary of the Interior's Standards and Guidelines for Rehabilitation.

c. INTENDED USE

It is intended that this report serve as a reference guide for all future building modifications and maintenance efforts, ensuring adherence to the Secretary of the Interior's Standards and Guidelines for Rehabilitation. The report should be regularly updated to reflect physical changes to the building, newly discovered historical information, changing techniques in preservation and conservation practices and any other significant developments related to the stewardship of the building.

At the same time, It is our hope that information in this report will build a platform for shared knowledge and consistency of information about the Old Post Office. The report collects, summarizes, and centralizes a body of information that has been too broadly dispersed to be easily accessible.

d. FOCUS of the REPORT

The focus of this report is to outline the guidelines and criteria for encouraging compatibility of solutions and methods at any point when the building or its site are to undergo rehabilitation projects. These principles should be regarded as a means of directing decision-makers, design professionals and conservators toward choices that recognize and work with the key character-defining features of the building and site.

The guidelines defined in this report are consistent with the appropriate preservation zone, Secretary of the Interior's Standards and Guidelines for Rehabilitation,

and take into account applicable laws, regulations, codes and functional requirements. Specific attention has been taken in regards to life safety, fire protection, energy conservation, abatement of hazardous materials, and accessibility for persons with disabilities (ADA).

e. RESEARCH METHODOLOGY

This Historic Structure Report is both augmentation of, and includes corrections to, the Preliminary HSR of 1977 and the HSR of 1978. The existing documents were analyzed; new research was conducted in the field, and academically. Historic records were accessed at:

- The United States Postal Service Corporate Research Library and Archives
- National Archives (College Park, MD) Record Group Number 121, Records of the Public Buildings Service
- General Services Administration, National Capital Region Technical Resource Center
- Library of Congress, Prints and Photographs Division
- The Historical Society of Washington, DC, Kiplinger Research Library

The findings have been divided into three periods of interest; Early planning, development and construction of the building; changes undertaken throughout the 20th century prior to its comprehensive rehabilitation and changes undertaken since the rehabilitation up until the time of this report.

(b) (5), (b) (7)(F)

Chapter I

EXECUTIVE SUMMARY

FIGURE 2: View of Pennsylvania Avenue Looking East Towards the Capitol, undated. Image Courtesy of AGF

Executive summary

I. PROJECT BACKGROUND

In April 2012, the General Services Administration commissioned OLBN and their consultant team to create a Historic Structure Report of the Old Post Office Building. The HSR's purpose is to augment the two previous studies from 1977 and 1978, with specific historical and architectural information and current building conditions documentation. In addition, the report is to establish guidelines for historic preservation and rehabilitation of the building's interior, exterior and urban site.

The project team has identified four key issues that underpin the findings presented in this report. Each addresses the significance of the Old Post Office Building as a historic and cultural resource.

- The Old Post Office Building has significance that extends beyond the local community. It is recognized and valued as a historic asset nationally and internationally.

- The architectural integrity of Old Post Office Building, while almost intact, has been compromised in ways that call for both immediate and sustained attention. Both exterior and interior features of the building are essential to its significance and integrity.

- The Old Post Office Building derives significance from both its exterior and interior features. Privileging one over the other, is inconsistent with present-day nationally recognized standards of preservation and rehabilitation

.

- The Old Post Office Building's historic and cultural significance are linked to its prominent site at Pennsylvania Avenue and 12th Street NW.

The Secretary of the Interior's Standards for the Treatment of Historic Properties (Secretary's Standards) is the principal document to be used in evaluating future design and construction efforts. The report is organized into a preface, nine main chapters, and four appendices of relevant resources.

2. CHAPTER II: *History of the Building*

The Old Post Office Building's grandeur and presence on Pennsylvania Avenue has never waned. The building has unique architectural character and presents a great opportunity to more fully realize its inherent character, sense of place and appearance through a compatible design and construction project for an appropriate adaptive or other uses. The building is currently under utilized as a mix of offices and small retail spaces. The 1979 rehabilitation project transformed the Old Post Office into a vibrant, mixed-used venue. This adaptive use project resulted in a tourism-based "festival marketplace" within an existing federal workplace setting. However, the initial excitement and attention quickly diminished. Today the soaring interior cortile longs for the hustle and bustle that its original use provided. The building represents a great challenge, yet an enormous opportunity as well.

The new historical research references two principal documents: the 1977 "preliminary" HSR that documented the building's significance and identified its character-

defining features; and the 1978 comprehensive HSR that focused on the physical evaluation of spaces and materials and created recommendations for their treatment. These reports were created in anticipation of the comprehensive rehabilitation project conducted between 1978 and 1985. The project represented a major coup for preservation-minded D.C. residents and advocates, who had lobbied to save the Old Post Office, a building that was in danger of demolition for most of its life.

The purpose of this chapter of the HSR is to update and revise these earlier reports, to provide a concise evolutionary history of the building and its site, to document the changes undertaken by the 1970s-1980s rehabilitation projects, and to document any subsequent modifications or additions. This documentation will inform recommendations for future work that should be in conformance with the relevant Secretary's Standards. Further reference information is also to be found in GSA's defined preservation zones as guided by the GSA NCR Preservation Note 38, "Building Zones." Preservation recommendations and design guidelines reflect the changes undertaken by the 1970s-1980s renovation, while understanding that the building's character-defining features are those that existed during its initial period of design and construction, 1891 to 1899.

FIGURE 3: 9th Floor Elevator Cage, 1979. Photo Courtesy of GSA-NCR Technical Resource Center.

3. CHAPTER III: *Building Chronology*

Chapter III of the report comprises a written narrative of the architectural and decorative features of the Old Post Office as it was completed circa 1899. This portion of the HSR is intended to act as the documentation reference, as well as to inform the identification of the building's character-defining features. This information was compiled from historic photographs, archival drawings and documents, and contemporary newspaper accounts of the building's construction. Particularly revealing of the evolution of the building's design were the textual and architectural records documenting its construction period, housed in Record Group Number 121, Records of the Public Buildings Service, National Archives and Records Administration. These sources were compared against conditions recorded during on site investigation, conducted by Traceries and OLBN. The building was surveyed and photographed extensively, with the majority of on site survey completed in the summer of 2012. This chapter includes a building chronology by date as well as a graphic morphology and drawings that represent the building as originally constructed.

4. CHAPTERS IV & V: *Existing Conditions*

Chapters IV and V comprise a catalogue of exterior and interior features respectively. These chapters consist of descriptions of the Old Post Office's character defining features, non-contributing elements, and their current physical condition. It was compiled through field investigations conducted by the project team during the summer of 2012, augmented by review of historic construction drawings, historic photographs, and the 1979 renovation drawings, as well as interviews with key GSA personnel.

The field investigations were performed via walkthroughs of each floor in which the

majority of the spaces in the building were visited and documented. Observations were limited to visible and accessible areas; no forensic demolition or physical testing was undertaken. Room and floor designations reflect current usage unless noted otherwise. The goals of the on-site field investigations were to ascertain the current condition of the building, the relevance of the spaces and elements within, and to assess the impact that time and use have had upon the original historic fabric of the building as designed in 1891 and occupied by 1899.

In planning future uses for the Old Post Office, responsible preservation practices should maintain the integrity and character of this historic structure. Proposed uses should be appropriately selected and any proposed design and construction work should be done in conformance with the selected Secretary's Standards. The protection, retention and repair of extant character-defining features, the removal of non-contributing elements and the planning and design of new work should be carried out in ways that will be compatible with the essential character of this important cultural resource.

FIGURE 4: Exercising on the Roof. The Ventilator Exterior Brackets Were Removed, and the Ventilator Windows Covered with Aluminum Siding, circa 1900. Image Courtesy of the Library of Congress, Prints and Photographs Division, Washingtoniana Collection

5. CHAPTERS VI: *Materials Conservation*

Chapter VI focuses on the repair of historic buildings based on an understanding of the building's original construction and all subsequent changes. The goal of materials conservation is to remove as little of the extant historic material as possible, while correcting any conditions that are causing deterioration. Repair techniques need to be compatible with extant materials and original methods of construction. At the same time, if any of these conditions are causing the deterioration, alternative materials and methods may be appropriate. Using newly developed materials and techniques is not recommended until they have demonstrated their ability to endure and cause no harm. The viability of techniques should be arrived at through consultation with a certified conservator. Although accelerated testing in a laboratory may show new techniques to be viable alternatives to traditional materials and methods, weathering over several years in similar conditions is needed for validation.

Materials conservation analysis for The Old Post Office Building was started in June 2012. The goal of the analysis was to identify existing problems and their causes in order to recommend the appropriate treatment for all affected significant materials of the building. This section of the HSR is to be used in planning for the undertaking of short and long term maintenance, and conservation projects.

6. CHAPTER VII: *Paint Analysis*

Chapter VII deals with the analysis of decorative finishes, the purpose of which is to arrive at the building's original historic color palette. Paint analysis provides a record of all the colors and sequences of all the coating layers (seriation) on the surfaces of architecturally significant elements and exterior building surfaces; thus, making it possible to recreate the historic color and appearance of the most significant period

of the building's history. The information is also used to identify alterations and additions to the building throughout its history.

Both the 1977 Preliminary HSR and the the 1978 HSR include paint analysis results. There is an assessment of the original interior color palette presented in both studies, and they are in agreement. The 1977 Preliminary HSR includes documentation in the form of correspondence and construction reports, pertaining to the paint progress at the time of the building's construction. The data supports both studies' findings. The reports used the Munsell System of Color Notation to color-code the color of each finish layer sampled.

It was determined that due to the previous HSRs' concurrence on paint analysis (whose subtle variations are attributable to sample collection methodology and location), and the discovery of additional documents that further support their findings, no additional sampling and analysis was required.

Munsell code 2.5Y 8.5/2 Munsell code 10GY 2/2 Munsell code 10YR 8/6

FIGURES 5, 6 & 7: Original Paint Palette as Concluded by the 1977 Initial Paint Analysis of the Building, Included in the Preliminary HSR.

(b) (5), (b) (7)(F)

7. CHAPTER VIII: *Granite & Mortar*

Chapter VII is focused on granite, the primary building material of the Old Post Office's exterior envelope. All exterior walls (preservation zone 1) of the Old Post Office building are clad with granite. The granite used for exterior cladding of the entire Post Office Building, known as Vinalhaven granite, was supplied by the Bodwell Granite Company. The quarry was located on Sprucehead Island, in the town of South Thomaston, about 10 miles south of Rockland, Maine. This granite is used for all exterior wall surfaces, regardless of finish or detail. An inspector was posted at the quarry to supervise the quality of the stone being shipped to Washington, producing semi-monthly reports for the entire duration of the job.

Mortar, a vital element in a masonry building, can be used for two purposes; the first one is to make the link between other materials, mostly stones or bricks, and secondly

FIGURE 8: Drawing Detail Drainage Plan of North Turret. National Archives and Record Administration, Cartographic and Architectural Records, College Park, MD, Record Group 121

it can be used to cover and protect the surfaces of columns, walls, facades, and other architectural elements. The granite at the Old Post Office was set with cement mortar, (Portland cement up to the second story) and most of the joints between the stones were filled with Pozzolan mortar. Some characteristics of mortars, mainly those related with the heterogeneous composition and high porosity, can affect their durability by making them easily susceptible to external agents and pollutants, contributing to the weakening and deterioration of the materials in contact with them, which they are supposed to protect or bind. Consequently, mortar plays a critical role in the conservation of a historic building.

8. CHAPTER IX: *Historic Preservation Zones*

As previously stated, the Secretary's Standards is the principal document to be used in evaluating future design and construction efforts. The National Park Service states that "The Standards are neither technical nor prescriptive, but are intended to pro-

FIGURE 9: Vinalhaven Granite with Meier's Puzzolan Cement Mortar 1 part cement and 3 parts of sand. Photo Courtesy of OLBN,Inc.

(b) (5), (b) (7)(F)

mote responsible preservation practices that help protect our Nation's irreplaceable cultural resources. For example, they cannot, in and of themselves, be used to make essential decisions about which features of the historic building should be saved and which can be changed. But once a treatment is selected, the Standards provide philosophical consistency to the work." Chapter IX focuses on identifying zones within the building's footprint that, in addition to the Secretary's Standards, guide both the extent and nature of all future treatment and alterations. The purpose of establishing preservation zones in GSA owned historic buildings is to establish priorities for preservation, while defining areas with lesser or no extant historic fabric where flexibility in accommodating new requirements and needs can be achieved through rehabilitation of the building.

The GSA "preservation zones" are an agency creation and were developed for internal agency purposes as guidance diagrams for GSA employees and design and construction contractors undertaking maintenance, design or construction projects at GSA owned historic buildings. The intent of the GSA preservation zones is to provide guidance in the development of design and construction projects to minimize or avoid adverse effects to the significant historic features and spaces in historic properties owned by GSA. The preservation zones in this report were developed by GSA based on the amount of historic fabric to be retained, as well as the character-defining spatial features and other characteristics that are deemed worthy of retention.

The term character-defining features, refers to those physical aspects and components which comprise the appearance of a historic building. In the Old Post Office, as in many historic buildings, character-defining features are located in all three zones. By identifying these particular features, rehabilitation of the building will enhance the Old Post Office's unique character and sense of place.

FIGURE 1: 1914 South Entrance and Postal Delivery Trucks.. Image Courtesy of the Library of Congress, Prints and Photographs Division.

Chapter II

HISTORY of the BUILDING

FIGURE 2: "View of Washington," Lithograph by E. Sachse & Co., Baltimore, circa 1852
Image Courtesy of the Library of Congress, Prints and Photographs Division

A. DESIGN & PLANNING

1. THE L'ENFANT PLAN AND DEVELOPMENT TO THE 1840S

In 1790, the Residence Act designated a one-hundred square mile area—bridging the borders of the States of Maryland and Virginia and centered on the confluence of the Potomac River and its eastern branch—to be the boundaries of the nation's future capital. French engineer Major Pierre Charles L'Enfant, who had established his reputation as the architect of Federal Hall in New York City, was chosen to design the plan.[1] L'Enfant's plan of 1791 was reminiscent of Europe's great capitals, particularly the city and palace of Versailles: a network of squares and circles were connected with radiating avenues, upon which were overlaid an irregular grid pattern. At its center, the plan was anchored by the Capitol and White House, situated perpendicular to each other and connected by a "Grand Avenue" four hundred feet in width, which would later be resurrected as the current iteration of the National Mall.[2]

The total population of the District of Columbia (incorporating Washington City, Washington County, and Georgetown) jumped sharply after its establishment, nearly doubling in the years between 1800 and 1810. The population continued to grow, yet its rate of growth slowed significantly between 1810 and 1840. The surge of growth was revived in the 1850s; by this decade, the population of the District numbered more than 50,000.[3] Despite Washington's rapid growth, it did not rank among the nation's largest cities. In 1850, New York City (not including Brooklyn) had more than ten times the population of Washington. The residents of Baltimore, Boston, Philadelphia, New Orleans, and Cincinnati all numbered above 100,000. Also despite its growth, the District struggled to populate and improve its grand avenues. Descriptions of Washington written before the Civil War endeavored to portray the dichotomy between the city's great plan and its actual appearance. Charles Dickens, on

1. Federal Hall was the site of a number of historic firsts: among others, it was the first Federal-style building constructed in the United States, was the country's first official Capitol building, and was the meeting place of the First Congress. From its cast-iron balcony, George Washington was inaugurated as the nation's first President.
2. Scott W. Berg, *Grand Avenues* (New York: Pantheon Books, 2007), 93-115.
3. In 1847, the District of Columbia retroceded Alexandria—all of Virginia's former territory on the western side of the Potomac River—to that state. This loss of area helps to explain the reduced rate of population growth between the 1840 and 1850 censuses.

a reading tour of North America in the 1840s, captured the image most eloquently:

> It is sometimes called the City of Magnificent Distances, but it might with greater propriety be termed the City of Magnificent Intentions, for it is only on taking a bird's-eye view of it from the top of the Capitol, that one can at all comprehend the vast designs of its projector, an aspiring Frenchman. Spacious avenues, that begin in nothing, and lead nowhere; streets, mile-long, that only want houses, roads and inhabitants; public buildings that need but a public to be complete; and ornaments of great thoroughfares, which only lack great thoroughfares to ornament—are its leading features.[4]

Dickens praised three of the main federal buildings completed or underway by that time—the Capitol, the Patent Office, and the General Post Office.[5] Despite Dickens's reservations about the city, Washington of the 1840s and 1850s was not lacking in grand architectural gestures. In addition to those buildings listed above, contemporary landmarks included the Smithsonian Institution "Castle" (1846-1851), the Washington Monument (begun in 1848, although not completed for another thirty-some years), the Naval Observatory (opened in 1844), City Hall (1820, with several later additions), the Treasury Department Building (1836-1842, with later additions), as well as the new additions being made to enlarge the Capitol (legislative wings were added in 1851-1859; the great dome was begun in 1855). Nevertheless, these landmarks were floating in a vastness of space, linked only tenuously by private commercial and residential development. Lacking an adequate tax base, the City of Washington found itself unable to complete large-scale works of civic improvement or public infrastructure. It would not be until its dramatic growth throughout the 1860s, as well as its comprehensive municipal improvement projects conducted throughout the 1870s, that Washington would attain the appearance of a modern American metropolis.[6]

4. Charles Dickens, *American Notes for General Circulation* (New York: Harper & Brothers, 1842), 45.
5. Now being operated as the Smithsonian American Art Museum and National Portrait Gallery and the Hotel Monaco, respectively.
6. John W. Reps, *Monumental Washington* (Princeton: Princeton University Press, 1967), 22-56.

B. NEIGHBORHOOD CONTEXT & HISTORY TO 1890S

I. INTRODUCTION

From the 1840s to the 1890s, the area now known as Federal Triangle was unrecognizable from its current incarnation. It contained no federal—or even any very large—buildings, yet was still governed by the precepts of Lafayette's plan. Contained by Pennsylvania Avenue, the National Mall, and the Executive Mansion Grounds to the north, south, and west respectively, the triangular slice of Washington in which it was located took full advantage of L'Enfant's system of blocks and avenues.[7] No two lots possessed exactly the same size or proportion, and many had triangular footprints created by the diagonal paths of Pennsylvania, Louisiana, and Ohio Avenues.[8]

The rapid growth of Washington to the 1850s contributed to the development of several urban slums, the most notorious of which was located in this area. The degree to which the area was inflicted with crime, prostitution, overcrowding, and general filthiness is today difficult to envision. "From the middle of the nineteenth century to the advent of the Federal Triangle after World War I, the area at various times contained neglected slum shanties, infamous bordellos, dirty industrial buildings, and dingy saloons. Names such as 'Murder Bay,' 'Louse Alley,' and 'Rum Row' sprang up to describe locations as well as activities in the vicinity."[9] Conditions worsened throughout the Civil War years, the Reconstruction period, and after. Beginning in the 1870s, the District and a number of women-led social service organizations attempted to rescue the area from its sordid state. While reputable businesses gradually established themselves there, particularly along Pennsylvania Avenue, these efforts met with only limited success. Between the 1850s and 1920s, a small Chinese community existed in this area, along Pennsylvania Avenue near 4 ½ Street. The first Chinese resident arrived in D.C. in 1851, and by 1884 a "Chinatown," with approximately one

7. At this time, the National Mall still featured the picturesque landscape plan designed by Andrew Jackson Downing in the 1850s.
8. The latter two avenues are now both defunct in this region of the city, casualties of the implementation of later development and the McMillan Plan.
9. Donald E. Press, *"South of the Avenue: From Murder Bay to the Federal Triangle,"* in Records of the Columbia Historical Society of Washington, D.C., Volume 51, edited by J. Kirkpatrick Flack (Charlottesville, VA: The University Press of Virginia, 1984), 51.

hundred residents, had been established there. The population quadrupled by 1929, when the residents and businesses were forcibly removed from the site to allow for the construction of the Federal Triangle.

2. CENTER MARKET

The most prominent urban feature of the area was the Center Market, which was located in the square bounded by Pennsylvania and Constitution Avenues and Seventh and Ninth Streets, NW. A market had been located on this site since 1802, when a group of concerned citizens decided to create a more sanitary alternative to the city's early farmers' markets. In 1872, the District constructed a sprawling Victorian structure (designed by the architect Adolph Cluss) to provide Washingtonians with the most modern food market in the nation. The massive Center Market was adorned by romantic towers and brick ornamentation, and grew to become the city's center of retail and food distribution activities. The building was further expanded in the 1880s to accommodate one thousand vegetable, meat and fish vendors. Over three-hundred farm wagons on B Street also sold produce directly to shoppers on the sidewalk.[10]

In addition to hosting farmers' stalls, Center Market served an important wholesale function. Commission houses, privately owned warehouses, were clustered immediately east of Center Market between Sixth and Seventh Streets and B Street and Louisiana Avenue, NW. Operated by "commission men," these wholesale operations dealt in large quantities of food including fruits and vegetables. The commission houses primarily served commercial operations such as stores, restaurants and hotels. The farmers in Center Market enjoyed reciprocity with the commission men. Large clients would shop at both the farmers' market and the commission houses. Although the farmers could not provide a steady supply of produce year round, the commission houses ensured that large purchasers would continue to shop at Center Market. The

10. James M. Goode, *Capital Losses* (Washington: Smithsonian Institution, 2003), 302-303.

market contributed directly to the growth of Pennsylvania Avenue at the turn of the century, fostering not only a general liveliness and activity in the neighborhood, but also supporting or providing goods for a number of associated uses—retail warehouses, garages, and restaurants among them. The building was in use until 1931, when it was razed to provide a site for the National Archives, a component of the Federal Triangle master plan.[11]

3. TIBER CREEK

A notorious geographic landmark near the site was the Tiber (formerly Goose) Creek, a tributary of the Potomac River that was canalized along the northern edge of the Mall to form the Washington City Canal.[12] The Canal's path was outlined in L'Enfant's original plan for the city, but it was not built until the early 1800s, to the specifications of the prominent architect and civil engineer Benjamin Henry Latrobe.

The canal flowed westward from the base of Capitol Hill to connect with the Potomac, and was intended to draw shipping traffic into the city, thus stimulating mercantile activity along its banks. In practice, however, the canal served as a combined sewage and storm drain. "It was thus not only a menace to health but a source of noxious odors that stifled development along its banks except for wood yards, local industries of various types, and other unsightly uses."[13] This was certainly true of the area around Square 323, which in 1888 was populated by multiple planing mills, lumber yards, stockyards, liveries, machine shops, and iron works.[14]

During the extensive infrastructure improvements undertaken by the city in the 1870s, the canal was channelized into an underground tunnel, alleviating the sanitary issues associated with running an open sewer through the center of a populated area.[15] An enduring effect of the creek was its impact on the hydrological conditions in the area. While the waterway was no longer immediately visible, the earth along its course was

11. Kim Williams, "History of Union Market Terminal," (DC Historic Preservation Office: 2005), 2.
12. Its course followed the eventual path of Constitution Avenue, two blocks south of the present site of the Old Post Office.
13. John W. Reps, *Monumental Washington* (Princeton: Princeton University Press, 1967), 29.
14. *Insurance Maps of Washington* (New York: Sanborn Map Publishing Company, 1888), Sheet 15.
15. John W. Reps, *Monumental Washington* (Princeton: Princeton University Press, 1967), 59.

characterized by a high water table and perpetual wetness. Buildings constructed in its vicinity were engineered with timber piles sunk into the marshy ground, the Post Office included. If kept constantly wet, the timbers retained their structural integrity, and could adequately support the load of heavy stone piers.

FIGURE3: Detail from "Plan of the City of Washington," showing path of City Canal
J. Good, "Plan of the City of Washington," Literary Magazine and British Review, January 1793, opposite p. 49.

4. SITE ACQUISITION AND SQUARE 323

In 1890, Congress granted formal approval for the construction of a new City Post Office, with the Committee of Public Buildings authorizing the purchase of Square

323, a large rectangular block bound by Pennsylvania Avenue as well as Eleventh, Twelfth, and C Streets.[16] Contained within Square 323 alone were two- and three-story shops, wood and coal yards, liveries, offices, auction and storage warehouses, a "Dime Museum," and above these small apartments and boarding houses. The surrounding blocks were similarly composed.[17] These monumental blocks often lacked formal alley systems, creating complex, disheveled interior arrangements with a great diversity of building shapes, sizes, and uses. Published in 1884, the bird's-eye view of the city drawn by Baltimore map maker Adolph Sachse depicts Square 323 as having an undistinguished jumble of buildings in the vicinity of several landmarks, including the Lyceum Theatre to the east and the Evening Star building to the north. The latter was an Italianate commercial building that held offices of the prominent newspaper, and was soon replaced by its current Beaux-Arts incarnation in 1898.

FIGURE 4: Detail from 1888 Sanborn Map Insurance Maps of Washington (New York: Sanborn Map Publishing Company, 1888), Sheet 15.

16. *Annual Reports of the Post-Office Department* (Washington: Government Printing Office, 1890), 45-47.
17. *Insurance Maps of Washington* (New York: Sanborn Map Publishing Company, 1888), Sheet 15.

The District of Columbia's City Post Office had a nomadic past, having been relocated seven times between 1836 and 1892.[18] The new edifice planned for Pennsylvania Avenue was intended to be a central and permanent home for the institution. To take full advantage of the site, an eight-story building was planned, the upper floors of which would be made available to federal agencies obliged to lease private buildings due to a lack of available, federally owned office space.

In its earliest incarnation, the building planned for Square 323 was not allocated for both the City Post Office and the headquarters of the Post Office Department. Beginning in the 1840s, the Post Office Department inhabited the General Post Office,

(b) (5), (b) (7)(F)

18. In 1892, it was housed in "Seaton House," a large office building located on Louisiana Avenue between Sixth and Seventh Streets, NW.

an Italian Renaissance-style structure facing F Street between Seventh and Eighth Streets, NW.[19] As it was the responsibility of the Postmaster General to oversee the creation of major United States post offices, the Post Office Department was integrally involved with the planning of the Washington City Post Office from the outset. By 1892 at least, the needs of the Post Office Department had far outstripped their current accommodations, and the Postmaster General was considering adding upper floors to the building or relocating altogether. However, it would be several more years before he would officially set his sights on the new City Post Office.[20]

FIGURE 6: Rendering of former General Post Office with proposed addition
Annual Report of the Postmaster-General of the United States (Washington: Government Printing Office, 1892)

19. Alternatively known as the Tariff Commission Building, now the Hotel Monaco, the General Post Office had served both the Post Office Department and City Post Office from 1857 to 1879, when (presumably) the burgeoning space requirements of the former caused the City Post Office to seek quarters elsewhere.
20. *Annual Report of the Postmaster-General of the United States* (Washington: Government Printing Office, 1892), 42-44

FIGURE 7: Edbrooke's design for principal elevation of OPO). Image Courtesy of the National Archives and Record Administration, Cartographic and Architectural Records, College Park, MD, Record Group 121

C. DESIGN & PROGRAM

1. WILLOUGHBY J. EDBROOKE AND THE SUPERVISING ARCHITECTS OF THE TREASURY DEPARTMENT

Between 1852 and 1939, it was the purview of the Treasury Department to undertake the construction of new federal office buildings; its Supervising Architect—whose office acted as both architect and general contractor—oversaw the design and shepherded the project through the construction and bidding process. The Supervising Architect (with the Office of Construction) exercised enormous control over the federal building stock. These offices were responsible not only for the design and construction, but also for the continued maintenance, of buildings falling under the jurisdiction of the Treasury, which included courthouses, post offices, customs houses, mints, marine hospitals, and Treasury office buildings. In 1853, they controlled twenty-three public buildings (most of these inherited); by 1885, they had in their custody 185 buildings (most of these built under its supervision). There were thirty seven additional buildings under construction, and thirty more recently authorized by Congress.[21]

As he oversaw the operation of a large and complex agency, the Supervising Architect's role was one of an administrator and executive, rather than a designer. Nevertheless, the Supervising Architect was generally credited with the design of all buildings produced during his era of leadership, much the same as a large architectural firm credits its principals. The Supervising Architect credited with the Washington, D.C. Post Office commission was Willoughby J. Edbrooke, who was appointed to the position in 1891. Edbrooke was a Massachusetts-born architect who began his architectural practice in Chicago in 1879, in partnership with Franklin P. Burnham. Notable commissions of the Edbrooke & Burnham included the Georgia State Capitol, residences and commercial buildings in Denver, and the "Golden Dome" Administration

21. Rufus H. Thayer, *History, Organization, and Functions of the Office of the Supervising Architect of the Treasury Department* (Washington: Government Printing Office, 1886), 19.

Building at the University of Notre Dame. Most of these were executed in the Neoclassical manner. In Chicago, the firm designed the Mecca Flats, an enormous Romanesque-style apartment building featuring two monumental interior atria ringed by cast-iron balconies.[22] Between 1887 and 1891, Edbrooke served as the commissioner of buildings for the city of Chicago, an experience that prepared him to serve as Supervising Architect.[23]

During his brief tenure in this position (which lasted only between 1891 and 1893), Edbrooke oversaw a remarkable number of Treasury Department projects. Included in these commissions were several United States post offices designed in the same vein as the new City Post Office in Washington, including in the Midwestern cities of Omaha, Milwaukee, and St. Paul. Richardsonian Romanesque in style with central, sky-lit atria and engaged clock towers, each post office was tailored to meet the particular demands of site, budget, and auxiliary function. When Edbrooke vacated the office and returned to private practice in 1893, he credited the Supervising Architect's office with the design of eighty-six buildings during his time there.[24]

2. EXTERIOR DESIGN

How exactly Edbrooke arrived at an eight-story plan is undetermined. The number of stories, however, had evidently been decided by 1890, when the design was critiqued by then-Postmaster General John Wanamaker, who found the upper stories wasteful and a hazard to the health of the postal workers laboring on the lower floors.[25] Despite this critique, the building designs as they materialized in 1891 showed an eight-story structure, set upon a partially exposed foundation, with an additional floor tucked behind the dormered, Chateauesque-style roof. Notwithstanding the Romanesque style and traditional materials, the building was designed with two technical innovations that set it apart: its skeletal steel structure (the masonry tower supported its fireproof construction. At this time, the steel skeletal frame was a relatively new

22. Designed in 1891, the Mecca Flats was demolished in the 1950s.
23. Antoinette J. Lee, *Architects to the Nation* (New York: Oxford University Press, 2000), 150.
24. Ibid., 155.
25. *Annual Reports of the Post-Office Department* (Washington: Government Printing Office, 1890), 45-46.

its own weight, while the exterior stone walls essentially acted as curtain walls) and innovation, having been developed by Chicago architects to create the world's first modern skyscrapers. Edbrooke, having practiced extensively in the Midwest, would have been familiar with the methods involved. Steel had a greater structural capacity than iron or wood, but was not inherently fireproof; therefore, the substantive architectural challenge involved with designing such structures was the way to make them noncombustible. Architects—including Edbrooke—answered this challenge by encasing structural members in masonry (generally terra-cotta or brick) cladding.

FIGURE 8: Edbrooke's exterior rendering for the proposed design. Image Courtesy of GSA-NCR Technical Resource Center, Microfiche Drawing Files (Upper part of the tower roof missing on the original drawing)

Flat, terra-cotta "jack" arches were employed to span between beams (between the basement and first floors, shallow brick arches were used instead of terra-cotta); these flat arches were then covered with a layer of poured concrete.

Edbrooke's use of the steel skeletal frame in the Post Office was its first application in Washington, representing a great advancement in the technology of constructing tall buildings in the District. However, it would be the Willard Hotel (completed in 1901, only a few blocks west on Pennsylvania Avenue)—not the Post Office—that would be heralded as the city's first skyscraper. Nevertheless, the building was distinguished by its great size and height—the tower stood more than three-hundred feet above street level, only slightly lower than the Statue of Freedom atop the Capitol dome.[26]

The building was rectangular in plan along the foundation line, with two-story arcades placed at the center of its northern, eastern, and western elevations. These arcades featured massive Romanesque arches supporting porches that sheltered the building's three main points of entry. Above these arcades on each side were setbacks that created depth and shadow across the building's façade. At the corners of the building, each of these setbacks was framed with a projecting pavilion. On the three exposed corners of each, circular turrets rose unbroken from the foundation to the mansard roof. Instead of an arcade, the rear (C Street) elevation featured an iron-and-glass canopy that covered a raised platform under which mail deliveries were accepted. Multiple stone belt courses and a highly varied window composition relieved the height of the building. The central element of the design was the clock tower. Engaged with the Pennsylvania Avenue façade of the structure, the tower extended five full stories above the central mass of the building, rivaled in height only by the apex of the Washington Monument and the Statue of Freedom atop the dome of the Capitol Building.

One peculiarity of the design was that its plan formed a rectangle—that is, its principal façade held the line of D Street and did not extend to meet the diagonal path

26. In raw feet, the Old Post Office is taller than the Capitol dome, yet the latter building is situated at a much higher elevation than the former

of Pennsylvania Avenue. Possibly, the architects sought to avoid the interior complexities that a single, canted exterior wall would create; it is also possible that they were conforming to the footprint established by the site's existing buildings. Captain Henry Sherwood—Postmaster General of the City Post Office—realized the discrepancy that this design would eventually create, "…that the appearance of the great Avenue would be badly marred were its tallest and most conspicuous block several degrees out of line from the adjacent buildings."[27] Sherwood's recommendations went unheeded.

3. FIRST STORY – PROGRAM AND LAYOUT

By December of 1891, Edbrooke had completed the initial designs for the Post Office and submitted them for review to the Postmaster General.[28] The architects of the Post Office had endeavored to harmonize the dual roles of the building within a single, coherent unit. The programmatic division was made between the first and second stories. Everything below this line—the vast basement work and utility spaces; the sky-lit mail sorting and delivery room; the lofty offices and mezzanines in the corner pavilions; and the marble, oak, and plaster corridors that connected them—were reserved for the City Post Office. Everything above it was devoted to the office, circulation, and auxiliary space for a tenant yet to be determined.

Despite the interior complications of the plan, the Post Office was designed around a simple parti. At its center, an atrium—labeled the "cortile" in the design drawings—was lit from above by a hipped skylight roof.[29] A lower lay light covered an expansive workroom on the first story. These paired skylights encased a monumental interior atrium, at the time of completion the city's largest uninterrupted enclosed space. Encircling the cortile on all floors but the basement was a single-loaded corridor, which provided access to the various configurations of office, storage, vertical circulation, etc. spaces that formed the structure's outermost layer. The presence of the tower

27. "To Front on the Avenue," *Washington Post*, December 24, 1891, Proquest Historical Newspapers.
28. The Post-Office on Paper: Supervising Architect Edbrooke's Plans for the New City Structure," *Washington Post,* December 7, 1891, Proquest Historical Newspapers
29. The first use of the term "cortile" appears in Drawing No. 190, "Details of Skylight Roof," from the original design set. The exact date of the drawing is unknown: it is dated December 1894, but signed by Aiken, who did not begin his tenure as Supervising Architect until March 1895. Traditionally, a cortile is arcaded and open to the sky, but its use in practice can be more varied.

was articulated by its greater wall thickness on each story, the detailing of the fenestration along the cortile balconies, and by its visual appearance beyond the glass of the skylight.

The plan of the first story was divided into five general programmatic zones. To the divisions of money orders and registry was allocated a western corner pavilion each; suites of offices for the city's Postmaster and Assistant Postmaster occupied the north

FIGURE 9: Photograph of Post Office workers in the Registry Division. Image Courtesy of the National Archives, Still Photographs Division, Record Group 121, Records of the Public Buildings Service, Microfilm #121-BA-178F

This space is currently used as a large conference room.

eastern pavilion; the southeastern pavilion was divided between offices for the cashier and the galleries of the postal museum.[30] An expansive workroom, lit from above by a steel-and-glass lay-light, was at the center and divided evenly between mailing and delivery divisions. Contained within the tower's first story, and offering direct access to the Pennsylvania Avenue arcade, was a general delivery vestibule, allowing a direct connection between mail patrons and the adjacent workroom through windowed service counters.

(b) (5), (b) (7)(F)

30. Judging from the Post Office Department's annual reports from this period, the aggregation of postal artifacts and the establishment of a formal post office museum appears to have been a pet project of the Postmaster General. The collection—some of which had been acquired in anticipation of a display at the 1893 Chicago Columbian Exposition—ranged from rare stamps to historical novelties relating to postal history.

Unlike the corridors of the upper stories, the public lobbies of the first story did not continuously encircle the sky-lit workroom.[31] Instead, they were grand public spaces intended to divert customers or employees to the various offices, to sub-lobbies adjacent to those offices, or to the wooden screens that served as interfaces between the lobbies and the central workroom. These screens acted as partitions between the lobbies and the offices or workroom; each filled a single structural bay and was divided between three round arches on the lower portion and a series of clerestory windows on the upper.[32] These windows, some of which pivoted on a central pin, allowed the lobbies to borrow light and air from the adjoining spaces

(b) (5), (b) (7)(F)

31. This excludes the third and eighth stories as they would eventually be completed.
32. The screens of the eastern and western corridors were carved of oak; the screens of the Pennsylvania Avenue corridor—topped with iridescent, leaded-glass upper transoms—were done in mahogany.

Set within the lower division of the each screen were smaller, modular openings that allowed for unique functions to be assigned to each region of the plan. Many of the screen openings held cashier or teller windows, where a post office patron could purchase stamps or obtain information. Alternately, one could also deposit a parcel or access a private letter box.

No two corner pavilions were alike in their organization or allocation of space, and the addition of the mezzanine story above further complicated their interior arrangement. The registry division, for example, was almost an entirely double-height office, whereas the money order division was divided into two distinct levels. Each, however, was given a central core consisting of a vertical chase and a vault. Placed above these vaults in certain cases was a "lookout," from which a concealed postal inspector might monitor the transactions of the post office employees or patrons.

(b) (5), (b) (7)(F)

The rear, southern corridor along the central workroom was closed from public access. Here, the structural columns divided the space into a series of delivery bays (separated by wire screens), with direct access to the covered mailing platform facing C Street. Placed along three of the six covered entries were elevators, intended to transmit freight to the basement level and also to negotiate the change in height (approximately one-half story) between the mailing platform and the first floor.

4. UPPER STORIES – PROGRAM AND LAYOUT

Well over half of the floor plate in the upper stories was devoted to the cortile and its ring of corridors, leaving, in some cases, less than twenty feet of depth for offices. As they were designed for generic use rather than specific functions, the rooms were unlabeled and showed no hierarchy of use or division. Some rooms formed interconnected suites—with dedicated lavatories, vaults, and lobbies—while others simply opened directly to the corridor. Otherwise, each floor was given two large lavatories.

On the ninth story, the outer floor plan was defined by the slope of the roof, and the spaces were interrupted by the steel roof trusses. Lit only by the dormer windows and by the borrowed light from the corridor, these rooms were not ideally situated for office work, and were initially planned as storage.[33] On this story, the tower formed part of the continuous corridor, and had a slender interior staircase that led to its upper stories. As originally planned, the tower had fourteen stories; the clock faces were located on the twelfth, with an open viewing gallery on the story above.[34]

33. The existence of the ninth floor photo gallery that would eventually be located on this floor can be discerned from neither this plan nor the corresponding roof plan, suggesting it was developed between initial planning and project completion.
34. The story above this was formed by the slope of the tower roof. It was given dormer windows, but it is not known whether it was intended to be accessible.

D. CONSTRUCTION & DESIGN EVOLUTION

I. SITE PREPARATION & EARLY CONSTRUCTION

Midway through 1892, the site had been cleared of its existing buildings, a shallow pit had been excavated, and work had been nearly completed to drive the foundation's timber pilings. For the massive stone and concrete piers that would form the building's footings, a contract had been issued. Still by this time, the upper stories of the

FIGURE 13: Photograph of laying of first foundation stones, December 1892. Image Courtesy of the Martin Luther King, Jr. Memorial Library, Washingtoniana Collection

building had not been allocated to a particular agency. As Postmaster General Wanamaker related in his annual report, "The upper stories of this building have not been assigned to their particular uses, but they are much needed by various bureaus of the Government now temporarily and inconveniently domiciled in rented properties."[35]

It was anticipated by Wanamaker that construction would be completed in 1894.[36] What he could not have foreseen was the impending Panic of 1893, which led to a shortage of federal funds (as well as private credit) and processed goods available for construction.[37] A contract for all cut stone and brickwork—including the requisite architectural drawings detailing the masonry coursing along the exterior walls—was awarded in March of 1893, but it would be another year before the contract for the steel structure for the second through sixth stories was awarded. The project would continue to be plagued by construction delays, allowing for a series of design revisions—both large and small—that would affect the appearance and arrangement of the building. The organizational structure of the Architect of the Treasury allowed for flexibility in the creation, manipulation, and circulation of drawings to meet the necessities of construction administration.[38]

2. DESIGN EVOLUTION

From the submittal of the earliest design drawings to the final completion of the building, five individuals held the office

FIGURE 14: John Wanameker July 11 1838 – December 12 1922.

35. *Annual Report of the Postmaster-General of the United States* (Washington: Government Printing Office, 1892), 43.
36. Ibid., 42-43.
37. The cause of the Panic is generally considered to be overbuilding of railroad lines and the precarious financial foundations upon which they were supported. Several large railroads failed, prompting the shuttering of several hundred banks as well as several thousand smaller companies. Compounding these problems was the devaluation of silver and silver-backed currency, caused by inflation and excessive mining.
38. Construction documents and specifications were generated from a single bound set, containing about six hundred sheets. As construction progressed, new copies were traced from the originals and circulated for bidding, for use in the field, etc. The

of Supervising Architect of the Treasury in six separate terms. Each person and period served a unique role in the building's design and completion. Design changes were manifold, but were generally a response to budgetary or material restrictions or to the building's evolving programmatic requirements. The selection of the Romanesque Revival style characterized Edbrooke's tenure as Supervising Architect, both for the Old Post Office and also for the many other commissions he received while in the position. Subsequent design changes reflected not only budgetary constraints, but also an evolving design aesthetic that continued throughout the 1890s. From the heavily rusticated Victorian style, a visually lighter and more classically inspired one emerged, that would continue to gain traction into the twentieth century.

Supervising Architects of the Treasury

Name	Serving from	To
Willoughby J. Edbrooke	4/14/1891	4/20/1893
Jeremiah O'Rourke	4/20/1893	9/20/1894
Charles E. Kemper (Acting)	9/20/1894	3/21/1895
William Martin Aiken	3/21/1895	7/12/1897
Charles E. Kemper (Acting)	7/12/1897	1898
James Knox Taylor	1898	1912

3. MAJOR EXTERIOR CHANGES

The most substantive change was the redesign of the four uppermost stories (including the ninth, which is not generally expressed on the roof elevation), most likely a consideration of budgetary limitations, but also possibly a reflection of refining tastes within the Romanesque style. Paired windows on the six and seventh stories—separated by a dentilated string course in the original design—were connected via shared

vertical members and flat spandrel panels, reading as a continuous horizontal slab rather than as two distinct stories. Also on the earlier designs, dormer windows were set within tall corbelled cornices, which served to integrate their exposed faces with the surface of the wall below, and also to negotiate the visual transition from wall to roof. In the later design, this subtle cornice was replaced in favour of a continuous cornice set with heavy block modillions. Here, the division between roof and wall was sharper, the spacing and verticality of the dormers more piercing.

FIGURE 15: Upper Elevation Redesign. Image Courtesy of GSA-NCR Technical Resource Center, Microfiche Drawing Files

Edbrooke's initial design for the tower—its clock face sharply segregated from the lower shaft with heavy banding and turrets—was given a flatter, sleeker appearance. Somewhat simplified, the two upper stories of the tower were articulated as arcaded galleries, while the face of the clock was integrated into concentric bands of stonework relief. The interior floors of the tower were realigned, with the clock face opening onto the eleventh story of the tower, and the large viewing gallery located on the twelfth.

FIGURE 16: Upper Elevation Redesign. Image Courtesy of GSA-NCR Technical Resource Center, Microfiche Drawing Files

FIGURE 17: Exterior Photograph of OPO from northeast, 1900. Image Courtesy of the Library of Congress, Prints and Photographs Division, Washingtoniana Collection

Many other small, inconspicuous changes were made as well. When the basement story was modified to include more occupied space, moats were added along the side and rear elevations to form light wells. Flagpoles were added to the two northern pavilion roofs, and the stone statuary lining the arcade parapets was omitted. Retractable, striped awnings were added to all exterior windows, excepting some inaccessible turret windows and those on the northern façade. The latter were unnecessary as they did not receive direct sunlight.

4. MAJOR INTERIOR CHANGES

Upper Stories

The arrangement of the upper-story office suites changed several times throughout the course of construction. This was true of the subdivision of the offices, the path of the corridors, and the relation of the offices to the central cortile. The corridors as they were first laid out—under the supervision of Edbrooke—generally aligned with what exists today. The cortile was ringed directly by the corridors, and no glazing separated the two. However, as the design evolution progressed (especially as shown on drawings created under the supervision of William Martin Aiken, Supervising Architect between 1895 and 1897) corridors along the Eleventh and Twelfth Street sides were narrowed and pulled to the center of the floor plate, allowing for a shallow row of offices to line the cortile.[39] For unknown reasons, these planned changes were not adopted, and only limited office spaces on the third and eighth stories fronted directly on the cortile.

Even without rearrangement of the office-corridor plan, a total glazing of the cortile balcony wall was considered. An unsigned, undated drawing delineating a longitudinal section of the building showed double-hung windows filling all balcony openings to the seventh story; the bays on the two stories above were been left open to the

39. This was planned only for odd-numbered floors between three and seven

cortile. On this drawing, moreover, those window details were stricken on all floors but the seventh.

The final configuration of the upper-story corridors was thus: the corridors were left in much the same position as they existed on the earliest floor plans. Glazing was omitted, with the exception of the northern and southern cortile elevations on the eighth story, and for an L-shaped section of glazing on the third story, which filled all the bays on the southern elevation and four on the eastern. Certainly on the eighth story and possibly on the third as well, the placement of these windows corresponded to large, unbroken workrooms lined with windows on both sides.

FIGURE 18: 1904 photograph of dead letter office. Image Courtesy of the Library of Congress, Prints and Photographs Division, Washingtoniana Collection

Fifth Story Suites

As late as April 1898, the Post Office Department requested that the configurations of interior office arrangements be amended to better suit their needs.[40] However, without a clear progression of drawings and construction documents outlining a rationale for the office-story modifications, it is difficult to discern why and for whom changes were made. A singular exception was the redesign of the building's fifth story, which was altered to accommodate suites for the Postmaster and Assistant Postmasters General. As they originally appeared in the building designs, the suites were detailed similarly to other office floors. Early in 1897, amidst much newspaper

FIGURE 19: 1920-1921 Photo of men in 5th floor office. Image Courtesy of the Library of Congress, Prints and Photographs Division, Washingtoniana Collection

40. "Changes in New Post-Office," Washington Post, Apr. 9, 1898, Proquest Historical Newspapers

speculation, the Post Office Department decided (as some point near the succession of Postmaster General William L. Wilson to James A. Gary) to formally adopt the City Post Office as its future headquarters.[41] The fifth floor was likely chosen as its exterior walls were lined with rounded, tripartite windows—the largest and most elaborate to appear anywhere on the upper stories. The decoration of these offices was enhanced to include oak-paneled wainscoting, elaborate plaster cornices, private rest rooms and vestibules, and more richly detailed window and door surrounds. In his private reception room, the Postmaster General was even given a false fireplace. During an early tour of their new quarters, it was suggested that private elevators be installed, to allow for more convenient access to the adjoining stories. These were never realized, but the suggestion likely accounts for the two spiral staircases that were installed in their stead.[42]

Basement

The OPO's other major interior change occurred on the basement level. Originally planned for mechanical space, the floor area in the basement was expanded to incorporate additional offices, lounges, locker rooms, and workshops for the City Post Office employees, as well as a large boiler and mechanical room at its center. To draw additional daylight into these rooms, the windows were lengthened and connected to window wells set along the side and rear exterior walls.

FIGURE 20: 5th floor office Spiral Stair, 2012. Photo Courtesy of OLBN Inc.

41. "New City Post-Office," *Washington Post,* Feb. 6, 1897, Proquest Historical Newspapers.
42. "Officials Visit New Post-Office," *Washington Post,* Apr. 24, 1897, Proquest Historical Newspapers.

(b) (5), (b) (7)(F)

5. LATER CONSTRUCTION & COMPLETION

Carved midway up the tower's façade is the inscription "ANNO DOMINI MDCCCX-CVII." By the start of this year, work had sufficiently progressed to allow for a group of spectators "…to climb up thirteen flights of rickety stairs, and then crawl around a winding, shaking, spiral staircase to the tower…" to better view the inaugural parade of William McKinley.[43] It was nearly another two years before the building could be occupied. On November 26, 1898, the City Post Office moved its employees to the new building, where they would fill most of its basement, first, and mezzanine stories. The building would not be formally completed until 1900, however, as construction continued to finish the upper stories.

On October 1, 1899—the date planned for the Postmaster General's arrival to the building—tragedy befell the new Post Office. James P. Willett, Postmaster General for Washington City, tumbled five stories to his death after falling down an open elevator shaft. To facilitate the delivery of furniture to the vacant offices, the doors of the freight elevator doors had been removed, and the oversight proved fatal.[44] Willett's death, in combination with other negative publicity—a construction fire that had broken out in July of that year, overcrowding in the offices, and the building's chilly reception among the architectural community—did not herald an auspicious start to the City Post Office's history.

43. "From the Post-Office Tower," *Washington Post,* March 5, 1897, Proquest Historical Newspapers.
44. "Fell down the Shaft," *Washington Post,* October 1, 1899, Proquest Historical Newspapers.

E. EARLY HISTORY – 1900s TO 1930s

I. INTRODUCTION

The newly completed building would unite under a single roof the dual functions of the Washington City Post Office and the headquarters of the Post Office Department. Early accounts would portray the relationship as a not always harmonious one, as each agency jockeyed for additional space within the building. Postmaster General Charles Emory Smith, in his annual report, would summarize the condition thus:

> As already indicated, the Department now occupies the new building set apart for its use. In most respects it is found to be convenient and well adapted to the requirements. As generally happens when a public building is assigned to a use for which it was not originally designed, but which has required changes and modifications during the course of its construction, there are some defects which it is hoped may be remedied in due course of time. With some further provision it may be fairly adequate for present purposes.[45]

Early newspaper reports of the building also relate that its available space was soon overburdened by the legions of clerical staff necessary for its operation. Even the most forgiving of articles were suffered to admit that space had become precious in the new building. File rooms relegated to the ninth story soon spread down to lower floors, resulting from both the need for more space and engineers' recommendations regarding structural capacity.[46] The need for additional space to house files was by 1900 so pressing that it caused the corridors on the seventh and eighth stories to be used for file storage, and prompted the Postmaster General to beg the Treasury Department to provide them with an off site storage facility.[47]

45. *Annual Reports of the Post-Office Department* (Washington: Government Printing Office, 1899), 18. His statement suggests that many changes had been made and several more were to come.
46. "Too Crowded for Comfort," Washington *Post, September* 15, 1899, Proquest Historical Newspapers.
47. *Annual Reports of the Post-Office Department* (Washington: Government Printing Office, 1900), 22-23.

FIGURE 22: 1904 View of OPO from Across Mall. Image Courtesy of the Library of Congress, Prints and Photographs Division, Washingtoniana Collection

2. OLD POST OFFICE IN CONTEXT

As ever-increasing demands for space were undermining the neat, straightforward intentions of the Post Office's design, outward forces were placing undue strain upon the building's reception as a work of architecture and municipal beautification. As one of the tallest structures in the city—and the one with the largest unsupported interior volume—the building was a monument, to be sure, and its placement along Pennsylvania Avenue was a catalyst for revitalizing that sector of the city. At the turn of the century, however, the architectural landscape of Washington was changing, with major support from both political heavyweights and architectural taste makers. The Post Office had the misfortune to have been completed fewer than two years before the McMillan Commission Plan was presented to the Senate; as such, its heavy Romanesque design and towering silhouette became almost instantly anachronistic to the future Federal City. The elaborate assemblage of renderings, models, and written descriptions of the plan could not call for the destruction of a building so recently completed, but the Commission's Plan enacted a series of changes that would eventually lead to its obsolescence.[48]

Beyond the McMillan Commission, legislators at the turn of the century were codifying laws that would limit the height of buildings within the District, thereby establishing Washington's future as a horizontal city. In 1894, the District of Columbia's Board of Commissioners passed a regulation limiting the height of new structures to ninety feet for residential buildings and one-hundred-and-ten feet for commercial buildings. Congress supported the regulation, passing in 1899 and 1910 the Height of Buildings Acts, both more complex in their parameters, but with essentially the same mission.[49] The Post Office would become the last federal building completed before these laws were enacted; as such, it remains the tallest federal office building within Washington's limits.

48. Frederick Gutheim, *Worthy of the Nation: The History of Planning for the National Capital* (Washington: Smithsonian Institution Press, 1977), 122-136.
49. James M. Goode, Best Addresses (Washington: Smithsonian Books, 1988), 17-18.

FIGURE 23: Undated photograph of interior workroom. Image Courtesy of the Library of Congress, Prints and Photographs Division, Washingtoniana Collection

3. TENURE AS THE CITY POST OFFICE

One of the largest city postal services in the country, and certainly one of the most scrutinized due to its location in the nation's capital, the Washington City Post Office endeavored to be a model of efficiency and good service. Its staff of nearly one thousand was divided between clerks (by far the most numerous), letter carriers and messengers, laborers, and administrative staff.[50] Already filled to capacity by its 1898 opening, the post office would have been a flurry of activity. Of particular interest to contemporary photographers was the vast interior workroom. Drenched with natural light from the double layers of skylights above, the workroom floor brimmed with mail bags, shelves lined with cubbies, and the various mechanical apparatuses that sorted and conveyed mail. Deliveries were made—first by horse-drawn carriages and later by automobiles—to the C Street entrance. Packages and bundles of mail would have been carried by hand to the elevated platform beneath the metal canopy, and from there directed to the first- or basement-story workrooms.

FIGURE 24: Rear mailing platform, 1914. Image Courtesy of the Library of Congress, Prints and Photographs Division, Washingtoniana Collection

50. Madison Davis, A History of the Washington City Post-Office (Lancaster, PA: The New Era Printing Office, 1902), 76-78. Not all of these employees would have been housed in the same facility.

The City Post Office's tenure would be, however, short lived. In conjunction with the Senate Park Commission's Plan of 1901, relocation of the city's postal facilities was planned, for a site whose principal advantage would be proximity to the proposed Union Station sited directly north of the Capitol complex. The Pennsylvania Avenue building, while centrally located, was sufficiently removed from railroad access to greatly slow the circulation and delivery of mail. In 1908, Congress appropriated funds for the acquisition of the new site, directly to the west of Union Station. D.H. Burnham & Co., whose firm had also designed the station, accepted the commission to design the new City Post Office building, which formally opened in 1914.[51]

4. TENURE AS THE POST OFFICE DEPARTMENT

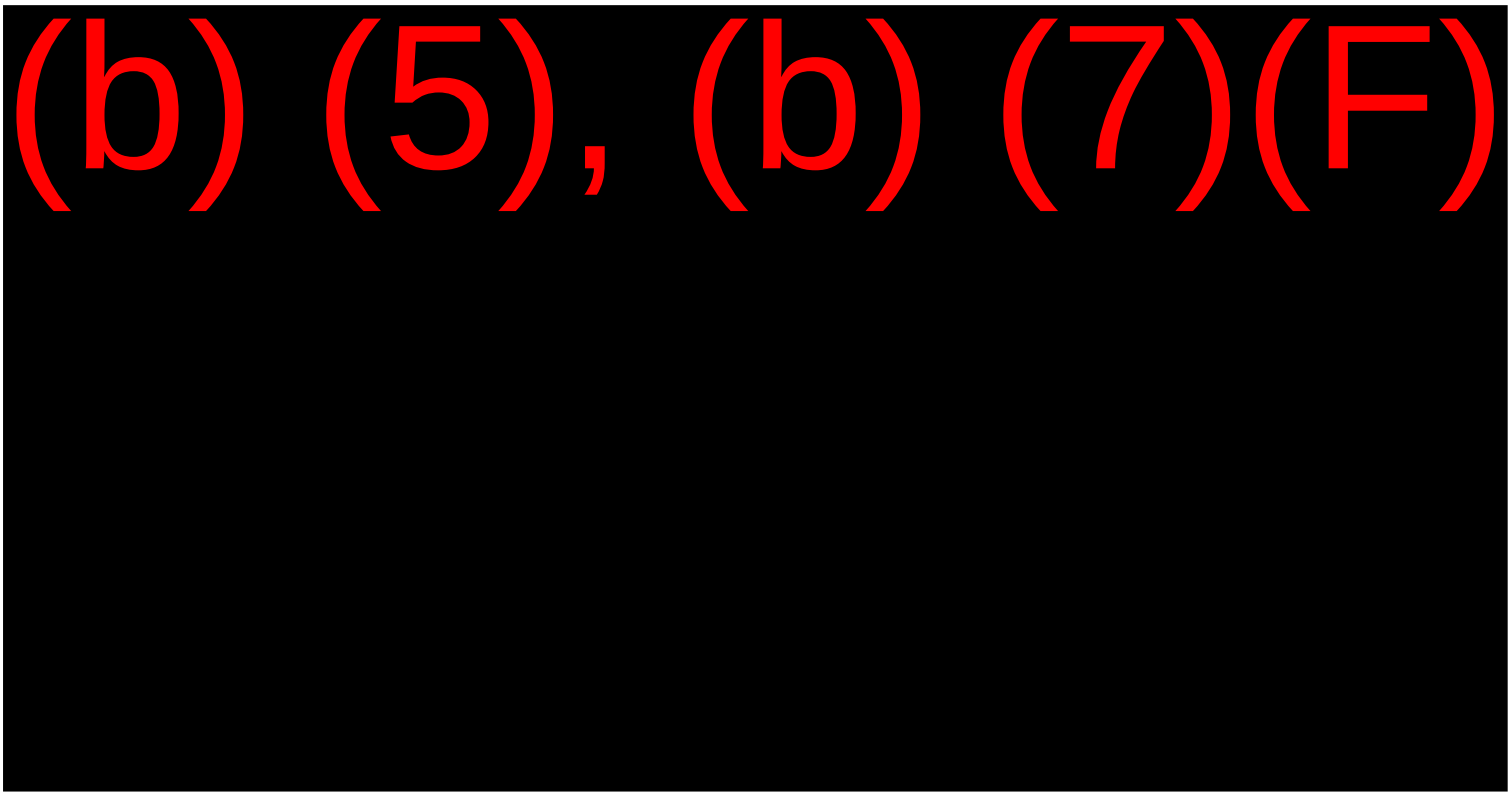
The Post Office Department must have been glad to have the space vacated by the City Post Office. During the years of early development and use of the Post Office, Postmasters General followed each other in regular succession, the average between 1893 and 1913 being two to three years. This began to change in the early twentieth century with Frank H. Hitchcock, who served exactly four years until 1913, when he was replaced by Albert S. Burleson, who served for eight. Mr. Burleson was photographed in the Post Office (presumably upon the occasion of his accession to the position), ensconced in his fifth floor office.

Much like the sky-lit workroom was the focus of the activity of the City Post Office, the sky-lit cortile was the focus of the activity Post Office Department. The building's upper-story occupants sought to soften and enliven the austere cortile with activities and decorations. Soon after the building's completion in 1900, eight potted plants—palms and fig trees, the heaviest of which weighed a ton—were transferred from the National Botanic Garden and placed along the rim of the lay light.[52] The most notable tradition of the Post Office Department was to hang flags along the cortile balconies or to suspend them from the giant glass roof, including what was in

51. EHT Traceries, Inc., "City Post Office: Historic Structure Report, Volume I," July 1990, 5-7.
52. "Palms at Post-Office," Washington Post, August 7, 1900, Proquest Historical Newspapers. These potted plants appear in cortile photographs throughout the 1920s.

FIGURE 25: Cortile with flags, 1920. Image Courtesy of the Library of Congress, Prints and Photographs Division, Washingtoniana Collection

the early twentieth century the largest correctly proportioned flag of the United States, in celebration of Flag Day. Festivities would include the erection of a band-stand upon the lay light structure, from which brass bands or orchestras played to spectators clustered around the cortile balcony openings. This tradition allegedly led to the popular revival and recognition of Flag Day in 1908, but this is a holiday whose provenance is much debated. Nevertheless, photographs of the cortile festooned with flags present a vividly patriotic scene.



5. FEDERAL TRIANGLE

The component of the McMillan Commission Plan that would have the farthest-reaching effects on the history of the Post Office building was the planning and development of the Federal Triangle. Formal scoping for the construction of the Federal Triangle began in 1926 with the passage of the Public Buildings Act and the allocation of fifty million dollars for capital improvement projects, including the construction of the Supreme Court building and the expansion of the Government Printing Office. The future site of the Triangle buildings—which constituted the surroundings of the Post Office—was composed of two-to-five-story commercial, residential, and light industrial Italianate structures. Despite its prominent site, frontage

along Pennsylvania Avenue, and proximity to major public landmarks, the neighborhood had been long depressed; many considered it a slum and haven for the criminal classes. The pristine, Neoclassical limestone façades of the Federal Triangle would finally shake the south side of Pennsylvania Avenue's shabby appearance, a condition it had held since the early nineteenth century.[53]

As they would eventually materialize, the buildings proposed for the triangular section of the city bound by Constitution Avenue, Fifteenth Street, and Pennsylvania Avenue

FIGURE 27: 1929 Photograph of IRS Building under construction. Image Courtesy of the Library of Congress, Prints and Photographs Division, HABS Collection

53. Frederick Gutheim, Worthy of the Nation: The History of Planning for the National Capital (Washington: Smithsonian Institution Press, 1977), 172-174.

would become the largest conglomeration of Federal buildings to be borne directly of the McMillan Commission Plan. While individual structures were designed by different architects who utilized a varied repertoire of styles—from Neoclassical to Art Deco—the rigidity of the planning scheme and material palette ensured that the Federal Triangle's design would satisfy the grandiosity to which the Plan aspired. There were several eventualities which the McMillan Plan could not foresee—or chose to ignore—in the laying out of the improved capital city. Accommodation for the automobile, for example, became a major source of contention for the planners and architects of the Triangle.[54]

It was understood that all existing buildings within the bounds of the Triangle would be removed. In most cases, this was a boon for politicians and planners who sought to clear the slums considered inappropriate for so auspicious an address in the nation's capital. The principal exception was the Post Office, which had been recently completed and represented several million dollars' worth of government investment. Further, it would not be until 1934, with the completion of the new Post Office Department building across Twelfth Street, when the Post Office would lose its principal tenant.[55]

As planned, the Federal Triangle would include a monumental circular court bisected by the path of Twelfth Street. The western half of the circle was formed by the new Post Office Department building. On the eastern side, the northwestern flank of the Internal Revenue Service building formed a small arc of the circle, whose curve continued directly into the Old Post Office. Plans for the completion of this circle appeared in the 1930s and were revised throughout the 1970s. Successive iteration called for the demolition of the body of the Post Office building; later versions retained the tower, integrated into the footprint of the new structure.

54. Ibid., 174-182
55. Since renamed the Ariel Rios Federal Building, this portion of the Triangle now houses the Environmental Protection Agency.

F. BUILDING HISTORY – 1934 TO 1976

1. TENANTS AFTER 1934

Despite these plans, the Post Office building—now officially the "Old Post Office"—survived. In 1934, the Public Works Administration allocated ninety thousand dollars for its renovation, which included connecting it to the central heating plant, installing four new elevators, and painting the interior.[56] The Old Post Office assumed the role of providing surplus office space for various Federal agencies. Sanborn Fire Insurance Maps produced between 1928 and 1959 labeled the building as being occupied by the Agricultural Adjustment Administration, although they were not the only tenant. A building conditions survey created in the 1950s counted no fewer than nine government agencies occupying the building. In addition to GSA, Old Post Office tenants included the Departments of Labor, the Interior, Defense, Justice, and Agriculture; the Interstate Commerce Commission; the United States Information Agency; and the District of Columbia municipal government. By 1971, when plans for the demolition of the building came to a head, it was still occupied by the U.S. Information Agency and the Department of the Interior, as well as offices for the FBI and the District of Columbia Department of Veterans' Affairs.[57]

Modifications of the building during this period generally resulted from repairs, or in some cases from accommodations made to suit the building's changing tenants. A partial list of planned repairs and/or modifications included: repairs to the skylight roof (1931; 1943; 1961); connection of a steam utility line from the nearby IRS building (1934); elevator repairs (1941; 1956); roof repairs (1943; 1954); construction of temporary, stadium-style seating atop the Pennsylvania Avenue arcade roof (1948, perhaps in anticipation of Truman's 1949 inaugural parade); provision for public toilets on the lower stories (1950); extensive repairs to the electrical wiring and air conditioning systems (1950-1951); installation of and repairs made to the electrical

56. "$94,840 to Renovate Old Postal Edifice Gives New Lease on Life," Washington Post, January 10, 1934
57. Claudia Levy, "Rally Seeks to Save Old D.C. Landmark," Washington Post, April 19, 1971, Proquest Historical Newspapers.

(b) (5), (b) (7)(F)

wiring and condenser units (1952-1953; 1956); and installation of and repairs made to sprinkler systems (1952; 1966-1967).[58]

More substantial undertakings included the plans for the installation of a central air conditioning system (evidently never completed), the substitution of the entry doors along the three main exterior arcades with glass-and-metal replacements (1963), and the installation of the steel pipe railings lining the basement's southern moats (1965).[59] At some point between the building's completion and 1963, the original oak entry doors had been removed and replaced with glass-and-metal revolving doors. The original sidelights on the eastern and western elevations had been retained, but those on the side Pennsylvania Avenue doors had been removed.[60]

By 1961 at least, and potentially as early as the 1930s (perhaps to increase the energy efficiency of the cortile), the building's glass skylight had been encased in aluminum sheeting and asbestos pads, cutting off the flood of natural daylight the glazing had provided, and lending its surface a dark and dingy appearance. In 1962, the architectural firm of Mills, Petticord, and Mills (later designers of the wings of the National Museum of Natural History) issued a complete set of contract documents for the installation of a television studio within the first-story workroom. The studio, which made extensive provisions for electrical and HVAC systems, was essentially a self-contained unit partially filling the existing structure's basement and first-story rooms.[61] It was never constructed.

2. HISTORIC AMERICAN BUILDINGS SURVEY DOCUMENTATION

In 1967, the Old Post Office was documented by the Historic American Buildings Survey. The documentation provided a general portrait of the building's condition at that time. Documentation included:

58. These projects relate to drawings housed in the GSA-NCR Technical Resource Center. For many, it is impossible to determine if the projects were completed as designed, or at all. Most of the smaller changes, including work done on the building utilities, within the upper-story offices, on the basement story, and to address short-term repairs, would have been wiped away by the larger rehabilitation projects of the 1970s and 1980s.

59. Prior to this, it appears that the only moats originally outfitted with railings were the northern ones on the building's eastern and western elevations.

60. It is not known whether the original frames were retained when the revolving doors were installed.

61. The intended user of the studio was likely the U.S. Information Agency, a now-defunct federal agency devoted to public relations, broadcasting, and diplomacy.

1. Exterior and interior photographs, mostly focused on the cortile (George Eisenman, photographer)
2. Copies of historic exterior photographs, including one of the building under construction
3. Floor plans created by the National Park Service
4. An historic rendering of the redesigned tower sketched by William Martin Aiken, Supervising Architect between 1895 and 1897
5. An architectural data sheet, prepared subsequently in 1894, which briefly described the building's main features, and included an associated bibliography (Eleni Silverman, architectural historian)[62]

FIGURE 29: 1967 Building Exterior. Image Courtesy of the Library of Congress, Prints and Photographs Division, HABS Collection

62. U.S. Post Office Department, 1100 Pennsylvania Avenue Northwest, Washington, District of Columbia, DC, HABS DC-135.

Both the upper skylight and lower lay light had been closed to the passage of daylight, giving the cortile and workroom below a dark and dismal appearance. Given its inaccessibility, the surface of the lay light had gathered dust, wastepaper, and general debris fallen from the cortile balconies. Many of the cortile windows on the third and eighth stories had been painted over, and a partition wall had been constructed along the eighth story's western corridor, causing it to be shut off from the cortile. Stains from water damage streaked the plaster capitals and columns of the upper cortile arcades.

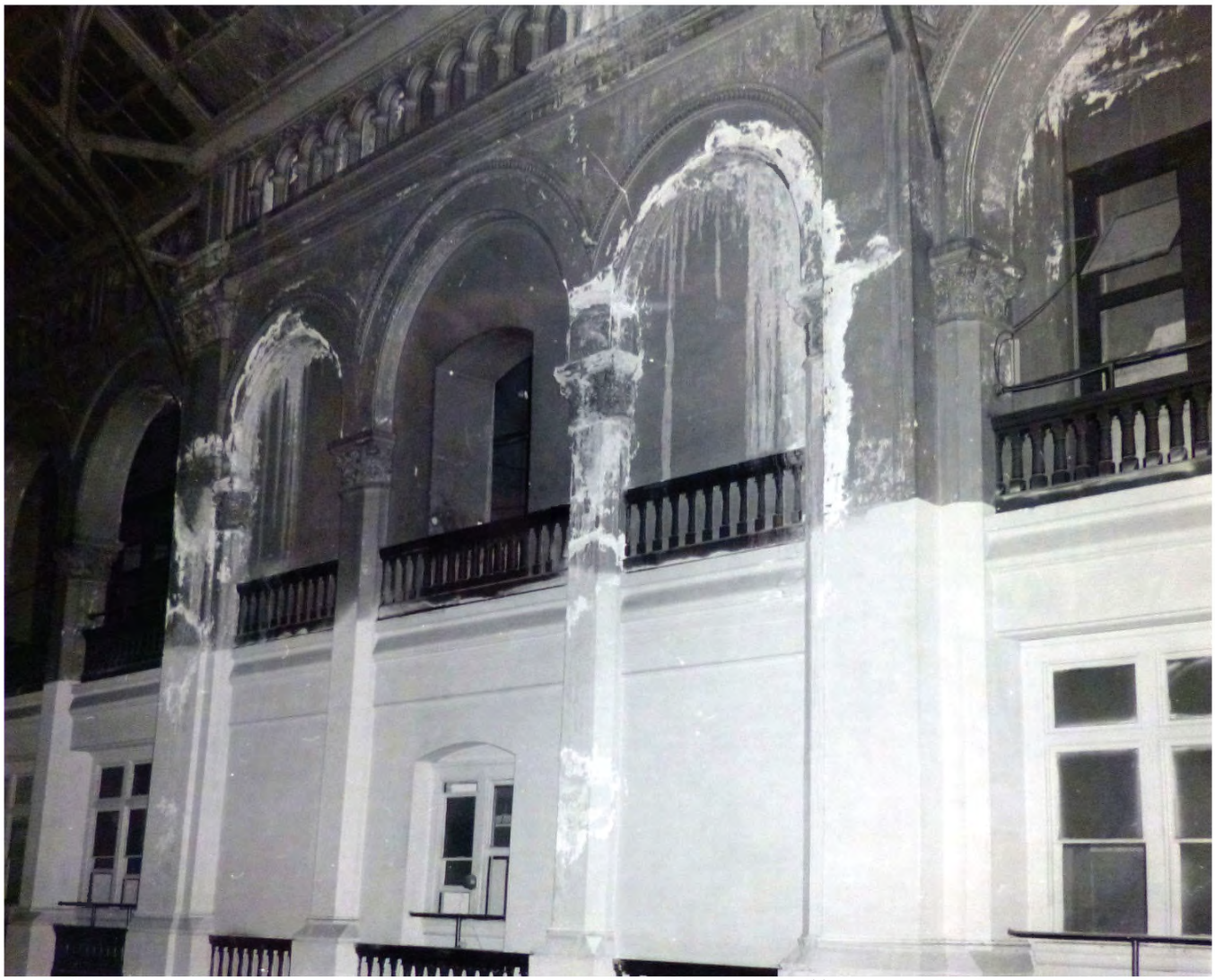


FIGURE 30: Undated photograph of cortile arcade, showing water damage. Image Courtesy of GSA-NCR Technical Resource Center, Reports and Photographs

FIGURE 31: 1967 Building Interior. Image Courtesy of the Library of Congress, Prints and Photographs Division, HABS Collection

On the exterior, the quarry-faced stone of the first and mezzanine stories had gathered soot more rapidly than the honed finish of the upper floors, giving the building's street-level exterior a dark, grimy film. Further, the windows' exterior awnings had been removed, and many featured mounted air conditioning units. On the roof, the cast-iron clerestory windows wrapping the skylight roof were slowly collapsing, perhaps under the weight of its new metal-and-asbestos shell. Without direct intervention, the continued deterioration of the roofing structure would have made inhabitation of the building unwise.

FIGURE 32: Undated photograph of men inspecting roof, showing deteriorated condition of skylight roof clerestory. Image Courtesy of GSA-NCR Technical Resource Center, Reports and Photographs

3. PENNSYLVANIA AVENUE & THE COMPLETION OF THE FEDERAL TRIANGLE

Within, the material condition of the Old Post Office was slowly being allowed to decay. Without, forces were at play that would threaten its future in the face of the completion of the Federal Triangle and the redevelopment of Pennsylvania Avenue. In the early 1960s, President Kennedy decried the blighted condition of "America's Main Street" and urged its improvement. He created a presidential commission to study its rehabilitation; in 1964, the commission recommended that the Federal Triangle be completed and the Old Post Office be demolished, with its landmark tower retained and integrated into the fabric of a new structure.[63]

FIGURE 33: Rendering of completed Federal Triangle, integrated with Old Post Office Tower.. Image Courtesy of GSA-NCR Technical Resource Center, Reports and Photographs

In 1965, the Pennsylvania Avenue National Historic Site was established; the boundaries were comprised of the entire length of the avenue between the Capitol and the White House, as well as several blocks on either side. While ostensibly protected as recognized historic sites, few buildings along Pennsylvania Avenue were guaranteed protection under this designation. This included the Old Post Office, but also many of the existing structures (hotels, offices, and commercial buildings) along the northern border of the avenue. With the passage of the National Historic Preservation Act (NHPA) in 1966, the site

63. Michael Bednar, *L'Enfant's Legacy: Public Open Spaces in Washington, D.C.* (Baltimore, The Johns Hopkins University Press, 2006), 230.

was listed to the National Register of Historic Places, which did not effectively influence the treatment of the avenue's redevelopment campaign.

After a series of temporary presidential commissions, the Pennsylvania Avenue Development Corporation (PDAC) was established in 1972. The commission acted as a corporation wholly owned by the federal government, and was able to leverage significant sums both for new buildings and for improvements to landscaping, plazas, and other streetscape elements about the avenue. Congressional appropriations were bolstered by private capital, with the result that many of the undertakings along the northern side of the avenue were developed and managed privately, balanced by the monolithic federal presence embodied by the Federal Triangle on its southern side. Development was guided by the National Capital Planning Commission's (NCPC) master plan for the city, and sought to revitalize the avenue by planning for a mixture of uses—offices, hotels, restaurants, shops, housing, and cultural venues.[64]

A persuasive argument for the success of the PADC was the impending 1976 Bicentennial. Those urging the completion of new buildings and improvements—including the demolition and replacement of the Old Post Office—recognized that Pennsylvania Avenue would become a major theater for the celebrations, parades, and general fanfare surrounding the event. In 1968, the National Capital Planning Commission had approved the plan to demolish the Old Post Office (and retain the tower); this plan was affirmed by GSA in 1970, and continued to gain momentum with the establishment of the PADC two years later. Even by 1970, the fate of the Old Post Office seemed to be sealed, and even the survival of the tower was an issue debated by the NCPC and Commission of Fine Arts.[65]

In 1971, both the House and Senate Public Works Committees voted to approve the demolition of the building and the completion of the Great Circle of the Federal Triangle. This decision sparked a preservation battle, which would have far-reaching effects both for the fate of the building and for the future of preservation in the District of Columbia.

64. Frederick Gutheim and Antoinette J. Lee, Worthy of the Nation (Baltimore: The Johns Hopkins University Press, 2006), 325.
65. Ibid

4. PRESERVATION CAMPAIGN

"Don't Tear It Down"

Controversy over the demolition of the Old Post Office sparked a grass-roots campaign to preserve the building. Alison Owings, a news writer and producer for a local television studio, and Terry B. Morton, of the National Trust for Historic Preservation, organized an activist lobbying group flying under the banner of "Don't Tear It Down." Concerned about the continued spate of demolitions in Washington, Owings, Morton, and other members of "Don't Tear It Down" sought to mobilize the preservation-minded citizens of DC, raise awareness about buildings intended for demolition, and seek to preserve those buildings. The Old Post Office became their first—and most highly publicized—crusade.[66] On April 19th, 1971, Morton organized a rally around the Old Post Office, with more than two hundred peaceful protesters exhibiting their support of the structure.[67]

FIGURE 34: 1971 "Don't Tear It Down" Protest Photograph. Image Courtesy of DC Preservation League

66. DC Preservation League, "35th Anniversary Celebration Program: A Brief History," January 2007, 7-8
67. Claudia Levy, "Rally Seeks to Save Old D.C. Landmark," *Washington Post*, April 19, 1971, Proquest Historical Newspapers.

To fulfill its federal obligations under Section 106 of the NHPA, GSA was required by the Advisory Council on Historic Preservation (ACHP) to consider alternatives to demolition. Both the general public and several key high-profile supporters spoke on behalf of a plan to rehabilitate the structure for a variety of uses. The latter category included Wolf Von Eckardt, architectural critic for The Washington Post, and Senator Mike Gravel (D-Alaska), then chair of the Public Works Committee's Subcommittee on Public Buildings and Grounds. Their arguments generally focused on the architectural and urban contribution the Old Post Office made to DC, including its position as one of the few monumental Romanesque Revival buildings left in the District, and the impression its great clock tower made upon an otherwise uniform skyline. In 1973, the property was individually listed to the National Register of Historic Places. The nomination form cited both the building's significance as a singular architectural landmark and its association with miscellaneous historical events, including the establishment of Flag Day as a national holiday.[68] However, GSA remained adamant in its plans, citing the complexity of the planning issues involved, the great need for new federal facilities (both offices and parking structures), and the lack of a feasible alternative.[69]

Nancy Hanks and NEA Involvement

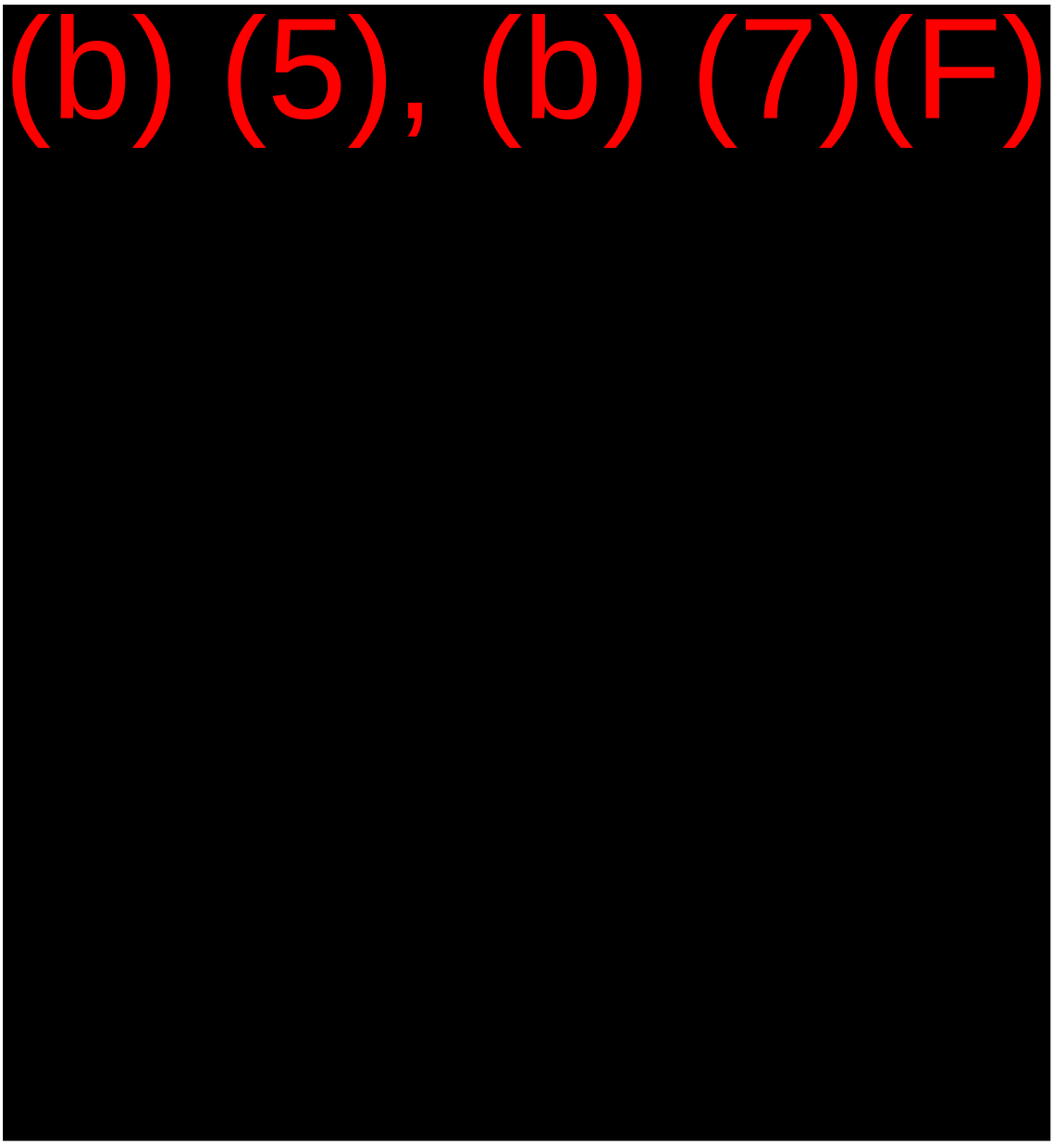
The movement smoldered for some time, but gained political traction when it was endorsed by Nancy Hanks, chairman of the National Endowment for the Arts, whose role and funding were significantly expanded during her leadership.[70] Hanks proposed placing the offices of the NEA and other small governmental organizations into a revitalized, mixed-use office and retail venue—a proposal she felt was a sensitive use for the building and which also aligned neatly with the greater intentions of the NCPC and PADC plans. Proposals for other uses abounded, but it was Hanks's vision that would prevail.[71] In 1974, the NEA commissioned a feasibility study for the rehabilitation of the Old Post Office, funded jointly by GSA. Compiled by Architectural

68. Sue Ganschinietz and Nancy C. Taylor, "Old Post Office and Clock Tower," National Register Nomination, National Park Service, April 11, 1973.

69. Harold S. Trimmer, Jr., "Letters to the Editor: The GSA on the Old Post Office Building," *Washington Post*, April 26, 1972, Proquest Historical Newspapers. Trimmer was the Acting Administrator of the GSA.

70. Hanks was seconded by Bill Lacy, head of the architecture division of the NEA.

71. DC Architect Arthur Cotton Moore, one of the first to advocate for the preservation of the Old Post Office, and later a member of the winning team to carry out its rehabilitation, preferred a scheme that would convert the structure into a tourist hotel, citing both its central location and that use's ability to sustain nocturnal activity in the neighborhood. Arthur Cotton Moore, "Letters to the Editor: Convert the Old Post Office into a Hotel," *Washington Post,* March 30, 1974, Proquest Historical Newspapers.



72. Architectural Heritage, Inc. (now the Architectural Heritage Foundation) is a Boston-based preservation consulting firm. They were early advocates for adaptive reuse, and created a similar feasibility study for the rehabilitation of Quincy Market, a seminal adaptive reuse project.

5. 1976 PROSPECTUS

Through the joint efforts of "Don't Tear It Down," Nancy Hanks, and others, the Old Post Office was rescued from the immediate threat of demolition. Yet no definite plan—or source of funding—had been identified for its rehabilitation. This changed in November of 1976, with the release of a congressional prospectus for the rehabilitation of the building and the allocation of 18 million dollars for the task. The major legislative vehicle enabling this plan was the Public Buildings Cooperative Use Act of 1976, passed merely a month before the release of the prospectus. The Act was an amendment to the Public Buildings Act of 1959, and required GSA administrators to:

> **1.** Acquire and utilize space in suitable buildings of historic, architectural, or cultural significance, unless use of such space would not prove feasible and prudent compared with available alternatives;
> **2.** Encourage the location of commercial, cultural, educational, and recreational facilities and activities within public buildings;
> **3.** Provide and maintain space, facilities, and activities, to the extent practicable, which encourage public access to and stimulate public pedestrian traffic around, into, and through public buildings, permitting cooperative improvements to and uses of the area between the building and the street, so that such activities complement and supplement commercial, cultural, educational, and recreational resources in the neighborhood of public buildings; and
> **4.** Encourage the public use of public buildings for cultural, educational, and recreational activities.[73]

The Old Post Office renovation was the first funded under the Act, and would act as a model for future projects. The prospectus sought to embrace the "spirit and guidelines" of the Act, to provide "for repairs and alterations which should be undertaken at this building for its continued use in providing adequate housing for Federal

73. Public Law 94-541 [S.865]; October 18, 1976; Act to Amend the Public Buildings Act of 1959.

FIGURE 36: Photograph of the Old Post Office with cleaning underway, from southeast. Image Courtesy of GSA-NCR Technical Resource Center, Reports and Photographs

agencies and to preserve a historic landmark," and to address the specific maintenance and condition issues associated with the building. Listed among these specificities were plans to replace the HVAC and plumbing systems, upgrade the building's energy efficiency, repair the roof and skylight systems, alter the building to meet modern fire and accessibility codes, investigate the structural stability of the timber pile foundation, repair or replace material finishes, modernize the office facilities, and repair spaces whose degraded condition precluded occupancy (notably the basement and ninth stories).[74]

The anticipated rehabilitation price of $18,011,000 was deemed cost effective when compared against the combined price of a replacement structure, $28,360,500, in addition to site and building acquisition, $3,502,165.[75] The time line for construction was capped at five years, and the useful lifespan for the renovated building was estimated at thirty years.[76] The recommendations and budgetary projections were affirmed by the Executive Office of the President's Office of Management and Budget, which cited "…the extended and careful attention GSA has devoted to proposals for the preservation of this historic building."[77] The prospectus was approved by the Senate in June of 1977 and by the House of Representatives in July, thereby allocating eighteen million dollars toward the project.

74. "Old Post Office: 12th and Pennsylvania Avenue, NW" Prospectus for Proposed Alteration under the Public Buildings Act of 1959, As Amended, December 15, 1976.
75. It is not known whether the cost of demolition was factored into these estimates.
76. "Old Post Office: 12th and Pennsylvania Avenue, NW" Prospectus for Proposed Alteration under the Public Buildings Act of 1959, As Amended, December 15, 1976.
77. Paul H. O'Neill, Deputy Director, letter to Jack Eckerd, GSA Administrator, November 10, 1976.

G. BUILDING HISTORY – 1976 TO PRESENT

1. HISTORIC STRUCTURE REPORTS & DESIGN COMPETITION

The first action taken by GSA in anticipation of soliciting bids for preservation schemes was to commission an Historic Structure Report to provide an historical metric against which the proposed design solutions could be judged. A preliminary HSR was written by DC architectural firm McGaughan and Johnson, Architects and was published in April of 1977.[78] It documented—in detail—the design and construction of the building, and sought "…to provide the three architectural teams with an inventory of historical and material considerations for their use in concept and design development."[79] The report comprehensively documented the building's existing conditions, and utilized for its interpretation the extensive collection of design, bidding, and contract documents in the papers of the Public Buildings Service held at the National Archives.

The architects chosen for the renovation would be determined through a competition, intended to encourage design excellence and innovation in response to a challenging prospectus. Ninety-three firms from across the country submitted entries for conceptual schemes, and ten were selected for second-round interviews. From these, three entries were chosen for further refinement:

1. Hugh Newell Jacobsen (with Shepley, Bulfinch, Richardson, & Abbot and Desmond & Lord, Inc.), architect for the renovation of the Smithsonian's Renwick Gallery and Arts & Industries Building;
2. Faulkner, Fryer, & Vanderpool, architects for the renovation of the National Portrait Gallery; and
3. Arthur Cotton Moore (and others, see below), architect of the highly regarded Canal Square adaptive reuse project in Georgetown.[80]

78. With Building Conservation Technology, Inc.
79. McGaughan and Johnson, Architects, "Preliminary Historic Structures Report," April 25, 1977.
80. Sarah Booth Conroy, "Post Office Competition," Washington Post, April 9, 1977, Proquest Historical Newspapers.

The chosen firms would be given several weeks and a small stipend to develop their designs and present them to GSA in late May.

2. SELECTED DESIGN AND RENOVATION PROGRAM

In June of 1977, the project was awarded to a joint team led by the architectural firms Arthur Cotton Moore/Associates and McGaughy, Marshall, & McMillan—they referred to their coalition as the "Joint Venture."[81] The selected scheme was cited for its boldness, originality, and sensitive integration of public amenities and semi-private office uses.[82] The essential program of the renovation had been prescribed by GSA: the two lower stories occupied by shops and restaurants and the upper stories by offices for federal agencies, with provisions for performing arts venues. The Joint Venture expanded upon this theme with several key interventions: by removing the glass in the lower lay light (its structure would be retained) and cutting a reveal in the first story floor plate, the full interior height of the building would be exposed, emphasizing the drama of its vast interior atrium. By restoring the transparent glass of the upper skylight and positioning a performing arts stage directly at its base, the full height of the tower would be revealed, and it would be integrally connected with the program of the redesign. The upper reaches of the tower would be exploited for their magnificent views of Washington: the arcade above its clock tower would be remade into an observation deck and accessed via a glazed elevator leading from the ground floor.

While the retail and public space would be seamlessly integrated with the cortile, skylight, and tower, the Old Post Office's circulation and offices spaces would be refined to increase the separation between public and private uses. To do this, a new entrance was to be created at the rear (C Street side) of the building, allowing access to the basement- and first-story commercial spaces. An additional new entrance would be carved into the northeastern corner of the foundation moat, made accessible through

81. With Associated Space Design, Inc. and Stewart Daniel Hoban & Associates.
82. Sarah Booth Conroy, "Bold Renovation of Old Post Office Set," Washington Post, June 3, 1977, Proquest Historical Newspapers.

an exterior stair. The northern (Pennsylvania Avenue) tower entrance would also be retained as a monumental point of entry. The two side (Eleventh and Twelfth Street) arcade porches would be intended for access to the offices on the upper stories, as users entering from these points could be funneled directly to the stair and elevator lobbies on the side corridors. Other interventions were of a functional or operation nature, such as: insertion of egress stairs and mechanical cores on the office stories, general site enhancements, and upgrade of building systems.[83]

3. HISTORIC PRESERVATION

The Joint Venture divided the program into two historic preservation treatments:

1. Preservation Zones—to "…be returned to a specific, authentic period in the building's history, insofar as existing fabric, materials and historic documentation will permit."[84] The designated preservation zones were the first floor lobbies, the elevator and stair lobbies, the corridors on first through seventh floors, and the fifth floor offices.

2. Adaptive Zones—"Areas which must be modified to meet programmatic, function or life safety requirements."[85] Areas designated under this zone were the remaining office areas, the ground floor commercial and public spaces, the mezzanines, and the new entry ways.

It is important to note that the chosen preservation ethic was determined based upon perceived requirements of use, rather than upon an independent analysis of integrity or historic significance. To determine these aspects as they existed in the Old Post Office building, an official Historic Structure Report was commissioned. Funded as a component of the design services for the building's rehabilitation, and completed by the architectural team awarded the rehabilitation project, it was inevitable that the

83. Adapted from McGaughy, Marshall, & McMillan et al., "Concept Submission: Old Post Office," 1977.
84. Ibid., 2.
85. Ibid., 3.

recommendations formulated by the HSR would be informed by the design intentions of the architects involved. The HSR was published in April of 1978, with historic preservation consulting services provided by Preservation/Urban Design/ Incorporated of Ann Arbor, Michigan. The report was divided into two parts: the first analyzed the history and condition of each physical aspect of the building (site, upper story corridors, etc.) against proposed and alternative uses. The second part dealt with recommendations for materials conservation and analysis. Again, specific treatment recommendations for existing historic materials were informed by use and preservation zone, rather than condition or significance.

4. CONSTRUCTION DOCUMENTS

Even before the completion of the 1978 HSR, work began to implement the vision of GSA and the Joint Venture. Beginning in February of that year and release periodically until 1985, the architects and engineers produced a series of construction document packages that would guide the rehabilitation of the Old Post Office. These phased projects would be united beneath the schematic design concept developed by the Joint Venture, but would divide into more manageable components the various programmatic, mechanical, structural, etc. undertakings.

The specific aspects of the total rehabilitation endeavor are presented as they were planned through these phased projects. In this way, the context and details of each action may be pinpointed specifically, referenced by the particular set of drawings under which they appear. The following narrative is not intended to replace the original design drawings as reference tools, but rather to catalogue them and provide a digest for their reference.[86]

86. The drawings described are available as microfiche reproductions from the GSA-NCR Technical Resource Center, ROB Room 2021. See the enclosed catalogue of GSA holdings for corresponding slide ranges.

FIGURE 37: Construction progress photograph showing removal of roofing panels, 1979. Image Courtesy of GSA-NCR Technical Resource Center, Reports and Photographs

5. "SKYLIGHT & ROOFING RENOVATIONS"

Date of Drawing Set: February 15, 1978

The first phase of the renovation was among the most dramatic and transformative to be undertaken. The metal roofing panels and rigid insulation installed on the skylight roof were pulled from its surface, allowing the flood of natural daylight to once again pour forth into the darkened cortile. The skylight's structural bracing was retained, and new tinted glass was inserted, supported by a new steel superstructure. The flat roof membrane immediately surrounding the skylight was replaced, and the sagging clerestory was stabilized and repaired.[87]

In addition to the skylight, the slate hipped roofs were repaired, with replacement of damaged shingles and copper flashing. The flat roofs above the three arcade porches were also repaired, their existing cladding replaced with built-up membranes. Roof drainage, gutters, and downspouts were repaired or replaced, as were the metal vent shaft enclosures. New steel supports were constructed along flat roof areas to support future HVAC units. The restoration of the glazed skylight—combined with the 1976 exterior cleaning—would do most to revive the building's dormant architectural character, and to excite the possibilities that their restitution could offer.

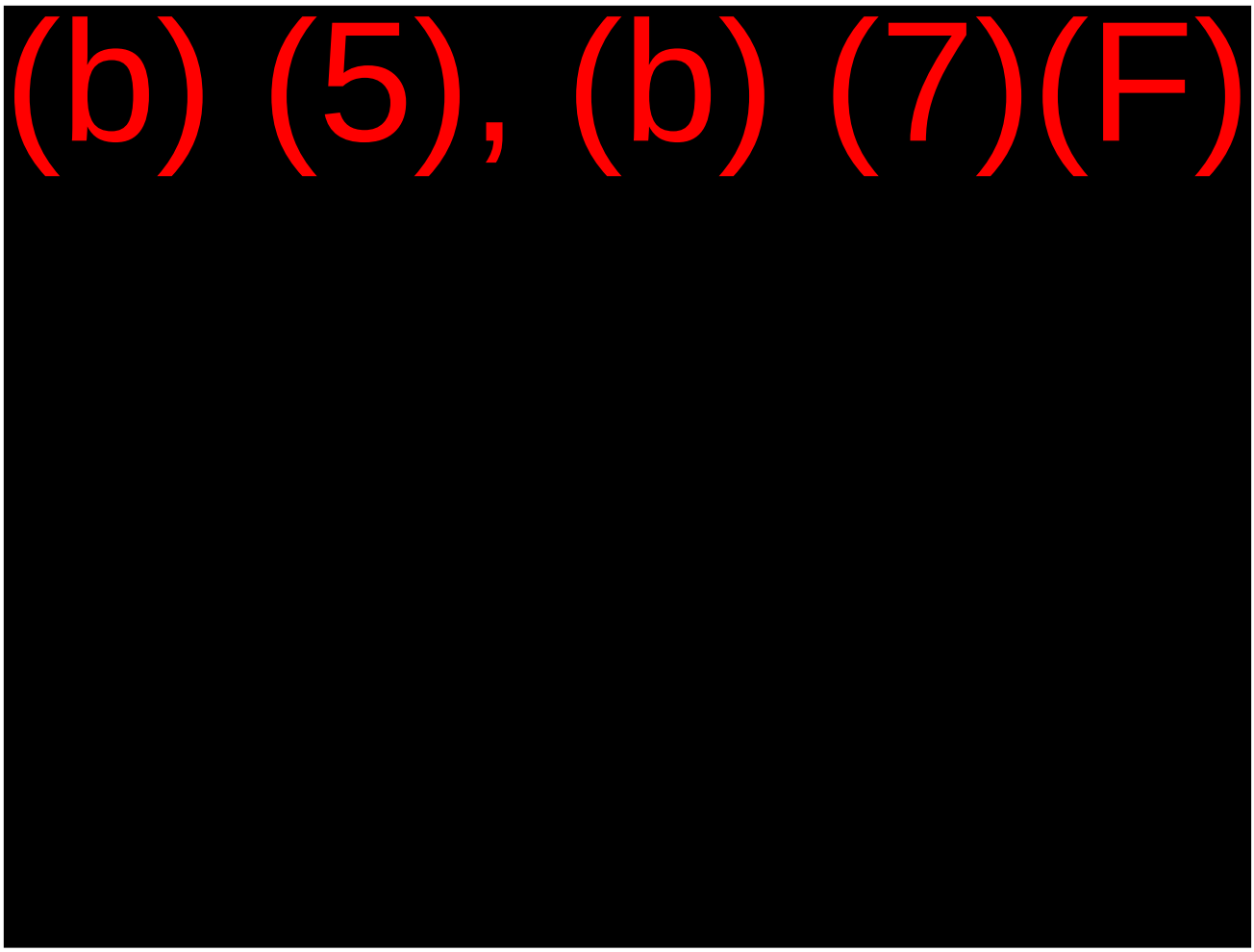
6. "DEMOLITION"

Date of Drawing Set: April 28, 1978

The scope of this project provided a clean slate upon which the various building modernizations and renovations could be applied. The basement story, the upper-story office partition walls (with the exception of some of the fifth story), and the first-story workroom were to be almost totally demolished, with selective demolition taking place in the areas proposed for more sensitive restoration.

87. The southern elevation of the ninth-story roof had originally contained a large skylight, providing light for to photography studio. This had been covered over in a later renovation, and was not uncovered as a component of this project.

Most of the building's exposed mechanical and electrical systems were scheduled for demolition. This included all exposed piping, plumbing equipment, wiring, conduit, lighting, electrical fixtures, fire alarm and detection fixtures, and duct work.[88] This included all duct work and wiring housed in the vertical chases that extended nearly the entire height of the building. All wires, ducts, etc. embedded in walls and floors were to be left in place. Plumbing equipment was to be removed and stored on site, for later reuse. The wood-and-glass enclosures housing the original fuse panels (located on the four corners of the corridors on each story) were to be retained. All of the cast-iron radiators remaining on the office stories were to be removed. The circular radiators located at the eastern and western entries on the first story were to be disconnected and retained.



88. It was noted in the HSR's that at this time nearly none of the building's historic light fixtures remained in situ.

The basement's architectural features—including most of the partition walls, mechanical equipment, and material finishes—were to be removed, leaving only the masonry exterior walls, structural columns, and barrel-vaulted floor slabs. A portion of the ceiling above the basement story was to be demolished, which would connect the ground and first stories and become a major architectural gesture of the rehabilitation. The entire floor plate on the northern side would be removed, stepping inwards at intervals defined by the existing structural grid.

On the first story, much of the planned demolition work entailed the removal of non-original partition walls, particularly in the central mail workroom and the corner pavilions. The partitions in the northeastern corner remained relatively intact, while in the others most of the walls were to be removed. It appears from the drawings that many of the original wooden corridor screens had been obscured behind later partitions. These were to be removed, while the original wood screens were to be left in place. Elevators and stairs in the side lobbies were to remain in place, while the freight elevators and stone stairs providing access to the southern loading dock were to be removed. Additionally, most of the structure of the stone loading dock was to be demolished, including a later ramp addition, while the overhead canopy was to remain.

Nearly every architectural feature in the southern and central mail workrooms was to be removed. This included a majority of the laylight, with the exception of the essential structural components and wall or floor connections. Items to be removed included: all glass, mullions, wood trim and panels, downspouts, the catwalk and its associated elements, steel decking, and intermediate purlins. The iron railings with their scroll details were planned to be removed and salvaged for later use.

On the upper office and mezzanine stories, virtually all partition walls (of which there were many that do not appear on the original design drawings) beyond the line of the corridor were to be removed, the notable exception being the corner office suites on the fifth story. Most non-original materials were to be removed from all of the offices

spaces, including later floor (the original wooden floors beneath were to be retained) and window coverings and mounted office equipment (window air conditioning units were to be retained during this phase of construction). Original finishes—plaster walls and cornices, windows and their wooden surrounds, and the corridor screens—were to be retained. One exception was the (mostly original) quarter-round shoe moldings, to be removed to allow for new flooring to be laid within the offices.

Non-original partitions constructed around the stair and elevator lobbies—likely to provide fire-rated enclosures—were to be removed. On each office story, holes were to be cut in the floor slabs at certain locations to allow for enlarged vent shafts or locations to place new egress stairs. Further, it specified the retention of: all finish materials not explicitly scheduled for removal; all structural floor systems for the same; original full-height mail chutes; and all materials above the tenth (tower) story. For much original building material scheduled for removal, it was specified that it be stored on site for future use.

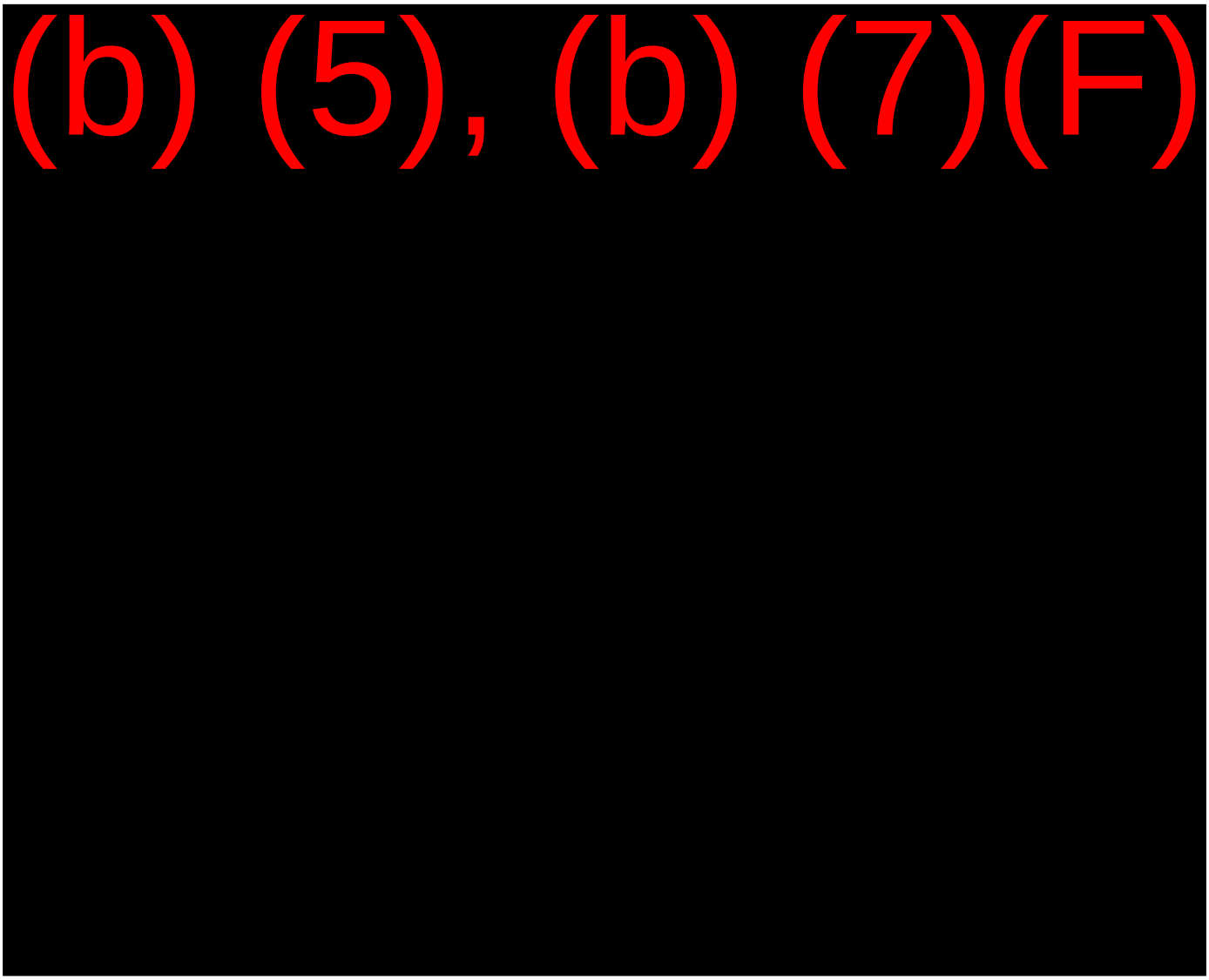
7. "RENOVATION"

Date of Drawing Set: May 24, 1979

One year later, drawings for the first phase of the rehabilitation to include a significant amount of new construction appeared. This phase focused on the renovation of the upper office stories; however, other limited portions of the greater rehabilitation project were included, principally site development, crucial upgrades relating to building infrastructure and utilities, and some work to prepare for the new public spaces on the ground and first stories. Of the latter were included details for the elevated stage to be built around the tower base, and the "grand stair" that would connect the ground story of the public cortile with the first. All surfaces facing the cortile were to be painted, including vertical columns and their capitals (these were repaired or replicated as necessary), balcony walls, iron balustrades, arches, and exposed steel

structural members, including the skylight and lay light components.

Work on the site and around the building's perimeter included improvements to the building's connection with sewer and water main lines, and the associated trenching and pavement patching required. Certain sewer line connections were abandoned and filled. At this time, the curb cuts allowing for vehicular access to Eleventh and C Streets remained in place. These roads acted as alleys along which parking spaces were drawn. Also at this time, the line of the sidewalk facing Pennsylvania Avenue had not yet been extended to form a triangular plaza; rather, it still hugged the east-west line of the building.



(b) (5), (b) (7)(F)

The new offices were planned as large, unbroken spaces featuring only small enclosures for storage and housing of mechanical systems. With the exception of the former Postmaster and Assistant Postmasters General suites on the fifth story, very few interior office partitions were to be inserted into these floors. Offices were to be given new carpet and also painted. The heights of the original office ceilings were to be left intact, as were the original structural members.[89] A dropped ceiling system was designed to accommodate electrical and HVAC components, with a generous reveal (generally three to five feet, depending on the location) between the edge of the dropped ceilings and the perimeter walls to allow for the original window, ceiling, exterior wall, and corridor partition wall heights to be expressed, as well as their corresponding architectural details, such as window surrounds and plaster cornices.[90] All building systems, including bathrooms, were replaced with modern fixtures and equipment. In general, the corridors of these stories were left intact, with certain exceptions: damaged finishes were scheduled for refinishing or repair, certain doors were to be removed or replaced (drawings include comprehensive door schedules); as would certain hardware. New lights, alarm, fire, and electrical systems were scheduled for installation. Where new corridor partitions were to be added (as in the case of the eighth story), details of the original partitions were recreated.[91] Original corridor partitions were cleaned or repaired as necessary, including the replacement of missing or broken glass panes.[92]

On the eighth and ninth stories, measures were taken to improve the roof's thermal and fire resistance. Rigid or batting insulation was inserted along the roof and ceiling surfaces to improve the thermal resistance of the offices within. A clear, fireproof coating was to be applied to exposed structural members. The habitable space on the ninth story would be renovated to create office space, including offices along the northern side of the building.

The building's vertical circulation systems were to be extensively upgraded. New egress stair enclosures were inserted at three locations: within the southeastern and

89. Most of these, particularly on the seventh, eighth, and nine stories, were left exposed.
90. These suspended ceiling enclosures were not included on the fifth story corner suites.
91. As completed, the disparity between the grains of the original and replacement wood millwork would clearly define the original versus replacement material.
92. No clear schedule or notation of the type of replacement glass exists in this drawing set. The chipped pattern glass was replicated, albeit at a different scale than the original, and clear glass was used above the door transoms. In the following renovation phase, frosted film was applied to this clear glass.

northwestern pavilions and along the southern side of the building. The former two opened directly to the exterior basement moats, while the latter connected to a path of egress on the interior of the basement story. Also, the eastern and western stair and elevator lobbies were to be restored. Associated work was also planned to connect these new moat exits to the sidewalk elevation, including new exterior stairs and cuts in the moat walls and railings. New elevators and mechanical systems were designed to be housed within the original metal enclosures. A metal mesh lining was placed behind the original metal screens, which were to be restored. The stairs around the elevators were also planned to be restored: the marble treads would be removed and flipped, the newly exposed surfaces polished, and reinserted. A channel would be routed on the outer surface of the marble to allow for safety treads. The single-flight stairs and elevators connecting the eighth and ninth stories were similarly to be upgraded and restored.

Compared to the office stories, little new work was planned for the basement and first stories. The drawings included plans for the grand staircase that would connect the first story to the newly carved out basement. It was to be a single flight of stairs framed by a decorative iron railing. At its base, the railing would curve outward to form a generous, semicircular landing. Facing this landing, a raised, semicircular platform would be constructed around the base of the tower's foundation. The tiered platform would form a stage upon which performances and events could take place. At the Eleventh and Twelfth Street lobbies, guard stations were inserted into the existing arched openings; they consisted of semicircular counters that protruded into the side corridors. The oak screens along these corridors were also scheduled for removal or relocation, to allow for greater visibility or ease of passage between the corridors and central cortile (see drawing detail). Finally, the non-original doors located at the three main arcade entries were planned for replacement, with details that would replicate those of the original wooden doors, including the original frames and sidelights if they no longer were extant.

8. ROBERT IRWIN SCULPTURE

A smaller component of the Joint Venture's vision for the project included a sculpture court within the public spaces of the building. In 1980, the environmental artist Robert Irwin was commissioned to create a large-scale installation for the cortile space. The piece was estimated to cost 65,000 to 85,000 dollars, and would be funded by GSA's Art-in-Architecture program.[93] "48 Shadow Planes," as it was named, was completed in 1983. It took the form of a grid of translucent nylon scrim panels suspended from the skylight roof. The panels were suggestive of the balcony openings along the cortile walls. So thin as to appear nearly two dimensional, the installation made a monumental visual impact within the cortile, but did not obscure the view northward to the tower.

9. "RENOVATION II"

Date of Drawing Set: July 1, 1981

The following set of drawings would not be released for another two years. The intent of this phase was to complement the rehabilitation objectives of the original "Renovation," to undertake any repairs required by the implementation of that project, and to conduct limited new work. The southwestern pavilion on the first story—formerly space reserved for the Registry Division of the DC Post Office—would be rehabilitated as a suite of conference rooms. From the Twelfth Street corridor, a small lobby would lead to a large, two-story conference room outfitted with a projection screen. On the southern side of the pavilion would be placed a smaller conference room. Between these would be inserted two hallways, a small kitchen, and a new elevator connecting the basement and first stories. All existing wood finishes in these spaces were scheduled to be stripped and refinished, including the original trim, wainscoting, and window surrounds. Mechanical, electrical, and sprinkler upgrades were also planned for this space and the mezzanine floor on the opposite pavilion.

93. Jo Ann Lewis, "Sculptural Space-Out at the Old Post Office," Washington Post, March 7, 1980, Proquest Historical Newspapers.

Another major component of this phase would be the retrofitting of existing windows with a second layer of glass. These would take the form of glass panels affixed to the interior surface of each window light.[94] Otherwise, work would be contained to the cleaning, repair, or patching of historic building finishes. This would include the marble flooring on the first story corridors, some pieces of which required replacement. On the office-story corridors, original wood details were stripped and refinished, including the fuse panel enclosures, the glazed partitions and doors, and the mail chutes.

IO. "RENOVATION III – UPPER TOWER RENOVATION OF THE OLD POST OFFICE" *Date of Drawing Set: June 15, 1982*

Ditchley Bells Feasibility Study

In January of 1979, the Joint Venture submitted to GSA a report studying the feasibility of establishing the Old Post Office tower as the home of the Ditchley (or Congress) Bells. The bells were a gift from the Ditchley Foundation of Great Britain, and their dedication was timed to commemorate the end of the American Revolutionary War in 1783. The bells were cast in 1976 by the Whitechapel Bell Foundry, which had also created the Westminster Abbey Bells, which the Ditchley Bells were designed to mimic in pitch and tone. The peal of ten bells varied greatly in size and weight, and collectively they amounted to more than six tons.[95]

The feasibility study determined that the momentum of the swaying bells would create sufficient sway within the tower to disrupt their path of travel, thereby rendering a successful ringing impossible. They were not concerned with the impact that the sway would have on the tower's structural capacity—which they felt was sufficiently engineered to handle the additional weight and force—but rather solely focused on the effectiveness of the bell ringing. They recommended that GSA conduct its own internal "sway tests" to make that determination.[96]

94. No additional work for the repair or restoration of exterior windows appeared in this phase.
95. "Old Post Office Tower: The Congress Bells" (Promotional Pamphlet, National Park Service, Washington).
96. McGaughy, Marshall, & McMillan et al., "Study to Determine the Feasibility of Installing the Ditchley Bells in the Tower of the Old Post Office," January 2, 1979, with consulting engineers James Madison Cutts (structural) and Polysonics (acoustical). The results of this test, if it occurred, are unknown. Evidently, GSA and the Joint Venture arrived at a solution agreeable to both parties, and their installation was included as a component of this phase.

II. TOWER RENOVATION AND OTHER WORK

Work included in this phase of the rehabilitation mirrored the pattern set by preceding phases: limited repair and restoration of historic building fabric paired with new work aimed at developing a component of the building's expanded program. In this case, the latter facet was directed toward the development of a venue for tourism within the clock tower, as well as new facilities for its access and interpretation. While the clock tower had always been a central architectural component of the building—as well as a major argument for its preservation—there is little evidence to suggest that the tower had ever been made available for regular public access and enjoyment.

The ninth floor of the tower would be connected to the ground-floor public spaces by means of a new elevator, located at the northwestern corner of the cortile and supported by the structure of the balcony wall. From a small lobby on the ground floor, the elevator would rise without interruption to the ninth floor. Its outer face would be comprised of a curved glass wall, allowing visitors to enjoy a view of the cortile as they rode. Upon exit, visitors would travel along the corridor, directly to the interior of the tower. The two main features of the tower interior would be the peal of Ditchley Bells and the panoramic skyline view offered from the twelfth story viewing platform.

Most of the existing features within the tower were scheduled for demolition, including interior stairs and columns. The bell ringers would stand on the ninth story; the belfry would be located on the tenth, with a catwalk above to allow for viewing. New work within the tower would include an elevator and staircase, a structural framework from which the bells could be suspended, and a tiered viewing platform and guard booth on the twelfth story. The open arcades around the viewing platform would be outfitted with vertical metal cables. The eleventh story walls contained the four giant clock faces and the associated mechanisms, all of which were carefully restored. The tower's uppermost story, the thirteenth, would be accessible via stair but not open

to the public. Corresponding plans to upgrade the tower's electrical and mechanical systems were also included.

Other new work included construction to complete the eighth and ninth floor office, storage, and bathroom facilities. Quarter-round metal lights were planned for the corridors. Additionally, a new stair would be inserted south of the grand stair; it would connect the first story to the open mezzanine balconies above. Planned restoration work included patching the damaged plaster column capitals along the corridor and cortile walls, as well as patching, blocking, and refinishing the first-story oak screens and their associated glazing. The Masonite roundel covers set within the screens' arches were replaced with oak.[97] Entry door surrounds on the first story were to be stripped and refinished.

12. "THE PAVILION" AT THE OLD POST OFFICE

Date of Drawing Set: September 24, 1982

The phase of the renovation that would encompass the food court, storefront, public lounge, and recreation spaces was branded "The Pavilion." Unlike the earlier rehabilitation phases, this final scheme was undertaken by the Evans Development Company (who was the principal developer and tenant of the Old Post Office's commercial spaces) and was designed by the architectural firm of Benjamin Thompson & Associates, Inc. Several aspects of the Pavilion's layout—such as the grand stair and the retention of the mail room lay light—had already been completed by the Joint Venture. These construction documents planned the footprints of the vendor and restaurant stalls, as well as the facilities that would support their use, on both the basement and first stories. Additionally, various restaurant and retails spaces would be developed within the corner pavilions on the first story. Work for this phase would be limited to the basement (re branded the "stage level"), first, and mezzanine stories.

97. The 1890s drawings show light fixtures attached to these roundels. No other evidence of these exists, and it does not appear that they were ever installed.

13. FESTIVAL MARKETPLACE

The design of the Pavilion was based on the model of a "festival marketplace." As opposed to open-air historical museums (developed a generation earlier in such examples as Colonial Williamsburg, Greenfield Village, or Historic Deerfield), these marketplaces capitalized on the nostalgic appeal of under used city centers to create venues for shopping, recreation, and tourism. Historical events or environments associated with such places provided evocative and colorful themes—ideally tied in some way to the city or area in which they were located—for example, nautical themes for New York City's South Street Seaport or Baltimore's Harborplace.[98] Marketplaces were sometimes associated with museums or historical tableaux, but their focus was not geared toward rigorous interpretation or study. Rather, they provided lively, casual settings that encouraged shopping, dining, public events or performances, and (most significantly) enjoyment of the amenities that urban centers had to offer.

Ghiradelli Square in San Francisco is generally cited as the first successful, large-scale adaptive reuse project in the United States. But it was Boston's Faneuil Hall Marketplace that would adapt the architectural approach of Ghiradelli Square toward the first consciously conceived festival marketplace. Developed in 1976, Faneuil Hall Marketplace rehabilitated a collection of historic buildings to incorporate an historical museum (Faneuil Hall itself) and three market buildings that housed food vendors, shops, and restaurants. While the unorthodox approach was questioned at the time, the venture proved an unqualified commercial success. Its architect, Benjamin Thompson, would throughout the 1970s and 1980s develop the festival marketplace theme in projects throughout the country, including those mentioned in New York and Baltimore.[99]

The Pavilion at the Old Post Office bore the hallmarks of the festival marketplace idea. Here, the theme was two-fold, capitalizing on the building's former use as well as its location in the nation's Capital. Among the retail vendors was "Stampmaster,"

98. Incidentally, festival marketplaces were often located near waterways, recapturing access to shores, docks, and rivers
99. Stephen Carr et al., Public Space (Cambridge: Cambridge University Press, 1992), 76-77.

(b) (5), (b) (7)(F)

a store selling rare stamps. The international food court was housed in "Embassy Row," and American fare was located along "Main Street USA." The newly constructed stage at the tower's base allowed for live performances. A promotional brochure released after the building's reopening proclaimed: "The Pavilion at the Old Post Office. It's a bundle of surprises in an historic package, with fifty special shops and restaurants. It's a place to shop. A place to eat. It's the arts. It's fashion. And a festival of entertainment. It's ballet. Theatre. Dance and musicians." [100]

To allow for this mix of activities, Thompson designed glazed storefronts—some with curved fronts—that faced the interior courtyard. Food vendors were located on the stage level, which opened to the stage, grand stair, and general seating area. On the first story was a mix of shops. Above this, a newly established mezzanine balcony followed the curve of the storefronts below, and housed a restaurant with café-style seating. A restaurant was installed in each of the northern corner pavilions. To support these uses, the building's ventilation and mechanical systems were upgraded, particularly for the food vendors on the basement story.

The Pavilion's primary public entrance would be at C Street—located directly across from the Federal Triangle Metro station—and would open to a redesigned pedestrian court. Most of the work to demolish the rear delivery platform had been completed by this time. It would be replaced by a "continuous skylight," a tiered, glass enclosure that was one of Thompson's signature architectural expressions. The atrium court featured a complicated interior stairway that allowed for access to both the basement and first stories. While mostly constructed of new material, it also integrated the original cast iron truss that had formed the edge of the original mailing platform roof.

Immediately beyond the south court atrium, the former C Street would be redeveloped as a public plaza, integrating the curve of the IRS building's façade with new plantings, paving patterns, lighting, and seating. Other exterior changes were planned that would enhance visual appearance and branding of the Pavilion. Flagpoles were

100. "The Pavilion at the Old Post Office," undated promotional brochure, Martin Luther King, Jr. Memorial Library, Washingtoniana Collection.

mounted along the turrets, arcade, and arcade parapet lining Pennsylvania Avenue.[101] Also, awnings were placed along the first-story windows on each building elevation. These awnings were purely decorative, and did not correspond in form or function to the building's original awnings. Upon the monumental stone arches facing Pennsylvania Avenue, metal letters reading "OLD POST OFFICE" were affixed to the face of the central arch, and festive strands of lights were strung along the archivolts' recessed panels.

14. GRAND REOPENING

"The Pavilion at the Old Post Office" was rededicated to great fanfare and acclaim on September 13, 1983, in a gala ceremony that included Pony Express riders, brass bands, and six thousand balloons. Despite the heavy rain, Mayor Marion Barry arrived on horseback to deliver his dedication speech. Adjectives gushed from the pens of newspaper reporters; one article described the rehabilitation as "spectacular," "brilliant," and "a triumph of preservation and potential."[102] For its innovative approach that balanced public, institutional needs with commercial considerations, the project received acclaim on a national scale, from both the architectural and preservation communities. At a final cost of twenty million dollars, the Old Post Office renovation would function under a fifty-five-year lease between GSA and the Evans Development Company.[103] In 1986, the building in its entirety was rededicated the Nancy Hanks Center, in recognition for her instrumental role in its preservation and rehabilitation. Hanks had died in 1983, but the agency formerly under her guidance, the National Endowment for the Arts, and well as the National Endowment for the Humanities, would occupy the bulk of the building's office space.[104]

101. It was stipulated in the construction documents that "All attachments shall be at granite mortar joints: no drilling into granite is permitted."

102. Benjamin Forgey, "Old Post Office: Brilliant Rebirth," Washington Post, September 13, 1983, Proquest Historical Newspapers.

103. John F. Berry, "D.C., Baltimore Draw on Past for Rejuvenation," Washington Post, January 17, 1983.

104. Lon Tuck, "Old Post Office Renamed After Nancy Hanks," Washington Post, October 7, 1986. Public Law No: 98-1 (Senate Bill 61) was introduced in the Senate on January 26, 1983; it included provisions to designate the building itself as the "Old Post Office"; to designate the building, the adjoining plaza; and the adjacent grounds as the "Nancy Hanks Center"; and to authorize the GSA Administrator to execute an agreement with the Secretary of the Interior for the operation and interpretation of the clock tower observation deck by the National Park Service. It was signed into law on February 15, 1983. The formal rededication ceremony itself would not occur, as stated above, until 1986.

15. TOURIST FACILITY RENOVATION AT THE UPPER TOWER

Date of Drawing Set: May 2, 1985

In 1985, the Joint Venture would complete their final project for the rehabilitation, a renovation and expansion of the tower's tourist facilities. On the ninth-story corridors, glass panels were inserted into the balcony openings. The small lobby on the basement story was remodeled, as were the former offices on the ninth story, to expand the interpretative potential and create a bookstore and offices for the National Park Service. Other various improvements were conducted within the tower, including new enclosures and interpretive signs for the Ditchley Bells.

16. MISCELLANEOUS PROJECTS, 1985- PRESENT

In 1985, MMM Design Group[105] published a "User's Manual" for the Old Post Office, which dictated the material and maintenance requirements of the rehabilitated structure, and was intended to guide future renovation activities. While the Pavilion proved to be a popular tourist venue, its success did not make other aspects of the renovation immune from functional and financial difficulties. Federal employees were distracted by the noise and food odors emanating from the stories below, and the structure continued to face the endless upkeep requirements intrinsic to a century-old building. In the mid-1980s, control of the building and lease was transferred to the Post Office Pavilion Joint Venture (not to be confused with the Joint Venture responsible for its design), backed by Pittsburgh-based real estate investor Henry Lea Hillman. Despite its popularity, the Post Office was plagued by financial difficulties from the start, and by the early 1990s had defaulted on its rent.[106]

105. Formerly McGaughy, Marshall, & McMillan, of the Joint Venture
106. Kristen Downey Grimsley, "Post Office Pavilion Faces Foreclosure," Washington Post, October 22, 1993.

17. "THE ATRIUM" ANNEX

In an effort to reverse the trend of declining revenues, the Post Office Pavilion Joint Venture launched an ambitious expansion project. Planning began in the early 1990s to triple the area of retail space (to 150,000 square feet) by constructing a building annex directly to the east of the Old Post Office, its outer edges formed by the open courtyard of the IRS building. The addition featured expansive, tiered skylights and a central open court, architectural features that lent it the name "The Atrium." In addition to shops and restaurants, the Atrium would house a 350-seat theater.[107]

FIGURE 42: The Atrium under construction, 1991. Image Courtesy of the Library of Congress, Prints and Photographs Division, HABS Collection

107. Tony Munroe, "Post Office Pavilion's hard times management's fault, tenants say," Washington Times, September 29, 1992. The theater never materialized.

The Atrium was designed by the Washington-based architectural firm of Karn Charuhas Chapman & Twohey, who linked the new structure to the old via a slender, glazed walkway. This bridge fit neatly within an existing window opening on the historic building's first story, and required only a minor modification of its existing fabric.[108] Planned in conjunction with this project was the improvement of the former Eleventh Street plaza, as well as an arcade within the IRS building connecting with Tenth Street. The Atrium was opened in March of 1992. Architecturally, the project received mixed reviews. Financially, it failed to capture the crowds and revenues promised by an expanded retail capacity. Some storefronts were shuttered within months of operation; others simply failed to find tenants.[109] Today, while the Old Post Office and Pavilion continue to be popular destinations for tourists, the Atrium annex has been closed to the public, and is awaiting redevelopment.

18. OTHER PROJECTS, REPORTS, AND STUDIES

In the nearly thirty years since the completion of the last major building rehabilitation, numerous small repair, modernization, and maintenance plans, surveys, and reports have been generated. These fall into four general categories of work or study: roof and skylight repair, structural condition assessments (including foundation assessments); window cleaning or repair; and building systems repair or replacement.

Work related to ventilation and exhaust improvement include: kitchen exhaust studies (1986 & 1995), the installation of a roof fan unit (1986), an air quality survey (1993). Work related to roof or drainage repair include: a waterproofing survey (1986), a skylight roof system investigation (1986), the installation of a skylight roof protection screen (198), a roof survey report (1991), roof repairs (1989), a survey of rain leaders (1993), and a rain leaders and gutters report (2004). Work related to window repair include: a window cleaning method survey (1988), window painting (1989), and design of window cleaning devices (1990). Work related to the function and repair of the tower facilities include: installation of air conditioning for the National Park

108. By this time, the area on the interior of this connecting point had been heavily modified during the Pavilion rehabilitation, and retained little integrity.
109. Benjamin Forgey, "Facets of an Unpolished Jewel," Washington Post, March 7, 1992.

Service (1986-1987) and various clock repairs (1986-1987).

Other various maintenance projects and condition studies include: an air conditioning study (1987), an acoustical survey (1988), work to repairs plaster and marble architectural details (1988), a cortile painting study (1994), a building engineering report (2001), a seismic hazard evaluation (2001), and a roof asset management plan report (2001).[110]

Throughout the 2000s, various maintenance projects have been conducted on the building. The largest of these by far was the roof repair project, conducted between 2005 and 2006. Years of deferred maintenance and faulty repairs had created outstanding water leakage and control issues for the building. This comprehensive roof restoration project sought to address those issues, by replacing damaged slate tiles, removing and replacing metal flashing, clearing drainage lines, and repairing the membranous roofing material and flashing above the arcades. Other, more minor projects included installing security surveillance equipment on the tower (circa 2005), modifying the interior elevator systems (2006), bird-proofing the lower and tower arcades (2007), and repairing the tower clock faces and mechanisms (2011).[111]

110. These documents represent the full holdings of the GSA Technical Resources Center, and have been catalogued into the "GSA Library Holdings" spreadsheet.

111. Information on these projects was adapted from the files of Tom McDowell, GSA-NCR.

H. NATIONAL REGISTER STATUS & STATEMENT OF SIGNIFICANCE

The Old Post Office building occupies an entire city block on Pennsylvania Avenue, the capital's preeminent thoroughfare and the link between the Capitol Building and the White House. It was the first federal building to be constructed in the Federal Triangle, the largest collection of federal buildings in the nation, and is a landmark whose grandeur and magnitude contribute significantly to the visual beauty of Washington.

Principally designed by Willoughby J. Edbrooke, who was then acting as Supervising Architect of the United States Treasury Department, the building exemplifies the characteristic elements of the Romanesque Revival style: massive scale, rusticated masonry, arched fenestration, and ample use of foliated Byzantine ornamentation. Its design is referential to earlier Romanesque Revival works, notably H.H. Richardson's Allegheny County Courthouse, yet features an eclecticism of detail—particularly the French Gothic and Renaissance details about the roof and dormers—that creates a dynamic and vibrant façade. These features, in addition to its 315-foot tower, contribute a scale and vitality found nowhere else in the Federal Triangle's Classical Revival corridor. Today, it is Washington's largest and most distinctive example of Romanesque Revival architecture, and its soaring clock tower is a landmark of the city's otherwise horizontal skyline.

Two of the building's most remarkable features are not immediately apparent from the exterior: its steel structural frame and its colossal interior atrium. The Old Post Office was the first steel-frame building to be constructed in Washington, and its architects fully embraced the technological achievements that allowed it to be structurally sound and fully fireproof. The interior cortile is a vast, skylit volume of crystalline beauty and unrivalled size: at the time of its completion, it was the largest uninterrupted interior space in the city.

The Old Post Office functioned as the Washington City Post Office until 1914, and contained the headquarters of the Post Office Department until 1934. During its tenure as the headquarters of the Post Office Department it was the site of several innovations in American mail delivery, including the establishment of the Postal Savings System, parcel post, postal insurance, Collect-on-Delivery Service, Special Handlings, and the first continuous air delivery route between New York and Washington. Additionally, in 1908 the Old Post Office began a tradition of Flag Day celebrations that marked a reinvigoration of the celebration of our flag and included a display of flags from every state.

In the early 1970s, when a second wave of Federal Triangle development again threatened the future of the building, a group of citizens and lawmakers banded together to save the structure. The preservation campaign surrounding the potential demolition of the Old Post Office was instrumental in the fostering of a preservation ethic in Washington, which would result in continued preservation advocacy and the saving of many other historically significant structures in the District. The non-profit organization that lobbied for its preservation, "Don't Tear It Down," would evolve in later years to become a citywide advocate for the appreciation of Washington's cultural and built heritage. In 1984, this organization changed its name to the DC Preservation League, to reflect its expanded organization and goals.

Finally, the building's major rehabilitation conducted throughout the 1970s and 1980s became a nationally recognized example of a successful public-private partnership for an adaptive reuse project. It was the first project to be authorized under the Public Buildings Cooperative Use Act of 1976, which enabled the General Services Administration to acquire and utilize historic buildings for more varied purposes (including private commercial use of public buildings) and to encourage the public access to those buildings. Despite setbacks, its initial preservation scheme holds a formative place in the development of the American historic preservation movement.

NATIONAL REGISTER STATUS & PERIOD OF SIGNIFICANCE

The Old Post Office and Clock Tower were added to the National Register of Historic Places on April 11, 1973. The nomination does not specify under which National Register Criteria it should be considered, but the text suggests a designation based on Criteria A and C for historical and architectural significance. It is cited as a unique contribution to the architectural landscape of Washington, D.C. for its Romanesque design as well as for its towering silhouette, with a period of significance confined to its original period of construction, 1891 through 1899. This range of dates is the building's recognized period of significance, and the building's character-defining features reflect construction during that time frame. Additionally, the resource is located within the boundaries of the Federal Triangle Historic District and the Pennsylvania Avenue National Historic Site.

Pennsylvania Avenue National Historic Site

The Old Post Office is a contributing building to the Pennsylvania Avenue National Historic Site. Pennsylvania Avenue is unique among National Historic Sites for the breadth and diversity of its contributing resources, which incorporate much of downtown Washington, D.C. as well as the main core of federal office buildings represented in the Federal Triangle assemblage. It is a site with two hundred years of rich and compelling history, whose appearance has been shaped by—in addition to some of the nation's most influential architects and planners—Pierre Charles L'Enfant's 1791 plan for the city, the 1901-1902 McMillan Commission Plan, and the Pennsylvania Avenue Development Corporation, formed in 1972 to revitalize the area. At its heart is the length of Pennsylvania Avenue between First and Fifteenth Streets, NW, which forms a physical and symbolic link between the Capitol Building and the White House, themselves potent symbols of the legislative and executive branches of government.

FIGURE 43: August 10, 1977 Photograph of the Washington D.C. Post Office. Image Courtesy of GSA-NCR Technical Resource Center.

The Site is divided into four thematic or geographic zones: resources north of Pennsylvania Avenue, Judiciary Square, Pennsylvania Avenue National Historical Park, and Federal Triangle. The Pennsylvania National Historical Park, formed in 1996, is maintained and administered by the National Park Service. Historic sites operating within this park include Ford's Theatre National Historic Site, the National Law Enforcement Officers Memorial, and the Old Post Office Clock Tower.

Federal Triangle Historic District

The Federal Triangle Historic District comprises the southwestern corner of the Pennsylvania Avenue National Historic Site, a nearly perfect right triangle bound by Fifteenth Street and by Pennsylvania and Constitution Avenues. The nomination form, prepared in 1973, highlights the Beaux Arts plan and Neoclassical uniformity of the buildings, which form an urban composition whose grandeur and scale are unequalled in the United States. While the Old Post Office is not explicitly listed as a non-contributing building to the district, it is clearly described as one of the few dissenting voices in an otherwise harmonious ensemble. It is, along with the District Building (1904-1908) one of the two buildings located within the district to predate the 1920s-1930s planning and construction efforts that shaped the Triangle.

FIGURE 1: Post Office under construction; structural skeleton can be seen behind stone façade. Image Courtesy of the National Archives and Record Administration, Cartographic and Architectural Records, College Park, MD, Record Group 121

Chapter III

THE BUILDING *as* ORIGINALLY CONSTRUCTED

FIGURE 2: Undated, exterior colored view. Image Courtesy of the Martin Luther King, Jr. Memorial Library, Washingtoniana Collection

A. INTRODUCTION

The Old Post Office is located on Square 323, bound by Pennsylvania Avenue and by C, Eleventh, and Twelfth Streets, NW. When constructed, it was a massive building by the architectural standards of Washington, a building whose scale dwarfed the surrounding commercial and residential development. This description has reconstructed the original appearance of the Old Post Office based on archival research; particularly design drawings, contemporary descriptions, construction specifications, and historic photographs. Additional information was drawn from the 1977 Preliminary Historic Structures Report and the 1978 Historic Structures Report, which assessed the integrity and material condition of the structure prior to its comprehensive rehabilitation.

The City Post Office—as it was then known—was constructed between 1892 and 1900 (the lower floors of the building were occupied by 1898). Upon completion, it was occupied by the Washington, D.C. City Post Office, as well as by the federal Post Office Department, serving as the official headquarters of the Postmaster and Assistant Postmasters General. Design and construction administration were undertaken by the Supervising Architect of the Treasury Department, which oversaw construction of most of the federally funded buildings during this period, including a number of similar post offices across the country.

The Washington City Post Office was designed in the Richardsonian Romanesque style. Elements of the design, including the turrets, French Gothic dormers, and steeply pitched mansard roofs were suggestive of the Chateauesque or French Renaissance styles. The building sat on a three-story base of rusticated granite, above which rose five stories of honed granite. Two additional floors were concealed within the slate-covered roof. Its plan was defined by a hollow central core, enclosed within a hipped skylight. The central atrium (or cortile, as it was called), was at the time the largest uninterrupted, enclosed space in the city. The most conspicuous element of the building's design was the clock tower, which faced Pennsylvania Avenue and extended five stories above the ninth floor.

FIGURE 3: 1900 Photograph of the Washington D.C. Post Office. Image Courtesy of the Library of Congress, Prints and Photographs Division.

B. EXTERIOR ARCHITECTURAL DESCRIPTION

1. SITE & CONTEXT

At the time of the building's completion, Square 323 was rectangular, and bound by the approximate path of D Street to the north. The buildings surrounding the Post Office site were significantly smaller: predominantly two to four stories, commercial, and of masonry construction. Pennsylvania Avenue had developed throughout the nineteenth century as a commercial thoroughfare, which by the turn of the twentieth century hosted a number of prominent hotels, office buildings, restaurants, and department stores.

The City Post Office was surrounded by a broad sidewalk, unadorned by street trees. The Pennsylvania Avenue sidewalk was approximately thirty feet deep; it featured two cast-iron streetlights and a single timber pole supporting electrical lines.[1] The sidewalks along Eleventh and Twelfth Streets were slightly slimmer, and may also have featured streetlights. The Pennsylvania Avenue sidewalk, being pulled back from the path of the street, created a small void of activity directly in front of the structure. Because of this, this triangular slice of land was a convenient location to park carriages. Later in the twentieth century, a bus depot was developed on the same site. The rear, C Street side of the building was used as delivery and parking for mail trucks.

FIGURE 4: 1903 Baist Map with "City of Washington Post Office" and surroundings. *Baist's Real Estate Atlas, Surveys of Washington, D.C.* (Philadelphia: G.W. Baist, 1903), Vol. 1, Plate 31 Detail

1. This pole had been removed by 1905.

(b) (5), (b) (7)(F)

2. BUILDING FORM

The exterior of the building was formally composed of four pavilions, one placed at each corner of its rectangular footprint. These pavilions were flat along their respective facades, but projected one bay outward from the inner wall surface of the building, creating a recessed face at the center of each façade. Therefore, each pavilion had four exposed elevations: two with street exposure and two tucked within the interior corner formed by the intersection. The three outer corners of each pavilion were negotiated with round turrets, which rose unbroken along height of the elevation. On the north, west, and east elevations were located the main entry doors for post office employees and for the public. These doors were located in the central, recessed portion of each façade, which was sheltered by an arcaded porch that projected outward to meet the face of the adjacent pavilion walls. The arcades, one full story in height, were surmounted by an additional enclosed story and parapet wall. The southern, C Street side of the building had a porch but no arcade, and was rather sheltered by a shed roof.

The roof of the building was hipped and very steeply pitched. At the center of the building, the roof was mansarded. Above the lower pitch, the slope of the roof broke to become flat. Rising above this flat expanse was a short line of clerestory windows and the hipped, glazed roof of the cortile skylight.

The clock tower was square in plan and located at the center of the northern façade. Along its lower stories, it projected only nominally from the face of the building. Above the roof line, however, its upper stories thrust dramatically above the lower mass of the building, becoming the dominant element of the post office's silhouette. The tower was capped with a pyramidal hipped roof, embellished with octagonal corner turrets.

FIGURE 6: Elevation Detail, 2012. Photo Courtesy of OLBN Inc.

3. MATERIALS & CLADDING

The exterior of the building was clad in brilliant gray granite quarried in Vinalhaven, Maine, and laid in a coursed ashlar pattern. The building's ample architectural ornamentation—the arcades and columns, the window voussoirs and architraves, the belt courses and cornices, and the turrets and dormers—were similarly carved from a matching granite. Most were richly foliated with Byzantine or Romanesque architectural decorative motifs. The principal shaft of the structure, clad in honed ashlar stone, rested on a rusticated base of three stories.

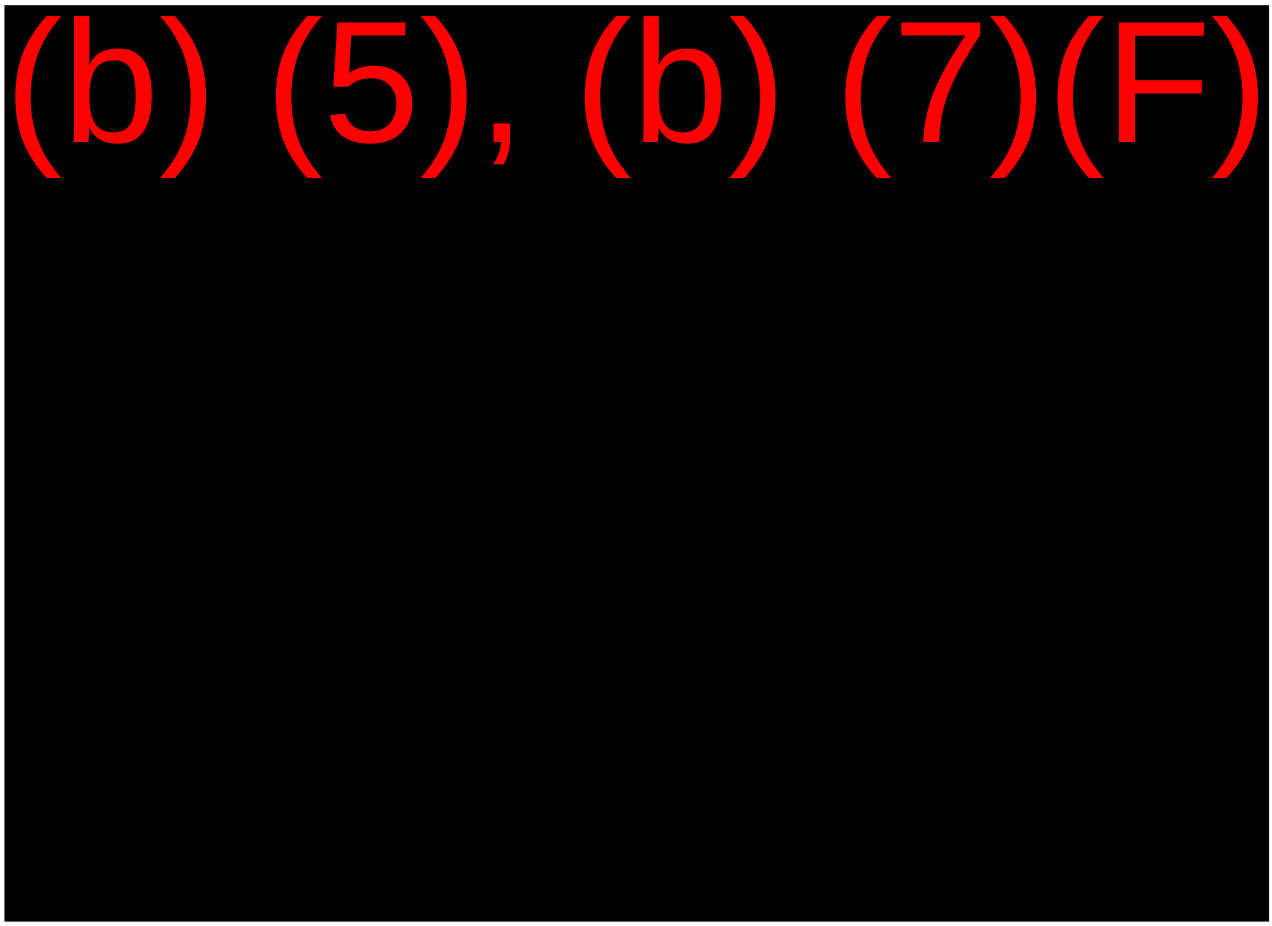
FIGURE 7: Granite Detail, 2012. Photo Courtesy of OLBN Inc.

The Roof

The roof of the Post Office was steeply pitched and hipped, and was covered uniformly in slate tiles. The slate was deep blue in color, and was likely quarried from the Peach Bottom mines in southeastern Pennsylvania. The roofs of the corner pavilions projected boldly from the surrounding recessed roof surface, and were broken at the corners by the conical stone roofs of the corner turrets. The ridge of these projections was finished in copper flashing with simple ball finials at the outer corners. Each exposed face of the roof—with the exception of the corner pavilion elevations on the eastern and western sides—contained one or more dormer windows. The dormers were evenly spaced, and their size and spacing was informed by the fenestration composition below.

(b) (5), (b) (7)(F)

The central mass of the roof was a mansard, whose steep slope broke above the ninth story to form a horizontal plane. This surface ran directly into the hipped roof of the central cortile skylight. The structure of the skylight was supported on a low clerestory, detailed with alternating bands of square windows and copper-clad brackets. The windows had central pivots, and could be operated by an interior crank mechanism. Above the cornice line with its integrated gutter, the rectangular glass panels of the skylight roof rose to meet the ridge, which featured open gable ends on the north and south. These gables were clad in copper, with three operable louver panels at the center.

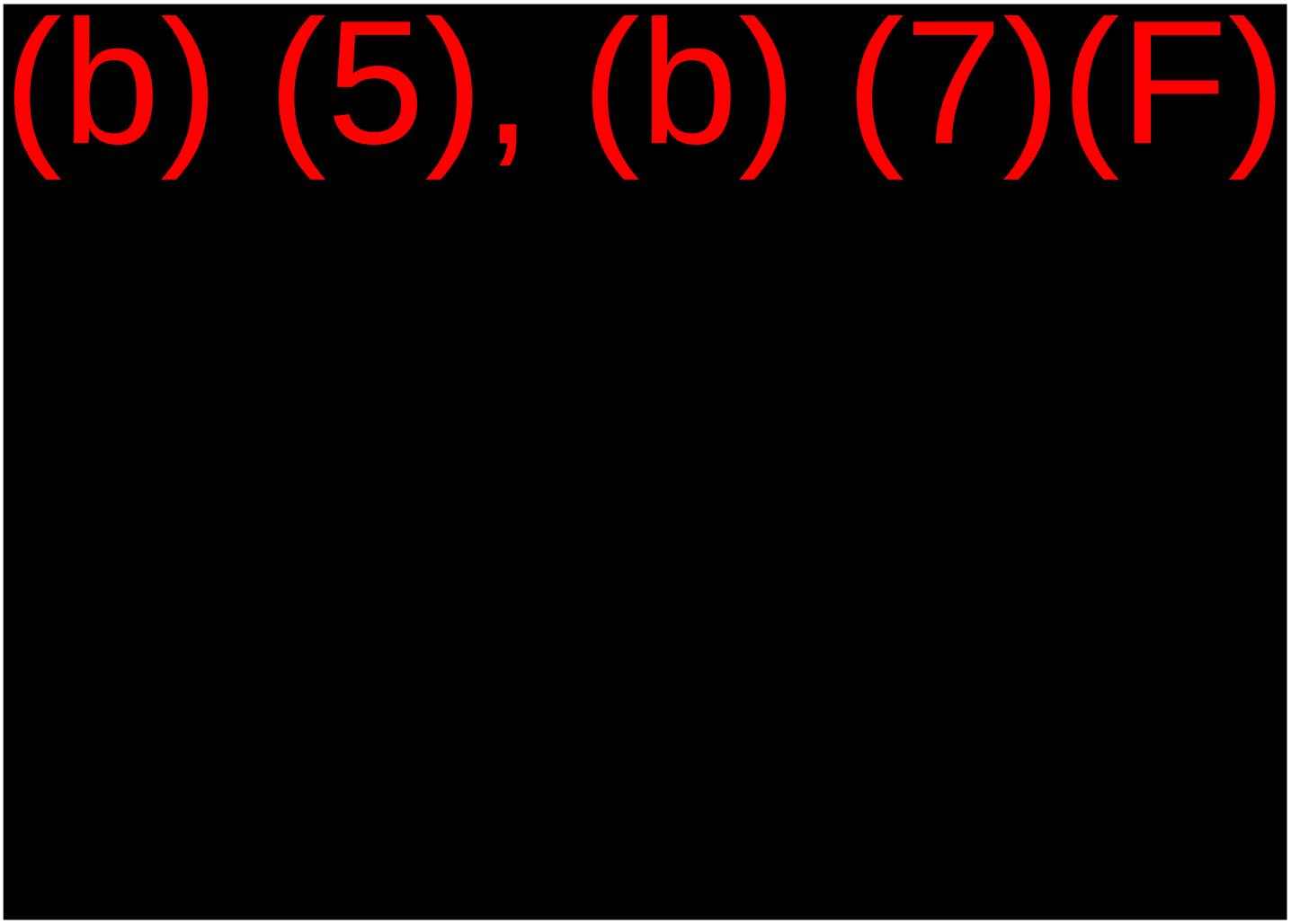


The design of the roof displayed several idiosyncrasies beyond its simple geometry and regular progression of dormers. At each of the four corners of the mansard—at about the point where it intersected the slope of the pavilion roofs—were located square ventilation stacks that connected to interior chases within. These stacks extended slightly past the ridge of the pavilion roofs. On the northern end of the northern pavilion roofs, iron flagstaffs were affixed to the roof ridges, supporting two flagpoles and American flags. Finally, the southern face of the mansard roof featured four window openings unique to this side of the building. They were located on the ninth floor of the structure, and provided interior illumination for a photography studio located there. The two outer openings were shed dormers with casement windows and small platforms. The two inner openings were large glazed skylights.

FIGURE 10: Detail of photograph showing northern façade of building, 1904
Image Courtesy of the Library of Congress, Prints and Photographs Division, Washingtoniana Collection

4. FENESTRATION

The design of the Post Office presented a remarkable array of window sizes, shapes, and combinations. Variations were determined by floor, giving each floor of the building a distinct character both on the exterior wall and in the interior office space. The windows were supplied by the Hydebrand Safety Window Company, which possessed a patent for a novel operational mechanism.[2] Windows were double hung, with half-round or rectangular transoms above. Crafted from white oak or yellow pine, the window frames and sashes were painted a color of gray several shades lighter



2. The windows' operational mechanisms were based on a novel design that proved faulty early in the building's history. Their design was repaired to correct these errors, but it is not believed that the original windows were replaced or extensively modified.

than the surrounding granite.[3] Nearly all of the exterior windows were outfitted with striped canvas awnings. These awnings were retractable, allowing users of the spaces within to modulate the amount of sun they received. Windows on the north façade had no awnings, as this face of the building received no direct sun exposure.[4] Variations found along individual floors and façades are described below.

5. NORTH FAÇADE

The north façade of the City Post Office was its most prominent: not only did it provide access to the General Delivery window within, but it also fronted on Pennsylvania Avenue. The outer pavilions of this façade were two bays wide, and each was framed by turrets containing three windows each. The central recess was three bays across; here, the bays were especially wide, and the central bay was formed by the face of the engaged tower. On the roof level (eighth floor), there was a single dormer at the center of each of the pavilions, and an additional dormer in line with each of the two side recessed bays. With the exception of the first and fifth stories—which featured only a single window—each bay and dormer grouping was composed of paired windows divided by a center column or mullion. This condition was typical throughout the exterior of the building, and only varied along the face of the tower.

Arcade

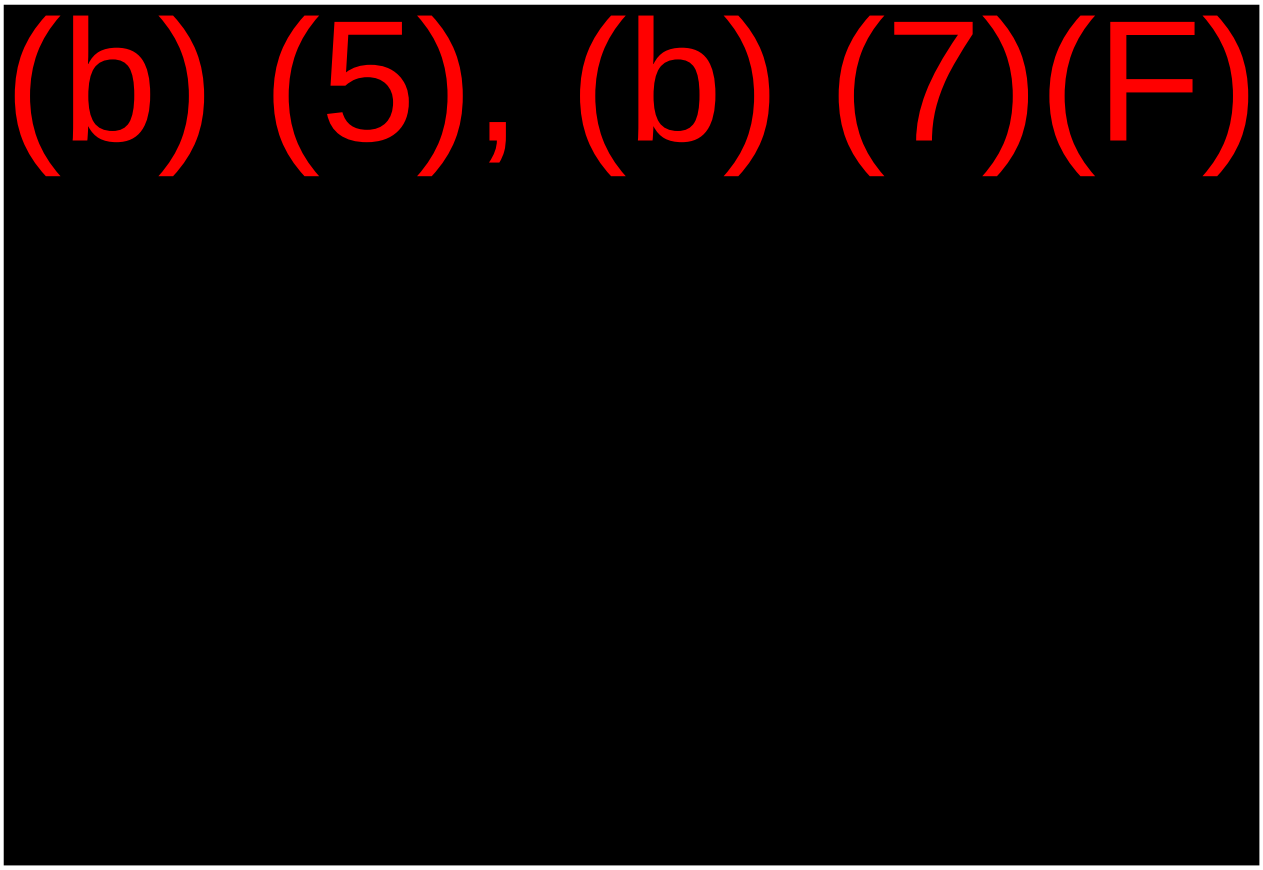
Unique to this façade of the building was the monumental arcade, carried on three equally sized arches, themselves supported on squat stone columns. These columns stood upon square pedestals, set beneath tapered stone bases. These pedestals framed the stairs that negotiated the half-story difference between the sidewalk and first-floor elevations. The stairs began at the outer face of the pedestals, and stopped at approximately their inner face. The original stair design had no railings. The column group was composed of a central, fluted dwarf column—wider in diameter than tall

3. It is unclear whether the original windows were completely fabricated of yellow pine (which was definitely used on the exterior), or whether some window interiors used white oak. The hand-colored architectural drawings suggest, in some cases, that windows were different materials on the inside and outside, such as in the fifth-floor suites, where they had a lacquered finish that would have matched the oak trim and surrounds. However, these dual materials would have responded differently to environmental conditions (heat, moisture, etc.), and would not have been ideal from a functional perspective. Onsite investigation suggests that the original windows were made from yellow pine, inside and out, and certain areas received an applied piece of white oak on the inner face.

4. The building's northern side did receive some indirect glare and reflection. Nevertheless, the windows on the building's northern side did not have awnings at the time of the building's completion.

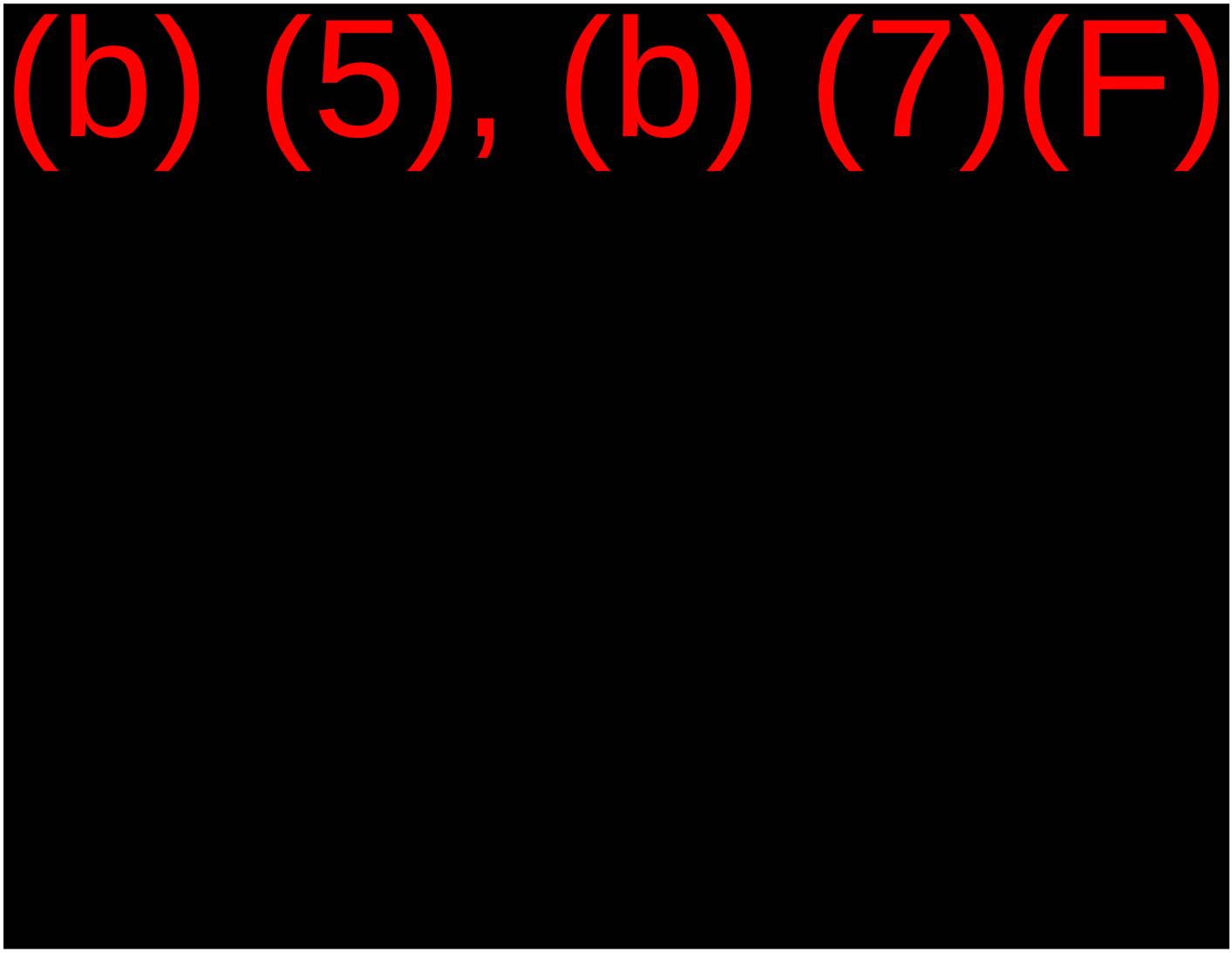
—encircled by four smaller columns. At the extremities, the outermost columns were replaced with fluted pilasters, engaged with the face of the adjoining pavilions. Each column composition shared a common capital, which was square in plan and formed the impost block from which the massive arches sprang. The arches were divided into voussoirs, and their faces separated into three layers. The innermost layer featured a three-quarter round band ringed by scalloped carving (the central arch had pointed triangular sections in place of the scallops). The central layer of each arch face was left blank, and the outer layer was carved with densely patterned blocks and foliage, approximating a cyma recta shape. The archivolt of each arch featured a central inset panel with splayed edges.

Most of the stone carving on this façade was clustered around this arcade—densely populating the arches' imposts, spandrels, and architraves. The arch spandrels themselves were especially ornate; the two central sections held crests bearing the inscriptions "U.S" and "P.O." Above the cornice line of these arches was an additional story, clad in honed granite laid in bands of alternating thickness. Three bays along



this story corresponded to the arches below, and each contained three rectangular windows deeply set into the façade. Centered on each of these compositions was a cylindrical urn set into the path of the stone belt course that formed the roof parapet wall above. These urns were intended to support stone orbs or eagles, although these were never installed.

The semi-enclosed porch within this arcade was austere compared to the profuse carvings of the arcade's exterior surface. Its walls and ceiling were faced with honed granite, giving it a monochromatic appearance. At the center, the tower was expressed as a slight projection from either side. This portion contained two sets of double wooden doors separated by an engaged column and centered below a large,



(b) (5), (b) (7)(F)

arched transom. The doors were oak, and had fourteen square panels across their face. The lintels of these doors were carved with acanthus scrolls. This central entryway was flanked by two smaller openings, which were set within arches containing a single set of double doors each. Above this were leaded-glass transoms. The ceiling of the porch was coffered stone, suspended from steel beams encased within the porch roof.[5]

(b) (5), (b) (7)(F)

Tower

The design of the tower presented a distinct spacing and fenestration pattern from the surrounding elevations. It first became visible at the third story, rising above the Pennsylvania Avenue arcade. The third and fourth story windows of the tower, separated by a spandrel panel, were similar to the typical conditions on those floors. Above this, however, paired double-hung windows on the fifth story were crowned with a large arch with a leaded glass transom. Above this, the inscription "ANNO DOMINI MDCCCXCVII" was carved directly below a stone belt course that ran between the sixth and seventh stories.[6] On the seventh story were three arched windows, each set in their own shallowly recessed opening. The window openings also featured carved impost blocks and exaggerated voussoirs, while the windows themselves were casement frames with half-round transoms.

Above this, a carved belt course was set at the

5. It is likely that the ceilings of the porch held some sort of exterior light fixtures, although these do not appear in the original design drawings.
6. The sixth story was not articulated on the tower elevation.

FIGURE 16: Undated exterior photograph. Image Courtesy of the Library of Congress, Prints and Photographs Division, HABS Collection

level of the prevailing cornice line. In contrast to the cornice itself, however, this course was more delicately carved with acanthus leaf patterns. Above the cornice line rose the upper shaft of the tower, uninterrupted and largely exposed on all four sides. The eighth through twelfth floors were detailed with concentric bands of relief patterns, which terminated in a large arch centered on the face of the tower's clock. Narrow slit windows punctuated the surface of the recessed bands below. Each face of the tower contained a clock, composed of three concentric rings separated by metal bands. The outer band was filled in colorless ground glass and held the large Roman numeral dials. The adjacent band held blue glass, and the inner circle held amber glass. The central pivot from which the hands rotated was gold leafed; the hands themselves were painted black. At the base of the minute hand was a golden sun; at the base of the hour hand was a silver moon.[7]

Directly above the clock face, the thirteenth floor of the tower contained an open viewing platform, arcaded on each side with a triple row of round arches. Each of these arches was supported on a triple cluster of stone columns, engaged on the outer sides with the square piers that formed the tower's corners. Above this, a prominent

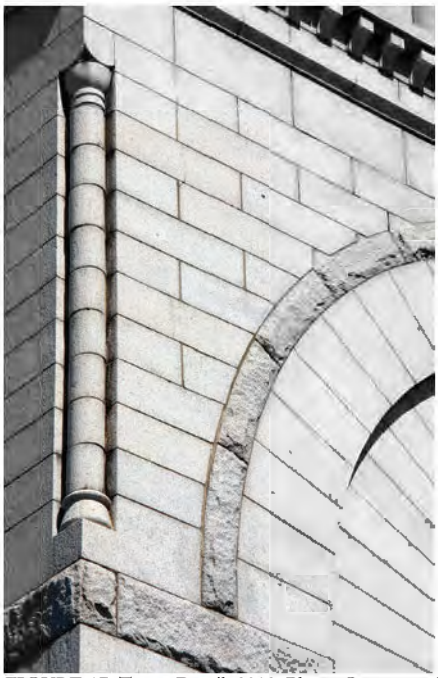
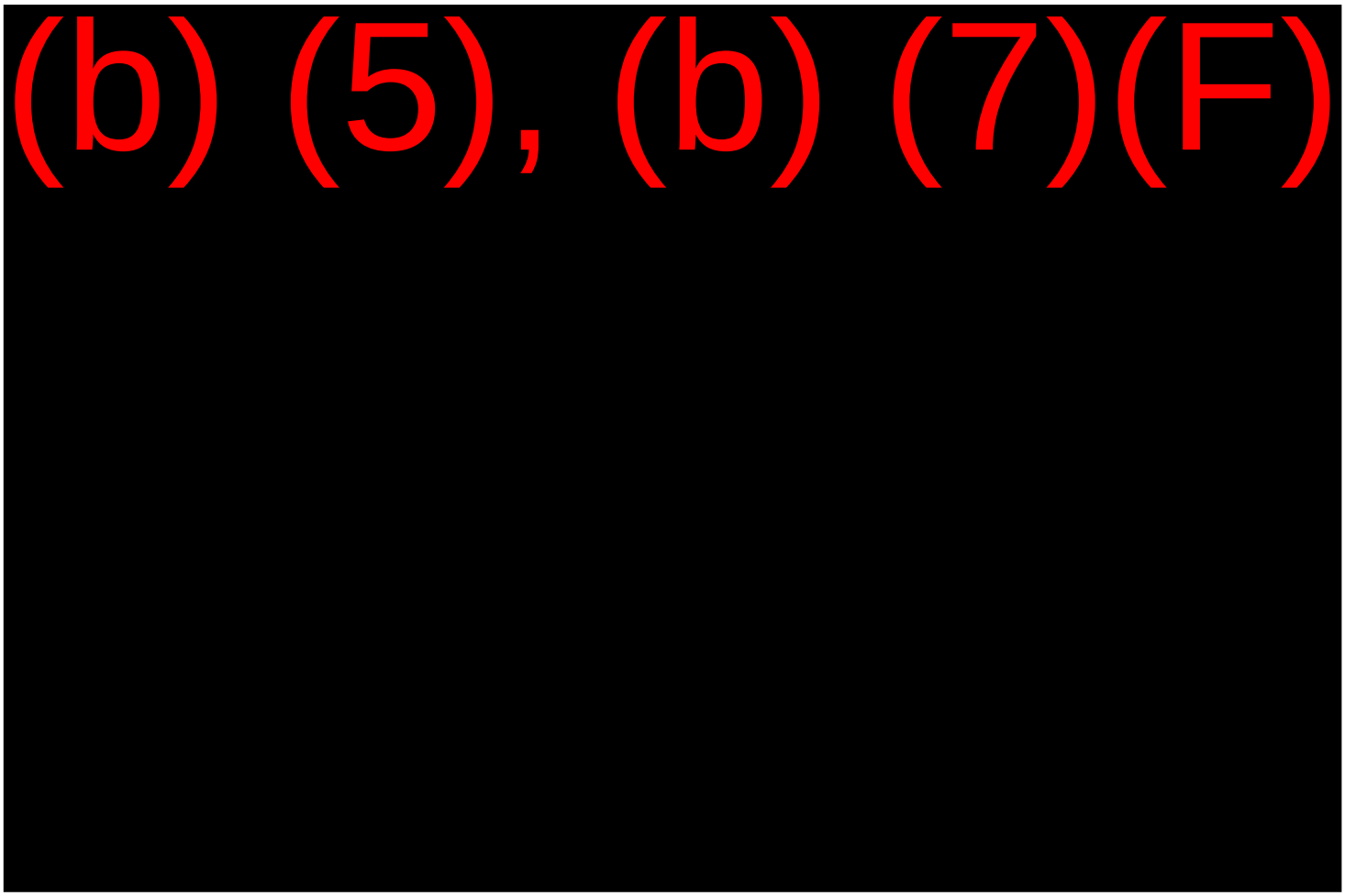


FIGURE 17: Tower Detail, 2012. Photo Courtesy of OLBN Inc.

FIGURE 18: Tower Detail, 2012. Photo Courtesy of OLBN Inc

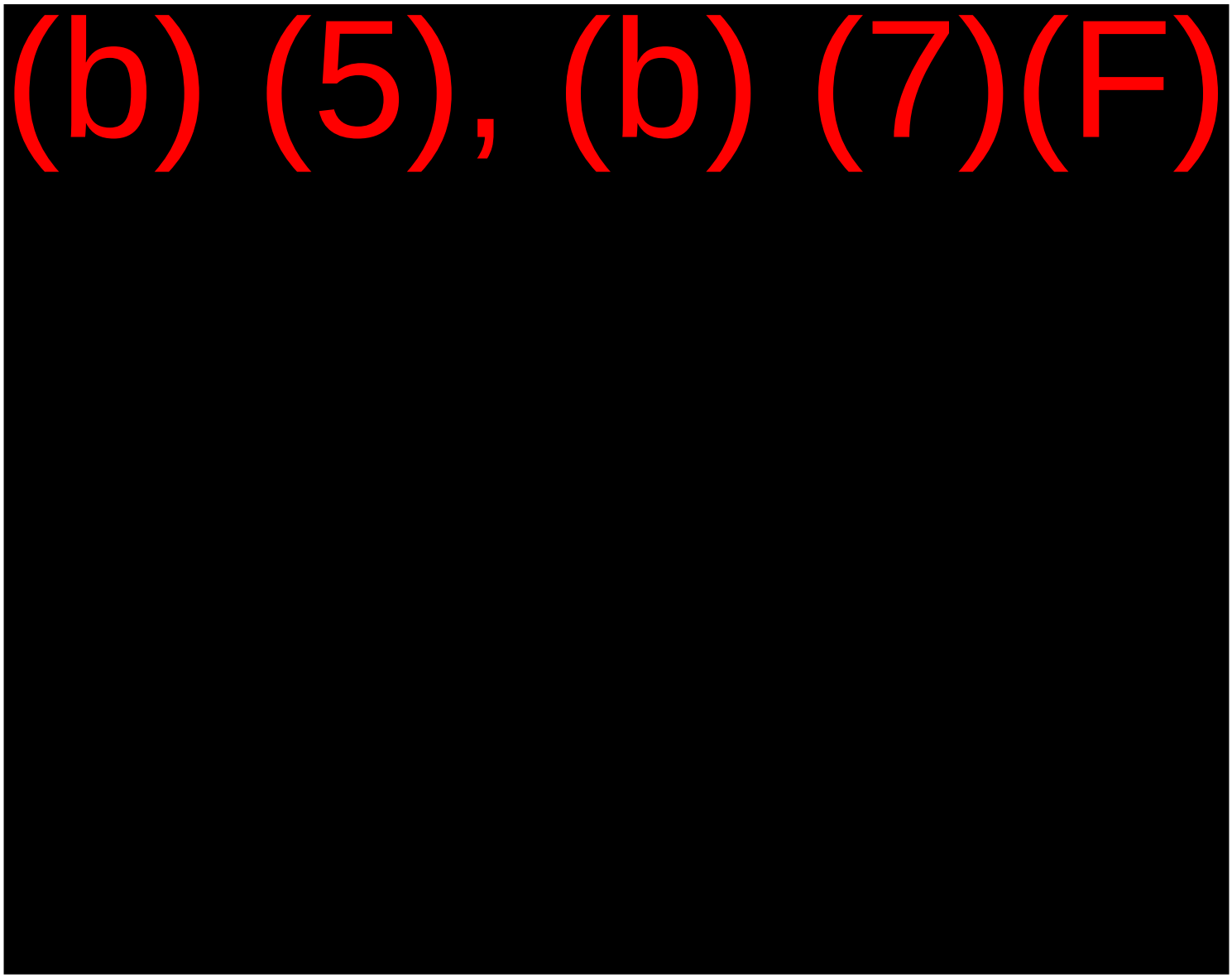
7. The operation and visibility of the clock soon proved unsatisfactory. Early in the building's history, the hands were lengthened, the dials were gold leafed, and the interior illumination of the translucent face was augmented.

cornice with heavy stone modillions separated this story from the fourteenth above. The walls of this floor were truncated, which gave them the appearance of an attic story. Each wall featured five slit windows. The corners of this floor were embellished with miniature octagonal turrets. The tower of the roof itself was a steeply pitched, pyramidal hipped roof with a simple ball finial.



6. EAST & WEST ELEVATIONS

The City Post Office was symmetrical about its long axis, and therefore the east and west façades were mirror images of each other. Each of the outer pavilions was six bays wide, and the center recess was three. On the roof of the pavilions were placed three large dormers; between them, on the central recess, were an additional three smaller dormers.



Arcades

The arcades along these elevations sheltered only secondary entrances, and were therefore less intricately detailed than on the Pennsylvania Avenue arcade. Here, the stairs extended outward into the street, framed by cheek blocks (sloping walls) on either side. The stairs otherwise had no railing. Carved in relief on these walls were scrolled acanthus patterns. The arcade itself was a tripartite arrangement, a large central arch framed by two smaller arches. They were all supported on square stone columns; each column had a chamfered edge and a square base with a torus molding. Above this, the capitals of these square columns were made up of acanthus and block patterns. Like on the Pennsylvania Avenue arcade, these columns formed the impost blocks from which the arches sprang. The large, central arch rested directly on these blocks. It was similarly detailed to the northern arcade, with voussoirs embellished with three layers of decorative detail. The paths of the two outer arches—much smaller than their central counterpart—intersected directly with the center arch on the inner side, creating a compound spring line. Above this composition, a stone belt course with a cyma recta profile divided the first and second stories. No spandrels were defined between the arches, but set directly above the center of the outer arches were raised crests. When facing the exterior wall, the crest on the left read "U.S.," the crest on the right "P.O."

FIGURE 21: East Entrance Detail, 2012. Photo Courtesy of OLBN Inc.

(b) (5), (b) (7)(F)

(b) (5), (b) (7)(F)

Above this was an additional story, clad in rusticated stone. This story was three bays wide, with each bay containing a pair of deeply set, rectangular windows. Three cylindrical urns (like those located on the Pennsylvania Avenue arcade) were placed along this elevation. They were engaged with a parapet wall that concealed the porch roof behind.

The covered porches within these arcades were detailed similarly to the porch facing Pennsylvania Avenue. They had honed stone walls and coffered ceilings, and three arches that housed double entry doors. Each of these doors was surrounded by leaded sidelights and transoms. Above ornamented lintels, upper transoms were contained within the round arches. Small flights of stairs connected the level of the porch elevation with the first floor.

7. SOUTH ELEVATION

The south elevation approximated the basic shape of the northern side, with each outer pavilion featuring two bays, with a single dormer each on the roof level. Given the absence of the tower and arcade, however, the central recess expanse was uninterrupted across its face. This portion had six bays and three dormers on the roof level.

Mailing Platform

Unique to this façade was the mailing platform, which acted as an elevated porch from which sacks of mail could be delivered into the building.[8] The sidewalk along

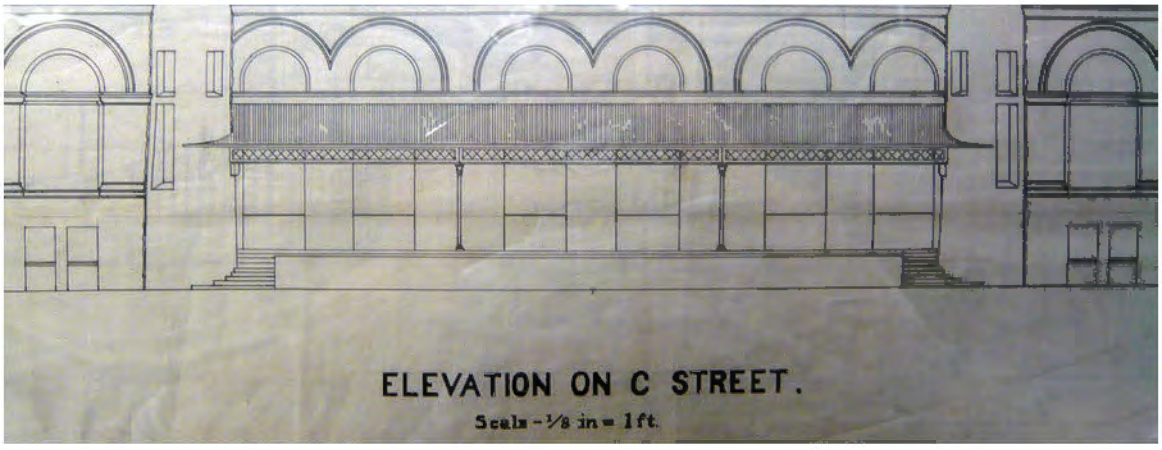


FIG 24: Detail Mailing Platform. Image Courtesy of GSA-NCR Technical Resource Center, Microfiche Drawing Files

8. Of the four major points of entry to the original structure, it is this one that has been the most extensively modified.

C Street was used for parking mail delivery trucks, which were sometimes pulled directly onto the curb.[9] The elevated stone platform was set one-half story below the elevation of the first floor, and could be accessed via stairs located at the outer edges of the plan, which directly abutted the curve of the turrets. The outer face of the platform—which met the line of the pavilions' outer walls—had no railing, ostensibly to allow for mail sacks to be hoisted onto it from the street level.

The platform was sheltered by a metal shed roof, which connected to the southern elevation directly below the line of the half-round transom windows. This roof repre-

FIGURE 25: Post Office employee on mailing platform, 1914
Image Courtesy of the Library of Congress, Prints and Photographs Division, Washingtoniana Collection

9. This latter practice was likely abandoned when automated mail trucks fully replaced horse drawn carriages as the City Post Office's fleet. At some point, the sidewalk along C Street was carved out, to create dedicated parking spots with direct access to the mailing platform.

sented the most extensive use of ornamented iron and steel work anywhere in the exterior of the building. The principal girder extended east to west and tied structurally to the outer turrets. It was supported along its length by two hollow steel columns, with octagonal bases and acanthus-leaf capitals. The girder featured diagonal bracing members, forming triangular panels decorated with delicately scrolled wrought iron. This girder supported twenty steel purlins, which were bolted to a steel channel connected to the stone face of the building. At the outer face of these purlins, a gutter spanned the width of the roof, and connected to downspouts affixed to the columns. The original roofing material is unknown. Four pressed glass light fixtures were suspended from chains along the roof interior.

It appears from the original design drawings that the two outer bays contained stone stairs that continued to the level of the first floor elevation. Of the four inner bays, at least three contained freight elevators that could transport deliveries to the basement or first floors.

8. FENESTRATION & COMPOSITION BY STORY

Basement Story

Each bay on the basement story contained a pair of rectangular windows separated by a stone mullion. Windows along the eastern, western, and southern sides were contained within open stone wells. As the site sloped gradually downward to the south, the outer well walls became higher in relation to the sidewalk. Windows on the northern side were the shortest, and had no wells. Rather, their lower openings directly accepted the path of the sidewalk, taking the place of sills. Windows on the basement story were outfitted with double-hung wood frames, which were guarded by metal grates with scrolled finials. The two northernmost wells on the eastern and western sides were also given metal pipe railings; the remaining well walls were left bare.

(b) (5), (b) (7)(F)

(b) (5), (b) (7)(F)

(b) (5), (b) (7)(F)

First & Mezzanine Stories

The first story, set one-half floor above street level, was the highest of any floors in the building. Because of this, the architects of the Post Office were able to incorporate a mezzanine story. The mezzanines were located only in the corner pavilions, and their design depended on the individual function assigned to each pavilion. In either case, the presence of an interior mezzanine was not apparent from the exterior. The first story stone cladding was rusticated and laid in a coursed ashlar pattern, with alternating bands of wide and narrow courses. Dividing this story and the basement below was a wide band of honed stone. From these bands rose coursed stone pilasters, which in turn supported round arches. These arched openings were combined into continuous bands. Separating the pilasters from the arches above was a stone belt course, whose line was continued in the wood mullions separating the lower rectangular window frames from the upper.

The windows themselves were composed of two parts: the lower portion had double-hung wood frames, and the upper portion had half-round wood transoms that pivoted inward from their base. On the turrets, the position and spacing of these windows was mirrored in four small fixed panes, set below two fixed frames, all aligned vertically.

FIGURE 32: Windows North-west Pavilion, 2012. Photo Courtesy of OLBN Inc.

(b) (5), (b) (7)(F)

Second Story

The second story continued the rustication from the floors below. It was separated from the first story, however, by a cyma recta belt course. Directly above this were the sills of the paired window openings, divided by a coursed stone mullion. The windows themselves contained double-hung wood frames. The lintels of these frames had no defined lintel, but rather a flat stone band that continued across the entire exterior. The turret windows on this story contained three fixed frames, aligned vertically.

FIGURE 34: Detail 2nd Story Windows, 2012. Photo Courtesy of OLBN Inc.

(b) (5), (b) (7)(F)

Third, Fourth, and Fifth Stories

This flat stone band formed part of a larger belt course that encircled the entire structure, visually segregating the rusticated base stories from the honed stories above. This course was composed of three parts: the lower flat band, an intermediate thumb molding, and an upper splayed molding.

The third and fourth stories were identical and formed the lower part of a three-story composition of flat piers alternating with window openings, terminating with arched openings on the fifth story. This grouping united these three stories into a single vertical unit. Windows on the third and fourth stories were paired, and separated by engaged columns. Frames were constructed of wood and were double hung. Dividing each story was a slightly recessed stone spandrel panel.

An additional spandrel panel separated the windows on the fourth and fifth stories. The windows on this floor terminated the three-part composition, and were supported by large stone arches above, which sprang from carved impost bands. These windows were therefore rounded, and divided horizontally into three sections: the outer sections had a casement lower sash and a fixed upper sash, and the central section had a double-hung frame set beneath a pivoted transom. The turret windows for these stories were identical on each floor: they had fixed, rectangular windows surmounted by square transoms.

FIGURE 36: 3rd, 4th & 5th Floor Windows, 2012. Photo Courtesy of OLBN Inc.

(b) (5), (b) (7)(F)

(b) (5), (b) (7)(F)

(b) (5), (b) (7)(F)

Sixth & Seventh Stories

Separating the sixth and seventh stories was an additional stone belt course, which nearly encircled the façade of the building, interrupted only by the tower. Similar to the windows below, those on the sixth and seventh stories were united into a singular vertical grouping comprised of two windows separated by slender, paired columns supported on double arches. The windows on the sixth story were two-over-two, double-hung frames, and those on the seventh story were casements with round transoms above. The turret windows on these stories had a similar appearance to those below, but had no transoms.

FIGURE 43: 6th & 7th Floor Windows, 2012. Photo Courtesy of OLBN Inc.

(b) (5), (b) (7)(F)

Eighth & Ninth Stories

The eighth and ninth stories were contained behind the slope of the roof. The roof itself was separated from the lower wall surface by a heavy cornice ornamented with large block modillions. The sills of the dormer windows were set directly atop this cornice. The dormers varied in scaled by elevation, but all contained paired double-hung windows with upper, pivoting transoms. The windows were framed with slender vertical shafts, and surmounted by triangular, gable end walls. On the larger dormers, these walls contained central circular windows; all were accented with large stone finials. Directly below the eighth story, the faces of the turrets held a series of decorative slit windows. The roofs of the turrets were covered in curved granite slabs, carved to resemble shingles.

FIGURE 45: Dormers and Turrets South-west Pavilion, 2012. Photo Courtesy of OLBN Inc.

(b) (5), (b) (7)(F)

(b) (5), (b) (7)(F)

FIGURE 50: Seventh Floor Office, undated (circa 1905-1945) Image Courtesy the Library of Congress, Prints and Photographs Division, Washingtoniana Collection

C. INTERIOR ARCHITECTURAL DESCRIPTION

1. PLAN

The plan of the Post Office was defined by the open volume of the cortile, surrounded by a ring of corridors. The remaining functions of the building—vertical circulation, offices, rest rooms, etc.—lined the perimeter of the plan, mostly occupying the corner pavilions. The first story was dedicated to the operation of the Washington City Post Office, and welcomed the public visitors associated with its use. At the center of this story was a large workroom that processed and sorted the letters and parcels the postal service received and distributed. This workroom was contained within a glazed lay light, which separated it from the cortile above. The cortile itself was a vast open volume, visible only from the corridors of the upper floors, which wrapped it on every side. Rooms on the first and mezzanine stories were allocated to the City Post Office's employees. Rooms on the second through eighth floors were occupied by the Post Office Department, as well as a limited number of clerks and secretaries from associated federal agencies. The ninth floor—with its sloping ceilings and minimal natural light—was mostly used for storage.

2. STRUCTURE

The Post Office utilized a novel structural system that, despite its heavy masonry cladding, was largely supported on a steel skeletal frame. The foundation rested on heavy timber piles sunk into the marshy ground. Atop these timbers were laid stepped piers. Steel columns were bolted directly to these piers, and additional members were connected to reach the height of the building. The columns were bolted to deep plate

FIGURE 51: Post Office under construction; structural skeleton can be seen behind stone façade. Image Courtesy of the Library of Congress, Prints and Photographs Division, HABS Collection

(b) (5), (b) (7)(F)

girders, and connected with intervening joists. The exterior masonry walls were partially supported on their own weight, but were tied to and in some cases bore on the steel skeletal structure, acting as a curtain wall. The thickness of these walls gradually diminished as they rose. Above the level of the basement, the only masonry walls to be independently load bearing were those of the tower. Resting on a massive stone foundation, the tower's walls rose fifteen stories (including a basement), with a continuous outer profile. The depth of the tower walls receded slightly by each floor, stepped back from the interior wall surface.

A paramount concern for the design of the Post Office was that it be fully fireproof. Columns along the exterior perimeter were surrounded by the stone cladding, and therefore required no additional treatment. Columns placed in the interior footprint of the building were encased in terra-cotta or brick and a coat of plaster. Spanning the intervals between the steel floor joists were flat terra-cotta "jack" arches, which supported an additional row of hollow terra-cotta blocks above.

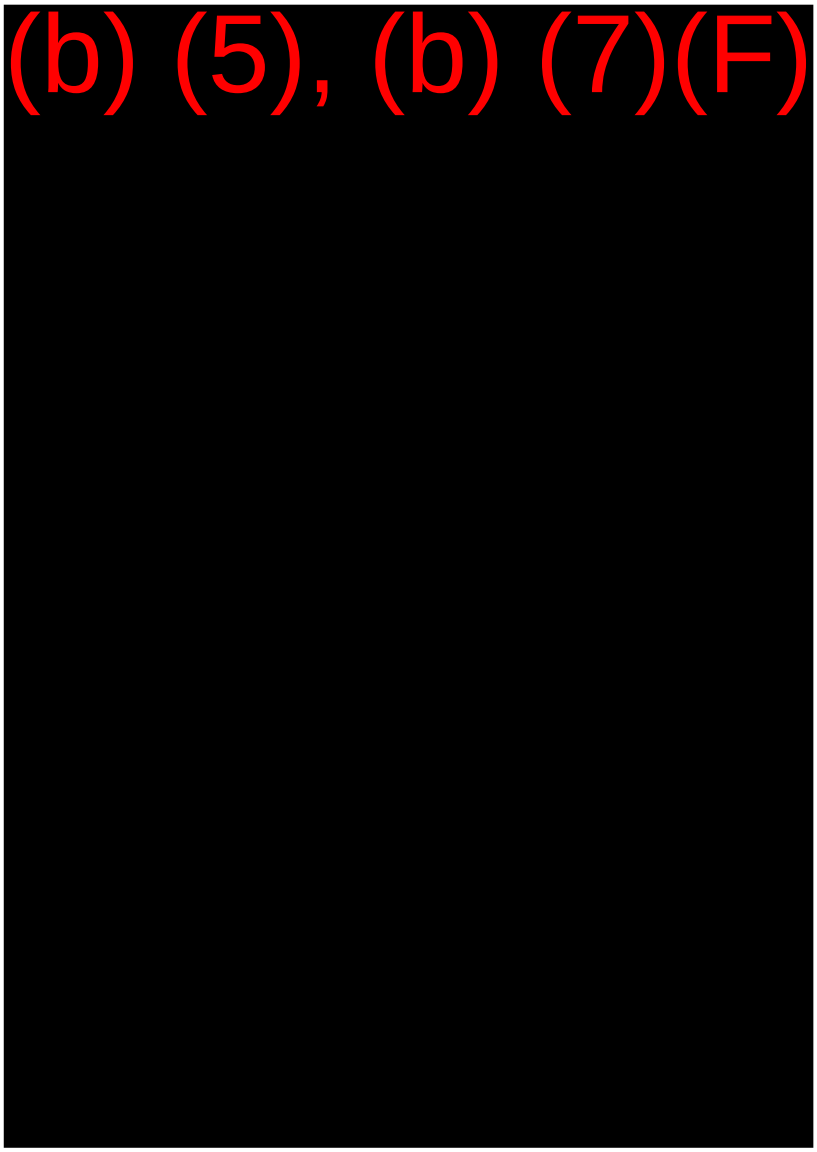
The steel trusses supporting the roof structure began above the seventh floor. The trusses were triangular and directly supported the roofing material. The juncture of the two structural systems was strengthened with curved triangular brackets, which were exposed along the ceiling of the seventh-floor offices. In some cases,

FIGURE 53: Post Office under construction; structural skeleton can be seen behind stone façade. Image Courtesy of the Library of Congress, Prints and Photographs Division, HABS Collection

(b) (5), (b) (7)(F)

the internal diagonal webs and tensions rods binding these trusses together ran through the spaces around the perimeter of the eighth and ninth floors, limiting the occupancy of those rooms.

The trusses of the skylight and laylight were also carried by the building's steel skeletal frame. Both of these featured painted, triangular trusses with curved lower chords. Interstitial joists, purlins, and minor trusses supported the weight of the glass and provided structural rigidity for the skylights.



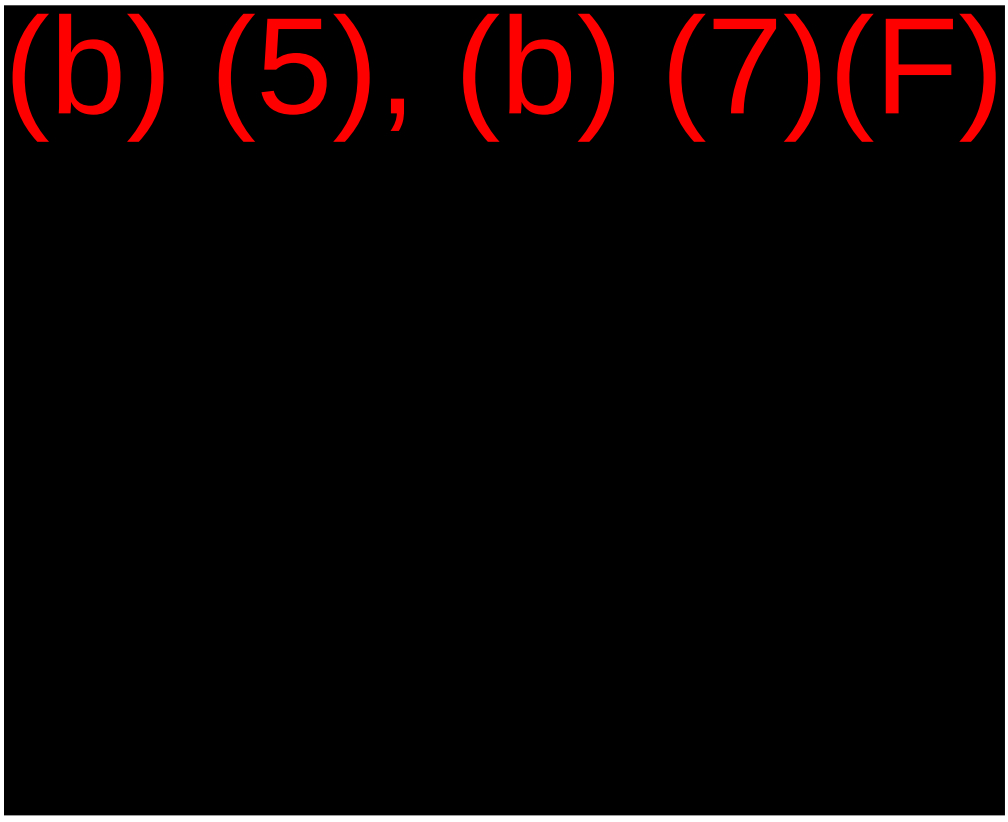
(b) (5), (b) (7)(F)

(b) (5), (b) (7)(F)

(b) (5), (b) (7)(F)

3. BASEMENT

The plan of the basement floor had none of the organizational clarity of the upper stories. It was subdivided piecemeal to create offices or workrooms. There were also rest room, locker room, and lounge facilities for the Post Office employees. Unlike the majority of the upper floors, many of the basement columns not integrated into partition walls, and therefore fully exposed, and the floors were carried on shallow, brick arches. The walls and arches were plastered, and the floors were mostly finished with wood. The basement had no direct access to the exterior, but was accessible via a number of interior stairways, as well as from the service elevators located at the C Street mailing platform. The northern portion of the basement was mostly filled with the stepped piers of the tower foundation. At the center, beneath the cortile space, was located the building's mechanical equipment. A coal chute extended out the center of the western side of the building and connected with the surface of Twelfth Street.[10]



10. With the exception of structural members and perimeter walls, little of the original material fabric of the basement survives. Beyond what is specified in the design drawings, the original appearance of the basement is unknown.

4. FIRST FLOOR & MEZZANINE

Public Lobbies

Visitors to the Post Office would have entered through one of the three stone arcades on the northern, western, or eastern side. Despite these monumental entrances, however, circulation through the building was not axial. On this floor, the corridors were "public lobbies" that extended only as far as the southern edge of the side arcades. They were grandly decorated spaces—with inlaid marble floors, a marble dado, and carved wood screens—intended to impress visitors and also to direct them to the various dependent functions of the City Post Office, to whose operations the first floor of the building was dedicated. Adjacent stair and elevator lobbies served the side entrances, and provided vertical circulation to the office floors above. Otherwise, there was very little porosity between the central workroom—a vast, utilitarian space—and the public lobbies.

The finish of the corridors was defined by three materials: old growth white oak (found in the screens, clerestory windows, and doors), plaster (which covered the walls, ceiling, and structural columns), and polished marble. The plaster finishes were generally flat, and likely painted white or pale cream. Where they encased the structural columns, they were embellished with rounded corners. The freestanding columns in the side entrances and stair halls were rounded, and featured cast capitals, as did the square, engaged columns in these spaces. The most elaborate plasterwork was found along the lobby ceilings, which were deeply coffered. Along the side corridors, these coffers were subdivided into four sections per structural bay. These coffers met the ceiling panels via elaborate moldings, with a central egg and dart pattern.

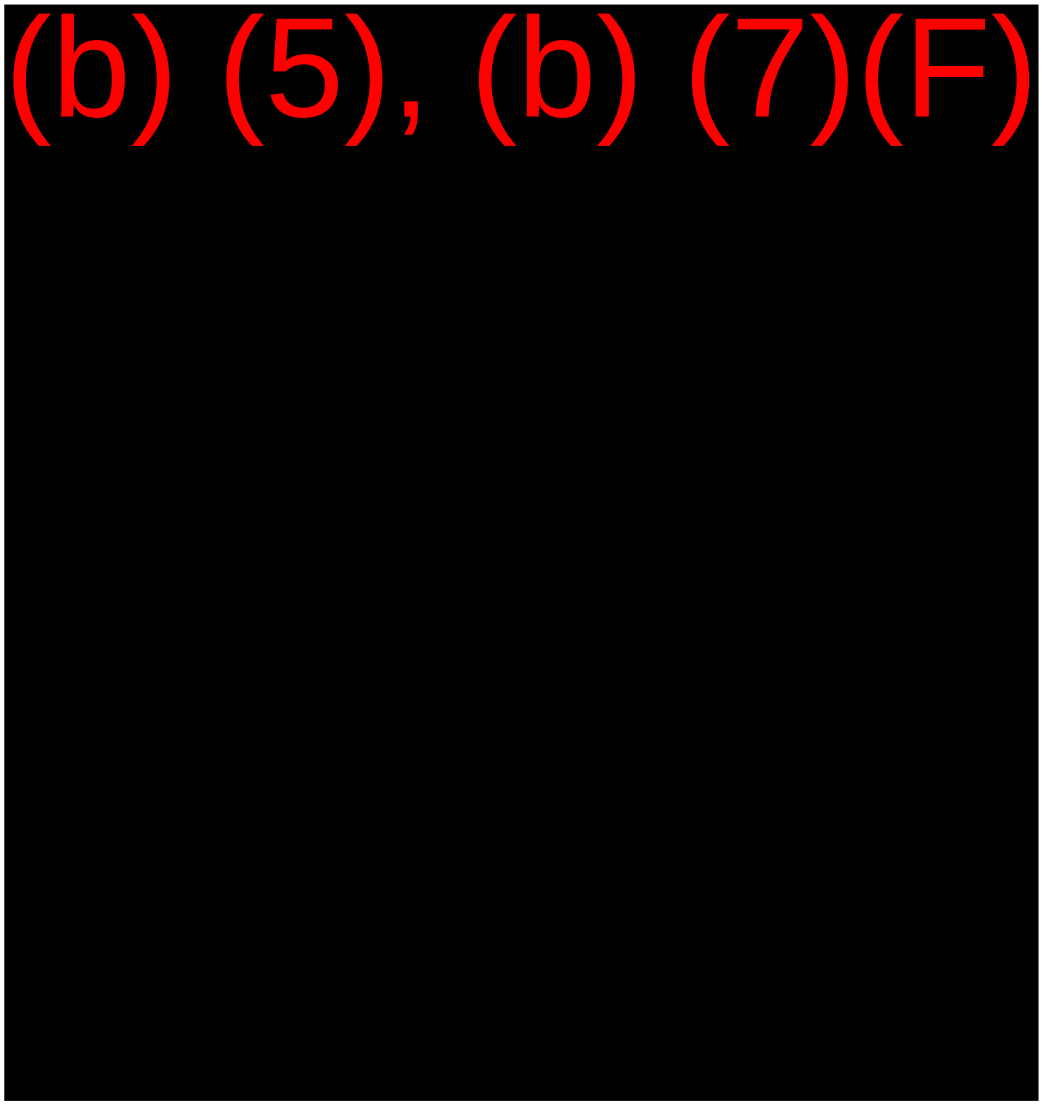
The interior walls of the public lobbies were created from wooden partition screens. Each screen filled a single structural bay, and was divided into two vertical and three horizontal components. The lower portion of each screen featured a fluted pilaster

FIGURE 64: HABS photograph of the Eleventh Street corridor and stair hall, 1967. Image Courtesy o the Library of Congress, Prints and Photographs Division, HABS Collection

(b) (5), (b) (7)(F)

(b) (5), (b) (7)(F)

supporting a round arch. Within each arched opening was a lower functional component set beneath paired transoms, glazed with chipped glass, and which pivoted vertically about their center. Enclosed under the arch were two smaller half-round arches and a central roundel, which may have contained a light fixture. This pattern was repeated two additional times across the face of each screen. Above the lower portion was an upper transom, divided into either three or six sections of awning windows. These windows opened directly to the cortile (rather than the first-floor workroom), allowing for flow of air and light between the two spaces. These windows were operated by mechanical cranks located in the central workroom.



Set within the regularity of the corridor screens was a great variety of uses. Each of the screens' lower portions supported openings, service windows, mail slots, P.O. boxes, or larger P.O. bins. It was at these locations that a majority of the Post Office patrons would acquire their mail, accept or post parcels, or interface with the employees in the central workroom.

The beauty and intricacy of the corridor screens were rivaled only by the marble finishes found throughout. On the walls facing the screens, high dado panels lined the walls. These were composed of three parts: a skirting board, a central panel, and an upper dado rail. The skirting boards had two parts, a lower portion of flat black stone (likely Glen Falls Black, a fossiliferous limestone quarried in Vermont), and an upper portion of highly figured, Verde Antique (a deep green serpentine marble, also quarried in Vermont). This skirting board extended to the inner wall of the lobbies, where they lined the lower portion of the wood screens. On the central portion, which spanned most of the height of the dado, were panels of Yellow Italian Siena marble. The Siena Marble was, geologically, a limestone species, and was vividly gold with streaks of brown and amber. It also formed the inner voussoir panels above the corridor barrel vaults and exterior doors. The dado rail above this had three parts: a central molding of Red Numidian (a highly variegated, blood-red or coral-colored marble quarried in Tunisia, in Northern Africa) surrounded on either side with bands of Vermont White marble (which also formed the outer belt of arch voussoirs).

The floors were lined with rectangular tiles of the gray-streaked Georgian White marble and were laid in a running bond pattern. These were bor

FIGURE 68: Wood Screen Details, Twelfth Street Corridor, 2012. Photo Courtesy of OLBN Inc.

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(b) (5), (b) (7)(F)

dered by a double band of tiles: Tennessee Pink surrounded by a band of grayish green—possibly Vermont Neshobe Gray. In some cases, these double bands spread across the surface of the floor, to divide the surface into smaller fields, or to punctuate it with diamond or circle patterns.

The appearance and placement of light fixtures in these public corridors are unknown. The original design drawings depict chandeliers with globe fixtures suspended at regular intervals from the coffered ceilings. These were likely installed, although the original fixtures had been replaced by the time of the 1970s Historic Structures Reports.

General Delivery Lobby

The principal entrance to the building was located on its northern side. Through the pair of paneled double doors, one could enter directly into the heart of the tower. In addition to arched openings on either side, which adjoined with the public lobbies, this entrance faced two large arches that housed the windows of the General Delivery office. These arches framed two symmetrical openings; they were supported at the center by a square stone column, and at the outer edge on curved brackets. The capitals of these columns formed impost blocks that extended to line the perimeter of this lobby. These windows were contained within screens whose design and detailing were distinct from the screens that lined the surrounding corri-

FIGURE 70: Marble Floor Details, 2012. Photo Courtesy of OLBN Inc.

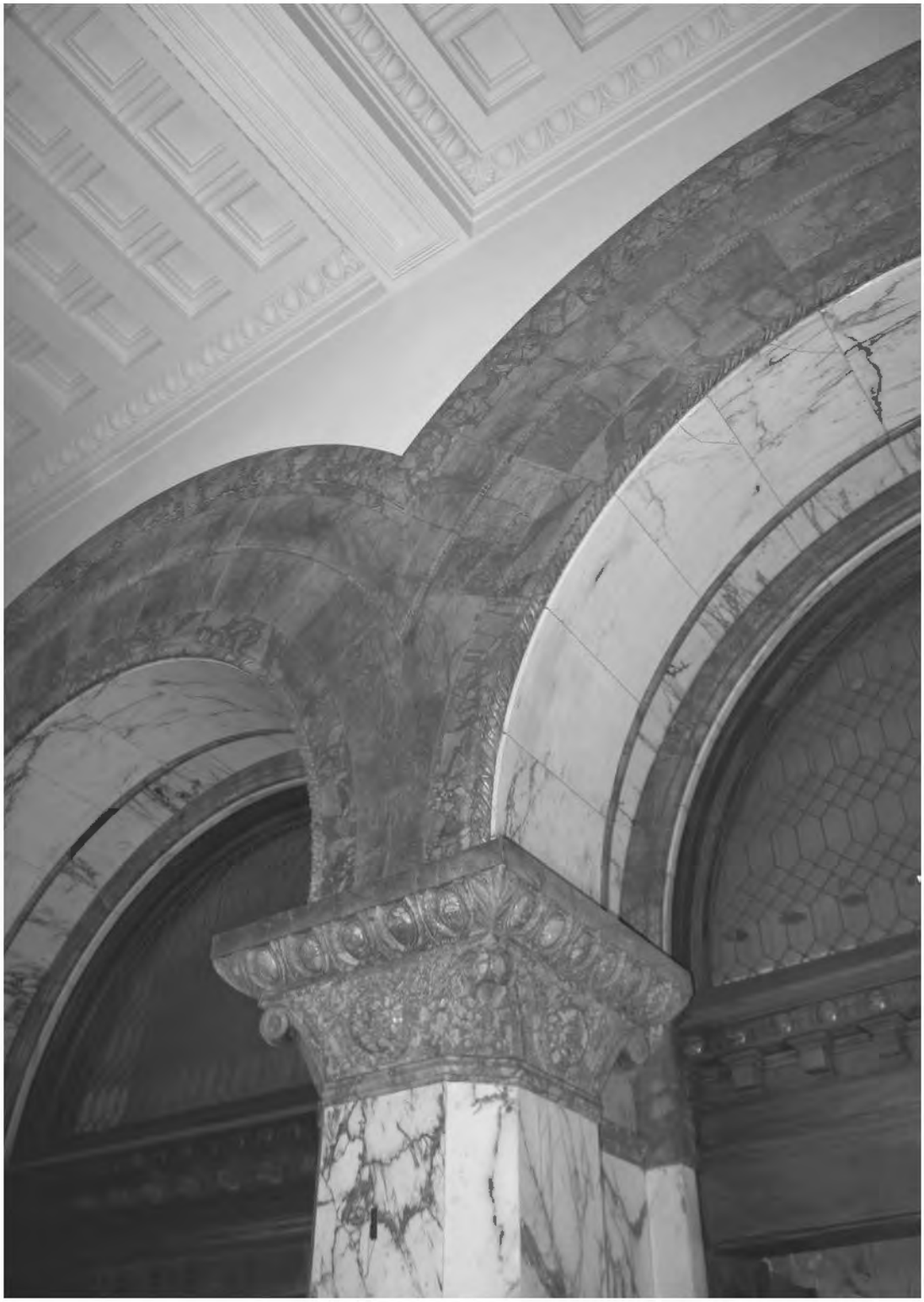
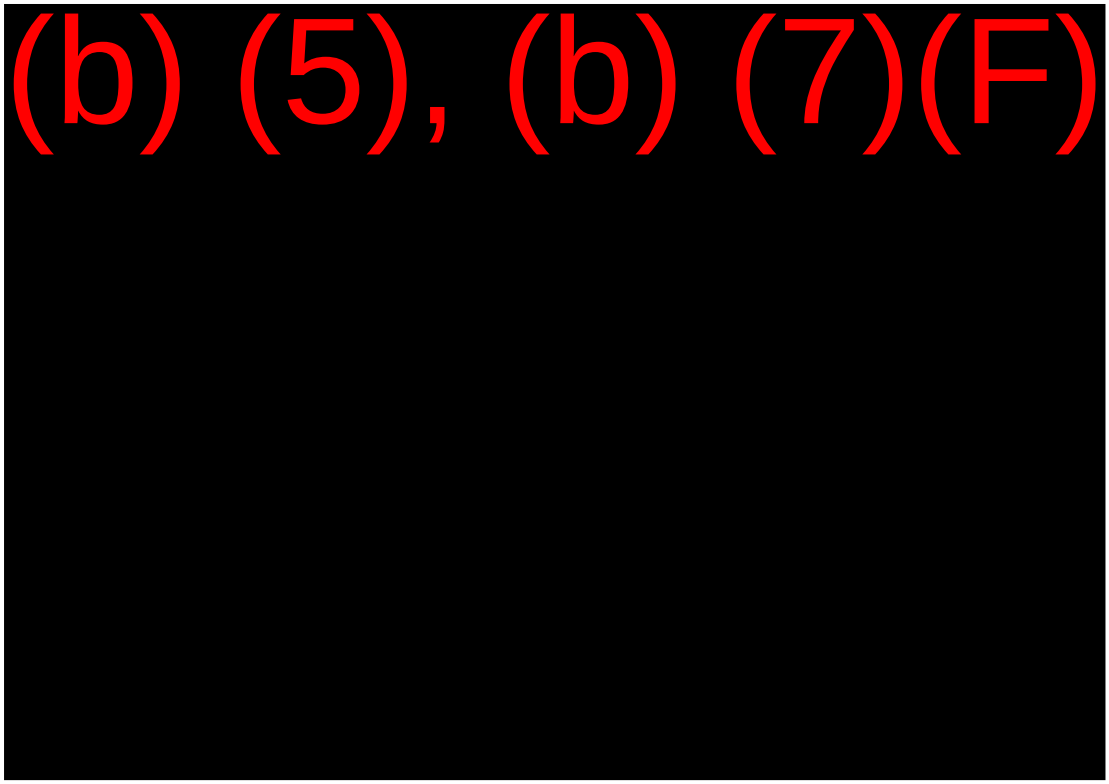


FIGURE 71: General Delivery Lobby Detail 2012. Photo Courtesy of OLBN Inc.

dors. Here, they were carved from mahogany (rather than white oak), and featured three round-arched windows, alternating with fluted pilasters. Above this was an architrave with a dentilated cornice, as well as a large leaded glass window. These screens were supported on tall marble bases, which continued throughout the lower surface of the lobby walls.

On either side of the General Delivery windows were two additional arches, which connected this space to the corridors beyond. Similar to the exterior entry doors, these arches marble-clad with colorless, leaded glass transoms. On either side of the opening, flat pilasters were carved to resemble a row of five slender columns, which all shared a common capital. Facing these side lobbies were two small sub-lobbies, which flanked the General Delivery window. These contained the Bureau of Information on the west and a lobby for the sale of stamps on the east, and connected directly with the central mail workroom. These small enclosures served specific functions for the public, and funneled general traffic from the corridors.



(b) (5), (b) (7)(F)

Appropriate to the prominence of the space and the volume of traffic it would have received, the General Delivery lobby—and the corridors immediately flanking it—were adorned with the most precious and varied stone treatments. The walls, archivolts, and single column dividing the mahogany screens were clad in Vermont Pavonazzo. Pavonazzo (labeled Pavonezza in the Supervising Architect's drawings) was a cream-colored marble laced with bluish-green veins. The arches, column capitals, brackets, and colonettes were formed from Red Numidian, and Yellow Siena filled the space under the arches on the outer exterior doors. Similar to the skirting boards found throughout the public lobbies, the column bases and skirting boards here were a two-part composition of Glen Falls Black and green Verde Antique.

Side Entrances & Stair Halls

Two subsidiary lobbies were located on the eastern and western sides of the building, and connected the interior corridors to the exterior arcades. From the three sets of double-paneled doors, one would enter into a shallow rectangular space. Large, circular columns separated these lobbies from the path of the corridor. Wrapping the base of these columns was a ring of cast-iron radiators, which heated the entry lobby. On either side, a double set of arches was set perpendicularly to the exterior wall. On the north, these arches led to the stair and elevator halls; on the south, they led to the private offices located in the corner pavilions.

Like the side entry lobbies, the stair and elevator halls were nominally separated from the corridor beyond. The stair hall on the east was larger, and demarcated by two columns (these were also wrapped in cast-iron radiators). The lobby here had three elevator cages. On the western side, the hall was smaller and had no columns. In both cases, the elevator shafts were formed from open cages, and surrounded on the sides and rear with staircases. The surface of the cage was formed by a grid of iron, each intersection embellished with a metal rosette. The cage doors were open grilles,

(b) (5), (b) (7)(F)

formed of circular metal scrolls. Above each opening was written in relief the words "ELEVATOR," surmounted by a dial indicating the floor level. Each open bay was mediated with a square, cast-iron column. The columns and grilles of the elevator cages were painted dark forest green, with certain elements—the raised words, the dials, and possibly the rosettes—finished in gold leaf or left as bare bronze. The elevator cabs themselves were light, metal enclosures with ornamented screens. The openness of the elevator cages and cabs allowed light from the exterior windows to penetrate the interior of the building.

The staircases wrapped the elevator cages on three sides. For each floor of rise, the stairs contained three straight flights connected by a square landing. The treads of the stairs were marble (in a lesser grade of Tennessee Pink than was found in the upper-story wainscot) and the risers iron, painted green to match the elevator cages. Wood railings ran along the inner side of the staircases, and were attached to the columns supporting the elevator cages. On the exterior walls, at their intersection with the windows, the stairs had an additional row of iron balustrades capped with wooden handrails. These balustrades enclosed the windows in shallow, open wells that allowed them to illuminate the stair halls.

A noteworthy feature of these stair halls were the bronze and wood letter boxes. From the upper stories of the building, mail could be dropped by Post Office employees into glass and wood chutes, which extended the height of the structure, where it was collected into highly ornate lock boxes, and could be easily gathered and posted. One box was located just beyond the southern edge of the Twelfth Street entrance (obliquely facing the door to the Registry Lobby); the other was affixed to the northern wall

FIGURE 75: Letter Box, 2012. Photo Courtesy of OLBN Inc.

FIGURE 76: Mail workroom, showing internal detailing of lobby screens, 1913. Image Courtesy the Library of Congress, Prints and Photographs Division, Washingtoniana Collection

wall of the Eleventh Street stair hall. Both were supported on heavy brackets, and they featured scrolled, broken pediments with eagles alighting on shields. Above this rose the mail chutes, which were exposed on each floor. These had small doors on each floor into which letters could be inserted.

Less ornate than the mail boxes, but with an equally important function, were the circuit boxes found within the first-floor lobbies, as well as in the corridors on the floors above. They were enclosures inset within the marble dado panels, framed in oak, and covered with glass doors. They provided access to the fuse boxes that connected to the building's electrical supply system.

Mail Workroom

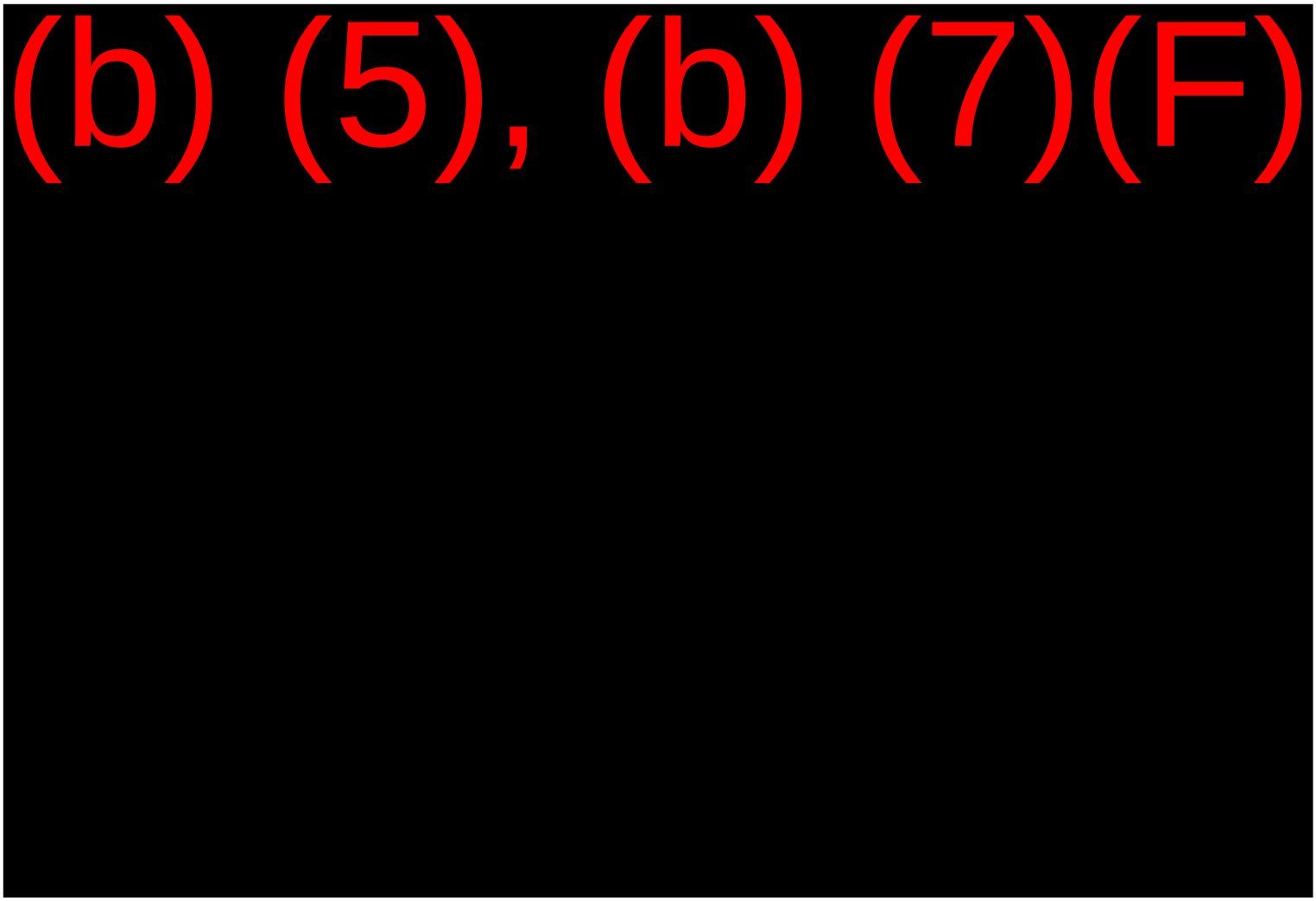
The majority of the first floor was devoted to the City Post Office's central workroom. This space—lit from above by a glazed lay light—was divided programmatically between the Mailing and Delivery Divisions, and would have been a hive of activity, filled with Post Office employees receiving and processing letters and parcels. The workroom connected directly with the mailing platform along C Street, with the General Delivery window, with the screens along the public corridors, and with the various sub-lobbies and their accessory functions. The vast expanse of the workroom had a wood-plank floor, and was subdivided into a warren of spaces by metal screens, racks of mail bags, and tall wooden cabinets.

The ceiling of the workroom was formed by the steel structure of the laylight. The principal structural trusses rested on the first floor, and were set directly against the structural columns at the room's perimeter. Along the line of the wall were set perpendicular lattice trusses. These trusses had diagonal upper chords that supported the sloping lay light roof. The lower chords of each truss were gently sloped. At the center of the lay light, the slope broke to form a raised, flat plane. This plane was

FIGURE 77: Undated Photograph of Southwest corner of Mail Workroom, Facing Northwest. Image Courtesy the Library of Congress, Prints and Photographs Division, Washingtoniana Collection.
Windows at background left overlook Registry Division; trusses of workroom laylight can be seen at right.

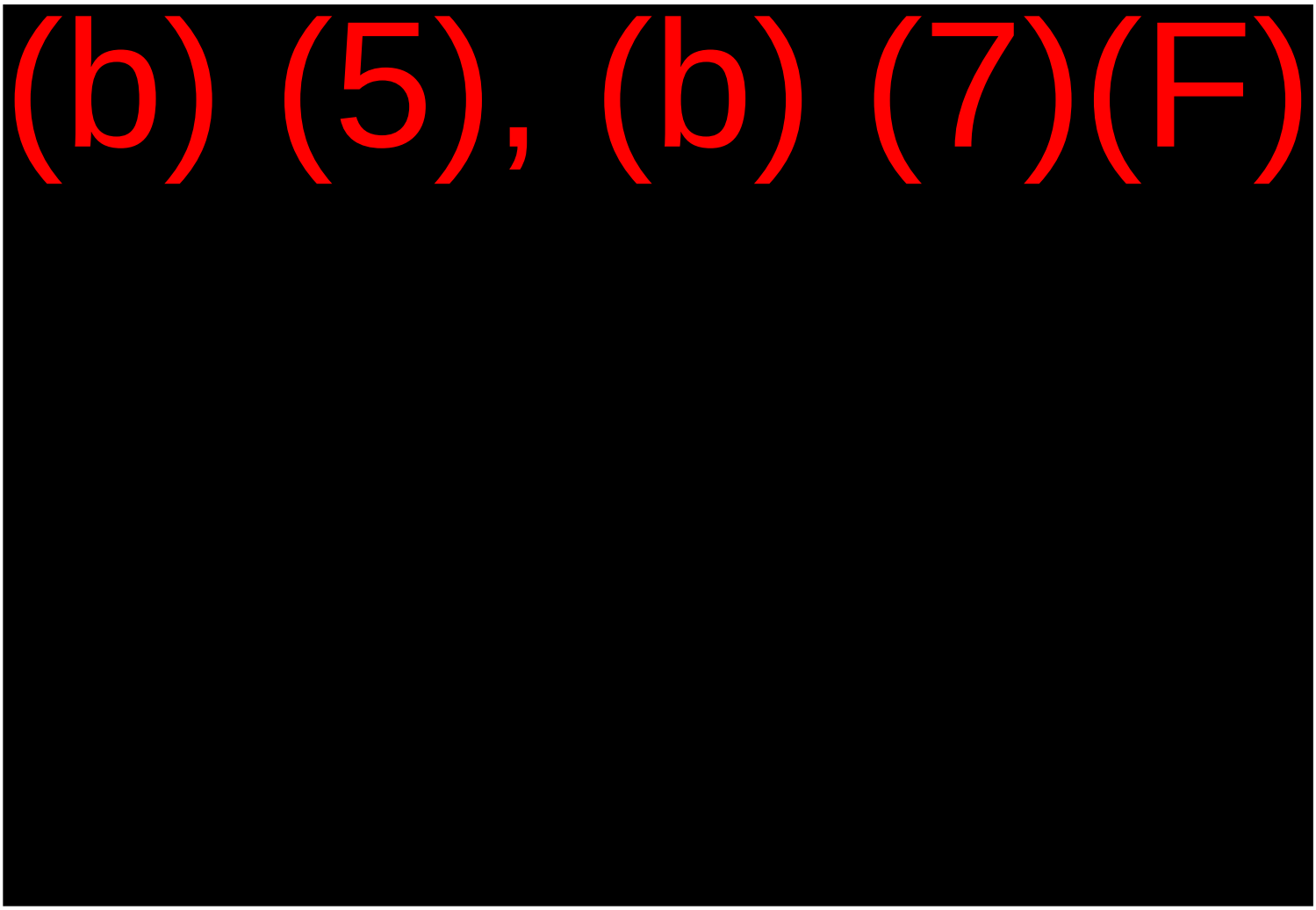
encircled with a clerestory wall, and was supported on deep girders. The glass itself was subdivided into rectangular panes, and joined with metal mesh to prevent shattering. The glass panes were frosted, and therefore the upper cortile was not visible from the workroom, or vice versa.

A reason for the separation of the lower workroom from the upper cortile was that partition allowed the lower space to be lit and conditioned more easily. Three round towers rose above the mail room floor, which connected to mechanical equipment on the basement level. These towers contained vents, and supported metal duct enclosures that spanned the length of the space. Lights were suspended from the trusses, and also mounted on the wooden cabinets.



Pavilions & Mezzanines

The four corner pavilions contained office space for the various departments of the City Post Office. It was within these pavilions that the mezzanine floors were placed; their footprint varied to suit the needs of each particular division. The northwestern corner pavilion held the Money Order Division; it was separated from the public lobbies by a long sub-lobby. This suite contained a long, open room, a smaller office for the chief of the division, a vault, and a toilet room. Only the northern edge of this



pavilion had a mezzanine level; it was accessible via a spiral staircase in the northwestern turret. The northeastern pavilion had contained the offices of the City Postmaster and Assistant Postmaster General. The Assistant Postmaster had a single office, and the Postmaster had a double suite; these areas were separated by a staircase, as well as by a row of private vaults and toilets. Above these rooms was a collection of smaller offices. The southwestern corner pavilion held the Registry Division. It was connected to the public lobby via a smaller sub-lobby. The principal room of this division was a large, double-height space populated with clerks' low desks. Two large columns divided the open volume. The registry division also contained a toilet room, a vault, an additional office at the southern face of the pavilion, and another room that opened onto the rear mailing platform. Only the southern portion of the pavilion had a mezzanine level. The southeastern corner pavilion was also separated from the public lobbies by a smaller sub-lobby. This pavilion contained the offices of the clerks and cashiers of the City Post Office, and was divided into four separate offices. Here, the mezzanine level was the largest, and spanned the entire footprint of the corner pavilion. Rooms throughout the corner pavilions were finished with plaster walls, polished wood trim, paneled wainscoting, and wood-plank floors.

5. UPPER-STORY OFFICE FLOORS

The upper floors of the City Post Office were predominantly reserved for the use of the Post Office Department. These floors had an even greater organizational clarity than the first story. Here, the central volume of the cortile was revealed above the workroom laylight. Its edges were defined by arcaded balconies located along the corridor walls. The corridors themselves were generously sized and finished with marble, wood, and decorative plaster. They opened directly to the offices, which lined the perimeter of the building. On most floors, the corridors continuously encircled the cortile, even penetrating the tower on the northern side.

(b) (5), (b) (7)(F)

6. CORRIDORS

The inner walls of the corridors (which directly overlooked the cortile) were formed by open balconies framed by columns. The outer walls of the corridors were composed of solid walls punctuated by glazed partitions that opened onto the offices at the building's perimeter. The door and window openings along these walls were combined into screens that created translucent partitions between the spaces. These screens created a module repeated regularly across the face of the perimeter corridor walls. The screen openings generally aligned with the columnar grid, although this was not always the case. Most of the screens were composed of a central door and transom, flanked on either side by double-hung windows. Some screens had a double row of windows. The windows were glazed with chipped glass, while the center door (which had a glazed upper panel) used frosted glass. The transom above had clear or frosted glass. Not only did these screens provide access to the offices, but they also allowed for light and ventilation to pass through the two spaces. The doors, sashes, and moldings of the screens were old growth white oak, finished with a clear varnish.

Corridor walls and ceilings were finished with smooth plaster, embellished with cast plaster details at certain points, such as column capitals and ceiling crown moldings. Beyond this, the corridors were resplendent with polished marble. The marble finishes here were less ornate and varied than their first-floor counterparts, yet nevertheless imparted to the upper corridors a sense of grandeur and formality not found in the adjoining offices. A marble wainscot ran the length of the corridor walls, and was composed of four parts. A large band of Tennessee Pink (actually a finely grained limestone, quarried in the eastern part of the state) formed the central section. On floors two through seven, where this material intersected the cortile apertures, it turned the corner to form the upper surface of the balcony walls. Mounted on these walls were brass pipe railings, which effectively raised the level of the balcony walls. Above this ran a smaller, projecting band of Tennessee Pink, which was capped by a strip of Vermont Glen Falls Black marble. The same stone formed the lower base

molding of the wainscot, and turned the corner to cover both the vertical and horizontal surfaces immediately about the intersection of the wall and floor. This latter marble was a black stone dotted with swirls and blemishes, which were in fact prehistoric, aquatic fossils. It shared many of the qualities of Vermont Isle La Motte "Radio Black," a species famously used in Radio City Music Hall, hence the name. Ringed by this black stone were the floor tiles, which were quarried from Georgian white marble, laid in a running bond pattern. In addition to the central part of the wainscoting, the columns set along the stair halls (both the drums of the round columns and the flat panels of the square ones) were cut from the Tennessee Pink.

Above the line of the wainscoting, the walls were flat, painted plaster. The ceilings of the corridors were embellished with decorative plaster cornices. These cornices were complicated assemblages of molding profiles—dentils, acanthus leaves, beading, figure eights—of various scales. In general, each floor had a distinct cornice design, with some repetition. The eighth and ninth floors were much more Spartan in their appearance; they had neither cornice moldings nor marble wainscoting. Their balcony wall openings were much larger, with cast-iron balustrades rather than closed walls.

While there was little variation in the corridors' appearance per floor, there existed certain eccentricities, mostly made to increase the functionality of the spaces. Spiral staircases were inserted on the southeastern and southwestern corners of the fourth floor, which spanned one story and connected with the third and fifth floors, respectively. On the third and eighth floors, the footprint of the offices was pulled forward to meet the line of the cortile balconies; therefore, no corridors existed in these locations. On the third floor, this condition existed along the entire southern face of the cortile walls, and along four of the adjacent bays on the eastern side. On the eighth floor, both the northern and southern faces of the cortile wall were enclosed, causing there to be open corridors on this floor only on the eastern and western sides. These variations created larger, uninterrupted office spaces within. To increase the division between the cortile and the offices, windows were inserted into the balcony openings.

These were double-hung frames with fixed, upper transoms. They were likely glazed with translucent chipped glass.

It is unknown what the original lighting in the corridors was. Historic photographs of the cortile and offices reveal no information. The design drawings generally show globe-style chandeliers suspended from the ceilings, although no trace of these existed to be documented in the 1970s HSRs.

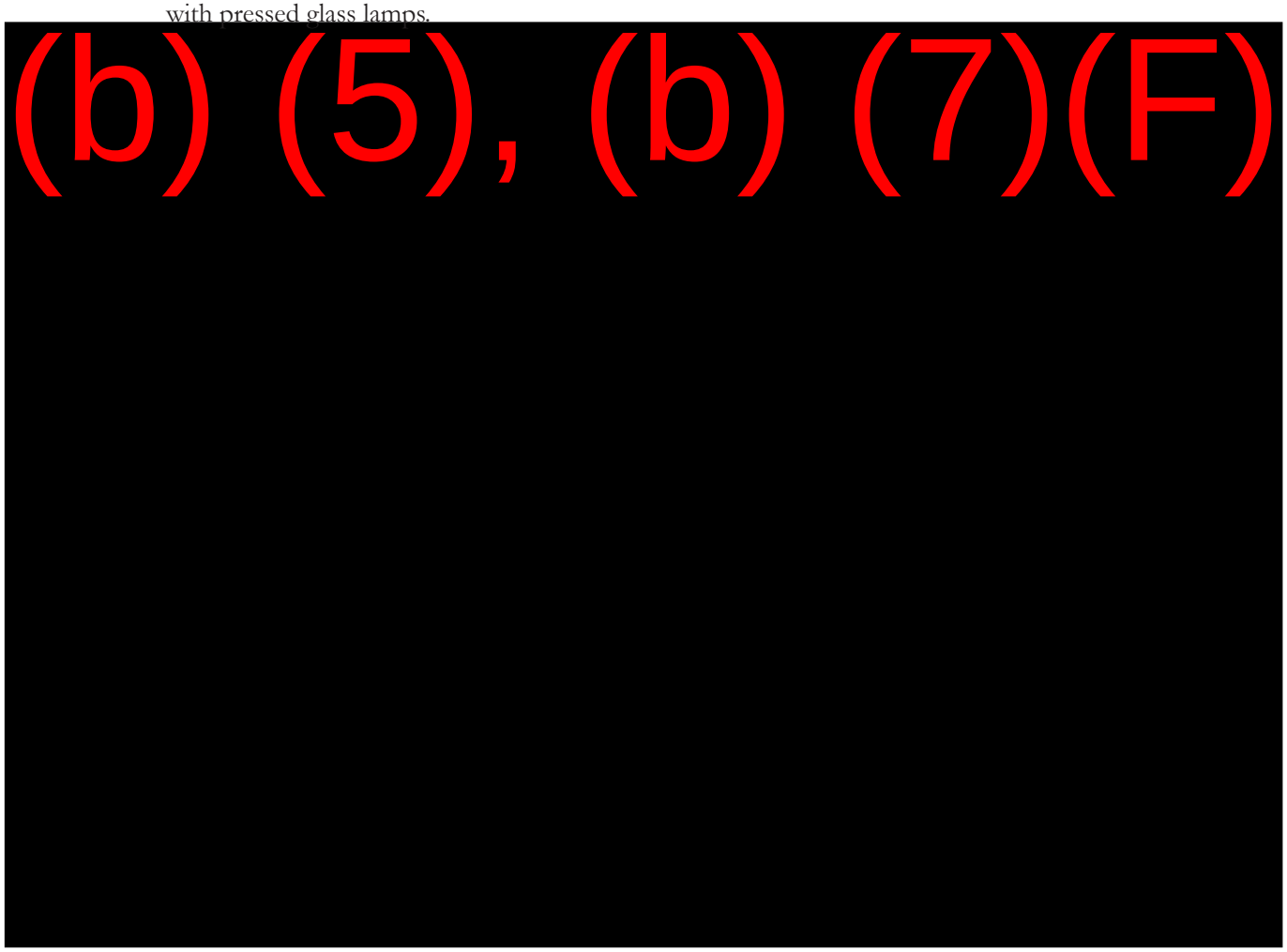
Elevator/Stair Halls

The prevailing decorative motifs for each floor were continued in the stair and elevator halls. The detailing of the stair and elevator components matched that previously described in the first floor. The spaces were divided visually from the path of the corridors by marble columns—square on the larger, eastern stair hall and round on the smaller, western one—whose capitals varied per floor, like the plaster moldings above. The five principal elevators only extended to the eighth floor, likely as they interfered with the steel structure of the roof trusses. Instead, a staircase and single elevator was placed at center of both the eastern and western sides, and connected only these two floors.

FIGURE 81: View from Seventh Floor Elevator/ Stair Lobby, 2012. Photo Courtesy of OLBN Inc.

7. OFFICE FLOORS

The material character of the offices was spare and utilitarian. Bare wood-plank floors—sometimes covered with carpet—met with tall wooden baseboards. Floors were generally tongue-and groove maple flooring applied with a clear finish, although in some spaces the floors may have been Virginia or Georgia Pine. Above the base-boards rose flat plaster, which covered nearly every remaining surface of these rooms. The columnar grid was expressed along the wall surface, and was connected along the ceiling with bulkheads. There were no cornices or crown moldings to conceal these intersections. Cast-iron radiators were located beneath each window opening. The windows—which generally were different sizes and shapes per floor—were outfitted with rolling shades. Lighting in the room was provided by ornate, hanging chandeliers with pressed glass lamps.



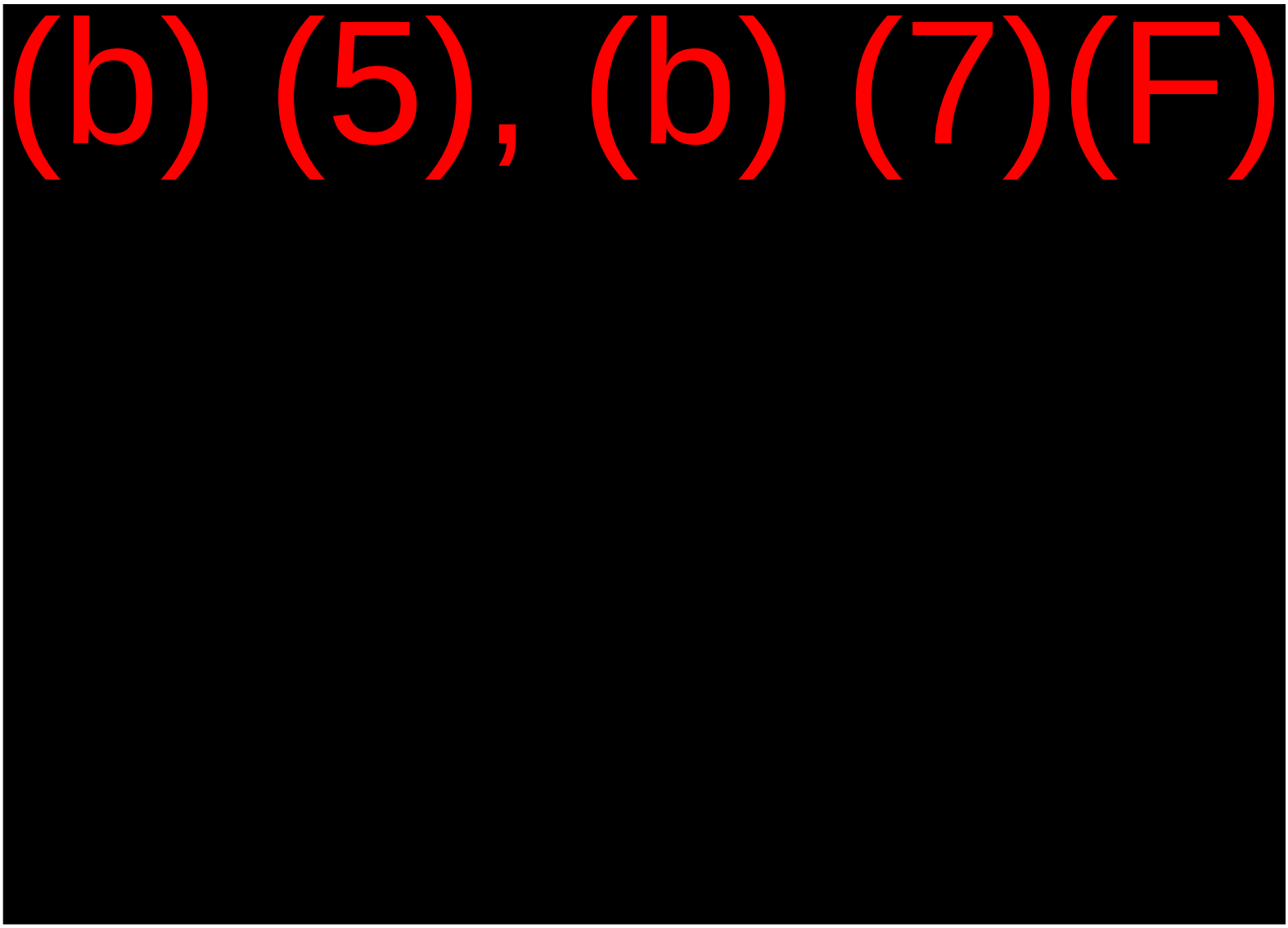
The perimeter offices were subdivided to suit the particular requirements of the department they were intended to serve. There existed, however, very few private offices; rather, employees were grouped into large, open-plan spaces without interior partitions. Single-leaf doors with clear glass transoms allowed communication between these offices without having to enter the corridors.

FIGURE 83: Seventh Floor Office, undated (circa 1905-1945)); Note Curved Brackets Along Ceiling. Image Courtesy the Library of Congress, Prints and Photographs Division, Washingtoniana Collection

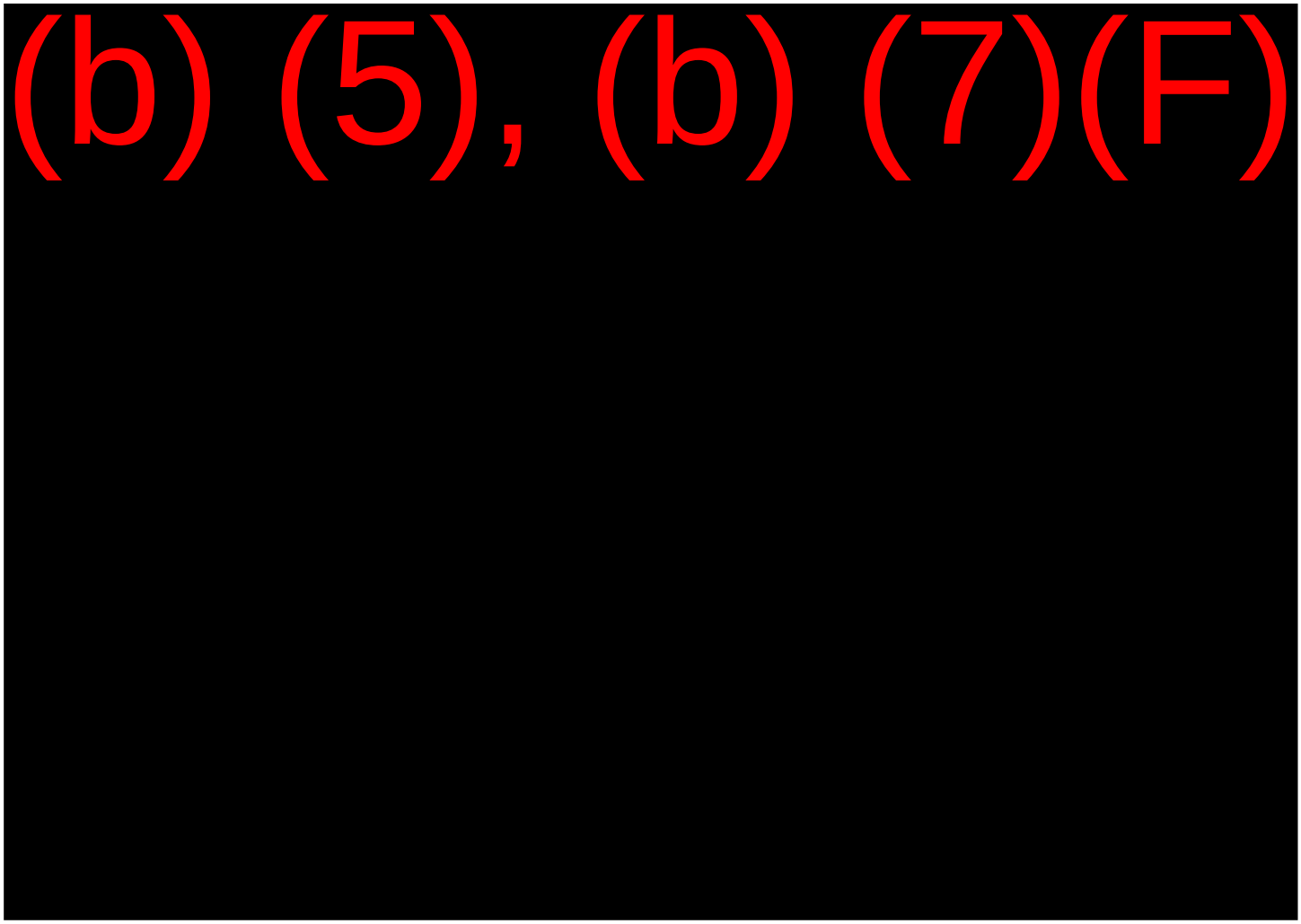
(b) (5), (b) (7)(F)

Fifth Floor Offices

When it was determined that the Post Office Department would become the principal tenant of the building's upper stories, the fifth floor was chosen as the location for the offices of the Postmaster and Assistant Postmasters General. This was likely because the perimeter rooms looked out upon their surroundings from generous, round-arched windows. Each corner pavilion became a suite of rooms containing an anteroom, a reception room, a public office, and a private office. The latter, located at the outer corner of the pavilion, had a private bathroom concealed within the turret.

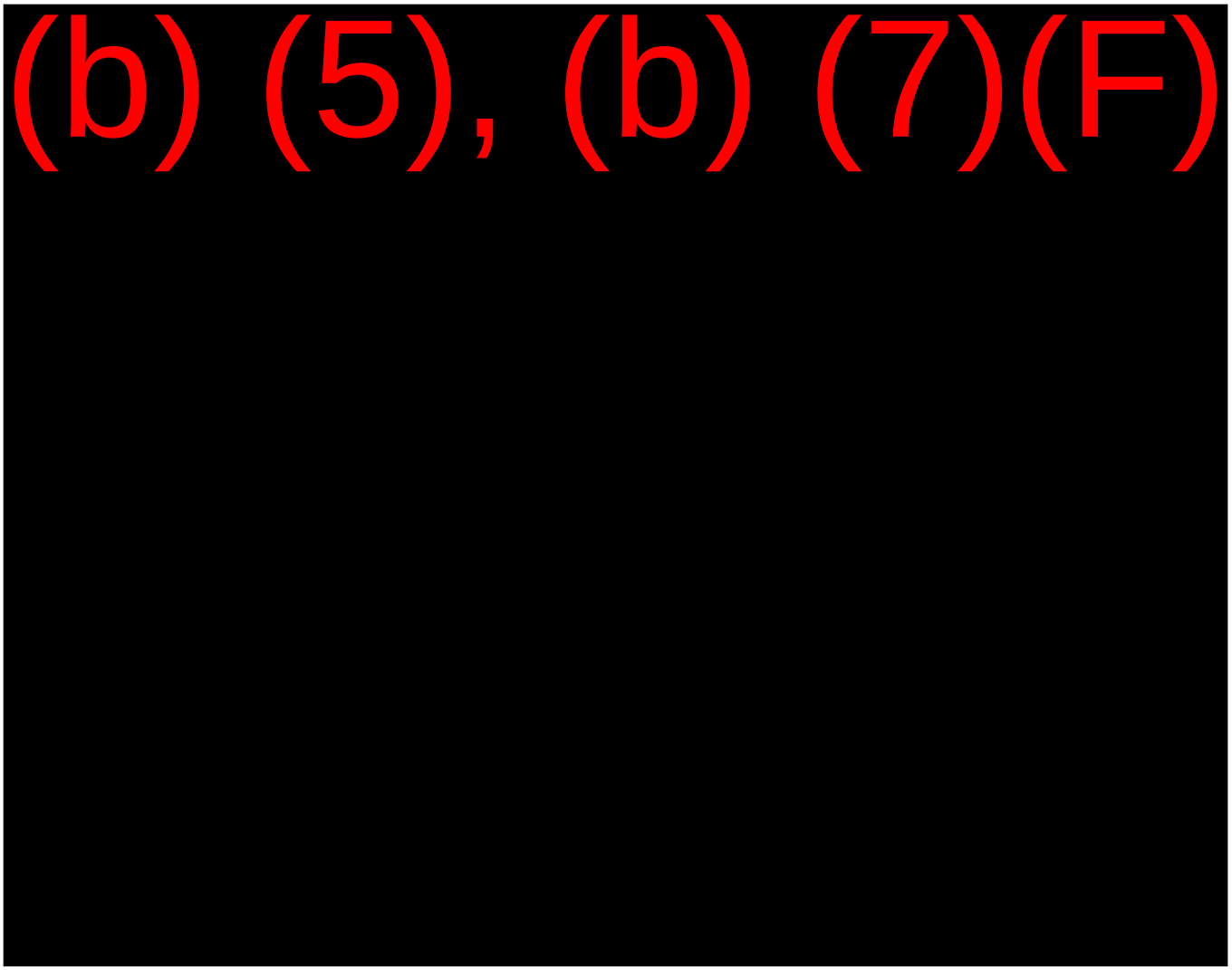


These rooms received more luxurious finishes than those on the other floors. Paneled wood wainscoting covered the lower half of the plaster walls, and their upper surface was decorated with plaster moldings detailed with dentils, rosettes, and other patterns. The door and window surrounds were larger. Those around the window were especially ornate, and created square outlines containing carved spandrel panels. It is likely that the bare wood floors were covered in connected strips of pile carpeting. The Postmaster General's suite, at the southeastern corner of the building, also received a false fireplace, the only to appear in the building. The blind opening had a marble and glass tile surround, and a large mirror placed above.



Ninth Floor

The configuration of the ninth floor differed from the other office stories. While the basic organization was the same—a ring of corridors surrounded by offices—there existed a number of significant differences. For example, the corridors were narrower, with little ornamentation. The arcades facing the cortile were visually dominated by the large, round arches, which sprang from plaster column capitals. The stairwells were more enclosed than their lower counterparts, and met with the corridors with splayed walls rather than columns. Some of the perimeter walls had glazed partitions, but these occurred with less frequency than those below.



Due to the slope of the roof trusses, the footprint of the ninth floor was more confined than the stories below. Therefore, what rooms existed on this floor were smaller, and were generally used for file storage. As the only exterior illumination came from the small round windows located in the dormers, most of the natural light was borrowed from the glazed partition walls. An exception was made for a photography studio located at the southern end of the building, which received two large skylights and two small dormer windows with accessible platforms. Much of the space at the extremities of the pavilions was left unfinished.

Bathrooms

In addition to the various private bathrooms scattered throughout the offices, each floor had two bathrooms located along the Eleventh and Twelfth Street corridors. These were outfitted with marble wainscoting, floors, and toilet partitions. The plumbing fixtures had exposed piping and the hardware was nickel plated.

8. CORTILE

The cortile was a vast atrium contained between the lower and upper skylights. From the upper transoms of the first floor screens, it extended eight stories to the ninth floor. Above this, a line of cast-iron, clerestory windows lined the perimeter of the space. Vertically, the space was divided into five sections: the lower transoms; a giant arcade spanning floors two through six; floor seven; a second arcade spanning floors eight and nine; and the ring of clerestory windows. The lower row of transoms was painted dark green (similar to the color used on the elevator cages) and was clad in cast iron. Above this was a large shelf, from which rose the five levels of a continuous colonnade, terminating at the top with plaster capitals and a cornice. Each column opening spanned a single structural bay. Inset in each bay was a recessed arch with

its own engaged, square columns and capitals. Also recessed along the face of these walls were the solid balcony walls, detailed with inset panels.

Above this, the seventh floor was contained between the larger spans above and below. Squat columns without capitals framed each open bay, which contained paired arches supported on small, clustered columns. This floor carried a plaster cornice of acanthus leaves. The eighth and ninth floors were composed of open arcades supported on octagonal columns. On the eighth story, the column bases rose to the same height as the cast-iron balustrade, which was painted dark green. The balustrade was repeated on the floor above, and ran directly into the face of the column. The columns had plaster capitals, which supported large arches with joined bases. Above this ran the line of clerestory windows, which opened directly to the exterior. The walls of the cortile were painted pale gray or tan, depending on the location.

FIGURE 88: Cortile Decorated for Flag Day, Facing North Toward Tower, 1920. Image Courtesy the Library of Congress, Prints and Photographs Division, Washingtoniana Collection

Skylight

Looking up, one could see the exposed structure of the skylight roof. The roof was carried on large trusses and was further supported by interstitial purlins. The principal trusses—whose curved, lower chords intersected directly with the arches on the ninth story—rose to form a deep triangle. At the outer edge of the end bays, these trusses met the vertical face of the skylight's gable end. These gables were clad in wood tongue and groove slats and contained large, louvered openings.

Tower Face

If one faced north, he could see the line of the tower as it extended from the base of the laylight, to where it pierced the skylight roof, to its peaked roof several stories above. The face of the tower was raised slightly from the surrounding cortile, and the decorative motifs on each story were slightly differentiated. The first story to appear above the laylight was the second floor. Here, flat piers (containing internal heated air ducts) projected outward and contained vented grilles. These framed a wide arch, inset into which was second arch that opened directly to the corridor. There was a small, metal balcony dividing the two. Above this ran a dentilated cornice line, which supported a cast-iron balcony that projected directly into the cortile space. This balcony was accessible via an opening to the corridor, supported under a shallow arch. This central bay—in addition to those on the three floors above—was framed by bays detailed with the pattern of the balcony walls but otherwise left blind. Above this (on the seventh floor), the three outer arches on each side were left blind, with the center open. On the eighth and ninth floors, the larger arched openings were filled, but each center bay had a smaller opening carved into it. The reason for this greater enclosure was the structural system of the tower. With a masonry load bearing, rather than steel skeletal, structure, fewer openings were allowable to carry the weight of the floors above.

9. TOWER FLOORS

From the first to the eight stories, the interior of the tower was generally integrated into the flow of the surrounding floor plan, demarcated only by the solid stone walls and deep, arched openings visible in the corridors. The tower floors contained offices that faced two bays of glazed, white oak partitions. As the sixth-story tower façade had no exterior window, this floor was impractical for use as offices. Instead, it was used as storage space, connected to the seventh floor office via a cast-iron staircase. The space received borrowed light from screens facing the corridors, here composed of a row of three windows without a central door.

At the ninth floor and above, the tower became a combined office and circulation space. The eleventh floor contained the clock face and its internal mechanisms. This floor was connected to the two above via a spiral staircase. The twelfth floor contained an observation deck, and was surrounded by an open arcade. The floor directly above this also looked out, through small arched openings, to the city below. Contemporary newspaper accounts show that, while the tower was not generally accessible to the public, intrepid visitors occasionally undertook the arduous journey necessary to enjoy its panoramic views. The trip was not an easy one: from the first floor, one could ascend in the elevator to the eighth; transfer to a second elevator that took him to the ninth; climb two flights of narrow stairs, which encircled the clock mechanisms; and finally climb one more flight of spiral stairs to the twelfth.

(b) (5), (b) (7)(F)

D. CHRONOLOGY

1890

April 4 — Senate Committee on Public Buildings and Ground rejected proposed Post Office building site at Ninth and Pennsylvania Avenue.

June 25 — Act of Congress authorized and appropriated funds for the purchase of Square 323 on the plat of Washington, D.C. for the erection of: "a commodious and substantial building with fire-proof vaults, heating and ventilating apparatus, elevators and approaches, for the use of the Post Office and for other Government purposes, at a cost not exceeding $800,000." (Cost of site - $655,490.77)

June 30 — Act of Congress appropriated $250,000 toward cost of site.

August 30 — Act of Congress increased authorization to $1,900,000 and appropriated $250,000 toward construction and specified that: "the building be erected in a fireproof manner and be not less than eight stories."

September 26 — Letter sent to the Attorney General of the United States from the Acting Secretary of the Treasury citing the necessity of condemnation of Square 323 rather than acquisition through purchase.

Act of Congress increased authorization to $2,000,000 exclusive of site.

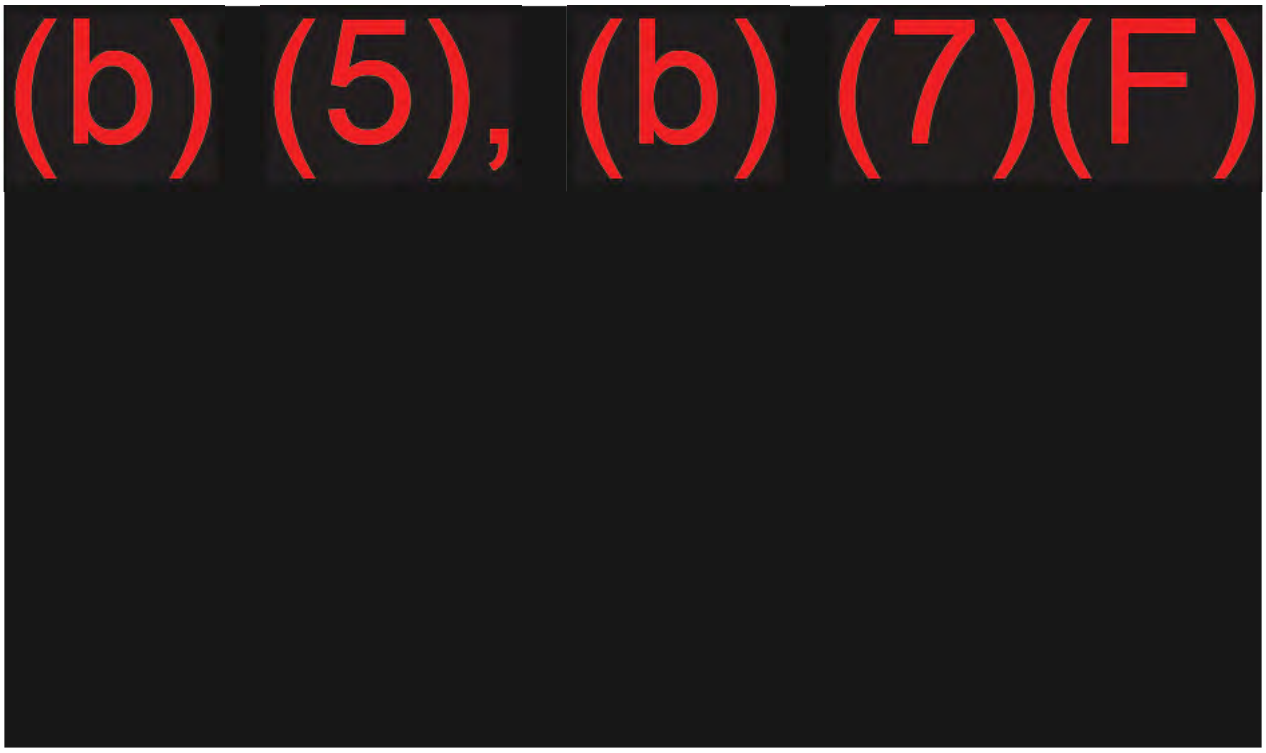
Willoughby J. Edbrooke of Chicago appointed Supervising Architect.

Purchase of Square 323 concluded.

Last payment made in acquisition of property of Square 323. (Sketches, plans, and detailed estimates of cost could not be made until title to property was held in federal hands and unencumbered.)

Contract for the purchase and removal of site structures on Square 323 awarded.

Contract for the erection of a frame building to be used by the Superintendent of Construction awarded.



1892

January 2	Sketches and plans approved by the Secretary of the Treasury, Secretary of the Interior, and the Postmaster General.
January 7	Contract for the erection of perimeter fence awarded.
January 16	Contract for site water closet awarded
January 29	Contract for general excavation awarded.
March 12	Description of Design of Post Office advertised and illustrated in The American Architect and building News (Vol. XXXV, No. 846, p. 174): eight story building for the City Post Office, 200 x 300 feet with center tower, 300 feet with center tower, 300 feet to be built of granite, with interior court 100 x 200 feet covered with glass skylight and clerestory, with first floor post office work room covered with curved glass ceiling supported by elliptical trusses, and general plan of rooms adjoining perimeter court corridors all floored with glass, with heating apparatus, elevators, electric light plant, toilets, vaults.
March 25	Contract for six test piles awarded.
June 30	Contract for trench and pit excavations and pilings for foundations awarded.
August 1	Act of Congress imposed eight hour workday upon public works projects.
August 5	Act of Congress appropriates $250,000 for construction.

(b) (5), (b) (7)(F)

October 14 Contract for concrete and stone footings awarded.

Mid year Excavation complete, work on foundation timber pilings

December Started laying foundation stones

1893

March 2 Contract for all cut stone and brickwork awarded.

April 20 Jeremiah O'Rourke of Newark, New Jersey appointed Supervising Architect of the Treasurey.

1894

June 6 Contract for steel and iron columns for the second, third, fourth, fifth and sixth floors awarded.

August 18 Act of Congress appropriated $250,000 for construction.

September 20 O'Rourke's resignation demanded. (Charles E. Kemper of the Supervising Architect's Office appointed Acting Supervising Architect.)

1895

February 2	Contract for steel and iron construction for sixth, seventh, eighth, and ninth floors, main roof, cortile skylight, and seventh, eighth, ninth, tenth, eleventh, twelfth, thirteenth, fourteenth stories and roof of tower awarded.
March 2	Act of Congress appropriates $675,000 for construction.
March 21	William Martin Aiken of Cincinnati appointed Supervising Architect of the Treasury.
June 25	Contract for framing of post office workroom skylight awarded.
October 25	Contract for roof covering, skylight, and drain pipes awarded.

1896

February 2	Contract for terra-cotta floor flat arches awarded.
June 11	Act of Congress increased authorization to $2,410,000 and appropriates $375,000.
October 31	Contract for interior finish of basement, first, and mezzanine floors awarded.

1897

Post Office Department formally adopts the City Post Office as its future headquarters

February 4 — Contract for plumbing and gas piping awarded.

March 29 — Contract for heating system awarded.

June 4 — Act of Congress appropriates $410,000

July 12 — Aiken removed as Supervising Architect of the Treasury and replaced with Charles E. Kemper as Acting Director and soon thereafter with James Knox Taylor.

December 2 — Contract for tower clock awarded.

1898

February 2 — Contract for interior finish of floors two through nine awarded.

April — Post Office Department requested that the configurations of interior office arrangements be amended to better suit their needs

June 28 — Act of congress assigned space in building and placed it, once finished, under the control of the Postmaster General and appropriates $225,000.

August 13 — Contract for passenger and freight elevators awarded.

November 26 — City Post Office moved its employees into the basement, first, and mezzanine stories

PARTIAL LIST OF CONTRACTORS

	Date	*Scope*	*Contract No.*	*Contractor*	*Amount*
1891	Nov. 14, 1891	Demolition of Site Structure	-	-	-
	Dec. 16, 1891	Superintendent's ●ffice	-	-	-
1892	Jan. 6, 1892	Perimeter Fence	-	L.W. Walker & Co.	1,211.75
	Jan. 16, 1892	Site Water Closet	-	Devereux & Gagham	209.0●
	Jan. 29, 1892	General Excavation	2●3-A	Albert Gleason	6,875.00
	Feb. 13, 1892	Twelve Test Pits	-	John A. Conley	30●.0●
	Mar. 25, 1892	Six Test Pits	-	J.T. Rogers & Son	30●.00
	June 30, 1892	Trench and Pit Excavation and Piling for Foundations	236-A	W.B. Brooks, Jr.	39,993.00
	●ct. 15, 1892	Concrete and Stone Footings		A.D. Neeld	74,304.●0
1893	Mar. 2, 1893	Cut Stone and Brickwork Amended	294-A	John Pierce New York	837,●0●.00 1,123,848.95
	Aug. 10, 1893	Steel and Iron Columns (basement, first and second floors)	344-A	John Pierce New York	57,79●.●0
1894	June 6, 1894	Steel and Cast Iron Columns (floors 2,3,4,5 & 6)	4●4-A	Brown-Ketchum Ironworks Indianapolis	59,533.●0
1895	Feb. 2, 1895	Steel and Iron Construction (floors 6,7,8,9, main roof, cortile skylight, tower floors 7,8,9,10,11,12,13,14 & roof)	442-A	Thorp & Bond New York	67,498.●0
	June 25, 1895	Skylight Framing (first floor)	465-A	Thomas Marshall Pittsburgh	9,947.75
	●ct. 25, 1895	Roof Covering, Skylight, Drainpipes	483	John Pierce New York	56,54●.●0
1896	Feb. 26, 1896	Floor Arches (terra cotta)	501	E.V. Johnson & Co. Chicago	49,4859.00
	May 25, 1896	Painting Steel and Iron (basement to sixth floor)	-	Thos. A. Brown Washington, D.C.	2,56●.00
	●ct. 31,1896	Interior Finish (basement, first, and mezzanine floors)	346	E.F. Gobel Chicago	198,235.55
1897	Feb. 4, 1897	Plumbing and Gas Piping	561	Wm. H. Doyle Philadelphia	50,226.25
	Mar. 29, 1897	Heating, Etc.	574	Philadelphia Steam Heating Co.	111,661.00
	Dec. 2, 1897	Tower Clock	654-A	Seth Tomas Clock Co.	2,660.0●
1898	Aug. 13, 1899	Passenger and Freight Elevators	722-A	Eaton & Prince Co. Chicago	45,725.●0
1899	April 12, 1899	For Making Roofs of Balconies and Floor of 12th Story of Main Tower Water and Weather Tight	786-A	H.W. Smith	90●.00
	April 26, 1899	For Repairing Leaks in Turret Roof	8●1-A	J. F. Manning & Co.	72●.00
	July 19, 1899	For Repairing Damage Done by Fire	821-A	D.S. Hess & Co. New York	5,50●.00

PARTIAL LIST OF SUBCONTRACTORS

Item, Material or Use	*Subcontractor, Supplier, Brand*	*Contractor*
Cement for concrete footings	Cumberland cement	Neeld
Limestone for stone footings	(Winchester, Virginia)	Neeld
Steel and iron for frame	Carnegie Steel Company, Pittsburgh, Pa.	Pierce & Brown-Ketchum Thorp & Bond
Vinalhaven granite for veneer	Bodwell Granite Company, Maine	Pierce
Puzzolan pointing cement for exterior granite	H.H. Meier & Company	Pierce
Windows (all floors)	Hydebrand Safety Window Company, New York	Gobel & Hess
Woodwork (screens, etc. for first floor)	Robert Mitchel Furniture Company, Cincinnati	Gobel
Wall plaster (floor B-2) (floor 2-9)	Cumberland cement Acme Plaster American Asbetic Company, New York	Gobel Gobel Hess
Vault doors (first floor) (floors 2-9)	Victor Safe & Lock Company, Cincinnati Mosler Safe Company, Hamilton, Ohio	Gobel Hess
Maple floors	Foreman & Curtis, Petosky, Michigan	-
Leaded glass for first floor transoms	Geo. E. Androvette & Company	Gobel (Robert Mitchel Furniture Company)
Post Office hardware (lockboxes, drawers, designation plates)	Yale & Towne Mfg. Company	Under extended contract with Treasury to supply all post offices with hardware
Hardware for first, basement and main floors Floors 2-9	Reading Hardware Russel & Erwin Mfg. company, New York	Gobel Hess
Woodwork (corridor oak frames, room woodwork floors 2-9)	Edgefield & Nashville Mfg. Company, Nashville	Hess
Vermont marble	Proctor Vermont Marble Company, Proctor, Vt.	Gobel
Marble (floors 2-9) (basement, first and main floors)	J. F. Manning & Company Sherman & Flavin	Hess Gobel

LIST OF COSTS FOR POST OFFICE BUILDING

Entire purchase of site	$ 655,490.77
August 30, 1890, Appropriation	250,000.00
August 5, 1892, March 3, 1893, August 18, 1894, March 2, 1895, June 11, 1896, June 14, 1897 appropriations	2,160,000.00
January 26, 1898, final appropriation	175,000.00
Total	$3,240,490.77
Other funds	835.00
Total prior to occupancy	$3,241,325.77
Fitting building with	
machinery, furniture	112,780.00
gas and light fixtures	19,220.00
electric light and heating	64,992.00
partitions and radiators	1,847.00
Additional allotment from supervising architects office	2,000.00
Changes and repairs after occupancy	60,000.00
	$ 260,839.00

Gail Karesh Kassan, *The Old Post Office Building in Washington, D.C.: Its Past, Present and Future*, Records of the Columbia Historical Society.

Contract for making roofs of balconies and floor of twelfth story of main tower water and weather tight awarded.

Contract for repairing leaks in turret roofs awarded.

Construction Fire.

Contract for repairing damage done by fired awarded.

(Planned move-in date for Postmaster General) James P. Willett, Postmaster General, died after falling five stories down an open elevator shaft

Palms and fig trees transferred from the National Botanic Garden and placed around the rim of the lay light.

Senate Park Commission Plan – relocation of the city's postal facilities proposed.

Congress appropriated funds for acquisition of new site west of Union Station.

Birthplace of Flag Day, first celebrated in the interior cortile.

FIGURE 92: Post Office under construction; structural skeleton can be seen behind stone façade. Image Courtesy of the National Archives and Record Administration, Cartographic and Architectural Records, College Park, MD, Record Group 121

Formal opening of new City Post Office building designed by D.H. Burnham & Co.

Formal programming for the construction of the Federal Triangle.

Completion of the new Post Office Department building across 12th Street

Public Works Administration allocated ninety thousand dollars for renovation of the "Old Post Office"

Office space for various government agencies.

FIGURE 93: Post Office View from SW Prior to the Federal Triangle. Image Courtesy of the Library of Congress, Prints and Photographs Division.

1963	Original entry doors at Pennsylvania Avenue, Eleventh, and 12th Street sides were replaced (restored during 1970-1980s renovation)
1964	Commission recommended that the Federal Triangle be completed and the Old Post Office be demolished, with its landmark tower retained and integrated into the fabric of a new structure.
1965	Pennsylvania Avenue National Historic Site established.
1966	With passage of the National Historic Preservation Act, the site was listed to the National Register of Historic Places.
1967	Documented by the Historic American Buildings Survey.
1968	National Capitol Planning commission approved the plan to demolish the Old Post Office and retain the tower
1971	House and Senate Public Works Committees voted to approve the demolition of the Old Post Office and the completion of the Great Circle of the Federal Triangle
April 19	"Don't Tear It Down" Protest. GSA required by Advisory Council on Historic Preservation to consider alternatives to demolition.

Old Post Office Building was listed individually to the National Register of Historic Places for architectural and historical significance.

Feasibility study for the rehabilitation of the Old Post Office released by Architectural Heritage, Inc. (Commissioned by NEA and jointly funded with GSA)

Building Exterior was cleaned in preparations for the Bicentennial celebrations.

Congressional prospectus for the rehabilitation of OPO and allocation of 18 million dollars.

First renovation funded under the Public Building's Cooperative Use Act of 1976.

Prospectus approved by Senate in June and in House of Representatives

FIGURE 94: August 10, 1977 Photograph of the Washington D.C. Post Office. Image Courtesy of GSA-NCR Technical Resource Center.

SKYLIGHT AND ROOFING

- Metal roofing panels and rigid insulation on skylight roof removed.
- Skylight's structural bracing retained, supported by new steel substructure.
- New tinted glass inserted.
- Flat roof membrane surrounding skylight replaced.
- Sagging clerestory stabilized and repaired.
- Slate hipped roofs repaired.
- Replacement of damaged shingles and copper flashing.
- Flat roofs above the three arcade porches repaired.
- Existing cladding replaced with built-up membranes.
- Roof drainage, gutters, and downspouts replaced or repaired.
- Metal vent shaft enclosures replaced or repaired.
- New Steel supports constructed along flat roof areas.

FIGURE 96: Photograph of the Skylight Over the Cortile of the Washington D.C. Post Office. Image Courtesy of GSA-NCR Technical Resource Center.

April

DEMOLITION

- Basement story, upper-story office partition walls (exception fifth story) and first-story workroom almost fully demolished
- Exposed mechanical and electrical systems slated for demolition
- Cast-iron radiators to be removed
- Circular radiators in eastern and western entries on first story disconnected and retained.
- Most of southern and central mail workroom architectural features removed
- Most non-original partition walls removed
- Most non-original materials removed from all offices
- Mostly original quarter round shoe molding removed to allow for new flooring to be laid
- Original building material schedule for removal specified to remain on site for future use

FIGURE 97: Washington D.C. Post Office, Condition of Office Space Prior to 1979 Renovation. Image Courtesy of GSA-NCR Technical Resource Center.

RENOVATION I

- Renovation of upper office stories, site development, building infrastructure and utilities, new public spaces on the ground and first stories.
- Improvements to the building's connection with sewer and water main lines, associated trenching and pavement patching required.
- Some sewer line connections filled.
- Painting and new carpet.
- Dropped ceiling system designed to accommodate electrical and HVAC components.
- Building systems, including bathrooms, replaced with modern fixtures and equipment.
- Damaged finishes scheduled for refinishing or repair.
- Some doors and hardware replaced.
- New lights, alarm, fire and electrical systems schedule for installation.
- Measures taken to improve roof's thermal and fire resistance.
- Rigid or batting insulation inserted along roof and ceiling surfaces.
- Exposed structure coated with clear, fireproofing.
- Renovated ninth story to create office spaces.
- Three new egress stair enclosures; within southeastern and northwest pavilions and along the southern side of the building.
- Eastern and Western stair and elevator lobbies restored.
- Connect new moat exists to sidewalk elevation.
- New elevators and mechanical systems designed to be housed within original metal enclosures.
- Metal mesh lining placed behind the original metal screens; original screens restored.
- Stairs around elevators to be restored; marble tread removed and flipped, polished, and reinserted
- Channel routed to allow for safety treads.

- Stairs and elevators connecting eighth and ninth stories similarly upgraded and restored.
- Grand staircase planned to connect first story to newly carved out basement.
- Single flight of stairs framed by decorative iron railing.
- Form large semicircular landing.
- Raised, semicircular platform constructed around base of tower's foundation.
- Tiered platform formed a stage.
- Guard stations inserted into arched openings of 11th and 12th street lobbies.
- Oak screens along corridors schedule for removal or relocation.
- Non-original doors located at the three main arcade entries planned for replacement.

FIGURE 98: Washington D.C. Post Office, Condition of Basement Prior to 1979 Renovation. Image Courtesy of GSA-NCR Technical Resource Center.

RENOVATION II

- Southwestern pavilion rehabilitated as a suit of conference rooms.
- Small lobby leading from 12th street corridor to two-story conference room outfitted with projection screen.
- Smaller conference room on southern side of pavilion.
- Two hallways, a small kitchen, and a new elevator connecting basement and first stories.
- All existing wood finishes schedule to be stripped and refinished.
- Mechanical, electrical, and sprinkler upgrades.
- Retrofitting of existing windows with second layer of glass.
- Additional work limited to cleaning, repair or patching of historic building finishes.
- Marble flooring on the first story corridors.
- Original wood details stripped and refinished including fuse panel enclosures, glazed partitions and doors, and mail chutes.

RENOVATION III

- 1979 report submitted to GSA by the Joint Venture studying the feasibility of establishing the tower as the home of the Ditchley Bells.
- Report found there would be sufficient sway within the tower to disrupt successful ringing of the bells.
- Suggested GSA conduct its own internal "sway tests"

- Limited repair and restoration of historic building fabric.
- Development of a venue for tourism within the clock tower.
- New facilities for access and interpretation.
- New elevator to connect ninth floor of tower with ground floor public spaces Located northwestern corner of the cortile.
- Tower features: Ditchley Bells and skyline view of 12th story viewing platform
- Most existing features within tower were scheduled for demolition including interior stairs and columns
- Belfry to be located on tenth story, catwalk above for viewing
- New work within tower:
    - Elevator and staircase.
    - Structural framework from which bells would be suspended.
    - Tiered viewing platform.
    - Guard booth on twelfth story.
- Eleventh story clock walls with clock faces and mechanisms carefully restored
- Thirteenth story accessible via stair but not open to public
- Plans to upgrade tower's electrical and mechanical systems
- Complete the eighth and ninth floor office, storage, and bathroom facilities.
- Quarter-round metal lights planned for corridors.
- New stair inserted into south of the grand stair.
    - Connect first story to open mezzanine balconies.
- Planned restoration of:
    - Damaged plaster column capitals along corridor and cortile walls
    - Patching, blocking, and refinishing first-story oak screens and associated glazing.
    - Masonite roundel covers set within the screens' arches replaced with oak.
    - Entry door surrounds on first story were stripped and refinished.

THE PAVILION

- Undertaken by Evans Development company
    - Principal developer and tenant
- Designed by Benjamin Thompson & Associates, Inc.
    - Grand stair, retention of mail room laylight completed by the Joint Venture.
- Encompass food court, storefront, public lounge, recreation spaces.
- Footprints of the vendor and restaurant stalls, supporting facilities on basement and first stories.
- Various restaurant and retail spaces within the corner pavilions on first story.
- Work to include basement ("stage level"), first and mezzanine stories.
- Ventilation and mechanical systems upgraded, particularly on the basement story.
- Primary entrance to Pavilion via C street:
    - Redesigned pedestrian court.
    - "Continuous skylight"
- Atrium court featured complicated interior stairway that allowed for access to basement and first stories:
    - Integrated original cast iron truss that formed the edge of the original mailing platform roof.
- Flagpoles mounted along turrets, arcade, arcade parapet lining Pennsylvania Avenue.
- Awnings placed along the first story windows on each building elevation (purely decorative and did not correspond in form or function with original awnings)
- "Old Post Office" affixed to face of exterior central arch.
- Lights strung along recessed panels inner faces.

1983

September 13

Grand Reopening of "The Pavilion at the Old Post Office"

FIGURE 99: Washington D.C. Post Office, Cortile Shortly After 1979 Renovation. Image Courtesy of the Library of Congress, Prints and Photographs Division.

MMM Design Group published a "User's Manual" for the OPO:

- Intended to guide future renovation activities
- Dictated material and maintenance requirements

- Tourist Facility Renovation at the Upper Tower
- Glass panels inserted into balcony openings of ninth-story corridors
- Small basement lobby and offices on ninth story remodeled to expand interpretative potential and create a bookstore and offices for National Park Service.
- New enclosures and interpretive signs for the Ditchley Bells.

FIGURE 100: Washington D.C. Post Office, the Ditchley Bells. Photo Courtesy OLBN, Inc.

1986

October

Building rededicated as the Nancy Hanks Center.

1980's

Building lease transferred to Post Office Pavilion Joint Venture.

FIGURE 101: Nancy Hanks with President Richard Nixon, 1973. Image Courtesy AP Wire Photo.

Post Office Pavilion Joint Venture defaulted on the rent

Post Office Pavilion's hard times management's fault, tenants say

By Tony Munroe
THE WASHINGTON TIMES

The Pavilion at the Old Post Office — hailed as a monument to historic preservation and urban renaissance when it was saved from the wrecking ball and opened in 1983 — has fallen on hard times in recent years, according to several of the shopping center's tenants.

While some merchants blame their woes on the recession, lack of parking and the seasonality of the tourist trade, many point to problems they said could be attributed to mismanagement and poor planning.

"Management of the Pavilion has failed this building and those who are in it," said Anna Taylor, general manager of City Golf, a miniature golf course and bar at the far end of the new East Atrium's lowest level.

Merchants said the Pavilion doesn't buy enough advertising, doesn't stage enough promotional events, isn't well maintained, has shoddy security and isn't doing enough to attract more and better businesses.

The Pavilion is managed by General Growth Center of Minneapolis. The federal government owns the historic Post Office building and the land beneath the East Atrium, and rents both to Post Office Pavilion Joint Venture, a company owned by Hillman Properties of Pittsburgh, under a long-term lease.

General Growth Center has managed the Pavilion since 1988. The company's contract with Hillman expires at the end of this year, and Kelly Marfyak, general manager of the Pavilion, said she expects that the contract will be renewed.

Telephone calls to Hillman were not returned.

The East Atrium addition, which has 100,000 square feet of retail space, opened in March because the original building's 50,000 square feet did not generate sufficient revenues to cover

The boarded-up shops point to a lack of confidence by businesses reluctant to take a chance on the building.

costs, according to Ms. Marfyak.

But the atrium has numerous empty retail spaces, and wh was initially billed as its main attraction — a 350-seat multim dia theater showing a historical program on Washington — h not opened and is still not leased, according to Ms. Marfyak.

Also, in recent weeks, two of the original Pavilion's lars

The Washington Times
TUESDAY, SEPTEMBER 29, 1992

FIGURE 102: The Washington Times, September 29, 1992. Image Courtesy of the Library of Congress, Historic Newspapers Division.

1990's

Built "The Atrium" annex east of the OPO to expand the retail space:

- Linked to OPO via a glazed walkway fit within an existing window opening on the first story
- Improvement of the former Tenth Street.

1992

March

Opening of the Atrium annex

1993

Atrium annex Developers defaulted on their lease

FIGURE 103: Atrium Annex, 2012. Photo Courtesy OLBN, Inc.

(b) (5), (b) (7)(F)

E. drawings as originally constructed

FIGURE 105: Basement workroom, 1913. Image Courtesy the Library of Congress, Prints and Photographs Division, Washingtoniana Collection

(b) (5), (b) (7)(F)

FIGURE 106: Mail workroom, 1913. Image Courtesy the Library of Congress, Prints and Photographs Division, Washingtoniana Collection

(b) (5), (b) (7)(F)

(b) (5), (b) (7)(F)

(b) (5), (b) (7)(F)

(b) (5), (b) (7)(F)

(b) (5), (b) (7)(F)

FIGURE 107: Post Master General Burleson1913. Image Courtesy the Library of Congress, Prints and Photographs Division, Washingtoniana Collection

(b) (5), (b) (7)(F)

(b) (5), (b) (7)(F)

(b) (5), (b) (7)(F)

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F. GRAPHIC MORPHOLOGY

(b) (5), (b) (7)(F)

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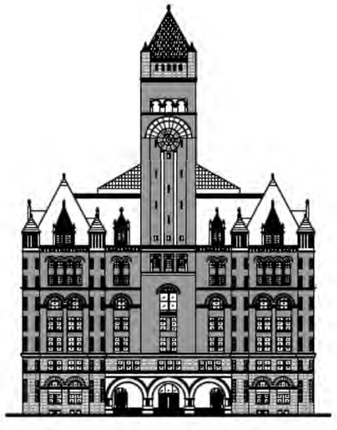
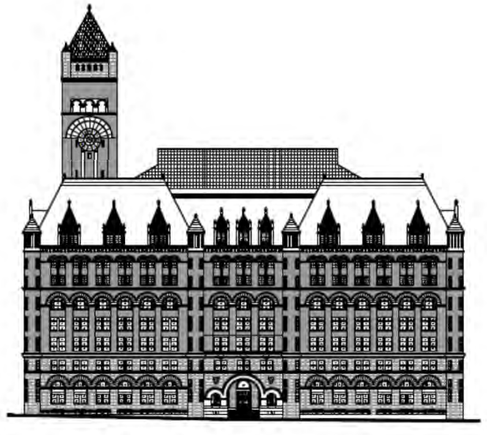
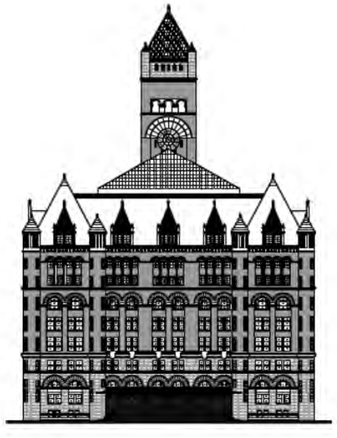
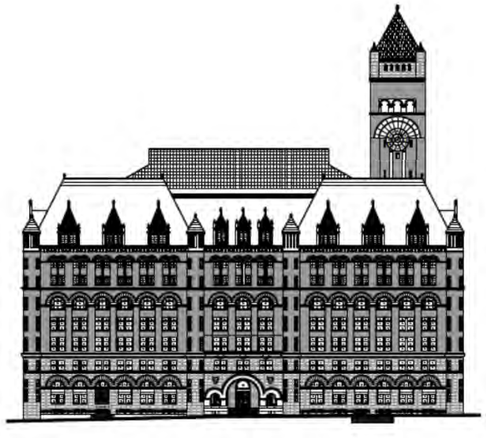
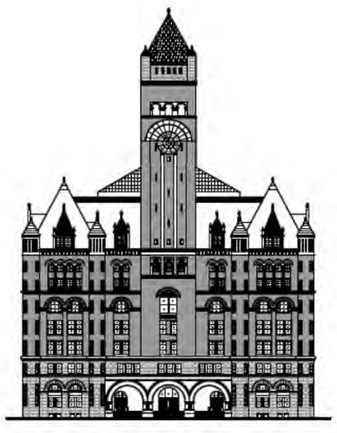
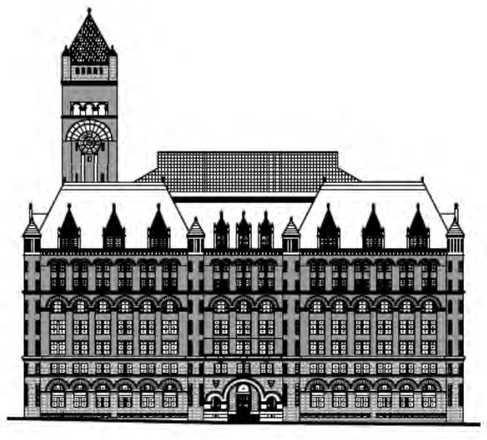
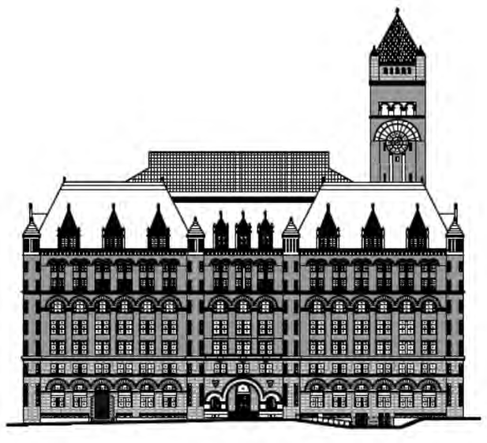
1892 Elevations				
2012 Elevations				

REMOVED

NEW

SEQUENCE OF BUILDING CHANGES AND ALTERATIONS
ELEVATIONS

Chapter IV

EXISTING EXTERIOR CONDITIONS

FIGURE 2: Old Post Office building north facade, from across Pennsylvania Avenue, N.W, 2012. Photo Courtesy of OLBN Inc.

A. THE BUILDING'S EXTERIOR

"The general effect of the structure from the drawings is more that of a cathedral than a public building or business block .... An eight-story building, covering the entire block allotted for the city post-office, will satisfy every possible demand for room which will be likely to arise for a good many years."[1]

I. INTRODUCTION

In scale and in the nature of its materials, the Old Post Office building makes an impression in the city of Washington, D.C. that is difficult to ignore. At the time of the building's construction, its commanding scale dwarfed all of its surrounding buildings in both height and breadth.

When the drawings for the Post Office building were revealed in December 1891, the Evening Star newspaper published the following description of the building:

"The cut accompanying this article gives a representation of the proposed city post office building as designed by the supervising architect, Mr. Edbrooke. As is well known, the building is to occupy the entire square on the south side of Pennsylvania avenue between 11th and 12th streets. The frontage on the avenue will be 200 feet 2 inches, and the side fronts will be 306 feet 2 inches. Upon this great area will be erected a massive granite building, rising to the height of eight stories and surmounted by a square tower, The ground comprises 61,200 square feet, and this space will be occupied by the building. From the level of the street to the top of the weather vane on the clock tower the

1. The Washington Post, December 1891

FIGURE 3: Old Post Office East and North Elevations, Woodcut as Published by the Evening Star, December 29, 1891. Image Courtesy the Library of Congress, Historic Newspapers Division.

height will be 250 feet.

The design is of the Romanesque order of architecture. The main feature of the facades is the recessing of the central portion in each, the corners of the projections being marked by rounded piers, which add to the appearance of substantial constructions. The architectural divisions of the fronts are marked by powerful lintel courses. A series of heavy arches span the window openings of the first story. Then comes the inter story. The three stories above are enclosed with arches, and then a range of two stories, the whole finished with a rather high pointed roof pierced with prominent dormer windows. The lines of the tall roof over the corners of the building lead the eye naturally up to the large square clock tower which rises from the central front of the building and is itself capped with a high pointed roof. The treatment of the fronts feature of the recesses in the central part is designed to relieve the monotony which a solid front would be apt to convey, especially in a building having such extended frontages and rising to the height of eight stories."[2]

The description as presented by the Star's journalist still holds accurate today, despite forgetting to include the ninth floor, for the building's exterior has not been altered from the first floor upwards. Even today, the building's clock tower is still impressive, standing as one of only three structures in Washington, D.C. that set the city's height restrictions for buildings.

The building itself, having predated the Federal Triangle initiative, has miraculously survived in its location within the proposed Great Circle started by the Ariel Rios Building (which now houses the Environmental Protection Agency) and Internal Revenue Service Building to its west and south sides, respectively.

2. The Evening Star, Washington D.C., December 29, 1891. The Library of Congress

2. SPATIAL RELATIONSHIPS

The north side of the OPO faces Pennsylvania Avenue, N.W., while its east side faces the northern portion of the Internal Revenue Service Building, where 11th Street, N.W. once penetrated into the block. The Old Post Office is able to be experienced by pedestrians on all four sides, with relatively few limitations to foot traffic, save the courtyard gallery which cuts circulation at the south east corner.

Despite the building's proximity to Pennsylvania Avenue, its north facade is not parallel to the diagonal axis of the avenue. Instead, the Old Post Office maintains a rectangular plan, which responds to D Street, N.W., no longer present in the vicinity due to the Federal Triangle complex. The resulting space is a triangular pedestrian plaza between the building and Pennsylvania Avenue. In the west portion of the plaza is

FIGURE 4: Exterior Aerial View of the Old Post Office with Bus, 1940s. Image Courtesy of the Martin Luther King, Jr. Memorial Library, Washingtoniana Collection

Jacques Jouvenal's 1889 statue of Benjamin Franklin, relocated here from its original location, at the site of what is now the Federal Bureau of Investigations building. The remainder of the area is laid with brick pavers. Pennsylvania Avenue is lined with a street-scape of trees at the curb edge, set in circular tree pits with iron grates and a circular bench surrounding every other tree.

Lighting the space are Washington Globe street lights as well as several of the lighting fixtures unique to the length of Pennsylvania Avenue, N.W., comprised of two domed down lights attached to a simple unadorned pole.

Due to its location, and the presence of a city bus stop, the plaza is frequently populated with Washingtonians and tourists. It is here that those people may access the Old Post Office building as well; the granite steps and grand arches of the Pennsylvania Avenue entrance open directly into the exterior public space, beckoning visitors inside and to the Pavilion amenities within.

FIGURE 5: Pennsylvania Avenue Plaza, September 2012. Photo Courtesy OLBN Inc.

The east elevation of the Old Post Office runs along 11th Street, which has been converted into a purely pedestrian area. At the northeast portion, access into the ground floor of the building is provided for visitors. To transition from the street level to the ground floor below the exterior grade, a dugout section of the sidewalk was created as part of the Pavilion renovation in the late 1970's and early 1980's, replacing the original window wells and windows at this section. It extends outward from the exterior walls, mimicking the north-south axis of the elevation. The dugout area has steps to its northern side that splay out and away from the building to encourage visitors' approach. To the south, ramp access is provided for those that require it. In the

FIGURE 6: New East Entrance 11th Street, N.W., Looking North, February 2013. Photo OLBN Inc.

center, a small gathering area exists directly outside the doors into the ground floor interior. The notable change in elevation is softened, directly to the east of where the sidewalk drops down, with tree planting at street level.. A partial height wall further distinguishes the two in addition to being a necessary safety feature. Despite the interruption of the sidewalk, there remains ample open space for visitors to continue to travel south towards the east entrance portico.. However, people entering who find themselves at this entrance portico soon discover that it is no longer open to the public and is reserved for government employees exclusively.

FIGURE 7: New East Entrance 11th Street, N.W., Looking North, February 2013. Photo OLBN Inc.

A glass and steel annex structure was built to serve the Pavilion in the early 1990's, filling completely the large courtyard formed by the Internal Revenue Service building's northern extension. The annex, currently vacant, links directly with the Old Post Office building at the southern end of the elevation through a connector and in through a converted window bay. The connector runs east, away from the building at street level, with access from 11th Street also provided through an entry in the connector's north wall. It completely fills the space between the Old Post Office and the Internal Revenue Service building, stopping the flow of pedestrian traffic from completing a full circuit around the building. Instead it creates a dead end exterior area outside of the secondary entrances of both buildings. Also located in this pocket of space is a small retail structure positioned just outside the building's east facade: it is not associated with either building, functionally or structurally.

FIGURE 8: New East Plaza 11th Street, N.W., Looking South at Annex, February 2013. Photo OLBN Inc.

While the south elevation of the Old Post Office lies on a simple east-west axis, the corner of the IRS building to its south is defined by the northern wall of the building's main massing and its curved arcade corner of the Great Circle. The space between the two has been activated as a public realm, with access into the Old Post Office provided through a non-original entry vestibule at the recessed center of the building. The area hugging the exterior walls and arcade of the IRS building are reserved for vehicle access to the lower level of the annex structure to the east; this area is closed to public access via security gates and an officers' station. The vehicle access route creates a minor visual impact, due to its separation from the pedestrian side by small concrete bollards. The nearby Metro rail station located opposite the great circle under the Ariel Rios building is convenient to the south entrance of the Old Post Office building for visitors intending to enter the Pavilion inside. Once in side they can exit through the west arcade directly across from Ariel Rios. The public

FIGURE 9: C Street, N.W. Plaza, Facing East at Annex, 2012. Photo OLBN Inc.

space serves as a gathering place, and accommodates a small bicycle rental shop immediately to the west of the entry vestibule. The southern exterior walls enjoy tree cover at street level, close to both of its projecting corners. A raised garden on the southwest corner divides the public space from the adjacent sidewalk of 12th Street.

The west elevation of the Old Post Office runs faithfully parallel to 12th Street. Its strong north-south axis is all the more pronounced by the lack of any major obstruction or interruption in the flow of the sidewalk outside. The west entrance portico offers some punctuation of the elevation at the street level, yet does not cause pedestrians to gather because, like its analogous portico on the east elevation, its entry doors are not open to the public. Also like the east elevation, the transition from the sidewalk to the building facade is handled with wells that serve the lower level windows. The wells are defined at street level by granite knee walls with painted iron railings mounted on top. The window wells terminate at the extreme northwest and southwest corners of the building, where prominent turrets project out beyond the

FIGURE 10: West Elevation Looking South, 2012. Photo OLBN Inc.

wells. Overall, the proximity of the Old Post Office to 12th Street, in tandem with its projecting window wells and turrets, render the sidewalk relatively narrow. After rounding the northwest corner's turret, pedestrians return to the plaza facing Pennsylvania Avenue.

The west elevation has remained largely unaltered since the time of its construction. The arcade of the Ariel Rios half of the Great Circle of the Federal Triangle complex provides for a view encompassing the full breadth of the Old Post Office building's formidable west elevation.

FIGURE 11: West Elevation From Ariel Rios, 2012. Photo OLBN Inc.

FIGURE 12: Exterior View of North-East Elevations, 1908. Image Courtesy Library of Congress, Prints and Photographs Division, Washingtoniana Collection

B. CATALOGUE OF FEATURES
EXTERIOR

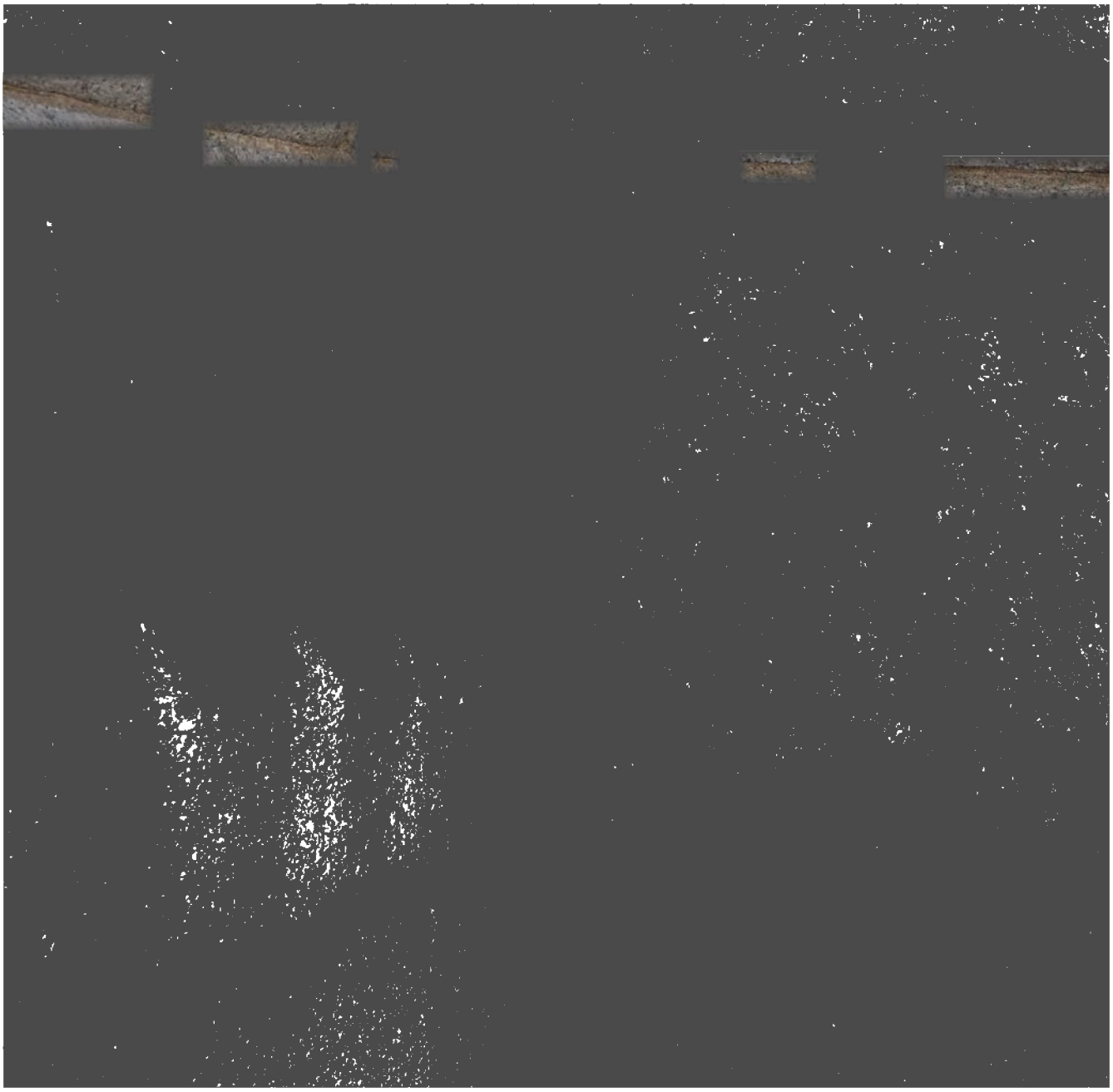
1. INTRODUCTION

This ensuing catalogue of exterior features consists of a description of the current physical conditions at the Old Post Office Building based on field investigations conducted by the project team during the Summer of 2012, aided by review of historic construction drawings, where available, historic photographs, the 1979 renovation drawings and limited interviews with key personnel.

Field investigations were done via floor by floor walk-through in which the majority of the spaces in the building were visited and documented. Observations were limited to visible and accessible areas; no exploratory demolition or physical testing was undertaken. Room and floor designations reflect current usage unless noted otherwise.

The goals of the on site field investigation phase were to establish the current condition of the building, the relevance of the spaces and elements within and to assess the impact of age and alterations upon the original historic fabric of the building as originally designed and executed.

CATALOG OF EXTERIOR FEATURES & ELEMENTS ARRANGEMENT



1.0 *Granite* *Zone 1*

DESCRIPTION: The exterior Vinalhaven granite cladding, supplied by the Bodwell Granite Co. in Maine, is self supporting, with brick backing to obtain the desired wall thickness. The exterior walls vary in thickness, from 6 feet at portions the base to 12 inches at the top. The thickness of the common cladding slabs were adjusted accordingly, but most of them range from 8 inches to 4 inches thick.

Vinalhaven Granite was used for the construction of the building base, super structure also referred as curtain wall, corner turrets including their roof, dormers, entrance porticos and staircases, clock tower and the light wells or moats retaining walls. This granite is used for all the cladding of all exterior wall surfaces, regardless of finish, and for all the ornamentation and detailing of the walls. (See Chapter VIII-A) The general condition of the exterior granite cladding of the Old Post Office is good, and there is not evidence of structural problems.

Puzzolan cement mortar joints (See Chapter VIII-B) are raked flush and tight, ranging from 5/16" to 1/2" thick. The general condition of the mortar joints is good. There is evidence of previous re-pointing campaigns, limited to repairing deteriorated and open joints. The most significant campaign took place in 2006.

FIGURE 13: Detail of Vinalhaven Granite From the NE Turret Base, 2006. Photo Courtesy of T. McDowell.

1.1 Base Granite Cladding (Basement, 1st Floor, Mezzanine & 2nd Floor) Zone 1

DESCRIPTION: Quarry-faced granite blocks with squared off edges were used for the construction of the prominent building's base on all sides, except above the north elevation main entrance portico, where dressed granite was used instead. The base houses the basement, mezzanine, 1st and 2nd floors. Quarry-faced granite blocks, tapering 4 inches from the ground to the first floor line, were also used to define the corresponding section of the corner turrets' bases.

Most of the full height of the basement walls is visible on the East, West and South elevations, except for the portions beneath the entrance porticos, due to the presence of large light wells or moats. The visible portion of the North basement walls is limited to 3 feet above grade, since no light wells were constructed.

The granite block coursing, varies in height and pattern as the base emerges from the ground. However, the height of the horizontal courses remain equal around the entire perimeter of the building. The basement wall blocks, laid in a standard running bond, are on average 20 inches high. The quarry faced granite is laid primarily in the pseudisodomum pattern at the first and second floors, alternating between 20 inch and 7 1/2 inch high blocks every other course.

The entire base rests on a dressed granite levelling course, that mitigates the grade changes of the site.

LOCATION: All elevations: basement, 1st floor, mezzanine, and 2nd floor

MATERIALS:
- Vinalhaven, Maine granite cladding
- Puzzolan cement mortar joints

FINISHES:
- Quarry faced: *Cladding slabs*
- Dressed/ Honed: *Perimeter base levelling course*
  2nd floor wall above Pennsylvania avenue portico
  1st floor sill / belt course
  String course between first floor and mezzanine windows
  Entablature
  Mezzanine openings label moulding and soffits
  All other carved elements

SIGNIFICANCE:
- Granite: Original
- Mortar: Original with some re pointing

ALTERATIONS:
- Various spot repairs
- Several mortar re-pointing campaigns
- Cleaning

CONDITION:
- Some cases of wear and impact damage.
- Some cracks & fissures
- Some mortar is deteriorated and some is missing
- General soiling and rust stains

CHARACTER-DEFINING FEATURES:

- All Vinalhaven granite cladding: *Slabs size, finish and color; coursing and laying pattern and height; construction method*
- All ornamental elements
- Mortar joints: *Type of mortar, joint width, color and profile*
- Massing: *configuration, proportions and spatial relationship of the composition's elements*

FIGURE 14: Detail of NW Building Base, 2012. Photo Courtesy OLBN Inc.

1.2 Base Fenestration Openings — Zone 1

DESCRIPTION: The masonry openings that house the basement, 1st floor, mezzanine and 2nd floor windows are recessed from the quarry faced granite wall plane 6 inches. The inner face of the openings' jambs, the lintels and the bevelled sills were constructed with dressed granite slabs. The opening vary in size from floor to floor as they articulate the base of the building. All of the base's openings are aligned, setting the rhythm of the elevations.

The basement openings are 24 inches deep, arranged in pairs with an 18 inch section of wall separating them. The full height of the rectangular basement openings is exposed on the East, West and South elevations due to the presence of large light wells or moats. No light wells were constructed for the North elevation openings.

The 1st floor openings sit above a prominent flat, dressed granite sill course. These openings, 18 inches deep, are set in pairs separated by quarry faced granite pilasters with dressed granite base and capital. The section above the first floor openings is occupied by the mezzanine's half-round transom openings. Although the first floor and the mezzanine openings appear as one single,large, arched top opening, there is dressed granite architrave separating them. The outer face of the arched openings is defined by quarry faced voussoirs, and decorated dressed granite label moulding.

The second floor rectangular openings sit above a decorated, dressed granite sill course. They are 24 inches deep, arranged in pairs separated by an 18 inch coursed stone mullion.

LOCATION: All elevations: basement, 1st floor, mezzanine, and 2nd floor, as follows:

Basement	North Elevation:	**8** openings *3'-9" W x 3'-4" H*
	South Elevation:	**8** openings *3'-9" W x 8'-4" H*
	East Elevation:	**22** openings *3'-9" W x 8'-4" H*
	West Elevation:	**24** openings *3'-9" W x 8'-4" H*
1st Floor	North Elevation:	**4** openings *9'-0" W x 10'-10" H*
	South Elevation:	**4** openings *9'-0" W x 10'-10" H*
	East Elevation:	**12** openings *9'-0" W x 10'-10" H*
	West Elevation:	**12** openings *9'-0" W x 10'-10" H*
Mezzanine	North Elevation:	**4** half-round openings *4'-6" R*
	South Elevation:	**10** half-round openings *4'-6" R*
	East Elevation:	**12** half-round openings *4'-6" R*
	West Elevation:	**12** half-round openings *4'-6" R*
2nd Floor	North Elevation:	**17** openings *4'-4" W x 7'-4" H*
	South Elevation:	**16** openings *4'-4" W x 7-4" H*
	East Elevation:	**30** openings *4'-4" W x 7'-4" H*
	West Elevation:	**30** openings *4'-4" W x 7-4" H*

There were originally 24 openings in the basement of the East Elevation, currently 2 openings are taken by the Pavilion connector

(Dimensions for the window openings were taken from original construction drawing set and the 1979 renovation drawing set. No on-site measuring was done for this study)

MATERIALS:
- Vinalhaven, Maine granite
- Puzzolan cement mortar joints

FINISHES:
- Quarry faced: *Cladding slabs*
- Dressed/ Honed: *Window opening sills, jambs and lintels*
  1st floor sill / belt course
  Mezzanine openings label moulding and soffits
  All other carved pieces

SIGNIFICANCE:
- Granite: Original
- Mortar: Original with some re pointing

ALTERATIONS:
- 8 of the basement level openings were altered to accommodate doors
- Various spot repairs
- Cleaning

CONDITION:
- Some cracks & fissures.
- Limited spalling.
- General soiling from environmental pollutants and rust stains

CHARACTER-DEFINING FEATURES:

- All Vinalhaven granite openings: *Openings size and configuration; jambs, lintels sills size, finish and color; coursing and laying pattern; construction method*
- All ornamental elements
- Mortar joints: *Type of mortar, joint width, color and profile*
- Massing: *configuration, proportions and spatial relationship of the composition's elements*

FIGURE 15: Detail of NE Building Base Openings, 2012. Photo Courtesy OLBN Inc.

1.3 *Base Ornament* *Zone 1*

DESCRIPTION: All the ornamental elements were constructed using dressed granite, its soft appearance contrasting with the roughness of the quarry faced cladding. There are three distinctive belt and sting courses, that together with the label mould of the mezzanine windows openings relieve the fortress-like building base. Except for the 3rd floor belt and sill courses, the ornamental band do not wrap around the corner turrets. Ornament is used on all elevations as follows:

• 1st floor sill course: The 30 inches high sill course is flat, with no carved profile or pattern. The sill course does not wrap around the corner turrets.

• Pilasters base: Where the 1st floor sill course becomes the pilaster base, a 7 inches high sill was added, its outer face flush with that of the sill course. Unadorned ovolo, three sections per base, completes the composition. A deep shadow line is created due to the bevel of the sill blocks and the elliptical curvature of the capping ovolo moulding.

• Pilasters capitals and 1st floor/mezzanine impost course:
North Elevation: Ovolo decorated with honeysuckle ornament, and plain astragal. The delicate carvings resemble lace-work, as if the carvings were done on thin slabs of granite. The abacus is unadorned. East, West and South Elevations: Plain Ovolo

• Label mould mezzanine openings:
North Elevation: Ovolo with Egg and honeysuckle motif. East, West and South Elevations: Plain Ovolo

• 2nd floor sill course: Cyma recta decorated with carved honeysuckle and acanthus motifs, plain astragal at the bottom, capped with bevelled sill blocks. The carving technique is the same as for the 1st floor impost course.

• 3rd floor belt and sill courses: The 30 inches high belt course is flat, with no carved profile or pattern. Above the belt course, sits the third floor sill course which consists of a cyma reversa capped with bevelled sill blocks.

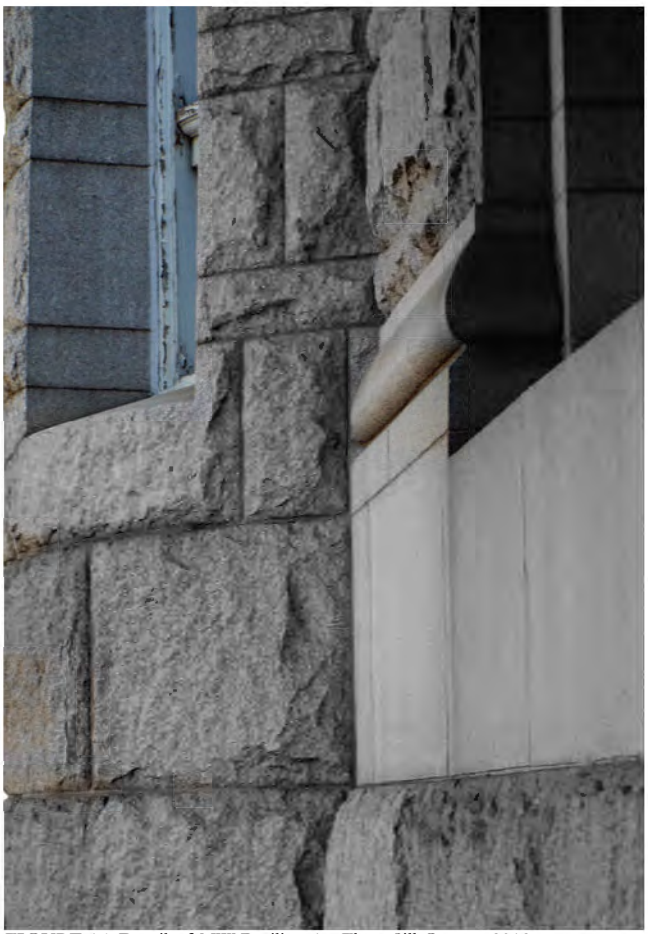


FIGURE 16: Detail of NW Pavilion 1st Floor Sill Course, 2012.
Photo Courtesy OLBN Inc.

LOCATION: All elevations

MATERIALS:
- Vinalhaven, Maine granite
- Puzzolan cement mortar joints

FINISHES:
- Dressed/ Honed: *All elements*

SIGNIFICANCE:
- Granite: Original
- Mortar: Original

ALTERATIONS:
- Cleaning

CHARACTER-DEFINING FEATURES:
- All Vinalhaven granite ornamental elements
- Mortar joints: *Type of mortar, joint width, color and profile*
- Massing: *configuration, proportions and spatial relationship of the composition's elements*

FIGURE 17: Detail of NW Pavilion 1st Floor Impost Course and Windows Label Course, 2012.
Photo Courtesy OLBN Inc.

1.4 Base Entablature — Zone 1

DESCRIPTION: The termination of the quarry faced granite base is emphasized by the presence of a 63 inches high, dressed granite entablature. Its cornice is created by the 3rd floor sill course, composed of stone courses a-3, and b-3 as they were labelled on the original construction drawings. The cornice sits above the 2nd floor 30 inch flat frieze, course i-2.

Course a-3 has a ovolo profile. It is unadorned for most part, except as it crosses above the entrance porticos, where "model 14" was carved, honeysuckle motifs. Course b-3 is a sill block. Additionally, the cornice becomes the base of the 3rd floor terrace balustrade, consisting of two courses, each 15 inches high, above the entrance porticos.

LOCATION: All elevations, between 2nd and 3rd floors

MATERIALS:
- Vinalhaven, Maine granite cladding
- Puzzolan cement mortar joints

FINISHES:
- Dressed/ Honed

SIGNIFICANCE:
- Granite: Original
- Mortar: Original

ALTERATIONS:
- Cleaning

CONDITION:
- General soiling from environmental pollutants

CHARACTER-DEFINING FEATURES:

- All Vinalhaven granite elements
- Mortar joints: *Type of mortar, joint width, color and profile*
- Massing: *configuration, proportions and spatial relationship of the composition's elements*

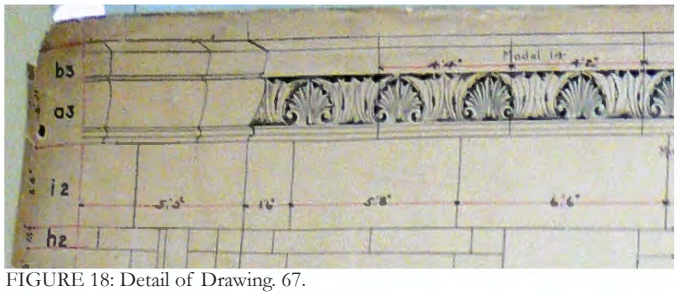


FIGURE 18: Detail of Drawing. 67.
Image Courtesy GSA-NCR Technical Resource Center, Microfiche Drawing Files


FIGURE 19: Detail of NE Base Entablature, 2012.
Photo Courtesy OLBN Inc.

1.5 Entablature Corbels — Zone 1

DESCRIPTION: The central section of the base's entablature is interrupted by 3 semicircular corbels, a larger central corbel flanked by smaller units at either side. The Pennsylvania avenue's corbels are centred above each of the entrance porticos' archways. The larger corbel, 6 feet in diameter, is carved according to model 16, whereas the side corbels, 4 feet 6 inches in diameter, are carved according to model 15. However, above the 11th and 12th street's porticos, only the larger cental corbel, 5 feet in diameter, lines up with the archway beneath. The smaller side corbels, 4 feet in diameter, are centred on the 2nd floor window openings pairs. The corbels were decorated with a shell-like pattern at the top, annular pellet motif moulding in the middle, and acanthus leaves for the pendent-like lower section.

The semicircular shape of the corbels is echoed in the shape of the balustrade above.

LOCATION: North, East & West elevations

MATERIALS:
- Vinalhaven, Maine granite cladding
- Puzzolan cement mortar joints

FINISHES:
- Dressed/ Honed
- Dressed carved

SIGNIFICANCE:
- Granite: Original
- Mortar: Original

ALTERATIONS:
- Cleaning

CONDITION:
- General soiling

CHARACTER-DEFINING FEATURES:

- All Vinalhaven granite elements
- Mortar joints: *Type of mortar, joint width, color and profile*
- Massing: *configuration, proportions and spatial relationship of the composition's elements*

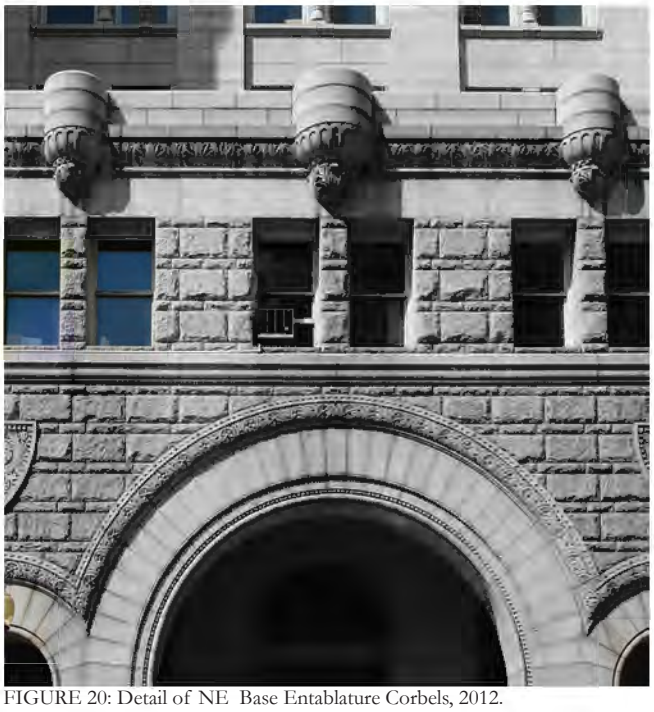


FIGURE 20: Detail of NE Base Entablature Corbels, 2012.
Photo Courtesy OLBN Inc.

1.6 Curtain Wall Granite Cladding (3rd-7th Floors) — Zone 1

DESCRIPTION: Above the base, rises the main body of the building, curtain wall superstructure, as is referred to on the original drawings. The configuration of all the elevations follow the same parti; side pavilions flank the central, recessed portion of the elevation, where the entrances into the building are located. The pavilions' corners are accentuated by the presence of engaged, round corner turrets.

The curtain wall superstructure, is clad with Vinalhaven granite, dressed in a running bond pattern. The vertical granite coursing consists of 15 inch high slabs, their width varies. Honed granite was used for all exterior wall surfaces, regardless of finish or detail. Multiple granite belt courses and a highly varied window composition relieved the height of the building. The horizontal bands of the fenestration masonry openings are grouped in vertical bays that determine the rhythm of the overall composition. The use of ornament is deliberate and restrained; just enough at precise locations to complement and highlight the building's geometry and interior distribution.

The granite curtain walls on all elevations remain unaltered, since no changes have been made since their completion.

LOCATION: Exterior of building, primary field of all elevations, (3rd through 7th floors)

MATERIALS:
- Vinalhaven, Maine granite cladding
- Puzzolan cement mortar joints

FINISHES:
- Dressed/Honed: *All elements*

SIGNIFICANCE:
- Granite: Original
- Mortar: Original with some re pointing

ALTERATIONS:
- Various spot repairs
- Several mortar re-pointing campaigns
- Cleaning

CONDITION:
- General good condition with some cracks & fissures
- Some mortar is deteriorated and some is missing
- General soiling from environmental pollutants

CHARACTER-DEFINING FEATURES:

- All Vinalhaven granite cladding: *Slabs size, finish and color; coursing and laying pattern and height; construction method*
- All ornamental elements
- Mortar joints: *Type of mortar, joint width, color and profile*
- Massing: *configuration, proportions and spatial relationship of the composition's elements*

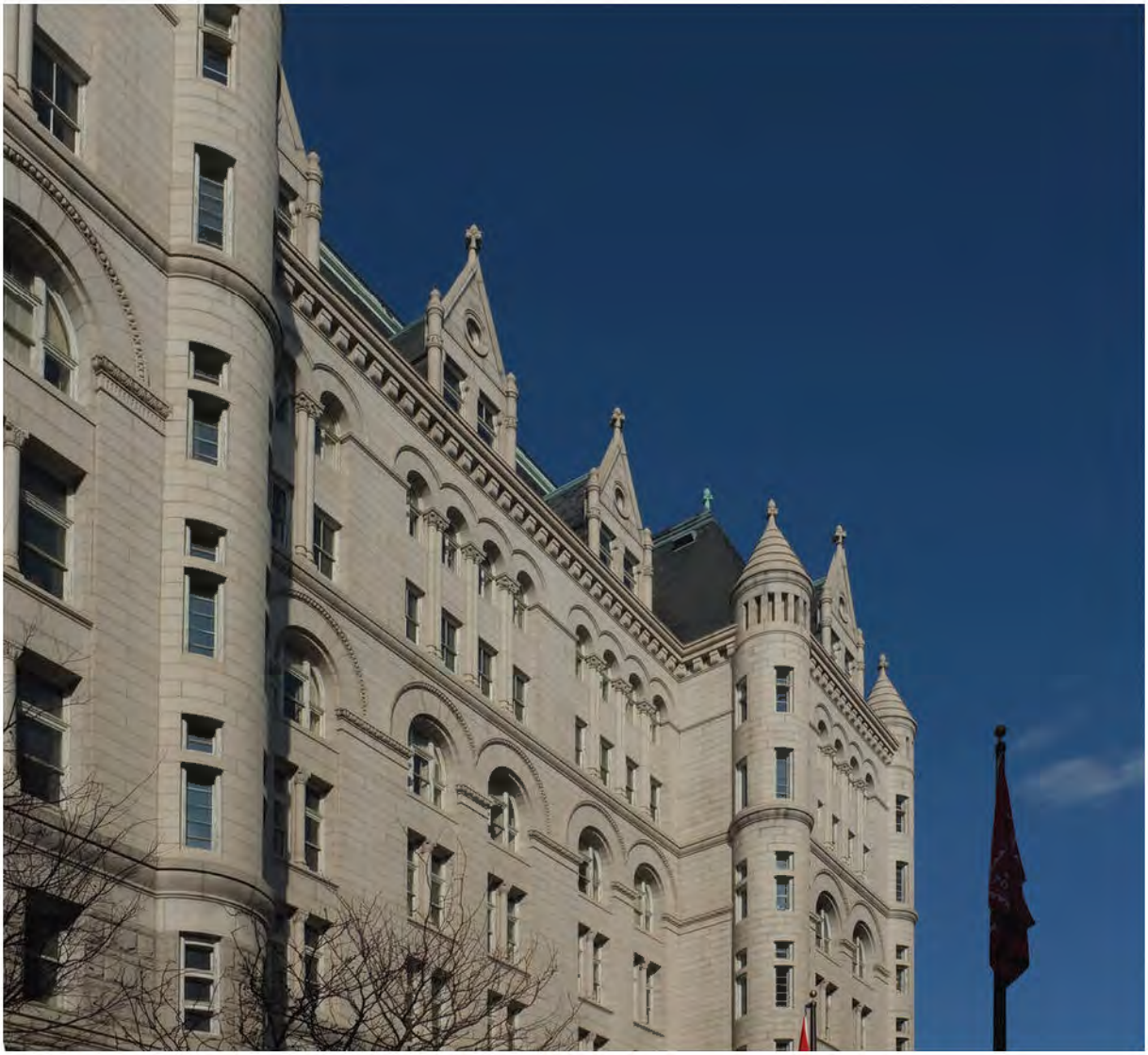


FIGURE 21: Detail of Central Section of the South Elevation, 2012. Photo Courtesy OLBN Inc.

1.7 Curtain Wall Fenestration Openings (3rd to 5th floors) — Zone 1

DESCRIPTION: The masonry openings that accommodate the 3rd, 4th and 5th floor windows are visually organized vertically within tall arches that span the three floors, aligning with the base's openings on all elevations. Horizontally, these arches are set between the 3rd floor and the 6th floor sill courses, and arranged in pairs across the elevations separated by a single, uninterrupted three floors high pilaster. The exception is found on the central section of the north elevation, where single arches flank the clock tower, and occupy the return walls of the NE and NW pavilions as well.

The openings and the spandrels within the arches are recessed 6 inches back from the face of the wall and the pilasters, the depth of each opening is 18 inches. The organization of the openings within each of the arches is as follows: the 3rd and 4th floor rectangular openings are paired and separated by an engaged colonette; the single 5th floor arch-top opening completes the composition.

LOCATION: All elevations: basement, 3rd, 4th & 5th floors, as follows:

3rd Floor	North Elevation:	**16** openings	*4'-4" W *x 10'-0" H*	
	South Elevation:	**10** openings	*4'-4" W*x 10'-0" H*	
		10 openings	*3'-4" W **x 10'-0" H*	
	East Elevation:	**30** openings	*4'-4" W * x 10'-0" H*	
	West Elevation:	**30** openings	*4'-4" W * x 10'-0" H*	
4th Floor	North Elevation:	**16** openings	*4'-4" W *x 10'-0" H*	
	South Elevation:	**10** openings	*4'-4" W *x 10'-0" H*	
		10 openings	*3'-4" W **x 10'-0" H*	
	East Elevation:	**30** openings	*4'-4" W * x 10'-0" H*	
	West Elevation:	**30** openings	*4'-4" W *x 10'-0" H*	
5th Floor	North Elevation:	**8** openings	*10'-0" W x 4'-4" H* + half-round *5'-0" R*	
	South Elevation:	**5** openings	*10'-0" W x 4'-4" H* + half-round *5'-0" R*	
		5 openings	*8'-0" W x 4'-4" H* + half-round *4'-0" R*	
	East Elevation:	**15** openings	*10'-0" W x 4'-4" H* + half-round *5'-0" R*	
	West Elevation:	**15** openings	*10'-0" W x 4'-4" H* + half-round *5'-0" R*	

MATERIALS:
- Vinalhaven, Maine granite
- Puzzolan cement mortar joints

* Total double opening width including colonette is 10'-0"
* * Total double opening width including colonette is 8'-0"

(Dimensions for the window openings were taken from original construction drawing set and the 1979 renovation drawing set. No on-site measuring was done for this study)

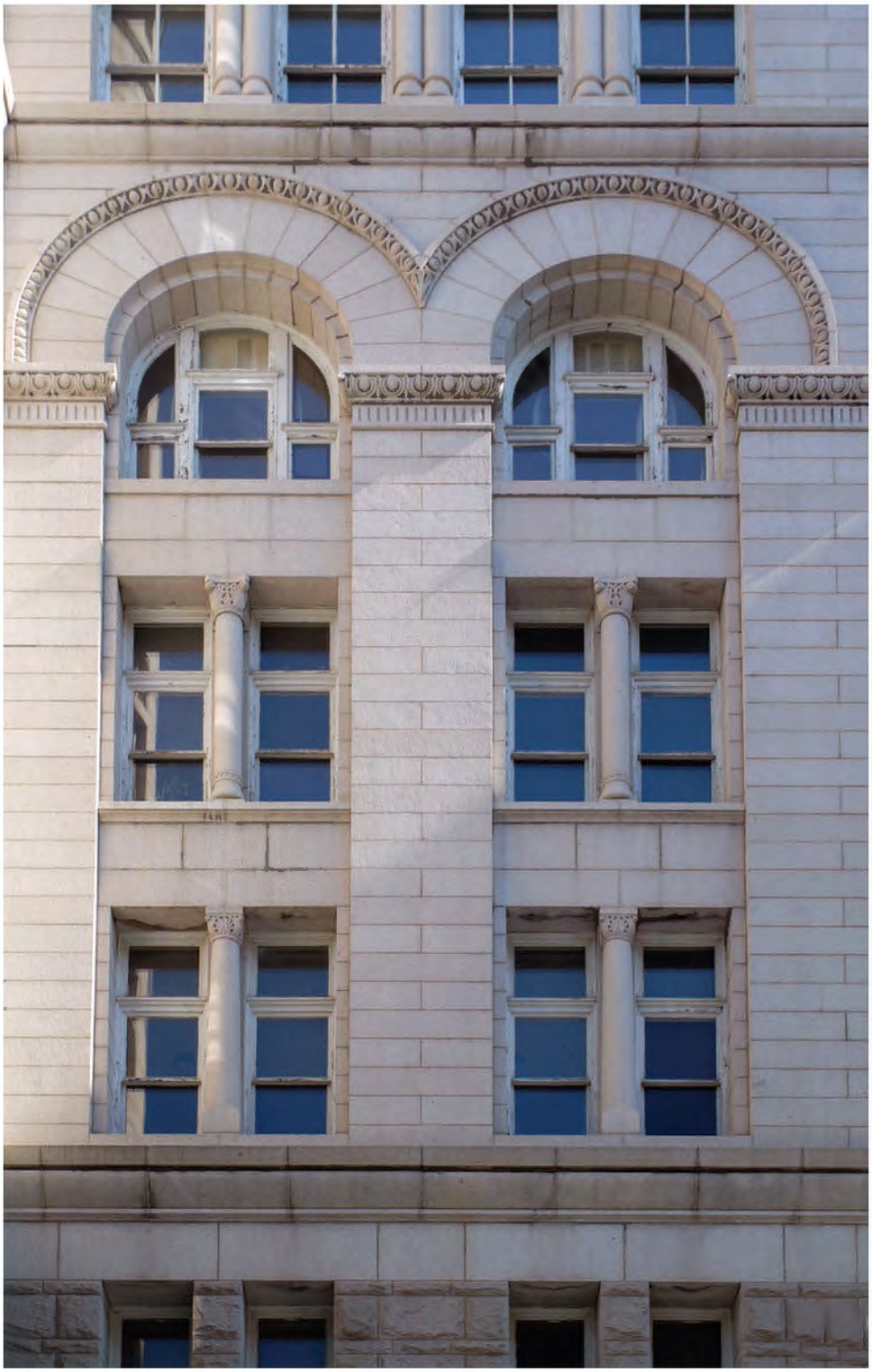


FIGURE 22: Detail of the NE Pavilion 3rd, 4th and 5th Floor Fenestration Openings, 2012.
Photo Courtesy OLBN Inc.

(b) (5), (b) (7)(F)

FINISHES: • Dressed/ Honed: *Window opening sills, jambs and lintels*
6th floor sill course
All other carved pieces

SIGNIFICANCE: • Granite: Original
• Mortar: Original with some re pointing

ALTERATIONS: • Various spot repairs
• Cleaning

CONDITION: • General good condition
• Some mortar is deteriorated and some is missing
• General soiling from environmental pollutants

CHARACTER-DEFINING FEATURES:

- All Vinalhaven granite openings: *Openings size and configuration; jambs, lintels sills size, finish and color; coursing and laying pattern; construction method*
- All ornamental elements
- Mortar joints: *Type of mortar, joint width, color and profile*
- Massing: *configuration, proportions and spatial relationship of the composition's elements*

FIGURE 24: Detail of the NE Pavilion Return Wall, 2012. Photo Courtesy OLBN Inc.

1.8 Curtain Wall Fenestration Openings (6th & 7th floors) — Zone 1

DESCRIPTION: The masonry openings that house the 6th and 7th floor windows are visually organized vertically within narrow arches that span the two floors, and align with the openings below on all elevations. The arches start on top of the 6th floor sill course, and are arranged horizontally in groups of four across the elevations. Separating the arches are pairs of slender engaged colonettes that span the two floors. The exception is found on the central section of the north elevation, where pairs of arches flank the clock tower, and occupy the return walls of the NE and NW pavilions as well.

The openings and the spandrels within the arches are recessed 6 inches back from the face of the wall, the depth of each opening is 18 inches. The organization of the openings within each of the arches is as follows: there is a single 6th floor rectangular opening topped by a single 7th floor arch-top opening completes the composition.

LOCATION: All elevations: basement 6th & 7th floors, as follows:

6th Floor	North Elevation:	**20** openings	*4'-4" W x 7'-4" H*
	South Elevation:	**20** openings	*4'-4" W x 7'-4" H*
	East Elevation:	**30** openings	*4'-4" W x 7'-4" H*
	West Elevation:	**30** openings	*4'-4" W x 7'-4" H*
7th Floor	North Elevation:	**20** openings	*4'-4" W x 4'-6" H* + half-round *2'-2" R*
	South Elevation:	**20** openings	*4'-4" W x 4'-6" H* + half-round *2'-2" R*
	East Elevation:	**30** openings	*4'-4" W x 4'-6" H* + half-round *2'-2" R*
	West Elevation:	**30** openings	*4'-4" W x 4'-6" H* + half-round *2'-2" R*

MATERIALS:
- Vinalhaven, Maine granite
- Puzzolan cement mortar joints

FINISHES:
- Dressed/ Honed: *Window opening sills, jambs and lintels*
  6th floor sill course
  All other carved pieces

SIGNIFICANCE:
- Granite: Original
- Mortar: Original with some re pointing

ALTERATIONS:
- Various spot repairs
- Cleaning
- Some mortar is deteriorated and some is missing
- General soiling from environmental pollutants

(Dimensions for the window openings were taken from original construction drawing set and the 1979 renovation drawing set. No on-site measuring was done for this study)

CONDITION: • General good condition

CHARACTER-DEFINING FEATURES:

- All Vinalhaven granite openings: *Openings size and configuration; jambs, lintels sills size, finish and color; coursing and laying pattern; construction method*
- All ornamental elements
- Mortar joints: *Type of mortar, joint width, color and profile*
- Massing: *configuration, proportions and spatial relationship of the composition's elements*

FIGURE 25: Detail of the South Elevation 6th& 7th Floor Openings, 2012. Photo Courtesy OLBN Inc.

1.9 Curtain Wall Ornament — Zone 1

DESCRIPTION: Multiple stone string courses, belt courses and a diverse ornamentation of the window opening compositions relieves the height of the building. Ornament is used on all elevations as follows:

- 3rd & 6th floor sill courses: Cyma reversa topped with rectangular bevelled course.
- Colonette between 3rd floor coupled opening (d-3 to l-3)s: Byzantine shaft 7 feet tall by 16 inches wide with false joints and entasis. Cushion plinth 20 inches high by 16 inches wide. The 15 inch high floriated capital was carved following model 28, "cap of 3rd story mullions."
- Colonette between 4th floor coupled openings(c-4 to k-4): Byzantine shaft 7 feet tall by 16 inches wide with false joints, no entasis. Bell-shaped plinth is 20 inches high, with pellet motif annular moulding. The 15 inch floriated capital was carved following model 29, "cap of 4th story mullions."
- Colonette pairs spanning 6th and 7th floors (c-6 to e-7): The shaft is 17 feet 6 inches tall by 14 inches wide with false joints. The shafts do not have entasis. Bell-shaped plinth 20 inches high. The 15 inch high Corinthian capitals were carved following models 33 and 35, "cap of 6th story mullions" and "cap of 7th story mullions" respectively.
- Pilasters capitals/5th floor impost course: Egg and dart moulding over a fluted band at the spring line of the arches.
- Label mould 5th floor windows: Egg and dog tooth moulding.
- Label mould 7th floor windows: Ogee moulding, plain
- 7th floor impost course: Ovolo moulding, plain.

LOCATION: All elevations

MATERIALS:
- Vinalhaven, Maine granite
- Puzzolan cement mortar joints

FINISHES:
- Dressed/ Honed: *All elements*

SIGNIFICANCE:
- Granite: Original
- Mortar: Original

ALTERATIONS:
- Cleaning

CHARACTER-DEFINING FEATURES:

- All Vinalhaven granite ornamental elements
- Mortar joints: *Type of mortar, joint width, color and profile*
- Massing: *configuration, proportions and spatial relationship of the composition's elements*

1.10 *Cornice* *Zone 1*

DESCRIPTION: The 48 inches high cornice runs the length of the roof line, wrapping the building, spare the turrets. The cornice is composed of a congé moulding, upon which rests ovolo modillions, topped by the corona and then the ovolo cymatium.

LOCATION: All elevations

MATERIALS:
- Vinalhaven, Maine granite
- Puzzolan cement mortar joints

FINISHES:
- Dressed/ Honed: *All elements*

SIGNIFICANCE:
- Granite: Original
- Mortar: Original

ALTERATIONS:
- Cleaning

CONDITION:
- General good condition
- Some mortar is deteriorated and some is missing
- General soiling from environmental pollutants

CHARACTER-DEFINING FEATURES:

- All Vinalhaven granite ornamental elements
- Mortar joints: *Type of mortar, joint width, color and profile*
- Massing: *configuration, proportions and spatial relationship of the composition's elements*

FIGURE 26: Detail of the South Elevation Cornice, 2012. Photo Courtesy OLBN Inc.

1.11 *Large Dormers* *Zone 1*

DESCRIPTION: There are nineteen large dormers: three located on the east and west fronts of each pavilion, with one located on the north and south front of each pavilion. The remaining three large dormers are located along the central portion of the south roof line.

The large dormers are two-level, parapeted and gabled. The front face of the dormer is of granite, the roof clad in slate. The front corners are turned with Romanesque columns, above which a drum continues the profile of the column shaft, terminating with a rounded finial. The gable is edged with heavy moulding, which terminates at a fleur-de-lis finial, coordinating with those found atop the turret roofs. The window openings are rectangular with contoured upper corners, echoing the shape of the corner columns' capitals. Centred within the gable is a circular bull's-eye window.

LOCATION: All elevations

MATERIALS:
- Vinalhaven, Maine granite
- Puzzolan cement mortar joints

FINISHES:
- Dressed/ Honed: *All elements*

SIGNIFICANCE:
- Granite: Original
- Mortar: Original with some re pointing

ALTERATIONS:
- Cleaning

CONDITION:
- General good condition
- Some mortar is deteriorated and some is missing
- General soiling from environmental pollutants

CHARACTER-DEFINING FEATURES:

- All Vinalhaven granite ornamental elements
- Mortar joints: *Type of mortar, joint width, color and profile*
- Massing: *configuration, proportions and spatial relationship of the composition's elements*

FIGURE 27: Large Dormer, 2012.
Photo Courtesy OLBN Inc.

1.12 *Small* Dormers — *Zone 1*

DESCRIPTION: There are ten small dormers: three on the east roof line, centred above the entrance portico; three on the west roof line, centred above the entrance portico; and the remaining four on the north roof line, two of which flank the clock tower, the other two on the inward-facing roof lines of the projecting pavilions.

The small dormers are a one-level, parapeted and gabled. The front face of the dormer is of granite, the roof clad in slate. The front corners are turned with Corinthian columns, above which a drum continues the profile of the column shaft, terminating with a rounded finial. The gable is edged with heavy moulding, which terminates at a fleur-de-lis finial, coordinating with those found atop the turret roofs. The window openings are rectangular with contoured upper corners, echoing the shape of the corner columns' capitals. Centred within the gable is a small rectangular false window.

LOCATION: All elevations

MATERIALS:
- Vinalhaven, Maine granite
- Puzzolan cement mortar joints

FINISHES:
- Dressed/ Honed: *All elements*

SIGNIFICANCE:
- Granite: Original
- Mortar: Original with some re pointing

ALTERATIONS:
- Cleaning

CONDITION:
- General good condition
- Some mortar is deteriorated and some is missing
- General soiling from environmental pollutants

CHARACTER-DEFINING FEATURES:

- All Vinalhaven granite ornamental elements
- Mortar joints: *Type of mortar, joint width, color and profile*
- Massing: *configuration, proportions and spatial relationship of the composition's elements*

FIGURE 28: Small Dormer, 2012.
Photo Courtesy OLBN Inc.

1.13 *Corner Turrets* *Zone 1*

DESCRIPTION: The pavilions' corners are accentuated by the presence of engaged, cylindrical corner turrets. There are 12 corner towers, their size and fenestration openings' pattern is the same for all of them. The radius of towers, to the exterior face of the granite if 5 feet 6 inches.

Quarry-faced granite blocks, tapering 4 inches from the ground to the first floor line, were used to define the corner turrets' bases. The granite blocks are laid as a continuation of the pavilions base, thus there are no alterations to the coursing or pattern of the granite base as it wraps around the corner turrets. The upper section of the turrets also follows the coursing established for the pavilions. The coursed ashlar granite is dressed, as is that of the curtain wall.

LOCATION: All elevations

MATERIALS:
- Vinalhaven, Maine granite cladding
- Puzzolan cement mortar joints

FINISHES:
- Quarry faced: *Cladding slabs for the base*
- Dressed/ Honed: *Perimeter base course*
  Cladding slabs for walls from 3rd floor to roof
  3rd floor sill course
  6th floor belt course
  Cornice
  Roof

SIGNIFICANCE:
- Granite: Original
- Mortar: Original with some re pointing

ALTERATIONS:
- Various spot repairs
- Several mortar re-pointing campaigns
- Cleaning

CONDITION:
- Some cases of wear and impact damage.
- Some cracks & fissures
- Some mortar is deteriorated and some is missing
- General soiling and rust stains

CHARACTER-DEFINING FEATURES:

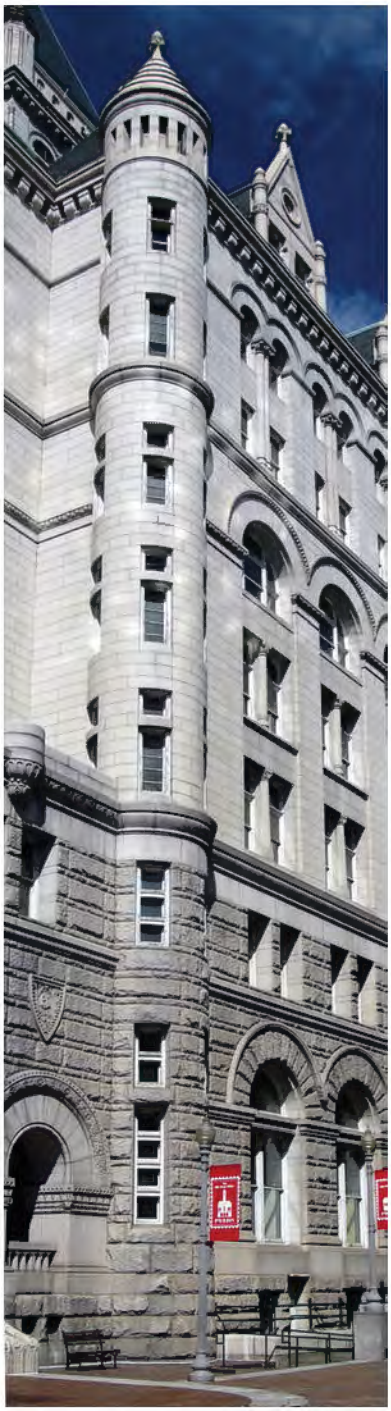


FIGURE 29: East Elevation Corner Turret, 2012. Photo Courtesy OLBN Inc.

- All Vinalhaven granite cladding: *Slabs size, finish and color; coursing and laying pattern and height;construction method*
- All ornamental elements
- Mortar joints: *Type of mortar, joint width, color and profile*
- Massing: *configuration, proportions and spatial relationship of the composition's elements*

FIGURE 30: Base Detail NE Corner Turret, 2012. Photo Courtesy OLBN Inc.

1.14 *Corner Turrets Fenestration Openings* *Zone 1*

DESCRIPTION: The opening within the corner turrets are splayed, rectangular in shape. All the openings within the tower house windows, except the top grouping; a series of narrow slit openings that impart the turret a fortress-like character.

LOCATION: All elevations as follows:

1st Floor

North Elevation: **8** openings *3'-0" W x 10'-0" H*
South Elevation: **6** openings *3'-0" W x 10'-0" H*
East Elevation: **6** openings *3'-0" W x 10'-0" H*
West Elevation: **6** openings *3'-0" W x 10'-0" H*

Mezzanine

North Elevation: **8** openings *3'-0" W x 5-0" H*
South Elevation: **10** openings *3'-0" W x 5-0" H*
East Elevation: **6** openings *3'-0" W x 5-0" H*
West Elevation: **6** openings *3'-0" W x 5-0" H*

2nd Floor

North Elevation: **8** openings *3'-0" W x 7-4" H*
South Elevation: **10** openings *3'-0" W x 7-4" H*
East Elevation: **6** openings *3'-0" W x 7-4" H*
West Elevation: **6** openings *3'-0" W x 7-4" H*

3rd Floor

North Elevation: **10** openings *2'-4" W x 6'-4" H* + **10** openings *3'-0" W x 2-6" H*
South Elevation: **10** openings *2'-4" W x 6'-4" H* + **10** openings *3'-0" W x 2-6" H*
East Elevation: **8** openings *2'-4" W x 6'-4" H* + **8** openings *3'-0" W x 2-6" H*
West Elevation: **8** openings *2'-4" W x 6'-4" H* + **8** openings *3'-0" W x 2-6" H*

4th Floor

North Elevation: **10** openings *2'-4" W x 6'-4" H* + **10** openings *3'-0" W x 2-6" H*
South Elevation: **10** openings *2'-4" W x 6'-4" H* + **10** openings *3'-0" W x 2-6" H*
East Elevation: **8** openings *2'-4" W x 6'-4" H* + **8** openings *3'-0" W x 2-6" H*
West Elevation: **8** openings *2'-4" W x 6'-4" H* + **8** openings *3'-0" W x 2-6" H*

5th Floor

North Elevation: **10** openings *2'-4" W x 5-0" H* + **10** openings *3'-0" W x 2-4" H*
South Elevation: **10** openings *2'-4" W x 5-0" H* + **10** openings *3'-0" W x 2-4" H*
East Elevation: **8** openings *2'-4" W x 5-0" H* + **10** openings *3'-0" W x 2-4" H*
West Elevation: **8** openings *2'-4" W x 5-0" H* + **10** openings *3'-0" W x 2-4" H*

6th Floor

North Elevation: **10** openings *3'-0" W x 7-10" H*
South Elevation: 1**0** openings *3'-0" W x 7-10" H*
East Elevation: **8** openings *3'-0" W x 7-10" H*
West Elevation: **8** openings *3'-0" W x 7-10" H*

7th Floor

North Elevation: **10** openings *3'-0" W x 6'-10" H*
South Elevation: **10** openings *3'-0" W x 6'-10" H*
East Elevation: **8** openings *3'-0" W x 6'-10" H*
West Elevation: **8** openings *3'-0" W x 6'-10" H*

(Dimensions for the window openings were taken from original construction drawing set and the 1979 renovation drawing set. No on-site measuring was done for this study)

MATERIALS:
- Vinalhaven, Maine granite cladding
- Puzzolan cement mortar joints

FINISHES:
- Quarry faced: *Cladding slabs*
- Dressed/ Honed: *Window opening sills, jambs and lintels*
  Sill course above first floor line

SIGNIFICANCE:
- Granite: Original
- Mortar: Original with some re pointing

ALTERATIONS:
- Various spot repairs
- Cleaning

CONDITION:
- Some cracks & fissures.
- Limited spalling.
- General soiling from environmental pollutants and rust stains

CHARACTER-DEFINING FEATURES:

- All Vinalhaven granite openings: *Openings size and configuration; jambs, lintels sills size, finish and color; coursing and laying pattern; construction method*
- All ornamental elements
- Mortar joints: *Type of mortar, joint width, color and profile*
- Massing: *configuration, proportions and spatial relationship of the composition's elements*

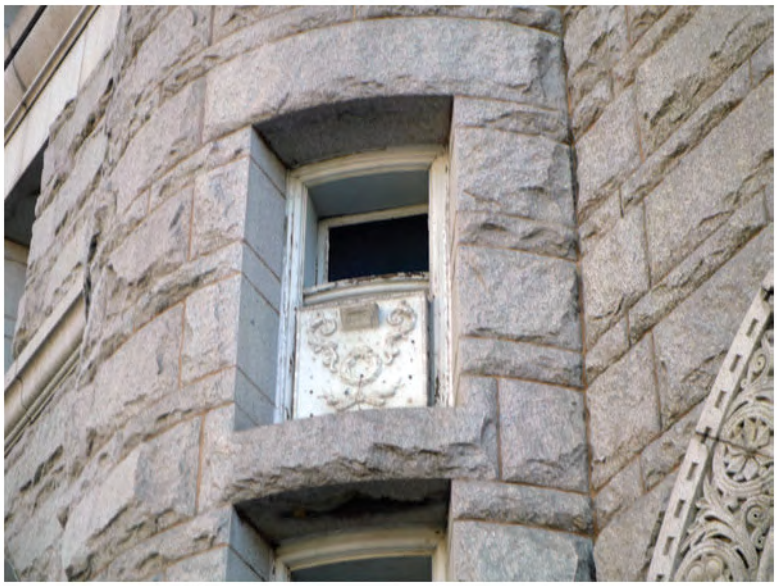


FIGURE 31: Base Detail NW Corner Turret Opening, 2012. Photo Courtesy OLBN Inc.

(b) (5), (b) (7)(F)

1.15 *Corner Turrets Roof* — *Zone 1*

DESCRIPTION: Distinct from the rest of the roof, the turrets have conical granite roofs. The granite blocks configured to have a slate-like appearance, are backed by corbelled brick work. The roof is topped with a granite fleur-de-lis finial, matching those found atop the dormer windows and copper roof sheathing.

LOCATION: All corner turrets

MATERIALS:
- Vinalhaven, Maine granite
- Puzzolan cement mortar joints

FINISHES:
- Dressed/ Honed: *All elements*

SIGNIFICANCE:
- Granite: Original
- Mortar: Original

ALTERATIONS:
- Cleaning
- Re pointing

CONDITION:
- Moderate to severe wear and impact damage to granite surfaces at the base, upper portions have insignificant wear and damage.
- General soiling from environmental pollutants

CHARACTER-DEFINING FEATURES:

- All Vinalhaven granite elements
- Mortar joints: *Type of mortar, joint width, color and profile*
- Massing: *configuration, proportions and spatial relationship of the composition's elements*

FIGURE 33: Detail Finial Corner Turret, 2012. Photo Courtesy OLBN Inc.

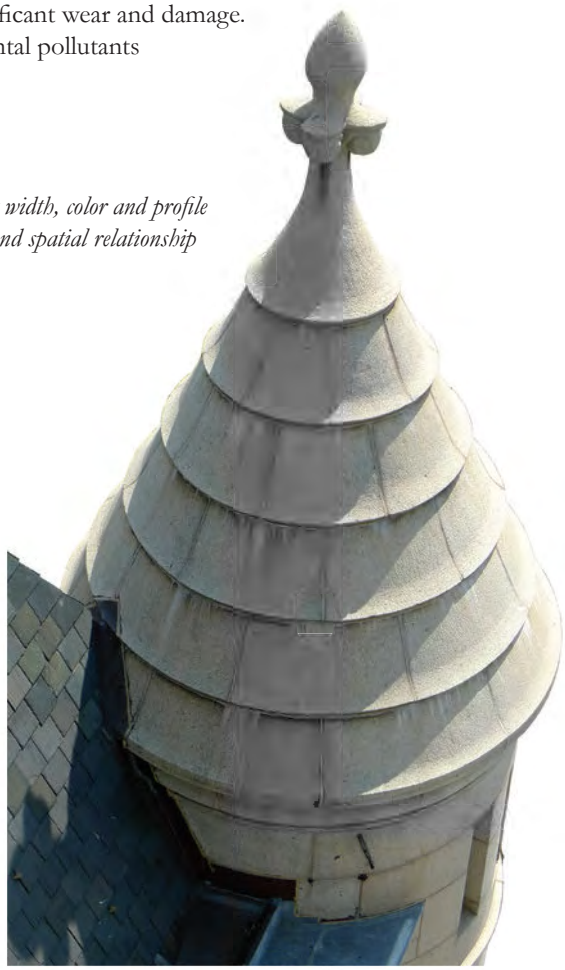


FIGURE 34: Detail Roof Corner Turret, 2012. Photo Courtesy GSA.

FIGURE 35: Detail of Exterior of North-East Elevations, 1905.
Image Courtesy Library of Congress, Prints and Photographs Division, Washingtoniana Collection

2.0 Clock Tower — Zone 1

DESCRIPTION: The north facade of the Old Post Office building, facing Pennsylvania Avenue, is dominated by the central element of the design; the building's fourteen story tall clock tower. The tower is located on the central north-south axis of the building and is constructed of load-bearing Vinalhaven, Maine granite.

Engaged with the Pennsylvania Avenue façade of the structure, the primary field of the tower rises from above the entrance portico, to the main roof line of the building, where it meets a cornice. From there it continues to rise five full stories above the central mass of the building until it reaches an open belvedere level and then it's own hipped roof line.

The tower is rivalled in height only by the apex of the Washington Monument and the Statue of Freedom atop the dome of the Capitol Building.

The lower section of the tower only occurs on the north elevation. It follows the same general design principles as the rest of the elevations, but there is enough variation to denote its presence. The tower wall plane projects 28 inches from the Pennsylvania Avenue elevation wall plane, the fenestration openings are larger their counterparts, and the cornice of the building, as it crosses the tower face, becomes an ornate sill course from where the upper section of the tower rises.

The upper section of the tower display the same design elements on all four sides. The edges of the walls are accentuated by the presence of corner pilasters, from their capital springs the central blind arch of the composition. The wall field between the corner pilasters, punctured with loop openings, is divided into three bays delineated by slender pilasters that stop at the bottom of the clock. The pilasters capitals as well as the blind arch label moulding consists if simple, undecorated, narrow quarry faced granite segments.

The upper section of the tower, between the 12th floor sill course and the cornice, is occupied by the belvedere which houses the observation platform. Above the cornice, the wall continues for six more stone courses, the corners emphasized with pentagonal pinnacles. Each wall plane is punctured with five arched top loop openings. The tower is roofed with a steeply pitched hipped, slate roof.

The tower walls on all elevations remain unaltered, no changes have been made since their completion.

FIGURE 36: Detail of Clock Tower, 2006. Photo Courtesy T. McDowell.

2.1 Clock Tower Granite Cladding — Zone 1

DESCRIPTION: The four sides of the tower are clad with Vinalhaven granite, dressed in a running bond pattern. Vertical coursing is 15 inch high slabs, their width varies. Honed granite was used for all exterior wall surfaces, and most of the ornamental elements, except the corner pilasters' capitals and the arches' label moulding where quarry faced granite was used.

LOCATION: All sides of the clock tower

MATERIALS:
- Vinalhaven, Maine granite cladding
- Puzzolan cement mortar joints

FINISHES:
- Dressed/Honed: *All elements except as noted*
- Quarry faced: *Capitals of Pilasters*
  Label moulding of central arch (all elevations)

SIGNIFICANCE:
- Granite: Original
- Mortar: Original with some re pointing

ALTERATIONS:
- Various spot repairs
- Several mortar re-pointing campaigns
- Cleaning

CONDITION:
- General good condition
- Some cracks & fissures
- Some mortar is deteriorated and some is missing
- General soiling from environmental pollutants

CHARACTER-DEFINING FEATURES:

- All Vinalhaven granite cladding: *Slabs size, finish and color; coursing and laying pattern and height;construction method*
- All ornamental elements
- Mortar joints: *Type of mortar, joint width, color and profile*
- Massing: *configuration, proportions and spatial relationship of the composition's elements*

2.2 Tower North Elevation 3rd to 5th Floor Fenestration Openings — Zone 1

DESCRIPTION: The masonry openings that accommodate the 3rd, 4th and 5th floor windows of the tower are visually organized vertically within a tall arch that spans the three floors, centred on the wall. Horizontally, the arch is set between the 3rd floor and the 7th floor sill courses.

The openings and the spandrels within the arch are recessed 6 inches back from the face of the wall, the depth of each opening is 31 inches. Within the arch at each floor level there are two rectangular openings paired and separated only by a colonette; the single 5th floor arched transom completes the composition.

The sill of each opening, consists of a single granite slab with bevelled upper face, set flush with the recessed wall plane. Similarly, the lintel of each opening consists of a single granite slab, spanning from the recessed wall wing, to the colonette's center. The lintels are set flush with the recessed wall plane.

LOCATION: North elevation: 3rd, 4th & 5th floors, as follows:

3rd Floor:	North Elevation:	**2** openings *5'-4" W *x 10'-0" H*
4th Floor	North Elevation:	**2** openings *5'-4" W *x 10'-0" H*
5th Floor	North Elevation:	**2** openings *5'-4" W *x 8'-6" H* + **1** half-round transom *6'-0" R*

MATERIALS:
- Vinalhaven, Maine granite cladding
- Puzzolan cement mortar joints

FINISHES:
- Dressed/Honed: *All elements*

SIGNIFICANCE:
- Granite: Original
- Mortar: Original with some re pointing

ALTERATIONS:
- Various spot repairs
- Several mortar re-pointing campaigns
- Cleaning

CONDITION:
- General good condition
- Some mortar is deteriorated and some is missing
- General soiling from environmental pollutants

* Total opening width including colonette is 12'-0"

(Dimensions for the window openings were taken from original construction drawing set and the 1979 renovation drawing set. No on-site measuring was done for this study)

CHARACTER-DEFINING FEATURES:

- All Vinalhaven granite openings: *Openings size and configuration; jambs, lintels sills size, finish and color; coursing and laying pattern; construction method*
- All ornamental elements
- Mortar joints: *Type of mortar, joint width, color and profile*
- Massing: *configuration, proportions and spatial relationship of the composition's elements*

FIGURE 37: Detail of the Clock Tower 4th & 5th Floor Windows, 2012. Photo Courtesy OLBN Inc.

FIGURE 38: Detail of the Clock Tower 3th Floor Window, 2012. Photo Courtesy OLBN Inc.

2.3 Tower North Elevation 3rd to 5th Floor Openings' Ornament — Zone 1

DESCRIPTION: Diverse ornamentation was used to enrich the lower section of the tower walls as well as the window openings. Ornament is used on the lower section of the tower's north elevation 3rd to 5th floors as follows:

• Colonette between 3rd floor coupled opening (d-3 to l-3)s: The shaft is 7 feet tall by 16 inches wide with false joints and entasis. Cushion plinth 22 inches high by 16 inches wide. The 18 inch high Byzantine capital was carved following model 28, "cap of 3rd story mullions."

• Colonette between 4th floor coupled openings(c-4 to k-4): The shaft is 7 feet 3 inches tall by 12 inches wide with false joints, no entasis. Bell-shaped plinth is 15 inches high, with pellet motif annular moulding. The 18 inch high Corinthian capital was carved following model 29, "cap of 4th story mullions."

• Colonette between 5th floor coupled openings(c-5 to k-5): The shaft is 6 feet tall by 12 inches wide with false joints, no entasis. Bell-shaped plinth is 15 inches high, with pellet motif annular moulding. The 16 inch high Corinthian capital was carved following model 42, "cap of 5th story mullions."

• Spandrel between 4th and 5th floor openings: Floriated running ornament at either side of a central round shield where the initials US were embossed, model 41.

• Label mould 5th floor windows: Egg and dart moulding.

• 5th floor label stop block: Acanthus motif terminating with a scroll, model 43

LOCATION: North elevation: 3rd, 4th & 5th floors, as follows:

MATERIALS:
• Vinalhaven, Maine granite cladding
• Puzzolan cement mortar joints

FINISHES: • Dressed/Honed: *All elements*

SIGNIFICANCE:
• Granite: Original
• Mortar:Original with some re pointing

FIGURE 39: Detail of the Clock Tower 4th Floor Colonette Base, 2012. Photo Courtesy OLBN Inc.

(b) (5), (b) (7)(F)

ALTERATIONS:
- Various spot repairs
- Several mortar re-pointing campaigns
- Cleaning

CONDITION:
- General good condition
- Some mortar is deteriorated and some is missing
- General soiling from environmental pollutants

CHARACTER-DEFINING FEATURES:

- All ornamental elements: *Material, finish, color, size, carving pattern*
- Mortar joints: *Type of mortar, joint width, color and profile*
- Massing: *configuration, proportions and spatial relationship of the composition's elements*

FIGURE 40: Detail of the Clock Tower Spandrel between 4th & 5th Floor windows, 2012. Photo Courtesy OLBN Inc.

2.4 Tower North Elevation 7th Floor Fenestration Openings — Zone 1

DESCRIPTION: Three arch top masonry openings house the tower's 7th floor windows. The openings are visually organized vertically within three rectangular recessed wall planes, that continue above the main cornice line, further up the tower facade, and align with the openings below.

LOCATION: North elevation: 7th floor, as follows:

7th Floor North Elevation: **3** openings *4'-4" W *x 4'-6" H* +
1 half-round transom *2'-2" R*

MATERIALS:
- Vinalhaven, Maine granite
- Puzzolan cement mortar joints

FINISHES:
- Dressed/ Honed: *All elements*

SIGNIFICANCE:
- Granite: Original
- Mortar: Original with some re pointing

ALTERATIONS:
- Various spot repairs
- Several mortar re-pointing campaigns
- Cleaning

CONDITION:
- General good condition
- Some mortar is deteriorated and some is missing
- General soiling from environmental pollutants

CHARACTER-DEFINING FEATURES:

- All Vinalhaven granite openings: *Openings size and configuration; jambs, lintels sills size, finish and color; coursing and laying pattern; construction method*
- All ornamental elements
- Mortar joints: *Type of mortar, joint width, color and profile*
- Massing: *configuration, proportions and spatial relationship of the composition's elements*

(Dimensions for the window openings were taken from original construction drawing set and the 1979 renovation drawing set. No on-site measuring was done for this study)

2.5 Tower North Elevation 7th Floor Openings' Ornament — Zone 1

DESCRIPTION: The arched openings lack ornament or moulding along their imposts. The springer blocks are ornamented with acanthus foliate. There are five, unadorned, voussoirs per opening. The lower edge of the voussoirs feature a bead moulding. Between voussoirs and the cornice / belt course line, the 6 inch recessed wall planes are completed with a pearl moulding.

LOCATION: North elevation 7th floor

MATERIALS:
- Vinalhaven, Maine granite
- Puzzolan cement mortar joints

FINISHES:
- Dressed/ Honed: *All elements*

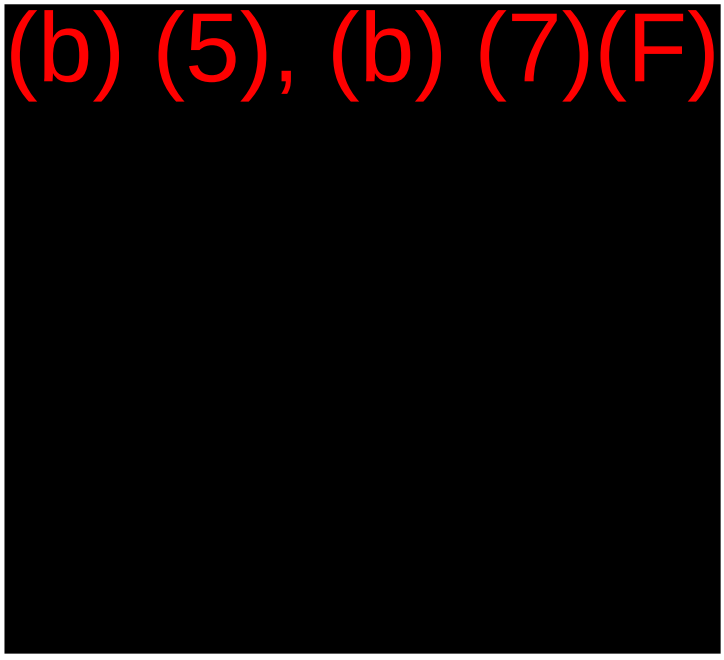
SIGNIFICANCE:
- Granite: Original
- Mortar: Original with some re pointing

ALTERATIONS:
- Various spot repairs
- Several mortar re-pointing campaigns
- Cleaning

CONDITION:
- General good condition
- Some mortar is deteriorated and some is missing
- General soiling from environmental pollutants

CHARACTER-DEFINING FEATURES:

- All ornamental elements: *Material, finish, color, size, carving pattern*
- Mortar joints: *Type of mortar, joint width, color and profile*
- Massing: *configuration, proportions and spatial relationship of the composition's elements*



2.6 Clock Tower Granite Cornice / Belt Course — Zone 1

DESCRIPTION: The clock tower belt course is comprised of an astragal, from which stylized acanthus palmette rise, curling into volutes at their upper corners. A dentil moulding rests upon the acanthus, crowned by the cavetto cymatium.

LOCATION: North elevation 8th floor

MATERIALS:
- Vinalhaven, Maine granite
- Puzzolan cement mortar joints

FINISHES:
- Dressed/ Honed: *All elements*

SIGNIFICANCE:
- Granite: Original
- Mortar: Original with some re pointing

ALTERATIONS:
- Various spot repairs
- Several mortar re-pointing campaigns
- Cleaning

CONDITION:
- General good condition
- Some mortar is deteriorated and some is missing
- General soiling from environmental pollutants

CHARACTER-DEFINING FEATURES:

- All ornamental elements: *Material, finish, color, size, carving pattern*
- Mortar joints: *Type of mortar, joint width, color and profile*
- Massing: *configuration, proportions and spatial relationship of the composition's elements*

FIGURE 43: Detail of the Clock Tower Cornice /Belt Course, 2012. Photo Courtesy OLBN Inc.

2.7 Tower North Elevation 8th Floor Fenestration Openings — Zone 1

DESCRIPTION: Three rectangular unadorned, masonry openings house the tower's 8th floor windows. The openings, centred on the openings below, are organized vertically within the three rectangular recessed wall planes defined by the pilasters. These openings are deeply recessed into the tower wall imparting the structure a sense of massiveness.

LOCATION: North elevation: 8th floor, as follows:

8th Floor North Elevation: **3** openings *2'-0" W x 3'-8" H*

MATERIALS:
- Vinalhaven, Maine granite
- Puzzolan cement mortar joints

FINISHES:
- Dressed/ Honed: *All elements*

SIGNIFICANCE:
- Granite: Original
- Mortar: Original with some re pointing

ALTERATIONS:
- Various spot repairs
- Several mortar re-pointing campaigns
- Cleaning

CONDITION:
- General good condition
- General soiling from environmental pollutants

CHARACTER-DEFINING FEATURES:

- All Vinalhaven granite openings: *Openings size and configuration; jambs, lintels sills size, finish and color; coursing and laying pattern; construction method*
- All ornamental elements
- Mortar joints: *Type of mortar, joint width, color and profile*
- Massing: *configuration, proportions and spatial relationship of the composition's elements*

(Dimensions for the window openings were taken from original construction drawing set and the 1979 renovation drawing set. No on-site measuring was done for this study)

FIGURE 44: Detail of the Clock Tower North face, 2012. Photo Courtesy OLBN Inc.

2.8 Tower 9th to 11th Floor Fenestration Openings — Zone 1

DESCRIPTION: Rectangular unadorned, narrow masonry openings house the tower's 9th, 10th and 11th floor windows. The openings, centred on the openings below, are organized vertically within the three rectangular recessed wall planes defined by the pilasters. These openings are deeply recessed into the tower wall imparting the structure a sense of massiveness.

LOCATION: North elevation: 8th floor, as follows:

9th Floor	North Elevation:	**3** openings *2'-0" W x 3'-8" H*
10th Floor	North Elevation:	**3** openings *2'-0" W x 3'-8" H*
11th Floor	North Elevation:	**3** openings *2'-0" W x 3'-8" H*

MATERIALS:
- Vinalhaven, Maine granite
- Puzzolan cement mortar joints

FINISHES:
- Dressed/ Honed: *All elements*

SIGNIFICANCE:
- Granite: Original
- Mortar: Original with some re pointing

ALTERATIONS:
- Various spot repairs
- Several mortar re-pointing campaigns
- Cleaning

CONDITION:
- General good condition
- General soiling from environmental pollutants

CHARACTER-DEFINING FEATURES:

- All Vinalhaven granite openings: *Openings size and configuration; jambs, lintels sills size, finish and color; coursing and laying pattern; construction method*
- All ornamental elements
- Mortar joints: *Type of mortar, joint width, color and profile*
- Massing: *configuration, proportions and spatial relationship of the composition's elements*

(b) (5), (b) (7)(F)

(b) (5), (b) (7)(F)

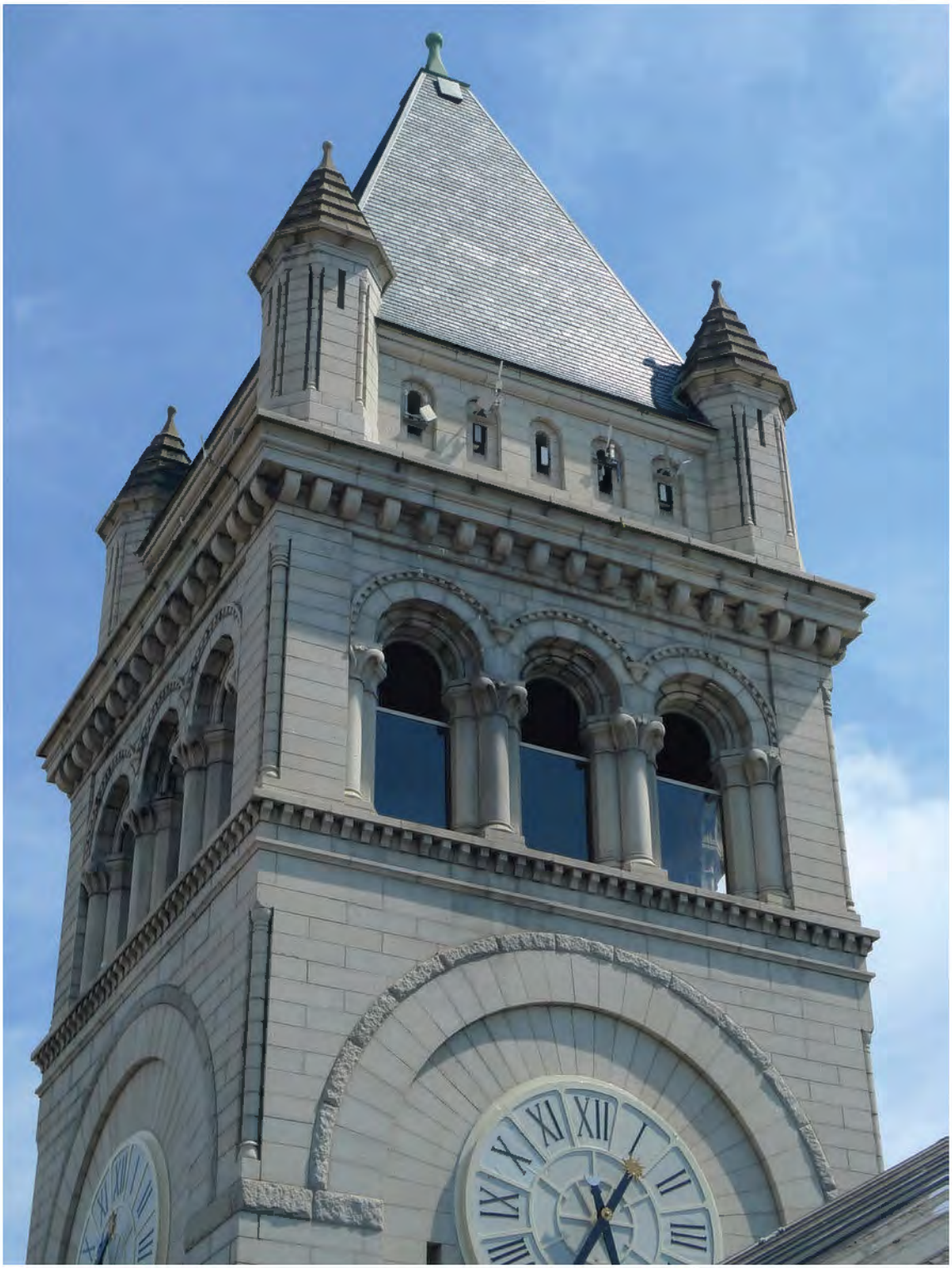


FIGURE 47: Detail of the Clock Tower NW View, 2012. Photo Courtesy OLBN Inc.

2.9 Tower 12th Floor Belvedere — Zone 1

DESCRIPTION: Twelve arches in total, there are three arches grouped in an arcade, per side of the clock tower. Originally intended to be open to the exterior, the arches have since been installed with steel cable screens and plexiglas panels for the safety of visitors. These additive elements do not contribute to the character of the building.

LOCATION: North elevation, 12th floor all sides

MATERIALS:
- Vinalhaven, Maine granite
- Puzzolan cement mortar joints
- Metal wire mesh
- Plexiglas/Aluminium

FINISHES:
- Dressed/ Honed: *Granite elements*
- Plexiglas: *Clear*

SIGNIFICANCE:
- Granite: Original
- Mortar: Original with some re pointing
- Metal wire mesh: Not Original
- Plexiglas/Aluminium: Not Original

ALTERATIONS:
- Various spot repairs
- Several mortar re-pointing campaigns
- Cleaning
- Plexiglas screens and steel cabling installed

CONDITION:
- General good condition
- General soiling from environmental pollutants
- Safety features installed invasively into the granite.

CHARACTER-DEFINING FEATURES:

- All Vinalhaven granite openings: *Openings size and configuration; jambs, lintels sills size, finish and color; coursing and laying pattern; construction method*
- All ornamental elements
- Mortar joints: *Type of mortar, joint width, color and profile*
- Massing: *configuration, proportions and spatial relationship of the composition's elements*

NONCONTRIBUTING ELEMENTS:

- Metal wire mesh installation
- Plexiglas/Aluminium installation

2.10 Tower Belvedere Ornament — Zone 1

DESCRIPTION:

LOCATION: North elevation 12th floor all sides

MATERIALS:
- Vinalhaven, Maine granite
- Puzzolan cement mortar joints

FINISHES:
- Dressed/ Honed: *Granite elements*

SIGNIFICANCE:
- Granite: Original
- Mortar: Original with some re pointing

ALTERATIONS:
- Various spot repairs
- Several mortar re-pointing campaigns
- Cleaning

CONDITION:
- General good condition
- General soiling from environmental pollutants

CHARACTER-DEFINING FEATURES:

- All ornamental elements: *Material, finish, color, size, carving pattern*
- Mortar joints: *Type of mortar, joint width, color and profile*
- Massing: *configuration, proportions and spatial relationship of the composition's elements*

2.11 Tower Roof Pinnacles — Zone 1

DESCRIPTION: There are four pentagonal pinnacles, one at each corner of the clock tower. The pinnacle wall treatment alternate from solid to puncture with one narrow opening. The intersection of the walls is demarcated with in-set colonettes. The pinnacles have slate, peaked roofs that intersect that of the clock tower, and simple granite cornice and soffit. The roof is topped with a copper finial.

LOCATION: North elevation 12th floor

MATERIALS:
- Vinalhaven, Maine granite
- Puzzolan cement mortar joints

FINISHES:
- Dressed/ Honed: *Granite elements*
- Plexiglas: *Clear*

SIGNIFICANCE:
- Granite: Original
- Mortar: Original with some re pointing

ALTERATIONS:
- Various spot repairs
- Several mortar re-pointing campaigns
- Cleaning

CONDITION:
- General good condition, though the granite colonette segments show displacement.
- General soiling from environmental pollutants

CHARACTER-DEFINING FEATURES:

- All ornamental elements: *Material, finish, color, size, carving pattern*
- Mortar joints: *Type of mortar, joint width, color and profile*
- Massing: *configuration, proportions and spatial relationship of the composition's elements*

FIGURE 48: Detail of the Clock Tower Pinnacle, 2012. Photo Courtesy OLBN Inc.

(b) (5), (b) (7)(F)

3.0 *Pennsylvania Avenue Entrance Portico* *Zone 1*

DESCRIPTION: The Pennsylvania Avenue entrance portico is composed of three semi-circular Roman arches, set atop groupings of short columns. The three arches, massive in scale, are equal in size to each other, creating a generous arcade. The arches are detailed with a continuous entablature that conforms to the profile of each arch. This design is considered a Syrian style arch. Each archway contains a wide staircase, ascending to a landing, granting access to the main entrance doorways to the Old Post Office building.

The three entry staircases are original, constructed with granite slabs 6 inch thick by 14 inches deep set between the piers' bases. The length of the slabs varies, on the majority are 6 feet 4 inches or 6 feet 10 inches long, although additional lengths were used as needed.

FIGURE 51: Pennsylvania Avenue Portico, 2012. Photo Courtesy OLBN Inc.

FIGURE 52: Pennsylvania Avenue Portico Pier, 2012. Photo Courtesy OLBN Inc.

3.1 Portico Composite Pier & Capital — Zone 1

DESCRIPTION: The three semi-circular Roman arches of the Pennsylvania Avenue entrance portico rest upon short composite drum piers. Each composite pier comprises four narrow columns evenly spaced around a substantially wide central fluted pier. A Romanesquecapital rests atop the entire grouping. The pier sit on large granite bases, with chamfered tops.

The capital conforms to the profile of composite pier, creating the impression of four capitals growing from that of the main central column. A simplified fillet and astragal form the lowest portion of the composition, transitioning the columns to the capital. Stylized acanthus leaves sprout from the astragal, curling at the corners to form volutes, as well as at the centers as voluted fleurons. Strands of pearl detailing accentuate the acanthus leaves that curl to form the volutes and fleurons. A band of florettes, entwined with stylized acanthus vines, forms a cyma recta moulding crowning the composition. The abacus is a plain rectangular piece.

LOCATION: Exterior of building, Pennsylvania Avenue entrance portico

MATERIALS:
- Vinalhaven, Maine granite
- Puzzolan cement mortar joints

FINISHES:
- Dressed/ Honed: *Granite elements*

SIGNIFICANCE:
- Granite: Original
- Mortar: Original with some re pointing

ALTERATIONS:
- Various spot repairs
- Several mortar re-pointing campaigns
- Cleaning

CONDITION:
- General good condition
- General soiling from environmental pollutants

CHARACTER-DEFINING FEATURES:

- All ornamental elements: *Material, finish, color, size, carving pattern*
- Mortar joints: *Type of mortar, joint width, color and profile*
- Massing: *configuration, proportions and spatial relationship of the composition's elements*

3.2 Portico Arches & Label Moulding — Zone 1

DESCRIPTION: The three semi-circular Roman arches of the Pennsylvania Avenue, N.W. entrance portico are detailed with continuous label moulding that conforms to the profile of each arch along the extrados. A series of carved patterns enrich the moulding appearance.

The arches' soffits features a central recessed panel that stretches nearly the entire span of each arch. A beaded edge followed by a reverse egg and dart mouldings, rendered in this instance without the ovum, outline each of the arches' intrados. The narrow voussoirs are unadorned, with honed surface. The arches built up label moulding, begins with a billet band, followed by the largest section of the moulding; a cyma recta, carved with stylized acanthus palmettes. Completing the composition are two sizes of dentil mouldings in low relief.

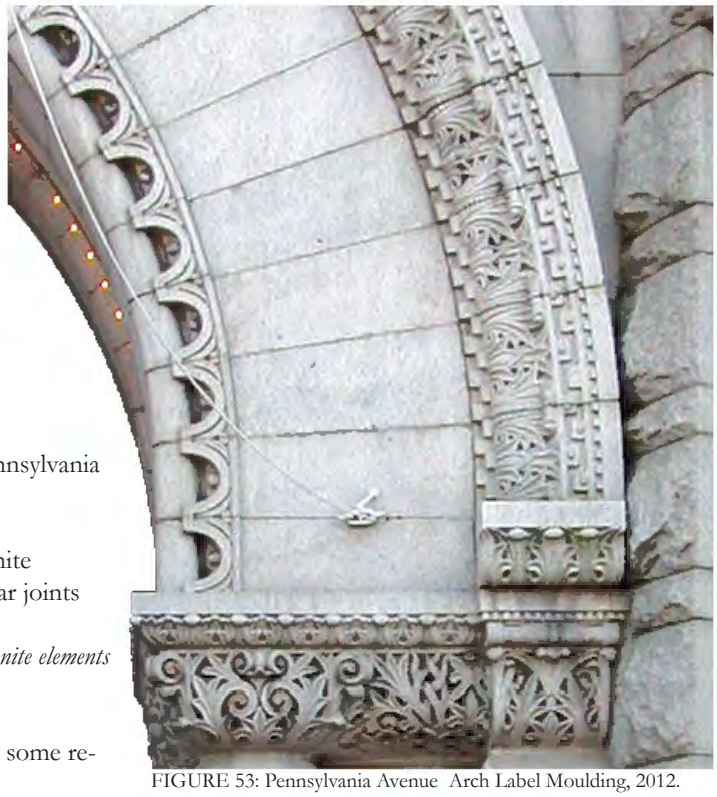


FIGURE 53: Pennsylvania Avenue Arch Label Moulding, 2012. Photo Courtesy OLBN Inc.

LOCATION: Exterior of building, Pennsylvania Avenue entrance portico

MATERIALS:
- Vinalhaven, Maine granite
- Puzzolan cement mortar joints

FINISHES:
- Dressed/ Honed: *Granite elements*

SIGNIFICANCE:
- Granite: Original
- Mortar: Original with some re-pointing

ALTERATIONS:
- Various spot repairs
- Cleaning
- Several mortar re-pointing campaigns

CONDITION:
- General good condition
- General soiling from environmental pollutants

CHARACTER-DEFINING FEATURES:

- All ornamental elements: *Material, finish, color, size, carving pattern*
- Mortar joints: *Type of mortar, joint width, color and profile*
- Massing: *configuration, proportions and spatial relationship of the composition's elements*

3.3 Portico Arch Label Moulding Intersection — Zone 1

DESCRIPTION: The arches label moulding intersections are fashioned as a convex sphere of stylized acanthus leaves wrapping around a central point. The leaves spill out onto the moulding filling the space below it.

LOCATION: Exterior of building, Pennsylvania Avenue entrance portico

MATERIALS:
- Vinalhaven, Maine granite
- Puzzolan cement mortar joints

FINISHES:
- Dressed/ Honed: *Granite elements*

SIGNIFICANCE:
- Granite: Original
- Mortar: Original with some re-pointing

ALTERATIONS:
- Various spot repairs
- Cleaning
- Several mortar re-pointing campaigns

CONDITION:
- General good condition
- General soiling from environmental pollutants

CHARACTER-DEFINING FEATURES:

- All ornamental elements: *Material, finish, color, size, carving pattern*
- Mortar joints: *Type of mortar, joint width, color and profile*
- Massing: *configuration, proportions and spatial relationship of the composition's elements*

FIGURE 54: Pennsylvania Avenue Arch Label Moulding Intersection, 2012. Photo Courtesy OLBN Inc.

3.4 Portico Wall Crest and Spandrel — Zone 1

DESCRIPTION: The Pennsylvania Avenue entrance portico features two crests, within the spandrels between the center and flanking arches.

The crests are fashioned of granite in the shape of a shield. No border or internal ornamentation, the crests only feature the intertwined initials "P O". The "O" is a rectilinear block font, whereas the stem of the "P" is curved slightly, curls outward at it's top, and widens with a curled edge at it's bottom. The surrounding spandrel panel is highly ornamented with vines of stylized acanthus leaves sprouting from and swirling all around the crest and into the edges of the spandrel panel.

LOCATION: Exterior of building, Pennsylvania Avenue entrance portico

MATERIALS:
- Vinalhaven, Maine granite
- Puzzolan cement mortar joints

FINISHES:
- Dressed/ Honed: *Granite elements*

SIGNIFICANCE:
- Granite: Original
- Mortar: Original with some re pointing

ALTERATIONS:
- Various spot repairs
- Several mortar re-pointing campaigns
- Cleaning

CONDITION:
- General good condition
- General soiling from environmental pollutants

CHARACTER-DEFINING FEATURES:

- All ornamental elements: *Material, finish, color, size, carving pattern*
- Mortar joints: *Type of mortar, joint width, color and profile*
- Massing: *configuration, proportions and spatial relationship of the composition's elements*

FIGURE 55: Pennsylvania Avenue Portico Spandrel, 2012. Photo Courtesy OLBN Inc.

3.5 Portico Corner Spandrel and Rosette — Zone 1

DESCRIPTION: The corner spandrels of the Pennsylvania Avenue entrance portico feature a rosette each, in a field of acanthus leaves.

The rosettes take the form of a flower bud, with acanthus leaves unfolding in an array around it. The rosettes are placed on a plaque, with concentric plain mouldings. The surrounding spandrel panel is highly ornamented with vines of stylized acanthus leaves sprouting from and swirling all around the plaque and into the edges of the spandrel panel.

LOCATION: Exterior of building, Pennsylvania Avenue entrance portico

MATERIALS:
- Vinalhaven, Maine granite
- Puzzolan cement mortar joints

FINISHES:
- Dressed/ Honed: *Granite elements*

SIGNIFICANCE:
- Granite: Original
- Mortar: Original with some re-pointing

ALTERATIONS:
- Various spot repairs
- Cleaning
- Several mortar re-pointing campaigns

CONDITION:
- General good condition
- General soiling from environmental pollutants

CHARACTER-DEFINING FEATURES:

- All ornamental elements: *Material, finish, color, size, carving pattern*
- Mortar joints: *Type of mortar, joint width, color and profile*
- Massing: *configuration, proportions and spatial relationship of the composition's elements*

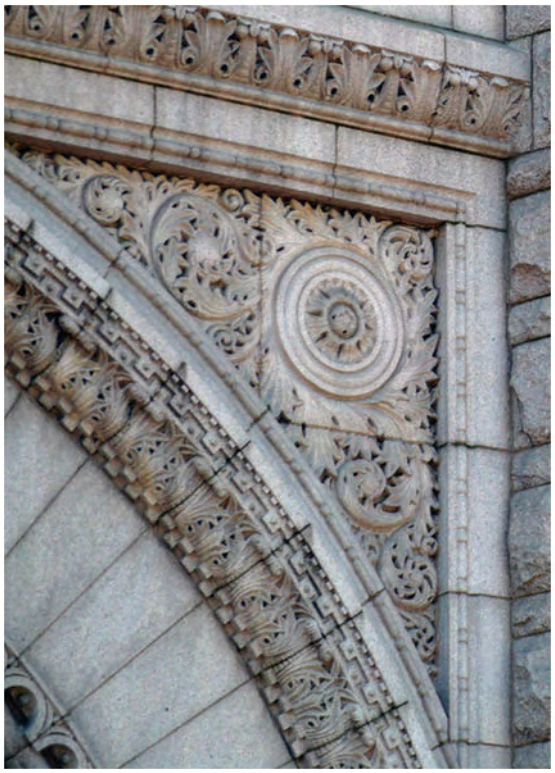


FIGURE 56: Pennsylvania Avenue West Spandrel, 2012. Photo Courtesy OLBN Inc.

3.6 Entrance Door Archways — Zone 1

DESCRIPTION: The Pennsylvania Avenue entrance doorways and transoms are housed within deep openings punched from the granite facade. The openings' upper section is semi-circular in shape. A carved stone lintel separates the doors' opening from that of the transom. The archways feature a continuous 3/4 bead moulding edge. The soffit is divided into two planes, the innermost stepping out further.

The central archway, being larger than the east and west ones, houses two sets of double doors which are separated by a stone column.

LOCATION: Exterior of building, Pennsylvania Avenue entrance portico

MATERIALS:
- Vinalhaven, Maine granite
- Puzzolan cement mortar joints

FINISHES:
- Dressed/ Honed: *Granite elements*

SIGNIFICANCE:
- Granite: Original
- Mortar: Original with some re pointing

ALTERATIONS:
- Various spot repairs
- Several mortar re-pointing campaigns
- Cleaning

FIGURE 57: Pennsylvania Avenue Portico, 2012. Photo Courtesy OLBN Inc.

CONDITION:
- General good condition
- General soiling from environmental pollutants

CHARACTER-DEFINING FEATURES:

- All ornamental elements: *Material, finish, color, size, carving pattern*
- Mortar joints: *Type of mortar, joint width, color and profile*
- Massing: *configuration, proportions and spatial relationship of the composition's elements*
- All Vinalhaven granite openings: *Openings size and configuration; jambs, lintels sills size, finish and color; coursing and laying pattern; construction method*

FIGURE 58: Pennsylvania Avenue West Entrance Archway, 2012. Photo Courtesy OLBN Inc.

FIGURE 59: Pennsylvania Avenue Central Entrance Doorway Lintel, 2012. Photo Courtesy OLBN Inc.

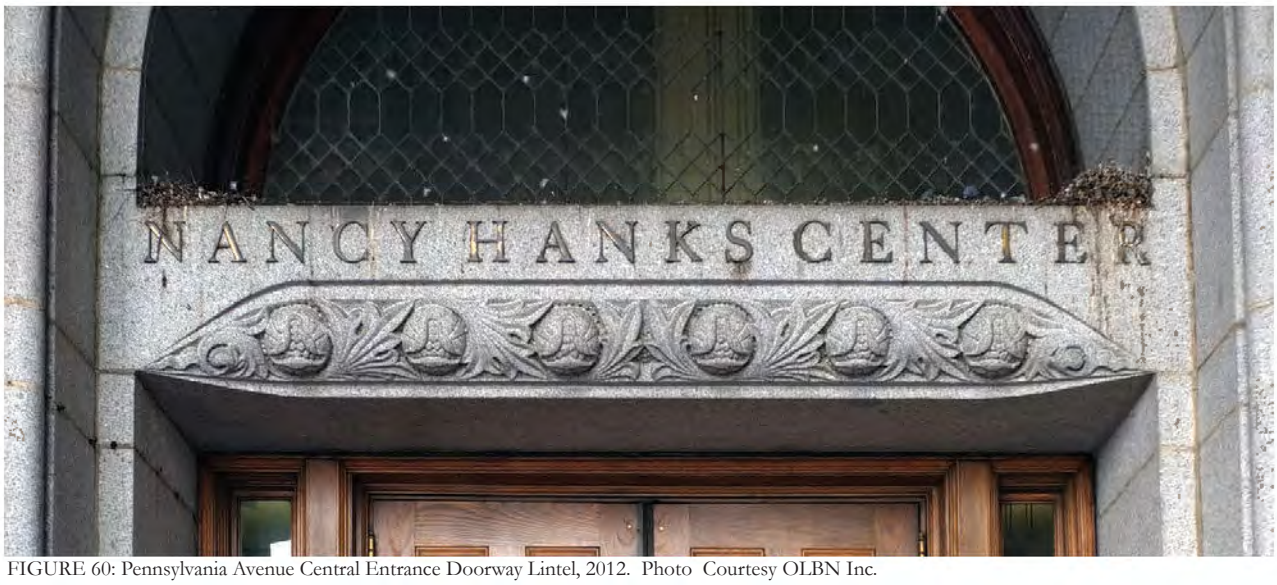


FIGURE 60: Pennsylvania Avenue Central Entrance Doorway Lintel, 2012. Photo Courtesy OLBN Inc.

3.7 Entrance Archways Lintels — Zone 1

DESCRIPTION: The arched transoms of the Pennsylvania Avenue entrance archways are supported by a substantial carved granite lintel. The lintel is adorned with a carved chamfered edge. The linear motif comprises six roundels mimicking a budding flower with a stylized acanthus vine weaving around them. Bronze letters spelling, "NANCY HANKS CENTER" are attached to each lintel. The letters are in a Roman font.

LOCATION: Exterior of building, Pennsylvania Avenue entrance portico

MATERIALS:
- Vinalhaven, Maine granite
- Puzzolan cement mortar joints

FINISHES:
- Dressed/ Honed: *Granite elements*

SIGNIFICANCE:
- Granite: Original
- Mortar: Original with some re pointing

ALTERATIONS:
- Various spot repairs
- Several mortar re-pointing campaigns
- Cleaning

CONDITION:
- General good condition
- General soiling from environmental pollutants

CHARACTER-DEFINING FEATURES:

- All ornamental elements: *Material, finish, color, size, carving pattern*
- Mortar joints: *Type of mortar, joint width, color and profile*
- Massing: *configuration, proportions and spatial relationship of the composition's elements*

3.8 Central Archway Engaged Column — Zone 1

DESCRIPTION: The Pennsylvania Avenue central entrance doorway features an engaged column, separating the two sets of double-leaf doors, standing on a rectangular plinth. The engaged column is plain, without fluting, rests on a small square plinth with Roman doric base, and features a cushion capital of minimal stylized acanthus leaves. A plain rectangular abacus connects to the lintel above.

LOCATION: Exterior of building, Pennsylvania Avenue entrance portico

MATERIALS:
- Vinalhaven, Maine granite
- Puzzolan cement mortar joints

FINISHES:
- Dressed/ Honed: *Granite elements*

SIGNIFICANCE:
- Granite: Original
- Mortar: Original with some re pointing

ALTERATIONS:
- Various spot repairs
- Several mortar re-pointing campaigns
- Cleaning

CONDITION:
- General good condition
- General soiling from environ

CHARACTER-DEFINING FEATURES:

- All ornamental elements: *Material, finish, color, size, carving pattern*
- Mortar joints: *Type of mortar, joint width, color and profile*
- Massing: *configuration, proportions and spatial relationship of the composition's elements*

FIGURE 61: Pennsylvania Avenue Central Entrance Doorway Engaged Column, 2012. Photo Courtesy OLBN Inc.

3.9 Portico Ceiling — Zone 1

DESCRIPTION: The Pennsylvania Avenue entrance portico features a granite ceiling. The wide and narrow bays created between the ceiling's structural beams, spanning on a north south axis, and the walls are treated as a coffered ceiling. An egg and dart cornice is used to trim the bays perimeter; the vertical faces of the beams and the ceiling-wall intersection. The underside of the beams is clad with honed granite. Non original light fixtures are centered within the three larger coffers.

LOCATION: Exterior of building, Pennsylvania Avenue entrance portico

MATERIALS:
- Vinalhaven, Maine granite
- Puzzolan cement mortar joints

FINISHES:
- Dressed/ Honed: *Granite elements*

SIGNIFICANCE:
- Granite: Original
- Mortar: Original with some re pointing

ALTERATIONS:
- Various spot repairs
- Several mortar re-pointing campaigns
- Cleaning

CONDITION:
- General good condition
- General soiling from environmental pollutants

CHARACTER- DEFINING FEATURES:

- All ornamental elements: *Material, finish, color, size, carving pattern*
- Mortar joints: *Type of mortar, joint width, color and profile*
- Massing: *configuration, proportions and spatial relationship of the composition's elements*

FIGURE 62: Pennsylvania Avenue Portico Ceiling, 2012. Photo Courtesy OLBN Inc.

4.0 11th Street & 12th Street Entrance Porticos — Zone 1

DESCRIPTION: The 11th Street and 12th Street entrance porticos are composed of three semi-circular Roman arches, set atop short and wide rectangular piers. The central arch is substantially larger than the flanking side arches, creating a triumphal arch motif. The arches are detailed with continuous label moulding that delineates the profile of each arch. A balustrade fills the lower section of the flanking side arches, whereas a granite staircase fills the lower section of the central archway. The entry staircase is original, constructed with granite slabs 6 inch thick by 14 inches deep. The length of the slabs varies, on the majority are 6 feet 4 inches or 6 feet 10 inches long, although additional lengths were used as needed.

Above the archways, the base's coursed, quarry faced granite continues, capped by the 2nd floor sill course; plain astragal, cyma recta and bevelled sill blocks. The quarry faced granite field is relieved by the presence of two ornate, granite crested shields, centered above the small archways.

FIGURE 63: 11th Street Portico, 2012. Photo Courtesy OLBN Inc.

4.1 Portico Wall Shield — Zone 1

DESCRIPTION: The 11th Street and 12th Street entrance porticos feature two crests each, centered on the quarry faced granite wall above the flanking side arches.

The crests are fashioned of granite in the shape of a shield. The outer edge is a simple rectangular moulding, directly inside of which is a dentil moulding. Centered within the crest, a convex circular plaque contains the initials "P.O.", rendered in a simple serif block font. Stylized acanthus leaves wrap around the circle, which curl to form rosettes at the upper corners, bottom point, as well as directly above the central plaque.

LOCATION: Exterior of building, 11th Street and 12th Street entrance porticos

MATERIALS:
- Vinalhaven, Maine granite
- Puzzolan cement mortar joints

FINISHES:
- Dressed/ Honed: *Granite decorative elements*
- Quarry Faced: *Granite wall*

SIGNIFICANCE:
- Granite: Original
- Mortar: Original with some re pointing

ALTERATIONS:
- Various spot repairs
- Several mortar re-pointing campaigns
- Cleaning

CONDITION:
- General good condition
- General soiling from environmental pollutants

CHARACTER-DEFINING FEATURES:

- All ornamental elements: *Material, finish, color, size, carving pattern*
- Mortar joints: *Type of mortar, joint width, color and profile*
- Massing: *configuration, proportions and spatial relationship of the composition's elements*

FIGURE 64: 11th Street Portico Crest, 2012.
Photo Courtesy OLBN Inc.

4.2 Portico Arches — Zone 1

DESCRIPTION: There are three semi-circular Roman arches of the 11th Street and 12th Street entrance porticos, a large central arch, flanked by much smaller arches. Despite the size difference, the three arches are detailed with continuous label moulding that conforms to the profile of each arch. .

The arches' soffits are unadorned, with honed finish. A beaded edge, followed by bands of dentil and a bead and reel mouldings outline the central arch's intrados. The smaller, flanking arches' intrados simply feature beaded edges. The narrow, unadorned voussoirs have honed finish. The arches' label moulding is rendered as a continuous, elongated ovolo moulding, carved with alternating florettes, spaced evenly at the intersection of each voussoir. Between each rosette is scrolling stylized acanthus foliate. The rectangular extrados of the arches features evenly spaced small rectangular carved indentations.

LOCATION: Exterior of building, 11th Street and 12th Street entrance porticos

MATERIALS:
- Vinalhaven, Maine granite
- Puzzolan cement mortar joints

FINISHES:
- Dressed/ Honed: *Granite elements*

SIGNIFICANCE:
- Granite: Original
- Mortar: Original with some re pointing

ALTERATIONS:
- Various spot repairs
- Several mortar re-pointing campaigns
- Cleaning

CONDITION:
- General good condition
- General soiling from environmental pollutants

CHARACTER-DEFINING FEATURES:

- All ornamental elements: *Material, finish, color, size, carving pattern*
- Mortar joints: *Type of mortar, joint width, color and profile*
- Massing: *configuration, proportions and spatial relationship of the composition's elements*

FIGURE 65: 11th Street Archway moulding Detail, 2012. Photo Courtesy OLBN Inc.

4.3 Portico Pier & Capital — Zone 1

DESCRIPTION: The three semi-circular Roman arches of the 11th Street and 12th Street entrance porticos rest upon wide, rectangular granite structural support with chamfered corners. Each support features capitals decorated with honeysuckle..

The capital conforms to the rectilinear profile of the pillar. The capital features a fillet and astragal bands at the base, followed by a linear strip that curls at the post corners, forming the volutes and an egg and dart moulding. A profile of the repeating pattern of stylized palmettes resembles a quirked cyma recta moulding, that in turn, supports the abacus, a simple dentil moulding. The pillar and the abacus turn the corner with a chamfer.

LOCATION: Exterior of building, 11th Street and 12th Street entrance portico piers

MATERIALS:
- Vinalhaven, Maine granite
- Puzzolan cement mortar joints

FINISHES:
- Dressed/ Honed: *Granite elements*

SIGNIFICANCE:
- Granite: Original
- Mortar: Original with some re pointing

ALTERATIONS:
- Various spot repairs
- Several mortar re-pointing campaigns
- Cleaning

CONDITION:
- General good condition
- General soiling from environmental pollutants

CHARACTER-DEFINING FEATURES:

- All ornamental elements: *Material, finish, color, size, carving pattern*
- Mortar joints: *Type of mortar, joint width, color and profile*
- Massing: *configuration, proportions and spatial relationship of the composition's elements*

FIGURE 66: 11th Street Portico Pier & Capital, 2012.
Photo Courtesy OLBN Inc.

4.4 *Portico Piers' Base* *Zone 1*

DESCRIPTION: The substantial base of the 11th and 12th Streets entrance porticos' piers sit atop the quarry faced granite base of the porticos. The piers' base consists of a simple rectangular block,hat steps back slightly about three-quarters along it's height, capped by ovolo and bead.

LOCATION: Exterior of building, 11th Street and 12th Street entrance porticos

MATERIALS:
- Vinalhaven, Maine granite
- Puzzolan cement mortar joints

FINISHES:
- Dressed/ Honed: *Granite elements*

SIGNIFICANCE:
- Granite: Original
- Mortar: Original with some re pointing

ALTERATIONS:
- Various spot repairs
- Several mortar re-pointing campaigns
- Cleaning

CONDITION:
- General good condition
- General soiling from environmental pollutants

CHARACTER-DEFINING FEATURES:

- All ornamental elements: *Material, finish, color, size, carving pattern*
- Mortar joints: *Type of mortar, joint width, color and profile*
- Massing: *configuration, proportions and spatial relationship of the composition's elements*

FIGURE 67: 11th Street Portico Pier Base, 2012. Photo Courtesy OLBN Inc.

4.5 Portico Side Arch Balustrade — Zone 1

DESCRIPTION: Granite balustrades fit between the lower section of the side arches' piers. The balustrades base is a recessed continuation of the lower section of the piers' base. A small gap, presumably for drainage, was left between the balustrade's base and the floor of the portico. Resting atop the base are column-shaped granite balusters, with floral capitals and Doric bases. The balusters in turn support a simple granite top rail.

LOCATION: Exterior of building, 11th Street and 12th Street entrance porticos

MATERIALS:
- Vinalhaven, Maine granite
- Puzzolan cement mortar joints

FINISHES:
- Dressed/ Honed: *Granite elements*

SIGNIFICANCE:
- Granite: Original
- Mortar: Original with some re pointing

ALTERATIONS:
- Various spot repairs
- Several mortar re-pointing campaigns
- Cleaning

CONDITION:
- General good condition
- General soiling from environmental pollutants
- Rust stains at connections with piers

CHARACTER-DEFINING FEATURES:

- All ornamental elements: *Material, finish, color, size, carving pattern*
- Mortar joints: *Type of mortar, joint width, color and profile*
- Massing: *configuration, proportions and spatial relationship of the composition's elements*

FIGURE 68: 11th Street Portico Balustrade, 2012. Photo Courtesy OLBN Inc.

4.6 Portico Base, Staircase & Cheek Blocks — Zone 1

DESCRIPTION: Stairways leading from the sidewalk to the landings of the entrance porticos. The entry staircase is original, constructed with granite slabs 6 inch thick by 14 inches deep, rectangular in profile and unadorned.

Book ending the staircase are 36 inches high by 48 inches wide cheek blocks. Their upper face is decorated with an intricate floriated pattern, dominated by acanthus foliage, that spill over the sides and the front upper half.

Three courses of the ashlar, quarry faced granite building base continue between the central staircase and the corner turrets, forming the porticos' base. A pair of blind, rectangular openings, centered on the balustrades above, interrupt the base. Together with their honed granite sill, these blind openings' height equivalent to two masonry courses.

LOCATION: Exterior of building, 11th Street and 12th Street entrance porticos

MATERIALS:
- Vinalhaven, Maine granite
- Puzzolan cement mortar joints

FINISHES:
- Dressed/ Honed: All *granite elements except base*
- Quarry Faced: *Granite base*

FIGURE 69: 12th Street Portico Cheek Block, 2012. Photo Courtesy OLBN Inc.

SIGNIFICANCE:
- Granite: Original
- Mortar: Original with some re pointing

ALTERATIONS:
- Various spot repairs
- Several mortar re-pointing campaigns
- Cleaning

CONDITION:
- General good condition
- General soiling from environmental pollutants

CHARACTER-DEFINING FEATURES:

- All ornamental elements: *Material, finish, color, size, carving pattern*

FIGURE 70: 11th Street Portico Base and Staircase, 2012. Photo Courtesy OLBN Inc.

FIGURE 71: 12th Street Entrance Archways, 2012. Photo Courtesy OLBN Inc.

4.7 Entrance Door Archways — Zone 1

DESCRIPTION: The 11th Street and 12th Street entrance doorways and transoms are housed within deep openings punched from the granite facade. The openings' upper section is semicircular in shape. A carved stone lintel separates the doors' opening from that of the transom. The archways feature a continuous 3/4 bead moulding edge. The soffit is divided into two planes, the innermost stepping out further. The three archways are equal in size.

LOCATION: Exterior of building, Pennsylvania Avenue entrance portico

MATERIALS:
- Vinalhaven, Maine granite
- Puzzolan cement mortar joints

FINISHES:
- Dressed/ Honed: *Granite elements*

SIGNIFICANCE:
- Granite: Original
- Mortar: Original with some re pointing

ALTERATIONS:
- Various spot repairs
- Several mortar re-pointing campaigns
- Cleaning

CONDITION:
- General good condition
- General soiling from environmental pollutants

CHARACTER-DEFINING FEATURES:

- All ornamental elements: *Material, finish, color, size, carving pattern*
- Mortar joints: *Type of mortar, joint width, color and profile*
- Massing: *configuration, proportions and spatial relationship of the composition's elements*
- All Vinalhaven granite openings: *Openings size and configuration; jambs, lintels sills size, finish and color; coursing and laying pattern; construction method*

4.9 Entrance Archways Lintels — Zone 1

DESCRIPTION: The arched transoms of the 11th Street and 12th Street entrance archways are supported by a substantial carved granite lintel. The lintel is adorned with a carved chamfered edge. The linear motif comprises six roundels mimicking a budding flower with a stylized acanthus vine weaving around them. Bronze letters spelling, "NANCY HANKS CENTER" are attached to the center lintel of each portico. The letters are in a Roman font.

LOCATION: Exterior of building, Pennsylvania Avenue entrance portico

MATERIALS:
- Vinalhaven, Maine granite
- Puzzolan cement mortar joints

FINISHES:
- Dressed/ Honed: *Granite elements*

SIGNIFICANCE:
- Granite: Original
- Mortar: Original with some re pointing

ALTERATIONS:
- Various spot repairs
- Several mortar re-pointing campaigns
- Cleaning

CONDITION:
- General good condition
- General soiling from environmental pollutants

CHARACTER-DEFINING FEATURES:

- All ornamental elements: *Material, finish, color, size, carving pattern*
- Mortar joints: *Type of mortar, joint width, color and profile*
- Massing: *configuration, proportions and spatial relationship of the composition's elements*

FIGURE 72: 12th Street Archway Lintel. Photo Courtesy OLBN Inc.

4.10 Portico Ceiling — Zone 1

DESCRIPTION: The 11th Street and 12th Street entrance porticos feature granite ceilings. The wide and narrow bays created between the ceiling's structural beams, spanning on a esat west axis, and the walls are treated as coffered ceilings. A deep ovolo shaped cornice is used to trim the bays perimeter; the vertical faces of the beams and the ceiling-wall intersection. The underside of the beams is clad with honed granite. Non original light fixtures are centered within the three larger coffers.

LOCATION: Exterior of building, 11th Street and 12th Street entrance porticos

MATERIALS:
- Vinalhaven, Maine granite
- Puzzolan cement mortar joints

FINISHES:
- Dressed/ Honed: *Granite elements*

SIGNIFICANCE:
- Granite: Original
- Mortar: Original with some re pointing

ALTERATIONS:
- Various spot repairs
- Several mortar re-pointing campaigns
- Cleaning

CONDITION:
- General good condition
- General soiling from environmental pollutants

CHARACTER-DEFINING FEATURES:

CHARACTER-DEFINING FEATURES:
- All ornamental elements: *Material, finish, color, size, carving pattern*
- Mortar joints: *Type of mortar, joint width, color and profile*
- Massing: *configuration, proportions and spatial relationship of the composition's elements*

FIGURE 73: 12th Street Portico Ceiling, 2012. Photo Courtesy OLBN Inc.

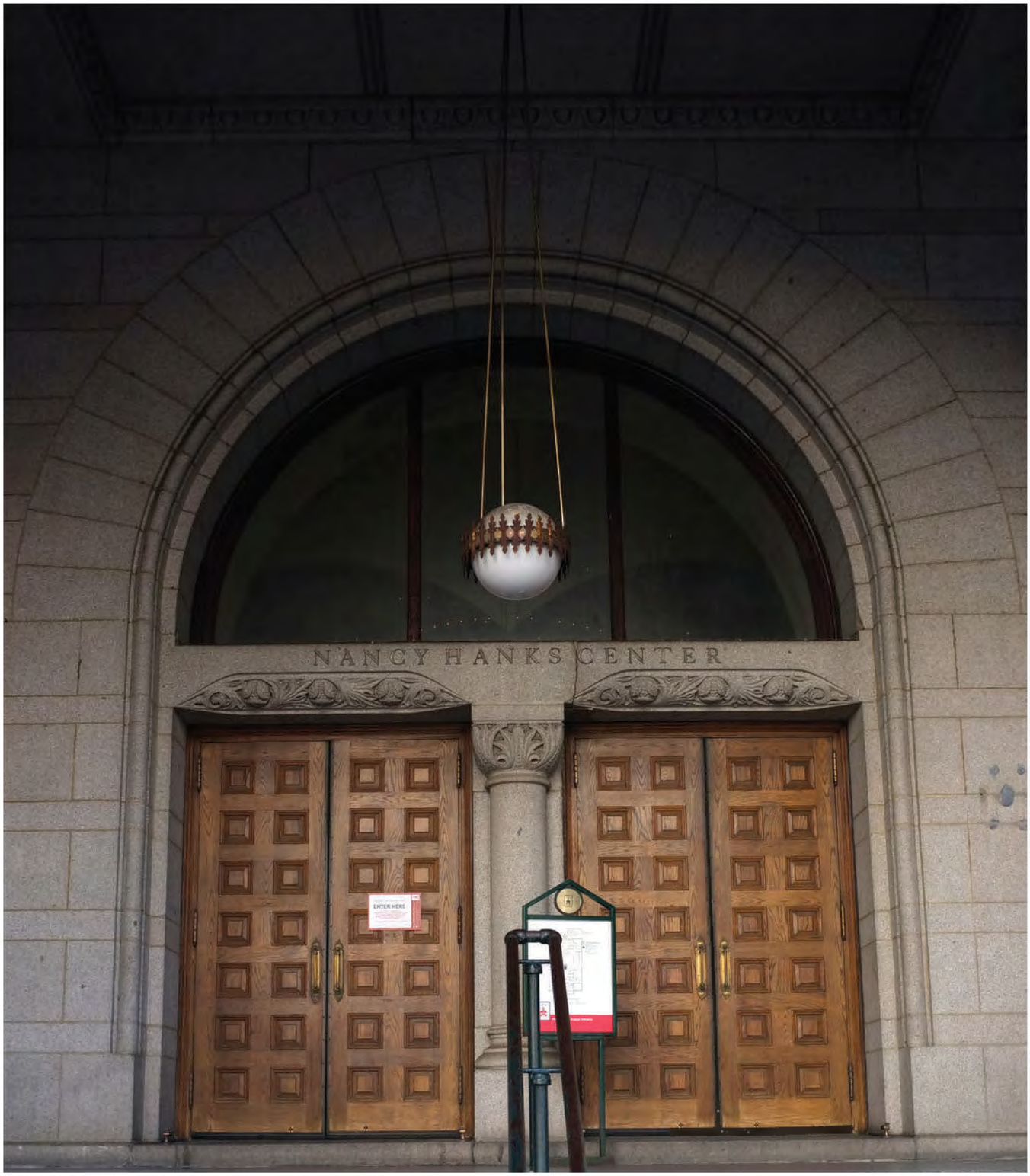


FIGURE 74: Pennsylvania Avenue Central Door Assemblies, 2012. Photo Courtesy OLBN Inc.

5.0 Pennsylvania Avenue Entrance Assemblies — Zone 1

DESCRIPTION: The main exterior door assembly at the Pennsylvania Avenue entrance portico comprises several parts: two sets of double-leaf wood panelled doorways separated by an engaged column, a substantial arched transom above the whole, separated by a carved lintel.

The Northeast and Northwest exterior door assemblies at the Pennsylvania Avenue entrance portico comprises several parts: one pair of double-leaf wood panelled doorways with sidelights in each archway, a substantial leaded glass arched transom above the whole, separated by a carved lintel.

The four sets of double doors were replaced in kind during the 1979 renovation project, replacing the 1960's aluminium and glass store front units, in place at the time of the renovation project. Originally, there were screen doors as well.

The pseudisodomum pattern of stonework wrapping the base of the building continues within the entrance porticos and turning into the intrados of each entrance doorway arch. The stonework here is honed.

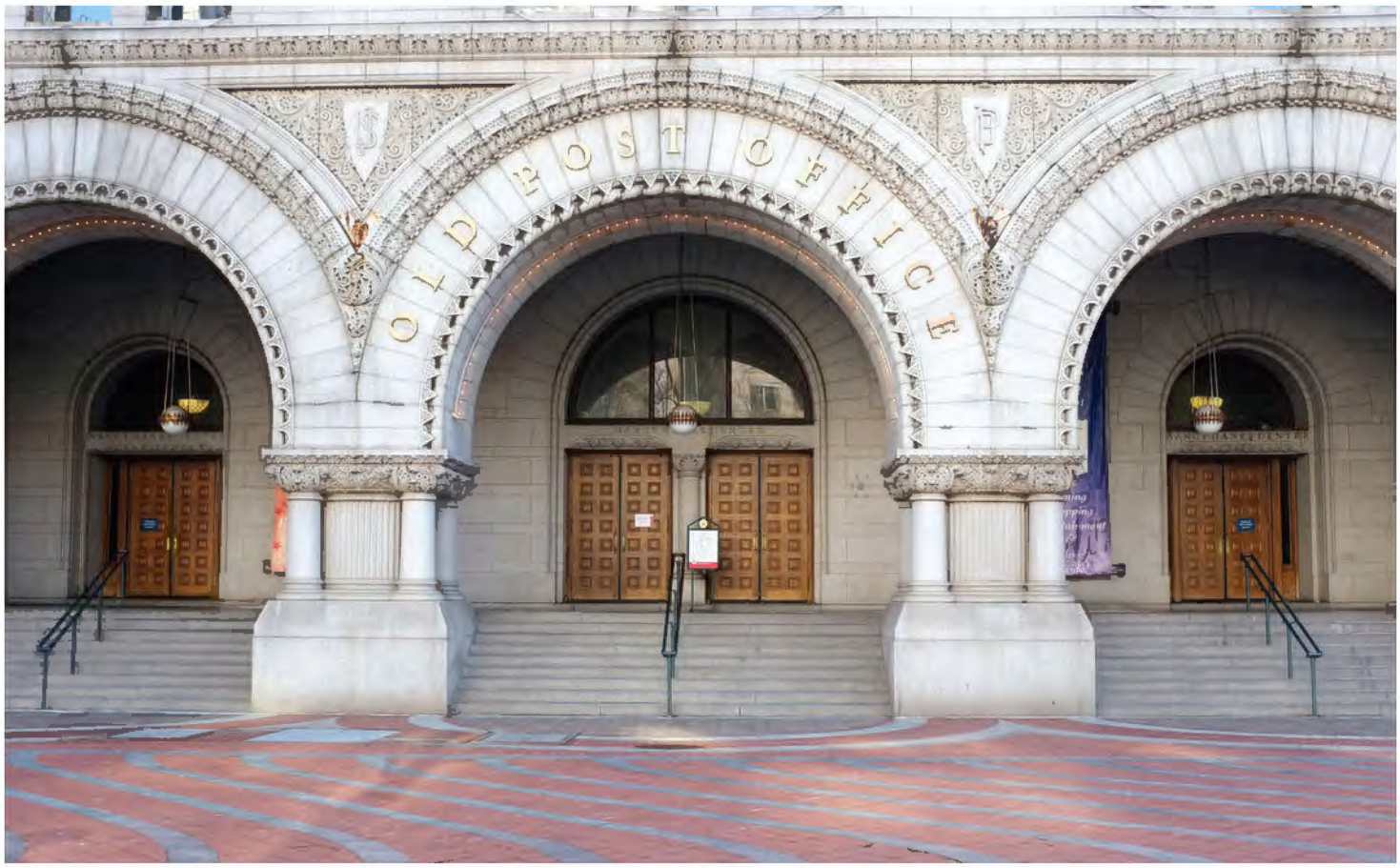


FIGURE 75: Pennsylvania Avenue Door Assemblies, 2012. Photo Courtesy OLBN Inc.

FIGURE 76: Pennsylvania Avenue Central Door Assemblies, 2012. Photo Courtesy OLBN Inc.

5.1 Central Entrance Door Assembly — Zone 1

DESCRIPTION: The door leaves contain fourteen square raised panels each. The panels are arranged evenly on the door leaf.

LOCATION: Exterior of building, Pennsylvania Avenue Central entrance doorway

MATERIALS:
- Mahogany: Frame
- Oak, flat cut: Door leaves
- Bronze / Brass: Hardware

FINISHES:
- Oak: medium stain
- Bronze / Brass: Polished

SIGNIFICANCE:
- Frame: Original
- Door leaves: Not Original
- Hardware: Not Original

ALTERATIONS:
- Door leaves replaced

CONDITION:
- Moderate to severe wear and impact damage to wood surfaces, particularly at the base.
- Some staining from environmental pollutants.

CHARACTER-DEFINING FEATURES: • Frame

NONCONTRIBUTING ELEMENTS:
- Door leaves
- Hardware

5.2 Central Entrance Arched Transom Assembly — Zone 1

DESCRIPTION: The arched transom of the Pennsylvania Avenue entrance portico central doorway is framed in mahogany and features clear glass. Originally, the transom would have featured lead came glasswork in a diamond pattern to coordinate that of the subsequent arched transoms.

LOCATION: Exterior of building, Pennsylvania Avenue central entrance door

MATERIALS:
- Mahogany, flat cut : Frame
- Glass

FINISHES:
- Mahogany: medium stain
- Glass: clear

SIGNIFICANCE:
- Mahogany: Original
- Glass: Not Original

ALTERATIONS:
- Glass replaced.

CONDITION:
- Minor severe wear and impact damage.
- Some staining from environmental pollutants.

CHARACTER-DEFINING FEATURES: • Frame

NONCONTRIBUTING ELEMENTS: • Glass

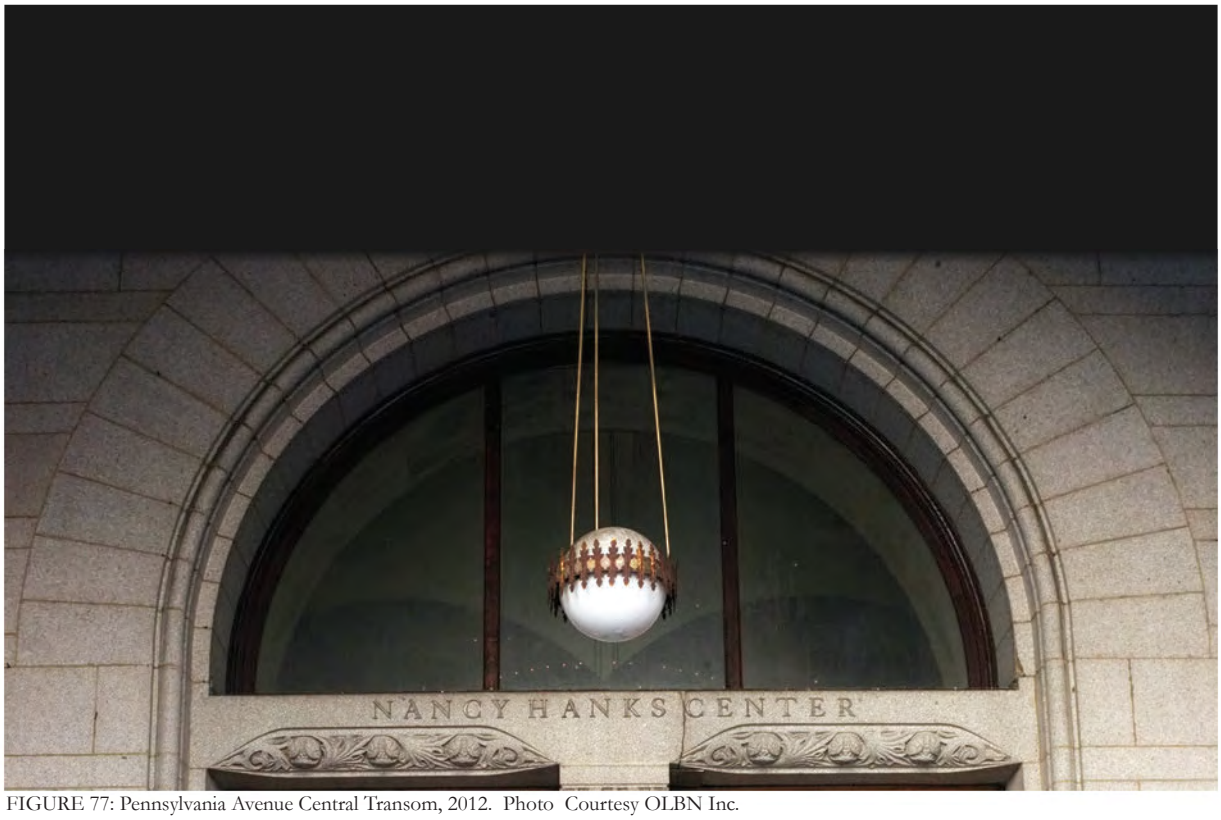


FIGURE 77: Pennsylvania Avenue Central Transom, 2012. Photo Courtesy OLBN Inc.

DESCRIPTION: The door leaves contain fourteen square raised panels each. The panels are arranged evenly on the door leaf.

LOCATION: Exterior of building, Pennsylvania Avenue Northeast & Northwest entrance doorways

MATERIALS:
- Mahogany: Frame
- Oak, flat cut: Door leaves
- Bronze / Brass: Hardware

FINISHES:
- Oak: medium stain
- Bronze / Brass: Polished

SIGNIFICANCE:
- Frame: Original
- Door leaves: Not Original
- Hardware: Not Original

ALTERATIONS:
- Door leaves replaced during the 1979 Rehabilitation project

CONDITION:
- Moderate to severe wear and impact damage to wood surfaces, particularly at the base.
- Some staining from environmental pollutants.

CHARACTER-DEFINING FEATURES:
- Frame

NONCONTRIBUTING ELEMENTS:
- Door leaves
- Hardware

FIGURE 78: Detail of Pennsylvania Avenue NW Door, 2012. Photo Courtesy OLBN Inc.

FIGURE 79: Pennsylvania Avenue NE & NW Door and Sidelights, 2012. Photo Courtesy OLBN Inc.

5.4 NE & NW Entrance Door Sidelights — Zone 1

DESCRIPTION: The Pennsylvania Avenue east and west entrance doors are flanked by sidelights. The sidelights contain a single piece of glass. Originally, they would have featured lead came glasswork in a diamond pattern to coordinate with glasswork on subsequent sidelights and transoms.

LOCATION: Exterior of building, Pennsylvania Avenue Northeast & Northwest entrance doorways

MATERIALS:
- Mahogany: Frame
- Glass

FINISHES:
- Frame: Medium stain
- Glass: clear

SIGNIFICANCE:
- Frame: Original
- Glass: Not Original

ALTERATIONS:
- Glass installed during the 1979 Rehabilitation project

CONDITION:
- Moderate to severe wear and impact damage to wood surfaces, particularly at the base.
- Some staining from environmental pollutants.

CHARACTER-DEFINING FEATURES: • Frame

NONCONTRIBUTING ELEMENTS: • Glass

FIGURE 80: Detail of Pennsylvania Avenue NW Door Sidelight Sill, 2012. Photo Courtesy OLBN Inc.

5.5 NE & NW Entrance Door Transoms Assemblies — Zone 1

DESCRIPTION: The upper, arched transom is framed in oak and features lead came glass-work, in alternating three rows of diamond pattern with one of elongated hexagons. The transom is divided into three sections.

LOCATION: Exterior of building, Pennsylvania Avenue Northeast & Northwest entrance doorways

MATERIALS:
- White Oak: Frame
- Leaded Glass

FINISHES:
- Frame: Medium stain
- Glass: Leaded

SIGNIFICANCE:
- Frame: Original
- Glass: Original

ALTERATIONS:
- None known

CONDITION:
- Moderate to severe wear and impact damage to wood surfaces, particularly at the base.
- Some staining from environmental pollutants.

CHARACTER-DEFINING FEATURES: • The entire composition and all elements

FIGURE 81: Pennsylvania Avenue NW Transom, 2012. Photo Courtesy OLBN Inc.

6.0 11th Street & 12th Street Entrance Assemblies — Zone 1

DESCRIPTION: The exterior door assemblies at the 11th Street and 12th Street entrances comprise several parts: double-leaf wood panelled doors, flanking sidelights, and an upper and lower transom separated by a carved lintel.

The pseudisodomum pattern of stonework wrapping the base of the building continues within the entrance porticos and turning into the intrados of each entrance doorway arch. The stonework here is honed.

Six sets of double doors were replicated in kind during the 1979 renovation project, replacing the 1960's aluminium and glass store front units, in place at the time of the renovation project. Originally, there were screen doors as well.

FIGURE 82: 11th Street Central Door & Sidelights, 2012. Photo Courtesy OLBN Inc.

6.1 Entrance Doors Assemblies — Zone 1

DESCRIPTION: The door leaves contain eight square raised panels each. The panels are arranged in groupings of four, separated by a central square pane of glass.

LOCATION: Exterior of building, 11th Street and 12th Street entrances

MATERIALS:
- Mahogany: Frame
- Oak, flat cut: Door leaves

FINISHES:
- Oak: medium stain

SIGNIFICANCE:
- Frame: Original
- Door leaves: Not Original

ALTERATIONS:
- Door leaves replaced during the 1979 Rehabilitation project

CONDITION:
- Moderate to severe wear and impact damage to wood surfaces, particularly at the base.
- Some staining from environmental pollutants.

CHARACTER-DEFINING FEATURES: • Frame

NONCONTRIBUTING ELEMENTS: • Door leaves

FIGURE 83: 12th Street Door Assembly, 2012. Photo Courtesy OLBN Inc.

6.2 Entrance Door Sidelights — Zone 1

DESCRIPTION: The 11th Street and 12th Street entrance doors are flanked by sidelights. The sidelights feature a diamond pattern of lead came glasswork, set above a wood base board, dado and sill.

LOCATION: Exterior of building, 11th Street and 12th Street entrance doors

MATERIALS:
- White Oak: Frame
- Leaded Glass

FINISHES:
- Frame: Medium stain
- Glass: Leaded

SIGNIFICANCE:
- Frame: Original
- Glass: Original

ALTERATIONS:
- None known

CONDITION:
- Moderate to severe wear and impact damage to wood surfaces, particularly at the base.
- Some staining from environmental pollutants.

CHARACTER-DEFINING FEATURES

- The entire composition and all elements

FIGURE 84: 12th Street Sidelight, 2012. Photo Courtesy OLBN Inc.

6.3 Entrance Door Lower Transom — Zone 1

DESCRIPTION: The transom is divided into three major sections. The central section maintains the width of the double-leaf door below as the jambs extend upward until they meet with the granite lintel above. The flanking sections of the transom maintain the narrow profile of the sidelights. The central section is further divided into five segments by mullions, rendered as columns. Resting upon each column mullion are the arched heads of these five segments, creating an arcade motif. The three sections of the transom all feature lead came glasswork, in coordinating diamond pattern to that of the sidelights. Wood jamb and header surround the entire composition, abutting the adjoining granite stonework.

LOCATION: Exterior of building, 11th Street and 12th Street entrance doors

MATERIALS:
- White Oak: Frame
- Leaded Glass

FINISHES:
- Frame: Medium stain
- Glass: Leaded

SIGNIFICANCE:
- Frame: Original
- Glass: Original

ALTERATIONS:
- None known.

CONDITION:
- Insignificant wear and impact damage.
- Some staining from environmental pollutants.

CHARACTER-DEFINING FEATURES:

- The entire composition and all elements

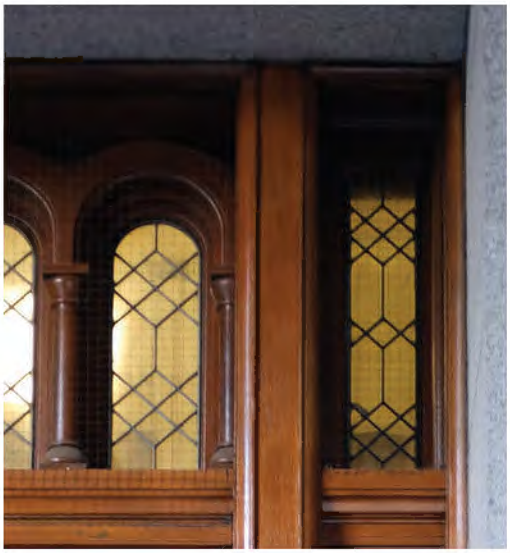


FIGURE 85: Detail of 11th Street Door Lower Transom, 2012. Photo Courtesy OLBN Inc.

FIGURE 86: 11th Street Door Lower Transom, 2012. Photo Courtesy OLBN Inc.

6.4 Entrance Door Upper Transoms — Zone 1

DESCRIPTION: The upper, arched transom is framed in oak and features lead came glass-work, in coordinating diamond pattern to that of the sidelights and transom.

MATERIALS:
- White Oak: Frame
- Leaded Glass

FINISHES:
- Frame: Medium stain
- Glass: Leaded

SIGNIFICANCE:
- Frame: Original
- Glass: Original

ALTERATIONS:
- None known

CONDITION:
- Moderate to severe wear and impact damage to wood surfaces, particularly at the base.
- Some staining from environmental pollutants.

CHARACTER-DEFINING FEATURES:

- The entire composition and all elements

FIGURE 87: 11th Street Door Upper Transom, 2012. Photo Courtesy OLBN Inc.

7.0 Exterior Windows

The configuration of the windows at the Old Post Office Building remains, in its vast majority, as originally constructed, described in Chapter III section B, "Fenestration." Most of the original windows remain in place, grouped as they were at the time of their installation.

During the 1979 renovation project, 10 of the basement level windows units were replaced by doors. Numerous basement window sashes have also been replaced with framed louvers for ventilation purposes.

Above the basement level, minor modifications of the windows might have occurred, such as making transom inoperable. Regardless those minor interventions, the configuration of the window groupings has not been affected.

There are approximately 1,130 exterior window units of various shapes and sizes across the four exterior elevations of the building. The window sash, jamb, and exterior trim stock of all exterior windows are pine. The interior stop moulding, casing, and stools are white oak. There are double-hung, casement, pivoted and fixed units. All the sashes contain a single glass pane, held in place with glazing putty.

The windows' masonry openings size and shape are described in detail in Sections 1.0 to 2.11 of this Chapter and section.

The type of windows within the openings are as follows:

Basement	North:	Paired /Casement
Basement	South, East & West:	Paired /Double hung
1st Floor	All Elevations:	Paired /Double hung
	Turret:	Four small fixed panes aligned vertically
Mezzanine	All Elevations:	Pivoting Inwards / Fixed
	Turret:	Two fixed frames, all aligned vertically.
2nd Floor	All Elevations:	Paired /Double hung
	Turret:	Three fixed frames, aligned vertically
3rd Floor	All Elevations:	Paired /Double hung
	Turret:	Fixed, rectangular windows with square transoms

4th Floor	All Elevations:	Paired /Double hung
	Turret:	Fixed, rectangular windows with square transoms
5th Floor	All Elevations:	Left window: casement lower sash and a fixed upper sash Center window: double-hung frame with pivoted transom Right window: casement lower sash and a fixed upper sash
	Turret:	Fixed, rectangular windows surmounted by square transoms
6th Floor	All Elevations:	Two-over-two, double-hung frames
	Turret:	Fixed, rectangular windows
7th Floor	All Elevations:	Casements with round transoms above
	Turret:	Fixed, rectangular windows
8th Floor	All Elevations:	Paired /Double hung with upper, pivoting transoms
	Turret:	Fixed, rectangular windows

A window appendix has been included in this report, consisting of the 1978 window survey, prepared at the time of the rehabilitation project. The appendix consists of building elevations and the 1979 window schedule.

FIGURE 88: C Street 5th floor Windows, 2012. Photo Courtesy OLBN Inc.

FIGURE 89: 12th and C Streets, 2012. Photo Courtesy OLBN Inc.

7.1 Windows All Elevations — Zone 1

LOCATION: Exterior of the building all elevations.

MATERIALS:
- Pine: Frames, sashes and sills
- Oak : Interior casing
- Glass: All sashes from 1st floor to 9th floor
- Aluminium: Basement framed louvers

FINISHES:
- Pine frames and sashes: painted
- Oak interior casing: painted / oil or varnish
- Glass: clear
- Aluminium framed louvers: painted

SIGNIFICANCE:
- Pine frames and sashes: Original
- Oak interior casing: Original
- Glass: Original and replaced
- Aluminium framed louvers: Not Original

ALTERATIONS:
- Repainting of sashes and sills
- Replacement of window panes when needed
- Installation of interior storm windows
- Installation of aluminium framed louvers

CONDITION:
- Typical cases of exterior wear and impact damage.
- Some staining from environmental pollutants.
- Moderate to severe degradation of painted surfaces on sashes and sills.
- A case by case evaluation is needed to accurately assess the condition.

CHARACTER-DEFINING FEATURES:

- The entire window assembly composition and all its elements

NONCONTRIBUTING ELEMENTS:

- Interior storm window glass
- Interior paint finish
- Awnings
- Aluminium framed louvers

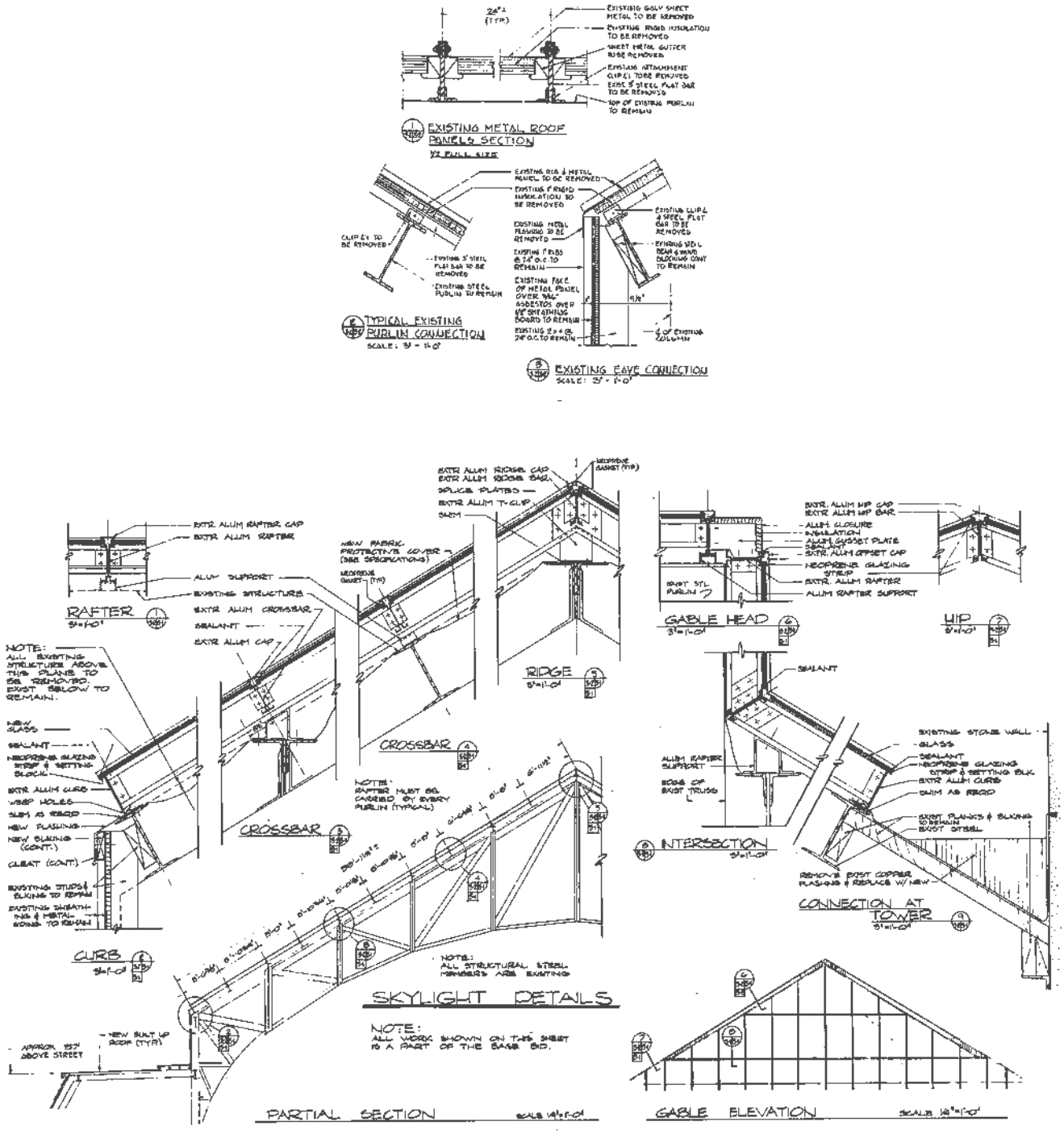


FIGURE 90: Skylight renovations, 1979. Image Courtesy of GSA-NCR Technical Resource Center, Microfiche Drawing Files

8.0 Skylight — Zone 1

LOCATION: Roof

MATERIALS:
- Steel: Skylight Frame Structure
- Aluminium: Skylight assembly frame; Skylight assembly trim; Screen
- Clear Glass: Skylight Assembly Glazing
- Sheet Metal: Clerestory windows cover siding panels

FINISHES:
- Steel: Painted
- Aluminium: Natural & Anodized
- Sheet Metal

SIGNIFICANCE:
- Skylight Frame Structure: Original
- Skylight Assembly Frame: Not Original
- Clerestory windows cover siding panels: Not Original

ALTERATIONS:
- Skylight Frame Structure: Cleaned and repainted during the 1979 renovation
- Skylight Assembly Frame: Installed during the 1979 renovation; Repairs in 1988
- Skylight Assembly Glazing: Installed during the 1979 renovation; Repairs in 1988

CONDITION:
- Presents failure

CHARACTER-DEFINING FEATURES:

- Skylight Frame Original Structure, size & shape of glazed element covering the cortile, glazing pattern

NONCONTRIBUTING ELEMENTS:

- Skylight Assembly (aluminium frame & glass)
- Siding panels covering ventilator windows

9.0 Exterior Metals — Zone 1

Several types of metal features and elements are found throughout the exterior of the Old Post Office, cast into the following list of architectural elements:

⚜ **Brass & bronze :** Building entrances' door hardware; restaurant's store front door frames accessing the Pennsylvania Avenue Portico.

⚜ **Cast & Wrought Iron:** Moat railing, basement window guards; various exterior flag holders; staircases railing; drainage pipes.

⚜ **Copper:** Roof ridges, finials and flashing; roofing; rain water drainage pipes; scuppers and gutter lining.

⚜ **Steel:** Building structural system south girders; skylights frame; roof snow guards; gutter lining; roof guardrails, siding and flashing; staircases railing.

⚜ **Aluminum:** Skylights glazing frames.

9.1 Entrance Door Hardware — Zone 1

DESCRIPTION: The entrance doors are hung with a pair and a half of butt hinges per leaf. The hinges feature ball finials. The handles have been removed from the Pennsylvania Avenue NE & NW doors, since currently they are used as exits only. Face mounted dead bolts can be seen in the 11th and 12th Street doors.

The handles consist of a reeded colonette pulls, with floral cluster knob end caps. The pull is without latch. The tall, narrow back plate features a palmette anthemion terminating the top and bottom both. The edge is rendered with a reed and ribbon motif.

LOCATION: Pennsylvania Avenue Portico entrances
11th Street and 12th Street Porticos entrances

MATERIALS: • Bronze / Brass: Hardware

FINISHES: • Bronze / Brass: Polished

SIGNIFICANCE: • Hardware: Not Original

ALTERATIONS: • Door leaves replaced during the 1979 Rehabilitation

CONDITION: •.Mechanical impact resulting in dents, pits and scratch
• Some staining from environmental pollutants.
• Tarnish

NONCONTRIBUTING ELEMENTS: • Hardware

FIGURE 91: Building Hardwares, 2012. Photo Courtesy OLBN Inc.

FIGURE 92: Building Hardwares, 2012. Photo Courtesy OLBN Inc.

9.2 Moat Walls and Railings

DESCRIPTION: Robust cast iron pipe moat railings with two horizontal runs, supported by iron posts. Each post is accented with a round finial. The posts are mounted to as solid granite base, rounded at each edge. The railings terminate at the quarry faced granite walls of the building. Originally located at the north side of the east and west facades, those of the east wall have been relocated to the southern half of the west wall to allow for door openings.

LOCATION: Exterior of building, all facades

MATERIALS:
- Cast Iron
- Vinalhaven, Maine, granite

FINISHES:
- Cast Iron: painted, green
- Granite: honed

SIGNIFICANCE:
- Cast Iron: Original
- Vinalhaven, Maine, granite: Original

ALTERATIONS: • Openings added by removing granite base and interrupting metal railings; additional railings added to match original. Railings possibly repainted.

CONDITION:
- Visible deterioration of paint.
- Cases of rust.
- Some staining from environmental pollutants.
- Parts of granite base cracked and missing.

CHARACTER-DEFINING FEATURES:

- The entire composition and all elements
- All Vinalhaven, Maine granite
- All cast Iron

FIGURE 93: Moats and Railings 12th Street, 2012. Photo Courtesy OLBN Inc.

9.3 Ground Floor Window Grilles — Zone 1

DESCRIPTION: The ground level exterior windows either terminate at the street level as on the north facade, or they extend down past the street into window wells as on the east and west facades. In both cases, the openings are guarded by iron grilles of vertical bars with curled ends, mounted to crossbars that connect to iron inserts within the granite.

LOCATION: Exterior of building, all facades

MATERIALS: • Wrought Iron

FINISHES: • Painted, black

SIGNIFICANCE: • Wrought Iron: Original

ALTERATIONS: • Possibly repainted.

CONDITION: • Visible deterioration of paint.
• Cases of rust.

CHARACTER-DEFINING FEATURES • Wrought Iron
• The entire composition and all elements

FIGURE 94: North Elevation Basement Window Guard, 2012. Photo Courtesy OLBN Inc.

9.4 Stair Railings — Zone 1

DESCRIPTION: Powder-coated Pipe railings have been installed on the porticos' staircases to meet code. The same type of railing has been used for the concrete stairs that lead to the new basement fire doors.

LOCATION: Pennsylvania Avenue Portico entrances
11th Street and 12th Street Porticos entrances

MATERIALS: • Steel

FINISHES: • Painted, dark green

SIGNIFICANCE: • Steel: Not Original

ALTERATIONS: • Installed during the 1979 Rehabilitation project

CONDITION: • Visible deterioration of paint.
• Cases of rust.

NONCONTRIBUTING ELEMENTS: • The entire composition and all elements

FIGURE 95: North Portico Staircase Railing, 2012. Photo Courtesy OLBN Inc.

9.5 Loading Dock Truss and Bracing — Zone 1

DESCRIPTION: The only remaining original element of the loading dock area. The truss spans from turret to turret, on riveted steel braces. The truss is detailed with cast iron scroll-work, which is still visible from the exterior plaza today, though has since been covered over with clear glass to maintain enclosure for the interior entrance lobby.

LOCATION: Exterior of building, south facade

MATERIALS:
- Wrought Iron
- Steel

FINISHES:
- Painted

SIGNIFICANCE:
- Wrought Iron: Original
- Steel: Original

ALTERATIONS:
- Possibly repainted.

CONDITION:
- Visible deterioration of paint.
- Cases of rust.

CHARACTER-DEFINING FEATURES:

- Wrought Iron and Steel original structural member

NONCONTRIBUTING ELEMENTS:

- Loading Dock

FIGURE 96: South Elevation Truss, 2012. Photo Courtesy OLBN Inc.

FIGURE 97: South Elevation Entrance, 2012. Photo Courtesy OLBN Inc.

9.6 Restaurant Door & Frame — Zone 1

DESCRIPTION: Store-front brass and glass doors, set in a heavy steel frame were added during the 1979 renovation project to enter and exit the restaurants without going through the building. The two sets of double door are accessed from either tend of he Pennsylvania Avenue entrance portico

LOCATION: Pennsylvania Avenue portico

MATERIALS:
- Brass Door frames
- Steel Opening structure
- Glass

FINISHES:
- Painted

SIGNIFICANCE:
- Not Original

ALTERATIONS:
- Installed during the 1979 renovation

CONDITION:
- Dirt
- Moderate wear and impact damage.

NONCONTRIBUTING ELEMENT

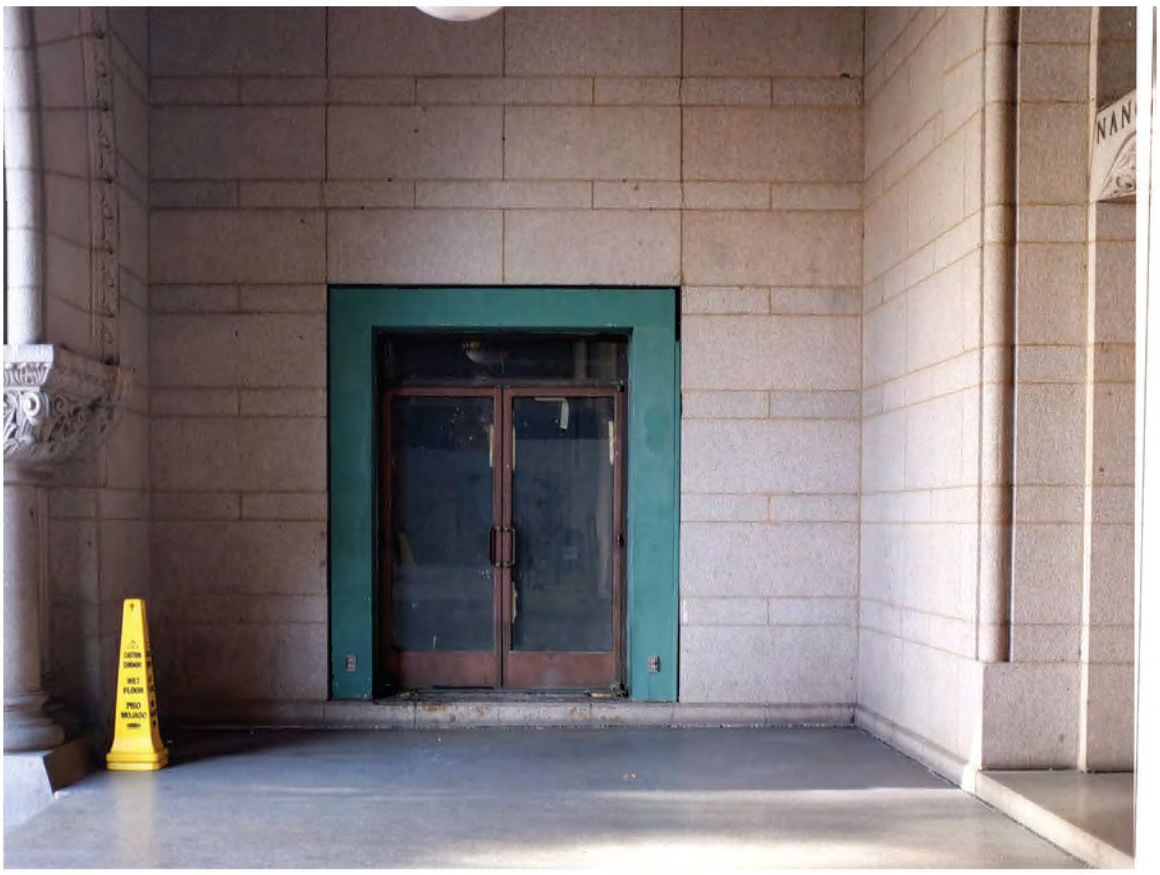


FIGURE 98: Pennsylvania Avenue Portico Restaurant Entrance, 2012. Photo Courtesy OLBN Inc.

9.7 Roof Snow Guards

DESCRIPTION: To protect pedestrians from melting ice and snow, metal guards were installed between every other slate tile, and staggered between rows of tile. The pieces are small and visually discreet.

LOCATION: Exterior of building, hipped roof surfaces

MATERIALS: • Steel

FINISHES: • Powder-coated

SIGNIFICANCE: • Steel: Not Original

ALTERATIONS: • Various guards may have been replaced.

CONDITION: • Expected wear and impact damage.

NONCONTRIBUTING ELEMENT

FIGURE 99: Snow Guards, 2012. Photo Courtesy OLBN Inc.

9.8 Flag Holders — Zone 1

DESCRIPTION: Wrought iron flag holders remain mounted in the granite window openings directly above the Pennsylvania Avenue, N.W. entrance portico. There are three in total; each in the center window of its triplet grouping of windows, allowing flags to have aligned above each archway of the entrance portico.

The holders are in two pieces: a spandrel piece connected to either side of the window opening, and a base piece centered in the window sill to anchor the flag in place.

LOCATION: Exterior of building, north facade, second floor windows

MATERIALS:
- Iron

FINISHES:
- Painted, white

SIGNIFICANCE:
- Iron: Not Original

ALTERATIONS:
- None known.

CONDITION:
- Heavy deterioration of paint.
- Significant rust.

NONCONTRIBUTING ELEMENT

FIGURE 100: Pennsylvania Avenue Abandoned Flag Holde 2nd Floor, 2012. Photo Courtesy OLBN Inc.

9.9 Roof Copper Ridge Flashing and Finials — Zone 1

DESCRIPTION: The roof ridge of each pavilion is clad in copper sheathing. Laid in three deep courses, the corners of each ridge are marked with a copper fleur-de-lis finial, to coordinate with those found on the turret roofs and dormer window gables.

LOCATION: Exterior of building, pavilion roof ridges

MATERIALS:
- Copper

FINISHES:
- Oxidization / patina

SIGNIFICANCE:
- Copper: Original

ALTERATIONS:
- Pressure cleaned, 1979 renovation

CONDITION:
- Copper has oxidized over time.
- Moderate wear and impact damage.
- Some staining from environmental pollutants.

CHARACTER-DEFINING FEATURES

- The entire composition and all elements
- Copper

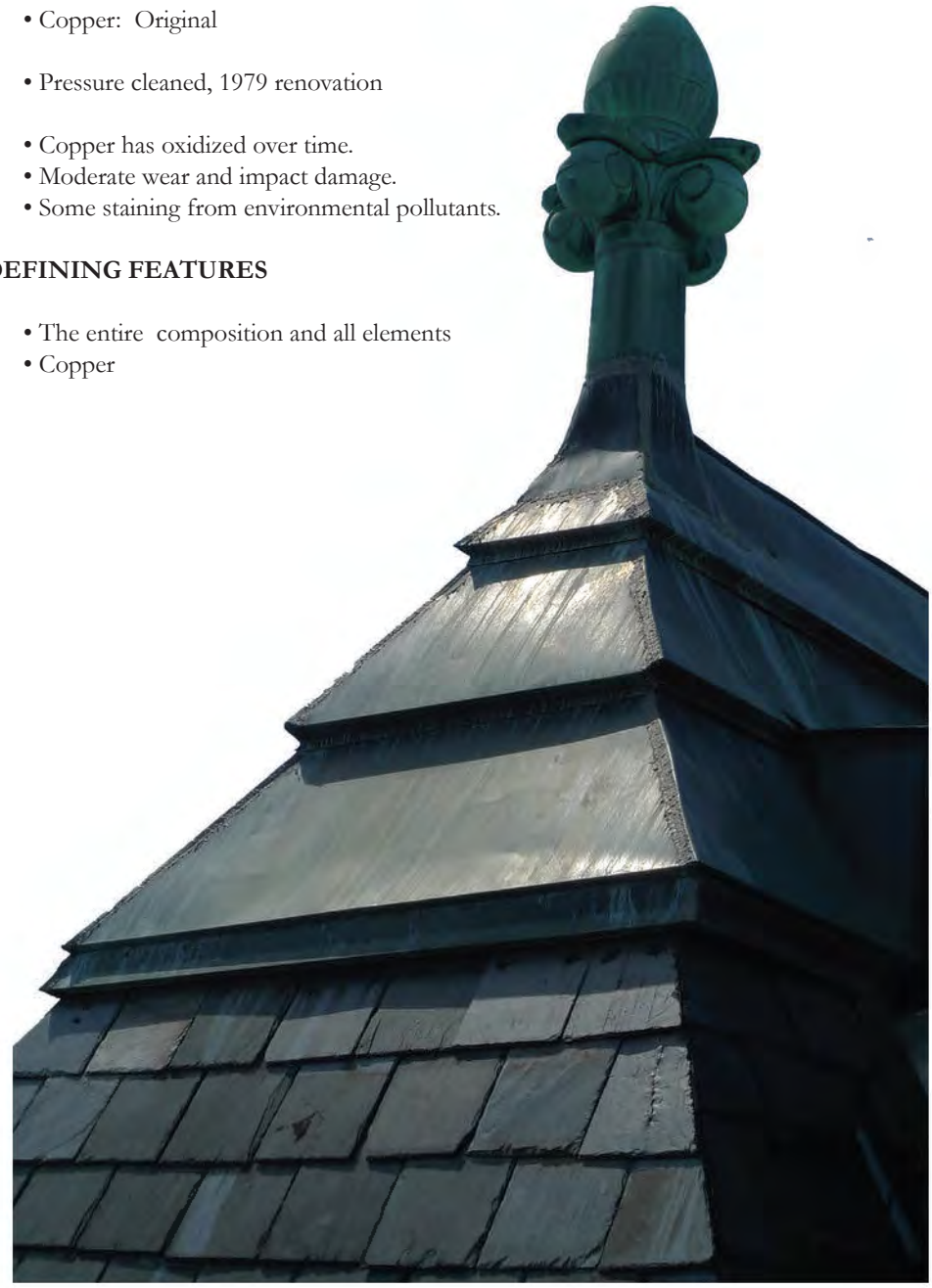


FIGURE 101: Copper Finial, 2012. Photo Courtesy OLBN Inc.

*Denotes an architectural feature or fabric that is not original or within the period of significance, but that was replaced in kind. This refers to features that have been fully or partially replaced, as well as replications that match still-extant originals. These features are understood as contributing to the historic character of the building, despite being replicated or installed after the building's period of significance

FIGURE 102: Clock, 2010. Photo Courtesy T. McDowell

10.0 Clock — Zone 1

DESCRIPTION: The clock features an opaque glass face with wooden hour and minute hands painted black. The hour hand's counterweight is decorated with a silver crescent moon, the minute hand with a golden sun. The hands rotate on a drive shaft painted gold. The 1/4" thick aluminium black-painted numerals of the face are set in the gaps of the radiating iron structural frame. The frame is painted white. Most major components of the clock are not original, but have been replaced in kind.

LOCATION: 12th and 13th floors of clock tower, all four facades

MATERIALS:
- Iron
- Steel
- Aluminium
- Wood
- Glass

FINISHES:
- Iron, steel, aluminium and wood: painted or powder-coated
- Glass: opaque frosting

SIGNIFICANCE:
- Iron: Original
- Steel: Not Original
- Aluminium: Not Original
- Wood: Not Original
- Glass: Not Original

ALTERATIONS:
- Numerals replaced (1982)
- Frame cleaned and repainted (2011)
- Glass facing and wood hands replaced (2011)

CONDITION:
- The clock has been recently restored, thus it does not present any deficiencies.

CHARACTER-DEFINING FEATURES

- The entire composition and all its elements*

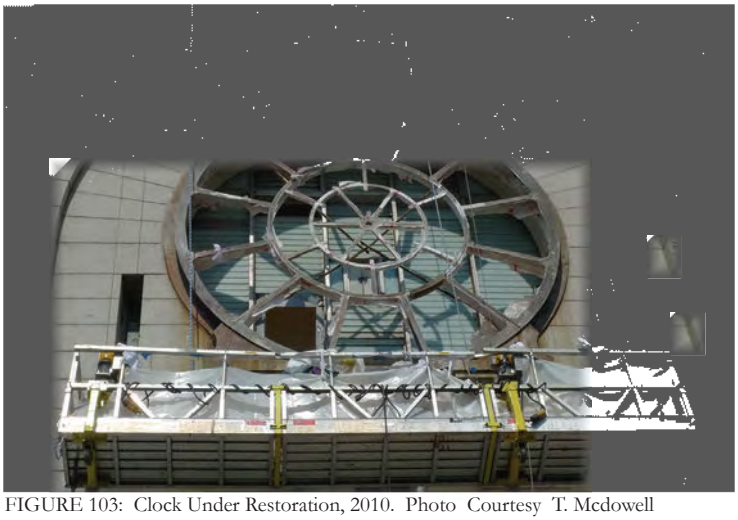


FIGURE 103: Clock Under Restoration, 2010. Photo Courtesy T. Mcdowell

FIGURE 104: Roof, 2006. Photo Courtesy T. McDowell

(All letters in reply to official communications must refer to initial in upper right hand corner.)

Treasury Department,

Office of the Supervising Architect,

Washington, D. C., January 18,1896.

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Superintendent,
Post Office,
Washington, D.C.

Sir:

I forward you under separate cover samples of Peach Bottom roofing slate,and tarred felt,which have been approved for use under the contract of Mr. John Peirce,for the roof covering,drainage,etc. of the building in your charge.

The samples are for the files of your office and yourguidance in accepting the materials.

Respectfully yours,

Supervising Architect.

FIGURE 105: Letter from the Supervising Architect to the Superintendent of Construction, January 18, 1898. Image Courtesy of the National Archives and Record Administration, Cartographic and Architectural Records, College Park, MD, Record Group 121

11.0 Slate Roof Tiles

DESCRIPTION: The roofing material of all hipped roofs of the Old Post Office building is believed to be Buckingham slate, from Virginia. However, a letter dated January 18th,1896 from the Supervising Architect, William Martin Aiken, to the Superintendent of Construction could lead us to think that Peach Bottom slate from Pennsylvania could have been used. It is lapped in pieces twelve to fourteen inches in width and exposed by roughly twelve inches. Each piece is roughly one-quarter inch thick. Ridges have the added protection of copper sheathing to assist in water infiltration prevention. The corner pavilions feature tall hipped roofs, that rise to a ridge. Whereas the intermediate roof lines rise shy of that level, to a flat roof.

LOCATION: Exterior of building, hipped roof surfaces

MATERIALS: • Buckingham, Virginia slate

FINISHES: • Natural

SIGNIFICANCE: • Slate: Original

ALTERATIONS: • Some tiles replaced over time.

CONDITION: • Some staining from environmental pollutants.

CHARACTER-DEFINING FEATURES

- All slate elements: *Size of the tiles, color and profile*
- Patterns: *Laying pattern, laps, joints*
- Massing: *configuration, proportions and spatial relationship of the composition's elements*

12.0 Portico Signage Letters — Zone 1

DESCRIPTION: The 11th Street and 12th Street entrance porticos feature signage letters, afixed to the entablature of the main, central archway. The signage reads, "O L D P O S T O F F I C E".

The letters are deeply patinated bronze, in a Roman font. They are centered vertically within the frieze of the entablature, and spaced linearly, at far intervals, so as to utilize as much of the segment of the arch as possible.

LOCATION: Exterior of building, 11th Street and 12th Street entrance porticos central archway entablature

MATERIALS: • Bronze

FINISHES: • Patina

SIGNIFICANCE: • Bronze: Not Original

ALTERATIONS: • None known.

CONDITION: • Some staining from environmental pollutants.

NONCONTRIBUTING ELEMENT

FIGURE 106: Pennsylvania Avenue Portico Signage, 2012. Photo Courtesy OLBN Inc.

13.0 Window Awnings

DESCRIPTION: The building once had window awnings on every floor. Today, however, there only are new awnings at the first floor windows.

Built of steel frames and taught green vinyl coverings, the awnings slope at forty-five degrees down from the top of the windows at which they are located. A vertical portion of the awning, at it's bottom edge, allows for the signage, "THE PAVILION".

LOCATION: Exterior of building, first floor window openings

MATERIALS:
- Vinyl
- Steel

FINISHES:
- Vinyl: matte
- Steel: stainless

SIGNIFICANCE:
- Vinyl: Not Original
- Steel: Not Original

ALTERATIONS:
- Installed 1980's

CONDITION:
- Normal wear and impact damage.
- Some staining from environmental pollutants.

NONCONTRIBUTING ELEMENT

FIGURE 107: 11th Street Openings with Annex, 2012. Photo Courtesy OLBN Inc.

14.0 Rooftop Mechanical Equipment — Zone 3

DESCRIPTION: Various mechanical systems equipment. Located around the cortile skylight on the flat roof, being primarily concealed from street-level view by placement behind the tall hip roofs of the four corner pavilions.

LOCATION: Exterior of building, flat portion of roof

MATERIALS: • Various

FINISHES: • Various

SIGNIFICANCE: • Not Original

ALTERATIONS: • Installed and upgraded continuously.

CONDITION: • Normal wear and impact damage.
• Some staining and rusting from environmental polutants and water.

NONCONTRIBUTING ELEMENT : •All modern HVAC equipment

FIGURE 108: Roof, 2012. Photo Courtesy OLBN Inc.

15.0 11th Street Plaza — Zone 3

DESCRIPTION: The east plaza of the building is terraced, and surfaced with brown brick pavers in an interlock pattern. The plaza features tree pits and pedestrian amenities such as waste bins, benches and flagpoles. The plaza provides pedestrian access to the 11th Street entrance(s) at the first floor level, ground level, as well as to the pavilion annex and the west entrance to the IRS building.

LOCATION: East of Old Post Office building

MATERIALS:
- Brick
- Various

FINISHES:
- Various

SIGNIFICANCE:
- Brick: Not Original
- Various: Not Original

ALTERATIONS:
- Plaza renovated in 1979.

CONDITION:
- Plaza is in overall good appearance, clean and maintained well.

NONCONTRIBUTING ELEMENT :
- Brick
- Various

FIGURE 109 11th Street Plaza, 2012. Photo Courtesy OLBN Inc.

16.0 Pavilion Annex — Zone 3

DESCRIPTION: The steel and glass annex complex once housed shops, dining and entertainment for public consumption. The structure has been unoccupied for several years. The building maintains physical connections to both the Old Post Office as well as the IRS building which surrounds it.

LOCATION: East of Old Post Office building

MATERIALS:
- Steel
- Glass
- Various equipment

FINISHES:
- Various

SIGNIFICANCE:
- Steel: Not Original
- Glass: Not Original
- Various: Not Original

ALTERATIONS:
- Closed to public access.

CONDITION:
- Normal wear and impact damage on exterior.
- Some staining and rusting from environmental polutants and water.
- Interior surfaces and materials have moderate to heavy wear and damage from lack of maintenance.

NONCONTRIBUTING ELEMENT

- The entire composition and all its elements

FIGURE 110: View of the Annex from Above 2012. Photo Courtesy OLBN Inc.

Chapter V

EXISTING INTERIOR CONDITIONS

(b) (5), (b) (7)(F)

A. INTRODUCTION

The original spatial arrangement of the Old Post Office interior follows a simple parti which is consistent throughout all of the building's levels; a rectangular void carved out of a rectangular solid, flooded with light from above. The large central rectangular volume, the cortile, is defined through structural column placement and inter-columnar screen walls. The cortile maintains the same rectangular void per floor plate the entire height of the building. The building is axially divided into four quadrants. The exterior wall recesses at the building's central and cross axes, where entrance porticos carve wide voids into the facade massing. The most prominent elements of the building, the tower and the corner pavilions, determine the hierarchy of the spatial programmatic layout of all floors. The corner pavilions were intended to house the most important suites and offices, while proximity to the tower was an indication of higher status, the exception being the fifth floor Postmaster's suite located on the southeast corner of the building. The 1979 adaptive reuse project whose intent was to revitalize the severely deteriorated structure, in some respects has obscured the conceptual clarity of parts of the original design; while in others has restored it.

Upon entering the building from one of its three public entrances, Pennsylvania Avenue, 11th or 12th Streets, the clarity of the interior arrangement was experienced. Visitors as well as employees had to proceed to the right or the left of their point of entry, and circulate around the central element separated from the first floor corridors with wood and glass screens. The cortile was not revealed; only the filtering light implied its presence. The cortile's first floor was occupied by a steel and glass lay-light, which covered the old postal working room. A roof top steel and glass skylight, the size of the cortile, was the natural daylight source that passed through the lay light to the work room below. On the upper floor corridors, where the magnificent presence of the cortile could be appreciated, the perimeter walls were rhythmically punctured

to allow for natural light with large openings which varied in shape. By 1961 the building's skylight had been encased in aluminium sheeting and asbestos pads, cutting off the abundant natural daylight the glazing had provided, and lending its surface a dark and dingy appearance. During the 1979 renovation, the skylight was made functional once again, restoring the original experience.

FIGURE 3: Washington D.C. Post Office, Condition of Cortile Prior to 1979 Renovation. Image Courtesy of GSA-NCR Technical Resource Center.

In 1979, in order to support the newly introduced commercial use while the building still housed offices, access to its interior had to be altered. Although the Pennsylvania Avenue entrance remains open to the public, as it has always been, use of the 11th and 12th Street entrances is reserved for employees only. In addition, two new public entrances have been created. The first of these two entry ways replaced the old post office loading dock off C Street; the second one was placed on the northern section of the east elevation. Instead of leading the visitor to the first floor, they both enter into the basement, where a food court is located. Moreover, upon arriving in the basement the entire cortile is revealed. A substantial portion of the first floor has been removed as well as most of the lay light to create a large opening that provides the basement with natural light, transforming it into a leasable public space. A new monumental staircase connects the basement to the first floor, where a multitude of

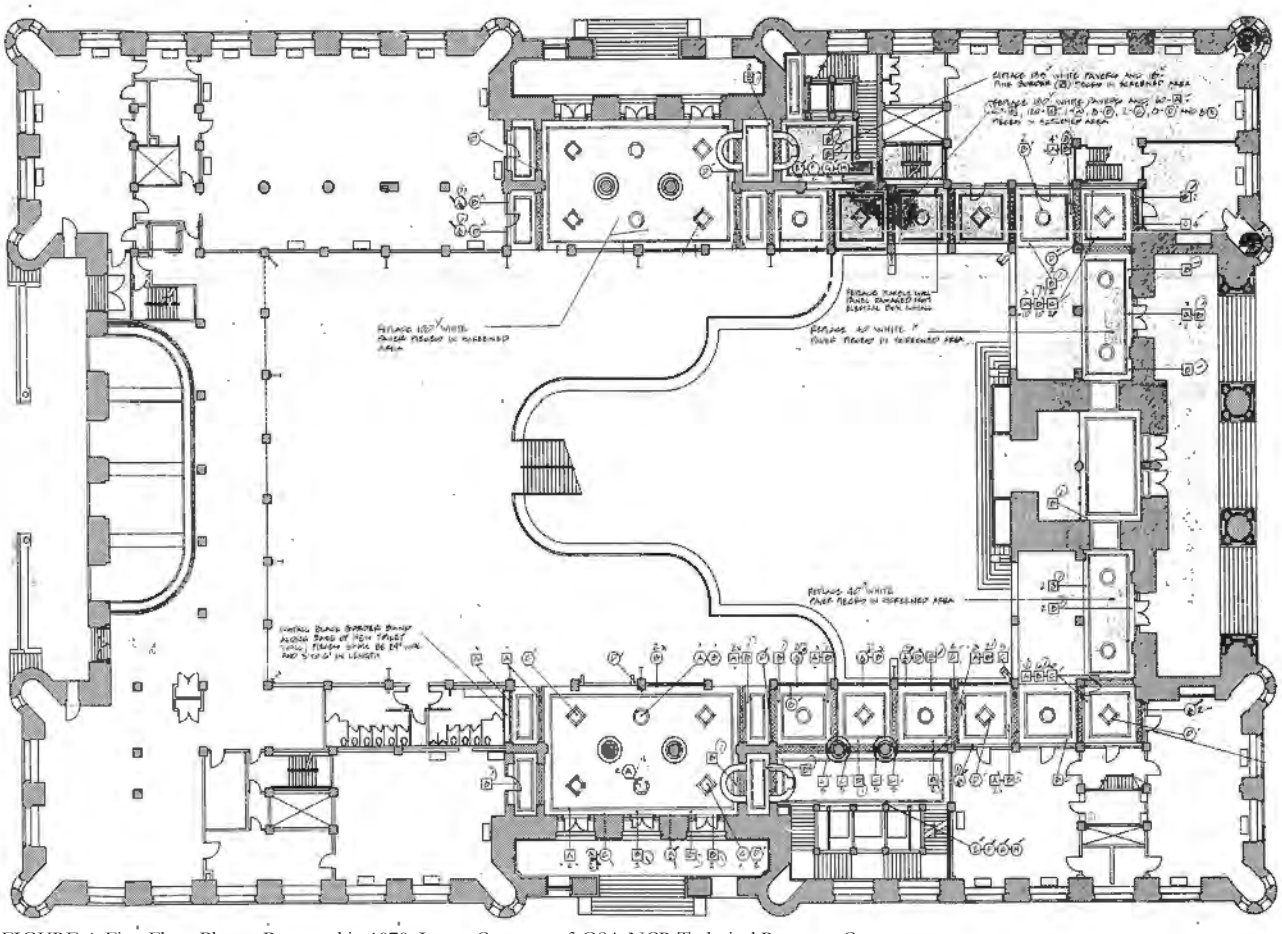


FIGURE 4: First Floor Plan as Proposed in 1979. Image Courtesy of GSA-NCR Technical Resource Center.

small pavilion-like structures occupied by shops, fill the space surrounding the new curvilinear opening. In the newly implemented scheme, the first floor corridors were intended to be experienced as visitors moved along them towards the northeast and northwest pavilions where new restaurants were housed. As those businesses have failed and the spaces remain unoccupied, the need for the visitor to circulate along the corridors has disappeared. Only curious explorers or those who enter the building from Pennsylvania Avenue in search of the basement take advantage of the extraordinary opportunity. Together, the planning gestures implemented in 1979, have shifted the focus of the interior public activity to the center of the cortile, and more specifically to the basement, rather than along the cortile's boundaries at first floor level, as it was originally intended.

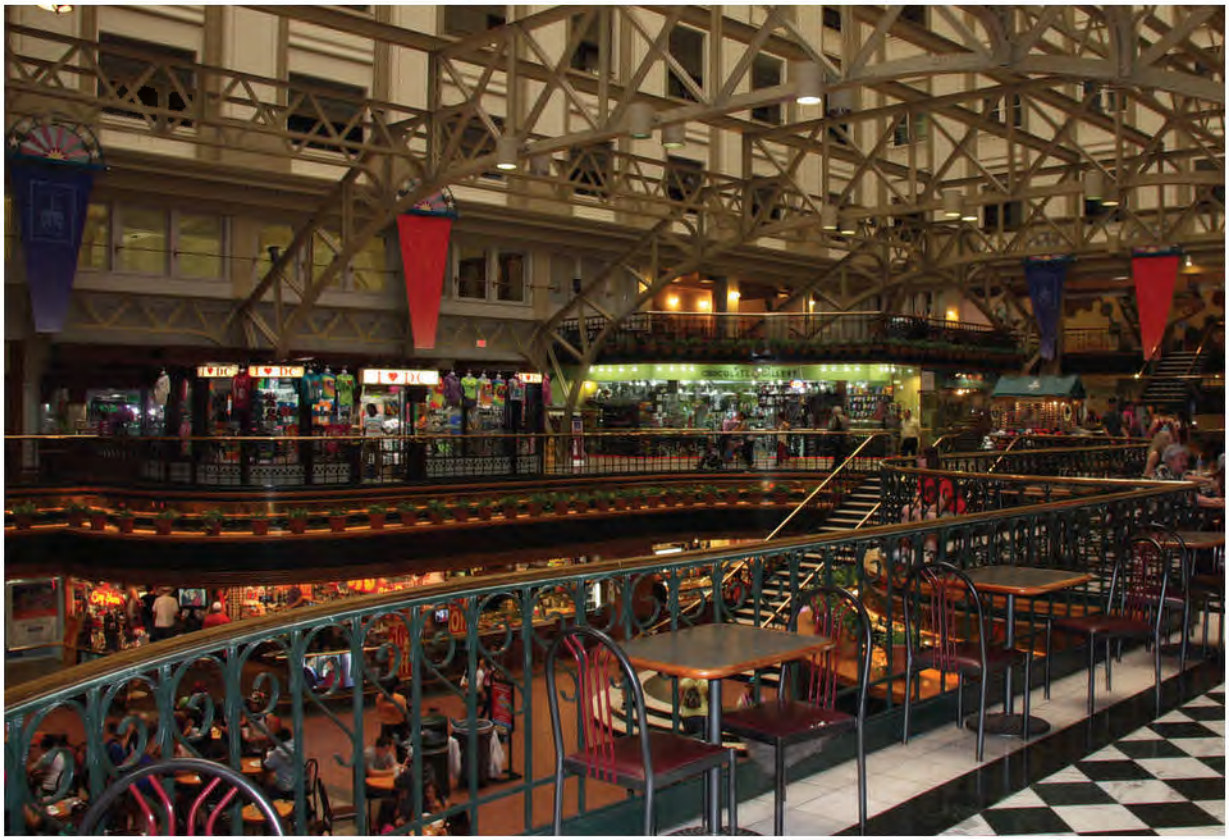


FIGURE 5: View of the Cortile. Image Courtesy of OLBN Inc.

The basement, the first floor level of the cortile and the pavilions were greatly changed during the rehabilitation project as mentioned before, resulting in the loss of important historic fabric. The work performed on the balance of the interior spaces was intended to return them conceptually and formally within the original design parameters.

Today, the interior of the Old Post Office building remains as it was at the completion of the 1979 rehabilitation project. Despite the aforementioned alterations, the original and restored historic elements within the building account for the majority of the extant fabric.

The following catalog of interior elements was created after surveying the building, reviewing historic documentation and photographs, as well as all the available drawings dating from 1897 to present day. It is the intent of this catalog to analyze the different elements in order to evaluate their significance.

FIGURE 6: View of 11th Street Cortile Corridor Looking South, 2012. Photo Courtesy OLBN Inc.

B. CATALOG OF INTERIOR FEATURES
1st FLOOR & MEZZANINES

1. SPATIAL RELATIONSHIPS

The first floor of the Old Post Office follows a simple parti of rectangular void within rectangular solid, which is consistent throughout the building's subsequent levels. The exterior wall recesses at the building's central and cross axes, where entrance porticos carve wide voids into the facade massing. The Pennsylvania Avenue, N.W. north-facing, front portico is comprised of a grouping of three large Roman arches. The 11th and 12th Streets, N.W. porticos feature one large centrally placed Roman arch between two lesser semi-circular arches. The C Street, N.W. south-facing portico is sheltered by a metal awning with iron scrollwork. Round turrets mark the extreme corners of the building, as well as the corners framing each entrance portico. The resulting forms seen on the floor plate indicate four large corner pavilions.

A large rectangular volume, central within the plan, is defined through structural column placement and inter-columnar screen walls. The cortile maintains the same rectangular void per floor plate the entire height of the building. The spatial programmatic layout of all floors derives its hierarchy from the cortile, corner pavilions as well as the turrets.

The Old Post Office building is entered from the north, through the Pennsylvania Avenue, N.W. portico. The central bay of this portico opens into the tower lobby. The prominent location of the lobby, beneath the clock tower, along the central north-south axis of the building, as well as the extent and quality of architectural detailing, indicate the portico was intended to be the primary ceremonial entrance into the building.

The tower lobby is entered through a pairing of double-leaf doors. The pairing of doors is contained within a single Roman arch. Originally, the tripartite arched tran-

som of this pairing of doors featured leaded came glass, which is no longer extant. Currently, large panes of clear glass occupy this transom assembly. The 1978 HSR recommended the reproduction of the leaded glass transoms as a future high priority, as funding was not available in the late 1970's for accomplishing this.

The lobby is a rectangular space, its depth running north-south and length running east-west. The ceiling extends to a height of twenty-four feet. The wall opposite the entry doors encompasses two wide marble Roman arches. Within these arches are mahogany and leaded came glass screen walls separating the tower lobby from the stamp boutique. Both the tower lobby as well as the stamp boutique are contained within the square footprint of the clock tower; however the square shape of this area is not apparent while within the space due to the dividing arches and screen walls.

FIGURE 7: Tower Lobby, 2012. Photo Courtesy OLBN Inc.

Currently, the tower lobby is home to the only security checkpoint entrance for public use located on the first floor. As such, the lobby is cluttered with scanning equipment, metal detectors and various chairs to accommodate the personnel necessary to operate the security checkpoint entry. Access to the stamp boutique is through a hidden door, incorporated into one of the mahogany screen walls. The area the stamp boutique occupies was originally open to the workroom, and closed to the tower lobby. The screen walls served as general delivery access counters. Today, the connection of this space to the workroom (cortile) has been cut off due to the removal of the workroom

floor against the clock tower wall. The opening within this wall was in-filled with a glass partition decorated with an etched depiction of Benjamin Franklin. Non-original sconce light fixtures are placed on the pilasters of the tower lobby side of the mahogany screen walls. The 1978 HSR made mention that reproduction of the original sconces should be a long-range priority.

Flanking the tower lobby are two additional entry lobby spaces, identical in scale but different in architectural detail. A single archway in each sidewall of the tower lobby gives internal access to the lobbies, accommodating cross circulation. These archways contain a single double-leaf door. Currently, the door leaves comprise a single pane of clear glass. The arched transom above each doorway differs in glazing per side of the lobby. The west side archway features the original leaded came glasswork within the transom. However, the current glazing of the east side archway transom is that of a single pane of clear glass.

Entrance circulation into the north side lobby spaces is also provided by the two side bays of the north portico of the building. These entry ways are single Roman archways containing a single double-leaf door flanked by sidelights. The lobbies are connected seamlessly, without wall or partition, to the main circulation corridors, which flank the cortile. Opposite the north entry wall of the lobbies are inter-columnar wood screen walls. The current screen walls are replaced-in-kind reproductions of select portions of the original

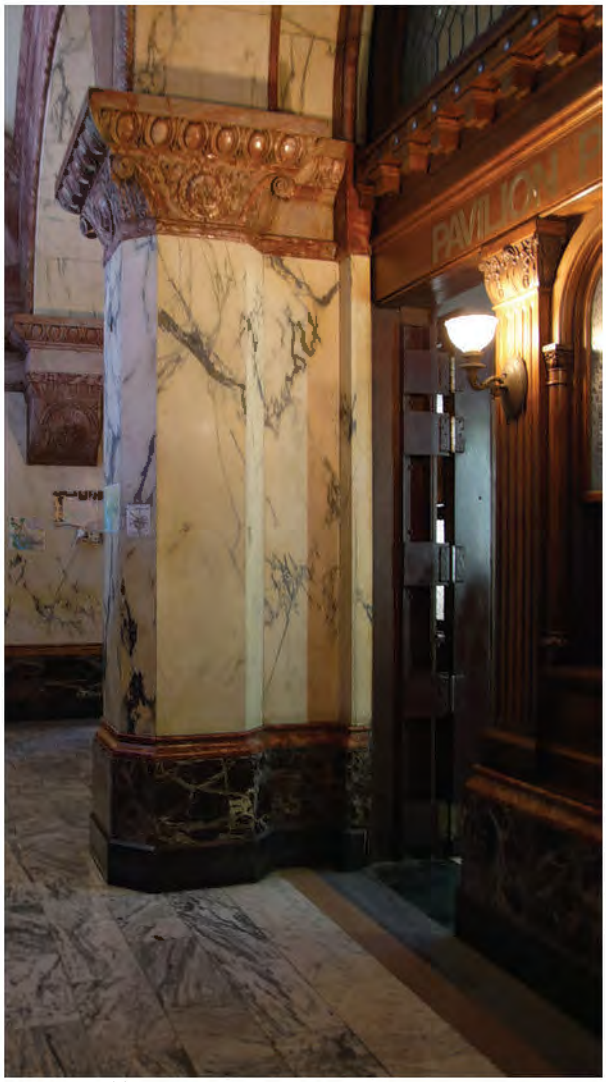


FIGURE 8: Tower Lobby Postal Boutique, 2012. Photo Courtesy OLBN Inc.

designs for these screen walls. However, budget constraint led to flat-grain oak rather than exact replication of the originally used quarter-sawn oak and programmatic requirements let to greatly modified designs.

South of the screen walls are ancillary spaces, nearly identical in plan to the lobbies they abut. The ceiling height of the ancillary spaces has been greatly reduced to accommodate the addition of mechanical ventilation. The floor is also raised within these spaces. The entry lobbies and their respective ancillary spaces occupy an area equivalent to the footprint of the clock tower which extends linearly to the east and west.

The wood screen walls enclosing the west ancillary space are not completely intact. The screen walls reproduced for these two bays, as well as the coordinating bays between the west ancillary space and the cortile were fabricated in such a way as to only frame the bay opening. The tripartite design of the screen walls is apparent in the knee wall ledge; however the delivery windows and coordinating transoms were not incorporated. The two screen wall assemblies dividing the northwest lobby from its ancillary space also feature low planter boxes. The floor of the space is carpeted a dark green color. The west ancillary space was adapted as such during the 1970's for restaurant seating. The restaurant occupying the northwest corner pavilion of the Old Post Office serviced the space. The restaurant however was not successful. Since the closing of the restaurant, the space has sat vacant and not used.

FIGURE 9: NW Corridor, West End, 2012. Photo Courtesy OLBN Inc.

The reproduced screen walls on the east side of

the tower lobby feature green marble print laminate in imitation of the original quarried marble used, and still extant as base throughout the first floor and screen walls. Like those of the northwest lobby and ancillary space, the screen walls here were designed to frame the openings of the structural bays. Here, however the voids are in-filled with gypsum board walls. The screen walls of the bays dividing the east ancillary space from the cortile feature tall brass rails. In the 1970's these rails were adapted from original handrails enclosing the catwalk atop the cortile lay light. The space contains a small kiosk designed to resemble a ticketing booth. Laminates and other imitation materials were used in the construction of the kiosk.

Circulation corridors flank the east and west sides of the cortile, extending three-quarters of the length south from the Pennsylvania Avenue, N.W. entry lobbies. Opposite the circulation corridors from the Pennsylvania Avenue, N.W. entrance lobbies are corner pavilion suites. Originally, the northeast corner pavilion suite contained the offices of the Post Master and Assistant Post Master of the City Post Office. The suite of rooms is entered from a series of doors at the intersection of the northeast entry lobby with the east circulation corridor. The first door opens northward into the suite; whereas the remaining three doors are along the circulation corridor wall opposite that of the cortile, and therefore open eastward. All four are single-leaf doors with fixed rectangular transoms. A restaurant was installed within the suite of rooms during the 1970's. Subsequent to the closing of the restaurant here, the rooms have remained closed to any public function and are currently used primarily for storage.

The northwest corner pavilion suite originally contained the Money Order Division for the Post Office. The main entrance into the northwest corner pavilion suite is through a single double-leaf door, along the north wall of the intersection of the west circulation corridor and the northwest Pennsylvania Avenue entrance lobby. The northwest corner suite is an "L" shaped space. The suite features two turrets, flanking the north wall of the space. The east turret abuts the Pennsylvania Avenue portico,

and therefore is articulated with only two bays, as opposed to the west turret, located at the extreme northwest corner of the building, which is articulated using three bays. The fenestration within the turret maintains the vertical arrangement of square casements, six units in height. The uppermost two casements are separated from the four below by a wide header. It is at this header that the mezzanine floor plate meets the exterior walls of the suite.

Originally, the mezzanine occupied only the northern most zone of the suite, not extending the length of the space south along the west exterior wall. Currently, the mezzanine floor plate extends south, along the west exterior wall. Here the floor plate is roughly eighteen inches lower than the level of the north portion of the mezzanine. The circulation corridor wall opposite that of the cortile, which encloses the northwest corner suite, was originally composed of structural support columns with inter-columnar screen walls, in keeping with that of the cortile. Here, the wall treatment occupied three inter-columnar bays. Centered along each screen wall was a single-leaf doorway. These three doors led to a lobby the same width as the screens enclosing it. Another row of structural columns, with inter-columnar screen walls, enclosed the lobby, separating it from the main portion of the northwest corner suite. Today, all the inter-columnar screen walls enclosing the suite from the circulation corridor have been replaced with solid partition walls. Two of the three bays of partition walls contain a single-leaf door with fixed rectangular transom. The secondary row of structural columns within the suite remains, however the inter-columnar screen walls have since been removed. Two staircases within the suite give access to the two levels of the mezzanine, as does an intermediate staircase of a few risers to connect the two levels. The two bays of along

FIGURE 10: NW Corner Turret, 2012. Photo Courtesy OLBN Inc.

the north exterior wall of the suite, between the corner turrets, as well as the four bays along the west exterior wall of the suite, are composed of paired double-hung windows above which a fixed arched transom sits upon a thick header.

Currently, the northwest corner pavilion is unoccupied and in a severe state of disrepair. As described previously, this corner pavilion was outfitted in the 1970's to be a restaurant. The restaurant having closed after a short period of time in operation, the space was left vacant, unattended and unmaintained. A good portion of original wood wainscoting is extant, along with window surrounds, plaster work walls and crown mouldings. However, these elements, especially the plaster work on the walls and crown mouldings are severely damaged.

Located halfway along the length of the circulation corridors are the east and west elevator lobbies. The east elevator lobby is articulated by two monumental columns. The columns extend along the line of the corridor wall opposite that of the cortile, allowing the space to open eastward toward the exterior wall of the building. Three elevator shafts are enclosed within a single cage of open metal strap work. A monumental U-shaped staircase ascends from the right side of the elevator cage, turning ninety degrees and extending up between the rear of the cage and the exterior wall, to then make another ninety degree return to empty at the left side of the elevator cage at the second floor. The staircase and elevator lobby benefit from natural light as they abut the exterior wall of the building and the elevator cage being of open metal strap work allows visual connection with as well as light from the space behind. Hidden behind masonry block walls in the south corner of the staircase is one of the monumental turrets visible from the outside. As a continuous empty shaft isolated from the rest of the building, the turret was left derelict, save for a ladder run allowing maintenance access up and down the height of the turret's interior.

The west elevator lobby follows a similar layout to that of the east elevator lobby but with two elevator shafts rather than three. The reduced width of the space due to

FIGURE 11: NW Staircase, 2012. Photo Courtesy OLBN Inc.

this difference negates the need for any monumental column as structural necessity to span the space. The staircase is also configured to conform to the reduced width of this lobby. The initial ascent of the staircase projects far out into the space, toward the circulation corridor, along the right side (north) wall. Therefore, the procession along the staircase of the west elevator lobby takes on a more dramatic role, as one is able to experience a greater sense of the volume of space. In like manner to the staircase of the east elevator lobby, the staircase here turns ninety degrees at the rear of the elevator cage, continues between the elevator cage and the exterior wall of the building, then turns another ninety degrees to join the second floor at the left side of the elevator cage. Like the east elevator lobby, a hidden turret is located in the southern corner of the core as it ascends, blocked off from access by a masonry block wall.

Today, the elevator lobbies are used primarily by the employees of the government agencies occupying the office spaces of the upper floors of the Old Post Office. Rope stanchions direct pedestrian flow toward the elevators, past security stations that

occupy the archways between the elevator lobbies and their abutting entrance lobbies. Miscellaneous pieces of functional furniture of varying degrees of quality are scattered throughout these spaces. These include waste receptacles, benches and signage stanchions. Various directional signs, warnings and general announcement listings are displayed on the elevator cages.

Abutting directly south of the east and west elevator lobbies are the 11th and 12th Streets, N.W. entrance lobbies. The circulation corridors, flanking the length of the cortile, adjoin these entrance lobbies in much the same fashion as with the elevator lobbies. Monumental columns in both entrance lobbies maintain the datum of the circulation corridor wall opposite that of the wood screen walls of the cortile. Both the 11th and 12th Street entrance lobbies feature two columns, dividing each space into three bays, which corresponds to the three-bay entrance way. The entrance bays consist of Roman archways into which a single double-leaf door is placed.

Vestibules were constructed within both side entrance lobbies during the 1970's. Projecting roughly halfway into each lobby, the oak framed and clear glass single vestibule per lobby extends the length of the three bays entering into the lobby. The height of the vestibule structure reaches the header of the doorway assemblies.
The entrance lobbies, likewise to the other public spaces of the first floor are lit with hanging light fixtures of brass and frosted glass. These light fixtures, not original, are suspended from the main ceiling beams of the coffered pattern.

FIGURE 12: NW Elevator Cages, 2012.
Photo Courtesy OLBN Inc.

The 11th and 12th Streets, N.W. porticos, which give exterior access into their respective entrance lobbies, are similar to the Pennsylvania Avenue,

N.W. portico in respect to their width, shallow depth and extreme height. However, these side porticos feature a central Roman archway flanked by lesser, semi-circular arches.

The sidewalls of the 11th and 12th Streets, N.W. lobbies feature Roman archways, matching those of the entrance way bays. The sidewall archway of each entrance lobby abutting that of the corresponding elevator lobby, gives way to an interstitial space between the two sidewall archways of the respective spaces. Within this interstitial space at the east as well as the west lobbies, are the security officer stations described previously. The sidewall archway opposite those of the security guard desk locations gives access to a diminutive vestibule space. The vestibule at the 11th Street side contains one single leaf door. This, in turn, leads to an open office area, with an additional two offices opening toward the exterior wall of the building. The small vestibule space at the 12th Street side also contains one single leaf door. This door leads into a large assembly hall to the south; however the door is currently not intended to be utilized.

The circulation corridors, having merged with the 11th and 12th Streets, N.W. entrance lobbies, their apparent axial paths terminate here. This holds true for the 11th Street side, of which the axis of the circulation corridor terminates abruptly at a wall, set back slightly from the entrance lobby sidewall containing the archway to the offices. The corner space created through this configuration contains a low partition wall of an abandoned kiosk.

The 12th Street side axial path of the circulation corridor continues further than the setback corner, through a screen wall identical to the inter-columnar screen walls along the cortile, except the central panel of which is an operable single-leaf door. Through the screen wall, a vestibule continues further a distance equivalent to two bays of the cortile. Another screen wall with central single-leaf door leads from the vestibule into an expansive assembly space.

FIGURE 13: 12th Street Cortile Corridor Looking South, 2012. Photo Courtesy OLBN Inc.

The assembly space continues the datum of the circulation corridor wall opposite that of the cortile screen walls through the use of two monumental columns, identical to those found within the east elevator lobby as well as both the 11th and 12th Streets, N.W. entrance lobbies. The columns divide the assembly space into three bays, which is maintained by the fenestration of the exterior wall. Paired double-hung windows share a single fixed arched transom and occur within each bay of fenestration. The height of the composition nearly reaches the full twenty-four feet of ceiling height. The assembly space continues in an "L" shape, wrapping around the vestibule through which entry is gained into the space from the circulation corridor. The exterior wall fenestration continues one bay further into this area, where it then meets the corner archway of the southern flanking turret at the 12th Street, N.W. entrance portico. The archway, giving access to the turret from within the assembly space, rises three-quarters the height of the space, yet is narrow due to the slender profile of the turret into which it opens. The tall, narrow, cylindrical space of the turret as seen through the archway is illuminated by two bays of vertical stacks of square casement windows, six units in height; the uppermost two being separated by a wider spacing. The assembly space occupies the greatest uninterrupted width of any perimeter location, spanning the entire distance, from the exterior wall to the structural columns and screen walls of the cortile.

Currently, the assembly space contains a suite of black on black plastic and fabric arm chairs. The space is also home to a collection of various other pieces of furniture and

FIGURE 14: Assembly Hall, 2012. Photo Courtesy OLBN Inc.

multimedia equipment easily moveable and able to accommodate diverse size gatherings and functions.

Adjoining the assembly space is a series of small support function rooms. Access is given to these through three single-leaf doors in the assembly space wall opposite that of the entry vestibule. One door visually identifies the axis of the circulation corridor, through which one enters the assembly space. This door leads to a small service corridor with subsequent spaces for storage and egress. The central door along the assembly space wall opposite that of the entry vestibule, leads to a modest catering kitchen. The third door along the assembly space wall opposite that of the entry vestibule features a fixed rectangular transom. This, in turn, leads to a short corridor abutting the exterior wall of the building and containing one bay of fenestration identical to that of the assembly space. The wall opposite the window contains an opening with counter top into the catering kitchen. Proceeding through the corridor, another single-leaf door with fixed rectangular transom leads into another assembly space.

The secondary assembly space is less grand in proportions than the main assembly space of the building. The ceiling here is reduced from the full twenty-four feet height found throughout the majority of the first floor, to fourteen feet. The location of the secondary assembly space, within the southwest corner pavilion of the building, coincides with the reduced ceiling height. This reduced ceiling height is to accommodate the mezzanine level above, which lies between the first and second floors. The secondary assembly space occupies the entire width along the southern facade of the southwest corner pavilion of the building, thereby giving the room two turrets. The turrets have three bays of fenestration each, identical to that of the turret adjoining the main assembly space. The ceiling height of the secondary assembly space corresponds to the greater spacing between the fourth and fifth vertically stacked casements within the turrets. The room features three other bays of fenestration besides that within the turrets. One bay of fenestration is along the 12th Street, N.W. elevation, corresponding in proportion and details to those described within the

main assembly space. The south wall of the secondary assembly space features two bays of fenestration, also identical to those along the 12th Street, N.W. facade. The ceiling abuts these windows at the wide header between the paired double-hung windows and the fixed arched transom. Here also is found an assortment of chairs and pieces of furniture being stored for use elsewhere within the building or for an event or meeting within this space.
The cortile was originally, and continues to remain, the main organizational spatial feature of the building. The large rectangular space, centrally located within the plan of the building, acts as the datum around which subsequent circulation and program is organized. The length of the cortile is divided into twelve bays, whereas the width is seven bays.

The original intent of the spatial interaction between the circulation corridors and lobbies of the first floor and the cortile was that of served space to service space. The first floor of the cortile was originally enclosed as a work room. The screen walls that surrounded the cortile work room between the inter-columnar bays provided physical separation between the public spaces and the service space of the work room. However, necessary functional interaction was maintained as well as visual connection between the spaces through the use of various window and counter top configurations built into the wood screen walls. The work room was also originally separated vertically from the upper portion of the cortile by the lay light between the first and second floors. Today, the structural steel skeleton of the lay light remains intact. Originally the lay light helped provide temperature control within the workroom. The glazing location in the lay light would have roughly matched the ceiling height of the 1st floor for that of the work room, creating a much different spatial experience than the soaring height volume of space one experiences within the cortile today.

The floor of the cortile workroom was originally a continuous surface with that of the first floor. Today, the cortile floor was altered by removing a large portion so as

to be open to the ground floor below. The opening within the floor of the cortile is scalloped in shape and shallow along the side walls of the cortile; thus, allowing for greater surface area of the floor plate to remain along the length of the side walls. The opening within the floor extends southward through the center of the space. At this point a wide grand staircase connects the first floor to the ground level. Proceeding further south within the cortile at the first floor the space contains a mezzanine level, which wraps around the central north-south axis of the building in a "U" shape. The first floor beneath the mezzanine contains retail space. Connecting the mezzanine to the first floor as well as to the ground floor below is a switch-back stair abutting the center bay of the south wall of the cortile.

The ground floor is currently outfitted with various food court style restaurants and various shops supplying tourism gifts for sale. The large area of the ground floor open above to the first floor and upper cortile is used for cafe style seating, and also contains a slightly raised platform for occasional performance groups. The glass cage elevator providing tourist access to the clock tower is attached to the inner wall of the cortile and extends the full height of the space, from the corner of the ground floor

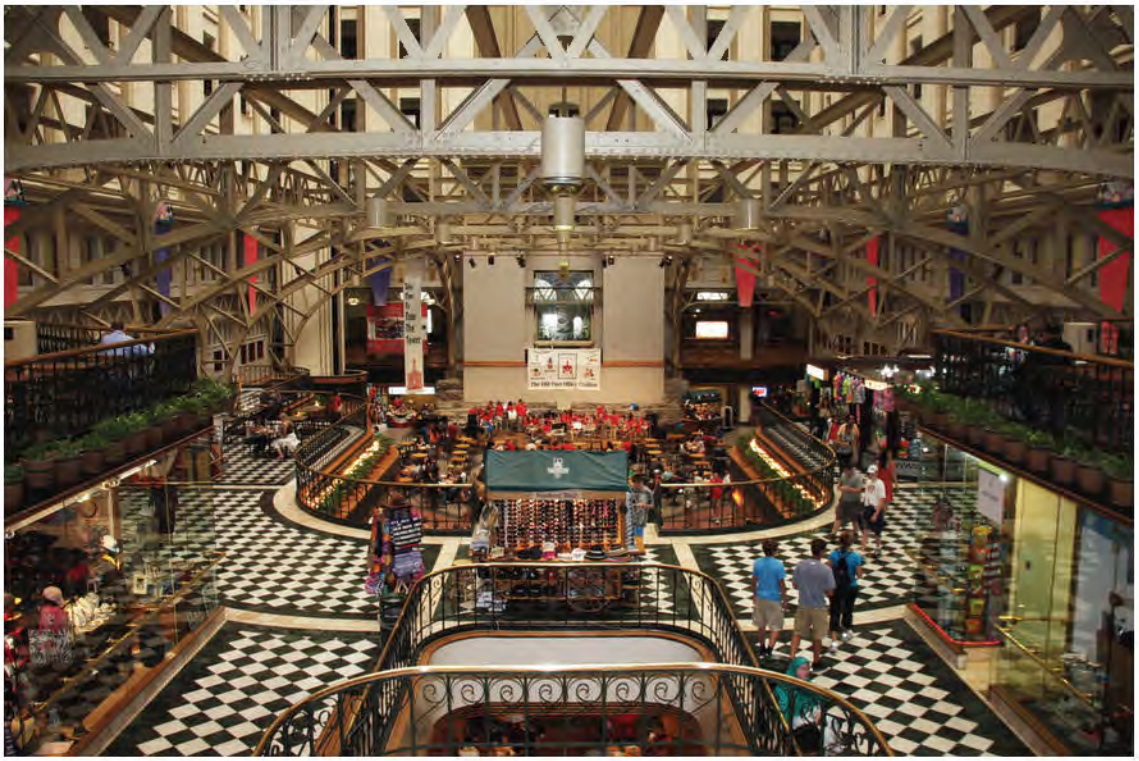


FIGURE 15: Cortile, 2012. Photo Courtesy OLBN Inc.

area open to above, up to the ninth floor. Public access to this elevator is from the ground floor.

South of the cortile another circulation corridor runs the width of the space. The location of this circulation corridor remains as it was originally. The corridor extends the entire width of the cortile, connecting to the cortile at the three central bays. The center-most bay provides access to the switchback stair of the cortile. The remaining bays of the south cortile wall, flanking the central three, are in-fill to shield the rear of the cortile's retail spaces. The south circulation corridor leads east, toward the exterior wall. Where the corridor meets the exterior wall, the original bay of fenestration has been altered into a doorway. The mezzanine level occupies a majority of the circulation and program areas south of the cortile, thereby making the ceiling lower than what was originally intended for the corridor. The resulting spatial experience for much of the spaces south of the cortile lies in stark contrast to the grandeur experienced while in the many of the unmodified spaces elsewhere of the first floor.

FIGURE 16: Cortile, 2012. Photo Courtesy OLBN Inc.

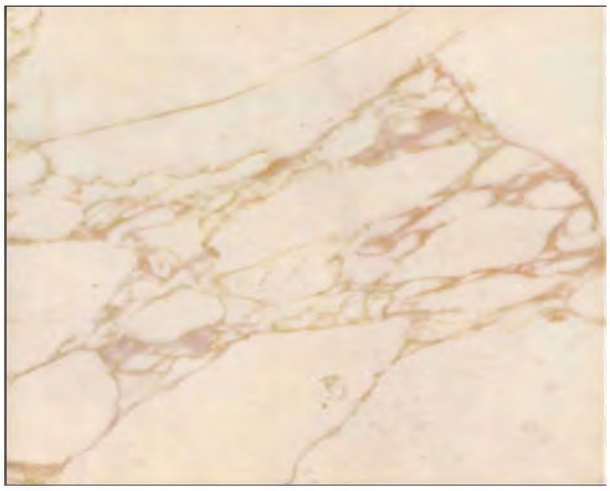
Passing through the southern doorway from the corridor leads to a vestibule structure joining the original granite exterior walls, filling the space between the projecting corners and turrets of the building. The doorway leads visitors down a short flight of stairs to a landing. From this landing, another staircase to the south accesses the street level and glass doors to the exterior.

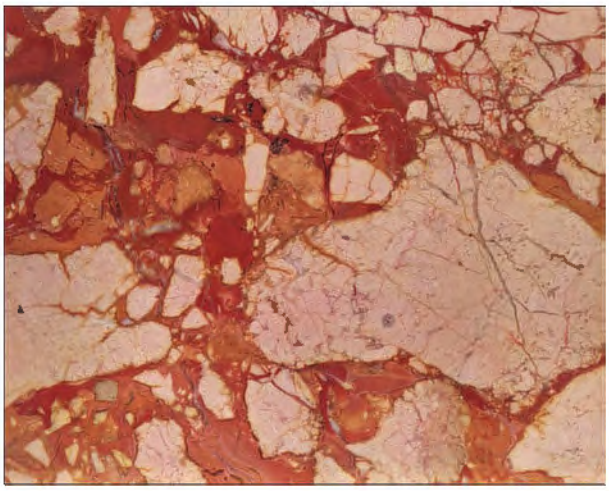
To the west, the landing completes the path of the corridor by providing access to the southwest corner of the building; a single-height room south of the assembly hall.

FIGURE 17: South Entrance, 2012. Photo Courtesy OLBN Inc.

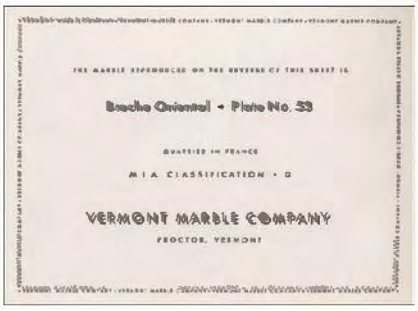
2. CATALOG OF FEATURES & ELEMENTS

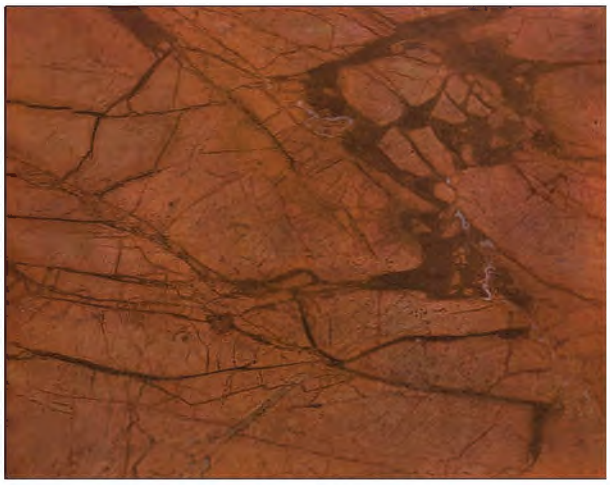
It is difficult to overestimate the architectural and historic significance of the first floor of the Old Post Office building. Many of the materials and details found in the corridors and spaces here are echoed in the floors above, but just as many are wholly unique and not found anywhere else. The following catalog of these element serves to establish the first floor of the building as both a unique space in itself, as well as a faithful participant in the cohesive overall expression of the floors above and below.

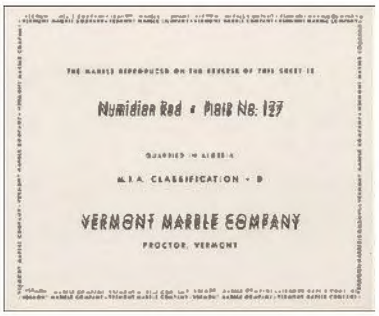





Crema - Plate No. 76
M.I.A. CLASSIFICATION - B
VERMONT MARBLE COMPANY
PROCTOR, VERMONT


Breche Oriental - Plate No. 53
M.I.A. CLASSIFICATION - C
VERMONT MARBLE COMPANY
PROCTOR, VERMONT




Numidian Red - Plate No. 127
M.I.A. CLASSIFICATION - D
VERMONT MARBLE COMPANY
PROCTOR, VERMONT

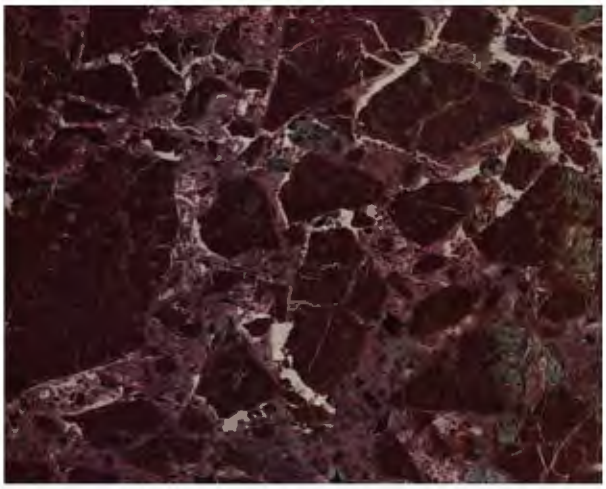

M.I.A. CLASSIFICATION - A
VERMONT MARBLE COMPANY
PROCTOR, VERMONT

Radio Black • Plate No. 179

M.I.A. CLASSIFICATION • A

VERMONT MARBLE COMPANY

PROCTOR, VERMONT



Red Antique of Italy • Plate No. 129

M.I.A. CLASSIFICATION • B

VERMONT MARBLE COMPANY

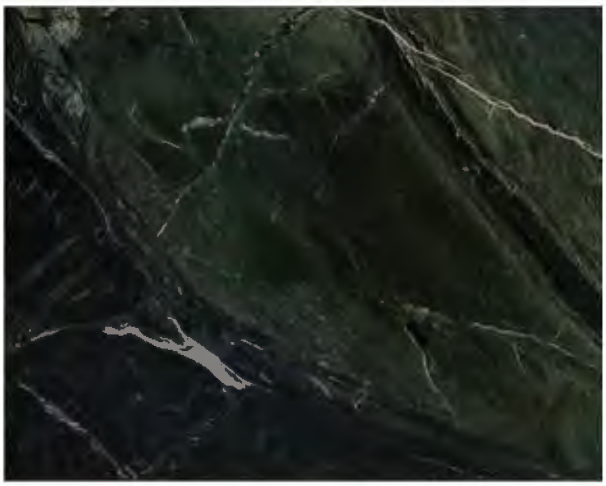
PROCTOR, VERMONT

Siena Yellow • Plate No. 76

M.I.A. CLASSIFICATION • B

VERMONT MARBLE COMPANY

PROCTOR VERMONT



Vermont Verde Antique • Plate No. 152

M.I.A. CLASSIFICATION • C

VERMONT MARBLE COMPANY

PROCTOR, VERMONT

1.0 Pennsylvania Avenue Tower Lobby Walls Zone 1

DESCRIPTION: Three entrances provide access from the exterior portico to the interior north hall of the 1st floor. The central entrance leads to the tower lobby, separated from the east and west lobbies by the tower walls, although connected by archways carved into its thick walls. Despite the tower being square in plan, the lobby is rectangular, 26 feet east-west, and 17 feet 8 inches north-south. The balance of space is occupied by the post office, originally the General Delivery office, behind richly detailed mahogany walls. These mahogany feature walls are recessed into an opening defined by two arches which span from the centre line of an octagonal pier to marble brackets at opposite ends. All of the lobby walls, 24 feet 3 inches high, feature continuous Pavonazzo marble wainscot, with decorated marble cornice and base. The wainscot and base extend into the east and west archways' side walls. Matching archivolts and arched transoms complete the upper field of all access points. Above the wainscot the wall is plastered with decorated wood crown moulding.

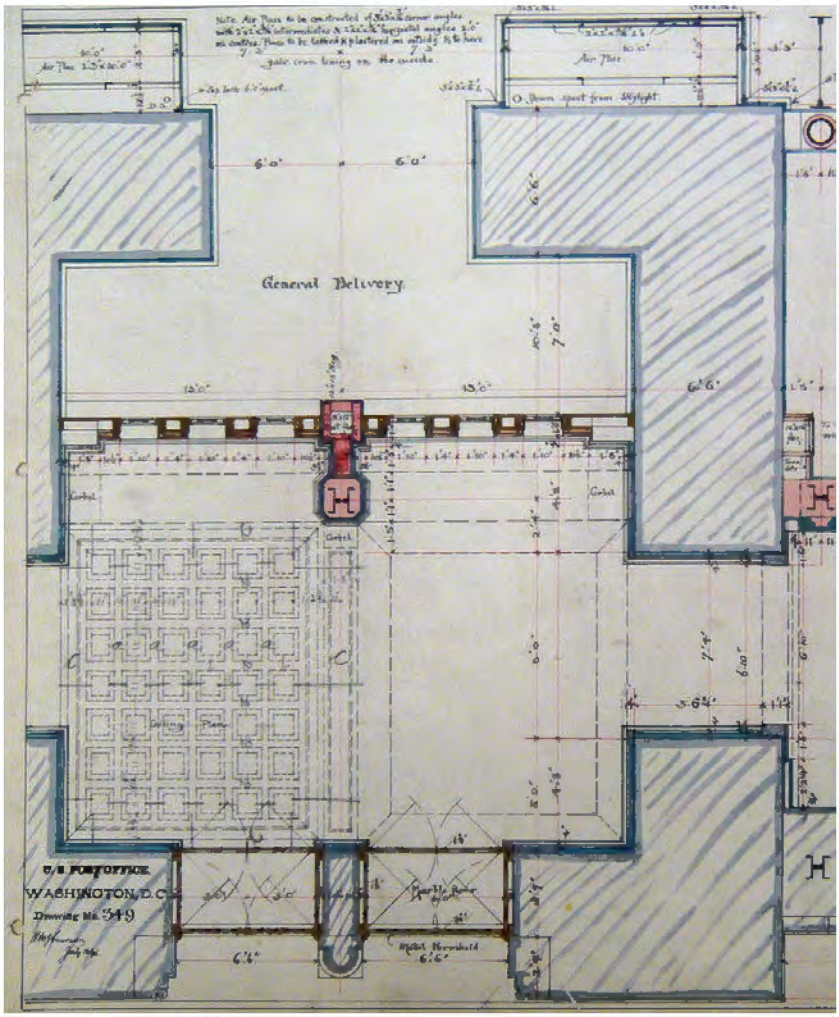


FIGURE 18: Detail of Tower Lobby Plan. Image Courtesy of the National Archives and Record Administration, Cartographic and Architectural Records, College Park, MD, Record Group 121

1.1 Tower Lobby Walls Wainscot Field — Zone 1

DESCRIPTION: The lobby walls feature continuous 8 feet high Pavonazzo marble wainscot, with decorated marble cap and base, only interrupted by the entrance doors on the north wall and the mahogany south wall. The wainscot extends into the east and west archways' side walls. Slender French Breche colonettes accent and protect the outer corners of the wainscot.

LOCATION: Pennsylvania Avenue tower all lobby walls

MATERIALS:
- Marble: Vermont Pavonazzo : *Wainscot Field*
- Marble: French Breche Oriental: *Corner colonettes Capital*
- Marble: Numidian Red: *Corner colonettes Base*

FINISHES:
- Marble: *Polished*

SIGNIFICANCE:
- Original

ALTERATIONS:
- Cleaned during the 1979 renovation.
- Repairs to damaged areas.

CONDITION:
- Marble wainscot has hairline cracks

CHARACTER-DEFINING FEATURES:
- All marble elements: *Material, finish, color, size.*
- The entire composition: *configuration, proportions and relationship of the composition's elements*

FIGURE 19: Detail of Tower Lobby Wainscot, 2012.
Image Courtesy of OLBN Inc.

FIGURE 20: Detail of Tower Lobby Colonette, 2012.
Image Courtesy of OLBN Inc.

1.2 Tower Lobby Walls Wainscot Cornice /Impost Course Zone 1

DESCRIPTION: A continuous, 20 inch high marble cornice/ impost course completes the wainscot. The cornice becomes the north, east and west architraves as it crosses the openings below the transoms. The cornice consists of French Breche cavettos at the top and bottom of an Italian Cremo frieze; French Breche egg and dart moulding with a thin flat cap complete the composition.

LOCATION: Pennsylvania Avenue tower all lobby walls

MATERIALS:
- Marble French Breche Oriental: *Mouldings and cap*
- Marble Italian Cremo: *Frieze*

FINISHES:
- Marble: *Polished*

SIGNIFICANCE:
- Original

ALTERATIONS:
- Cleaned during the 1979 renovation.
- Repairs to damaged areas.

CONDITION:
- No issues observed

CHARACTER-DEFINING FEATURES:
- All marble elements: *Material, finish, color, size.*
- The entire composition: *configuration, proportions and relationship of the composition's elements*

FIGURE 21: Detail of Tower Lobby Cornice/ Impost Course, 2012. Image Courtesy of OLBN Inc.

1.3 Tower Lobby Walls Base — Zone 1

DESCRIPTION: The tower lobby boasts a distinct marble baseboard assembly. The top cap, 4 inches high, is a rich sanguine marble with a torus and an inverted cyma reversa. Below that is a 14 inch high field of deep burgundy marble with pronounced white veining. The 8 inch shoe of the assembly is a simpler Vermont black marble with a bevelled top. The base wraps all marble archways, wainscoting, mahogany feature walls and pilasters in the space.

LOCATION: Pennsylvania Avenue all tower lobby walls

MATERIALS:
- Marble Numidian Red: *Dado cap*
- Marble Red Antique of Italy: *Dado*
- Marble Vermont Isle La Motte (Radio Black) : *Baseboard*

FINISHES:
- Marble Numidian Red & Red Antique: *Polished*
- Marble Vermont Isle La Motte: *Honed*

SIGNIFICANCE:
- Original

ALTERATIONS:
- Cleaned during the 1979 renovation.
- Repairs to damaged areas.

CONDITION:
- Some evidence of wear and impact damage, particularly to baseboard.
- On the south wall, a small section of the dado marble cap, missing most likely, was substituted with wood and faux painted to match.

CHARACTER-DEFINING FEATURES:
- All marble elements: *Material, finish, color, size.*
- The entire composition: *configuration, proportions and relationship of the composition's elements*

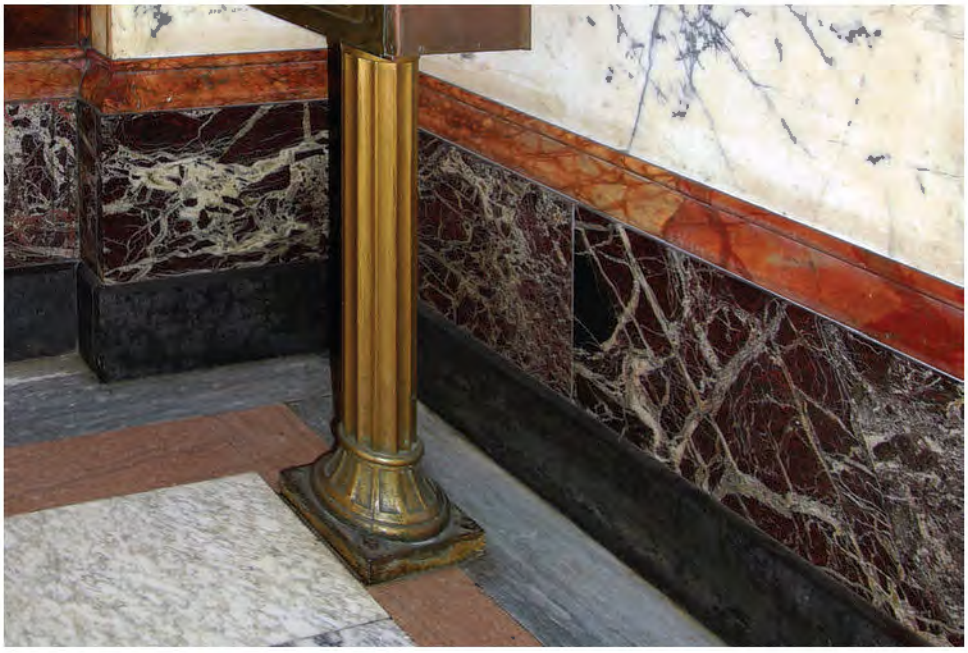


FIGURE 22: Detail of Tower Lobby Base, 2012. Image Courtesy of OLBN Inc.

1.4 Tower Lobby Plaster Walls & Crown Moulding Zone 1

DESCRIPTION: The upper section of the walls above the wainscot is plastered. The smooth plaster is 3/4 inch thick. The 3-piece wood crown moulding is 16 inch high. The lower sections are flat an unadorned, the third and most prominent section displays an egg and dart pattern.

LOCATION: Pennsylvania Avenue upper section of all the tower lobby walls.

MATERIALS:
- Plaster: *Wall*
- Wood: *Crown moulding*

FINISHES:
- Painted. Original colour to be determined

SIGNIFICANCE:
- Original

ALTERATIONS:
- Painted during the 1979 renovation.
- Sprinkler heads were installed during the 1979 renovation on the south wall's crown moulding

CONDITION:
- No issues observed

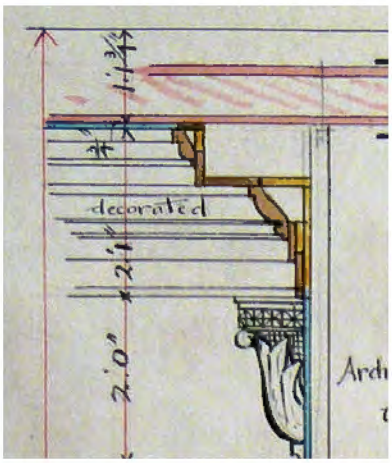


FIGURE 23

CHARACTER-DEFINING FEATURES:
- All elements: *Material, finish, color, size.*
- The entire composition: *configuration, proportions and relationship of the composition's elements*


FIGURE 24: Detail of Tower Crown Moulding, 2012. Image Courtesy of OLBN Inc.

FIGURE 23 (Above): Detail of Tower Crown Moulding. Image Courtesy of the National Archives and Record Administration, Cartographic and Architectural Records, College Park, MD, Record Group 121

2.0 Tower Lobby East & West Archways Zone 1

DESCRIPTION: To provide access from the tower lobby into the east and west lobbies, passages in the shape of archways were carved through the 6 feet 6 inches thick tower walls. These archways, centered on the walls, were built furring out the walls, thus they have no structural purpose, solely decorative. The upper sections of the 6 feet 10 inches wide archways are decorated with French breche archivolts springing from the cornice line. The wall's wainscot assembly continues along the archways' side walls, with slender marble colonettes emphasizing the transition. The wainscot terminates against the edge of the French breche marble slabs that line the archways' back openings. The cornice continues across those openings, and leaded glass transoms, that match those on the north and south walls fill the tympanum. The lower portion of the back openings is occupied by glass doors, not original to the building.

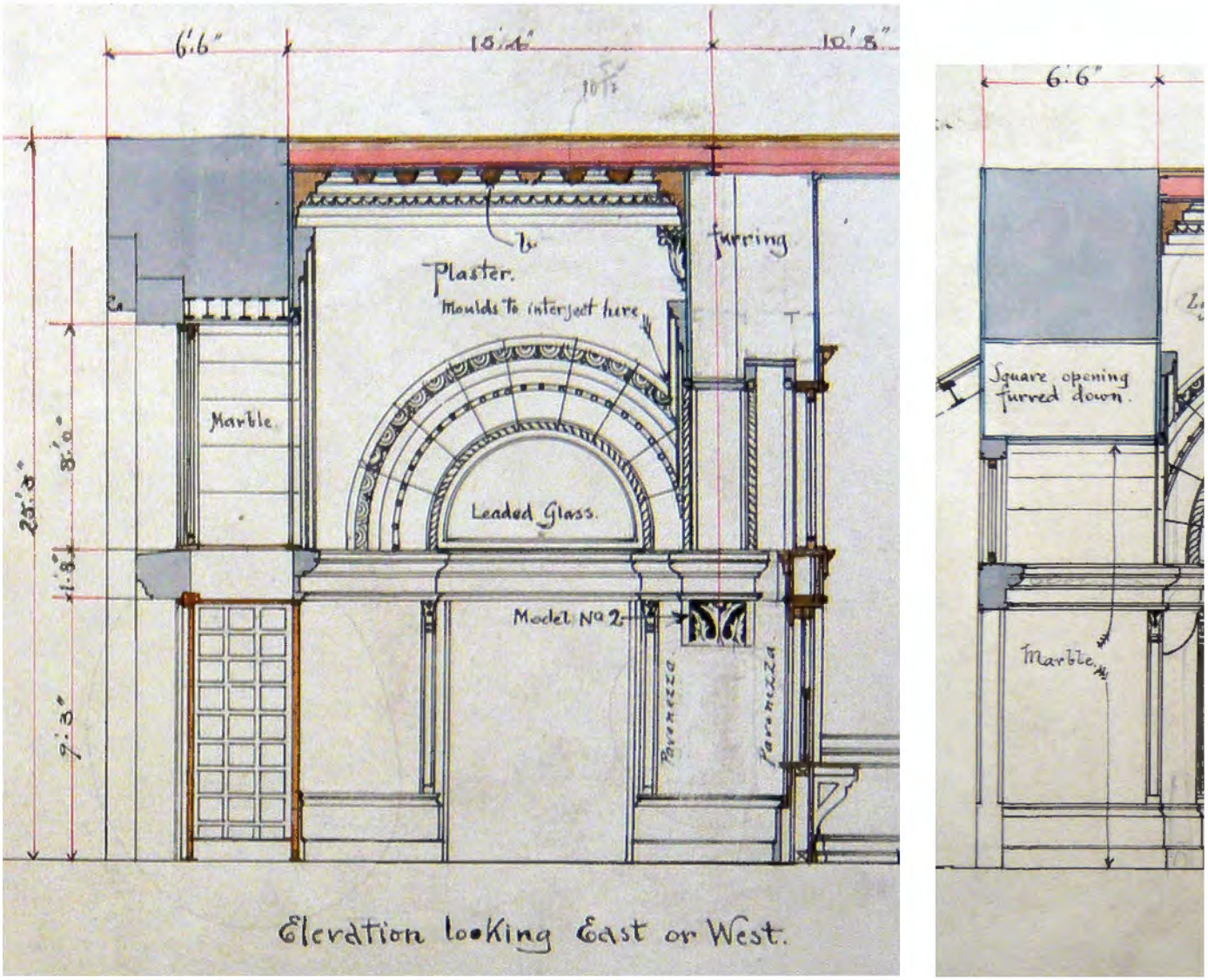


FIGURE 25: Elevation of East and West Walls of the Tower Lobby. Image Courtesy of the National Archives and Record Administration, Cartographic and Architectural Records, College Park, MD, Record Group 121

2.1 East & West Archways, Archivolts & Label Moulding — Zone 1

DESCRIPTION: The east and west arches are semicircular, decorated with archivolts and label moulding. The archivolts are decorated to match the north and south walls, though proportionally smaller. The archivolts' intrados are trimmed with a rope motif, followed by various bands of plain and bead mouldings. The label moulding displays an egg and dart motif, followed by a toothed band. The three outer moulding bands of decoration intersect the south wall mouldings, but due to the arches' size difference, a staggered effect is created at those junctures. The soffit of the arches is finished with Pavonazzo marble, and a French Breche rope moulding framing the transom deep within the archway.

LOCATION: Pennsylvania Avenue tower lobby east and west walls.

MATERIALS:
- Marble French Breche Oriental: *Label Moulding, Intrados Moulding*
- Marble Numidian Red: *Archivolts / Voussoirs*
- Marble Vermont Pavonazzo (Pavonezza): *Archway soffits*

FINISHES:
- Marble: *Polished*

SIGNIFICANCE:
- Original

ALTERATIONS:
- Cleaned during the 1979 renovation.

CONDITION:
- Marble has hairline cracks

CHARACTER-DEFINING FEATURES:
- All marble elements: *Material, finish, color, size.*
- The entire composition: *configuration, proportions and relationship of the composition's elements*

FIGURES 26 & 27: Detail of West Tower Archway, 2012. Image Courtesy of OLBN Inc.

2.2 East & West Archways' Transoms

DESCRIPTION: Mahogany transoms, deep set within the archways, occupy the upper sections of the walls above the entablature. Their size and shape are dictated by the marble arches that outline them. The semicircular transoms are 6 feet 6 inches in diameter; the west mahogany frames holds a sash with leaded glass. Glass panes set in lead cames form a repetitive pattern of elongated hexagons alternating with two rows of rotated squares. The east transom sash was glazed with clear glass during the 1979 renovation.

LOCATION: East & West walls of tower lobby

MATERIALS:
- Mahogany: *Frame*
- Leaded glass

FINISHES:
- Mahogany: *Varnished*

SIGNIFICANCE:
- Mahogany elements: *Original*
- West transom leaded glass: *Original*
- East transom clear glass: *Not Original*

ALTERATIONS:
- Mahogany: *Cleaned and possibly refinished during the1979 renovation.*
- Leaded glass: *Cleaned during the 1979 renovation.*
- Clear glass: *Replaced during the 1979 renovation.*

CONDITION:
- No issues observed

CHARACTER-DEFINING FEATURES:
- Mahogany frames and west transom leaded glass: *Material, finish, color, size.*
- The entire composition: *configuration, proportions and relationship of the composition's elements*

FIGURE 28: Detail of East Tower Archway, 2012. Image Courtesy of OLBN Inc.

NONCONTRIBUTING ELEMENT:

- East transom clear glass

2.3 East & West Archways' Glass Door Assemblies Zone 1

DESCRIPTION: Lining up below each transom, there is a set of frame less glass double doors, with top and bottom pin hinges. The doors have brass handles and kick plate, installed during the 1979 renovation.

LOCATION: East & West walls of tower lobby

MATERIALS:
- Glass: *Door Leaves*
- Brass: *Hardware*

FINISHES:
- Brass: *Bright & Polished*

SIGNIFICANCE:
- Glass & Brass: *Not Original*

ALTERATIONS:
- Installed during the 1979 renovation.

CONDITION:
- No issues observed

NONCONTRIBUTING ELEMENTS:

- All elements

FIGURE 29: West Tower Archway, 2012. Image Courtesy of OLBN Inc.

3.0 Tower Lobby North Entrance Wall

DESCRIPTION: The north wall of the tower lobby houses the main entry into the building. The entrance opening is centred on the wall. The entrance consists of two openings separated by a pilaster. Each opening is occupied by two sets of double doors, creating a small vestibule in between. The vestibule walls and ceiling are panelled, matching the original outer doors configuration. On the inside, the walls' wainscot stops at either end of the opening, its edges outlined with small marble colonettes above the base. The wall cornice continues uninterrupted across the entrance opening, dividing the wall into two sections. The upper section is filled largely with a clear glass arched transom, originally leaded glass, enriched with marble archivolts and label mouldin. The archivolts and label mouldings' decoration matches those found on the south, east and north ones, however, larger in size. To the right and left of the arch, the walls are plastered, as is the crown moulding atop of the wall.

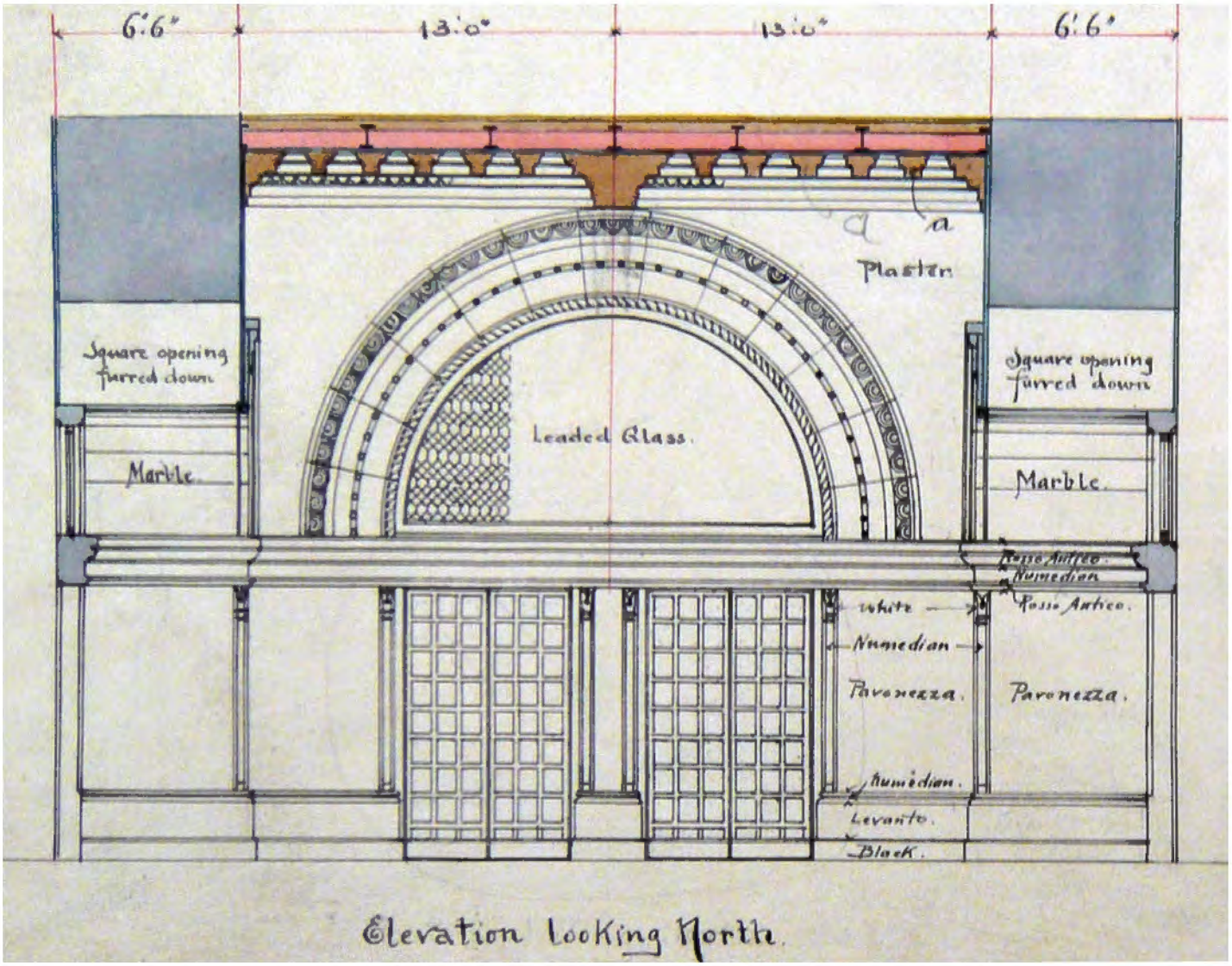


FIGURE 30: Elevation of North Wall of the Tower Lobby. Image Courtesy of the National Archives and Record Administration, Cartographic and Architectural Records, College Park, MD, Record Group 121

3.1 Central Entrance Vestibule Zone 1

DESCRIPTION: The narrow vestibule, original to the building, occurs between the oak exterior doors, and glass interior units. The east and west walls, as well as the ceiling of the space are panelled to match the long ago removed, original doors. The north and side walls of the vestibule consist of two 6 feet 6 inches wide openings, separated by a 20 inch marble pilaster. Each opening is occupied by two sets of 6 feet wide doors. The current exterior doors are pairs of 14-panel white oak doors, the inner sets consist of pairs of tempered glass doors. The jambs of the interior wall openings above the base are outlined with French Breche colonettes that match all others found throughout the lobby. The original entrance doors were replaced in 1962 with store-front doors, and again during the 1979 renovation of the building.

LOCATION: Pennsylvania Avenue exterior wall, north tower lobby wall.

MATERIALS:
- Marble Vermont Pavonazzo (Pavonezza): *Pilaster (wall wainscot) shaft*
- Marble French Breche Oriental: *Colonnettes, archivolts, impost course*
- Marble Numidian Red: *Pilaster plinth cap, archivolts*
- Marble Red Antique of Italy: *Plinth*
- Marble Vermont Isle La Motte (Radio Black) : *Plinth base*

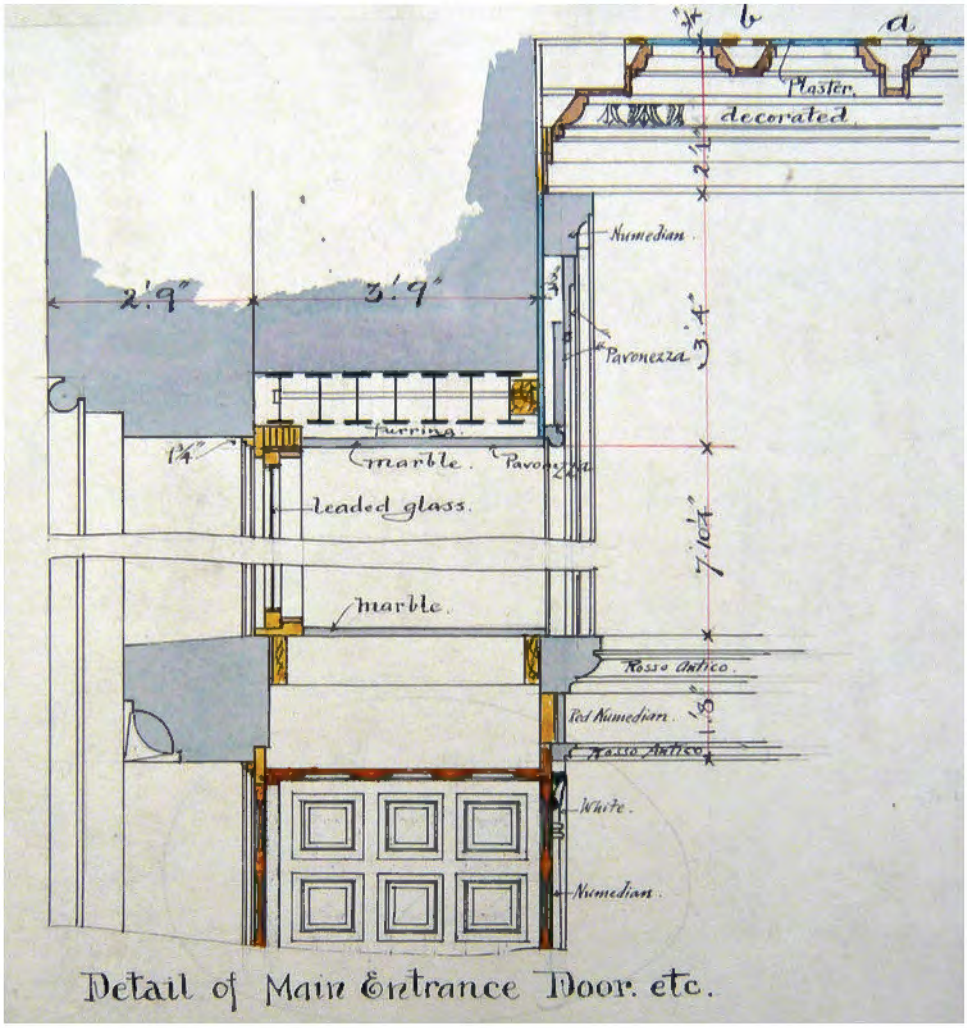


FIGURE 31: Tower Lobby Vestibule. Image Courtesy of the National Archives and Record Administration, Cartographic and Architectural Records, College Park, MD, Record Group 121

- Mahogany: *Door frames; vestibule side walls and ceiling*
- White Oak: *Exterior entry doors*
- Tempered Glass: *Interior doors*
- Bronze / Brass: *Hardware*

FINISHES:
- Mahogany: *Varnished*
- Marble Pavonazzo, Breche, Numidian Red & Red Antique: *Polished*
- Marble Vermont Isle La Motte: *Honed*
- White Oak: *Stained with a clear coat*
- Bronze / Brass: *Polished*

SIGNIFICANCE:
- Mahogany elements: *Original*
- Marble elements: *Original*
- Oak Entry doors: *Not Original*
- Tempered Glass: *Not Original*
- Bronze hardware: *Not Original*

ALTERATIONS:
- Marble: *Cleaned and possibly re-polished during the 1979 renovation.*
- Doors and hardware: *Installed during the 1979 renovation*

CONDITION:
- Mild to moderate wear on doors

CHARACTER-DEFINING FEATURES:
- The entire entrance composition
- All marble elements
- All mahogany elements

NONCONTRIBUTING ELEMENTS:
- Exterior entry white oak doors and hardware
- Interior glass doors and hardware

FIGURE 32: Detail Tower Lobby Vestibule, 2012. Image Courtesy of OLBN Inc.

3.2 Central Entrance Archway Archivolts & Label Moulding Zone 1

DESCRIPTION: The archivolt's intrados is trimmed with a rope motif, followed by various bands of plain and bead mouldings. The label moulding displays an egg and dart motif, followed by a toothed band. The archivolt is decorated to match the east, west and south walls, though proportionally the larger one. The soffit of the arch is finished with Pavonazzo marble.

LOCATION: Pennsylvania Avenue exterior wall, north tower lobby wall.

MATERIALS:
- Marble French Breche Oriental: *Label Moulding, Intrados Moulding*
- Marble Numidian Red: *Archivolts / Voussoirs*
- Marble Vermont Pavonazzo (Pavonezza): *Archway soffits*

FINISHES:
- Marble: Polished

SIGNIFICANCE:
- Original

ALTERATIONS:
- Cleaned during the 1979 renovation.

CONDITION:
- Marble has hairline cracks

CHARACTER-DEFINING FEATURES:
- All marble elements: *Material, finish, color, size.*
- The entire composition: *configuration, proportions and relationship of the composition's elements*

FIGURE 33: Tower Lobby North Wall Archway, 2012. Image Courtesy of OLBN Inc.

3.3 Central Entrance Transom — Zone 1

DESCRIPTION: The semi-circular transom, 14 feet 8 inches in diameter, has its original mahogany frame fasten to the marble arch deep within the opening, flush with the inner face of the exterior stone veneer. A new mahogany sash, divided into three sections by vertical mullions, most likely mahogany as well, hold clear glass. Originally, the transom held leaded glass which match the still remaining transoms. The mullions were thinner, made of metal. The new transom was set in place during the 1979 renovation.

LOCATION: Pennsylvania Avenue exterior wall, north tower lobby wall.

MATERIALS:
- Mahogany: Transom frames; inner frame and mullions
- Clear Glass

FINISHES:
- Mahogany: Varnished

SIGNIFICANCE:
- Mahogany frame: Original
- Clear Glass: Not Original

ALTERATIONS:
- Frame: Cleaned and possibly refinished during the 1979 renovation.
- Clear Glass: installed during the 1979 renovation

CONDITION:
- No issues observed

CHARACTER-DEFINING FEATURES:
- Mahogany frame

NONCONTRIBUTING ELEMENTS:
- Clear glass

FIGURE 34: Tower Lobby North Wall Transom, 2012. Image Courtesy of OLBN Inc.

4.0 South Wall of the Tower Lobby Zone 1

DESCRIPTION: Greeting the visitor upon entry the tower lobby are two mahogany feature walls, recessed behind semicircular marble arches with archivolts. The openings defined by the arches are separated by an octagonal marble pier. The arches span from the centre line of the pier to marble brackets at opposite ends. The capital and the brackets line up with the wall cornice. The lobby wall's base continues along the bottom of the mahogany feature walls, wrapping around the pier's base. To the right and left of the arches, the walls are plastered, with wood crown moulding. Leaded glass semi-circular transoms, framed by marble arches fill the highest field of the feature walls.

The design drawing calls out a larger variety of marbles than the presently found. Additionally, the plaster walls color between the arches is called out as "light red tint."

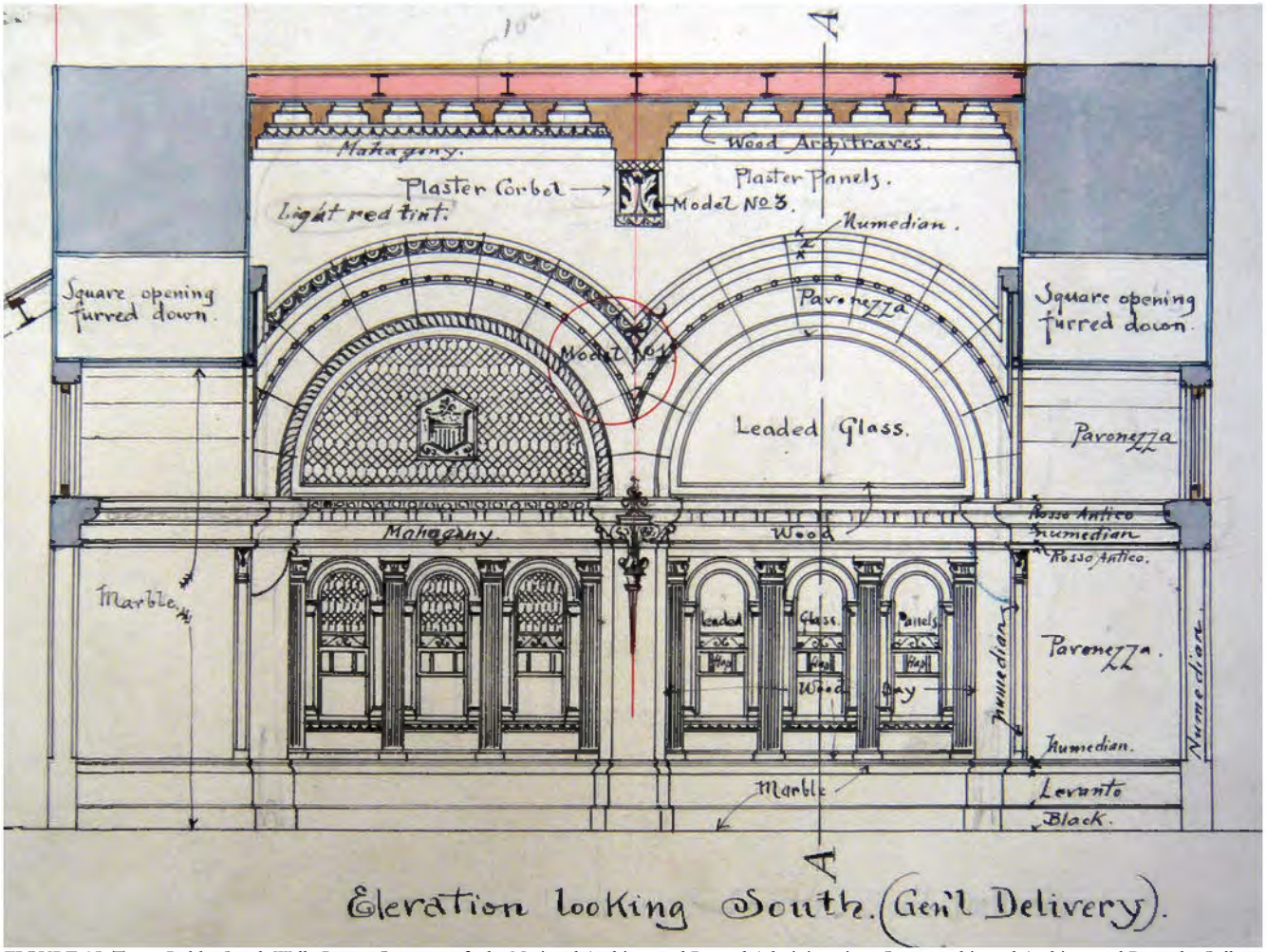


FIGURE 35: Tower Lobby South Wall. Image Courtesy of the National Archives and Record Administration, Cartographic and Architectural Records, College Park, MD, Record Group 121

4.1 South Wall Archways Archivolts & Label Moulding Zone 1

DESCRIPTION: The south wall arches were built furring out the walls, thus they have no structural purpose, only decorative. There are three sets of double arches. The intrados of each of the semicircular marble arches is 11 feet 2 inches in diameter. The outer arches rest atop the central octagonal marble pier, as well as two carved corbels on the side walls. Their intersecting archivolts intrados are trimmed with a rope motif, followed by various bands of plain and bead mouldings. The label moulding displays an egg and dart motif, followed by a saw-tooth band. The extrados of the archivolts is 16 feet 8 inches. The archivolts are decorated to match the north, east and west walls. The second pair of arches, set behind the outer ones, spring from the center line of the engaged pilaster to the wall cornice at either side. Their presence is only noticed when looking at the soffits, where a thin band of French Breche moulding indicates the transition. A third set of French Breche arches frame the leaded glass transoms, above the feature wall. The soffit of the arches is finished with Pavonazzo marble.

LOCATION: South wall of tower lobby

MATERIALS:
- Marble French Breche Oriental: *Label Moulding, Intrados Moulding*
- Marble Numidian Red: *Archivolts / Voussoirs*
- Marble Vermont Pavonazzo (Pavonezza): *Archway soffits*

FINISHES:
- Marble: *Polished*

SIGNIFICANCE:
- Original

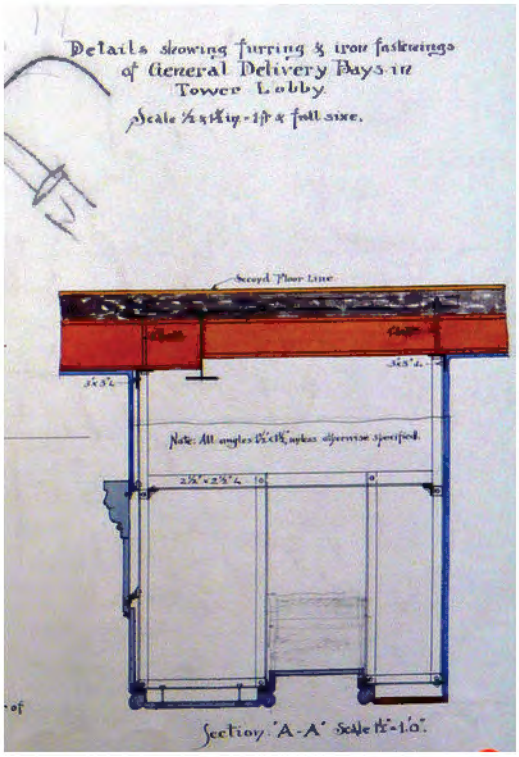
ALTERATIONS:
- Cleaned and possibly re-polished during the1979 renovation.

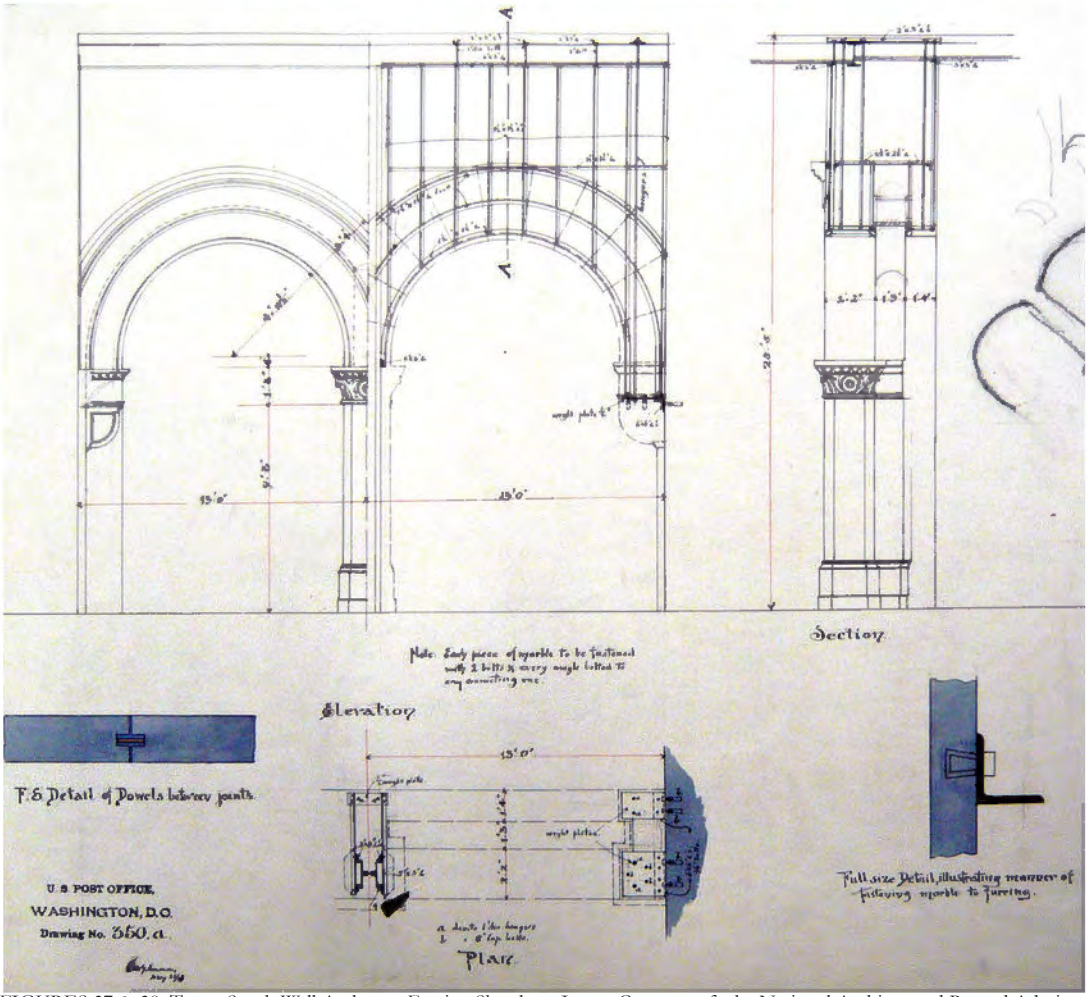
CONDITION:
- No issues observed

CHARACTER-DEFINING FEATURES:

- All marble elements: *Material, finish, color, size.*
- The entire composition: *configuration, proportions and relationship of the composition's elements*

FIGURE 36: Detail of Tower Lobby South Wall, 2012.
Image Courtesy of OLBN Inc.





FIGURES 37 & 38: Tower South Wall Archways Furring Sketches. Image Courtesy of the National Archives and Record Administration, Cartographic and Architectural Records, College Park, MD, Record Group 121

4.2 South Wall Corbels Zone 1

DESCRIPTION: Corbels, 26 inches wide, support the marble arches on either side of the stone tower walls. Their lower section, quarter round in shape, is a richly decorated with an acanthus leaf, rope and floral motifs on the curved face, floral and guilloche ornament along the edges. A plain, textured field occupies the central section of the side faces. The top of the corbels is completed with Italian cremo marble frieze and an egg and dart cap, both extensions of the adjacent impost course.

LOCATION: South wall of tower lobby

MATERIALS:
- Marble French Breche Oriental: *Corbel and cap*
- Marble Italian Cremo: *Frieze*
- Marble Numidian Red: *Corbel cap*

FINISHES:
- Marble: *Polished*

SIGNIFICANCE:
- Original

ALTERATIONS:
- Cleaned during the 1979 renovation.

CONDITION:
- No issues observed

CHARACTER-DEFINING FEATURES:
- All marble elements: *Material, finish, color, size.*
- The entire composition: *configuration, proportions and relationship of the composition's elements*

FIGURES 39 & 40: Detail of Tower Lobby South Wall Corbels, 2012. Image Courtesy of OLBN Inc.

4.3 South Wall Pier Capital Zone 1

DESCRIPTION: The pilaster capital is detailed with laurels and a center medallion on all faces, with an egg and dart band at the top to match those found on the brackets to either side.

LOCATION: South wall of tower lobby

MATERIALS:
- Marble French Breche Oriental: *Capital*
- Marble Numidian Red: *Abacus*

FINISHES:
- Marble: *Polished*

SIGNIFICANCE:
- Original

ALTERATIONS:
- Cleaned during the 1979 renovation.

CONDITION:
- No issues observed

CHARACTER-DEFINING FEATURES:
- All marble elements: *Material, finish, color, size.*
- The entire composition: *configuration, proportions and relationship of the composition's elements*

FIGURE 41: Detail of Tower Lobby South Wall Capital, 2012. Image Courtesy of OLBN Inc.

4.4 South Wall Pier Shaft Zone 1

DESCRIPTION: The 44 inch wide marble clad octagonal pier is engaged to a rectangular pilaster behind. The Pavonazzo slabs are set with bevelled edges as to resemble a solid pier.

LOCATION: South wall of tower lobby

MATERIALS: • Marble Vermont Pavonazzo (Pavonezza): *Pier shaft*

FINISHES: • Marble Vermont Pavonazzo: *Polished*

SIGNIFICANCE: • Original

ALTERATIONS: • Cleaned during the 1979 renovation.

CONDITION: • No issues observed

CHARACTER-DEFINING FEATURES:

• All marble elements: *Material, finish, color, size.*
• The entire composition: *configuration, proportions and relationship of the composition's elements*

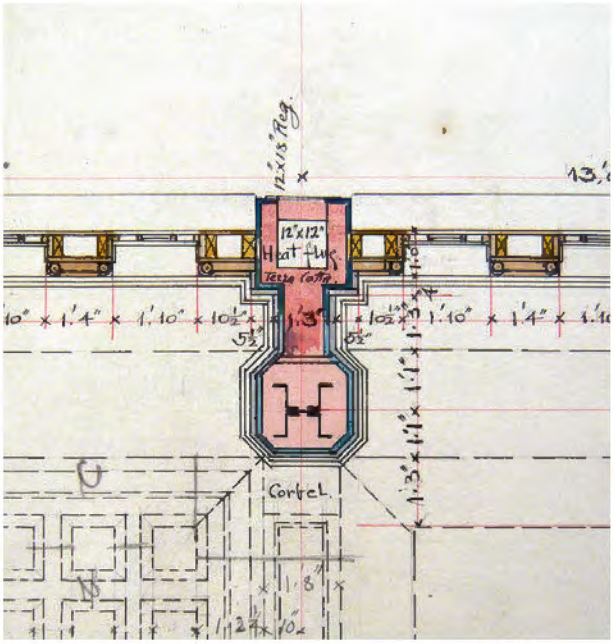


FIGURE 42: Detail of Tower Lobby South Wall Pilaster. Image Courtesy of the National Archives and Record Administration, Cartographic and Architectural Records, College Park, MD, Record Group 121

FIGURE 43: Detail of Tower Lobby South Wall Pilaster, 2012. Image Courtesy of OLBN Inc.

4.5 Feature Wall Base & Pier Plinth Zone 1

DESCRIPTION: The 26 inch lobby base wraps around the engaged pier, acting as its plinth. The base consists of a 4 inches high, sanguine marble top cap with a torus and an inverted cyma reversa. Below that is a 14 inch high field of deep burgundy marble with pronounced white veining. The 8 inch shoe of the assembly is a simpler Vermont black marble slab with a bevelled top.

LOCATION: South wall of tower lobby

MATERIALS:
- Marble Numidian Red: *Dado cap*
- Marble Red Antique of Italy: *Dado*
- Marble Vermont Isle La Motte (Radio Black): *Baseboard*

FINISHES:
- Marble Numidian Red & Red Antique: *Polished*
- Marble Vermont Isle La Motte: *Honed*

SIGNIFICANCE:
- Original

ALTERATIONS:
- Cleaned during the 1979 renovation.
- Repairs to damaged areas.

CONDITION:
- Some evidence of wear and impact damage, particularly to baseboard.
- On the east section of the wall, a small section of the dado marble cap was substituted with wood and faux painted to match.

CHARACTER-DEFINING FEATURES:
- All marble elements: *Material, finish, color, size.*
- The entire composition: *configuration, proportions and relationship of the composition's elements*

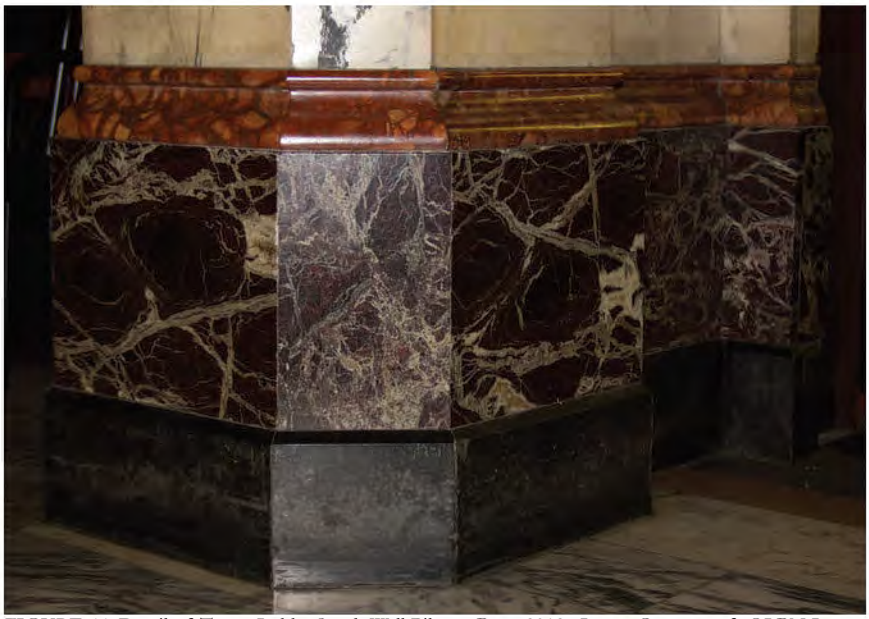


FIGURE 44: Detail of Tower Lobby South Wall Pilaster Base, 2012. Image Courtesy of OLBN Inc.

5.0 Mahogany and Glass Feature Walls Zone 1

DESCRIPTION: The mahogany and glass feature walls are recessed 26 inches behind the marble arches, separated by the marble pier. The feature walls sit on the same marble base that wraps around the lobby's walls. Two distinctive sections, separated by a wide mahogany entablature decorated with modillions and pellet moulding, compose the walls. The lower portion houses three mahogany arched-top windows with chipped glass, once used by the general delivery tellers. Fluted mahogany pilasters, with floral motif capitals frame the middle windows; half pilasters book end the composition. Leaded arch transom windows fill the section above the entablature. Currently, the west feature wall features a hidden door to accesses the new Postal Boutique, which was implemented during the 1979 renovation.

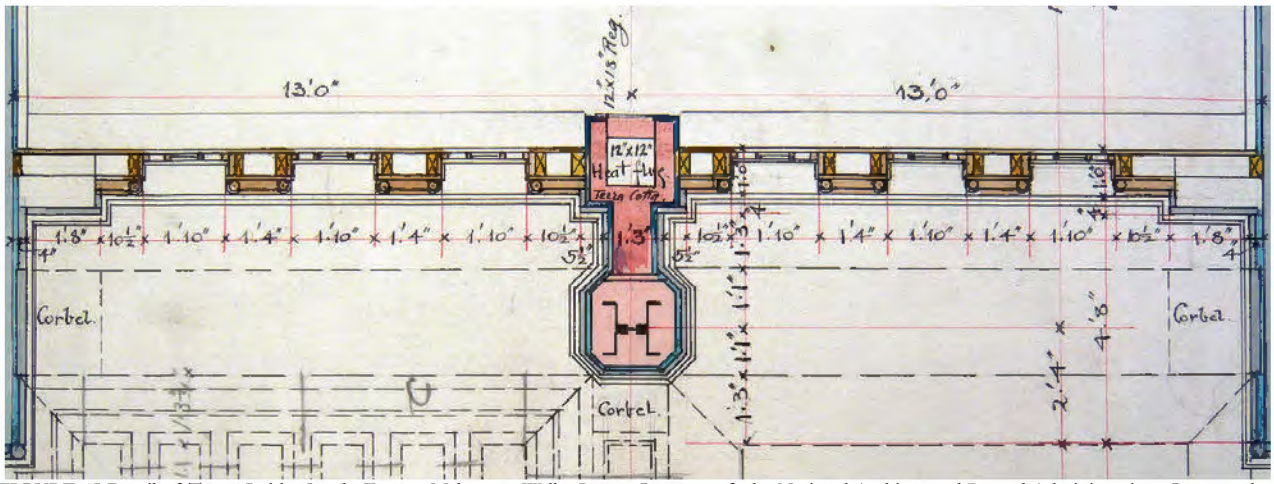


FIGURE 45 Detail of Tower Lobby South Feature Mahogany Wall. Image Courtesy of the National Archives and Record Administration, Cartographic and Architectural Records, College Park, MD, Record Group 121

5.1 Feature Walls Entablature Zone 1

DESCRIPTION: The mahogany entablature is 28 inches high. It is composed by a simple mahogany fascia and a cornice. The cornice is decorated with modillions and pellet moulding, which line up with the egg and dart motif of the marble capitals and brackets. Adhesive signage is displayed on the east and west fascias.

LOCATION: South wall of tower lobby

MATERIALS:
- Mahogany: *Entablature*
- Gold leaf: *Signage*

FINISHES:
- Mahogany: *Varnished*

SIGNIFICANCE:
- Mahogany elements: *Original*
- Gold leaf signage: *Not Original*

ALTERATIONS:
- Mahogany: *Cleaned and possibly refinished during the 1979 renovation.*
- Gold leaf signage: *Applied during the 1979 renovation.*

CONDITION:
- No issues observed

CHARACTER-DEFINING FEATURES:
- All mahogany elements: *Material, finish, color, size.*
- The entire composition: *configuration, proportions and relationship of the composition's elements*

NONCONTRIBUTING ELEMENTS:
- Signage

FIGURE 46: Detail of Tower Lobby Feature Wall Entablature, 2012. Image Courtesy of OLBN Inc.

5.2 Feature Walls Transoms Zone 1

DESCRIPTION: Mahogany transoms occupy the upper sections of the feature walls above the entablature. Their size and shape are dictated by the marble arches that outline them. The semicircular transoms are 11 feet in diameter; their mahogany frames hold one sash each with leaded glass. Glass panes set in lead cames form a repetitive pattern of elongated hexagons alternating with two rows of rotated squares. The centre of the glass is marked by a small shield-like shape.

LOCATION: South wall of tower lobby

MATERIALS:
- Mahogany: *Frame*
- Leaded glass

FINISHES:
- Mahogany: *Varnished*

SIGNIFICANCE:
- Mahogany elements: *Original*
- Leaded glass: *Original*

ALTERATIONS:
- Mahogany: *Cleaned and possibly refinished during the1979 renovation.*
- Leaded glass: *Cleaned during the1979 renovation.*

CONDITION:
- No issues observed

CHARACTER-DEFINING FEATURES:
- All mahogany and leaded glass elements: *Material, finish, color, size.*
- The entire composition: *configuration, proportions and relationship of the composition's elements*

FIGURE 47: Detail of Tower Lobby Feature Wall Transom, 2012. Image Courtesy of OLBN Inc.

FIGURE 48: Detail of Tower Lobby Feature Wall, 2012. Image Courtesy of OLBN Inc.

5.3 Feature Wall Pilasters Zone 1

DESCRIPTION: Fluted mahogany pilasters with floral motif capitals hold the entablature. The pilasters are spaced between the windows of each feature wall, two 6 feet high by 16 inch wide pilasters frame the middle windows, whereas 12 inch wide ones book end the composition. The pilasters rest on mahogany plinths. Bronze light fixtures are attached to the middle pilasters, not original to the building. On the design drawings, the capitals are called out as "Model n. 4."

LOCATION: South wall of tower lobby

MATERIALS:
- Mahogany: *Entablature*
- Bronze: *Light fixtures*
- Clear glass: *Light fixtures*

FINISHES:
- Mahogany: *Varnished*
- Bronze: *Matte*

SIGNIFICANCE:
- Mahogany elements: *Original*
- Bronze and glass light fixtures: *Not Original*

ALTERATIONS:
- Mahogany: *Cleaned and possibly refinished during the 1979 renovation.*
- Bronze and glass light fixtures: *Installed during the 1979 renovation.*

CONDITION:
- Evidence of wear

CHARACTER-DEFINING FEATURES:
- All mahogany and leaded glass elements: *Material, finish, color, size.*
- The entire composition: *configuration, proportions and relationship of the composition's elements*

NONCONTRIBUTING ELEMENTS:
- Light fixtures

FIGURE 49: Detail of Tower Lobby Feature Wall Pilaster, 2012. Image Courtesy of OLBN Inc.

5.4 Feature Walls Windows — Zone 1

DESCRIPTION: Each section of the feature wall houses three windows with mahogany frames, set 42 inches above the floor, slightly recessed behind the mahogany pilasters. The 22 inch wide by 54 inch high arched-top windows are double hung; the upper, larger sash is fixed, while the lower one is operable. The flat casing, mahogany sashes hold chipped glass. The windows are cased with a flat profile mahogany hood, supported on slender colonettes with carved capitals. The sill is finished with a bull-nose profile. The windows' 12 inch apron is decorated with a modified bead and reel moulding. The apron's base is a recessed continuation of the pilaster's plinth.

LOCATION: South wall of tower lobby

MATERIALS:
- Mahogany: *Window frames and casing*
- Chipped glass: *Old teller windows*

FINISHES:
- Mahogany: *Varnished*

SIGNIFICANCE:
- Mahogany elements: *Original*
- Chipped glass: *Original*

ALTERATIONS:
- Mahogany: *Cleaned and possibly refinished during the 1979 renovation.*

CONDITION:
- Evidence of wear

CHARACTER-DEFINING FEATURES:
- All mahogany and chipped glass elements: *Material, finish, color, size.*
- The entire composition: *configuration, proportions and relationship of the composition's elements*

FIGURE 50: Detail of Tower Lobby Feature Wall Windows, 2012. Image Courtesy of OLBN Inc.

FIGURE 51: Detail of Tower Lobby Feature Wall Windows. Image Courtesy of the National Archives and Record Administration, Cartographic and Architectural Records, College Park, MD, Record Group 121

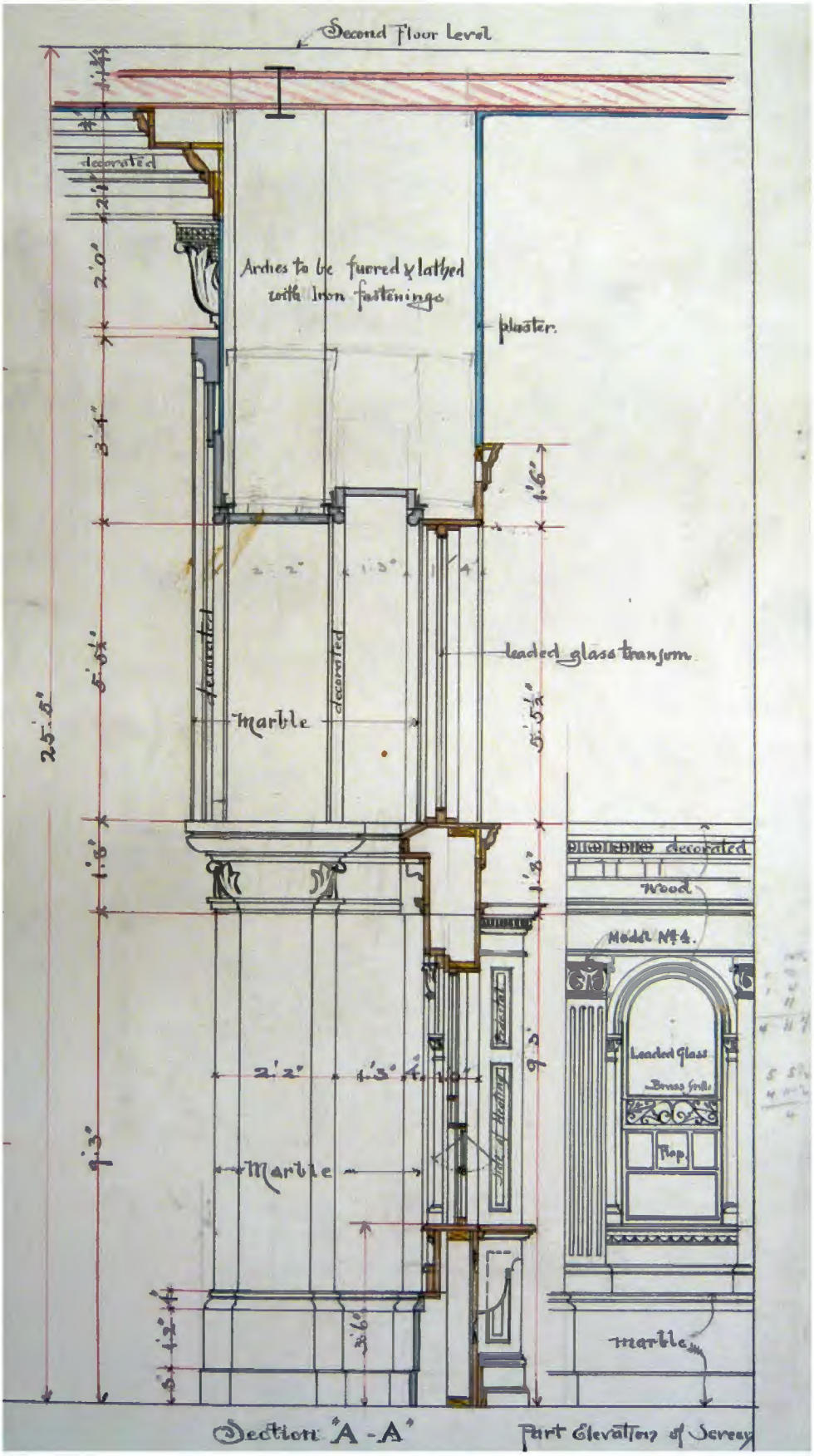

Second Floor Level
decorated
Arches to be furred & lathed with Iron fastenings
plaster
leaded glass transom
marble
decorated
Wood
Model No 4.
Leaded Glass
Brass grille
Flap
marble
Section "A-A"
Part Elevation of Screen

FIGURE 52: Tower Lobby Feature Wall Hidden Door, 2012. Image Courtesy of OLBN Inc.

5.5 West Feature Wall Hidden Door Hardware Zone 1

DESCRIPTION: During the 1979 renovation, the eastern bay of the west wall was converted into a door to access the newly created postal boutique. For this purpose, the entire section of wall from the entablature down, was cut off from the rest of the feature wall and re-assembled. Steel plates were used to hold the wall parts together, while closing the exposed edges. In order to install hinges strong enough to move the heavy wall, an steel "C" channel with welded extension tabs was bolted to the central masonry pilaster. Five steel hinges bolted to the tabs and the wall's edging plate allow for the massive door to swing into the postal store.

LOCATION: South Feature west wall

MATERIALS:
- Steel: *Structural components and hinges*
- Bronze / brass: *Door knob and handle*

FINISHES:
- Steel: *Powder coated*
- Bronze /brass: *Polished*

SIGNIFICANCE:
- Steel plates and hinges: *Not Original*
- Bronze /brass knob and handle: *Not Original*

ALTERATIONS:
- Installed during the 1979 renovation.

CONDITION:
- Evidence of wear

NONCONTRIBUTING ELEMENTS:
- Door function
- Steel plates and hinges
- Bronze /brass knob and handle

FIGURE 53: Detail of Tower Lobby Feature Wall Hidden Door Hardware, 2012. Image Courtesy of OLBN Inc.

5.6 Benjamin Franklin Decorative Glass Wall — Zone 1

DESCRIPTION: A large glass wall, inserted into the opening between the Cortile and the Tower Lobby boutique store. An image of Benjamin Franklin along with decorative border is etched on the glass.

LOCATION: Tower

MATERIALS:
- Glass
- Aluminium

FINISHES:
- Glass: clear with etched pattern
- Aluminium: matte finish

SIGNIFICANCE:
- Glass with etched pattern: Not Original
- Aluminium frame: Not Original

ALTERATIONS:
- None known

CONDITION:
- Minor wear and impact damage

NONCONTRIBUTING ELEMENTS:
- Glass with etched pattern
- Aluminium frame

FIGURE 54: Detail of Tower Window, 2012. Image Courtesy of OLBN Inc.

6.0 Pennsylvania Avenue East & West Lobby Walls Zone 1

DESCRIPTION: The left and right openings of the Pennsylvania Avenue portico provide access to the interior north east and north west halls of the 1st floor. Centered on each of the 29 feet long walls are matching double door entrances with side lights, on a field of marble, decorated with marble archivolts. To either side of the entrances the walls are divided into two distinctive sections. The upper section of the wall is plastered and has wood crown moulding. The lower section has a marble wainscot 7 feet high, which rests on a marble baseboard. The wall is articulated with plaster pilasters. One structural pilaster at the far end of each wall is integrated into the composition.

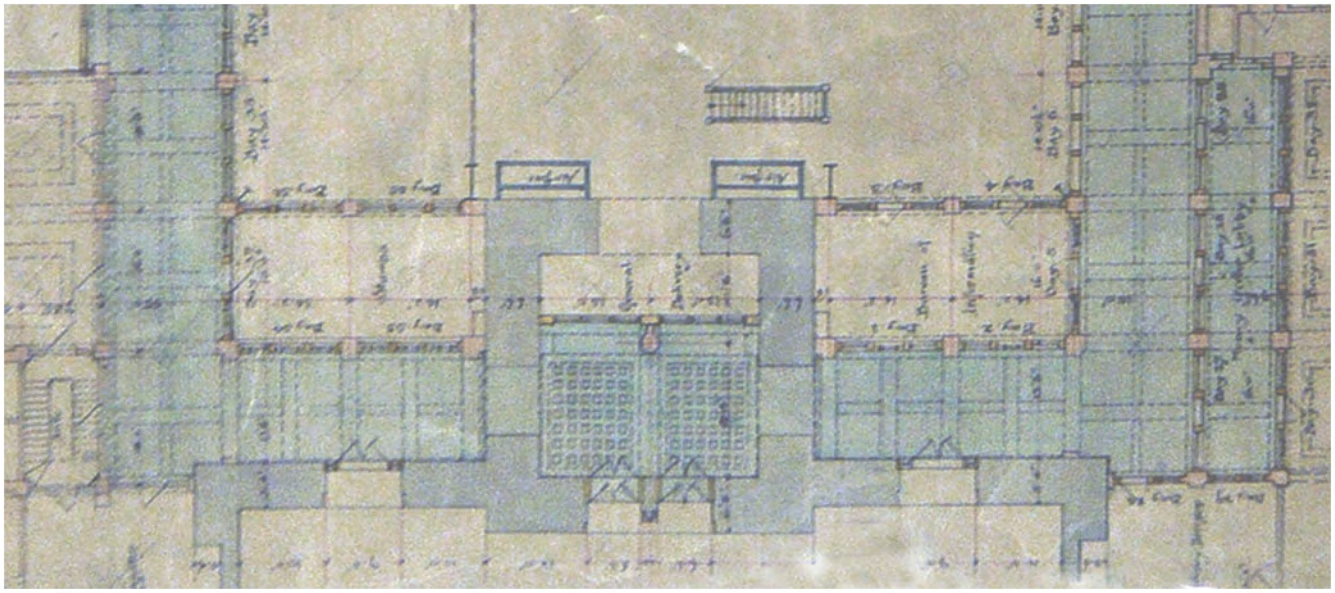


FIGURE 55: Detail of Plan of Pennsylvania Avenue Entrance. Image Courtesy of the National Archives and Record Administration, Cartographic and Architectural Records, College Park, MD, Record Group 121

6.1 North Wall Pilasters & Base Zone 1

DESCRIPTION: The radio black marble base, has a chamfered top, and runs along the wall in between the pilasters' bases.

LOCATION:
- Pennsylvania Avenue north wall east and west lobbies

MATERIALS:
- Plaster: *Pilaster*
- Marble Vermont Isle La Motte (Radio Black) : *Plinth*

FINISHES:
- Plaster: *Painted*
- Marble Vermont Radio Black: *Honed*

SIGNIFICANCE:
- Original

ALTERATIONS:
- Plaster: *Painted during the 1979 renovation*
- Marble: *Cleaned during the 1979 renovation. Evidence of spot repair over the years; application of wax*

CONDITION:
- The marble base shows some wear and impact damage. Rarely, pieces separated and missing, others replaced or filled in.

CHARACTER-DEFINING FEATURES:
- All marble and plaster elements: *Material, finish, color, size.*
- The entire composition: *configuration, proportions and relationship of the composition's elements*

FIGURE 56 : Detail of North Wall Pilaster, 2012. Image Courtesy of OLBN Inc.

6.2 North Wall Wainscot Base

DESCRIPTION: The wainscot assembly is divided into two sections. The upper one, the broadest of the two, consists of 3/4 inch thick Sienna marble panels. The lower section consists of a Vermont verde marble field topped a simple bead and scotia molding of the same marble. The marble for both pieces has pronounced white veining. All the marble slabs are set with tight butt joints.

LOCATION:
- Pennsylvania Avenue north wall wainscot lower field

MATERIALS:
- Marble Vermont Verde Antique: *Dado and cap*
- Marble Vermont Isle La Motte (Radio Black) : *Plinth*

FINISHES:
- Vermont Verde Antique: *Polished*
- Marble Vermont Isle La Motte (Radio Black) : *Honed*

SIGNIFICANCE:
- Original

ALTERATIONS:
- Cleaned and possibly re polished during the 1979 renovation.

CONDITION:
- Mild wear with some hair-line cracks. Some corner butt joints are slightly displaced and show damage.

CHARACTER-DEFINING FEATURES:
- All marble elements: *Material, finish, color, size.*
- The entire composition: *configuration, proportions and relationship of the composition's elements*

FIGURE 57: Detail of North Wall Base, 2012. Image Courtesy of OLBN Inc.

6.3 North Wall Wainscot Upper Field Zone 1

DESCRIPTION: The center and broadest section of the 7 feet high marble wainscoting assembly. Arranged in Sienna marble panels measuring 3/4 inch thick, affixed to the wall behind. The design drawings called for Pavonezza marble, but was substituted with the yellow Sienna.

LOCATION: • Pennsylvania Avenue north wall Wainscot upper field

MATERIALS: • Marble Italian Sienna Yellow

FINISHES: • Polished

SIGNIFICANCE: • Original

ALTERATIONS: • Cleaned and possibly re polished during the 1979 renovation.

CONDITION: • Mild wear with some hair-line cracks

CHARACTER-DEFINING FEATURES:

- All marble and plaster elements: *Material, finish, color, size.*
- The entire composition: *configuration, proportions and relationship of the composition's elements*

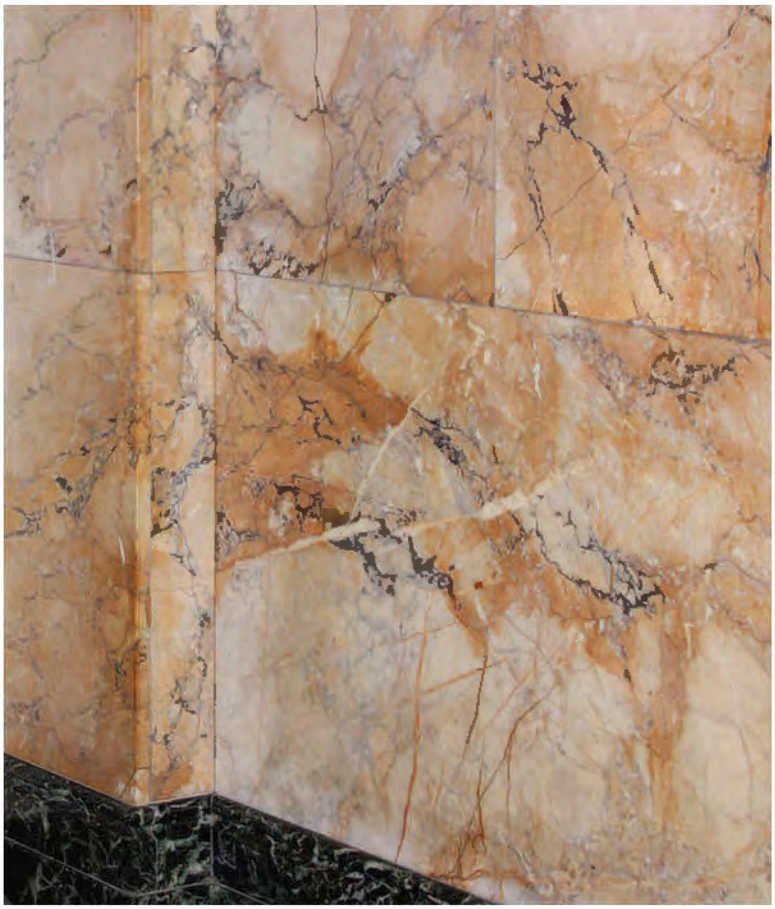


FIGURE 58: Detail of North Wall Wainscot , 2012. Image Courtesy of OLBN Inc.

6.4 North Wall Wainscot Cap

DESCRIPTION: The upper section of the wainscoting assembly, the cap, is composed with three different mouldings. The lower portion of the cap consists of a white Danby marble bead molding followed by a flat molding. A French breche marble cavetto occupies the middle field, and a white Danby marble cyma recta completes the cap. The marble mouldings are set with butt joints at the corners.

LOCATION:
- Pennsylvania Avenue north wall Wainscot Cap

MATERIALS:
- Marble French Breche Oriental: *Middle cavetto*
- Marble Vermont White Danby: *Lower bead and flat mouldings; upper cyma recta*

FINISHES:
- Marble French Breche: *Polished*
- Marble Vermont White Danby: *Honed*

SIGNIFICANCE:
- Original

ALTERATIONS:
- Cleaned and possibly re polished during the 1979 renovation.

CONDITION:
- Mild wear with some hair-line cracks. Some corner butt joints are slightly displaced and show damage.

CHARACTER-DEFINING FEATURES:
- All marble elements: *Material, finish, color, size.*
- The entire composition: *configuration, proportions and relationship of the composition's elements*

FIGURE 59: Detail of North Wall Wainscot Cap, 2012. Image Courtesy of OLBN Inc.

FIGURE 60: North Wall West Entrance, 2012. Image Courtesy of OLBN Inc.

6.5 Pennsylvania Avenue East & West Entrances Zone 1

DESCRIPTION: The east and west entrance openings are 9 feet wide. Each is occupied by a set of 6 feet wide, 14-panel double doors with sidelights and an arched leaded-glass transom. The entrance opening is set in yellow Sienna marble field; the architrave has a keystone. Framing the entire composition are French Breche composite pilasters carrying the archivolts.

LOCATION: Pennsylvania Avenue exterior wall, east and west north hall wall.

MATERIALS:
- Mahogany: *Transom frames; sidelight frames*
- Leaded glass with lead cames: *Transom; sidelights*
- Marble Italian Sienna Yellow: *Jambs and architraves; archivolts*
- Marble French Breche Oriental: *Composite pilasters; archivolts*
- Marble Vermont White Danby: *Capitals*
- Marble Vermont Verde Antique: *Composite pilasters surbase and die*
- Marble Vermont Isle La Motte (Radio Black) : *Composite pilasters plynth*
- White Oak: *Entry doors*
- Bronze / Brass: *Hardware*

FINISHES:
- Mahogany: *Varnished*
- Marble French Breche, Italian Sienna & Vermont Verde: *Polished*
- Marble Vermont White Danby & Isle La Motte: *Honed*
- White Oak: *Stained and varnished*
- Bronze / Brass: *Polished*

SIGNIFICANCE:
- Mahogany transom and sidelight frames: *Original*
- Leaded glass with lead cames: *Original*
- Marble elements: *Original*
- White Oak Entry doors: *Not Original*
- Bronze hardware: *Not Original*

ALTERATIONS:
- Transom and sidelights: *Cleaned and refinished during the1979 renovation.*
- Marble: *Cleaned and possibly re polished during the 1979 renovation.*

CONDITION:
- Mild to moderate wear on doors
- Some impact damage to marble plinth/base

CHARACTER-DEFINING FEATURES:
- All marble, mahogany and leaded glass elements: *Material, finish, color, size.*
- The entire composition: *configuration, proportions and relationship of the composition's elements*

NONCONTRIBUTING ELEMENTS:
- Oak Entry Door assemblies
- Hardware

6.6 East & West Entrances Composite Pilasters Capital Zone 1

DESCRIPTION: The rectangular White Danby marble capital is decorated with a floral motif. The abacus is enriched by the presence of two different marble types and dentils.

LOCATION: Pennsylvania Avenue exterior wall, east and west entrances

MATERIALS:
- Marble French Breche Oriental: *Abacus upper section*
- Marble Vermont White Danby: *Capital; abacus lower section*

FINISHES:
- Marble French Breche: *Polished*
- Marble Vermont White Danby : *Honed*

SIGNIFICANCE:
- Original

ALTERATIONS:
- Cleaned and possibly re polished during the 1979 renovation.

CONDITION:
- No issues observed

CHARACTER-DEFINING FEATURES:
- All marble elements: *Material, finish, color, size.*
- The entire composition: *configuration, proportions and relationship of the composition's elements*

FIGURE 61: North Wall West Entrance Capital , 2012. Image Courtesy of OLBN Inc.

6.7 East & West Entrances Composite Pilasters Shaft Zone 1

DESCRIPTION: A grouping of five 3/4 round engaged colonnettes decorate the shaft of the pilasters that define the outer frame of the entrances. Each shaft of the cluster corresponds to its own rounded cap at the base of the capital.

LOCATION: Pennsylvania Avenue exterior wall, east and west entrances

MATERIALS: • Marble French Breche Oriental

FINISHES: • Polished

SIGNIFICANCE: • Original

ALTERATIONS: • Cleaned and possibly re polished during the 1979 renovation.

CONDITION: • No issues observed

CHARACTER-DEFINING FEATURES:

- All marble elements: *Material, finish, color, size.*
- The entire composition: *configuration, proportions and relationship of the composition's elements*

FIGURE 62: North Wall West Entrance Composite Pilasters, 2012. Image Courtesy of OLBN Inc.

6.8 East & West Entrances Composite Pilasters Base Zone 1

DESCRIPTION: Supporting the grouped colonnettes are elaborate bases. The base is articulated with ascending bevelled tiers, topped with a scotia and beaded cap. The base rests atop a tall, unadorned plinth, the marble matches that of the north wall base.

LOCATION: Pennsylvania Avenue exterior wall, east and west entrances

MATERIALS:
- Marble Vermont Verde Antique: *Composite pilasters surbase and die*
- Marble Vermont Isle La Motte (Radio Black) : *Composite pilasters plinth*

FINISHES:
- Marble Vermont Verde: *Polished*
- Marble Vermont Isle La Motte: *Honed*

SIGNIFICANCE:
- Original

ALTERATIONS:
- Cleaned and possibly re polished during the 1979 renovation.

CONDITION:
- Some impact damage to the plinth

CHARACTER-DEFINING FEATURES:
- All marble elements: *Material, finish, color, size.*
- The entire composition: *configuration, proportions and relationship of the composition's elements*

FIGURE 63: North Wall West Entrance Composite Pilasters Base, 2012. Image Courtesy of OLBN Inc.

6.9 East & West Entrances Archivolts Zone 1

DESCRIPTION: The archivolts are trimmed at their innermost edge by a rope motif. This is followed by various bands of plain and bead moldings. The label moulding with egg and dart motif, is followed by a chevron band.

LOCATION: Pennsylvania Avenue exterior wall, east and west entrances

MATERIALS: • Marble French Breche Oriental

FINISHES: • Polished

SIGNIFICANCE: • Original

ALTERATIONS: • Cleaned and possibly re polished during the 1979 renovation.

CONDITION: • No issues observed

CHARACTER-DEFINING FEATURES:

- All marble elements: *Material, finish, color, size.*
- The entire composition: *configuration, proportions and relationship of the composition's elements*

FIGURE 64: North Wall West Entrance Archivolts, 2012. Image Courtesy of OLBN Inc.

6.10 East & West Entrances Transoms

DESCRIPTION: Mahogany transoms, set almost flush with the archways, occupy the upper sections of the walls above the entablature. Their size and shape are dictated by the marble arches that outline them. The semicircular transoms' mahogany frames hold one sash each with leaded glass. Glass panes set in lead cames form a repetitive pattern of elongated hexagons alternating with two rows of rotated squares.

LOCATION: Pennsylvania Avenue exterior wall, east and west entrances

MATERIALS:
- Mahogany: *Transom frames; sidelight frames*
- Leaded glass with lead cames: *Transom; sidelights*

FINISHES: Mahogany: *Varnished*

SIGNIFICANCE:
- Original

ALTERATIONS:
- Cleaned and possibly refinished during the 1979 renovation.

CONDITION:
- No issues observed

CHARACTER-DEFINING FEATURES:
- All marble, mahogany and leaded glass elements: *Material, finish, color, and size.*
- The entire composition: *configuration, proportions and relationship of the composition's elements*

Elevator Cages — Zone 1

DESCRIPTION: The cages are of cast iron, featuring solid pilasters with floriated capitals and open cages between. The screens are adorned with flower accents at each grid intersection. The cages are painted a dark green, and have the same marble and limestone wainscoting at the pilasters as found in the upper floor lobbies. The elevator floor marker details are also of cast iron, painted gold. The cage is wrapped on three sides by the marble and iron staircase.

LOCATION: East & West Elevator Lobbies

MATERIALS:
- Cast iron
- Iron elevator thresholds
- Cast iron signage

FINISHES:
- Painted

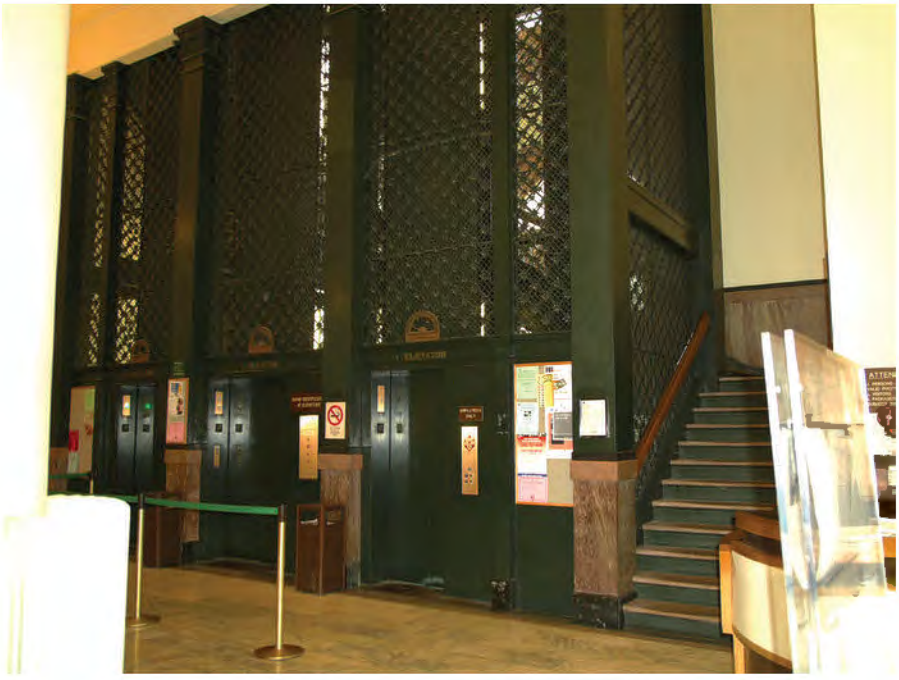
SIGNIFICANCE:
- Elevator Cages:*Original*
- Wood Railinf attached to cages: *Installed in 1979*

ALTERATIONS:
- Repainted
- Elevators replaced
- Wood stair handrails with metal hardware added

CONDITION:
- Some elevator floor markers have missing pieces

CHARACTER-DEFINING FEATURES:
- Cast iron elements
- Letters Guiling

NONCONTRIBUTING ELEMENTS:
- Wood railing attached to elevator cage



Staircase End Newel — Zone 1

DESCRIPTION: Standing height high by width square in plan, the newel marks the termination of the staircase at the 1st floor level. It is wrapped in marble and limestone: black marble base in two distinct fascias, a sanguine main body and cap, with a pink band several inches below the top of the newel. The newel fits with the adjacent wall wainscoting in texture and scale, meeting the steel and wood of the staircase in mechanical connection.

LOCATION: West Elevator Lobby

MATERIALS:
- Tennessee Pink Limestone
- Tennessee Dark Sanguine or Tennessee Coral Rouge Limestone
- Vermont Verde Antique marble
- Vermont Isle La Motte (Radio Black) marble

FINISHES:
- Polished finish

SIGNIFICANCE:
- Original

ALTERATIONS:
- Multiple applications of wax

CONDITION:
- Due to location, severe chipping and impact damage, particularly at the base
- Buildup of wax evident

CHARACTER-DEFINING FEATURES:
- The entire composition: *configuration, proportions and relationship of the composition's elements*
- All marble elements: *Material, finish, color, and size.*

Marble Wainscot — Zone 1

DESCRIPTION: Like the dado rail in the corridors, those in the elevator lobbies have a pink marble frieze and a black marble top. In this case the pink stone is 6" tall and bevelled at the top, while the black piece is 3" tall and also bevelled. The cap ends the wainscoting at 54-1/2" above the floor. The stone pieces curve to follow the slope of the stairways. Found only in the stair/elevator lobbies of the 1st floor.

LOCATION: Elevator Lobbies

MATERIALS:
- Tennessee Pink Limestone: Frieze
- Tennessee Coral Rouge Limestone (Dark Sanguine): Die
- Vermont Isle La Motte (Radio Black) marble: Cap

FINISHES:
- Polished finish (Pink)
- Honed finish (Black)

SIGNIFICANCE:
- Original

ALTERATIONS:
- Multiple applications of wax.

CONDITION:
- Mild to moderate wear and some cracking.
- In rare cases, pieces of stone separated and missing.
- Buildup of wax evident.

CHARACTER-DEFINING FEATURES:
- The entire composition: *configuration, proportions and relationship of the composition's elements*
- All marble elements: *Material, finish, color, and size.*

Staircases — Zone 1

DESCRIPTION: Switching direction three times at each floor, the staircases wrap around the elevator cages. The east-west runs flank marble wainscoting, while the north-south runs meet large exterior windows and feature an articulated wood handrail with cast iron verticals. The stair treads are marble, with marble-panelled intermediate landings. The risers are iron panels. All metal is painted dark green.

LOCATION: East & West Elevator Lobbies

MATERIALS:
- Steel/cast iron stringers
- Cast iron risers and rakes
- Oak handrails and iron
- Tennessee Light Pink marble treads and landings

FINISHES:
- Limestone: Polished finish (Pink)
- Vermont Radio Black marble: Honed

SIGNIFICANCE:
- Original

ALTERATIONS:
- Grip tape added to treads
- Additional wood handrail added to elevator cage to match existing
- Repainted

CONDITION:
- Noticeable wear to marble treads
- Wear on wood handrails from frequent use

CHARACTER-DEFINING FEATURES:
- The entire composition: *configuration, proportions and relationship of the composition's elements*
- All elements: *Material, finish, color, and size.*

NONCONTRIBUTING ELEMENTS:
- Wood railing attached to elevator cage

Marble Baseboard — Zone 1

DESCRIPTION: Marble baseboard; 12" high by 5/8" thick, with a beveled top. The baseboard is the bottom piece of the full marble wainscoting assembly. On the 1st floor, it is found only in the stair/elevator lobbies.

LOCATION: Elevator Lobbies

MATERIALS:
- Vermont Verde Antique marble

FINISHES:
- Polished finish

SIGNIFICANCE:
- Original

ALTERATIONS:
- Evidence of spot repair over the years
- Multiple applications of wax

CONDITION:
- Frequent cases of wear and impact damage
- Some pieces separated and missing, others replaced or filled in
- Buildup of wax evident

CHARACTER-DEFINING FEATURES:
- The entire composition: *configuration, proportions and relationship of the composition's elements*
- All elements: *Material, finish, color, and size.*

Marble Wainscoting Field — Zone 1

DESCRIPTION: The center and broadest section of the marble wainscoting assembly. Arranged in panels measuring 7/8" thick. Found only in the stair/elevator lobbies of the 1st floor.

LOCATION: Elevator Lobbies

MATERIALS:
- Tennessee Dark Sanguine or Tennessee Coral Rouge limestone

FINISHES:
- Polished finish

SIGNIFICANCE:
- Original

ALTERATIONS:
- Multiple applications of wax

CONDITION:
- Mild to moderate wear and impact damage
- In rare cases panels have been broken
- Some separated pieces missing
- Buildup of wax evident

CHARACTER-DEFINING FEATURES:
- The entire composition: *configuration, proportions and relationship of the composition's elements*
- All marble elements: *Material, finish, color, and size.*

Screen Transom Operators *Zone 1*

DESCRIPTION: Cast iron operating mechanism for the transom windows of the oak screens. They are no longer in working order, though remain present for their historic character. They are mounted directly into the oak screens.

LOCATION: Oak Screens, Cortile Side

MATERIALS:
- Cast iron

FINISHES:
- Painted
- Gloss finish

SIGNIFICANCE:
- Original

ALTERATIONS:
- Some operating hardware removed
- Repainted (pending paint analysis)

CONDITION:
- No longer operable

CHARACTER-DEFINING FEATURES:
- The entire composition: *configuration, proportions and relationship of the composition's elements*
- All elements: *Material, finish, color, and size.*

Crown Molding & Corbel — Zone 1

DESCRIPTION: A tall but relatively simple plaster molding detail, containing a series of stepped fascias and an egg and dart band in the center. The top portion meeting the ceiling has a shallow cyma recta detail. At header spans, a detailed Corinthian floral corbel accents the connection to the wall.

LOCATION: Elevator Lobbies

MATERIALS:
- Metal furring and metal lathe form
- Wood blocking where needed
- Applied cast ornament atop dragged plaster cornice runs

FINISHES:
- Painted (off-white)

SIGNIFICANCE:
- Original

ALTERATIONS:
- Repainted (pending paint analysis)

CONDITION:
- Condition of the plaster is generally good
- Some evidence of deterioration is present
- Some areas have suffered paint chipping

CHARACTER-DEFINING FEATURES:
- The entire composition: *configuration, proportions and relationship of the composition's elements*
- All elements: *Material, finish, color, and size.*

Exterior Window — Zone 1

DESCRIPTION: The exterior windows of the first floor of the building are monumental in scale and unique in their detailing. The paired double-hung windows have an arched transom that is not operable. The frames and trim match woodwork found elsewhere in the first floor. Raised-panel wainscot separate thewindow groupings.

LOCATION: Exterior Walls

MATERIALS:
- Oak
- Glass
- Brass hardware

FINISHES:
- Medium stain
- Clear glass

SIGNIFICANCE:
- Original

ALTERATIONS:
- Storm windows added
- Louvered wood blinds added
- Brass hardware replaced

CONDITION:
- Wear and aging present in wood

CHARACTER-DEFINING FEATURES:
- The entire composition: *configuration, proportions and relationship of the composition's elements*
- All elements: *Material, finish, color, and size.*

NONCONTRIBUTING ELEMENTS:
- Interior Shutters

Plaster Walls/Ceilings — Zone 1

LOCATION: Corridor, Entrance Lobbies, Window and Exterior Walls, Cortile Walls, Auditorium Space

MATERIALS:
- Plaster
- Expanded metal lathe

FINISHES:
- Off-white paint (multiple layers)

SIGNIFICANCE:
- Original

ALTERATIONS:
- Repainted (paint analysis pending)

CONDITION:
- Overall condition is good
- Some cases of warping and chipping have occurred
- Plaster in turrets have experienced mild to severe damage from water infiltration

CHARACTER-DEFINING FEATURES:
- All Plaster Elements

NONCONTRIBUTING ELEMENTS:
- Light Fixtures

Turret Windows *Zone 1*

DESCRIPTION: A tall window arrangement of six casement panels; arranged as four stacked panels below a thick mullion and two stacked panels above it. On the interior, the oak frames are stained. In the extreme corners of the building, the turrets' heights have been interrupted by the mezzanine floor, meeting the level of the thick mullion between window fields.

LOCATION: Turrets

MATERIALS:
- Oak frames
- Clear glass
- Brass hardware

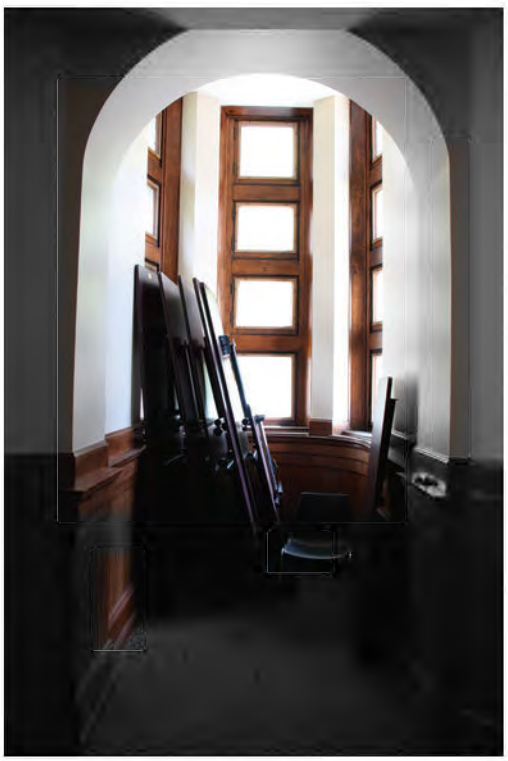
FINISHES:
- Medium stain

SIGNIFICANCE:
- Original

ALTERATIONS:
- Locking hardware replaced
- Some glass panes replaced
- Storm windows added

CONDITION:
- Possible water damage to exterior frames/paint with mild damage on the interior side

CHARACTER-DEFINING FEATURES:
- The entire composition: *configuration, proportions and relationship of the composition's elements*
- All elements: *Material, finish, color, and size.*



East & West Opening Assemblies — Zone 1

DESCRIPTION: Large marble opening assemblies facing the larger of the interior entrance lobbies. At the floor level, wood double doors with leaded clear glass sidelights grants pedestrian access. Detailed transoms rest above; rectangular windows at the corners and a set of five tall arched transoms in the center. The crown above is a large leaded glass arch transom with a wood frame, separated from the door transoms by a red marble band. The arches feature simple sienna marble archivolts.

LOCATION: Corridor, 11th and 12th Street Entrances

MATERIALS:
- Wood doors
- Brass hardware
- Glass
- Lead tracing
- Italian Sienna and French Breche Oriental marbles

FINISHES:
- Medium stain wood
- Clear glass
- Polished marble

SIGNIFICANCE:
- Original

ALTERATIONS:
- Panelled doors not original
- Glass possibly replaced in kind

CONDITION:
- Moderate wear to wood, particularly at foot level

CHARACTER-DEFINING FEATURES:
- The entire composition: *configuration, proportions and relationship of the composition's elements*
- All elements: *Material, finish, color, and size.*

Marble Baseboard — Zone 1

DESCRIPTION: Arranged in three parts: black marble base shoe, tall green marble fascia, and a green marble cap piece with a simple bead and scotia detail. The full baseboard assembly is height" tall. The green marble elements have a pronounced white veining.

LOCATION: Corridor, Entrance Lobbies, Elevator Lobbies

MATERIALS:
- Vermont Verde Antique marble
- Vermont Isle La Motte (Radio Black) marble

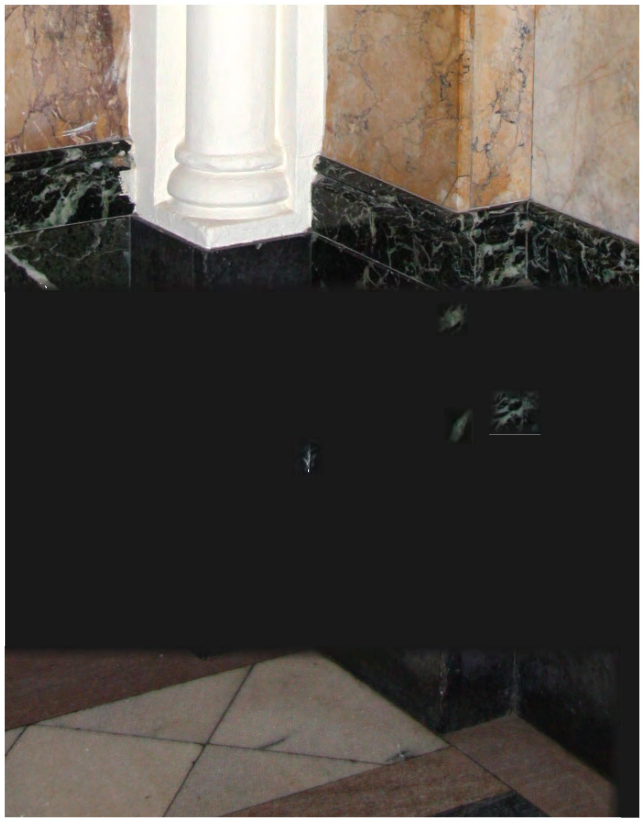
FINISHES:
- Polished finish (Verde)
- Honed finish (Black)

SIGNIFICANCE:
- Original

ALTERATIONS:
- Evidence of infrequent spot repair over the years
- Application of wax

CONDITION:
- Some cases of wear and impact damage
- Rarely, pieces separated and missing, others replaced or filled in

CHARACTER-DEFINING FEATURES:
- The entire composition: *configuration, proportions and relationship of the composition's elements*
- All elements: *Material, finish, color, and size.*



(b) (5), (b) (7)(F)

Oak Screens — Zone 1

DESCRIPTION: The bays separating corridor from cortile are infilled with wood "screen" walls. The walls span from floor to ceiling, and from column to column. The bottom portion of the screen contains three subordinate bays of pilasters and arches, each with a square opening that served as a teller window. Above each teller window is a pair of rectangular chipped glass windows. The baseboard is Vermont Verde Antique and Vermont Isle La Motte (Radio Black) marbles. Light fixtures intended for both gas and electric power were original to the arches, but are no longer extant.

LOCATION: Corridor and Cortile

MATERIALS:
- Quarter-sawn and flat-grain white oak
- Chipped glass
- Vermont Verde Antique marble
- Vermont Isle La Motte (Radio Black) marble

FINISHES:
- Medium stain oak
- Chipped/clear glass

SIGNIFICANCE:
- Original
- Replacements in-kind*

ALTERATIONS:
- Some glass replaced, resealed as needed
- Electric/gas luminaires removed and replaced with wood panels
- Some screens replaced in part or entirely
- Re-stained

CONDITION:
- Moderate to severe wear in wood and finish from use and impact

CHARACTER-DEFINING FEATURES:
- The entire composition: *configuration, proportions and relationship of the composition's elements*
- All elements: *Material, finish, color, and size.*

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(b) (5), (b) (7)(F)

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Oak Screens (Transom) Zone 1

DESCRIPTION: The top portion of the screens is a set of large transom windows. Originally, each bay contained six narrow casement windows, but over time many had the intermittent single-colonnette mullions removed, and were replaced with three wider hopper windows. Originally the transomes were operable via a mechanical opening system on the cortile side. The mullions feature engaged colonnettes, grouped onto a single base with floral capitals.

LOCATION: Corridor and Cortile

MATERIALS:
- Quarter-sawn and flat-grain white oak
- Glass
- Brass hardware

FINISHES:
- Medium stain oak
- Clear glass

SIGNIFICANCE:
- Original
- Replacements in-kind*

ALTERATIONS:
- Some glass replaced, resealed as needed
- In most cases, three colonettes removed to change from six- to three-window configurations (1970s/80s)

CONDITION:
- Moderate wear to wood and finish.

CHARACTER-DEFINING FEATURES:
- The entire composition: *configuration, proportions and relationship of the composition's elements*
- All elements: *Material, finish, color, and size.*

Letter Box (Standing) Zone 2

DESCRIPTION: A US Mail letter box harvested from an unknown alternate Post Office building. The box has the familiar semi-circular top, with an operable opening for letter drops and a secondary door for key access. There is a brass slot for a paper label. The box is adorned with simple details, and raised lettering denoting "LETTERS," and "U.S. MAIL." The box and upright rest on a fluted base on a square brass plinth, which in turn is mounted into the marble floor below.

LOCATION: Tower (corridor)

MATERIALS:
- Brass
- Various materials pending closer survey

FINISHES:
- Natural metal finish
- Patina present

SIGNIFICANCE:
- Non-original

ALTERATIONS:
- Installed posthumously from an alternate Post Office location

CONDITION:
- Mild wear with heavy patina and little to no impact damage
- Overall remarkably intact

NONCONTRIBUTING ELEMENT

Marble Flooring — Zone 2

DESCRIPTION: Rectangular white-grey marble tiles, with bands of black and pink marbles. White tiles measure 10" x 20", arranged in a running bond pattern in fields, and diagonal squares of roughly 10" x 10" between black and pink bands. Centered in the white tile fields are alternating gray circlets and squares with pink borders. At gray square details, the corners of the borders are smaller square gray tiles.

LOCATION: Corridor, Entrance Lobbies, Elevator Lobbies

MATERIALS:
- Vermont White Dandy
- Vermont Isle La Motte (Radio Black)
- Neshobe Gray Veined and Clouded
- Tennessee Coral Rouge marble
- Tennessee Pink marble

FINISHES:
- Honed finish

SIGNIFICANCE:
- Original

ALTERATIONS:
- Applications of wax

CONDITION:
- Mild to significant cracking in some tiles
- Some cracks have been since infilled with grout

CHARACTER-DEFINING FEATURES:
- The entire composition: *configuration, proportions and relationship of the composition's elements*
- All elements: *Material, finish, color, and size.*

Electrical Circuit Boxes — Zone 2

DESCRIPTION: Oak casings house original metal components of the building's early circuit breakers in metal boxes set into the window walls. The wood casing projects out from the marble wainscoting by roughly 3/4". The boxes have double lockable glass doors for access, and brass hardware.

LOCATION: Corridor

MATERIALS:
- Oak
- Glass doors
- Metal electrical components
- Metal box housing
- Brass hardware

FINISHES:
- Medium stain oak
- Clear glass
- No finish to metal components

SIGNIFICANCE:
- Original

ALTERATIONS:
- Some oak housing possibly replicated and replaced
- Disconnection of electrical source

CONDITION:
- Moderate wear from pedestrian traffic
- Some metal components missing
- Circuit breakers no longer operable

CHARACTER-DEFINING FEATURES:
- The entire composition: *configuration, proportions and relationship of the composition's elements*
- All elements: *Material, finish, color, and size.*

Electric Igniters — Zone 2

DESCRIPTION: Original Holtzer-Cabot electric igniter stations are scattered throughout the corridors at each floor. The red metal disks are embossed with brand and model lettering, as well as an identification number separately attached. They are mounted on the plaster surfaces of the window walls on the upper floors and on the marble wainscot of the first floor. They project roughly 1" from the wall.

LOCATION: Corridor

MATERIALS:
- Iron igniter disk
- Metal identification number disk

FINISHES:
- Painted

SIGNIFICANCE:
- Original

ALTERATIONS:
- Disconnection of electrical source

CONDITION:
- Condition of disks good
- Possible spill-over from repainting of adjacent wall surface
- Condition of internal wiring unknown
- Pending through survey

CHARACTER-DEFINING FEATURES:
- The entire composition: *configuration, proportions and relationship of the composition's elements*
- All elements: *Material, finish, color, and size.*

Letter Box (Mail Chute) Zone 2

DESCRIPTION: As a continuous vertical artery, the mail chutes are located in the same positions from the 1st floor to the 8th floor. The chutes are enclosed with a glass front which can be opened like a door, or have envelopes dropped into the decorative metal slot. The intricate metalwork features Post Office-related emblems and embossed lettering.

LOCATION: West Corridor, East Elevator Lobby

MATERIALS:
- Wood housing
- Brass chute frame and hardware
- Glass front

FINISHES:
- Medium stain wood
- Polished brass
- Clear glass

SIGNIFICANCE:
- Original

ALTERATIONS:
- None Known

CONDITION:
- Mild to moderate wear and impact damage
- Overall remarkably intact

CHARACTER-DEFINING FEATURES:
- The entire composition: *configuration, proportions and relationship of the composition's elements*
- All elements: *Material, finish, color, and size.*

Ceilings Coffers (Tower) Zone 2

DESCRIPTION: The coffers in the tower lobby are distinct in their smaller scale than those of the corridor proper. Here, two large bays are defined by egg and dart detailed soffits, with each bay housing 42 square subordinate coffers. The coffers are defined by shallow, reeded soffits running north and south, and slightly deeper and plain soffits running east and west.

LOCATION: Tower

MATERIALS:
- Metal furring and metal lathe form
- Wood blocking where needed
- Applied cast ornament atop dragged plaster cornice runs

FINISHES:
- Painted (white)

SIGNIFICANCE:
- Original

ALTERATIONS:
- Repainted (pending paint analysis)

CONDITION:
- Closer analysis required to determine condition details

CHARACTER-DEFINING FEATURES:
- The entire composition: *configuration, proportions and relationship of the composition's elements*
- All elements: *Material, finish, color, and size.*

Ceiling Coffers — Zone 2

DESCRIPTION: Plaster ceiling coffers crown the extreme height of the 1st floor hallway. The detailing at each coffer edge is a series of simple fascias, with a pronounced band of egg and dart in the center and a cyma recta at the top, meeting the horizontal field of the ceiling. There are four large coffers per structural bay. The headers between coffers are accented with a shallow recessed panel.

LOCATION: Corridor

MATERIALS:
- Metal furring and metal lathe form
- Wood blocking where needed
- Applied cast ornament atop dragged plaster cornice runs

FINISHES:
- Painted (white)

SIGNIFICANCE:
- Original

ALTERATIONS:
- Repainted (paint analysis pending)
- Lower portion of coffer edges invasively equipped with new fire sprinklers

CONDITION:
- Closer analysis required to determine condition details

CHARACTER-DEFINING FEATURES:
- The entire composition: *configuration, proportions and relationship of the composition's elements*
- All elements: *Material, finish, color, and size.*

Plaster Corbel — Zone 2

DESCRIPTION: At junctions of coffer headers and plaster walls, highly decorative plaster brackets are in place to rival the plaster column capitals along the same path. The curved front field of the bracket is detailed with a floral pattern, with a thick torus at the bottom and dentils wrapping the top.

LOCATION: Corridor

MATERIALS:
- Metal furring and metal lathe form
- Wood blocking where needed
- Applied cast ornament atop dragged plaster cornice runs

FINISHES:
- Painted (white)

SIGNIFICANCE:
- Original

ALTERATIONS:
- Repainted (paint analysis pending)

CONDITION:
- Good

CHARACTER-DEFINING FEATURES:
- The entire composition: *configuration, proportions and relationship of the composition's elements*
- All elements: *Material, finish, color, and size.*

Columns — Zone 2 & 3

DESCRIPTION: Structural column cased in a plaster tube form. The column is smooth and tapers as it rises, terminating in a Corinthian capital. The column base is surrounded by a cast iron circular radiator.

LOCATION: Corridor, Lobbies, Auditorium Space

MATERIALS:
- Steel column
- Terra cotta casing
- Plaster finish

FINISHES:
- Painted (white)

SIGNIFICANCE:
- Original

ALTERATIONS:
- Repainted (paint analysis pending)

CONDITION:
- Rarely, chipping of paint

CHARACTER-DEFINING FEATURES:
- The entire composition: *configuration, proportions and relationship of the composition's elements*
- All elements: *Material, finish, color, and size.*

Cast Iron Radiator — Zone 2

DESCRIPTION: Cast iron radiator panels, lapped and joined to form a circular arrangement that surrounds each plaster column base in the corridor. The small feet of the radiator touch down at the marble flooring below. The top of each radiator fin is decorated with an intricate vine relief pattern. The radiator is painted white to match the column it surrounds.

LOCATION: Corridor, Lobbies

MATERIALS:
- Cast iron
- Various components

FINISHES:
- Painted (white)

SIGNIFICANCE:
- Original

ALTERATIONS:
- Repainted (paint analysis pending)

CONDITION:
- Survey required to determine quality of HVAC supply equipment.
- Overall condition of architectural radiator is good

CHARACTER-DEFINING FEATURES:
- The entire composition: *configuration, proportions and relationship of the composition's elements*
- All elements: *Material, finish, color, and size.*

Column Base — Zone 2 & 3

DESCRIPTION: The plinth of the base is octagonal and painted grey to distinguish it from the rest of the column. Atop the plinth is a large torus, with three smaller toruses above. In the corridor, the bases are obscured from view by cast iron radiator units that surround them.

LOCATION: Corridor, Lobbies, Auditorium Space

MATERIALS:
- Metal furring and metal lathe form
- Wood blocking where needed
- Applied cast ornament

FINISHES:
- Painted (grey plinth, white base)

SIGNIFICANCE:
- Original

ALTERATIONS:
- Paint

CONDITION:
-

CHARACTER-DEFINING FEATURES:
- The entire composition: *configuration, proportions and relationship of the composition's elements*
- All elements: *Material, finish, color, and size.*

Column Capital — Zone 2 & 3

DESCRIPTION: Corinthian capitals adorn the support columns of the corridors, lobbies and auditorium space. The capital incorporates the standard acathus foliate along with corner volutes, however, unique here is the abacus being rendered as a band of dentil molding. A small fascia terminates the capital, at the intersection of the capital with the ceiling headers, between coffers.

LOCATION: Corridor, Lobbies, Auditorium Space

MATERIALS:
- Metal furring and metal lathe form
- Wood blocking where needed
- Applied cast ornament

FINISHES:
- Painted (white)

SIGNIFICANCE:
- Original

ALTERATIONS:
- Repainted

CONDITION:
- Overall condition good; pending closer ceiling analysis

CHARACTER-DEFINING FEATURES:
- The entire composition: *configuration, proportions and relationship of the composition's elements*
- All elements: *Material, finish, color, and size.*

Oak Screens (Auditorium Space) Zone 2

DESCRIPTION: Matching the corridor/cortile screens in scale and design, this pair of screens separates the main corridor from the assembly space. The openings here are glazed with chipped and clear glass, with the center arched bay punctured by a doorway in lieu of the window.

LOCATION: Corridor

MATERIALS:
- Quarter-sawn oak
- Flat-grain white oak
- Glass

FINISHES:
- Medium stain oak
- Chipped/clear glass

SIGNIFICANCE:
- Replacement in kind

ALTERATIONS:
- Door hardware replaced
- Restained

CONDITION:
- Mild wear from age and occupancy

CHARACTER-DEFINING FEATURES:
- The entire composition: *configuration, proportions and relationship of the composition's elements*
- All elements: *Material, finish, color, and size.*

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Oak Doors (Screen) Zone 2

DESCRIPTION: The center subordinate bays of the oak screens accessing the assembly space from the corridor are punctured by a door, effectively transforming the window wall into an elaborate door frame. The doors are panelled in the lower field, and glazed with chipped glass in the upper field. The hardware is brass, though the pieces are not original to the doors.

LOCATION: Corridor (entrance to auditorium space)

MATERIALS:
- Quarter-sawn oak
- Glass
- Brass hardware

FINISHES:
- Medium stain oak
- Chipped glass

SIGNIFICANCE:
- Original

ALTERATIONS:
- Brass hardware replaced

CONDITION:
- Moderate wear in wood and finish from use and impact

CHARACTER-DEFINING FEATURES:
- The entire composition: *configuration, proportions and relationship of the composition's elements*
- All elements: *Material, finish, color, and size.*

Corridor Doors — Zone 2

DESCRIPTION: On the side of the corridor opposite the cortile wall, occupiable spaces are accessed via oak doors. The doors have robust oak surrounds, whose classical details turn and rest horizontally on Vermont Isle La Motte (Radio Black) marble plinths. Above the door is an operable transom window. The hinges are non-original brass. Doors feature a glazed upper field with three panels below..

LOCATION: Corridor

MATERIALS:
- Quarter-sawn oak
- Glass
- Brass hardware

FINISHES:
- Clear glass

SIGNIFICANCE:
- Original

ALTERATIONS:
- Brass hinges replaced
- Restained

CONDITION:
- Mild to moderate wear in wood, mostly in door surround
- Patina on glazing
- No evidence of cracked or broken glass

CHARACTER-DEFINING FEATURES:

- The entire composition: *configuration, proportions and relationship of the composition's elements*
- All elements: *Material, finish, color, and size.*

Oak Radiator Casings — Zone 3

DESCRIPTION: Matching the non-original wainscoting in form and finish, the radiator casings replace the raised panel details with metal grills to allow air circulation through the box.

LOCATION: Auditorium Space

MATERIALS:
- Oak
- Metal grills

FINISHES:
- Medium stain

SIGNIFICANCE:
- Non-original

ALTERATIONS:
- Restained
- Installed 1970's/1980's

CONDITION:
- Mild wear to wood and finish

NONCONTRIBUTING ELEMENT

Fire Protection Equipment — Zone 1, 2, & 3

DESCRIPTION: Matching the non-original wainscoting in form and finish, the radiator casings replace the raised panel details with metal grills to allow air circulation through the box.

LOCATION: Corridor, Tenant Space, Elevator Lobbies, Tower

MATERIALS: • Various

FINISHES: • Painted per code requirements

SIGNIFICANCE: • Non-original

ALTERATIONS: • Installed 1979

CONDITION: •

NONCONTRIBUTING ELEMENT

Fire Egress Stairs — Zone 3

DESCRIPTION: Per code requirement, three additional egress stair cores have been installed at opposing ends of the circular corridor. The structures penetrate from the ground floor to the 9th floor, and are otherwise unremarkable in their functional form. They are accessed from both the corridor and the adjacent tenant spaces.

LOCATION: Tenant Space - SE, NW Corners

MATERIALS:
- Concrete
- Steel fram
- Treads and handrails
- Concrete block vertical core
- Stud & drywall interior walls

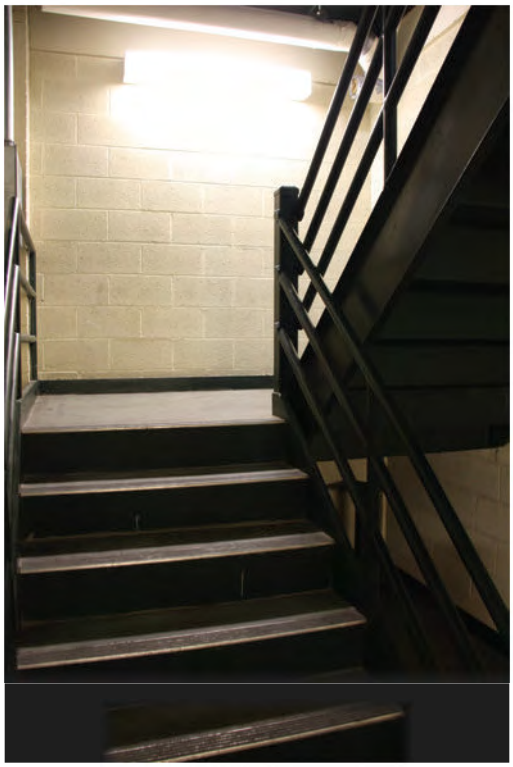
FINISHES:
- Painted walls
- Handrails

SIGNIFICANCE:
- Non-original

ALTERATIONS:
- None Known

CONDITION:
- Evidence of water infiltration damage to drywall at SE stair core (9th floor)

NONCONTRIBUTING ELEMENT



Oak Wainscoting - Replaced In Kind — Zone 3

DESCRIPTION: Wainscot assembly composed of a shoe board, baseboard, raised-panelled field, bead, fascia, and dado rail. The wainscoting is designed to match the original found elsewhere on the 1st floor. Here, however, it is distinguished by the medium stain in lieu of a painted finish, revealing the newer condition of the wood.

LOCATION: Auditorium Space

MATERIALS: • Oak

FINISHES: • Medium Stain

SIGNIFICANCE: • Not original

ALTERATIONS: • Installed 1979

CONDITION: • Mild wear to wood and finish

NONCONTRIBUTING ELEMENT

Oak Wainscoting (Original) Zone 3

DESCRIPTION: Wainscot assembly composed of a shoe board, baseboard, vertical beaded board field, fascias, and dado rail. The original wainscot is painted, usually to match the plaster wall surface. In some cases, the wainscot is stained.

LOCATION: Tenant Space, Auditorium Space

MATERIALS:
- Oak

FINISHES:
- Painted finish
- Medium Stain

SIGNIFICANCE:
- Original

ALTERATIONS:
- Multiple layers of paint/stain (paint analysis pending)

CONDITION:
- Mild to moderate wear
- Cases of significant damage from impacts of occupants, furniture etc.

CHARACTER-DEFINING FEATURES:
- The entire composition: *configuration, proportions and relationship of the composition's elements*
- All elements: *Material, finish, color, and size.*

Oak Doors - Original — Zone 3

DESCRIPTION: Original oak doors with plain board trim. The doors have five horizontal panels, the center panel being square. The brass hardware is not original.

LOCATION: Tenant Spaces

MATERIALS:
- Oak
- Brass hardware

FINISHES:
- Medium Stain

SIGNIFICANCE:
- Original

ALTERATIONS:
- Restained

CONDITION:
- Mild to moderate wear to wood and finish

CHARACTER-DEFINING:

Oak Wainscoting (Original) Zone 3

DESCRIPTION: The plain board door surrounds interrupt the adjacent wainscoting. The five panel door has brass hardware to match original hardware found elsewhere. The operable transom is glazed with clear glass. Some locations lack a transom.

LOCATION: Corridors, Tenant and Public Spaces

MATERIALS:
- Oak
- Brass hardware
- Glass

FINISHES:
- Medium Stain
- Clear glass

SIGNIFICANCE:
- Non-original
- Replaced in kind

ALTERATIONS:
- Restained
- Installed 1970's/1980's

CONDITION:
- Mild wear to wood and finish

CHARACTER-DEFINING

Cortile Floor Paving — Zone 3

DESCRIPTION: Checkerboard pattern of white and green marble, with corresponding border of the same stones.

LOCATION: Cortile: first floor, mezzanine and ground floor

MATERIALS:
- White marble
- Green marble

FINISHES:
- Marbles: polished

SIGNIFICANCE:
- White marble: Not Original
- Green marble: Not Original

ALTERATIONS:
- None known

CONDITION:
- Moderate wear and impact damage

NONCONTRIBUTING ELEMENT
- White marble
- Green marble

Cortile Handrail — Zone 3

DESCRIPTION: Wrought iron verticals and scrollwork with brass handrail.

LOCATION: Cortile: first floor, mezzanine

MATERIALS:
- Wrought iron
- Brass

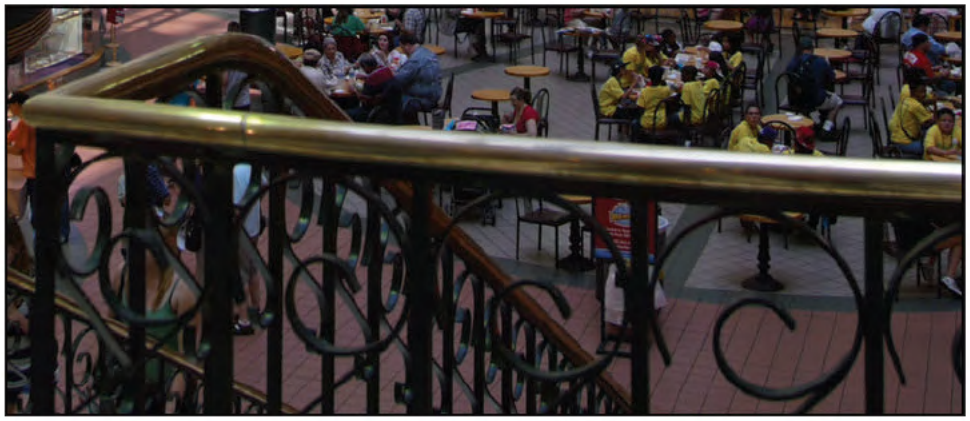
FINISHES:
- Iron: dark green paint
- Brass: polished

SIGNIFICANCE:
- Wrought iron verticals and scrollwork: Not Original
- Brass handrail: Not Original

ALTERATIONS:
- None known

CONDITION:
- Minor wear and impact damage

NONCONTRIBUTING ELEMENT
- Wrought iron verticals and scrollwork
- Brass handrail



Cortile Stores and Kiosks — Zone 3

DESCRIPTION: Various designs of storefronts and kiosks within the shopping area of the Cortile. Storefronts feature simple brass handrails attached directly to the glass. Kiosks are wood with a canvas canopy above the merchandise.

LOCATION: Cortile: First floor and ground floor

MATERIALS:
- Glass
- Brass
- Wood
- Canvas

FINISHES:
- Glass: clear
- Brass: polished
- Wood: medium stain
- Canvas: Green with white printed logo

SIGNIFICANCE:
- Glass: Not Original
- Brass: Not Original
- Wood: Not Original
- Canvas: Not Original

ALTERATIONS:
- None known

CONDITION:
- Moderate wear and impact damage

NONCONTRIBUTING ELEMENT
- Glass
- Brass
- Wood
- Canvas

FIGURE 1: 2nd Floor West Corridir, July 2012. Photo OLBN Inc.

C. CATALOG OF COMMON FEATURES
2nd FLOOR THROUGH 9th FLOOR

1. INTRODUCTION

The upper floors of the Old Post Office building have a relatively simple spatial organization when compared to the complexity of the first floor. In each case, there are several overarching characteristics that unify the second through the ninth floors into one consistently repeated architectural gesture. There are few exceptions at various floors causing noteworthy deviations in the various floor plans. This catalog comprises a list of architectural features common to the upper floors of the Old Post Office building, levels two through nine. Architectural features uniquely specific to each floor will be found in their respective catalogs of features.

2. SPATIAL RELATIONSHIPS

The typical upper floor of the building can be divided into three concentric "layers": cortile, corridor and offices. The central rectangular cortile occupies over half of the floor plate per level as it extends the full height of the building. Wrapping the cortile on all sides, the wide collumnated single-loaded corridor provides access to the office spaces at the periphery of the building through dozens of doors nested in oak borrowed-light walls. The width of the circulation corridor corresponds directly to the width of the circulation corridor on the first floor. The cortile walls, meanwhile, break from the structural rhythm of the borrowed-light walls and exterior walls to create their own arrangement of openings to provide views and bring natural light into the corridor. Marble tiles and banding define the floor of the corridor, while the wall's marble wainscoting wraps the pilasters and dodges the borrowed-light walls. The remainder of the wall and ceiling surfaces are finished with plaster and feature elaborate plaster crown moldings.

FIGURE 1: Cortile Detail, July 2012. Photo OLBN Inc.

As the building's frame is of structural steel and iron, it is expressed in the form of finished pilasters projecting into each space. This dictates an overall rhythm for the architectural expression of all three layers by visually distinguishing the structural bays. These bays determine the locations and regularity of cortile openings, doors, and exterior windows. The ceiling heights in the upper floors range from twelve to over fifteen feet, staying uniform throughout a given floor. There is only one notable exception to this rule, responsible for altering the ceiling heights in one location between the fifth and sixth floors.

Typically, the office spaces in the Old Post Office remain finished in their original plaster surfaces in the case of the borrowed-light walls and exterior walls, with newer gypsum surfaces painted to match. Wood wainscoting in these spaces is subordinate to that of the corridor in scale and presence, and crown molding details are not present except for on the fifth floor. In addition to projecting pilasters, the structural bays of the office spaces are articulated by cased trusses that span the distance from corridor wall to exterior wall on all four sides of the building and hang below the level of the ceiling. This serves to visually break up what would otherwise be a large uninterrupted space.

FIGURE 1: Tabulating Machine Office, 1905-1945. Photo Courtesy of Library of Congress

The office spaces along the east and west exterior walls are divided into smaller suites by non-original stud walls, and are usually not connected to another through a door or opening. This fact obliges an occupant to return to the corridor and re-enter through another door in order to access a different suite. Along the south exterior wall, the office spaces tend to be more frequently subdivided, and sometimes contain doors connecting the various rooms without needing to return to the corridor.

Original partition walls house vertical mechanical chases or secure vaults, forming small pockets of space that act as separations between the east and west office spaces and the four corner pavilions to their immediate north and south.

Located at each outward corner of the building, and those framing the entrance porticos of the 1st floor, are rounded turrets. These small interior spaces are adequately sized for some level of temporary occupancy, though these spaces mostly serve as attractive spatial accents to a room that gather ample sunlight from tall windows. In some cases, the turrets have raised floors, often accompanied by a door assembly with sidelights and transoms. Others are open, but have a semi-circular arch framing the portal between the office space and turret's interior. Many turrets have no distinctive spatial transition at all.

The corridor and office spaces along the north exterior wall of the building are defined by the presence of the centrally located stone clock tower. The tower is constructed of thick masonry walls that diminish only slightly in thickness as the tower ascends and its load requirements ease at each floor. Despite their heavy appearance, the tower walls are punctured with openings on all four sides. At the south tower wall, a single portal grants views into the cortile, drawing into the tower some of its ample natural light in the process. At the north tower wall, exterior window openings match the exterior windows of the remainder of the floor in scale and arrangement. At the east and west tower walls, single arched openings allow for continuous circulation for the corridor that runs through the southern interior space of the tower itself. This

portion of the corridor accesses a small office space through typical borrowed-light walls identical to those found in the rest of the corridor.

The upper floors of the Old Post Office are linked together by several vertical circulation cores. There are two non-original fire egress stair cores (installed in 1979) in the northwest and southeast corners in order to bring the building into compliance with the code requirements of the day. These cores are accessible through their adjacent office spaces, but primarily via direct access from the corridor and are wholly unremarkable in their appearance and detailing. The building's original and much more characteristic circulation cores are located in the northern portion of the east and west exterior walls. The east vertical core is composed of an elevator cage shaft with three cabs and a wrap-around stair, while the west core has a cage shaft with only two elevator cabs and its own wrap-around stair. At each floor level, the stairs and elevators place occupants in a small lobby before passing under a header and through a column screen into the corridor proper. These vertical circulation cores are celebrated for their value as more than just modes of circulation; they feature marble details to match those of the corridors, as well as beautiful cast iron elevator cage details. The elevator lobbies share the same flooring tiles of the corridor with no separation, helping unify the lobbies with the corridor as a continuous whole.

Restroom facilities are provided on every floor of the building, and are conveniently located adjacent to both vertical circulation lobbies and accessible from the main corridor. Like the elevator lobbies, the restrooms maintain the corridor's flooring for continuity, though in certain cases their floors are raised above that of the corridor, most likely due to modern plumbing alterations.

(b) (5), (b) (7)(F)

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Marble Baseboard — Zone 1

DESCRIPTION: Green marble baseboard; 12" high by 5/8" thick, with a beveled top. The baseboard is the bottom piece of the full marble wainscoting assembly. On the 1st floor, it is found only in the stair/elevator lobbies.

LOCATION: Elevator lobbies

MATERIALS:
- Vermont Verde Antique marble

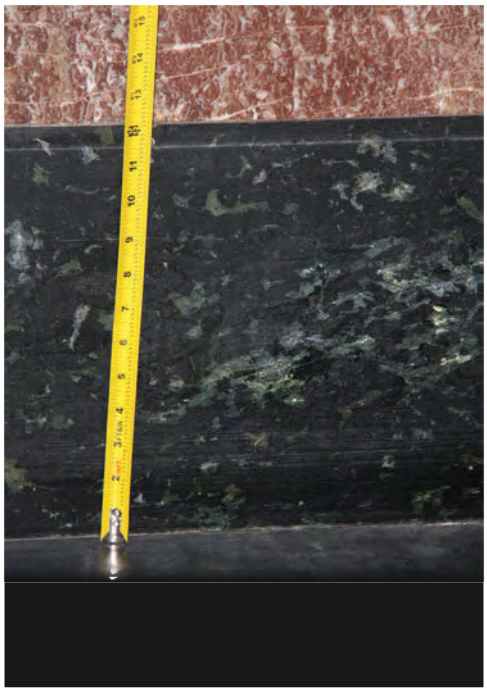
FINISHES:
- Polished

SIGNIFICANCE:
- Original

ALTERATIONS:
- Evidence of spot repair over the years
- Multiple applications of wax removed during the 1979 renovation

CONDITION:
- Frequent cases of wear and impact damage.
- Some pieces separated and missing
- Some pieces have bben replaced or filled in.
- Buildup of wax evident.

CHARACTER-DEFINING:
- All original marble elements
- Marble elements replaced in-kind *



Marble Wainscoting Field — Zone 1

DESCRIPTION: Green marble baseboard; 12" high by 5/8" thick, with a beveled top. The baseboard is the bottom piece of the full marble wainscoting assembly. On the 1st floor, it is found only in the stair/elevator lobbies.

LOCATION: Elevator lobbies

MATERIALS:
- Tennessee Dark Sanguine or Tennessee Coral Rouge limestone

FINISHES:
- Polished finish

SIGNIFICANCE:
- Original

ALTERATIONS:
- Multiple applications of wax

CONDITION:
- Mild to moderate wear and impact damage
- In rare cases panels have been broken
- Some separated pieces missing
- Buildup of wax evident

CHARACTER-DEFINING:
- All original marble elements
- Marble elements replaced in-kind *

Marble Wainscot Dado Rail — Zone 1

DESCRIPTION: Like the dado rail in the corridors, those in the elevator lobbies have a pink marble fascia and a black marble top. In this case the pink stone is 6" tall and bevelled at the top, while the black piece is 3" tall and also bevelled. The cap ends the wainscoting at 54-1/2" above the floor. The stone pieces curve to follow the slope of the stairways. Found only in the stair/elevator lobbies of the 1st floor.

LOCATION: Elevator Lobbies

MATERIALS:
- Tennessee Pink Limestone
- Tennessee Coral Rouge Limestone (field below the dado)
- Vermont Isle La Motte (Radio Black) marble

FINISHES:
- Polished finish (Pink)
- Honed finish (Black)

SIGNIFICANCE:
- Original

ALTERATIONS:
- Multiple applications of wax.

CONDITION:
- Mild to moderate wear and some cracking.
- In rare cases, pieces of stone separated and missing.
- Buildup of wax evident.

CHARACTER-DEFINING:
- All original marble elements
- Marble elements replaced in-kind *

NON CHARACTER-DEFINING:
- Non-marble gap fills

Staircases *Zone 1*

DESCRIPTION: Switching direction three times at each floor, the staircases wrap around the elevator cages. The east-west runs flank marble wainscoting, while the north-south runs meet large exterior windows and feature an articulated wood handrail with cast iron verticals. The stair treads are marble, with marble-panelled intermediate landings. The risers are iron panels. All metal is painted dark green.

LOCATION: East & West Elevator Lobbies

MATERIALS:
- Steel stringers
- Oak handrails
- Cast iron verticals
- Tennessee Light Pink marble treads and landings

FINISHES:
- Polished finish (Pink)
- Honed finish (Black)

SIGNIFICANCE:
- Original

ALTERATIONS:
- Grip tape added to treads
- Additional wood handrail added to elevator cage to match existing
- Possibly repainted (paint analysis pending)

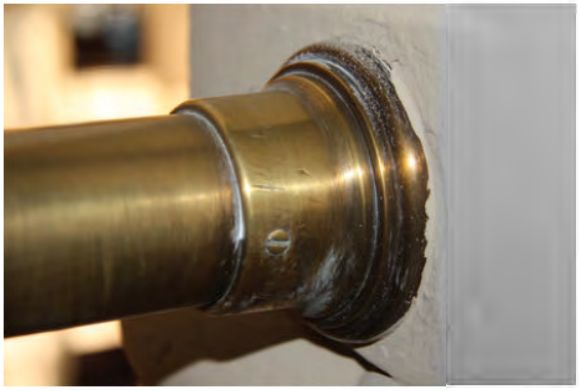
CONDITION:
- Noticeable wear to marble treads
- Wear on wood handrails from frequent use

CHARACTER-DEFINING:
- Steel Structural elements
- Oak handrails
- Cast iron pieces
- Limestone elements

NON CHARACTER-DEFINING:
- Grip tape on treads

Brass Guardrails — Zone 1

DESCRIPTION: Circular brass rails at 2" diameter, mounted with brass hardware directly into the rounded pilasters and columns of the cortile openings at either end.



LOCATION: Cortile Wall Openings

MATERIALS:
- Brass pieces
- Hardware

FINISHES:
- Honed

SIGNIFICANCE:
- Original

ALTERATIONS:
- None Known

CONDITION:
- Patina due to age
- In some cases, repainting of adjacent plaster spill onto brass pieces

CHARACTER-DEFINING:
- Brass pieces
- Hardware

(b) (5), (b) (7)(F)

Plaster Walls/Ceilings — Zone 1

DESCRIPTION: Original finish for all original wall surfaces. Over time, additions such as fire protection equipment and mounting fixtures have been invasively installed into plaster walls. Usually, plaster is applied directly to the terracotta casing beneath. Expanded metal lathe is used as a substrate on atypical forms such as moldings, arches and lintels.

LOCATION: Corridor, Lobbies, Window and Exterior Walls, Cortile Walls

MATERIALS:
- Plaster
- Metal Lathe

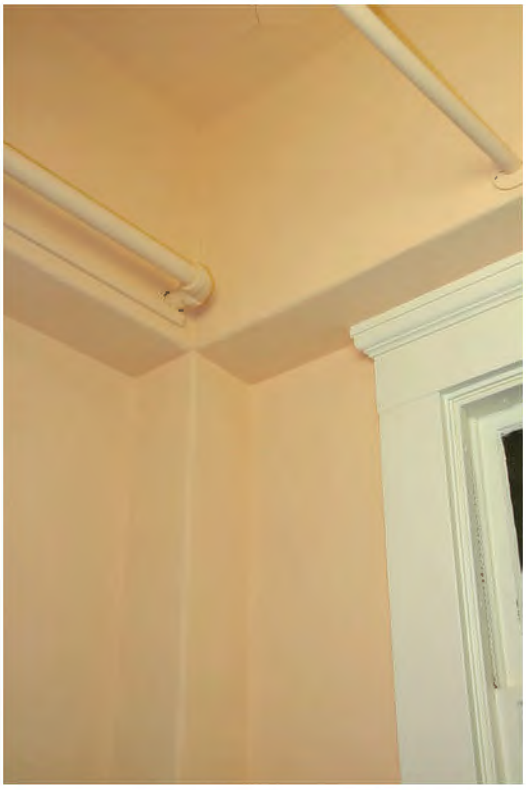
FINISHES:
- Off-white Paint (multiple layers)
- In some cases colors deviate from original off-white

SIGNIFICANCE:
- Original

ALTERATIONS:
- Multiple layers of paint (analysis pending)

CONDITION:
- Overall condition is good
- Some cases of warping and chipping have occurred
- Plaster in turrets have experienced mild to severe damage from water infiltration

CHARACTER-DEFINING:
- Plaster
- Metal lathe



Elevator Cages — *Zone 1*

DESCRIPTION: The cages are of cast iron, featuring solid pilasters with Corinthian capitals and open cages between. The screens are adorned with flower accents at each grid intersection. The cages are painted a dark green, and have the same marble wainscoting at the pilasters as found in the lobby in which it sits. The elevator floor marker details are also of cast iron, painted gold. The cage is wrapped on three sides by the marble and iron staircase.

LOCATION: East & West Elevator Lobbies

MATERIALS:
- Cast iron
- Iron elevator thresholds
- Tennessee Pink and Coral Rouge limestone
- Vermont Verde Antique marble
- Cast iron signage

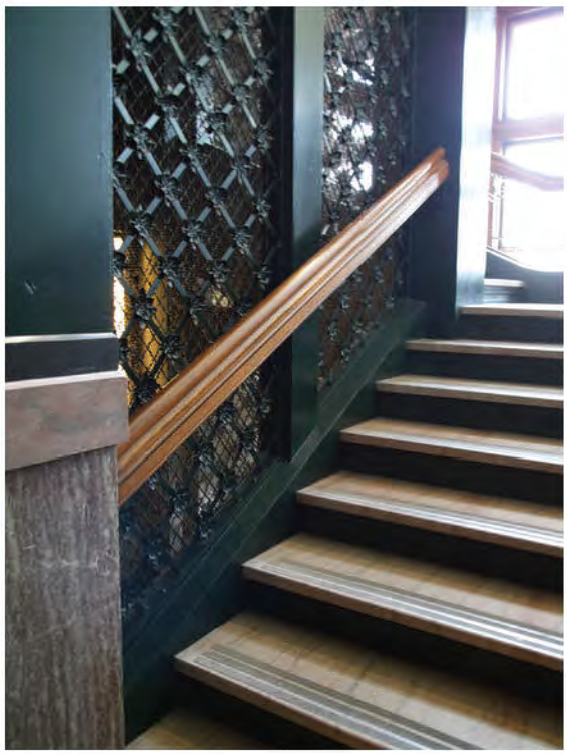
FINISHES:
- Painted

SIGNIFICANCE:
- Original

ALTERATIONS:
- Multiple layers of paint (paint analysis pending)
- Elevators replaced
- Wood stair handrails with metal hardware added

CONDITION:
- Marble wainscoting at cages exhibits some severe damage
- Some elevator floor markers have missing pieces

CHARACTER-DEFINING:
- Cast iron elements
- Iron elevator thresholds
- Limestone
- Marble



Stair Core Windows *Zone 1*

DESCRIPTION: To maintain a cohesive exterior appearance and hide the presence of stairs within, windows occur the full height of the building in both vertical stair cores, matching the scale and pattern of the given windows at each individual floor. At the 5th floor, the windows contain two double-hung sash windows and an arched transom above.

LOCATION: East & West Circulation Cores

MATERIALS:
- Oak
- Brass hardware
- Glass

FINISHES:
- Medium stain
- Clear glass

SIGNIFICANCE:
- Original

ALTERATIONS:
- Multiple layers of wood stain present
- Storm windows added to interior side of glass panes

CONDITION:
- Significant wear in wood stain
- Evidence of water damage

CHARACTER-DEFINING:
- Oak
- Brass hardware
- Glass

NON CHARACTER-DEFINING:
- Added storm windows

Marble Flooring — Zone 2

DESCRIPTION: Rectangular white-grey marble tiles, with black marble borders. White tiles measure 10" x 20", arranged in a running bond pattern in fields.

LOCATION: Corridor, Circulation Lobbies, Restrooms

MATERIALS:
- Vermont White Danby marble
- Vermont Isle La Motte (Radio Black) marble

FINISHES:
- Honed finish

SIGNIFICANCE:
- Original

ALTERATIONS:
- Multiple applications of wax

CONDITION:
- Mild to significant cracking in some tiles
- Some cracks have been since infilled with grout

CHARACTER-DEFINING:
- All original marble elements

Marble Wainscot Dado Rail (Corridor) — Zone 2

DESCRIPTION: These rail pieces finish the marble wainscoting assembly, which terminates 60" above the floor. The black cap piece is 1" tall and the pink marble fascia is 6" tall.

LOCATION: Corridor

MATERIALS:
- Vermont White Danby marble
- Vermont Isle La Motte (Radio Black) marble

FINISHES:
- Honed finish

SIGNIFICANCE:
- Original

ALTERATIONS:
- Multiple applications of wax

CONDITION:
- Mild to moderate wear and some cracking
- Some pieces around door trims separated and missing

CHARACTER-DEFINING:
- All original marble elements

Door Thresholds — Zone 2

DESCRIPTION: Cast iron door thresholds with a diamond style grip pattern. The pieces are mounted to the floor slab via iron bolts, and rise above the floor level by roughly 3/8". They taper on either side of the doorway for ease of traversing. Some thresholds have been replaced, with a similiar but distinct diagonal grid pattern.

LOCATION: Window Wall Doorways, Restroom Doors

MATERIALS:
- Iron
- Brass
- Vermont Isle La Motte (Radio Black) marble

FINISHES:
- None

SIGNIFICANCE:
- Original

ALTERATIONS:
- None Known

CONDITION:
- Normal wear from foot traffic, cart wheel impacts

CHARACTER-DEFINING:
- Iron thresholds (raised diamond pattern)
- Marble thresholds

NON CHARACTER-DEFINING:
- Iron thresholds (diagonal square pattern)
- Brass thresholds

Door Thresholds — Zone 2

DESCRIPTION: Double-hung, wood-sash window assemblies flank each door, as single windows or as pairs on either side. There is a transom window above the door. All windows are operable from the opposite side of the wall. Windows stretch from top of wainscot cap to bottom of plaster soffit. In some cases, glass panes have been replaced in kind, while in rare cases replaced with non-matching glass.

LOCATION: Window Wall, Corridor Side

MATERIALS:
- Quarter-sawn and flat cut oak
- Glass
- Brass hardware

FINISHES:
- None

SIGNIFICANCE:
- Original

ALTERATIONS:
- Some glass panes replaced in kind to match, some not matching
- Resealed as needed in all cases

CONDITION:
- Mild to moderate wear in wood
- Glazing has patina from age
- Some cases of cracked or broken glass
- Rarely, damage to wood trim

CHARACTER-DEFINING:
- Oak elements
- Original glass panes
- Brass hardware

NON CHARACTER-DEFINING:
- Non-matching replacement glass panes

(b) (5), (b) (7)(F)

Window Wall Doors - Original

Zone 2

DESCRIPTION: The wood doors of the window walls wrapping the corridor are part of a larger configuration of wood windows at each column bay. The doors have frosted glass in the upper field, allowing natural light from the exterior walls to pass into the corridor. The lower field has three horizontal panels. Brass hardware with oval knobs are original; metal deadbolts were added later.

LOCATION: Window Wall, Corridor Side

MATERIALS:
- Quarter-sawn and flat cut oak
- Glass
- Brass hardware

FINISHES:
- Medium stain
- Frosted glass

SIGNIFICANCE:
- Original

ALTERATIONS:
- Some doors and/or hardware replaced in kind to match original

CONDITION:
- Mild to severe wear from continued handling, impact damage, and rotation
- Hardware and glazing have patina from age
- Some glazing re-sealed with additional putty
- Glass at stairway doors since lettered with spray paint

CHARACTER-DEFINING:
- Oak
- Original glass panes
- Original brass hardware

Oak Doors - Replaced In Kind *

Zone 2

DESCRIPTION: The plain board door surrounds interrupt the adjacent wainscoting. The paneled doors have brass hardware to match original hardware found elsewhere. Many doors within the corridors contain glazing of frosted or chipped finish. Transoms, where present, are operable and are glazed with clear glass.

LOCATION: Corridors, Tenant and Public Spaces

MATERIALS:
- Flat cut oak
- Brass hardware
- Glass

FINISHES:
- Medium stain
- Clear glass

SIGNIFICANCE:
- Non-original

ALTERATIONS:
- Restained
- Installed 1970's/1980's

CONDITION:
- Mild wear to wood and finish

CHARACTER-DEFINING:
- Oak
- Glass
- Brass hardware

(b) (5), (b) (7)(F)

(b) (5), (b) (7)(F)

Electrical Circuit Boxes — Zone 2

DESCRIPTION: Oak casings house original metal components of the building's early circuit breakers in metal boxes set into the window walls. The wood casing projects out from the marble wainscoting by roughly 3/4". The boxes have double lockable glass doors for access, and brass hardware.

LOCATION: Corridor, NE, SE, SW, NW Corners of Window Walls

MATERIALS:
- Oak
- Glass doors
- Metal electrical components
- Metal box housing
- Brass hardware

FINISHES:
- Medium stain
- Clear glass
- No finish to metal components

SIGNIFICANCE:
- Original

ALTERATIONS:
- Some oak housings possibly replicated and replaced

CONDITION:
- Moderate wear from pedestrian traffic
- Some metal components missing
- Circuit breakers no longer operable

CHARACTER-DEFINING:
- All original materials

Mail Chutes — Zone 2

DESCRIPTION: As a continuous vertical artery, the mail chutes are located in the same positions from the 1st floor to the 8th floor. The chutes are enclosed with a glass front which can be opened like a door, or have envelopes simply dropped into the decorative metal slot. The intricate metalwork features Post Office-related details and embossed lettering.

LOCATION: West Corridor Window Wall; East Elevator Lobby

MATERIALS:
- Wood Housing
- Brass chute frame and hardware
- Glass front

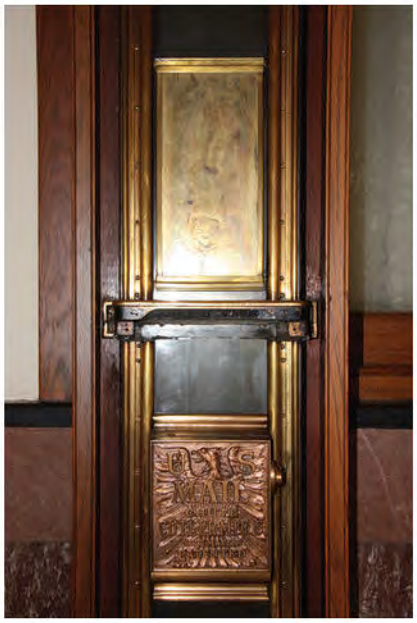
FINISHES:
- Medium stain wood
- Polished brass
- Clear glass

SIGNIFICANCE:
- Original

ALTERATIONS:
- None Known

CONDITION:
- Mild to moderate wear and impact damage
- Overall remarkably intact

CHARACTER-DEFINING:
- All materials



Electric Igniters — Zone 2

DESCRIPTION: Original Holtzer-Cabot electric ignter stations are scattered throughout the corridors at each floor. The red metal disks are embossed with brand and model lettering, as well as an identification number separately attached. They are mounted on the plaster surfaces of the window walls, and project roughly 1" out from the wall.

LOCATION: Corridor

MATERIALS:
- Iron igniter disk
- Metal identification number disk

FINISHES:
- Painted

SIGNIFICANCE:
- Original

ALTERATIONS:
- None Known

CONDITION:
- Condition of disks good
- Possible spillover from repainting of adjacent wall surface
- Condition of internal wiring unknown, pending thorough survey

CHARACTER-DEFINING:
- All materials

Arched Portals — Zone 2

DESCRIPTION: Portals granting continuous cirrculation between corridor and the interior space of the clock tower. Simply finished with painted plaster and featuring semi-circular or segmental archways. The marble wainscoting continues around the openings for spatial continuity.

LOCATION: Tower; East & West Walls

MATERIALS:
- Plaster
- Expanded metal lathe

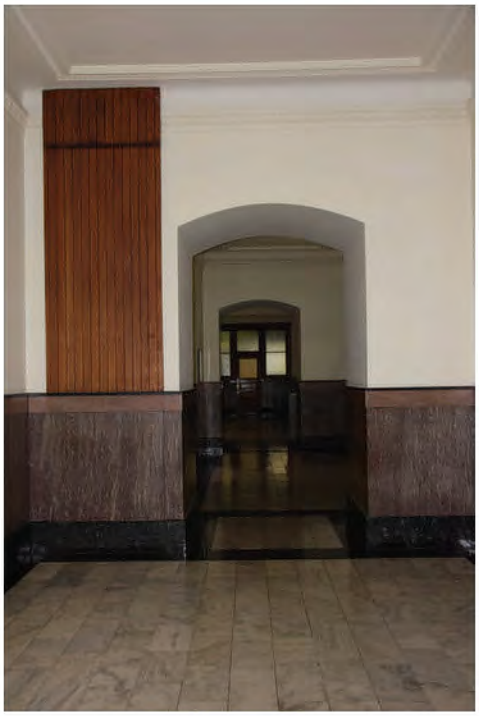
FINISHES:
- Painted

SIGNIFICANCE:
- Original

ALTERATIONS:
- Multiple layers of paint (paint analysis pending)

CONDITION:
- Possible mild wear to plaster from impacts
- No evidence of moisture damage

CHARACTER-DEFINING:
- All materials



Fire Protection Equipment

DESCRIPTION: Fire protection equipment is a special case for fixtures within the Old Post Office. Sprinklers, signage, pull stations, alarms, and standpipes are invasively installed in original plaster walls and ceilings, yet their presence is required for life safety.

LOCATION: Corridor, Tenant Space, Elevator Lobbies, Tower

MATERIALS: • Various

FINISHES: • Painted per code requirements

SIGNIFICANCE: • Non-original

ALTERATIONS: • Installed 1979

CONDITION: • Working condition

NON CHARACTER-DEFINING: • All materials

Window Wall/Windows

Zone 3

DESCRIPTION: The side opposite the window wall maintains the descriptions previously listed. On the tenant side, the metal hardware for operating the windows exists. Transoms operable via pull mechanism; original pull rods are missing however. This side features white paint, and a simple wood trim at the bottom of the windows in lieu of the marble wainscot cap.

LOCATION: Window Wall, Tenant Side

MATERIALS:
- Quarter-sawn oak
- Feathered/frosted glass

FINISHES:
- Feathered/frosted glass
- Painted oak

SIGNIFICANCE:
- Original

ALTERATIONS:
- Multiple layers of paint (paint analysis pending)
- Some glass replaced to match, resealed as needed

CONDITION:
- Mild to moderate wear in wood
- Patina on glazing
- No evidence of cracked or broken glass
- Rarely, damage to wood trim
- Hardware painted over

CHARACTER-DEFINING:
- All original materials

NON CHARACTER-DEFINING:
- Door closers
- Non-matching replacement glass panes
- Paint

(b) (5), (b) (7)(F)

Wood Baseboard

Zone 3

DESCRIPTION: Wood baseboard featuring detailing on the bottom and top portions. 12-1/2" tall, roughly 1" at thickest. Painted white to match plaster wall surface.

LOCATION: Window Wall, Tenant Side, Exterior Walls

MATERIALS:
- Wood (species to be determined)

FINISHES:
- Painted

SIGNIFICANCE:
- Original

ALTERATIONS:
- Multiple layers of paint (paint analysis pending)

CONDITION:
- Mild to moderate wear
- Damage from impacts of occupants, furniture, etc.

CHARACTER-DEFINING:
- Wood

NON CHARACTER-DEFINING:
- Paint

Oak Doors (Tenant Space)

DESCRIPTION: Typical raised panel doors with brass hardware. Operable transoms are present in some. In many cases, the doors have been altered to include new hardware. The door trim is rectangular in profile with generally little to no detailing in the form of plinths, gauging, or cornices above transoms. Some doors are painted; others stained.

LOCATION: Tenant Space

MATERIALS:
- Quarter-sawn oak
- Brass hardware

FINISHES:
- Painted (white)
- Medium Stain

SIGNIFICANCE:
- Original

ALTERATIONS:
- Multiple layers of paint (paint analysis pending)
- Some door hardware replaced or new added (knobs original)

CONDITION:
- Mild to moderate wear from continued use
- Some evidence of impact damage, particularly to lower portions of doors and surrounds

CHARACTER-DEFINING:
- All original materials

NON CHARACTER-DEFINING:
- Paint

Interior Walls

Zone 3

DESCRIPTION: Walls between the window walls and the exterior walls have been added to subdivide the office spaces. While most of these stud walls are placed opportunistically, there is some consistency in walls aligned with structural bays and vertical chases. As a result, there are few exposed columns. The added stud walls directly connect to original plaster walls and ceilings, in many cases interupting windows, crown molding details and wood trim.

LOCATION: Tenant Spaces

MATERIALS:
- Steel studs
- Drywall & screw hardware
- Paint
- Wood and/or rubber baseboarding

FINISHES:
- Painted (white) wall surfaces and wood elements
- No finish to rubber elements

SIGNIFICANCE:
- Non-original

ALTERATIONS:
- Added during 1979 renovation

CONDITION:
- Evidence of damage from impact of occupants and furniture

NON CHARACTER-DEFINING:
- All materials

Vaults

DESCRIPTION: Typical installation on many floors, it appears that the vault doors are sealed and the spaces inside are no longer in use. The metal hardware on the doors includes heavy hinges with finial decorations, iron handles and combination locks. The pieces are sometimes present, sometimes missing. The doors have been repainted at least once, with none of the doors having been opened since. New stud walls have been installed to align with the vault doors, leaving them visible.

LOCATION: Tenant Space; NE, SE, SW, NW Corners

MATERIALS:
- Iron doors
- Iron hardware

FINISHES:
- Painted (white)
- Decorative painted finish is speculated to exist under current finish coat

SIGNIFICANCE:
- Original

ALTERATIONS:
- Multiple layers of paint (paint analysis pending)

CONDITION:
- Some missing or broken door hardware pieces
- Some cases of paint spill-over onto metal hardware

CHARACTER-DEFINING:
- All materials

NON CHARACTER-DEFINING:
- Paint

Fire Egress Stairs

Zone 3

DESCRIPTION: Per code requirement, three additional egress stair cores have been installed at opposing ends of the circular corridor. The structures penetrate from the ground floor to the 9th floor, and are otherwise unremarkable in their functional form. They are accessed from both the corridor and the adjacent tenant spaces.

LOCATION: Tenant Space - SE, NW Corners

MATERIALS:
- Concrete
- Steel frame, treads & handrails
- Concrete block vertical core
- Stud & drywall interior walls

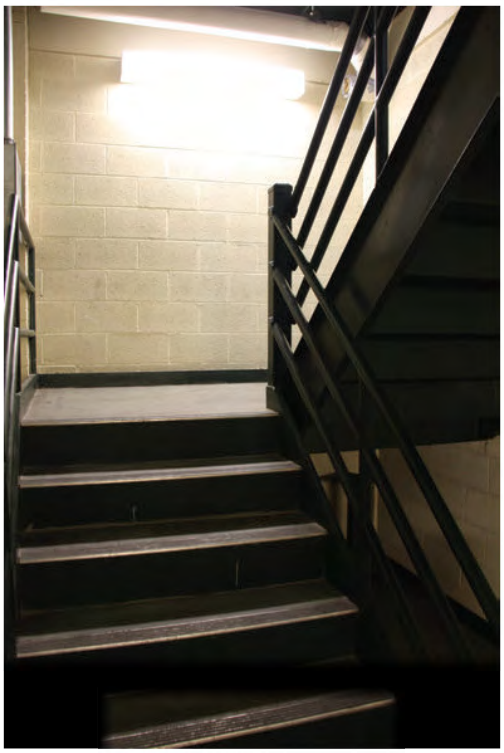
FINISHES:
- Painted walls
- Handrails

SIGNIFICANCE:
- Non-original

ALTERATIONS:
- None Known

CONDITION:
- Evidence of water infiltration damage to drywall at SE stair core (9th floor)

NON CHARACTER-DEFINING: All materials



Structural Brackets

Zone 3

DESCRIPTION: Diagonal structural brackets present at every column. The brackets themselves are cased in terracotta blocks, and finished with plaster surfacing, and painted white. In some cases, parts of the steel member are exposed to view. In other cases, the plaster surfacing is formed into an arched bracket.

LOCATION: Tenant Space Structural Bays

MATERIALS:
- Steel
- Terra cotta
- Plaster
- Metal lathe

FINISHES:
- Painted (various)

SIGNIFICANCE:
- Original

ALTERATIONS:
- Multiple layers of paint (paint analysis pending)

CONDITION:
- Condition generally good
- Some moisture to plaster may be present
- Bracket in south portion of men's room exposed
- Terra cotta casing visible behind suspended ceiling

CHARACTER-DEFINING:
- Structural steel brackets and hardware
- Terra cotta block fireproofing
- Original lathe & plaster casing

Suspended Ceiling Trunks

Zone 3

DESCRIPTION: In order to house modern HVAC, electrical and fire protection equipment, new drop-ceiling "trunks" were added to the office spaces during the 1979 renovation. They provide space for lighting, ventilation and fire sprinkler coverage to the spaces below, and are mounted to the original plaster ceilings via steel threaded rods and hardware. The trunks hang roughly 4'-6" down from the ceiling, and are offset from the window walls and exterior walls by several feet to respect the original windows.

LOCATION: Tenant Spaces

MATERIALS:
- Metal hardware and grid
- Mineral Fibre acoustical ceiling tiles
- Wood border trim
- Drywall side casing

FINISHES:
- Varnished wood
- Painted drywall (white)

SIGNIFICANCE:
- Non-original

ALTERATIONS:
- Installed 1979

CONDITION:
- Staining from particles in air supplies

NON CHARACTER-DEFINING:
- All materials

Restroom Floors

DESCRIPTION: While matching the corridor marble floors in style, the restrooms employ fields of Tennessee Light grey marble instead of Vermont Black, and uses the typical Georgia White found in the corridor.

LOCATION: Restrooms

MATERIALS:
- Various Vermont Whtie Danbys marble
- Neshobe Gray Veined and Clouded marble

FINISHES:
- Honed

SIGNIFICANCE:
- Original

ALTERATIONS:
- Multiple applications of wax

CONDITION:
- Normal wear from continued use

CHARACTER-DEFINING:
- All original marble elements

D. CATALOG OF FEATURES
SECOND FLOOR

1. UNIQUE SPATIAL FEATURES

The second floor is notable for having metal security gates at the stairs to the first floor, intended to block un authorized access to the upper floors. The floor also takes advantage of extra floor area provided by the space above the three exterior entrance porticos. At the Pennsylvania Avenue entrance, this presents a unique condition in which the clock tower has a third point of access because its north wall opening is a portal to additional office space instead of an exterior window.

Square Marble Columns — Zone 1

DESCRIPTION: Four steel columns with marble panelling, the columns are square in shape and taper to become smaller as their height increases. The red marble panels and black marble bases match the corridor wainscoting, though the red marble extends the full height, terminating at the plaster capitals. Marble panels are 3/4" thick and are mounted to terracotta block surrounded the steel columns.

LOCATION: East Elevator Lobby

MATERIALS:
- Steel columns
- Terracotta casing
- Tennessee dark Sanguine Limestone
- Vermont Verde Antinque or Isle la Motte (Radio Black) marble

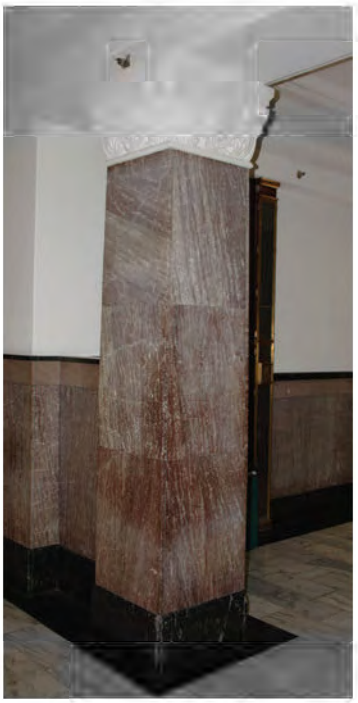
FINISHES:
- Polished (drum)
- Honed (Base

SIGNIFICANCE:
- Steel: Original
- Terra cotta: Original
- Marble/Limestone: Original

ALTERATIONS:
- Some repairs to marble panels and baseboard

CONDITION:
- Cases of mild wear and severe impact damage, mostly in lower portion and baseboard
- Some pieces separated and missing

CHARACTER-DEFINING:
- Steel
- Terracotta
- All original marble elements



Security Gate — Zone 1

DESCRIPTION: Steel security gates were installed just before the 2nd floor stair landing to prevent pedestrian access to the any floor above the 1st. The gate is a solid steel plate with a diagonal open-cage grill in the upper portion to allow visibility to either side. A tighter diagonal grill fills the space above gate. While it is intended to match the style and color of the adjacent original elevator cages, its status as a non-original element of the building is readily apparent. The gate is held open via a brass latch affixed to the outer plaster wall of the staircase.

LOCATION: East & West Elevator Lobbies (2nd floor stair landings)

MATERIALS: • Steel

FINISHES: • Painted (green, to match elevator cages)

SIGNIFICANCE: • Original

ALTERATIONS: • Installed 1979; Possibly repainted (paint analysis pending)

CONDITION: • Mild wear to paint from age and location in a high-traffic area

NON CHARACTER-DEFINING

Crown Molding — Zone 1

DESCRIPTION: This cornice pattern is found on the 2nd, 3rd, 4th, and 6th floor elevator lobbies.
The fascia of the soffit features an interveening ovolo with rectangular cap. Spaced a distance above this along the fascia is a small rectangular step upon which a bead supports a carved quirked cyma recta. The carved quirked cyma recta features a repeating acanthus motif. A thick rectangular cap terminates this portion of the wall molding.
A deep cove transitions from the wall to ceiling plane. Offset roughly 18" from the wall plane is a ceiling border. It consists of a central guilloche with inset pearls, flanked by a rectangular step, deep ovolo and a cavetto.

LOCATION: Elevator Lobbies

MATERIALS:
- Metal furring and metal lathe form
- Wood blocking where needed
- Applied cast ornament atop dragged plaster cornice runs

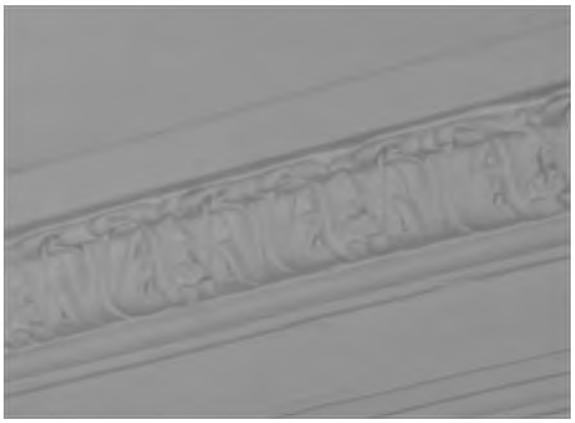
FINISHES:
- Off-white paint to match plaster walls and ceilings

SIGNIFICANCE:
- Metal furring, wood blocking and plaster: Original

ALTERATIONS:
- Multiple layers of paint (paint analysis pending)

CONDITION:
- Condition of the plaster is generally good
- Some evidence of deterioration is present
- Some areas have suffered paint chipping

CHARACTER-DEFINING:
- Metal furring
- Wood blocking
- Plaster



Square Column Capital - Type "A" — Zone 1

DESCRIPTION: The outer two of the four marble columns feature this plaster capital. While very similar, this capital has a different floral motif, as well as a smaller leaf pattern above the dentils at the top. The capitals are painted white.

LOCATION: East Elevator Lobby

MATERIALS:
- Metal furring and metal lathe form
- Wood blocking where needed
- Applied cast ornament

FINISHES:
- Painted

SIGNIFICANCE:
- Metal furring, wood blocking and plaster: Original

ALTERATIONS:
- Multiple layers of paint (paint analysis pending)

CONDITION:
- Little visible damage to plaster or paint

CHARACTER-DEFINING:
- Metal furring
- Wood blocking
- Plaster

Square Column Capital - Type "B" Zone 1

DESCRIPTION: This capital is found on the inner two of the four square marble columns. The floral pattern here is more prounounced than in type "A", but does not have the thin floral band above the dentilation at the top. The capitals are painted white.

LOCATION: East Elevator Lobby

MATERIALS:
- Metal furring and metal lathe form
- Wood blocking where needed
- Applied cast ornament

FINISHES:
- Painted

SIGNIFICANCE:
- Metal furring, wood blocking, plaster: Original

ALTERATIONS:
- Multiple layers of paint (paint analysis pending)

CONDITION:
- Little visible damage to plaster or paint.

CHARACTER-DEFINING:
- Metal furring
- Wood blocking
- Plaster

Round Marble Columns — Zone 1

DESCRIPTION: Two marble-drum columns adorn either end of the open lobby. The torus bases of each column rests atop a marble pedestal extending out from the adjacent walls. Like the east lobby, the red marble extends the full height, terminating at plaster capitals.

LOCATION: West Elevator Lobby

MATERIALS:
- Tennessee Dark Sanguine Limestone
- Vermont Isle La Motte (Radio Black) marble

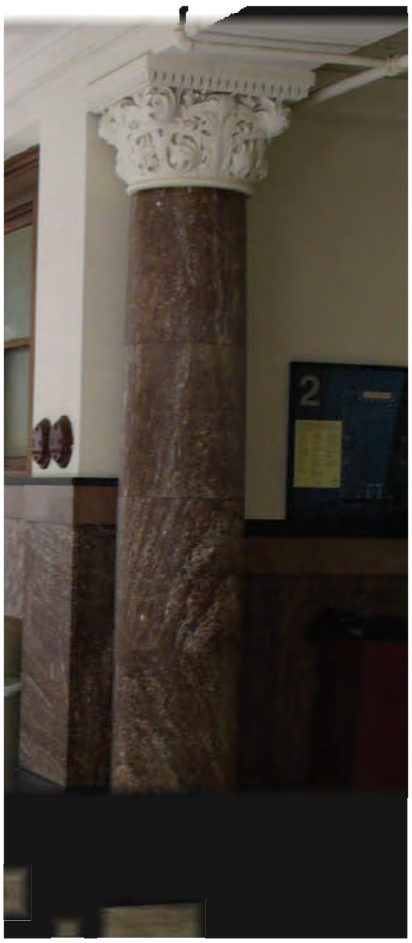
FINISHES:
- Polished (drum)
- Honed (base)

SIGNIFICANCE:
- Marble/Limestone: Original

ALTERATIONS:
- None Known

CONDITION:
- Moderate wear on marble pedestals

CHARACTER-DEFINING:
- Marble
- Limestone



Round Column Capitals — Zone 1

DESCRIPTION: These plaster capitals resemble very closely the type "B" in their floral patterning, though no dentils are present here. Instead, a thin floral pattern caps the detailing. The capitals are painted white.

LOCATION: West Elevator Lobby

MATERIALS:
- Metal furring and metal lathe form
- Wood blocking where needed
- Applied cast ornament

FINISHES:
- Painted

SIGNIFICANCE:
- Metal furring, wood blocking, plaster: Original

ALTERATIONS:
- Multiple layers of paint (paint analysis pending)

CONDITION:
- Little visible damage or wear to plaster or paint.

CHARACTER-DEFINING:
- Metal furring
- Wood blocking
- Plaster

Crown Molding — Zone 2

DESCRIPTION: This cornice, unique to this floor, runs the length of the walls as well as the headers running perpendicular to the corridor. The fascia of the soffit midway along its height features a rope molding flanked by ovolo. A cavetto transitions this vertical plane to another soffit, the fascia board of which projects down slightly. Atop this secondary fascia a cavetto and bead support a quirked cyma recta of carved acanthus foliate arranged in repeating palmette fashion with various carved scrolls and foliate as background. Another cavetto crowns the carved quirked cyma recta with an unadorned cyma recta transitioning to the ceiling plane.

LOCATION: Circulation Corridor

MATERIALS:
- Metal furring and metal lathe form
- Wood blocking where needed
- Applied cast ornament atop dragged plaster cornice runs

FINISHES:
- Off-white paint to match plaster walls and ceiling

SIGNIFICANCE:
- Metal furring, wood blocking, plaster: Original

ALTERATIONS:
- Multiple layers of paint (paint analysis pending)

CONDITION:
- Condition of the plaster is generally good
- Some evidence of deterioration is present
- Some areas have suffered paint chipping

CHARACTER-DEFINING:
- Metal furring
- Wood blocking
- Plaster

Cortile Opening Zone 2

DESCRIPTION: The cortile openings on the 2nd, 3rd and 4th floors are all modest in their expression; simple rectangular openings formed of plaster surfaces. The openings serve their function of pulling in natural light from the cortile, and providing views. The bottom of the openings align meet the top of the marble wainscoting, returning in a marble sill (some replaced in kind), and brass handrails span the width of each openings with a single vertical in the center.

LOCATION: Corridor

MATERIALS:
- Plaster
- Tennessee Coral Rouge Limestone (some replaced in kind)

FINISHES:
- Plaster: painted, white
- Limestone: polished

SIGNIFICANCE:
- Plaster: Original
- Limestone: Original

ALTERATIONS:
- Multiple layers of paint (paint analysis pending)

CONDITION:
- Consistent cases of previous holes in marble sills patched with resin
- Rarely, cracking in paint

CHARACTER-DEFINING:
- Plaster
- Limestone *

Exterior Windows — Zone 3

DESCRIPTION: The paired double-hung windows are located between the engaged structural columns of the exterior walls. Many are operable, however some have been painted shut. Interior storm windows are attached in some locations. The trim is simple and unadorned with raised paneling benath the sills. All trim and paneling is painted.

LOCATION: Exterior Walls

MATERIALS:
- Pine
- Oak
- Glass

FINISHES:
- Wood: painted
- Glass: clear

SIGNIFICANCE:
- Wood: Original
- Glass: Original (some replaced in kind)
- Glass (storm windows): Not Original

ALTERATIONS:
- Brass hardware, some glazing replaced, shutters added
- Frames repainted (paint analysis pending)
- Interior storm windows added

CONDITION:
- Some damage to wood from office furniture, occupants.
- Some hinge hardware painted over

CHARACTER-DEFINING:
- Pine/Oak
- Glass *

NON CHARACTER-DEFINING:
- Glass (storm windows)

Turret Windows Zone 3

DESCRIPTION: The original pattern of these windows is a set of three casement windows arranged vertically, however those on the northeast corner have since been reoriented into a larger single-pane casement window at the bottom and a smaller casement window above. All windows were at one time operable, however the brass hardware is not original and their original hinges have been painted over. Frames are painted white and fitted with storm windows.

LOCATION: Turrets

MATERIALS:
- Oak frames
- Glass
- Brass hardware

FINISHES:
- Painted (white)
- Clear Glass

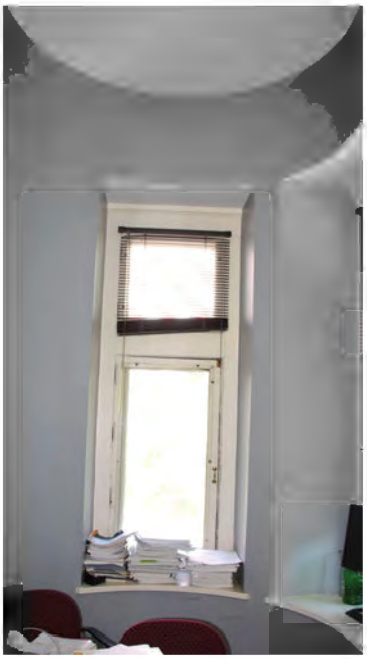
SIGNIFICANCE:
- Original

ALTERATIONS:
- Multiple layers of paint (paint analysis pending)
- Locking hardware replaced
- Some glass panes replaced
- Storm windows added (1979)

CONDITION:
- Severe water damage to exterior frames/paint, with mild damage on the interior side

CHARACTER-DEFINING:
- Pine/Oak
- Glass

NON CHARACTER-DEFINING:
- Glass (storm windows)



Turret Arches — Zone 3

DESCRIPTION: Accessing each turret space is a non-structural plaster archway, resting on ornate plaster corbels at the walls on either end of the opening. The arches are complete half-rounds, with subtle beads lining the curved edge on either side.

LOCATION: Turrets

MATERIALS:
- Metal furring and metal lathe form
- Wood blocking where needed
- Plaster

FINISHES:
- Painted (various)

SIGNIFICANCE:
- Metal furring, wood blocking, plaster: Original

ALTERATIONS:
- Multiple layers of paint (paint analysis pending)

CONDITION:
- Possible cracking or chipping of paint
- Evidence of typical water damage at turret ceilings spreading to arch

CHARACTER-DEFINING:
- Metal furring
- Wood blocking
- Plaster

Plaster Corbels (Turret Arches) Zone 3

DESCRIPTION: Detailed non-structural plaster corbel details accent each turret archway. In some cases, one or both corbels are missing, most likely due to severe damage. The corbels feature a central cherub face, surrounded by free form leaf patterns. The cap of the corbel has a cyma recta molding.

LOCATION: Turrets

MATERIALS:
- Metal lathe form
- Wood blocking where needed
- Applied cast plaster ornament atop dragged plaster runs

FINISHES:
- Painted (various)

SIGNIFICANCE:
- Original

ALTERATIONS:
- Multiple layers of paint (paint analysis pending)
- Some corbels removed and original locations patched (condition and/or location of removed corbels unknown)

CONDITION:
- Mild to severe damage to delicate plaster forms
- Some chipping apparent in paint layers

CHARACTER-DEFINING:
- Metal lathe form
- Wood blocking
- Plaster

Rounded Columns — Zone 3

DESCRIPTION: Stand-alone rounded columns, finished with plaster and detailed with articulated bases and floral capitals. Some columns have been cased over with drywall, and capitals covered with suspended ceiling trunks. In at least one instance, the original column and plaster is still exposed and visible.

LOCATION: Tenant space; NE, SE, SW, NW corners

MATERIALS:
- Steel column
- Plaster casing

FINISHES:
- Painted

SIGNIFICANCE:
- Original

ALTERATIONS:
- Multiple layers of paint (paint analysis pending)
- Most cased over with drywall
- Drop ceiling

CONDITION:
- Mild wear to plater
- Condition of hidden columns unknown

CHARACTER-DEFINING:
- Steel
- Plaster

E. CATALOG OF FEATURES
THIRD FLOOR

1. UNIQUE SPATIAL FEATURES

The third floor of the Old Post Office has several distinct architectural characteristics. The most noticeable of which is the presence of a wide balcony projecting several feet into the cortile on the north cortile wall. The balcony is accessible through an arched opening puncturing the center of the tower wall and provides a unique vantage point from which to experience the massive cortile space. Looking across the length of the cortile, the viewer is presented with a row of double-hung windows filling all of the openings of the south cortile wall, and the southern-most four openings of the west cortile wall. Beyond these windows is an enclosed office interior space. The space consumes what would otherwise be the typical corridor condition abutting the cortile in favor of gaining more usable floor area. Instead, the corridor terminates on the west side at a wall at the fourth window bay up from the south cortile wall. It terminates at the southeast corner normally, but without turning the corner along the south cortile wall, as it does in the other floors. Also found in the southeast corner of the corridor is a cast iron spiral staircase providing access only to the fourth floor above. This staircase is a singular occurrence; an interruption in the otherwise wide open corridor, and it appears as though it was not planned for in the original design of the building as it interrupts the ceiling's moldings with little reparation as it penetrates to the fourth floor corridor.

2. CATALOG OF FEATURES

Balcony Zone 1

DESCRIPTION: The south wall of the tower grants access to a balcony within the cortile space, the only such occupiable space in the cortile available to the upper floors. It is floored with tight diamond-pattern steel panels, and has a cast iron railing with thick rectangular verticals and handrails. The handrail is adorned with a guilloche band, while the verticals have ovolos accenting the outward corners. Between the verticals is a pattern of linked iron circlets with leaf accents; the center column of circlets have no leaves.

LOCATION: Cortile; accessed through tower south wall.

MATERIALS:
- Steel plate
- Cast iron

FINISHES:
- Unfinished (steel)
- Painted (iron)

SIGNIFICANCE:
- Original

ALTERATIONS:
- Possibly repainted (paint analysis pending)

CONDITION:
- Spillover of white spray paint on floor and railings from repainting an adjacent wall

CHARACTER-DEFINING:
- Cast iron elements

NON-CHARACTER-DEFINING:
- Steel plates

Square Marble Columns — Zone 1

DESCRIPTION: Four steel columns with marble panelling, the columns are square in shape and taper to become smaller as their height increases. The red marble panels and black marble bases match the corridor wainscoting, though the red marble extends the full height, terminating at the plaster capitals. Marble panels are 3/4" thick and are mounted to terra cotta block surrounded the steel columns.

LOCATION: East Elevator Lobby

MATERIALS:
- Steel columns
- Terra cotta casing
- Tennessee Dark Sanguine limestone
- Vermont Verde Antique or Isle la Motte (Radio Black) marble

FINISHES:
- Polished (drum)
- Honed (base)

SIGNIFICANCE:
- Original

ALTERATIONS:
- Some repair to marble panels and baseboard

CONDITION:
- Cases of mild wear and severe impact damage, mostly in lower portion and baseboard
- Some pieces separated and missing.

CHARACTER-DEFINING:
- All materials

Crown Molding - Lobbies Zone 1

DESCRIPTION: This cornice pattern is found on the 2nd, 3rd, 4th, and 6th floor elevator lobbies. The fascia of the soffit features an interveening ovolo with rectangular cap. Spaced a distance above this along the fascia is a small rectangular step upon which a bead supports a carved quirked cyma recta. The carved quirked cyma recta features a repeating acanthus motif. A thick rectangular cap terminates this portion of the wall molding. A deep cove transitions from the wall to ceiling plane. Offset roughly 18" from the wall plane is a ceiling border. It consists of a central guilloche with inset pearls, flanked by a rectangular step, deep ovolo and a cavetto.

LOCATION: Elevator Lobbies

MATERIALS:
- Metal furring and metal lathe form
- Wood blocking where needed
- Applied cast ornament atop dragged plaster cornice runs

FINISHES:
- Off-white paint to match plaster walls and ceilings

SIGNIFICANCE:
- Original

ALTERATIONS:
- Multiple layers of paint (paint analysis pending)

CONDITION:
- Condition of the plaster is generally good
- Some evidence of deterioration is present
- Some areas have suffered paint chipping

CHARACTER-DEFINING:
- All materials

Square Column Capital - Type "A" Zone 1

DESCRIPTION: The outer two of the four marble columns feature this plaster capital. The capital is a dense floral motif, with pronounced scrolls on all corners. A band of small dentil and fascia caps the top of the capital.

LOCATION: East Elevator Lobby

MATERIALS:
- Metal furring and metal lathe form
- Wood blocking where needed
- Applied cast plaster ornament

FINISHES:
- Painted

SIGNIFICANCE:
- Original

ALTERATIONS:
- Multiple layers of paint (paint analysis pending)

CONDITION:
- Little visible damage to plaster or paint

CHARACTER-DEFINING:
- All materials

Square Column Capital - Type "B" Zone 1

DESCRIPTION: Liike the outer capitals, the inner two capitals also have an intricate floral motif, though in this case the center-bottom and center-top leaf designs are slightly different, while the rest of the details match identically. Scrolls adorn each corner, and an identical dentil and fascia cap meets the ceiling header above.

LOCATION: East Elevator Lobby

MATERIALS:
- Metal furring and metal lathe form
- Wood blocking where needed
- Applied cast plaster ornament

FINISHES:
- Painted (white)

SIGNIFICANCE:
- Original

ALTERATIONS:
- Multiple layers of paint (paint analysis pending)

CONDITION:
- Little visible damage to plaster or paint.

CHARACTER-DEFINING:
- All materials

Round Marble Columns — Zone 1

DESCRIPTION: Two marble-drum columns adorn either end of the open lobby. The torus bases of each column rests atop a marble pedestal extending out from the adjacent walls. Like the east lobby, the red marble extends the full height, terminating at plaster capitals.

LOCATION: West Elevator Lobby

MATERIALS:
- Tennessee Dark Sanguine Limestone
- Vermont Isle La Motte (Radio Black) marble

FINISHES:
- Polished (drum)
- Honed (base)

SIGNIFICANCE:
- Original

ALTERATIONS:
- None Known

CONDITION:
- Moderate wear on marble pedestals

CHARACTER-DEFINING:
- All materials

Round Column Capitals — Zone 1

DESCRIPTION: These plaster capitals resemble those of the square columns in the east elevator lobby, except for a difference in the floral design. Also, the corner scrolls have been replaced with rolled leaves meant to resemble scrolls. The band of dentils and fascia capping the top are identical to those found on the other plaster capitals.

LOCATION: West Elevator Lobby

MATERIALS:
- Metal furring and metal lathe form
- Wood blocking where needed
- Applied cast plaster ornament

FINISHES:
- Painted (white)

SIGNIFICANCE:
- Original

ALTERATIONS:
- Multiple layers of paint (paint analysis pending)

CONDITION:
- Little visible damage or wear to plaster or paint.

CHARACTER-DEFINING:
- All materials

Crown Molding - Corridors

DESCRIPTION: This cornice pattern is found on the 3rd and 4th floor corridors. It consists of a thin bead above which a short fascia is followed by a band of small pearling supporting a carved quirked cyma recta of repeating acanthus motif. A deep cove molding transitions the wall to ceiling plane. Offset roughly 18" from the wall plane is a ceiling border. It consists of a central guilloche with inset pearls, flanked by a rectangular step and deep ovolo.

LOCATION: Circulation Corridor

MATERIALS:
- Metal furring and metal lathe form
- Wood blocking where needed
- Applied cast ornament atop dragged plaster cornice runs

FINISHES:
- Off-white paint to match plaster walls and ceiling

SIGNIFICANCE:
- Original

ALTERATIONS:
- Multiple layers of paint (paint analysis recommended)

CONDITION:
- Condition of the plaster is generally good
- Some evidence of deterioration is present
- Some areas have suffered paint chipping

CHARACTER-DEFINING:
- All materials

Cortile Opening — Zone 2

DESCRIPTION: The cortile openings on the 2nd, 3rd and 4th floors are all modest in their expression; simple rectangular openings formed of plaster surfaces. The openings serve their function of pulling in natural light from the cortile, and providing views. The bottom of the openings align meet the top of the marble wainscoting, returning in a marble sill (some replaced in kind), and brass handrails span the width of each openings with a single vertical in the center.

LOCATION: Corridor

MATERIALS:
- Plaster
- Tennessee Coral Rouge Limestone (some replaced in kind*)

FINISHES:
- Painted plaster (white)
- Polished stone

SIGNIFICANCE:
- Original

ALTERATIONS:
- Multiple layers of paint (paint analysis pending)

CONDITION:
- Consistent cases of previous holes in marble sills patched with resin
- Rarely, cracking in paint

CHARACTER-DEFINING:
- Plaster
- Original and replaced-in-kind limestone sills

Spiral Staircase — Zone 2

DESCRIPTION: Decorative iron stair connecting the corridors of the third to the fourth floors.

LOCATION: Corridor

MATERIALS:
- Cast and Wrought Iron
- Wood blocking

FINISHES:
- Painted (black)

SIGNIFICANCE:
- Non-original

ALTERATIONS:
- Multiple layers of paint (paint analysis pending)
- Wood blocking added to enclose 4th floor level opening

CONDITION:
- Mild to moderate wear from continued use.

CHARACTER-DEFINING:
- Cast and wrought iron elements

NON CHARACTER-DEFINING:
- Non-original wood blocking

Rounded Columns — Zone 3

DESCRIPTION: Stand-alone rounded columns, finished with plaster and detailed with articulated bases and floral capitals. Some columns have been cased over with drywall, and capitals covered with suspended ceiling trunks. In at least one instance, the original column and plaster is still exposed and visible.

LOCATION: Tenant space; NE, SE, SW, NW corners

MATERIALS:
- Steel column
- Plaster casing

FINISHES:
- Painted

SIGNIFICANCE:
- Original

ALTERATIONS:
- Multipled layers of paint (paint analysis pending)
- Most cased over with drywall
- Drop ceiling

CONDITION:
- Mild wear to plaster
- Condition of hidden columns unknown

CHARACTER-DEFINING:
- All materials

Beaded Board Wainscot — Zone 3

DESCRIPTION: Beaded board wainscotting along cortile wall(s) with glazed openings. Baseboard coordinates with that found elsewhere on 3rd floor, without the cap piece. Dado rail is unique to this situation.

LOCATION: Tenant Spaces

MATERIALS: • Presumably Pine

FINISHES: • Painted (white)

SIGNIFICANCE: • Original (pending Traceries report)

ALTERATIONS: • Multiple layers of paint

CONDITION: • Moderate to heavy wear

CHARACTER-DEFINING: • Pending Traceries report

Marble Floor Troughs — Zone 3

DESCRIPTION: Two marble pieces compose a sloped tray to direct excess sink water to a drain. Built-in raised lip is flush with the rest of the marble flooring, and small raised circular plinths presumably received original pedestal sinks (original sinks missing)

LOCATION: Restrooms

MATERIALS: • Tennessee Light Pink limestone

FINISHES: • Honed finish

SIGNIFICANCE: • Original

ALTERATIONS: • Multiple applications of wax

CONDITION: • Mild wear
• Accumulated dust and dirt present

CHARACTER-DEFINING: • All limestone

Exterior Windows — Zone 3

DESCRIPTION: The paired double-hung windows are set beneath fixed square transoms. They are located between the engaged structural columns of the exterior walls. Many are operable, however some have been painted shut. Interior storm windows are attached in some locations. The trim is simple and unadorned with raised paneling benath the sills. All trim and paneling is painted.

LOCATION: Exterior Walls

MATERIALS:
- Wood frame
- Glass
- Brass hardware

FINISHES:
- Painted (white) wood frames
- Clear glass

SIGNIFICANCE:
- Original

ALTERATIONS:
- Brass hardware, some glazing replaced, shutters added
- Frames repainted (paint analysis pending)
- Storm windows added (1979)

CONDITION:
- Some damage to wood from office furniture, occupants
- Some hinge hardware painted over

CHARACTER-DEFINING:
- Original wood frames
- Original glass panes
- Original brass hardware

NON CHARACTER-DEFINING:
- Added storm windows
- Non-original shades/blinds/shutters

Turret Windows *Zone 3*

DESCRIPTION: The original pattern of these windows is a set of three casement windows arranged vertically, however those on the northeast corner have since been reoriented into a larger single-pane casement window at the bottom and a smaller casement window above. All windows were at one time operable, however the brass hardware is not original and their original hinges have been painted over. Frames are painted white and fitted with storm windows.

LOCATION: Turrets

MATERIALS:
- Oak frames
- Glass
- Brass Hardware

FINISHES:
- Painted (white)
- Clear Glass

SIGNIFICANCE:
- Original

ALTERATIONS:
- Multiple applications of paint (paint analysis pending)
- Locking hardware replaced
- Some glass panes replaced
- Storm windows added (1979)

CONDITION:
- Severe water damage to exterior frames/paint with mild damage on the interior side

CHARACTER-DEFINING:
- All original and replaced-in-kind* materials

NON CHARACTER-DEFINING:
- Non-original shades/blinds/shutters
- Added storm windows

Turret Arches — Zone 3

DESCRIPTION: Accessing each turret space is a non-structural plaster archway, resting on ornate plaster corbels at the walls on either end of the opening. The arches are complete half-rounds, with subtle beads lining the curved edge on either side.

LOCATION: Turrets

MATERIALS:
- Metal furring and metal lathe form
- Wood blocking where needed
- Plaster

FINISHES:
- Painted (white)
- Clear glass

SIGNIFICANCE:
- Original

ALTERATIONS:
- Multiple layers of paint (paint analysis pending)

CONDITION:
- Possible cracking or chipping of paint
- Evidence of typical water damage at turret ceilings spreading to arch

CHARACTER-DEFINING:
- All original materials

NON CHARACTER-DEFINING:
- Paint

Decorative Plaster Brackets (Turret Arches) Zone 3

DESCRIPTION: Detailed non-structural plaster brackets accent each turret archway. In some cases, one or both corbels are missing, most likely due to severe damage. The corbels feature a central cherub face, surrounded by free form leaf patterns. The cap of the corbel has a cyma recta molding.

LOCATION: Turrets

MATERIALS:
- Metal lathe form
- Wood blocking where needed
- Applied cast plaster ornament atop dragged plaster runs

FINISHES:
- Painted (various)

SIGNIFICANCE:
- Original

ALTERATIONS:
- Multiple layers of paint (paint analysis pending)
- Some corbels removed and original locations patched (condition and/or location of removed corbels unknown)

CONDITION:
- Mild to severe damage to delicate plaster forms
- Some chipping apparent in paint layers

CHARACTER-DEFINING:
- All original materials

NON CHARACTER-DEFINING:
- Paint

Altered Decorative Plaster Brackets (Turret Arches) Zone 3

DESCRIPTION: Detailed non-structural plaster brackets accent each turret archway. In some cases, one or both corbels are missing, most likely due to severe damage. These corbels no longer feature a central cherub face, having been removed. The cap of the corbel has a cyma recta molding.

LOCATION: Turrets

MATERIALS:
- Metal lathe form
- Wood blocking where needed
- Applied cast plaster ornament atop dragged plaster runs

FINISHES:
- Painted (various)

SIGNIFICANCE:
- Original

ALTERATIONS:
- Multiple layers of paint (paint analysis pending)
- Cherub faces removed
- Original locations patched (condition and/or location of removed cherub face unknown)

CONDITION:
- Mild to severe damage to delicate plaster forms
- Some chipping apparent in paint layers

CHARACTER-DEFINING:
- All original materials

NON CHARACTER-DEFINING:
- Paint

Turret Arches (Full) Zone 3

DESCRIPTION: Certain turret locations have semi-circular arches that continue vertically to the floor, in contrast with the arches that terminate at corbels above head height. Ovolos line the arches for the full run of some arched openings, while others have no ovolos at all.

LOCATION: Turrets

MATERIALS:
- Metal furring and metal lathe form
- Wood blocking where needed
- Plaster

FINISHES:
- Painted (various)

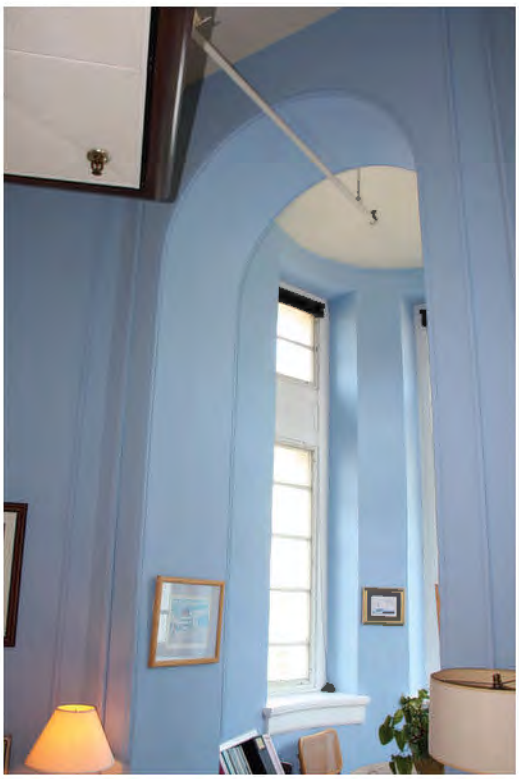
SIGNIFICANCE:
- Original

ALTERATIONS:
- Missing ovolo details possibly due to ommision in subsequent repairs/renovations
- Multiple layers of paint (paint analysis pending)

CONDITION:
- Mild wear/damage to plaster
- Possible water damage due to proximity to turrets

CHARACTER-DEFINING:
- All original materials

NON CHARACTER-DEFINING:
- Paint



F. CATALOG OF FEATURES
FOURTH FLOOR

F. UNIQUE SPATIAL FEATURES

Of note in the fourth floor are two cast iron staircases: one in the southeast corner of the corridor accessing the third floor below, and another in the southwest corner accessing the fifth floor above. In both cases, these spiral staircases were added after the completion of the building's construction.

Square Marble Columns — Zone 1

DESCRIPTION: Four steel columns with marble panelling, the columns are square in shape and taper to become smaller as their height increases. The red marble panels and black marble bases match the corridor wainscoting, though the red marble extends the full height, terminating at the plaster capitals. Marble panels are 3/4" thick and are mounted to terracotta block surrounded the steel columns.

LOCATION: East Elevator Lobby

MATERIALS:
- Steel columns
- Terracotta casing
- Tennessee dark Sanguine Limestone
- Vermont Verde Antinque or Isle la Motte (Radio Black) marble

FINISHES:
- Polished (drum)
- Honed (Base

SIGNIFICANCE:
- Steel: Original
- Terracotta: Original
- Marble/Limestone: Original

ALTERATIONS:
- Some repairs to marble panels and baseboard

CONDITION:
- Cases of mild wear and severe impact damage, mostly in lower portion and baseboard
- Some pieces separated and missing

CHARACTER-DEFINING:
- Steel
- Terracotta
- All original marble elements

Crown Molding — Zone 1

DESCRIPTION: This cornice pattern is found on the 2nd, 3rd, 4th, and 6th floor elevator lobbies. The fascia of the soffit features an intervening ovolo with rectangular cap. Spaced a distance above this along the fascia is a small rectangular step upon which a bead supports a carved quirked cyma recta. The carved quirked cyma recta features a repeating acanthus motif. A thick rectangular cap terminates this portion of the wall molding. A deep cove transitions from the wall to ceiling plane. Offset roughly 18" from the wall plane is a ceiling border. It consists of a central guilloche with inset pearls, flanked by a rectangular step, deep ovolo and a cavetto.

LOCATION: Elevator Lobbies

MATERIALS:
- Metal furring and metal lathe form
- Wood blocking where needed
- Applied cast ornament atop dragged plaster cornice runs

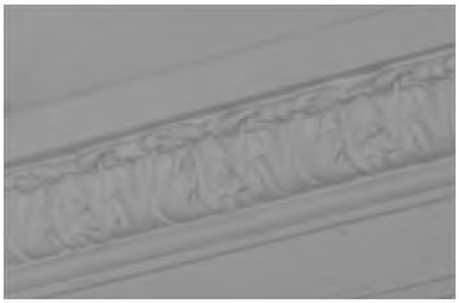
FINISHES:
- Off-white paint to match plaster walls and ceilings

SIGNIFICANCE:
- Metal furring, wood blocking and plaster: Original

ALTERATIONS:
- Multiple layers of paint (paint analysis pending)

CONDITION:
- Condition of the plaster is generally good
- Some evidence of deterioration is present
- Some areas have suffered paint chipping

CHARACTER-DEFINING:
- Metal furring
- Wood blocking
- Plaster



Square Column Capital - Type "A" Zone 1

DESCRIPTION: The outer two of the four marble columns feature this plaster capital. The capital is a dense floral motif, with pronounced scrolls on all corners. A band of small dentil and fascia caps the top of the capital.

LOCATION: East Elevator Lobby

MATERIALS:
- Metal furring and metal lathe form
- Wood blocking where needed
- Applied cast ornament

FINISHES:
- Painted

SIGNIFICANCE:
- Metal furring, wood blocking and plaster: Original

ALTERATIONS:
- Multiple layers of paint (paint analysis pending)

CONDITION:
- Little visible damage to plaster or paint

CHARACTER-DEFINING:
- Metal furring
- Wood blocking
- Plaster

Square Column Capital - Type "B" Zone 1

DESCRIPTION: Like the outer capitals, the inner two capitals also have an intricate floral motif, though in this case the center-bottom and center-top leaf designs are slightly different, while the rest of the details match identically. Scrolls adorn each corner, and an identical dentil and fascia cap meets the ceiling header above.

LOCATION: East Elevator Lobby

MATERIALS:
- Metal furring and metal lathe form
- Wood blocking where needed
- Applied cast ornament

FINISHES:
- Painted

SIGNIFICANCE:
- Metal furring, wood blocking, plaster: Original

ALTERATIONS:
- Multiple layers of paint (paint analysis pending)

CONDITION:
- Little visible damage to plaster or paint.

CHARACTER-DEFINING:
- Metal furring
- Wood blocking
- Plaster

Round Marble Columns — Zone 1

DESCRIPTION: Two marble-drum columns adorn either end of the open lobby. The torus bases of each column rests atop a marble pedestal extending out from the adjacent walls. Like the east lobby, the red marble extends the full height, terminating at plaster capitals.

LOCATION: West Elevator Lobby

MATERIALS:
- Tennessee Dark Sanguine Limestone
- Vermont Isle La Motte (Radio Black) marble

FINISHES:
- Polished (drum)
- Honed (base)

SIGNIFICANCE:
- Marble/Limestone: Original

ALTERATIONS:
- None Known

CONDITION:
- Moderate wear on marble pedestals

CHARACTER-DEFINING:
- Marble
- Limestone

Round Column Capitals — Zone 1

DESCRIPTION: These plaster capitals resemble those of the square columns in the east elevator lobby, except for a difference in the floral design. Also, the corner scrolls have been replaced with rolled leaves meant to resemble scrolls. The band of dentils and fascia capping the top are identical to those found on the other plaster capitals.

LOCATION: West Elevator Lobby

MATERIALS:
- Metal furring and metal lathe form
- Wood blocking where needed
- Applied cast ornament

FINISHES:
- Painted

SIGNIFICANCE:
- Metal furring, wood blocking, plaster: Original

ALTERATIONS:
- Multiple layers of paint (paint analysis pending)

CONDITION:
- Little visible damage or wear to plaster or paint.

CHARACTER-DEFINING:
- Metal furring
- Wood blocking
- Plaster

Crown Molding — Zone 2

DESCRIPTION: This cornice pattern is found on the 3rd and 4th floor corridors. It consists of a thin bead above which a short fascia is followed by a band of small pearling supporting a carved quirked cyma recta of repeating acanthus motif. A deep cove molding transitions the wall to ceiling plane. Offset roughly 18" from the wall plane is a ceiling border. It consists of a central guilloche with inset pearls, flanked by a rectangular step and deep ovolo.

LOCATION: Circulation Corridor

MATERIALS:
- Metal furring and metal lathe form
- Wood blocking where needed
- Applied cast ornament atop dragged plaster cornice runs

FINISHES:
- Off-white paint to match plaster walls and ceiling

SIGNIFICANCE:
- Metal furring, wood blocking, plaster: Original

ALTERATIONS:
- Multiple layers of paint (paint analysis pending)

CONDITION:
- Condition of the plaster is generally good
- Some evidence of deterioration is present
- Some areas have suffered paint chipping

CHARACTER-DEFINING:
- Metal furring
- Wood blocking
- Plaster

Spiral Staircase — Zone 2

DESCRIPTION: Decorative iron stair connecting the corridors of the third to the fourth floors. Also, the upper portion of the stair connecting the third to the fourth floor corridors.

LOCATION: Corridor

MATERIALS: • Cast and Wrought Iron

FINISHES: • Painted (black)

SIGNIFICANCE: • Original

ALTERATIONS: • Multiple layers of paint (paint analysis pending)

CONDITION: • Mild to moderate wear from continued use.

CHARACTER-DEFINING: • Cast and Wrought Iron

Cortile Opening Zone 2

DESCRIPTION: The cortile openings on the 2nd, 3rd and 4th floors are all modest in their expression; simple rectangular openings formed of plaster surfaces. The openings serve their function of pulling in natural light from the cortile, and providing views. The bottom of the openings align meet the top of the marble wainscoting, returning in a marble sill (some replaced in kind), and brass handrails span the width of each openings with a single vertical in the center.

LOCATION: Corridor

MATERIALS:
- Plaster
- Tennessee Coral Rouge Limestone (some replaced in kind)

FINISHES:
- Plaster: painted, white
- Limestone: polished

SIGNIFICANCE:
- Plaster: Original
- Limestone: Original

ALTERATIONS:
- Multiple layers of paint (paint analysis pending)

CONDITION:
- Consistent cases of previous holes in marble sills patched with resin
- Rarely, cracking in paint

CHARACTER-DEFINING:
- Plaster
- Limestone *

Rounded Columns — Zone 3

DESCRIPTION: Stand-alone rounded columns, finished with plaster and detailed with articulated bases and floral capitals. Some columns have been cased over with drywall, and capitals covered with suspended ceiling trunks. In at least one instance, the original column and plaster is still exposed and visible.

LOCATION: Tenant space; NE, SE, SW, NW corners

MATERIALS:
- Steel column
- Plaster casing

FINISHES:
- Painted

SIGNIFICANCE:
- Original

ALTERATIONS:
- Multipled layers of paint (paint analysis pending)
- Most cased over with drywall
- Drop ceiling

CONDITION:
- Mild wear to plater
- Condition of hidden columns unknown

CHARACTER-DEFINING:
- Steel
- Plaster

Marble Floor Troughs — Zone 3

DESCRIPTION: Two marble pieces compose a sloped tray to direct excess sink water to a drain. Built-in raised lip is flush with the rest of the marble flooring, and small raised circular plinths presumably received original pedestal sinks (original sinks missing)

LOCATION: Restrooms

MATERIALS: • Tennessee Light Pink limestone

FINISHES: • Limestone: honed

SIGNIFICANCE: • Limestone: Original

ALTERATIONS: • Multiple applications of wax

CONDITION: • Mild wear
• Accumulated dust and dirt present

NON CHARACTER-DEFINING: • Limestone

Decorative Plaster Brackets (Turret Arches) Zone 3

DESCRIPTION: Detailed non-structural plaster brackets accent each turret archway. In some cases, one or both corbels are missing, most likely due to severe damage. The corbels feature a central cherub face, surrounded by free form leaf patterns. The cap of the corbel has a cyma recta molding.

LOCATION: Turrets

MATERIALS:
- Metal lathe form
- Wood blocking where needed
- Applied cast plaster ornament atop dragged plaster runs

FINISHES:
- Painted (various)

SIGNIFICANCE:
- Original

ALTERATIONS:
- Multiple layers of paint (paint analysis pending)
- Some corbels removed and original locations patched (condition and/or location of removed corbels unknown)

CONDITION:
- Mild to severe damage to delicate plaster forms
- Some chipping apparent in paint layers

CHARACTER-DEFINING:
- Metal lathe form
- Wood blocking
- Plaster

Exterior Windows — Zone 3

DESCRIPTION: The paired double-hung windows are set beneath fixed square transoms. They are located between the engaged structural columns of the exterior walls. Many are operable, however some have been painted shut. Interior storm windows are attached in some locations. The trim is simple and unadorned with raised panelling benath the sills. All trim and panelling is painted.

LOCATION: Exterior Walls

MATERIALS:
- Pine
- Oak
- Glass

FINISHES:
- Wood: painted
- Glass: clear

SIGNIFICANCE:
- Wood: Original
- Glass: Original (some replaced in kind)
- Glass (storm windows): Not Original

ALTERATIONS:
- Brass hardware, some glazing replaced, shutters added
- Frames repainted (paint analysis pending)
- Interior storm windows added

CONDITION:
- Some damage to wood from office furniture, occupants.
- Some hinge hardware painted over

CHARACTER-DEFINING:
- Pine/Oak
- Glass *

NON CHARACTER-DEFINING:
- Glass (storm windows)

Turret Windows — Zone 3

DESCRIPTION: The original pattern of these windows is a set of three casement windows arranged vertically, however those on the northeast corner have since been reoriented into a larger single-pane casement window at the bottom and a smaller casement window above. All windows were at one time operable, however the brass hardware is not original and their original hinges have been painted over. Frames are painted white and fitted with storm windows.

LOCATION: Exterior Walls

MATERIALS:
- Pine
- Oak
- Glass

FINISHES:
- Wood: painted
- Glass: clear

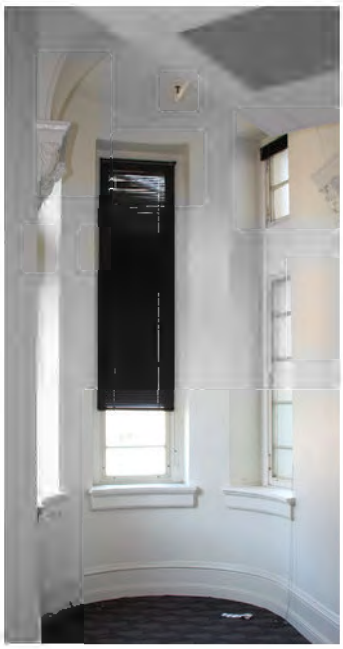
SIGNIFICANCE:
- Wood: Original
- Glass: Original (some replaced in kind)
- Glass (storm windows): Not Original

ALTERATIONS:
- Brass hardware, some glazing replaced, shutters added
- Frames repainted (paint analysis pending)
- Interior storm windows added

CONDITION:
- Some damage to wood from office furniture, occupants.
- Some hinge hardware painted over

CHARACTER-DEFINING:
- Pine/Oak
- Glass *

NON CHARACTER-DEFINING:
- Glass (storm windows)



Turret Arches — Zone 3

DESCRIPTION: Accessing each turret space is a non-structural plaster archway, resting on ornate plaster corbels at the walls on either end of the opening. The arches are complete half-rounds, with subtle beads lining the curved edge on either side.

LOCATION: Turrets

MATERIALS:
- Metal furring and metal lathe form
- Wood blocking where needed
- Plaster

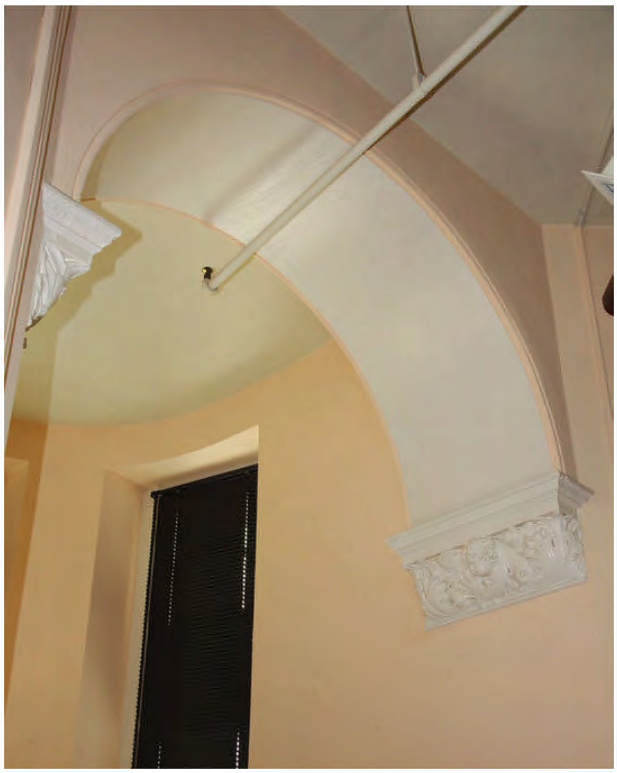
FINISHES:
- Painted (various)

SIGNIFICANCE:
- Metal furring, wood blocking, plaster: Original

ALTERATIONS:
- Multiple layers of paint (paint analysis pending)

CONDITION:
- Possible cracking or chipping of paint
- Evidence of typical water damage at turret ceilings spreading to arch

CHARACTER-DEFINING:
- Metal furring
- Wood blocking
- Plaster



Turret Arches (Full) Zone 3

DESCRIPTION: Certain turret locations have semi-circular arches that continue vertically to the floor, in contrast with the arches that terminate at corbels above head height. Ovolos line the arches for the full run of some arched openings, while others have no ovolos at all.

LOCATION: Turrets

MATERIALS:
- Metal furring and metal lathe form
- Wood blocking where needed
- Plaster

FINISHES:
- Painted (various)

SIGNIFICANCE:
- Metal furring, wood blocking, plaster: Original

ALTERATIONS:
- Multiple layers of paint (paint analysis pending)

CONDITION:
- Possible cracking or chipping of paint
- Evidence of typical water damage at turret ceilings spreading to arch

CHARACTER-DEFINING:
- Metal furring
- Wood blocking
- Plaster

G. CATALOG OF FEATURES
FIFTH FLOOR

1. UNIQUE SPATIAL FEATURES

The fifth floor of the Old Post Office building has a character that is unique to the rest of the upper floors. Despite having been originally designed to be generic in program, its architectural expression and superior ceiling height of over fifteen feet has resulted in its selection as the office spaces for prominent officers, most famously the offices of the Postmaster Generals during the building's tenure as the Post Office Department's headquarters. The exterior walls are unique in the size and form of their windows – they feature Roman arches comprising easily two-thirds of the full height of the large window openings. In addition, the fifth floor stands alone as being the only floor to use crown molding details in areas other than the corridor and elevator lobbies – it appears in the office spaces as well, including the four corner office suites. Even the small ceiling spaces within each of the suites' turrets are adorned with the molding. All of the turrets on this floor also enjoy taller windows, allowing more light into the interior and thus truly activating the turrets as architectural features.

The corner suites of the fifth floor have been sculpted into celebrated spaces. There is a simple formula guiding the spatial arrangement of each office suite: entrance from the corridor into a furnished vestibule, a larger assistants' office with access to an equally-sized main office at the extreme corner of the building. In addition to these three spaces, each corner suite has the remaining space employed in various ways. The most notable of these is the southeast corner suite's impressive conference room, accessible from corridor, the suite's entry vestibule, and the principle office. There is an additional door that allows access to the general office spaces beyond the corner suite as well. Several alterations were made to enhance the character of the corner office suites, including wood wainscoting, additional detailing of the window frames, and even a fireplace in the conference room of the southeast corner suite.
Access to a cast iron spiral staircase in the southwest corner of the corridor leads an occupant down to the fourth floor corridor.

Crown Molding — Zone 1 & 2

DESCRIPTION: This cornice runs the length of the circulation corridor walls and headers, the elevator lobby walls and headers as well as walls of the corner suites of both the 5th and 7th floors. One of the more grandiose plaster moldings in the building, the full entablature measures roughly 36" in height, emphasizing the greater ceiling height in these spaces.

The molding profile begins at an offset from the soffit with a run of pearls set upon a rectangular step. This, in turn, supports a carved quirked cyma recta of repeating acanthus. Set back, at the original wall plane, is a fascia that extends upward to meet a very slight rectangular step, followed by a more substantial rectangular step. At this point runs a course of dentil molding, which supports a further two rectangular cap courses, stepping slightly further out. A secondary soffit extends perpendicularly, the fascia of which overhangs slightly. Transitioning from this fascia to the ceiling plane is a carved cyma recta. The carved cyma recta rests upon a bead course that is set up from the fascia upon a slight rectangular step. The cyma recta is carved as a repeating acanthus palmette with infill of lesser acanthus foliate. The carved cyma recta meets the ceiling plane at a rectangular step.

LOCATION: Circulation Corridor

MATERIALS:
- Metal furring and metal lathe form
- Wood blocking where needed
- Applied cast ornament atop dragged plaster cornice runs

FINISHES:
- Off-white paint to match plaster walls and ceiling

SIGNIFICANCE:
- Metal furring, wood blocking, plaster: Original

ALTERATIONS:
- Multiple layers of paint (paint analysis pending)

CONDITION:
- Condition of the plaster is generally good
- Some evidence of deterioration is present
- Some areas have suffered paint chipping

CHARACTER-DEFINING:
- Metal furring
- Wood blocking
- Plaster

Oak Doorway — Zone 1 & 3

DESCRIPTION: Oak doors link rooms within the corner suites and tenant spaces of the building. The doors have varying raised panel arrangements, and feature oak surrounds resting on simple wood plinths that intercept the adjacent baseboards. Above the doors are tall transom windows, capped with a cornice detail. The doors and operable transoms have brass hardware.

LOCATION: Tenant Spaces; Corner Suites

MATERIALS:
- Oak
- Brass hardware
- Glass

FINISHES:
- Painted
- Medium stain
- Clear glass

SIGNIFICANCE:
- Oak: Original (some replaced in kind)
- Brass: Original (some replaced in kind)
- Glass:

ALTERATIONS:
- Multiple layers of paint/stain (paint analysis pending)

CONDITION:
- Mild to moderate wear in wood from continued use.

CHARACTER-DEFINING:
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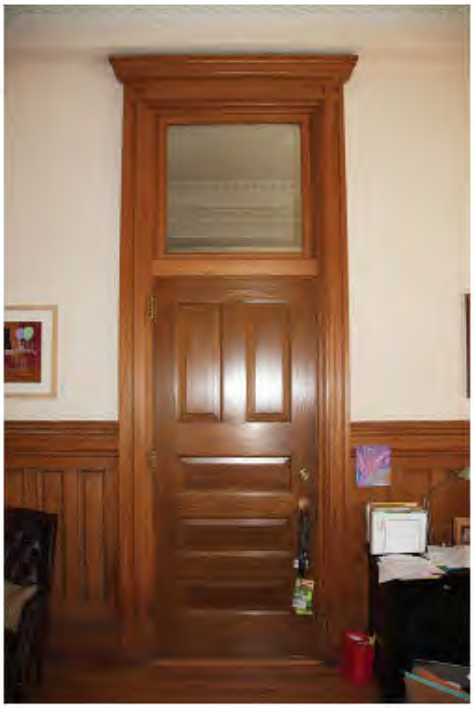


Square Marble Columns — Zone 1

DESCRIPTION: Four steel columns with marble panelling, the columns are square in shape and taper to become smaller as their height increases. The red marble panels and black marble bases match the corridor wainscoting, though the red marble extends the full height, terminating at plaster capitals. Marble panels are 3/4" thick and are mounted to terracotta block surrounded the steel columns.

LOCATION: East Elevator Lobby

MATERIALS:
- Steel columns
- Terracotta casing
- Tennessee dark Sanguine Limestone
- Vermont Verde Antinque or Isle la Motte (Radio Black) marble

FINISHES:
- Polished (drum)
- Honed (Base

SIGNIFICANCE:
- Steel: Original
- Terracotta: Original
- Marble/Limestone: Original

ALTERATIONS:
- Some repairs to marble panels and baseboard

CONDITION:
- Cases of mild wear and severe impact damage, mostly in lower portion and baseboard
- Some pieces separated and missing

CHARACTER-DEFINING:
- Steel
- Terracotta
- All original marble elements

Square Column Capital - Type "A" Zone 1

DESCRIPTION: The outer two of the four marble columns feature this plaster capital. While very similar, this capital has a different floral motif, as well as a smaller leaf pattern above the dentils at the top. The capitals are painted white.

LOCATION: East Elevator Lobby

MATERIALS:
- Metal furring and metal lathe form
- Wood blocking where needed
- Applied cast ornament

FINISHES:
- Painted

SIGNIFICANCE:
- Metal furring, wood blocking and plaster: Original

ALTERATIONS:
- Multiple layers of paint (paint analysis pending)

CONDITION:
- Little visible damage to plaster or paint

CHARACTER-DEFINING:
- Metal furring
- Wood blocking
- Plaster

Square Column Capital - Type "B" Zone 1

DESCRIPTION: This capital is found on the inner two of the four square marble columns. The floral pattern here is more pronounced than in type "A", but does not have the thin floral band above the dentilation at the top. The capitals are painted white.

LOCATION: East Elevator Lobby

MATERIALS:
- Metal furring and metal lathe form
- Wood blocking where needed
- Applied cast ornament

FINISHES:
- Painted

SIGNIFICANCE:
- Metal furring, wood blocking, plaster: Original

ALTERATIONS:
- Multiple layers of paint (paint analysis pending)

CONDITION:
- Little visible damage to plaster or paint.

CHARACTER-DEFINING:
- Metal furring
- Wood blocking
- Plaster

Window Spandrel Roundels (Unlettered) Zone 1

DESCRIPTION: Ornate carved oak window trim decorations. The details accent the spandrels of the large arched exterior windows with interlocking circlets of gradually diminishing sizes, terminating at the ends with leaf details. The circlets themselves are formed of bands of carved wood featuring a repeating leaf pattern.

LOCATION: NE, SE, SW, NW corner suites - exterior windows

MATERIALS: • Oak

FINISHES: • Painted (white)

SIGNIFICANCE: • Original

ALTERATIONS: • Possibly repainted

CONDITION: •

CHARACTER-DEFINING: • Oak

Window Spandrel Roundels (Lettered) Zone 1

DESCRIPTION: Matches in material and pattern of the unlettered versions, except for a diagonal shield icon within the large central circlet. The shield features a monogram of entwined letters, "U" and "S", to represent the United States Postal Service. Some window spandrels are painted; others are stained.

LOCATION: NE, SE, SW, NW corner suites - exterior windows

MATERIALS:
- Steel columns; terra cotta casing
- Tennessee Coral Rouge limestone
- Vermont Verde Antique or Isle la Motte (Radio Black) marble

FINISHES:
- Painted (white)
- Medium stain

SIGNIFICANCE:
- Original

ALTERATIONS:
- Possibly repainted/restained

CONDITION:
-

CHARACTER-DEFINING:
- Oak

Oak Panelled Wainscoting — Zone 1 & 3

DESCRIPTION: Oak wainscoting featuring a field of narrow, vertical recessed panels. The baseboard matches those of every floor in tenant spaces, while the full wainscot assembly may only be found on the 5th and the 1st floors. In some spaces, the panelling is replaced with a beaded board field. Both painted and stained versions exist; the stained wainscoting is featured in the former suite of the Post Master General in the southeast corner of the building.

LOCATION: Tenant Spaces; Corner Suites

MATERIALS:
- Oak

FINISHES:
- Painted (white)
- Medium Stain Oak

SIGNIFICANCE:
- Original

ALTERATIONS:
- Repainted (paint analysis pending)
- Possibly restained

CONDITION:
- Evidence of current and previous impact damage
- Mild to moderate wear in wood

CHARACTER-DEFINING:
- Oak

Oak Waintscot Cap — Zone 1 & 3

DESCRIPTION: The cap detail of the oak wainscoting assembly - a series of stepped faces with a cyma reversa and bead on the top and bottom ends.

LOCATION: Tenant Spaces; Corner Suites

MATERIALS:
- Oak

FINISHES:
- Painted (white)
- Medium stain oak

SIGNIFICANCE:
- Original

ALTERATIONS:
- Repainted (paint analysis pending)
- Possibly re stained

CONDITION:
- Evidence of current and previous impact damage
- Mild to moderate wear in wood

CHARACTER-DEFINING:
- Oak

Hardwood Flooring — Zone 1

DESCRIPTION: Contemporary hardwood flooring system located in the former suite of the Postmasters General, stained to closely match the original wood detailing on the walls. Installed as part of the 1970's/1980's renovations.

LOCATION: Postmaster's suite, conference room (SE corner)

MATERIALS:
- Oak

FINISHES:
- Medium Stain

SIGNIFICANCE:
- Not Original

ALTERATIONS:
- None Known

CONDITION:
- Cases of mild wear and severe impact damage, mostly in lower portion and baseboard.
- Some pieces separated and missing.

NON CHARACTER-DEFINING:
- Oak flooring

Fireplace — Zone 1

DESCRIPTION: The fireplace was always intended to be unusable, and merely for decoration. It is composed of a red marble mantle and surround, green ceramic tile cheeks and its firebox cased over in green marble. The hearth is flush with the floor and made of green marble. The surround is expressed with a bolection pattern resting on plinths, and meeting the top corners in reverse arches. The horizontal span is a subtle segmental arch.

LOCATION: Postmaster's suite conference room

MATERIALS:
- Possibly Imperial Porphyry
- Vermont Verde Antique marble
- Ceramic tile and white grout

FINISHES:
- Polished finish (marbles, tiles)

SIGNIFICANCE:
- Imperial Porphyry: Original
- Vermont Verde Antique marble: Not Original
- Ceramic tile/grout: Original

ALTERATIONS:
- Green marble installed in firebox (1970's/1980's)

CONDITION:
- Mild to moderate wear in red marble segments at edges, particularly at foot traffic level.
- Possible discoloration of tile and/or grout.

CHARACTER-DEFINING:
- Imperial Porphyry
- Ceramic tile/grout

NON CHARACTER-DEFINING:
- Vermont Verde Antique marble

Wood Frame Mirror — Zone 1

DESCRIPTION: A large ornamental mirror complements the false fireplace in the former Postmaster General's conference room. The detailing of the wood features relatively orthogonal lines, with diagonal-facing gauged verticals on either side ending in a chamfered crown molding with simple floral details. The verticals extend below the mantle, serving as an addition wood surround for the false fireplace and interrupting the oak wainscoting as well. The mirror itself is a large panel with a bevelled border.

LOCATION: Postmaster's suite conference room

MATERIALS:
- Mahogany
- Glass

FINISHES:
- Gloss varnish
- Mirrored glass

SIGNIFICANCE:
- Mahogany: Original
- Mirror: Original *

ALTERATIONS:
- Mirror glass possibly replaced

CONDITION:
- Mild wear in wood from age
- Evidence of spillover of paint on wood from subsequent paint applications to adjacent plaster walls

CHARACTER-DEFINING:
- Mahogany
- Mirror

Corwn Molding (Turrets) Zone 1

DESCRIPTION: While matching the scale and pattern of the plaster moldings of the corridor exactly, these moldings provide an example of a curved version of the elaborate detail as they wrap faithfully around turret. As a general note, the plaster moldings in the corner suites have over the years been repainted with non-original colors, in part or in whole.

LOCATION: NE, SE, SW, NW Corner Suites

MATERIALS:
- Metal furring and metal lathe form
- Wood blocking where needed
- Applied cast ornament atop dragged plaster cornice runs

FINISHES:
- Painted (various)

SIGNIFICANCE:
- Metal furring, wood blocking, plaster: Original

ALTERATIONS:
- Multiple layers of paint (paint analysis pending)

CONDITION:
- Condition of the plaster is generally good
- Some evidence of deterioration is present
- Some areas have suffered paint chipping

CHARACTER-DEFINING:
- Metal furring
- Wood blocking
- Plaster

Round Marble Columns — Zone 1

DESCRIPTION: Two marble-drum columns adorn either end of the open lobby. The torus bases of each column rests atop a marble pedestal extending out from the adjacent walls. Like the east lobby, the red marble extends the full height, terminating at plaster capitals.

LOCATION: West Elevator Lobby

MATERIALS:
- Tennessee Dark Sanguine Limestone
- Vermont Isle La Motte (Radio Black) marble

FINISHES:
- Polished (drum)
- Honed (base)

SIGNIFICANCE:
- Marble/Limestone: Original

ALTERATIONS:
- None Known

CONDITION:
- Moderate wear on marble pedestals

CHARACTER-DEFINING:
- Marble
- Limestone

Round Column Capitals — Zone 1

DESCRIPTION: These plaster capitals resemble very closely the type "B" in their floral patterning, though no dentils are present here. Instead, a thin floral pattern caps the detailing. The capitals are painted white.

LOCATION: West Elevator Lobby

MATERIALS:
- Metal furring and metal lathe form
- Wood blocking where needed
- Applied cast ornament

FINISHES:
- Painted

SIGNIFICANCE:
- Metal furring, wood blocking, plaster: Original

ALTERATIONS:
- Multiple layers of paint (paint analysis pending)

CONDITION:
- Little visible damage or wear to plaster or paint.

CHARACTER-DEFINING:
- Metal furring
- Wood blocking
- Plaster

Ceramic Tile Wainscoting — Zone 1

DESCRIPTION: Unique in the building, this ceramic tile wainscoting lines the interior of the turret and extends 54" up from the floor. The edges account for each window opening, terminating in bevelled edge pieces. The tile field is composed of small rectangular pieces arranged in a running bond pattern. Tiles embossed with a small laurel ornament accent the top of the wainscoting assembly.

LOCATION: Postmaster's Suite: Southwest Turret

MATERIALS: • Ceramic Tile

FINISHES: • Painted (white)

SIGNIFICANCE: • Original

ALTERATIONS: • Multiple layers of paint (paint analysis pending)

CONDITION: • Multiple layers of paint have obscured detail and relief of laurel accents

CHARACTER-DEFINING: • Ceramic Tile

Turret Doorway — Zone 1

DESCRIPTION: Oak doorway linking the turrets with the adjoining principle office suites. Only a few turrets feature these doorways, whereas most turrets connect to the adjoining office space with archways typical to the subsequent floors.

LOCATION: Turrets

MATERIALS: • Oak

FINISHES: • Medium Stain

SIGNIFICANCE: • Original

ALTERATIONS: • Some trim replaced in-kind
• Floor raised, door cut to accommodate

CONDITION: • Mild to moderate wear

CHARACTER-DEFINING: • Oak

Cortile Opening — Zone 2

DESCRIPTION: The 5th floor cortile openings are rectangular punched-openings within the cortile wall. Unadorned of trim or ornament, the opening rests atop the wainscot cap piece, which becomes the sill of the opening. The top of the opening reaches almost to the soffit of the corridor. The brass handrail is attached to the sidewalls of the opening as well as a one-post connection to the sill.

LOCATION: Corridor

MATERIALS:
- Plaster
- Tennessee Coral Rouge Limestone (some replaced in kind)

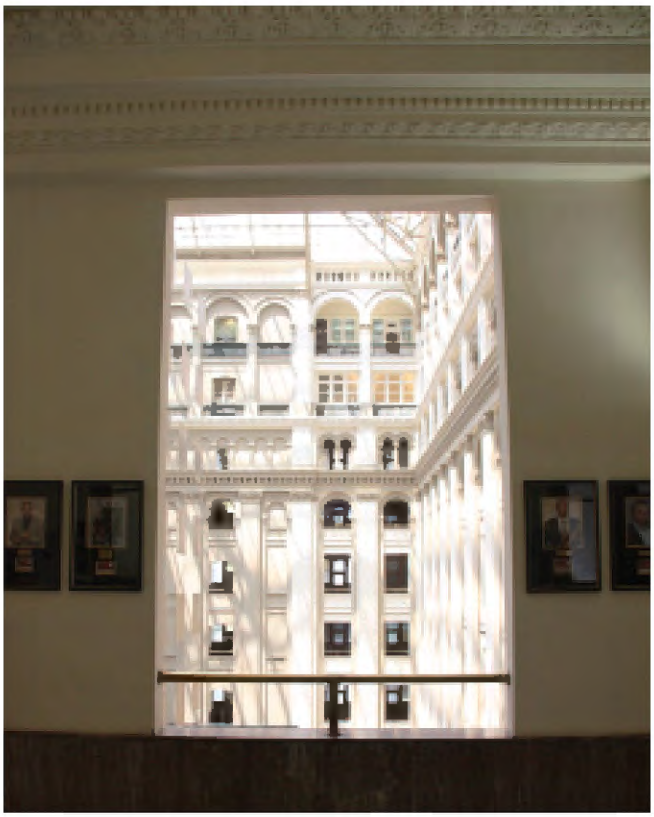
FINISHES:
- Plaster: painted, white
- Limestone: polished

SIGNIFICANCE:
- Plaster: Original
- Limestone: Original

ALTERATIONS:
- Multiple layers of paint (paint analysis pending)

CONDITION:
- Consistent cases of previous holes in marble sills patched with resin
- Rarely, cracking in paint

CHARACTER-DEFINING:
- Plaster
- Limestone *



Spiral Staircase — Zone 2

DESCRIPTION: Spiral staircase connecting the 4th floor corridor to the 5th floor. The staircase is composed of modular cast iron pieces that incorporate the central connection rings, tread grips, reception points for handrail verticals, and detailing into each segment. The segments are affixed to a central metal vertical tube and receive iron handrails at the connection points at their peripheries. To penetrate the 5th floor structural slab, an opening was made and cased in with lightly detailed cast iron panels to match the stair.

LOCATION: Corridor; Southwest Corner

MATERIALS:
- Cast Iron

FINISHES:
- Painted (green)

SIGNIFICANCE:
- Not Original

ALTERATIONS:
- None Known

CONDITION:
- Possible deterioration of metal
- Lack of maintenance and cleaning evident
- Some paint chipping
- Revealing unfinished iron beneath

NON CHARACTER-DEFINING:
- Cast Iron

Spiral Staircase Newels — Zone 2

DESCRIPTION: Cast iron newels terminate the spiralling handrails as well as the central metal tube of the spiral staircase. The newel is highly decorative, starting with an octagonal base, small toruses, a floral pattern wrapping the center leading to a fluted main shaft. The shaft is capped by another floral, a series of small stepped details, and finally a small floral presenting a large ball tip as the primary hand grip.

LOCATION: Corridor, Southwest Corner

MATERIALS: • Cast Iron

FINISHES: • Painted (green)

SIGNIFICANCE: • Not Original

ALTERATIONS: • None Known

CONDITION:
- Possible deterioration of metal
- Lack of maintenance and cleaning evident.
- Some paint chipping
- Revealing unfinished iron beneath

NON CHARACTER-DEFINING: • Cast Iron

Turret Windows (Tenant Space) Zone 3

DESCRIPTION: Separated into a larger single-pane casement window at the bottom and a smaller casement window above. Both windows are operable, however the brass hardware is not original and their original hinges have been painted over. Frames are painted white.

LOCATION: Turrets

MATERIALS:
- Oak frames
- Glass
- Brass hardware

FINISHES:
- Painted (white)
- Clear Glass

SIGNIFICANCE:
- Original

ALTERATIONS:
- Multiple layers of paint (paint analysis pending)
- Locking hardware replaced
- Some glass panes replaced
- Storm windows added (1979)

CONDITION:
- Severe water damage to exterior frames/paint, with mild damage on the interior side

CHARACTER-DEFINING:
- Pine/Oak
- Glass

NON CHARACTER-DEFINING:
- Glass (storm windows)

Rounded Columns — Zone 3

DESCRIPTION: Stand-alone rounded columns, finished with plaster and detailed with articulated bases and floral capitals. Some columns have been cased over with drywall, and capitals covered with suspended ceiling trunks. In at least one instance, the original column and plaster is still exposed and visible.

LOCATION: Tenant space; NE, SE, SW, NW corners

MATERIALS:
- Steel column
- Plaster casing

FINISHES:
- Painted

SIGNIFICANCE:
- Original

ALTERATIONS:
- Multipled layers of paint (paint analysis pending)
- Most cased over with drywall
- Drop ceiling

CONDITION:
- Mild wear to plater
- Condition of hidden columns unknown

CHARACTER-DEFINING:
- Steel
- Plaster

Conference Room Window — Zone 3

DESCRIPTION: Standing alone as the largest window assembly in the building, it looks out over Pennsylvania Avenue from what is currently the 5th floor conference room. The assembly includes two double-hung wood sah windows at the bottom separated by a raised panel field, with a large arched window spanning the total width of the assembly above. The glazed arch is traced with a simple wood grid; at center is a larger uninterupted square glazed field, an operable portion of the arched transom. The corners above the arched window feature circular & triangular raised panel details.

LOCATION: Conference Room

MATERIALS:
- Oak frames
- Glass
- Brass hardware

FINISHES:
- Painted (white)
- Clear Glass

SIGNIFICANCE:
- Original

ALTERATIONS:
- Multiple layers of paint (paint analysis pending)
- Locking hardware replaced
- Some glass panes replaced
- Storm windows added (1979)

CONDITION:
- Severe water damage to exterior frames/paint, with mild damage on the interior side

CHARACTER-DEFINING:
- Pine/Oak
- Glass

NON CHARACTER-DEFINING:
- Glass (storm windows)

Exterior Windows — Zone 3

DESCRIPTION: The arched window openings are paired together, located between each structural bay. The wood casing of the windows are decorated with spandrel panels, and a simple molding cap. The casement windows in the lower portion are operable with non-original brass hardware; the arched glazing is fixed. All framing is painted white.

LOCATION: Exterior Walls

MATERIALS:
- Oak frames
- Glass
- Brass hardware

FINISHES:
- Painted (white)
- Clear Glass

SIGNIFICANCE:
- Original

ALTERATIONS:
- Multiple layers of paint (paint analysis pending)
- Locking hardware replaced
- Some glass panes replaced
- Storm windows added (1979)

CONDITION:
- Severe water damage to exterior frames/paint, with mild damage on the interior side

CHARACTER-DEFINING:
- Pine/Oak
- Glass

NON CHARACTER-DEFINING:
- Glass (storm windows)

H. CATALOG OF FEATURES
SIXTH FLOOR

1. UNIQUE SPATIAL FEATURES

The fact that the tower conference room in the fifth floor has an additional four feet of height means that the same location in the tower of the sixth floor has a greatly reduced height – slightly more than eight feet and thus the lowest height found anywhere in the upper floors of the building. Because of this, there are no window openings in the north tower wall on this floor. This small windowless space is connected via a cast iron staircase at its south wall to the same location on the seventh floor, essentially rendering it a storage room for the offices above. The cortile openings of the sixth floor corridor are expressed as large half-round arches consuming over half of their full heights.

2. CATALOG OF FEATURES

Cortile Opening — Zone 1

DESCRIPTION: The cortile openings on the 6th floor are semi-circular arches. A beaded edge lines the intrados and continues along the pier. Halfway the height of the pier is a capital. This wraps the pier, continuing from the corridor wall around to the cortile, where it caps one of the massive pilasters spanning the 2nd to 6th floors. Below the capital, the beaded edge increases in diameter and continues until it meets the sill of the opening.
The capital features stylized acanthus foliate. Each corner features an acanthus florette, spreading from where it meets the beaded edge of the pier, the leaves of which curl to form volutes. Other acanthus foliate surrounds a floral rosette as well as an acanthus palmette. The abacus of the capital is a course of pearls between two rectangular cap pieces.
The cortile openings serve the function of pulling in natural light from the cortile, and providing views. The bottom of the openings align with the top of the marble wainscoting, which become the sill (some replaced in kind). Brass handrails span the width of each opening with a single vertical member in the center.

LOCATION: Corridor

MATERIALS:
- Plaster
- Tennessee Coral Rouge limestone (some replaced in kind*)

FINISHES:
- Painted plaster (white)
- Polished marble

SIGNIFICANCE:
- Original

ALTERATIONS:
- Multiple layers of paint (paint analysis pending)

CONDITION:
- Consistent cases of previous holes in marble sills patched with resin.
- Rarely, cracking in paint.

CHARACTER-DEFINING:
- All materials

Crown Molding — Zone 1

DESCRIPTION: This cornice pattern is found on the 2nd, 3rd, 4th, and 6th floor elevator lobbies. The fascia of the soffit features an interveening ovolo with rectangular cap. Spaced a distance above this along the fascia is a small rectangular step upon which a bead supports a carved quirked cyma recta. The carved quirked cyma recta features a repeating acanthus motif. A thick rectangular cap terminates this portion of the wall molding. A deep cove transitions from the wall to ceiling plane. Offset roughly 18" from the wall plane is a ceiling border. It consists of a central guilloche with inset pearls, flanked by a rectangular step, deep ovolo and a cavetto.

LOCATION: Elevator Lobbies

MATERIALS:
- Metal furring and metal lathe form
- Wood blocking where needed
- Applied cast ornament atop dragged plaster cornice runs

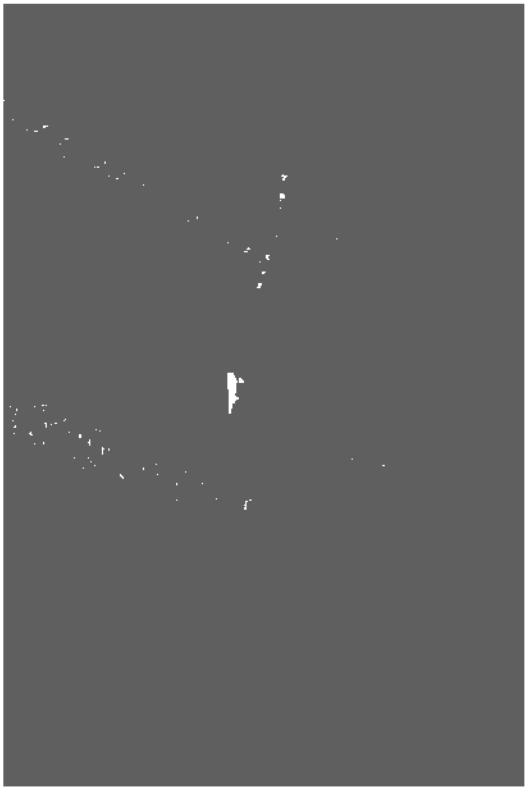
FINISHES:
- Off-white paint to match plaster walls and ceilings.

SIGNIFICANCE:
- Original

ALTERATIONS:
- Multiple layers of paint (paint analysis pending)

CONDITION:
- Condition of the plaster is generally good; some evidence of deterioration is present, and some areas have suffered paint chipping.

CHARACTER-DEFINING:
- All materials



Square Column Capital - Type "A" Zone 1

DESCRIPTION: The outer two of the four marble columns feature this plaster capital. The capital is a dense floral motif, with pronounced scrolls on all corners. A band of small dentil and fascia caps the top of the capital.

LOCATION: East Elevator Lobby

MATERIALS:
- Metal furring and metal lathe form
- Wood blocking where needed
- Applied cast plaster ornament

FINISHES:
- Painted (white)

SIGNIFICANCE:
- Original

ALTERATIONS:
- Multiple layers of paint (paint analysis pending)

CONDITION:
- Little visible damage to plaster or paint.

CHARACTER-DEFINING:
- All materials

Square column capital - type "B" Zone 1

DESCRIPTION: Like the outer capitals, the inner two capitals also have an intricate floral motif, though in this case the center-bottom and center-top leaf designs are slightly different, while the rest of the details match identically. Scrolls adorn each corner, and an identical dentil and fascia cap meets the ceiling header above.

LOCATION: East Elevator Lobby

MATERIALS:
- Metal furring and metal lathe form
- Wood blocking where needed
- Applied cast plaster ornament

FINISHES:
- Painted (white)

SIGNIFICANCE:
- Original

ALTERATIONS:
- Multiple layers of paint (paint analysis pending)

CONDITION:
- Little visible damage to plaster or paint.

CHARACTER-DEFINING:
- All materials

Round Marble Columns — Zone 1

DESCRIPTION: Two marble-drum columns adorn either end of the open lobby. The torus bases of each column rests atop a marble pedestal extending out from the adjacent walls. Like the east lobby, the red marble extends the full height, terminating at plaster capitals.

LOCATION: West Elevator Lobby

MATERIALS:
- Tennessee Dark Sanguine Limestone
- Vermont Verde Antique or Isle la Motte (Radio Black) marble

FINISHES:
- Polished (drum); honed (base)

SIGNIFICANCE:
- Original

ALTERATIONS:
- None known

CONDITION:
- Moderate wear on marble pedestals.

CHARACTER-DEFINING:
- All materials

Round Column Capitals — Zone 1

DESCRIPTION: These plaster capitals resemble those of the square columns in the east elevator lobby, except for a difference in the floral design. Also, the corner scrolls have been replaced with rolled leaves meant to resemble scrolls. The band of dentils and fascia capping the top are identical to those found on the other plaster capitals.

LOCATION: West Elevator Lobby

MATERIALS:
- Metal furring and metal lathe form
- Wood blocking where needed
- Applied cast plaster ornament

FINISHES:
- Painted (white)

SIGNIFICANCE:
- Original

ALTERATIONS:
- Multiple layers of paint (paint analysis pending)

CONDITION:
- Little visible damage or wear to plaster or paint.

CHARACTER-DEFINING:
- All materials

Square Marble Columns — Zone 1

DESCRIPTION: Four steel columns with marble panelling, the columns are square in shape and taper to become smaller as their height increases. The red marble panels and black marble bases match the corridor wainscoting, though the red marble extends the full height, terminating at the plaster capitals. Marble panels are 3/4" thick and are mounted to terra cotta block surrounded the steel columns.

LOCATION: East Elevator Lobby

MATERIALS:
- Steel columns
- Terra cotta casing
- Tennessee Coral Rouge limestone
- Vermont Verde Antique or Isle la Motte (Radio Black) marble

FINISHES:
- Polished (drum)
- Honed (base)

SIGNIFICANCE:
- Original

ALTERATIONS:
- Some repair to marble panels and baseboard

CONDITION:
- Cases of mild wear and severe impact damage, mostly in lower portion and baseboard.
- Some pieces separated and missing.

CHARACTER-DEFINING:
- All materials

Crown Molding — Zone 2

DESCRIPTION: This cornice pattern is exclusive to the 6th floor circulation corridors. The cornice is comprised of simple geometric profiles, unadorned of foliate detail or ornament. The continuous soffit of both the cortile wall openings as well as the borrowed-light wall recesses features an ovolo edge. A short fascia seprates the ovolo edge from a cavetto with rectangular cap. Above the cavetto a cove transitions the wall to the ceiling plane. A ceiling border piece consists of a board with ovolo edges, flanked each side by a cavetto.

LOCATION: Circulation Corridors

MATERIALS:
- Metal furring and metal lathe form
- Wood blocking where needed
- Dragged plaster cornice runs

FINISHES:
- Off-white paint to match plaster walls and ceilings.

SIGNIFICANCE:
- Original

ALTERATIONS:
- Multiple layers of paint (paint analysis recommended)

CONDITION:
- Condition of the plaster is generally good
- Some evidence of deterioration is present
- Some areas have suffered paint chipping.

CHARACTER-DEFINING:
- All materials

NON CHARACTER-DEFINING:
- Paint

Turret Windows — Zone 3

DESCRIPTION: The original pattern of these windows is a set of three casement windows arranged vertically, however those on the northeast corner have since been reoriented into a larger single-pane casement window at the bottom and a smaller casement window above. All windows were at one time operable, however the brass hardware is not original and their original hinges have been painted over. Frames are painted white and fitted with storm windows.

LOCATION: Turrets

MATERIALS:
- Oak frames
- Glass
- Brass hardware

FINISHES:
- Painted (white)
- Clear glass

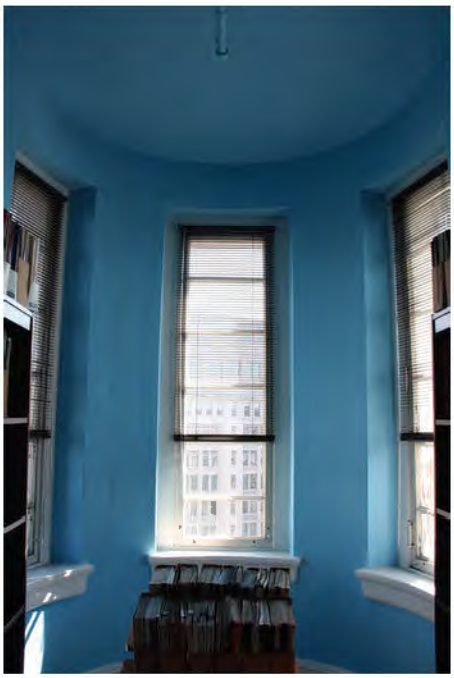
SIGNIFICANCE:
- Original

ALTERATIONS:
- Multiple layers of paint (paint analysis pending)
- Locking hardware replaced
- Some glass panes replaced.
- Storm windows added (1979)

CONDITION:
- Sever water damage to exterior frames/paint, with mild damage on the interior side.

CHARACTER-DEFINING:
- All original and replaced-in-kind* materials

NON CHARACTER-DEFINING:
- Non-original shades/blinds/shutters
- Added storm windows



Turret Arches — Zone 3

DESCRIPTION: This 6th floor turret space does not feature a semi-circular archway as does most of the turret spaces on subsequent floors. Here a rectangular header visually divides the turret space from that of the main tennant space it adjoins.

LOCATION: Turrets

MATERIALS:
- Metal furring and metal lathe form
- Wood blocking where needed
- Plaster

FINISHES:
- Painted (various)

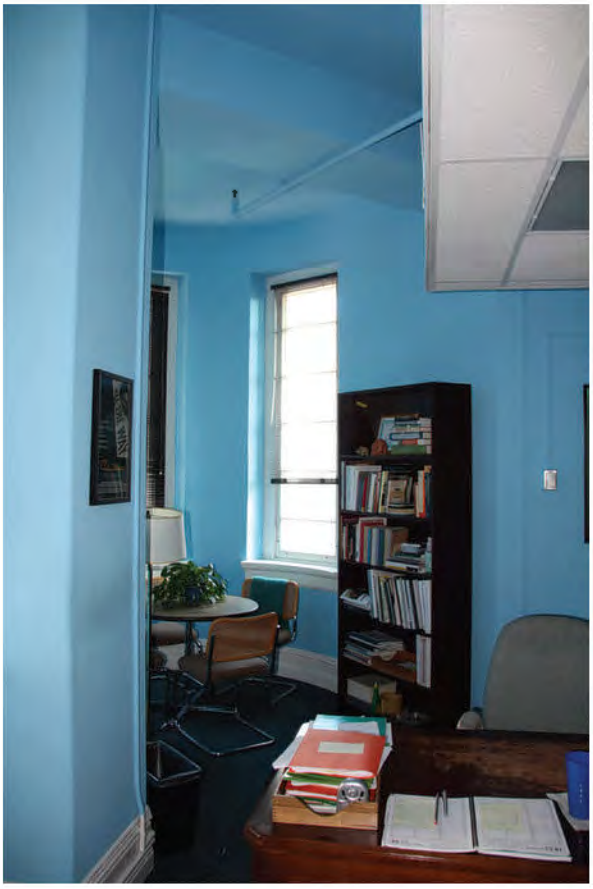
SIGNIFICANCE:
- Original

ALTERATIONS:
- Multiple layers of paint

CONDITION:
- Possible cracking or chipping of paint;
- Evidence of typical water damage at turret ceilings spreading to arch

CHARACTER-DEFINING:
- All original materials

NON CHARACTER-DEFINING:
- Paint



Turret Doorway *Zone 3*

DESCRIPTION: Oak doorway linking the turrets with the adjoining office suites. Only a few turrets feature these doorways, whereas most turrets connect to the adjoining office space with archways typical to the subsequent floors.

LOCATION: Turrets

MATERIALS: • Oak

FINISHES: • Painted (various)

SIGNIFICANCE: • Original

ALTERATIONS: • Some trim replaced in-kind
• Floor raised, door cut to accommodate

CONDITION: • Mild wear/damage to plaster
• Possible water damage due to proximity to turrets.

CHARACTER-DEFINING: • Oak

Exterior Windows — Zone 3

DESCRIPTION: The paired double-hung windows are set beneath fixed square transoms. They are located between the engaged structural columns of the exterior walls. Many are operable, however some have been painted shut. Interior storm windows are attached in some locations. The trim is simple and unadorned with raised paneling benath the sills. All trim and paneling is painted.

LOCATION: Exterior Walls

MATERIALS:
- Wood Frame
- Glass

FINISHES:
- Painted (white) wood frames
- Clear glass

SIGNIFICANCE:
- Original

ALTERATIONS:
- Brass hardware, some glazing replaced, shutters added.
- Frames repainted (paint analysis pending)

CONDITION:
- Some damage to wood from office furniture, occupants
- Some hinge hardware painted over.

CHARACTER-DEFINING:
- Original wood frames
- Original glass panes
- Original brass hardware

NON CHARACTER-DEFINING:
- Added storm windows
- Non-original shades/blinds/shutters

Rounded Columns — Zone 3

DESCRIPTION: Stand-alone rounded columns, finished with plaster and detailed with articulated bases and floral capitals. Some columns have been cased over with drywall, and capitals covered with suspended ceiling trunks. In at least one instance, the original column and plaster is still exposed and visible.

LOCATION: Tenant space; NE, SE, SW, NW corners

MATERIALS:
- Steel column
- Plaster casing

FINISHES:
- Painted

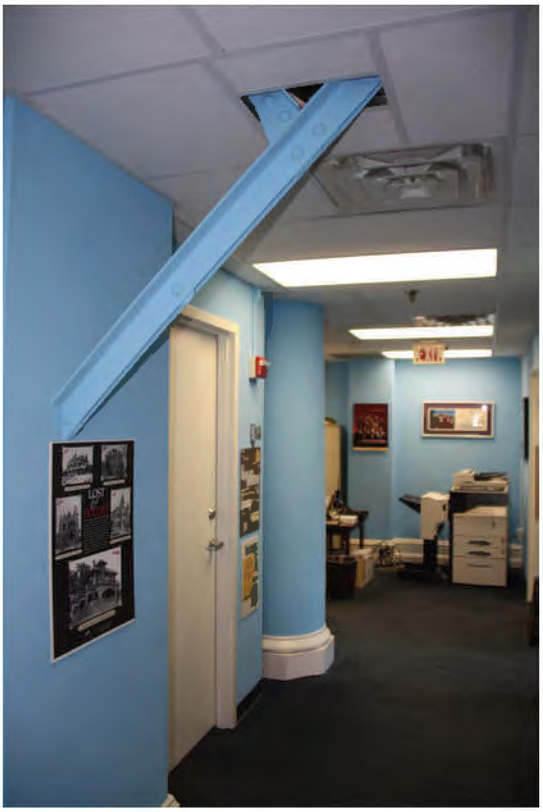
SIGNIFICANCE:
- Original

ALTERATIONS:
- Multiple layers of paint (paint analysis pending)
- Most cased over with drywall, drop ceiling

CONDITION:
- Mild wear to plaster
- Condition of hidden columns unknown.

CHARACTER-DEFINING:
- All materials

NON CHARACTER-DEFINING:
- Paint



I. CATALOG OF FEATURES
SEVENTH FLOOR

I. UNIQUE SPATIAL FEATURES

The north tower wall on this level has three small openings instead of the typical one, providing the seventh floor tower with three small arched windows before it ascends above the level of the masonry walls of the main building. This tower space is connected to the sixth floor by a cast iron staircase that hugs the borrowed-light wall in the center of the tower space. The cortile openings of the seventh floor corridor are composed of two small arches at the top of tall rectangular openings, separated in the center by a quatrefoil column.

2. CATALOG OF FEATURES

Crown Molding — Zone

DESCRIPTION: This cornice runs the length of the circulation corridor walls and headers, the elevator lobby walls and headers as well as walls of the corner suites of both the 5th and 7th floors. One of the more grandiose plaster moldings in the building, the full entablature measures roughly 36" in height, emphasizing the greater ceiling height in these spaces. The molding profile begins at an ofset from the soffit with a run of pearls set upon a rectangular step. This, in turn, supports a carved quirked cyma recta of repeating acanthus. Set back, at the original wall plane, is a fascia that extends upward to meet a very slight rectangular step, followed by a more substantial rectangular step. At this point runs a course of dentil molding, which supports a further two rectangular cap courses, stepping slightly further out. A secondary soffit extends perpendicularly, the fascia of which overhangs slightly. Transitioning from this fascia to the ceiling plane is a carved cyma recta. The carved cyma recta rests upon a bead course that is set up from the fascia upon a slight rectangular step. The cyma recta is carved as a repeating acanthus palmette with infill of lesser acanthus foliate. The carved cyma recta meets the ceiling plane at a rectangular step.

LOCATION: Circulation corridors, elevator lobbies and corner suites

MATERIALS:
- Metal furring and metal lathe form
- Wood blocking where needed
- Applied cast ornament atop dragged plaster cornice runs

FINISHES:
- Off-white paint to match plaster walls and ceilings.

SIGNIFICANCE:
- Original

ALTERATIONS:
- Multiple layers of paint (paint analysis pending)

CONDITION:
- Condition of the plaster is generally good
- Some evidence of deterioration is present
- Some areas have suffered paint chipping.

CHARACTER-DEFINING:
- All materials

Square Marble Columns — Zone 1

DESCRIPTION: Four steel columns with marble panelling, the columns are square in shape and taper to become smaller as their height increases. The red marble panels and black marble bases match the corridor wainscoting, though the red marble extends the full height, terminating at the plaster capitals. Marble panels are 3/4" thick and are mounted to terra cotta block surrounded the steel columns.

LOCATION: East Elevator Lobbies

MATERIALS:
- Steel columns
- Terra cotta casing
- Tennessee Coral Rouge limestone
- Vermont Verde Antique or Isle la Motte (Radio Black) marble

FINISHES:
- Polished (drum)
- Honed (base)

SIGNIFICANCE:
- Original

ALTERATIONS:
- Some repair to marble panels and baseboard

CONDITION:
- Cases of mild wear and severe impact damage, mostly in lower portion and baseboard.
- Some pieces separated and missing.

CHARACTER-DEFINING:
- All materials

Square Column Capital - type "A" Zone 1

DESCRIPTION: The outer two of the four marble columns feature this plaster capital. While very similar, this capital has a different floral motif, as well as a smaller leaf pattern above the dentils at the top. The capitals are painted white.

LOCATION: East Elevator Lobby

MATERIALS:
- Metal furring and metal lathe form
- Wood blocking where needed
- Applied cast plaster ornament

FINISHES:
- Painted

SIGNIFICANCE:
- Original

ALTERATIONS:
- Multiple layers of paint (paint analysis pending)

CONDITION:
- Little visible damage to plaster or paint.

CHARACTER-DEFINING:
- All materials

Square Column Capital - type "B" Zone 1

DESCRIPTION: This capital is found on the inner two of the four square marble columns. The floral pattern here is more pronounced than in type "A", but does not have the thin floral band above the dentilation at the top. The capitals are painted white.

LOCATION: East Elevator Lobby

MATERIALS: • Metal furring and metal lathe form, wood blocking where needed, applied cast plaster ornament

FINISHES: • Painted (white)

SIGNIFICANCE: • Original

ALTERATIONS: • Multiple layers of paint (paint analysis pending)

CONDITION: • Little visible damage to plaster or paint.

CHARACTER-DEFINING: • All materials

Round Marble Columns — Zone 1

DESCRIPTION: Two marble-drum columns adorn either end of the open lobby. The torus bases of each column rests atop a marble pedestal extending out from the adjacent walls. Like the east lobby, the red marble extends the full height, terminating at plaster capitals.

LOCATION: West Elevator Lobby

MATERIALS:
- Tennessee Dark Sanguine Limestone
- Vermont Verde Antique or Isle la Motte (Radio Black) marble

FINISHES:
- Polished (drum)
- Honed (base)

SIGNIFICANCE:
- Original

ALTERATIONS:
- None known

CONDITION:
- Moderate wear on marble pedestals.

CHARACTER-DEFINING:
- All materials

Round Column Capitals — Zone 1

DESCRIPTION: These plaster capitals resemble very closely the type "B" in their floral patterning, though no dentils are present here. Instead, a thin floral pattern caps the detailing. The capitals are painted white.

LOCATION: West Elevator Lobby

MATERIALS:
- Metal furring and metal lathe form
- Wood blocking where needed
- Applied cast plaster ornament

FINISHES:
- Painted (white)

SIGNIFICANCE:
- Original

ALTERATIONS:
- Multiple layers of paint (paint analysis pending)

CONDITION:
- Little visible damage or wear to plaster or paint.

CHARACTER-DEFINING:
- All materials

Cortile Opening Details — Zone 2

DESCRIPTION: The 7th floor cortile openings are unique; composed of double-arches on rounded, engaged pilasters on either side, with a quatrefoil pattern central column, resting on double-torus bases. Capitals feature leaf patterning. Capitals and bases continue beyond opening, terminating at the plaster pilasters between bays. The bottom of each opening has a marble sill slab.

LOCATION: Corridor

MATERIALS:
- Plaster
- Tennessee Coral Rouge limestone (some replaced in kind)

FINISHES:
- Painted plaster (gray)
- Polished marble

SIGNIFICANCE:
- Original

ALTERATIONS:
- Multiple layers of paint (paint analysis pending)

CONDITION:
- Consistent cases of previous holes in marble sills patched with resin.
- Rarely, cracking in paint or damage to plaster.

CHARACTER-DEFINING:
- All materials

Turret Windows — Zone 3

DESCRIPTION: Separated into a larger single-pane casement window at the bottom and a smaller casement window above. Both windows are operable, however the brass hardware is not original and their original hinges have been painted over. Frames are painted white.

LOCATION: Turrets

MATERIALS:
- Oak frames
- Glass
- Brass hardware

FINISHES:
- Painted (white)
- Clear glass

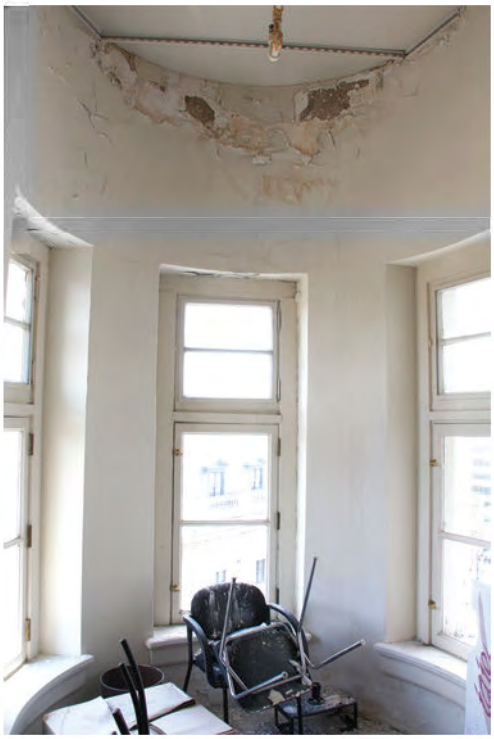
SIGNIFICANCE:
- Original

ALTERATIONS:
- Multiple layers of paint (paint analysis pending)
- Locking hardware replaced
- Some glass panes replaced.
- Storm windows added (1979)

CONDITION:
- Severe water damage to exterior frames/paint, with mild damage on the interior side.

CHARACTER-DEFINING:
- All original and replaced-in-kind* materials

NON CHARACTER-DEFINING:
- Non-original shades/blinds/shutters
- Added storm windows



Rounded Columns — Zone 3

DESCRIPTION: Stand-alone rounded columns, finished with plaster and detailed with articulated bases and floral capitals. Some columns have been cased over with drywall, and capitals covered with suspended ceiling trunks. In at least one instance, the original column and plaster is still exposed and visible.

LOCATION: Tenant space; NE, SE, SW, NW corners

MATERIALS:
- Steel column
- Plaster casing

FINISHES:
- Painted (various)

SIGNIFICANCE:
- Original

ALTERATIONS:
- Multiple layers of paint (paint analysis pending)
- Most cased over with drywall
- Drop ceiling

CONDITION:
- Mild wear to plaster
- Condition of hidden columns unknown.

CHARACTER-DEFINING:
- All materials

Exterior Windows — Zone 3

DESCRIPTION: The arched window openings are paired together, located between each structural bay. The wood casing of the windows are decorated with panels, and a simple molding cap. The casement windows in the lower portion are operable with non-original brass hardware; the arched glazing is fixed. All framing is painted white.

LOCATION: Exterior Walls

MATERIALS:
- Wood Frame
- Glass

FINISHES:
- Painted wood frames
- Clear glass

SIGNIFICANCE:
- Original

ALTERATIONS:
- Brass hardware, some glazing replaced, shutters added.
- Frames repainted (paint analysis pending)

CONDITION:
- Some damage to wood from office furniture, occupants
- Some hinge hardware painted over.

CHARACTER-DEFINING:
- Original wood frames
- Original glass panes
- Original brass hardware

NON CHARACTER-DEFINING:
- Added storm windows
- Non-original shades/blinds/shutters

Marble Floor Troughs — Zone 3

DESCRIPTION: Two marble pieces compose a sloped tray to direct excess sink water to a drain. Built-in raised lip is flush with the rest of the marble flooring, and small raised circular plinths presumably received original pedestal sinks (original sinks missing)

LOCATION: Restrooms

MATERIALS: • Tennessee Light Pink limestone

FINISHES: • Honed finish

SIGNIFICANCE: • Original

ALTERATIONS: • Multiple applications of wax

CONDITION: • Mild wear, accumulated dust and dirt present.

NON CHARACTER-DEFINING: • All limestone

Tower Staircase *Zone 3*

DESCRIPTION: Simple iron staircase connecting the 7th floor to the 6th floor. Includes framed opening, stairs with included grip treads, stringers, hardware, guardrail and verticals at 7th floor, handrail and verticals decending stair. Detailed newels exists at the top and bottom of the stair, and at the opposite end of the guardrail on the 7th floor. Painted green.

LOCATION: Tenant space in clock tower

MATERIALS: • Steel

FINISHES: • Painted

SIGNIFICANCE: • Original

ALTERATIONS: • Possibly repainted (paint analysis pending)

CONDITION: • Some staining/debris present in paint.

CHARACTER-DEFINING: • Steel components and hardware

J. CATALOG OF FEATURES
EIGHTH FLOOR

1. UNIQUE SPATIAL FEATURES

The eighth floor is located within the steep roof portion of the main building, and as such offers a different spatial experience than the floors below due to the differences in the building's dimensions and construction. The major difference is that the usable floor area is reduced because of the inward pitch of the roof. This, naturally, affects the remaining floor space with inward-sloping diagonal walls in the upper portion of all office spaces to account for the roof. Dormer windows take the place of traditional windows on this floor, offering some relief from the encroaching diagonal walls. The corridors are typical in their generous width, and the openings into the cortile are much larger than those of lower floors. They feature cast iron open railings as opposed to a solid knee wall to frame the bottom of the opening. In an effort to compensate for reduced office floor area, the eighth floor eliminates the corridors on the north and south sides of the building, instead using the square footage for additional work space. The cortile openings are in turn filled in with solid walls below double-hung windows, matching the appearance of the cortile glazing found on the third floor. As a result, the corridors only run along the east and west cortile walls as two separate hallways, terminating at their north and south ends at doorways accessing the larger office suites. Located at the center of each of these corridors is a secondary elevator and staircase that grant access only to the ninth floor above. The elevator cages maintain the cast iron detailing found in the main lobbies, as well as the wrap-around stairs.

2. CATALOG OF FEATURES

Elevator Cages — Zone 1

DESCRIPTION: The cages are of cast iron. The screens are adorned with flower accents at each grid intersection. The cages are painted a dark green. The cage is wrapped on three sides by the marble and iron staircase, connecting the 8th to the 9th floors.

LOCATION: 8th-9th floor east & west elevator lobbies

MATERIALS:
- Cast iron, iron elevator thresholds
- Tennessee Pink limestone
- Vermont Verde Antique marble
- Cast iron signage

FINISHES:
- Painted

SIGNIFICANCE:
- Original

ALTERATIONS:
- Multiple layers of paint (paint analysis pending)
- Elevators replaced.

CONDITION:
- Mild wear

CHARACTER-DEFINING:
- All iron elements
- Limestone stair treads
- Marble

Square Column Capital — Zone 1

DESCRIPTION: The four columns feature this plaster Corinthian capital. The capital is a dense floral motif, with pronounced scrolls on all corners. A band of small dentils comprises the abacus, which caps the capital.

LOCATION: East Elevator Lobbies

MATERIALS:
- Metal furring and metal lathe form
- Wood blocking where needed
- Applied cast plaster ornament

FINISHES:
- Painted (white)

SIGNIFICANCE:
- Original

ALTERATIONS:
- Multiple layers of paint (paint analysis pending)

CONDITION:
- Little visible damage to plaster or paint.

CHARACTER-DEFINING:
- All materials

Square Elevator Lobby Columns

DESCRIPTION: Four steel columns with plaster shafts, cast iron bases and plaster Corinthian capitals.

LOCATION: East Elevator Lobby

MATERIALS:
- Steel columns
- Terra cotta casing
- Lime plaster

FINISHES:
- Painted (white) shaft

SIGNIFICANCE:
- Original

ALTERATIONS:
- Some repair to plaster
- Possible multiple layers of paint

CONDITION:
- Mild Wear

CHARACTER-DEFINING:
- All materials

Staircase from 8th to 9th floors — Zone 1

DESCRIPTION: Cast iron, wood and marble staircase wrapping the secondary elevators, from the 8th to the 9th floor. The support structure of the staircase is of cast iron, the turned balusters of wood, painted to match the cast iron, and the handrail is of wood, stained medium.

LOCATION: 8th-9th floor east & west elevator lobbies

MATERIALS:
- Cast iron
- Tennessee Pink limestone
- Oak handrails

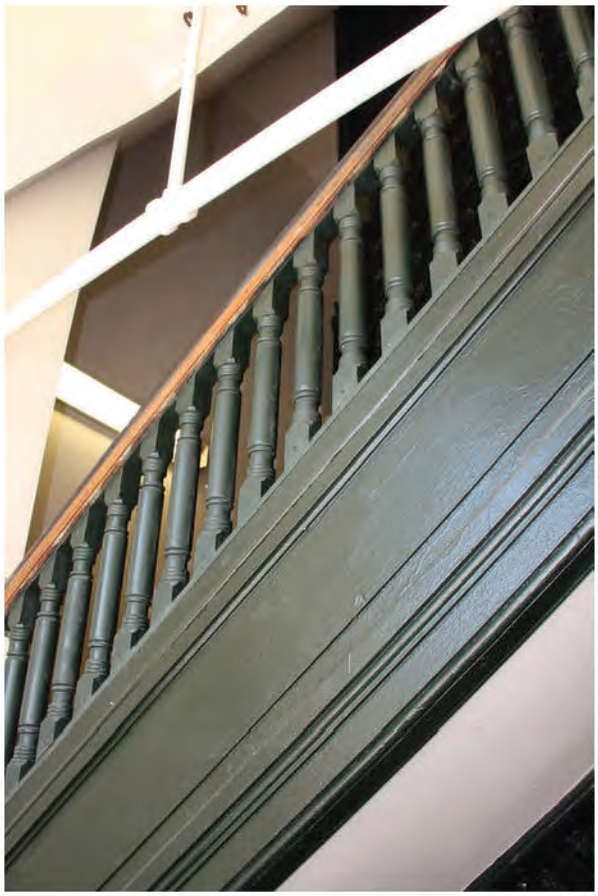
FINISHES:
- Cast iron and wood balusters painted (dark green)
- Wood handrail stained

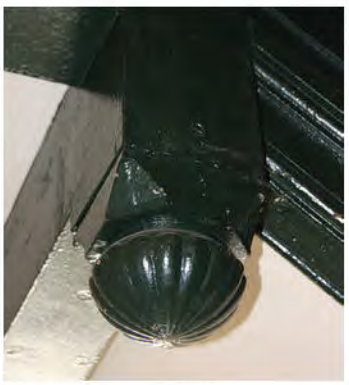
SIGNIFICANCE:
- Original

ALTERATIONS:
- Multiple layers of paint, stain and/or varnish

CONDITION:
- Mild Wear

CHARACTER-DEFINING:
- Cast iron elements
- Limestone stair treads
- Oak handrails





Baseboard — Zone 1 & 2

DESCRIPTION: The baseboards of the circulation corridors and elevator lobby columns follow the same profile, but are rendered in different material schemes. The elevator lobby column baseboards are cast iron, whereas the walls of the elevator lobbies have a single piece of marble baseboard with chamfered top edge. The length of the circulation corridors feature a baseboard of marble and quarter-sawn white oak.

LOCATION: Corridor, Elevator lobbies

MATERIALS:
- Vermont Isle La Motte (Radio Black) marble
- Quarter-sawn white oak
- Cast iron

FINISHES:
- Polished finish (marble)
- Medium Stain (oak)
- Painted (dark green)

SIGNIFICANCE:
- Original

ALTERATIONS:
- Evidence of spot repair over the years
- Multiple applications of wax

CONDITION:
- Frequent cases of wear and impact damage.
- Some pieces separated and missing, others replaced or filled in.
- Buildup of wax evident.

CHARACTER-DEFINING:
- All marble baseboards
- White oak baseboards
- Cast iron baseboards

Cortile Opening — Zone 1

DESCRIPTION: The cortile openings on the 8th floor are rectangular post and beam in form rather than the punched-openings of floors 2 through 6. The structural columns of the cortile continue at the 8th floor free of the wall plane. The columns are square with chamfered edges, which sit upon a square base with triangular stop-chamfers, connecting to square plinths. The header beam of the cortile opening is thinner than the plane of the structural columns to which it is connected. The edges of the header are turned with a three-quarter bead. The cortile wall with marble cap piece sill present at the cortile openings of floors 2 through 6 are ascent at the 8th floor. A cast iron balustrade topped by brass guardrail is used in its stead.

LOCATION: Corridor

MATERIALS:
- Plaster
- Expanded metal lathe
- Vermont Isle La Motte (Radio Black) marble

FINISHES:
- Painted plaster (white)
- Polished marble

SIGNIFICANCE:
- Original

ALTERATIONS:
- Multiple layers of paint

CONDITION:
- Mild Wear

CHARACTER-DEFINING:
- All materials

Balustrade Zone 1

DESCRIPTION: Cast iron balustrade consisting of Corinthian column balusters set upon square block plinths, a simple base piece as well as a simple cap piece.

LOCATION: Cortile wall openings

MATERIALS: •Cast Iron

FINISHES: • Painted (dark green)

SIGNIFICANCE: • Original

ALTERATIONS: • Multiple layers of paint

CONDITION: • Mild Wear

CHARACTER-DEFINING: • All cast iron components and hardware

Oak doors (tenant space) Zone 3

DESCRIPTION: Typical raised panel doors with brass hardware. Operable transoms are present in some. In many cases, the doors have been altered to include new hardware. The door trim is rectangular in profile with generally little to no detailing in the form of plinths or gauging. This instance, however, a cornice supports a small cap piece. Some doors are painted; others stained.

LOCATION: Tenant Space

MATERIALS:
- Quarter-sawn oak
- Brass hardware

FINISHES:
- Painted (white)
- Medium Stain

SIGNIFICANCE:
- Original

ALTERATIONS:
- Multiple layers of paint (paint analysis pending)
- Some door hardware replaced or new added (knobs original)

CONDITION:
- Mild to moderate wear from continued use.
- Some evidence of impact damage, particularly to lower portions of doors and surrounds.

CHARACTER-DEFINING:
- Oak door leafs
- Original and replaced-in-kind* hardware

Dormer Windows *Zone 3*

DESCRIPTION: The paired double-hung windows are set beneath fixed square transoms. The stiles of the transoms curve inward about a quarter of the way along their height. The stiles then meet the top rail perpendicularly. Many of the sashes are operable, however some have been painted shut. Interior storm windows are attached in some locations. The trim is simple and unadorned. All trim is painted. They are located within dormers aligned with the fenestration bays of the exterior walls.

LOCATION: Dormers

MATERIALS:
- Wood frame
- Glass

FINISHES:
- Painted (white) wood frames
- Clear Glass

SIGNIFICANCE:
- Original

ALTERATIONS:
- Brass hardware
- Some glazing replaced
- Frames repainted

CONDITION:
- Some damage to wood
- Some hardware painted over

CHARACTER-DEFINING:
- Original wood frames
- Original glass panes
- Original brass hardware

NON CHARACTER-DEFINING:
- Added storm windows
- Non-original shades/blinds/shutters

Exterior Windows - Tower Zone 3

DESCRIPTION: Double-hung windows are aligned with the fenestration bays of the north exterior wall of the clock tower.

LOCATION: Exterior (north) wall of clock tower

MATERIALS:
- Wood frame
- Glass

FINISHES:
- Painted

SIGNIFICANCE:
- Original

ALTERATIONS:
- Brass hardware, some glazing replaced.
- Frames repainted

CONDITION:
- Some damage to wood from office furniture, occupants.
- Some hardware painted over.

CHARACTER-DEFINING:
- Original wood frames
- Original glass panes
- Original brass hardware

NON CHARACTER-DEFINING:
- Added storm windows
- Non-original shades/blinds/shutters

Marble Floor Troughs — Zone 3

DESCRIPTION: Two marble pieces compose a sloped tray to direct excess sink water to a drain. Built-in raised lip is flush with the rest of the marble flooring, and small raised circular plinths presumably received original pedestal sinks (original sinks missing)

LOCATION: Restrooms

MATERIALS: • Vermont Isle La Motte (Radio Black) marble

FINISHES: • Honed finish

SIGNIFICANCE: • Original

ALTERATIONS: • Multiple applications of wax

CONDITION: • Mild wear, accumulated dust and dirt present

CHARACTER-DEFINING: • All marble

Structural Truss — Zone 3

DESCRIPTION: Structural truss present at every dormer, column and spaced in between. The trusses themselves are exposed, and finished with paint and in some cases are enclosed within plaster or gypsom board.

LOCATION: Tenant space

MATERIALS:
- Steel
- Plaster/gypsum board

FINISHES:
- Painted (various)

SIGNIFICANCE:
- Original

ALTERATIONS:
- Multiple layers of paint

CONDITION:
- Condition generally good
- Some safety padding is present

CHARACTER-DEFINING:
- Structural steel member
- Original plaster casing

NON CHARACTER-DEFINING:
- Gypsum board casing

K. CATALOG OF FEATURES
NINTH FLOOR

1. UNIQUE SPATIAL FEATURES

Perhaps the most spatially distinct of the upper floors of the Old Post Office building, the ninth floor has a greatly reduced floor area due to its position near the top of the steeply sloped roof. Because of this, the corridor surrounding the cortile is drastically reduced in width, giving back as much floor space as possible into the spaces at the periphery of the building. However, the continuously sloped exterior walls and the presence of exposed steel cross bracing members in these spaces, severely reduces the possibility of these spaces being occupied. Instead, the ninth floor primarily serves as space for modern mechanical equipment and storage space. The northwest corner of the corridor serves has been converted into an unceremonious lobby from the cortile elevator, and is blocked off from the rest of the corridor to become a closed path. The path accesses the tower nested in the northern portion of the floor. Here, the clock tower rising above the rest of the Old Post Office is accessed by a staircase and elevator.

Cortile Opening — Zone 1

DESCRIPTION: The cortile openings on the 9th floor are semi-circular arches resting on the structural columns extending up from the 8th floor below. The arch features a beaded edge above the Corinthian capital of the structural column.

LOCATION: Corridor

MATERIALS:
- Plaster
- Metal Furring and metal lathe form
- Wood blocking where needed
- Vermont Isle La Motte (Radio Black) marble

FINISHES:
- Painted plaster (white)
- Polished marble

SIGNIFICANCE:
- Metal furring, lathe, wood blocking, plaster: Original
- Marble: Original

ALTERATIONS:
- Multiple layers of paint

CONDITION:
- Mild wear

CHARACTER-DEFINING:
- Metal lathe form
- Wood blocking
- Plaster
- Marble

Corinthian Capital — Zone 1

DESCRIPTION: These capitals crown the cortile structural columns extending up from the 8th floor below. The capital sits on a cyma reversa astragal, square in plan with chamfered corners to align with the column. The acanthus foliate of the capital form beautiful stop-chamfers which culminate by curving outward, forming corner volutes. The abacus, square in plan, is of an ovolo supporting a rectangular cap.

LOCATION: Cortile structural columns

MATERIALS:
- Metal furring and metal lathe form
- Wood blocking where needed
- Applied cast plaster ornament

FINISHES:
- Painted (beige)

SIGNIFICANCE:
- Metal furring, lathe, wood blocking, plaster: Original

ALTERATIONS:
- Multiple layers of paint (paint analysis recommended)

CONDITION:
- Mild to moderate wear in wood
- Patina on glazing
- No evidence of cracked or broken glass
- Rarely, damage to wood trim
- Hardware painted over

CHARACTER-DEFINING:
- Metal lathe form
- Wood blocking
- Plaster

Elevator Cages — Zone 1

DESCRIPTION: The cages are of cast iron. The screens are adorned with flower accents at each grid intersection. The cages are painted a dark green. The cage is wrapped on three sides by the marble and iron staircase, connecting the 8th to the 9th floors.

LOCATION: 8th-9th floor east & west elevator lobbies

MATERIALS:
- Cast iron cage
- Iron elevator thresholds
- Tennessee Pink marble stair treads

FINISHES:
- Painted

SIGNIFICANCE:
- Original

ALTERATIONS:
- Multiple layers of paint
- Elevators replaced

CONDITION:
- Mild Wear

CHARACTER-DEFINING:
- Cast Iron
- Limestone

Balustrade — Zone 1

DESCRIPTION: Cast iron balustrade consisting of Corinthian column balusters set upon square block plinths, a simple base piece as well as a simple cap piece.

LOCATION: Cortile wall openings

MATERIALS: • Cast iron

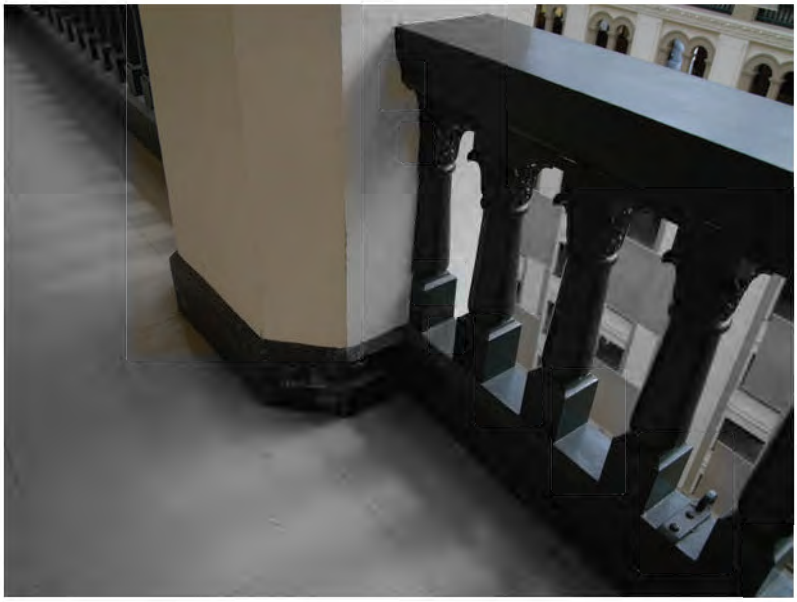
FINISHES: • Painted (dark green)

SIGNIFICANCE: • Original

ALTERATIONS: • Multiple layers of paint

CONDITION: • Mild Wear

CHARACTER-DEFINING: • Cast Iron



Staircase from 8th to 9th Floors — Zone 1

DESCRIPTION: Cast iron and marble staircase wrapping the secondary elevators, from the 8th to the 9th floor.

LOCATION: 8th-9th floor east & west elevator lobbies

MATERIALS:
- Cast iron
- Tennessee Pink Limestone

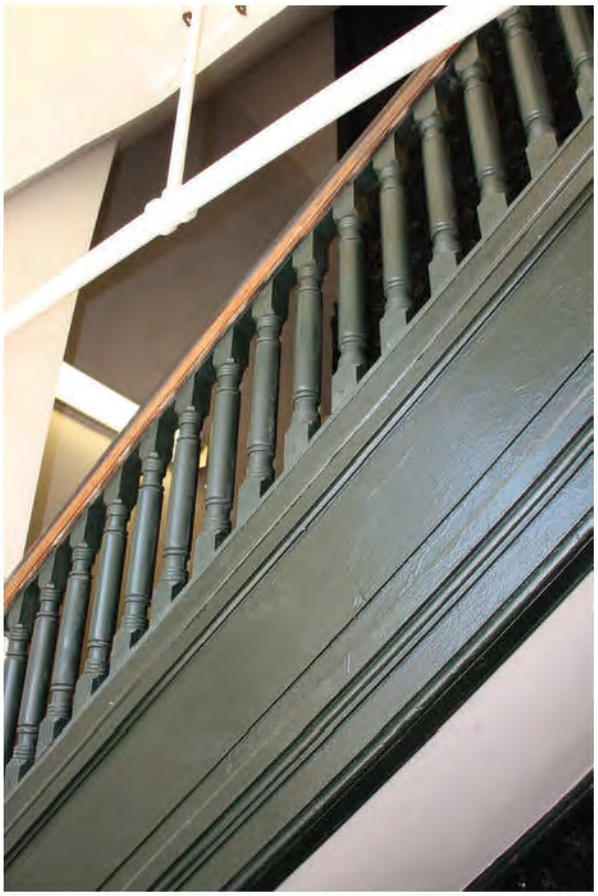
FINISHES:
- Painted

SIGNIFICANCE:
- Original

ALTERATIONS:
- Multiple layers of paint

CONDITION:
- Mild wear

CHARACTER-DEFINING:
- Cast Iron
- Limestone



Linoleum Flooring — Zone 2

DESCRIPTION: Square with linoleum tiles, set perpendicularly to the corridor.

LOCATION: Corridor, circulation lobbies, restrooms

MATERIALS: • Linoleum

FINISHES: • Standard

SIGNIFICANCE: • Original

ALTERATIONS: •

CONDITION: • Mild foot traffic wear

CHARACTER-DEFINING: • Linoleum

Baseboard Zone 2

DESCRIPTION:

LOCATION: Cortile support columns

MATERIALS:
- Vermont Isle La Motte (Radio Black) marble

FINISHES:
- Polished

SIGNIFICANCE:
- Original

ALTERATIONS:
- Evidence of spot repair over the years
- Multiple applications of wax

CONDITION:
- Frequent cases of wear and impact damage.
- Some pieces separated and missing, other replaced or filled in.
- Buildup of wax evident.

CHARACTER-DEFINING:
- Marble

Suspension Hand Crank

DESCRIPTION: Iron and steel hand crank suspension system for hanging accoustical panels within cortile. Attached to cast iron base of cortile balustrade.

LOCATION: Corridor/ cortile balustrade

MATERIALS:
- Cast iron and steel assembly
- Steel wire

FINISHES:
- Unfinished wire, painted assembly

SIGNIFICANCE:
- Non-original

ALTERATIONS:
- None known

CONDITION:
- Moderate wear from use and impact
- Dirt and dust accumulation

NON CHARACTER-DEFINING:
- Assembly

Mounting Ring — Zone 2

DESCRIPTION: Cast iron mounting ring for securing displays and decorations. Presumption is that these mounting rings were used for the display of American flags in many historic photographs.

LOCATION: Cortile balustrade base piece

MATERIALS:
- Cast Iron

FINISHES:
- Painted (dark green)

SIGNIFICANCE:
- Original

ALTERATIONS:
- Multiple layers of paint (paint analysis pending)
- Some glass replaced to match
- Re-sealed as needed

CONDITION:
- Mild to moderate wear in wood
- Patina on glazing
- No evidence of cracked or broken glass
- Rarely, damage to wood trim
- Hardware painted over

CHARACTER-DEFINING:
- Cast Iron Ring

Baseboard — Zone 2

DESCRIPTION:

LOCATION: Circulation corridors and elevator lobbies

MATERIALS:
- Quarter-sawn oak
- Vermont Isle La Motte (Radio Black) marble

FINISHES:
- Polished marble
- Painted wood (white)

SIGNIFICANCE:
- Original

ALTERATIONS:
- Multiple layers of paint and/or polish

CONDITION:
- Mild to moderate wear

CHARACTER-DEFINING:
- Oak
- Marble

Exterior Windows — Zone 3

DESCRIPTION: Double-hung windows within the dormers alinged with the three fenestration bays above the 11th and 12th Streets entrance porticos. Transoms are above the double-hung sashes. The assembly matches that of the 8th floor windows of the subsequent dormers. These dormers, however, do not feature an oculus within the gable.

LOCATION: Dormers above 11th and 12th streets entrances fenestration bays

MATERIALS:
- Oak frames
- Glass
- Brass hardware

FINISHES:
- Painted (white)
- Clear Glass

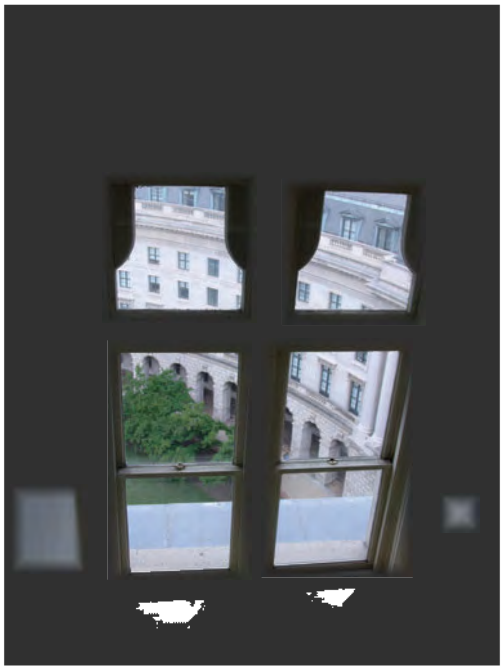
SIGNIFICANCE:
- Original

ALTERATIONS:
- Multiple layers of paint (paint analysis pending)
- Locking hardware replaced
- Some glass panes replaced
- Storm windows added (1979)

CONDITION:
- Severe water damage to exterior frames/paint, with mild damage on the interior side

CHARACTER-DEFINING:
- Pine/Oak
- Glass

NON CHARACTER-DEFINING:
- Glass (storm windows)



Structural Truss — Zone 3

DESCRIPTION: The paired double-hung windows are set beneath fixed square transoms. The stiles of the transoms curve inward about a quarter of the way along their height. The stiles then meet the top rail perpendicularly. Many of the sashes are operable, however some have been painted shut. Interior storm windows are attached in some locations. The trim is simple and unadorned. All trim is painted. They are located within dormers aligned with the fenestration bays of the exterior walls.

LOCATION: Tenant Space

MATERIALS:
- Steel
- Plaster/gypsum board

FINISHES:
- Painted (various)

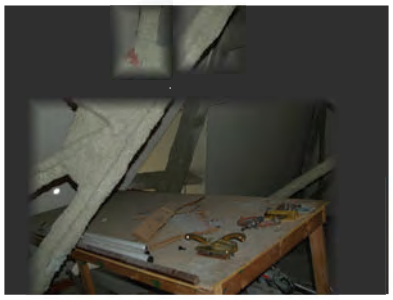
SIGNIFICANCE:
- Original

ALTERATIONS:
- Multiple layers of paint

CONDITION:
- Condition generally good
- Some safety padding is present

CHARACTER-DEFINING:
- Steel
- Plaster

NON CHARACTER-DEFINING:
- Gypsum



Exterior Windows — Zone 3

DESCRIPTION: The round oculus windows of the 9th floor are located within the same dormers as are the double-hung windows of the 8th floor. The floor plate connects to the dormer between the oculus of the 9th floor and the double-hung windows of the 8th floor. The resulting space created within the gable of the dormer is intimate in scale yet difficult to access due to the structural trusses bisecting the area. Simple wood trim surrounds the oculus.

LOCATION: Dormers

MATERIALS:
- Oak frames
- Glass
- Brass hardware

FINISHES:
- Painted (white)
- Clear Glass

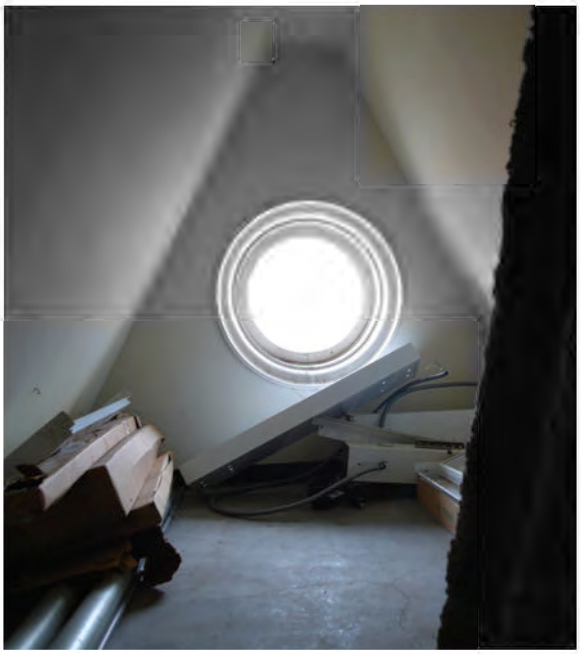
SIGNIFICANCE:
- Original

ALTERATIONS:
- Multiple layers of paint (paint analysis pending)
- Locking hardware replaced
- Some glass panes replaced
- Storm windows added (1979)

CONDITION:
- Severe water damage to exterior frames/paint, with mild damage on the interior side

CHARACTER-DEFINING:
- Pine/Oak
- Glass

NON CHARACTER-DEFINING:
- Glass (storm windows)



Chapter VI

MATERIALS CONSERVATION ANALYSIS

FIGURE 2: Old Post Office Repairs, 2006. Photo Courtesy of T. McDowell.

A. INTRODUCTION

I. GENERAL

The repair of historic buildings is based on an understanding of the building's original construction and all subsequent changes. The goal is to remove as little of these historic materials as possible while correcting details that are causing deterioration. Repair techniques need to be compatible with existing materials and previous methods of construction. At the same time, if any of these conditions are causing the deterioration, alternative materials and methods are appropriate. Finally, using newly developed materials and techniques is not recommended until they have demonstrated their stability and safety for such circumstances. Although accelerated testing in a laboratory may show them to be successful alternatives to traditional materials and methods, weathering over several years in similar conditions is needed for validation. What conservation technology can offer today is a sequence of operations, with several options available at each step, whose results may be trusted only within the limits of a service life that, as things are now, is not exceedingly long.

Sometimes the principle of compatibility (materials used in restoration should be compatible with the original ones, i.e., should cause no damage to them while contributing to their conservation) is a better approach to repair rather than the use of materials and techniques that are identical to the original ones. This is true when the original materials no longer have the same inherent physical properties (e.g. pine is no longer a hardwood).

Maintenance and minor repairs are extremely important to stave off major deterioration in any building. Maintenance is considered the routine, daily, inspection and cleaning that keeps leaves from clogging gutters and snow from creating ice dams.

Minor repairs for this historic property need to be identified on an annual basis and involve skilled craftsmen to accomplish them.

Materials conservation analysis for The Old Post Office Building was started in June 2012. The goal of the analysis was first, to identify existing problems and their causes, in order to recommend the appropriate treatment for all affected significant materials of the exterior envelope and interior features of the building. Second, to develop a planning document for implementing short and long term maintenance and conservation projects.

2. PURPOSE

Since a materials conservation analysis is an on-site analytical evaluation of the condition of the building fabric, locating areas and types of deterioration, its purpose is to provide the information necessary for determining methodologies and materials required for the following:

- Stabilizing the condition of building fabric and slowing the rate of its deterioration.
- Selecting the most appropriate remedial technique based on current standards of conservation.
- Providing the basis from which an on-going site maintenance program can be developed.

2. BUILDING ANALYSIS METHODOLOGY

On-site survey analysis of building fabric was performed from June to August 2012. The method used was based primarily on on-site visual survey to determine the types of deterioration and failures, their locations, their causes, and the approximate amount of surface area affected. In addition to field notes and observations, a photographic record was created of the major deterioration and failures observed. No chemical or structural testing were conducted.

The final condition analysis is based on the findings obtained during the exterior and interior building survey, as well as after reviewing the available documentary materials. Survey of exterior building materials and elements was conducted by direct visual observation of the lower levels of the building and of the roof, and by telephoto lens observation of the upper levels of the building. Survey of interior spaces was conducted by direct visual observation of all the public, private, service and mechanical spaces within the Old Post Office, as well as within the Annex Pavilion.

Recommendations presented in this chapter are not intended to be exhaustive, and should be considered as general indicators of the scope and type of work required. Materials are not viewed per preservation zone but rather present condition. Investigation was primarily directed toward the following building elements:

Primary site elements:

- Plazas, moats, railings, and stairways.

Exterior:

- Masonry walls, including stone and mortar, lintels and other structural components.

- Architectural metals and finishes.
- Roofing materials and roof drainage system components, including copper,slate and related gutters and downspouts.
- Window and door assemblies, and related openings and components.

Interior:

- Flooring.
- Wall and ceiling materials.
- Stairways and elevators
- Windows and doors.
- Decorative and ornamental materials and finishes.
- Structural steel
- Unpainted metals

(b) (5), (b) (7)(F)

4. GENERAL CONDITION STATEMENT

The Old Post Office Building is 114 years old. It has been continuously occupied since originally constructed, though not always well maintained. After the departure of the Postal Department in 1934, the building fell progressively in a state of disrepair. A major intervention was needed in 1979 to rehabilitate the building. Currently, 33 years after undergoing its rehabilitation, the Old Post Office Building is in good physical condition, but there is limited deterioration and a few deficiencies. Fortunately, the original materials were all of very high quality and there have been few technical failures up to this time; limited to the roofing membrane, rain collecting system and the skylight, all of these resulting in water penetration. The condition of the buildings is documented in Chapters IV & V.

The exterior setting of the Old Post Office Building has been altered drastically since it was completed; much of the integrity of its original design has not been retained. The major alteration to the setting of the building was effected in 1979 involving the south and east plazas.

The exterior elevations of the Old Post Office Building have remained virtually unchanged, except for the new east and south entrances, and are generally in good condition, except for the window frames, which are in need of repair. Most of the problems that were identified during the building's exterior survey are associated with its urban setting, normal aging and the deterioration of building materials which are intended to be periodically replaced. Sealants, mortars, and glazing compounds all fall into this category. Soiling, minor cracking and spalling of the granite cladding are part of the natural degradation process which provide an historic building with its overall patina. Although most of those deficiencies may be considered relatively minor, they should not be ignored, since the process of deterioration is one that accelerates with time. The window frames need immediate attention before they reach a point-of-no-return, after which it becomes impossible or financially prohibitive to restore them.

Major renovations which started shortly after the Postal Department departure, significantly altered the interior spaces of the building. The earlier alterations involved the removal and modification of original fabric throughout the building, and the addition of numerous wall partitions to create new offices. Lack of maintenance, accidental physical abuse and neglect plagued the building for years. Water penetration damage was evident along the perimeter walls at all floors, which combined with paint build-up resulted in extensive damage.

During the 1979 renovation project the severely deteriorated structure was revitalized, and all the accumulated materials deficiencies corrected. Missing character defining features such as the 1st floor screens and a few office doors were replaced in-kind. Unfortunately, the basement, the first floor level of the cortile and the corner pavilions were greatly changed, resulting in the loss of important historic fabric. The work performed on the balance of the interior spaces reverted them spatially and formally within their original design parameters.

Today, the interior spatial organization of the Old Post Office remains as it was at the completion of the 1979 renovation project. Despite the 1979 alterations, the original and restored historic elements within the building account for the majority of the extant fabric.

The Old Post Office building's interior is generally in good and sound condition. However, some deficiencies and damage exist throughout the structure, that affect both original and replaced elements. Most of the damage can be attributed to normal wear of the original materials and elements that are over 100 years old. There is also evidence of water damage in the corner turrets, broken and missing marble baseboard segments, paint splatter on interior glazing and marble elements among other. None of the deficiencies are found to threaten the integrity of the structure, but if the Old Post Office Building is to remain in good condition the treatments recommended herein must be followed and regular maintenance conducted. The most

effective way to repair and maintain the historic fabric, and typically less costly, is to undertake minor interventions in a timely manner, as they are needed.

FIGURE 4: Dormer Parapet Wall With Open joints, 2006. Photo Courtesy of T. McDowell.

B. MATERIALS CONSERVATION

I. INTRODUCTION

The term "materials conservation" can be defined in a variety of ways depending on differing factors of philosophy, project objectives, and financial resources. There is common agreement that the focus of a conservation effort is on the individual building materials that have architectural, historical, or artistic importance. Conservation of these significant materials extends their life, ensures the continuing historic and architectural integrity of the building, and reduces long term costs associated with repair and maintenance. There is an implication that conservation applies to those materials that are permanent in nature, that were specifically selected by the architect or designer to contribute to the character of the building, and there was no intent to replace them over time.

The following criteria may be considered when choosing a treatment method to repair the different materials and assemblies, interior and exterior, at the Old Post Office:

- Should be reversible;
- Should not require removal of original material for its application;
- Is inert;
- Will not introduce soluble salts, highly alkaline or acidic materials, or mechanical stresses to the substrate;
- Meets health and safety standards such as building safety codes;
- Is cost effective;
- Meets aesthetic requirements;

- Has desirable working properties;
- UV stability;
- Durability on exposure to cyclic relative humidity, temperature, precipitation, and freeze-thaw cycling;
- Ability to set (harden) in the treatment environment; and
- Ability to emulate the same physical properties as the stone substrate. These properties include: appearance, water (liquid and vapor) absorption and exchange (as controlled by porosity and permeability), coefficients of thermal and hygric expansion, compressive and tensile strength, and modulus of elasticity.

This report identifies the major building materials and assemblies used and makes a determination about appropriate repair, conservation, cleaning and replacement treatments. These are:

- Exterior Masonry & Mortar
- Metals: Painted and Unpainted
- Roof Assemblies
- Exterior Door & Window Assemblies
- Flat & Ornamental Plaster
- Interior Marble & Limestone

The conditions and deficiencies assessment that follows is based on general visual observation. However, since conditions vary depending on location, features and elements should be evaluated on a case by case basis prior to undertaking any action.

2. EXTERIOR MASONRY CONDITION ASSESSMENT & DEFICIENCIES

Currently, the exterior granite cladding of the Old Post Office is in good condition, without structural problems but with some stone deterioration and a few cracks and holes in stone units, as well as a few deteriorated joints that allow water to enter the masonry. The stone masonry is generally soiled, in some locations due to atmospheric pollutants, and in other rust stains, organic growth, pigeon guano and over-paint were observed.

Granite & Mortar Deficiencies

Soiling

There is general light soiling on the granite; the causes for this condition vary:

- **Staining and wash streaks:** These indicate patterns of water washing over the granite. The acids that are present in rainwater react with the mortar's calcium carbonate, changing the calcite to gypsum, which is soluble in water. On the vertical masonry surfaces since are regularly exposed to rain, the gypsum formed on the surface dissolves and washes away leaving exposed clean stone. However, in protected locations such as he underside of cornices or soffits, where the stone surface is not exposed to running water, air pollutants stick to the white gypsum, forming a dark crust, which is in most cases harder and less water-vapor permeable than the stone beneath.

FIGURE 5: Pennsylvania Avenue West Corner Turret Staining and Wash Streak**S**, September 2012. Photo Courtesy OLBN Inc.

⚜ **Rust stains:** Some of the ferrous metal anchors attached to the cladding have rusted. They are not only staining the masonry, but in time, as they progressively deteriorate, they could allow water to penetrate the masonry.

FIGURE 6: Pennsylvania Avenue West Wall Rust Staining, September 2012. Photo Courtesy OLBN Inc.

FIGURE 7: Pennsylvania Avenue Portico Rust Staining, September 2012. Photo Courtesy OLBN Inc.

⚜ **Organic growth:** Limited organic growth on the masonry indicates that in a few locations the masonry is relatively damp for long periods of time. This growth indicates moisture in the masonry. Some types of organic growth can generate acids that stain the masonry.

⚜ **Mineral deposits:** These indicate that a mineral, which is being dissolved in most cases from the mortar, is crystallizing on the masonry surface as the water in which it is dissolved evaporates.

FIGURE 8: Pennsylvania Avenue Wall Mineral Deposits, September 2012. Photo Courtesy OLBN Inc.

⚜ **Pigeon guano:** Pigeons nest and roost in some of the porticos' archways leaving guano that is unsightly and unsanitary. Guano can stain masonry and contains nutrients that support biological growth. Some of the wire netting installed to prevent pigeons from nesting within the archways' transoms is not in good condition and allows pigeons to inhabit those spaces. Other bird control devices anchored along the extrados of the porticos's interior arches work as intended, although bird debris are accumulating between the spikes.

FIGURE 9: Pennsylvania Avenue Portico Pigeon Guano, September 2012. Photo Courtesy OLBN Inc.

FIGURE 10: 11th Street Portico Pigeon Guano, September 2012. Photo Courtesy OLBN Inc.

⚜ **Paint:** There is a small amount of overpaint resulting from the last painting of the moat railings.

⚜ **Graffiti:** There is a small amount of graffiti on the East portico wall.

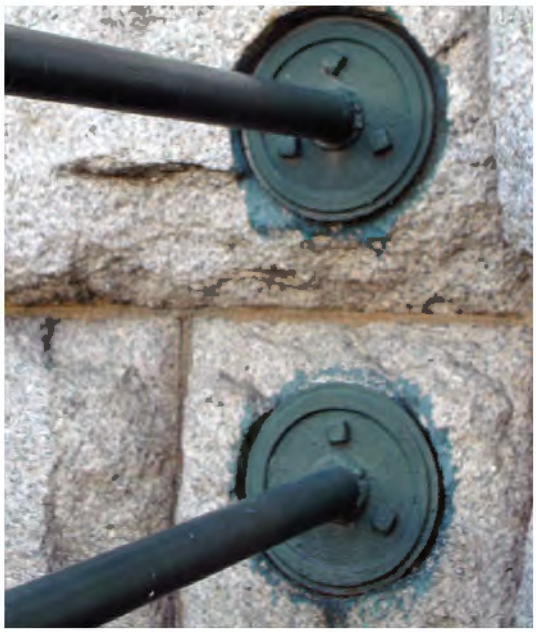
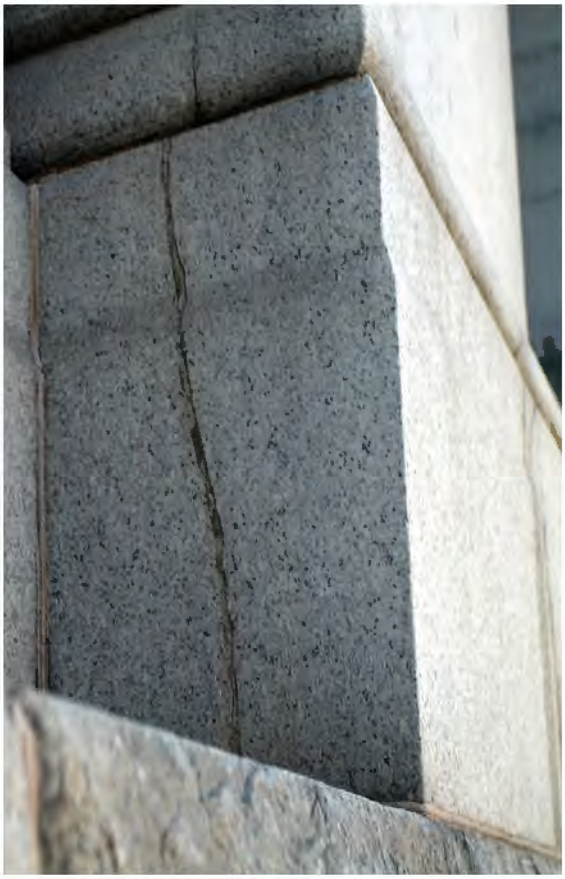


FIGURE 11: 12th Street Paint on the Granite Wall, September 2012. Photo Courtesy OLBN Inc.

Cracks & Fissures

⚜ **Failed Repair Campaigns:** There have been different campaigns to repair cracks and fissures that formed on masonry units. During one of those, some deteriorated stone units were patched using composite patching mortar. The composite patches do not match the adjacent stone in color or texture. Without testing the patching material, it is not possible to know whether it is as water-vapor permeable as the original stone. However, since most of the patches have deteriorated and separated from the stone leaving a gap for water to enter, the conclusion is that the patches are harder and less water-vapor permeable than the compromised stone.



FIGURES 12 & 13: 11th Street Portico Failed Repair Campaigns, September 2012. Photo Courtesy OLBN Inc.

⚜ **Successful Repair Campaigns:** In 2006, the previously mentioned study of the granite cladding revealed that the cracks found were caused "by deferential movement between the granite face and the brick masonry backup during building settlement."[1] The cracks found at that time were filled with compatible patching mortar, which are in good condition, showing no signs of failure.

FIGURE 14: Successful Repair Campaigns, September 2006. Photo Courtesy T. McDowell

1. Swanke Hayden Connell Architects, 2006 roof, facade and exterior restoration report.

⚜ **Cracks and Fissures:** Currently, there are again a few cracks and fissures in some of the stone units, indicating that the units are experiencing stresses beyond their capacity caused by minor shifting of the masonry, as was evaluated in 2006. Water, entering the stone at cracks and fissures, expands during its transformation to ice. Forces exerted during each freeze/thaw cycle stress the stone and cause cracks to increase in width, ensuring that more water will enter in the future.

FIGURE 15: Crack Above Basement Window,, September 2012. Photo Courtesy OLBN Inc.

⚜ **Spalling:** In a few locations sections of stone that have spalled, broken off but are still in place, but in some locations fragmented pieces of the granite are missing. This damage occurs where the stone is accessible to pedestrian traffic and de-icing salt is used. The structure of the granite is weakened by the dissolved de-icing salt, which is carried through the material in water and crystallizes inside the material near the surface as the water evaporates, as the salt crystals expand this builds up shear stresses which break away from the surface The stone is then susceptible to damage from impact, as there are weak bonds at some locations in the material.

⚜ **Fragmented Pieces:** In one location at the 12th Street portico, a fragmented piece of stone has been re-attached using a binding compound that does not match the stone in color or texture. Additionally, the binding material is separating from the adjacent stone, indicating that is less water-vapor permeable than the compromised stone.




FIGURES 16, 17, 18 & 19: 11th Street Portico Cracks, Breaks & Spalling, September 2012. Photo Courtesy OLBN Inc.

Masonry Joints

The general condition of the mortar joints is good. There is evidence of previous re-pointing campaigns, limited to repairing deteriorated and open joints. The most significant campaign took place in 2006:

> Mortar joints that failed were generally located at or below projecting horizontal building elements such as cornices or sills. SHCA along with GSA Historic Preservation representatives were able to locate some original mortar joint profiles from protected areas of the building. After SHCA performed in-house mortar characterization, all damaged joints were repointed replicating the historic mortar in texture, color,strength and joint profiles.[2]

FIGURE 20: Re-pointed Jointat SW Corner Turret, 2006.
Photo Courtesy T. McDowell

2. Swanke Hayden Connell Architects, 2006 roof, facade and exterior restoration report.

⚜ **Failed Re-pointing Campaigns:** There is evidence of several re-pointing campaigns. In very few cases, the existing mortar was not matched, instead the joints in which the mortar had presumably failed, were filled or coated with a relatively water-vapor-impermeable compound. This type of compound, even if installed properly, is an inappropriate filler for joints. That is to say, even if this type of sealant is properly applied, it will prevent water from entering the joints and will not allow water or water vapor entering from other locations to exit the masonry at the joint. The trapped moisture can freeze, exerting pressure that will eventually damage the granite slabs. Same case scenario will occur if the joints were filled with a relatively water-vapor impermeable mortar.

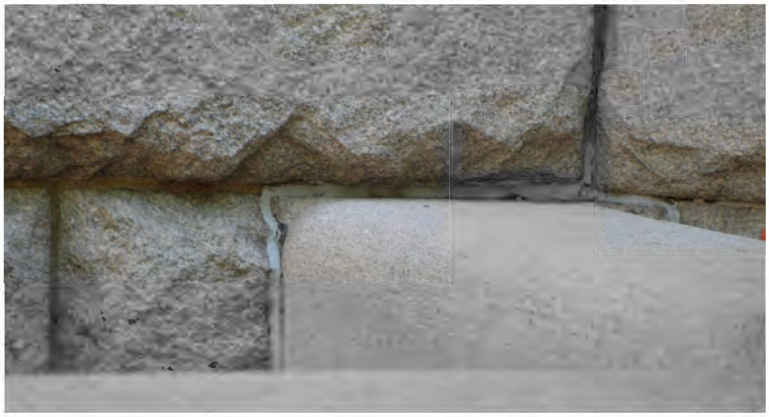
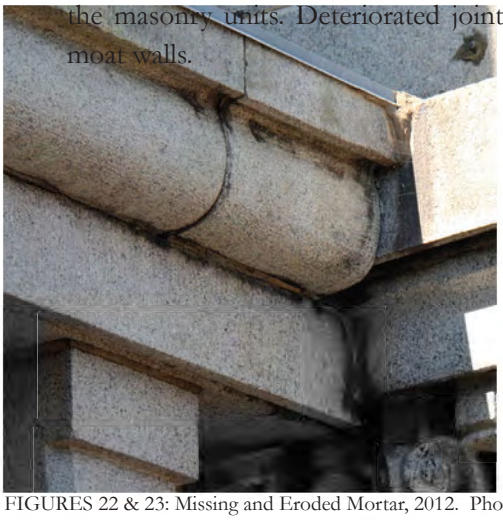


FIGURE 21: 12th Street Failed Re-pointing Campaign, 2012. Photo Courtesy OLBN Inc.

⚜ **Missing & Eroded Mortar:** There are a few instances where joints are in poor condition; in some cases the mortar is deteriorated while in others is missing, allowing water to enter the masonry. As in the previous case, the water is then subject to the expansive forces of freeze-thaw cycles, and over time deteriorates the masonry units. Deteriorated joints are most visible along cornices and the moat walls.



FIGURES 22 & 23: Missing and Eroded Mortar, 2012. Photos Courtesy OLBN Inc.

⚜ **Bituminous Joints:** The bituminous joints along the base of the building, which cover the original mortar joint, is failing in several locations, specially along the north elevation. This condition allows for water to enter the structure. Additionally, the physical color, and profile of this bituminous joint is not uniform, varying from one section to another.

The bituminous joints along the granite slabs that form the 12th Street entrance are failing in several locations. This condition allows for water to enter the structure.

FIGURES 24, 25 & 26: Inappropriate Bituminous Joints Found Around the Perimeter of the Building, 2012. Photos Courtesy OLBN Inc.

⚜ **Color Variations:** The variations in mortar color is due to the inappropriate repair of the original fabric.

Miscellaneous Issues

⚜ Other adverse issues affecting the masonry are related to the anchoring into the masonry and subsequent removal of signs, light fixtures and flag stanchions among others. The abandon fasteners, and in some cases the holes created, allow for rust to stain the granite and water to penetrate the stone. In a few instances, the holes have been filled with filler compound that does not match the stone or the mortar in color or texture, and which hardness or water-vapor permeability without further testing is not known.

FIGURES 27, 28 & 29: Ferrous Anchors That Have Not Been Removed From The Masonry Wall Can Deteriorate The Granite, 2012.
Photos Courtesy OLBN Inc.

3. MASONRY GUIDELINES

General Observations

⚜ Historic building elements should be maintained in a manner that will preserve their integrity as character-defining features. Thus, the primary goal of masonry repair and maintenance should be to keep the masonry as close as possible to its original condition, and to prevent further damage. It is recommended that in all cases the Secretary of the Interior's Standards are followed.

⚜ Inspect masonry surfaces and features for moisture damage, vegetation, structural cracks or settlement, deteriorated mortar, and loose or missing masonry units.

⚜ Monitor the effects of weather on mortar and the masonry units to ensure that improper water drainage is not causing deterioration.

⚜ Provide adequate drainage to prevent water from standing on flat, horizontal surfaces, collecting on decorative elements or along foundations, or rising through capillary action.

⚜ Remove extraneous elements from all faces of the building, and correct damage.

Mortar Maintenance

⚜ Preserve historic mortar characteristics. Original mortar, in good condition, should be preserved in place. Re-point only those mortar joints where there is evidence of a moisture problem or when a substantial amount of the mortar is missing.

⚜ Monitor mortar failure and erosion in masonry walls to know when re-pointing is necessary. Re-point masonry mortar joints if mortar is cracked, crumbling, missing, or if damp walls indicate moisture penetration.

⚜ Mortar joints should be cleared with hand tools. The use of electric saws and hammers to remove mortar can seriously damage the adjacent brick or stone.

⚜ When re-pointing, duplicate the old mortar in strength, composition, color, texture, joint width, and profile. Do not re-point with mortar that is stronger than the original mortar or the masonry.

⚜ Avoid using mortar with a high Portland cement content, which will be substantially harder than the brick or stone. This does not allow for expansion and contraction resulting in deterioration of the brick itself.

Cleaning Masonry

⚜ Clean masonry only when necessary to remove heavy paint buildup, halt deterioration, or remove heavy soiling. Gentle cleaning with a low-pressure water wash

with detergent and a natural bristle brush is usually sufficient. Use a low-pressure wash, equivalent to the pressure of a garden hose (beginning at 100 psi or below), to remove chemicals and clean building exteriors. Direct the water flow downward on the face of the masonry to minimize the risk of water penetration through imperfections in masonry or mortar joints.

⚜ Use the gentlest means possible to clean the surface of a structure. Clean a test patch (in an inconspicuous place) to determine that the cleaning method will cause no damage to the material surface. Many procedures can actually have an unanticipated negative effect upon building materials and result in accelerated deterioration or a loss of character and therefore should be avoided.

⚜ Never sandblast any masonry including brick or stone. Abrasive cleaning does not differentiate between the dirt and the masonry and can remove the outer surface of the masonry. Brick, architectural terra-cotta, soft stone, and polished surfaces are especially susceptible to physical and aesthetic damage by abrasive methods. Sandblasting makes smooth surfaces rough, which tends to hold dirt and make future cleaning more difficult. Abrasive cleaning processes can also increase the likelihood of subsurface cracking of the masonry.

⚜ Removing paint and some other coatings, stains and graffiti can best be accomplished with alkaline paint removers, organic solvent paint removers, or any other cleaning compounds. As with other alkaline cleaners, both an acidic neutralizing wash and a final water rinse are generally required following the use of alkaline paint removers.

Repair and Replacement

⚜ Repair cracks and fissures in masonry as they allow moisture penetration and

consequently, deterioration. Ensure that any crack encountered do not indicate structural settling or deterioration.

⚜ Repair deteriorated primary building materials by patching, piecing in, consolidating or otherwise reinforcing the material. Avoid removing damaged materials when they can be repaired.

⚜ Repair masonry walls and other masonry features by re pointing the mortar joints where there is evidence of deterioration such as disintegrating mortar, cracks in mortar joints, loose bricks, damp walls, or damaged plaster work.

⚜ Removing deteriorated mortar by carefully hand-raking the joints to avoid damaging the masonry.

⚜ Duplicating old mortar in strength, composition, color, and texture.

⚜ Duplicating old mortar joints in width and in joint profile.

⚜ Repairing masonry features by patching, piecing-in, or consolidating the masonry using recognized preservation methods. Repair may also include the limited replacement in kind, or with compatible substitute material, of those extensively deteriorated or missing parts of masonry features when there are surviving prototypes.

⚜ Replacing in kind an entire masonry feature that is too deteriorated to repair, if the overall form and detailing are still evident, using the physical evidence as a model to reproduce the feature.

⚜ Designing and installing a new masonry feature when the historic feature is

completely missing. It may be an accurate restoration using historical, pictorial, and physical documentation; or be a new design that is compatible with the size, scale, material, and color of the historic building.

Conclusion

⚜ All work should be performed by a skilled crafts person with extensive experience in working with historic structures and their restoration.

⚜ Once the damage is corrected a program of ongoing monitoring and maintenance should be implemented.

⚜ In the event that replacement is required, the photographic records and the elevations provided in this report should be consulted to reconstruct or replace pieces. Also, careful attention must be given to match the color and the texture of the existing pieces.

National Park Service "Technical Preservation Service Preservation Briefs

Masonry maintenance guidelines have been set by the National Park Service "Technical Preservation Services Preservation Briefs." The pertinent Briefs are:

⚜ The Secretary of the Interior's Standards for Rehabilitation & Illustrated Guidelines for Rehabilitating Historic Buildings

⚜ The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preservation, Rehabilitating, Restoring, and Reconstructing Historic Buildings

- Preservation Brief 1: Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings.
- Preservation Brief 2: Re-pointing Mortar Joints in Historic Masonry Buildings.
- Preservation Brief 6 : Dangers of Abrasive Cleaning to Historic Buildings.
- Preservation Brief 16: The Use of Substitute Materials on Historic Building Exteriors.
- Preservation Brief 38: Removing Graffiti from Historic Masonry.
- Preservation Brief 39: Holding the Line Controlling Unwanted Moisture in Historic Buildings
- Preservation Tech Notes, Masonry. and Preservation Tech Notes, Mortar
- Preservation Tech Notes, Mortar.

The Secretary of the Interior's Rehabilitation Standards, Preservation Briefs and Preservation Tech Notes are too numerous to include as part of this printed report. We have included some key examples to give the users of the report a sense of the scope of these important documents. When proceeding with any work to the Old Post Office, all the pertinent standards, briefs and tech notes should be consulted. They can be found at the following web addresses:

STANDARDS	www.nps.gov/history/hps/tps/tax/rhb/
BRIEFS	www.nps.gov/history/hps/tps/briefs/presbhom.htm
TECH NOTES	www.nps.gov/history/hps/tps/technotes/tnhome.htm

(b) (5), (b) (7)(F)

4. METALS CONDITION ASSESSMENT & DEFICIENCIES

In general, the integrity of the metal work is not compromised, there are no significant missing or out of place pieces. However, attention must be given to its overall condition.

In 2006 the roof's integrated gutters were relined with extremely long lasting materials-copper and stainless steel, and the overall condition of the copper flashing corrected. However, the effectiveness of the gutter system should be evaluated to prevent water running off the roof from splashing onto the building's exterior walls.

Several types of metal features and elements are found throughout the Old Post Office, cast into the following list of architectural elements:

⚜ **Cast & Wrought Iron:** Moat railing, basement window guards; various exterior flag holders; elevator cage grilles; staircases railing, posts, treads, risers and baseboard; spiral staircases; mezzanine level interior window frames and colonettes; 3rd floor cortile balcony railing frame, panels and floor; cortile side 2nd floor cornice; 8th & 9th floor cortile balustrades; 1st floor transom windows operator system; interior door thresholds; vaults doors and lining; tower staircase; interior ornamental grilles; radiators; electric igniters; round structural columns and bases; drainage pipes.

⚜ **Brass & bronze :** Building entrance door hardware; interior door hardware; vaults hardware; interior door thresholds; cortile opening guardrails; mail chute housing and hardware; electrical circuit boxes and igniter identification tags; interior window hardware and all new interior railings.

⚜ **Copper:** Roof ridges, finials and flashing; roofing; rain water drainage pipes; scuppers and gutter lining.

⚜ **Steel:** Building structural system column, girders & trusses; skylights structural frame; elevator cages' modern wire mesh; roof snow guards; gutter lining; roof guardrails, siding and flashing.

Ferrous Metals

⚜ **Rust and Corrosion:** There is evidence of rust in most of the exterior metal components of the Old post Office building. There is rust on most of the anchoring plates of the moat railings. The basement window guards show rust at their anchoring points as well. The rust not only affects the integrity of the railings and guards, but it is also staining the granite.

Other evidence of exterior corrosion is found across the Pennsylvania Avenue elevation where all the flag pole holders and miscellaneous ferrous fasteners attached to the granite walls are rusted, staining the stone.

There is minor rusting inside the building, affecting mostly door thresholds and along the lower edge of the staircases' baseboard and risers, that can be associated with cleaning techniques. Any other interior rust is the result of previous water penetration.

FIGURE 31: Pennsylvania Avenue Window Guard. Its Anchoring Points Are Corroded, 2012. Photo Courtesy OLBN Inc.

FIGURE 32: 12th Street Moat Railing Post Showing Paint Failure and Corrosion at the Base, 2012. Photo Courtesy OLBN Inc.

⚜ **Breakage:** Limited breakage has occurred to one horizontal rail of the West Elevation moat railing.

⚜ **Paint:** The paint is failing or missing in the several sections of moat railing and basement window guards. Additionally, painted features and elements both exterior and interior, show dents, pits, scratches and paint build-up. In some instances is worn off.

FIGURE 33: 12th Street Broken Moat Railing, 2012. Photo Courtesy OLBN Inc.

FIGURE 34: 12th Street 1St Floor Newel Post, 2012. *The paint has chipped and the red lead primer coat is starting to show in some parts, in others it has rubbed off.* Photo Courtesy OLBN Inc.

FIGURES 35, 36 & 37: Interior Features Showing Over Paint, 2012. Photos Courtesy OLBN Inc.

Brass & Bronze

⚜ **Condition:** The majority of brass and bronze building components are in good condition. Several deficiencies have been observed, pertaining particularly to hardware.

The most common deficiencies types found throughout the building's brass and bronze components are dents, pits, scratches, tarnish and paint spillover. Non-ferrous metals are easily deteriorated by the chemicals in the environment.

Missing and/ or miss-matched fasteners has been observed as well.

FIGURE 38: Interior Office Door Knob Showing Tarnish, and Overall Poor Condition, 2012. Photo Courtesy OLBN Inc.

⚜ **Ornamental Copper Deterioration:** Areas of copper finials copper that are not exposed to regular washing by rainwater do not develop a stable, protective patina. The copper in these locations corrodes. Additionally, moisture on areas of copper that had not developed a stable, protective patina would had produced corrosion on the underside of the metal.

Joints in some of this ornament that failed in the past, presently corrected, left the ornament open to accept water. It is likely that in many of those locations, water that entered open joints in the ornament simply run out over the sheet copper roofing at the base of the ornament without entering the building.

The the copper ridges are heavily stained not only by runoff from the corroding material in the sheet copper finial, but also by water that entered through open seams, now corrected since there is evidence of relatively new solder joints, which produced corrosion on the underside of the metal.

FIGURE 39: Copper Roof Finial on the Main Roof Ridge, 2012. *The Open Seams have been corrected since there is evidence of new solder joints, and old corrosion on the roof's copper gable.*
Photo Courtesy OLBN Inc.

⚜ **Flashing:** The flashings on the slate roofs appear to be in generally good condition, since most of the deteriorated copper flashing was corrected in 2006. In some locations the flashing was replaced, in others the damage was corrected by soldering the open seams. There are a few locations where a bituminous coatings applied to old flashings where it meets the building, most likely to correct interior leakage. There are no pieces of flashing missing.

FIGURE 40: Copper Flashing against Clock Tower Wall, 2012. *Some of the copper flashing folds and seams have been sealed with a bituminous* coating, i*ndicating the presence of leaks .*
Photo Courtesy OLBN Inc.

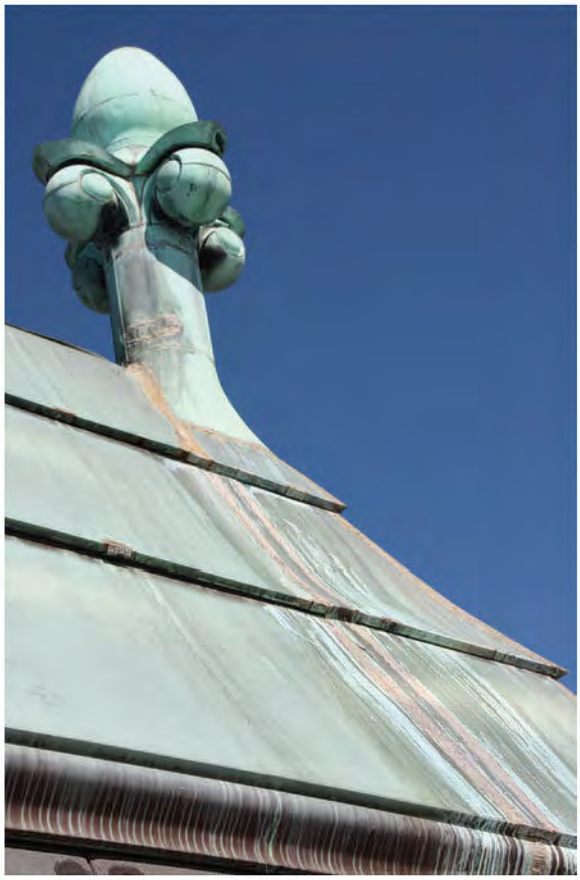


FIGURE 41: Copper Roof Finial on the Main Roof Ridge, 2012.
Photo Courtesy OLBN Inc.

5. EXTERIOR ARCHITECTURAL METALS GUIDELINES

General Observations

⚜ Inspect architectural metal surfaces and features regularly for signs of moisture damage, corrosion, structural failure, fatigue, galvanic action, and paint failure.

⚜ Retain and preserve metal architectural features that contribute to the character of the building.

⚜ Provide adequate drainage to prevent water standing on flat, horizontal surfaces and collecting on decorative elements.

Cleaning and Maintenance

⚜ Clear gutters of leaves and debris regularly. Clogged gutters can overflow, and the misdirected water can be damaging.

⚜ Clean when necessary to remove corrosion or to prepare for re coating using the gentlest effective method.

⚜ Clean soft metals, including lead, tin, tern plate, and copper, with chemical solutions after pretesting them to ensure that they do not damage the color, patina and texture of the metal surface.

⚜ Do not clean soft metal surfaces with destructive methods like grit blasting.

⚜ Clean hard metals, such as cast iron, wrought iron, and steel using the gentlest

means possible. Consider low-pressure glass bead blasting only if hand scraping and wire brushing have been ineffective.

⚜ Retain protective surface coatings, such as paint and lacquers, to prevent corrosion. Repaint promptly when paint surfaces deteriorate.

⚜ Apply appropriate paint or other coating systems after cleaning in order to decrease the corrosion rate of metals or alloys.

⚜ Apply an appropriate protective coating, such as lacquer to an architectural metal feature.

Paint

⚜ Removing paint: Remove existing paint using gentlest means possible. This may be accomplished using low-pressure water spray (test beginning at 60 psi, no more than 200 psi). If necessary to remove failing paint, contractor may use walnut shells with low-pressure spray. Do not remove the patina of metals such as bronze or copper since it provides a protective coating.

⚜ Re-coating: As soon as the cleaned element is dry, apply two coats of linseed oil iron oxide primer. When primer is dry (according to manufacturer's instructions), apply the final coat of oil-base finish paint in colors and sheen to match existing.

Replacement and Repairs

⚜ Repair deteriorated metal features using recognized methods for splicing, patching and reinforcing.

⚜ If replacement of a deteriorated detail or element of a metal feature is necessary, replace only the deteriorated detail or element in-kind rather than the entire feature. Match the original detail or element in design, dimension, texture and material. Consider using a compatible substitute material only if using the original material is not feasible.

⚜ If replacement of an entire metal feature is necessary, replace the feature in-kind and match the original in design, dimension, texture and material. Consider using a compatible substitute material only if using the original material is not feasible.

⚜ If a metal feature is completely missing, replace it with a new feature based on accurate documentation of the original feature or on a new design that is compatible in size, scale, material, and texture with the building and the district.

⚜ New gutters and downspouts should be installed so that no architectural features are lost damaged. The shape of the gutters should be retained when replacing them. It is not appropriate to replace concealed, built-in gutter systems with exposed gutters. If the original design has some issues or details that are impeding fully effective performance, these may be corrected by some detail changes while still maintaining the general overall appearance.

Conclusion

⚜ All work should be performed by a skilled crafts person with extensive experience in working with historic structures and their restoration.

⚜ Once the damage is corrected a program of ongoing monitoring and maintenance should be implemented.

National Park Service "Technical Preservation Services Preservation Briefs"

Architectural Metals maintenance guidelines have been set by the National Park Service "Technical Preservation Services Preservation Briefs." The pertinent Briefs are:

- The Secretary of the Interior's Standards for Rehabilitation & Illustrated Guidelines for Rehabilitating Historic Buildings.
- The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preservation, Rehabilitating, Restoring, and Reconstructing Historic Buildings.
- Preservation Brief 6: Dangers of Abrasive Cleaning to Historic Buildings.
- Preservation Brief 16: The Use of Substitute Materials on Historic Building Exteriors.
- Preservation Brief 27: The Maintenance and Repair of Architectural Cast Iron.

The Secretary of the Interior's Rehabilitation Standards, Preservation Briefs and Preservation Tech Notes are too numerous to include as part of this printed report. We have included some key examples to give the users of the report a sense of the scope of these important documents. When proceeding with any work to the Old Post Office, all the pertinent standards, briefs and tech notes should be consulted. They can be found at the following web addresses:

STANDARDS	www.nps.gov/history/hps/tps/tax/rhb/
BRIEFS	www.nps.gov/history/hps/tps/briefs/presbhom.htm
TECH NOTES	www.nps.gov/history/hps/tps/technotes/tnhome.htm

6. CAST IRON GUIDELINES

General Observations

⚜ Before establishing the appropriate treatment for cast-iron elements in a building or structure, an evaluation should be made of the property's historical and architectural significance and alterations, along with its present condition.

⚜ The nature and extent of the problems with the cast-iron elements must be well understood before proceeding with work.

⚜ An investigation of load-bearing elements, such as columns and beams, will establish whether these components are performing as they were originally designed, or the stress patterns have been redistributed. Areas that are abnormally stressed must be examined to ascertain whether they have suffered damage or have been displaced. Damage to a primary structural member is obviously critical to identify and evaluate; attention should not be given only to decorative features.

⚜ Whether minor or major work is required, the retention and repair of historic ironwork is the recommended preservation approach over replacement. All repairs and restoration work should be reversible, when possible, so that modifications or treatments that may turn out to be harmful to the long-term preservation of the iron can be corrected with the least amount of damage to the historic ironwork.

Cleaning and Paint Removal

⚜ When there is extensive failure of the protective coating and/or when heavy corrosion exists, the rust and most or all of the paint must be removed to prepare

the surfaces for new protective coatings.

⚜ There are a number of techniques that can be used to remove paint and corrosion from cast iron:

a. Hand scraping, chipping, and wire brushing are the most common and least expensive methods of removing paint and light rust from cast iron. However, they do not remove all corrosion or paint as effectively as other methods. Experienced craftsmen should carry out the work to reduce the likelihood that surfaces may be scored or fragile detail damaged.

b. Low-pressure grit blasting (commonly called abrasive cleaning or sandblasting) is often the most effective approach to removing excessive paint buildup or substantial corrosion. Grit blasting is fast, thorough, and economical, and it allows the iron to be cleaned in place.

c. Wet sandblasting is more problematic than dry sandblasting for cleaning cast iron because the water will cause instantaneous surface rusting and will penetrate deep into open joints.

d. Flame cleaning of rust from metal with a special multi-flame head oxyacetylene torch requires specially skilled operators, and is expensive and potentially dangerous. However, it can be very effective on lightly to moderately corroded iron. Wire brushing is usually necessary to finish the surface after flame cleaning.

e. Chemical rust removal, by acid pickling, is an effective method of removing rust from iron elements that can be easily removed and taken to a shop for submerging in vats of dilute phosphoric or sulfuric acid.

f. Chemical paint removal using alkaline compounds, such as methylene chloride or potassium hydroxide, can be an effective alternative to abrasive blasting for removal of heavy paint buildup.

⚜ Following any of these methods of cleaning and paint removal, the newly cleaned iron should be painted immediately with a corrosion-inhibiting primer before new rust begins to form. This time period may vary from minutes to hours depending on environmental conditions. If priming is delayed, any surface rust that has developed should be removed with a clean wire brush just before priming, because the rust prevents good bonding between the primer and the cast-iron surface and prevents the primer from completely filling the pores of the metal.

Painting and Coating Systems

⚜ The most common and effective way to preserve architectural cast iron is to maintain a protective coating of paint on the metal. Paint can also be decorative, where historically appropriate.

⚜ Thorough surface preparation is necessary for the adhesion of new protective coatings.

⚜ It is advisable to consult manufacturer's specifications or technical representatives to ensure compatibility between the surface conditions, primer and finish coats, and application methods.

⚜ For the paint to adhere properly, the metal surfaces must be absolutely dry before painting.

⚜ A key factor to take into account in selection of coatings is the variety of conditions on existing and new materials on a particular building or structure. One primer may be needed for surfaces with existing paint; another for newly cast, chemically stripped, or blast-cleaned cast iron; and a third for flashings or substitute materials; all three followed by compatible finish coats.

⚜ Brushing is the traditional and most effective technique for applying paint to cast iron. It provides good contact between the paint and the iron, as well as the effective filling of pits, cracks, and other blemishes in the metal. The use of spray guns to apply paint is economical, but does not always produce adequate and uniform coverage. For best results, air less sprayers should be used by skilled operators. To fully cover fine detailing and reach recesses, spraying of the primer coat, used in conjunction with brushing, may be effective.

⚜ Rollers should never be used for primer coat applications on metal, and are effective for subsequent coats only on large, flat areas. The appearance of spray-applied and roller-applied finish coats is not historically appropriate and should be avoided on areas such as storefronts, which are viewed close at hand.

Caulking, Patching, and Mechanical Repairs

⚜ Filler compounds containing iron particles in an epoxy resin binder can be used to patch superficial, non structural cracks and small defects in cast iron.

⚜ Major cracks can be repaired by brazing or welding.

⚜ Mechanical repairs can be made using iron bars and screws or bolts.

⚜ Tighten all bolts and screws. Screws with stripped threads and seriously rusted bolts must be replaced. To compensate for corroded metal around the bolt or screw holes, new stainless steel bolts or screws with a larger diameter need to be used. In extreme cases, new holes may need to be tapped.

⚜ The internal voids of balusters, newel posts, statuary, and other elements should not be filled with concrete; it is an inappropriate treatment that causes further

problems. As the concrete cures, it shrinks, leaving a space between the concrete and cast iron.

Duplication and Replacement

⚜ The replacement of cast-iron components is often the only practical solution when such features are missing, severely corroded, or damaged beyond repair, or where repairs would be only marginally useful in extending the functional life of an iron element.

⚜ Sometimes it is possible to replace small, decorative, non structural elements using intact sections of the original as a casting pattern. For large sections, new patterns of wood or plastic made slightly larger in size than the original will need to be made in order to compensate for the shrinkage of the iron during casting (cast iron shrinks approximately 1/8 inch per foot as it cools from a liquid into a solid). Occasionally, a matching replacement can be obtained from the existing catalogs of iron foundries. Small elements can be custom cast in iron at small local foundries, often at a cost comparable to substitute materials. Large elements and complex patterns will usually require the skills and facilities of a larger firm that specializes in replication.

Maintenance

⚜ A successful maintenance program is the key to the long-term preservation of architectural cast iron. Regular inspections and accurate record-keeping are essential

⚜ Records should be kept in the form of a permanent maintenance log which

describes routine maintenance tasks and records the date a problem is first noted, when it was corrected, and the treatment method. Painting records are important for selecting compatible paints for touch-up and subsequent repainting

⚜ Superficial dirt can be washed off well-painted and caulked cast iron with low-pressure water

⚜ The primary purpose of the maintenance program is to control corrosion. As soon as rusting is noted, it should be carefully removed and the protective coating of the iron renewed in the affected area. Replacement of deteriorated caulking, and repair or replacement of failed flashings are also important preventive maintenance measures.

Conclusion

⚜ All work should be performed by a skilled crafts person with extensive experience in working with historic structures and their restoration.

⚜ Once the damage is corrected a program of ongoing monitoring and maintenance should be implemented.

⚜ Many of the maintenance and repair techniques described in the Brief, particularly those relating to cleaning and painting, are potentially dangerous and should be carried out only by experienced and qualified workmen using protective equipment suitable to the task.

⚜ As with any preservation project, the work must be preceded by a review of local building codes and environmental protection regulations to determine whether any conflicts exist with the proposed treatments.

National Park Service "Technical Preservation Services Preservation Briefs"

The Maintenance and Repair of Architectural Cast Iron guidelines have been set by the National Park Service "Technical Preservation Services Preservation Briefs." The pertinent Briefs are:

- The Secretary of the Interior's Standards for Rehabilitation & Illustrated Guidelines for Rehabilitating Historic Buildings.

- The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preservation, Rehabilitating, Restoring, and Reconstructing Historic Buildings.

- The Secretary of the Interior's Standards for The Maintenance and Repair of Architectural Cast Iron.

- Preservation Brief 27: The Maintenance and Repair of Architectural Cast Iron.

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TECH NOTES	www.nps.gov/history/hps/tps/technotes/tnhome.htm

7. BRASS & BRONZE GUIDELINES

General Observations

⚜ Brass is an alloy of copper and zinc. It is more than 50% copper and anywhere from 5 to 20% zinc. Brass has a yellow color, similar to gold, and is relatively resistant to tarnishing.

⚜ Bronze is an alloy of copper and tin and performs better than ferrous metals in almost every situation. It does not oxidize when patinated, is more malleable, and has a lower casting temperature. Bronze often is a deep brownish or reddish gold color. Brass is softer than bronze and cracks under stress more easily. Brass also corrodes and abrades easier than bronze, making bronze the more noble of the two metals.

⚜ Non-ferrous metals are easily deteriorated by the chemicals in the environment. This occurs because the ore originally had oxygen removed from it to form a metal out of the ore. It naturally reacts with oxygen (corrodes) in the air and reverts to its more stable state. When the corrosion occurs slowly and its appearance is attractive, it's called a patina. If the corrosion occurs quickly, it often is uneven in appearance and not appealing, and called tarnish. For this reason, both brass and bronze are usually treated with a protective coating (lacquer) after surface cleaning. Corrosion can only occur when the protective coating breaks down. This breakdown can also be caused by light as well as salts, such as chlorides in sweat or acetates in adjacent oak or vinegar in cleaning products. If the metal is embedded in acidic timber, damp salt-laden stone or alkaline plaster, corrosion will occur quickly through a chemical process.

Cleaning

⚜ Keep metals free of dust and fingerprints to avoid breakdown of the lacquer protective coatings. Do not buff or polish when dusting. Use a clean, soft, natural fiber duster with a minimum of pressure. Use a vacuum cleaner to remove the loosened dust. Don't introduce water, as it will cause corrosion.

⚜ If surfaces are waxed, buff to remove fingerprints. Eventually, the wax polish will need to be reapplied.

⚜ Chemicals and abrasives are the only ways to remove tarnish/corrosion. Chemicals and abrasives in a liquid solution may damage adjacent surfaces when applied. The recommendation is wiping a tarnish-inhibiting cloth for brass or copper.

⚜ The products for removing lacquer or paint from solid brass or bronze are commercial paint and lacquer removers.

⚜ Mineral spirits, petroleum distillates used especially as paint or varnish thinner. (Other chemical or common names include Benzine (not Benzene); Naphtha; Petroleum spirits, and Solvent naphtha are used to clean the surface after stripping. They are toxic and users must avoid repeated or prolonged contact with their skin by always wearing rubber gloves when handling mineral spirits. If any chemical is splashed onto the skin, wash immediately with soap and water.

⚜ Use only soft natural bristle brushes, apply a chemical stripper. Stroke the brush along the grain of the metal. Allow the stripper to dwell for a length of time as recommended by the manufacturer. Carefully remove loosened coating and stripper from the surface using a trowel, broad-knife or scraper.

⚜ Do not use steel wool to apply lacquer remover. Steel wool is often treated with corrosion inhibitors that can stain copper-base alloys.

⚜ Remove loosely adhered soiling, such as bird droppings, with wood scrapers before washing.

⚜ Remove more tenacious deposits with fine bronze wool.

⚜ Avoid cleaning bronze with alkaline soaps that do not contain sodium hydroxide, detergents containing pyrophosphates or ammonia solutions (especially on lacquered surfaces). These will deteriorate the coating on bronze.

⚜ Wash bronze periodically (twice a year) with a non-ionic detergent. Rinse with distilled water and wipe dry with a clean soft cloth, to prevent water spots and streaks.

Repairs

⚜ Weld bronze by melting a filler rod of the same composition and fusing it so that the joint is visually and mechanically seamless. Alternatively, brazing bronze requires melting the filler material over the joint and allowing it to cool.

⚜ Before proceeding with steps to repair bronze, first examine the surfaces to determine the extent of the work required

a. For perforated spots and thinned surrounding areas: Soft solder with a patch large enough, and cut appropriately, to cover the entire area.

b. For Dents and Scratches: If the backside of bronze feature is accessible and not too think, gently hammer the dent back in place. For severely damaged sections, cut out, recast, and reattach by riveting or brazing. Brazing is a form

of soldering that uses a bronze or brass filler metal. Buff scratches to match the original finish and texture.

c. For Small holes, nicks, and minor imperfections in painted bronze clean the bronze surface for any dirt, grease or corrosion. Prime metal before applying epoxy, and allow to dry. Fill damaged areas with an epoxy-patching compound. (Note: Epoxy used should be compatible with any paints, lacquers or waxes used.) Apply a second coat of paint. If the bronze piece cannot be salvaged, it should be replaced with new bronze or other replacement material (bronze plated) of the same weight, configuration, and temper hardness.

d. Missing pieces: Missing pieces can be reproduced by casting.

Replacement

⚜ Match color and composition of brass and bronze when replacing in kind.

Conclusion

⚜ All work should be performed by a skilled crafts person with extensive experience in working with historic structures and their restoration.

⚜ Once the damage is corrected, a program of ongoing monitoring and maintenance should be implemented.

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8. ROOF CONDITION ASSESSMENT & DEFICIENCIES

The Old Post Office building's roof assembly is composed of several materials, including a glass skylight (glass, aluminum, steel) over the cortile area, flat roofing (felt, tar, gravel) surrounding the skylight, copper (ridges on the slate-covered steeply sloped hips and dormers), a granite cornice with an integrated gutter relined in 2006 with copper and in places stainless steel. Most areas of the gutter also received ice and water shield membrane before placement of the copper lining, with a rosin slip sheet between.

The assembly materials have many points of connection, all contributing to locations where the building can suffer water and air infiltration. In the 34 years since the renovation of the Old Post Office building, the entire cortile glass skylight assembly was replaced and roofing contracts were completed to address leaks in adjacent slate-covered areas.

The flat sections of the roof assembly and the skylight are leaking at the time of this report's survey work and further investigation of its cause is needed.

The slate shingled roofs appear to be in generally sound condition, and only minor deficiencies were observed. All of the slate roof, flashing and gutters deficiencies were corrected in 2005-2006 when a comprehensive project to repair the accumulated roof problems was implemented.

Before 2006 there was evidence of leaking inside the building which could be attrib-

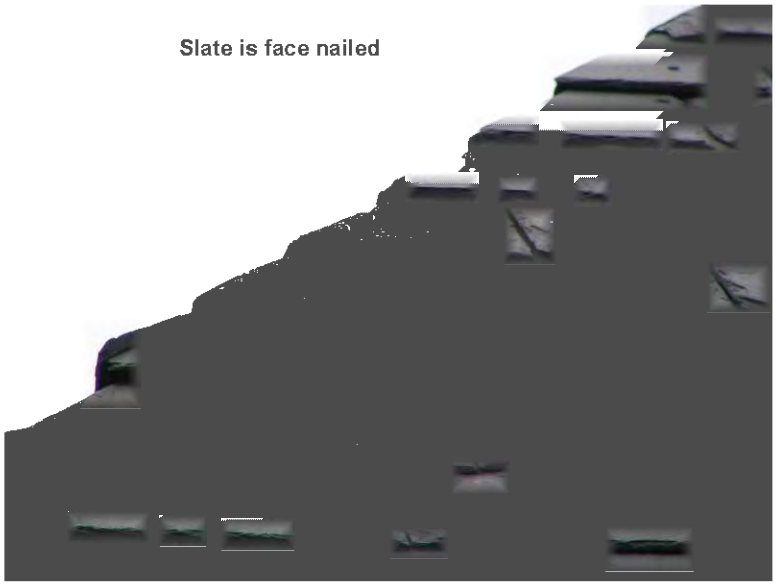
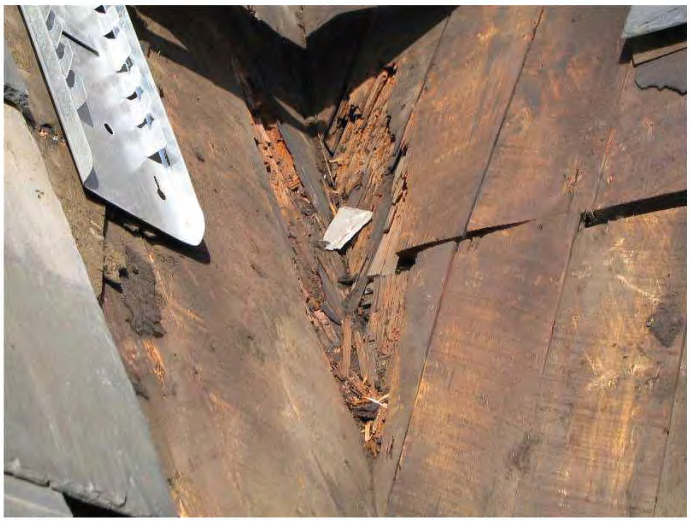


FIGURE 44: Roof Condition in 2006. *At the time of the major roof renovation, slates were found face nailed to the sheathing*, 2006. Photo Courtesy T. McDowell.

uted to the poor condition of the slate roof and its flashing. Currently, the water infiltration into building is driven by problems with the skylight and its surrounding built up roof.

There is also evidence of water damage inside the corner turrets. If that problem persists now that the turrets are properly flashed, the deficiency might have to be attributed to the granite detailing and condition, and to the internal rain water drainage system. At the time of this report, the water damaged areas were dry.



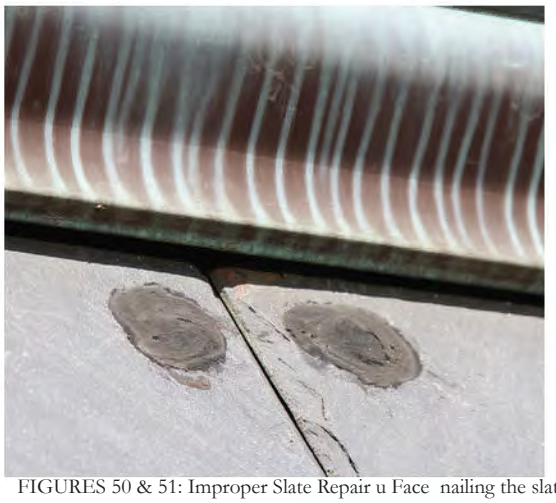
FIGURES 45, 46,47 & 48: Roof Condition and Repairs in 2006. Photos Courtesy T. McDowell.

Slate

⚜ **Replacement Shingles Installation:** Some of the slate shingles have been replaced with shingles that generally match the original shingles. The steep slope of the roof ensures that most of the water runs off without penetrating below the shingles as long as the shingles are sound and anchored in position. Most of the replacement slate shingles appear to have been installed properly, with a nail through the joint between the two shingles above. However, some shingles were installed using a sheet metal tab turned up over the bottom edge of the shingle, which is a type of repair not recommended where snow and ice can cause the tab to straighten out so that the shingle slips out of position.

FIGURE 49: Shingle Installed Using A Sheet Metal Tab Turned Up Over The Bottom Edge Of The Shingle, 2012. *This is a type of repair not recommended where snow and ice can cause the tab to straighten out so that the shingle slips out of position.* Photo Courtesy OLBN Inc..

⚜ **Improper Repairs:** A few instances were observed where shingles were face nailed to the substrate. In some cases patching compound was applied over the nail head, most likely after the nails popped up, and in others the rusted nail head remains without being corrected.



FIGURES 50 & 51: Improper Slate Repair u Face nailing the slates to the sheathing, 2012. Photos Courtesy OLBN Inc..

⚜ **Mechanical equipment Intrusions:** Roof penetrations were created to accommodate mechanical exhaust vents. These cut outs create opportunities for snow and ice to accumulate affecting the integrity of the surrounding shingles.

FIGURE 52: Mechanical Equipment Intrusion, 2012. Photo Courtesy OLBN Inc..

⚜ **Open Hips:** There are open hips where the shingles have moved and potentially can allow water penetration.

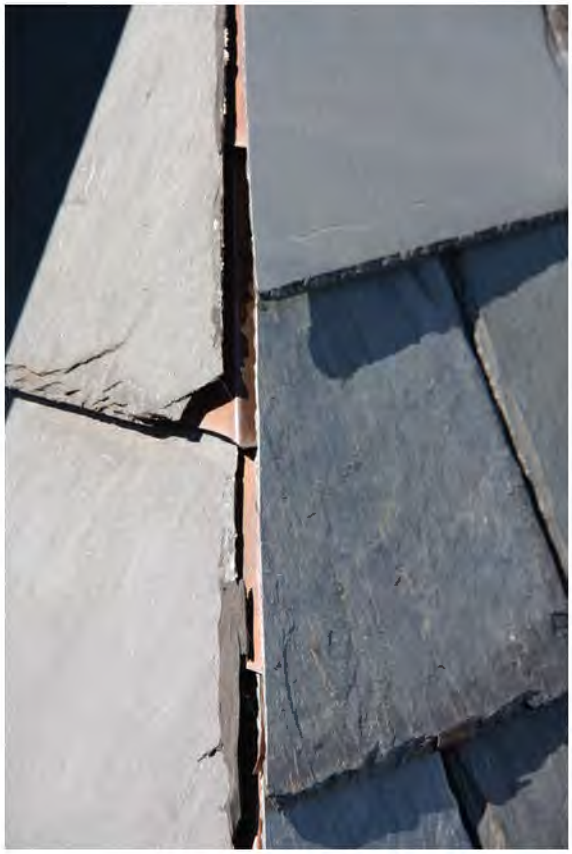


FIGURE 53: Open Slate Hip, 2012. Photo Courtesy OLBN Inc..

Built Up Roof

⚜ **Built up Roof Condition:** The flat sections of the roof surrounding the skylight is finished with built up roofing over rigid insulation, protected with gravel. The original roof sheathing and purlins were left in place. The built up roof was installed at the time of the 1979 renovation, and is at the end of its life cycle. Visual inspection has confirmed its deteriorated condition. However, until the roofing membrane is removed, it is not possible to evaluate the roof decking condition.

⚜ **Built up Roof Penetrations:** There are deteriorated sections of flashing at many of the roof penetrations for plumbing vents and mechanical equipment, that pepper the flat sections of the roof. The loose and compromised flashing exacerbate the condition of the roofing membrane.

FIGURE 54: There Are Many Roof Penetrations Throughout The Built Up Roof Area, 2012. Photo Courtesy OLBN Inc..

9. ROOF GUIDELINES

General Observations

⚜ Retain and preserve roofs and roof forms that contribute to the historic character of a building including their functional and decorative features.

⚜ If replacement of a partially deteriorated roof feature is necessary, the preferred approach is to replace only the deteriorated portion in-kind by matching the original feature in design, dimension, detail, color, and material.

⚜ If, after consulting with the SHPO, it is determined that the use of substitute compatible materials is appropriate, these substitute materials should match original materials as closely as possible. The substitute material should match the pattern, color, texture, size, lap, thickness and reflectivity of the original material as closely as possible. In the case of a replacement roof, the original roof form, soffit, cornice, cresting, and historic gutters should be retained.

⚜ Roof forms should not be altered on a principal facade. Alterations on other elevations should only be undertaken if after consulting with the SHPO, it is determined that the change does not compromise overall historic integrity of the building and if the new roof form is of a type compatible with the architectural style of the building.

⚜ It is not appropriate to install dormers, ventilators, vents, solar collectors, antennas, skylights, or mechanical equipment in locations that compromise character-defining roofs or in areas visible on a primary elevation or a highly visible roof slope. Such features should only be placed if after consulting with the SHPO, it is determined that they would have no adverse effect when located on a

rear-facing, or generally hidden or visually block roof slope or in a valley area of the roof that is not easily visible from the street or sidewalk.

⚜ If a roof feature is completely missing, the replacement feature should be based on accurate documentation and or physical evidence, or barring that, a new design that is compatible in size, scale, material, and color with the building and the district.

⚜ If any repairs are necessary to the roof structure, they should be made before re-roofing begins. Nail down or remove any loose or protruding nails.

Slate Roof

⚜ New slate should only be installed if the existing slate is deteriorated beyond repair and if "spot replacement" of damaged slates is determined to be insufficient The new slate installation should be performed by a roofer that has had extensive experience with slate.

⚜ It is preferable to use slate as close to the general appearance of the original as possible. Photographic and other available records should be consulted to determine the thickness and size of the original slate, so the new slate can be matched accordingly. Since there are great differences in the estimated life spans of slates from particular quarries, it would be prudent and appropriate to chose slates that combine longest life with appearance and performance closest to the original slate.

⚜ All roofing slate should have a minimum 3" minimum overlap. According to Architectural Graphic Standards, roofs with between 4" and 8" of run to 1' of rise should have a 4" overlap. All roof pitches must be confirmed in the field and treated accordingly.

⚜ Large head Slater's hard copper wire nails, cut copper nails, cut brass or cut yellow metal slating nails should be used. Each slate should receive two nail holes, and all exposed nails should receive elastic cement.

⚜ Either copper or lead flashing would be an appropriate choice for this roof. Slate is one of the most durable roofing materials available, and is easily repaired.

⚜ To ensure long life, a slate roof should be inspected annually and after significant wind or storms. Once a slate roof is installed, it must never be walked on directly. When access to the roof is needed for maintenance or inspection, ladders and roof jacks should be used.

Maintenance and Cleaning

⚜ Routine care and maintenance of a roof are critical. The building's roof is its first defense against water infiltration and moisture, so roofs require frequent maintenance and repairs. As with other building components, the best way to preserve historic character is to maintain and repair historic roofs, gutters and roofing with like materials. Annual inspections to identify problems when they are minimal can help avoid or forestall costly total roof replacement projects.

⚜ Keep the roof free of leaves and other debris and inspect it regularly for leaks and loose or damaged shingles slates.

⚜ Maintain flashing on roof valleys and crickets at places where the roof meets vertical planes like walls and chimney stacks.

⚜ Replace or repair individual slates as needed rather than replacing the entire roof.

Repair and Replacement

⚜ Consider the age and condition of the roof versus its expected serviceable life given the type of slate employed.

⚜ Calculate the number of damaged and missing slates.

⚜ Determine if there are active leaks and what their source may be.

⚜ Check the roof rafters and sheathing for moisture stains.

⚜ Determine if slates are sliding out of position. Salvage the slates and relay them on the roof. If the slates have worn around the nails holes, it may be necessary to punch new holes before relaying them.

⚜ Consider the condition of the roof's flashings.

⚜ Press down hard on the slates with your hand. Sound slates will be unaffected by the pressure. Deteriorated slates will feel brittle and will crack. Tap on slates that have fallen out or been removed. A full, deep sound indicates a slate in good condition, while a dull thud suggests a slate in poor condition.
⚜ Determine if new slates are readily available.

Conclusion

⚜ All work should be performed by a skilled crafts person with extensive experience in working with historic structures and their restoration.

⚜ Once the damage is corrected, a program of ongoing monitoring and maintenance should be implemented.

National Park Service "Technical Preservation Services Preservation Briefs"

Roof maintenances maintenance guidelines have been set by the National Park Service "Technical Preservation Services Preservation Briefs." The pertinent Briefs are:

- The Secretary of the Interior's Standards for Rehabilitation & Illustrated Guidelines for Rehabilitating Historic Buildings.

- The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preservation, Rehabilitating, Restoring, and Reconstructing Historic Buildings.

- The Secretary of the Interior's Standards for the Treatment of Roofs.

The Secretary of the Interior's Rehabilitation Standards, Preservation Briefs and Preservation Tech Notes are too numerous to include as part of this printed report. We have included some key examples to give the users of the report a sense of the scope of these important documents. When proceeding with any work to the Old Post Office, all the pertinent standards, briefs and tech notes should be consulted. They can be found at the following web addresses:

STANDARDS	www.nps.gov/history/hps/tps/tax/rhb/
BRIEFS	www.nps.gov/history/hps/tps/briefs/presbhom.htm
TECH NOTES	www.nps.gov/history/hps/tps/technotes/tnhome.htm

FIGURE 55: Window in the 12th Street Stair Core Left as Originally Intended with Natural Finish, 2012. Photo Courtesy OLBN Inc..

10. WINDOW & DOOR ASSEMBLIES CONDITION ASSESSMENT & DEFICIENCIES

The exterior wood doors and windows are in need of repair. Interior storm windows were installed after 1978 to reduce air and water infiltration, but the original window assemblies' maintenance of weather stripping and glazing may have been deferred. The exterior woodwork's paint is peeling in several locations. Exterior doors have not weathered as much due to their protection within the entrance porticoes.

The 1978 façade recommendations included modifying the windows "by replacing them with new units fabricated to replace deteriorated or missing sash, patterned after original window details, but modified to utilize insulated glass". We now know that only 3% of a building's air/heat transfer takes place through windows, as almost all occurs at the roof. The need for insulated glass is linked to temperature differentials perceived by those sitting next to them. This problem can be solved with draperies, as they will not require enlarging the sash muntins to house insulated glass panes. In addition, maintenance of double glazed windows must address the potential failure of the seals between the two panes of glass. This issue does not exist with single glazing.

⚜ **Integrity:** The pine window frames and their sashes are in fair condition and do not exhibit any signs of significant failure. However, conditions vary depending on location, and should be evaluated on a case by case basis.

There are a chips, splits and other similar kinds of damage to the window's interior and exterior frames, sashes and trim through out the Old Post Office, aside from detracting from the aesthetics of the building they are causing no harm, and in some instances these scars hold valuable information about pre-existing features.

⚜ **Sills:** Several wood sills are in poor condition.

⚜ **Glazing Compound:** The glazing compound is deteriorated in most units.

FIGURE 56: Paint Is Almost Gone at the Sill and Lower Section of the Jambs, 2012. Photo Courtesy OLBN Inc..

⚜ **Paint:** The painted surfaces on many frames and sashes are exhibiting crazing and signs of paint failure. Others, the majority, have already failed; there is peeling, chipped and missing paint.

FIGURES 57 & 58: Windows Failing Paint, 2012.
Photos Courtesy OLBN Inc..

⚜ **Replacement:** The glazed sashes has been removed from many of the basement windows in all elevations and replaced with framed louvers. Several at 1st floor/ mezzanine level transom units have been altered or altogether replaced.

Windows have been removed from the east and west elevations and doors have been installed at those locations instead.

⚜ **Hardware:** The original hardware is missing in many units. The remaining original hardware, as well as the replacement has been painted over in many locations.

⚜ **Interior Casing:** The interior oak trim of the windows, intended to have a natural finish, has been painted in most locations. The frames, sashes, and trim have been repeatedly painted to the point where molding profiles are nearly obscured.

FIGURE 59: Painted Sash Chains, 2012. Photo Courtesy OLBN Inc..

⚜ **Operation:** Windows throughout the building have been made in operable.

⚜ **Additions:** Interior shutters and storm windows have been added in many locations. Exterior awnings have also been added to the north, east and west elevations' first floor windows.

FIGURE 60: Interior Shutters Added in 1979, 2012. Photo Courtesy OLBN Inc..

⚜ **Integrity:** The nine sets of double doors that provide access from the street to the 1st floor of the Old Post Office. The door leaves, and the glass panels of the north elevation' sidelights and central transom are not original, they were replaced in-kind during the 1979 renovation of the building. However, the door frames, transom frames and glass panels (except north elevation central unit,) and side lights frames and glass panels (except north elevation units,) are original. The transom sashes, except for the unit above the Pennsylvania Avenue central entrance, are original as well.

⚜ **Transom Condition:** The transoms and their frames are in generally good condition. There is dirt that has collected on all horizontal surfaces, ornament work and glass.

⚜ **Door Condition:** The doors are in generally good repair. There are signs of weathering, particularly near the bottom the doors, where water can splash on the surfaces. The weather-stripping is in good condition.

⚜ **Sidelight Condition:** The sidelights are in generally good condition, but there is damage and deterioration below the glass panels, where water can rise through the end grain of the wood. Joints between some of the wood boards glued together to form the sidelights bottom rails have begun to fail, allowing the wood panels to separate.

FIGURE 61: Exterior Door Sidelight, 2012. *There is damage and deterioration below the glass panels, where water can rise through the end grain of the wood.* Photo Courtesy OLBN Inc..

⚜ **Frames:** Wood at the bottom of some frame members have started to rot, leaving holes, and small sections of wood are missing.. Some ends of stiles are split. The finish on certain areas of the frames is uneven and dirty.

There is evidence of the pervious location of the hinges, east and west porticos entrances. Mortises filled with dutchmen, the grain patterns of the dutchmen match the grain of the adjacent wood, can be seen in several frames.

FIGURES 62 & 63: Door and Frame Condition, 2012. *There are signs of weathering, particularly near the bottom the doors, where water can splash on the surfaces.* . Photos Courtesy OLBN Inc..

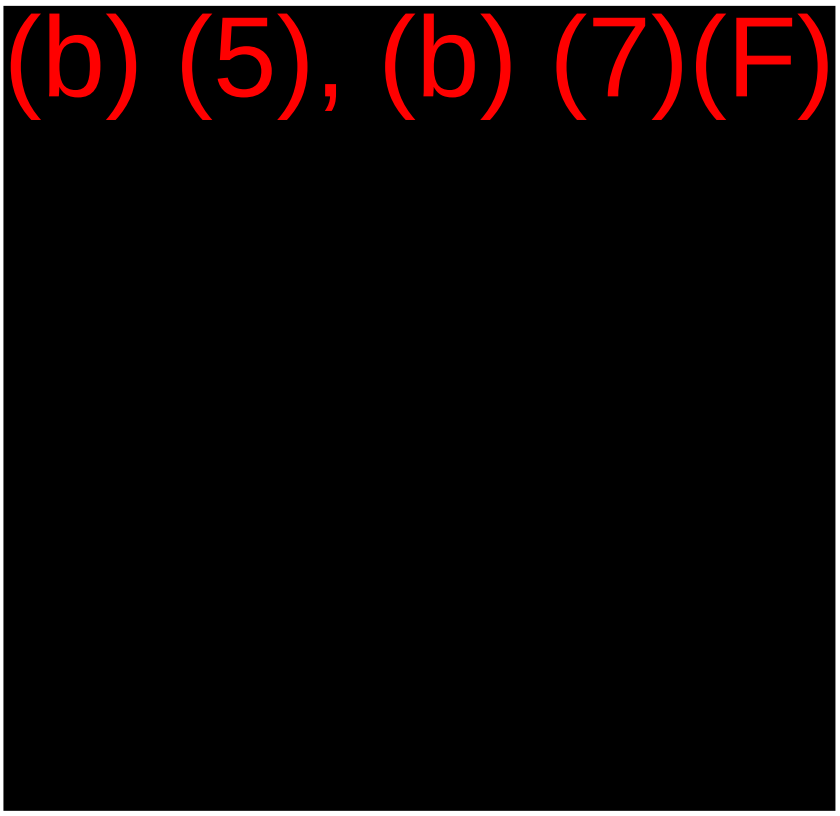
⚜ **Hardware:** The replacement hardware on the wood doors is generally a copper alloy metal, generally referred to as bronze, but probably technically brass. Finishes on the hardware vary. There are various degrees of patina—sometimes bronze-colored and sometimes varying stages of the typical green corrosion product of unprotected copper alloys exposed to the atmosphere. In some locations, the orig-

inal finish has been worn away. Uneven polishing has left green patina in recesses. The pulls have been removed from the central portico east and west doors' hand sets, since they are only used for public exit.

Inappropriate surface mounted dead bolts have been installed on all doors, except on the Pennsylvania avenue central pair and the 11th Street north set.

FIGURES 64 & 65: Exterior Door Hardware, Showing Different Stages Of Weathering, 2012.
Photos Courtesy OLBN Inc..

⚜ **Interior Side:** The interior side of the transoms, doors, sidelights and frames are in good condition. The finish is uniform.



II. DOORS & WINDOWS GUIDELINES

General Observations

- As with other building components, the best way to preserve the historic character of a structure is to maintain and repair historic doors, entrances, and windows rather than replace them.

- Proper maintenance and repair of door entrances, and windows is the first step toward preserving those elements and the architectural character of the building.

FIGURE 65: Detail of Drawing Showing 5th Floor Window Interior Finish. Image Courtesy of the National Archives and Record Administration, Cartographic and Architectural Records, College Park, MD, Record Group 121

⚜ Windows and doors should be closely inspected for signs of rust, peeling paint, wood deterioration, open joints around frames, deteriorating putty, inadequate caulking, failing or missing flashing and improper water drainage. All of these conditions can be corrected.

⚜ Clean doors, entrances, and windows gently to avoid damaging the panels, glass, or hardware.

⚜ Replace or repair glazing putty to reduce drafts in glazed doors and windows.

⚜ If a portion of a door or window is damaged beyond repair, replace only the damaged part (rail, stile, panel, light, muntin, or hardware) with materials that match the original.

⚜ Paint doors and windows to protect the wood. Open sashes regularly during painting projects to avoid painting the window shut.

⚜ Maintain historic hardware to keep doors and windows functional. Ensure that all hardware is in good operating condition.

⚜ Maintain hinges to keep doors from sagging. This will also eliminate gaps and drafts around the door.

⚜ Keep the sashes' opening mechanisms in good repair. This will help the window sash remain square within their channels, eliminate gaps around the sash, and reduce drafts and heat loss.

⚜ Ensure that caulk and glazing putty are intact and that water drains off the sills.

Paint

⚜ Prior to painting, remove damaged or deteriorated paint only to the next intact layer, using the gentlest method possible. Recommended methods are hand scraping and hand sanding with soft brushes.

⚜ Remove all paint down to bare wood only in extreme cases where the paint has blistered and peeled or there is excessive paint buildup or moisture.

⚜ Use caution when electric heat guns are required to remove additional paint.

⚜ Use chemical strippers when more effective removal is required. The chemicals must be thoroughly neutralized after use or new paint will not adhere. Also, prolonged contact with the wood may raise the wood grain or roughen the wood surface.

⚜ Do not use flame torches, sandblast or water blast surfaces; all of which are potentially destructive and dangerous.

⚜ Remove dirt with a mixture of household detergent and water and allow the surface to completely dry before applying new paint.

⚜ Use compatible paints. Some latex paints will not bond well to earlier oil-based paints without a primer coat.

⚜ Quality paint is recommended. Use primer and finish coats from the same manufacturer. Ensure that the new paint is compatible with the old. Use an oil-based primer on old surfaces if existing paint type is unknown or if switching from oil to latex.

⚜ Lead-based paints are toxic materials that were widely used because of their

excellent adhesion, drying and covering abilities. All buildings painted before circa 1975 should be expected to have been painted with lead paint.

⚜ Follow building codes and regulations in regard to paint removal and lead paint abatement. Remove, control, or manage the lead hazard rather than implementing the complete removal of historic features and finishes.

⚜ Lead paint was the traditional high-quality finish for timber and metalwork and is extremely long-lasting. These paints used linseed oil as the binder and white lead as the pigment. The appearance of the painted finish ages in a characteristic way which cannot be replicated by modern paints. There are serious health risks associated with lead paints where a painted surface is unsound or is disturbed. Test kits can be used which give an indication of the presence of lead paint. For absolute certainty as to the presence of lead paint, special laboratory testing should be carried out. The fumes created when applying lead paint or burning it off and the dust resulting from sanding it down are particularly hazardous. Sound lead paint should be left in place and, if necessary, can be sealed by over-painting with a modern paint. If the need arises, it should only be removed and/or reapplied in compliance with all relevant safety standards.

Repair and Replacement

⚜ Repair window frames and sash by patching, splicing, consolidating or otherwise reinforcing.

⚜ Repair may also include replacement in kind of those parts that are either extensively deteriorated or are missing when there are surviving prototype such as architraves, hood molds, sash, sills, and interior or exterior shutters and blinds.

⚜ Replacing in kind an entire window that is too deteriorated to repair using the

same sash and pane configuration and other design details.

⚜ If, after consulting with the SHPO, it is determined that installing new windows when the historic windows (frames, sash and glazing) are completely missing is appropriate, the replacement windows may be an accurate restoration using historical, pictorial, and physical documentation; or be a new design that is compatible with the window openings and the historic character of the building.

Conclusion

⚜ All work should be performed by a skilled crafts person with extensive experience in working with historic structures and their restoration.

⚜ Once the damage is corrected a program of ongoing monitoring and maintenance should be implemented.

⚜ A testing program for chemical strippers should be undertaken to establish an appropriate and sensitive procedure for paint removal. Representative areas of paint should be left in place as evidence of the paint history.

National Park Service "Technical Preservation Services Preservation Briefs"

Doors and windows maintenance guidelines have been set by the National Park Service "Technical Preservation Services Preservation Briefs." The pertinent Briefs are:

⚜ The Secretary of the Interior's Standards for Rehabilitation & Illustrated Guidelines for Rehabilitating Historic Buildings.

- The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preservation, Rehabilitating, Restoring, and Reconstructing Historic Buildings.

- The Secretary of the Interior's Standards for the Treatment of Windows.

- The Secretary of the Interior's Standards for the Treatment of Wood.

- The Secretary of the Interior's Standards Exterior Paint Problems on Historic Woodwork.

The Secretary of the Interior's Rehabilitation Standards, Preservation Briefs and Preservation Tech Notes are too numerous to include as part of this printed report. We have included some key examples to give the users of the report a sense of the scope of these important documents. When proceeding with any work to the Old Post Office, all the pertinent standards, briefs and tech notes should be consulted. They can be found at the following web addresses:

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BRIEFS	www.nps.gov/history/hps/tps/briefs/presbhom.htm
TECH NOTES	www.nps.gov/history/hps/tps/technotes/tnhome.htm

12. INTERIOR WOOD CONDITION ASSESSMENT & DEFICIENCIES

Decorative and functional wood features and elements can bee seen throughout the building. They have not suffered significant alteration in the past thirty years since the last major interior renovation, in 1979. There are two finishes used in the building: a natural stain/ varnish / oil finish and a painted finish. The natural finish remains for the 1st floor screen walls, cortile corridor window and door assemblies cortile side and for paneling in the Post Master suite and the 1st floor assembly room. All other elements as well as for most of the cortile corridor window and door assemblies office side and on the 9th floor have a painted finish.

At the time of the 1979 renovations, the original 1st floor oak screens missing were replaced in kind. Alterations to the upper sections of the screens were also done at that time. A few missing cortile side corridor doors were replicated, transoms over the doors were re glazed with frosted glass, and the windows' broken chipped glass panes replaced in kind.

The original finish flooring throughout the building' office spaces was wood, in many cases maple. During the 1979 alterations, areas of the office space flooring were removed to install additional electrical power. In these areas, the wood finish material was replaced with lightweight concrete fill. It was then carpeted. The floor levels remained true to the original construction and no alterations to doors or thresholds was necessary. Subsequent to this work, no changes have occurred.

Most of the building wood features and elements are in good condition, showing signs of wear that can be expected in a continuously used 114 year old building.

Wood Features and Elements:

⚜ Oak Screens:	Cortile corridors 1st floor
	Assembly Room 1st floor
⚜ Mahogany Wall:	Pennsylvania Avenue entrance
⚜ Window & Door Assemblies:	Cortile corridors 1st to 9th floors
⚜ Exterior Windows' Oak Casing:	All floors
⚜ Paneling & Wainscot:	All floors
⚜ Flooring:	
⚜ Cornices:	All floors
⚜ Baseboard:	Office spaces all floors
	Cortile corridors 8th & 9th floors
⚜ Miscellaneous Trim:	All Floors

Post Master Suite Wood Paneling

Mahogany Feature Wall Assembly

⚜ **Integrity:** The Pennsylvania Avenue entrance mahogany feature wall is original to the building. It is in good condition, though some wear can be observed. The finish in places uneven and dirty. Some of the wood members have nicks, scratches, and other minor physical damage.

⚜ **Alterations:** During the 1979 renovation, the eastern bay of the was converted into a door to access the newly created postal boutique. For this purpose, the entire section of wall from the entablature down, was cut off from the rest of the feature wall and re-assembled. Steel plates were used to hold the wall parts together, while closing the exposed edges. In order to install hinges strong enough to move the heavy wall, an steel "C" channel with welded extension tabs was bolted to the central masonry pilaster. Five steel hinges bolted to the tabs and the wall's edging plate allow for the massive door to swing into the postal store.

⚜ **Additions:** Bronze light fixtures are attached to the middle pilasters, not original to the building, at a non-original location.

FIGURE 66: Mahogany Feature Wall Showing Hinges Installed in 1979, When a Section of the Door Was Converted into a Door, 2012. Photos Courtesy OLBN Inc..

1st Floor Oak Screens

⚜ **Integrity:** All of the 1st floor cortile oak screens are not original to the building, only a selective few, as seen in Appendix B. During the 1979 renovation, the missing cortile screen were replicated in kind, following the language of the remaining original few.

⚜ **Alterations:** The top portion of the screens is a set of large transom windows. Originally, each bay contained six narrow casement windows, but over time many had the intermittent single colonette mullions removed, and were replaced with three wider hopper windows. Light fixtures intended for both gas and electric power were original to the arches, but are no longer extant.

⚜ **Screens Condition:** The condition of the original screens varies; the upper sections are in good condition, the joints between the casings, mouldings, fluting, plinths, curved work and cornices are tight and there are no loose wood work. The only deficiencies found affecting the upper section of the screens are the expected wear from aging and some minor unevenness of the worn out finish and dirt accumulation. The lower sections of the screens shows severe wear and mechanical impact.

⚜ **Mechanical Damage:** Cracked, scratched, broken, chipped and worn pieces associated with impact damage can be seen on the surface of the screens lower sections window sills, paneling and trim

FIGURE 67: Original Oak Screen Wall from the 12th Street Corridor, 2012. Photos Courtesy OLBN Inc..

Cortile Corridor Window & Door Assemblies

⚜ **Integrity:** The interior oak window and door assemblies, original to the building, with exceptions noted in Appendix A, are in general good condition, though some flaws have been observed, and they should be assessed case by case.

The cortile side of the window and door assemblies, 1st to 8th floor, retain the original natural finish, hard oil rubbed. The office side of the assemblies have been painted in many locations. The 9th floor assemblies are painted both sides.

FIGURE 68 : Office 723, as Originally Built, 1920. Image Courtesy the Library of Congress, Prints and Photographs Division, Washingtoniana Collection

The upper window sashes and transoms had clear glass, and all the wood elements were oiled and not painted.

⚜ **Transom Assemblies & Windows Upper Sashes:** The interior transoms and upper window sashes' glass have been changed from clear glass to frosted glass. They are in generally in good condition.

The door transom hardware has been altered or removed in many case, since most of them have been made inoperable.

FIGURES 69 & 70: 4th Floor Offices Showing Different Treatment of the Cortile Corridor Wall, Office Side, 2012.
Photos Courtesy OLBN Inc..

⚜ **Door Assemblies Condition:** The doors and their casing are in good condition despite showing signs of wear from use. The finish on the doors is worn and dirty, particularly at the bottom. Some of the wood members have nicks, gouges, and other physical damage. In a few locations, the wood is cracked and broken. Wood near the bottoms of the doors and trim has been scratched and dented by equipment that hit them.

FIGURES 71 & 72: Condition of the Lower Sections of Some of the Doors' Rails and Jambs, lining the Cortile Corridor, 2012. Photos Courtesy OLBN Inc..

⚜ **Door Hardware:** Some lock sets are original, but most of them have been replaced. Door closers have been attached to most doors. The condition varies. (See Chapter VI-B Brass and Bronze.)

⚜ **Window Assemblies Condition:** All the windows are glazed with chipped glass, some original and some replaced. The wood frames, sashes and casing are in good condition. The natural finish of all element cortile side is even and shows no signs of discoloration. The condition of the office side painted finish varies, case by case. In several cases the frames, sashes, and trim have been repeatedly painted to the point where molding profiles are nearly obscured.

⚜ **Window Hardware:** Most of the window hardware has been removed. The remaining hardware has been painted.

FIGURES 73: Office 602, Door, Windows and Casing Remain as They Were Originally Built, 2012. Photos Courtesy OLBN Inc..

13. WOOD GUIDELINES

General Observations

⚜ All woodwork is susceptible to mechanical, structural, and superficial damage. Water is a primary cause of its damage. In the form of relative humidity, long-term cycling of the humidity levels strains the wood cells if there's time for the moisture content to change and the dimensions to alter. Water stains woodwork if left in contact with it, as it bleaches the surface.

⚜ If there is a source of water near woodwork, such as a roof leak, the wood is susceptible to fungal growth. Add the build up of dust and a micro climate able to support biological spore growth will occur. Furthermore, insect infestation only occurs in wood with an elevated moisture content. Oak, elm, walnut, pine, beech and chestnut are more prone to infestation than mahogany and rosewood. And, sapwood is more likely to be attractive to insects then heartwood, but old wood can still have sapwood, so age of the component is no guarantee of safety.

⚜ Another source of wood damage is light. Light woods darken and dark woods lighten when exposed to excessive amounts of light. Also, ultra-violet radiation accelerates the breakdown of wax polishes and shellac previously applied as protective coatings to woodwork. For all these reasons, monitoring the condition of the building's woodwork (cortile oak screen walls, mahogany screen wall, oak paneled wainscoting, etc) is an extremely necessary maintenance activity.

⚜ The conservation of wood requires probing the substrate to determine the condition of the member. Fungal decay occurs if the wood is above the fiber saturation point, which is around 25-30%. The fiber saturation point also is

considered as that moisture content below which the physical and mechanical properties of wood begin to change as a function of lowering the moisture content.

⚜ Wood is a durable building material only when water and insects do not tip the balance. To insure its longevity, the signs and symptoms of wood damage must be linked to their causes before restoration can successfully reverse the deterioration. Before starting the restoration of the window assemblies, resolve the cause of the damage. Finally, retain as much of the original wood as possible, since the wood used for this building was much denser and less susceptible to deterioration than present woods available for repairs and replacement.

⚜ There are a few woods available today that compare to the density and hardness of second growth pine and oak, the materials used for the original door and window assemblies. Some species of wood are naturally resistant to decay caused by the environment while others are resistant to termite attack. These include the following species whose heartwood is commonly recognized by the building codes as resistant to decay: black locust, cedar, and black walnut. Redwood and eastern red cedar are resistant to termites. Of the comparable woods that are obtainable, including Honduran mahogany, Alaskan yellow "cedar" (a cypress), and Spanish cedar (a mahogany), their limited availability makes them costly.

Cleaning

⚜ Before buffing woodwork, remove dust to prevent scratching. Always finish buffing in the direction of the wood grain. Buffing wears off the protective wax polish, so the frequency of buffing will determine the schedule for waxing.

⚜ If a wood surface has grime and grease, careful wet cleaning is required. Using warm water and a non-ionic detergent (a cleansing substance that acts similarly

to soap but is made from chemical compounds rather than fats and lye and does not foam excessively) on cotton swabs in small areas (one foot square). Avoid dripping water on the woodwork by not over-wetting the cotton. Rinse the surface immediately with clean water on clean swabs. For crevices, a soft bristle toothbrush will help dislodge dirt. Dry the surface with a clean cotton rag. Let dry thoroughly overnight and then apply a thin coat of wax polish.

⚜ Polishing woodwork should only be done often enough to maintain the appearance of the woodwork without creating a build-up that can attract dust and dirt. Do not use synthetic liquid/spray polishes on historic woodwork, as they may contain chemicals that produce a white bloom or negatively impact the wood over time.

Repair and Replacement

⚜ Repair wood features by patching, piecing-in, or otherwise reinforcing the wood, matching material, design, color, and texture. Reinforce with dowels or pegs of wood, metal, or glass fiber reinforced plastic. Clamps such as "butterfly clamps" or wedges may be inserted to bridge splits but care must be taken to avoid forcing the wood to hold its shape around these patches since wood needs to shrink and expand when its moisture content changes.

⚜ Wood acting structurally may be splinted with new wood attached by glue, screws, or bolts. Existing weak connections can be reinforced with angle irons, stirrups, and hangers.

⚜ Missing areas can be filled with flexible repair materials such as synthetic resins mixed with wood powder or sawdust.

⚜ When wood becomes powdery due to deterioration, wood can be impregnated with a low viscosity synthetic resin or molten wax. Drill holes in the old wood and, using large hypodermic syringes, inject the liquid into the wood. Choose consolidants that penetrate deeply, cure or harden without shrinkage, bond well with wood, remain stable once in place, and be removable if necessary. Most acrylic resins will meet these criteria while epoxy resins can't be removed.

⚜ When wood can't be repaired, replace damaged areas with wood that matches species, design, color, and texture.

⚜ Replacing in kind, an entire wood feature that is too deteriorated to repair – if the overall form and detailing are still evident – using the physical evidence as a model to reproduce the feature.

⚜ If, after consulting with the SHPO, it is determined that installing a new wood feature such as a cornice or doorway when the historic feature is completely missing is appropriate, then the new feature may be an accurate restoration using historical, pictorial, and physical documentation; or be a new design that is compatible with the size, scale, material, and color of the historic building.

Paint

⚜ Removing paints down to bare wood surfaces using harsh methods can permanently damage those surfaces; therefore such methods are not recommended. Also, total removal obliterates evidence of the historical paints and their sequence and architectural context.

⚜ Because one of the main causes of wood deterioration is moisture penetration, a primary purpose for painting wood is to exclude such moisture, thereby slowing

deterioration not only of a building's exterior siding and decorative features but, ultimately, its underlying structural members.

⚜ Another important purpose for painting wood is, of course, to define and accent architectural features and to improve appearance.

⚜ Surfaces can be cleaned, lightly scraped, and hand sanded in preparation for a new finish coat

⚜ Once conditions warranting removal have been identified the general approach should be to remove paint to the next sound layer using the gentlest means possible, then to repaint.

⚜ Paint can adhere just as effectively to existing paint as to bare wood, providing the previous coats of paint are also adhering uniformly and tightly to the wood and the surface is properly prepared for repainting – cleaned of dirt and chalk and dulled by sanding.

⚜ If painted exterior wood surfaces display continuous patterns of deep cracks or if they are extensively blistering and peeling so that bare wood is visible, then the old paint should be completely removed before repainting.

⚜ The only other justification for removing all previous layers of paint is if doors, shutters, or windows have literally been "painted shut," or if new wood is being pieced-in adjacent to old painted wood and a smooth transition is desired.

⚜ If existing exterior paint on wood siding, eaves, window sills, sash, and shutters, doors, and decorative features shows no evidence of paint deterioration such as chalking, blistering, peeling, or cracking, then there is no physical reason to repaint, much less remove paint! Nor is color fading, of itself, sufficient justification to

repaint a historic building.

⚜ If repainting is primarily to alter a building's primary and accent colors, a technical factor of paint accumulation should be taken into consideration. When paint builds up to a thickness of approximately 1/16" (approximately 16 to 30 layers), one or more extra coats of paint may be enough to trigger cracking and peeling in limited or even widespread areas of the building's surface.

⚜ If the intent is to restore or accurately reproduce the colors originally used or those from a significant period in the building's evolution, they should be based on the results of a paint analysis.

⚜ Repair or replacement of deteriorated wood should take place before repainting.

Conclusions

⚜ At present there is no completely safe and effective method of removing old paint from exterior woodwork.

⚜ All work should be performed by a skilled painter or skilled crafts person with extensive experience in working with historic structures and their restoration.

⚜ Once the damage is corrected a program of ongoing monitoring and maintenance should be implemented.

National Park Service "Technical Preservation Services Preservation Briefs"

Wood maintenance guidelines have been set by the National Park Service "Technical Preservation Services Preservation Briefs." The pertinent Briefs are:

- The Secretary of the Interior's Standards for Rehabilitation & Illustrated Guidelines for Rehabilitating Historic Buildings.
- The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preservation, Rehabilitating, Restoring, and Reconstructing Historic Buildings.
- The Secretary of the Interior's Standards for the Treatment of Wood.
- The Secretary of the Interior's Standards Exterior Paint Problems on Historic Woodwork.

The Secretary of the Interior's Rehabilitation Standards, Preservation Briefs and Preservation Tech Notes are too numerous to include as part of this printed report. We have included some key examples to give the users of the report a sense of the scope of these important documents. When proceeding with any work to the Old Post Office, all the pertinent standards, briefs and tech notes should be consulted. They can be found at the following web addresses:

STANDARDS	www.nps.gov/history/hps/tps/tax/rhb/
BRIEFS	www.nps.gov/history/hps/tps/briefs/presbhom.htm
TECH NOTES	www.nps.gov/history/hps/tps/technotes/tnhome.htm

14. INTERIOR FLAT & ORNAMENTAL PLASTER CONDITION ASSESSMENT & DEFICIENCIES

The interior of the Old Post Office contains both ornamental and flat plaster features.

The 1977 Pre-HSR cites several areas of plaster damage due to moisture: on the ninth floor from roof leakage; on the sixth, seventh, and eighth floors from downspouts or radiators' piping; and on the first floor above entry doors from roof drains above and condensation.

, used for interior cornices, ceilings, walls, pilasters, column bases and capitals.

15. INTERIOR FLAT PLASTER GUIDELINES

Repairing Historic Plaster

⚜ If major structural problems are found to be the source of the plaster problem, the structural problem should be corrected. Some repairs can be made by removing only small sections of plaster to gain access. Minor structural problems that will not endanger the building should be monitored. Cosmetic damages from minor building movement, holes, or bowed areas can be repaired without the need for wholesale demolition. However, it may be necessary to remove deteriorated plaster caused by rising damp in order for masonry walls to dry out. Repairs made to a wet base will fail again.

⚜ Uneven wall surfaces caused by previous patching or by partial wallpaper removal, are common in old buildings. As long as the plaster is generally sound, cosmetically unattractive plaster walls can be "wallpapered" with strips of a canvas or fabric-like material. Historically, canvassing covered imperfections in the plaster and provided a stable base for decorative painting or wallpaper.

⚜ Filling Cracks: Hairline cracks in wall and ceiling plaster are not a serious cause for concern as long as the underlying plaster is in good condition. They may be filled easily with a patching material. For cracks that reopen with seasonal humidity change, a slightly different method is used. First the crack is widened slightly with a sharp, pointed tool such as a crack widener or a triangular can opener. Then the crack is filled. For more persistent cracks, it may be necessary to bridge the crack with tape.

⚜ When cracks are larger and due to structural movement, repairs need to be made to the structural system before repairing the plaster. Then, the plaster on each side

of the crack should be removed to a width of about 6 inches down to the lath. The debris is cleaned out, and metal lath applied to the cleared area, leaving the existing wood lath in place. The metal lath usually prevents further cracking. The crack is patched with an appropriate plaster in three layers (i.e., base coats and finish coat). If a crack seems to be expanding, a structural engineer should be consulted.

⚜ Replacing Delaminated Areas of the Finish Coat: Sometimes the finish coat of plaster comes loose from the base coat. In making this type of repair, the plasterer paints a liquid plaster-bonding agent onto the areas of base-coat plaster that will be re plastered with a new lime finish coat. A homeowner wishing to repair small areas of delaminated finish coat can use the methods described in "Patching Materials."

⚜ Patching Holes in Walls: For small holes (less than 4 inches in diameter) that involve loss of the brown and finish coats, the repair is made in two applications. First, a layer of base coat plaster is troweled in place and scraped back below the level of the existing plaster. When the base coat has set but not dried, more plaster is applied to create a smooth, level surface. One-coat patching is not generally recommended by plasterers because it tends to produce concave surfaces that show up when the work is painted. Of course, if the lath only had one coat of plaster originally, then a one-coat patch is appropriate.

⚜ For larger holes where all three coats of plaster are damaged or missing down to the wood lath, plasterers generally proceed along these lines. First, all the old plaster is cleaned out and any loose lath is re-nailed. Next, a water mist is sprayed on the old lath to keep it from twisting when the new, wet plaster is applied, or better still, a bonding agent is used.

⚜ Patching Holes in Ceilings: Hairline cracks and holes may be unsightly, but when portions of the ceiling come loose, a more serious problem exists. The keys

holding the plaster to the ceiling have probably broken. First, the plaster around the loose plaster should be examined.

⚜ Keys may have deteriorated because of a localized moisture problem, poor quality plaster, or structural overloading; yet, the surrounding system may be intact. If the areas surrounding the loose area are in reasonably good condition, the loose plaster can be reattached to the lath using flathead wood screws and plaster washers. To patch a hole in the ceiling plaster, metal lath is fastened over the wood lath; then the hole is filled with successive layers of plaster, as described above.

Replacing Historic Plaster

⚜ Partial or complete removal may be necessary if plaster is badly damaged, particularly if the damage was caused by long-term moisture problems. Workers undertaking demolition should wear OSHA-approved masks because the plaster dust that flies into the air may contain decades of coal soot. Lead, from lead based paint, is another danger. Long-sleeved clothing and head-and-eye protection should be worn. Asbestos, used in the mid-twentieth century as an insulating and fireproofing additive, may also be present and OSHA-recommended precautions should be taken. If plaster in adjacent rooms is still in good condition, walls should not be pounded--a small trowel or pry bar is worked behind the plaster carefully in order to pry loose pieces off the wall.

When the damaged plaster has been removed, the owner must decide whether to re plaster over the existing lath or use a different system. This decision should be based in part on the thickness of the original plaster and the condition of the original lath. Economy and time are also valid considerations. It is important to ensure that the wood trim around the windows and doors will have the same

"reveal" as before. (The "reveal" is the projection of the wood trim from the surface of the plastered wall). A lath and plaster system that will give this required depth should be selected.

⚜ Re-plastering over new metal lath. An alternative to reusing the old wood lath is to install a different lathing system. Galvanized metal lath is the most expensive, but also the most reliable in terms of longevity, stability, and proper keying. When lathing over open joists, the plasterer should cover the joists with kraft paper or a polyethylene vapor barrier. Three coats of wet plaster are applied consecutively to form a solid, monolithic unit with the lath. The scratch coat keys into the metal lath; the second, or brown, coat bonds to the scratch coat and builds the thickness; the third, or finish coat, consists of lime putty and gauging plaster.

⚜ Re-plastering over new rock lath. It is also possible to use rock lath as a plaster base. Plasterers may need to remove the existing wood lath to maintain the woodwork's reveal. Rock lath is a 16x36-inch, 1/2-inch thick, gypsum-core panel covered with absorbent paper with gypsum crystals in the paper. The crystals in the paper bond the wet plaster and anchor it securely. This type of lath requires two coats of new plaster--the brown coat and the finish coat. The gypsum lath itself takes the place of the first, or scratch, coat of plaster.

⚜ A Modern Replacement System Veneer Plaster: Using one of the traditional lath and plaster systems provides the highest quality plaster job. However, in some cases, budget and time considerations may lead the owner to consider a less expensive replacement alternative. Designed to reduce the cost of materials, a more recent lath and plaster system is less expensive than a two-or-three coat plaster job, but only slightly more expensive than drywall. This plaster system is called veneer plaster. The system uses gypsum-core panels that are the same size as drywall (4x8 feet), and specially made for veneer plaster. They can be installed over furring channels to masonry walls or over old wood lath walls and ceilings. Known most commonly

as "blue board," the panels are covered with a special paper compatible with veneer plaster. Joints between the 4-foot wide sheets are taped with fiberglass mesh, which is bedded in the veneer plaster. After the tape is bedded, a thin, 1/16-inch coat of high-strength veneer plaster is applied to the entire wall surface. A second veneer layer can be used as the "finish" coat, or the veneer plaster can be covered with a gauged lime finish-coat--the same coat that covers ordinary plaster.

Although extremely thin, a two-coat veneer plaster system has a 1,500 psi rating and is thus able to withstand structural movements in a building or surface abrasion. With either a veneer finish or a gauged lime putty finish coat, the room will be ready for painting almost immediately. When complete, the troweled or textured wall surface looks more like traditional plaster than drywall. The thin profile of the veneer system has an added benefit, especially for owners of un-insulated masonry buildings. Insulation can be installed between the pieces of furring channel used to attach blue board to masonry walls. This can be done without having to fur out the window and door jambs. The insulation plus the veneer system will result in the same thickness as the original plaster. Occupants in the rooms will be more comfortable because they will not be losing heat to cold wall surfaces.

Painting New Plaster

⚜ The key to a successful paint job is proper drying of the plaster. Historically, lime plasters were allowed to cure for at least a year before the walls were painted o or papered. With modern ventilation, plaster cures in a shorter time; however, fresh gypsum plaster with a lime finish coat should still be perfectly dry before paint is applied--or the paint may peel. (Plasterers traditionally used the "match test" on new plaster. If a match would light by striking it on the new plaster surface, the plaster was considered dry.) Today it is best to allow new plaster to

cure two to three weeks. A good alkaline-resistant primer, specifically formulated for new plaster, should then be used. A compatible latex or oil-based paint can be used for the final coat.

Conclusion

⚜ All work should be performed by a skilled crafts person with extensive experience in working with historic structures and their restoration.

⚜ Once the damage is corrected a program of ongoing monitoring and maintenance should be implemented.

⚜ The National Park Service recommends retaining historic plaster if at all possible. Plaster is a significant part of the "fabric" of the building. Much of the building's history is documented in the layers of paint and paper found covering old plaster. For buildings with decorative painting, conservation of historic flat plaster is even more important. Consultation with the National Park Service, with State Historic Preservation Officers, local preservation organizations, historic preservation consultants, or with the Association for Preservation Technology is recommended. Where plaster cannot be repaired or conserved using one of the approaches outlined in this Brief, documentation of the layers of wallpaper and paint should be undertaken before removing the historic plaster. This information may be needed to complete a restoration plan. Representative areas of paint should be left in place as evidence of the paint history.

National Park Service "Technical Preservation Services Preservation Briefs"

Repairing Historic Flat Plaster guidelines have been set by the National Park Service "Technical Preservation Services Preservation Briefs." The pertinent Briefs are:

- The Secretary of the Interior's Standards for Rehabilitation & Illustrated Guidelines for Rehabilitating Historic Buildings.
- The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preservation, Rehabilitating, Restoring, and Reconstructing Historic Buildings.
- The Secretary of the Interior's Standards for Repairing Historic Flat Plaster Walls and Ceilings.

The Secretary of the Interior's Rehabilitation Standards, Preservation Briefs and Preservation Tech Notes are too numerous to include as part of this printed report. We have included some key examples to give the users of the report a sense of the scope of these important documents. When proceeding with any work to the Old Post Office, all the pertinent standards, briefs and tech notes should be consulted. They can be found at the following web addresses:

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TECH NOTES	www.nps.gov/history/hps/tps/technotes/tnhome.htm

16. INTERIOR ORNAMENTAL PLASTER GUIDELINES

General Observations

⚜ Once the cause and extent of damage have been determined, treatments such as shoring, stabilization, and limited demolition can begin, preparatory to repairing or restoring historic ornamental plaster.

⚜ Roof or plumbing leaks must be repaired to eliminate the problem of water intrusion. General structural repairs should be undertaken to arrest building movement, which weakens the base coat plasters to which the ornamental enrichments are attached. Ornamental plaster deflection should be corrected by shoring from below followed by re-anchoring.

Failure of the substrate is more typical than failure of the plaster ornament itself. Among the reasons for deterioration, structural movement and water intrusion are the most deleterious. Buildings move and settle, causing deflection and delamination which result in stress cracking. These cracks often begin at the corners of windows and doors and extend upward at acute angles. Roof or plumbing leaks make finishes discolor and peel and cause efflorescence, especially on plain-run or enriched cornices. Unheated buildings with water intrusion are subject to freeze-thaw cycles which ultimately result in base coat and ornamental plaster failure.

⚜ In addition, keying and adhesive properties may be further jeopardized by weak original mixes that were improperly applied. Substrate failure typically results from faulty lathing or rusty lath nails, causing ceilings to fall. In the 20th century, vibration from heavy vehicular traffic, nearby blasting, and even repeated sonic booms may contribute to damaging ornamental plaster. Inadequate support in an original design may also be to blame when particularly heavy units have simply

broken off over time. Finally, new mechanical systems, suspended ceilings and partition walls insensitively installed in adaptive use projects, show little regard for the inspired decorations of earlier periods.

⚜ Testing for poor adhesion of base coat to lath or ornament to base coat, should be conducted to reduce further loss of enrichment. Adaptive use intrusions should be carefully removed to protect the existing decorative plaster work.

Repairing Historic Ornamental Plaster

⚜ For ornamental plaster repair beyond patching is often equivalent to targeted replacement of entire lengths or portions of run-in-place and cast ornamentation. Pieces that are deteriorated or damaged beyond plain patching must be removed and replaced with new pieces that exactly match the existing historic plaster. For this reason, partial restoration is often a more accurate term than repair.

⚜ **Cornice:** A plain run or ornamented plaster cornice which has undergone damage or severe deterioration can often be repaired. Footage which is beyond repair should be identified and be carefully demolished to expose the underlying structure beneath to which the molding was secured. To replace the missing lengths, the first step is to obtain a cross-section, or profile, through the cornice from finish ceiling to finish wall lines. This is best accomplished using one of these methods:

- A section through the cornice may be determined by sawing through the molding, inserting a sheet metal blank in the slot and tracing the profile directly on the template. The section may be obtained by making a thixotropic rubber impression of the molding, casting the result in fresh plaster and sawing through the cast to transfer the cross-section to a sheet metal template.

• If the damaged cornice is ornamented, samples of the enrichment should be removed, making sure that whole original units are obtained. Whereas molding with several layers of paint make it hard to discern new casts from originals, paint-stripped molding reveals the remarkable talents of the period model-makers. As noted, contemporary rubber materials have "fingerprint detail" capability. Modern casts are then applied to the new or original runs, again using plaster as an adhesive.

⚜ **Ceiling Medallion:** Ceiling medallions are often in greater jeopardy than cornices because the joist-lath-base-coat support system is susceptible to deflection and the force of gravity. The problems of ceiling failure are more frequent in the centers of parlors because circular-run and shop-cast ornament is often quite heavy and was not historically attached with any additional mechanical fasteners such as bolts and screws.

• If the lath or keys have failed, plaster ceiling ornament may be saved, in whole or in part, by removing floor boards above, then drilling and injecting each lath with an elastic acrylic or epoxy material to reattach plaster to lath, and lath to the joists.

• Damaged ceiling medallions can be repaired by carefully removing representative plaster ornamentation, molding and recasting in the shop and replacing the new enrichments so that they align perfectly with the original pattern. Alternatively, a severely damaged medallion can be replaced using the fragments as physical documentation to cast a visually accurate replacement.

• If there is no ghost mark or other documentation, indicating a medallion once existed, then the room should remain un-ornamented as it was historically. Adding conjectural ornamentation of any type or material (i.e., shop-cast or glass fiber reinforced plaster or polystyrene foam substitutes) can create a false

sense of historical development contrary to the preservation principles stated in The Secretary of the Interior's Standards for the Treatment of Historic Properties. However, if there is clear indication that a ceiling medallion once existed, but there is inadequate documentation for its replacement, a medallion compatible with the room's historic character may be considered.

⚜ **Coffered Ceiling:** Like cornices and medallions, coffered ceilings suffer from poor maintenance practices and structural problems; however, these individually cast ceiling units are particularly vulnerable when a building is being rehabilitated and great care is not taken in executing the work. In the most serious of cases, portions of a roof can collapse, dropping heavy debris through the hanging coffering panels, and demolishing large portions of the ornamentation. Immediate action calls for shoring the areas adjacent to the damage, and inspecting the hanging apparatus for unforeseen detachment and deflection. New channel iron is used to stabilize the existing coffers and ties reinforced, as necessary.

Coffered ceilings appear with plain run or enriched cornices. In most cases it is recommended that the cornice be repaired first in order to achieve straight and level moldings. Then the damaged coffers should be replaced with the matching new coffers and the joints between pointed. Access from above is critical.

Conclusion

⚜ All work should be performed by a skilled crafts person with extensive experience in working with historic structures and their restoration.

⚜ Once the damage is corrected a program of ongoing monitoring and maintenance should be implemented.

⚜ Code-required fire suppression systems should be evaluated at this time. Modern building codes may require heat/smoke/flame detectors and automatic sprinkler systems of various types and applications. Fire suppression systems as well as all mechanical systems (HVAC, plumbing and electrical) systems should be designed so that they accomplish their purpose with minimal impact on the decorative plaster. Access should be provided for future system maintenance or repair.

⚜ Decorative plaster work is usually a component of the historic character of interiors and, consequently, The Secretary of the Interior's Standards for Historic Preservation Projects call for its protection, maintenance, and repair. Where decorative plaster work has deteriorated beyond repair, it should be replaced to match the old. Based on physical documentation, both repair and replacement can be accomplished using traditional molding plaster and casting procedures, together with the best of the modern molding materials available.

National Park Service "Technical Preservation Services Preservation Briefs"

Repairing Historic Flat Plaster guidelines have been set by the National Park Service "Technical Preservation Services Preservation Briefs." The pertinent Briefs are:

- The Secretary of the Interior's Standards for Rehabilitation & Illustrated Guidelines for Rehabilitating Historic Buildings.
- The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preservation, Rehabilitating, Restoring, and Reconstructing Historic Buildings.
- The Secretary of the Interior's Standards for Preserving Historic Ornamental Plaster.

The Secretary of the Interior's Rehabilitation Standards, Preservation Briefs and Preservation Tech Notes are too numerous to include as part of this printed report. We have included some key examples to give the users of the report a sense of the scope of these important documents. When proceeding with any work to the Old Post Office, all the pertinent standards, briefs and tech notes should be consulted. They can be found at the following web addresses:

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TECH NOTES	www.nps.gov/history/hps/tps/technotes/tnhome.htm

17. INTERIOR MARBLE CONDITION ASSESSMENT & DEFICIENCIES

Marble is used as an interior material throughout the building. It has not suffered significant alteration in the past thirty years since the last major interior renovation, in 1979. There are two finishes used in the building: a polished finish for vertical marble surfaces (walls) and a honed finish for all horizontal installations (flooring).

In the corridors, lobbies, and entrances, marble flooring serves as the finish material. In the 1979 renovation project, some marble was replaced due to damage or the need to place building systems (mechanical and electrical) beneath. Subsequent to this work, no changes have occurred.

Historic marble & limestone are used for:

⚜ Flooring :	Cortile corridors 1st to 8th Floors
	Bathrooms 1st to 8th Floors
⚜ Wainscot::	Cortile corridors 1st to 7th Floors
	Elevator and Stair Lobbies 1st to 8th Floors
	Entrance lobbies 1st Floor
	Circulation cores 1st to 8th Floors
⚜ Baseboard:	Cortile corridors 1st to 7th Floors
	Elevator and Stair Lobbies 1st to 8th Floors
⚜ Stair Treads:	All Floors
⚜ Walls caps:	Cortile corridors 2nd to 7th Floors
⚜ Column Shafts:	Elevator and Stair Lobbies 2nd to 7th Floors
⚜ Column Capital:	Pennsylvania Avenue entry lobby

- Corbels: Pennsylvania Avenue entry lobby
- Label Mouldings: Pennsylvania Avenue entry lobby
  11th & 12th Streets entry lobbies
- Arch Soffits: Pennsylvania Avenue entry lobby
  11th & 12th Streets entry lobbies
- Pilasters: Pennsylvania Avenue entry lobby
  11th & 12th Streets entry lobbies
- Colonettes: Pennsylvania Avenue entry lobby
- Newel Post: 1st Floor staircase
- Fireplace: Postmaster Suite 5th floor
- Bathroom partitions

Ornamental Elements & Stairs

All of the ornamental elements at the Old Post Office entrance and circulation lobbies are in good condition, showing minor signs of wear, such as small chips and hair line cracks. The marble elements are well maintained, free of staining and soiling.

The stair treads are in good condition, showing normal to heavy wear, some chips and minor cracks. Anti slip strips have been installed on each tread.

FIGURE 74: First Floor Newel Post , 2012. Photo Courtesy OLBN Inc..

⚜ **Staining:** Rust stain from old file cabinet can be observed along the corridors

⚜ **Soiling:** Dirt has accumulated in the worn out joints and cracks.

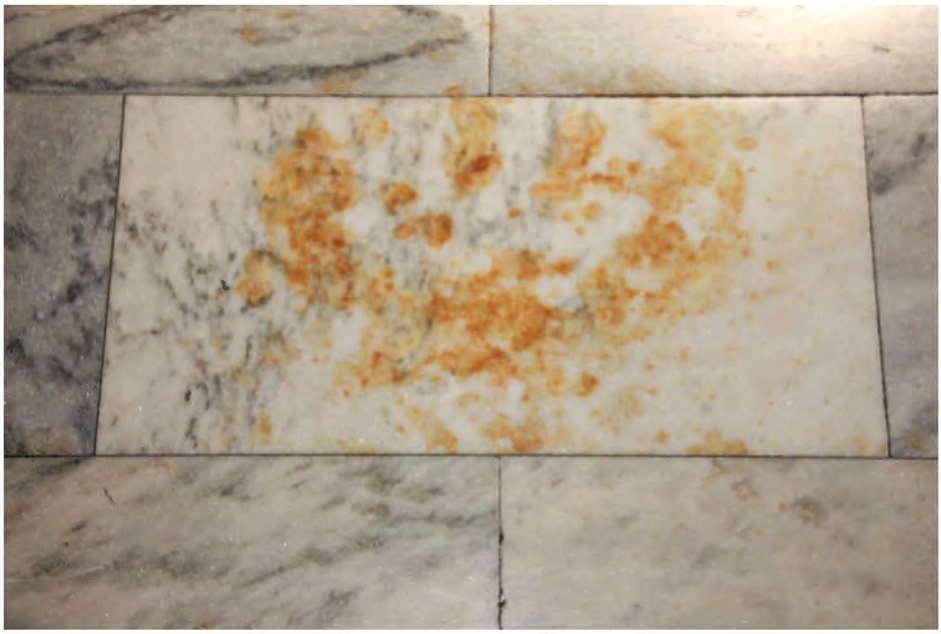


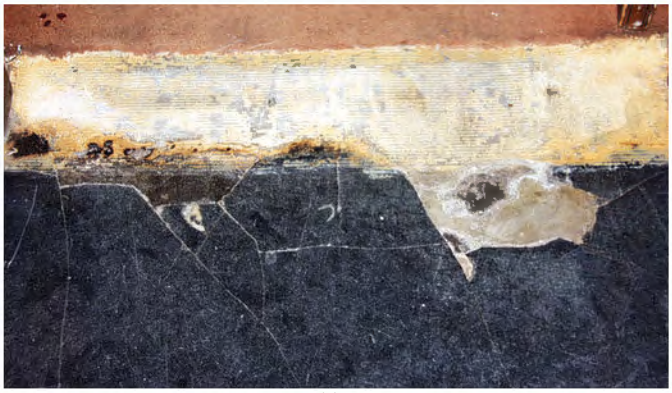
FIGURE 75: Rust Stains on the Corridor's Marble Floor, 2012. Photo Courtesy OLBN Inc..

⚜ **Mechanical Damage:** Cracked, broken, chipped and worn pieces in all corridors and lobbies associated with impact damage, aging and use.

In some locations there is evidence that previous pipes or heavy equipment was removed. In those cases the remaining holes have been patched with a grout, which does not match the adjacent marble. In other locations the holes have not been filled.



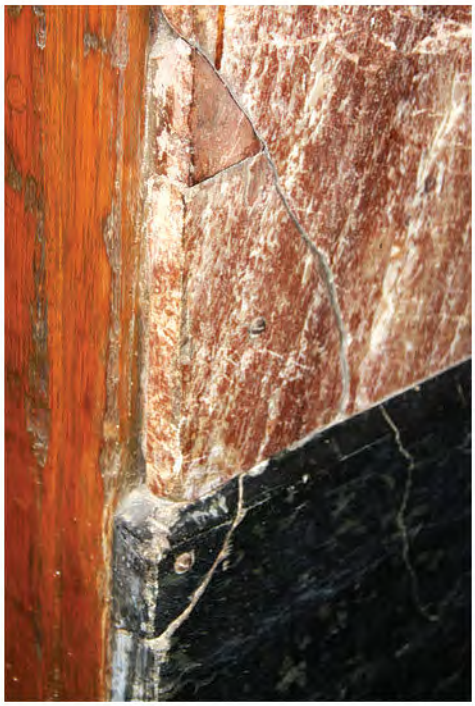





FIGURES 76, 77, 78 & 79: Different Types of Mechanical Damage Inflicted on the Marble Floor, 2012. Photos Courtesy OLBN Inc..

⚜ **Mechanical Damage:** Cracked, broken, chipped and worn pieces in all corridors associated with impact damage, aging and use. The baseboards have been scratched by equipment run along these areas and dented by equipment that hit them.

In some locations the breakage has not been corrected. In other places the broken pieces have been reattached improperly with screws. Lastly, there are locations where the breakage has been filled with plaster and other compounds.


FIGURES 80, 81 & 82: Different types of Mechanical Damage Inflicted on the Marble Wainscot, Resulting in Broken and Missing Pieces, 2012. Photos Courtesy OLBN Inc..

- **Missing Pieces:** There are a few, two or three missing baseboard slabs.
- **Unintentional Painting**
- **Bore Holes**
- **Dutchman Repair**

FIGURE 85: Missing Baseboard Slab, 2012. Photos Courtesy OLBN Inc.

FIGURE 83: Over Paint, 2012. Photos Courtesy OLBN Inc.

FIGURE 85: Bore Holes 2012. Photos Courtesy OLBN Inc.

FIGURE 85:Pennsyvania Avenue NW Pilaster, 2012. Photos Courtesy OLBN Inc.

18. INTERIOR MARBLE GUIDELINES

Maintenance

⚜ Damage prevention starts outside the building's entrance doors. A minimum of ten feet of matting is necessary to catch grit, sand, and dirt from being tracked onto the marble floors throughout the lobbies and corridors. Once across the threshold, doormats are the next line of defense, with daily inspections made to assure that moisture is not trapped beneath them. When it's raining, impermeable backed matting needs to collect the water and mud. These too must be removed, dried, and replaced daily.

⚜ The recommended ways to maintain marble flooring include daily vacuuming and periodic cleaning with water. If the floors have protective coatings, infrequent use of water is recommended. Damp mopping of marble flooring may be done semi-annually. Marble floors are prone to damage from excess water, so cleaning must be done to small areas of three square feet at a time. Rinse and dry the area before continuing the process. After the area is dry, a clear microcrystalline wax can be applied to create a protective surface. Several applications will be necessary to build up the depth of wax needed to isolate the stone from dirt and foot traffic wear. Occasionally re-polish marble.

⚜ To avoid bleaching, etching, and dislodging marble surfaces, commercial cleaning products are not recommended.

⚜ For the occasional need to remove metal polish, grease, and soiled protective wax, create a 1:1 mixture of tap water and mineral spirits with a few drops of non-ionic detergent, shaken to form an emulsion. Apply with cotton batting and then rinse with tap water on cotton batting or paper towels.

Repair

⚜ One repair treatment method to fill scratches and hide wear is waxing of both vertical and horizontal surfaces. With each semi-annual treatment, the wax must be removed and reapplied to provide its protection without discoloration and dirt entrapment.

⚜ Remove built-up coatings or adhesives from interior marble if possible without damaging marble

⚜ Remove stains unless doing so would cause damage or discoloration

⚜ Re-secure any loose marble fragments One repair treatment method to fill scratches and hide wear is waxing of both vertical and horizontal surfaces. With each semi-annual treatment, the wax must be removed and reapplied to provide its protection without discoloration and dirt entrapment.

Replacement

Replacing in kind marble that is missing or too deteriorated to repair matching the existing type, texture, finish, thickness, and color.

If the marble to be replaced, deteriorated beyond repair, is located in preservation zone 3 and using the same kind of material is not technically or economically feasible, then a compatible substitute material may be considered and samples must be brought on site to determine suitability (Preservation Zone 3 ONLY).

Repair marble by re pointing the joints where there is evidence of deterioration or inappropriately re pointed horizontal or vertical joints.

Conclusion

- All work should be performed by a skilled crafts person with extensive experience in working with historic structures and their restoration.

- Once the damage is corrected a program of ongoing monitoring and maintenance should be implemented.

National Park Service "Technical Preservation Services Preservation Briefs"

No specific guidelines have been set pertaining to historic marble by the National Park Service. However, pertinent briefs that should be followed are:

- The Secretary of the Interior's Standards for Rehabilitation & Illustrated Guidelines for Rehabilitating Historic Buildings.

- The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preservation, Rehabilitating, Restoring, and Reconstructing Historic Buildings.

The Secretary of the Interior's Rehabilitation Standards, Preservation Briefs and Preservation Tech Notes are too numerous to include as part of this printed report. We have included some key examples to give the users of the report a sense of the scope of these important documents. When proceeding with any work to the Old Post Office, all the pertinent standards, briefs and tech notes should be consulted. They can be found at the following web addresses:

STANDARDS	www.nps.gov/history/hps/tps/tax/rhb/
BRIEFS	www.nps.gov/history/hps/tps/briefs/presbhom.htm
TECH NOTES	www.nps.gov/history/hps/tps/technotes/tnhome.htm

FIGURE 1: Interior View of Third Floor Balcony, Old Post Office, November 2012. Image courtesy OLBN Inc.

Chapter VII

PAINT ANALYSIS

Munsell Book of Color

In 1905, the artist Albert Munsell wrote "A color notation" with a description of a colour appearance system. The first edition of the "Atlas of the Munsell Color System" was published in 1915.

The Munsell system was intended to be a visual colour order system, but the colour samples were selected largely on physical and mathematical principles, so that the resulting structure does not fully comply with the visual perception of colours. This is particularly true for several of the principal colours, which are five in the Munsell system, compared with four in the NCS.

The fifth principal colour, in addition to Y, R, B and G, is P (purple), Approximately corresponding to R50B. The consequence is that Munsell R and B differ from the corresponding NCS elementary colours: R is slightly bluish and B distinctly greenish, whereas the correspondence is rather good for Y and G.

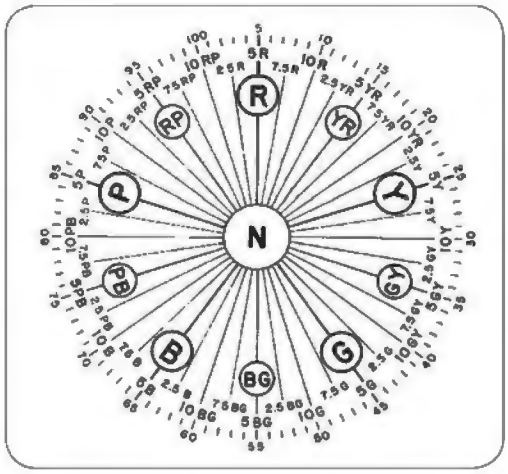
After a number of editions the atlas samples had changed considerably from the original specifications. A "Munsell renotation" was undertaken to smooth out the irregularities, aiming at an equal spacing but still adhering to the then main structure.

The Munsell system is since 1943 defined by colorimetrically defined aim points for the atlas samples, evaluated for illuminant C and the CIE 1931 2° observer (ASTM Standard Method D 1535-89).

The Munsell system is based on the three following attributes:

The **Hue** of a colour is to "distinguish one color family from the other". A bipartition of the five sectors between the principal hues gave the intermediate hues. Each of the ten sectors was then partitioned to give a hue circle of 100 steps.

The **Value** (lightness) is to "distinguish a light color from a dark one"on a ten step scale. Value 0 is ideal black and value 10 is ideal white.



Related hue symbols arranged on 100 hue circuit

The **Chroma** is to "distinguish a strong color from a weak one", indicating the degree of departure of a given colour from a neutral grey of the same value.

Compared with the NCS, Munsell is using lightness (value) instead of whiteness and blackness, and absolute chroma instead of relative chromaticness.

The Munsell Book of Color is a colour atlas with 40 of the 100 hue steps, within each sector numbered 2.5, 5, 7.5 and 10.

5R, 5YR etc. indicate the centre of each sector, the figure 5 may be dropped in some cases.

Munsell Book of Color - Matte Finish Collection (1976) with 1150 colour samples.
Munsell Book of Color - Glossy Finish Collection (1976) with 1500 colour samples.

A. INTRODUCTION

> The paint Americans used in the past is undeniably part of a technological and commercial record. But beyond that, the colors we have chosen and continue to select for our interior living and working spaces--bright and exuberant, purposefully somber, or a combination of hues--reflect our nation's cultural influences and our individual and collective spirit. Paint color is a simple, direct expression of the time, and of taste, values, and mood. To consider paint only as a protective coating is to misunderstand its meaning as an important aspect of America's heritage.[1]

1. BACKGROUND

The purpose of a paint analysis is first, to provide a record of all the colors and sequences of all the coating layers (seriation) on the surfaces of architecturally significant elements and exterior building surfaces, identifying original paint schemes, thus, making it possible to recreate the historic color and appearance of the most significant period of the Building's history. Second, to identify alterations and additions to the building throughout its history.

The 1977 Preliminary HSR as well as the 1978 HSR, included paint analysis results; the assessment of the original interior color palette presented in both studies was the same. Additionally, the 1977 Preliminary HSR included documentation, correspondence and construction reports pertaining to the paint progress at the time of the building's construction, that supported their findings. Both reports used the Munsell System of Color Notation to color-code the color of each finish layer sampled.

1. Sara B. Chase, Pa*inting Historic Interiors,* Preservation Brief 28, Technical Preservation Service, National Park Service, U.S. Department of the Interior

However, since historic colors found when conducting the paint analysis may have gone through changes during their years when exposed to sunlight or weathering, as well as the period of time when they lay in darkness under new coats of paint, additional research has been conducted at the National Archives in an attempt to find records pertaining to the historic paint and tints used at the time of the building's construction.

2. METHODOLOGY

Scientific paint analysis is based upon the removal of small samples of the accumulated paint layers on original architectural elements of a building, in order to determine by microscopic investigation the early colors of such elements, the sequence of application of finishes, and an appropriate color match for restoration.

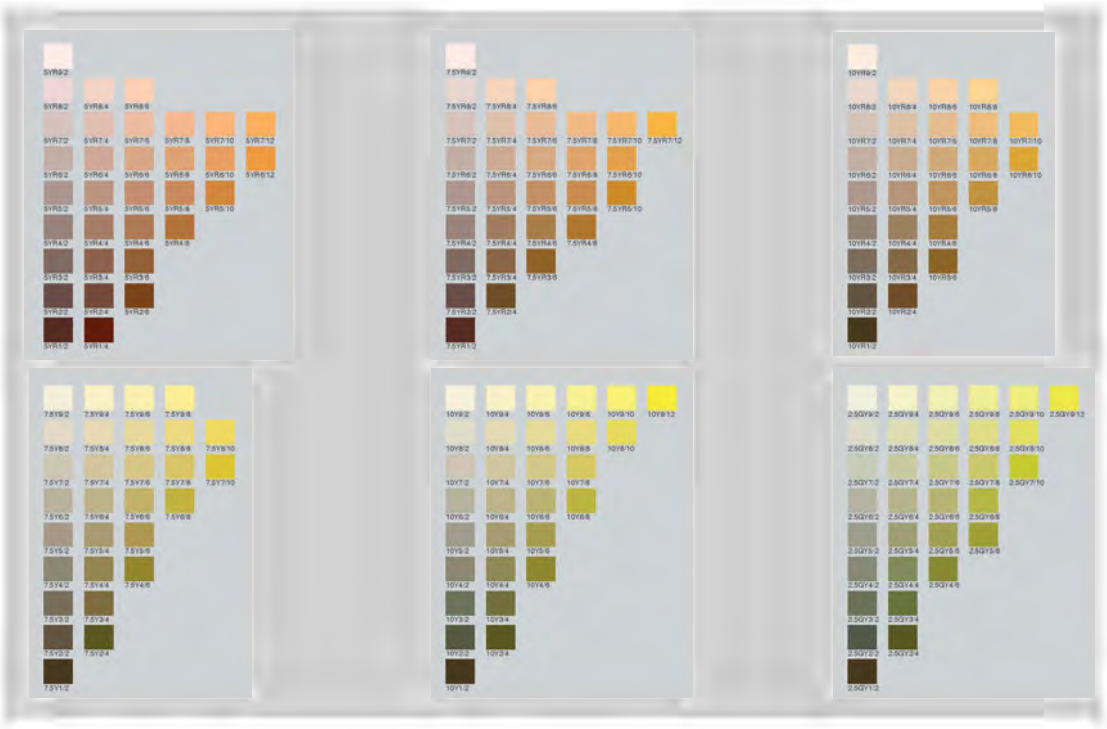
The samples are removed with an X-acto blade, and contain portions of the substrate as well as complete surviving paint layers. Samples are taken to a laboratory and examined in cross section using a stereo-binocular microscope generally at twenty to eighty power magnification.

Information derived from laboratory work includes:

- Numbers of layers of coatings, including primer and all finish coats.
- Original colors
- Color chronology of each cross-section[2]
- Type of coatings such as oil or water-base pains, glazes, stains
- Physical characteristics such as gloss and texture
- Color matching of appropriate finishes
- Chemical identification of some pigment components

2. Color chronologies begin with the first finish found in the sequence and end with the color presently visible.

Color matching is done under a fiber-optic light with daylight simulating filters. Colors are matched to the Munsell Book of Color.



Whereas the 1977 Preliminary HSR did not include the paint analysis methodology, the 1978 HSR outlined its as follows:

> Each color of each finish layer sampled was color-coded using the Munsell System of Color Notation. This system expresses the exact hue, chroma and value of each color as a number-letter code. The Munsell code numbers for each layer of color were recorded. Prior to the coding procedure, numerous

samples were examined to verify the color characteristics and to locate any color changes. Several samples of each color were then chosen for color coding. Samples were chosen from different locations and were representative of different exposure times, compositions, and types of pigment and medium used. Because of their composition, some paints have a tendency to lighten, others to darken, and all containing oil have a tendency to yellow. A 3200 degree Kelvin Lamp was used as illumination during the coding process to insure consistency in color evaluation.[3]

3. SAMPLING LOCATIONS

Since all of the plaster surfaces and most of the interior exposed interior metal surfaces were originally painted, for the 1977 Preliminary HSR and the 1978 HSR samples were taken from the following significant spaces and features, as well as representative sampling in recurring spaces:

- **1st Floor:** East and West Corridors and Lobbies: Walls, columns, pilasters
  North Lobby: All plaster surfaces
  All ceilings, including the cornice and brackets.

- **1st to 9th Floor**: Elevator Cages

- **2nd through 9th Floors:** Corridors and Stair halls
  Walls, ceilings, ceiling cornices and column capitals

- **5th Floor:** Corner Offices

- Railings, Balustrades, Trusses and Skylights

3. McGaughy, Marshall and McMillan, Arthur Cotton Moore/ Associates, Associated Space Design Inc., Stewart Daniel Hoban/ Associates. *The Old Post Office, Washington D.C. Historic Structures Report* , 12 April 1978. II:270.5

⚜ Radiators

⚜ Cortile: All of the wall surfaces, column and pilaster capitals

No sampling was done of any exterior painted feature or element such as:

4. NATIONAL ARCHIVES RESEARCH

Several conclusive records have been found at the National Archive in College Park, Maryland. These records include documentation, correspondence and construction reports pertaining to the paint progress at the time of the building's construction. However, the complete specification for interior and exterior paint tint colors, were not located.

The documents researched are part of record group 0121 Public Buildings Service. The specific items are:

⚜ Register of Letters Sent Concerning Construction of the Post Office, Washington D.C., Jan 1898- Aug. 1899. (Finding Aid Pl 110, Entry #11)

⚜ Letters Sent Concerning Construction of the Post Office, Washington D.C., Aug. 189- June. 1899. (Finding Aid Pl 110, Entry #12)

⚜ Register of Letters Received Concerning Construction of the Post Office, Washington D.C., October 1891- May 1899. (Finding Aid Pl 110, Entry #28)

⚜ Letters Received by the Superintendent of Construction Concerning Construction of the Post Office, Washington D.C., May 1891- Aug. 1899. (Finding Aid Pl 110, Entry #29)

Original Paint Palette From the Findings of the Preliminary HSR

All Walls
Pilasters
Ceilings
Columns
Elevator Halls
Capitals
Ceiling Crnices of the Corridors

Munsell code 2.5Y 8.5/2
LIGHT TAN

Munsell code 10GY 2/2
DARK GREEN

Stair Railings
Balcony Railings
Balusters
Elevator Cages

Munsell code 10YR 8/6
MEDIUM YELLOW

Portions of some of the Ceiling Cornices

B. 1977 PRELIMINARY HISTORIC STRUCTURE REPORT ANALYSIS

1. FINDINGS

As can be seen in the following paint layering charts, the initial painting scheme consisted of two main colors, light tan and dark green. All walls, pilasters, ceilings, columns, elevator halls, capitals and ceiling cornices of the corridors were painted a light tan color, Munsell code 2.5Y 8.5/2. Portions of some of the ceiling cornices appear to have been accented with a medium yellow, Munsell code 10YR 8/6. All of the stair and balcony railings, balusters, and elevator cages were painted dark green, Munsell code 10GY 2/2. Portions of the cages in the floor indicators were highlighted with gilding.

> "All work - - is now completed except some painting and gilding on elevator screens. " [4]

The radiators and exposed steam pipes were painted with metallic bronze paint.

> "Six men are now engaged in bronzing and finishing radiators" [5]

Although the cortile walls proper were not accessible during the investigation, evidence obtained from the corridor-cortile openings indicate that the cortile was also painted light tan in its entirety. Correspondence from the Superintendent of Construction to the Supervising Architect, dated January 3, 1898 indicates that the workroom skylight elements were also painted with the light tan: relative to the finishing tints for painting of skylight over working room:

> “Four samples submitted this day - - - showing 'a buff, composed of white lead and yellow ochre, with a dash of vermilion.”

4. Superintendent of Construction to Supervising Architect, June 16, 1899
5. Superintendent of Construction to Supervising Architect, April 29, 1899

When the building was painted for the second time (bonding of the paint layers indicates a brief lapse of time) a third and fourth color were added. The ceilings, ceiling cornices, cortile columns, column capitals, and the upper walls and pilasters of the first floor were painted light grey, Munsell code 10Y 7/1. The walls of the corridors floors two through nine were painted a medium green, between Munsell codes 25G 6/4 and 10GY 6/2. The lower portion of the walls and pilasters on the first floor below approximately 7 feet was painted a medium yellow brown, Munsell code 7.5YR 6/6.

The wooden molding presently on the first floor pilasters at the 7 foot height are not original and were not in place at the time of the second painting. The color change between the upper and lower walls surface was made very abruptly at a thin pencil line.

The elevators, stair railing, and radiators remain the same colors as originally painted. When painted for the third time, the color scheme was unchanged, except for slight variation in the color values. The third paint layer remains exposed on the ninth floor.

2. PAINT LAYERING CHARTS

Color chronologies begin with the first finish found in the sequence and end with the color presently visible. The following charts were created in 1977, reflecting their findings:

Second Paint Palette From the Findings of the Preliminary HSR

This second set of colors were used in addition to the 3 original ones

Ceilings
Ceiling Cornices,
Cortile Columns,
Column Capitals
Upper Walls 1st Floor
Pilasters 1st Floor

Munsell code 10Y 7/1
LIGHT GREY

Munsell code 7.5YR 6/6
YELLOW BROWN

Lower portion Walls 1st Floor
Lower portion Pilasters 1st Floor
(Approximately 7 feet)

Munsell code 10GY 6/2
MEDIUM GREEN

Munsell code 2.5G 6/4
MEDIUM GREEN

color in between

Corridor Walls 2nd through 9th

Oldest Paint Layer

Newest Paint Layer

FIRST FLOOR NORTH CORRIDOR						
		WOODEN PILASTER MOLDING	PILASTERS UPPER	PILASTERS LOWER	WALLS	WOOD WORK
						mahogany
			½ tan	½ tan	½ tan	
			½ grey	yellow brown	½ grey	
			tan	yellow brown	tan	
			cream	yellow brown	cream	varnish
			cream	cream	cream	
			cream	cream	cream	
		cream	cream	cream	cream	
		cream	cream	cream	cream	varnish
		cream	cream	cream	cream	
		cream	cream	cream	cream	
					cream	
		cream	cream	cream	cream	varnish
		½ grey	½ grey	½ grey	½ grey	
		grey	grey	grey	grey	
		½ green	½ green	½ green	½ green	varnish
		½ green	½ green	½ green	½ green	
		white	white	white	white	dk brown
		yellow	yellow	yellow	yellow	

Color Key

LIGHT TAN

MEDIUM YELLOW

DARK GREEN

LIGHT GREY

YELLOW BROWN

MEDIUM GREEN

The six colors in the "color key" would have been used to paint the building the second time according to the Pre HSR seriation analys, included in this section.

FIRST FLOOR WEST CORRIDOR

RADIATOR	STAIR RAILINGS	ELEVATOR CAGES	COLUMNS	COLUMN BASES	WOODEN PILASTER MOLDING	PILASTERS UPPER	PILASTERS LOWER	WALLS	WOOD WORK
	prime	prime		prime					oiled
bronze	dk green	dk green	½ tan	dk green		½ tan	½ tan	½ tan	oak
			yellow brown			½ grey	yellow brown	½ grey	
			yellow brown			tan	yellow brown	tan	varnish
silver	dk green	dk green	yellow brown	dk green		cream	yellow brown	cream	varnish
			cream			cream	cream	cream	
			cream			cream	cream	cream	
		varnish	cream	cream		cream	marbling	cream	varnish
			cream			cream			
			cream		cream	cream			
			cream		cream	cream	cream	cream	
			cream		cream	cream	cream	cream	
			cream		cream	cream	cream	cream	
silver	black	black	½ grey	½ grey	½ grey	½ grey	½ grey	½ grey	varnish
grey			grey	grey	grey	grey	grey	grey	
½ green	black	black	½ green	½ green	½ green	½ green	½ green	½ green	varnish
½ green			½ green	½ green	½ green	½ green	½ green	½ green	
white			white	white	white	white	white	white	
			yellow	yellow	yellow	yellow	yellow	yellow	

FIRST FLOOR EAST CORRIDOR

	RADIATORS	STAIR RAILINGS	ELEVATOR CAGES	COLUMNS	COLUMN BASES	WOODEN PILASTER MOLDING	PILASTERS UPPER	PILASTERS LOWER	WALLS	WOOD WORK
		prime	prime		prime					oiled
	bronze	dk green	dk green	tan	dk green		tan	tan	tan	oak
				yellow brown			lt grey	yellow brown	lt grey	
				yellow brown			tan	yellow brown	tan	varnish
	silver	dk green	dk green	yellow brown	dk green		cream	yellow brown	cream	varnish
				cream			cream	yellow brown	cream	
				cream			cream	cream	cream	
			varnish	cream	cream		cream	marble	cream	varnish
				cream			cream	cream	cream	
				cream		cream	cream	cream	cream	
				cream		cream	cream	cream	cream	
				cream		cream	cream	cream	cream	
				cream		cream	cream	cream	cream	
	silver	black	black	lt grey	lt grey	lt grey	lt grey	lt grey	lt grey	varnish
	grey			grey	grey	grey	grey	grey	grey	
	lt green	black	black	lt green	lt green	lt green	lt green	lt green	lt green	varnish
	lt green			lt green	lt green	lt green	lt green	lt green	lt green	
	white			white	white	white	white	white	white	
				yellow	yellow	yellow	yellow	yellow	yellow	

SECOND FLOOR

STAIR RAILING	ELEVATOR CAGES	COLUMN CAPITALS	CEILING CORNICE	CEILING	WALLS	WOOD WORK
prime	prime				yellow	oiled
green	green	tan	yellow	tan	tan	oak
		grey	grey	grey	green	
		tan	tan	tan	green	
green	green	grey	grey	grey	green	[illegible]
					green	
					green	
		cream	cream	cream	cream	varnish
					cream	
black	black	cream	cream	cream	cream	varnish
		grey	grey	grey	grey	
black	black	green	green	white	green	varnish
		green	green		green	brown
		white	white	white	white	

THIRD FLOOR

STAIR RAILING	ELEVATOR CAGES	COLUMN CAPITALS	CEILING CORNICE	CEILING	WALLS	WOOD WORK
prime	prime					oiled
green	green	tan	yellow	tan	tan	oak
		grey	grey	grey	green	
		[illegible]	tan	tan	green	
green	green	grey	grey	grey	green	[illegible]
					green	
		grey	grey	grey	green	varnish
		white	white	white	white	
		yellow	yellow	white	[illegible]	
black	black	grey	grey	grey	grey	varnish
		white	white	white	white	
		[illegible]	[illegible]		[illegible]	
black	black	green	green	white	green	varnish
		green	green		green	brown
		white	white	white	white	brown

FOURTH FLOOR

STAIR RAILING	ELEVATOR CAGES	COLUMN CAPITALS	CEILING CORNICE	CEILING	WALLS	WOOD WORK
Bronze	Bronze					Oiled
Dk Green	Dk Green	11" Ivory	11" Ivory	11" Ivory	11" Ivory	oak
		11" Grey	11" Grey	11" Grey	Green	
		Ivory	Ivory	Ivory	Green	
Dk Green	Dk Green	11" Grey	11" Grey	11" Grey	Green	Varnish
					Green	
					Green	
		Cream	Cream	Cream	Cream	Varnish
					Cream	
Black	Black	Cream	Cream	Cream	Cream	Varnish
		Grey	Grey	Grey	Grey	
		11" Green	11" Green	White	11" Green	Varnish
		11" Green	Green		11" Green	Brown
		White	White	White	White	

FIFTH FLOOR

STAIR RAILING	ELEVATOR CAGES	COLUMN CAPITALS	CEILING CORNICE	CEILING	WALLS	WOOD WORK
Bronze	Bronze					Oiled
Dk Green	Dk Green	11" Ivory	11" Ivory	Yellow	11" Ivory	oak
		Ivory			Green	
		Ivory			Green	Varnish
Dk Green	Dk Green				Green	
					Green	Varnish
Black	Black	Grey	White	White	11" Grey	Varnish
		Grey	11" Grey	White	Grey	Varnish
Black	Black	11" Green	11" Green	White	11" Green	Varnish
		11" Green	11" Green		11" Green	Brown
		White	White	White	White	

SIXTH FLOOR

STAIR RAILING	ELEVATOR CAGES	CORTILE CAPITALS	ELEVATOR HALL CAPITALS	CEILING CORNICE	CEILING	WALLS	WOOD WORK
bronze	bronze						oiled
dk green	dk green	lt tan	lt tan	lt tan-yellow	lt tan	lt tan	oak
		lt grey	lt grey	lt grey	lt grey	green	
		tan	tan	tan	tan	green	
dk green	dk green					green	varnish
black	black	grey	grey	grey	grey	grey	varnish
		lt green	lt green	lt green	white	lt green	varnish
		lt green	green	lt green	white	lt green	dk brown

SEVENTH FLOOR

STAIR RAILING	ELEVATOR CAGES	COLUMNS & CAPITALS	CEILING CORNICE	CEILING	WALLS	WOOD WORK
bronze	bronze					oiled
dk green	dk green	lt tan	lt tan-yellow	lt tan	lt tan	oak
		lt grey	lt grey	lt grey	green	
		tan	tan	tan	green	
dk green	dk green				green	varnish
black	black	lt grey	lt grey	lt grey	lt grey	varnish
		grey	grey	grey	grey	
black	black	lt green	lt green	white	lt green	varnish
		lt green	lt green	white	lt green	

EIGHTH FLOOR

STAIR RAILING	ELEVATOR CAGES	IRON BALUSTER	CORTILE COLUMNS	ELEVATOR HALL CAPITALS	ELEVATOR HALL COLUMNS	CEILING	WALLS	WOOD WORK
bronze dk green	bronze dk green	bronze dk green	H iron	H iron	H iron	H iron	H iron	oak
			H grey	H grey	green	H grey	green	
			lazz	iron	green	lazz	green	
dk green	dk green	dk green			green		green	varnish
black	black	black	H grey	H grey	H grey	H grey	H grey	varnish
			grey	grey	grey		grey	varnish
black	black	black	H green	H green	H green	white	H green	dk brown

NINTH FLOOR

	STAIR RAILING	ELEVATOR CAGE	IRON BALUSTERS	KORTILE COLUMNS & CAPITALS	CEILING	WALLS	WOOD WORK
	[illegible]	[illegible]	[illegible]				[illegible]
	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	oak
				[illegible]	[illegible]	[illegible]	
				[illegible]	[illegible]	[illegible]	
	[illegible]	[illegible]	[illegible]				[illegible]

Original Paint Palette From the Findings of the HSR

1st Floor E and W Corridors and Lobbies:
Lower portion Walls
Lower portion Pilasters
Lower portion Columns
(Approximately 7 feet)

YELLOW BROWN

TAN

1st Floor E and W Corridors and Lobbies:
Upper portion Walls
Upper portion Pilasters
Upper portion Columns
(Approximately 7 feet)

Corridor Walls 2nd to 9th
Cortile Walls
Roof Truss
Skylight Frame
Skylight Frame 1st Floor

1st Floor E and W Corridors and Lobbies:
Cast Iron Column Bases

Elevator Cages 1st to 9th
Stair Railings 1st to 9th
Balcony Railing 3rd Floor
Balusters 8th & 9th Floors
Skylight Railing 1st Floor

DARK GREEN

GREY

1st Floor E and W Corridors and Lobbies:
Ceiling
Cornice
Brackets

Plaster 1st Floor North Lobby

Ceiling 2nd to 9th
Ceiling Cornices 2nd to 9th
Column Capitals 2nd to 9th

Column Capitals Cortile
Pilaster Capitals Cortile
2nd Floor Pilaster Bases Cortile

C. 1978 HISTORIC STRUCTURE REPORT ANALYSIS

1. FINDINGS

First Floor East and West Corridors and Lobbies:

- The walls, columns, and pilasters below the height of approximately seven feet were painted Munsell 7.5YR 6/6-yellow brown. Above this point they were painted Munsell 5Y 8/2-tan. Wooden moldings were later applied to separate the two colors.

- The cast iron bases of the columns were originally painted Munsell l0GY 2/2-dark green, the same green as used on the stair railings and elevator cages.

- The entire ceiling, including the cornice and brackets, was painted Munsell 5Y 7/1 -grey.

- All of the radiators and exposed steam pipes were painted with metallic bronze paint.

First Floor North Lobby:

- All plaster of the north lobby was painted Munsell 5Y 7/1-grey.

Elevator Cages - 1st to 9th Floor

- The elevator cages, including pilasters, pilaster capitals, floor indicators and screens were painted l0GY 2/2-dark green and highlighted with gilding. On-site examination has revealed the word "ELEVATOR" (originally gilded) over each of the elevators.

- The center of each of the screen rosettes was also gilded. In addition, all of the raised portions of the elevator area pilaster capitals were gilded. The numerals and hands of the floor indicators are brass and were originally unpainted.

FIGURE 4: Detail Elevator 12th Street Lobby, 2012. Image courtesy OLBN Inc.

Corridors and Stair halls - 2nd through 9th Floors

- The walls of the corridors and stair halls for all of the upper floors were painted Munsell 5Y 8/2-tan, and the ceilings, ceiling cornices and column capitals were painted Munsell 5Y 7/1-grey.

5th Floor

- A brief examination was made of the paint in the corner offices of the fifth floor for the purposes of locating any decorative painting at the original paint layer. The walls were examined where decoration would normally be applied; however, an excessive number of paint layers hampered the examination and no evidence of decorative work was found. If plaster is to be removed from these offices, further tests should be undertaken. Other offices on the fifth floor were not examined because they were not considered of the degree of historic significance as were the corner offices.

Cortile

- All of the wall surfaces were painted Munsell 5Y 8/2-tan, and column and pilaster capitals, the second floor pilaster bases and the seventh floor cornice were painted Munsell 5Y 7/1-grey.

Railings, Balustrades, Trusses and Skylights

- The roof truss and skylight frame originally were painted Munsell 5Y 8/2- tan, as were the first floor skylight and trusses. All stair railings,the first floor skylight railings, the third floor balcony railing and the eighth and ninth floor balustrades were painted Munesll l0GY 2/2-dark green, the same color used for the elevator cages.

2. PAINT CONDITION IN 1978

Building elements and surfaces have been repainted many times during the eighty-year life of the structure. As a result, there are no known elements or surfaces with the original paint finish now exposed. The existing build-up of paint varies from three layers at the ninth floor corridor walls to sixteen layers at some areas of the first floor corridor walls.

Although originally not finished with paint, most wood elements arid surfaces in the office areas of each floor are presently also painted. Even though the building has been repainted many times, flat surfaces where the wall is sound are in relatively good condition. However, paint deterioration can be found in all areas of the building. Even if there were not a desire to return to original colors, the entire building is badly in need of repainting.

3. RECOMMENDATIONS ISSUED IN 1978

The historic and architectural significance of a space or element is of prime importance in determining if original paint colors should or should not be matched. Areas of the Old Post Office which retain their original architectural character and are of primary importance in preserving. the building's historic integrity should be treated as authentically as possible.

One of the least expensive and most simple ways to begin to recapture lost decorative quality is to replicate original color schemes. Alternative A (Matching Original Colors) is therefore recommended for the following general areas (see detailed recommendations for Restoration Zones in Part I):

- First floor entrance lobbies, elevator lobbies and corridors.
- Cortile, including all walls, trusses and skylight framing.

- Stairs around east and west elevator banks.
- Corridors visible from the Cortile on all floors.
- First floor pavilions.
- Fifth floor corner offices.
- Elevator cages and other detail elements in above noted areas.

For all other areas of the building (Adaptive Zones), either Alternative A or Alternative B could be used. However, if original colors are conducive to creating a proper environment for the planned function of these spaces, Alternative A should be chosen. If a change is considered more appropriate, new colors should be chosen which will be compatible to original colors.

4. DESCRIPTION OF THE 1978 RECOMMENDED TREATMENTS

Alternative A

Matching Original Colors. Great care must be exercised by paint manufacturers to match the Munsell System colors precisely. Paint must be mixed in accordance with Munsell recommendations and samples submitted for approved. Swatches should be prepared for each color on the particular material to which it is to be applied. When final painting is in process the color should be checked at various locations to assure color consistency. All gilding should be accomplished by painters who are particularly experienced at this art.

Alternative B

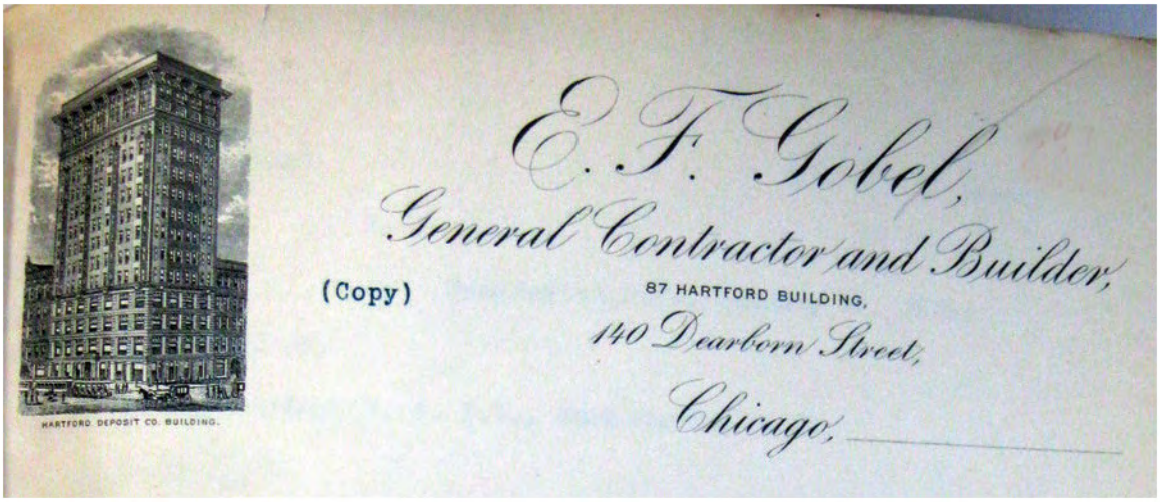
Selecting New Colors. Use a contemporary color scheme.

D. NATIONAL ARCHIVES RESEARCH

1. BACKGROUND

The National Archives in College Park, Maryland house a large amount of records, that document the construction of the Old Post Office Building, from the site clearing in 1893 to the building furnishing in 1899. These construction records include inspection reports, correspondence, change orders, invoices and sketches among others. However, the records are not complete. The written specifications for the building were not located, only some excerpts which are referred to in some of the correspondence were found, and have proven useful for our endeavor.

The research done at the National Archives has yielded information pertaining to the original paint specification for exterior windows, frames and sashes, as well as a limited amount of information in regards to the interior and exterior color palette selected for the building at the time of its design as well as the final choices.



2. FINDINGS

A portion of the painting contract for the building, exterior elements and interior of basement, first floor and mezzanine, was awarded to Mr. E.F. Gobel of Chicago, who in turn hired subcontractors to do the work. The balance of the interior paint contract was awarder to D.S. Hess & Co. of New York City, who also used subcontractors for his portion of the contract.

The original specifications for the job issued by the office of the Supervising Architect did not include the color scheme to be used for painting the different elements of the building. Instead, instruction were given as the need arose. No exact color recipes were issued, just general direction of colors to be used. The contractor was expected to mix the colors given, and present samples for approval by the office of the Supervising Architect.

Exterior Window Paint

⚜ The subcontractor for the job was Mr. A.H. McGahn, of Washington D.C. Exterior painting commenced between December of 1897 and January of 1898.

⚜ The original paint specification, under the head of "Painting and Polishing" stated:

> " ... all exposed exterior pine finish...to be finished in three (3) coats of pure white lead and linseed oil paint, in addition to the priming coat."[6]

Additionally:

> "The finish tints of all painted work to be selected by the Supervising Architect."[7]

6. Letter from the Acting Supervising Architect to the Superintendent of Construction, July 13, 1897. National Archives, Record Group 121
7. Letter from the Acting Supervising Architect to the Superintendent of Construction, July 13, 1897. National Archives, Record Group 121

⚜ The tint was to be mixed in only with the paint of the third coat, and color samples were to be submitted to the office of the Supervising Architect for approval.

⚜ The colors initially selected for the job are documented in a letter from the Acting Supervising Architect to the Superintendent of Construction dated June 22nd, 1897 that states:

> " All window frames will be finished in a gray tint similar to the color of the granite work in the building, but somewhat lighter in shade, and the sashes will be finished in a dark Indian Red."[8]

⚜ Further correspondence from the contractor explains that Indian Red is not a tint but a solid pigment "of the most expensive kind,"[9] and therefore to paint the 1,200 windows in the building, since Indian Red was 9 cents extra per pound and it would have required 1 pound per window, will increase the price of the job by $110.00.[10]

> "I am willing to furnish the painting in any tint that you may direct, providing the tint is produced by mixing pigment with white lead."[11]

⚜ The change order to paint the windows dark Indian Red was rejected by the office of the Supervising Architect was rejected, and on September 24, 1897 new directions were issued for that task:

> "... the outside of the window sash must be finished in gray tint to match the window frames."[12]

⚜ The final resolution pertaining to the color of the window sashes after samples were submitted to the Supervising Architect was:

> "Two of the samples submitted are approved...The light shade is for the frames and the dark shade for the sash."[13]

8. Letter from the Acting Supervising Architect to the Superintendent of Construction, June 22, 1897. National Archives, Record Group 121
9. Letter from E.F. Gobel to the Superintendent of Construction, July 14, 1897. National Archives, Record Group 121
10. Letter from E.F. Gobel to the Superintendent of Construction, July 1, 1897. National Archives, Record Group 121
11. Letter from E.F. Gobel to the Superintendent of Construction, July 14, 1897. National Archives, Record Group 121
12. Letter from the Acting Supervising Architect to the Superintendent of Construction, September 24, 1897. National Archives, Record Group 121
13. Letter from the Acting Supervising Architect to the Superintendent of Construction, December 17, 1897. National Archives, Record Group 121

Interior Paint

⚜ Mr. Thomas A. Brown submitted his bid of $2,560.00 May 27, 1896 to paint the steel and iron work from the basement to the 6th floor. He was D.S. Hess & Co. subcontractor.

⚜ The specification issued by the office of the Supervising Architect for painting the iron and steel work stated:

> "Iron work to receive two coats pure lead and linseed oil paint, with the necessary colors, finishing generally in two colors, to be selected by the Supervising Architect."[14]

⚜ Skylight over the working room:

> "What is desired is a buff, composed of white lead and yellow ochre, with a dash of vermilion."[15]

⚜ Skylight railing: Light Bronze Green[16]

⚜ Wood strips over working room: Dark Drab tint[17]

⚜ Basement woodwork: Cream White[18]

14. Letter from D.S.Hess to the Superintendent of Construction, September 1, 1898. National Archives, Record Group 121
15. Letter from the Supervising Architect to the Superintendent of Construction, December 28, 1897. National Archives, Record Group 121
16. Letter from the Superintendent of Construction to E.F. Gobel, March 25, 1898. National Archives, Record Group 121
17. Letter from the Superintendent of Construction to E.F. Gobel, March 25, 1898. National Archives, Record Group 121
18. Letter from the Superintendent of Construction to E.F. Gobel, March 25, 1898. National Archives, Record Group 121

Original Paint Palette 1977 Preliminary HSR

2.5Y 8.5/2 | 10YR 8/6 | 10GY 2/2

Second Paint Palette 1977 Preliminary HSR

7.5YR 6/6 | 10Y 7/1 | 10GY 6/2 | 2.5G 6/4

Original Paint Palette 1978 HSR

7.5YR 6/6 | 5Y 8/2 | 10GY 2/2 | 5Y 7/1

E. CONCLUSION & RECOMMENDATIONS

1. CONCLUSION

The results obtained from the previous Historic Structure Reports do not align conclusively, despite the assigned colors being close. The causes for the discrepancies can be attributed to a number of reasons:

⚜ The samples included in both studies were not taken from the exact same locations.

⚜ Exact proportioned measurements were not recorded for all recipes when the historic recipes called for unmanageable proportions.[19]

⚜ Not all colors matched the available Munsell colors exactly, therefore leaving the researcher open to subjective application of terminology, such as "slightly lighter or darker than" and "between .. ,[20]

⚜ The human eye may tend to record variations of color within a sample differently from the spectrophotometer. This problem usually occurred in weathered samples, where the eye tended to exclude dirt; the spectrophotometer will include dirt as color.[21]

⚜ More time may be required for darkness and weathered exposures to evaluate adequately the effects of said exposures to historic paints.[22]

19. Peggy A. Albee in "A. Study of Historic Paint Colors and the Effects of Environmental Exposures on Their Colors and Their Pigments" APT XVI N' . 3 & 4 1984. p 25
20. Albee p.25
21. Albee p.25
22. Albee p.25

⚜ Historic colors found when conducting analysis may have gone through slight or radical changes during their years when exposed to sunlight or weathering, or subsequent years when they lay in darkness under new coats of paint.[23]

A new seriation test at this time, funding pending, would be beneficial for clarification purposes. Additionally, paint study has radically improved over the last few decades and that those first studies may have fallen short.

The 1978 HSR conducted some sampling of the 5th floor suites in search of decorative paint but none was found. However, since no exposures were done, the possible existence of decorative paint should not be altogether abandoned. Moreover, as pointed out by GSA Conservator Mr. McDowell:

> "At other locations - not nearly as important as the nations capital - I have found significant decorative paint in other USPO's - see photos of safe from the OPO in Frankfort KY - which was originally built under Mifflin Bell in the mid 1880's but renovated by James Knox Taylor in 1911. This smaller less important building also had both faux bois and faux stone decoration."

It would also be informative to further investigate the massive correspondence and inspection records pertaining to the building's construction held at the National Archives in College Park, Maryland.

23. Albee p.25

2. RECOMMENDATIONS FROM THE SECRETARY OF INTERIOR'S STANDARDS

⚜ It is most important to understand the range of approaches and treatments and to make choices with as much knowledge of the original and subsequent historic paints as possible, using the Secretary of the Interior's Standards for the Treatment of Historic Properties as a framework.

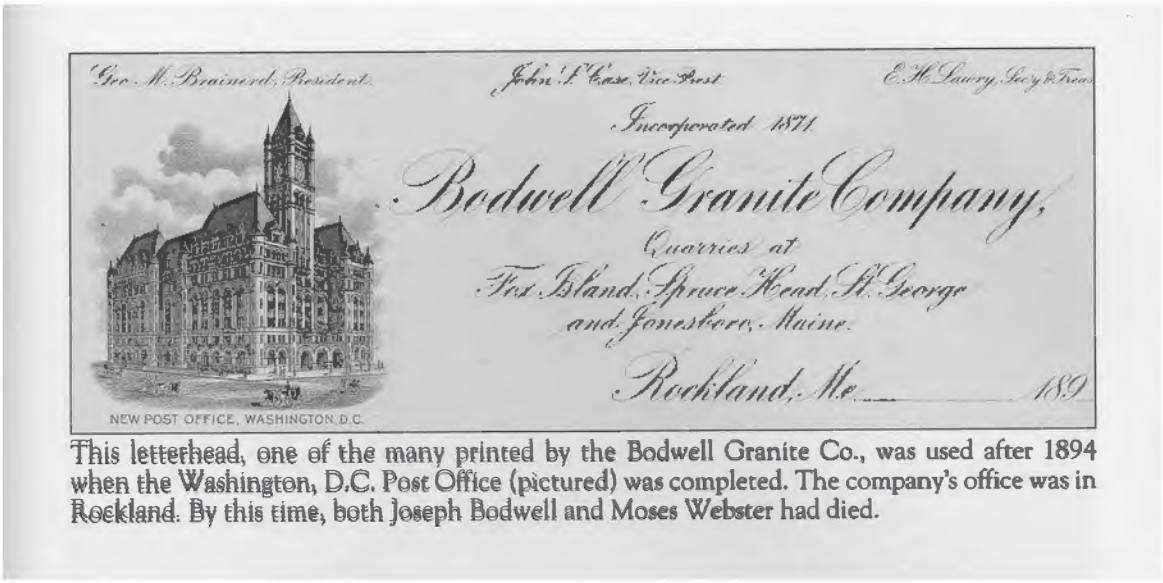
⚜ A paint's patina of age expresses decades or centuries of endurance in the face of changing climate and conditions. Documenting the sequence of interior paint layers and protecting this information for future investigation should be an integral part of any historic preservation project.

⚜ Except for the rare, scholarly restorations of historic interiors, most repainting jobs done today will employ modern paint formulations. Modern paints can recreate the appearance of historic colors, gloss and texture in varying degrees, but eliminate earlier toxic components such as white lead and volatile organic compounds.

⚜ New paint is wasted when applied on old paint which is loose, that is, extensively damaged and deteriorated. Sometimes paint on an architectural feature needs to be removed if it obscures delicate detailing. For the most part, however, if the surface is intact--and the presence of lead paint has been shown to present no health dangers to building occupants--the existing paint can be over painted.

⚜ Well-adhered, intact paint layers (in at least one area of each room) should be covered with a sturdy protective tape, then painted over with the new paint and left in place to inform future research. The next owner may be interested in the building's past history, and methods of gleaning information from old paints grow more sophisticated all the time.

CAUTION: Before Painting Know Paint Hazards and Take Action
Before undertaking any project involving paint removal, applicable State and Federal laws on lead paint abatement and disposal must be taken into account and carefully followed. State and Federal requirements may affect options available to owners on both paint removal and repainting. These laws, as well as any requirements prohibiting volatile organic compounds (VOCs), should be requested from the State Historic Preservation Officer in each State.



This letterhead, one of the many printed by the Bodwell Granite Co., was used after 1894 when the Washington, D.C. Post Office (pictured) was completed. The company's office was in Rockland. By this time, both Joseph Bodwell and Moses Webster had died.

FIGURE 1: Bodwell Granite Company General Letterhead. Image Courtesy of the Vinalhaven [ME] Historical Society

Chapter VIII

GRANITE & MORTAR

A. GRANITE

1. Background
2. History of Vinalhaven Gran-
3. Granite work at the Old Post
4. Granite Elements
5. Recent Work

B. MORTAR

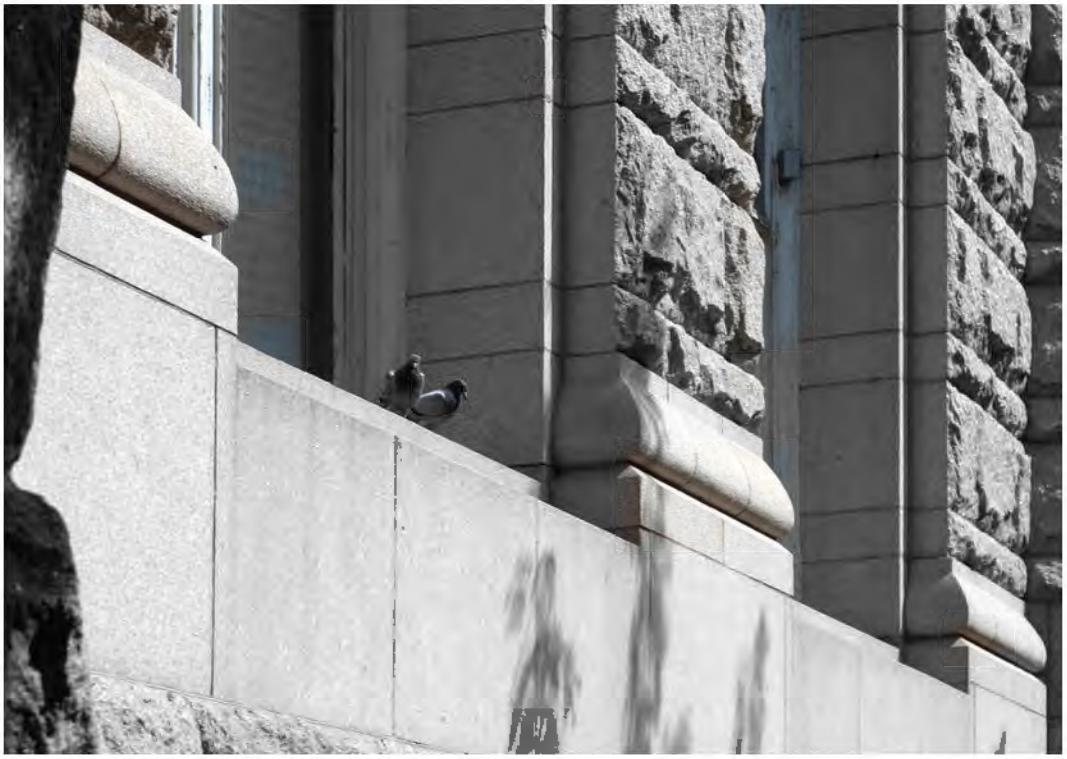


FIGURE 2: The Old Post Office East Elevation Deetail, October 2012. Image Courtesy OLBN Inc.

A. GRANITE

1. BACKGROUND

Granite is an extremely stable rock and an excellent choice for exterior applications. All exterior walls (preservation zone 1) of the Old Post Office building are clad with granite. The stones were set with cement mortar, and most the joints between the stones were filled with puzzolan mortar.

The granite used for exterior cladding of the entire Post Office Building, known as Vinalhaven granite, was supplied by the Bodwell Granite Co. in Maine. This granite is used for all exterior wall surfaces, regardless of finish or detail. An inspector was on site to supervise the quality of the stone being shipped to Washington, producing semi-monthly reports for the entire duration of the job.

2. HISTORY OF VINALHAVEN GRANITE

Vinalhaven and the adjacent islands have been known collectively as the Fox Islands, and their granite as "Fox Island Granite." They are located fifteen miles east of Rockland in Penobscot Bay. The granite industry of these islands was distributed over an area about 5 miles from east to west by 4 miles from north to south. High quality granite was discovered in 1826, and Vinalhaven became one of Maine's largest quarrying centers for the next century. But Vinahaven's granite industry really began with the arrival of Moses Webster and Joseph R. Bodwell, the founders of the Bodwell

FIGURE 3: Bodwell Granite Company General Store, 1859 - 1919. Image Courtesy of the Vinalhaven [ME] Historical Society

Granite Company, in the early 1850's. The end of the Civil War in 1865 ushered in an era of massive federal, state and private building projects. Granite from Maine was readily available because of the relative ease of shipping by water, and Vinalhaven's granite was prized for its quality. Additionaly it was believed at the time that Vinalhaven had "material enough in the beautiful granite which abounds to employ men for a century to come."[1]

One of the Bodwell Granite Company operations, from where the Old Post Office granite was quarried, was based in the Sands Quarry, located in the town of Vinal-

FIGURE 4: Elevated railway Sands Quarry, Vinalhaven, 1905. Image Courtesy of Robert N. Dennis collection of stereoscopic views.

1. Harry Gratwick, *Heavy Freight: When Vinalhaven Stone Traveled The Country.* Vinalhaven [ME] Historical Society 2007. www.islandinstitute.org/files/heavyfreight.pdf/20/Share. Page visited on 12/18/12.

haven, at the northeast side of the head of Sand Cove. At the turn of the century, the quarry measured about 500 feet northeast to southwest and about the same northwest to southeast and had a depth from 20 to 75 feet, averaging about 40 feet. Although gray and bluish-gray stone were the principal varieties quarried in the Fox Islands, the granite excavated by the Bodwell Granite Company was pinkish-buff in color, with a coarse texture. [2]

In the latter part of the 19th century, drilling equipment began to improve with the development of steam-driven drills. Explosives were also used for smaller jobs, although it took an expert not to create the tiny fractures that often didn't appear until a piece had been shaped and polished.

Transport of the granite, until railroad cars became available, was by teams of oxen and horses 500 feet to the wharf, "which admits schooners and barges of 1,500 gross

FIGURE 5: Galamander carrying granite. Image Courtesy of the Vinalhaven [ME] Historical Society

2. Roger L. Grindle, *Bodwell Blue: The Story of Vinalhaven's Granite Industry.*

tons capacity." Often in a special wagon equipped with a derrick or crane, called a "galamander." A rope tackle was attached to the derrick, which lifted large pieces of stone and suspended them between the 12-foot diameter rear wheels. Four teams of horses drew the largest galamander.[3]

Granite from the Sands Quarry was used for docks, bridges, piers, buildings, and monuments. Examples are: State, War, and Navy Department Building and the Washington Monument in Washington D.C., the East River Bridge in New York, the Cincinnati Post Office, Cleveland Post Office, Kansas City Post Office, the Masonic temple in Philadelphia, the savings bank in Wilmington, Delaware; the Board of Trade building in Chicago, the Post Office and Customhouse in Brooklyn, New York; the General Wool monument in Troy, New York; the Manhattan Bank in New York, among others.

3. GRANITE WORK AT THE OLD POST OFFICE

The contract for all cut stone and brickwork was awarded in March 3rd of 1893 to John Peirce of New York. The original amount stipulated for the work was $ 837,000.00, later amended to $ 1,123,848.95. The final cost for the job was $ 1,121,609.42 as per the final statement of the account issued June 2nd, 1897 by the Chief Executive Officer of the Treasury Department.

A set of drawings titled " Stone Work Details," was created by the office of the Supervising Architect for the purpose of building the exterior walls of the building, Each piece of granite to be used on the building's elevations, from the simplest slab to the most elaborated element, was depicted and accounted for on the construction drawing set.

3. Harry Gratwick, *Heavy Freight: When Vinalhaven Stone Traveled The Country.* Vinalhaven [ME] Historical Society 2007. www.islandinstitute.org/files/heavyfreight.pdf/20/Share. Page visited on 12/18/12.

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FIGURE 17:Partial View of the 12th Street Elevation of the Old Post Office Looking South, 2012. Photos Courtesy OLBN Inc.

5. RECENT WORK

The Old Post Office Building exterior granite cladding was cleaned in 1975 for the Bicentennial, at which time cracks and holes were found, but determined not to be causing damage. The 1978 HSR recommendation suggested ignoring cracks and holes in the façades since they were not thought to be affecting the structural integrity of the building.

A 2006 roof, facade and exterior restoration report by Swanke Hayden Connell Architects stated:

> The granite façade suffered from cracking, spalling, failed mortar and sealant joints. The granite was also heavily soiled and stained. A careful study of crack patterns revealed a repetitive pattern at arched window openings. Further investigation determined that the cracking was caused by deferential movement between the granite face and the brick masonry backup during building settlement and did not represent any immediate structural concern. However, the cracks allowed an unwanted source of water infiltration and were repaired using a compatible patching mortar. A specific crack condition located at a door lintel at a public entry posed a potential life-safety hazard. A structural repair using stainless steel pins and epoxy was used....The building was also cleaned.[5]

Currently, the exterior granite cladding of the Old Post Office is in good condition, without structural problems but with some stone deterioration and a few cracks and holes in stone units, as well as a few deteriorated joints that allow water to enter the masonry.

The stone masonry is generally soiled, in some locations due to atmospheric pollutants, and in other rust stains, organic growth, pigeon guano and over-paint were observed.

5. Swanke Hayden Connell Architects, 2006 roof, facade and exterior restoration report.

In 1824, Joseph Aspdin, a British bricklayer, was granted a patent for making a cement he called Portland cement after stone quarried on the Isle of Portland in Dorset, England. However, this original Portland cement, was actually an artificial hydraulic lime similar to a material called Roman cement, a crude formulation of lime and volcanic ash used as early as 27 BCE.

The patent reads as follows:

TO ALL TO WHOM THESE PRESENTS SHALL COME, *I, Joseph Aspdin, of Leeds, in the County of York, Bricklayer, send greeting. WHEREAS His present most Excellent Majesty King George the Fourth, by His Letters Patent under the Great Seal of Great Britain, bearing date at Westminster, the Twenty-first day of October, in the fifth year of His reign, did, for Himself, His heirs and successors, give and grant unto me, the said Joseph Aspdin, His special licence, that I, the said Joseph Aspdin, my exors, admors, and assigns, should at any time agree with, and no others, from time to time at all time during the term of years therein expressed, should and lawfully might make, use, exercise, and vend, within England, Wales and the Town of Berwick-upon-Tweed, my invention of* "AN IMPROVEMENT IN THE MODE OF PRODUCING AN ARTIFICIAL STONE;" *, and in what manner the same is to be performed, and to cause the same to be enrolled in his Majesty's High Court of Chancery within two calendar months next and immediately after the date of the said part recited Letters...*

My method of making a cement or artificial stone for stuccoing buildings, waterworks, cisterns, or any other purpose to which it may be applicable (and which I call Portland cement) is as follows:- I take a specific quantity of limestone, such as that generally used for making or repairing roads, and I take it from the roads after it is reduced to a puddle or powder; but if I cannot procure a sufficient quantity of the above from the roads, I obtain the limestone itself, and I cause the puddle or powder, or the limestone, as the case may be, to be calcined. I then take a specific quantity of argillaceous earth or clay, and mix them with water to a state approaching impalpability, either by manual labour or machinery. After this proceeding I put the above mixture into a slip pan for evaporation, either by heat of the sun or by submitting it to the action of fire or steam conveyed in flues or pipe under or near the pan till the water is entirely evaporated. Then I brake the said mixture into suitable lumps and calcine them in a furnace similar to a lime kiln till the carbonic acid is entirely expelled. The mixture so calcined is to be ground, beat, or rolled to a fine powder, and is then in a fit state for making cement or artificial stone. This powder is to be mixed with a sufficient quantity of water to bring it into the consistency of mortar, and thus applied to the purposes wanted.

In witness whereof, I, the said Joseph Aspdin, have hereunto set my hand seal, this Fifteenth day of December, in the year of our Lord One thousand eight hundred and twenty-four.

Signed: Joseph Aspdin

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Chapter IX

TREATMENT GUIDELINES & HISTORIC PRESERVATION ZONES

A. INTRODUCTION

I. GENERAL

The Secretary of the Interior has outlined four approaches to the treatment of historic properties. These are distinct, but interrelated, approaches—preservation, rehabilitation, restoration, and reconstruction. Choosing an appropriate treatment or treatments for a historic building is critical.

- *Preservation* is defined as the act or process of applying measures necessary to sustain the existing form, integrity, and materials of an historic property. Work, including preliminary measures to protect and stabilize the property, generally focuses upon the ongoing maintenance and repair of historic materials and features rather than extensive replacement and new construction. New exterior additions are not within the scope of this treatment; however, the limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a preservation project.

- *Rehabilitation* is defined as the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values.

- *Restoration* is defined as the act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period. The limited

and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a restoration project

⚜ *Reconstruction* is defined as the act or process of depicting, by means of new construction, the form, features, and detailing of a non-surviving site, landscape, building, structure, or object for the purpose of replicating its appearance at a specific period of time and in its historic location.

The Old Post Office ("OPO"), listed individually in the National Register of Historic Places, retains many character-defining original materials and features throughout the building. Primary and secondary spaces were finished with high quality materials and details indicative of the period of construction in the 1890s that were both decorative and functional. These include:

Stone: Exterior cladding and ornamental work, door and window sills and surrounds; interior columns, ornamental capitals, wainscoting, baseboards, fireplace mantels and flooring;

Plaster work: decorative cornices, ceilings, capitals and other elements;

Wood: Doors and windows with molded frames and trim; interior cornices, picture and chair rails, baseboards, wainscoting, corner guards, screens, paneling and flooring;

Metal: Staircases, elevator cages, screens and grilles.

FIGURE 4: Column Capital. Detail. Image OLBN Inc, 2012

2. PRESERVATION ZONES

The purpose of establishing preservation zones in GSA owned historic buildings is to establish priorities for preservation, while noting areas with lesser or no extant historic fabric where flexibility in accommodating new requirements and needs can be achieved through rehabilitation of the building.

The GSA "preservation zones" are an agency creation and were developed for internal agency purposes as guidance diagrams for GSA employees and design and construction contractors doing maintenance, design or construction projects at GSA owned historic buildings. The intent of the GSA preservation zones is to protect the significant historic features of historic buildings owned by GSA. Typically, the preservation zones are used as guidance in developing rehabilitation and/or restoration projects as GSA owned buildings often require periodic new tenant improvements. The preservation zones were developed by GSA National Capital Region staff based on the amount of original or historic fabric that is to be retained, as well as the character-defining spatial features or other characteristics that are deemed worthy of retention. In the OPO, as in many historic buildings, original and character-defining features are located in all three zones.

The following defines the preservation zones as derived from GSA's Preservation Note 38: Building Zones :

- *Restoration (Zone 1):* areas of high architectural and/or historical significance should be preserved and some selectively restored to their appearance reflecting the original design intent as built.

The Zone 1 or "restoration" zone is used for those highly significant public spaces such as lobbies or courtrooms. For the OPO, Zone 1 areas occupy a relatively small portion of the building that, with few exceptions, are used by all occupants and most visitors. Should future intervention be required in restoration zones, the intrusive

FIGURE 7: 4th Floor West Corridor. Detail. Image OLBN Inc, 2012

quality of projects, such as installation of mechanical and electrical systems and barrier-free access ramps, should result in little or no visible impact. New work should be designed to be compatible with, but differentiated from the historic features and finishes. Where repair or restoration of existing character-defining features is required, that work should conform to current technical standards as identified in this HSR Chapters 6 -8 (Materials Conservation, Mortar Analysis and Paint Analysis).

- *Rehabilitation (Zone 2):* areas of moderate architectural and/or historical significance containing significant architectural details which should be preserved or restored as part of any repair or alteration project. Defined by the Secretary's Standards, Rehabilitation is "the process of returning a property to a state of utility, through repair or alteration. Rehabilitation makes possible an efficient contemporary use while preserving those portions and features of the property which are significant to its historical, architectural, and cultural values."

Zone 2 areas occupy small portions of the building, and are used by all occupants and some visitors. Retention and preservation of significant details in those areas in conjunction with compatible alterations can preserve the overall continuity of the building. Use of contemporary design elements compatible with recommendations contained in Secretary's Standards, as well as restoration and preservation of significant details will reveal the evolution of the building over time.

Because extensive future intervention will most likely be required in Zone 2 areas, the potentially intrusive nature of projects, such as installation of electrical and mechanical systems, should be carefully controlled. New work should be designed to be compatible with, but differentiated from the historic features and finishes. Where repair or preservation of existing character-defining features is required, that work should conform to current technical standards as identified in this HSR Chapters 6 -8 (Materials Conservation, Mortar Analysis and Paint Analysis.

⚜ *Renovation (Zone 3):* areas of minimal architectural or historical significance and containing little to no significant architectural details which should be preserved or restored as part of any overall repair or alteration project. Renovation is not a term that is recognized in the Secretary's Standards but GSA uses it in areas that will afford greater flexibility when altering a building for modernization or new use. "Repairs involve the replacement of deteriorated materials which it is impractical to save such as broken window glass, severely rotted wood, etc. Repair activities also include the rehabilitation, strengthening or reclamation of items worn to the point that they can no longer perform their intended function. In historic buildings, stock used for repairs should be as close as possible to the original in composition of materials, in methods of fabrication and in manner of erection." Repairs and/or alterations in Zone 3 areas should not adversely affect restoration and/or rehabilitation zones.

Zone 3 areas typically have limited extant historic fabric. Where character-defining features in Zone 3 exist, they should be preserved or appropriately rehabilitated within their space. Use of contemporary design elements compatible with recommendations contained in the Secretary's Standards is recommended to preserve the overall continuity of these areas of the building. Although substantial redesign of these areas is acceptable, alterations should temper the intrusive quality of projects. For example, the installation of mechanical and electrical systems should be designed to be as minimally visible as possible. Where repair or preservation of existing features is required, that work should conform to current technical standards as identified in this HSR Chapters 6 -8 (Materials Conservation, Mortar Analysis and Paint Analysis.

In summary, work within restoration and rehabilitation zones require location-specific solutions to maintain the historic integrity of the interior, the exterior and, when applicable, the historic district of which the building is a part. New building systems should be carefully designed and routed through the building using the rehabilitation or renovation zones rather than restoration zones to the greatest extent possible.

Priority should be given to maintaining historic materials in place and to designing necessary alterations to be reversible if possible, so that original materials are retained and can be restored if subsequent alterations to the space are made.

FIGURE 8: 7th Floor Typical Office. Detail. Image OLBN Inc, 2012

3. CHARACTER-DEFINING FEATURES & NON-CONTRIBUTING ELEMENTS

The Secretary's Standards advocate two important goals: 1) the preservation of historic materials and, 2) the preservation of a building's distinguishing character. Every old building is unique, with its own identity and its own distinctive character. Character refers to all those visual aspects and physical features that comprise the appearance of every historic building. Character-Defining Features include the overall shape of the building, its materials, craftsmanship, decorative details, interior spaces and features, as well as the various aspects of its site and environment .

Character-defining features are those elements that are original features of the building, installed within the established period of historic significance, some of which may have had compatible in-kind repairs after the period of significance.

The character of the Old Post Office building is defined by the form and detailing of exterior materials, such as granite; exterior features, such as roofs, porches, dormers and windows; interior materials, such as plaster, marble and limestone; and interior features, such as moldings and stairways, the cortile, room configuration and spatial relationships, as well as its structural system; and the building's site and setting.

FIGURE 3: 11th Street Entrance Detail. Image OLBN Inc, 2012

There are also spaces and materials of the Old Post Office that do not contribute to

either its historic or architectural character. These non-contributing elements are not considered significant enough to retain in future renovations of the building.

A non-contributing element is a material or space that has been altered after its original construction to the point in which it no longer expresses its original architectural intent, either in aesthetic style or in its materials and methods of construction or a new material or space that was installed after the building's period of significance ended.

There are character-defining features and non-contributing elements in the each of the preservation zones. Character-defining features should be retained regardless of the zone while non-contributing elements may be removed, provided that original fabric is not damaged in the process.

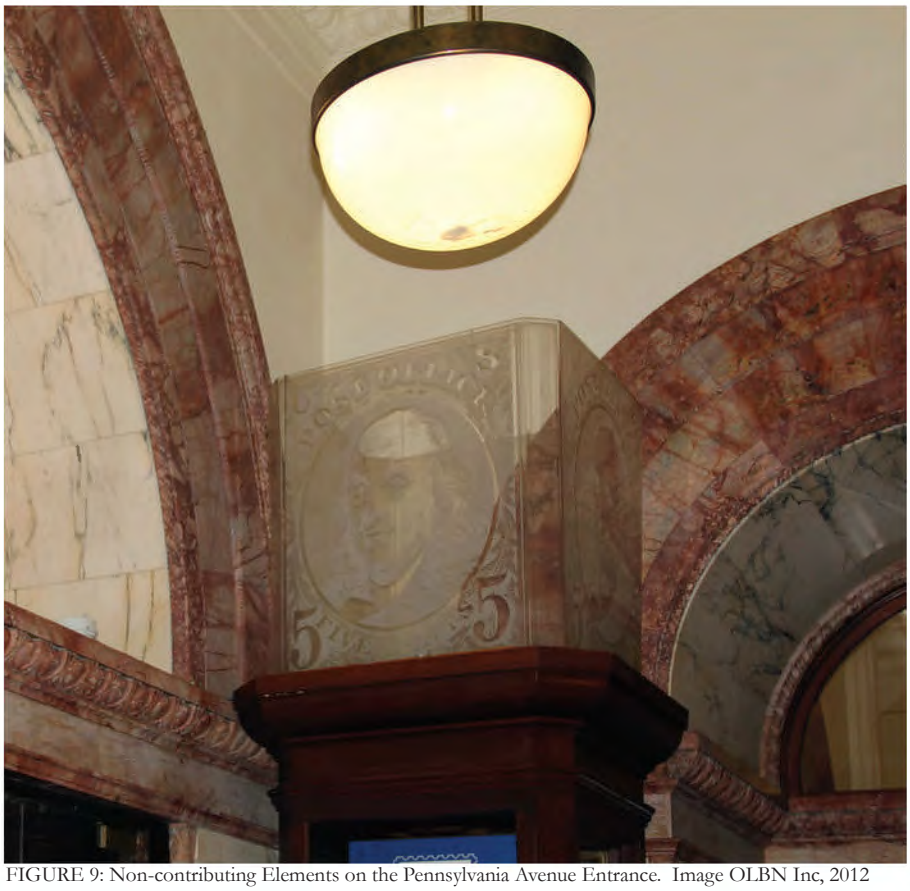

FIGURE 9: Non-contributing Elements on the Pennsylvania Avenue Entrance. Image OLBN Inc, 2012

B. TREATMENT RECOMMENDATIONS BASED ON ZONES

I. GENERAL

Any proposed project at the Old Post Office should be designed and implemented to be in compliance with the appropriate Secretary's Standards for whatever selected treatment (preservation, rehabilitation, restoration, reconstruction) or a combination depending on the nature and type of historic fabric, the building program and the design intent. Loss of character is often caused by the cumulative effect of a series of actions that would seem to be minor when considered individually. Thus, the following recommendations must be considered in the specific area and larger context, for the total impact on a historic fabric of the building.

The Old Post Office has been divided into the three GSA preservation zones which designate the range and quantity of original architectural materials and features that are important in defining the building's historic character. Preservation, Restoration, Rehabilitation and Reconstruction treatments can be recommended within one zone but all should be in compliance with the Secretary's Standards.
A successful project is one that, first, assures the preservation of the building's "character-defining" features and, second, makes possible an efficient contemporary use.

This chapter outlines the types of treatments that are in compliance with the Secretary's Standards within each preservation zone. These recommendations are based on The National Park Service's four approaches to the treatment of historic properties and Secretary's Standards. Specific recognized methods for conservation are included on chapter VI.

2. PRESERVATION ZONE I TREATMENT GUIDELINES

In the restoration zone, maintaining and preserving the Character-Defining Features are essential for achieving compliance with the Secretary's Standards. Character-defining features should be maintained, protected, and repaired (stabilized, consolidated, and conserved). If it can be documented that any features are deteriorated beyond repair, such features may be replaced, if necessary. Missing contributing features should be replaced, based on documentary and physical evidence, using traditional materials or compatible substitute materials.

a. Protection and Maintenance

Protection generally involves the least degree of intervention and is preparatory to other work. Protection includes the maintenance of historic materials through treatments such as:

Exterior Granite

⚜ Evaluate the condition of the masonry walls periodically to determine whether repairs will be necessary.

⚜ Ensure that there is proper drainage so that water does not stand on flat, horizontal surfaces or accumulate in curved decorative features

⚜ Clean masonry only when necessary to halt deterioration or remove heavy soiling.

⚜ Clean masonry surfaces with the gentlest method possible, such as low pressure water and detergents, using natural bristle brushes.

Architectural Metals

⚜ Identify, evaluate, and treat the causes of corrosion.

⚜ Protect and maintain architectural metals from corrosion by providing proper drainage so that water does not stand on flat, horizontal surfaces or accumulate in curved, decorative features.

⚜ Identify the particular type of metal prior to any cleaning procedure and then testing to assure that the gentlest cleaning method possible is selected or determining that cleaning is inappropriate for the particular metal.

⚜ Clean soft metals such as lead, tin, copper, and zinc with appropriate chemical methods because their finishes can be easily abraded by blasting methods.

⚜ Use the gentlest cleaning methods for cast iron, wrought iron, and steel--hard metals--in order to remove paint buildup and corrosion. If hand scraping and wire brushing have proven ineffective, low pressure blasting, with an appropriate aggregate, may be used as long as it does not abrade or damage the surface determined through careful testing samples.

⚜ Apply appropriate paint or other coating systems after cleaning in order to decrease the corrosion rate of metals or alloys.

⚜ Apply an appropriate protective coating such as lacquer to an architectural metal feature which is subject to heavy pedestrian use.

Roof

⚜ Clean the gutters and downspouts and replace any deteriorated flashing.

⚜ Sheathing should be checked for proper venting to prevent moisture condensation and water penetration; and to insure that materials are free from insect infestation.

⚜ Inspect and if necessary provide adequate anchorage for roofing material to guard against wind damage and moisture penetration.

Windows

⚜ Maintain the wood and architectural metals which comprise the window frame, sash, muntins, and surrounds using treatments such as cleaning, rust removal, limited paint removal, and re-application of protective coating systems.

⚜ Make windows weather tight by re-caulking, and replacing or installing weather-stripping. These actions also improve thermal efficiency.

⚜ Evaluate the existing condition of the painted wood surfaces to determine whether repainting is necessary or if cleaning is all that is required. Paint removal should be considered only where there is paint surface deterioration and as part of an overall maintenance program which involves repainting or applying other appropriate protective coatings.

⚜ Remove damaged or deteriorated paint to the next sound layer using the gentlest method possible (hand scraping and hand sanding), then repaint.

⚜ Use electric heat plates on flat wood surfaces when paint is so deteriorated that total removal is necessary prior to repainting.

⚜ Use chemical strippers primarily to supplement other methods such as hand scraping, hand sanding and thermal devices. Apply compatible paint coating systems following proper surface preparation.

Interior Marble, Limestone, Wood, Plaster and Architectural Metals

⚜ Use appropriate surface treatments such as cleaning, rust removal, limited paint removal, and reapplication of protective coating systems.

⚜ Protect all interior features against damage during project work by covering them with appropriate protective coverings in areas of heavy pedestrian traffic.

⚜ Remove damaged or deteriorated paints and finishes to the next sound layer using the gentlest method possible, then repaint or refinish using compatible paint or other coating systems.

⚜ Clean masonry surfaces with the gentlest method possible, such as low pressure water and detergents, using natural bristle brushes. Carrying out masonry surface cleaning tests after it has been determined that such cleaning is appropriate. Tests should be observed over a sufficient period of time so that both the immediate and the long range effects are known to enable selection of the gentlest method possible.

Structural System

⚜ Clean the roof gutters and downspouts; replace roof flashing; to keep masonry, wood, and architectural metals in a sound condition.

b. Repair

In the restoration zone, repair is recommended when the physical condition of character-defining materials and features requires additional work. Repairing by stabilizing, consolidating, and conserving is the appropriate method in order to retain existing materials and features. Repair may also include the limited replacement in kind--or with compatible substitute material--of extensively deteriorated or missing parts of existing features when there are surviving prototypes to use as a model. All work should be done using recognized preservation/conservation methods, and should be physically and visually compatible, identifiable upon close inspection and documented for future research. Repairing a historic material within this zone should start with the least degree of intervention possible such as:

Exterior Granite

⚜ Repair masonry walls and other masonry features by re-pointing the mortar joints where there is evidence of deterioration such as disintegrating mortar, cracks in mortar joints, loose stones, damp walls, or damaged plaster work.

⚜ Remove deteriorated mortar by carefully hand-raking the joints to avoid damaging the masonry. Duplicating, and if necessary, reproducing period mortar in strength, composition, color, and texture.

⚜ Duplicate and, if necessary, reproduce period mortar joints in width and in joint profile.

⚜ Repair masonry features by patching, piecing-in, or otherwise reinforcing the masonry using recognized preservation methods.

⚜ Repair may also include the limited replacement in kind--or with compatible substitute material--of those extensively deteriorated or missing parts of masonry features.

⚜ If masonry repairs have failed to arrest water penetration problems, develop solutions through careful design, detailing or installing additional flashing or crickets to direct rain or snow/ice melt water to the rain-handling system.

Architectural Metals

⚜ Patch, splice, or otherwise reinforce the metal using recognized methods.

⚜ Limited replacement in kind--or with a compatible substitute material--of those extensively deteriorated or missing parts of features when there are surviving prototypes. Substitute material for the replacement part that does not convey the visual appearance of the surviving parts of the architectural metal feature or that is physically or chemically incompatible should be avoided.

Roof

⚜ Reinforce the materials which comprise roof features.

⚜ Reuse intact slate if only the roofing substrate needs replacement.

⚜ Limited replacement in kind--or with compatible substitute material--of those extensively deteriorated or missing parts of features when there are surviving prototypes. The substitute material should be physically or chemically compatible.

Windows

⚜ Repair window frames and sash by patching, splicing, consolidating or otherwise reinforcing.

⚜ Limited replacement in kind--or with compatible substitute material--of those extensively deteriorated or missing parts when there are surviving prototypes such as sash and sills. The substitute material for the replacement part must convey the visual appearance of the surviving parts of the window, and should be compatible with the original materials.

⚜ Reuse serviceable window hardware such as sash lifts and sash locks.

Interior Marble, Limestone, Wood, Plaster and Architectural Metals

⚜ Repair interior features and finishes by reinforcing the historic materials.

⚜ Limited replacement in kind--or with compatible substitute material--of those extensively deteriorated or missing parts of repeated features when there are surviving prototypes.

Structural System

⚜ Repair the structural system by augmenting or upgrading individual parts or features. Upgrading the building structurally should not diminish the historic character of the exterior or damage interior features or spaces.

⚜ Replacing a structural member or other feature of the structural system when service life and/or carrying capacity requires remedial work with additional or new structural members.

c. Limited Replacement In Kind

If repair by stabilization, consolidation, and conservation proves inadequate, the next level of intervention involves the limited replacement in kind of extensively deteriorated or missing parts of features when there are surviving prototypes. Using the same kind of material is preferred; however, if using the same kind of material is not technically or economically feasible, then a compatible substitute material may be considered. It is important that all new material be identified and properly documented for future research.

d. Remove

Within the restoration zone, non contributing elements may be removed or altered upon agreement of GSA's Regional Historic Preservation Officer. Such materials, should be documented by photographs prior to altering or removing to facilitate future research and treatment.

e. Re-create Missing Features

Within the restoration zone recreating significant features that are now missing may be undertaken if appropriate for the building program and design intent. Each missing feature should be substantiated by documentation and physical evidence. Without sufficient documentation for these "recreations," an accurate depiction cannot be achieved. Using traditional materials to depict lost features is always the preferred approach; however, using compatible substitute material is an acceptable alternative because, as emphasized, the goal of this treatment is to preserve the appearance and character so as to be in compliance with the Secretary's Standards.

f. Energy Efficiency, Accessibility, Health and Safety Code Considerations

The upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a preservation zone 1. Work done to meet accessibility, health and safety code requirements, or limited retrofitting measures to improve energy efficiency should be designed and installed in compliance with the Secretary's Standards. Particular care must be taken not to obscure, damage, or destroy character-defining materials or features in the process of undertaking work to meet code and energy requirements.

3. PRESERVATION ZONE 2 TREATMENT GUIDELINES

In the rehabilitation zone, the options are more extensive or flexible than in the restoration zone. This is because an assessment has been made prior to work that historic fabric is missing or has become damaged or deteriorated over time and, as a result, more repair and replacement are required using either traditional or substitute materials. However, these repairs and alterations must not damage or destroy materials, features, or finishes that are important in defining the building's historic character. The expressed goal is, first, to ensure the preservation of the building's character-defining features and materials and, second, to make possible an efficient contemporary use through compatible alterations and additions in compliance with the Secretary's Standards.

a. Retain & Preserve

The architectural materials and features that are important in defining the building's historic character within zone 2 should be appropriately treated in order to retain and preserve the character.

Interior Space

Treat the floor plan and interior spaces that are important in defining the overall historic character of the building in a compatible manner in compliance with the Secretary's Standards.

Interior Marble, Limestone, Wood, Plaster and Architectural Metals

⚜ Retain, and preserve interior features and finishes that are important in defining the overall historic character of the building, including columns, cornices, baseboards, fireplaces and mantels, paneling, wainscot, flooring, plaster, and other decorative materials that accent interior features and provide color, texture, and patterning to walls, floors, and ceilings.

b. Protection and Maintenance

As is the case in preservation zone 1, protection involves compatible treatments that may be preparatory to other work.

Interior Marble, Limestone, Wood, Plaster and Architectural Metals

⚜ Use appropriate surface treatments such as cleaning, rust removal, limited paint removal, and reapplication of protective coating systems.

⚜ Protect interior features against damage during project work by covering them with appropriate protective coverings in areas of heavy pedestrian traffic.

⚜ Remove damaged or deteriorated paints and finishes using the gentlest method possible, then repaint or refinish using compatible paint or other coating systems.

⚜ Clean masonry surfaces with the gentlest method possible, such as low pressure water and detergents, using natural bristle brushes. Carrying out masonry surface cleaning tests after it has been determined that such cleaning is appropriate. Tests should be observed over a sufficient period of time so that both the immediate and the long range effects are known to enable selection of the gentlest method possible.

Structural System

⚜ Clean the roof gutters and downspouts; replace roof flashing; to keep masonry, wood, and architectural metals in a sound condition.

c. Repair

In the rehabilitation zone, repair is recommended when the physical condition of character-defining materials and features requires additional work besides protection and maintenance. The repair of historic materials within this zone should begin with the least degree of intervention possible.

Repairing also includes the limited replacement in kind--or with compatible substitute material--of extensively deteriorated or missing parts of features when there are surviving prototypes. Although using the same kind of material is always the preferred option, substitute material is acceptable if the form and design as well as the substitute material itself convey the visual appearance of the remaining parts of the feature and finish.

Interior Marble, Limestone, Wood, Plaster and Architectural Metals

⚜ Patch, piece in, splice, consolidate, or otherwise reinforce or upgrade the materials according to recognized preservation methods.

⚜ Reinforce the historic materials.

⚜ Limited replacement in kind--or with compatible substitute material--of those extensively deteriorated or missing parts of repeated features when there are surviving prototypes.

Structural System

⚜ Repair the structural system by augmenting or upgrading individual parts or features such as pairing, bracing and reinforcing. Upgrading the building structurally be designed and installed in a compatible manner to the historic character of the exterior or interior features or spaces.

⚜ Replace a structural member or other feature of the structural system when its service life or carrying capacity limitations require additional or new treatments.

d. Replace

While the preservation of a feature through repair is strongly preferred, an entire character-defining feature may be replaced with new material when the level of deterioration or damage of materials precludes repair. If the essential form and detailing are still evident so that the physical evidence can be used to re-establish the feature as an integral part of the rehabilitation project, then its replacement is appropriate.

The preferred option is always replacement of the entire feature in kind, that is, with the same material. Because this approach may not always be technically or economically feasible, the use of a compatible substitute material may be considered.

Interior Marble, Limestone, Wood, Plaster and Architectural Metals

⚜ Replace in kind an entire interior feature or finish that is too deteriorated to repair--if the overall form and detailing are still evident--using the physical evidence as a model for reproduction. If using the same kind of material is not technically or economically feasible, then a compatible substitute material may be considered. Removing a character-defining feature or finish that is un-repairable without replacing it, or replacing it with a new feature or finish that does not convey the same visual appearance, should be avoided.

Structural System

⚜ Replace in kind--or with substitute material--those portions or features of the structural system that are either extensively deteriorated or are missing when there are surviving prototypes. Substitute material should convey the same form, design, and overall visual appearance as the historic feature; and, at a minimum, be equal to its load bearing capabilities.

e. Design for Missing Historic Features

When an entire character-defining feature is missing, it no longer plays a role in physically defining the historic character of the building unless it can be accurately recovered in form and detailing through the process of carefully documenting the historical appearance.

Where an important architectural feature is missing, its reconstruction is always recommended as the first or preferred, course of action. Thus, if adequate historical, pictorial, and physical documentation exists so that the feature may be accurately reproduced, and if it is desirable to re-establish the feature as part of the building's historical appearance, then designing and constructing a new feature based on such

information is appropriate. However, a second acceptable option for the replacement feature is a new design that is compatible with the remaining character-defining features of the historic building. The new design should always take into account the size, scale, and material of the historic building itself and, most importantly, should be clearly differentiated so that a false historical appearance is not created.

Creating a false historical appearance because the replaced feature is based on insufficient physical, historical, and pictorial documentation or information derived from another building is not recommended, nor is introducing a new interior feature or finish that is incompatible with the scale, design, materials, color, and texture of the surviving interior features and finishes.

f. Alterations & Additions

Some interior alterations to a historic building are generally needed to assure its continued use, but it is most important that such alterations do not radically change, obscure, or destroy character-defining spaces, materials, features, or finishes.

Structural System

⚜ Correct structural deficiencies in preparation for the new use in a manner that preserves the structural system and individual character-defining features.

⚜ Design and install new mechanical or electrical systems when required for the new use which minimize the number of cutouts or holes in structural members and are as minimally visible as possible..

g. Energy Efficiency, Accessibility, Health and Safety Code Considerations

The upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional should be designed and installed in a

manner compatible with the Secretary's Standards. Work done to meet accessibility, health and safety code requirements, or limited retrofitting measures to improve energy efficiency should be compatible with the building's historic character. Particular care must be taken not to obscure, damage, or destroy character-defining materials or features in the process of undertaking work to meet code and energy requirements.

4. PRESERVATION ZONE 3 TREATMENT GUIDELINES

Although the work in Zone 3 areas is an important aspect of rehabilitation projects, it is usually less a part of the overall process of preserving character-defining features (maintenance, repair replacement); rather, such work is assessed for its potential for adverse effects to the building's historic character. For this reason, particular care must be taken not to obscure, alter, damage, or destroy the character-defining features, if they exist, in the process of rehabilitation or alteration and repair of the building.

Interior Space

⚜ Accommodate service functions such as bathrooms and mechanical equipment, required by the building's new use through a compatible design and installation.

⚜ Install partitions in primary and secondary spaces in a compatible manner as to not damage or obscure character-defining spaces, features, or finishes to the greatest extent possible.

⚜ Reuse decorative material or features that had to be removed during the rehabilitation work including wall and baseboard trim, door molding, paneled doors, and wainscoting; and relocate such material or features in areas appropriate to their historic placement to the extent possible.

Systems

⚜ Correct structural deficiencies in preparation for the new use in a manner that preserves the structural system and individual character-defining features.

⚜ Design and install new mechanical or electrical systems when required for the new use which minimize the number of cutouts or holes in structural members.

⚜ Design and install a completely new mechanical system in a compatible manner so that it causes the least alteration possible to the building's floor plan, the exterior elevations, and minimizes damage to the historic building material.

⚜ Provide adequate structural support for new mechanical equipment. Install the vertical runs of ducts, pipes, and cables in closets, service rooms, and wall cavities. These should not obscure character-defining features in adjacent preservation zones.

⚜ Design and install mechanical equipment in walls or ceilings in a compatible manner by finding or creating new and/or additional horizontal and vertical chases to hide mechanical equipment.

⚜ Design and install above noted systems to be as minimally visible as possible.

C. CHARACTER-DEFINING FEATURES & NON CONTRIBUTING ELEMENTS

1. CHARACTER-DEFINING FEATURES, NON-CONTRIBUTING ELEMENTS AND PRESERVATION ZONE MAPS BY FLOOR

The following pages identify both the character-defining features and non-contributing elements by floor. Along with each list of features and elements is a preservation zone plan of the floor. The list of features and elements is believed to be accurate but may not be 100% exhaustive. In the event that items are found but not identified on the lists or are found to be in conflict, the item must be assessed by the GSA RHPO for a determination as to whether it is a character-defining feature or a noncontributing element, using the methodology and criteria employed in the development of the lists on the following pages.

The organization of the diagrams and charts is:

Exterior	
Ground Level	Interior
First Floor	Interior
Mezzanine Level	Interior
Second Floor	Interior
Third Floor	Interior
Fourth Floor	Interior
Fifth Floor	Interior
Sixth Floor	Interior
Seventh Floor	Interior
Eighth Floor	Interior
Ninth Floor	Interior

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APPENDIX

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FLOOR	MARK	NEW	EXIST.	DOOR TYPE	FRAME TYPE	DOOR SIZE	HEAD	JAMB	SILL	HARDWARE SET	LABEL	NOTE REFERENCE
	003.1	N	-	PP	MET	3'-0 x 6'-8	11	12	12	1	B	3
	005.1	N	-	VV	WD	3'-0 x 6'-8	16	17	1	36	—	3
	006.1	N	-	PP	MET	3'-0 x 6'-8	17	18	—	2	—	3,16
	007.1	N	-	PP	MET	3'-0 x 6'-8	17	18	—	2	—	3,16
	010.1	N	-	PP	MET	2'-8 x 6'-8	17	18	12	2	—	3
	011.1	-	E	MET	MET	3'-0 x 4'-6	—	—	—	—	—	4
	5-01.1	N	-	NN	MET	3'-8 x 8'-0	—	—	—	37	—	4,6
	013.1	N	-	RR	MET	2-2'-6 x 7'-0	11	1 / 11	12	13	B	3
	014.1	N	-	PP	MET	3'-0 x 6'-8	17	18	—	7	B	3 ⚠
	016.1	N	-	PP	MET	3'-0 x 6'-8	17	18	—	5	—	3
	017.1	N	-	PP	MET	3'-0 x 6'-8	17	18	4	5	—	3
	018.1	N	-	PP	MET	3'-0 x 6'-8	17	18	4	5	—	3
	019.1	N	-	PP	MET	3'-0 x 6'-8	17	18	—	5	—	3
	020.1	N	-	PP	MET	3'-0 x 6'-8	17	18	—	40	—	3
	021.1	N	-	PP	MET	3'-0 x 6'-8	17	18	—	5	—	3
	022.1	N	-	PP	MET	3'-0 x 6'-8	17	18	—	5	—	3
	023.1	N	-	PP	MET	3'-0 x 6'-8	17	18	—	5	—	3
	024.1	N	-	PP	MET	3'-0 x 6'-8	17	18	—	1	—	3
	025.1	N	-	PP	MET	2'-8 x 6'-8	17	18	19	5	—	3
	026.1	N	-	PP	MET	3'-0 x 6'-8	17	18	—	7	B	3
	026.2	N	-	NN	ALUM	3'-0 x 7'-0	8	8	9	12	—	03,7
	027.1	N	-	PP	MET	3'-0 x 6'-8	17	18	—	7	B	3
	027.2	N	-	NN	ALUM	3'-2 x 7'-0	8	8	9	38	—	03,7
	027.3	N	-	NN	ALUM	3'-2 x 7'-0	8	8	9	38	—	03,7
	028.1	N	-	PP	MET	3'-0 x 6'-8	17	18	—	1	B	3
	029.1	N	-	VV	WD	3'-0 x 6'-8	16	17	1	36	—	3
	032.1	N	-	PP	MET	3'-0 x 7'-0	11	12	—	2	—	3
	034.1	N	-	PP	MET	3'-0 x 7'-0	11	12	—	2	—	3,6
	070.1	N	-	VV	WD	3'-0 x 6'-8	16	17	1	36	—	3
GROUND FLOOR	038.1	N	-	PP	MAT	3'-0 x 6'-8	17	18	—	1	—	3
	039.1	N	-	RR	MET.	2-2'-6 x 7'-0	11	2 / 10	12	13	B	3
	038.1	N	-	RR	MET	2-2'-6 x 7'-0	2	8 / 11	12	13	B	3
	040.1	N	-	RR	MET	2-2'-6 x 7'-0	11	11	—	13	B	3
	040.2	N	-	PP	WD	3'-0 x 6'-8	16	17	9	33	—	3
	041.1	N	-	PP	MET	3'-0 x 6'-8	17	18	—	10	B	3
	041.2	N	-	PP	MET	3'-0 x 6'-8	17	18	—	7	B	3
	042.1	N	-	PP	MET	3'-0 x 6'-8	17	18	—	1	—	3
	044.1	N	-	PP	MET	3'-0 x 6'-8	17	18	—	2	—	3
	045.1	N	-	PP	MET	3'-0 x 6'-8	17	18	—	1	—	3
	046.1	N	-	PP	MET	3'-0 x 6'-8	17	18	—	2	—	3
	047.1	N	-	PP	MET	3'-0 x 6'-8	17	18	—	2	—	3
	038.2	N	-	RR	WD	2-2'-6 x 6'-8	16	17	9	9		3
	038.3	N	-	RR	WD	2-2'-6 x 6'-8	16	17	9	9		3
	050.1	N	-	RR	MET	2-2'-6 x 6'-8	17	18	—	11	—	3
	053.1	N	-	PP	MET	3'-0 x 6'-8	17	18	—	2	—	3,16
	055.1	N	-	RR	MET	2-2'-6 x 7'-0	11	11	12	11	—	2
	057.1	N	-	PP	MET	2'-8 x 6'-8	17	18	12	2	—	3
	058.1	N	-	PP	MET	2'-8 x 7'-0	11	12	—	2	—	3,9,16
	059.1	N	-	RR	MET	2-2'-6 x 7'-0	17	18	CONC. CURB	13	—	3,16
	060.1	N	-	PP	MET	3'-0 x 6'-8	17	18	—	1	B	3
	061.1	N	-	NN	ALUM	3'-0 x 7'-0	8	8	9	12	—	03,7
	062.1	N	-	RR	MET	2-2'-6 x 6'-8	17	18	9	9	B	3
	062.2	N	-	RR	MET	2-2'-6 x 6'-8	17	18	9	9	B	3
	062.3	N	-	PP	MET	3'-0 x 6'-8	17	18	—	7	B	3
	068.1	N	-	RR	MET	2-2'-6 x 6'-8	17	18	9	9	B	3,16
	064.1	N	-	PP	MET	3'-0 x 6'-8	17	18	—	1	B	3
	067.1	N	-	PP	MET	3'-0 x 6'-8	17	18	—	6	B	3
	068.1	N	-	PP	MET	3'-0 x 6'-8	17	18	—	6	B	3
	071.1	N	-	PP	MET	3'-0 x 6'-8	17	18	—	6	B	3
	012.1	N	-	VV	WD	3'-0 x 6'-8	16	17	1	36	—	3
	012.2	N	-	VV	WD	3'-0 x 6'-8	16	17	1	36	—	3
	013.3	N	-	VV	WD	3'-0 x 6'-8	16	17	1	36	—	3
	052.1	N	-	VV	WD	3'-0 x 6'-8	16	17	1	36	—	3
	052.2	N	-	VV	WD	3'-0 x 6'-8	16	17	1	36	—	3
	052.3	N	-	VV	WD	3'-0 x 6'-8	16	17	1	36	—	3
	072.1	N	-	RR	MET	2-2'-6 x 6'-8	17	18	9	13	B	3,16
	009.1	-	E	MET	MET	3'-0" x 6'-9"	—	—	—	41	—	4,10
	009.2	-	E	MET	MET	3'-0" x 6'-9"	—	—	—	41	—	4,10
	056.1	-	E	MET	MET	3'-0" x 6'-9"	—	—	—	41	—	4,10

(b) (5), (b) (7)(F)

FLOOR	MARK	NEW	EXIST	DOOR TYPE	FRAME TYPE	DOOR SIZE	HEAD	JAMB	SILL	HARDWARE SET	LABEL	NOTE REFERENCE
FIRST FLOOR	101.1	N	-	AA	WD	2-2'11½x8'11½	●	●	11-TREAD	35	—	● 7,11
	101.2	N	-	AA	WD	2-2'11½x8'11½	●	●	11-TREAD	35	—	● 7,11
	103.1	N	-	BB	WD	2-2'10x8'11½	●	●	8	34	—	●3,7
	105.1	-	E	DD-T	WD	3'-9x8'-0	—	—	3	14	—	4
	109.2	-	E	EE-T	WD	3'-9x8'-0	—	—	3	14	—	4,71
	106.1	N	-	EE-T	WD	3'-8x8'-0	—	—	—	29	—	4,72
	107.1	-	E	DD-T	WD	3'-0x8'-0	—	—	—	43	—	4,71
	108.1	-	E	DD-T	WD	3'-0x8'-0	—	—	—	43	—	4,71
	109.1	-	E	STL	STL	2'-6x6'-9	—	—	—	●	—	●4,73
	109.2	-	E	STL	STL	2'-6x6'-9	—	—	—	—	—	4,20
	110.1	-	E	DD-T	WD	3'-6x8'-0	—	—	3	14	—	4,71 △
	110.2	-	E	DD-T	WD	3'-6x8'-0	—	—	3	14	—	4,76 △
	110.3	N	-	GG-T	WD	3'-4x8'-0	—	—	—	14	—	4,76,71
	111.1	N	-	DD	WD	2-3'-1⅝x7'-9⅝	●	●	8	31	—	●4,43
	114.1	N	-	CC	WD	2-2'-10x7'-9½	●	●	10	34	—	●7,11
	114.2	N	-	CC	WD	2-2'-10x7'-9½	●	●	10	34	—	●7,11
	114.3	N	-	CC	WD	2-2'-10x7'-9½	●	●	10	34	—	●7,11
	120.1	N	-	PP	MET	3'-0x7'-0	1	11	4	5	—	3
	121.1	N	-	PP	MET	3'-0x7'-0	1	1	4	5	—	3
	122.1	N	-	PP	MET	2'-8x7'-0	1	1	4	3	—	3,18
	123.1	-	E	HH-T	WD	3'-1⅝x7'-1⅝	●	●	●	14	—	●11,43
	123.2	-	E	GG	WD	3'-4x8'-0	—	—	●	●	—	●4,12,76,76
	124.1	N	-	GG-T	WD	3'-4x8'-0	●	●	—	14	—	●3,18,44,50
	124.2	-	E	GG-T	WD	3'-4x8'-0	—	—	—	14	—	4,15,50
	125.1	N	-	RR	MET	2-2'-6x7'-0	1	1	—	11	—	3,18
	126.1	N	-	PP	MET	3'-0x7'-0	2	2	—	7	B	3
	126.2	N	-	PP	MET	3'-0x7'-0	2	2	—	10	C	3
	127.1	N	-	PP	MET	3'-0x7'-0	2	2	—	2	—	3
	128.1	N	-	PP	MET	3'-0x7'-0	2	2	—	7	B	3
	130.1	-	E	RR	WD	2-3'-0x7'-0	—	—	—	—	—	4
	132.1	N	-	PP	MET	3'-0x7'-0	2	2	—	10	B	3
	132.2	N	-	PP	MET	3'-0x7'-0	2	2	—	7	B	3
	133.1	N	-	PP	MET	3'-0x7'-0	1	1	—	6	—	3 △
	133.2	-	E	EE	WD	3'-0x9'-0	—	—	—	42	—	4,52,70
	134.1	N	-	PP	MET	3'-0x7'-0	1	1	—	6	—	3 △
	134.2	-	E	DD-T	WD	3'-0x8'-0	—	—	—	14	—	4,41,52,18
	135.1	N	-	PP	MET	3'-0x7'-0	1	1	—	2	—	3,18 △
	136.1	N	-	PP	MET	3'-0x7'-0	1	1	—	2	—	3,18 △
	137.1	-	E	GG	WD	3'-0x7'-0	—	—	5	14	—	4,52 △
	138.1	-	-	—	—	—	—	—	—	—	—	△ DELETED
	139.1	-	-	—	—	—	—	—	—	—	—	△ DELETED
	140.1	N	-	PP	MET	3'-0x7'-0	2	2	—	6	B	3 △
	137.2	N	-	PP	MET	3'-0x7'-0	3	3	5	6	—	3 △
	141.1	-	E	HH-T	WD	3'-2⅝x7'-11⅝	●	●	●	14	—	●11,43,47
	141.2	-	E	DD-T	WD	2'-9⅝x6'-9⅝	●	●	●	14	—	●11,43,47
	144.1	N	-	CC	WD	2-2'-10x7'-9½	●	●	10	34	—	● 7,11
	144.2	N	-	CC	WD	2-2'-10x7'-9½	●	●	10	34	—	● 7,11
	144.3	N	-	CC	WD	2-2'-10x7'-9½	●	●	10	34	—	● 7,11
	147.1	N	-	RR	MET	2-2'-6x7'-0	1	1	—	11	—	3,70
	148.1	-	E	DD-T	WD	3'-0x8'-0	—	—	3	43	—	4,52,18,18
	150.1	N	-	GG-T	WD	3'-3⅝x8'-0	10/15	16	2	14	—	5,10
	150.2	N	-	GG-T	WD	3'-3⅝x8'-0	10/15	16	2	14	—	5,10
	151.1	-	E	FF	WD	2-2'-8⅝x7'-9⅝	—	—	—	19	—	4
	152.1	N	-	GG-T	WD	3'-4x8'-0	10/14	16	3	14	—	5,10
	152.2	-	R	GG-T	WD	3'-4x8'-0	10/14	16	3	14	—	5,15
	153.1	-	E	FF-T	WD	3'-0x6'-10	—	—	—	20	—	4,71
	145.1	-	E	DD	WD	2'-10⅝x6'-10⅝	—	—	—	42	—	4
	155.1	N	-	BB	WD	2-2'-10x8'-11½	●	●	8	34	—	●3,7
	130.2	N	-	VV	WD	3'-0x6'-8	16	17	—	36	—	3
	156.1	N	-	PP	MET	3'-0x7'-0	1	1	—	2	—	3 △
	131.1	N	-	PP	MET	3'-0x7'-0	1	1	—	6	—	3 △
	131.2	-	E	EE	WD	2-3'-10⅝x9'-9⅝	—	—	—	—	—	4
	130.3	-	-	—	—	—	—	—	—	—	—	△ DELETED
	S-16.1	-	E	DD-T	WD	3'-6x8'-0	—	—	3	14	—	4,71 △
	159.1	-	E	EE	WD	3'-0x9'-0	—	—	—	42	—	4,52,71,72,70
	160.1	N	-	RR	MET	2-2'-6x7'-0	1	1	—	11	—	3,18
	159.1	N	-	RR	MET	2-2'-6x7'-0	1	1	—	11	—	3,18

(b) (5), (b) (7)(F)

FLOOR	MARK	NEW	EXIST.	DOOR TYPE	FRAME TYPE	DOOR SIZE	HEAD	JAMB	SILL	HARDWARE SET	LABEL	NOTE REFERENCE
SECOND FLOOR	202.1	N	-	PP	MET	3'-0"x7'-0"	—	—	B	6	—	4
	205.1	N	-	PP	MET	3'-0"x7'-0"	1	1	3	6	—	3
	205.2	N	-	KK	WD	3'-0"x7'-6"	—	—	—	30	—	22,27,28,30
	206.1	-	E	JJ-T	WD	3'-4"x7'-6"	—	—	3	22	—	4,52,
	207.1	-	E	JJ-T	WD	3'-4"x7'-6"	—	—	3	22	—	4,52,
	207.2	-	E	JJ-T	WD	3'-4"x7'-6"	—	—	3	22	—	4,52,
	208.1	N	-	PP	MET	3'-0"x7'-0"	1	1	—	2	—	3,
	208.2	-	E	STL	STL	2'-6"x6'-8"	—	—	—	—	—	4,20,
	208.3	-	E	STL	STL	2'-6"x6'-8"	—	—	—	—	—	4,20
	209.1	N	-	PP	MET	3'-0"x7'-0"	1	1	—	2	—	3,78
	210.1	N	-	PP	MET	3'-0"x7'-0"	1	1	—	2	—	3,78
	213.1	N	-	PP	MET	3'-0"x7'-0"	4	4	—	5	—	3
	214.1	N	-	PP	MET	2'-8"x7'-0"	1	1	—	3	—	3,78
	216.1	N	-	PP	MET	2'-8"x7'-0"	1	1	—	3	—	3
	217.1	-	E	JJ-T	WD	3'-4"x7'-6"	—	—	3	22	—	4,52,
	217.2	N	-	JJ-T	WD	3'-4"x7'-6"	—	—	3	22	—	4,50,64,
	219.1	-	E	JJ-T	WD	3'-4"x7'-6"	—	—	3	22	—	4,52,
	220.1	N	-	PP	MET	3'-0"x7'-0"	1	1	—	6	—	3
	220.2	N	-	PP	MET	3'-0"x7'-0"	2	2	—	7	B	3
	220.3	-	E	JJ-T	WD	3'-4"x7'-6"	—	—	C	23	—	04,47,52,
	221.1	N	-	PP	MET	3'-0"x7'-0"	1	1	—	2	—	3,
	222.1	N	-	RR	MET	2-2'-6"x7'-0"	1	1	—	11	—	3,78,
	S-224.1	-	R	JJ-T	WD	3'-4"x7'-6"	—	—	C	C	—	04,48,50,52,
	223.1	-	E	JJ-T	WD	3'-4"x7'-6"	—	—	3	22	—	4,50,52,
	223.2	-	E	JJ-T	WD	3'-4"x7'-6"	—	—	3	22	—	4,49,52,
	224.1	N	-	RR	MET	2-2'-6"x7'-0"	1	1	—	11	—	3,78,
	225.1	-	E	JJ-T	WD	3'-4"x7'-6"	—	—	3	22	—	4,49,52,
	225.2	-	E	JJ-T	WD	3'-4"x7'-6"	—	—	3	22	—	4,52,
	225.3	-	E	JJ-T	WD	3'-4"x7'-6"	—	—	3	22	—	4,52,
	225.4	-	E	JJ-T	WD	3'-4"x7'-6"	—	—	3	22	—	4,52,
	227.1	N	-	PP	MET	3'-0"x7'-0"	1	1	—	10	C	3
	228.1	N	-	PP	MET	3'-0"x7'-0"	3	3	—	6	C	3
	228.2	N	-	PP	MET	3'-0"x7'-0"	2	2	—	7	B	3
	228.3	N	-	JJ-T	WD	3'-4"x7'-6"	—	—	C	23	—	04,50,52,61,70
	S-228.1	-	E	JJ-T	WD	3'-4"x7'-6"	—	—	C	—	—	04,48,52,
	229.1	N	-	PP	MET	3'-0"x7'-0"	3	3	—	1	C	3
	230.1	N	-	PP	MET	3'-0"x7'-0"	1	1	—	6	C	3
	230.2	N	-	JJ-T	WD	3'-4"x7'-6"	—	—	3	22	—	4,50,52,61,
	231.1	N	-	PP	MET	3'-0"x7'-0"	1	1	—	2	—	3,78,
	231.2	-	E	STL	STL	2'-6"x6'-8"	—	—	—	—	—	4,20,
	231.3	-	E	STL	STL	2'-6"x6'-8"	—	—	—	—	—	4,20,
	232.1	N	-	PP	MET	3'-0"x7'-0"	1	1	—	2	—	3,78,
	233.1	N	-	RR	MET	2-2'-6"x7'-0"	1	1	—	11	—	3,78
	234.1	N	-	JJ-T	WD	3'-4"x7'-6"	—	—	3	22	—	4,50,52,70,
	234.2	-	E	JJ-T	WD	3'-4"x7'-6"	—	—	3	22	—	4,52,
	234.3	-	E	JJ-T	WD	3'-4"x7'-6"	—	—	3	22	—	4,52,
	234.4	-	E	JJ-T	WD	3'-4"x7'-6"	—	—	3	22	—	4,52,
	234.5	-	R	KK-T	WD	3'-4"x7'-6"	—	—	—	30	—	4,50,52,68,
	236.1	-	E	JJ-T	WD	3'-4"x7'-6"	—	—	3	22	—	4,52,
	236.2	-	R	KK-T	WD	3'-4"x7'-6"	—	—	—	30	—	4,50,52,68,
	237.1	N	-	JJ-T	WD	3'-4"x7'-6"	—	—	3	22	—	4,61,68,52,70,
	238.1	N	-	PP	MET	3'-0"x7'-0"	4	4	—	5	—	3
	239.1	N	-	PP	MET	2'-8"x7'-0"	1	1	—	3	—	3,78,
	241.1	N	-	PP	MET	2'-8"x7'-0"	1	1	—	3	—	3
	244.1	N	-	PP	MET	3'-0"x7'-0"	1	1	—	2	—	3,78,
	245.1	N	-	RR	MET	2-2'-6"x7'-0"	1	1	—	11	—	3,78,
	246.1	-	E	JJ-T	WD	3'-4"x7'-6"	—	—	C	23	—	04,49,52
	246.2	N	-	PP	MET	3'-0"x7'-0"	2	2	—	7	B	3
	247.1	N	-	PP	MET	3'-0"x7'-0"	1	1	—	6	—	3
	247.2	-	E	JJ-T	WD	3'-4"x7'-6"	—	—	3	22	—	4,52,
	247.3	-	E	JJ-T	WD	3'-4"x7'-6"	—	—	3	22	—	4,52,
	249.1	N	-	PP	MET	3'-0"x7'-0"	1	1	3	6	—	3
	S-251.1	N	-	⊗	STL	5'-2"x6'-8"	⊗	⊗	—	18	—	04,49
	S-252.1	N	-	⊗	STL	4'-2"x6'-8"	⊗	⊗	—	18	—	04,49
	252.1	N	-	RR	MET	2-2'-4"x7'-0"	1	1	—	11	—	3,78,

(b) (5), (b) (7)(F)

FLOOR	MARK	NEW	EXIST.	DOOR TYPE	FRAME TYPE	DOOR SIZE	HEAD	JAMB	SILL	HARDWARE SET	LABEL	NOTE REFERENCE
THIRD FLOOR	302.1	-	R	JJ-T	WD	3'-4x8'-0	—	—	3	22	—	4,24,
	302.2	-	E	JJ-T	WD	3'-4x8'-0	—	—	3	22	—	4,52,
	304.1	-	E	JJ-T	WD	3'-4x8'-0	—	—	3	22	—	4,52,
	304.2	-	E	JJ-T	WD	3'-4x8'-0	—	—	3	22	—	4
	305.1	N	-	JJ-T	WD	3'-4x8'-0	—	—	3	22	—	4,50,36,52,
	306.1	-	E	JJ-T	WD	3'-4x8'-0	—	—	3	22	—	4,52,
	306.2	-	E	JJ-T	WD	3'-4x8'-0	—	—	3	22	—	4,52,
	307.1	N	-	PP	MET	3'-0x7'-0	1	1	—	2	—	3
	307.2	-	E	STL	STL	2'-6x6'-8	—	—	—	—	—	4,20,
	307.3	-	E	STL	STL	2'-6x6'-8	—	—	—	—	—	4,20,
	308.1	N	-	PP	MET	3'-0x7'-0	1	1	—	2	—	3,78,
	309.1	N	-	PP	MET	3'-0x7'-0	1	1	—	2	—	3,78
	312.1	N	-	PP	MET	3'-0x7'-0	1	1	—	3	—	3,78,
	314.1	N	-	PP	MET	3'-0x7'-0	1	1	—	24	—	3,78,
	315.1	N	-	PP	MET	3'-0x7'-0	4	4	—	5	—	3
	316.1	-	E	JJ-T	WD	3'-4x8'-0	—	—	3	22	—	4
	316.2	-	E	JJ-T	WD	3'-4x8'-0	—	—	3	22	—	4
	317.1	-	E	JJ-T	WD	3'-4x8'-0	—	—	3	22	—	4
	318.1	N	-	PP	MET	3'-0x7'-0	1	1	—	6	—	3
	318.2	N	-	PP	MET	3'-0x7'-0	2	2	—	10	B	3
	318.3	-	E	JJ-T	WD	3'-4x8'-0	—	—	8	23	—	24,47,
	319.1	N	-	PP	MET	3'-0x7'-0	1	1	—	2	—	3,78,
	320.1	N	-	RR	MET	2-2'-6x7'-0	1	1	—	11	—	3,
	321.1	N	-	JJ-T	WD	3'-4x8'-0	—	—	3	22	—	4,36,50,52,
	321.2	-	E	JJ-T	WD	3'-4x8'-0	—	—	3	22	—	4
	322.1	N	-	RR	MET	2-2'-6x7'-0	1	1	—	11	—	3,78,
	324.1	N	-	PP	MET	3'-0x7'-0	1	1	—	6	C	3
	324.2	N	-	PP	MET	3'-0x7'-0	2	2	—	6	C	3
	325.1	N	-	PP	MET	3'-0x7'-0	3	3	—	6	C	3
	325.2	N	-	PP	MET	3'-0x7'-0	2	2	—	10	B	3
	325.3	N	-	PP	MET	3'-0x7'-0	3	3	—	10	—	3
	326.1	-	E	KK-T	WD	3'-4x8'-0	—	—	—	22	—	4,65,
	327.1	N	-	PP	MET	3'-0x7'-0	1	1	—	2	—	3,78,
	327.2	-	E	STL	STL	2'-6x6'-8	—	—	—	—	—	4,20,
	327.3	-	E	STL	STL	2'-6x6'-8	—	—	—	—	—	4,20,
	328.1	N	-	PP	MET	3'-0x7'-0	1	1	—	2	—	3,78
	329.1	N	-	RR	MET	2-2'-6x7'-0	1	1	—	11	—	3,78,
	330.1	N	-	TT	MET	2- 3'-0x7'-0	1	1	5	25	—	3
	330.2	-	R	KK-T	WD	3'-4x8'-0	—	—	—	30	—	4,15,50,
	331.1	-	E	JJ-T	WD	3'-4x8'-0	—	—	3	22	—	4
	331.2	-	E	JJ-T	WD	3'-4x8'-0	—	—	3	22	—	4,65,
	333.1	N	-	PP	MET	3'-0x7'-0	4	4	—	5	—	3
	334.1	N	-	PP	MET	2'-8x7'-0	1	1	—	2	—	3,78,
	336.1	N	-	PP	MET	2'-8x7'-0	1	1	—	3	—	3
	338.1	N	-	PP	MET	3'-0x7'-0	1	1	—	2	—	3,
	339.1	N	-	PP	MET	2-2'-6x7'-0	1	1	—	11	—	3,78
	340.1	-	E	JJ-T	WD	3'-4x8'-4	—	—	8	23	—	24,47,
	340.2	N	-	PP	MET	3'-0x7'-0	2	2	—	10	B	3
	340.3	N	-	PP	MET	3'-0x7'-0	1	1	—	6	—	3
	341.1	-	E	JJ-T	WD	3'-4x8'-0	—	—	3	22	—	4,52,
	341.2	-	E	JJ-T	WD	3'-4x8'-0	—	—	3	22	—	4
	343.1	-	E	JJ-T	WD	3'-4x8'-0	—	—	3	22	—	4,50,
	343.2	-	E	JJ-T	WD	3'-4x8'-0	—	—	3	22	—	4,50,52,
	S-33.1	-	E	JJ-T	WD	3'-4x8'-0	—	—	8	—	—	24,12,47,52
	323.1	-	E	JJ-T	WD	3'-4x8'-0	—	—	3	22	—	4
	344.1	N	-	RR	MET	2-2'-6x7'-0	1	1	—	11	—	3,78,

(b) (5), (b) (7)(F)

FLOOR	MARK	NEW	EXIST	DOOR TYPE	FRAME TYPE	DOOR SIZE	HEAD	JAMB	SILL	HARDWARE SET	LABEL	NOTE REFERENCE
	402.1	-	E	JJ-T	WD	3'-4 x 8'-0	—	—	3	22	—	4
	402.2	-	E	JJ-T	WD	3'-4 x 8'-0	—	—	3	22	—	4
	404.1	N	-	JJ-T	WD	3'-4 x 8'-0	—	—	3	22	—	4,62,52,0150,
	404.2	N	-	JJ-T	WD	3'-4 x 8'-0	—	—	3	22	—	4,62,52,0150,
	404.3	-	E	KK-T	WD	3'-4 x 8'-0	—	—	—	30	—	4,0150,
	405.1	-	E	JJ-T	WD	3'-4 x 8'-0	—	—	3	22	—	4,62
	406.1	-	E	JJ-T	WD	3'-4 x 8'-0	—	—	3	22	—	4,62
	406.2	-	E	JJ-T	WD	3'-4 x 8'-0	—	—	3	22	—	4
	407.1	N	-	PP	MET	3'-0 x 7'-0	1	1	—	2	—	3,
	407.2	-	E	STL	STL	2'-6 x 6'-8	—	—	—	—	—	4,20
	407.3	-	E	STL	STL	2'-6 x 6'-8	—	—	—	—	—	4,20
	408.1	N	-	PP	MET	3'-0 x 7'-0	1	1	—	2	—	3,78
	409.1	N	-	PP	MET	3'-0 x 7'-0	1	1	—	2	—	3,78
	412.1	N	-	PP	MET	2'-8 x 7'-0	1	1	—	2	—	3,78
	414.1	N	-	PP	MET	2'-8 x 7'-0	1	1	—	3	—	3
	415.1	N	-	PP	MET	5'-0 x 7'-0	4	4	—	5	—	3
	416.1	-	E	JJ-T	WD	3'-4 x 8'-0	—	—	3	22	—	4
	416.2	-	E	KK-T	WD	3'-4 x 8'-0	—	—	—	22	—	4,64
	417.1	-	E	JJ-T	WD	3'-4 x 8'-0	—	—	3	22	—	4
	418.1	-	E	JJ-T	WD	3'-4 x 8'-0	—	—	3	22	—	4
	418.2	-	E	KK-T	WD	3'-4 x 8'-0	—	—	—	22	—	4
	419.1	N	-	PP	MET	3'-0 x 7'-0	1	1	—	6	—	3
	419.2	N	-	PP	MET	3'-0 x 7'-0	2	2	—	10	B	3
	419.3	-	E	JJ-T	WD	3'-4 x 8'-0	—	—	C	23	—	C4,67,
	420.1	N	-	PP	MET	3'-0 x 7'-0	1	1	—	2	—	3,
	421.1	N	-	RR	MET	2'-2 1/2 x 7'-0	1	1	—	11	—	3,78
	422.1	-	E	JJ-T	WD	3'-4 x 8'-0	—	—	3	22	—	4,62
	422.2	-	E	JJ-T	WD	3'-4 x 8'-0	—	—	3	22	—	4
	423.1	N	-	RR	MET	2'-2 1/2 x 7'-0	1	1	—	11	—	3,78
	424.1	-	E	JJ-T	WD	3'-4 x 8'-0	—	—	3	22	—	4,62,
	424.2	-	E	JJ-T	WD	3'-4 x 8'-0	—	—	3	22	—	4,62,
	424.3	-	E	JJ-T	WD	3'-4 x 8'-0	—	—	3	22	—	4,62,
	424.4	-	E	JJ-T	WD	3'-4 x 8'-0	—	—	3	22	—	4,62,
	426.1	N	-	PP	MET	3'-0 x 7'-0	1	1	—	6	C	3
	426.2	N	-	PP	MET	3'-0 x 7'-0	2	2	—	6	C	3
	427.1	N	-	PP	MET	3'-0 x 7'-0	3	3	—	6	C	3
	427.2	-	E	JJ-T	WD	3'-4 x 8'-0	—	—	C	23	—	C4,67,
	427.3	N	-	PP	MET	3'-0 x 7'-0	2	2	—	10	B	3
	S-43.1	-	E	JJ-T	WD	3'-4 x 8'-0	—	—	C	—	—	C4,67,68
	428.1	-	E	JJ-T	WD	3'-4 x 8'-0	—	—	3	22	—	4,62,
	429.1	N	-	PP	MET	3'-0 x 7'-0	1	1	—	2	—	3,78
	430.1	N	-	RR	MET	2'-2 1/2 x 7'-0	1	1	—	11	—	3,78
	431.1	N	-	PP	MET	3'-0 x 7'-0	1	1	—	2	—	3,78
	431.2	-	E	STL	STL	2'-6 x 6'-8	—	—	—	—	—	4,20
	431.3	-	E	STL	STL	2'-6 x 6'-8	—	—	—	—	—	4,20,
	432.1	-	E	JJ-T	WD	3'-4 x 8'-0	—	—	3	22	—	4,62,
	432.2	-	E	JJ-T	WD	3'-4 x 8'-0	—	—	3	22	—	4,62,
	432.3	-	E	JJ-T	WD	3'-4 x 8'-0	—	—	3	22	—	4,62,
	432.4	-	E	JJ-T	WD	3'-4 x 8'-0	—	—	3	22	—	4,62,
	434.1	-	R	KK-T	WD	3'-4 x 8'-0	—	—	—	30	—	4,15,50,
	434.2	-	E	JJ-T	WD	3'-4 x 8'-0	—	—	3	22	—	4,62,
	434.3	-	E	JJ-T	WD	3'-4 x 8'-0	—	—	3	22	—	4,62,
	435.1	N	-	PP	MET	5'-0 x 7'-0	4	4	—	5	—	3
	436.1	N	-	PP	MET	3'-0 x 7'-0	1	1	—	3	—	3,78
	438.1	N	-	PP	MET	3'-0 x 7'-0	1	1	—	24	—	3,78
	440.1	N	-	PP	MET	3'-0 x 7'-0	1	1	—	2	—	3,
	441.1	N	-	RR	MET	2'-2 1/2 x 7'-0	1	1	—	11	—	3,78
	442.1	-	E	JJ-T	WD	3'-4 x 8'-0	—	—	C	23	—	C4,67,50
	442.2	N	-	PP	MET	3'-0 x 7'-0	2	2	—	10	B	3
	442.3	N	-	PP	MET	3'-0 x 7'-0	1	1	—	6	—	3
	S-43.1	-	E	KK-T	WD	3'-4 x 8'-0	—	—	C	C	—	C4,62,50
	443.1	-	E	JJ-T	WD	3'-4 x 8'-0	—	—	3	22	—	4,59,64,
	443.2	-	E	JJ-T	WD	3'-4 x 8'-0	—	—	3	22	—	4
	445.1	-	E	KK-T	WD	3'-4 x 8'-0	—	—	—	30	—	4,64,
	446.2	-	E	JJ-T	WD	3'-4 x 8'-0	—	—	3	22	—	4
	445.3	-	E	JJ-T	WD	3'-4 x 8'-0	—	—	3	22	—	4,50,
	446.1	N	-	RR	MET	2'-2 1/2 x 7'-0	1	1	—	11	—	3,78,

FOURTH FLOOR

(b) (5), (b) (7)(F)

FLOOR	MARK	NEW	EXIST	DOOR TYPE	FRAME TYPE	DOOR SIZE	HEAD	JAMB	SILL	HARDWARE SET	LABEL	NOTE REFERENCE
FIFTH FLOOR	502.1	-	E	JJ-T	WD	3'-4 x 8'-0	—	—	3	26	—	4
	502.2	-	E	JJ-T	WD	3'-4 x 8'-0	—	—	3	26	—	4
	504.1	-	E	JJ-T	WD	3'-4 x 8'-0	—	—	3	26	—	4
	504.2	-	E	JJ-T	WD	3'-4 x 8'-0	—	—	3	26	—	4
	505.1	-	E	JJ-T	WD	3'-4 x 8'-0	—	—	3	26	—	4,32
	506.1	N	-	KK-T	WD	3'-4 x 8'-0	—	—	—	27	—	4,50,81
	507.1	-	E	KK	WD	3'-4 x 8'-0	—	—	—	27	—	4
	508.1	-	E	KK-T	WD	2'-0 x 8'-0	—	—	—	27	—	4,81
	508.2	-	E	KK	WD	2'-10 x 8'-0	—	—	—	27	—	4
	509.1	N	-	PP	MET	3'-0 x 7'-0	1	1	—	2	—	3,
	509.2	-	R	STL	STL	2'-6 x 6'-8	—	—	—	—	—	4,19,32
	510.1	-	E	KK-T	WD	3'-4 x 8'-0	—	—	—	27	—	4,81
	510.2	-	E	KK-T	WD	3'-4 x 8'-0	—	—	—	27	—	4,81
	511.1	-	E	JJ-T	WD	3'-4 x 8'-0	—	—	3	26	—	4,32
	512.1	-	E	KK-T	WD	3'-4 x 8'-0	—	—	—	27	—	4,49,81
	512.2	-	E	JJ-T	WD	3'-4 x 8'-0	—	—	3	26	—	4,32
	515.1	N	-	PP	MET	3'-0 x 7'-0	4	4	4	5	—	3
	516.1	N	-	PP	MET	3'-0 x 7'-0	1	1	4	2	—	3,18
	518.1	N	-	PP	MET	3'-0 x 7'-0	1	1	4	24	—	3,18
	519.1	-	E	JJ-T	WD	3'-4 x 8'-0	—	—	3	26	—	4
	519.2	N	-	JJ-T	WD	3'-4 x 8'-0	—	—	3	26	—	4,32
	519.5	-	E	KK-T	WD	3'-4 x 8'-0	—	—	—	27	—	4
	520.1	N	-	JJ-T	WD	3'-4 x 8'-0	—	—	3	26	—	4,32,4
	520.2	-	E	KK-T	WD	3'-4 x 8'-0	—	—	—	—	—	4,12
	521.1	-	E	KK	WD	3'-4 x 8'-0	—	—	—	27	—	4
	522.1	-	E	KK-T	WD	3'-4 x 8'-0	—	—	●	27	—	4,50,81
	522.2	-	E	KK-T	WD	3'-4 x 8'-0	—	—	—	27	—	4,81
	523.1	N	-	KK	WD	3'-0 x 8'-0	●	●	—	29	—	3,28,32,78
	524.1	-	E	JJ-T	WD	3'-4 x 8'-0	—	—	●	28	—	4,47
	524.2	N	-	PP	MET	3'-0 x 7'-0	2	2	—	10	●	3
	525.1	N	-	PP	MET	3'-0 x 7'-0	1	1	—	2	—	3,
	5-526.1	-	E	JJ-T	WD	3'-4 x 8'-0	—	—	●	—	—	4,12, 47,67
	526.1	-	E	JJ-T	WD	3'-4 x 8'-0	—	—	●	26	—	4,47,54
	526.2	-	R	KK-T	WD	3'-4 x 8'-0	—	—	●	26	—	4,23,32,91
	527.1	N	-	KK-T	WD	3'-4 x 8'-0	—	—	●	27	—	4,29,58,81
	528.1	-	E	KK	WD	2'-10 x 7'-4	—	—	●	27	—	4,60
	529.1	N	-	KK-T	WD	3'-4 x 8'-0	7/12	14	●	27	—	4,10,59
	529.2	-	E	KK-T	WD	3'-4 x 8'-0	—	—	●	27	—	4,19,81
	530.1	-	R	KK	WD	2'-10 x 7'-6	—	—	●	27	—	4,23,32,91
	531.1	N	-	JJ-T	WD	3'-4 x 8'-0	—	—	●	26	—	4,47,50,61
	532.1	N	-	SS	WD	2'-5" x 7'-6	6 SIM	18 SIM	—	29	—	4,23,28,
	533.1	N	-	KK-T	WD	3'-4 x 8'-0	—	—	●	26	—	4,23,58,
	533.2	-	E	JJ-T	WD	3'-4 x 8'-0	—	—	●	26	—	4,47
	533.3	-	E	JJ-T	WD	3'-4 x 8'-0	—	—	●	26	—	4,47
	533.4	-	E	KK-T	WD	3'-4 x 8'-0	—	—	—	27	—	4
	534.1	-	E	JJ-T	WD	3'-4 x 8'-0	—	—	●	26	—	4,47,54
	534.2	-	E	KK-T	WD	3'-4 x 8'-0	—	—	—	27	—	4
	535.1	-	E	JJ-T	WD	3'-4 x 8'-0	—	—	●	26	—	4,47,
	537.1	N	-	KK-T	WD	3'-4 x 8'-0	9/15	15	—	—	—	4,25,80
	538.1	N	-	PP	MET	3'-0 x 7'-0	3	3	—	6	C	3
	538.2	-	E	JJ-T	WD	3'-4 x 8'-0	—	—	●	26	—	4,47,
	538.3	N	-	PP	MET	3'-0 x 7'-0	2	2	—	10	●	3
	5-55.1	-	E	JJ-T	WD	3'-4 x 8'-0	—	—	●	—	—	4,12,47
	5-55.2	-	E	JJ-T	WD	3'-4 x 8'-0	—	—	—	—	—	4,12,
	539.1	-	R	JJ-T	WD	3'-4 x 8'-0	—	—	3	26	—	4,24
	540.1	-	E	KK-T	WD	3'-4 x 8'-0	9/15	15	—	—	—	4,80
	540.2	-	E	KK-T	WD	3'-4 x 8'-0	—	—	—	26	—	4,81,
	541.1	-	R	KK-T	WD	2'-10 x 8'-0	7/12	14	—	27	—	18,50
	542.1	-	E	KK-T	WD	2'-10 x 8'-0	—	—	—	27	—	4
	542.2	-	E	KK-T	WD	2'-10 x 8'-0	—	—	—	27	—	4,81
	543.1	N	-	PP	MET	2'-0 x 7'-0	1	1	—	2	—	3,18
	543.2	-	E	STL	STL	2'-6 x 6'-8	—	—	—	—	—	4,20
	543.3	-	E	STL	STL	2'-6 x 6'-8	—	—	—	—	—	4,20
	544.1	N	-	PP	MET	2'-0 x 7'-0	1	1	—	2	—	3,18,
	549.1	N	-	RR	MET	2'-2'-6 x 7'-0	1	1	—	11	—	3,18
	546.1	-	E	JJ-T	WD	3'-4 x 8'-0	—	—	3	26	—	4,32
	546.2	-	E	JJ-T	WD	3'-4 x 8'-0	—	—	3	26	—	4,32
	546.3	-	E	JJ-T	WD	3'-4 x 8'-0	—	—	3	26	—	4
	546.4	-	E	JJ-T	WD	3'-4 x 8'-0	—	—	3	26	—	4,14
	546.5	N	-	KK-T	WD	3'-4 x 8'-0	—	—	—	26	—	4,25,32

MARK	NEW	EXIST	DOOR TYPE	FRAME TYPE	DOOR SIZE	HEAD	JAMB	SILL	HARDWARE SET	LABEL	NOTE REFERENCE
547.1	-	E	JJ	WD	3'-4 x 6'-10	—	—	Exist C.T.	27	—	4,
548.1	-	E	JJ-T	WD	3'-4 x 8'-0	—	—	3	26	—	4,57,
548.2	-	E	JJ-T	WD	3'-4 x 8'-0	—	—	3	26	—	4
549.1	N	-	PP	MET	3'-0 x 7'-0	4	4	4	5	—	3
550.1	N	-	PP	MET	2'-8 x 7'-0	1	1	4	2	—	3,18
552.1	N	-	PP	MET	2'-8 x 7'-0	1	1	4	3	—	3
555.1	N	-	KK-T	WD	3'-4 x 8'-0	—	—	—	2	—	4,23,25,45
556.1	N	-	RR	MET	2'-2'-6 x 7'-0	1	1	—	11	—	3
557.1	-	E	JJ-T	WD	3'-4 x 8'-0	—	—	●	28	—	4,47
557.2	N	-	PP	MET	3'-0 x 7'-0	2	2	—	10	●	3
557.3	N	-	PP	MET	3'-0 x 7'-0	1	1	—	6	—	4
5-557.1	-	R	JJ-T	WD	3'-4 x 8'-0	—	—	●	—	—	4,12,24,47
558.1	-	E	JJ-T	WD	3'-4 x 8'-0	—	—	3	26	—	4
559.1	N	-	KK-T	WD	3'-4 x 8'-0	—	—	—	27	—	4,25,80
560.1	-	E	KK-T	WD	3'-4 x 8'-0	—	—	—	27	—	4
561.1	-	E	KK	WD	2'-10 x 7'-6	—	—	●	27	—	4,60,
562.1	-	E	KK-T	WD	3'-4 x 8'-0	—	—	—	26	—	4,81
562.2	-	E	KK-T	WD	3'-4 x 8'-0	—	—	—	26	—	4
562.3	-	E	JJ-T	WD	3'-4 x 8'-0	—	—	—	26	—	4,81
563.1	-	R	KK-T	WD	3'-4 x 8'-0	—	—	—	26	—	4,24,50,81
563.2	-	E	JJ-T	WD	3'-4 x 8'-0	—	—	3	26	—	4
565.1	-	E	KK-T	WD	3'-4 x 8'-0	—	—	—	26	—	4
565.2	-	E	JJ-T	WD	3'-4 x 8'-0	—	—	3	26	—	4
565.3	-	E	JJ-T	WD	3'-4 x 8'-0	—	—	3	26	—	4
340.3	N	-	PP	MET	3'-4 x 8'-0	9/13	13	—	6	C	3
557.2	N	-	PP	MET	3'-4 x 8'-0	9/8	15	—	6	C	3
524.3	N	-	PP	MET	3'-0 x 7'-0	1	1	—	6	—	3
503.3	N	•	PP	MET	3'-0 x 7'-0	1	1		2		3, 18,
503.4	N	-	PP	MET	3'-0 x 7'-0	1	1		2		3, 18,

(b) (5), (b) (7)(F)

FLOOR	MARK	NEW	EXIST.	DOOR TYPE	FRAME TYPE	DOOR SIZE	HEAD	JAMB	SILL	HARDWARE SET	LABEL	NOTE REFERENCE
	604.1	-	E	JJ-T	WD	3'-4 x 7'-6	—	—	6	22	—	4
	604.2	-	E	JJ-T	WD	3'-4 x 7'-6	—	—	6	22	—	4
SIXTH FLOOR	604.3	-	E	KK-T	WD	3'-4 x 7'-6	—	—	—	30	—	4
	605.1	-	E	JJ-T	WD	3'-4 x 7'-6	—	—	6	22	—	4
	606.1	-	E	JJ-T	WD	3'-4 x 7'-6	—	—	6	22	—	4
	606.2	-	E	JJ-T	WD	3'-4 x 7'-6	—	—	6	22	—	4
	607.1	N	-	PP	MET	3'-0 x 7'-0	1	1	—	2	—	3,
	607.2	-	E	STL	STL	2'-6 x 6'-8	—	—	—	—	—	4,20,
	607.3	-	E	STL	STL	2'-6 x 6'-8	—	—	—	—	—	4,20,
	608.1	N	-	PP	MET	3'-0 x 7'-0	1	1	—	2	—	3,18,
	609.1	N	-	PP	MET	3'-0 x 7'-0	1	1	—	2	—	3,18,
	612.1	N	-	PP	MET	2'-8 x 7'-0	1	1	—	3	—	3,18,
	614.1	N	-	PP	MET	2'-8 x 7'-0	1	1	—	3	—	3
	615.1	N	-	PP	MET	3'-0 x 7'-0	4	4	—	5	—	3
	616.1	-	E	JJ-T	WD	3'-4 x 7'-6	—	—	6	22	—	4
	617.1	-	E	JJ-T	WD	3'-4 x 7'-6	—	—	6	22	—	4
	617.2	-	E	KK-T	WD	3'-4 x 7'-6	—	—	—	30	—	4
	618.1	-	E	JJ-T	WD	3'-4 x 7'-6	—	—	6	22	—	4
	619.1	N	-	PP	MET	3'-0 x 7'-0	1	1	7	6	—	3
	619.2	N	-	PP	MET	3'-0 x 7'-0	2	2	—	10	B	3
	619.3	-	E	JJ-T	WD	3'-4 x 7'-6	—	—	6	23	—	04,47,49,
	5-64.1	-	E	KK-T	WD	3'-4 x 7'-6	—	—	8	—	—	04,12,47,
	620.1	N	-	PP	MET	3'-0 x 7'-0	1	1	—	2	—	3
	621.1	N	-	RR	MET	2-2'-6 x 7'-0	1	1	—	11	—	3,18,
	622.1	-	E	JJ-T	WD	3'-4 x 7'-6	—	—	6	22	—	4
	622.2	-	E	JJ-T	WD	3'-4 x 7'-6	—	—	6	22	—	4
	623.1	N	-	RR	MET	2-2'-6 x 7'-0	1	1	—	11	—	3,18,
	624.1	-	E	JJ-T	WD	3'-4 x 7'-6	—	—	6	22	—	4
	624.2	-	E	JJ-T	WD	3'-4 x 7'-6	—	—	6	22	—	4,20,
	624.3	-	E	JJ-T	WD	3'-4 x 7'-6	—	—	6	22	—	4
	624.4	-	E	JJ-T	WD	3'-4 x 7'-6	—	—	6	22	—	4
	626.1	N	-	PP	MET	3'-0 x 7'-0	1	1	—	6	C	3
	627.1	-	E	JJ-T	WD	3'-4 x 7'-6	—	—	8	23	—	04,47,
	627.2	N	-	PP	MET	3'-0 x 7'-0	3	3	7	6	C	3
	627.3	N	-	PP	MET	3'-0 x 7'-0	2	2	—	10	B	3
	5-65.1	-	E	JJ-T	WD	3'-4 x 7'-6	—	—	8	—	—	04,12,47,
	628.1	N	-	PP	MET	3'-0 x 7'-0	2	2	—	6	C	3
	628.2	-	E	JJ-T	WD	3'-4 x 7'-6	—	—	6	22	—	4
	629.1	N	-	PP	MET	3'-0 x 7'-0	1	1	—	2	—	3,18,
	630.1	N	-	RR	MET	2-2'-6 x 7'-0	1	1	—	11	—	3,18,
	631.1	N	-	PP	MET	3'-0 x 7'-0	1	1	—	2	—	3,18,
	631.2	-	E	STL	STL	2'-6 x 6'-8	—	—	—	—	—	4,20,
	631.3	-	E	STL	STL	2'-6 x 6'-8	—	—	—	—	—	4,20,
	632.1	-	E	JJ-T	WD	3'-4 x 7'-6	—	—	6	22	—	4
	632.2	-	E	JJ-T	WD	3'-4 x 7'-6	—	—	6	22	—	4,52,
	632.3	-	E	JJ-T	WD	3'-4 x 7'-6	—	—	6	22	—	4
	632.4	-	E	JJ-T	WD	3'-4 x 7'-6	—	—	6	22	—	4
	632.5	-	E	KK-T	WD	3'-4 x 7'-6	—	—	—	30	—	4
	634.1	-	E	JJ-T	WD	3'-4 x 7'-6	—	—	6	22	—	4,52,
	634.2	-	E	KK-T	WD	3'-4 x 7'-6	—	—	—	30	—	4
	635.1	-	E	JJ-T	WD	3'-4 x 7'-6	—	—	6	22	—	4
	636.1	N	-	PP	MET	3'-0 x 7'-0	4	4	—	5	—	3
	637.1	N	-	PP	MET	2'-8 x 7'-0	1	1	—	2	—	3,18
	639.1	N	-	PP	MET	2'-8 x 7'-0	1	1	—	3	—	3
	641.1	N	-	PP	MET	3'-0 x 7'-0	1	1	—	2	—	3,
	642.1	N	-	RR	MET	2-2'-6 x 7'-0	1	1	—	11	—	3,18
	643.1	-	E	JJ-T	WD	3'-4 x 7'-6	—	—	8	23	—	04,47,49,
	643.2	N	-	PP	MET	3'-0 x 7'-0	2	2	—	10	B	3
	643.3	N	-	PP	MET	3'-0 x 7'-0	1	1	7	6	—	3
	644.1	-	E	JJ-T	WD	3'-4 x 7'-6	—	—	6	22	—	4
	644.2	-	E	JJ-T	WD	3'-4 x 7'-6	—	—	6	22	—	4,20,
	644.3	-	E	KK-T	WD	3'-4 x 7'-6	—	—	—	30	—	4,20
	645.1	-	E	JJ-T	WD	3'-4 x 7'-6	—	—	6	22	—	4
	646.2	-	E	JJ-T	WD	3'-4 x 7'-6	—	—	6	22	—	4
	622.3	-	E	KK	WD	2'-8 x 6'-6	—	—	8	30	—	04,47,
	647.1	N	-	RR	MET	2-2'-6 x 7'-0	1	1	—	11	—	3,18

(b) (5), (b) (7)(F)

FLOOR	MARK	NEW	EXIST.	DOOR TYPE	FRAME TYPE	DOOR SIZE	HEAD	JAMB	SILL	HARDWARE SET	LABEL	NOTE REFERENCE
	702.1	-	E	JJ-T	WD	3'-4 x 8'-0	—	—	●	22	—	● 4,47,49,51
	704.1	-	E	JJ-T	WD	3'-4 x 8'-0	—	—	3	22	—	4,49,51, ⚠
	~~704.2~~	~~-~~	~~E~~	~~JJ-T~~	~~WD~~	~~3'-4 x 8'-0~~	~~—~~	~~—~~	~~3~~	~~22~~	~~—~~	~~4,49,51,~~ ⚠
	705.1	-	E	JJ-T	WD	3'-4 x 8'-0	—	—	3	22	—	4 ⚠
	706.1	-	E	JJ-T	WD	3'-4 x 8'-0	—	—	3	22	—	4 ⚠
	706.2	-	E	JJ-T	WD	3'-4 x 8'-0	—	—	3	22	—	4 ⚠
	707.1	N	-	PP	MET	3'-0 x 7'-0	1	1	—	2	—	3,
	708.1	N	-	PP	MET	3'-0 x 7'-0	1	1	—	2	—	3,18,
	709.1	N	-	PP	MET	3'-0 x 7'-0	1	1	—	2	—	3,18,
	712.1	N	-	PP	MET	3'-0 x 7'-0	1	1	—	3	—	3,18,
	714.1	N	-	PP	MET	3'-0 x 7'-0	1	1	—	24	—	3,18,
	715.1	N	-	PP	MET	5'-0 x 7'-0	4	4	—	5	—	3
	716.1	-	E	JJ-T	WD	3'-4 x 8'-0	—	—	3	22	—	4,52,53, ⚠
	716.2	-	E	JJ-T	WD	3'-4 x 8'-0	—	—	3	22	—	4,50, ⚠
	716.3	-	R	KK-T	WD	3'-4 x 8'-0	—	—	—	30	—	29,30,50
	717.1	-	E	JJ-T	WD	3'-4 x 8'-0	—	—	3	22	—	4,52,54 ⚠
	718.1	-	E	JJ-T	WD	3'-4 x 8'-0	—	—	●	23	—	●4,48,
⚠	718.2	N	-	PP	MET	3'-0 x 7'-0	1	1	—	6	—	3
	718.3	N	-	PP	MET	3'-0 x 7'-0	2	2	—	18	B	3
	719.1	N	-	PP	MET	3'-0 x 7'-0	1	1	—	2	—	3,
	720.1	N	-	RR	MET	2'-2"-6 x 7'-0	1	1	—	11	—	3,18,
	721.1	-	E	JJ-T	WD	3'-4 x 8'-0	—	—	3	22	—	4,54, ⚠
	721.2	-	E	JJ-T	WD	3'-4 x 8'-0	—	—	3	22	—	4,54 ⚠
	722.1	N	-	RR	MET	2'-2"-6 x 7'-0	1	1	—	11	—	3,18
	723.1	-	E	JJ-T	WD	3'-4 x 8'-0	—	—	3	22	—	4 ⚠
	723.2	-	E	JJ-T	WD	3'-4 x 8'-0	—	—	3	22	—	4,54, ⚠
	723.3	-	E	JJ-T	WD	3'-4 x 8'-0	—	—	3	22	—	4 ⚠
	723.4	-	E	JJ-T	WD	3'-4 x 8'-0	—	—	3	22	—	4,49, ⚠
	725.1	N	-	PP	MET	3'-0 x 7'-0	1	1	—	6	C	3
	726.1	N	-	PP	MET	3'-0 x 7'-0	3	3	—	6	C	3 ⚠
	726.2	N	-	PP	MET	5'-0 x 7'-0	2	2	—	10	B	3
	726.3	-	E	JJ-T	WD	3'-4 x 8'-0	—	—	●	23	—	● 4,47,
	5-726.1	-	R	JJ-T	WD	3'-4 x 8'-0	—	—	●	●	—	●4,47,[illegible]
	5-726.2	-	E	JJ-T	WD	3'-4 x 8'-0	—	—	●	●	—	●4,46,49,
	727.1	-	E	JJ-T	WD	3'-4 x 8'-0	—	—	3	22	—	4, ⚠
	727.2	N	-	PP	MET	3'-0 x 7'-0	1	1	—	6	C	3
	728.1	N	-	PP	MET	3'-0 x 7'-0	1	1	—	2	—	3,18
	729.1	N	-	PP	MET	3'-0 x 7'-0	1	1	—	2	—	3,18,
	730.1	N	-	RR	MET	2'-2"-6 x 7'-0	1	1	—	11	—	3,18
	732.1	-	E	JJ-T	WD	3'-4 x 8'-0	—	—	3	22	—	4,52,54, ⚠
	732.2	-	E	JJ-T	WD	3'-4 x 8'-0	—	—	3	22	—	4,49, ⚠
	732.3	-	E	JJ-T	WD	3'-4 x 8'-0	—	—	3	22	—	4 ⚠
	732.4	N	-	JJ-T	WD	3'-4 x 8'-0	—	—	3	22	—	4,52, ⚠
	732.5	-	E	KK-T	WD	3'-4 x 8'-0	—	—	—	30	—	4
	733.1	-	E	JJ-T	WD	3'-4 x 8'-0	—	—	3	22	—	4 ⚠
	733.2	-	E	KK-T	WD	3'-4 x 8'-0	—	—	—	30	—	4
	734.1	N	-	JJ-T	WD	3'-4 x 8'-0	—	—	3	22	—	4,50, ⚠
	735.1	N	-	PP	MET	3'-0 x 7'-0	4	4	—	5	—	3
	736.1	N	-	PP	MET	2'-8 x 7'-0	1	1	—	3	—	3,18
	738.1	N	-	PP	MET	2'-8 x 7'-0	1	1	—	3	—	3
	740.1	N	-	PP	MET	3'-0 x 7'-0	1	1	—	2	—	3,
	741.1	N	-	RR	MET	2'-2"-6 x 7'-0	1	1	—	11	—	3,18,
	742.1	-	E	JJ-T	WD	3'-4 x 8'-0	—	—	●	23	—	●4,47,49,51,
	742.2	N	-	PP	MET	3'-0 x 7'-0	2	2	—	10	B	3
⚠	742.3	N	-	PP	MET	3'-0 x 7'-0	1	1	—	6	—	3
	743.1	-	E	JJ-T	WD	3'-4 x 8'-0	—	—	3	22	—	4,49 ⚠
	743.2	-	E	JJ-T	WD	3'-4 x 8'-0	—	—	3	22	—	4 ⚠
	743.3	-	E	JJ-T	WD	3'-4 x 8'-0	—	—	3	22	—	4,49 ⚠
	744.1	-	E	JJ-T	WD	3'-4 x 8'-0	—	—	3	22	—	3,49 ⚠
	743.2	-	E	JJ-T	WD	3'-4 x 8'-0	—	—	3	22	—	4,49 ⚠
	704.3	-	E	KK-T	WD	3'-4 x 8'-0	—	—	—	30	—	4
	5-731	-	R	JJ-T	WD	3'-4 x 8'-0	—	—	●	●	—	●4,48,51,[illegible]
	746.1	N	-	RR	MET	2'-2"-6 x 7'-0	1	1	—	11	—	3,18,

SEVENTH FLOOR

(b) (5), (b) (7)(F)

FLOOR	MARK	NEW	EXIST.	DOOR TYPE	FRAME TYPE	DOOR SIZE	HEAD	JAMB	SILL	HARDWARE SET	LABEL	NOTE REFERENCE
	803.1	N	-	LL-T	WD	3'-0 x 7'-0	⊗	⊗	3	6	—	⊗ 3,33, ⚠
	804.1	-	E	LL-T	WD	3'-4 x 7'-6	—	—	3	22	—	4 ⚠
EIGHTH FLOOR	805.1	N	-	PP	MET	3'-0 x 7'-0	1	1	—	2	—	3,
	806.1	N	-	PP	MET	3'-0 x 7'-0	1	1	—	3	—	3,78,
	810.1	N	-	PP	MET	2'-8 x 7'-0	1	1	—	3	—	3,78,
	812.1	N	-	PP	MET	2'-8 x 7'-0	1	1	—	3	—	3
	813.1	N	-	PP	MET	3'-0 x 7'-0	4	4	—	5	—	3
	814.1	N	-	PP	MET	2'-6 x 7'-0	1	1 / 11	—	3	—	3
	815.1	-	E	LL-T	WD	3'-4 x 7'-6	—	—	3	22	—	4,49, ⚠
	816.1	N	-	PP	MET	2'-6 x 7'-0	6	6	—	2	—	3
	817.1	-	E	MM	WD	3'-4 x 6'-9	—	—	—	29	—	4
	818.1	-	E	LL-T	WD	3'-4 x 7'-6	—	—	3	22	—	4 ⚠
	819.1	N	-	PP	MET	3'-0 x 7'-0	1	1	—	2	—	3,
	820.1	-	E	LL-T	WD	3'-4 x 7'-6	—	—	⊗	23	—	⊗4,47,
	820.2	N	-	PP	MET	3'-0 x 7'-0	2	2	—	10	B	3
	821.1	N	-	PP	MET	3'-0 x 7'-0	3	3	—	2	—	3,78,
	822.1	N	-	LL-T	WD	3'-0 x 7'-0	⊗	⊗	3	6	—	⊗ 34, ⚠
	823.1	-	E	MM	WD	3'-4 x 6'-10	—	—	—	29	—	4
	824.1	-	E	MM	WD	3'-0 x 6'-10	—	—	—	29	—	4
	825.1	N	-	PP	MET	3'-0 x 7'-0	1	1	—	2	—	3,78,
	827.1	N	-	PP	MET	3'-0 x 7'-0	1	1	—	6	C	3
	827.2	N	-	PP	MET	3'-0 x 7'-0	2	2	—	6	B	3
	828.1	N	-	PP	MET	3'-0 x 7'-0	1	B / 10	—	10	—	3
	828.2	N	-	PP	MET	3'-0 x 7'-0	2	BSIM / 2	—	10	B	3
	829.1	N	-	PP	MET	2'-6 x 6'-10	1	1	—	2	—	3
	830.1	N	-	LL-T	WD	3'-0 x 7'-0	⊗	⊗	3	6	—	⊗ 3, 33, ⚠
	831.1	-	E	MM	WD	3'-0 x 6'-10	—	—	—	29	—	4
	832.1	N	-	PP	MET	3'-0 x 6'-10	1	1	—	2	—	3
	833.1	N	-	PP	MET	3'-0 x 7'-0	1	1	—	2	—	3,78
	834.1	N	-	PP	MET	2'-0 x 7'-0	1	1	—	2	—	3,78,
	835.1	N	-	RR	MET	2-2'-6 x 7'-0	1	1	—	11	—	3,78
	836.1	-	E	LL-T	WD	3'-4 x 7'-6	—	—	3	22	—	4,49 ⚠
	836.2	-	E	LL-T	WD	3'-4 x 7'-6	—	—	3	22	—	4,50 ⚠
	836.3	N	-	LL-T	WD	3'-4 x 7'-6	—	—	3	22	—	4,32,50,52, ⚠
	837.1	-	E	MM	WD	3'-0 x 6'-10	—	—	—	29	—	4
	838.1	N	-	PP	MET	2'-6 x 7'-0	6	6	—	2	—	3
	839.1	-	E	LL-T	WD	3'-4 x 7'-6	—	—	3	22	—	4,50 ⚠
	840.1	N	-	PP	MET	2'-6 x 7'-0	1	1 / 11	—	2	—	3,
	841.1	N	-	PP	MET	3'-0 x 7'-0	4	4	—	5	—	3
	842.1	N	-	PP	MET	3'-0 x 7'-0	1	1	—	3	—	3,78
	844.1	N	-	PP	MET	3'-0 x 7'-0	1	1	—	24	—	3,78
	848.1	N	-	RR	MET	2-2'-6 x 7'-0	1	1	—	11	—	3,78
	849.1	N	-	PP	MET	2-2'-6 x 7'-0	1	1	—	11	—	3,78
	850.1	N	-	PP	MET	3'-0 x 7'-0	5	5	—	2	—	3,
	851.1	-	E	LL-T	WD	3'-4 x 7'-6	—	—	⊗	22	—	⊗4,48,55,
	851.2	N	-	PP	MET	3'-0 x 7'-0	2	2	—	10	B	3
	852.1	N	-	LL-T	WD	3'-0 x 7'-0	⊗	⊗	3	6	—	⊗ 3,33 ⚠
	854.1	N	-	PP	MET	3'-0 x 7'-0	1	1	—	3	—	3,78
	820.3	N	-	PP	MET	3'-0 x 7'-0	1	1	—	6	—	3, ⚠
	849.2	-	R	MM	WD	3'-4 x 6'-9	—	—	3	—	—	4, 35, 12, 50,

(b) (5), (b) (7)(F)

FLOOR	MARK	NEW	EXIST.	DOOR TYPE	FRAME TYPE	DOOR SIZE	HEAD	JAMB	SILL	HARDWARE SET	LABEL	NOTE REFERENCE
	901.1	-	-	-	WD	——	——	——	——	——	—	04, 82
	901.2	-	-	-	WD	——	——	——	——	——	—	04, 82
NINTH FLOOR	903.1	N	-	PP	WD	3'-4 x8'-0	⊗	⊗	—	31	—	04
	905.1	N	-	PP	MET	3'-0x7'-0	1	1	—	29	—	83
	906.1	N	-	PP	WD	3'-4 x8'-0	⊗	⊗	—	31	—	04, 45
	906.2	N	-	PP	WD	3'-4 x8'-0	⊗	⊗	—	31	—	04
	907.1	N	-	PP	MET	3'-0x7'-0	1	1	12	29	—	3,45.
	908.1	-	R	KK	WD	3'-4 x8'-0	——	——	——	29	—	38,45
	911.1	N	-	PP	MET	3'-0x7'-0	1	1	—	24	—	3,8.
	912.1	N	-	PP	MET	3'-0x7'-0	1	1	—	5	—	3
	913.1	N	-	PP	MET	2'-8x7'-0	1	1	—	3	—	3,75
	914.1	N	-	PP	WD	3'-4 x8'-0	——	——	——	31	—	4
	914.2	N	-	PP	WD	3'-4 x8'-0	⊗	⊗	—	31	—	04
	914.3	N	-	PP	MET	3'-0 x7'-0	1	1	—	31	—	3
	916.1	N	-	PP	MET	3'-0x7'-0	1	1	—	25	—	3
	916.2	N	-	PP	MET	3'-0x7'-0	2	2	—	10	B	3
	917.1	N	-	PP	MET	3'-0 x7'-0	3	3	12	6	—	3,45
	917.2	N	-	PP	MET	3'-0x7'-0	1	1	—	2	—	3,45
	919.1	N	-	PP	WD	3'-4 x8'-0	⊗	⊗	—	31	—	04
	919.2	N	-	PP	WD	3'-4x8'-0	⊗	⊗	—	31	—	04
	920.1	N	-	PP	WD	2'-10x4'-6	——	——	——	32	—	04
	921.1	N	-	PP	MET	3'-0x7'-0	1	1	—	2	—	370
	922.1	N	-	PP	WD	3'-4 x8'-0	⊗	⊗	—	31	—	04
	924.1	N	-	PP	MET	3'-0x7'-0	1	1	—	6	C	3
	924.2	N	-	PP	MET	3'-0x7'-0	1	1	—	6	C	3
	924.3	N	-	PP	MET	3'-0x7'-0	2	2/9	—	10	B	3
	926.1	N	-	PP	WD	3'-4 x8'-0	⊗	⊗	—	31	—	04
	926.2	N	-	PP	WD	3'-4 x8'-0	⊗	⊗	—	31	—	04
	926.3	N	-	PP	WD	3'-4 x8'-0	⊗	⊗	—	31	—	04
	926.4	N	-	PP	WD	3'-4 x8'-0	——	——	——	31	—	04
	927.1	-	E	WOOD	WD	2'-9 x4'-5	——	——	——	32	—	04 37
	927.2	N	-	RR	MET	2-2'-6x7'-0	1	1	12	11	—	3,45
	927.3	N	-	PP	MET	3'-0x7'-0	1	1	12	2	—	3,45
	933.1	N	-	PP	MET	3'-0x7'-0	1	1	—	3	—	3
	934.1	N	-	PP	MET	3'-0x7'-0	1	1	—	5	—	3
	935.1	N	-	PP	WD	3'-4 x8'-0	⊗	⊗	—	31	—	04
	936.1	-	E	KK	WD	3'-4 x8'-0	——	——	12	31	—	4,45
	938.1	N	-	PP	MET	3'-0x7'-0	1	1	12	3	—	3,45.
	939.1	N	-	PP	MET	3'-0x7'-0	2	2	—	10	B	3
	939.2	N	-	PP	MET	3'-0x7'-0	1	1	—	23	—	3
	941.1	N	-	PP	WD	3'-4 x8'-0	⊗	⊗	—	31	—	04
	942.1	N	-	WOOD	WD	2'-10x4'-6	——	——	——	32	—	04
	943.1	N	-	PP	MET	2'-4 x7'-0	⊗	⊗	—	3	—	03,40.
	944.1	N	-	PP	MET	3'-0x7'-0	1	1	—	2	—	3,78
	938.2	N	-	RR	MET	2-2'-6x7'-0	1	1	12	11	—	3,45

B
APPENDIX

(b) (5), (b) (7)(F)

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