

A Temple to Clio: The National Archives Building

By Virginia C. Purdy

The United States was in its sesquicentennial year when it provided for a national archives building. At the ceremonial laying of the cornerstone in 1933, Secretary of the Treasury Ogden L. Mills saw the previous lack of concern for government records as "unmistakable evidence of the youth of our country and of how intent we have been on the future rather than the past."¹ When, in response to President Coolidge's 1926 budget message to Congress, the Commission of Fine Arts proposed that a national archives be among the buildings to make up the Federal Triangle, the Commission's comment had been less tolerant: "The United States is the only civilized nation which does not administer its archives both for its own protection and also for the preservation of its own history."²

A firm commitment to the construction of an archives building was the culmination of years of agitation by historians and others, beginning with Josiah Quincy in 1810. After a disastrous 1877 fire that destroyed the top floor of the Patent Office Building (now the National Portrait Gallery), Montgomery C. Meigs, the quartermaster general, recommended construction of a cheap, fireproof hall of records and drew plans for one, probably the first design for an archives

building in the United States. Frequent fires in government buildings and, after 1899, pressure from the American Historical Association, kept the idea of an archives building alive. Many plans for an archives building were drawn by successive supervisory architects of the Department of the Treasury, which was responsible for government buildings, but Congress could not be persuaded to enact the legislation necessary to build it.

Finally, under the leadership of J. Franklin Jameson, the campaign almost succeeded in 1913 when Congress authorized the preparation of plans for a national archives building to be patterned after similar buildings in Europe. Unfortunately, the outbreak of World War I and United States participation in it aborted that project. After the war, Jameson found new allies in such patriotic organizations as the American Legion, which were anxious that records of wars and the American men who fought in them be preserved in a secure and honorable setting. At last, in 1926, Congress appropriated \$6.9 million (later increased to \$8.5 million) for a national archives building to be located somewhere in the Federal Triangle bounded by Fifteenth and Sixth Streets, NW, and Constitution (then B Street) and Pennsylvania Avenues.³

From the beginning, it was recognized that the archives would require a rather special building, different from others in the triangle that were designed essentially as office space for executive departments. The site finally chosen, between Seventh and Ninth Streets, NW, centered on the Eighth Street axis with the Mall, gave it a prominence over other buildings in the project. The site was occupied by the old Center Market, which had served the City of Washington for sixty years, and had been used as a market since 1802. Razing the market building in 1931 and

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¹Construction and Installation, Buildings and Grounds, Office of the Director, Building Management and Services Division, Records of the National Archives, Record Group 64, National Archives (hereafter RG 64, NA).

²"National Archives Building," Senate Document No. 332, "Washington: The National Capital" by H. P. Caemerer (1932), Senate Documents, XI: 170-72, 71st Congress, 3d Session, transcribed in "The Archives of the United States Government: A Documentary History, 1774-1934," Percy Scott Flippen, comp., 22: 56. One copy of this unpublished collection of copies of documents, articles, and newspaper clippings in 22 binders is in RG 64, NA.

³Victor Gondos, Jr., *J. Franklin Jameson and the Birth of the National Archives, 1906-1926* (1981).

The National Archives building is an impressive architectural monument to the nation's past.





RECORD BUILDING
 ELEVENTH DEPARTMENT
 HOUSE EX. DOC. No. 37 . 2. SESS. 47th CONG.
 — JANUARY 17th 1883 —

— FRONT ELEVATION —

James S. Hill
 Paper-Cutting Architect
 Treasury Dept.

This 1883 design for a fireproof hall of records was one response to an 1877 fire in the Interior Department building.



BUILDING FOR THE NATIONAL ARCHIVES WASHINGTON D. C.

The original design for the National Archives building included a visible roof, but this feature was eliminated at the request of the Commission of Fine Arts.

The Panorama Building (left), a round structure with interior murals of the battles of Bull Run, was considered as a possible hall of records.

banishing the stalls, trucks, and wagons that had graced the south side of Pennsylvania Avenue for so long was not only a step in the creation of facilities for the archives, but was also symbolic of the metamorphosis of the area into a monumental sector in the nation's capital.⁴

But who knew what an archives building should be like? Not until 1934, when construction was well under way, did Congress enact the National Archives Act creating the National Archives Establishment headed by the Archivist of the United States. As a result, there was no professional archivist involved in the planning of the building. President Hoover appointed the Advisory Committee for the National Archives in June 1930 to draw up specifications to guide an architect. Louis A. Simon, superintendent of the Architectural Division in the Office of the Supervising Architect in the Department of the Treasury, was chair. Historians were represented by Tyler Dennett, historical advisor to the State Department, and J. Franklin Jameson, then chief of the Manuscript Division of the Library of Congress. Brig. Gen. James F. McKinley, E. K. Burlew, and James L. Baity represented the War Department, the Department of the Interior, and the General Accounting Office, respectively.

Throughout two Washington summers in the pre-airconditioning era and into the spring of 1932 the advisory committee worked intensively. Simon had been studying requirements for archives buildings since the 1913 act was passed. A designer, he told the 1916 meeting of the American Historical Association's Conference of Archivists, has "a sense of responsibility to posterity. . . . A successful plan calls for a directness of treatment entirely free from strained efforts for monumental effects . . . Simplicity of conception will make for content[ment] in the archivist and comfort to the user." As he pointed out in a preliminary statement to the committee, they had been asked to plan a building to house an unknown quantity of existing records with room for undeterminable future expansion within a grid of city streets that precluded external additions. Therefore, he proposed to allot space according to function in a dense plan, much of which closely paralleled the final blueprint. The committee pondered the fact that such a plan would create spaces that would require artificial light and "conditioned air," since natural light and outside air could only be supplied to the areas with windows on the outside rim of the building. They were relieved when the Bureau of Standards informed them that windowless,

air-conditioned stacks were the only safe environment for the storage of paper records. The Bureau of Public Health commented that, while employees would suffer no health hazards from artificial light and conditioned air, complaints might be expected from older employees if the difference in temperature between outside and inside air ever exceeded fifteen degrees.

Committee members cannily went straight to the heart of some of the problems that professional archivists have dealt with ever since. They sought ways to estimate how much of the paper accumulated by the U.S. government would be worth saving, how much could be destroyed as "useless papers," and how to manage papers that required limited retention before being destroyed. Archivists today call those functions "appraisal" and "scheduling" of records. In estimating the space and facilities required for personnel, some members assumed that agency records transferred to the National Archives would be accompanied by agency personnel familiar with the files to service them. (This was



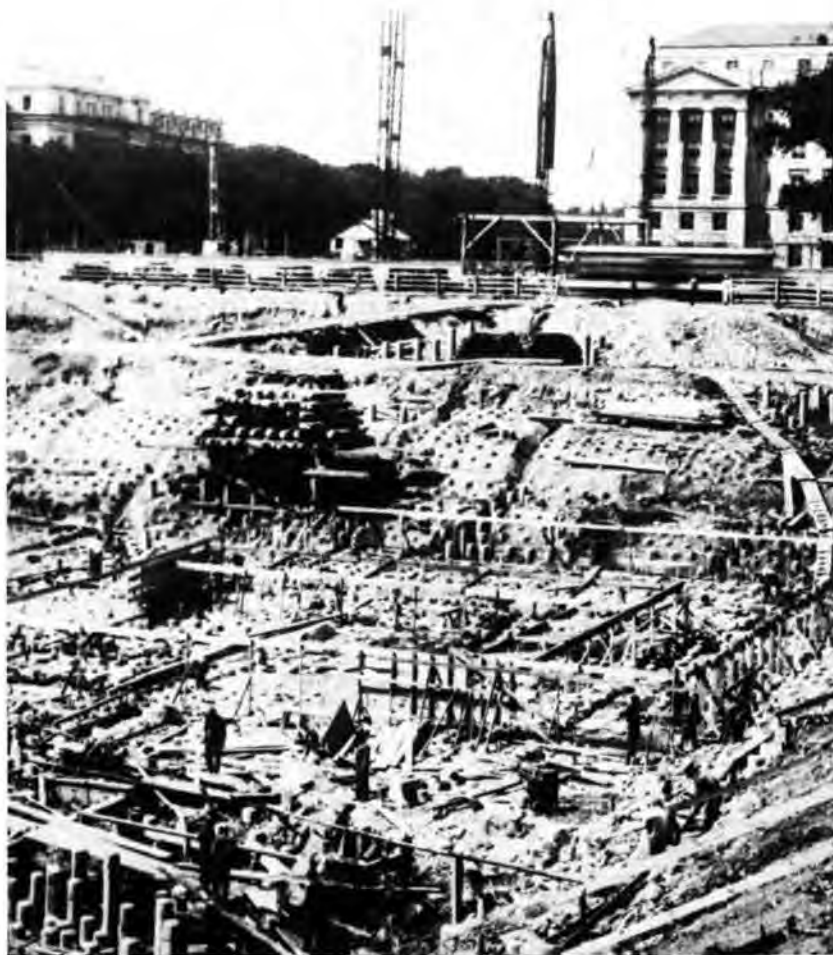
Marshy soil and an underground stream forced the construction crew a bowl to insure a stable building.

⁴Records relating to the operations of the Center Market, 1921-30, Records of the Bureau of Agricultural Economics, Record Group 83, National Archives.

in fact true of some early accessions.) They foresaw the need for space for the repair, reproduction, and description of documents and for researchers to use the records. They discussed whether parking space for cars should be provided. A subcommittee chaired by Dennett made a survey of existing federal records in Washington and reported that a building of ten million cubic feet would suffice for permanent archives for sixty-five years. (The actual stack area of the building that was constructed is about 1.4 million cubic feet.)⁵

Meanwhile, architect John Russell Pope was appointed to the board of architectural consultants for the Triangle project and given responsibility for the design of the National Archives Building. Although his office was in New York

⁵Louis A. Simon, "Preliminary Statement . . ." 18 July 1930, and Minutes of the Advisory Committee for the National Archives Building, July 1930-April 1931, File of the Chairman, Advisory Committee for the National Archives Building, Records of the Public Building Service, Record Group 121, National Archives (hereafter RG 121, NA).



to drive 8,575 pilings as deep as 21 feet and shape the foundation like



President Herbert Hoover laid the cornerstone of the new National Archives building in 1933.

City, Pope was well known in Washington. He had been a member of the Commission of Fine Arts from 1917 to 1922 and was the architect for several fine residences in the District of Columbia. In the late 1920s and early 1930s he designed a number of notable buildings in the capital city: Constitution Hall (completed in 1929), National City Christian Church (1930), and the American Pharmaceutical Institute building (1933). The National Gallery of Art and the Jefferson Memorial, which he also designed, were both completed after his death in 1937.

Pope was enthusiastic about the prospect of designing an archives building. "This building is of a nature to fit my personal equation," he wrote to Charles Moore, chairman of the Commission of Fine Arts, in July 1928. "Never has anything so attractive been presented to me before."⁶

In preparing his design he kept in mind not only the practical aspects of storing records but also the symbolic importance of the building. He attempted to express in architecture the significance and safety of the records to be stored therein and chose materials for the exterior to convey the impression of permanence.

Pope's basic plan provided for an impressive portico on Constitution Avenue from which massive doors opened into an exhibition hall containing a domed semi-circular rotunda surrounded on three sides by an open court. The court, in turn, was surrounded by dense, windowless stack areas. Separated from the stacks by handsome corridors was space devoted to

⁶John Russell Pope to Charles Moore, Chairman of the Commission of Fine Arts, 11 July 1928, RG 121, NA.



Symbolizing the Future, the motto on the base of this statue is "What is Past is Prologue."



Representing the Past, the legend on the base of this statue is "Study the Past."

administrative offices, a spacious conference room, a central search room and library, and a small auditorium on the Pennsylvania Avenue side of the building. The open court was intended to be filled with additional stacks when needed in the distant future.⁷

Ground was broken on September 9, 1931, and construction began. A potentially troublesome feature of the site was the presence underground of Tiber Creek, which had once meandered through the city across the Mall into the Tidal Basin. Though long covered over, the underground stream made the soil marshy and unstable. The problem was solved by driving 8,575 piles as deep as twenty-one feet into the ground and shaping the foundation like a bowl. The sloping sides were less likely to cave in than perpendicular walls. Tiber Creek was also turned into an asset when its waters were used in the original air-conditioning system.⁸

⁷Office of J. R. Pope, "Brief Description of the Archives Building," 20 December 1933, RG 121, NA.

⁸"Background Materials, National Archives Building," Planning and Control File no. 053-29, RG 64, NA.

On February 20, 1933, President Herbert Hoover laid the cornerstone containing the following articles: a Bible, copies of the Constitution of the United States and the Declaration of Independence, an American flag, copies of the public acts authorizing the construction of the building, letters of appointment of the Archives Advisory Committee, autographed engravings of President Hoover and Secretary of the Treasury Mills, a 1932 Treasury Department telephone directory, the letterhead of the Office of the Architect, a program of the ceremonies, and a copy of each Washington daily newspaper.

The building was not quite complete when President Franklin D. Roosevelt appointed R. D. W. Connor of the University of North Carolina to be the first Archivist of the United States, so Connor and the staff he began to assemble occupied quarters in the Justice Department building across the street for several months. The folly of having designed and begun construction of the building before the organization that would use it was in place was immediately apparent. The staff called for a number of tenant changes which caused delays that might have been avoided had the establishment of the Ar-



"The Heritage of the Past is the Seed that Brings Forth the Harvest of the Future."

chives proceeded in a more logical manner. Connor established an excellent relationship with President Roosevelt, who took a lively interest in the building. The president examined proposals for structural changes, scribbling on the plans marginal notes about such details as whether or not there should be conduit channels for wiring in the tile floors or cork tile floors in staff offices.⁹

One change secured by Connor was the building of stack facilities in the court area immediately. Pope's architectural firm began work on plans for the extension to give the institution maximum space on the site. These plans included a pitched roof for the central court area. The roof design was disapproved by the Commission of Fine Arts and the central part of the building was built up to 168 feet with a flat roof. The attic was recessed to keep the building from overpowering its site and its neighbors. Nevertheless, the National Archives building is the tallest structure in the Federal Triangle. The original building was occupied on November 8, 1935,

⁹Collas G. Harris, former executive director of the National Archives, interview by Philip C. Brooks, Sr., 13 January 1972, transcript, RG 64, NA.



The motto associated with this figure is "Eternal Vigilance is the Price of Liberty."

and the extension was completed in June 1937.

Pope regarded the sculptural embellishments as essential to the monumental and classical character of the edifice. Since Louis Simon had called for simplicity in his 1916 report, one wonders how the two men worked together. Pope surrounded the building at the level of the second floor with seventy-two colossal Corinthian columns, each 53 feet high and 5 feet 8 inches in diameter at the base. He provided for a grand staircase to the Constitution Avenue entrance. Both entrances were to be flanked by heroic seated figures and crowned with huge pediments, 118 feet long and 18 feet high at the center, with 12-foot acroterions in the form of eagles with extended wings at the ends. Instead of steps to Pennsylvania Avenue, he provided a low terrace leading to the entrance with a high relief figure sculpted on each side. The frieze around the recessed attic was to be adorned with thirteen medallions representing the House of Representatives, the Senate, the ten cabinet-level executive departments, and the seal of the United States.¹⁰

¹⁰George Curney, "The National Archives Building: Ait-

To execute these architectural decorations, Polk chose three well-known sculptors with whom he had worked in the past in the United States and abroad. Robert I. Aitkin was responsible for the two seated figures and the door-side reliefs on the Pennsylvania Avenue entrance and for seven of the medallions. Adolph A. Weiman did the Pennsylvania Avenue pediment, and James Earl Fraser and his wife Laura were the sculptors for the pediment and freestanding figures on Constitution Avenue, six medallions, and the eagles for the corners of both pediments.

In the Pennsylvania Avenue pediment the central figure represents Destiny and is flanked on either side by eagles representing both the national emblem and Lofty Courage. The eagles are mounted on fasces, symbol of strength in unity. Two winged genii, the Bearers of the Fire of Patriotism, and a row of stars crown the entire central motif. To the left is a group symbolizing the Arts of Peace: a mounted husbandman and a female figure carrying a distaff and olive and palm branches signifying peace and victory. Farther to the left are four figures: a savant, a female with the torch of enlightenment, a child carrying a garland, and a kneeling male with a harp, singing the Song of Achievement. To the right of the central grouping two warriors, one mounted and the other on foot, carrying the swords of vanquished enemies symbolize the Arts of War. Four figures complete the right side: two philosophers contemplating a crowned skull and sword and a kneeling figure and child with the scroll of history symbolizing the Romance of History. Two griffons at the extreme ends of the pediment, one carrying a casket of documents and the other with a sealed book, pose as Guardians of the Secrets of the Archives.

The Pennsylvania Avenue door is flanked by Guardians of the Portal, two figures in high relief in the granite base of the north portico. At either side of the terrace are two massive seated figures, an aged male on the right with the closed book of history on his knees representing the Past and on the left a female looking up from the empty pages of an open book of the future in her lap, symbolizing what lies ahead. The motto on the base of the male statue is *STUDY THE PAST*; on the base of the female statue, *WHAT IS PAST IS PROLOGUE*.

Two similar large figures, representing Heritage and Guardianship, stand on either side of the steps on Constitution Avenue. On the left a mother holds her child and a sheaf of wheat while her left hand rests on a jar. The inscription



In the Pennsylvania Avenue pediment the central figure represents of Peace, and on the right by a group symbolizing the Arts of War.

reads *THE HERITAGE OF THE PAST IS THE SEED THAT BRINGS FORTH THE HARVEST OF THE FUTURE*. On the right a male figure, watchful but not aggressive, holds the helmet of Protection in one hand and a sheathed sword and fasces in the other. The inscription, *ETERNAL VIGILANCE IS THE PRICE OF LIBERTY*, has been attributed to Thomas Jefferson, but may have first been spoken by Wendell Phillips in 1852.

Other inscriptions on the building were paraphrased from the speeches of President Hoover and Secretary Mills at the laying of the cornerstone: on the west side of the building, *THE GLORY AND ROMANCE OF OUR HISTORY ARE HERE PRESERVED IN THE CHRONICLES OF THOSE WHO CONCEIVED AND BUILT THE STRUCTURE OF OUR NATION*; on the east, *THIS BUILDING HOLDS IN TRUST THE RECORDS OF OUR NATIONAL LIFE AND SYMBOLIZES OUR FAITH IN THE PERMANENCY OF OUR NATIONAL INSTITUTIONS*; and on the south, *THE TIES THAT BIND THE LIVES OF OUR PEOPLE IN ONE INDISSOLUBLE UNION ARE PERPETUATED IN THE ARCHIVES OF OUR GOVERNMENT AND TO THEIR CUSTODY THIS BUILDING IS DEDICATED*. The inscriptions beneath the pediments on both sides of the building read simply *ARCHIVES OF THE UNITED STATES OF AMERICA*.¹¹

By June 30, 1938, the Archivist could report that 55 percent of the total storage space in the building was available for use. These stacks consist of sixty-eight large rooms with reinforced concrete floors and walls twenty-two feet high and no opening from one floor to another. Most

ken, Fraser, and Weinman," *Sculpture and the Federal Triangle* (forthcoming).

¹¹First Annual Report of the Archivist of the United States (1934), pp. 5-8.



Destiny, who is flanked on the left by a group symbolizing the Arts

of these large compartments are subdivided by two intervening steel-plate floors with communicating stairwells, making three stack areas approximately seven feet high from floor to ceiling in each compartment.

When deputy examiners from the National Archives began surveying the records that might be stored in the new building, they found them

in attics, in old, abandoned theatres, in old warehouses, in the White House garage, . . . nearly half of them . . . exposed to some sort of hazard, the hazards of fire, dirt, the elements. A great many, over sixty per cent of them, [were] infested with silver fish, and other vermin, and with termites which eat right through a document, book, or other important record. . . . A very large percent of this material . . . is stored in such a way that neither Government officials nor students can make proper use of it.¹²

At first records were transferred rather slowly, but when the United States began to gear up for its part in World War II, records of New Deal agencies were almost literally dumped on the loading dock in the basement of the building as filing cabinets were emptied to make way for the records of newly formed defense agencies. Archivists placed the records wherever there was room, often in stack areas not yet equipped with shelving.

Until World War II records had been stored flat in steel boxes that protected the records but were very difficult for archivists to handle. With the steel shortage during the war and the greatly increased flow of records, other containers had

to be devised. The cardboard document boxes adopted as a temporary solution to the problem are still the standard archival containers. By the end of World War II, the stacks were largely filled. Predictions were voiced that space that had been designed for generations of records would actually run out in a few years. It was frequently suggested that after the war the Pentagon could be turned into a military archives annex.¹³

But one space was conspicuously empty. When President Hoover laid the cornerstone he declared that "there will be aggregated here the most sacred documents of our history, the originals of the Declaration of Independence and of the Constitution of the United States." In the exhibition hall, an elevated exhibit case had been designed and constructed to display the two documents and the Bill of Rights. Murals by Barry Faulkner had been installed on the walls of the rotunda in the exhibition hall in 1936. One entitled "The Declaration of Independence" shows the drafting committee—Thomas Jefferson, Benjamin Franklin, John Adams, Roger Sherman, and Robert R. Livingston—presenting the Jefferson draft to John Hancock, president of the Continental Congress, while other members of the Congress looked on. The other mural, "The Constitution," depicts James Madison submitting the final draft of that document to George Washington in the presence of other members of the Constitutional Convention. Painted on canvas and affixed directly to the wall, the portrayals of the founding fathers were careful likenesses taken from contemporary portraits. The stage was set for the arrival of the founding documents, but the Declaration of Independence and the Constitution were still on display at the Library of Congress, where they had been since 1924.¹⁴

In 1952 quiet and friendly negotiations took place between Wayne Grover, third Archivist of the United States, and Luther Evans, Librarian of Congress, and arrangements were made for the transfer of the original engrossed documents to the exhibition hall of the National Archives Building. The year before, each page had been placed in separate sealed cases of Thermopane glass and bronze containing only inert helium gas and a carefully measured amount of water vapor. Dust, moisture, and mold, as well as free oxygen, sulphur, and other contaminants in the

¹²R. D. W. Connor, "The National Archives of the United States," *Federal Bar Association Journal*, March 1936, p. 261.

¹³Oliver W. Holmes, early National Archives staff member, interview with Philip C. Brooks, Sr., 10 July 1973, transcript, RG 64, NA.

¹⁴*The Murals in the National Archives: Barry Faulkner, Artist*, National Archives Circular No. 3 (April 1937).



In the early years of the agency, records were placed wherever there was room—often in stack areas not yet equipped with shelving.



The condition of War Department records stored in the White House garage was evidence of the need for a National Archives.

air were effectively excluded. The danger of abrasion, which might result from handling, was virtually eliminated. The encasement was done by the National Bureau of Standards in cases furnished without cost by the Libby-Owens-Ford Glass Company. The Bill of Rights, which had been transferred to the National Archives with other State Department records in 1938, was similarly protected in November 1952. As security for the documents, a special vault, made of steel and reinforced concrete with floor, walls, and lid each one foot three inches thick, was made by the Mosler Safe Company. The vault is located about twenty feet beneath the floor of the exhibition hall. At the touch of a button an electric mechanism lowers the documents into the vault and closes the massive lid over them each night, in times of special danger, and any other time when the documents are not on exhibit.¹⁵

On December 13, 1952, the crated documents were carried from the Library of Congress to the National Archives Building in an armored Marine Corps personnel carrier accompanied by a color guard, ceremonial troops, the Army Band, the Air Force Drum and Bugle Corps, two light tanks, four servicemen carrying submachine guns, and a motorcycle escort. The route, down Pennsylvania and Constitution Avenues, was lined with Army, Navy, Coast Guard, Marine, and Air Force personnel. Two days later, in a ceremony at which Chief Justice Fred M. Vinson presided, the charters of freedom were formally enshrined in the cases designed for them by John Russell Pope nearly twenty years earlier. In a sense, it might be said that the architect's vision of the building was realized at last.¹⁶

John Russell Pope's goals for the National Archives Building were two-fold. He sought to provide an ideal environment and efficient layout for the preservation and servicing of the records of the federal government, and he hoped to create a setting for historical documents that would impress the visitor with the importance of the federal archives as the foundation of American freedom. How well did he succeed?

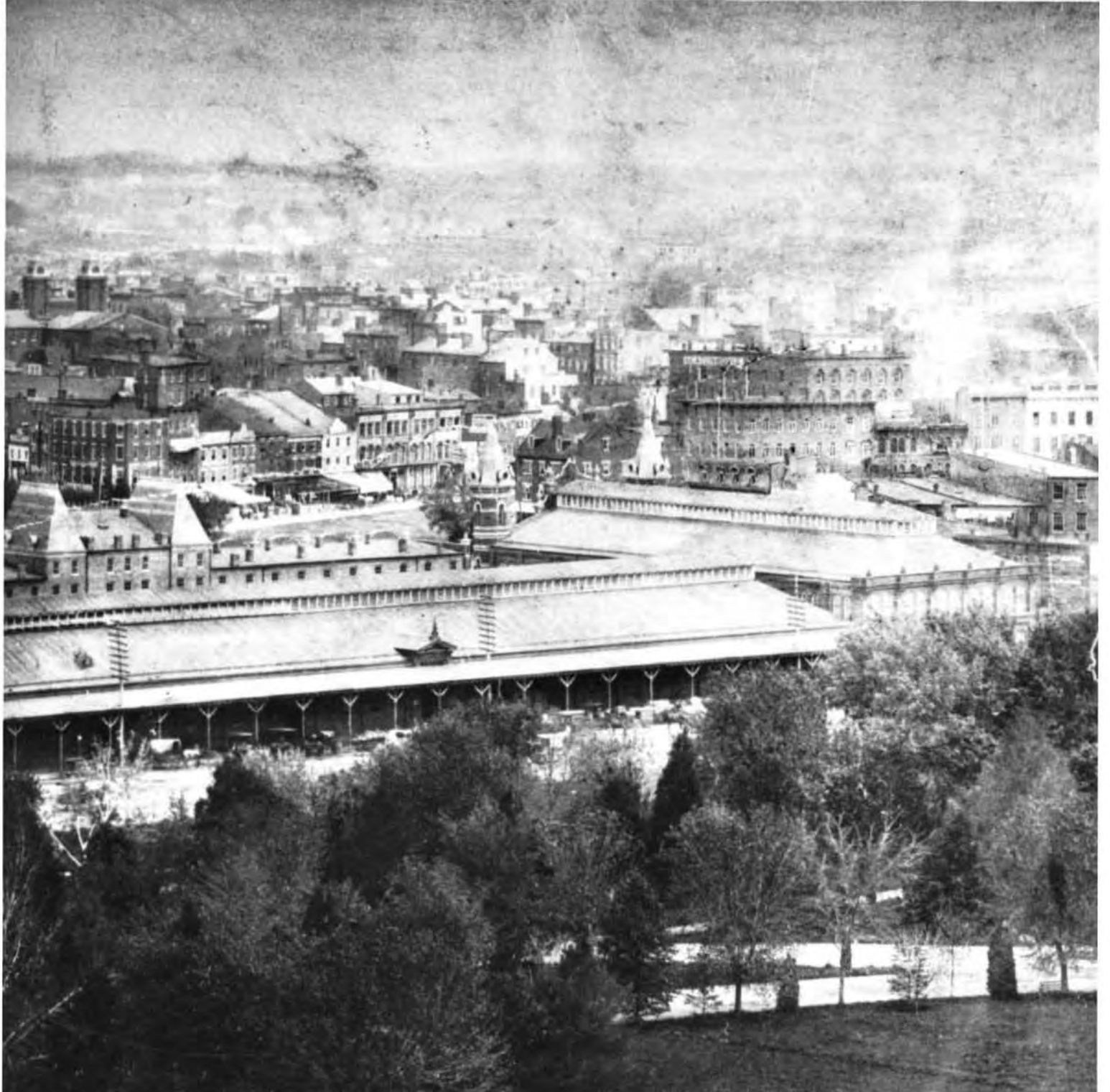
As housing for the administration of archives, the building leaves much to be desired. Victor Gondos, who made a specialty of studying archives buildings, called it a "peculiarly awkward building," and Solon J. Buck, second Archivist of the United States, commented in 1942 that "if

¹⁵"Facts for Visitors to the National Archives" (1961).

¹⁶Milton O. Gustafson, "The Empty Shrine: The Transfer of the Declaration of Independence and the Constitution to the National Archives," *American Archivist* 39 (July 1976): 269-85.



A view of the stacks in the National Archives building.





a National Archives Building were to be planned today, . . . a building very different from this one would be planned."¹⁷

Partly due to the fact that the air handling system was not designed to serve both the original structure and the extension into the inner court, the air conditioning has never approached the level intended. The difficulties of getting from one part of the building to another have plagued archivists and researchers alike.

A 1946 panel of National Archives professional staff members discussing "The National Archives Building, An Appraisal After Ten Years," noted a number of shortcomings from the viewpoint of working archivists and researchers. Among them were such problems as poor use of space, including low floor-load capacity and the use of fixed instead of movable shelving. They also criticized what was considered wasted space in the wide halls, large offices, huge exhibition hall, and moat surrounding the building, as well as the failure to place the central search room, auditorium, and conference room on the ground floor or to provide a cafeteria and dining room in the building. The panelists agreed, however, that the architect and the advisory committee probably achieved the best possible building, given the state of archival knowledge and expected uses of the records that prevailed in 1930.¹⁸

As a monument, the stately building with its elaborate sculptural adornment succeeds rather well. One architectural critic judged it to be the

only building in the "planned development of cityscape" of the Federal Triangle to achieve individual success.¹⁹ The cavernous exhibition hall with its seventy-five foot dome and its raised shrine for the three charters creates an atmosphere of awe and reverence that causes some visitors to speak in whispers as they view the documents in the cases around the rotunda—which is probably exactly what the architect intended.

Standing on the square where Indiana Avenue and Pennsylvania Avenue cross Eighth Street, NW, half-way between the Capitol and the Treasury building on the east and west and the National Portrait Gallery and the Hirshorn Museum on the north and south, the National Archives Building has been called a "temple of our history, . . . one of the most beautiful buildings in America, an expression of the American soul," "a marble building for the nation's diary," and an "impressive temple, honoring Clío."²⁰ Since President John F. Kennedy called for the replacement of the sprawling commercial structures lining the north side of the national capital city's ceremonial street, many new buildings have been built. Now, as one of the last acts of the Pennsylvania Avenue Development Corporation, a splendid plaza is planned as a setting for the exquisitely detailed edifice of the National Archives Building on Pennsylvania Avenue. In years to come the building will become the elegant symbol of America's appreciation of her past that it was intended to be. □

¹⁷Victor Gondos, Jr., "Archival Buildings: Programing and Planning," in Gondos, ed., *Reader for Archives and Records Center Buildings* (1970), p. 16; Solon J. Buck to Roy F. Nichols, 7 June 1943, Planning and Control File no. 047-82, RG 64, NA.

¹⁸Open Conference on Administration, Minutes, 25 February 1946, Planning and Control File no. 144-170, RG 64, NA.

¹⁹American Institute of Architects, *A Guide to the Architecture of Washington, D.C.* (1965), p. 49.

²⁰Herbert Hoover, speech at cornerstone ceremony, 20 February 1933; Ira L. Smith, *Washington Post Magazine*, 3 January 1932, p. 7; *Washington Evening Star*, 3 February 1935, all in Flippin, vol. 22.

On December 13, 1952 the Declaration of Independence and the U.S. Constitution were transported from the Library of Congress to the National Archives in an armored personnel carrier and installed in their permanent home in the rotunda of the National Archives building.