

GOVERNMENT OF THE DISTRICT OF COLUMBIA
HISTORIC PRESERVATION OFFICE



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

New Designation _____

Amendment of a previous designation X

Please summarize any amendment(s) Amendment to Folger Shakespeare Library (additional documentation and boundary alterations)

Property Name: Folger Shakespeare Library amendment (additional documentation and boundary alterations); Hartman-Cox Addition (exterior and interior spaces, including Bond Reading Room)

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

Address: 201 East Capitol Street SE, Washington, DC 20003

Square and lot number(s): Square: 0760 Lot: 0031

Affected Advisory Neighborhood Commission: 6B

Date of Construction: 1983 Date of major alteration(s): _____

Architect(s): Hartman-Cox Architects: Warren Cox, assisted by Mario Boiardi & Andrew Stevenson

Architectural style(s): MODERN MOVEMENT

Original use: EDUCATION/library; RECREATION AND CULTURE/theater, auditorium, museum

Present use: EDUCATION/library, research facility; RECREATION AND CULTURE/theater, auditorium, museum

Property owner: Trustees of Amherst College

Legal address of property owner: 201 East Capitol Street SE, Washington, DC 20003

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) 641 S Street NW, Suite 300, Washington, DC 20001; (202) 783-5144

Name and title of authorized representative: Rebecca Miller, Executive Director

Signature of applicant representative: Rebecca Miller Date: 9/9/2022

Name and telephone of author of application DC Preservation League, (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: Folger Shakespeare Library amendment (additional documentation and boundary alterations)

Other names/site number: Hartman-Cox Addition (exterior and interior spaces, including Bond Reading Room)

Name of related multiple property listing:

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

2. Location

Street & number: 201 East Capitol Street SE

City or town: Washington State: DC 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

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

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In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official:

Date

Title :

**State or Federal agency/bureau
or Tribal Government**

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:

X

Public – Local

Public – State

Public – Federal

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Category of Property

(Check only **one** box.)

- | | |
|-------------|---------------------------------------|
| Building(s) | <input checked="" type="checkbox"/> X |
| District | <input type="checkbox"/> |
| Site | <input type="checkbox"/> |
| Structure | <input type="checkbox"/> |
| Object | <input type="checkbox"/> |

Number of Resources within Property

(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>0</u>	Total

Number of contributing resources previously listed in the National Register 1

6. Function or Use

Historic Functions

(Enter categories from instructions.)

EDUCATION/library

RECREATION AND CULTURE/theater, auditorium, museum

Current Functions

(Enter categories from instructions.)

EDUCATION/library, research facility

RECREATION AND CULTURE/theater, auditorium, museum

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7. Description

Architectural Classification

(Enter categories from instructions.)

MODERN MOVEMENT

Materials: (enter categories from instructions.)

Principal exterior materials of the property: STONE/Marble, METAL/Aluminum/Steel

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

The Folger Shakespeare Library is a block-long structure clad in white Georgia marble that rises on the south side of East Capitol Street, between 2nd and 3rd Streets SE, close to the equally monumental buildings of the Library of Congress, the Supreme Court, and the U.S. Capitol. With its main entrance grandly raised on a marble plinth and quotes and scenes from Shakespeare's plays carved on its East Capitol Street façade, the building is a memorial for the ages to the greatest literary artist of the English language and a major contribution to the monumental architecture of the Nation's Capital. The original building was designed by Paul Philippe Cret (1876-1945) in consultation with Alexander B. Trowbridge (1868-1950) and completed in 1932. The addition at the rear of the building was designed by Warren Cox of the firm of Hartman-Cox Architects and completed in 1983.

The Cret building's exterior was listed in the National Register of Historic Places in 1969 and its interior was designated by an addendum to the earlier nomination in 2018. This second addendum incorporates the exterior and significant interior spaces within the 1983 Hartman-Cox addition.

Narrative Description

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The 2018 addendum, which resulted in the designation of the interior of the Cret-designed structure, includes a full physical description of the Folger Shakespeare Library. The physical description for this addendum describes the exterior and significant interior spaces of the 1983 Hartman-Cox addition.

Since its construction in 1932, the Folger Shakespeare Library has had two significant structural additions, both of which are at its rear. In 1958, a one-story utilitarian office addition with storage below grade was constructed within the open space formed by the wings of the U-shaped Cret building. In late 1983, a new reading room (now known as the Bond Reading Room) was designed by Hartman-Cox Architects and constructed above the 1958 addition. This new reading room's façade faces the alley to the library's south, between the façades of the Cret building's rear wings. Its significant interior spaces include its main volume, its apse-like east and west end sections, and the transitional alcoves with light wells which link it to the Cret building.

The one-story 1958 addition could not have supported the weight of the new reading room. Hartman-Cox ingeniously designed its walls, ceiling and vaults as light steel structures suspended from a unique series of inverted L-shaped steel frames. On the outside, the frames bear on foundations within the underground stacks, and, on the inside, they rest on the original Cret building. The exterior of the frames, painted white, express the exoskeleton for the marble-clad volume of the reading room. The fluted marble slabs applied to the sides of the steel columns echo Cret's fluted pilasters on the entrance façade, while the stepping in of the walls at the surrounding bays mimics the in-stepped entrances to the Library. The marble is from the same Georgia quarry as the Cret building's cladding and was intended to weather to the same shade. The only views to the exterior from the Bond Reading Room are through narrow slots at either side of the bays, both to maintain privacy within and to screen out intrusive elements from the utilitarian alley outside. Parking bays slip between the piers at grade.

At 106 feet long, the Bond Reading Room is 15 feet shorter than the old reading room and less lofty, with a 20'6" ceiling height versus 37'9" – which preserves the clerestory lighting in the original. The new reading room's main space is a long, white rectangular volume topped by a suspended, barrel-vaulted ceiling which admits natural light through a central opening and narrow clerestories along the sides. At each end of the room are apse-like rounded sections, again lit around their perimeters. The arches, which modulate the transition between the central and the end spaces, are edged in faux stonework of rough plaster, as is the opening to the staff desk. This detailing references the stone trim in the transitional spaces with the Cret building. The floor is carpeted, and the walls have linen-clad panels for acoustic attenuation. Low bookcases along the walls contain reference material and periodicals. One niche displays a statue of Shakespeare and the other a magnificent chair that once belonged to David Garrick (1717-1779), the great British Shakespearian actor. The tables and reading lights were designed for the room by Hartman-Cox, while the chairs were replicated from examples already in the Library.

The new reading room connects to the original reading room through transitional alcoves situated under light wells, which cast the south light from the older room's tall windows. This room is used as a gallery for the Library's extensive collection of Shakespearean-themed

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paintings, particularly those of Henri Fuseli (1741-1825). Wooden pillars frame the passages from the original reading room and high, stone-trimmed arches reflect elements of Paul Cret's original design.

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

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Areas of Significance
(Enter categories from instructions.)

EDUCATION

Period of Significance

1983

Significant Dates

1983

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

Addition, including Bond Reading Room:

Hartman-Cox Architects – Warren Cox, assisted by Mario Boiardi and Andrew Stevenson
(architects)

Skinker & Garrett, Inc. (builder)

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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 significance of the Folger Shakespeare Library was recognized by the designation of Cret's original building in 1969 and of its interior in 2018. The 1983 Bond Reading Room addition by Hartman-Cox Architects (HCA) is a beautiful and artistically accomplished work of architecture which engages elements of the original design in a dialogue that weaves both structures into an organic whole. The HCA addition is thus a contributing element that meets National Register Criterion C (Design / Construction) as well as the following District of Columbia historic preservation criteria:

- Criterion D (Architecture and Urbanism) as a superb embodiment of the Post-Modernist style. Cret's juxtaposition of a “stripped classical” façade with an Elizabethan style interior situated Shakespeare the man in his time and tradition, while the eternity of classic forms evokes the timelessness and enduring value of his work. Hartman-Cox’s “new classicism,” which unites classical elements both directly quoted and in free form with modern features and materials, makes a similar claim for the importance of Shakespeare to the tumultuous modern world.
- The nomination places the addition within the context of the evolution of Post-Modernism and Post-Modern Classicism in Washington.
- Criterion E (Artistry) for high aesthetic values that contribute significantly to the heritage and appearance of the District of Columbia or the nation. The addition’s architectural stature is evidenced by the honors it has received.
- Criterion F (Work of a Master) as a notable work of architects whose works have influenced the evolution of their fields of endeavor or are significant to the development of the District of Columbia or the nation. The addition represents a milestone in the career of Warren Cox and the work of HCA. As the nomination documents, HCA played an unparalleled role in the architectural development of the District that began in the mid-1970s and extended to the retirement of its founders in the early 2000s. During this period, HCA also did important work across the country, particularly on college campuses.

Criteria Considerations

Although HCA’s Folger Shakespeare Library addition was completed in 1983, it plainly meets criteria for listing on the DC Inventory of Historic Sites and National Register of historic Places.

The National Parks Service (NPS) limits the eligibility of properties that have achieved significance in the past fifty years for listing in the National Register of Historic Places to those

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that demonstrate “extraordinary” significance. However, this fifty-year threshold is not intended to be an arbitrary standard. The NPS specifically states that:

It is not designed to prohibit the consideration of properties whose unusual contribution to the development of American history, architecture, archeology, engineering, and culture can clearly be demonstrated.¹

Among the specific criteria for determining that a resource possesses extraordinary importance is that its “developmental or design value is quickly recognized as historically significant by the architectural or engineering profession.” The library addition meets this high standard of recognition. Among the critics who have commended its design are Pamela Scott and Antoinette J. Lee, Christopher Weeks, Benjamin Forgey, Lori Simmons Zelenko, and Paul Goldberger, Its recognition was capped by the Honor Award the American Institute of Architects (AIA) bestowed on HCA for having “created a dignified space that blends well with the original building yet has a thoroughly modern identity of its own.”⁸ Eminent architectural historian Richard Longstreth has stated that:

The Folger addition far exceeds the threshold of exceptional importance for properties less than fifty years old. It is among the very best works built in Washington during the last quarter of the twentieth century. And as a work of its kind - an addition to a major historic building- it has national standing.²

DC Historic Designation Regulations do not require that a building less than fifty years old possess extraordinary significance. They stipulate only that “to qualify for designation, sufficient time shall have passed since [a building] achieved significance or were constructed to permit professional evaluation of them in their historical context.” This is indeed the case with the Folger Shakespeare Library Bond Reading Room.

As the DC Historic Preservation Office’s 2019 Staff Report notes:

The Folger Shakespeare Library Bond Reading Room epitomizes Post-Modern Classicism in its form, volume, features, materials, and treatment. The inherent “complexity and contradiction” in Cret’s Stripped Classical exterior and Elizabethan interior opened the door for a successful Post-Modern Classical insertion into the building.³

Washington architecture was dominated by the Post-Modernism of HCA from the completion of the Folger Library Addition in 1983 through the beginning of the millennium. It had ceased to be a dominant style of architecture by the early 2000s. Today’s architecture is dominated by the

¹ Marcia Scherfy and W. Ray Luce. *National Register Bulletin 22: Guidelines for Evaluating and Nominating Properties that Have Achieved Significance Within the Past 50 Years*. (Washington, DC: U.S. Department of the Interior National Park Service, rev. 1998), 7.

² Richard Longstreth to Marnique Heath, Letter of Support, July 19, 2019.

³ HPO Staff Report 17-07, 4.

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eclectic mix of high-tech and eco-friendly elements referred to as the “contemporary style.” Scholars and other assessors thus now have the historical perspective to evaluate the relatively stable universe of Post-Modern buildings in context. Their writings and other testimony establish that sufficient time has passed to allow evaluation of the Bond Reading Room addition, which, as this nomination makes clear, is among the city’s most important early Post-Modern buildings and is its definitional work of Post-Modern Classicism.

The Bond Reading Room addition’s period of significance begins and ends with its completion in 1983.

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

Expanding the Folger Shakespeare Library, one of the most admired buildings in America according to a 1950 AIA poll, was no small matter. Before 1977, only a single major addition had been made to Paul Cret’s original structure. That addition, completed in 1959, filled a small courtyard at the rear of the U-shaped building. It consisted of two underground spaces, a storage area for rare books, and an above-ground space for offices, a conference room, a microfilm room, a reading room, storage rooms, and a gardener’s supply room. The above-ground portion of the addition was clearly visible only from the alley to the library’s south.⁴

Even with the 1959 addition, by the early 1970s the Folger was too small to fully accommodate either staff or readers, and humidity in its stacks had reached unacceptably high levels. “Sometimes it gets to be 85 degrees in the reading room,” Folger Director O.B. Hardison, Jr., told *The Washington Post* in 1972. “This creates conservation problems. A sweaty hand can be very harmful to a rare book.”⁵ The following year, plans were floated for building a modern library annex on the square immediately to the east, but these plans drew opposition from Capitol Hill neighbors and were shelved.⁶ Finally, in 1977, the Folger announced a fundraising campaign to finance an extensive renovation and expansion of the original Cret building. HCA, which had completed a feasibility study for the renovation, was commissioned to design the Folger expansion.⁷

The extensive improvement program included installation of new lighting and air conditioning equipment, a more efficient arrangement of office space, and additional storage for books and manuscripts, as well as a new reading room. It was divided into three phases over seven years. In the first phase, new book stacks were constructed on three underground levels at the rear of the building. These underground spaces extend beyond the footprint of the above ground building

⁴ “Report from the Folger Library,” Vol. 8, No. 1 (Washington, DC: Folger Shakespeare Library, Jan. 23, 1959), 2.

⁵ Tom Shales, “Folger Shakespeare Library: 40 and Still Having Growing Pains” *Post*, Apr. 23, 1972, E1.

⁶ Sarah Booth Conroy, “Planning a Cultural Community on the Hill,” *Post*, Dec. 1, 1973, F1, and “Two Views on the Folger’s Expansion Plans,” *Post*, Dec. 15, 1973.

⁷ “Campaign for Folger Expansion Announced” in *The Folger Library Newsletter*, (Washington, DC: Folger Shakespeare Library, Apr. 1977), 1.

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and provide 18,000 square feet of additional storage. After the new underground stacks were completed, the spaces formerly used for stacks were converted to offices, and existing office and service spaces were remodeled. Building-wide air conditioning was also installed during this phase. The final phase involved construction of the suspended “New Reading Room” as well as what is informally called the “treasure room” directly beneath it, which leads into the vaults containing the Folger’s rare book collection. The new Reading Room was dedicated in 1982 as the Theodora Sedgwick Bond-William Ross Bond Memorial Reading Room.⁸ Theodora Sedgwick Bond, who died in 1981, had made a large bequest to the Folger to honor her husband, Brig. Gen. William Ross Bond, (1918-1970), the highest-ranking U.S. military officer killed in combat during the Vietnam War.⁹

Hartman-Cox, Post-Modernism, and the Folger Shakespeare Library Addition

Warren J. Cox was born in New York City in 1935 and moved to Washington with his family at age four. After graduating from Yale in 1957, he entered that university’s School of Architecture, where he edited *Perspecta*, its architectural review, received the Henry Adams Prize, and spent two summers with the BBPR architectural firm in Milan. Cox was strongly influenced by BBPR principal Ernesto Rogers (1909-1969), founder of the “neo-liberty” movement which injected modernist architecture with tradition and local sensibility. BBPR partner Enrico Peressutt played a similar role for Cox’s future partner George Hartman, who also studied with the firm during his education at the Princeton University School of Architecture.

After receiving his master’s degree in 1961, Cox spent a year as Technology Editor of *Architectural Forum* magazine before coming to Washington as a designer at Keyes, Lethbridge, and Condon (KLC). Although KLC was the city’s pre-eminent modernist architectural firm, it was also imbued with a historical sensibility. Principal partner Francis Donald Lethbridge was a founder of Washington’s historic preservation movement and chair of the city’s first preservation review board, the Joint Committee on Landmarks. While at KLC, Cox co-edited the notable first (1965) edition of the *AIA Guide to the Architecture of Washington, DC*, which identified significant works from all eras and presented them in descriptive context. As he recalled, this project led him to appreciate the merits of “a great stash of really terrific Neo-classical, Beaux-Arts buildings, dating from around 1895 to the Federal Triangle [constructed in the 1930s].”¹⁰

At KLC, Cox met George Hartman. In 1965, the young architects formed Hartman-Cox Architects, and success soon followed. Although Washington, DC had embraced Modernism slowly and cautiously, by the time Cox and Hartman founded their firm, it had become the city’s

⁸ Esther Ferington, ed., *Infinite Variety: Exploring The Folger Shakespeare Library* (Seattle, WA: University of Washington Press, 2002).

⁹ Michael Kernan. “Much Ado About Shakespeare,” *Washington Post*, April 23, 1982. <https://www.washingtonpost.com/archive/lifestyle/1982/04/23/much-ado-about-shakespeare/87cd1056-303a-456d-a485-37f49fa93170/>

¹⁰ Richard Guy Wilson. “Introduction” to *Master Architects Series: Hartman-Cox: Selected and Current Works*. (Mulgrave, Australia: The Images Publishing Group, 1994) is the authoritative source for Warren Cox’s biographical details.

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accepted architectural style for commercial, institutional, and civic buildings. But elsewhere a revolution was brewing, with Robert Venturi's *Complexity and Contradiction in Architecture* (1966) as its early manifesto. As cultural critic Jurgen Habermas has written, the postwar world had grown disillusioned with Modernism's promise that "the arts and sciences would further not only the control of the forces of nature but also the understanding of self and the world, moral progress, justice in social institutions and even human happiness."¹¹ Venturi argued that Modernist architecture's application of strict rationalist and functionalist principles to the built environment had not advanced these "extravagant expectations."¹² It had therefore become empty and formulaic, a catechistic exercise whose commandments and prescriptions produced simplistic buildings of monotonous design. He contrasted Modernism's sterility with the "complexities and contradictions" of a city's strata of buildings from different eras and argued that architecture should be a "both-and" rather than an "either-or." He contended that, besides being designed objects, buildings should create spatial and temporal contexts and be place-makers that respond to neighborhood and public customs.

By the late 1960s, architects and theorists who questioned the Modernist dictum that architecture be stripped of ornament and historical reference were creating the style that came to known as Post-Modernism. Post-Modernism is characterized by its individualism and openness to historical forms, allusions, and symbolism. Its inclusion of such elements could be ironic or wry; historical elements might be directly "quoted" or might appear in outsize or highly abstracted form. As Venturi noted, this employment of historical forms and elements as signs and symbols creates a dialogue between architect and viewer.

If the architect uses convention unconventionally, if he organizes familiar things in an unfamiliar way, he is changing their contexts, and he can use even cliché to gain a fresh effect. Familiar things seen in an unfamiliar context become perceptually new as well as old.¹³

An important element of Post-Modernism is thus contextualism, relating projects to their surroundings by incorporating existing buildings, parts of buildings, elements of familiar architecture, or materials common to their environment. The goal is not to blend into the fabric through imitation, but to create a dialogue in which the new design simultaneously evokes and influences perceptions about its surrounding environment.

Venturi and his book were extremely influential. During the mid-1970s, internationally prominent architects including Charles Moore, James Stirling, Michael Graves, and Robert Stern advocated historical eclecticism as a way of enriching the architect's vocabulary. However, differing perspectives emerged between those incorporating classical forms and motifs and those open to a wider variety of signs and symbols drawn from popular culture. This later version

¹¹ Jurgen Habermas. "The Project of Enlightenment" in Maurizio Passerin d'Entrèves and Seyla Benhabib, ed. *Habermas and the Unfinished Project of Modernity*. (Boston: MIT Press, 1997). 45.

¹² Ibid.

¹³ Robert Venturi, *Complexity and Contradiction* (1966; reprint, New York: Museum of Modern Art, 1977). 43.

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includes many widely accepted icons of Post-Modernism, including Los Angeles's Chiat/Day Building (1991) (Illustration 4). Designed by Frank Gehry and Claes Oldenburg, the building incorporates one of Oldenburg's outsized replicas of everyday objects, in this case a pair of binoculars. Some argued that such buildings are less concerned with establishing relationships than illustrating "difference as a productive mechanism."¹⁴ Others contend that outsize or vividly colored symbols strike chords in the public imagination and are part of the signage and visual fabric of any metropolitan streetscape.

However, Post-Modernist architecture has more often employed more subtly abstracted influences from classicism. Architectural theorist Charles Jencks has described Post-Modernist architects' adaptation of a classical vocabulary as "freestyle" and deliberately "not scholarly, academically correct, or even in some cases, well-proportioned."¹⁵ In 1980, Jencks observed that one legacy of the Modern Movement's break from the past was that it allowed Post-Modernism to "recall classicism without having to evoke its fastidiousness or academic correctness."¹⁶ What Jencks termed "Post-Modern Classicism" is "doubly-coded," mingling the machine, modern materials, and technology with classical elements without the prescriptive rules of classical order characteristic of prior revival movements.

Post-Modern Classicism's wit and irony recall the Mannerist tradition of Giulio Romano's Palazzo del Te (1527-1534) whose oversized elements push past the limits of their Classical constraints. Warren Cox has noted the historical relationship between these movements:

The kinship between 20th century Post-Modernism and 16th century Italian Mannerism is an intriguing one. Both are characterized by the deliberate divergence from the previous canons, in the former from modernism (The International Style, for example) and in the latter from the principles of Vitruvius. As a glance at art history reveals, styles of painting and architecture change and adjust with attitudes and time. Artists and architects are not always willing followers. Creative people do not tend to take prevailing practices (or rules) for granted.

Cox cites such transformative figures as Sebastiano Serlio and Andrea Palladio as Post-Modernism's forebearers in their rebellious subversions of architectural orthodoxy. However, this lineage includes method as well as spirit. He recognizes Palladio as a creator of disruptive contexts through his juxtapositions of classical elements across building genres without regard to established principles.

While [Sixteenth Century Italy] marked the first publication of illustrated editions of Vitruvius (Cesare Cesariano, Como, 1521 and Barbaro, Venice, 1556 – with illustrations by Andrea Palladio, 1507 -1580), it also marked a willingness to diverge from the Vitruvian canons by such architects as Giulio Romano (1499 – 1546), Sebastiano Serlio (1475-1554)

¹⁴ A. Gary. "Post-Modernism." February. *Stanford Encyclopedia of Philosophy*. (2015)

¹⁵ Historic Preservation Review Board Staff Report Historic Landmark Case No. 17-07, *Folger Shakespeare Memorial Library Amendment (Interior)* (2019), 4.

¹⁶ Ibid.

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and Palladio. Rebellion, boredom with the status quo or the creative urge to explore new areas, architecture changed. Not unlike the 1970's and 1980's. Palladio being, perhaps, the most egregious example: The collage-like layering of his church façades. The unprecedented and unsanctioned introduction of the temple front on domestic architecture. The "Winged Device ", for the houses. And the subversion of the central-plan churches of Leonardo (1452 – 1519) and Antonio da Sangallo, the elder (1453-1534) in [his] design of the Villa Rotunda, which, upon examination, could be considered totally proto-Post Modern and disruptive in principal and execution. It is the Pantheon with four identical façades as a house. That is not Vitruvian.¹⁷

A few notable Post-Modern buildings, including Philadelphia's Robert Venturi-John Rauch Guild House apartment building (1960-63) and Venturi's Vanna Venturi House (1964), were constructed before the publication of Venturi's seminal book. However, it essentially took a decade or more for the Post-Modern movement's theoretical writings to be translated into a wave of significant structures, including Charles Moore's Piazza d' Italia (1974-78), Michael Graves' Portland Municipal Services Building (1979-82), and the National Register-listed Philip Johnson-John Burgee AT&T Building in Manhattan (1979-84) (Illustration 4).

Washington Post-Modernism

A long-lived and misleading trope is that Washington's economic woes made the late twentieth century a period of unrelieved civic decline. Between 1960 and 2000, the city, plagued by long-standing institutional racism, governmental neglect, disinvestment, and rising crime, saw its population decline by nearly 33 percent. However, these years also saw remarkable rebirth and regeneration. 100 years after Congress instituted direct federal control of local government, the District regained Home Rule in 1973, and local politics began to flourish at all levels. New and increasingly diverse cultural influences flowered. Although the distressed state of the city's economy depressed the volume of building, the period produced much notable architecture. Though residential construction tracked the downward population trend, these decades produced many outstanding office buildings, while new museums, performing arts venues, and libraries marked Washington's ascension to being a cultural as well as political capital.

Washington architecture of the late 20th and early 21st century is a complex amalgamation that reflects stylistic fusion as well as competition. Warren Cox suggests "attempt(s) to categorize a number of the more representative buildings from that period by style [are] highly subjective at best and probably should not be done..." Although "most of the buildings of the 70's, 80's and early 90's can, in one way or another, be characterized or labeled Post-Modern since that was the prevailing expression in our city and the country," Cox cautions that this term is not a stylistic straitjacket as "there were several variations... which are relatively fluid."¹⁸ Hartman-Cox Architects' portfolio is not a simple assertion of particular principles; it is an evolving expression of the dynamic synthesis of past and present, object and background that define the

¹⁷ Warren Cox. "Mannerism and Post-Modernism." (memorandum), September 20, 2020.

¹⁸ Warren Cox. "The Folger Shakespeare Library New Reading Room, Post-Modernism, and 'The 'Washington School'" (unpublished memorandum).

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viewer's experience of the cityscape. Thus, HCA did not simply design beautiful buildings; it restated their landscapes in a tone that established a stylistic dialogue without shouting over the rest of the conversation by visually upstaging them.

At HCA's founding in 1965, Post-Modernism had already appeared in Washington in the form of Philip Johnson's Pre-Columbian Museum at Dumbarton Oaks (1963). However, Washington did not fully accept Post-Modernism for nearly a decade and it never fully supplanted prior styles. Modernist steel and glass towers and reinforced concrete buildings with ribbon windows, such as 1050 Connecticut Avenue NW (1983), 1400 K St NW (1982), 1 Thomas Circle, National Place (1984), the re-skinned National Press Building (1985) (Illustration 5) remained characteristic of much downtown office construction. However, Post-Modernism became the style of choice for many of the city's signature buildings of this period.

HCA was Washington's most influential design firm of the late twentieth century, and the evolution of its work defines the development of Post-Modernism in the city. However, its signature Post-Modern Classicism did not spring fully formed in its early work. Rather, although Hartman's and Cox's training had imbued them with Modernist principles and ideology, both became increasingly sensitized to the legacies of Washington's built environment. Over its first decade and a half, the firm gravitated towards historical reference, a journey concurrent with the rise of Washington's historic preservation movement.

Warren Cox has summarized the early evolution of Washington Post-Modernism and his firm's journey toward what would be called "Post-Modern Classicism":

It is a basic tenant of Modernism that one shall not utilize historic design elements, motifs, or concepts. Each new building shall be free from such references. This has, of course, produced its own very easily recognized design characteristics and principles.

However, after World War II when major new, stylistically modern buildings began to be built in existing urban areas and across historic campuses composed largely, if not entirely, of buildings in traditional, historic architectural styles, it became evident that the stylistic juxtapositions could be discordant and problematic.

Given this situation, a number of architectural firms, including Hartman-Cox Architects, started introducing historic architectural elements back into their work when confronted with the problems of accommodating and enhancing a demanding context.¹⁹

HCA's early projects consisted largely of a series of renovations and additions to houses, followed by full designs for private residences. While many of the buildings they modified were from the Victorian era, the partners' designs were far from historicist. Instead, they juxtaposed "a

¹⁹ Ibid.

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preferred image [that] was elegantly simple and abstract, detail was minimal, exteriors were white.”²⁰

In 1966, HCA created a master plan for the Mount Vernon College Campus on Foxhall Road, followed by a design for the campus chapel. The chapel is a Modernist building, but it presents early signs of the sensitivity to context that would become an HCA hallmark. Although it is built into the bank of a steep ravine whose slope is traced by its three-and-a-half-story roof of tiered clerestory window panels, its street side façade projects only a single story above the ravine’s bank and harmonizes with the surrounding residential neighborhood. The chapel’s glass altar wall integrates the light-filled interior with its wooded surroundings. While it is abstract and “Modernist” in style, the forms of its campus-side windows evoke those of the surrounding classical revival buildings, while its interior’s boldly defined window grid and soaring trusses express its structure in the manner of cathedral vaults. The chapel was soon followed by other campus projects, including a dormitory and gatehouse.

In 1968, HCA began work on one of its signature commissions. Located between New Hampshire Avenue and 19th Street, the Euram Building was the first postwar building on Dupont Circle as well as the occupant of an extraordinarily prominent spot in one of the city’s most prominent vistas. Its boldly angular façade of red brick and concrete with both horizontal and vertical bands of clear glass is indisputably “modern.” However, it also established a subtle but definite contextual relationship with neighbors that represented an array of earlier styles. As *Hartman-Cox: Selected Works* notes, the Euram Building’s “massing, scale, colors, and materials” resonate with “the red brick and concrete elevations” of the Moderne-accented Dupont Circle Building next door, while its “re-entrant façade and bridge over the entrance come from Stanford White’s Washington Club across the Circle.”²¹

The Euram Building became a notable presence and established HCA as a premier designer of downtown office buildings. In 1974, the firm was commissioned to design the National Permanent Building at 1775 Pennsylvania Avenue NW (Illustration 6). This commission was HCA’s first in Washington’s downtown commercial core, which Cox described as a fusion of “the Federal government area... dominated by large neo-classic structures which give the city its public image... reinforced by the CBD with its largely pre-1950 stone-faced traditional blocks.”²² The National Permanent Building expressed its structure through a boldly modernist exterior grid of white concrete columns and beams offset by recessed dark glass window panels. Cox has provided Franco Albini’s Rinacente Department Store as an influence for boldly presented ductwork that diminishes as it ascends.²³ However, eminent architectural historian Richard Guy Wilson has noted that, despite these assertions of structure, the building’s “inclined roof with diagonal ducts, the concrete columns and perforated trusses with recessed windows are

²⁰ Wilson, “Introduction,” 11.

²¹ This building was originally known as the Patterson Mansion. *Hartman-Cox: The Master Architect Series*, 32.

²² Cox. “The Folger Shakespeare Library New Reading Room...”

²³ Warren Cox. “From the Drawing Board,” in *Hartman-Cox Architects x: Selected and Current Works*. (Mulgrave, Australia: The Images Publishing Group, 2009), 223.

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all abstractions” of Alfred B. Mullett’s Old Executive Office Building.²⁴ This marriage of modernism and historical reference carried a double irony in that Mullett’s building had once been vilified for the allegedly frothy excess of what has been termed its “forest of columns,” which Hartman-Cox evoked without employing classical orders.

The Turning Point

In 1976, as construction of the National Permanent Building progressed, Hartman-Cox began a seven-stage project to modernize and expand Paul Cret’s 1932 Folger Shakespeare Library. The Folger expansion was a high point in a decade-and-a-half of extraordinary additions to the city’s portfolio of cultural buildings. During the 1970s, Edward Durrell Stone’s Kennedy Center (1971) became the city’s first multi-disciplinary performing arts center, while Gordon Bunshaft’s Hirshhorn Museum (1973) and I.M. Pei’s National Gallery East Building (1976) became worthy companions to John Russell Pope’s original National Gallery. In 1987, these signature museums were joined by Jean-Pierre Carlhian’s innovative Smithsonian Museums of Asian and African Art, whose subterranean galleries of Asian and African Art beneath a green garden roof represented that institution’s widening international and multicultural perspective.

Libraries became an increasingly important feature of the cultural landscape. Mies van der Rohe’s District of Columbia Public Library and the Library of Congress’ James Madison Building (DeWitt, Poor, and Shelton, 1981) were public facilities, while other significant examples were built by educational institutions. They included Georgetown University’s Lauinger Library (Warneke, 1970), George Washington University’s Gelman Library (Cox Graae + Spack, 1971-73), and Mount Vernon College’s Eckles Library (Gunter Buerck of Perkins & Will, 1987). These libraries manifested a diversity of architectural styles, ranging from van der Rohe’s austere yet elegant composition in steel-framed glass to the brutalist Lauinger Library and Hartman-Cox’s masterful Post-Modern Classical Folger addition. HCA would follow the Folger project with the Georgetown University Law Library (1984-89) and an addition to the Philip Johnson-designed Dumbarton Oaks Study Center (1985-90).²⁵

As Warren Cox described in HCA’s “brief” for the Folger project:

The Trustees and Director of the Folger Shakespeare Library asked us to design a new room parallel to the existing neo-Tudor reading room which they specifically requested be more modern in character and more brightly lit with natural light than the existing. It was also to preserve the lighting of the existing reading room, which required that the new reading room be lower in height than the existing to avoid covering its clerestories. It was to serve, as well, as a gallery for the library’s extensive collection of paintings relating to Shakespeare, particularly those of Henry Fuseli (1741 – 1845). Continuing the

²⁴ Wilson, “Introduction,” 12.

²⁵ In addition to its preeminent role in Washington, Hartman-Cox became a national leader in the design of libraries with the John Carter Brown Library at Brown University (1987-91), the Tulane University Law School and Law Library (1991-94), the University of Connecticut Law School Library (1992-94), and the Special Collections Library of the University of Virginia (1992).

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existing Tudor design of the existing reading room was never considered an option and the issue of a “Shakespearian” ambience was never raised.

Obviously, the neo-Tudor character of the existing reading room and exhibition gallery was intended to evoke the historic period of Shakespeare. On the other hand, since relatively few of Shakespeare’s plays take place in England, a variety of different stage settings are appropriate and used for their productions.

To be the Devil’s advocate, one could argue that a somewhat neutral, somewhat classical character would, in fact, be more appropriate for the library interior than neo-Tudor. That is the character of the addition to the library on the exterior and in the new... Reading Room.²⁶

This commission became a defining event for HCA. In Warren Cox’s words: “our very early buildings of the late 1960s can be generally characterized as diagrammatic, planar, and abstract modern.” However, “looking to the future, ... these buildings take cues from their surrounding buildings.”²⁷ The Mount Vernon College Chapel had made references to a unified collection of classical revival campus buildings. The Euram Building had established a relationship with a more complex cityscape of notable buildings in diverse styles. However, despite these contextual references, Cox classifies both the Mount Vernon College Chapel and the Euram Building as “Midcentury Modern” buildings in their essence. Contextual references became more pronounced with the National Permanent Building, which in Cox’s words “pays homage” to the Old Executive Office Building’s “multilevel grillage of columns” and “could be described as both modern and classical at the same time.”²⁸ However, Cox calls the Folger project the “eyeopener and breakthrough” and watershed in the firm’s development.²⁹ This process began with an appreciation of the Cret building:

The building which probably did more than any other to shape and reshape my own design awareness was the Folger Shakespeare Library ... The logic, richness and quality of this building probably did as much as anything else to move me away from the modernism of my teachers at Yale.

It is a proper building, beautifully, simply, and logically planned, and elegantly designed. We began to realize what was possible.³⁰

The result was that “this was the first of our [HCA’s] projects where we actually stepped across the void and used traditional elements and motifs.”³¹

²⁶ Warren Cox, “The Brief – Folger Library” (unpublished and undated memorandum)

²⁷ Cox “From the Drawing Board,” 223

²⁸ Cox, “From the Drawing Board,” 224.

²⁹ Ibid.

³⁰ “Warren J. Cox, FAIA” in *1997 Best and Brightest American Architects*, (*Building Stone Magazine*, 1997), 20-25.

³¹ Cox, “From the Drawing Board,” 224.

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The Bond Reading Room's relationship with Cret's design and classicism is quite complex. The original Folger Library is remarkable on many levels, but most particularly by the way Cret organized its disparate elements into a coherent and functional whole. Henry Folger had strong opinions about the library's design. He initially favored a building in the Elizabethan style, but was dissuaded by his collaborating architect Alexander Trowbridge, with reinforcement by Cret, on the pragmatic grounds that the Commission of Fine Arts would never allow such a structure within sight of the Capitol.³²

Cret's employment of "stripped classicism" for the library's façade over Folger's initial objections is freighted with many levels of symbolic association. The universality of classical forms testifies to Shakespeare's importance to world culture, rather than simply to English literature. The eternity of classic forms evokes the timelessness and enduring value of his legacy. It has been noted that Cret's stylized Attic piers at the Federal Reserve Building (1937) provide a deliberate contrast to the formal Doric colonnade of Robert Mills' Treasury Building and serve an ideological function as a projection of the more recently established institution's functional modernity. The "new classicism" of the Folger Library façade perhaps makes a similar claim for the importance of Shakespeare to the tumultuous modern world.

The abstracted classicism which HCA had first begun exploring with the National Permanent Building is a later version of Cret's Stripped Classicism. At the Folger Library it adopts classical motifs in direct and freely adapted forms. As Richard Guy Wilson observed, "Hartman-Cox's new details are of several types: explicit copy-book replications of Doric order for oak column reinterpreted or 'free classical' Doric scaled down for Reading Room table legs."³³

In addition to its classical antecedents, the new reading room refers directly to the Cret building by replicating or adapting its details. Wilson cites HCA's "transposition, taking what were originally limestone quoins and picking them out in rough plaster."³⁴ The abstract classical forms of Cret's façade are echoed in the white-painted exterior steel frames of the Hartman-Cox addition, which express its exoskeleton. The steel columns' fluted marble slabs echo Cret's fluted pilasters on the entrance façade, while the stepping in of the walls at the bays mimics the similar treatment of the library entrances. As previously mentioned, the marble is from the same Georgia quarry as the original cladding and was intended to weather to the same shade. (Photo 4).

But Hartman-Cox's contextualism is also conceptual. Cret's design juxtaposed the stripped classical façade, which evokes the eternity of Shakespeare's works, with an Elizabethan interior that places the work in the context of the author's life. HCA's work presents similar juxtapositions, with the new reading room uniting a classically styled organizational plan and

³² Elizabeth Grossman. *The Civic Architecture of Paul Cret*. (New York: Cambridge University Press, 1996), 167-168.

³³ Wilson, "Introduction," 10.

³⁴ Ibid

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detailling with free form classical elements, simultaneously posing a contrast with Cret's Elizabethan reading room and a complement to the original building's stripped classical façade.

Yet, while the Bond Reading Room echoes the overall massing and lighting of the original, it reinterprets it. The library's board of directors wanted the new room to be contemporary in feeling, complementing rather than competing with the original Cret spaces. It thus incorporates such functional present-day features as enhanced natural lighting and acoustic attenuation panels. As the client specified, it is light and airy in contrast to the brown, baronial grandeur of the old reading room, displaying the library's extensive holdings of paintings of Shakespeare and related literary and theatrical figures to best advantage.

However, as within Cret's original structure, the visitor's symbolic journey between eras is eased through design. Hartman Cox's transitional alcoves modulate the contrast between the old and new reading rooms by extending the original room's south illumination through light wells and leading the visitor through arches edged in rough plaster that recalls the Cret's stone trim. While Cret's Great Hall made the Folger a museum as well as a library, Hartman-Cox's addition further expanded its functions to include gallery space.

As Warren Cox has noted, the reading room addition is Post-Modern because it fuses classical motifs and Modernist elements:

While the new Bond Reading Room addition at the Folger Shakespeare Library obviously falls into the more subdued Washington mode of Post-Modernism, it is clearly representative of Post-Modern Classicism, but with certain other overtones. The classical references are obvious but given its simple geometries, unadorned surfaces, slot windows and exposed exoskeleton, it has a certain number of "Modern" references. It can therefore be considered an attempt to amalgamate Neo-Classicism and Modernism, as well.³⁵

The Historic Preservation Office staff report of 2017 summarizes the reading room's fusion of classical and Modernist elements in detail, noting that "the vaulted ceiling, hanging from its exterior shell, alludes directly to Boullée's Bibliothèque Nationale, yet it floats above the room in a playful manner characteristic of the 21st-century movement." These classical elements may be free form. as," with no supporting columns, pilasters or imposts, the arches atop trabeated openings that set off the main vaulted space from the end apses are not academically correct." Likewise, "the scored stucco that frames the arched and trabeated openings emulates the rusticated stonework of the Classical tradition, but the modern materials like the movement itself, were pragmatically motivated."³⁶

Another fusion of the classical and the modern is:

³⁵ Cox. "The Folger Shakespeare Library New Reading Room..."

³⁶ HPO Staff Report 17-07

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The rounded apse-like end rooms, with their flat, drummed ceilings, similarly recall the 18th-century Neo-Classicism of Boullée... but the array of clerestory windows in the drum is clearly modern. Like the clerestory windows, the side skylights, visible to either side of the central vault and juxtaposed to the Classical aura of the space, offer an unabashed display of modern materials.

The staff report concludes that:

The spatial volumes, architectural features, materials, and treatments of the Bond Reading Room together exemplify the Post-Modern approach to combining the present with the past.³⁷ (Photo 10)

Hartman-Cox's design makes this room a space that is as warm and inviting as the original reading room yet appropriately subdued. Architectural historians Pamela Scott and Antoinette J. Lee have called it "beautiful and sensitive."³⁸ According to architectural critic Christopher Weeks, "Everything here works in concert: function, form, scale, and light and the space comes as close to being perfect as it is possible to be in this imperfect world."³⁹

Benjamin Forgey of *The Washington Post* called the reading room "a worthy addition to the long list of distinguished interior spaces in the city," and noted "the skillful attention paid to transitions and to details." For example, "the plasterwork in the new room, mimicking the rusticated stonework one finds in the hallways of the original building, is beautifully placed and proportioned. 'Column' table legs to 'column' chair legs—are felicitously handled everywhere."⁴⁰ In a later article, Forgey called the room "one of a very few truly memorable public rooms created in Washington since World War II."⁴¹ The room is indirectly lit; suspended vaults have a "dramatic yet understated impact" and "give an elegiac aura" to the space, according to Lori Simmons Zelenko.⁴²

Paul Goldberger of *The New York Times* was especially impressed with the complexity of the reading room's spaces: "This new room at the Folger is very much a sequence of layers; as we look up, we see not only the round barrel vault above, but also through an arch into other sections of the space.... The space seems to have been molded as one would shape a sculpture." Goldberger concluded that "what is most pleasing of all is how well Hartman-Cox understood the importance of the building they were working with and did honor to it."⁴³

³⁷ Ibid.

³⁸ Pamela Scott and Antoinette J. Lee, *Buildings of the District of Columbia* (New York, NY: Oxford University Press, 1993), 147.

³⁹ Weeks, Christopher, *Guide to the Architecture of Washington, D.C.* 3rd edition. (Baltimore, MD: Johns Hopkins University Press, 1994), 43.

⁴⁰ Benjamin Forgey, "When New Is Good as Old," *Post*, Feb. 5, 1983.

⁴¹ Benjamin Forgey, "Hartman and Cox, Getting Their Due," *Post*, Feb. 6, 1988

⁴² Lori Simmons Zelenko, "Institutional Design: Shakespeare Drama," in *Interiors*, Jan. 1984.

⁴³ Goldberger, Paul, "A Blend of Architectural Grace and Eccentricity: An Appraisal" in *The New York Times*, Feb. 5, 1983.

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The rave reviews the new reading room received from architectural critics were echoed in an Honor Award the American Institute of Architects bestowed on Hartman-Cox for having “created a dignified space that blends well with the original building yet has a thoroughly modern identity of its own.”⁴⁴

Next Chapters

Hartman-Cox’s later work would employ a range of styles that both celebrated and called into question Modernist principles, “relegitimiz[ing] the use of historical imagery and style, those elements supposedly buried in the dustbins of history.”⁴⁵ While the Folger Addition was still under construction, Hartman-Cox embarked on numerous projects that embraced historic preservation, historic contextualism, or both. With the Folger Library Addition, these buildings shaped the development of Washington Post-Modernism and its wide range of architecture.

As Warren Cox has observed:

Examples of the more flamboyant Post-Modernism did...arrive in the city, although it is perhaps significant that several of the most obvious and obtrusive are by out-of-town architects, such as Phillip Johnson, Michael Graves and Kohn, Pederson, Fox. In each case, one can only assume deliberately, these buildings tend to add a jarring note to the existing architectural fabric. Which adds to the mix, if not pervasive.⁴⁶

Many of these more flamboyant buildings were noted for dramatically outsized features, high-contrast elements, or a profusion of elements from a multiplicity of architectural styles. Philip Johnson stated that the nine domes of his proto-Post-Modern Dumbarton Oaks Pre-Columbian Gallery reflected Istanbul’s sixteenth-century Sultan Süleyman Madrasa, “itself dependent on the tradition of Roman and Byzantine vaulted buildings.”⁴⁷ At the same time, the gallery’s huge stone columns recall the hypostyle halls of ancient Egyptian temples, with their size a matter of aesthetic drama rather than structure; the load-bearing steel and concrete piers are concealed within. But the gallery is also modernist, with glass-sheet walls that bring the surrounding gardens within the cylindrical gallery spaces.⁴⁸ Johnson collaborated with partner John Burgee to design 1300 I Street NW (1989) (Illustration 7), whose façade features a row of massively sized ten story tall columns beneath an architrave with a protruding cornice.

⁴⁴ Goldberger, *Op Cit*

⁴⁵ Wilson, “Introduction,” 7.

⁴⁶ Warren Cox. “Post-Modernism, Historicism, and ‘The Washington School,’” (undated and unpublished memorandum)

⁴⁷ James N. Carder. *The Dumbarton Oaks Pre-Columbian Gallery as Postmodern Design*, online at <https://www.doaks.org/resources/pre-columbian-gallery/the-pre-columbian-gallery-as-postmodern-design>

⁴⁸ Ibid.

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Though its program is distinctly modernist and functionalist, Architect and critic Roger K. Lewis observes that Kohn Pedersen Fox Architects (KPF)'s AARP Headquarters Building (1991) (Illustration 7):

Exploits every traditional motif in the book -- that is, the book on architecture's classical language -- not unlike other Washington buildings derivative of past ages. The building draws its imagery from French and Italian neoclassicism, from ancient Greece and Rome, from the Renaissance genius of Palladio and the exuberant English mannerism of Sir Christopher Wren.⁴⁹

Washington architect Arthur Cotton Moore's Washington Harbor (1986) (Illustration 8) is a vast mixed-use complex that contains homages to historic Washington, such as arches evoking the Old Post Office. However, it is dominated by a theatrical "Post-Modern aesthetic" which Pamela Scott and Antoinette Lee term:

A mix of Art Deco, Art Nouveau, Gothic Revival, Greek Revival, and other architectural styles—and projects varying geometric shapes; some columns, buttresses, and pilasters used are structural, but many are not. The roof features brick chimneys adorned with corbels while balconies are edged with brick or metal parapets in various styles. The mix of styles allowed Moore to break up the monolithic façade and create smaller surfaces that appear to be visually interesting and surprising.⁵⁰

Despite the amount of attention these buildings garnered, Warren Cox notes that they were not the whole story of Washington Post-Modernism, as "other [out-of-town firms] such as Skidmore, Owings and Merrill and Pei, Cobb, Fried did enrich the city with more subdued, often Post-Modern Classical structures."⁵¹ As Cox elaborated, these buildings are well-integrated with the Washington cityscape:

The buildings in this category, of course, fall – perhaps loosely – into the post-modern category, as well, although many of them were more straight historicism and/or traditional than the 'witty' or 'ironic' freestyle/pastiche examples of what one might call "high" "post-modern. Washington is a conservative city, architecturally if not politically.⁵²

Indeed, it was in a 1994 profile of HCA that Benjamin Forgey coined the name "Washington School" for this quieter, more responsive and interactive style of architecture. He enumerated the Washington School's "basic tenets" as:

⁴⁹ Roger K. Lewis. "AARP Building Out of Place and Time." *Washington Post*, Nov 14, 1992, <https://www.washingtonpost.com/archive/realestate/1992/11/14/aarp-building-out-of-place-and-time/8ab1090d-0f74-4212-9fda-0e0137d7e638/>

⁵⁰ Roger K. Lewis, "Washington Harbour" *Society of Architectural Historians Archepedia* (website) at <https://sah-archipedia.org/buildings/DC-01-GT04>

⁵¹ Warren Cox, Memorandum, (undated and unpublished)

⁵² Ibid.

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- The best buildings contribute to an overall sense of place; good architecture and good urban design are interdependent.
- A new building's design -- its form, scale, materials, rhythms -- should be largely determined by its site and surroundings.
- Consequently, an architect should be willing to use traditional historical styles and motifs in the design of new buildings.⁵³

Warren Cox has further defined Washington School buildings as “restrained, referential to their surroundings and... often, as much urban design as individual works of architecture.”⁵⁴

HCA’s post-Folger addition commissions cannot be neatly assigned to specific sub-categories of Post-Modernism. However, the firm’s more explicitly preservation-focused projects include the Apex Building at 7th Street and Pennsylvania Avenue NW (1984); Gallery Row at 7th and D Streets NW (1986); the Summer School Complex at 17th and M Streets NW (1986); and the addition to the Kennedy-Warren Apartments on Connecticut Avenue NW (2004); as well as major enhancements to the National Archives, the American Art and National Portrait Gallery, the Concert Hall at the Kennedy Center, and the Old Patent Office Building (2006). Warren Cox has cited One Franklin Square (1990), Penn Plaza (1990), and 800 North Capitol Street (1991) as particular examples of what he calls “Post-Modern Historicism”. *Hartman-Cox: The Master Architect Series* describes One Franklin Square (Illustration 3) as a monumentally scaled building that integrates over a million square feet of space into the downtown Washington core. It avoids dominating Franklin Square, the L’Enfant Plan park it faces, through ingeniously organized set-back bays and protruding towers that evoke the massing of Jules Henri de Sibour’s nearby Hamilton Hotel (1922). Its entrance bay suggests the façade of the neighboring Almas Temple, a “Moorish Revival” fantasy dating to 1926.⁵⁵

Sumner Square (1983-86) (Illustration 10) similarly integrates a pair of red brick Victorian era school buildings with its seemingly incompatible glass-walled eleven story tower. The design achieves cohere by treating the project as a composition in landscape. The smaller school has been relocated to the project’s center point, while the glass-walled and masonry tower is set back and connected to the schools’ rear walls with hyphens. The school buildings are separated by courtyards which provide egress to the tower through low-rise wings whose red brick façades evoke their warmth and Victorian character.

Cox identifies the Georgetown University Law Center Library and Residence complex (1989-92) and Market Square at 8th Street and Pennsylvania Avenue NW (1990) (Illustration 9) as important examples of HCA’s later Post-Modern Classicism. Both apply out-of-proportion Classical elements to modernist building programs. The library’s most prominent feature is a

⁵³ Benjamin Forgey. “Rhythm and Blueprints,” *Washington Post*, Aug 14, 1994; G1.

⁵⁴ Warren Cox, Memorandum, (undated and unpublished)

⁵⁵ *Hartman-Cox: The Master Architect Series*, 184-187.

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magnificent rotunda above a central atrium ringed by tiers of abstracted classical columns. Market Square presents “a giant Roman Doric colonnade, actually a curtain for offices, apartments, and commercial space.”⁵⁶ Both projects establish relationships of similarity and contrast with their environments. The library both “complements and contrasts” with Edward Durrell Stone’s mid-century modern law school classroom building, while its richly paneled reading room reflects the influence of both Cret’s and Cox’s designs for the Folger Shakespeare Library. Market Square plays a complex role in the cityscape of monumental Washington. It holds a prominent site on one of the nation’s most architecturally accomplished avenues, mediates between formal “federal” areas and “commercial” precincts, and establishes visual axes that link prominent buildings to the National Mall. Its design facilitates its function as “a background for the Navy Memorial... [and] John Russell Pope’s National Archives (1935) and it frames one of Washington’s most important vistas that terminates in the Old Patent Office Building with its magnificent Greek Revival façade.”⁵⁷

1501 M Street (Illustration 2) holds both a prominent downtown corner and a particular place in HCA’s oeuvre. Benjamin Forgey has characterized this “triumph at 15th and M” with its “bold” corner tower as “big, beautiful, startling, odd.”⁵⁸ The building alludes to layers of architectural history. *Hartman-Cox: Selected Works* terms its tiers upon tiers of closely spaced Doric columns as “deliberately reminiscent of the early twentieth century cast iron buildings in... Lower Manhattan.”⁵⁹ Forgey noted that the true strength of the building, located in a “district... defined by a bland, low-key modernist style,” was that it:

Reversed the rules of the contextual game in order to do battle directly with the modernist enemy... in a conflict that has never seemed so piquant, nor so replete with ironies. To make it so, Hartman-Cox would appear to have taken several pages directly from the modernist book and turned them on their heads.⁶⁰

To Forgey, the real triumph was the synchronicity and excellence of the building’s design. He commended the architects for the fine detailing and design of its classical elements, while noting that, behind the colonnade, “the curtain wall... presents as much transparent glass as any modern office building... It’s a pretty wall in any case, with striated green metal spandrel panels setting off all that glass.”⁶¹

Although HCA designed the most important buildings of the Washington School, other architects contributed distinguished examples. Among the most prominent is Amy Weinstein, who began her career in the office of Robert Venturi and Denise Scott-Brown. Weinstein contextualized the brick and glass office building at 518 C Street NE with arches, a parapet, and

⁵⁶ Wilson, “Introduction,” 14.

⁵⁷ Ibid.

⁵⁸ Benjamin Forgey. “The Beauty on the Corner: Splendidly Strange 1501 M St. NW,” *Washington Post*; Jun 13, 1992; C1.

⁵⁹ *Hartman-Cox: The Master Architect Series*. 196.

⁶⁰ Forgey, Jun 13, 1992.

⁶¹ Ibid.

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columned capitals topped by “a steel I-beam, laid on its side” instead “of a true classical entablature.” As Forgey notes, her design thus presents “the I-beam beloved by Mies van der Rohe and other high modernists... in a jokey traditional composition.”⁶² These features also served to break up the building’s massing and integrate it with a block of houses and smaller commercial buildings.

David Schwartz’s 1718 Connecticut Avenue (1982) captures detailing common to its Victorian red brick Dupont Circle neighbors, while being “fancifully neo-Romanesque in front and no-nonsense International Style in back” in the words of the *AIA Guide*. This historicist “dichotomy evokes that of many ... Washington row houses and commercial structures, which were often built with ornate fronts and quite plain rear façades.”⁶³ SOM’s Grand Westin Hotel (1985) has a façade divided into base, middle section, and crown with pediments and slightly projecting bays above each window.⁶⁴

Explicit examples of Post-Modern Classicism include SOM’s Daon Building (Illustration 11) at 1300 New York Avenue NW. Now the headquarters of the Inter-American Development Bank, this building’s classical elements include a division into base, shaft and crown, “here accented with changes in material and color at each step upward.”⁶⁵ Its tall arched entranceway suggests that of Philip Johnson’s AT&T Building, which David Langston of *Architectural Daily* called “a soaring entrance portico suggestive of great Italian arcades.”⁶⁶ At the same time, the Daon Building’s northern façade’s recessed dark glass panels framed with ascending pairs of double columns and beams suggest both Hartman-Cox’s National Permanent Building and the inspirational Old Executive Office Building, both just blocks away.

Today, as HCA’s early major buildings begin to reach the 50-year mark, its architectural legacy remains largely intact. The cardinal exception is the National Permanent Building, which lost integrity through a 2013 roofline alteration and partial reskinning.

Hartman-Cox as Master Architects

National Register Bulletin 15 defines “a master” as “a figure of generally recognized greatness in a field, a known craftsman of consummate skill, or an anonymous craftsman whose work is

⁶² Benjamin Forgey. “Scene Stealer,” *Washington Post*, Aug 17, 1996.

<https://www.washingtonpost.com/archive/lifestyle/1996/08/17/scene-stealer-too-much-maybe-too-late/d7ede555-b179-46eb-87ab-efcb392cc1ed/>

Although 518 C Street SE was not constructed until 1996, its design dates to circa 1990.

⁶³ Martin Moeller, *AIA Guide to Washington Architecture* (Washington, DC: AIA, 2006), 252.

⁶⁴ Benjamin Forgey. “The West End’s Up,” *Washington Post*; Jun 6, 1987; G1

⁶⁵ David Langston. “AT&T Building / Philip Johnson and John Burgee” at *Arch Daily: AD Classics* (website) <https://www.archdaily.com/611169/ad-classics-at-and-t-building-philip-johnson-and-john-burgee>

⁶⁶ Ibid.

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distinguishable from others by its characteristic style and quality.”⁶⁷ Hartman-Cox Architects has been a major force in the development of Washington through decades of highly distinguished work. Warren Cox, chief design partner for the Folger Library Addition, made enormous personal contributions to the firm’s extraordinary achievements. Many commonly accepted measures confirm that Hartman-Cox and Warren Cox are masters of their art and profession.

One criterion for evaluating “generally recognized greatness” is peer recognition. During the late twentieth century, HCA received over 130 design awards from architectural organizations. About two-thirds of these represented buildings for which Warren Cox was partner-in-charge. In 1988, HCA received the American Institute of Architects Architectural Firm Award, the most prestigious award a firm can receive for design in this country. HCA remains the only Washington firm to have received this award.⁶⁸

During Warren Cox’s active career, Hartman-Cox Architects also received the Louis Sullivan and Rouss Prizes, which are national awards for excellence of a firm’s work, as well as six AIA National Honor Awards. Warren Cox’s and George Hartman’s expertise was also recognized by the bestowal of the Centennial Award of the District of Columbia Chapter of the AIA for service to the profession, as well as their selection to serve on multiple architectural design review committees and juries.⁶⁹ A full list of HCA’s awards is presented in Attachment A.

A second criterion is critical judgement of specific works. Hartman-Cox’s buildings have received accolades from many eminent architectural critics and historians. This recognition began as early as 1971, when distinguished *Washington Post* critic Wolf von Eckert’s joint review of HCA’s Mount Vernon Chapel and Euram Building suggested that the architects’ work showed “a touch of greatness.” Von Eckert noted that the Euram Building (Illustration 1) offered:

A very urban experience, like the Galleria in Milan or Rockefeller Center. Names, names of architects, crowd my mind: Frank Lloyd Wright, Kenzo Tange, Kevin Roche, Joseph Luis Sert. Hartman and Cox show all these influences. What these young men have bought to Foxhall Road and Dupont Circle is an articulate synthesis of the best in contemporary architecture.⁷⁰

He described the firm’s principals as “a team of young architects who are surely headed for national renown.”⁷¹

⁶⁷ *National Register Bulletin 15, How to Use the National Register Criteria for Evaluation*. (Washington, DC: U.S. Department of the Interior, National Park Service, Interagency Resources Division, 1991), 20.

⁶⁸ Christina del Sesto, “Design Center Features Hartman-Cox Exhibit, *Washington Post*, Sept 29, 1988, HO34.

⁶⁹ Sesto, *Washington Post*, Sept 29, 1988.

⁷⁰ Wolf von Eckardt. “Touch of Greatness,” *Washington Post*, Oct 23, 1971, E1.

⁷¹ *Ibid.*

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Benjamin Forgey, who also had a distinguished career as *Post* critic, has long championed HCA's work. His laudatory review called the office building at 1501 M Street (1991-92) (Illustration 2) "literally one of the standout architectural works of recent times."⁷² In 1991, Forgey described the One Franklin Square office complex (Illustration 3) as a "triumph of tower and spire" whose "pewter-toned towers with their gilded pinnacles [are] quite the most extraordinary gestures made in the Washington skyline in many a moon." He concluded that this project in "fine fashion... complete[s] the architectural framework of downtown's most spacious park"⁷³

A third criterion is the weight of the firm or architect's overall influence on the cityscape as well as its city's architectural tradition. HCA's contributions to Washington are indelible. As several commenters have noted, its buildings' artful contextualization weaves their neighbors into a coherent relationship that enhances them both individually and as an ensemble. HCA has also reimagined traditional modes and motifs in ways that make them novel and fresh. Architectural historian Pamela Scott has observed that HCA has contributed a wide range of consistently excellent buildings to Washington and its suburban areas, noting that "Their numerous innovative office and mixed-use buildings have broken stereotyped molds while respecting and enhancing the historical context of their neighborhoods and of the city as a whole."⁷⁴

Benjamin Forgey has summarized HCA's body of work as "having a strong local accent that reflects and, in some ways, anticipates a national move away from party line 'modernism'.... Sometimes brilliant, frequently ingenious, often witty, generally tactful, almost always incisive...."⁷⁵ Later in 1994, he noted that:

The past 15 years or so of Washington architecture can be called, with little exaggeration, the Hartman-Cox era. No other architectural firm has designed as many prominent local buildings during this period, and no other firm has done quite so much to influence the architectural thought and practice in this city.⁷⁶

Indeed, Hartman-Cox is generally credited with being the primary force in the evolution of the "Washington School of Architecture," which is described in detail in the "Post-Modernism in Washington" section above.

Critics outside the city have also noted HCA's profound influence. In 1994, Chicago critic Christian Lane observed that:

People always thought of Washington as the center for government and that's about all. But now Washington, as a beautiful urban center, is enjoying a tremendous renaissance

⁷² Benjamin Forgey. "The Beauty on the Corner," *Washington Post*; Jun 13, 1992; C1.

⁷³ Benjamin Forgey, "Classy Colossus at Franklin Square,": *Washington Post*, February 16, 1991, C16.

⁷⁴ Pamela Scott, "Two Centuries of Architectural Practice in Washington" in Pamela Scott and Antoinette J. Lee, *Buildings of the District of Columbia* (New York, NY: Oxford University Press, 1993), 57.

⁷⁵ Benjamin Forgey. "Hartman and Cox: Getting Their Due," *Washington Post*, Feb 6, 1988, G1.

⁷⁶ Benjamin Forgey. "Rhythm And Blueprints, " *Washington Post*; Aug 14, 1994; G1.

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pioneered by firms like Hartman-Cox and a strong preservationist community... Now Washington is leagues ahead of the rest of the architectural field.⁷⁷

The influence of HCA's manifold accomplishments extends beyond Washington. It was the first Washington firm to have a national architectural practice, with projects from Connecticut to Washington state that include office buildings, academic buildings for universities and law schools, museums, and courthouses. Articles on its designs have been published worldwide and its portfolio has the subject of two monographs, one a volume in the *Images Master Architect Series*. As Benjamin Forgey notes, "As much as any firm in the country, this one has broadened the concept of conceptual architecture, helping redefine what it means to add new pieces to an everchanging city."⁷⁸

Perhaps the best expression of Hartman-Cox Architects' stature as master architects is the citation for its 1988 AIA Firm Award, which noted that it had;

Created ambitious and imaginative architecture that, by respecting context, client, history, and the city itself, has not only preserved the essential connection with what has come before but established a legacy of quality and originality for generations to come.

Versatile, fresh, and inventive, it has created buildings at once vital and appropriate, that while resonating with echoes of the past serve as harbingers of a future both lively and humane.⁷⁹

HCA's work outside the District includes major projects at the Universities of Connecticut, Michigan, North Carolina, Washington, and Alabama, as well as Case Western Reserve, Duke, and Washington Universities. At the University of Virginia, the firm designed an addition to Monroe Hall (1987) and the Special Collections Library (2004) within Thomas Jefferson's Academical Village. It also contributed a major addition to Stanford White's 1898 Rouss Hall at the south end of Jefferson's Lawn. Its national reputation is further bolstered by federal courthouses in Lexington and Corpus Christi as well as the noteworthy adaption of a historic arsenal into a corporate headquarters campus in San Antonio.

DC Regulations state that, to qualify as the work of a "master, a structure must have been identified as a 'notable work' by an architect whose works are significant to the development of the District of Columbia or the nation." The weight of such criteria is peer recognition, critical assessment of individual works, and professional assessment of overall influence, all of which plainly establish Hartman-Cox Architects as masters whose works are significant to the development of Washington, DC. Firm principal Warren Cox's description and other accounts establish the pivotal role of the Folger Library Addition in the evolution of HCA's work. Numerous critical opinions testify to the excellence and beauty of this design. For these reasons,

⁷⁷ Christina del Sesto, "Design Center Features Hartman-Cox Exhibit, *Washington Post*, Sept 29, 1988, HO34.

⁷⁸ Forgey, Feb. 6, 1988

⁷⁹ AIA Award Citation text (unpublished)

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the Folger Shakespeare Library Bond Reading Room Addition meets National Register Criterion C as a notable work by master architects.

National Register guidelines generally discourage nominations representing the work of living architects “to avoid use of the National Register listing to endorse the work or reputation of a living person.”⁸⁰ However, while Warren Cox is very much alive, both he and fellow founding partner George Hartman are long retired from HCA, and their work thus meets a recognized exception to this general principle.

⁸⁰ Scherfy and Luce, 7.

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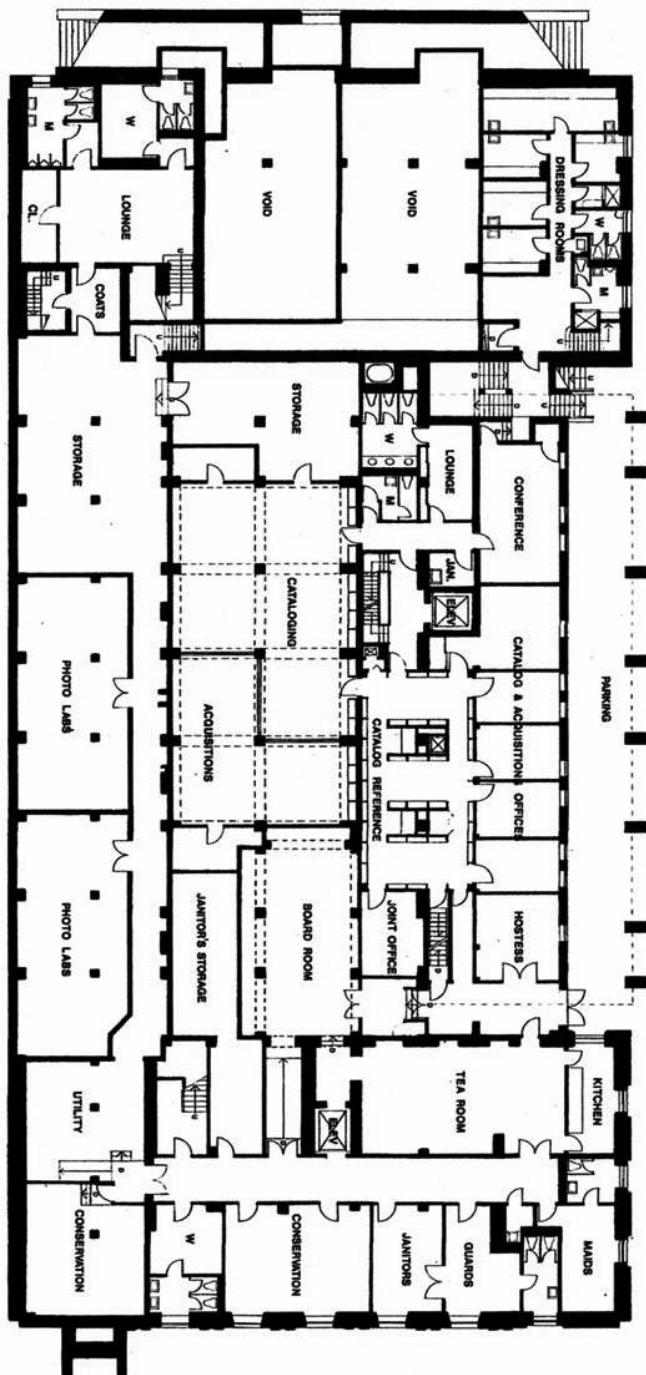


Illustration A: Basement Level of Folger Shakespeare Library (Courtesy of Warren Cox).

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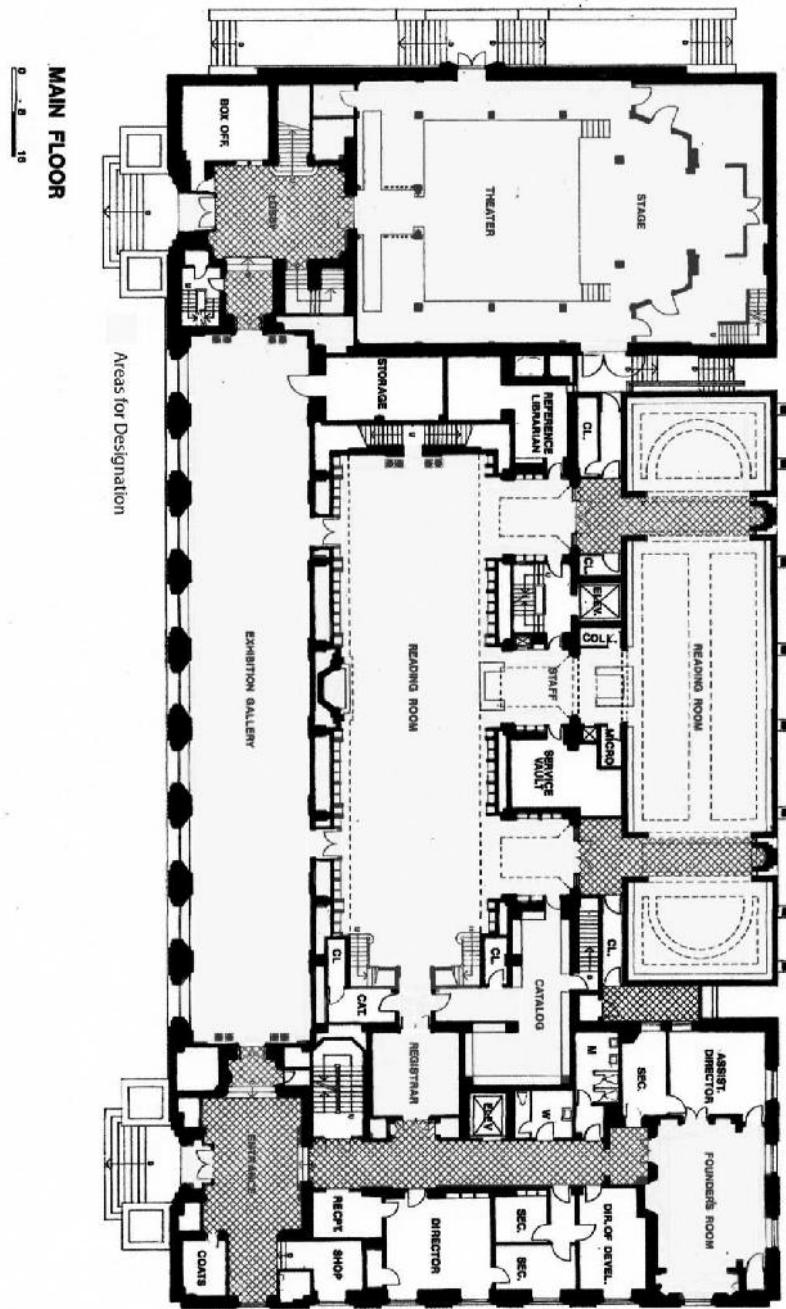


Illustration B: Main Floor of Folger Shakespeare Library (Courtesy of Warren Cox).

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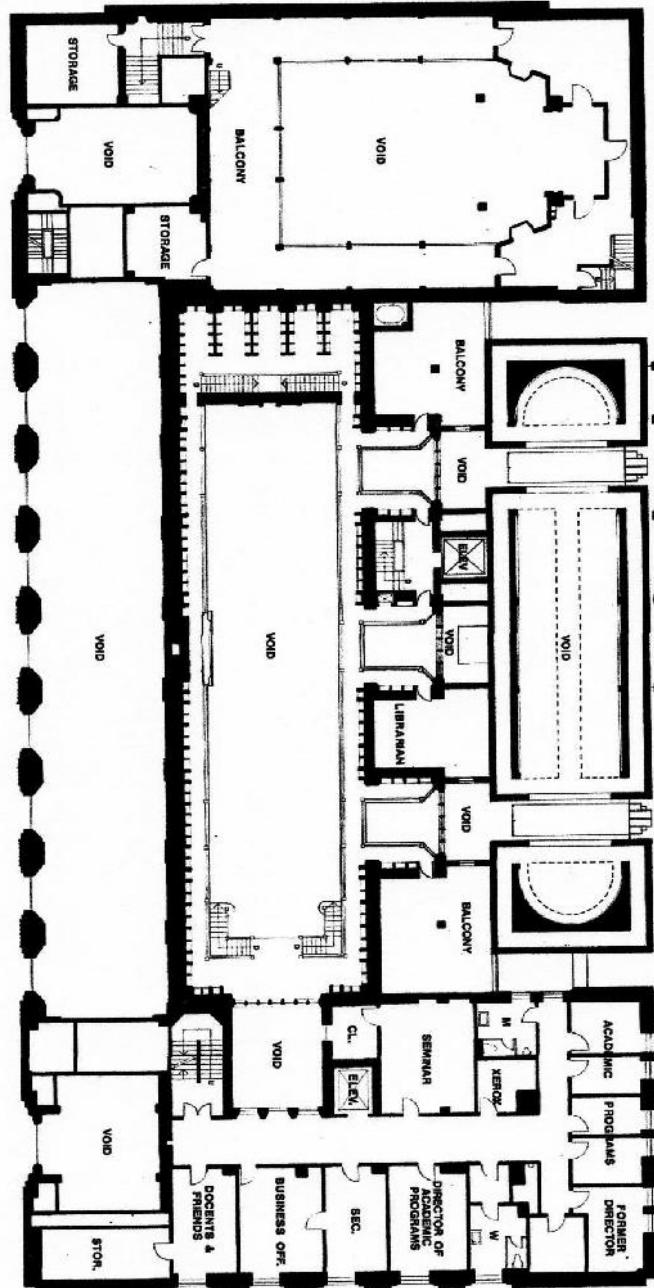


Illustration C: Second Floor of Folger Shakespeare Library
(Courtesy of Warren Cox).

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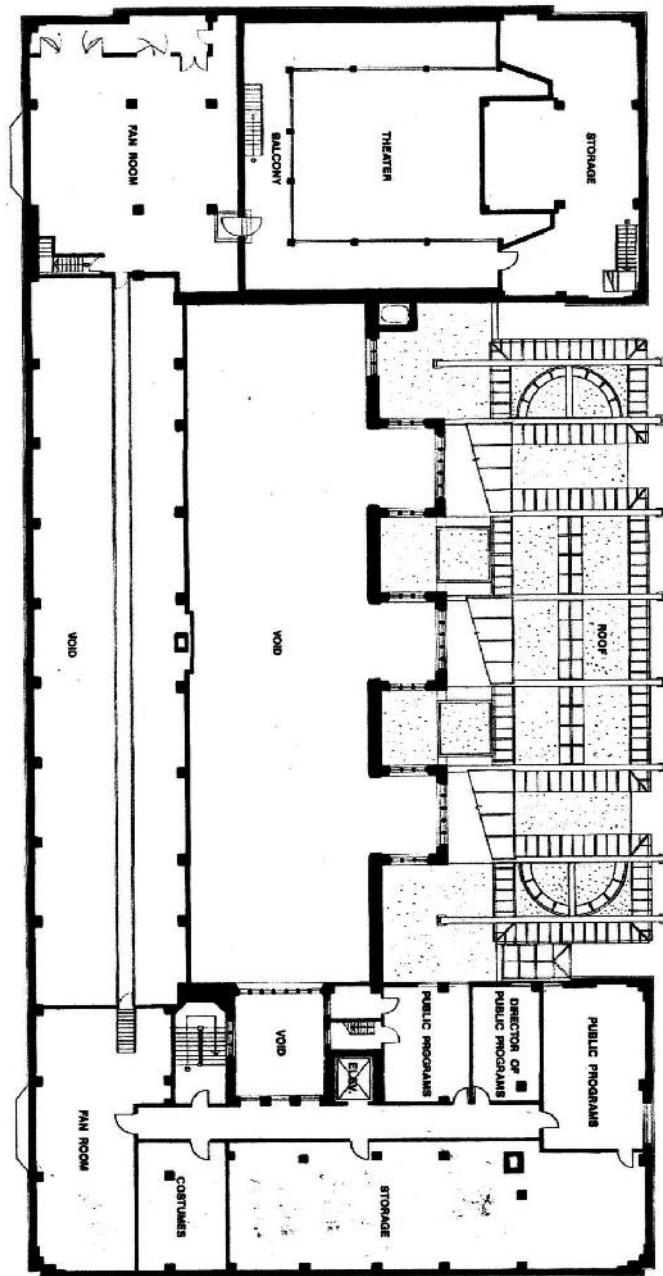


Illustration D: Third Floor of Folger Shakespeare Library
(Courtesy of Warren Cox).

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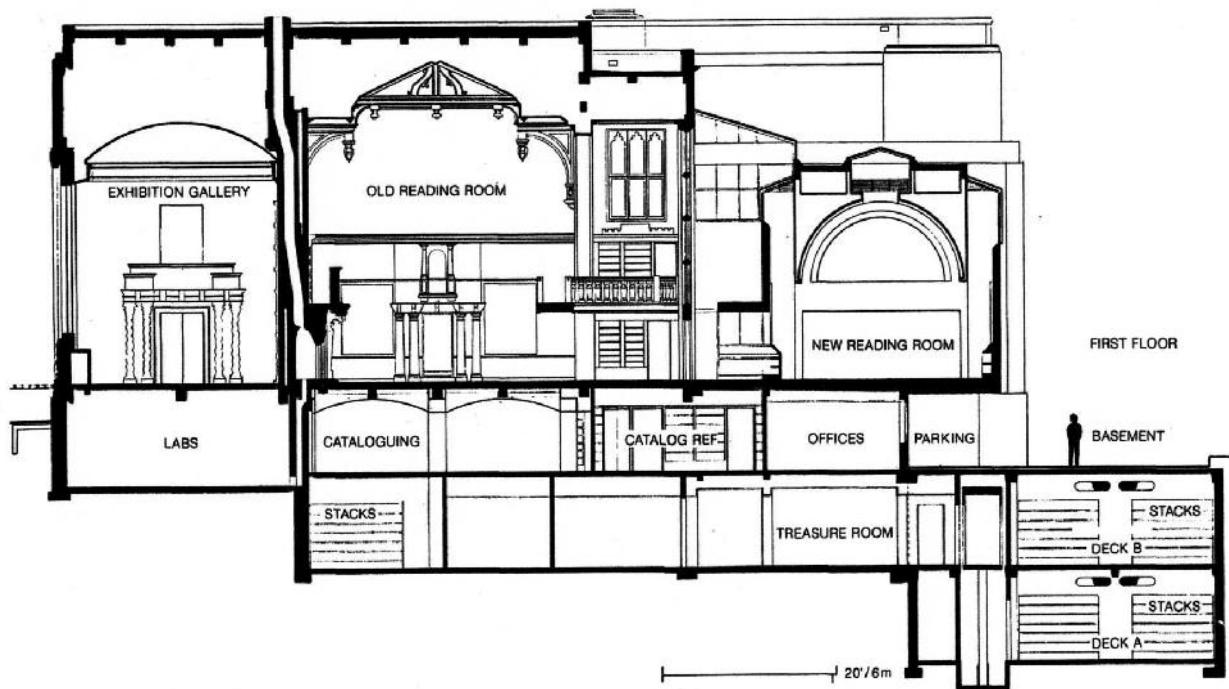


Illustration E: Section Look East, Folger Shakespeare Library (Courtesy of Warren Cox).

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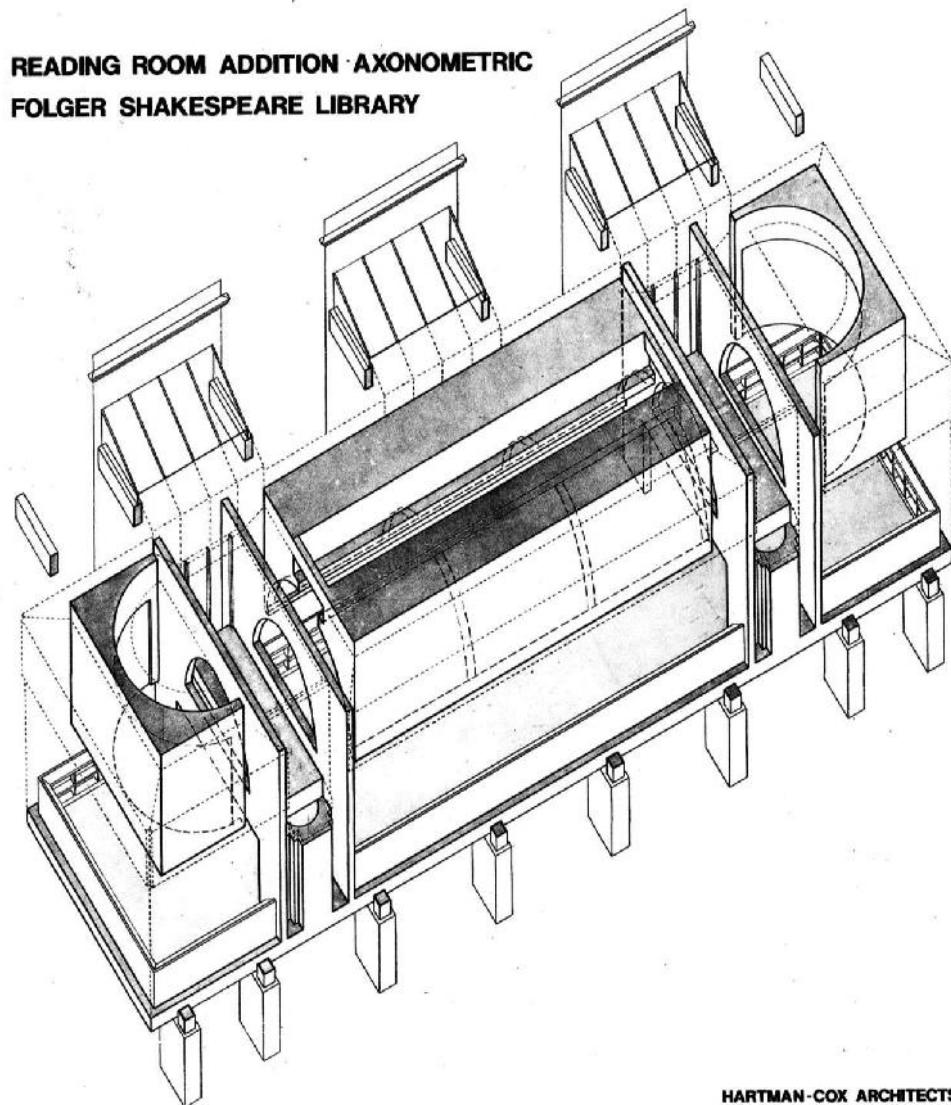


Illustration F: Hartman-Cox Addition (Bond Reading Room Addition), Axonometric Drawing, Folger Shakespeare Library (Courtesy of Warren Cox).

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Illustration G: Hartman-Cox Addition Exterior (Photo: Cervin Robinson, 1983).

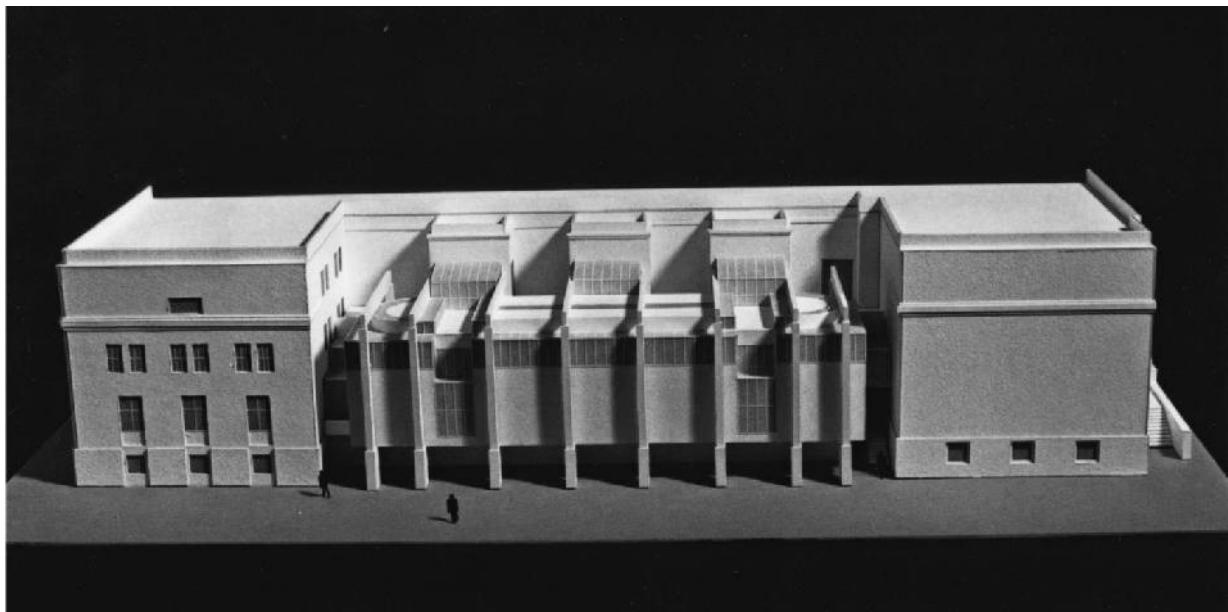


Illustration H: South Façade with Hartman-Cox Addition, Folger Shakespeare Library Model (Courtesy of Warren Cox).

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Illustration I: Detail of Hartman-Cox Addition Exterior, Date unknown (Courtesy of Warren Cox).

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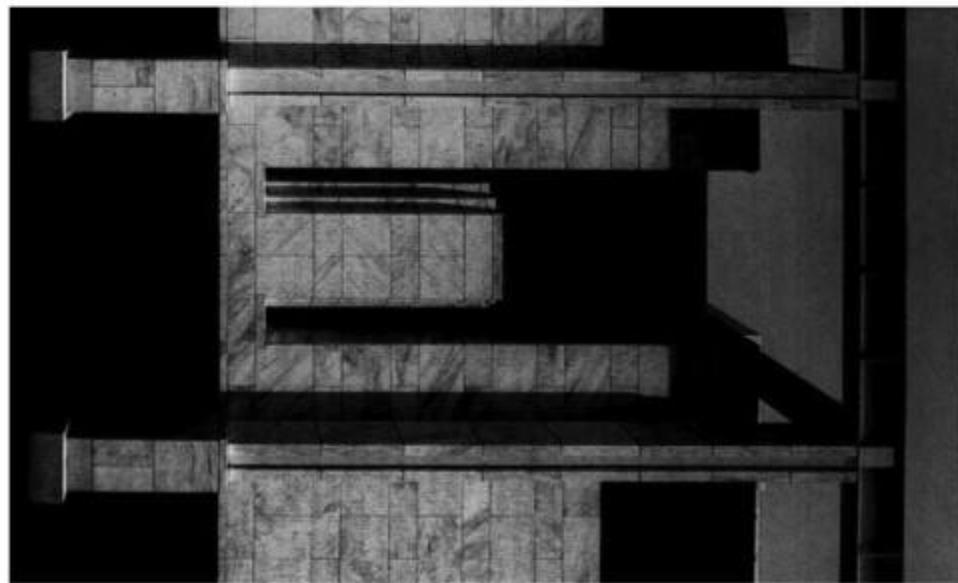
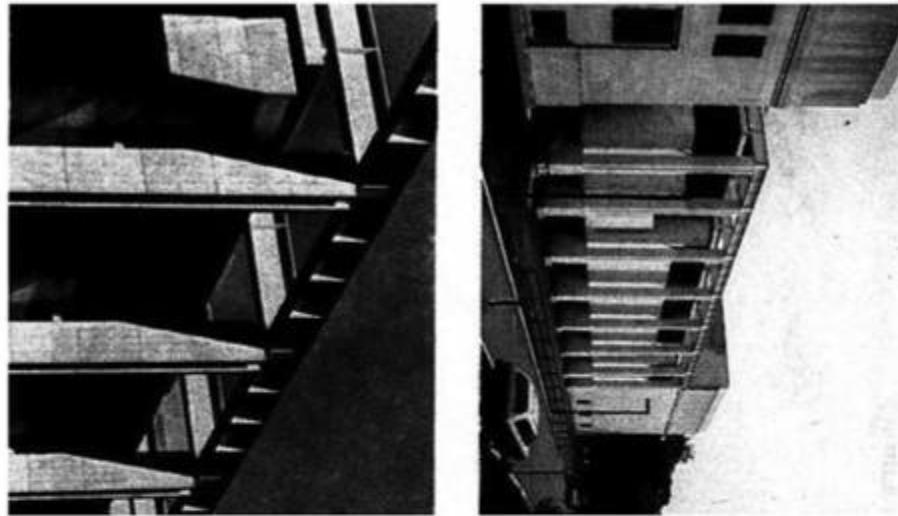


Illustration J: Hartman-Cox Addition Exterior (*Progressive Architecture*, July 1983).

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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): _____

10. Geographical Data

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Acreage of Property 1.181

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: 38.889430 Longitude: -77.002770
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: Northing:
2. Zone: Easting: Northing:
3. Zone: Easting: Northing:
4. Zone: Easting: Northing:

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

The Folger Shakespeare Library is located at 201 East Capitol Street SE, and is within Square 0760, Lot 0031. On the north side of the square and lot is East Capitol Street, on the east side is 3rd Street SE, on the south side is the Library of Congress' John Adams Building, and on the west side is 2nd Street SE. A majority of Lot 0031 contains the 1932-portion of the Folger Shakespeare Library building, designed by Paul Philippe Cret. This building's exterior was designated and added to the National Register of Historic Places in 1969, and its interior was designated and added to the DC Inventory of Historic Places in 2018. Connected

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to the south elevation of this original portion, between the two wings, is the Hartman-Cox Addition, completed in 1983. This nomination relates to this later addition's exterior and portions of its interior, including the Bond Reading Room, as detailed elsewhere in the nomination.

Boundary Justification (Explain why the boundaries were selected.)

These boundaries acknowledge both the original portion of the Folger Shakespeare Library (1932) and the Hartman-Cox Addition (1983) — the latter of which is the subject of this nomination. The two portions share Square 0760, Lot 0031, but only the original portion has been historically designated at this time, with the addition currently listed as a noncontributing element. The two portions are integrated.

11. Form Prepared By

name/title: John DeFerrari and Peter Sefton (DCPL Trustees); Zachary Burt (DCPL Staff)

organization: DC Preservation League

street & number: 641 S Street NW, Suite 300

city or town: Washington state: DC zip code: 20001

e-mail: info@dcpreservation.org

telephone: (202) 783-5144

date: September 9, 2022

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.)

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,

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photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Description of Photograph(s) and number, include description of view indicating direction of camera:

Original Library, North Façade, facing southeast. Photographer: John DeFerrari (2016), Photo 1 of 13.

Original Library, North Façade Detail, facing southwest. Photographer: John DeFerrari (2016), Photo 2 of 13.

Original Library, West Entrance of North Façade, facing south. Photographer: John DeFerrari (2016). Photo 3 of 13.

Hartman-Cox Addition, facing northwest. Photographer: John DeFerrari (2016). Photo 4 of 13.

Original Library, Corridor. Photographer: John DeFerrari (2016). Photo 5 of 13.

Hartman-Cox Addition Entrance Lobby. Photographer: Peter Aaron, image courtesy of Warren Cox (date unknown). Photo 6 of 13.

Hartman-Cox Addition Entrance Alcove. Photographer: Peter Aaron, image courtesy of Warren Cox (date unknown), image courtesy of Warren Cox. Photo 7 of 13.

Hartman-Cox Addition Lobby and Treasure Room Entrance. Photographer unknown, image courtesy of Warren Cox (date unknown). Photo 8 of 13.

Hartman-Cox Addition Interiors. Photographer unknown, image courtesy of Warren Cox. (date unknown). Photo 9 of 13.

Hartman-Cox Addition, Bond Reading Room. Photographer: Peter Aaron, image courtesy of Warren Cox (date unknown). Photo 10 of 13.

Hartman-Cox Addition, Bond Reading Room Alcove with Statuary Photographer: Peter Aaron, image courtesy of Warren Cox (date unknown). Photo 11 of 13.

Hartman-Cox Addition, Bond Reading Room Ceiling Photographer: Peter Aaron, image courtesy of Warren Cox (date unknown). Photo 12 of 13.

Hartman-Cox Addition, Bond Reading Room Ceiling Detail. Photographer: Peter Aaron, image courtesy of Warren Cox (date unknown). Photo 13 of 13.

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Paperwork Reduction Act Statement: This information is being collected for nominations 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.). We may not conduct or sponsor and you are not required to respond to a collection of information unless it displays a currently valid OMB control number.

Estimated Burden Statement: Public reporting burden for each response using this form is estimated to be between the Tier 1 and Tier 4 levels with the estimate of the time for each tier as follows:

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National Park Service

National Register of Historic Places
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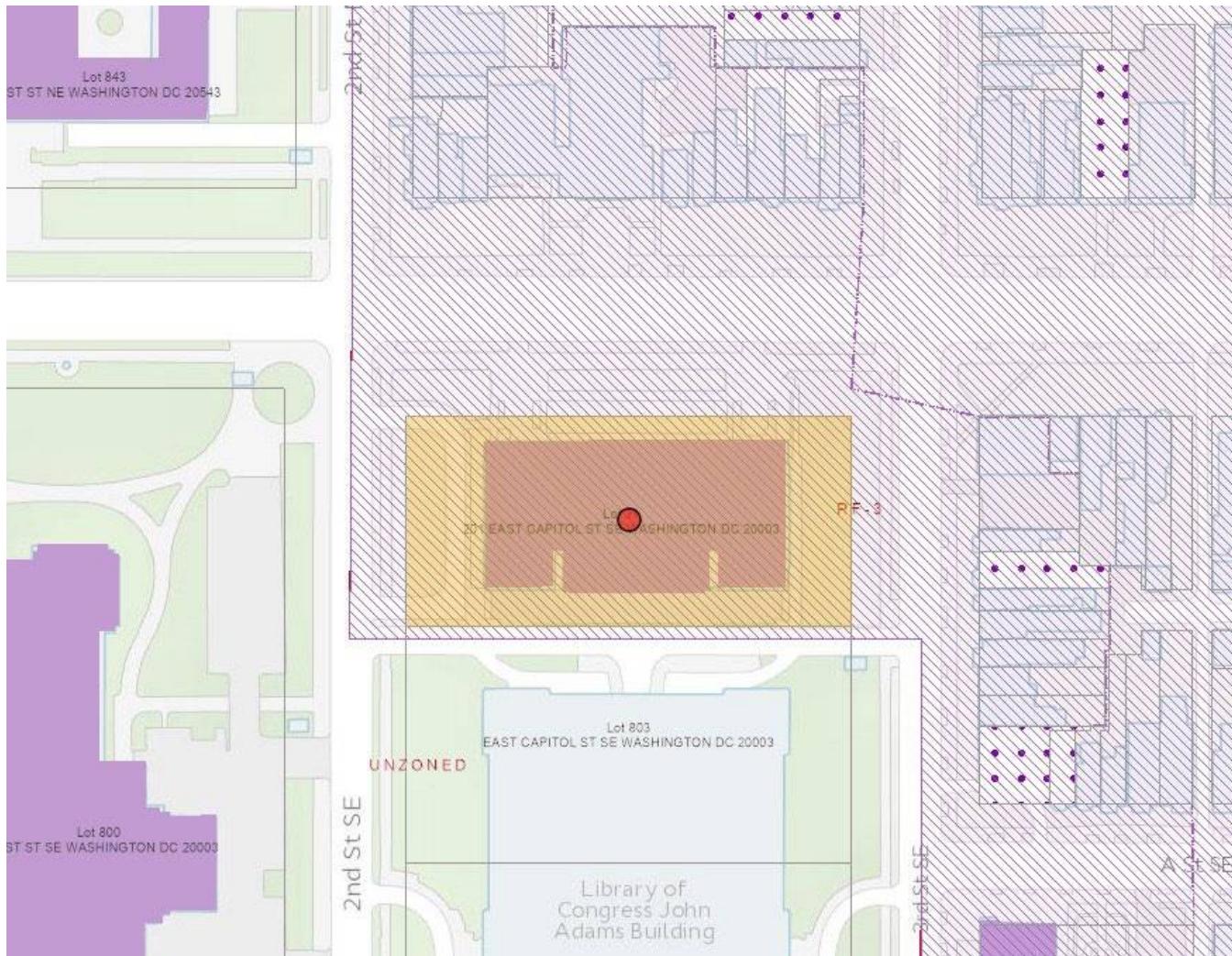
(Amendment)

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Map 1: Folger Shakespeare Library, located on Square 0760, Lot 0031 in the Capitol Hill Historic District (Image courtesy of DC PropertyQuest).

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National Park Service

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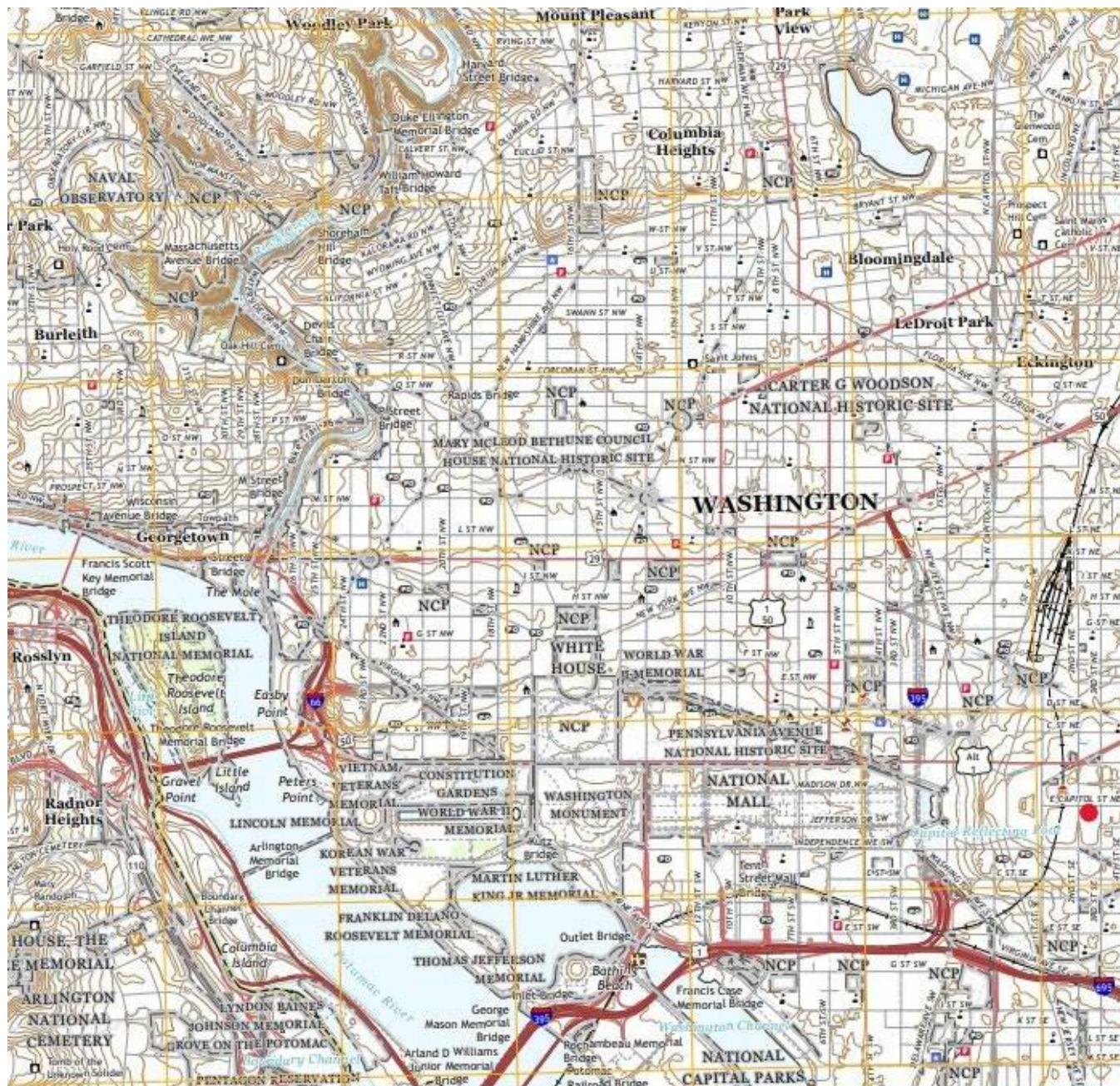
(Amendment)

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Map 2: Folger Shakespeare Library's location within Washington, DC, as indicated by a red dot (Image courtesy of USGS).

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National Park Service

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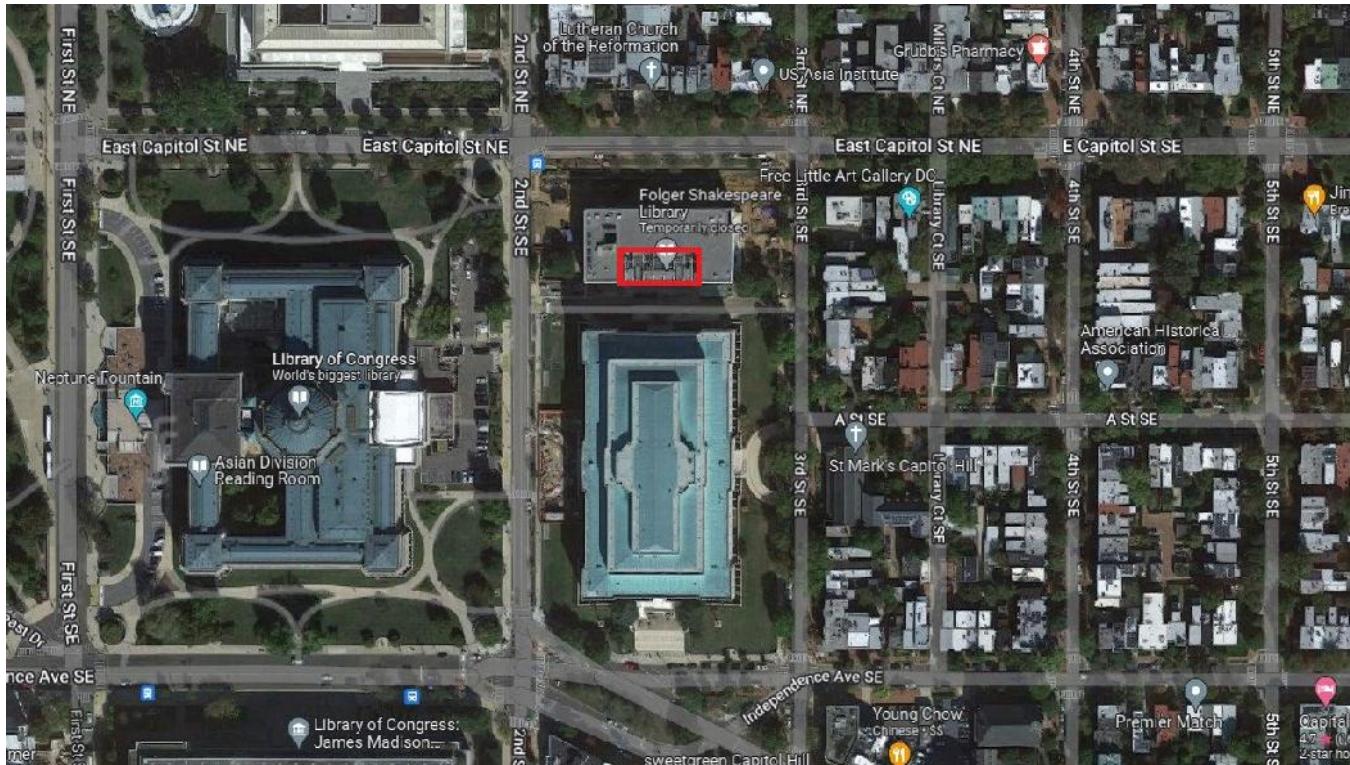
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Map 3: Folger Shakespeare Library, with the Hartman-Cox Addition outlined in red (Image courtesy of Google Maps).

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National Park Service

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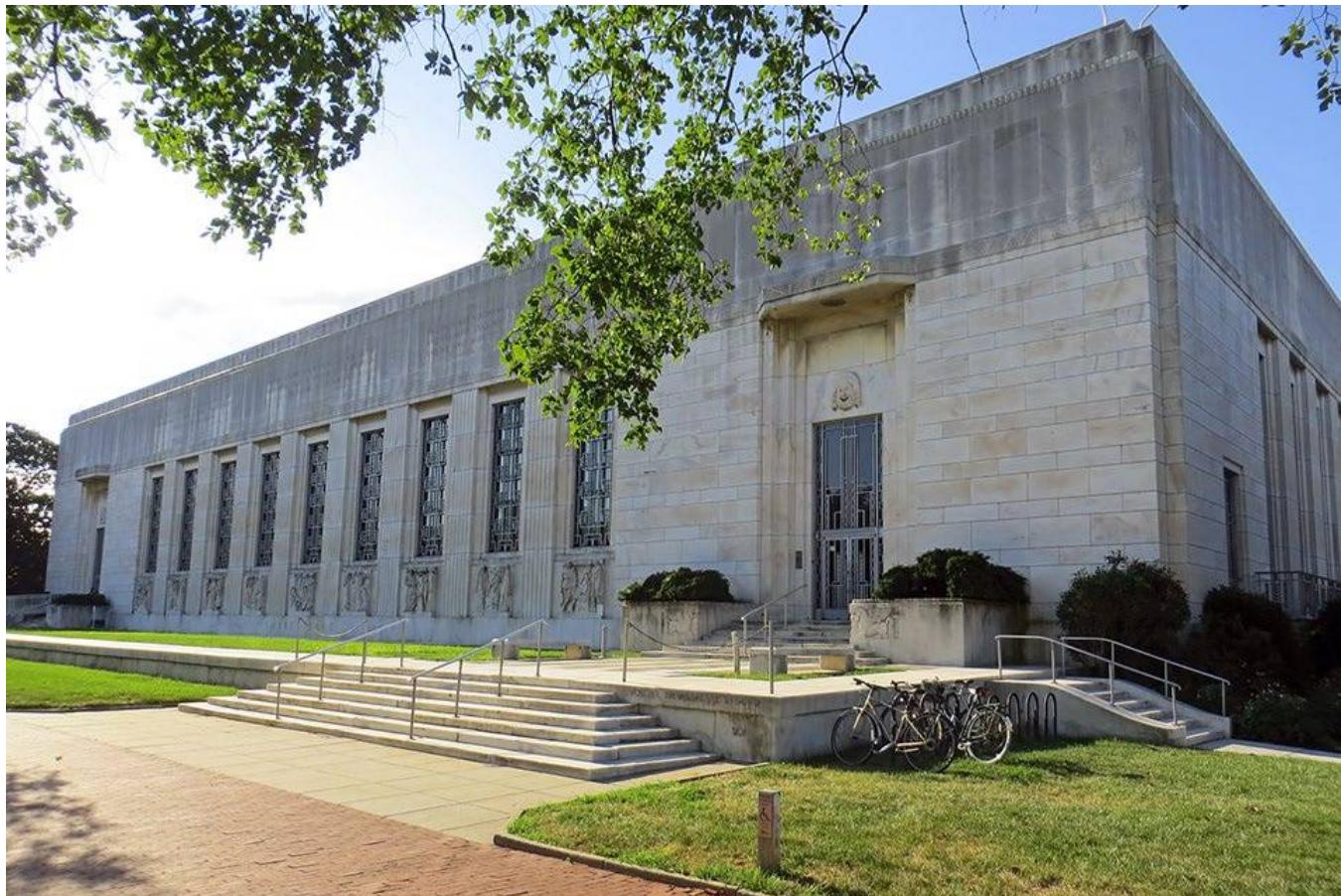


Photo 1: Original Library, North Façade, facing southeast. Photographer: John DeFerrari (2016).

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National Park Service

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Name of multiple listing (if applicable)

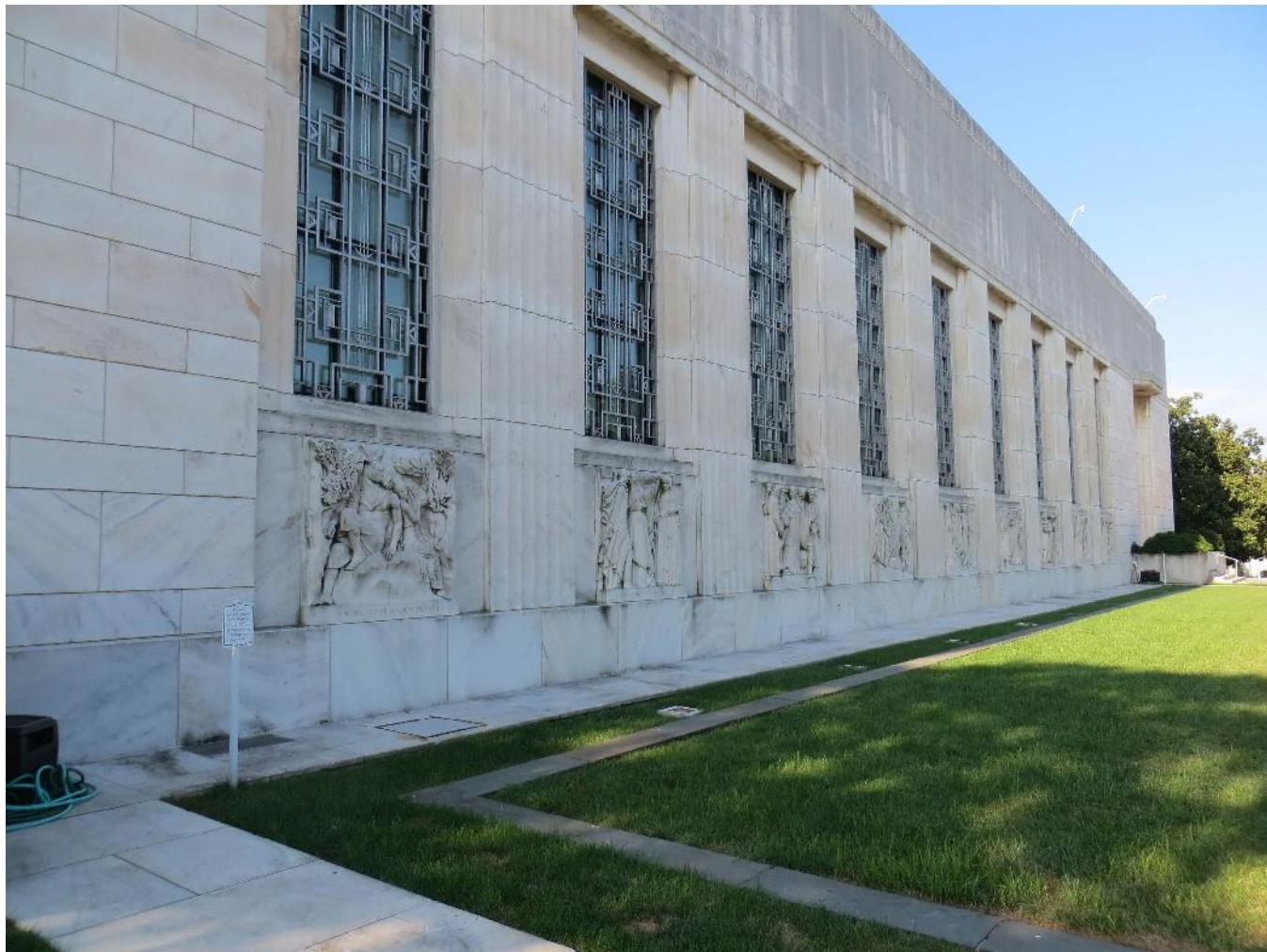


Photo 2: Original Library, North Façade Detail, facing southwest. Photographer: John DeFerrari (2016).

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National Park Service

National Register of Historic Places
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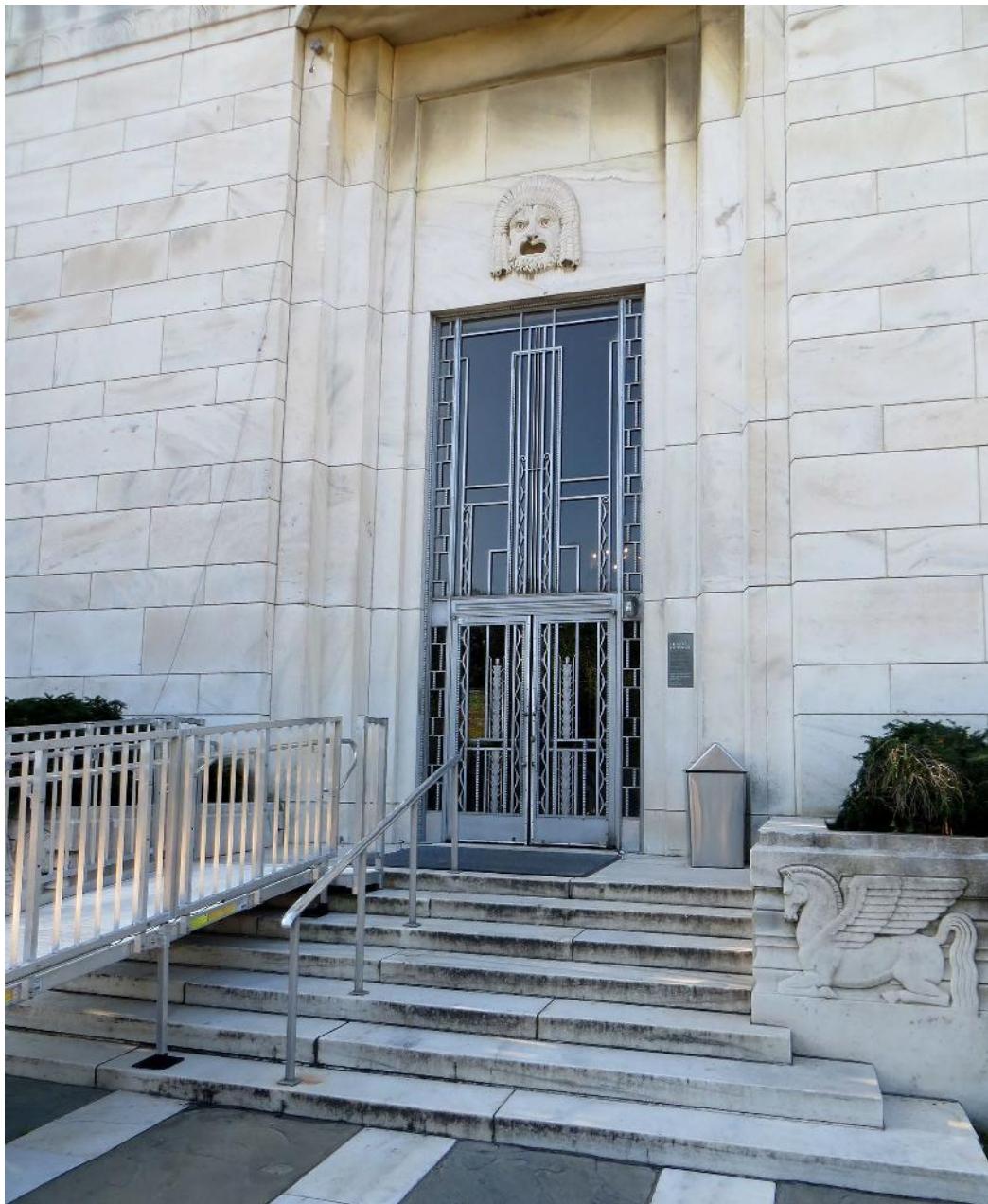


Photo 3: Original Library, West Entrance of North Façade, facing south. Photographer: John DeFerrari (2016).

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Photo 4: Hartman-Cox Addition, facing northwest. Photographer: John DeFerrari (2016).

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Photo 5: Original Library, Corridor. Photographer: John DeFerrari (2016).

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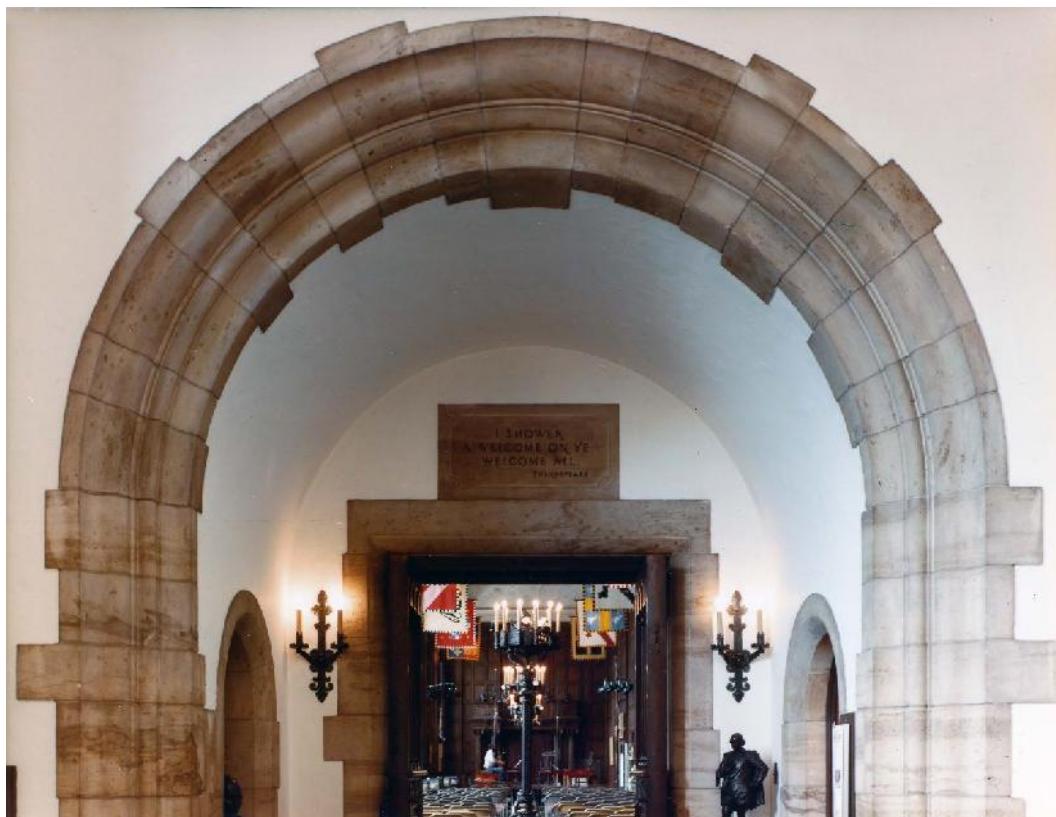


Photo 6: Hartman-Cox Addition Entrance Lobby. Photographer: Peter Aaron, image courtesy of Warren Cox (date unknown).

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Photo 7: Hartman-Cox Addition Entrance Alcove. Photographer: Peter Aaron,
image courtesy of Warren Cox (date unknown).

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Photo 8: Hartman-Cox Addition Lobby and Treasure Room Entrance. Photographer unknown, image courtesy of Warren Cox (date unknown).

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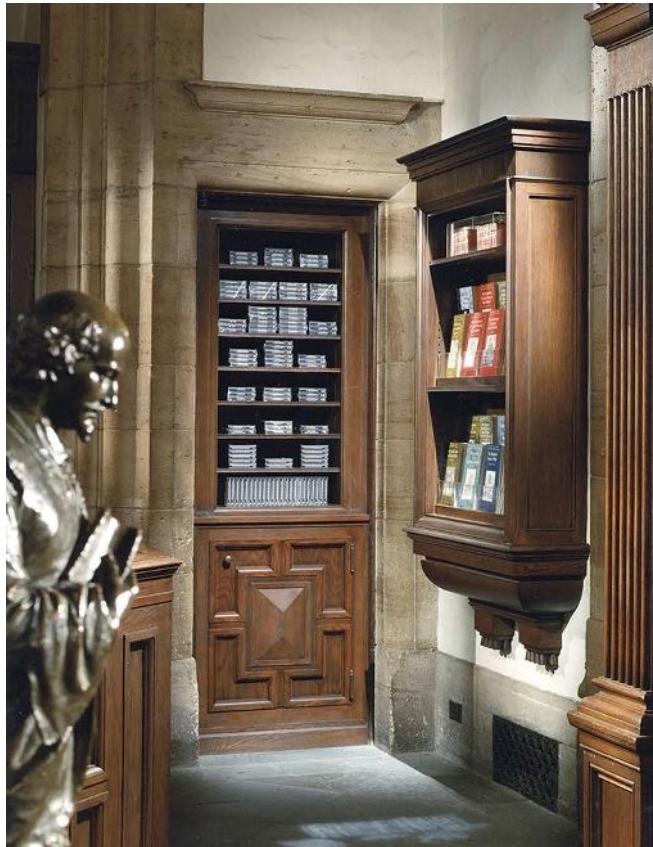


Photo 9: Hartman-Cox Addition Interiors. Photographer unknown, image courtesy of Warren Cox. (date unknown).

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Photo 10: Hartman-Cox Addition, Bond Reading Room. Photographer: Peter Aaron, image courtesy of Warren Cox (date unknown).

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Photo 11: Hartman-Cox Addition, Bond Reading Room Alcove with Statuary.
Photographer: Peter Aaron, image courtesy of Warren Cox (date unknown).

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Photo 12: Hartman-Cox Addition, Bond Reading Room Ceiling. Photographer: Peter Aaron, image courtesy of Warren Cox (date unknown).

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Photo 13: Hartman-Cox Addition, Bond Reading Room Ceiling Detail. Photographer: Peter Aaron, image courtesy of Warren Cox (date unknown).

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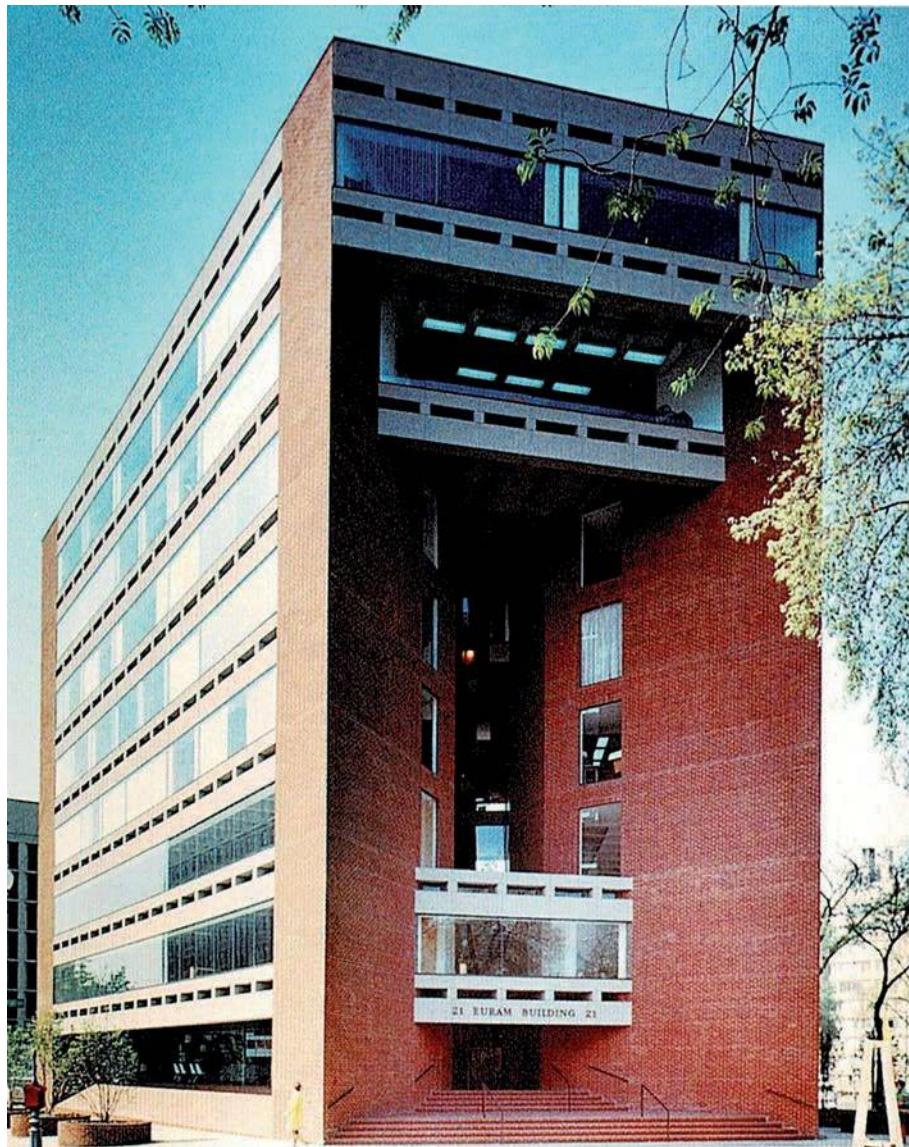


Illustration 1: The Euram Building (1971) is a fundamentally modernist office building that makes reference to the nearby Dupont Circle Building and Stanford White's Patterson House on the opposite arc of the circle (Hartman-Cox: The Master Architect Series),

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Illustration 2: Hartman-Cox Architects' 1501 M Street NW has been described as "deliberately reminiscent of the early twentieth century cast iron buildings in...Lower Manhattan." However, architecture critic Benjamin Forgey has noted that, behind its colonnade, "the curtain wall...presents as much transparent glass as any modern office building" (Loopnet.com).

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Illustration 3: One Franklin Square avoids dominating the L'Enfant Plan park it faces through ingeniously organized back bays and towers that evoke nearby historic buildings (Hartman-Cox: The Master Architect Series).

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Illustration 4: Often referred to as “the binocular building,” Frank Gehry and Claes Oldenburg’s Chiat-Day Building in Los Angeles represents the “Pop Art” school of Post-Modernism that incorporates signs and symbols from popular culture. Philip Johnson’s and John Burgee’s AT&T Building in Manhattan, represented here by a drawing, incorporates outrageously out-of-scale classical elements, including its arch and pediment (above: Wikipedia; below: buildyourownnewyork.com).

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illustration 5: 1 Thomas Circle (left) and Chloethiel Woodard Smith's Washington Square at 1050 Connecticut Avenue NW (below) exemplify modernist Washington office buildings of the late-twentieth century (Zachary Burt).



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Illustration 6: Hartman-Cox Architects' National Permanent Building (1977) took a step toward Post-Modern Classicism with its abstract references to Alfred B. Mullett's Old Executive Office Building, just a few blocks south on Pennsylvania Avenue NW. Sadly, the National Permanent Building has been defaced by façade and roofline alterations since this photograph was taken (Hartman-Cox: The Master Architect Series).

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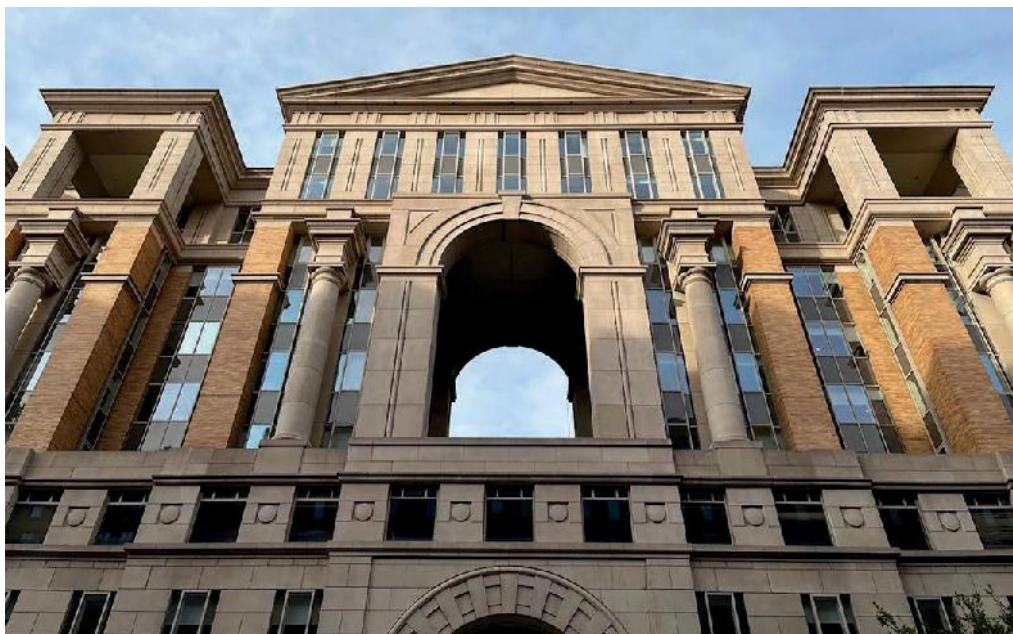
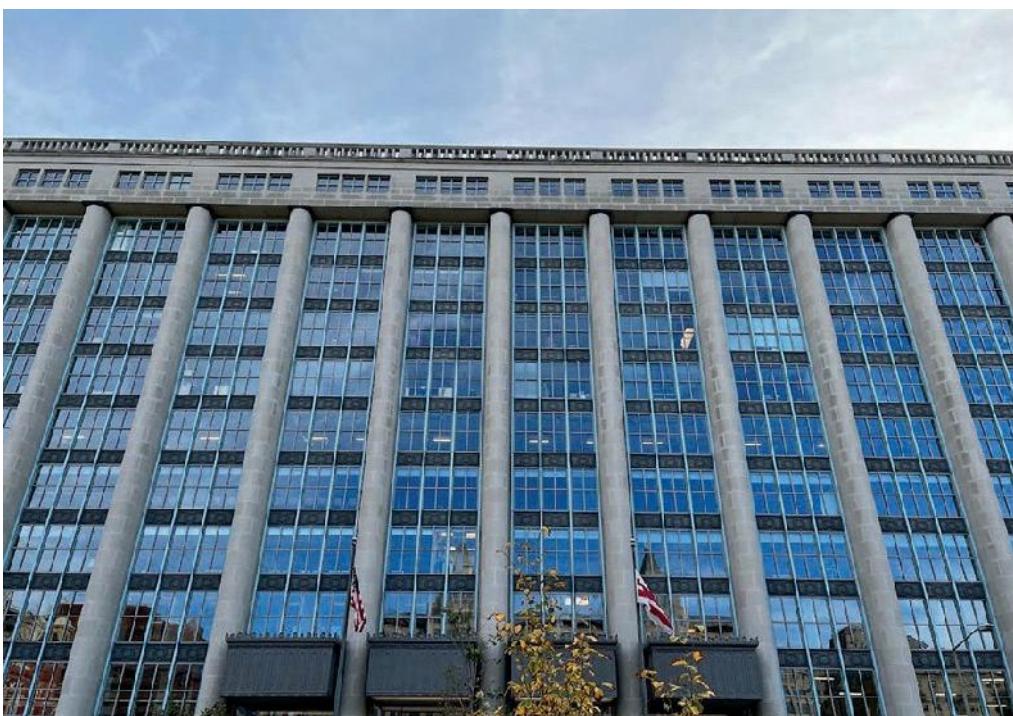


Illustration 7: KFP's AARP Headquarters Building (above) and Philip Johnson and John Burgee's 1300 I Street NW (below) exemplify more dramatic and flamboyant schools of Post-Modernism by architects from outside Washington. They contrast with the more contextual and nuanced "Washington School" Post-Modern Classicism of Hartman-Cox (Zachary Burt).



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Illustration 8: Although Arthur Cotton Moore is a Washington architect, his Washington Harbour is sometimes termed a theatrical Post-Modern “mix of Art Deco, Art Nouveau, Gothic Revival, Greek Revival, and other architectural styles” that puts columns, buttresses, pilasters, and balconies to non-structural as well as structural uses (SAH Archipedia).

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Illustration 9: Hartman-Cox Architects' Georgetown University Law School Library and Market Square Complex exemplify the firm's mastery of contextual design and Post-Modern Classicism (Hartman-Cox: The Master Architect Series).



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Illustration 10: Sumner Square is an example of Hartman-Cox Architects' Post-Modern Historicism, which links two Victorian red brick schools and an eleven-story glass and masonry tower through careful composition of the landscape and additions deeply respectful of context (Hartman-Cox: The Master Architect Series).



Illustration 11: SOM's Daon Building at 1300 New York Avenue NW is an example of "Washington School" architecture not designed by Hartman-Cox Architects. The building's double columns and beams suggest inspiration from Hartman-Cox's National Permanent Building as well the Old Executive Office Building, both just blocks away (Zachary Burt).