

GOVERNMENT OF THE DISTRICT OF COLUMBIA
HISTORIC PRESERVATION OFFICE



HISTORIC PRESERVATION REVIEW BOARD
APPLICATION FOR HISTORIC LANDMARK OR HISTORIC DISTRICT DESIGNATION

New Designation X

Amendment of a previous designation

Please summarize any amendment(s) _____

Property name Procurement Building GSA Regional Office Building (ROB)

If any part of the interior is being nominated, it must be specifically identified and described in the narrative statements.

Address 301 7th Street, SW

Square and lot number(s) Square 410/ Lot 802 and Square 434/ Lot 812

Affected Advisory Neighborhood Commission ANC 6D

Date of construction 1931-1935 Date of major alteration(s) 1950s, 1964

Architect(s) William T. Partridge

Architectural style(s) Art Deco/Art Moderne

Original use GOVERNMENT/ warehouse

Property owner General Services Administration

Legal address of property owner 301 7th St SW, Washington, DC, 20410

NAME OF APPLICANT(S) DC Preservation League

If the applicant is an organization, it must submit evidence that among its purposes is the promotion of historic preservation in the District of Columbia. A copy of its charter, articles of incorporation, or by-laws, setting forth such purpose, will satisfy this requirement.

Address/Telephone of applicant(s) 1221 Connecticut Ave., NW, DC 20036/ 202.783.5144

Name and title of authorized representative Rebecca Miller, Executive Director

Signature of representative _____ Date _____

Name and telephone of author of application Douglas Peter Sefton 703.836.2015 & Tisha Allen
202.783.5144

Date received _____
H.P.O. staff _____

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of Property

Historic name: GSA Regional Office Building (ROB)

Other names/site number: Procurement Building (former), Federal Warehouse (former)

Name of related multiple property listing:
N/A

(Enter "N/A" if property is not part of a multiple property listing)

2. Location

Street & number: 301 7th Street, SW & 801 D Street, SW

City or town: Washington State: D.C. County: _____

Not For Publication: Vicinity:

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this ___ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property ___ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___ national ___ statewide ___ local

Applicable National Register Criteria:

___ A ___ B ___ C ___ D

<p>_____ Signature of certifying official/Title:</p>	<p>_____ Date</p>
<p>_____ State or Federal agency/bureau or Tribal Government</p>	

<p>In my opinion, the property ___ meets ___ does not meet the National Register criteria.</p>	
<p>_____ Signature of commenting official:</p>	<p>_____ Date</p>
<p>_____ Title : State or Federal agency/bureau or Tribal Government</p>	

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4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:) _____

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

Category of Property

(Check only **one** box.)

- Building(s)
- District
- Site
- Structure
- Object

Number of Resources within Property

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(Do not include previously listed resources in the count)

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

Number of contributing resources previously listed in the National Register

6. Function or Use

Historic Functions

(Enter categories from instructions.)

GOVERNMENT: Warehouse

Current Functions

(Enter categories from instructions.)

GOVERNMENT: Government Office

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7. Description

Architectural Classification

(Enter categories from instructions.)

Art Deco/Art Moderne

Materials: (enter categories from instructions.)

Principal exterior materials of the property: STUCCO, CONCRETE, GLASS

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

Originally constructed as the Federal Warehouse, and later known as the Procurement Building, the General Services Administration's (GSA) Regional Office Building (ROB) is located at 301 7th Street, NW. The seven-story concrete structure was designed by the Office of Public Buildings and is one of the earliest examples of federal architecture in Washington, DC fashioned in the Art Deco/Art Moderne style. Completed in 1935, the building was constructed in two phases; the western half was constructed between 1931 and 1932, and the eastern half between 1934 and 1935. Upon its completion in 1935, the building served as the office and warehouse of the newly formed Procurement Division of the Treasury Department. One of the most notable sections of the building's interior is its eastern lobby. Commissioned under the auspices of the Department of Treasury's Relief Art Project, the lobby features a sequence of twenty-two oil-on-canvas murals executed by Harold Weston in 1938 which depict activities of the Procurement Division. Following the establishment of GSA in 1949, the building transitioned to serve as the regional headquarters for the National Capital Region. In 1964 the building underwent a modernization that completed its transition to office use. The building's evolutionary history from an industrial warehouse to an office building is reflected in its extant configuration and its remaining character-defining elements evoke its historic form, plan, space, structure, and Art deco/Art Moderne style.

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Narrative Description¹

Site

The GSA ROB occupies the entirety of Squares 410 and 434 and is bound by Seventh Street to the east, D Street to the south, the Ninth Street Expressway underpass to the west, and by the tracks and right-of-way of the VRE commuter railroad line to the north. The projected paths of Maryland and Virginia avenues meet at the property's northern terminus, forming a triangular apex. A five-sided plan was adopted for the footprint of the building, set back approximately forty feet from the northern property line. The building meets the edge of the property line along D and Seventh streets, which are lined with pedestrian sidewalks. The building site is approximately level across its surface; however, the surrounding topography generally slopes downward to the north. The differences in grade, especially along the eastern, Seventh Street side, are mediated by granite retaining walls that also encase planting beds. These beds hold a variety of small trees and shrubbery; otherwise, there is minimal vegetation on the site. The building is set within a context of moderate-density office development, much of which shares the scale and massing of the Procurement Building.

Exterior

The GSA ROB contains seven stories set above a basement story. The foundation of the building is not visually delineated from the first story. The GSA ROB is uniformly clad in smooth, painted stucco, which conceals a poured-in-place, reinforced concrete frame. The exterior walls terminate in plain parapets with aluminum coping. The building features limited surface ornamentation, but subtle variations of depth create texture and shadow across the elevations. The regular pattern of fenestration along each elevation is mediated by vertical piers that feature stepped setbacks at their upper edges. The alternating bands of windows and piers create highly regimented and repetitive elevations. Projecting pavilions at various points along the building's elevation are embellished with raised shields. The windows themselves are inoperable aluminum sashes surmounted by blind transoms. In some cases, these upper panels contain louvered vents. The windows are vertically separated by fluted spandrel panels. The outermost bays and projecting pavilions do not have fluting, but rather inset or projecting panels, on the spandrels.

The principal elevation of the GSA ROB faces D Street. It is forty-three bays wide and is symmetrical. This elevation features four projecting pavilions. Each pavilion is two bays wide and framed by wide, flat piers, similar to those arrayed across the adjoining wall surface. Two pavilions frame the outer corners of this elevation—placed one bay removed from the outer corner—and two pavilions frame the centermost bay. The first story features a slightly divergent

¹ The narrative description is taken from the *DC State Historic Preservation Office Determination of Eligibility Form* for the GSA Regional Office Building, prepared by EHT Tracerics, Inc., for the General Services Administration (GSA) and dated 2013.

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fenestration pattern. Windows on this story are not separated by piers, but rather set directly within the smooth stucco surface. Windows along this story are generally smaller, fixed sashes with flat sills, and a majority of them are set in pairs that correspond to the window spacing above. At the building's center, a three-bay, one-story projecting porch shelters the building's main entrance. The building's entry was moved to this location in 1964, and the exterior porch was added in 1988. Paired, vertical piers support the porch's stepped lintel and parapet, and it receives natural daylight from three pyramidal skylights set within its roof. Within the porch, a granite stair with a ramp provides access to the elevated first floor. A matching, flat granite panel covers the center wall surface. Mounted to this wall are aluminum letters reading:

GENERAL SERVICES ADMINISTRATION
NATIONAL CAPITAL REGION

The eastern and western elevations are nearly identical to each other. Each has eighteen bays and is symmetrical. Projecting corner pavilions frame the outer edges of each elevation, one bay removed from the outermost. The eastern, Seventh Street elevation also features a central entrance with four recessed bays, which was the building's main entrance when it was completed in 1935. These entry doors lead to granite stairs with three sets of aluminum handrails. An accessible ramp is located directly to the south, harbored by the granite retaining walls and planters. Contained within each bay is a double-leafed, aluminum-and-glass door surmounted by a rectangular transom. Three-sided, aluminum projections shelter and illuminate these doorways from above. Above these projections are elongated, translucent windows with fixed sashes divided into six panes. Square frames attached directly to the window mullions create a spare, geometric grille on the windows' surface. Mounted to the wall surface directly above this row of bays are aluminum letters reading:

GENERAL SERVICES ADMINISTRATION NCR

The building's northern elevation features two canted walls that converge on two projecting pavilions, which frame a central bay. This configuration forms a shallow, triangular apex with a total breadth of forty-three bays. The shape of this elevation was informed by the footprint of the site, whose triangular outline mirrors the projected convergence of Maryland and Virginia avenues. Both Maryland and Virginia avenues terminate on the eastern side of the site, where they meet Seventh Street and the public reservation there. Although the avenues terminate, the rail line they parallel continues its path across the northern half of the site. The curved path of the tracks informs the triangular shape of the site. At this point, these avenues are no longer extant, but are replaced by the path of the rail line. The northern elevations of the building feature various openings on the first and basement stories. The most prominent are large garage bays on the western side, which connect with loading docks. These loading docks are set on raised platforms and covered by flat, cantilevered roofs.

The building has a flat roof, encircled by parapet walls. A majority of the roof is covered in bituminous roofing membrane and stone ballast. The roof supports a variety of structures, most of which are sufficiently set back to make them invisible from street level. In the 1960s, a partition wall was erected around the perimeter of these structures, to further conceal them from

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view. The wall is constructed of steel columns and beams that support a masonry curtain wall. The individual concrete masonry units have pierced openings and a staggered coursing that add depth and dimension to the surface. The setback of this partition varies by location, ranging from ten to twenty feet from the outer parapet. Structures within the wall include the building's original stair, elevator, and mechanical penthouses. Structures on the eastern half of the roof tend to be larger and more linear, while those on the western half are smaller and have a more scattered arrangement. There are also a number of roof monitors and exposed mechanical equipment.

Interior

The utilitarian function of the building contributed to a need for very few elaborately finished or decorated interior spaces. The few offices that existed at the time of the building's construction were predominantly located on the upper floors of the eastern half of the building. Much of the residual area was characterized by open floor plans, exposed concrete finishes, and massive round columns with splayed capitals, which carried the structural load of the building. One of the few exceptions to these standard finishes was the Seventh Street entry lobby, on the eastern side of the building.

The interior of the building was modified over time to suit the needs of the various agencies it has housed. Beginning in the 1950s, it was converted from a mixed-use warehouse to a standard office building, complete with the requisite auditorium, public lobbies, circulation spaces, conference rooms, dining facilities, mechanical equipment, and restrooms. Each floor of the building is different, although most are organized around long, narrow corridors that inscribe a figure-eight pattern on each floor plate, and along which are arrayed offices in various configurations. The building supports a number of larger, public spaces, including an auditorium on the first floor and a cafeteria on the fifth. Finishes vary according to the location and prominence of each space. Most were added over time to suit changing building uses. Most of the offices and corridors are finished with suspended, acoustic tile ceilings; vinyl composition tile (VCT) or carpet flooring; and painted gypsum wallboard. In some cases, the concrete structure has been left exposed.

The building has three primary interior lobbies. The first—and only public—lobby is located at the center of the D Street side of the building. It was added in the 1960s, and functions as the main visitor entry for the building. The floor is clad in terrazzo paving and the walls are clad in large slabs of polished and book-matched marble, which is white with prominent gray veining. This lobby connects with elevator banks and corridors located on either side of the lobby. The walls of these corridors and elevator lobbies are clad in Tennessee Pink marble. The second lobby is located at the western end of the D Street elevation. When the first portion of the building was completed in 1932, this served as the building's principal entry, although it has since been reconfigured as a secondary employee entrance. The final lobby is located at the center of the Seventh Street façade. After the building was expanded in 1934-1935, this lobby became the primary entrance to the building, although it is now accessible only to employees. Accessed by four double doors through small vestibules, this double-height space is six bays wide and one deep. Three octagonal columns punctuate the space and are clad in polished

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Dolomite Marble, as are much of the walls and wainscoting. The lobby features Art Deco embellishments, such as relief molding, polished metal finishes, black-and-white terrazzo flooring, and chevron details worked into the balcony railings, which line a mezzanine on the room's perimeter wall. However, the most visually striking aspect of the space is the series of murals that line the walls' upper surfaces.

Murals²

The Seventh Street lobby contains twenty-two murals designed and executed by the painter Harold Weston. The murals portray a broad narrative of the building activities of the Procurement Division of the Treasury Department, which at the time of their completion constituted the largest federal building program. The south and north walls are each composed of a single large panel located directly above seven smaller panels, or predellas. Together, these compositions measure ten feet high and more than twenty feet wide. The panels on the south are entitled "Architecture Under Government—Old and New." The large upper mural depicts the evolution of building styles over time; the lower predellas depict white-collar aspects of federal building activity.³

The north wall is entitled "Supply Branch of Procurement," and displays the centralized procurement of government supplies and services. The upper panel is split into two scenes, divided visually by an array of consumer goods provided by the Procurement Division, including desks and filing cabinets, brooms and shovels, containers of food, American flags, Post Office boxes, an anchor, etc., all piled behind an oversized pair of pliers. Two views form the backdrop of this composition, both scenes local to Washington, D.C. On the left is a coal yard of the Capitol Power Plant in Southeast, framing a view of the U.S. Capitol and Library of Congress domes in the distance. On the right is the Federal Warehouse itself, showing the bustle of the rear loading docks. A locomotive is running along the railroad tracks, and a freight car is being unloaded into the warehouse. The lower predella sequence depicts the various supply services of the Procurement Division. The three panels at left show tunnels and mechanical equipment developed to provide power to federal buildings. The wider, central panel shows competitive bids being filed in an open office space.

In the trio of panels to the right, Weston lightheartedly satirized one of the more controversial aspects of the Procurement Division, the provision of art in public buildings. In one, Weston depicted a sculptor chiseling at a statue of Lady Justice, who has a smirking expression, and whose blindfold is slightly askew. In another, an artist (a self-portrait of Weston) is painting a bawdy mural depicting a fight scene between European settlers and Native Americans. The scene is a caricature of "Covered Wagons Attacked by Indians," a mural painted by William Palmer in the Federal Triangle Post Office Building, completed one year earlier in 1937. Palmer's mural created a furor for the graphic depiction of the event, which included a nude woman being scalped by a Native American. The scene was fictitious, but the artist defended its

² "Art in Public Buildings: The Murals of Harold Weston," Pamphlet, U.S. General Services Administration.

³ The canvases on the south wall were removed for conservation at the time of investigation.

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basis in actual fact, which only amplified the criticism.⁴ Weston's inclusion of the event was a lighthearted jab at one of the more controversial provisions of the Treasury Department.

There are six individual murals located along the west wall, and together they comprise aspects of "Modern Construction," or the blue-collar activities of the Treasury Department. Each panel measures eight feet six inches tall and six feet wide, and depicts an aspect of building construction, from surveying a site to erecting a structural frame. Examples from actual building projects throughout the country were referenced to create this montage. The murals are painted in a form of stylized realism: heavy outlines and exaggerated forms lend a cartoonish nature to the compositions, while heavy brush strokes, Impressionistic application of colors, and vividly painted skies add texture and depth to the paintings.

HISTORICAL BACKGROUND

The GSA ROB was originally designed for industrial purposes as the Federal Warehouse. The building was conceptually designed as a total entity, however, due to budgetary constraints, the building was constructed in two phases between 1931 and 1935. Authorized by Congress in 1927, this federal building was intended to facilitate the "consolidated purchase of supplies in continuous and recurring use for distribution to Federal agencies..."⁵ Squares 410 and 434 were purchased for development of the warehouse. The building was sited in close proximity to the Philadelphia, Baltimore, and Washington Railroad line and other federal agencies near the National Mall to streamline the collection and distribution of goods. Congress appropriated \$1,700,000 for the project and its planning and construction was led by the Office of Public Buildings and Public Parks of the National Capital. William T. Partridge served as consulting architect and the firm Lockwood Greene Engineers, Inc. served as consulting engineers for the building's design.

Design of the Federal Warehouse underwent review by the Commission of Fine Arts (CFA) between January and February of 1931. Ulysses S. Grant, 3rd (then a Lieutenant Colonel), serving as Director of the National Capital Park and Planning Commission (NCPPC), was responsible for undertaking the review of public buildings and parks located in Washington, D.C. At the January CFA hearing, Grant presented several sketches for the warehouse. The Commission members stressed their desire to consider the architectural appointment of the building beyond considerations of cost and function.⁶ In his summary letter to Grant, CFA Chairman Charles Moore reiterated the point:

The Commission feel very strongly the desirability of securing an architect of high class to design this building. The opportunity is given to take advantage of the modern construction which is making

⁴ "Mural, Indians Scalping Nudes, Mystifies Postoffice Workers," Washington Post, September 16, 1937, Proquest Historical Newspapers.

⁵ Sherman F. Booth, "Standardization activities in the United States: A Descriptive Directory," Washington, DC: U.S. Government Printing Office, 198.

⁶ Commission of Fine Arts, Meeting minutes, January 6, 1931. Record Group 66, Commission of Fine Arts Project Files 1910-1952, Entry 17, National Archives and Records Administration, Washington, D.C.

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such rapid strides throughout the architectural world...The architectural expression of these buildings when designed by an artist may be made satisfactory when the location of such buildings in the commercial section of the city is considered.⁷

After incorporating these suggestions, Grant presented a series of revised design options at the following month's Commission hearing. The Commission approved their favored design for the warehouse, and made minor suggestions as to specific design elements. A majority of the hearing discussion related to the functional aspects of the building, including the construction phasing, the future occupants (the General Supply Committee of the Treasury Department, with offices, exhibition rooms, and storage), and the building materials (reinforced concrete, with cast-iron spandrels).

The design of the Federal Warehouse was approved by CFA in February of 1931.⁸ Construction on the Federal Warehouse commenced in October of the same year and took approximately one year to be completed.⁹ As originally completed, the building was primarily devoted to warehouse space for various federal agencies, including the Treasury Department and the Department of Agriculture. The first six floors were comprised of open floor plates interrupted only by massive concrete columns. The building's main entrance originally faced D Street and featured an elaborate, Egyptian Revival-style surround, with fluted pilasters and a frieze supported by eagles carved in bas relief.

Designed during a transitional phase of federal architecture style, the building reflects both its utilitarian function and the battle in the 1930s between traditional and modern design. As a result the building's prominent features such as its vertical piers, stepped setbacks, and geometric surrounds reflect the Art Deco/Art Moderne style that prevailed during the 1930s.

Second Phase of Construction

Funding for the second phase of construction was financed by the Public Works Administration, which allocated \$1,750,000 for it in December of 1933. Although the design of the building conformed to the original, 1931 plans, a new tenant was planned for the building. The recently formed Procurement Division of the Treasury Department would become the building's principal tenant, and the offices of the Supervising Architect were to be housed there.¹⁰ Drawings for the planned extension were created in-house by the Office of the Supervising Architect, and

⁷ Charles Moore, letter to Lieutenant Colonel Ulysses S. Grant, 3rd, January 21, 1931. Record Group 66, Commission of Fine Arts Project Files 1910-1952, Entry 17, National Archives and Records Administration, Washington, D.C.

⁸ "Design Is Approved for U.S. Warehouse," Washington Post, February 13, 1931, Proquest Historic Newspapers.

⁹ *Building Statistics & Historical Data on Buildings and Memorials under the Supervision of Buildings Division*, Office of Public Buildings and Public Parks of the National Capital, 1931. Record Group 121, Records of the Public Buildings Service, RG 121-MBW, National Archives and Records Administration, College Park, MD.

¹⁰ "Treasury Gets PWA Award For Buildings," Washington Post, December 8, 1933, Proquest Historical Newspapers.

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construction took place between 1934 and 1935. The exterior cladding and fenestration was uniform, although many of its interior spaces were distinct, devoted more to office rather than warehouse space.

The lower floors of the extension held warehouse space, and the fifth, sixth, and seventh floors held office and accessory spaces. Offices were planned in a variety of sizes, from small, private rooms to large, open-plan spaces. A unique feature of the extension was the integration of open light courts that extended to the sixth and seventh floors, with pyramidal skylights above the fifth floor, all of which allowed those interior spaces to receive natural daylight.

The extension was organized around a central lobby facing Seventh Street, which became the building's main entrance. The double-height lobby featured polished stone and metal finishes, chevron railing and molding details, and a bank of five elevators that serviced each floor. The original drawings reveal that the upper wall surfaces, left blank for the time being, were left open for murals to be created and installed at a later date. The exterior of this lobby was not as elaborate as the Egyptian Revival surround facing D Street. Four double doors led to a broad, open stair, were surmounted by glazed transoms, and featured plain, square surrounds. Linking these four surrounds was a slim, fluted band, which referenced the fluting on the spandrels above.

Harold Weston and the Treasury Relief Art Project Murals

Under the auspices of the Works Progress Administration (WPA), a New Deal program founded in 1935, Harold Weston was commissioned to design murals for the Procurement Building. Although he never achieved the fame of contemporaries like Norman Rockwell (1894-1978), Thomas Hart Benton (1889-1975), or Edward Hopper (1882-1967), Weston was an American painter who enjoyed a long and prolific career. The bulk of his work was completed during the time he lived in St. Huberts, a hamlet in the Adirondacks, although he also travelled widely, spending time in Persia (now Iran), the French Pyrenees, and later New York City, among other places.¹¹

Weston became one of hundreds, if not thousands, of artists whose creative talents and energies were tapped for public art projects during the Great Depression. Their installations—murals, easel paintings, screens, prints, and sculptures—are generally associated with the as one of President Roosevelt's economic recovery initiatives. Most works, however—and particularly those directly related to the Treasury Department—were financed under programs organized independently of the WPA. One of these, the Treasury Relief Art Project (TRAP), was founded in 1935 to create opportunities for art installations in buildings not funded by the Section of Fine Arts, a similar program founded one year prior.¹²

¹¹ "Biography: Harold Weston (1894-1972)," *American Art at The Phillips Collection*, The Phillips Collection, http://www.phillipscollection.org/research/american_art/bios/weston_h-bio.htm.

¹² "Federal Art Programs," *Ariel Rios Murals*, U.S. General Services Administration, <http://www.gsa.gov/portal/content/101818>.

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Weston began work on the full-scale paintings in June of 1936. Amounting to about 840 square feet of total area, the mural commission represented an enormous undertaking for Weston. Working from his Adirondack studio, Weston labored for two years to complete the painted canvases, which he finished in May of 1938. After transporting the murals to Washington and supervising their installation, Weston made minor touch ups to suit the lighting conditions of the building's lobby.¹³

Upon completion, the murals were heartily received both by Treasury Department officials and the artistic community as a whole. The murals were unveiled on May 31, 1938, before Secretary of the Treasury Henry Morgenthau, Jr. and other dignitaries.¹⁴ Given the recent scandal created by the Post Office Department Building murals, Weston was risking a second scandal with his own parody of the subject. Yet the joke was received in good humor by the Department. According to the *Washington Post*, "Morgenthau ... praised Mr. Weston's work and laughingly accepted his explanation of ... the post-office travesty."¹⁵ The murals were received with approbation from the artistic community as well. Influential art and architecture critic Lewis Mumford mentioned the works in his "The Art Galleries" series for *The New Yorker* magazine. A later review noted Weston's success at imbuing variety, liveliness, and humor into a topic as seemingly dry as government procurement and construction.¹⁶

Procurement Division and the Office of the Supervising Architect

The Procurement Division of the Treasury Department was created in June of 1933 with the issuance of Executive Order 6166 by President Franklin D. Roosevelt. The division was tasked with the responsibility of managing all federal government properties, facilities, machinery, and equipment. It was hoped that the reorganized agency could better address the needs of Depression-era building and employment programs. Instead of being a direct subsidiary of the Treasury Department, the Supervising Architect's Office was placed under the Procurement Division. Its former scope was divided between five separate offices organized under the newly created Public Works Branch. To the federal architecture community, the reorganization was seen as a slight to the Supervising Architect's Office, and several editorials in their trade publication, *The Federal Architect*, decried the change.¹⁷

Nevertheless, the Supervising Architect retained control over the design of most federal buildings, and the aggressive increase in allocations for construction projects ensured a full

¹³ "Art in Public Buildings: The Murals of Harold Weston," Pamphlet, U.S. General Services Administration.

¹⁴ Morgenthau served as Secretary of the Treasury between 1934 and 1945. He played a central role in the administration of the New Deal, and later in financing World War II efforts.

¹⁵ "Treasury Mural Caricatures Art For Post Office," *Washington Post*, June 1, 1938, Proquest Historical Newspapers.

¹⁶ Anne H. Oman, "New Deal Art: A Wall-to-Wall Tour," *Washington Post*, March 14, 1980, Proquest Historical Newspapers.

¹⁷ Antoinette J. Lee, *Architects to the Nation* (New York: Oxford University Press, 2000), 252-254.

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workload and considerable influence over the architectural community. New legislation, such as the National Industrial Recovery Act of 1933, provided ample funding streams for the program. Louis A. Simon became the Supervising Architect in 1934, replacing James A. Wetmore, who had served as the Acting Supervising Architect for an extended period between 1915 and 1933. Although commissions were increasingly awarded to private firms through design competitions and contracted positions, Simon exercised substantial control over the course of federal architecture, particularly through his appointment to various committees formed to influence the appearance and role of federally funded buildings.¹⁸

In July of 1939, the Supervising Architect's Office was again shuffled into a new bureaucratic division. The office was lifted from the Treasury Department altogether (the Procurement Division remained in that department), and was reestablished in the Public Buildings Administration of the Federal Works Agency (FWA). The FWA was charged with the design of all new federal buildings (with the exception of those controlled by the War and Navy departments and the Veterans Administration), including the building management role of the National Park Service. The change was primarily a response to war mobilization efforts. Although Simon retained a position in the new agency, he was to be the last Supervising Architect.¹⁹

Supervising Architect Louis Simon

Louis Simon (1867-1958), who became Supervising Architect at about the time that Office of the Supervising Architect of the Treasury moved into the Procurement Building at the end of 1933, was a highly-significant figure whose service with the Office exerted important influences on both federal architecture and the cityscape of Washington, DC. Born in Amesbury, Massachusetts in 1867, Simon graduated from MIT and joined the Office in 1898. He supervised the Office's architectural staff from 1905 until he became supervisory architect in 1933.²⁰ As architectural historian Sara A. Butler has written, "the decade bought tremendous authority and influence to the Office and to the supervising architect in his role of overseer of the public buildings program."²¹

Butler has also noted that the output of the Office during Simon's tenure as supervising architect was fluid and eclectic and that he participated fully in design decisions.

His direct involvement in the design of the Chattanooga Post Office and Courthouse indicates that he was closely involved in determining the aesthetic direction of the program that he oversaw. Not only modernized classicism but modernized versions of other revival styles typify the work of the Office in the 1930s. The Chattanooga building was modernized classical. The Miami Post Office displays art deco and Spanish colonial influences. The Santa Barbara Post Office is a planar, stripped Spanish colonial revival structure.²²

¹⁸ Ibid, 258-272.

¹⁹ Ibid, 272-274.

²⁰ Butler, 81.

²¹ Butler, 85.

²² Butler, 81.

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Simon was a respected, if conservative, designer as well as an able administrator. In addition to serving on the advisory panel which oversaw the planning and construction of the Federal Triangle, he personally designed the Internal Revenue Service Building (1929). As Butler concludes:

Although his work on the Federal Triangle is a significant part of his legacy, Simon's active role in the design of the buildings funded under the "public buildings program demonstrates that the impact of his design ideas extended outside the bounds of the center at Washington and was widely disseminated across the country in the form of post offices and courthouses.²³

ROB Operation under the General Services Administration

The Procurement Division, and specifically the Supervising Architect's Office, evolved during the 1940s to become smaller, less centralized, and increasingly focused on wartime building activities. Following the war, buildings were designed and funded on an ad hoc basis. Examples include the West Heating Plant (designed in 1941 and completed in 1948) and the General Accounting Office (designed prior to WWII, then redesigned and constructed 1949-51). This changed in 1949, both with the formation of GSA and the passage of the Public Buildings Act of 1949. GSA consolidated a number of disparate government services, including the residual operations of the Federal Works Agency.²⁴ Given that a large proportion of its services currently operated out of the former Federal Warehouse, the building became the regional headquarters of the agency.²⁵ The first record of its current name, the "Regional Office Building," (ROB) has been found on architectural drawings dating from the early 1950s. Throughout its occupation of the building, GSA has shared space in ROB with other federal agencies, including the Department of Education and the Department of Homeland Security.

1950s Modifications

For most of the early 1950s, the building remained in operation as a government warehouse. Photographs taken for a 1952 article for The Washington Star revealed that the character of the building remained largely unchanged to this time. Its first comprehensive rehabilitation was planned between 1957 and 1959, when a majority of the warehouse floors were converted to office use. The offices were designed and finished based on the model established by other large-scale, postwar government buildings, specifically the General Accounting Office, completed in 1951. These buildings were characterized by large and open floor plates divided by semi-permanent partitions. This system allowed spaces to be modified easily and inexpensively as the need arose, without affecting the building's overall operation. Large in size and lacking access to interior daylight or ventilation, these buildings relied highly on mechanical

²³ Butler, 35.

²⁴ Ibid, 285-287.

²⁵ The national headquarters of the General Services Administration is located at 1800 F Street, NW. It is listed on the National Register as the Interior Department Offices.

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conditioning and artificial illumination. During this project, ROB received a cafeteria, conference room, and staff dining room. The newly partitioned offices were lit with fluorescent track lighting and supplied with air conditioning. Vertical chases were established to enclose new ducts, supplied by mechanical equipment and cooling towers placed on the roof. It is probable that the upper-story light courts were also enclosed during this time.

1964 Modernization

In 1964, plans were made to more extensively modernize the building and complete the conversion from warehouse to office facility. At this time, many of the building's extant, original interior finishes and features were removed or concealed. The drive and loading docks on the basement level—which extended through the center of the building between Seventh and Ninth streets—were enclosed and the interior partitions demolished to create an open parking garage. All of the loading docks facing D Street, and several of the docks facing the railroad tracks, were enclosed and replaced with new windows. A new entrance was created at the center of the D Street side. It led to a new lobby, which provided access to an auditorium, as well as two banks of passenger elevators that replaced the former freight elevators in those locations. These spaces received polished marble walls or wainscoting and terrazzo flooring. An abstract metal sculpture (since removed) was hung in the lobby, facing the new entry doors.

In addition to the closure of the loading locks, some exterior changes were undertaken. The original steel industrial windows were removed and replaced. The new window assemblies had extruded aluminum frames. In most locations, a lower, pivoting sash was surmounted by an upper, fixed transom. Exterior entry doors were also replaced. The Egyptian Revival-style surround facing D Street was demolished, and the doors at this location were replaced. The Seventh Street entry was retained, but the doors and upper transoms were similarly replaced. These windows received decorative aluminum grilles. Around the foundation, raised planting beds were installed facing Seventh and D streets. On the roof, a decorative screen was installed around the perimeter, to conceal the mechanical equipment and penthouses. The screen was composed of pierced concrete blocks and supported on a steel frame.

1970s-1990s Modifications

Following the 1960s modernization, a number of smaller projects have been completed over the years to upgrade equipment, conduct repairs, and suit changing tenant needs. During the 1970s, projects were undertaken to improve the restroom facilities, repair the air conditioning system, replace the roof, and improve fire safety systems. The building's HVAC system was overhauled in 1982. In 1985, portions of the exterior stucco were patched or replaced, and the building's 1964 windows were modified to their current configuration: the operable aluminum sashes became fixed, and the upper transoms were replaced with blind panels. In 1988, an entrance porch was installed outside the D Street lobby. The porch is a large, stucco-covered appendage that shelters a stair and ramp. Three bays wide and one deep, the porch also features pyramidal skylights set in its roof. Renovations of interior tenant spaces have occurred over time. In 1992, the Seventh Street lobby was renovated, which included the replacement of the existing lighting and the conservation of the Weston murals.

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Mural Conservation

In 2011, a comprehensive report detailing the condition of the Weston murals was prepared by Olin Conservation, Inc. This report related numerous aesthetic and physical concerns relating to the murals' condition, including the presence of dust and grime, cuts and slices, off-color repainting, loose edges and seams, and delamination. Deterioration of the plaster wall surface behind the murals had caused marked indentations and protrusions in the place of the canvases. The report presented several treatment options for mural conservation.²⁶ Currently, the north wall murals are being cleaned and conserved in situ, and the south wall murals have been removed for more extensive conservation offsite.

²⁶ Olin Conservation, Inc., "GSA, NCR ROB Building, Harold Weston Murals Conservation," Prepared for the U.S. General Services Administration, December 2011, 3-4.

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8. Statement of Significance

Applicable National Register Criteria

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

- A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B. Property is associated with the lives of persons significant in our past.
- C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

- A. Owned by a religious institution or used for religious purposes
- B. Removed from its original location
- C. A birthplace or grave
- D. A cemetery
- E. A reconstructed building, object, or structure
- F. A commemorative property
- G. Less than 50 years old or achieving significance within the past 50 years

Areas of Significance

(Enter categories from instructions.)

Community Planning and Development

Government

Architecture

Art

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Period of Significance

1931-1964

Significant Dates

1931-1935 – ORIGINAL CONSTRUCTION
1964 - MODERNIZATION

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

William T. Partridge

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The GSA ROB meets District of Columbia Criterion A, as “the site of events that contributed significantly to the heritage, culture or development of the District of Columbia or the nation,” and B, as it is “associated with historical periods ... groups, institutions, [or] achievements... that contributed significantly to the... development of the District of Columbia or the nation.” It also meets the similar National Register of Historic Places Criterion A. The significant themes represented by the GSA ROB include the expanding role of the federal government and consequent development of its centralized administrative functions during the mid-twentieth century.

The GSA ROB meets District of Columbia Criterion C and similar National Register Criterion B as a property associated with the life and work of Louis Simon, the final Supervising Architect of the Treasury and a significant architect in his own right.

The GSA ROB also meets DC Criterion D by reflecting “the distinguishing characteristics of architectural styles [and] building types ... or ... expressions of landscape architecture... or urban planning, siting, or design significant to the appearance and development of the District of Columbia or the nation,” as well as similar National Register Criterion C. The design of the GSA ROB reflects one of the first, if not the first, applications of the Art Deco/ Art Moderne style to a federal building in Washington, D.C. It also incorporates a notable series of murals by Harold Weston which are significant both as the work of an acclaimed painter and as noted examples of federal art in public buildings.

The Procurement Building’s period of significance begins with its construction in 1931 and extends through its near-complete conversion and modernization to office space in 1964.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

For multiple reasons, the GSA ROB meets District of Columbia Criterion A, as “the site of events that contributed significantly to the heritage, culture or development of the District of Columbia or the nation,” as well as the similar National Register of Historic Places Criterion A. The building’s period of significance under this criterion did not end with the dissolution of its early prime tenant, the Procurement Division of the Department of the Treasury, in 1939, but instead continued until 1964, when it was almost fully converted to office space.

The significant themes represented by the GSA ROB include the expanding role of the federal government and consequent development of its centralized administrative functions during the mid-twentieth century. The original section of the GSA ROB was the first modern, purpose-built

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civilian federal government supply warehouse in the District of Columbia, and perhaps the nation. Its construction in was a utilitarian echo of the impulse toward centralization and consolidation behind the building of the Federal Triangle during the same period, and it served as the functionalist twin to those administrative structures on the opposite side of the Mall.

Constructing the Federal Warehouse capped more than a dozen years of congressional pressure for the federal government to operate like a business by purchasing its supplies in bulk and distributing them to agencies from a central location.²⁷ The expansion of the original structure in 1934 to accommodate the newly-formed Procurement Division of the Treasury Department reflected the increasing need to centralize government supply functions with the growth of federal programs under the New Deal.²⁸ As the Procurement Building, the structure continued to fulfill these functions during and after World War II under the management of the Public Works and Federal Works Administration.

Between 1940 and 1949, the federal budget more than quadrupled, rising from \$81,000,000,000 to \$384,000,000,000 (all budgetary figures in constant FY 2005 dollars).²⁹ In this later year, Congress, at the recommendation of the First Hoover Commission, created the General Services Administration, to coordinate the vast civilian procurement, storage, and property management functions that these increasing expenditures required. The Procurement Building became the GSA's national capital regional office, and, as the GSA Regional Office Building (GSA ROB), continued to serve as both an administrative headquarters and a warehouse. Its gradual transition to office space, as the federal budget nearly doubled to \$704,000,000,000 by 1964, reflected the evolution of the agency's mission to provide even greater coordination of an increasingly complex supply network, as well as changes in transportation and distribution systems.³⁰

The GSA ROB is also significant as the home of the Office of the Supervising Architect of the Treasury from 1934 until its disestablishment in 1941 and the Treasury Section on Fine Arts until its dissolution in 1943. The Office of the Supervising Architect, which included more than 750 employees in 1932, moved into the "Procurement Building by the end of 1933."³¹ Under

²⁷ "Mellon Gives OK to Warehouse Bill," Washington Evening Star, December 12, 1928, 11.

²⁸ Roosevelt's Executive Order 6166 of June 10, 1933 mandated that "The function of determination of policies and methods of procurement, warehousing, and distribution of property, facilities, structures, improvements, machinery, equipment, stores, and supplies exercised by any agency is transferred to a Procurement Division in the Treasury Department" and that "When the Procurement Division has prescribed the manner of procurement, warehousing, or distribution of any thing, no agency shall thereafter procure, warehouse, or distribute such thing in any manner other than so prescribed."

²⁹ Urban Institute and the Brookings Institute. *Historical Federal Receipt and Outlay Summary*, online at <http://www.taxpolicycenter.org/taxfacts/displayafact.cfm?Docid=200>, accessed February 21, 2014.

³⁰ Ibid.

³¹ Sara A. Butler. "office of the Supervising Architect," unpublished dissertation, University of Virginia, 1995, 36.

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Louis Simon, its architects designed approximately 2,500 federal buildings between 1934 and 1939, a rate of “well over a building per day,” which ranged from agency headquarters to courthouses to post offices.³² As architectural historian Sara A. Butler has further noted:

To channel this work from design to construction required a vast support system. The blue print machine operated twenty-four hours a day to produce the drawings necessary to handle the construction.³³

The Procurement Building facilitated the work of the Office by placing its staff in proximity to the purchasing and testing staffs and their material sample rooms. The building’s upper story gallery spaces were the location of several notable exhibitions of federal art conducted by the Section on Fine Arts. Between 1934 and 1943, the Section decorated 1,118 buildings in 1,083 cities, ranging from small town post offices to the Interior, Post Office, and Justice Department headquarters in Washington, DC.³⁴ Among its most famous projects is its final competition in 1943, the seven murals for the District of Columbia Recorder of Deeds Building, which were the first African-American history-themed decoration program for any federal building.

The GSA ROB is associated with the careers of a number of figures prominent in the New Deal federal art programs, including Section on Fine Arts administrators Edward Bruce, Forbes Watson, and Edward T. Rowan. However, its most significant association is with Louis T. Simon, the last Supervising Architect of the Treasury and designer or overseer of the design of numerous notable federal buildings. It therefore meets DC Criterion C, as it is “associated with the lives of persons significant to the history of ... the nation,” and the similar National Register Criterion B.

The GSA ROB also meets DC Criterion D by reflecting “the distinguishing characteristics of architectural styles [and] building types ... or ... expressions of landscape architecture... or urban planning, siting, or design significant to the appearance and development of the District of Columbia or the nation,” as well as similar National Register Criterion C. As a warehouse designed in the Art Deco/Moderne style, the GSA ROB embodies the characteristics of a type, period, or method of construction (Criterion C) which is distinctive within both the city’s commercial and government real estate portfolio. However, its architectural significance reaches beyond the warehouse genre.

The GSA ROB is also among the first, if not the first application of the art deco/art moderne style to a federal building in Washington, DC. As architectural historian Erin Braswell has written:

Federal planning in the 1920s and 30s focused greatly on the monumental core of the District of Columbia, most notably areas flanking the National Mall... In the immediate vicinity of the Mall, the Central Heating Plant (1934), the U.S. Department of Agriculture Administration Building and South

³² Ibid.

³³ Ibid.

³⁴ Richard D. McKinzie. *The New Deal for Artists*. (Princeton: Princeton University Press, 1973), 66.

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Building (1928-1936), the U.S. Bureau of Engraving and Printing Annex (1938), and the U.S. Department of the Treasury Procurement Division (1932) were constructed. North, across the Mall, the Federal Triangle complex (1928-1938) was also underway... On Capitol Hill, the Supreme Court (1935) and the Library of Congress Annex (1939) were built, and west of the Ellipse buildings were executed for the U.S. Department of the Interior (1936), the U.S. Federal Reserve Board (1937), [and] the U.S. Public Health Service (1931), as well as the Arlington Memorial Bridge.³⁵

Among the early projects of this era, only the Paul Cret-designed Central Heating Plant, whose construction lagged slightly behind that of the Procurement Building, shares this art deco/art moderne style, which soon became a signature of New Deal era public buildings. Because the art deco/art moderne style is associated with industrial forms and materials as well as the functionalism characteristic of the efficient factory, it is fitting that its first manifestation in District of Columbia federal architecture was in a pair of quasi-industrial buildings.

The GSA ROB also meets DC Criterion E, as it possesses high artistic or aesthetic values that contribute significantly to the heritage and appearance of the District of Columbia or the nation because it houses Harold Weston's twenty-two murals depicting the activities of the Procurement Division. Weston has been recognized as one of the most accomplished artists who created works for the federal arts program, and his murals have long been acclaimed as outstanding examples of the Depression-era public art programs. They are significant both to his body of work as a master artist, to the body of work produced under the patronage of the Department of the Treasury, and to the evolution of the integration of art as an essential element of the architecture of federal buildings. The significance of the building's Seventh Street lobby as a significant space is further enhanced by its intact ornamental elevator doors and cab.

Integrity

The GSA ROB has undergone multiple waves of alteration as its functions evolved. These changes express the very factors which have made it significant; its reflection of the expanding role of the federal government and consequent development of its centralized administrative functions during the mid-twentieth century. Indeed, its evolution to fit the changing requirements of the federal government are evidence of the success of its anonymous designers, as industrial structures are intended to be functional spaces which can be modified to fit their owners' needs. However, despite these changes, the GSA ROB retains sufficient essential characteristics to convey the associations which provide its significance.

The GSA ROB possesses integrity of setting and location. While proximity to a railroad line was essential at the time of its construction, the location for the Federal Warehouse was determined by its proximity to the Department of Agriculture complex to its west and the seven agency headquarters of the Federal Triangle to its north. Beginning with the Social Security and Railroad Retirement Board Buildings in the late 1930s and continuing throughout its period of significance, the GSA ROB became surrounded by a district of federal office buildings which

³⁵ Erin Braswell. National Register Nomination for the Central Heating Plant, 2006.

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dominates Southwest Washington just south of the Mall. Today, it remains near the core of this federal district.

While the GSA ROB has lost such features as the D Street Egyptian Revival entry surround and doors and the D Street truck loading docks, it retains many other character-defining features. The significant interior space of the Seventh Street Lobby with its art deco embellishments and finishes, the Weston murals, and at least one original elevator cab in the Seventh Street lobby remain intact. Other spaces within the building possess significant structure features such as “mushroom” concrete columns and capitals, exposed concrete floor/ceiling slabs, and “open-bay” space configuration, some visible, with many others concealed by such temporary and removable features as drywall office partition walls and floor tile.

On the exterior, the GSA ROB retains its original massing and scale. The relationship between its sweeping, block-long cornice with its parallel beltline course and flat roof, contrasting vertical tiers of windows and alternating piers with stepped upper sections, and projecting pavilions surmounted by extruded medallions which punctuate each façade convey the building’s art deco architectural style. The building’s northern side retains large garage bays which connect with railroad loading docks on raised platforms beneath flat, cantilevered roofs. The building’s original stair, elevator, and mechanical penthouses, some of which relate to its innovative ventilation system retain largely retain original windows and finishes.

Many of the building’s ornamental concrete features such as fluted spandrel panels, parapet shields, and the Seventh Street lobby entry surrounds, as well as the painted concrete surface of its façade, is covered by a layer of painted stucco. Although this is not the building’s original surface, it is a removable covering beneath which these original features remain intact and potentially exposable. Likewise, the building retains its original fenestration pattern even though replaceable aluminum sashes surmounted by blind transoms have been substituted for the original steel sash windows.

In summary, despite alterations, some of which reflect its evolving functions during the period of significance, the GSA ROB retains a combination of character-defining original elements sufficient to evoke its historic form, plan, space, structure, and Art Deco/Art Moderne style.

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9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

Previous documentation on file (NPS):

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

Primary location of additional data:

- State Historic Preservation Office
 - Other State agency
 - Federal agency
 - Local government
 - University
 - Other
- Name of repository: _____

Historic Resources Survey Number (if assigned): _____

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10. Geographical Data

Acreeage of Property 3.0 acres

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

- | | |
|--------------|------------|
| 1. Latitude: | Longitude: |
| 2. Latitude: | Longitude: |
| 3. Latitude: | Longitude: |
| 4. Latitude: | Longitude: |

Or

UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

- | | | |
|----------|-------------------|---------------------|
| 1. Zone: | Easting: 3 24 511 | Northing: 43 05 776 |
| 2. Zone: | Easting: | Northing: |
| 3. Zone: | Easting: | Northing: |
| 4. Zone: | Easting : | Northing: |

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Verbal Boundary Description (Describe the boundaries of the property.)

The GSA ROB is situated on an approximately 3-acre site bounded by the Virginia Railway Express (VRE) railroad line to the north, 7th Street, SW to the east, 9th Street, SW to the west, D Street, SW to the south,. The building spans two city squares; Squares 410 and 434.

Boundary Justification (Explain why the boundaries were selected.)

These boundaries represent the area associated with the building as described in the statement of significance.

11. Form Prepared By

name/title: Douglas Peter Sefton/ Trustee
organization: D.C. Preservation League
street & number: 1221 Connecticut Ave NW, Suite 5A
city or town: Washington state: D.C. zip code: 20036
e-mail info@dcpreservation.org
telephone: (202) 783-5144
date: _____

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

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Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: Procurement Building (GSA ROB)

City or Vicinity: Washington, DC

County: State: DC

Photographer: Douglas Peter Sefton

Date Photographed: 02/2014

Description of Photograph(s) and number, include description of view indicating direction of camera: Government Services Administration – Regional Office Building, 7th Street Entrance.

1 of _15_.

Name of Property: Procurement Building (GSA ROB)

City or Vicinity: Washington, DC

County: State: DC

Photographer: Douglas Peter Sefton

Date Photographed: 02/2014

Description of Photograph(s) and number, include description of view indicating direction of camera: Government Services Administration – Regional Office Building, D Street Center Entrance.

2 of _15_.

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Name of Property: Procurement Building (GSA ROB)

City or Vicinity: Washington, DC

County: State: DC

Photographer: Douglas Peter Sefton

Date Photographed: 02/2014

Description of Photograph(s) and number, include description of view indicating direction of camera: Government Services Administration – Regional Office Building, 9th and D Street Entrance.

3 of _15_.

Name of Property: Procurement Building (GSA ROB)

City or Vicinity: Washington, DC

County: State: DC

Photographer: Douglas Peter Sefton

Date Photographed: 02/2014

Description of Photograph(s) and number, include description of view indicating direction of camera: Government Services Administration – Regional Office Building, Detail of Cornice at 9th and D Street Entrance.

4 of _15_.

Name of Property: Procurement Building (GSA ROB)

City or Vicinity: Washington, DC

County: State: DC

Photographer: Douglas Peter Sefton

Date Photographed: 02/2014

Description of Photograph(s) and number, include description of view indicating direction of camera: Government Services Administration – Regional Office Building, East Facade from 7th and D Streets.

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Name of Property: Procurement Building (GSA ROB)

City or Vicinity: Washington, DC

County: State: DC

Photographer: Douglas Peter Sefton

Date Photographed: 02/2014

Description of Photograph(s) and number, include description of view indicating direction of camera: Government Services Administration – Regional Office Building, Detail of Facade Profile.

6 of _15__.

Name of Property: Procurement Building (GSA ROB)

City or Vicinity: Washington, DC

County: State: DC

Photographer: Douglas Peter Sefton

Date Photographed: 02/2014

Description of Photograph(s) and number, include description of view indicating direction of camera: Government Services Administration – Regional Office Building, North Facade - Docks.

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Name of Property: Procurement Building (GSA ROB)

City or Vicinity: Washington, DC

County: State: DC

Photographer: Douglas Peter Sefton

Date Photographed: 02/2014

GSA ROB (Procurement Building)
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Description of Photograph(s) and number, include description of view indicating direction of camera: Government Services Administration – Regional Office Building, View of Railroad and North Façade.

8 of _15_.

Name of Property: Procurement Building (GSA ROB)

City or Vicinity: Washington, DC

County: State: DC

Photographer: Douglas Peter Sefton

Date Photographed: 02/2014

Description of Photograph(s) and number, include description of view indicating direction of camera: Government Services Administration – Regional Office Building, View of railroad and North Facade Across Tracks.

9 of _15_.

Name of Property: Procurement Building (GSA ROB)

City or Vicinity: Washington, DC

County: State: DC

Photographer: Douglas Peter Sefton

Date Photographed: 02/2014

Description of Photograph(s) and number, include description of view indicating direction of camera: Government Services Administration – Regional Office Building, Railroad and north facade from Virginia Avenue.

10 of _15_.

Name of Property: Procurement Building (GSA ROB)

City or Vicinity: Washington, DC

County: State: DC

Photographer: Douglas Peter Sefton

GSA ROB (Procurement Building)
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Date Photographed: 02/2014

Description of Photograph(s) and number, include description of view indicating direction of camera: Government Services Administration – Regional Office Building, South facade from 7th and D.

11 of _15__.

Name of Property: Procurement Building (GSA ROB)

City or Vicinity: Washington, DC

County: State: DC

Photographer: Douglas Peter Sefton

Date Photographed: 02/2014

Description of Photograph(s) and number, include description of view indicating direction of camera: Government Services Administration – Regional Office Building, Southwest corner.

12 of _15__.

Name of Property: Procurement Building (GSA ROB)

City or Vicinity: Washington, DC

County: State: DC

Photographer: Douglas Peter Sefton

Date Photographed: 02/2014

Description of Photograph(s) and number, include description of view indicating direction of camera: Government Services Administration – Regional Office Building, View of train with Procurement Building in the background.

13 of _15__.

Name of Property: Procurement Building (GSA ROB)

City or Vicinity: Washington, DC

County: State: DC

GSA ROB (Procurement Building)
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Photographer: Douglas Peter Sefton

Date Photographed: 02/2014

Description of Photograph(s) and number, include description of view indicating direction of camera: Government Services Administration – Regional Office Building, West Facade from 9th Street Overpass.

14 of _15__.

Name of Property: Procurement Building (GSA ROB)

City or Vicinity: Washington, DC

County: State: DC

Photographer: Douglas Peter Sefton

Date Photographed: 02/2014

Description of Photograph(s) and number, include description of view indicating direction of camera: Government Services Administration – Regional Office Building, West facade from D Street.

15 of _15__.

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

GSA ROB (Procurement Building)

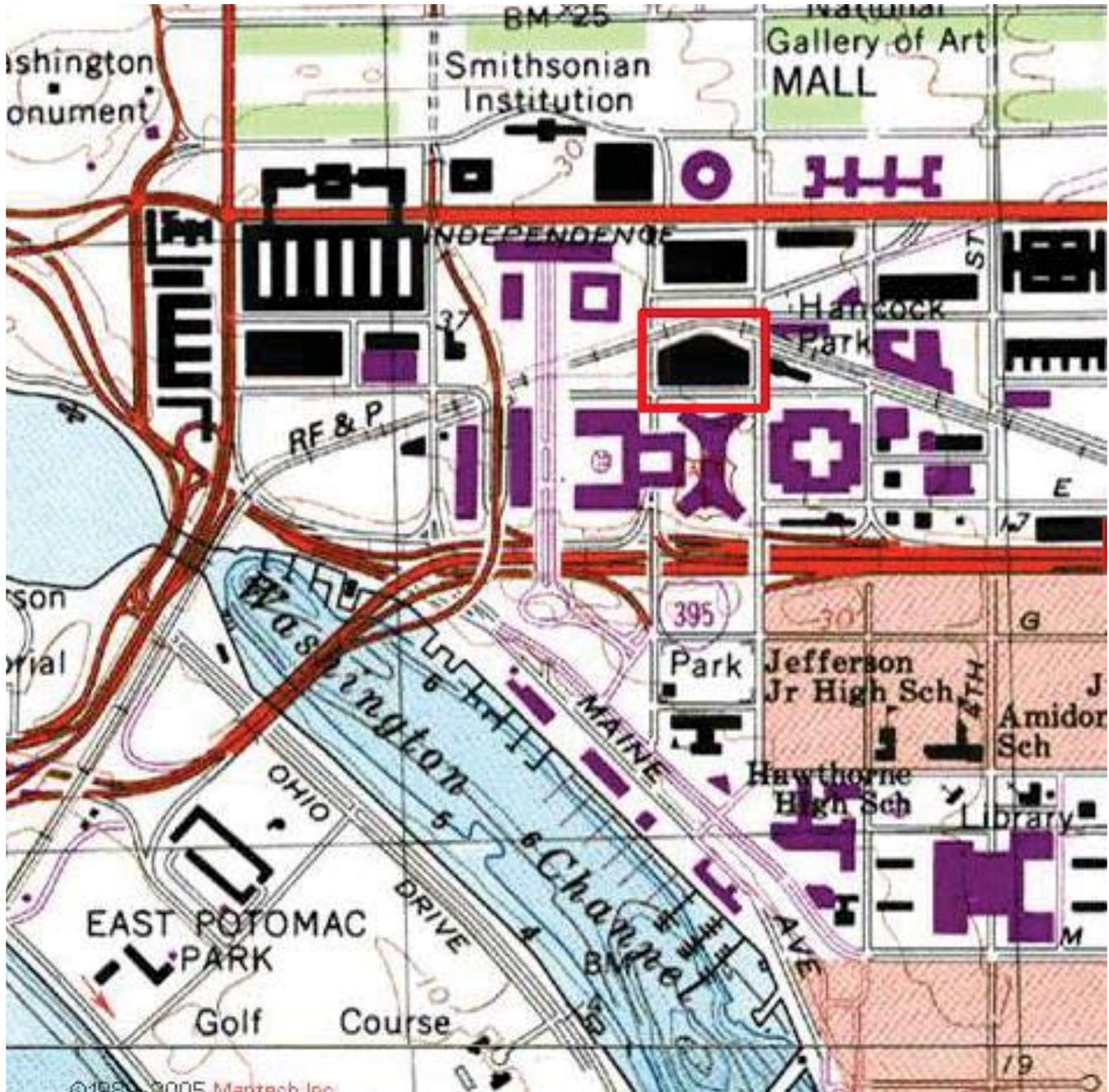
Name of Property
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Name of multiple listing (if applicable)

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LOCATION MAP



United States Department of the Interior
National Park Service

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HISTORIC PHOTOGRAPHS



Procurement building of Treasury Department, c.1920-1950, Treasury Department, Courtesy of: Library of Congress.

United States Department of the Interior
National Park Service

National Register of Historic Places
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Entrance to Procurement building of Treasury Department, c.1920-1950, Treasury Department, Courtesy of: Library of Congress.

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Warehouse Procurement Division Treasury Department, Interior, c.1937, Courtesy of: Library of Congress.

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Procurement Building, c.1930, National Archives Records Administration, from *Architects to the Nation: The Rise and Decline of the Supervising Architect's Office* (Lee, 2000)

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CURRENT PHOTOS GRAPHS (PHOTO LOG 1-17)



Photo 1

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Photo 2

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Photo 3

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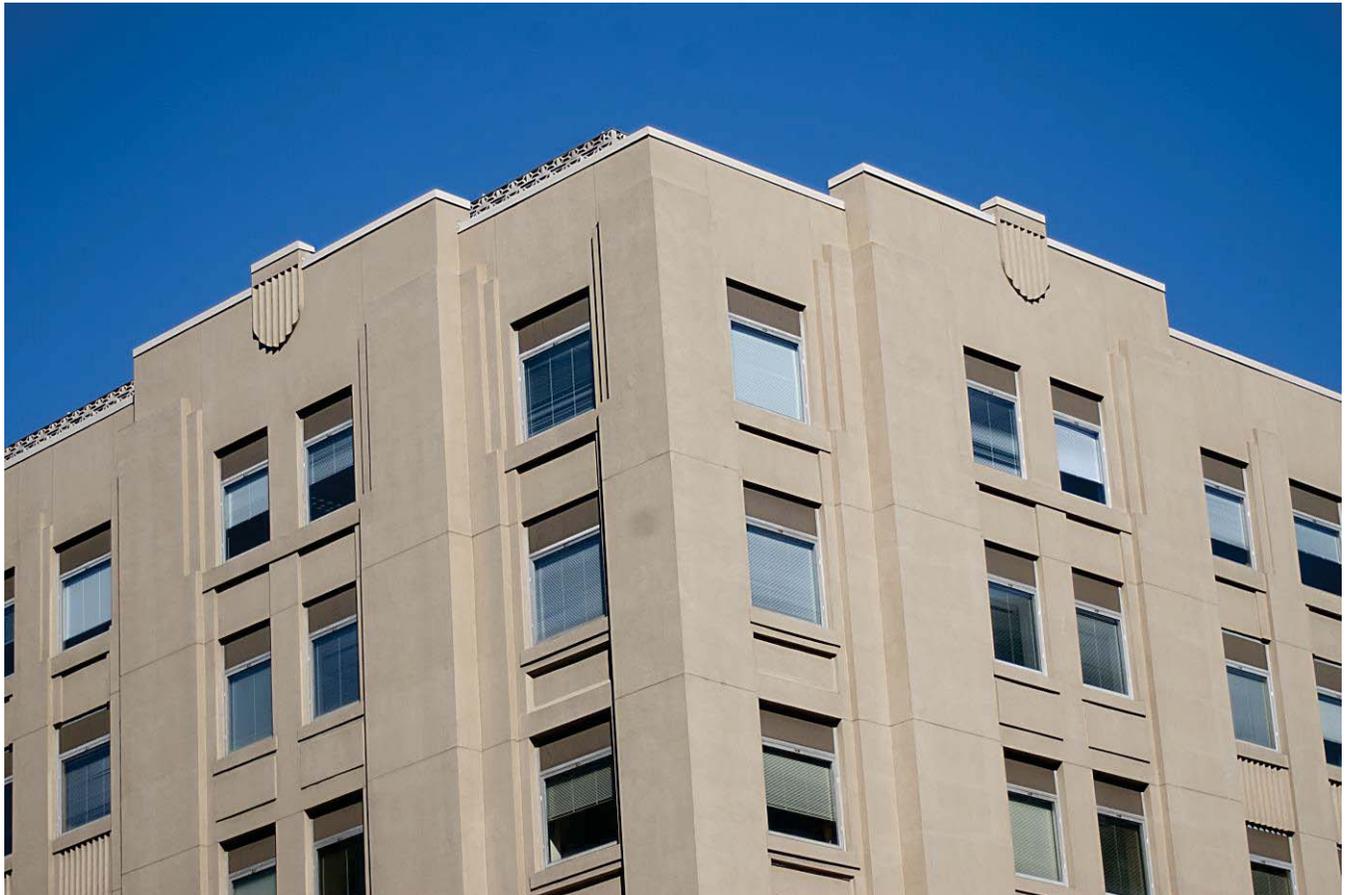


Photo 4

United States Department of the Interior
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Photo 5

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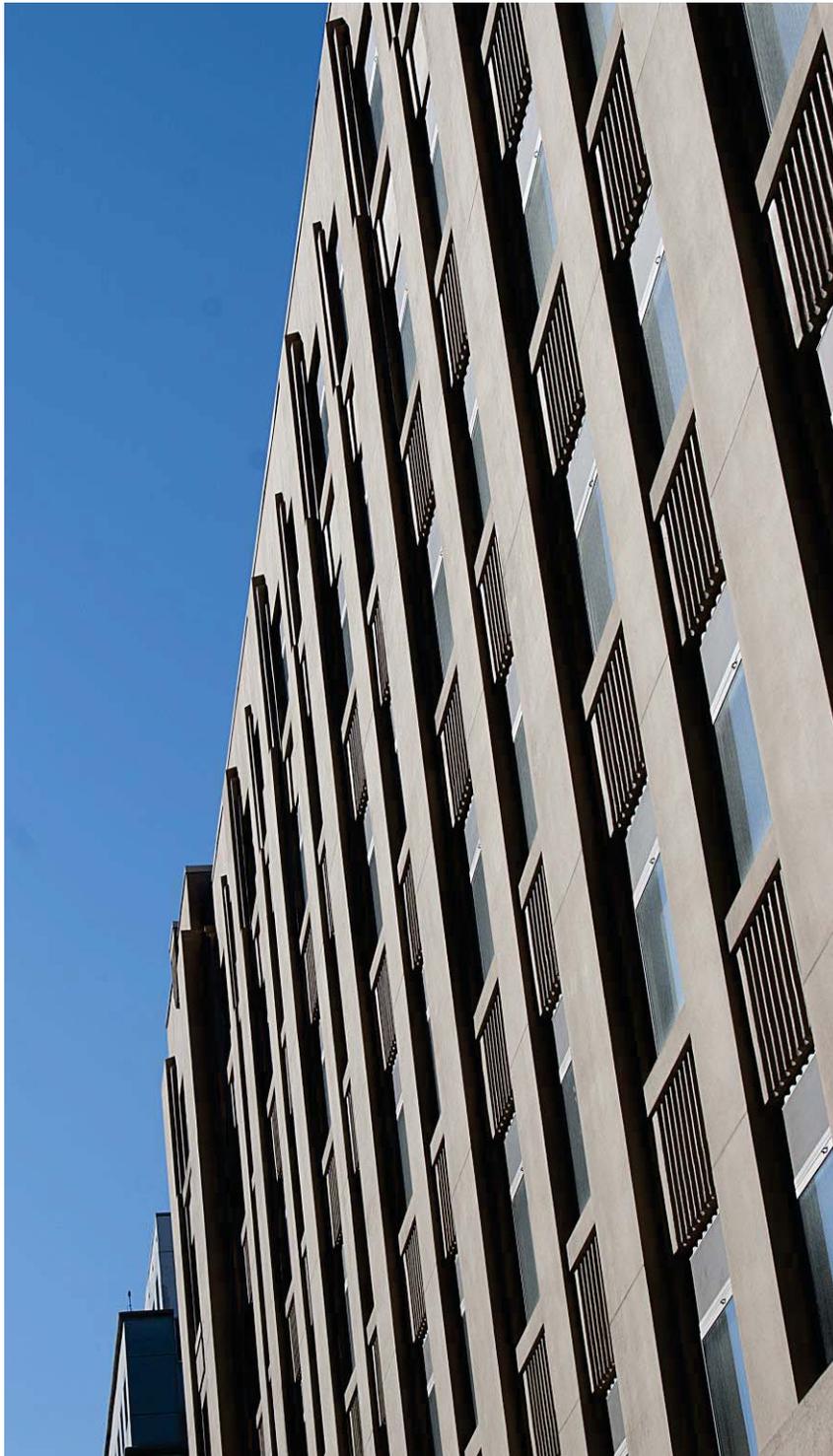


Photo 6

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Photo 7

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Photo 8

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Photo 9

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Photo 10

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Photo 11

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Photo 12

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Photo 13

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Photo 14

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Photo 15