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The program for the surveys and publications of Georgetown architecture was under the direction of Charles H. Atherton, Secretary of the Commission of Fine Arts.

Georgetown Commercial Architecture--M Street (1967)
Georgetown Commercial Architecture--Wisconsin Avenue (1967)
Georgetown Architecture--The Waterfront (1968)
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INTRODUCTION

This volume is the sixth and last in the current series of studies of Georgetown architecture which were begun in 1966 by the Commission of Fine Arts, with the cooperation of the Historic American Buildings Survey. A complete list of these studies will be found in the appendix.

By an act of Congress, Georgetown was made a Historic District in 1950 in order to "preserve and protect the places and areas of historic interest," and the Commission of Fine Arts was given charge of the architectural review of any changes in existing buildings, demolition, or the construction of new buildings. In order to assist in this work it was decided that a survey of Georgetown architecture should be conducted. It was also felt that such a survey should be more than just an inventory, but rather meet a number of different needs.

These surveys provide historical documentation, accurate architectural descriptions, photographs, and frequently plans of representative buildings in the historic district, especially those in areas where the likelihood of change would seem to be greatest (as, the commercial streets and the waterfront area). Thus a wide variety of building types was chosen, in order to document thoroughly at least a few of every variety found in Georgetown. For this reason, these reports have included row houses and detached dwellings, commercial buildings, warehouses, detached mansions, churches, carriage houses, and public buildings. Also included have been a number of unique features, such as the Potomac Aqueduct abutment, the Chesapeake & Ohio Canal, the Capital Traction Co. powerhouse "street furniture" such as lamps and call boxes, as well as sidewalk and street paving. Since Georgetown had so many varied features that have largely disappeared from other cities, it was considered particularly important to document as wide a range as possible.

For this reason, many well known buildings of distinction and importance, such as the estates of Tudor Place, Mackall Square, or Dumbarton House, or small structures such as the Old Stone House, or 1222 28th Street, were not documented. Their significance is generally known, and they have already been published in one way or another. Similarly, many buildings of merit in Georgetown were not covered, when a similar type was studied; it should be implicit that the example documented is representative.
These studies have been of further interest for a number of reasons. Some of the buildings documented have actually been demolished (such as the Capital Traction Co. powerplant, and all other buildings below K street.) Others have been remodeled or altered, sometimes changing the character of the original (such as 1072 Thomas Jefferson Street,) or are at present threatened with demolition (such as the Potomac Aqueduct abutment). In these cases, the data-books and photographs form important documents for architectural history.

These studies have also brought to light much new historical material, and have gathered together contemporary descriptions and previously published data relating to the specific building. And, taken as a whole, the photographs and drawings, some in considerable detail, cover the entire range of 19th century architecture and are a distinct contribution to studies of the development of architecture in the past century. In this context, it also showed the wide range of styles present in Georgetown, which is so often considered as a Federal-style town.

Previous studies of Georgetown architecture have been concerned almost entirely with the late Georgian and the Federal periods; but the surveys from these past several years now make it far easier to sketch out a preliminary architectural history of Georgetown which can be documented at almost every stage of development.

The earliest buildings in Georgetown can be considered as vernacular architecture. By this is meant structures which are built with little or no attention to stylistic details and refinements (based on classical features and conveyed by the Georgian tradition), but emphasize rather the solid and workmanlike use of natural materials in a straightforward manner. Thus, in the Old Stone House of 1765* the stone walls indicate the builder's attention to solid, durable construction and the functional need of support for interior framing, rather than any real attempt to achieve a preconceived style. The form of the building, then, in a way grows out of the nature (and

* Illustrated buildings without Historic American Buildings Survey numbers are not covered in these studies; many of them, however, have been published elsewhere. All other buildings were recorded. By consulting the list of HABS numbers following each volume in the appendix, the volume in which they were published can be determined. Copies of all photographs taken (only a few of which are reproduced in these volumes) can be obtained from the Historic American Buildings Survey collection in the Division of Prints and Photographs, Library of Congress.
The Old Stone House
3051 M Street

Frame House
1222 28th Street
limitations) of the materials. Its appeal, in addition to its sense of rightness in solid construction, is in its uniform and regular proportions, and the beauty of the materials themselves. Pierce Mill (about 1810) in Rock Creek Park, its ice house (1801), and the canal lock houses of the 1820's and 1830's carry on this esthetic.

In similar way, the tiny wooden house at 1222 28th Street, dating from the late 18th century, shows the builder's attention to efficient and local use of natural materials (here wood) in its wide boards, still visible on the north side. The steep roof and sloping dormer show its distant link with vernacular buildings in Europe.

Wooden vernacular houses seem to have been common at one time. Two others, that fall into this category are the Edgar Patterson House of about 1800 to 1808 and the Brickyard Hill House of about 1800. Both are simple frame dwellings with virtually no historically based architectural refinements. In the Brickyard Hill House the mantels are Federal in type, but utterly plain, with no reeding or paneling of any kind.

Very few brick structures can be considered as vernacular architecture, for were a person able to afford a brick dwelling, he would probably employ a builder who had some knowledge of architectural stylistic refinements. The many brick warehouses that once lined the waterfront, however, surely do fit into this category, as a conservative vernacular brick architecture. The only surviving examples, the Dodge Warehouses, probably date from the late 18th century. Here, as in the previous structure, there is a complete lack of embellishment, the attractiveness deriving from its regularity of openings and the handsome Flemish bond brickwork.

From the end of the 18th century, however, are a number of other buildings which show the earliest builder architecture which survives in Georgetown, structure which are late Georgian in style, bordering on the severity of the Federal. This builder architecture would continue as the most common mode throughout the nineteenth century. In these structures, much of the vernacular attention to handsome materials and logical structure, with an emphasis on flat mason-built wall surfaces, continues, but now with the additional stylistic refinements which the builders knew primarily from the many builder's guides published in England, and later in America as well. In these, elements of the classical vocabulary, such as enriched cornices or entablatures, classically enframed doorways with pilasters and pediments, and keystone lintels over windows, were used to
Brickyard Hill House
3134 - 3136 South Street
HABS No. DC-158

Edgar Patterson House
1241 30th Street
HABS No. DC-177

Prospect House
3508 Prospect Street
HABS No. DC-210

Thomas Sim Lee Corner
3001 - 3003 M Street

Dodge Warehouses
1000 - 1006 Wisconsin Ave.
HABS No. DC-100
embellish and give distinction to the houses. In a similar way, interiors had fireplaces, hall arches, moldings, etc. which reflected a more erudite style. Prospect House, built between 1788 and 1793, though heavily restored, shows many of these classically-based stylistic elements, as well as the brick belt course at the second floor level and molded brick watertable at the first characteristic of Georgian architecture. Similar features are found on the buildings at 3001-3003 M Street (erected between 1789-1792), though the cornice and dormers are somewhat simpler. (Because of changes in street grades, the buildings are now three stories; however, if one disregards the lowest level, the watertable and belt course are in their proper locations.) Dumbarton House, 1799, also comes at this transitional point between late Georgian and Federal styles.

The majority of Georgetown buildings in the Federal style, which run from about 1800 to about 1830, are "builder architecture". While in the Federal style the previous ornamentation was simplified and made more severe (watertables and belt courses disappear for example), other motifs continue in force (such as keystone lintels). The same concern for flat surfaces and a carefully proportioned facade is also seen.

Some of these Federal structures by builder-architects are very plain indeed. The Methodist Episcopal Parsonage House (built between 1815 and 1818) and the Joseph Carleton House (about 1800) show two variations, one in wood, and one in brick. More common, however, were those houses decorated with keystone lintels over the windows. A two bay house at 1063 Thomas Jefferson Street, is small and modest; more common is the three bay facade, as at 1527-1529 Wisconsin Avenue. When joined as rows, such as in the Ross and Getty Buildings (1810-1812), or Cox's Row (1817) which has lead swags in recessed panels rather than lintels for surface decoration, the effect can be very handsome. But the essential quality as builder architecture is always apparent, even in such a house as Quality Hill (1797-98); walls are conceived as flat surfaces onto which the decorative elements are placed, and there is no modeling by projecting sections or bays, sunk arches, etc. to give it any greater plasticity.

The use of the decorative keystone lintels was not the only solution: a good number used flat wood lintels with decorative bull's-eye ends, such as in the Riggs-Riley House (1816) or in the particularly handsome Linthicum House at 3019 P Street (1829). At
Dumbarton House
2715 Q Street

Joseph Carleton House
1052-1054 Potomac Street
HABS No. DC-146

M. E. Parsonage House
1221 28th Street
HABS No. DC-176

Federal House
1063 Thomas Jefferson St.
HABS Inventory

Ross & Getty Building
3005-3011 M Street
HABS No. DC-113
least one building, the Laird-Dunlop House (1799) departed even more significantly by using recessed ground floor arches with round-headed windows, part of a tall facade above a light stone basement. This greater formality was not uncommon elsewhere (such as in Boston under the influence of Charles Bulfinch) but in Georgetown these arches were unique. By 1806, however, when a facade of this type was published by Asher Benjamin in his American Builder's Companion, it was common for more pretentious townhouses.

During this same period, the first three decades of the 19th century, there was one building which was clearly of a different sort altogether. Tudor Place, designed by Dr. William Thornton and completed in 1816, introduces the third category, that of professional architecture. Unlike builder architecture, here we have to do with concepts of volume and void, and overall architectural form which is conceived by the architect in plastic, three-dimensional terms, not flat surfaces of two-dimensional quality. The cubic quality of the main block is emphasized by the hip roof and cylindrical, dome capped porch, which not only projects dramatically, but also scoops out a comparable volume from the body of the structure. This sense of volume and void is further brought out by linking the blocky central mass and its two wings by low and open loggia-like hyphens. The recessed panels on the western link (in earlier studies for the building, completely glazed) correspond to the fully glazed link on the east, making a striking contrast with the solid sections they connect. And by stuccoing the surface, the traditional brick surface (with the emphasis on individual units, the bricks) is hidden, and the overall mass of the building is emphasized.

But such a building was unique in Georgetown (and rare even in Washington). It was the builder tradition which was dominant. Thus in the one structure which seems to emulate Tudor Place, the Thomas Cramphin building completed by 1813, the triple windows, (the lower one under a sunken arch, here segmental rather than semicircular as in Tudor Place), are employed simply to replace the normal Federal fenestration, and the actual nature of the building (and its roof and dormers) is unchanged. Borrowable motifs, rather than the new architectural conception, was derived from Tudor Place.
Cox's Row
3327-3339 N Street

John Thomson Mason House
3425 Prospect Street
HABS No. DC-167

Riggs-Riley House
3038 N Street

Laird-Dunlop House
3014 N Street

Tudor Place
1644 31st Street

Thomas Cramphin Building
3209-3211 N Street
HABS No. DC-118
The builder tradition was also predominant following the Federal period, and up to the Civil War. Though the mode of building became more strongly influenced by the Greek Revival, which had been growing in popularity for a number of years, the local tradition of plain flat brick walls, with the decorative elements conceived of largely as additions, was maintained. This, of course, is in part due to so many of the buildings being constructed adjoining each other so that only a single wall was visible from the street; but even when freestanding, this conception prevailed.

The Greek Revival style, seen in Washington in a number of important public buildings, was a monumental architecture in stone, designed by very capable architects, and had the same sort of concern with overall form, spatial concepts, and bigness of scale that was seen in Tudor Place (in a more Regency-like style.) The Treasury Building was begun in 1836 by Robert Mills, the Post Office in 1839 by the same architect, who also supervised the construction of the particularly massive, monumental Patent Office, begun in 1836 to designs by William Elliot. But unlike some parts of the country, where the local manifestation of the Greek Revival was in houses (usually wood) with a classical portico and pediment facing the street (a sort of miniature version of a classical temple), Georgetown architecture responded differently. In spite of the excellent Greek Revival buildings in Washington, with impressive peristyles and columned porticos, Georgetown stuck to its tradition of brick facades, changing only the details and the proportions to comport more with the new taste. This, of course, quite natural for row houses, where pediments or colonnades would be very difficult to incorporate. This sort of treatment is also found extensively in Alexandria and Baltimore. But even when a building was freestanding, the tradition of flat brick walls and applied detail still held sway, where a temple type building could, conceivably, have been built. This is probably due to a number of reasons. Among them is the nature of the impressive Greek revival buildings in Washington—as public buildings, on a large and imposing scale, local residents and builders may not have felt it was a style suitable for a private residence. This attitude seems to be confirmed by the fact that the few temple porticoed buildings that were built in Washington and Georgetown, other than government buildings, were apparently all churches, i.e. semi-public structures. Furthermore, the strong local builders tradition would not readily change a whole way of building which was concerned with structures conceived as brick walls with details added onto them. Local builders' price lists, such as W.Q. Force's The Builder's Guide (Washington, 1842) show how precisely every conceivable bit of work was singled out and given a
Treasury Building from the southwest
(Library of Congress)

Patent Office from the southwest
(Commission of Fine Arts)
price, in brick and stone work, painting, plastering, interior woodwork, roofing, foundation work, and so on. This additive approach was simply antithetical to the overall conceptions of a professional architect.

There are, of course, many other reasons that may account for the conservativeness of Georgetown Greek Revival. There may have been an actual choice by owners for the simpler, more traditional forms; the financial problems which attended the slow growth of Washington (and drew off some of the talent from Georgetown) may have contributed; the state of the local economy, a factor which could well be investigated further, may be an important element. Be that as it may, the Greek Revival in Georgetown did not develop into the temple form house common elsewhere on the eastern coast, but developed largely in the former builder tradition.

Greek Revival houses in Georgetown have been in large part overlooked in most discussions of the town's architecture, since this style makes no sharp break with previous modes. The frame house at 1530 Wisconsin Avenue of perhaps 1845 is an example. Like former Federal houses, it is three bays wide with two main stories; but its "Greekness" is apparent in the window caps formed by a cornice with prominent dentils, and in the molded consoles under the sills. The roof cornice is also more elaborate, clearly based, even if very freely, on a classical model. The door, probably original, also carries over the Greek details applied to the house. By lowering the pitch of the roof, and/or raising the height of the cornice, the steep pitch found in Federal houses is hidden, making the facade more dominant. A particularly attractive brick example that is quite similar is the Herron-Moxley House, of 1853-54. The continued preference for flat brick walls is clearly seen, with Greek details replacing Federal, and the roof made to appear quite flat. In the William Knowles House (between 1852 and 1858) the steep pitched roof is still seen, but instead of dormers, frieze windows, set in a space of flush boarding just under the cornice, form part of an expanded classical entablature. The porch is clearly classical. A more ambitious house in this same style is found at 2823 N Street where the entablature with frieze windows, being white in contrast to the red brick of the wall surface, is particularly effective. The wood double house at 3003-3005 O Street also employs the small frieze windows and attractive
Frame House
1530 Wisconsin Avenue
HABS No. DC-109

Herron-Moxley House
1503 35th Street
HABS No. DC-195

William Knowles House
1228 30th Street
HABS No. DC-163

Greek Revival House
2823 N Street

3003-3005 0 Street
xix
Greek detailing.

The three story height soon became common, by about 1850, and, as Picturesque and Italianate elements began to creep in, the cornices were often decorated with more and more elaborate brackets which grew, it would seem, out of the classical modillions normally found in a cornice. Thus, shortly before the Civil War, a housetype such as that of 1516 28th Street became very common. Classical details are used (window caps and door enframement) but in conjunction with a more assertive cornice.

Beginning in the 1840's, the influence of other stylistic movements began to be felt, as noted above. The most prominent was the Italianate, a style that began in England soon after 1800. It was based in large part on both the blocky and irregular buildings depicted in the Italian paintings of Claude Lorrain and Nicolas Poussin, of almost two centuries before, and on some contemporary Italian buildings. The new Italianate style had an irregularity in silhouette, plan, and detailing (projecting cornices, hood molds, decorative canopies, round-arched loggias, etc.) that was not based directly on the classical past and thus formed a distinct break with the Greek Revival, especially in its informality and irregularity of plan and composition. The Picturesque esthetic, which emphasized varied silhouettes, asymmetry, use of natural materials, carefully suitting the building to the landscape it was in, etc., which grew up toward the end of the 18th century in England, was thus given full expression in the many Italianate villas developed in the United States in the 1840's, designed by leading architects (such as John Notman and Richard Upjohn), or through the immensely influential books by Andrew Jackson Downing, such as Cottage Residences (1842) or The Architecture of Country Houses (1850). Many of these Italianate features, such as projecting eaves and hood molds over the windows, found their way into everyday architecture, be it an Italianate Villa in the country, or a commercial building on a main street.

This new esthetic was furthered by the writings of John Ruskin, especially his Seven Lamps of Architecture (1849) in which, among other things, the use of natural ("true") materials was advocated, "simple grand massing," which reinforced many of the Picturesque and Italianate elements. His interest in Romanesque Italian architecture is one of the sources for the polychromy (red brick, light stone trim, black tarred brick bands, polychromatic slate roofs, etc.) found in much later Victorian architecture.
In Georgetown, many of these features, often at a distant remove from the original style, can be seen following the main period of Greek Revival architecture. The house at 1518 28th Street in a way shows a transitional phase. The segmental arch windows, brick hood molds, the contrasting light stone keystone, and the very prominent brackets in the cornice are part of the new esthetic, while the classical doorway (and, of course, traditional brick walls) continue from past practice. The row house at 3045 N Street, built in 1854 (far left of photograph) shows a similar treatment, the haunch blocks and keystones being light tan stone, and the bands of molded brick, by their shadows, forming dark bands similar to tarred brick. The house adjacent at 3043 N Street (1859) shows how the classical tradition could continue with the pedimented doorway, but the projecting cast iron hood molds and heavy cornice are Italianate features. It should be noted, however, that while the white trim and red brick walls make this building (and so many like it) superficially similar to earlier Federal buildings, it is quite certain that the trim was originally a darker color (often dark green) and thus similar in appearance to the more "natural" effect strived for in the Picturesque movement.

All of these structures in the builder (or vernacular) tradition have, as mentioned, a flatness of facade and a thinness of surface articulation which is both understandable for a builder tradition, and for a setting usually on a street lined with houses next to each other. A lack of plasticity, a quality of massiness and volume found in Tudor Place and in the important Washington Greek Revival buildings, is not, of course, a deficiency. The quality of the building, in whatever mode it was built, is the most important factor. But the fact that this alternate mode of architectural expressiveness was so slow in being adopted in Georgetown, even when good examples existed nearby, indicated the conservative nature of the architecture.

When this sense of plasticity did arise, it first took the form of one story bays added onto the flat facade, thus being, like the detail, another addition to the wall surface, rather than any conceptually new innovation. Houses at 1212-1216 30th Street illustrate this. The fact that the bays are wood and the walls brick emphasize this additive nature.
Wheatley Town Houses
3043-3045 N Street
HABS No. DC-186

1212-1216 30th Street
But during this same period, just before the Civil War, there were several buildings by professional architects. The two domestic examples are in the Italianate style and have the studied asymmetry, irregularity of outline and silhouette, and numerous other features (hood molds, canopies, balconies, etc.) that gave the buildings such animation. The two villas for the Dodge brothers were designed by Andrew Jackson Downing and his architectural partner Calvert Vaux about 1850. Though both villas are now considerably altered, both were published by Vaux in his Villas and Cottages (1857) so their original appearance is easily seen. The gatehouse of Oak Hill Cemetery, presumably by George De la Roche (about 1850), though also now somewhat altered, still retains much of its early appearance. While these dwellings are made of flat planes (rather than swelling curved bays) their distinct blocky units, features (like eaves and window canopies) which reach outward, and the use of open loggias which are a transition between solid and void, all help convey their spatial complexity.

The two other architect designed buildings also break with the normal builder tradition of brick structures. The chapel of Oak Hill Cemetery was designed by James Renwick, famous for Grace Church in New York (1843) and the Smithsonian building (1846). It is Gothic in style, based most probably on the medieval English examples of small country chapels as advocated by Augustus Welby Pugin, the great British architectural critic and writer. While the use of natural local materials in this chapel can relate it to the local vernacular tradition, and to the Picturesque movement, its sense of style, and sheer excellence of design and proportion (as well as relation to site) make it clearly a work of a professional architect.

The second structure is the Georgetown Custom House and Post Office designed by Ammi B. Young, Supervising Architect of the Treasury, and built in 1857-58. Constructed of gray granite, its style is a skillful blend of Greek Revival, and Italian palace; its sober and solid—yet harmonious and almost elegant—appearance is appropriate for a government building. Its material as well as style set it apart from the brick dwellings about it.

Part of the pleasure of vernacular and builder architecture is the craftsman's appreciation and use of natural materials,
Francis Dodge House
30th and O Streets
see HABS No. DC-246

Oak Hill Cemetery Gatehouse
3001 R Street
HABS No. DC-249

Oak Hill Cemetery Chapel
29th and R Streets
HABS No. DC-172

Georgetown Custom House
and Post Office
1221 31st Street
HABS No. DC-138
employed in a straightforward manner. This is also seen in a number of the engineering works which have been documented in Georgetown. The Wisconsin Avenue Bridge (1831), the Georgetown section of the Chesapeake and Ohio Canal (1831), and the Potomac Aqueduct Bridge abutment on the Georgetown shore (1839-41) are still intact, and part of their interest, besides their value as historical records, lies in their attractive use of local materials, and a style growing out of the actual function.

Following the Civil War, we find the builder tradition still in full force in Georgetown. It was reinforced by the fact that in the 1870's, when long needed public improvements were at last made (street grading and paving, proper sewers and drainage, and planting of trees), Washington became the place for important people to live, and advanced domestic architecture became more common there.

In Georgetown, row houses of modest proportions were built, such as the De la Roche-Jewell row erected by 1865. Many of the Greek elements, such as the porch (with two attenuated chamfered columns), cornice with modillions as well as brackets, still linger on. In the Birch Funeral home of 1866, the Italianate hood molds as seen before are still used, combined with a very classical cornice; (the first floor is later). The longevity and persistence of the builder attitude of flat planes can even be seen in Cooke's Row, a series of four double villas erected in 1868. While the concept of Picturesque villas would seem to demand considerable asymmetry (achieved most successfully in Villa No. 1), most of the villas, as Villa No. 3, are only superficially asymmetrical. The mirroring of the two halves, and the rather regular silhouette (as compared, for example, to the Francis Dodge house) indicates that the architects modified the style, probably for economy. The regularity of their placement, equally spaced one from the other, all 25 feet back from the sidewalk is, to be sure, different from the normal row house, and a wonderful contrast to the other Georgetown streets, but is still far from the ideal of the "suburban villa" set in spacious, landscaped ground with picturesque curving paths approaching the dwelling through the trees. And their design, lacking the many loggias, projecting bays and other features as seen in the Dodge houses, is more influenced by the local builder tradition, and less plastic than it might have been.
Chesapeake & Ohio Canal
Lock 3
HABS No. DC-147

De la Roche-Jewell Tenant Houses
1320-1324 30th Street
HABS No. DC-179

Birch Funeral Home
3034 M Street
HABS No. DC-142

Cooke's Row, Villa No. 3
3013 Q Street
HABS No. DC-182

Grafton Tyler Double House
1312-1314 30th Street
HABS No. DC-178

Double House
3405-3407 N Street
By the late 1860's, however, the builder architecture began to make use of the newer stylistic elements with greater frequency. Especially when the mansard roof became common, dwellings were built that made a considerable departure from the pre-war planarity. The Grafton Tyler Double House (1868) is a good example: by having each side of the dwelling dominated by two story projecting bays, and capped (and emphasized) by mansards complete with finials, the planarity is largely overcome, so that the plastic enrichment of dormers, hood molds, string courses, prominent chimneys, and large brackets are part of a general sense of volumetric expansion. Inside this is also carried further. While the interior spaces are not as complex as the Dodge Villas, which had a number of rooms radiating off of a central hall (a marked departure from the normal side or central hall plan, with two rooms to the side), the use of large sliding doors between the two rooms, ceiling arches, and pierced screens in the halls, help give the flow of interior space more openness and intricacy than the more compartmentalized rooms of the pre-war era. A somewhat similar double house is located at 3405-7 N Street. But at the same time, other buildings persisted in the earlier, conservative flatness. The Holy Trinity Rectory (1869), in spite of its handsome mansard, dormers and chimneys, has severely regular fenestration, with window caps strongly Greek Revival. And when hood molds were used for an inexpensive building they were shallow, barely projecting from the wall, as in the house at 1050 Potomac Street. This is in marked contrast to the Francis Wheatley House, the facade of which is about 1871, in which the applied detail is treated in a vigorous plastic manner.

In domestic buildings, the flat facade continued to dominate, especially for inexpensive houses, through the end of the century. Individual dwellings (such as the Carroll Daly House, built between 1883 and 1886) might enrich the surface with molded brick which would catch the light and create a certain surface animation. But inexpensive brick row houses, such as the Wheatley Row (built between 1884 and 1887), or those on Cherry Hill (about 1890) make no pretense at being architecturally current. Their stylistic elements--such as the rather classical details on the Wheatley Row--are often from generations before. The group of wooden row houses at 1408-1440 36th Street, built about 1890, are almost styleless in their plainness and simplicity; they have almost a Greek Revival severity, which, however, was dictated at this late date by economy rather than any stylistic conceit.
Holy Trinity Rectory  
3514 O Street  
HABS No. DC-201

Brick House  
1050 Potomac Street  
HABS Inventory

Francis Wheatley House  
3060-3062 M Street  
HABS No. DC-114

Carroll Daly House  
1306 36th Street  
HABS No. DC-205

Wheatley Row  
1018-1032 29th Street  
HABS No. DC-168

Row Houses  
1021-1031 Cecil Place  
HABS Inventory
Although most of the new residences were being built in Washington from the 1870's onward, some more pretentious houses constructed in Georgetown did follow current style. The bargeboarded cottage at 1694 31st Street, built 1878-1880, uses detailing in the eaves that became first popular in the United States in the 1840's; but since it could only be adapted to a detached "picturesque cottage", it was not common in Georgetown. There is apparently only one other bargeboarded cottage extant in Georgetown, located at 3037 Dumbarton Avenue. And toward the end of the century, when the Richardsonian Romanesque mode became very popular (and skillfully built) in Washington, Georgetown also had its representatives; not only in some row houses, but in at least one large dwellings, the W. Taylor Birch House erected between 1887 and 1890 by a Washington architect, T.F. Schneider.

As mentioned above, domestic architecture is not the only form represented in Georgetown. Commercial buildings and public structures are two other types which, especially after the Civil War, become more common.

Many of the commercial buildings prior to the 1860's were simply residences converted to business use by insertion of larger windows and perhaps an additional ground floor door. In this case, the second floor would be the living quarters, with the first floor kept for business. The Federal house at 1069 Thomas Jefferson Street was thus converted by having a second door inserted on the ground floor for shop use. The Joseph Carleton House seems to have been built originally with a small shop on the ground floor, with the upper two floors as the residence.

Often those buildings erected specifically for business use simply modified domestic forms. The Greek Revival structures at 3273-75 M Street have a domestic character for the upper two floors, but the first floor (left side probably original) has higher ceiling heights, and is opened up by cast iron pillars to allow for windows, for display and illumination. Buildings that were for more commercial or industrial use (warehouses, manufacturing, etc.) were extremely plain, but had their wall surfaces animated by vertical brick strips (not to be confused with pilasters) which helped strengthen the walls, and at the same time saved
Wooden Row Houses
1408-1440 36th Street

Albert Jackson House
1694 31st Street
HABS No. DC-181

W. Taylor Birch House
3099 Q Street
HABS No. DC-187

Commercial Buildings
3273-3275 M Street
brick. The Duvall Foundry, erected about 1856, is one such example. When a new Georgetown Market was built in 1865, these strips were used on the sides, helping to give at least some visual interest as they catch shadow. The facade of this building had many Italianate features, many now removed. Some later commercial buildings, such as at 2922-2924 M Street (1870's) use these structural piers in conjunction with other imaginative brickwork for an attractive, decorative effect. Others, such as the Marcey-Payne Building (c. 1881-86), treat the first floor architecturally (with cast iron Corinthian pillars and columns and imitation rustication), and while the upper two floors are planar; surface detail in molded and textured brick, and light stone lintels, prevent monotony. A few rare commercial buildings, such as the Jeremiah Sullivan Building (1891) combine a number of different stylistic motifs—local brickwork, Romanesque arch and capitals, Greek antifixae, and Academic Revival swags, with a personal version of pilasters and quoins.

Especially after the Civil War, the architecture of public or semi-public buildings is notable for its close following of the current advanced styles then being employed. Generally designed by architects, these buildings attempted to achieve their effect both by the style chosen, and the skillfulness of design. Many of these public structures have been studied, particularly in this volume.

Prior to the Civil War, most of the larger edifices of architectural pretentions were churches. While some, like St. John's Church by Dr. Thornton (1809, later modified) are more or less individual creations, others fall into the general latest style of the period. The Chapel of the Sacred Heart (1821), combines Gothic windows (a style then having a certain popularity) with a reasonably correct Greek Revival facade of Ionic pilasters and a richly embellished pediment. There seems, as well, a certain influence from 16th century Venetian classical churches of Andrea Palladio, reinforced by the use of a campanile. We have mentioned Renwick's chapel of 1850, based on medieval English models; Grace Protestant Episcopal Church, near South Street (1868) is very close to it in style. But these are all rather
Duvall Foundry
1050 30th Street
HABS No. DC-154

Georgetown Market
3276 M Street
HABS No. DC-123

Commercial Building
2922-2924 M Street
HABS No. DC-112

Marcy-Payne Building
1321 1/2-1325 1/2 Wisconsin
HABS No. DC-106

Jeremiah Sullivan Building
1331 35th Street
HABS No. DC-202

Chapel of the Sacred Heart
1500 35th Street
HABS No. DC-211
small structures; after the Civil War their actual size, and also their scale, increases.

The Visitation Convent (1874) combines both French formality of a central pavilion and mansard roofs, with richly plastic Italianate details (brackets and hood molds). For the Healy Building of Georgetown University (designed 1877), a northern European Romanesque style (bordering on Gothic) was selected. When Christ Church at 31st and O Streets was rebuilt in 1886-7 a Gothic style rendered in brick was selected by the architect. In a similar way, the Volta Bureau, by Peabody and Stearns (1893-4) renders in buff brick and richly cast terra cotta an Academic Revival structure, which normally would have been in cut stone (at immensely greater cost). All of these buildings were erected in styles that were felt appropriate for historical, associational, or stylistic reasons, for the institutions they housed: one of the tenets of 19th century architectural thought was that the building should express its purpose by its style.

The Capital Traction Co. Union Station, erected in 1895 (later remodelled extensively in 1911) used a style based in part on the Richardsonian Romanesque mode, but using extensive areas of brick. The architect of the Capital Traction Co. powerhouse (1910-11) attempted to make a potentially unattractive structure acceptable by use of carefully planned volumes (for the separate uses inside), and fine brickwork and fenstration which surely owes some of its style to the influence of Louis Sullivan. (The huge semicircular window at the west end was unfortunately bricked up.)

In the Washington Canoe Club (about 1890) even the Shingle Style is represented, an informal style using natural materials, appropriate for a boat and clubhouse. And, coming almost full circle from the late 18th century, the West Georgetown School (1911) is a particularly attractive Georgian Revival structure, an early attempt at blending new architecture with the older structures.

This brief summary of some of the buildings surveyed, as well as others that are equally important, shows most of the major trends in domestic architecture and public buildings of
the late 18th and the 19th centuries. As mentioned, the more famous mansions were not included in these surveys since they are well known and at least partially documented. The focus has been on the wide range of more common architecture because it is just this type which is so often most vulnerable to destruction, being considered of lesser importance; it is also less frequently studied. This is in a way ironic, for these works of the builder-architects are what was most frequently built, and give the architectural character to a city—not just the important private mansions, government buildings, or churches. Here, in Georgetown, where so much of the original fabric is complete, the original architectural ambient can be studied with buildings seen as related on whole streets, rather than as isolated structures. It is part of the uniqueness of Georgetown that it has this wide range of structures in a relatively undisturbed setting, documenting much of the development of architecture from the late 18th century to the early 20th.

Daniel D. Reiff
Commission of Fine Arts
West Georgetown School
1640 Wisconsin Avenue
HABS No. DC-110
BENJAMIN MILLER HOUSE

1524 28th Street

(Georgetown)

Washington, D. C.
BENJAMIN MILLER HOUSE

Location: 1524 28th Street, N. W. (Georgetown), Washington, D. C.
is located on the west side of 28th Street (formerly
Montgomery Street) approximately 120 feet south of
Q Street (formerly Stoddert Street).

Present Owner: Mrs. Robert Whitehead

Present Occupant: Mr. and Mrs. John Wainwright

Present Use: Private Residence

Statement of Significance: Benjamin Miller, the master carpenter of the Potomac
Aqueduct, built this modest frame dwelling which is
distinguished by a Greek Revival front porch.

PART I. HISTORICAL INFORMATION

A. Physical History:

1. Original and subsequent owners: The building is located
in Square 1267, lot 808 (formerly parts of lots 254 and
255). The following is an incomplete chain of title to
the property. The references are to the Recorder of
Deeds, Washington, D. C.

1804 Deed July 16, 1804, recorded January 5, 1805 in
Liber M folio 57
Thomas Beall et ux Nancy
To
Thomas Sim Lee
"...part of a tract of land called the Rock of
Dumbarton...to contain seventeen lots..." (in-
cudes lots 254 and 255).

1825 Deed February 4, 1825, recorded February 12, 1825 in
Liber WB 11 folio 351
Benjamin Ringgold
To
Richard Burgess

1838 Deed of Correction August 21, 1838, recorded
September 18, 1838 in
Liber WB 57 folio 141
Richard Burgess and Ann Burgess
Clement Cox
The Farmers and Mechanics Bank
Robert Read
To
Clement Cox
Recites that in Liber WB 44, folios 246-252 of the land record of the District of Columbia Richard Burgess did bargain, sell and convey to Clement Cox certain parcels of ground in Georgetown including lots 254 and 255.

1840 Deed February 21, 1840, recorded March 21, 1840 in Liber WB 79 folio 285
Charles Carroll et ux Mary
Molly D. Lee and Thomas Sim Lee
Mary E. Horsey
Ann C. Horsey
Outbridge Horsey, Jr.
Mary D. G. Ringgold
To
Bennett Clements
Northern half of lots 252, 253 and 255

1842 Deed July 30, 1842, recorded August 3, 1842 in Liber WB 92 folio 233
Bennett Clements
To
Benjamin F. Miller
includes parts of lots 254 and 255
"...saving excepting and reserving to the said Bennett Clements the present growing and severed crops on said ground with the privilege of removing the same at any time before the first day of June next..."

1846 Deed October 10, 1846, recorded October 17, 1846 in Liber WB 128 folio 149
Benjamin F. Miller and Selena
To
Francis Dodge
Parts of lots 254 and 255 and all of lots 264 and 265 "Together with the dwelling house and other improvements upon the same."
Consideration: $2,500

1872 Deed March 15, 1872, recorded April 1, 1872 in Liber 676 folio 264
Robert P. Dodge et ux Caroline
To
Philip A. Darneille
Beginning at the southeast corner of lot 264 on the west side of Montgomery Street; south 77' (180' from West Street); thence west 120' to the west line of 254; north 77'; east 120' to the beginning.
1875 Deed July 20, 1875, recorded July 23, 1875 in Liber 791 folio 321
Philip C. Darneille et ux Emillie M.
To
William Tyler
77' on Montgomery Street, parts of lots 254 and 255

1876 Trustees Deed January 10, 1876, recorded January 17, 1876 in Liber 810 folio 128
William L. Dunlop, Trustee
To
Nannie B. Blackford

1877 Deed November 15, 1877, recorded November 21, 1877 in Liber 872 folio 195
Nannie B. Blackford
To
Reuben Daw
Conveys the south 19' of the 77' on Montgomery Street

1878 Deed June 25, 1878, recorded July 10, 1878 in Liber 890 folio 315
Charles Cragin, Trustee
To
Charles Cragin
Sold for default under trust of Nannie Blackford
58' on Montgomery Street

1880 Deed June 9, 1880, recorded April 16, 1881 in Liber 967 folio 90
Charles Cragin
To
Mary Cragin
Charles H. Cragin, Jr.

1918 Deed May 1, 1918, recorded May 6, 1918 in Liber 4072 folio 162
Charles H. Cragin, Jr.
To
Edith J. Goode

1920 Deed July 30, 1920, recorded August 18, 1920 in Liber 4417 folio 142
Edith J. Goode
To
Hazel Davis
1923 Deed June 13, 1923, recorded June 14, 1923 in Liber 4990 folio 268
Hazel G. Davis
To
Robert F. Whitehead and Edmonia Whitehead

2. Date of erection: The house was completed by 1846 since Deed WB 128 folio 184 dated October 10, 1846 mentions: "dwelling house thereon." (This could not refer to the Dodge House which is on lot 264 since that house was not begun until 1850.) The house was begun sometime after June 1843, the date that Bennett Clement's right to remove the crops expired.


4. Original plans, construction etc.: None found.

5. Alterations and additions: The house has undergone many minor changes and additions, all either interior or at the rear. On the facade the first floor casement windows are probably not original.

6. Important old views: Two photographs were provided by Miss Edith J. Goode, a former owner, that were taken about 1918.

B. Historical Events Connected with the Structure:

1. Benjamin F. Miller:

Benjamin Miller, the builder of the house, was the superintendent of the Potomac Aqueduct (see HABS No. DC-166.) Miller was originally from New York and came to Washington specifically for the aqueduct project. He is mentioned in House Document Number 459, 25th Congress, second session. In a report dated July 2, 1838, a letter from the Secretary of War transmitting Captain Turnbull's report on the survey and construction of the Potomac Aqueduct, dated January 1, 1836 mentions this about Miller:

Previous to the commencement of this dam a sawmill had been contrived by Mr. B. F. Miller, the master carpenter and superintendent of the works, an experienced millwright and a man of great mechanical ingenuity. It was erected upon the float of one of the steam scows and was driven by the steam engine at work upon the pumps....
Richard P. Jackson, in The Chronicles of Georgetown from 1751 to 1878, Washington, 1878, p. 130 mentions that "Benjamin F. Miller, the master-carpenter and superintendent of the work [the Potomac Aqueduct] invented a model, which having been tested in the presence of the directors and board of engineers, was adopted...."

2. Washington directories provide the following tenant information:

<table>
<thead>
<tr>
<th>Year</th>
<th>Tenant Information</th>
</tr>
</thead>
<tbody>
<tr>
<td>1858-66</td>
<td>Edward Cummins, Treas. Dept.h. 87 Montgomery</td>
</tr>
<tr>
<td>1865</td>
<td>Daws, clerk Pay Dept, bds. 87 Montgomery</td>
</tr>
<tr>
<td>1893</td>
<td>Charles C. Darwin, libr. geol. survey</td>
</tr>
<tr>
<td>1903-14</td>
<td>Charles C. Darwin, geol. survey</td>
</tr>
<tr>
<td>1915-17</td>
<td>Charles C. Darwin</td>
</tr>
<tr>
<td></td>
<td>Gertrude Darwin</td>
</tr>
<tr>
<td></td>
<td>Mary Darwin</td>
</tr>
<tr>
<td>1918</td>
<td>William L. Boyden</td>
</tr>
<tr>
<td>1919-20</td>
<td>Charles C. Darwin</td>
</tr>
<tr>
<td>1921</td>
<td>F.D. Davis</td>
</tr>
<tr>
<td>1922-24</td>
<td>Ross E. Collins</td>
</tr>
<tr>
<td>1925-48</td>
<td>Robert F. Whitehead</td>
</tr>
</tbody>
</table>

Unfortunately, no directories are presently available for the 1840's so it is impossible to determine exactly when Miller himself occupied the house.

3. Volumes of The Elite List: A Compilation of Selected Names of Residents of Washington City, D.C. and Ladies Shopping Guide give this additional tenant information:

<table>
<thead>
<tr>
<th>Year</th>
<th>Tenant Information</th>
</tr>
</thead>
<tbody>
<tr>
<td>1888-89</td>
<td>Mrs. E.J. Brewer</td>
</tr>
<tr>
<td>1890-92</td>
<td>Mrs. E.J. Brewer</td>
</tr>
<tr>
<td></td>
<td>Mr. Madison M. Brewer</td>
</tr>
<tr>
<td></td>
<td>Miss Margaret Halsey Brewer</td>
</tr>
</tbody>
</table>

4. Mrs. Robert Whitehead:

During the Second World War, Mrs. Whitehead ran a nursery school for two and three year old children at the house. She usually had ten or fifteen students who played outside in the back yard and rarely entered the house except in the case of inclement weather. They were allowed only in the back room behind the kitchen where large metal hooks that were used to support swings are still visible in the beams.

5. Notes on alterations:

Charles Cragin applied for a building permit on October 26, 1903 and received permission to make the following repairs:
to cover the side porch roof with tin, to repair the fence and to connect the cellar with steps from the interior of the house. (Permit 769 1/2, District of Columbia Department of Licenses and Inspection.)

Other early building permits indicate repairs made on the shingle roof (Permit 1524, 1897) and a repair of the cornice (Permit 2481 1/2, 1908.)

Prepared by: Ellen J. Schwartz
Architectural Historian
Commission of Fine Arts
August, 1969

PART II. ARCHITECTURAL INFORMATION

A. General Statement:

1. Architectural character: The simple vernacular frame house updated with a handsome Greek Revival porch, is set well back on its own lot and is one of the few such detached houses of modest pretentions remaining in Georgetown.

2. Condition of fabric: The house is well maintained, but is in fair to poor structural condition. Some floor boards on the second floor have broken through, and the Southeast Living room has recent joist bracing in the basement.

B. Description of Exterior:

1. Overall dimensions: The rectangular house measures about 30' North - South by 28', with an ell to the west about 33' x 17'. The house has a three bay facade and two stories.

2. Foundations: The foundations of the house are concrete covered brick from 2' to 3' high depending on grade. At the rear near the bulkhead the brick is exposed, revealing common bond with headers every 5 rows. In the South basement the brick walls (which here do not look very old) are in common bond with headers every 12 rows. In the ell, the first two rooms have a brick foundation 2' tall in common bond. The mortar here appears to have bits of shell in it, and when examined (on a very damp morning) had little more cohesiveness than packed sand. The third room of the ell has a 1 1/2' common bond brick foundation in regular mortar.

3. Wall construction: The house and ell are clapboarded and painted white. The front and the South side of the house have 4" wide clapboards, but on the rear they are wider (5" at the bottom, about 7" toward the eaves). On both
parts of the ell the clapboards are about 5" wide, although they are not continuous from the East to the West sections. The corners of the house are finished with an inset strip, but on the ell with an overlapping piece at each face of the corner.


5. Porches, stoops, bulkheads, etc.: The most notable feature on the front of the house is the Greek Revival porch. This measures 8' 9" x 5' 1 1/2" and is reached by four risers with box sides. (On the South these are of vertical match boarding with one bead, on the North flush and shiplap boarding.) The tred is 6' 4" long. A pedimented roof with a plain architrave is supported at the front by two well proportioned Doric columns (21 flutes) and by two pilasters, each 11" wide, against the house. The ceiling of the porch has twelve rectangular panels, the center row of four being as wide as the doorway. At the West side of the house, near the South corner, is a bulkhead with cement covered sides and a bluestone sill. It is closed by double doors, each composed of two 10 1/2" boards (single bead).

The ell has two small porches which, according to an old photograph, were at one time continuous along the South side of the ell. The first, off the kitchen to the South, is at the corner of the housed and ell. It measures 5' 8 1/2" wide, and about the same East - West. As now altered, it is reached by 3 1/2 risers, the lowest one of brick. Its ceiling has match boarding and the corner post is square with chamfered edges; the balusters are square. The second porch, off the second room of the ell, is only 3' 3" x 3' 9" (East - West) and is reached by four modern risers. On the roof of the kitchen porch is a small second floor porch with simple railing.

6. Chimneys: The main house has four rectangular brick chimneys with a single projecting brick course near the top. These are now covered with concrete. They are located about half way up the East and West slopes of the gable roof, near the North and South walls. A second (but modern) chimney, with a projecting terra cotta flue, is located at the North wall of the ell in the second room.

7. Openings:

   a. Doorways and doors: The front has a six panel wood door with four pane sidelights (with a wood panel below at each side). There is a narrow overlight, 4' 10" x 6"
with curved leading and eight rosettes. The door itself is 32 1/2" wide, now painted matte black; the original ward lock key plate is in place. The present kitchen door is 3 1/2" wide, 9 lights over 2 panels. To the east of it is a 3 pane sidelight with a wood panel below. The door of the second ell room is a 15 light glass door, and that for the rear ell room is 4 light over 4 panel.

b. Windows and shutters: Old windows on the house are 6/6 sash, the second floor somewhat smaller, and are found everywhere except as noted below. The two first floor East windows are eight light casement, apparently cut down further than the original opening. In the ell is a large metal-framed 32 light window in the third room, and on the second floor two small eight light casement windows in the second room. The first room of the ell (second floor) has a six light single sash window. The sills of all windows are of wood.

Most windows of the house have (or had) wood shutters. Most are of fixed louvre type, though at the side and back some are solid three panel. Except for one window, the ell has no shutters. There are also two forms of shutter stops: one with a palmette-like weight, the other in a swirl.

8. Roof:

a. Shape, covering: The house has a North - South gable roof covered with standing seam metal and painted red. The ell has a single pitch shed roof, rising from South to North, similarly covered in metal.

b. Cornice, eaves: There is a metal gutter with large downspouts on the lower slope of each roof. On the house there is a slight return of the box cornice at the gable ends (apparently containing the gutter) but along the gable ends there is no gutter and the roof edge is finished in flush metal flashing.

c. Dormers, cupolas, towers: None. In the South gable end of the house is a half round louvered ventilating opening.
C. Description of Interior:

1. Floor plans: The first floor is of center hall plan, with two rooms on each side. The center hall is divided by a doorway about 2' beyond the mid point; in the rear section of the hall is the stair to the second floor, and a door into the ell. Each of the side rooms is entered by a door from the hall. The two on the south side are also connected together by a wide doorway; those on the north by a regular-sized opening. In the ell (one step lower than the main part of the house) is first a kitchen, followed by a room (called the "school room", now used as a summer dining room) with the rear stairway in the Northeast corner. In the Northwest corner is an added closet, containing a water closet. The third room of the ell, added last, is one step lower still.

The second floor of the main house has a central hall (with bathroom at the East end) and two rooms on either side. The two rooms to the South are joined by a doorway. In the ell, reached by two steps from the front stair landing, is a room with the rear stairs to the first floor, a bathroom, and a large closet; next is a small bedroom; and finally, one step lower, is an unfinished storage room.

The attic (not inspected) is reached through a small trap door in the ceiling of the upper hallway.

The basement extends only under the hall and the southern two rooms of the house, with a crawl space under the northern two rooms.

2. Stairways: The hall stair is a half turn with landing (run of 10, then 5). The risers are 7 1/4" and the pine tread is 29 1/2" wide. From the landing against the West wall are two 6 1/2" risers to the rear ell. On the main stair the stringer edges are decorated with volutes. The simple turned newel and two 1" x 3/4" balusters per tread support a handrail of nearly circular section. The rear stair from the second room of the ell is a quarter turn with winders. There are eleven 8 1/2" risers, with the first three winders. The pine treds, 30" wide and unpainted, show considerable wear (the second winder, for example, worn almost completely through.)
The cellar is reached by a quarter turn wood stair of eleven open risers and one landing near the bottom. It does not appear to be particularly old.

3. Flooring: The flooring on the first floor is pine, generally 5 1/4" to 6 3/4" wide, and is considerably worn in several places. It runs East - West. The floor joists, visible in the basement, measure 2 1/2" x 9 1/2" and are 17" on center. There is some modern reinforcing and bracing. On the second floor, the pine flooring is wider, generally 7 3/4" with some 4 3/4" wide. This runs North - South. Where visible through cracks in the flooring, the joists are 3" thick; at one point, near the Northwest bedroom door, two joists are spaced only about 1 1/4" apart.

In the ell, the kitchen is covered with plastic tile; the second room has pine boards (painted red) running East - West and from 2 1/2" to 11 1/4" wide. The westermost room has 2 3/8" pine flooring, running North - South. On the second floor the pine flooring varies from 5" to 7 3/4", and runs East - West. The store-room floors are unfinished pine, from 4" to 7" wide. The basement has a modern concrete floor.

4. Wall and ceiling finish: Walls on the first floor of the house are plasterboard, but on the second floor are plaster. All are painted a light yellow.

The dividing wall between the two southern rooms has no joist doubling or other support in the basement; projecting stud ends are simply attached to the joist they are above. Ceilings are plaster, painted white.

In the ell the kitchen has plaster walls, except for the West wall which is a thin 1" vertical board partition. Most of this boarding is 6" wide, single bead, though some is 2 3/4". In the second room the East wall is the reverse of this boarding, and the rear stair in the Northeast corner is boxed in with vertical boarding, 11 3/4" and 13 3/4" wide. Walls are plaster, with the Northwest closet in 3 1/4" vertical boarding (each board having two one bead strips). The closet in the Southwest corner is made of 10" and 11" wide boards. The westermost room walls are either clapboard (7" on the East, 3 1/2" on the south) or flush boarding.
as on the West or North (some 10" and 11" wide). The ceilings of the first two rooms are plaster, while the room has open joists, 2 3/4" thick and 7 3/4" deep, 25" on center. On the second floor of the ell, the walls of the first room are plaster, with a 5" baseboard, except for the bathroom in the Northeast portion, which has vertical boarding, and a wainscotting about 4' high. The West wall of the room is vertical boarding, 11 1/2" to 12 3/4" wide, with 1 bead (painted white). In the second room (bedroom) walls are plaster, except the East wall which is of course boarding. The rear attic room is unfinished, the walls constructed of 2 3/4" studs 24" on center. The east wall is clapboarding, 5 1/2" to 7 1/4" wide. The roof also is exposed here, with 3" x 4" rafters, 29" on center. The roof for the entire ell slopes up from South to North.

5. Doorways and doors: Most of the doors in the house are six panel wood, both first and second floor. In the ell, some doors are 4 panel, others simply vertical boarding. Double folding doors from between the the South rooms have been removed, and are stored in the basement. All doorways have a decorative molding surround. The first floor has two types, which seem to indicate some 19th century remodeling. The molding which seems earlier is a simple 3 1/2" wide molding with miter joints. It is found on the West side of the hall doorway, and on the hallway (North), side of the two doorways into the western rooms, North and South of the hall. The more elaborate molding, which appears to be a later, addition is formed of 6" wide jamb strips with a vertical recessed strip or panel, square plinth blocks the height of the baseboard, and corner blocks with an attractive rosette applique. These enframements extend up above the actual door openings, leaving an 8" space of wall as a sort of plaster panel above the door. This treatment is found on the East side of the hall doorway and all the door openings in the southern two rooms. On the second floor, all doorways have a very simple 1 3/4" molding.

In the ell, moldings are simple, 1 3/4", 2" or 3". Some doors have simple wood strips instead. The westernmost room, first floor, has 4 1/2" molding of more recent date.
6. Decorative features and trim: The only decorative features besides the door trim are the window trim and chair rail. On the South side of the house, the window trim is identical to the later door trim; it is also carried down to the baseboard, thus forming a plaster panel below the window sill, and above the baseboard. On the North side of the hall, the rooms have simple trim, which is not carried down to the floor. Second floor window trim is also simple. In the dining room there is a molded chair rail 3' from the floor. The only ceiling molding is found in the two East bedrooms of the second floor; this is very simple, 1 1/2" wide.

7. Notable hardware: There are several forms of old lock boxes on the first and second floors. Some have a bar which is elevated by turning the brass knob, others a rounded tongue. The boxes are of two companies: the first bears an oval seal which reads: "T. Carpenters Patent/[a British crest]/J. Tildeslay Licensee." The box measures 4 3/8" x 5"; five are located on the first floor. A variant, with a round seal, but measuring 4 1/4" x 5" is also present. One example of a second make of lock is found upstairs, and its circular seal reads: "No. [figure of standing lion] 60/R. Halldorn/Late Badger & Co." This box measures 4 1/4" x 6". The remainder of the locks upstairs are very simple, of the tongue-blade type, and bear no seals: they measure 4 1/8" x 3 1/2". All hinges in the house are plain, except for those on the cellar door, and of the West hall door: these have an embossed scroll plate.

8. Lighting: All fixtures are modern.

9. Heating: There is a mantel in each of the four front rooms of the house: each is very plain, composed of molding strips in a simple Federal form. That in the Southeast room measures 4' 8" wide x 4' 3" tall, with a plain broad mantel shelf 7 1/8" x 4' 5", and 1 3/8" thick. The other three are almost identical to this. In the basement, the two South fireplaces are supported by brick piers, with a 3" thick wood lintel connecting the two, rather than a brick arch. The mantel in the dining room has an additional wood molding insert bordering the brickwork. On the second floor, the four
Fireplaces are very simple, the one on the Northeast bedroom similar to the first floor ones, but now with a cast iron coal grate inserted, decorated with Ionic half-columns with leaf and vine patterns. Over the grate opening it is labeled: "Rock Furnace." The other mantelpieces are plain, with two mantel shelves, the second one 9 1/4" below the other.

In the ell, there is a large fireplace in the second first floor room. It is very plain, with two side pilasters supporting a wide flat architrave 14 1/2" wide, and a mantel shelf 11" x 5' 10" long. The fire opening is 31" x 35 1/2", with modern brickwork. In the rear room is a brick chimney at the North wall, 17 1/2" square, with a stove pipe opening bricked up. In the attic this chimney curves to the East to avoid a rafter, but has since been cut down at roof level.

Modern heating is with an oil furnace and steam heat.

D. Site:

1. General setting and orientation: The house is set back from the sidewalk about 20', facing East onto 28th Street. There is a yard to the side, and an ample garden to the rear.

2. Enclosures: The front yard has a wood and wire fence at the sidewalk, with a white picket gate. To the North is a modern picket fence, and the neighbor's brick wall extending to the West. To the south is a wire fence running the length of the property. In the rear at the West line is a board fence; an 8' high wood fence screens the adjoining yard to the north.

3. Walks: The front walk is brick in a chevron pattern. To the South is a brick basketweave walk leading to a rear patio which is about 12' x 18'. A brick walk leads from this to the rear of the ell.

4. Landscaping: The grounds are heavily planted with box, ivy, great numbers of climbing roses, wisteria, iris, and petunias. In the rear yard, at the South fence, is a huge maple tree, about 4' in diameter.

Prepared by: Daniel D. Reiff
Architectural Historian
Commission of Fine Arts
July, 1969
Benjamin Miller House
photo: J. Alexander

living room
photo: Jack E. Boucher
ROBERT P. DODGE HOUSE

1534 28th Street

(Georgetown)

Washington, D. C.
PLAN OF PRINCIPAL FLOOR

- PANTRY: 17.0 x 11.10
- DINING ROOM: 22.0 x 17.0
- LIBRARY: 22.0 x 17.0
- PRINCIPAL STAIRCASE
- HALL: 17.6 x 14.6
- DRAWING ROOM: 24.6 x 17.0
- PORCH
- VERANDAH

PLAN OF BED CHAMBERS

- BEDROOM: 22.0 x 17.0
- BATH ROOM
- CLOSET
- HALL
- DRESSING ROOM
- BEDROOM: 19.6 x 12.0
- BALCONY
- BEDROOM: 18.0 x 15.0
- BALCONY
ROBERT P. DODGE HOUSE

Location: 1534 28th Street, N.W., (Georgetown), Washington, D.C. is located on the southwest corner of 28th (formerly Montgomery Street) and Q Streets (formerly Stoddert Street).

Present Owner: Martin F. Malarkey, Jr.

Present Occupant: Same

Present Use: Private Residence

Statement of Significance: This spacious and elegant dwelling, along with a similar house at the southeast corner of 30th and Q Streets, was designed by Andrew Jackson Downing and Calvert Vaux. It is representative of Downing's adaptation of the Italian villa to become what he termed the American "suburban villa;" unfortunately many of the Italianate features have been removed.

PART I. HISTORICAL INFORMATION

A. Physical History:

1. Original and subsequent owners: The building is located in Square 1267, lot 826 (formerly lots 264 and 265 and parts of 254 and 255 which were subdivided into lots 268, 269, and 271). The following is an incomplete chain of title to the property. The references are to the Recorder of Deeds, Washington, D.C.

1804 Deed July 16, 1804, recorded January 5, 1805 in Liber M folio 57
Thomas Beall et ux Nancy
To
Thomas Sim Lee
"...part of a tract of land called the Rock of Dumbarton...to contain seventeen lots...." (Includes lots 254, 255, 264, 265 and 266)

1837 Tax Deed January 18, 1837, recorded January 24, 1837 in Liber WB 63 folio 201
John Cox, Mayor of Georgetown
To
Bennett Clements
Recites that by virtue of certain ordinances of the Corporation of Georgetown, the above described lots became liable to tax sale

1840 Deed February 21, 1840, recorded March 21, 1840 in Liber WB 79 folio 285
Charles Carroll et ux Nancy
Molly D. Lee et vir Thomas Sim Lee
Mary E. Horsey
Ann C. Horsey
Outbridge Horsey, Jr.
Mary D.G. Ringgold
To
Bennett Clements
Lots 264, 265, 266 and 267, plus the northern half of lots 252, 253, 254 and 255. This deed recites that the members of the first party were supposed to be entitled to share in the premises before the title was acquired by Bennett Clements in the tax sale held by the Mayor of Georgetown.

1842 Deed June 11, 1842, recorded August 3, 1842 in Liber WB 92 folio 379
Bennett Clements
To
Benjamin Miller
Lots 264 and 265, and parts of lots 254 and 255

1846 Deed October 10, 1846, recorded October 17, 1846 in Liber WB 128 folio 149
Benjamin F. Miller and wife Selena
To
Francis Dodge
Parts of lots 254 and 255, and all of lots 264 and 265 (This includes the property and house of Benjamin Miller Described in HABS No. DC-247.)

1854 Deed of Partition March 20, 1854, recorded June 24, 1854 in Liber JAS 79 folio 1
Francis Dodge and wife Frances
Heirs of Francis Dodge
To
Robert P. Dodge
This deed partitions 200' of land on Montgomery Street and 120' on Stoddert Street.
1884 Deed July 23, 1884, recorded July 31, 1884 in 
Liber 1083 folio 43 
James Heath Dodge and wife Mary C. 
To 
Kate D. Augur, wife of Jacob Arnold Augur 
Emily D. Dodge 
Carrie R. Hagner, wife of Randall Hagner 
Neenah Dodge 

In 1887, as recorded in Liber ARS folio 175 the eastern 
52' of lot 266 and all of lots 265 were subdivided into 
lots 268, 269, 270, and 271.

1920 Deed October 19, 1920, recorded November 17, 1920 in 
Liber 4464 folio 118 
Carrie R.D. Hagner 
Neenah Townsend 
Emily J. Dodge 
Carrie Heath Augur 
Jane Augur Wilcox 
To 
Warren Delano Robbins

1936 Deed June 25, 1936, recorded June 26, 1936 in 
Liber 7006 folio 118 
Riggs National Bank, Executor under the will of 
Warren Delano Robbins 
To 
Edith Morton Eustis

1967 Deed July 17, 1967, recorded July 26, 1967 in 
Liber 12778 folio 293 
American Security and Trust Company, Executor under 
the will of Edith Morton Eustis 
To 
Martin F. Malarkey

2. Date of erection: The house was begun in 1850 and completed 
in 1853.

3. Architect: Andrew Jackson Downing and Calvert Vaux

4. Original plans, construction, etc.: A published view of 
the building with first and second floor plans appears in 
Calvert Vaux's Villas and Cottages, 1st ed. 1857.
5. Alterations and additions: The interior of the house has been totally redecorated. The first floor plan is almost unchanged with the exception of the extension added to the library. More extensive changes have been made on the second floor. The exterior has been almost entirely changed by the removal of the original Italianate features.


B. Historical Events Connected with the Structure:

1. Robert P. Dodge:

Robert Perley Dodge was born in 1817, the son of Francis Dodge, an important merchant and shipper in Georgetown. (Information of Francis Dodge can be found in HABS No. DC-100.) He attended Princeton University and graduated fifth in his class of seventy-six in only two years. He then entered the School of Engineering in Kentucky where he completed his major course of study in six months. He was offered a professorship in mathematics, but declined the offer in favor of a position as a civil engineer.

Dodge returned to Washington to become a consulting engineer for the C. and O. Canal Company. In 1850, along with his brother, he engaged Downing and Vaux to design his house. In July of 1854 Congress granted a charter to David English, Robert P. Dodge, Richard Cruikshank, William M. Fitzhugh, Richard Pettit, W.T. Seymour, Adolphous Pickerell and William Bucknell to form "a body corporation by name and style of Georgetown Gas Light Company."

The following year, 1855, the Board of Alderman and the Board of Common Council authorized the mayor of Georgetown to sell or lease to Robert Dodge, Thomas Brown and E.G. Brown all of Lingan Street (now 36th Street) south of the canal and fronting on the river. Here Dodge constructed the Columbia Flour Mill which he operated with Vincent Taylor.

The Dodge family lost a great deal of their money in the shipping business in the panic of 1857; Robert, however, was not harmed. When the Civil War broke out in 1861 Dodge shut down his Columbia Flour Mill and accepted a
commission in the Union Army as a major and became pay master. After the war he was employed by the government of the District of Columbia. He was a vestryman of St. John's Church for forty-two years. (Biographical information on Robert Dodge was obtained from Miss Mathilde Williams, curator of the Peabody Room, Georgetown Public Library.)

The extensive amount of Robert P. Dodge's property is listed in the Georgetown Assessments for 1865-1870 (National Archives, Microcopy 605, Group 351 roll 12):

<table>
<thead>
<tr>
<th>Lots</th>
<th>Description</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>13, 14</td>
<td>25(?) ft. Water St. back to River</td>
<td>125 $1,000</td>
</tr>
<tr>
<td></td>
<td>Improvements: Warehouse and Wharf</td>
<td>3,000</td>
</tr>
<tr>
<td>264</td>
<td>60' Stoddert, 120' Montgomery</td>
<td>166 1,200</td>
</tr>
<tr>
<td></td>
<td>&quot;     &quot;     &quot;     &quot; deep</td>
<td>1,100</td>
</tr>
<tr>
<td></td>
<td>Improvements: Large Brick Mansion</td>
<td>12,000</td>
</tr>
<tr>
<td>266</td>
<td>50' Stoddert, 120' deep</td>
<td>1,000</td>
</tr>
<tr>
<td></td>
<td>Improvements: stable, carriage house... (?)</td>
<td>400</td>
</tr>
<tr>
<td>254, 255</td>
<td>60' W. side Montgomery, 120' deep</td>
<td>191 1,200</td>
</tr>
<tr>
<td></td>
<td>Improvements: Two Story Frame dwelling [This frame dwelling is the Benjamin Miller House, HABS No. DC-247]</td>
<td>1,200</td>
</tr>
</tbody>
</table>

2. City directories provide the following tenant information:

<table>
<thead>
<tr>
<th>Year</th>
<th>Tenant</th>
</tr>
</thead>
<tbody>
<tr>
<td>1850-1887</td>
<td>Robert P. Dodge, 89 Montgomery Street</td>
</tr>
<tr>
<td>1915</td>
<td>Vacant</td>
</tr>
<tr>
<td>1917-1918</td>
<td>Minor E. Furr</td>
</tr>
<tr>
<td></td>
<td>Mary E. Wilson, nurse</td>
</tr>
<tr>
<td>1919-1920</td>
<td>Virginia Berry</td>
</tr>
<tr>
<td>1921</td>
<td>Vacant</td>
</tr>
<tr>
<td>1922</td>
<td>Warren D. Robbins</td>
</tr>
<tr>
<td>1923-1925</td>
<td>Eliot Wadsworth</td>
</tr>
<tr>
<td>1926</td>
<td>Parker Corning</td>
</tr>
<tr>
<td>1927</td>
<td>Vacant</td>
</tr>
<tr>
<td>1928-1929</td>
<td>Mrs. Ruth H. McCormick</td>
</tr>
</tbody>
</table>
1930       Warren D. Robbins
1931       Thomas D. Thacher
1932       Warren D. Robbins
1933       Dwight F. Davis
1935-1937  Vacant
1938-1954  Mrs. Edith Eustis

3. Volumes of The Elite List: A Compilation of Selected Names of Residents of Washington City, D.C. and Ladies Shopping Guide give this additional tenant information:

1888       Mr. and Mrs. Randall Hagner
           Miss Emma Dodge
1889       Major and Mrs. James Gillis
1890-1892  Major and Mrs. James Gillis
           Miss Julia Gillis
1904-1907  Mr. and Mrs. M.A. Ballinger

4. Warren Delano Robbins:

Mr. Robbins (1885-1935), the owner of the house between 1920 and 1935, served in the Diplomatic Corps in the Division of Latin American Affairs and was appointed chief of the Division of protocol in the Department of State. Robbins was supposed to have held a special attachment for the Dodge House because his grandfather's house in Newburgh, New York had also been designed by Andrew Jackson Downing. (Who Was Who in America, Vol I, 1897-1942, p. 1039.)

5. Edith Morton Eustis:

Mrs. Eustis was the daughter of Levi P. Morton who was the United States Minister to France in 1880, the vice-president of the United States in 1889 and the governor of New York in 1895. (Dictionary of American Biography, Vol XIII, 1934, p. 258.) Mr. Eustis' mother was a daughter of W.W. Corcoran, the philanthropist who donated Oak Hill Cemetery to Georgetown. (See HABS No. DC-249) It was Mrs. Eustis who was responsible for the extensive remodelling of the house.

6. Andrew Jackson Downing:

The designer of the Dodge House was born in Newburgh, New York in 1815. His early interests centered around landscape design; he worked in and later bought his brother's nursery. After his marriage in 1838 he built a house of
his own design on a six acre tract in Newburgh with the aim of creating a landscape that was harmonious with the house. In 1841 he wrote his first important work: A Treatise on the Theory and Practice of Landscape Gardening Adapted to North America. The publication of this work made Downing the recognized authority on "rural art."

In 1842 Downing published Cottage Residences in which he outlined principles of landscape gardening that could be applied to more "humble folk." Although he wrote extensively about landscape architecture and gardening, his interests turned toward architecture. Additional Notes and Hints to Persons about Building in this Country was published in 1849 with the assistance of George Wightwick. Downing's major work, Architecture of Country Houses, Including Designs for Cottages, Farm Houses and Villas was published in 1850.

That same year, 1850, Downing travelled to France and England. He met Calvert Vaux, a young English architect who he invited to return to the United States with him to form the firm of Downing and Vaux. The purpose of this partnership was to build homes and prepare landscape gardens. Most of their work was done in the Hudson Valley and Long Island.

Downing was engaged to lay out the grounds of the United States Capitol, the White House and Smithsonian in 1851 but did not live to see their completion. He was killed in a fire aboard the steamship Henry Clay, July 28, 1852. (Dictionary of American Biography, Vol V, 1930 pp. 417-418.)

Downing is considered America's first great landscape architect. He created an interest in the American country home and estate and adapted the ideas of the English country garden to fit American requirements and desires. Calvert Vaux wrote, "...for Andrew Jackson Downing was not only one of the most energetic and unprejudiced artists that have yet appeared in America, but his views and aspirations were so liberal and pure that his artistic perceptions were chiefly valued by him as handmaids to his higher and diviner views of life and beauty." (Calvert Vaux, Villas and Cottages, New York, 1857, preface.)

Calvert Vaux continued the practice of architecture after the death of his partner. Designs for his own buildings became more elaborate than those of Downing's. Vaux published Villas and Cottages in 1857 which presented many of
the designs prepared by Downing & Vaux, with notes describing building methods and recommendations about good design practices. Vaux went on to become an associate of Frederick Law Olmstead. He died in 1895.

7. Notes on the Dodge House from Villas and Cottages:

In the first edition of the book the Dodge House along with the House at 30th and Q for Francis Dodge are presented as design no. 17, "A Suburban Villa." Vaux points out the special features of the design: "All principal rooms can be reached, as may be seen on reference to the plans, from the upper floor, without its being necessary to traverse the principal hall." (Vaux, p. 222) because of the arrangement of stairs and doorways.

Originally the kitchen was in the basement. The second floor had one large bedroom with an attached dressing room and three other "roomy chambers." There was one small bedroom, a bath, water closet, and linen-press. A spare room was included in the upper part of the tower.

Concerning the cost of the house, Vaux said: "When these houses were first planned it seemed to be the intention of both proprietors to carry them out in a very simple and economical way; and as the season was a good one for building, it was roughly calculated that they might cost about $8,000 or $9,000." (Vaux, p. 223)

In a letter from Francis Dodge to Mr. Vaux, dated June 3, 1854 and in the book page 223 Dodge reported that the cost had gone beyond Downing's estimations to about $15,000 for each house. "...we have fine houses and very comfortable and satisfactory in every respect. They are much admired. We built them in the very best manner, of the best materials."

8. Notes on alterations:

In 1913 a building permit was issued to Mr. Augur to take down a brick back building that stood on lot 271. The structure was 15' x 20' x 12' and was possibly the carriage house. (Permit 4116, District of Columbia Department of Licenses and Inspection)
The "music room," the major addition to the south of the house, was added in 1930. Mr. Robbins was issued a permit in June of 1929 and the room was completed May 1, 1930. (Permit 125679, District of Columbia Department of Licenses and Inspection) The remodeling was done about 1936.

The circular driveway in front of the house was added by Mrs. Eustis in 1942.

Prepared by: Ellen J. Schwartz
Architectural Historian
Commission of Fine Arts
September, 1969

PART II. ARCHITECTURAL INFORMATION

A. General Statement:

1. Architectural character: This is one of two large Italianate villas designed by A. J. Downing and Calvert Vaux which were built in Georgetown and were illustrated in Vaux's Villas and Cottages (1857) as design No. 17. This "suburban villa" was designed for Robert P. Dodge (not Francis Dodge as is stated in the text.) Although the floor plan is almost unchanged on the ground floor, and only moderately on the second, the interior has been completely redecorated in Georgian and Federal revival styles and the exterior has been so altered as to completely hide its original style and form.

2. Condition of fabric: The building is in excellent condition both exterior and interior. Alterations, however, have been considerable. On the outside the hood molds, brackets, canopies, and other Italianate features have been removed, the gable end bull's-eye windows filled in, and the original chimney removed. The Northeast front porch or "verandah" has been replaced by a two story porch of large square pillars. The Northwest veranda or porch has been glazed. To the South of the original library a single story wing (with garage under) has been added extending the library about 25'; there is a modern porch at the West of this addition. The front entry porch has now been enclosed and the third story has been raised on the West side. On the inside there has been some repartitioning
on the second floor (see C 1 below) and with the exception of the stairs, floors, doors and door moldings the interior has been entirely redecorated. These changes were all done apparently about 1936; the library wing was built in 1930.

B. Description of Exterior:

1. Overall dimensions: The house measures about 60' North - South (with the one floor library addition 20' more) and about 54' East - West. The house is rectangular, with the two story porch at the Northeast corner, and the glazed porch with one story added above it at the Northwest. On the East front two main stories plus a third floor tower room are visible; on the rear, however, the basement is exposed almost completely at grade, and the third story roof has been raised about 6' above the former cornice line, so that there are four full stories visible. On the North there is a one story bay on the drawing room.

2. Foundations: On the East front the foundations consist of an exposed ashlar course of sandstone blocks 16" x 10" resting on rubble (probably bluestone) basement walls which are just visible above grade. On the rear this random laid foundation wall is exposed about 9' at the Southwest corner of the house, and is covered with a layer of concrete. The top course is hammer faced ashlar in blocks about 11" x 25". The foundations of the Southwest porch are brick.

3. Wall construction: Walls appear to be stucco covered brick, scored into blocks 12" x 32 k/2". Though this has flaked in a number of places, it appears to be old scoring. The exterior walls (with all Italianate features removed) are now painted a light yellow. Exterior walls are about 16" thick.

4. Framing: Presumably load bearing brick walls and wood framing.

5. Porches, stoops, bulkheads, etc.: The front veranda has been removed, and is now replaced by a brick porch about 27' x 15' with two story square pillars. The front recessed entry porch, now closed in, is reached by four stone risers. The veranda at the Northwest corner has also been changed by filling the openings with windows and converting it into an additional room; there is also now a second floor addition above it. To the West of the South addition is a
brick porch about 12' x 25' covered with flagstones with two curving stairs of 14 risers each ascending to a landing one step below the porch.

6. Chimneys: Two stacks are visible; both have metal rotary ventilators at the top.

7. Openings:

a. Doorways and doors: The present front door is a modern double door with four panels in each leaf. Below the library addition to the South is a two car garage with a modern roll-up door. On the rear the Northwest glazed veranda with modern French doors is not reached by four brick risers from the terrace. At the Southwest corner of the main block of the house is the modern cellar door with six lights. In the library wing the door onto the porch is adapted from the double window on the front elevation. The central section is cut down to floor level to form a glass French door 44" wide, above which is a 4 light transom. This doorway is separated from two side lights or windows by 10" pilaster strips. The windows are 2/2 light, 13" wide, of tall and narrow proportions.

b. Windows and shutters: On the East facade, the Northeast porch windows on the first floor are 6/9 double sash flat headed windows which reach to the floor. The window to the present entrance vestibule (South) is round headed. The library has a triple window, the central one being 6/6 sash, the side 2/2 sash, all within a single enframement. On the second floor are round head windows without their hood molds. Under the porch a small bathroom window has been inserted at the South end. On the rear elevation the basement has 6/6 sash, the first floor 6/6 with stone sills (painted white), the second floor round head 7/4 sash. These also have stone sills, but no hood molds or canopies. The new third floor windows are 6 light casement. The first floor Northwest porch has glass doors and a fixed fanlight; the openings are framed on each side by paneled strips, with an arch with projecting keystone above.

There are shutters for almost all windows. On the North and East the shutters for the round head second floor windows appear to be old. They are five panel, with the upper three hinged separately from the lower two; both
sections have movable louvers, and are painted dark green. The break in the shutter is below the mid-point of the window. The library windows have fixed louvre modern shutters. On the rear elevation six panel adjustable louver shutters similar to those on the front but not in two sections, flank the first floor windows, and appear to be old. Those on the second floor are 5 panel adjustable louver. The basement has modern two panel adjustable louver shutters, and the third floor fixed single panel. There are also shutters for the glazed porch. All shutters are painted dark green.

8. Roof:

a. Shape, covering: The North - South and East - West gable roof, covered with standing seam metal, is also tarred. Some sections, as the top of the Northeast porch, are flat.

b. Cornice, eaves: In remodeling the exterior a heavy un-decorated entablature took the place of the original eaves brackets. The cornice is carried across the gable ends thus forming a pediment. There are simple metal gutters and downspouts. A 19th century wire fence runs around the top of the flat porch roofs.

c. Dormers, cupolas, towers: The entrance hall tower has been considerably diminished in importance by the remodeling which carries the entablature across it at the third floor window level, and abbreviates the roof.

C. Description of Interior:

1. Floor plans: The first floor is changed very little from the published plan. The changes are primarily additions. The entrance porch is now an enclosed entrance vestibule; the Northwest veranda has been made into a room by glazing the four openings (it is now entered from the dining room by a doorway about 9' wide, located where a triple window is indicated on the plan); the pantry is now the kitchen, with a modern elevator against the North wall, and the Southeast closet closed up to make a small water closet, from the main stair hall; the windows in the South wall
of the kitchen have been made smaller; the library has been extended to the South about 25' to make a total length now of about 42'; the fireplace here has been switched from North of the door into the main stair hall to the South; the door from the drawing room into the dining room has been closed up. All other partitions appear to be the same as on the plan. The measurements of the rooms correspond almost exactly to the figures given on the plan. The hall, for example, measures 14' 6" x 17' 6" taken wall to wall (the baseboard is 2 1/2" thick) which is the same as on the plan. The dining room appears to be a few inches narrower than on the plan, but the length is identical (22'). First floor ceilings are about 13' high.

On the second floor there have been more partition changes. The Southeast bedroom has been decreased in size at the North by about 8', giving space for a bath, and an entry hall with large closet. The tower room is also made smaller, with a hall with linen closets occupying about 7' of the northern portion, and a bath (which extends about two feet into the North bedroom so that a small window can be inserted under the present portico.) The central hall has also been made smaller by the addition of closets and a built-in bar on either side of a passage about 8' long from the hall into the North bedroom which has been enlarged to 24' x 15' by eliminating the dressing room. The space over the Northwest porch is now a spacious bathroom, reached both from the large West bedroom and the enlarged North bedroom. The bedroom in the Southwest corner has been enlarged by combining it with the former bathroom, and making the former closet into a small lavatory.

The third floor has five rooms and two baths, and a number of closets. Originally, however, this was "a large open garret space, lighted from the gables", with only the tower room finished. The basement, where the original kitchen was located, contains a number of finished rooms.

2. Stairways: The main stair is 3/4 turn with winders and one landing against the South wall. It ascends in runs of 17 and 8, with 6 1/2" risers and 3' 7" long treads. The treads are pine, but do not appear original. The molded hand rail is original, and apparently the 36" tall newel; the rectangular slightly tapering balusters, however, may be replacements. The stringer appliqués are in the form of a double scroll. The railing of the second floor hall shows traces of round balusters.
The service stairs appear to be original, with rectangular balusters and a turned newel 38 1/2" tall. From the first to second floor, the half turn stair with winders ascends 22 risers of 7 1/2". The stairway is 34" wide. From the second to third floors there are nineteen 7" risers, with winders, and the stair is 33" wide. On the third floor at the center of the building is a 23" wide quarter turn stair with twelve 9" risers to the roof. The basement stair, 1/2 turn with landing (runs of 8 and 7) also appears to be original.

3. Flooring: Most of the flooring appears to be original. The hall is 2 1/2" to 4 3/4" pine, stained dark brown. The library and stair hall has the same size boards, though lighter in color. The dining room is all 4 1/4" pine. The entire library floor is modern. On the second floor all is 4 1/4" pine, and on the third 4 1/4 to 7" pine. The first floor entrance porch is now paved in black and white marble squares, with three steps up to the hall.

4. Wall and ceiling finish: All the walls and ceilings appear to have been completely changed having been redecorated in Georgian or Federal revival style.

Walls have a 3' wainscotting, and the walls are marked off into panels by a narrow 1 1/2" plaster molding (library, hall and dining room, and also the Northwest glazed porch.) The drawing room is treated similarly, except with a different sort of molding and 12 3/4" wide pilasters. This room is painted a reddish orange; the others are a light yellow. The ceilings are all decorated with a molding with a prominent dentil course, which is not original.

On the second floor the walls are painted or papered, with no moldings except in the hall (same as the first floor) and the main Northwest bedroom (shallow cove.) The ceiling over the stair has a shallow rosette about 2' in diameter, which does not appear to be old. The third floor has no decoration.

5. Doorways and doors: Interior doors on the first floor appear to be original. They are 4 panel wood doors 2" thick with heavy molding around the panels. Doors are 38" by 7' 10" and have a heavy molding 6 1/2" wide and 3" deep around the opening. Doorways all have paneled reveals and soffits (most 3 panel). On the second floor doors are
similar 4 panel, but with a simpler flatter enframement (6" wide). There is one panel, generally 3 1/2" wide, on each jamb, and one for the sofit. Doors are the same size on the first floor. On the third floor all are plain 4 panel with simple 2 3/4" surrounds.

6. Decorative features and trim: There is a 12 1/2" high baseboard on the first floor which appears to be original.

7. Notable hardware: None.

8. Lighting: None original.

9. Heating: The original fireplaces have all the removed, and where replaced (as in drawing room, dining room, library, and main North bedroom on the second floor) are Federal revival pieces. It is not certain whether these are still operable.

D. Site:

1. General setting and orientation: This house is located at the Southwest corner of 28th and Q Streets, facing East onto 28th. There is a spacious yard and garden to the West of the house.

2. Enclosures: To the North of the house is a short stretch of attractive cast iron fencing (with fleur-de-lis and palmette decorations) which was probably original to the house. It is 42" tall, with the gate decorated with a rose window tracery pattern. This same fence is shown running along the East sidewalk line in a photo taken of 1524 28th Street (just to the south of the property) about 1918. There is also a red sandstone block with a protruding metal dowel at the Northeast corner of the property to which such a fence would have been attached. Along the rest of the North property line is a handsome wall of old brick about 6' high, also found at the eastern end of the South property line. The rest of this line, and the West side of the yard, is fenced with a wood stockade fence 6' 6" tall. The East side of the house has stone retaining walls for the cobblestone drive.

3. Outbuildings: None.
4. Walks: To the West of the Southwest brick porch is a patio about 15' square of random flagstone, with a similar walk about 3 1/2' wide around the South end of the house. The public walk on the East and North is about 15' wide. West of the glazed Northwest porch is a flagstone and brick terrace about 25' x 30'.

5. Landscaping: The rear yard is attractively landscaped with borders of ivy and other shrubs, and with numerous magnolia, oak and elm trees. Along the North wall are holly and rhododendron. To the East of the house are ivy, vines and evergreen hedges.

Prepared by: Daniel D. Reiff
Architectural Historian
Commission of Fine Arts
August, 1969
main stair
photo: Jack E. Boucher

cast iron gate
photo: Jack E. Boucher
PHILIP T. BERRY HOUSE

1402 31st Street
(Georgetown)

Washington, D. C.
Location: 1402 31st Street, N.W., (Georgetown), Washington, D.C. is located on the northwest corner of 31st Street (formerly Congress Street) and O Street (formerly Beall).

Present Owner: Mrs. Edith Munson

Present Occupant: Mr. and Mrs. Curtis B. Munson

Statement of Significance: This frame dwelling is one of the few detached mansarded homes built in Georgetown, where most were row houses of brick. In excellent condition, it occupies an impressive corner lot.

PART I. HISTORICAL INFORMATION

A. Physical History:

1. Original and subsequent owners: The building is located in Square 1256, lot 800 (formerly Square 86, lots 57 and 58). The following is an incomplete chain of title to the property. The references are to the Recorder of Deeds, Washington, D.C.

   1806 Deed February 25, 1806, recorded March 23, 1806 in Liber P, folio 119
   Hezekial Beall
   To
   Thomas Beall

   1810 Deed September 18, 1810, recorded November 6, 1810 in Liber Z, folio 221
   Thomas A. Brooke
   To
   Jeremiah W. Bronaugh

   1839 Deed December 7, recorded January 15, 1840 in Liber WB 78, folio 25
   Jeremiah W. Bronaugh
   Daniel Kurtz
   Jeremiah W. Bronaugh, Jr.
   Mary Ann Bronaugh
   Elizabeth H. Bronaugh
   To
   Walter W. Berry
   Lots 57 and 58
1842 Deed July 28, 1842, recorded August 10, 1842 in Liber WB 95, folio 86
Walter W. Berry
To
Philip T. Berry
Consideration: $2,500

1867 Deed November 16, 1887, recorded November 18, 1867 in Liber ECE 19, folio 285
Philip T. Berry
To
Talbot T. Fowler

1868 Deed April 1, 1868, recorded April 21, 1868 in Liber ECE 31, folio 433
Talbot T. Fowler
To
Philip T. Berry

Deed April 6, 1868, recorded April 18, 1868 in Liber 557, folio 167
Philip T. Berry
To
Talbot T. Fowler

1873 Deed September 18, 1873, recorded September 25, 1873 in Liber 730, folio 315
Talbot T. Fowler and wife Grafilia
To
William H. Tenney
Southern half of Lots 57 and 58

1875 Deed July 1, 1875, recorded July 3, 1875 in Liber 793, folio 20
William H. Tenney
To
Mary Lee Cropley

1879 Deed July 3, 1879, recorded September 3, 1879 in Liber 920, folio 411
Sarah Berry
To
Mary Lee Cropley
Northern 21' of Lots 57 and 58

1919 Deed October 25, 1919, recorded October 25, 1919 in Liber 4272, folio 136
Burr M. Edwards
Lizzie Samuel Cropley
Executors and Trustees of Mary Lee Cropley

40
1919 Deed April 16, 1921 (Cont'd.)
   To
   Mae McCarthy Beesley

1921 Deed April 16, 1921, recorded April 19, 1921 in
   Liber 4508, folio 486
   Mae McCarthy Beesley
   Thomas Quinn Beesley
   To
   Flewellyn R. Johnston

1924 Deed October 27, 1924, recorded October 28, 1924 in
   Liber 5377, folio 190
   Flewellyn R. Johnston
   To
   William S. Conant

Francis E. Conant inherited the property and upon his
death (November 16, 1946) the property went to the
trustees of Princeton University.

1952 Deed July 3, 1952, recorded July 9, 1952 in
   Liber 9753, folio 492
   The Trustees of Princeton University
   To
   Edith C. Munson

2. Date of erection: The earliest dated document found
   which referred to the house was the tax assessment for
   1865-1870 under Philip T. Berry. Since he sold the
   house in 1867, it was apparently built shortly before
   1865.


4. Original plans, construction, etc.: None found.

5. Alterations and additions: The house has been quite
   extensively remodeled and modernized but none of the
   fine Victorian detailing has been removed. Between
   about 1877 and sometime in the first quarter of the
   20th century, a much larger porch extended across the
   entire front of the house. The pantry was originally
   an open structure which was enclosed by the Cropleys.
   The present garage was built in 1925 and remodeled in
   1952, at which time the bay window in the dining room
   was added and remodeling of the second floor was done.

6. Important old views: None found.
B. Historical Events Connected With The Structure:

1. History of the House:

This house, by reputation only, has one of the most unusual and varied histories of any building in Georgetown.

It is generally said that the building was at one time made of brick. It was rented by either a Senator or Congressman from Maine who was also engaged in the shipping business. As the story goes, he was supposed to have said that he could not let his constituents see that he was living in a brick house so shipped down from New England this Victorian frame dwelling and built it around the brick building. Variations of the story mention that the brick building was one of the oldest in Georgetown, that the Senator was from Massachusetts, and that only the clapboards and woodwork were brought from New England.

Examination of the construction and verification from the contractor who worked on the remodeling of 1952 reveal that there is no actual brick structure, but that bricks were used between the studs. This type of construction is very unusual for this area; it may have been done for fire prevention.

The daughter of Mary Lee Cropley, Mrs. Eleanor Cropley Speiden, reported that at one time the pantry on 0 Street was open, but her father had it enclosed after someone left a baby there. She also remembers that the porch that covered the front of the house was two stories high.

There is no record of any Maine or New England Senator renting a house in Georgetown in the period of 1850-1865, nor is there any mention of this in the early Georgetown columns of the Evening Star.

Further information is found in papers in the possession of the present owners, Mr. and Mrs. Munson. These consist of two sheets with notes on the chain of title; one scrap of paper with the names of some of the former owners; a page of notes on an article by Hugh Taggart ("Old Georgetown", Records of the Columbia Historical Society, XI, 1908, pp. 120-244); and, most important, a sheet entitled "Age of 1402 31st" which consists of
notes collected about 1929, apparently by William S. Conant, who then owned the house. These notes were information, related by local residents, as follows:

Mr. Wm. Gordon to his daughter (Mrs. Nichols):
"Has been there since his boyhood."

Mr. Clarence Slewmaker (?) to his niece:
"Was built about 75 years ago."  
(1927 - 75 = 1852, Berry ownership)

Mr. Harrison Dodge to me (1926):
"Been standing since he could remember."

Miss Jane Beall to me:
"Remembered when she was a young girl (about 1872) when lower porch was added."

Date of upper gallery, 1888--marked (?) on lumber (Cropley ownership).

Mr. James Young to me (1928):
"Last time in the house--50 years ago."  (1878)

Mr. Frank Leetch:
"An old house when he was a boy."

Miss F. Gillbert said that house was built by a partner of her father (probably was the lower porch and alterations).

Mr. Wm. King: House brought by Fowler from Boston on one of his ice boats 1929-1867+ = 62 years ago. Fowler owned property from 1887 to 1873.

As can be seen, these notes also leave the exact date of the house in some doubt.

2. Tax Assessments:

The tax assessment for 1865-1870 (National Archives, Microcopy 605, roll 12) is as follows:

Philip T. Berry  
Lot 57 60' N.S. Beall St. 120' deep $2,000  
Lot 58 60' N.S. Beall St. 120' deep $2,400  
W.S. Congress St.  
Improvements: Large Two Story Frame House, back and side buildings $2,000
The assessment to Talbot T. Fowler for 1872-1873 for Lots 57 and 58 is for $2,880 for the land and $7,200 for the improvements. (National Archives, Microcopy 605, Roll 14.)

3. Residents of the house:

City directories list the following tenants:

- 1911-1914 Elizabeth and Mrs. Mary Cropley
- 1915-1919 Louise Grafton and Elizabeth Cropley
- 1921 T. Q. Beesley
- 1922-1925 Mrs. Flewellyn Johnston
- 1926-1946 William S. Conant
- 1954-present Curtis B. Munson

4. Building permits:

The following permits indicate some of the changes that were authorized for the house. (Department of Licenses and Inspection, District of Columbia.)

- Permit #21, dated February 26, 1877, is an application from G. W. Cropley to remove the present porch and construct a "piazza" the full length of the house. It was to be of wood, with stone piers, and covered with a tin roof. The permit was granted.

- Permit #1078 1/2, dated October 11, 1905 is an application from Cropley to repair a wood cellar door frame on the O Street side of the house located in "an enclosed parking and out of the line of travel." This permit was also approved.

- Permit #5485, dated March 30, 1921 is for interior changes, but the plat accompanying the application shows the front porch running almost the width of the front of the house.

- Permit #4756, November 17, 1925, was given to construct a private concrete garage at the cost of $2,800, and to remove a metal garage.

- Permit #180552, May 16, 1935 shows a plat of the house with the front porch the size that it is at
present. The permit to change the porch size has not yet been found.

Prepared by: Ellen J. Schwartz
Architectural Historian
Commission of Fine Arts
September, 1969
and
Daniel D. Reiff
Architectural Historian
Commission of Fine Arts
May, 1970

PART II. ARCHITECTURAL INFORMATION

A. General Statement:

1. Architectural character: This formal mansarded wood house has an impressive setting on a high terrace at the corner of 30th and O Streets. It is a good example of a detached residence on its own ample lot, now rare in Georgetown.

2. Condition of fabric: Good. The exterior is to be repainted in the fall of 1969. There have been a number of changes to the house, however. In 1877 the original front porch was removed and a piazza was added; this may have been only one story at first, with the second story being added in 1888. This two story porch was in turn removed sometime before 1935 and the present Victorian porch was attached. Thus, while it is old, it is not actually original to the house. This feature could have been brought from New England, giving rise to the rumor that the whole house had at one time been imported from the north. In 1925 a garage tucked under the southwest corner of the house was constructed, and at this time perhaps the pantry addition (which is made of 8" hollow clay tile, clapboarded was added above it. The garage was remodeled in 1952. In 1953 a number of interior changes were made (repartitioning of the second floor, etc.) and some exterior alterations (the bay window on the south wall of the dining room, new fenestration on the north wall of the pantry and the west wall of the kitchen, and a door from the living room
to the west terrace). The architects for the 1953 alterations were Frazier & Raftery, Geneva, Illinois (blueprints dated November 25, 1952, in files of the Commission of Fine Arts).

B. Description of Exterior:

1. Overall dimensions: This 2 1/2 story house with a three bay facade measures about 40' north-south x 33' east-west, with a two story ell extending west from the rear. The ell is about 25' north-south x 20' east-west with a one story pantry about 22' north-south x 10' east-west attached to the south.

2. Foundations: Exposed around the grade of the house are stone foundations about 1' high now covered with concrete. Those exposed at the west end of the ell are hammer faced red sandstone about 1 1/2' high on a rubble stone basement wall; the stone is now painted gray. In the basement the foundation walls are of red sandstone, some blocks very small, others up to about 15' x 22' in random courses. Above grade there is modern brick backing.

3. Wall constructions: The exterior walls, painted yellow, are sheathed in 9" wide shiplap boarding with no vertical joints exposed. At the corners boards are neatly mitered, except for the rear northwest corner which has an inset square molding. There has been some replacement of boards on the upper portion of the south side. Similar boarding is used for the ell and for the one floor pantry addition.

4. Framing: Walls are stud construction. Mr. Sterling Bolling, of Washington, D.C. was the contractor for the 1953 remodeling. He states that the walls of the house were found to be of normal stud construction but with infilling of bricks which were, as he recalls, set in mortar. These were laid between the studs, one brick thick, and extended to the eaves he believes. This construction, for insulation or fire protection, probably explains the rumor that the house is actually brick but with a wood shell around it. Mr. Bolling can recall no other instance of construction like this in the Washington area. (Telephone conversation, September 8, 1969.)

5. Porches, stoops, bulkheads, etc.: The front porch, on a modern brick base about 8' x 12' is reached by three
steps, two of which are sandstone and the same width as the sandstone walk. The north and south sides of the porch have a heavy wood balustrade with eight balusters, and one baluster between the paired posts on the front or east side. The posts have chamfered edges and support a roof with elaborately decorated frieze. Intricate multi-curved brackets attached near the tops of the posts support the cornice. In addition to the elaborate "dentils" there are palmettes, rosettes, and other appliqués. A balustrade around the porch roof, shown in 1952 photographs, has been removed.

At the northwest corner of the ell is a semi-enclosed porch about 6' x 10' with three square posts to the west, and three modern brick steps to the south. To the north the porch is at grade with the brick terrace. Under the porch roof is also a projecting addition 2' 4" x 5' from the laundry room which contains deep storage shelves. At the northwest corner of the house and ell is a brick terrace about 18' x 30' with four brick steps around the northwest corner.

6. Chimneys: The only chimney visible is at the north wall between the two dormers. It is of modern work with several corbeled courses.

7. Openings:

a. Doorways and doors: The front door, which appears to be old (though may be a replacement) is a two leaf, two panel door 53" wide with the upper round headed panels glazed. The glass is frosted (etched) in the center, with alternating clear strips around the edges. The door from the drawing room to the back terrace is a four light French door with single light transom. At the rear porch is four panel wood door. The garage has a modern roll up door.

b. Windows and shutters: Windows on the house are 2/2 with segmental heads on the first floor, and flat headed on the second. Windows on the first floor have wide molded enframements with ears and slight projections (similar to the ears) at the midpoint and the bottom. Sills are supported on a pair of brackets decorated with turned bosses. The modern bay added to the south of the dining room repeats these features skillfully. All dormer windows of the house are also 2/2. The windows of the ell are
6/6 sash except for the north side of the laundry room which has three circular windows of six lights each. All window enframements are painted white, with the mullions and frames black. Windows had shutters in 1952, but have none now.

8. Roof:

a. Shape, covering: The house and ell each have a mansard roof covered in light gray asbestos shingles. The garage roof is flat, with a metal covering painted green.

b. Cornice, eaves: The cornice is decorated with paired brackets (three pairs on the sides, four on the front) and a "dentil" course, all similar to the porch but not at all identical. The rain gutter is concealed in the eaves. On the ell the cornice is simpler, with closely spaced blocky modillions and a rain gutter at both upper and lower eaves.

c. Dormers, cupolas, towers: The dormers of the house are arranged two per side, except for the rear and front which have three. They all have simple wood frames and segmental arched 2/2 windows except for the central dormer of the facade which is round headed.

C. Description of Interior:

1. Floor plans: The first floor has a central stair hall with a drawing room the full length of the north side and a small library and the dining room to the south. Added to the west side is the ell which contains the kitchen and, along the north side, the laundry room and back stairs. To the south of the ell is a one story addition for a pantry. It is possible that the original door that at present leads to this pantry from the dining room was originally further north, where it would lead into the present kitchen in the ell.

The second floor has two bedrooms on the north side of the central hall, the northeast room having an attached bath over the entrance hall, and the northwest bedroom with a bath in the ell. To the south of the hall is a large bedroom, and a spacious bath and powder room in the southeast corner. In the ell, reached from the stair landing, are a bedroom with bath (to the north) and the rear stairs.
The third floor has four corner rooms off a small central hall, with a bath at the east. The basement is now one open space with a small storage room in the northeast corner, a wood storage room at the east wall, and the garage protruding in at the southwest.

2. Stairways: In the entrance hall is the half turn stair with landing; it ascends to the second floor in runs of 17 and 4. The molded handrail is 4 1/4" wide; the turned newel post, also of dark wood, is 3 1/2' tall with an octagonal base. The risers are 7 1/4" high, and the treads 38 1/2" long with stringer appliqués. The turned balusters are painted white. The stair from the second to third floor is a continuation of the lower flight, a half turn with landing and runs of 11 and 6. The rear stair, of very plain design, is a straight run of 16-7 3/4" risers, 29" wide. The rail is supported by vertical 3" chamfered boarding. The cellar is reached by a straight run of 12 modern risers under the main stairs.

3. Flooring: On the first floor the drawing room and hall have pine floors 3 1/4" to 4 3/4" wide. The library and dining room are modern 2 1/4" hardwood, and the ell has modern linoleum. First floor framing is visible in the basement. Joists measure 2" x 10", are 16" on center with X-bracing. There are a number of recent I-beams running east-west with iron columns for support. On the second and third floors, the rooms are also hardwood except for the hall and southwest bedroom on the third floor which are both still pine. The basement has a modern concrete floor.

4. Wall and ceiling finish: Most walls are plaster over lath, painted or papered throughout. All the first floor rooms have ceiling moldings: that in the drawing room is the most elaborate however. Between the ceiling molding and the wall molding is an ovolu molding about 4" wide composed of a pierced grape and grape leaf pattern with volutes. This is cast in 15" sections (presumably plaster) which fit together continuously, with a space behind. In the ceiling of this same room are two chandelier rosettes, also of open plasterwork which are composed of oak leaves and Gothic cusps with small rosettes around the central pendant boss. This is the only room with ceiling decorations. The ell has plain plaster walls and ceilings which are painted. First floor ceilings of this house are 11' 8 1/2" high. On the second floor the new walls are plasterboard, and the
ceilings plaster, with no moldings. The third floor is also undecorated. Ceiling heights are 10' for the second floor, and 8' for the third.

5. Doorways and doors: The first floor has heavy mahogany four panel doors with a 2 1/4" wide ebonized wood molding around each of the panels. The doors are 2 1/8" thick and 37" wide. The openings are enframed in a 7" molding painted white. In the ell the doors are of the same design, only slightly smaller, and only 1 3/4" thick. On the second floor the doors are the same as the ell doors but have been painted white and have a 6" molded enframement. On the third floor only three of the old doors remain; others are modern two panel.

6. Decorative features and trim: Windows are enframed with moldings similar to those around the doors on the first and second floors. There is also an 8 1/2" high molded baseboard on the first and second floors. In the drawing room there is a large gilt Renaissance Revival mirror over the mantel. In the dining room the bay window has modern movable louvre shutters over all openings.

7. Notable hardware: Door knobs on the first floor (and first landing) are silvered glass. In the ell, knobs are white porcelain, as well as on the second and third floors. The brass knob of the front entrance door appears to be original. On the first floor the door hinges are embossed, but on the second floor they are plain. In the drawing room windows have two recessed rectangular pulls each, with embossed decoration and palmettes at each end. In the northwest second floor bathroom is a ventilator grate 9 1/2' from the floor which appears to be old. It has a round headed opening 10 1/2" tall by 12 3/4" set flush with the wall and with cast metal tracery. Behind it are four movable louvers. Directly above this grille, in a small metal tubular opening in the ceiling, is a pull ring with chain which can be pulled downward (presumably opening a vent above in the roof) and be attached to a small projecting arm about 3" from the bottom of the grille. Below this, near the floor, is a second ventilating grille 9 1/2" x 13 3/4", with three movable louvers and square openings which appears to be more recent.

8. Lighting: The hall has a hanging crystal chandelier. The drawing room has a pair of six branch crystal and cut glass chandeliers. Other fixtures are modern.
9. Heating: The only fireplace in the house is the one in the drawing room. It is of white marble with a projecting cartouche-keystone. The mantel is 3' 10 1/2" tall with a mantel shelf 5' 9" long. The roundheaded opening is 29 1/2" wide by 32 1/2".

D. Site:

1. General setting and orientation: The house is located on the northwest corner of 31st and O Streets on a terrace about 5' high at the south side. It has ample space for plants and trees. The entrance, facing east, is about 20' from the sidewalk.

2. Enclosures: An attractive and well preserved cast iron fence composed of classical motifs (mainly palmettes and acanthus) borders the property on the east and south sides. The main posts, which are 42" tall, are decorated with acanthus and climbing flowers. The fence is mounted on a plain square coping of red sandstone cut in sections about 6' long. The portion of the fence ascending the front steps does not appear to be old.

3. Outbuildings: None.

4. Walks: The front porch is reached by an 11' long walk, paved and bordered with red sandstone. Six red sandstone steps ascend the terrace from the public walk, which is about 11' wide with a bluestone and granite curb. In the rear yard are several basketweave modern brick walks.

5. Landscaping: The lower slope of the terrace is covered with ivy. Plantings around the house are primarily holly bushes, roses, evergreen hedges (around the rear patio), magnolias, oaks and evergreen trees.

Prepared by: Daniel D. Reiff
Architectural Historian
Commission of Fine Arts
September, 1969
stair hall
photo: Jack E. Boucher

living room
photo: Jack E. Boucher
CARRIAGE HOUSE

1313 31st Street
(Georgetown)

Washington, D. C.
Location: The Carriage House at 1313 31st Street, N.W., (Georgetown), Washington, D.C. is located on the east side of 31st Street (formerly Congress Street) approximately ninety three feet south of Dumbarton Avenue, and is the northernmost of a pair.

Present Owner: Mr. and Mrs. Garrison Norton
3040 Dumbarton Avenue, N.W. (Georgetown)

Present Occupant: Same

Present Use: Private garage

Statement of Significance: This structure is one of the few remaining Victorian carriage houses in Georgetown that is relatively unchanged.

PART I. HISTORICAL INFORMATION:

A. Physical History:

1. Original and subsequent owners: The building is located in Square 1233, lot 828 (formerly a part of lot 66). The following is an incomplete chain of title to the property. The references are to the Recorder of Deeds, Washington, D.C.

1795 Deed February 14, 1795, recorded June 13, 1795 in Liber B folio 224
George Scott
To
Thomas Turner
Conveys lots 66 and 67 in Beall's addition to Georgetown beginning at the end of lot 59 and running northerly on Congress Street 120', then easterly on Dumbarton Avenue 60'
Consideration: 220 pounds

1851 Deed November 28, 1851, recorded January 8, 1852 in Liber JAS 34 folio 174
Charles C. Thomas
To
John Marbury
Recites that Thomas Turner, deceased, did purchase from Catherine C. Thomas, mother of Charles C. Thomas, all of her interest in the above named ground...said Catherine Turner having died without
conveying said property to Thomas Turner, Charles C. Thomas deemed it just and proper to release all his right and interest inherited in said ground from his mother to John Marbury, Trustee for the heirs of Thomas Turner...John Marbury was appointed trustee to sell above.

1855 Deed October 11, 1855, recorded March 29, 1856 in Liber JAS folio 296
John Marbury, Trustee, 1st party
To
William Gody, 2nd party
To
Richard Cruickshank
Lots 66 and 67 situated at the southeast corner of the intersection of Congress and Dumbarton forming a square 120' on each side

1857 Deed March 7, 1857, recorded April 2, 1857 in Liber JAS 131 folio 66
Richard Cruikshank et ux Ann Jane
To
William Berry
Lots 66 and 67 "...with the three story brick dwelling house and side buildings and all other improvements thereon..."
Consideration: $10,000

1865 Deed December 5, 1865, recorded January 19, 1866 in Liber RMH 3 folio 482
William J. Berry et ux Sarah E.
To
Louis Mackall, Jr.
Consideration: $15,000

1962 Deed May 18, 1962, recorded June 19, 1962 in Liber 947-99 folio 19348
Margaret Mackall Israel and Fiedler Israel
Louis Mackall and wife Julia C. Mackall
Lucy Haw Mackall
devisees under the will of Lucy H. Mackall
To
Garrison Norton and Emily McM. Norton

2. Date of erection: The deed of 1857 mentions the presence of side buildings, one of which may have been the carriage house. The actual carriage house is not mentioned until a deed of 1913 (Liber 3621 folio 213).

4. Original plans, construction, etc.: None found.

5. Alterations and additions: The facade appears to have been added to the original structure at a somewhat later date.

6. Important old views: None found.

B. Historical Events Connected with the Structure:

1. Dr. Louis Mackall, Jr.:

Dr. Louis Mackall, Jr. who lived in the house at 3040 Dumbarton Avenue (using the carriage house for many years) was a member of a family of early settlers of Calvert County, Maryland. The family moved to Georgetown where the senior Dr. Mackall was born in 1802. He was a graduate of the University of Maryland Medical School. His wife was Sarah Somervell Mackall who died in 1831 shortly after giving birth to their only son, Louis Jr.

Louis Mackall, Jr. was born in Prince George's County, Maryland in 1831 but moved to Georgetown in 1839. He was educated at Mr. Abbott's Academy and Georgetown College. Like his father, he too graduated from the University of Maryland Medical School and then returned to Georgetown to aid his father in his prosperous practice. He was chosen a councilman and member of the board of health of Georgetown; he was made a director of the Potomac Insurance Company of Georgetown. Like his father he was a well respected and prominent physician in the city. He eventually became a president of the American Medical Association. "...[he] has been a prolific writer on medical subjects, and a frequent contributor to the magazines designed to promote a knowledge of therapeutics and the practice of medicine." (Eminent and Representative Men of Virginia and the District of Columbia of the Nineteenth Century, Madison, Wisconsin, 1893, p. 208.)

Dr. Mackall was chosen to guard President Lincoln at his first inauguration.

In 1851 he married Miss Margaret McVean; they had nine children, but only six of them survived. The Mackall
family home was at 43 Dumbarton Avenue (now 3040 Dumbarton) and the doctor's office was listed at the corner of Congress and Bridge Streets (now 31st and M Streets). One of the sons, Louis III became a doctor and took over his father's practice.

For an excerpt of Dr. Mackall's writings, see HABS No. DC-249.

(Information on Dr. Mackall is taken from Eminent and Representative Men, and Sally Somervell Mackall, Early Days of Washington, Washington, 1899, p. 183.)

Prepared by: Ellen J. Schwartz
Architectural Historian
Commission of Fine Arts
August, 1969

PART II. ARCHITECTURAL INFORMATION:

A. General Statement:

1. Architectural character: This structure is one of the very few late 19th century carriage houses remaining in Georgetown.

2. Condition of fabric: The building is in good condition. There have been a number of changes, however. The ground level floor is modern poured concrete, the walls of both the first and second levels are covered with concrete, many of the second level floor joists are recent, as well as the flooring itself. The building seems to have undergone a major change in the late 19th century when the present facade was added to an earlier structure, extending the structure about 9' to the West. This is surmised from the changes in the roof framing, and a crack down the South exterior wall at the point of the main North - South floor beam.

B. Description of Exterior:

1. Overall dimensions: This almost square building measures 23' 9" North - South by 26' 5" East - West (interior). The two-bay, 1 1/2 story facade faces West. The first floor has an 8' 1" ceiling height, and the second 6' 0" (to wall plate).

3. Wall construction: Walls are load bearing brick, laid in common bond, 8" thick. They are now painted a yellow-tan. There is evidence of some rebricking on the facade, and the other two sides that are visible. Two star-shaped tie rod plates are found on the West and two on the East elevations. The rods are located 21" from the outside walls, and about 1' above the second floor level; since no tie rods are visible on the inside, these plates are now purely decorative. In the South wall there is a crack which runs vertically through both joints and bricks about 9' from the West wall.

4. Framing: Floor joists for the second floor are 8" x 3" in the East section, and 8" x 2" to the West (the addition). Joists run East - West. At 8' 11" from the West wall is a North - South wood girder 7 1/2" square with two 2" x 8" reinforcements. It is supported at the North and South ends by 9 1/2" x 14" concrete covered piers, and a 5 1/4" square wood post near the center. The joists of the western section appear to be more recent.

5. Porches, stoops, bulkheads, etc.: None.

6. Chimneys: None.

7. Openings:
   a. Doorways and doors: The two entrance doors are not exactly the same size; the northern is 9' wide, the southern 8'. Both have segmental arch hood molds of three header rows, and side jambs which are continuous with them. These jambs are 13" wide at the sidewalk level. The doors are two leaf, two panel with chamfered rails and stiles. The north door has a backing of diagonal match boarding 1 1/2" wide (one bead) with some 3 3/4" replacement boards in the lower panel. The south door, which is considerably more worn and may be older, has 3" diagonal boarding but is otherwise the same as the North door. Both are 2 1/4" thick. At present the concrete floor provides the only sill.

   A rear door to an elevated rear brick yard is located in the midpoint of the rear wall, at the stair landing. This is apparently a modern opening, 3' wide with a brick sill and wood frame, with a modern 4 panel door.

   On the second floor of the building in the West wall is a loft door measuring 41 1/2" wide and 4' 8" tall (to the highest point of the segmental arch over it.)
Two rows of header ends form the voussoirs. From the outside this door appears to be a two leaf single panel door, with diagonal boarding in each leaf. In fact, it is a single leaf door with (modern) hinges on the South edge. The diagonal boarding is 3" wide. The sill for this door is gray granite, about 8 1/2" thick, painted yellow on the outside, but unpainted inside. The sill rests on two brick brackets formed of two projecting headers.

b. Windows and shutters: The only window to be found is in the rear wall, 22" from the north wall. This is now bricked up but originally was rectangular, measuring 28" x 30" with a lintel formed of a flat arch of stretchers set diagonally toward the center.

8. Roof:

a. Shape, covering: What covering is visible is standing seam metal. The rear portion of the carriage house has a low hip roof, which originally (before the West addition) had a low gable about 12' wide with a rise of about 15". This is visible only in the interior framing, and is now hidden by the present steep gable attached to the West of this, which rises considerably higher than the old roof. In this East section the roof framing is of 3" x 6" rafters 25" on center, with roof sheathing of 14" wide boards. The upper wall plate is 3" thick. The West section has 2" x 6" rafters about 23" on center, and roof sheathing of 12" wide boards. The wall plate is 2" thick.

b. Cornice, eaves: There is a molded projecting gutter cornice around the front, and extending back about two feet on the South side. Other gutters are plain metal troughs. The facade gable has a heavy pseudo-machicolation composed of corbeled-out brick. The South and East sides have a strip of projecting bricks forming a simple band below the gutter. Downspouts are located at the North and South edges of the facade.

c. Dormers, cupolas, towers: None.
C. Description of Interior:

1. Floor plans: Both first and second floors are open spaces, 23' 9" x 26' 5". On the first floor the projecting wall piers and the North - South beam with center post 8' 11" from the west wall divide the space roughly into two unequal sections. On the second floor a similar division occurs, the beam (actually a former wall plate) being supported by three studs at the south half, and two at the north.

2. Stairways: The only stairs in the structure are against the East wall, a straight run from North to South of six 7" risers to a landing from which the rear door leads to the brick rear yard. From the landing is a run of 8 risers to the second floor. All but two of the risers are open; the tread is 3' 2" wide. The upper run, with 2" thick stringers, appears to be newer than the lower run and platform. The lower stringers are 3" thick.

3. Flooring: The first floor is concrete, the second modern plywood.

4. Wall and ceiling finish: First floor walls are concrete covered; on the South wall this has fallen away in parts revealing brickwork in common bond with header rows every 6 courses. Joists and rafters are exposed on both floors.

5. Doorways and doors: The inner sides of the two front doors have the diagonal sheathing as visible on the outside.

6. Decorative features and trim: None.

7. Notable hardware: Both of the first floor doors appear to have their original strap hinges. On the North door, there are three on each leaf, 19 1/2" long, with the upper hinge curved to conform to the contour of the upper edge. On the South door there are only two per leaf, but these are 29" long. Although both floor bolts are new, the upper pull bolt of the North door is old, with embossed flanges; and the central portion is coffered and contains rosettes. Near the Southwest corner of the first floor is a modern drain.

8. Lighting: None.

9. Heating: None.
D. Site:

1. General setting and orientation: The carriage house faces West onto 31st Street about 92' south of Dumbarton Avenue. To the west is a public sidewalk, and to the east a private brick paved space next to a driveway. To the north and south are other similar buildings.

2. Enclosures: None.

3. Outbuildings: None.

4. Walks: To the west the structure abuts a herringbone brick public walk about 15' wide, with a bluestone curb. (The portion of the walk in front of the North doorway is now concrete.) To the south is a narrow walkway, 31" wide, which separates this building from a similar carriage house.

5. Landscaping: None.

Prepared by: Daniel D. Reiff  
Architectural Historian  
Commission of Fine Arts  
July, 1969
Carriage House
photo: Jack E. Boucher
OAK HILL CEMETERY GATEHOUSE

3001 R Street
(Georgetown)

Washington, D. C.
HISTORIC AMERICAN BUILDINGS SURVEY  HABS No. DC-249

OAK HILL CEMETERY GATEHOUSE

Location: The gatehouse is located at 3001 R Street, N.W., (Georgetown), Washington, D.C. It is on the north side of R Street (formerly Road Street), at the intersection of 30th Street (formerly Washington Street).

Present Owner: Oak Hill Cemetery Company

Present Occupant: John W. Collier, Superintendent

Present Use: Office and private residence of the Superintendent

Statement of Significance: This handsome brick Victorian building forms an impressive entry to the spacious wooded grounds of Oak Hill Cemetery.

PART I. HISTORICAL INFORMATION

A. Physical History:

1. Original and subsequent owners: The cemetery is located in an area known as "The Rock of Dumbarton" which adjoined the original limits of Georgetown. The following is an incomplete chain of title to the property. The references are to the Recorder of Deeds, Washington, D.C.

1792 Deed June 13, 1792, recorded June 16, 1792 in Liber A, folio 117
George Beall, eldest son and heir at law of Colonel George Beall, deceased, and wife Anna To Thomas Beall, his youngest brother
Recites that Colonel George Beall by his last will and testament, dated on or about March 15, 1780, did devise unto his son Thomas Beall, all that part of land called and known by the name of "Rock of Dumbarton," adjoining Georgetown, divided by the first large branch north of Georgetown, then down with said branch to Rock Creek, then down the west side by and with said Creek, and all that part that layeth to the south of the before mentioned branch and the west side of Rock Creek...contains about 50 acres.
This property of Thomas Beall was transferred to his daughter, Eliza R. Washington, wife of George C. Washington.

1818 Deed June 7, 1818, recorded June 10, 1818 in Liber W.B. 142, folio 274
Lewis W. Washington
George C. Washington, et al
To
William W. Corcoran
Part of a tract of land called "The Rock of Dumbarton" beginning at a large stone on the north side of Road Street planted by Thomas Beall of Georgetown and Richard Parrott as the corner of the line dividing their lots and is now the corner of the same line between the lots of said Lewis Washington and George C. Washington, and Captain W. M. Boyce and running by and with the north side of said Street, Easterly 482' to a large stone being the corner of the land of the heirs of Louis Grant Davidson from the premises hereby intended to be conveyed, thence north 12 degrees, east 412'9" to a spring branch, thence north 40 degrees, east 198' to Rock Creek, thence west by and with said Creek 700' to a large rock marked B.W., being the northern corner of the land owned by Captain Wm. M. Boyce and premises hereby intended to be conveyed, thence with straight line 1030' to beginning. Containing 12-1/2 acres more or less.

1848 Oak Hill Cemetery Company received charter from Congress, March 3, 1848.

1849 Deed of Gift May 1, 1849, recorded May 19, 1849 in Liber JAS 4, folio 29
William W. Corcoran
To
Oak Hill Cemetery Company

At later dates additional parcels of land were purchased, including land from "Evermay." At the present time, Oak Hill Cemetery consists of 15-3/4 acres of land.

2. Date of erection: The gatehouse was built between 1850 and 1853.

3. Architect: Probably George de la Roche.

4. Original plans, construction, etc.: None known.
5. Alterations and additions: By 1867 the gatehouse had undergone several changes from its original design. The foundations of the upper part of tower had rotted and the tower had to be removed; the roof of the building was raised one additional story; and a two-story addition containing a dining room and one second stairway was added. (More complete information is given in B-1).

6. Important old views: None found.

B. Historical Events Connected With the Structure:

1. The Gatehouse:

In 1869 an investigation into the affairs of the Cemetery was called because a committee of Trustees became aware that the company records "afforded no account of the origins of the cemetery." At the time, they knew that W. W. Corcoran had donated the land, but decided that the origins of the cemetery should be recorded and that the original contributions should be officially entered in the account books.

The company apparently was very loosely organized and few books were kept. The investigating committee found many thousands of dollars in unpaid rents and notes, which they resolved to collect. In addition, they came across a controversy revolving around an addition to the gatehouse. This addition to the gatehouse was authorized in September, 1867. When the Board authorized the work, only a front elevation was presented and no scheme for a dining room was included. The work was to be limited to $2,000, but the contract price came to be $2,500, and subsequently there was an additional appropriation for $500. The investigating committee called in the architect, a Mr. Phelps, for questioning. In Mr. Phelps' testimony he recounted that he made two plans for Oak Hill; one showing the old building and the other the proposed alterations. The object was to show the Board of Managers the altered condition as compared with the old.

Mr. Phelps measured the building with the aid of the superintendent of the gatehouse, Mr. Sanger, who told Phelps what alterations were to be made to suit him. He desired that Phelps raise the roof of the building and build a two-story addition. The plans also included a dining room. Phelps told the committee he never received any compensation for making the plans.
The testimony of the Board of Trustees indicates that most members did not recollect ever seeing a plan which represented the building as it was to be finished. Further testimony of another architect, a Mr. Frederick, indicated that the condition of the foundation of the upper part of the tower was so bad, that the timbers were rotten and that the tower had to be taken down. The contractor also stated that he had to buy new timbers, make folding doors to the dining room, and build a stairway that were not called for in his contract; he received no remuneration for this work.

The investigation into this addition only showed to the committee how the trustees had lost control over the affairs of the cemetery. However, they were powerless to take any action except to reprimand Mr. Sanger, the superintendent, since the changes he had directed, although unauthorized, had already been made.

(The complete record of this investigation was published as the Report of the Investigating Committee Appointed at a Meeting of Lot-Holders of Oak Hill Cemetery on Monday, February 15, 1869, Georgetown, D.C., 1869).

In this report (p.35) is included the following statement of Mr. Corcoran's donations to the cemetery:

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grounds for original purchase,</td>
<td>$ 3,000.00</td>
</tr>
<tr>
<td>June 7, 1848</td>
<td></td>
</tr>
<tr>
<td>Gatehouse and chapel, between August 1850-January 1853</td>
<td>9,400.00</td>
</tr>
<tr>
<td>Iron fence, between January 1852, and January 1853</td>
<td>3,582.54</td>
</tr>
<tr>
<td>Improving grounds</td>
<td>24,176.28</td>
</tr>
<tr>
<td></td>
<td>$40,158.92</td>
</tr>
</tbody>
</table>

Mr. Corcoran increased amount to about $54,000.00
With cost of mausoleum 13,000.00
$67,000.00

2. W. W. Corcoran:

William Wilson Corcoran, the donor of Oak Hill Cemetery, was born in Georgetown December 27, 1798, at 122 Bridge Street (now 3131 M Street). His father, Thomas Corcoran, had been engaged in the shipping business in Georgetown since 1787; he was a director of the Bank of Columbia, mayor of Georgetown, and a member of the Board of Trustees of Columbia College.
At the age of nineteen, the son established a dry goods store at the corner of First and High Streets (now N and Wisconsin Avenue). His business was so successful that he built a large warehouse at the corner of Bridge and Congress Streets (now M and 31st Street) in partnership with his brother Thomas.

Between the years 1828 and 1836 Corcoran assumed responsibility for the real estate transactions of the Bank of Columbia and the Bank of the United States. In 1835 he married Miss Louise Morris. Soon after the marriage they moved to the city of Washington. Corcoran established a business on Pennsylvania Avenue near 15th Street. He became the financial agent for the State Department in 1841, handling all of their foreign transactions.

Mrs. Corcoran died in 1840, and their son shortly thereafter. Corcoran's only daughter married George Eustis, a Congressman from Louisiana. Daniel Webster was a very close friend of Corcoran's. After the death of the former, Corcoran purchased his home on Lafayette Square, and enlarged the house by adding an art gallery and extensive gardens. (The site of the house is now the United States Department of Commerce Building.) Corcoran also aided A. J. Downing in collecting plants from foreign countries for Lafayette Square.

In 1842 Corcoran formed a banking partnership with his friend George Riggs. They established offices in the old Bank of the United States building which they bought in 1844. At this time American credit was "annihilated" abroad; Corcoran and Riggs offered to take up a government loan of $5,000,000, which proved to be a very successful risk, and was the beginning of an extremely lucrative financial career. The two partners negotiated the loan which enabled the United States to be successful in the war against Mexico in 1846; Corcoran engaged a large loan from England and was hailed as "the fortress of American credit on the exchanges of London and the European Continent." ("A Washington Philanthropist," Appleton's Journal, January 3, 1874, p. 10.) After that, the house of Corcoran and Riggs took on almost all loans made by the United States government. In 1854 Corcoran withdrew from the partnership; however, Riggs continued under the name of Riggs and Company (now the Riggs National Bank). In 1860 Corcoran's sympathies fell to the Confederacy and at the outbreak of the war he left for Europe and remained there until it was ended.
Corcoran was an extremely charitable and generous man. Many gifts were made anonymously, many unrecorded. Among his major donations (excluding the cemetery) are: the grounds for the Washington Orphan Asylum; the grounds and endowment for the Louise Home for Ladies (a residence for ladies "reduced from affluence and over fifty years of age"); a large endowment for Columbia College; and gifts to the University of William and Mary, Virginia Military Institute, the University of Washington and Lee, and the University of Virginia.

A note in The Evening Star (Washington, D.C.), December 31, 1853, mentions that "W. W. Corcoran, Esq. of your city has made provision for giving to all of the inmates of our poor and alms houses on New Year's Day a sumptuous dinner. The table is supplied with all the delicacies our market will offer. This, we believe, has been Mr. C.'s custom for several years."

Corcoran's most notable and important gift to the city of Washington was the Corcoran Art Gallery, which was donated in 1869. The original gallery was designed by James Renwick (at 17th Street and Pennsylvania Avenue) and is now being restored by the Smithsonian Institution to open in 1971 as the Renwick Gallery. (More information on the Corcoran Gallery can be found in C. Powell Minnigerode, "The Corcoran Gallery of Art," Records of the Columbia Historical Society (Washington, D.C.), vols. 48-49, 1946-1947, pp. 227-235.)

After a long illness Corcoran died February 24, 1888 at his home. Black crepe was draped around the Riggs Bank; the Corcoran Art Gallery was closed as was the office of the Washington Monument (sic). Many flags in the city were flown at half-mast. He was buried at Oak Hill Cemetery. His wealth was estimated at $3,500,000 and he had already disposed of an estimated $4,000,000 in philanthropic projects.

(For obituary notices with biographical information see "Mr. Corcoran Dead," The Evening Star, (Washington, D.C.) February 24, 1888; "W. W. Corcoran's Will," The Evening Star, February 29, 1888; and "One Million Dollars," The Republican, March 1, 1888.)

(For more detailed information on Corcoran see Mary E. Bouligny, A Tribute to W. W. Corcoran, Philadelphia, 1874; W. W. Corcoran, A Grandfather's Legacy;
3. George de la Roche:

George de la Roche (1791-1861) was by profession a civil engineer, although he did engage in the practice of architecture. His best known work was the old United States Naval Observatory. Mr. Corcoran hired Captain de la Roche to survey and lay out the cemetery grounds. It is generally thought that he designed the gatehouse, although there is no documentary proof. The existence of a design by him for a proposed gate for the Glenwood Cemetery (reproduction found in the Peabody Room, Georgetown Public Library) would at least indicate his interest and capabilities in this area. De la Roche's Georgetown address was 143 Washington Street. (Henry Page III, The de la Roche Family, unpublished manuscript, Peabody Room, Georgetown Public Library.)

4. Notes on the Cemetery:

Oak Hill Cemetery is located on the highest point of ground in Georgetown, 176' above sea level. Many prominent citizens are buried in the cemetery. There are also some important monuments such as the Van Ness Mausoleum, by George Hadfield, modelled after the Temple of Vesta, and a granite monument to E. M. Stanton, the Secretary of War under President Lincoln. Mr. Corcoran had the remains of John Howard Payne, author of "Home, Sweet Home" removed to the cemetery. Alexander de Bodisco, the Russian Ambassador, was buried there in 1854.

Each grave site, as laid out by George de la Roche, is nine feet deep to provide for three interments.

The cemetery was usually described in terms of its beautifully wooded setting: "Oak Hill Cemetery, one of the most romantic and picturesque spots on the continent, where nature and art have combined to produce the most surprising and charming scenic effects..." (The Evening Star, (Washington, D.C.) September 30, 1860.) However, soon after its completion the cemetery was strongly criticized by Dr. Louis Mackall in a publication entitled Oak Hill Cemetery, or a Treatise on the Fatal Effects Resulting from the Location of Cemeteries in the Immediate Vicinity of Towns, Washington, D.C., 1850.

The following are excerpts from this treatise:
The following Treatise is intended to awaken the people of the District, and particularly the inhabitants of Georgetown, to a sense of a most serious danger, which threatens their health and their lives; and to induce them to unite in making an effort to avert from themselves a dreadful calamity.

To this end, it is proposed to state the impressions of the most intelligent communities, in relation to the practice of inhumation in or near towns: to give the opinions of learned divines, and of eminent medical men, who have patiently investigated this subject, and to present some of the facts on which these opinions and those impressions were founded. We will then proceed to show that the establishment of the Oak-Hill Cemetery, in the vicinity of Georgetown must necessarily be followed by the most fatal consequences.

Dr. Mackall begins the treatise by tracing the ordinances passed in Europe which prohibit interment near cities. He then gives case histories of deaths of grave diggers and others.

It is the opinion of medical men, confirmed by the suggestions of common sense, that cemeteries should be placed on high ground where there are few or no trees, that the exhalations, always arising from them, may be speedily diluted, and thus rendered comparatively innocuous.

In 1849, Congress passed a law incorporating a company for the establishment of 'Oak-Hill Cemetery.' This cemetery consists of about 15 acres of land, lying nearly in the form of a square and densely wooded with forest trees. The grounds adjoining it, on the east and west, are also thickly covered with forest trees.

A detailed description of the topography of the cemetery is then given:

Near the bottom of the ravine running through the middle of the cemetery and not far from its intersection with the eastern valley, a large receiving vault is constructed, in which are now entombed twenty or more bodies.
...it will be at once apparent that the putrid exhalations from the receiving vault--from the graves on the side of the hill (for it is impossible to confine this subtle fluid even in the deepest grave), and from other vaults, when constructed, must gravitate into the valleys along the whole course of the principal road, and accumulate there. The process of accumulation, favored by the heavy and damp atmosphere of the valleys, must go on, until the effluvia reaches so high a state of concentration, that its deleterious influence might be extended far and near.

Road Street, along the Heights of Georgetown, on which the cemetery binds, is a favorite resort with the people of the district, when taking their evening recreation, whether walking or riding. Many would in this way be brought unconsciously, under dangerous influence.

A chart of the wind velocities is included to give validity to Dr. Mackall's next statement.

This is not all! A high wind at such time might sweep this huge mass of poisonous vapor over upon the town, and it would settle down upon the inhabitants like a pall, bringing sickness and death into every family.

About the first of July, last, a very offensive odor issued forth from the large receiving vault above referred to, and was diffused over the whole cemetery. Soon after this an epidemic disease, attended with symptoms of diarrhea and dysentery appeared in the town, and was observed to be prevalent in the neighborhood of the cemetery, and along Green and Washington Streets.

The treatise ends with an appeal to the citizens of Georgetown to complain to the Grand Jury, the guardians of Health of the District of Columbia, and if they would not react, to appeal to Congress.

People of Georgetown, this whole subject has now been laid fairly before you...Will you let...death go on and do its work? If such is your determination, recollect that many a one of you may have a friend, a brother, or a sister, a darling child, or a beloved wife snatched from you, as the just
PART II. ARCHITECTURAL INFORMATION

A. General Statement:

1. Architectural character: This gatehouse, built about 1850, is a miniature Italianate villa in brick with an irregular and picturesque silhouette and corner buttresses that lend it a somewhat Gothic appearance as well.

2. Condition of fabric: Good. There have been a number of additions. The first, about 1867, increased the front or office section from two to three floors and also added the first (and probably also the second) room to the west. Other additions include a file vault and one-story bay added to the office at the northeast corner, a wooden shed addition at the juncture of the present north parlor and dining room (northeast corner), and the rear one-story brick kitchen wing. There is some deterioration of the sandstone hood molds and of the wood eaves in a few spots.

B. Description of Exterior:

1. Overall dimensions: The building has been added on to many times so that it has a somewhat irregular shape. In general, however, it is composed of an office section to the east with a stair hall to the south and a tower at the southeastern corner. This whole section is about 35' north-south and 20' east-west. To the west of this is the residence which is about 35' north-south and 30' east-west, with a more recent kitchen extending 18' further west. The entire building including bay windows, measures about 40' north-south by 68' east-west. The main portion of the structure (office and stair hall) is three stories tall. The residence is two floors with a one-story kitchen at the west. The office has a one-story addition to the north.
2. Foundations: Brick to grade, with a stone watertable 18" from grade (measured at the east hall steps).

3. Wall construction: Walls are brick in common bond with header courses every seven and eight rows. Where the additions have been made there is no bond with the previous brickwork.

Red sandstone is used extensively. The watertable running around the building is of stone, except for the office bay and the house bay windows, which have brick watertables. The west kitchen addition has no watertable at all. Sandstone is also used for hool molds, window sills, buttress caps, steps, and a string course around the southeast tower. The wooden shed addition is of 3" wide vertical match boarding with 1 bead, painted gray.

4. Framing: Load bearing brick walls; interior framing not visible.

5. Porches, stoops, bulkheads, etc.: Below the south window of the south parlor is an areaway 2 1/2' x 4' by a window. At the juncture of the north parlor bay and the north wooden addition is a modern two-leaf bulkhead with a concrete retaining wall at the north side.

6. Chimneys: There are two plain brick chimneys. The first is located at the west wall of the main office and has a simple cove molding of stone at the top. The second, at the west wall of the residence dining room, is rectangular with three projecting courses at the top.

7. Openings:

   a. Doorways and doors: On the east side the door to the office is a four-panel 30" wide door with the upper two panels glazed. It does not appear to be very old. The opening is round headed with a single light pane above. The door is reached by three sandstone steps. The east hall entrance has a 6-panel round head wood door, the middle two panels glazed and the others diagonally boarded. The 3' wide door is painted gray and reached by three sandstone steps. The round headed opening has a curved hood mold with end drops above it. The south hall entrance door is very similar except that it is three-panel, the upper large panel being glazed. The wood door to the northwest shed addition is seven-panel (the upper
four glazed); that to the rear kitchen addition four-panel wood. This door has one bluestone step.

b. Windows and shutters: All windows in the three-story section are round headed with hood molds on the first and second floors. Most of the first floor windows are 1/1 sash with a three-pane fanlight. On the second floor are 15-light, or 12-light windows hinged at the top with a fanlight of two or three panes above. On the third floor the windows are mostly 6/6 sash. The sills of all windows are sandstone. Some sills rest on square consoles and have a projecting upper edge; others are plain squared stone. The office bay has 1/1 segmental arch windows with plain sills.

The west section has a variety of window types. Above the north bay is a triple window, each unit of 10 panes (2 x 5) hinged at the top and with a single light lunette above each. Others are 15-light or 6/6 with 2 or 4 light lunettes. The south parlor window is two 1/1 windows paired under a square hood mold. The dining room, with a 2/2 window, has a similar hood mold. The added parlor bay to the north has 6/6 segmental windows. Cellar windows exposed at grade below this bay are 3 light.

8. Roof:

a. Shape, covering: The office section has an east-west gable over the northern portion, a gable facing south, and a low pyramidal roof on the tower. These are covered with gray rectangular slates set at 45°. The office bay has a flat standing seam roof painted red. The parlor section of the house has a gable end at the north and a half hip roof at the south; the dining room has an east-west gable. The kitchen addition has a shed roof (hidden behind a low parapet to the west) sloping down to the north, and the wooden shed roof slopes to the west. The roof of the house is slate covered like the office section; toward the ridge of the parlor section, however, the upper four courses of slate can be seen to have a more purple hue than the lower courses.

b. Cornice, eaves: The office and house have eaves that project about 18" and are supported by wide spaced wood brackets about 5" across. The brackets are about 30" tall, except for those on the tower,
which are about 36". There are simple rain gutters and down spouts. The north parlor bay has a molded cornice and small modillions; the other additions have a simple wood and metal finish.

c. Dormers, cupolas, towers: The southeast corner tower is three stories high with the upper floor, containing bells, open. The east and south openings have a four baluster railing 20" high. A short distance below is a stone string course and above, at the spring of the arches of the openings, a double brick belt course.

C. Description of Interior:

1. Floor plans: The ground floor plan consists of an office section to the east and a residential section to the west. On the first floor the office is composed of a main room 13'10" north-south by 15'; a bay 8' 6" x 10' 9" added to the north (adjoining the file vault), and a stair hall to the south which measures 18' long by 5' 11" wide. The house, which was not accessible, is entered from the west end of the hall. The first room is a double parlor, the northern one with the bay being the smaller. To the west is the dining room (with a stair to the second floor against its east wall) from which is a door to the kitchen addition to the west.

The second floor above the office is a bedroom of the house, with a small storage room 6' square under the tower. On the third floor there is another room over the office, and a small door above the landing which leads out to the bells.

2. Stairways: The stair hall has a half turn stair with landing, and runs of 11 and 4. From the second floor landing is a half turn flight with landing and runs of 9 and 4 to the third floor. The stair has 8 - 1/2" risers, and a 33" wide tread. The hand rail is of circular section with plain rectangular balusters and turned newels and posts. The stairway in the house dining room is boxed at the south side with vertical tongue and groove.

3. Floors: In the office all floors are linoleum covered. In the stair hall floors are 3 - 1/4" - 5" wide pine, except where replaced by 2 - 1/4" hardwood on the first floor adjacent the entrance doors.
4. Wall and ceiling finish: Walls of the office and hall are plaster on lath, painted cream colored in the office and papered in the hall. The 9' ceilings are undecorated.

5. Doorways and doors: Interior doors are four-panel wood. The doorways of the first and second floors have an attractive molding around them consisting of a 3/4 round molding on a base concave at each side. This is found around both the square head and round head doors. The small door on the third floor (to the bells) is 21" x 40" composed of vertical boarding, and located 45" from the floor.

6. Decorative features and trim: The interior windows on the first and second floors have the same heavy molding as the doorways. There is a picture molding 9" from the ceiling in the main office, and a molded 7 1/2" baseboard.

7. Notable hardware: None.

8. Lighting: In the hall is an hanging electric fixture with a bulb and clear ribbed glass shade at the bottom and a gas branch extending out at right angles just above the light. Other lighting is modern.

9. Heating: In the main office is a simple fireplace of black marble with yellow veining. It measures 47" high by 62" long, with a mantel shelf 70" by 8 1/2". The opening is now sealed up. In the dining room of the house is a wood mantle painted white, against the west wall. Modern heat is by hot water radiators.

D. Site:

1. General setting and orientation: The gatehouse, at the northwest corner of R Street and the projection of 30th Street, faces east with its south side along the public walk of R Street. To the north and west is Oak Hill Cemetery.

2. Enclosures: To the south and east of the gatehouse is the main entrance gate to the cemetery. The gateway consists of a pedestrian entrance 5' wide and a vehicle entrance 11' wide just to the east of it. Each is closed by a heavy iron gate. The three sandstone pillars are decorated with two attached columns (with floral capitals) on the street side. The tops of the pillars are decorated with a cove molding and machicolation. The metal tracks for the main gate rollers are still in place, as are the two cast iron posts which protect
the gates from being hit by vehicles when open. The
fence itself, in sections about 12' long (with posts
set in granite blocks 13" tall), has palm or papyrus
bud finials.

3. Outbuildings: To the northwest of the house is a brick
supplies building about 18' x 33' of two stories, with
a three-bay facade. On the north elevation the three
doors are round headed and the 1/1 windows above them
on the second floor are nearly square. On the south
elevation are four round head 1/1 windows (about the
same size as the rectangular ones on the second floor
of the north side) with a narrow round headed doorway
at the east end. On the second floor are only two win-
dows. Windows and doors have sandstone sills, and there
is a belt course in brick at the second floor level the
lip roof is covered with gray rectangular slate. In-
side, much of the partitioning is vertical tongue and
groove. A half turn stair with landing ascends to the
second floor at the center of the building. Attached
to the east of the building is a modern garage for at
least two vehicles.

4. Walks: To the east of the gatehouse is a herringbone
brick walk with bluestone curb and the brick roadway
(stretchers in common bond). The public walk to the
south is 15' wide at the gate and has a granite curb.
To the north of the east hall entrance is a sandstone
splash block 25" x 15-1/4." To the west of the office
bay is a second one (in tan sandstone) 16" x 21" but
more crudely carved. By the south hall entrance is a
small cast iron boot scraper set in a red sandstone
block.

5. Landscaping: To the west of the house is a private rose
garden; to the north and east are numerous oak trees
and the plantings of the cemetery.

Prepared by Daniel D. Reiff
Architectural Historian
Commission of Fine Arts
August, 1969
Oak Hill Cemetery
Gatehouse
photo: J. Alexander

cemetery gates
photo: Jack E. Boucher
OAK HILL CEMETERY CHAPEL

R Street at 29th Street

(Georgetown)

Washington, D. C.
HISTORIC AMERICAN BUILDINGS SURVEY HABS No. DC-172

OAK HILL CEMETERY CHAPEL

Location: The chapel is located in Oak Hill Cemetery, (Georgetown), Washington, D. C. The cemetery grounds are bound by R Street, N. W. on the south, Montrose Park on the west, and Rock Creek on the north and east. The chapel is about 350' east of the gatehouse and slightly to the north, at about the point where 29th Street intersects R Street.

Present Owner: Oak Hill Cemetery Company

Present Occupant: Not applicable

Present Use: Chapel

Statement of Significance: This chapel, designed by James Renwick, is often called a miniature Gothic gem. It is the only example of Renwick's Gothic Revival Church design in the District of Columbia.

PART I. HISTORICAL INFORMATION

A. Physical History:

1. Original and subsequent owners: The cemetery is located in an area known as "The Rock of Dumbarton" which adjoined the limits of Georgetown. The following is an incomplete chain of title to the property. The references are to the Recorder of Deeds, Washington, D. C.

1792 Deed June 13, 1792, recorded June 16, 1792 in Liber A folio 117
George Beall, eldest son and heir at law of Colonel George Beall, deceased, and wife Anna To Thomas Beall, his youngest brother
Recites that Colonel George Beall by his last will and testament, dated on or about March 15, 1780, did devise unto his son Thomas Beall, all that part of land called and known by the name of "Rock of Dumbarton," adjoining Georgetown, divided by the first large branch North of Georgetown, then down with said
branch to Rock Creek, then down the west side by and with said Creek, and all that part that layeth to the South of the before mentioned branch and the West side of Rock Creek.... Contains about 50 acres.

This property of Thomas Beall was transferred to his daughter, Eliza R. Washington, wife of George C. Washington.

1848 Deed June 7, 1848, recorded June 10, 1848 in Liber W. B. 142 folio 274
Lewis W. Washington
George C. Washington
To
William W. Corcoran
Part of a tract of land called "The Rock of Dumbarton" beginning at a large stone on the north side of Road Street planted by Thomas Beall of Georgetown and Richard Parrott as the corner of the line dividing their lots and is now the corner of the same line between the lots of said Lewis Washington and George C. Washington, and Captain W. M. Boyce, and running by and with the North side of said Street, Easterly 482' to a large stone being the corner of the land of the heirs of Lewis Grant Davidson from the premises hereby intended to be conveyed, thence North 12 degrees, East 412' 9" to a spring branch, thence North 40 degrees, East 198' to Rock Creek, thence West by and with said Creek 700' to a large rock marked B. W., being the northern corner of the land owned by Captain Wm. M. Boyce and premises hereby intended to be conveyed, thence with a straight line 1030' to beginning. Containing 12 1/2 acres more or less.

1848 Oak Hill Cemetery Company chartered by Congress, March 3, 1848

1849 Deed of Gift May 1, 1849, recorded May 19, 1849 in Liber JAS 4 folio 29
William W. Corcoran
To
Oak Hill Cemetery Company
At later dates additional parcels of land were purchased including land from "Evermay." At the present time, Oak Hill Cemetery consists of 15 3/4 acres.

2. Date of erection: The chapel was built in 1850.

3. Architect: James Renwick

4. Original plans, construction, etc.: None known.

5. Alterations and additions: The only changes made in the chapel have been necessary maintenance repairs, the addition of electric lights and a heating system.

6. Important old views: None found.

B. Historical Events Connected with the Structure:

1. For information on the Cemetery and its founder, W.W. Corcoran, see HABS No. DC-249.

2. James Renwick:

James Renwick, the architect of the chapel, was born in New York City November 1, 1818. His father was an engineer and professor of engineering at Columbia University. Renwick himself graduated from Columbia in 1836 and joined the engineering staff of the Erie Railroad Company.

In 1843 he won the competition for the design of Grace Church at the corner of Broadway and 10th Street, New York City. The cornerstone for the building was laid October 31, 1843 and the building was finished, except for the stone spire, March 7, 1846. At the time Renwick won the competition he was not yet twenty five years old, and he had had no formal training in architecture, yet he designed the most fashionable church in New York City and his reputation was thereby established.

Church design formed the majority of his early works, the most famous being St. Patrick's Cathedral, New York City. Renwick was selected the architect in 1853, but the cornerstone was not laid until 1858. The completion of the building was to take twenty years.
Renwick was appointed the architect of the Smithsonian Institution in Washington D.C. in 1846. The building he designed in 12th century Norman style was seriously damaged by fire in 1865, and when reconditioned was made fireproof. The plan and the exterior still follow Renwick's design. This building is one of the most important examples of American Gothic Revival. Renwick also designed the original Corcoran Gallery in Washington which the Smithsonian Institution is now in the process of restoring as the Renwick Gallery.

The majority of Renwick's work was done in the New York City area. He designed the Free Academy, the parent of the City College of New York and three hotels, the Clarendon, the Albemarle, and the St. Denis. He also designed a new facade for the New York Stock Exchange (no longer extant) and many large estates, cottages and villas. Renwick did many buildings for the city of New York, including several hospitals. Most of these buildings were based on Gothic or Romanesque models.

He later turned to non-Gothic forms as in his building for Vassar College, and the Corcoran Gallery which is based on French Renaissance style.

Renwick's practice grew so large that he took in a partner in the 1870's and formed Renwick and Sands. After Sands' death, he took in his nephew and wife's cousin and formed Renwick, Aspinall and Renwick. William Root and Bertram Goodhue were trained in Renwick's office.

Renwick died June 23, 1895.


Prepared by: Ellen J. Schwartz
Architectural Historian
The Commission of Fine Arts
September, 1969
PART II. ARCHITECTURAL INFORMATION:

A. General Statement:

1. Architectural character: This beautiful little Gothic chapel, designed by James Renwick in 1850, sits on the highest ridge of Oak Hill Cemetery. His skillful use of contrasting sandstone and gneiss as well as the fine proportions make this diminutive chapel one of the most pleasing religious buildings in Georgetown.

2. Condition of fabric: The chapel is in excellent condition both inside and out. The painted mullions of the windows of the East and South sides are flaking in a few places. The floor is recent.

B. Description of Exterior:

1. Overall dimensions: This rectangular structure measures 23' 2" North - South by 41' 2", with the buttresses (2' deep) adding 4' to each dimension. The sides have four bays, the facade one. The chapel is one story high.

2. Foundations: Stone to grade. There is a red sandstone water table 1-2' from grade, depending on slope.

3. Wall construction: Walls are constructed of Potomac gneiss, a dark gray fine grained igneous rock with a high mica content, and a greenish or yellowish cast to some of the blocks. It is laid in random courses, generally 4 1/2" or 9" high. A cornerstone block in the Northwest corner buttress (not shown on measured drawing of the North Elevation, sheet 4) bears the date 1850. Red sandstone is also used extensively, for the water table, five-sided belt course (about 5" thick) which runs below the windows, the window enframement, buttress caps (two double sets), frieze and cornice, decorative bell cote at the West gable end, and the elaborate gothic finial at the East gable end. The West doorway and sill are also sandstone.

4. Framing: Load bearing walls with wood joist floor and wood roof and trusses.

5. Porches, stoops, bulkheads, etc.: The front door is framed by a heavy two step molding with floral drops but no columns. The inner columns, with base and caps, are about 6' tall.

6. Chimneys: There is a modern metal furnace flue discretely tucked behind a buttress near the Northeast corner.
7. Openings:

a. Doorways and doors: There is a large two leaf pointed door on the West elevation, with 4 lancet panels in each leaf. The door is painted brown, and is protected by a wrought iron gate with strap decoration (below) and leaf patterns (above). The padlock for this iron gate is inscribed on the reverse in Spencerian script: "Presented/Oak Hill Cemetery Co./By/James L. Norris/ March 19, 1895."

b. Windows and shutters: Above the entrance door is a rose window with wood mullions and frame, with 12 quatrefoils around the perimeter. At the North and South sides of the chapel the lancet windows are in a sandstone enframement and have wood frames and mullions. Each window, in a masonry opening 47" wide, is composed of two lancets with a quatrefoil in the apex. On the rear (East) elevation is a large lancet 8' 10" wide, also with wood mullions, painted brown.

8. Roof:

a. Shape, covering: The East – West gable is covered with square gray slate set at 45°.

b. Cornice, eaves: The cornice and eaves are of sandstone, with a rain gutter hidden behind the cornice; there are three downspouts per side.

c. Dormers, cupolas, towers: A decorative bell cote (with no bell) is located at the West end of the gable. It is of sandstone, and appears to be about 1' deep. At the east end of the gable is an elaborate gothic finial, which appears to be missing its apex.

C. Description of Interior:

1. Floor plans: The interior is a rectangular space measuring 19' 10" x 37' 8".

2. Stairways: None.

3. Flooring: The present floor, of 2" hardwood, appears quite new.

4. Wall and ceiling finish: The walls are paneled with a dark wood wainscoting to a height of 50". The lower portion of this is decorated with a trefoil lancet 25" tall; above each lancet is a sexfoil 6" across. This dado zone extends to the lower edge of the window splay; but below the east
window (which is higher) the dado is 14" taller than at the North and South sides. Walls above the paneling are plaster, painted light yellow.

The ceiling is one of the most decorative features of the interior. It is divided into four North-South bays by the roof trusses (whose lower edges form a pointed arch). The slope of the roof in each bay is divided into six squares, plus two half squares formed at the top next to the ridge, and at the bottom next to the plate. The squares formed (by the rafters and purlins) are filled by a large quatrefoil with chamfered edges, through which one can see the vertical boarding of the roof. On this boarding is mounted a gilded four-pointed floral appliqué at the center of the open quatrefoil (or half-quatrefoil at the top and bottom). The trusses which form the four bays have pierced floral leaf drops at the spring. Three of the trusses are free standing, and the two at the East and West ends are apparently attached to the end walls. The apex of each truss is composed of an open sexfoil in the center with open dagger tracery at each side. All of this ceiling construction is of two contrasting hues of dark wood.

5. Doorways and doors: The interior of the two leaf four panel main door is identical to the exterior, and is also painted brown. On the interior the pointed door opening is framed with a single hood mold with gothic leaf drops at the lower ends, all apparently of plaster (now painted dark brown.)

6. Decorative features and trim: Next to the ceiling, the windows are the most striking feature. The interior masonry opening is 44" wide, with a double lancet in a heavy wood frame and mullions, painted brown. In the apex is a fleur-de-lis quatrefoil pane. The lancets are of light colored glass, with a pink to violet outer border, blue inner border, and light cream or yellow glass for the central panels. The fleur-de-lis and other features are yellowish. Two windows on each side have lower panels that pivot open. The large East window is predominately light green, with a large central panel depicting a winged angel holding a wreath of victory in each hand. Above him are a cross, and a crown with palm branch; in the apex of the window are the alpha and omega, with four crowns. All windows have hood molds with drops similar to the doorway. The West rose window lets in very little light, due to the heavy mullions.

There are several commemorative plaques on the walls. On the East wall, to the South of the window is a marble plaque which reads: "In honor of Stephen Bloomer Balch D. D. /Born/
on 'Deer Creek,' near Ball, Md./April A.D. 1747./Came to Georgetown D.C./March 16th A.D. 1780/Died September 22nd A.D. 1833./He planted the Gospel in/Gerogtown, Founded/ 'The Bridge Street Presbyterian/Church'/and was for more than 50 years/its pastor./In life he practiced what he preached/No eulogy can add to such/a record." There are also three bronze plaques (1961) on the South wall, and one on the North. The pews, altar table and lectern are recent; the two heavy wood chairs of gothic design on each side of the altar are old, however.

7. Notable hardware: There are six embossed metal handles (which fold flush) and two undecorated ones for four trap doors in the floor (presumably for access to the heating system). Other pulls, for smaller trap doors, are modern brass. The lock plates on the front door are also decorated, but the hinges are plain.

8. Lighting: There are two cast metal six branch gas chandeliers in the chapel, which have now been converted to electricity and painted a dull gold.

9. Heating: There are six small hot air grates in the floor; the furnace is directly under the floor.

D. Site:

1. General setting and orientation: Oak Hill Chapel sits on the ridge of the highest portion of the cemetery, about 75' north of R Street at the junction with 29th Street. The chapel entrance faces West.

2. Enclosures: None.

3. Outbuildings: None.

4. Walks: In front of the chapel is a concrete paved area about 24' x 48'. To the West of this is a curved brick drive.

5. Landscaping: To the West of the chapel is a large oak tree, and to the North and South of the concrete area clumps of boxwood.

Prepared by: Daniel D. Reiff
Architectural Historian
Commission of Fine Arts
September, 1969
Oak Hill Cemetery Chapel
photo: Jack E. Boucher

interior
photo: Jack E. Boucher
MT. ZION UNITED METHODIST CHURCH

1334 29th Street

(Georgetown)

Washington, D. C.
PART I. HISTORICAL INFORMATION:

A. Physical History:

1. Original and subsequent owners: The building is located in Square 1241 lot 836. The following is an incomplete chain of title to the property. The references are to the Recorder of Deeds, Washington, D.C.

   The present property that the Mt. Zion Church now owns was originally described in three parcels of land. The church proper is located on the third parcel, lot 836, (formerly 822 of 125 and 126). Originally the land was gradually accumulated in small parcels over a number of years. The main body of land was transferred by the following:

   1875 Deed July 13, 1875, recorded December 21, 1875 in Liber 800 folio 466
   Alfred Pope et ux Hannah
   To Mt. Zion Methodist Episcopal Church of Georgetown
   consideration: $2,581.00
   ...said premises shall be used, kept, maintained and disposed as a place of divine worship for the ministry and membership of the Methodist Episcopal Church in the United States of America.

2. Date of erection: The present structure was begun in 1876 and dedicated July 6, 1884.
3. Architect: None

4. Original plans, construction, etc.: None known

5. Alterations and additions: The only changes to the church have been minor interior remodeling and a rear addition of 1904.

6. Important old views: None found

B. Historical Events Connected with the Structure:

1. History of the Church:

Early church records for the Georgetown Methodist Church indicate that in 1802 there were 111 Methodists in the city. A census conducted in 1820 and published in the 1822 City Directory gives this account of Georgetown's population:

<table>
<thead>
<tr>
<th></th>
<th>White</th>
<th>Slave</th>
<th>Free Colored</th>
</tr>
</thead>
<tbody>
<tr>
<td>Male</td>
<td>2,475</td>
<td>710</td>
<td>375</td>
</tr>
<tr>
<td>Female</td>
<td>2,465</td>
<td>816</td>
<td>519</td>
</tr>
<tr>
<td>Total</td>
<td>2,940</td>
<td>1,526</td>
<td>894</td>
</tr>
</tbody>
</table>

The total population of Georgetown was then 7,360. The number of colored Methodist residents increased rapidly so that by 1825 there were 125 members of the Washington and Georgetown Station. Their place of worship was the Methodist Church located on Montgomery Street. This church was thirty by forty feet and was said to have been of "very ordinary finish." (Reverend W.M. Ferguson, D. D., "Early Methodist in the District of Columbia," Records of the Columbia Historical Society, vol. VIII, 1905, p. 68.) The church is now the Dumbarton Avenue Methodist Church; the Montgomery Avenue site is now occupied by the Corcoran School.

The colored members of the church decided that they wanted to form a congregation of their own. Henry Foxall, a leader of the Methodist Church, sold the colored group a lot, 35' x 50' on Mill Street (now 27th Street) above P Street. The deed for this transaction is recorded in Liber AH 33 folio 10, dated June 3, 1814. The group, known as the Colored Members of the Georgetown Station, erected a brick structure known as both "The Ark" and "The Meeting House."
This structure is listed in the 1830 City Directory as follows: "The African Church is a small brick building on Mill Street; the society are Methodists and have a minister of their own selection."

Until 1864 pastors from the Dumbarton Avenue Church served this congregation. This practice caused some dissatisfaction among many members who subsequently withdrew and formed their own churches with black ministers. Mt. Zion Church, as it was named in 1844 did not have a Negro minister until the Reverend John Brice was appointed in 1864. Membership in 1844 is recorded at 549.

Church remodeling of 1856 caused a debt of eleven hundred dollars. This remodeling did not prove adequate because of the large membership, so that in 1875 it was decided to build a new building. The church had $2,560 invested in the Freedman's Savings Bank. This bank, however, failed and the church received only $486. Discouraged as they were, they made an effort to raise funds and managed to collect $624 in one day which they felt was a good start toward a building fund.

The church minutes of March 24, 1875 record the following resolution: "Whereas, we see and know that our present place of worship is not a suitable locality to build a new church edifice; therefore, Resolved, that we will leave this place and purchase another."

The present side of the church was purchased from Alfred Pope in July 1875 for the amount of $2,581.00. The cornerstone was laid in July, 1876, and was relaid on May 10, 1880. On July 12, 1880 the Mill Street structure burned to the ground. The congregation was offered the facilities of the Samaritan Hall in the 1500 block of 26th Street where they worshipped until they could move into the new building.

There was a great deal of dissesion among the members at the time of the building. Another group of the members split off and formed the AME (African Methodist Episcopal) Church at 26th and P Streets in Georgetown. Apparently the membership was not greatly diminished by this split for the records of 1884 show a total of 629 members.
The first services were held in the lecture room (the lower level) of the new building on October 31, 1880 but the building was without a roof and without plaster. By 1882 the lecture room was completed. Galleries were put in the church in 1883, and the church was wainscoted, plastered and frescoed. Windows and a furnace were also installed. Pews, pulpit and altar were in place by 1884, and the building was dedicated July 6 of that year.

The site of the former church on Mill Street was sold in 1892 for $2,800. In 1894 new windows, and carpeting were put in the church. The members also purchased a lot on 0 Street near 29th and built a parsonage (now 2902 0 Street.)

Most of the 385 members of Mt. Zion Church no longer live in the Georgetown area, but the congregation has elected to remain at their location for they feel a strong attachment to the Georgetown community.

2. Church Records:

The white ministers of the church began a practice of keeping membership records as early as 1830. The subsequent black ministers followed this procedure so that there are now extensive records about early members and events of the church.

The first volume of records, A Register of the Colored Members of the Methodist Episcopal Church in Georgetown Station covers the period of 1830-1850. Lists of members' names are recorded with remarks mostly relevant to their attendance at church meetings. Many of the names are followed by remarks such as "gone away," "taken away," "cannot be found," "lost," "sold to the South," "sold and gone," or simply "sold." After one name the remark is "sold, poor fellow." Other members were "expelled for immorality" and "expelled for adultery." A September 5, 1848 listing for F.N. Brown reports that he went to Liberia.

The second volume of these records covers the period of 1850 to 1868. Church membership declined from 469 in 1851 to 331 in 1858. There were more frequent remarks of "gone home," "sold off," or "escaped" than in the previous volume.

Although it is never mentioned in church records, it is thought that the church was used as a station in the Underground Railroad. The former church historian, Miss Martha Henderson, reported to the Washington Afro-American,
November 6, 1948, "...if the money the church paid to
buy persons from those who would have taken them as slaves
and the many other protections the church afforded could
be interpreted as proof that it was used as an underground
railroad, then the statement is true."

An article in the Pittsburg Courier, July 24, 1948 offers
explanation for the remarks after the members names.
"'Gone away' meant that the individual had been sent by
the Underground Railroad to Harpers Ferry and then to Canada
to escape from slavery; 'taken away' meant one had come into
the hands of patrollers; 'lost' indicated a mysterious and
often tragic disappearance."

The minutes of the first quarterly conference of 1857
report:

...it was agreed to allow the pastor in all
not more than $700.00 of this $216.00 for
quarterage, 150.00 for house rent leaving
334.00 for table expenses is rather a small
allowance the Pastor thinks in view of the
high prices of food provisions.

James D.S. Hall was appointed pastor to the church at the
time they were having the dissension over building. His
entry (with his own spelling) gives us some information on
the construction of the building:

I met the first official meeting, March 15, 1880
after an earnest effort to convince the brethren,
that it would cost only one half as much,
if they would buy their own materials and have the
work done, on labor contract only.

Finally they got the idea, and went to work,
6th July 1880, the Church edifice, 50 by 75, 18
inch walls to the level of building, basement
ceiling, 12 feet, main audience ceiling 23 feet,
All the cost of material and work, six thousand
one hundred dollars, $6,100.00.

My estimate is, the interiors can be completed
for an amount ranging inside of three thousand
dollars $3,000.00. It is said by many, that the
Church is only half done, if this be so, it will
yet cost about six thousand dollars $6,000.00....

This entry is signed James D.S. Hall, Pastor and dated
March 11, 1881.
The preacher in 1882, Thomas W. Boothe, wrote:

We have sealed the 'basement' of the church, paved the alleys and are now at work on the galleries: the Church when completed will cost about $16,000.00; between $12,000 and $13,000 have be paid up to date.

Alexander Dennis, preacher, wrote in 1883:

The church was not finished at the time. We put in the galleries, vainscoted, lathed and plastered and frescoed the seiling nicely and put in the fernices and windows and also the Gas pictures. We paid on improvements $2048.00....
[The frescoes have since been painted out.]

In 1884 Dennis entered the following report:

We succeded and put in our Pews at the cost of $1300. dollars and paid for them and also a beautiful Pulpit at the cost of $50. The altar was very beautifully carpeted and every thing in perfect order by the 15 day of July 1884 on which day the church was Dedicated.

3. Pastors of the Church:

1830    Robert S. Vinton
1842    Philip Hansburg
1844    Thomas Roszel
1845    Willimm Taylor
1848    John Landstreet
1854    Thomas McGee
1857    John W. Hoover
1859    William Grandon
1861    J. H. Ryland
1862    Charles Lambeth
1864    John H. Brice (first Negro Minister)
1866    Nathaniel M. Carroll
1869    Henry R. Elbert
1871    George T. Pinkney
1873    George Lewis
1874    Benjamin Brown
1877    Richard A Reed
1878    James Dansbury

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1880  J. D. S. Hall
1881  Tilghman Adams
1882  T. W. Booth
1883  Alexander Dennis
1886  Daniel Collines
1887  R. H. Robinson
1889  T. O. Carroll
1892  Henry A. Carroll
1895  S. A. Lewis
1896  E. W. Peck
1900  W. H. Hays
1913  W. C. Thompson
1916  D. D. Turpeau
1920  A. J. Mitchell
1922  C. Y. Trigg
1925  B. T. Perkins
1928  J. S. Carroll
1932  J. D. Brown
1935  G. E. Curry
1937  A. H. Whitfield
1941  E. A. Haynes
1946  J. H. Johnson
1948  D. D. Foy
1954  C. B. LaGrange
1956  E. D. McGowan
1966  Calvin P. Crossman
1969  Lon H. Chesnut

Prepared by:  Ellen J. Schwartz
Architectural Historian
Commission of Fine Arts
August, 1969
PART II. ARCHITECTURAL INFORMATION

A. General Statement:

1. Architectural character: This simple brick building is given a "gothic" appearance by the use of pointed windows and blind pointed arches, although the non-gothic buttress-pilasters along the sides are dictated by necessity rather than any sense of style. Inside, a "gothic" feel is imparted by the pressed tin tracery ceiling and other decorative features. This is one of several modest Negro churches that were built in Georgetown in the latter half of the 19th century.

2. Condition of fabric: Very good. The building is well maintained inside and out, although there is minor deterioration of some of the windows. At the West or rear is an addition (including robing rooms and choir loft on the sanctuary level, and a kitchen, stairways, and minister's study on the basement level) which was constructed in 1904. There are plans at present for a major redecoration of the church.

B. Description of Exterior:

1. Overall dimensions: This rectangular building is about 50' wide by 75' deep, with a rear addition of about 15'. The facade is three bays, with two projecting end "towers" and a central portion with the main doorway and windows. The church is 2 stories tall; the West addition does not extend the full height of the rear elevation.

2. Foundations: On the East the foundation is composed of red sandstone ashlar 14 1/2" high with a sloping upper edge, and a smooth border, but the rest hammer-faced. This rests on a stone foundation which is cement covered, and exposed 18" at the South end (not visible at the North) of the facade. At the sides of the building the foundation is exposed bluestone in rough-laid courses, about 4' high at the Northwest corner, and about 1' high at the Northeast corner. This extends out about 6" beyond the face of the brick wall. In the furnace room (under the 1904 addition) the old West wall of the church is exposed, and is of the same bluestone, here to a height of 6 1/2'. The foundation walls of the West addition are brick, with header courses (visible inside) every 6 courses.
3. Wall construction: The facade, originally smooth faced brick 2 1/4" thick, has been sandblasted and carefully repointed. It is in common bond without header course. There is a brick string course at the level of the main window sills, and a string course at the spring level of the tower windows. This course is of vertical bricks set at 45°. On the sides the walls are red brick (2" thick) laid in common bond with headers every 7 rows; this has been repointed. Spaced between the windows are buttress-pilaster strips most of which are 21 1/2" wide. Beyond the East corner tower there are seven pilasters per side, including the West corner. Tie rod plates are also visible. At the level of the sanctuary balcony are four 8 pointed tie rod stars, and at the level of the sanctuary floor three 5 pointed stars.

Some stone is also evident. Red sandstone is used for the window sills, the keystones, and import blocks. At the Northwest corner of the facade is a limestone cornerstone inscribed "1816-1880".

4. Framing: Brick load bearing walls, with presumable wood framing.

5. Porches, stoops, bulkheads, etc.: The front door has a brick stoop of two steps, about 9' long, which is modern. There are two areaways about 2 1/2' x 6' that flank the steps. At the North side of the West addition is an area-way with eight bluestone steps down to the furnace room.

6. Chimneys: One modern brick chimney is visible at the rear center of the West addition. It is square with a cement cap and a projecting terra cotta flue. A second older brick chimney is located at the Northwest corner of the church, against the West wall; it is very plain and only eight courses high.

7. Openings:

   a. Doorways and doors: The front doorway is 68 1/2" wide, with a modern double door. Each leaf has three panels. The jambs and soffit, however, are old and treated with molded panels, three at each side and two above. The doorway is framed by pilaster strips and a pointed arch, 12 3/4" wide with stone plinth blocks, impost blocks, and keystone. Above the door in the tympanum
is a two light colored glass window of small leaded squares. At each end of the West addition are modern doors. These are five panel (the upper three glazed) with a pointed enframement which encloses a single clear glass light over the door. The doors are identical. The furnace room has a four panel wood door which appears old.

b. Windows and shutters: On the first (entry) level of the facade the towers have three blind pointed arches with sandstone sills and keystones. In the center of the facade is the main door, flanked by two 3/2 light sash windows of leaded colored glass. These have flat hood molds with sandstone keystones. At the second level of the facade each side tower has one tall triple sash colored glass window, with lights grouped 3/2/2. In the center bay are two more lancet windows which flank a large central window. This has a lower portion composed of two 2/2 light windows separated from each other by a wood strip. Above them is a horizontal wood member decorated with eight shallow pointed arches which marks the balcony level inside the church. Above this is a fixed lancet of 16 panes, also with a flat hood mold and sandstone keystone. In the gable apex of the facade is a small pointed louvered ventilator opening with a sandstone sill.

On the sides of the church the basement level is lighted by seven 6/6 clear glass sash windows with a tudor arch. All have stone sills, painted dark red. At the second (sanctuary) level are six triple sash 3/2/2 light colored glass windows. These sills, due to the deterioration of the stone, are generally covered with concrete. In the West addition are two windows at the second floor level. Each is 1/1 sash, but the eastern one is clear glass with a tudor arch, and the western one is leaded colored glass, somewhat narrower, with a pointed arch. Both have molded wood frames and flush brick voussoirs the same as the other side windows. The South side of the church was not completely accessible, but is apparently identical to the North.

8. Roof:

a. Shape, covering: The East - West gable roof of the church is covered with rectangular gray slate. The West addition has standing seam metal painted red.
b. Cornice, eaves: On the facade, the side towers form a parapet for the lower slope of the gable roof which is hidden behind them. These towers have a slight return on the North and South sides. There is a shallow brick entablature of corbeled brick, and sheet metal flashing that makes a flat cornice. This is painted white. At the East gable end stands a finial, apparently wrought iron, with two double volutes. On the sides the space between the pilaster strips is corbeled out two courses at the top. Just at the eaves is a single projecting course, and above it a metal gutter, which has down spouts at each end of the side. The rear addition has a three brick projection and a similar gutter.

c. Dormers, cupolas, towers: The facade has a tower at each end, which is actually simply a slight projection of the end bays that are carried up and squared off above the slope of the gable roof.

C. Description of Interior:

1. Floor plans: The main sanctuary is a rectangular hall 60' 7" x 46' 6" with a balcony, supported on columns, projecting 11' 6" at the sides and 8' at the rear (East end) where it is convex. At this east end is a vestibule 10' 8" deep with stairs at the North and South ends to the balcony and to the entrance hall below. To the West of the sanctuary is the choir, 16' 1" wide, and at either side of this a robing room, each one 12' 10" deep by 15' 3", North - South. At the outer corners of each room is a narrow stair down to the lower hall or "lecture room" in the basement of the building. The altar area in front of the choir extends at the North and South about 3' further than the choir area behind it.

The lecture room is now divided into several sections by partitions and folding curtains. The room is about 51' long by 48', and is divided into four East - West sections by three rows of cast iron columns (three per row). The sections at the North and South are partitioned off and closed by folding screens to make three small classrooms on each side. These occupy the second, third, and most of the fourth (westernmost) bay. At the rear of the hall, in the first bay, against the East wall, are stairs down to lavatories under the entrance hall.

The entrance hall or lower vestibule, four steps above the lecture room, is 12' 9" x 9' 9". At the North and South are stairs to the upper vestibule, and doors just to the
West of the stairs into small children's classrooms (each about 10' x 11') under the ascending stairs. To the West of the lecture room (used also for Sunday School) is more recent partitioning installed about 1953 for the last dozen feet. To the North is a sick room and a hallway to the rear North - South hallway. In the center is the church office, a room about 26' x 12'. To the south is a small classroom about 11' wide and 12' deep. Beyond these three rooms, running North - South is a hallway 41" the entire width of the building, with doors to the outside at each end. The church office is reached from this hall, as are the remaining stairs and rooms on this level. These are (from North to South) a narrow stairway to the robing room above the minister's study, a kitchen about 10' deep and about 27' long, a closet, and finally another stairway. These rooms to the West of the hallway, as well as the two robing rooms above them, are a later addition to the Church, made in 1904. The wall at the East of the hallway is 18" thick, with buttresses 6" thick along the lower portion.

The attic space was not visited. There is a furnace room under the West end of the building (under the minister's study).

2. Stairways: The sanctuary is reached by two stairways, each a half turn with landing. They have 8 1/2" risers, 5' long treds, with twelve risers to the landing and four to the upper vestibule. The newel is heavy turned wood, 3' 8" tall and 7 1/2" in diameter at the top. The hand rail is molded. There are no balusters, only 3 1/2" vertical boarding (1 bead) which is carried up as side paneling on the inner wall of each stair, and as a wainscotting 34" high on the outer wall. All this wood is stained dark brown, and much of it is grained. On the landing is a square newel, with chamfered edges. Below the sanctuary, the lecture room is reached by four descending steps (the lower three concrete) from the entrance vestibule. The restrooms below the entrance vestibule are reached by a straight run of nine concrete steps against the East wall of the lecture room, with the descent toward the outside walls.

The stairs from the upper vestibule to the balcony are similar to those from the first to second floor. The newel is somewhat smaller (3' 6" tall) but is similar in design. These stairs also have 8 1/2" risers, and 5" long treds. They are half turn with landing (run of eleven, then two)
with a wainscotting similar to the first floor. On each of the landings one of the exterior windows is cut across: here the opening is guarded by a railing with seven turned balusters (similar railings and balusters are found across the window openings on the sides of the balconies.) The vertical grained boarding on the inner walls of the stairwell is 2 1/4", narrower than on the out walls (which vary from 2 1/2" to 4 1/2").

3. Flooring: In the sanctuary the floors are 2 1/2" to 4 1/2" wide pine, stained dark brown. Red carpeting covers this except for the area of the pews. The robing rooms are pine floored, now covered with light brown linoleum. The choir area has 2 1/4" hardwood. The front stairs are all covered in black linoleum, with rubber stair treds. The lower vestibule, the lecture room, the side rooms, etc. are all covered with plastic tile, most of it dark red and black. The floor beneath appears to be concrete. The balcony also has pine floors, 2 1/2" to 4" wide, painted black.

4. Wall and ceiling finish: Walls of the sanctuary are plaster, painted a light yellow. There is also a stained wood wainscotting, 3' 10" tall, of 2 1/4" to 4" wide single bead vertical boarding. The molding at the top is 2 1/4" thick, painted black. Walls of the robing rooms are also plaster, but painted light green. The entrance lobby walls are cream color, and in the lecture room plaster walls are light green, with a 4' 4" wainscotting of vertical tongue and groove (1 bead) 2" to 4" wide. This is painted brown, but not grained.

The ceiling of the sanctuary except for new lighting, is essentially unchanged. It is composed of pressed tin in 2' square panels, with a deep cove around the edge. The ceiling is divided into six sections by 2' tin bands down the center and two cross bands. The panels of these cross pieces (and also the border) are decorated with a circle joined by short arms to the sides of the square, with a quatrefoil in the center. Floral decorations fill in the corner spaces. The six large sections, however, which are formed by these bands, are composed of gothic tracery in a pointed quatrefoil pattern, with a tracery border strip. These two motifs are the same as used in the First Baptist Church, 27th Street and Dumbarton Avenue, Georgetown. These
main sections are painted yellow. The cove border contains a rosette and circle motif. At the lower and upper edges of the cove section, and surrounding each of the six ceiling panels, is a raised molding which is painted blue. This is composed of (below cove) an egg and dart molding, (above cove) an egg and dart with embossed ovals, and (by ceiling) a curvilinear band. Other ceilings of the vestibule, and the underside of the balconies, are plaster, painted cream.

In the lecture room below, the ceilings are acoustical tile. In the rear section, including the North-South hall and the kitchen area, the ceiling is plaster over what appears to be shallow concrete or brick arches resting on iron beams, running East-West. They are about 6' on center, and there are 10 arches across the rear of the church. Similar vaulting in concrete (unplastered) is found in the furnace room below the minister's study.

5. Doorways and doors: The doors into the lower lecture room are modern. The soffit and jambs are old, however, and decorated with two panels on each side, and above, with molding edges. The molding around the doorway is a simple 4" wide strip, with a central reeding. The doorway is 6' wide. Other doors in the lower level are 4 panel, or 6 panel modern. In the rear section are 5 panel doors, some of them on overhead rails (which are a modern adaptation). Door moldings are very simple.

At the west end of the lecture room, next to each of the outside walls, is a tall triple hung opening 50" wide and about 11' tall. It is composed of two, nine light sash windows, 3' 7" tall, with a solid wood panel, hung like the sash windows, below. The present doorway, next to each of these, was at one time also a triple hung sash opening; now, however, the lower two panels have been removed and the upper one covered over on the East side by wall boarding. On the other (west) side, however, the upper nine light panel is still visible.

In the sanctuary, there are wood grained double doors at the entrance to the upper vestibule from the stairway. These are two panel doors, the upper panel of glass, the lower of imitation leather covering. The door opening is 4' 4" wide. The doors into the two robing rooms are 5 panel, grained wood, 3' wide. Those into the choir from these rooms are also 5 panel, grained, with a one light transom above. Two closet doors in the North room are also five panel.
6. Decorative features and trim: The colored glass windows are one of the most decorative interior features. There are five tall windows on each side, extending up to the balcony area. Each leaded glass window is 40" wide, triple hung two light sash. The glass is in a simple decorative geometric pattern. In the apex of each lancet is a palmette, and in the uppermost extra light between the two lancets, a four-pointed flower. The coloring of the windows alternates: one is yellow panes with purple borders and dividing squares, the next is yellow with light green borders and dividing squares, although the hues vary somewhat. The windows on the North and South walls of the stairways are of the same design, but those on the East wall are similar to the main grouping of windows at the East end of the sanctuary. Here a large central window is composed of two of the double lancet windows put together, with additional lights at the top to complete the form of one large pointed window. Here the glass is in elongated hexagons of onyx-like jewel glass, with deep blue borders and a central nob of red glass in the onyx-like panes. The two flanking windows to the large central one have similar glass, with the nabobs green rather than red. In the robing rooms are two windows each, one being stained glass (double hung, single lancet) and a 1/1 clear glass sash window with a low tudor arch.

The balcony is supported by two turned wood columns and ten slender cast iron columns, 7 1/2' tall. These latter are fluted, with palm capitals. There are four of the iron columns at each side, two at the rear by the center aisle, and two wood columns, at the junction of the rear balcony with the side balconies. All columns are stained dark brown and grained. The iron columns have a simple square plate foot.

At the rear of the balcony, in the upper vestibule, between the two double lancets of the main East window, is a third turned wood column with a wood console which supports the rear edge of the balcony. The outer face of the balcony railing is decorated with applique gothic arches, laid over vertical boarding, and perhaps added later. These are stained and grained.

The pews themselves form a decorative feature. These are relatively simple, hardwood, with the arm and back treated at the aisle ends as one bow-shaped curve, with a bull’s-eye volute at each end. Below the arm is a single lancet panel in relief. The arms, lancet, and top of the back of the pews are a darker wood than the rest.
Windows throughout the building are framed in a simple molding, 4" wide.

In the choir area the (modern) communion rail around the dais is of simple turned balusters, and the dais itself is faced with round arch paneling. In the choir are fake organ pipes against the West wall (the actual organ is electric.) Above the arched opening to the choir area is a heavy molding course, which projects at the spring along the wall, North and South about 1 1/2" and terminates in a rosette block. The turned wood pulpit seems original; the two chairs (which have been refinished) are of late 19th century date, in simple Renaissance revival form.

In the lecture room below the nine cast iron columns have foliate caps, fluting, and a molded base on an 8" plinth block.

7. Hardware: Almost no old features remain. On the small pass-through door in the kitchen is a metal pull with an embossed pattern of fleur-de-lis. Throughout the building are a number of white porcelain knobs, and the two south doors of the upper vestibule have original embossed metal pulls.

8. Lighting: Modern. The only old fixture remaining is a gas cock on a pipe in the furnace room. The fixtures in the sanctuary are hexagonal hanging lights in gothic pattern. Under the balcony are quarter sphere etched glass lights with a stylized grape branch band. There are some old, early 20th century light switches, a single knurled knob.


D. Site:

1. General setting and orientation: The church faces East on the West side of 29th Street, about 12 feet from the bluestone curb, and is located about 60' north of Dumbarton Avenue. There are houses at either side; on the south separated by an alleyway about 4' wide, on the north by a double alleyway, a total of about 7'.

2. Enclosures: At the East sidewalk there is a wood gate at each side alleyway. At the rear of the church property is a 6' stockade fence.
3. Outbuildings: A wooden shed for fuel tanks is located near the West end of the building on the North side.

4. Walks: The church abuts a common bond brick public walk to the East. To the South and North are concrete walks 4' wide and 3 1/2' wide respectively.

5. Landscaping: There are two trees near the curb on the East side.

Prepared by: Daniel D. Reiff
Architectural Historian
Commission of Fine Arts
July-August, 1969
Mt. Zion United Methodist Church
photo: J. Alexander

interior
photo: Jack E. Boucher
FIRST BAPTIST CHURCH OF GEORGETOWN

27th Street and Dumbarton Avenue

(Georgetown)

Washington, D. C.
The First Baptist Church is located on the southeast corner of 27th Street (formerly Monroe Street) and Dumbarton Avenue, N.W., (Georgetown), Washington, D.C.

Trustees, First Baptist Church of Georgetown

First Baptist Church of Georgetown

Baptist Church

This Church is the first Church of the Baptist denomination in Georgetown. It was founded in 1862 by a former slave.

A. Physical History:

1. Original and subsequent owners: The building is located in Square 1237, lot 805 (formerly Square 67, lot 119 formed out of lot 103). The following is an incomplete chain of title to the property. The references are to the Recorder of Deeds, Washington, D.C.

1830 Deed December 1, 1830, recorded December 3, 1830 in Liber WB 33 folio 478
William S. Gantt
To
Benjamin C. Gantt
Part of Square 1237 formed by the intersection of the south side of Dumbarton Avenue and the east side of Monroe Street, along Dumbarton Avenue east to Rock Creek, then south to Gay Street, then west to Monroe Street, then north to beginning

1833 Deed November 26, 1833, recorded December 2, 1833 in Liber WB 47 folio 516
Benjamin E. Gantt
To
Thomas Woodward
1864 Trust April 9, 1864, recorded April 12, 1864 in Liber NCT 31 folio 383
Thomas Woodward ) first party
William R. Woodward)

Trustees, 1st Colored Baptist Church)
Emanuel Watts ) second party
Aloof Butler
William Brown )

To
William J. Stone, Jr. ) third party
Lot 103 in Holmead's Addition being in the Square bounded by Dumbarton, Monroe and Gay Streets and Rock Creek, fronting 40' on the south side of Dumbarton 91'6" on the east side of Monroe Street...
Recites that second party has purchased above property and made payment for same...

2. Date of Erection: The cornerstone of the present church was laid in 1882.


4. Original plans, constructions, etc: None known.

5. Alterations and additions: There was some remodelling in 1904 when a new pipe organ and pews were installed at a cost of $10,995. Since 1940 the interior has been remodelled and modernized somewhat, but without significant structural changes.

6. Important old view: None found.

B. Historical Events Connected with the Structure:

1. Founding of the Church:

The First Baptist Church of Georgetown was founded by the Reverend Sandy Alexander on October 5, 1862. Prior to the formal organization of the church, Collins Williams, a licensed preacher from Fredericksburg, Virginia had led religious meetings in Georgetown in private residences at the southeast corner of 27th and P Streets, 27th and N Streets and then at his own home. Williams donated a small piece of ground at 29th and O Streets to be used for a church.
In 1856 Reverend Alexander came to Georgetown to start a Baptist church, but found only two Baptists in the community. However, he was soon able to find many converts and built up a large congregation that was greatly expanded by the arrival of a group from the Shiloh Church of Fredericksburg. This congregation erected a small frame structure known as the "Ark" on the land at 29th and O Streets donated by Collins Williams. The building was soon found to be too small and a committee of Brothers Henry Lucas, William Wormley and William T. Brown selected the present site at 27th and Dumbarton for the new building.

Reverend Alexander embarked on a trip north and solicited $300 for the new building while the members were able to negotiate a loan for another $300. The cornerstone for the church was laid in 1882. Foundations were dug at night by the male members of the church while the women cooked hot suppers. The cost of the stone foundations was $800 which exhausted the building fund, so that for a time the building stood incomplete. Finally Reverend Alexander himself took over the responsibility of seeing that the building was completed.

When the trustees went to make their first payment on the note to Mr. Woodward, he made out the receipt to the First African Baptist Church. The church trustee, William T. Brown refused to accept this receipt insisting that he represented the First Baptist Church. Mr. Woodward tore up the receipt and wrote another worded correctly. Brown had objected to being robbed of the honor of having set up the first church of the Baptist denomination in Georgetown.

(All above information is taken from the program published by the First Baptist Church of Georgetown for their Seventy-Fifth Anniversary, 1937, and their Ninetieth Anniversary, 1952).
2. Reverend Sandy Alexander:

Sandy Alexander first came to Washington when he was twelve years old, stayed one year and then returned to Virginia. Two years later he returned and remained until the death of his master. He had been converted at the age of twelve and had also received some education in a school taught by Mrs. Charlotte Gordon at 14th and G Streets. When Alexander was twenty five he was freed from bondage and the following year began his study of theology at the Columbian College. He was ordained by Dr. Sampson to preach in the Baptist Church.

Alexander had married while still a slave and at one time his wife and children were thrown into the slave pen in Alexandria and offered for sale. Reverend Alexander was fortunately able to buy them at public sale and set them free.

The First Baptist Church was under Alexander's leadership for thirty-seven years. During this time he saw the church freed from debt. He also worked for the dead-letter division of the Post Office department and for the Patent Office. In 1886 he retired from government service and devoted himself exclusively to the church. A street car accident disabled him in 1889, forcing his retirement as pastor. He died March 28, 1902. ("Began Life as a Slave," Washington Post, reproduction of an undated article framed in the vestibule of the church).

3. History of the Church:

Reverend Alexander was succeeded by Reverend James H. Hill who served as pastor until 1906. Because of the remodelling in 1904 the church was in debt $7,665.53 at the time of Hill's death. Reverend Edgar E. Ricks was called to the pastorate in 1907; however many members felt that he was too young to assume the responsibility for the church. These dissatisfied members left the church and formed a new church, the Alexander Memorial Baptist Church, named in honor of Sandy Alexander.
The Alexander Memorial Baptist Church first met in 1908 in the home of Miss Mary Lee at 26th and K Streets. Later services were held at the Odd Fellows Hall at 28th and Dumbarton. In 1909 the cornerstone was laid for their present building located at 2715 N Street, N.W. (Georgetown). The church is headed by Reverend Pryor who came to Georgetown in 1900. He has been pastor of the church since 1941.


The Ninetieth Anniversary Program for the First Baptist Church (1952) reports that church membership was 642; however because of the considerable change in the population of Georgetown since that time, church membership has dropped considerably.

4. Pastors of the Church:

1862 Sandy Alexander
1902 James H. Hill
1908 Edgar E. Ricks
1914 J.R.L. Diggs
1916 James L. Pinn
1933 Marcellus N. Newsome
1940 T. Ewell Hopkins
1955 Fulton O. Bradley
1963 Wellington D. Abrams

Prepared by: Ellen J. Schwartz
Architectural Historian
Commission of Fine Arts
July, 1969
PART II. ARCHITECTURAL INFORMATION

A. General Statement:

1. Architectural character: This simple brick church is a free adaptation of gothic elements in a vernacular form.

2. Condition of fabric: Both exterior and the interior are in good condition. The outside has been painted red, and the joints have been painted gray; on the west side these do not always coincide with the actual joints. To the south, two additions are visible in the brickwork at each side of the chancel, bringing it out to the line of the nave walls (but not as far as the "transept" projections).

B. Description of Exterior:

1. Overall dimensions: This rectangular church runs north-south, with the entrances on Dumbarton Avenue, to the north. The facade is three bays wide, with the two corner towers divided into three stories (entrance door at the street level, two windows above in each). The central and widest bay contains the main entrance, one large lancet window above this, and a louvered opening in the gable wall above. At the west side, the towers again appear to have three floors (though in fact the windows are on stairways) and the nave section two.

2. Foundations: Foundations are brick to grade. On the facade and the west side of the tower is a water table. Stone foundations are exposed in the south (modern) basement; the north wall is about 30" thick. It is composed of rough cut blocks and slabs of stone, now painted white, reaching to a height of about 5'10", at which point brickwork begins.

3. Wall construction: The exterior brickwork, laid in common bond, does not appear to have any header courses (the red paint obscures the courses). At the northeast corner of the facade above the watertable is a white marble plaque which reads: "First/Baptist Church/of/Georgetown D.C./Organized October 5, 1862/Rebuilt September 1882." The west and east sides of the building are also common bond, but the pointing is much more crude.
4. Framing: Brick walls, about 20" thick at the base. Steel I-beams are inserted here and there in the lower meeting hall. Other framing is not visible.

5. Porches, stoops, bulkheads, etc.: At the east side of the church is a narrow passageway which runs along the side to the cellar entrance at the "transept" projection. At the southwest corner, by the new rear addition, is a double iron door at sidewalk level; this closes a 3' x 4' opening into the basement.

6. Chimneys: Only one chimney is visible, at the northwest corner of the "transept" projection.

7. Openings:
   
a. Doorways and doors:

   At the north facade are three entrance doors, the center one (the largest) in a lancet enframement. This doorway is a two leaf four panel wood door, backed with 45° diagonal boarding, the top rail to each leaf treated with a semi-circle. This doorway is 5' 8 1/2" wide, and is reached by two bluestone steps. Above the door is a pointed stained glass window (depicting a jewelled crown and a cross) filling the tympanum of the doorway. A brick pilaster is at each side of the doorway, carrying a pointed arch; the pilaster is 12 3/4" wide, with a simple capital at the spring of the arch, about 6' from the top step.

   The eastern facade door is a four panel double door of wood, with the upper panel of each leaf stained glass. The doorway is 6' 1/2" wide. Above the door is an inset I-beam lintel, decorated with three rosettes which serve also as bolt plates. The sill is concrete. The western door of the facade is identical to this, except that it is somewhat higher because of the street grade, and has a stone sill.
b. Windows and shutters: On the north facade are two pairs of lancet windows in each tower, and above the main door a three part lancet. All windows have shallow flat brick hood molds, and stone sills painted brown. In the north gable end is a triangular ventilator opening with a flush border of radiating bricks. All windows have stained glass, covered with screening.

On the west side of the church the lower meeting hall windows are segmentally arched, with stone sills (painted brown), wood frames, and shallow brick hoods. In the northwest corner tower, these lower windows are 2/2; in the lower hall, 6/6; in the "transept" projection, 2/2, and in the rear (chancel) addition, 1/1.

On the west side of the northwest corner tower are two pairs of lancets as on the facade. The four side windows of the main sanctuary are double lancet double hung sash 5/2 light stained glass. They have stone sills (painted brown) and a pointed hood mold. The "transept" has one identical but smaller window.

Fenestration on the east side of the church is similar to the west side.

8. Roof:

a. Shape, covering: The church has a north-south gable roof covered with gray rectangular slates, with two bands (same color) of hexagonal slates. The two facade towers have hipped roofs, with the eaves broken up into pediment-like features at the north and west (on the northwest tower). These towers are also roofed in gray slate. Over the choir and the rear additions the roof is flat, with a metal covering and metal flashing (no gutters).

b. Cornice, eaves: The west and north sides have closely spaced pseudo-machicolations of corbeled brick. On the east side, these are much more widely spaced. At the corner towers is a prominent (recent) metal gutter. At the sides of the building the gutter is hidden.

c. Dormers, cupolas and towers: On the roof ridges of the corner facade towers are the remains of wood cresting.
C. Description of Interior:

1. Floor plans:

   The first (main) floor contains the sanctuary and is about 7' above the street level. The sanctuary measures 31' wide by 50', with balconies projecting about 7' on each side, and about 5' at the north (a concave curve). To the north of the sanctuary is a section about 8' deep which contains (to the west) stairs to the street, stairs to the lower meeting hall and the balcony, and (to the east) stairs to the minister's study and to the balcony. To the south of the sanctuary is the altar table and speaking platform, and to the east of these (in an arm of the "transept") is a small robing room. Behind the speakers platform is the choir area, or chancel, with the baptismal tank in the floor, and at either side (in the new additions, at the level of the balconies) additional choir space.

   In the lower meeting hall, which is partially below street level, is the Sunday School area, about the same size as the sanctuary above. At the north end is the main stairway, with a kitchen beneath. To the south of the hall is a space about 7' x 15'; to the east of this is a committee room (in the "transept" projection) and to the west a lounge. Behind the central space are a men's room (with the stairway to the furnace room below) and a women's room.

2. Stairways: The main stairs from the street up to the hallway at the north of the sanctuary is a straight run of ten 8" risers and is 6'2" wide. To the east is a half turn stair with landing (run of 7, then 10) up to the balcony. There is also a narrow 1/4 turn stair (remodelled) with landing down to the minister's study (run of 7, then 6). The lower six risers are new. At the west end of this hallway is a similar set of stairs, a half turn to the balcony, and a half turn stair with landing down to the entrance landing (run of 7, then 4). From this landing, which has the entrance door of the northwest tower, is a straight run of eight risers that descends to the lower hall.
All these stairs have square newels and posts, with simple urnlike tops, and a simple turned baluster. The handrail is of oval section.

The stairs to the lower hall located in the southwest corner of the sanctuary are more recent, and are a half turn with two landings (6/landing/2/landing/10). These stairs are metal, and undecorated. The stairs to the furnace room are an iron ladder-type stair at a steep angle.

The speakers platform and the choir area are all elevated. The platform is 30” above the floor, and is reached by four 7” risers at each side, with a 31” wide tread. The choir area begins three risers above this, where the immersion tank is also located. Above this level are two broad steps, 13 1/2” high and 33 1/2” deep. Modern 7” risers provide steps at the ends of these platforms. At the rear are three narrow risers to each of the side additions, to the east and west.

3. Flooring: The main sanctuary is floored with 2 1/4” hardwood, with red carpeting at the aisles. The balcony is floored in plastic tile; the two side additions at the south end are 3 1/4” pine; and the choir area is 2 1/4” hardwood. The north stairs and landings have black floor tile, with the hall carpeted. The lower Sunday School room is floored in 2 1/4” hardwood. The new kitchen has plastic tile.

4. Wall and ceiling finish: The walls of the sanctuary are plaster, painted light green, above a wainscoting of grained vertical boarding which is 45 1/2” high. The boarding alternates wide (3 3/4”) and narrow (2”) strips, has one bead, and is capped by a molding at the height of the window sill (which is continuous with this molding). The graining is very well done, and is well preserved and lacquered. The stairways are also finished in match boarding, which is all about 2” wide. Although it is stained dark brown, it is not grained. Wainscoting is also found in the hallway, but in the Sunday School room the vertical boarding has been replaced by mahogany veneer, horizontally scored. The molding here is 4’ 4” from the floor. In the balconies the walls are plaster only.
The ceiling of the sanctuary is of very attractive pressed tin, in excellent repair. It is made up of a cove cornice molding in 4' sections composed of an egg and dart band, a cove section with floral sprays, and a bead and reel course. These are painted light green. The ceiling proper is composed mainly of 2' square panels, twelve across and twenty-six lengthwise. The main motif is a floral pointed quatrefoil with central rosette and with shield-like fillers in the corners. These panels are painted white. At the perimeter of the ceiling these are surrounded by a band of gothic tracery sexfoil with an interlaced trefoil motif. This band is 15" wide (painted white) and is bordered by two courses of decorated molding 9" wide total, which are painted light green. A final border 14" wide of an elaborated checkerboard pattern (painted white) brings the ceiling to the cove molding. In the center of the ceiling are two different panels, 4' on a side, which seem originally to have been the centers for two chandeliers. This is also in elaborate gothic tracery, the central portion white, the enframement green.

The ceiling of the choir proper differs somewhat in pattern. Two rows of 2' panels are in an elaborate gothic tracery forming a pointed quatrefoil.

In the ceiling of the sanctuary are four rectangular anemostats and one in the choir ceiling. In the lower Sunday School hall the ceiling is acoustical tile.

5. Doorways and doors: The sanctuary is entered from the upper landing by three doors. The center doorway is 49" wide and 6'7" tall, with a five panel door, wood grained, with original key plates. The east and west doorways have single leaf five panel doors, 35 1/4" wide.

In the Sunday School hall are two doors on the north wall. The western entry door is two panel double door 6'4" tall. Each leaf is 19 1/2" wide. Identical doors are found at the corresponding location to the east; this is now a janitor's closet, but originally, before the minister's study was made, was the second entrance. The kitchen in the center of this wall has a four panel door. All other doors on this level are modern.
6. Decorative features and trim: In the sanctuary the pews date from 1904 and are made of oak with swag appliqués on the aisle ends, with a carved cross in a stylized quatrefoil pattern below, in relief. The ends toward the outside walls are undecorated. Pews in the balcony, however, are plain undecorated dark wood and are probably original. The balcony is supported on each side of the sanctuary by three slender cast iron columns, fluted and with crude Corinthian capitals. The simple stained glass windows are double lancet, with a small green plaque at the bottom of each for the commemorative inscription. At the top, between the two lancets, each window has a pane with a figural motif: in the east windows, a winged hour glass and cythe, open Bible, crown with lilies, cross and anchor; to the west, two tablets with the Ten Commandments (Roman numerals), a lily, a crown with a cross, and a harp. These windows are double hung sash. Over the main north doorway is a pointed lunette with a roundel depicting a jeweled crown and a cross. The other windows are similar to the nave lancets: tall panels with floral and fleur-de-lis patterns.

The window and door frames throughout the church are wood strips with beveled edges and a central reeding; corner blocks have turned bull's-eyes.

In the Sunday School room, the windows have a simple 4" molding, with mitered edges. There is a small dais about 7' x 15' at the west wall. There are also three roll-up partitions at the east side, which extend out about 17' or a little over half the width of the room. Thus two center bays are formed, each about 12' wide. All are open at the western side. The wooden panels, which run east-west, have a smaller doorway-like panel at the east, about 3' wide, with the main panel about 12' wide. When lowered, these panels would divide the room into four bays, all open at the side facing the platform. The hardware is marked, "J.G. Wilson Corp., New York City Order #79688."

7. Notable hardware: The entrance stair from the main north door has a round handrail which is attached to the vertical boarding of the partition walls by attractive cast iron floral brackets.
8. Lighting: All fixtures are twentieth century. There is one small gas cock in the southeast corner of the present rear men's room. The fixtures over each of the front doors are attractive cast iron brackets, and may be late nineteenth century.

9. Heating: Present cast iron radiators, for hot water heating, have curvilinear decoration.

D. Site:

1. General setting and orientation: The church is situated at the corner of Dumbarton Avenue and 27th Street, facing north onto Dumbarton. It is abutted to the south by a simple late nineteenth century brick house, facing onto 27th Street.

2. Enclosures: None.

3. Outbuildings: None.

4. Walks: On the north the church abuts a brick sidewalk about 12' wide, and on the west a concrete walk about the same width.

5. Landscaping: To the west, in a narrow space bordering the sidewalk, are some ivy and shrubs.

Prepared by: Daniel D. Reiff
Architectural Historian
Commission of Fine Arts
July, 1969
interior
photo: Jack E. Boucher

ceiling detail
photo: Jack E. Boucher
CHRIST CHURCH
3116 O Street
(Georgetown)
Washington, D. C.
Location: Christ Church, 3116 O Street, N.W. (Georgetown), Washington, D.C., is located on the southwest corner of 31st and O Streets (formerly Congress and Beall Streets). The main entry to the church is on O Street.

Present Owner: Christ Church
Present Occupant: Christ Church
Present Use: Episcopal Church

Statement of Significance: Christ Church was founded in 1817 by a small group of prominent Georgetown citizens. Throughout the nineteenth century, many of Georgetown's businessmen, merchants and government officials worshipped there. The present structure was not completed until 1887. It is a fine example of late nineteenth century Gothic adaptation.

PART I. HISTORICAL INFORMATION

A. Physical History:

1. Original and subsequent owners: The building is located in Square 1243, lot 51 (formerly Square 73). The following is an incomplete chain of title to the property. The references are to the Recorder of Deeds, Washington, D.C.

1817 Deed March 28, 1817, recorded July 10, 1817 in Liber AO folio 245
William Darnes, executor of estate of Charles Gassaway
To John Peter
Lot 51; 120' on Congress, 60' on Beall Street

1820 Deed November 19, 1820, recorded May 3, 1821 in Liber AZ folio 366
John Peter
To Clement Smith
John S. Haws
Charles A. Burnett, Trustees of Christ Church
Consideration: $2,000
1887 Instrument of Donation May 23, 1887, recorded May 26, 1887 in Liber 1257 folio 202
Albert R. Steward, Rector
William Knowles
Benjamin Wheatley) Wardens
William Laird, Jr. )
Samuel E. Wheatley )
Maurice J. Adler )
William B. Orme ) Vestrymen
W. Bowie Tyler )
Charles M. Mathews )
J. Holdsworth Gordon) George T. Dunlop )
To
Right Reverend William Paret, D.D., L.L.D.,
Bishop of Maryland

"We the Rector, Church Wardens and Vestrymen of Christ Church Parish, Georgetown, in the District of Columbia in the diocese of Maryland, being by the good Providence of Almighty God in possession of two houses of worship being a Church and a Chapel erected upon lot 51 in Beall's addition to Georgetown in the District of Columbia and desiring the same to be solemnly set apart and consecrated to His service, do hereby request the Right Reverend William Paret, D.D., L.L.D., Bishop of Maryland, to take the same under his spiritual jurisdiction, and that of his successors in office and to consecrate the same by the name of "Christ Church, in Christ Church Parish, Georgetown, District of Columbia..."

2. Date of erection: The present structure was begun in 1886 and completed in 1887.


4. Original plans, construction, etc.: None known.
5. Alterations and additions: The main chapel is in relatively unaltered form. Electric lights were installed in 1911. In 1923 the Rector's study and Sunday School rooms to the west of the Church were added. In 1967 a new chapel was built to the west of the Church.

6. Important old views: None found.

B. Historical Events Connected with the Structure:

1. History of the Church:

In 1811 St. John's Church was the only Episcopal place of worship in Georgetown. The Church had become so crowded "that even gallery seats rented at high rates." (Stephen P. Dorsey, Historical Christ Church in Georgetown, Christ Church, 1949, p.5) The Church was unable to organize to plan to increase its capacity. This led a group of members to found their own congregation. On November 10, 1818 these members, all prominent Georgetown citizens, met at the home of Mr. Thomas Corcoran on Bridge Street (now 3213 M Street) "for the purpose of organizing a new congregation and devising a plan for building an additional Protestant Episcopal Church."

The members of this founding group included: Thomas Corcoran, Clement Smith, Francis Scott Key, John S. Haw, John Myers, Ulyses Ward, James A. Magruder, William Morton, Thomas Henderson and John Pickeral. Twenty six pew holders signed the original agreement. The services of Reverend Ruel Keith, formerly assistant pastor at St. John's were engaged. The first services of the newly formed congregation were held at the Lancaster School Building on Beall Street (now 0 Street), December 13, 1817.

Building of the first church on the site at the corner of Beall and Congress Street was begun May 6, 1818. Minutes of the Potomac Lodge No. 5, A.F. and A.M. dated Tuesday May 12, 1818 record that on the previous day "...a Master Mason's lodge was opened and a procession formed which moved to the Lancaster School
where the clergy and citizens joined and then proceeded to the appointed spot where the cornerstone was laid in due form."

There are no records of details of the erection of the building until December 25, 1818: "The new congregation assembled in the new church this day at sunrise; after prayer to the Throne of Grace dismissed." The church was consecrated on the thirtieth of December, and the name Christ Church used for the first time. Total cost for the building, including the lot, was $15,952. It was the largest Episcopal Church in the District.

Little is known stylistically about the church except that it had "an elevated pulpit in the center of the chancel with a simple marble-topped communion table beneath it. Opposite was a gallery where in 1822 two members of the vestry were stationed 'for the purpose of keeping order.'" (Dorsey, p. 6) The church contained seventy pews.

The 1830 City Directory describes Christ Church:

   The new Protestant Episcopal church called Christ Church is a very neat and substantial brick building situated on the corner of Beall and Congress Streets, fronting on the former...

In 1835 a "Wren-type" steeple was added to the building.

The Pew List of 1847 names the following holders:

   Addison, Berry, Cassin, Corcoran, Cox, Dodge, Davidson, Gordon, Hyde, Linthicum, Mackall, Mathews, Marbury, Morsell, Redin, Ridgely, and Baron Alexander Bodisco, Imperial Russian Minister.

This list includes many of Georgetown's most prominent citizens.

The Evening Star (Washington, D.C.), August 24, 1853, reports the following alterations:
The congregation of Christ (Episcopal) Church intend commencing on the first of the ensuing month to remodel and greatly beautify the interior of their edifice. The old fashioned galleries are to be improved, so as to furnish that portion of the congregation who usually sit there more comfort and convenience. The whole is to be newly painted and the old organ is to be removed to give place to one of larger dimension and stronger, sweeter tones.

These changes were completed by the end of September, (The Evening Star, September 27, 1853):

Christ Church (Episcopal), which has for several weeks been in the hands of workmen, undergoing some repairs and alterations, has been completed, and is again ready for religious worship.

The church building remained unchanged until 1867, when it became necessary to remodel and expand the church. A sum of $28,000 was appropriated. During remodeling, the congregation frequently worshipped in the Presbyterian church (probably the one that stood at 30th and M Streets).

The appearance of the original church is described by Dorsey, p. 13:

The classic beauty of the original structure was obscured by typical alterations and encrustations of the Victorian period. As remodeled, the main auditorium occupied the second floor which was reached by two stairways from below. The choir and organ occupied a gallery built across the rear of the church. The first floor was devoted to Sunday School purposes and the graceful Wren Steeple was replaced by a squat tower at the northeast corner of the edifice.

City officials authorized the lowering of the grades of both Congress and Beall Streets in 1873. This change
in street level necessitated the building of retaining walls and additional steps which impaired the use of the church. The need for a new and larger structure became more and more pressing. In 1885 the vestry decided to erect a new structure. "Plans for a brick Gothic structure drawn by the architectural firm of Cassell and Laws, and a construction bid by William C. Morrison of $38,300 were accepted." The last services held in the old church were July 12, 1885. The Washington Post of the same date describes the church:

Old it looks in every way. The ivy in its prolific growth has even partially screened the windows, infringed upon the doorways and made a green bush of the stone cross on the summit. The green paint of the doors has crackled under the heat of the sun and scaled off... Altogether there is a deserted appearance about the building; it seems to be the survival of an old village church of long ago.

The cornerstone of the present church was laid on October 1, 1885; the building was completed and consecrated June 2, 1887. "Architecturally this new church was a gem, a miniature cathedral, its exterior most pleasing to the eye, while its interior, with its stone Gothic arches colored by the rays from the memorial windows, tributes to the memories of the pioneers of early life of the church..." (Historical Sketches of the Parishes and Missions in the Diocese of Washington, Protestant Episcopal Church in the United States, 1928, pp. 45-48.)

An electric carillon was donated to the church in 1959 with a total volume equivalent to 100,000 pounds of cast bells. A new organ, installed in 1947 was dedicated by Paul Calloway; another organ is being installed in the summer of 1969.
To the south of the main church is Keith Hall, named in honor of the first minister. This was originally the parish hall and is now used as a meeting room. In 1957 the church purchased Linthicum Hall which is a building dating to 1887. This is now used as the parish hall. On November 8, 1964, Christ Church was designated an historic landmark by the Washington Joint Committee on Landmarks.

2. The Memorial Windows:

The interior of Christ Church is illuminated by stained glass windows. The windows were made in Munich, Germany and installed by German workmen. All are memorials to earlier members of the congregation.

Their iconographic program, beginning at the altar with the nave windows on the west (Epistle) side, is as follows:

The Calling of the Brothers
Christ and the Centurion
Christ with Mary and Martha
The Good Shepherd (Memorial to John Marbury)
David Playing the Harp to King Saul, on the right, and
Ruth and Boaz, on the left

The east nave windows show scenes from the gospels:

Christ Healing (Memorial to Dr. Grafton Tyler)
The Presentation in the Temple
Agony in the Garden

Clerestory windows beginning at the altar on the Epistle side are:

St. Luke, St. Paul and St. Mark
St. Bartholomew, St. Philip and St. Andrew
An Angel, St. Michael, and Another Angel
St. Simon, St. Mathias and St. Jude
Aaron, Miriam and Moses (Memorial to Francis Scott Key)
Clerestory windows beginning at the altar on the Gospel side are:

Lydia, St. Stephen and Dorcas
St. James, St. John and St. Peter
An Angel, St. Gabriel and another Angel (memorial to Benjamin F. Miller)
St. Thomas, St. Matthew and St. James

The central windows, north side, show scenes from the life of Christ:

Upper left The Baptism of Christ by John
Lower left, left side Christ after the Temptation
Lower left, right side The Sermon on the Mount

Upper center The Ascension
Lower center, left side The Adoration
Lower center, center The Crucifixion

Upper right The Last Supper
Lower right, left side Christ Blessing the Children
Lower right, right side The Healing of the Blind

The windows on the east side of the vestibule show an angel crowning a kneeling woman, and Christ Raising the Daughters of Jairus.

The round windows at the south end of the nave above the altar show the Dove, the symbol of the Holy Spirit, and at the north end a similar window with the Lamb, the symbol of the risen Christ.

The sculpted wooden figures in the recesses of the altar are Matthew, Mark, Luke and John with angels at both ends.

3. Henry Laws, architect:

No information has been found on Henry Laws or the firm of Cassell and Laws except that Laws had an office at 1425 New York Avenue, N.W., rooms 204 and 205 according to the 1889 Business Directory.
Pastors of the Church:

1817  Ruel Keith
1820  C.P. McIlvaine
1825  H.H. Grey
1829  John Thompson Brooke
1835  Philip Slaughter
1838  John F. Hoff
1843  Stephen G. Gassaway
1851  David Caldwell
1854  William Norwood, D.D.
1864  J.H.C. Bonte
1866  Walter W. Williams, D.D.
1876  Albert Rhett Stuart, D.D.
1903  James H.W. Blake
1924  E. Pinkney Wroth
1930  John Temple
1935  Joseph Gillespie Armstrong
1941  Peyton R. Williams
1944  John Raymond Anschutz, D.D.

Prepared by: Ellen J. Schwartz
Architectural Historian
Commission of Fine Arts
August, 1969
PART II. ARCHITECTURAL INFORMATION

A. General Statement:

1. Architectural character: This late 19th century Gothic church designed by Henry Laws in 1885 is one of the most distinguished pieces of architecture in Georgetown.

2. Condition of fabric: The building is excellently maintained inside and out. The only significant changes have been minor remodeling in Keith Hall, and the addition of a wing, and a new chapel to the west of the building.

B. Description of Exterior:

1. Overall dimensions: The church itself measures about 90' x 60' with the old parish hall (Keith Hall) at the south end measuring about 30' x 60'. At the northeast corner of the church is a tall bell tower. On the east side of the church the aisle door and the altar (or choir) section project out to the sidewalk line. To the west of Keith Hall and the altar and transept sections of the church is an addition for kitchen and offices (1923) and a modern chapel (1967). The church has a three bay facade, of one main story. The tower to the east has three floors, plus a two level open belfry.

2. Foundations: The brick wall extends to grade, with a water table about 20" above the ground level. In the basement, the rear wall of the church proper is 17" thick, while dividing walls of brick under the tower are 27 1/2" thick with arched doorways. At the north end of the basement under the front wall of the church are some iron beams. At the southwest corner, in the cellar just to the west of Keith Hall, are huge boulders or outcroppings.

3. Wall construction: Walls are of red smooth face brick in common bond, with headers every 8 or 9 courses. The original mortar is pink. There has been some rebrick ing around the two first floor tower windows (east side). The spandrel above the entrance door in the north face of the tower (below the horizontal stone splash course) is filled with diaper work in red terra cotta matching the brickwork. The squares contain eight-pointed stars.

There is also considerable wall decoration in yellow sandstone. This is used for window sills, buttress caps,
corner blocks at gable and dormer ends, door enframe­ments, the splash course over the tower entrance, the north gable finial and cross, gable copings for the main church and the aisle dormers (though most of this stonework is now covered with a protective sheet of lead), and for the steps to the doorways. In Keith Hall this sandstone is also used around the east windows, and for the coping of the gable wall. It is likewise used for the basement window lintels, and the coping of the areaway at the southeast corner of the church. The cornerstone, located in the northeast corner of the tower, is decorated with a cross in each corner, the labarum in the center, and the text "Christ Church./. A.D. 1885." below. In the west wall of the nave is inserted another sandstone block, which is inscribed "Christ Church./A.D. 1818." Above it is a small bronze plaque which reads, "This, the cornerstone of the original Christ Church, was placed here on May 5, 1968 during services commemorating the one hundred/fiftieth anniversary of the parish."

4. Framing: The walls are load bearing brick, with wood roof trusses, and wood flooring.

5. Porches, stoops, bulkheads, etc.: The tower doorway (see 7.a below) has a deep enframement which could be considered a porch. At the northwest corner of the church, tucked behind a buttress, is a circular iron coal chute cover.

6. There is a square brick chimney at the northwest corner of the church with a flat cap, and openings at the east and west sides only. At the northeast corner of the east transept is another chimney with the top corbeled in two tiers. A third chimney is located at the northwest corner of Keith Hall, but is of much cruder brickwork, with a concrete cap. A small chimney (or ventilator?) is located at the gable end of the west extension. (This side is very similar in form to the east face of Keith Hall, but is actually opposite the altar section of the church.) This chimney, or ventilator, appears to be about a foot square, and is treated like the northwest corner chimney with openings at the east and west only and a flat cap.

7. Openings:

   a. Doorways and doors: The tower doorway is the most elaborate in the church. It consists of a two leaf
lancet door 60 3/4" wide, with vertical boarding and two elaborate scroll hinges (with upper and lower spiral and trefoil end) per leaf. The splayed jambs of the doorway have three attached columns on each side, with Gothic floral caps. Including cap and molded base, the columns measure 38" tall. They support a three step molded archivolt forming a pointed enframement over the doorway. The door is reached by four sandstone steps, each of 6 3/4" rise.

The western front door is quite similar to the tower door, though it is not as tall or elaborate. The door measures 65" wide and has strap hinges similar to the tower door, but with only one less elaborate spiral (upward). The single column at each side is 28" tall, and supports a molded arch over the doorway. The door is reached by five stone steps. The door to the south end of the east aisle is identical to this, but has only four risers.

The street door on the east end of Keith Hall appears of later date, however. There are brick jambs, a low stone pointed arch, and a two leaf door 58" wide, made of vertical boards with chamfered edges. Each leaf has three hinges, roughly cross-shaped, in a sort of rudimentary copying of those on the front doors. There are four stone steps.

In an areaway on the east side are steps to a rectangular cellar door, vertically boarded, and with two simple strap hinges with heart-shaped ends. (The inside of this door is four panel, formed by heavy stiles, rails and mullions. The center mullion measures 2" by 11".)

b. Windows: On the north facade are the three main lancet windows, with two buttresses between them. The voussoirs are formed of two brick courses, one stretcher, the other header. Above the middle lancet is a small round window, similarly framed. On the north side of the tower are two levels of windows, a narrow lancet on the second floor, and two square slits on the third. The lancet originally had glazed panes covering the interior, which splay to an opening 32 1/2" wide. The wall here is 32" thick, and the lintel above is of two pieces of wood, each 2 3/4" thick and 11 1/2" deep, placed above the point of the exterior opening.
On the east side, the tower has two narrow lunettes on the first floor. Considerable rebricking around them suggests that they may be a latter alteration. On the third floor of the tower are two narrow slit windows. The sanctuary windows on this side consist of three aisle windows (with light green wood mullions), and twelve clerestory windows in groups of three, separated by buttresses. At the transept there is a lancet with two mullions. All stained glass windows now have protective clear glass on the exterior. Keith Hall has one large east window composed of two rows of six windows in the same plain stone mullions and enframement. Each window has 28 panes in lead. Above this group is a shallow brick relieving arch of two courses of headers. In the apex of this wall are three tall slit openings with louvers. The cellar on this side has twelve light metal windows with plain stone lintels.

On the west side the fenestration is similar to the east: there are five aisle windows and 15 clerestory. At the west end of the transept and altar sections (here given a gable end) are three windows, to the north of the gable center line, with the same plain stone enframement as the east end of Keith Hall. Each is 4/4 sash. Apparently a west side cellar window (or door) was blocked up when the west garden was made, as the lintel is visible just at the present grade level near the north corner.

On the south side of Keith Hall are four flat-topped dormers with two 20 light rectangular windows each. These are hidden from the outside because of the proximity of an adjacent wall to the south.

In the basement are stored several clear leaded glass lancet windows, and a number of interior three leaf shutters. According to Rev. Anschutz, the shutters were removed from the parsonage next door. The windows are probably from the library which used to be on the first floor of a wing where the present chapel is located.

8. Roof:

a. Shape, covering: There is a gable roof over the main north-south section of the church, with the side aisles covered with sloping shed roofs which rise to the nave.
walls. These side aisles have projecting pointed dormers over the lancet windows. The whole roof is covered with gray rectangular slate, with that of the main roof somewhat lighter in color. The altar projection to the south, and the west transept projection are gabled with standing seam metal covering, painted red. Keith Hall has an east-west gable roof in gray slate.

b. Cornice eaves: The gable ends have a stone coping (now generally covered with lead), and other edges have a simple gutter. Downspouts are also visible.

c. Dormers, cupolas, towers: The side aisle lancet windows are all in dormers with steeply pitched gable roofs. The tower at the northeast corner of the church is described above in B. 1 and B. 7. It has setback buttresses at its three exposed corners, and a north-south gable roof covered with slate. In the gable ends of the north and south (above the lancet openings) are circular openings.

C. Description of Interior:

1. Floor plans: The sanctuary is composed of a main north-south nave, 63' 2" long by 26' 9" wide, with lower side aisles 13' 10" wide on each side. On the east side the aisle is separated from the nave by four pointed arches on low, heavy columns; at the north end the fifth bay of this aisle comprises the entrance vestibule below the tower. The west aisle is separated by five pointed arches on similar columns, with a second entrance door at the north end in the north wall. Separated from the nave by a large pointed triumphal arch at the south end is a transept section which extends to the width of the aisles. In the east arm is the organ console and in the west organ pipes. Beyond this is the altar (or choir) area separated from the transept section by a second large pointed arch. This contains, in the center, the altar with its handsome carved wood retable. To the east and west are sections which extend out to the aisle walls. In the east part are more organ pipes; the west has a passage back to Keith Hall, and to the west of this, a small robing room.

Attached to the church at the south is the former parish hall, Keith Hall, which now measures 23' 9" wide by 42' 2" long. It is 10" lower than the choir area, and is reached by two steps down. The hall was originally divided into
five bays by north-south roof trusses; now, however, the easternmost bay (9' 10" wide) is filled in by small rooms, air conditioning machinery, and two passageways to the west wing, which contains a large kitchen, offices, practice rooms, and a modern chapel. Keith Hall has a small entrance vestibule at the north-east corner out to 31st Street.

In the tower, there are two enclosed floors above the entrance vestibule measuring 9' 2" by 11' 5 1/2", and two open floors above this for the bells.

The basement is not excavated under the main part of the church. There is, however, a furnace room about 10' wide and running the width of the church under Keith Hall, a carpentry shop under the east aisle, a store room under the tower, and an unfinished room under the northwest corner of the church, reached by a narrow passage along the north wall (from which one can view the crawl space under the nave of the church).

2. Stairways: None in the original church or Keith Hall. The tower is reached by a modern wood ladder in the vestibule. The second level of the tower is reached by a wood ladder which appears to be of 19th century date. The furnace room is reached by a straight run of 8 wood risers (modern) from the west wing.

3. Flooring: The sanctuary has 2" wide hardwood flooring, now generally covered with green carpeting. In the basement it can be seen that the floor joists are 1 1/2" x 2 1/2", 17" on center, with cross bracing. The nave joists were further braced about 1967 with 3 1/2" square posts set vertically in concrete footings in the crawl space. In the tower vestibule, the floor is 6" square dark red tiles, bordered with 2 1/2" tiles. In the tower itself the floors are wood. The first floor is 2" pine, painted gray. The second floor, also 2" pine, is supported by 10" x 3" joists running north-south. The third floor (which contains some of the bells) is laid on four heavy cross beams running north-south and east-west, which are supported at each wall by two projecting granite blocks. The transept section of the church is covered with brown, tan, and dark yellow tiles in an octagonal pattern (the individual tiles are either hexagonal or square). This area is bordered by two strips, dark red and dark brown, 3 1/4" wide. The altar area is decorated with a checkerboard pattern of
yellow 6" square tiles with dark brown squares at the corners, and cream colored dividing strips. The border is 9" wide, composed of brown, yellow, and cream colored tiles. The steps and coping of the transept section and the altar area are a light colored sandstone 10" wide. At the side (east) aisle entrance the flooring is square brown and buff tiles, 4 1/4" square, with strip borders of red, brown, and buff. In the passage west of the choir, the flooring is 3 1/2" wide pine.

Keith Hall has modern floors of 2 1/4" wide hardwood. The east entrance to this hall has 6" square dark red tiles, similar to the northeast tower entrance.

4. Wall and ceiling finish: In the upper part of the tower, walls are generally common bond, unpainted brick, with header rows every 6 or 7 courses. Sometimes there are two or three header rows in succession. Walls here are 32" thick at the second level.

In the nave, the walls are plaster, painted cream, with the stone arches, piers, colonettes below the trusses, and a molding course below the clerestory windows, all of gray-brown sandstone. At the south end, the triumphal arch and the altar arch are also sandstone. The ceiling of the nave is supported by four scissor trusses with center posts. The roof is composed of side plates, three rafters per side, and a ridge beam. The four spaces created between the rafters on each side are filled with diagonal boarding, which forms a sort of chevron pattern.

In the side aisles the walls are also plaster, with the trusses for the ceiling supported on projecting molded stone consoles at the outer walls and the nave capitals at the inner side. The ceiling, which slopes up toward the nave and is broken at each window by a dormer projection, is also boarded (3" wide, 1 bead). In the entrance hall (northeast corner) the walls are plaster, but there is a modern wood wainscoting 34 1/2" tall. Around the pointed entrance door here is a flush stone enframement 11" wide. Although plastered, the ceiling has a wood trap door about 4' square with 3" wide, single bead boarding, which provides access up to the belfry. The second and third floors have similar doors.

In the transept section and altar area the ceilings are of diagonal boarding similar to the aisles and nave.
The small vestry to the west of the choir is remodeled, with modern wall and ceiling paneling.

Keith Hall has plaster walls painted tan, with the four roof trusses supported at the ends by molded stone consoles. This ceiling may originally have been open trusses and boarding similar to the nave; now there is a hung wood ceiling. The two sloping sides are beaded boarding running east-west, while the flat center portion runs north-south. This is also painted tan, and now has acoustical tile blocks spaced about 2 feet apart, attached to this boarding.

5. Doorways and doors: The two lancet north doors to the nave have heavy exposed framing on the inside. The west door has 1 1/2" framing, the east door (in the tower vestibule) has 2 1/2" thick framing, and both have vertical boarding on the outside. The west door has an inner set of 2 leaf swinging doors covered with dark red imitation leather. This inner door is also in a pointed opening. In the northeast vestibule are two inner doors; one to the east aisle, and one into the rear of the nave. Both are two leaf pointed doors, covered in red imitation leather. The simple wood enframement is stained dark brown. The east door from the south end of the east aisle onto 31st Street is similar to the west front door, and also has similar inner doors. The door from the west side of the transept into the passage to Keith Hall is a two leaf vertically boarded door, with a Tudor arch top. The south side of the door has two panels. The door from this passage into Keith Hall itself is old (and has old hinges) but now is covered on both sides with soundproofing. Another narrow door from the very east end of the altar area into the entrance lobby of the former parish hall is similarly soundproofed. The eastern vestibule of Keith Hall is 5' square, and is entered from 31st Street by a two leaf Tudor-arch doorway with doors similar to those on the north of the church. It has vertical boarding and chamfered rails and stiles, but appears to be later than the others in the church. Each leaf has two panels; the lower one with X-bracing. All other doors are modern.

6. Decorative features and trim: The most striking feature inside the church is the series of German stained glass windows. In the east aisle there are four windows, in the west aisle five. All of these are double lancet, with a uniform architectural motif and inscription in
the two lower panels. Above this, for the main part of the window, is the figural scene (continuous from one panel to the other except in the northernmost of the west aisle, which has two separate scenes), and surmounting this an architectural canopy in the apex of each lancet. At the apex, between the two lancets is an additional light in the form of a quatrefoil, with rosettes and flowers. With the exception noted above, all the windows depict scenes involving the life of Christ. At the north end of the nave are three tall lancets. These are similar to the side windows in design, though taller, and show scenes in the life of Christ. The side lancets have two vertical lights; the central, three. Above the central window is a round bull's-eye window with the Agnus Dei. The clerestory windows in the nave all depict individual male or female saints. There are twelve on the east (three per bay) and fifteen on the west (three per bay). Above the altar at the south end are three single lancets showing the angel at Christ's tomb in the center, and a woman in each of the side windows. At the east end of the transept section is another stained glass window, a large lancet in three vertical sections depicting the Virgin and Child, with figures of Hope and Faith at the sides. In the south gable above the triumphal arch is a small round window depicting the dove of the Holy Spirit.

Another prominent decorative feature is the carving of the capitals in the nave. These are of robust floral design, all rather similar. On the east there are three, and on the west side four. At the north and south ends of the arches the last arch is supported at the wall by a curious bracket or console which is composed of two columns about 6' in diameter (with the two capitals the same width as the single, but larger, capitals of the nave), the lower ends of which curl up against the wall in an improbable manner. On the nave side of each main pier is a tall colonette which extends up to support the roof trusses. These terminate in floral caps similar to the nave columns. In the aisles, the truss ends rest on molded consoles at the wall and the nave capitals on the inside.

Below the clerestory windows is a molding course running the length of the nave. On the east side (only) this terminates in a floral block at the north end. At the north end of the nave are several commemorative tablets.
A large baptismal font of marble (octagonal in shape, 24" across) is near the northeast corner.

The nave pews are original. These are made of dark wood with a simple scroll at the arm ends. Each pew has a shield-shaped number plaque of white porcelain with numbers in black and gold.

In the transept section, and altar area, are other decorative features. The triumphal arch and the two aisle arches have floral caps, and colonettes. The two aisle arches to the transept section are closed by wrought iron two leaf gates. At this end of the nave is also a handsome brass eagle lectern (1885) to the west, and an elaborate brass pulpit (of about the same date) to the east decorated on the front with a large winged angel. The choir stalls and two principal chairs in the transept area are Gothic in design, with finials and tracery.

The most sumptuous decoration of all, however, is the carved wood retable against the south wall of the altar area. This consists of a carved tracery dado about 4 1/2' high above which, in the center, is a wood aedicula containing a brass cross and a carved winged putto head in the tympanum above. Two narrower niches flank this to the right and left. At the left are wood statues of Matthew and Mark, with Luke and John to the right. Each statue, which has its attribute at its feet, is 29" tall, excluding the base. On the base of the statue of St. John is a small metal plaque which reads: "Mayer & Co. Munich/royal eccles. art establisht." with a royal crest to the left. Between the paired lancets on each side is a well carved panel of grapes and wheat. At either end of this section is a carved standing angel. All of these figures stand on low columns. Furthest to the east and west are carved low relief panels showing four music making angels. Those at the east hold a lute and triangle, and at the west a sackbut and harp. At the east and west sides of the altar area are carved stalls of similar design. The four at the east are simpler, but with a tall end pier capped with finials and an angel. One of the angels, on a column about 6' 6" from the ground has been stolen. At the west side is the more elaborate grouping. Here four stalls flank a central section which is composed of a shelf supported by a winged angel's head; above this is a sculpted scene of two disciples receiving
communion from Christ. The canopy above is crowned with two angels, and finials. In a niche to the left of this is the Ten Commandments on two brass plaques, and to the right the Lord's Prayer. At the ends of these pews, 6' 6" from the ground, are column bases for two angels, which have also been stolen. Since the ends of these altar stalls overlap the ends of the retable somewhat awkwardly, it appears that the retable and the stalls may have been made quite separately, and put together here as well as possible.

The altar table itself is a handsomely carved piece; the openings around it forming a miniature Gothic cloister. The altar rail is supported by brass floral balusters.

In Keith Hall the only decorative feature is the molded consoles for the roof trusses.

7. Notable hardware: The interior strap hinges of the major doors are of simple design. At the north end, the west door has two 30" long hinges with trefoil ends for each leaf. At the east door, the ends are pointed. Hinges for the doors to Keith Hall are original, with etched floral decoration on the inner plate. Hollow brass door knobs are plain. Original ward locks are still in place here.

8. Lighting: The church was wired for electricity, including the illumination of the exterior, by December 1911 according to a plaque in the church. The present light fixtures of the nave are hexagonal tubes of Gothic design, arranged in two rows of four. The side aisles have similar hanging fixtures, three in the east aisle and four in the west. Other lighting is modern. Some braided wiring, which may date from the original installation, is to be found in the tower.

9. Heating: Gas heated hot water. The building is also fully airconditioned (installed 1964). There is one old heating or ventilating grate in the passage to the parish hall from the church. The grate measures 9 3/4" by 13 3/4" and is 10 3/4" from the floor. The grating is in a pierced curvilinear pattern.

D. Site:

1. General setting and orientation: Christ Church is located on the southwest corner of 31st and O Streets, with the front entrance facing north.
2. Enclosures: A low 20th century iron fence at the sidewalk line surrounds the church on both east and north sides, running about 4 feet from the wall of the church. To the west of the building is a recent flagged garden with a high brick wall to its north and west.

3. Outbuildings: None.

4. Walks: On the east, an asphalt block pavement (with squares 8" on a side) extends 10' from the iron fence to the bluestone curb. To the north is a concrete public walk, also 10' wide.

5. Landscaping: Between the iron fence and the church, a space of about 4', are evergreen hedges the height of the fence.

Prepared by: Daniel D. Reiff
Architectural Historian
Commission of Fine Arts
July, 1969
interior
photo: Jack E. Boucher

altar stalls
photo: Jack E. Boucher
GEORGETOWN CUSTOM HOUSE AND POST OFFICE

1221 31st Street

(Georgetown)

Washington, D. C.
Location: 1221 31st Street, N.W., (Georgetown), Washington, D.C., is located on the east side of 31st Street (Formerly Congress Street) about 120' north of M Street (formerly Bridge Street).

Present Owner: The United States Government.

Present Occupant: United States Post Office, Georgetown Station.

Present Use: United States Post Office.

Statement of Significance: The existence of a custom house in Georgetown is symbolic of the time when Georgetown was a thriving port of entry. Before Georgetown's incorporation into the District of Columbia (1871) the building also served as the city hall and housed the Georgetown mayor's office. On June 23, 1967, the Custom House moved out of its second floor space leaving the building exclusively to the Post Office. Both interior and exterior details follow the Classical Revival style.

PART I. HISTORICAL INFORMATION

A. Physical History:

1. Original and subsequent owners: The building is located in Square 1209, lot 826 (formerly Square 39, lots 5 and 6). The following is an incomplete chain of title to the property. The references are to the Recorder of Deeds, Washington, D.C.

1793 Deed July 19, 1793, recorded December 13, 1793 in Liber A folio 459
William Deakins Jr. et ux Jane To Cramphine
Parts of lots 5 and 6 beginning at the end of a line 13'3'' drawn easterly parallel with Bridge Street (M Street east of Wisconsin Avenue)
from boundary number 14, the said 13'3" being the width of ground conveyed to the Mayor and Corporation of Georgetown for public use to widen East Lane (31st Street above M Street), parallel with Bridge Street 121' 6" to the east line of lot 5, then northerly to said line 280', then westerly 121' 6" to beginning

1856 Deed October 23, 1856 recorded March 27, 1857 in Liber JAS 130 folio 243
William F. Seymour et ux Mary C.
To
The United States
Parts of lots 5 and 6; 30' on the east side of Congress Street by 121' 6" deep beginning 371' from the southeast corner of Congress and Gay Streets, being land conveyed to above party by Goodwin G. Williams, Trustee of the estate of Thomas Cramphin

1856 Deed October 23, 1856, recorded March 27, 1857 in Liber JAS 130 folio 245
John Dickson et ux Ann
To
The United States
Parts of lots 5 and 6; 30' on the east side of Congress Street by 121' 6" deep, beginning 341' from the southeast corner of Congress and Gay Streets, being land conveyed to above party by Goodwin G. Williams, Trustee of the estate of Thomas Cramphin

1856 Deed October 23, 1856, recorded March 27, 1857 in Liber JAS 130 folio 247
James G. Jewell et ux Frances
To
The United States
Parts of lots 5 and 6; 30' on the east side of Congress Street by 121' 6" deep, beginning 311' from the southeast corner of Congress and Gay Streets, being land conveyed to above party by Goodwin G. Williams, Trustee of the estate of Thomas Cramphin

1856 Deed October 23, 1856, recorded March 27, 1857 in Liber JAS 130 folio 249
Thomas Cissell et ux Eliza
To
The United States
Parts of lots 5 and 6; 31' on the east side of Congress Street by 121' 6" deep, beginning 280' from the southeast corner of Congress and Gay Streets, being land conveyed to above party by Goodwin G. Williams, Trustee, of the estate of Thomas Cramphin. The combined cost of these four parcels of lots 5 and 6 was $5,000.

2. Date of erection: Begun 1857; completed 1858. The cost of the building was $55,368.00.


4. Original plans, construction, etc.: Photocopies of the published lithographs of some of the original Ammi B. Young drawings are presently in the Design and Construction Drawing Files for Region 3, located in Room 5317, G.S. A. Building, Washington, D.C. There are also blueprints for the alterations and additions to the building.

5. Alterations and additions: The original block of the building has undergone relatively few exterior changes. Formerly small wooden storm vestibules covered the front entry and south entry in winter. The words "POST OFFICE" are carved into the stone lintel over the main entry, but at present a small sign reading "Washington Post Office, Georgetown Station" covers the carving. Access to the Custom House on the second floor was formerly at the south where a vertically striped flag flew overhead indicating the entry to the Custom offices on the second floor; to the north is a small addition constructed in 1924. To the rear, a one-story addition was added in 1906 and 1926 to give additional space for the post office. There have been many interior partition changes and modernizations of the building.

6. Important old views: A photograph of the exterior is in A History of Public Buildings Under the Control of the Treasury Department, Washington, D.C., 1900, p. 78. See also HABS D.C.-Geo. 31-1, an exterior view made in 1937 by John Brostrup.
The Sunday Star (Washington, D.C.) April 1, 1906 has two interior photographs in an article "Georgetown Custom House."

An exterior photograph was found in the Washingtoniana Room of the D.C. Public Library, main branch, which is dated 1918. It shows little visible change.

B. Historical Events Connected with the Structure:

1. History of the Post Office:

Georgetown had its first post office as early as 1776, under the management of Benjamin Franklin, first Postmaster General of the United States. An assistant supervised the Georgetown Branch. At this time there were only seventy-five other post offices in the United States. Postage rates were based on the number of miles a letter was to be sent: Sixty miles or less, seven cents; sixty to one hundred miles, eleven cents; one hundred to two hundred miles, fifteen cents; two hundred to three hundred miles, nineteen cents; three hundred to four hundred miles, twenty-four cents; four hundred to five hundred miles, twenty-eight cents; over five hundred miles, thirty-three cents. (Richard Jackson, The Chronicles of Georgetown from 1751 to 1878, Washington; 1878, p. 100).

(A page from Benjamin Franklin's Ledger Book showing the account of the Georgetown Post Office is reproduced facing page 132, Records of the Columbia Historical Society, Vol. 9).

In this book, (p. 97), Jackson writes:

The chronicler remembers when the post office was kept on Congress Street, in a small office, the size of a lawyer's office of the present day, whence it was removed to the basement of a two-story brick house on the same street, when it was transferred to Foxall's Row on Bridge Street, and afterward to the Union Hotel, when it was again pushed back to Foxall's row. It never had a permanent location until Congress purchased a lot of ground on Congress Street....
The following is a list of the early postmasters of Georgetown and the date of their appointment. Among the postmasters are the names of many prominent citizens of the town who often owned a great deal of land and held other governmental positions.

<table>
<thead>
<tr>
<th>Postmaster</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thomas Richardson</td>
<td>1777</td>
</tr>
<tr>
<td>William B. Magruder</td>
<td>February 16, 1790</td>
</tr>
<tr>
<td>Richard Forrest</td>
<td>April 1, 1797</td>
</tr>
<tr>
<td>Joseph Carleton</td>
<td>February 1, 1799</td>
</tr>
<tr>
<td>Tristram Dalton</td>
<td>January 1, 1803</td>
</tr>
<tr>
<td>James Armstrong</td>
<td>September 1, 1817</td>
</tr>
<tr>
<td>James P.W. Pollock</td>
<td>May 20, 1819</td>
</tr>
<tr>
<td>Whiteing Sanford</td>
<td>January 6, 1820</td>
</tr>
<tr>
<td>William Huffington</td>
<td>September 18, 1821</td>
</tr>
<tr>
<td>Thomas Corcoran</td>
<td>October 22, 1823</td>
</tr>
<tr>
<td>James Corcoran</td>
<td>February 1, 1830</td>
</tr>
<tr>
<td>Harriet Corcoran</td>
<td>December 18, 1834</td>
</tr>
<tr>
<td>&quot;</td>
<td>July 9, 1836</td>
</tr>
<tr>
<td>Henry W. Tilley</td>
<td>June 3, 1840</td>
</tr>
<tr>
<td>&quot;</td>
<td>June 13, 1842</td>
</tr>
<tr>
<td>&quot;</td>
<td>June 17, 1848</td>
</tr>
<tr>
<td>&quot;</td>
<td>August 13, 1852</td>
</tr>
<tr>
<td>&quot;</td>
<td>August 9, 1856</td>
</tr>
<tr>
<td>&quot;</td>
<td>August 3, 1860</td>
</tr>
<tr>
<td>Henry Addison</td>
<td>June 6, 1861</td>
</tr>
<tr>
<td>George Hill, Jr.</td>
<td>July 12, 1865</td>
</tr>
<tr>
<td>Charles H. Cragin</td>
<td>June 17, 1870</td>
</tr>
<tr>
<td>George Hill, Jr.</td>
<td>August 6, 1873</td>
</tr>
</tbody>
</table>

In 1877 the Georgetown post office was made a branch of the District of Columbia post office system. (Early Post Office Records, National Archives, Social and Economic Branch).

Jackson also describes (p. 100) the interior of the post office:

The building is two stories high and fronts sixty-five feet on the street and in altitude is forty-five feet. The first floor is used exclusively as a post office, being fitted up with boxes to the number of nine hundred and fifty-six, with locks and keys; also two spacious rooms for the superintendent and clerks.
2. History of the Custom House:

Georgetown was established as a port of entry to the United States by an Act of Congress approved March 22, 1779. "It is believed that the port of Washington [i.e. Georgetown] antedates all in existence today; the Williamsburg port may have been created slightly earlier but was abolished many years ago." (Port of Washington Founded 1799," Washington Post, December 22, 1929.)

Throughout the eighteenth century Georgetown was a prosperous port. In 1751 Rock Creek was navigable beyond what is now P Street, forming greater harbor facilities than presently visible.

The mouth of Rock Creek was a broad estuary extending as far west as the foot of Water Street (now Wisconsin Avenue below M Street). Here you went up a steep hill to Gordon's Inspection House on the southwest corner of Bridge and Water Streets....

In 1763 there was in Frederick County but one place for the inspection of tobacco, and that 'at the "Rolling House" which George Gordon built near the mouth of Rock Creek.' Exactly when this house was erected does not appear, but it was certainly between the years 1734 and 1748.

(Henry Ridgely Evans, Old Georgetown on the Potomac, Washington, D.C., 1933, pp. 10-12.)

This Inspection House was the predecessor to the actual government Custom House.

Georgetown enjoyed a large foreign trade just after the Revolution. Its warehouses were packed with casks and bales. Vessels of considerable tonnage were anchored at its wharves, loading and unloading. Thomas Corcoran, a prominent merchant, stated in 1788 that there were in the harbor ten square-rigged vessels, two of them being ships. In 1791 Georgetown ranked as the greatest tobacco market in the State of Maryland, and perhaps in the Union. (Evans, p. 16.)
The site of the actual custom house established in 1779 has been impossible to locate although the records of the custom collectors are available. (National Archives, Record Group No. 56; Records of the Bureau of Customs.)

General James McCubbin Lingam was the first collector of customs in Georgetown. He was a tobacco merchant who had been wounded in the Revolution at Fort Washington and taken as a prisoner of War. He was among the sixteen Georgetown residents who turned over parts of their land to General Washington to form the Federal City. It is possible that General Lingan collected the customs duties from his home. He collected the following duties:

<table>
<thead>
<tr>
<th>Year</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>1789-1791</td>
<td>$34,387.00</td>
</tr>
<tr>
<td>1792</td>
<td>4,830.00</td>
</tr>
<tr>
<td>1793</td>
<td>11,122.00</td>
</tr>
</tbody>
</table>

General Lingan was a staunch supporter of the Federalist cause. A weekly Baltimore newspaper, the Federal Republican had been making violent editorial attacks on the administration. Because the paper's Baltimore office was mobbed by protestors, the paper moved to Washington and set up an office on 30th and M Streets, but then returned to Baltimore. General Lingan, armed, went up to the newspaper office to protect it after a particularly strong editorial published on June 21, 1812 and was clubbed to death by a mob crying "Tory, Tory!" (Evans, pp. 20-21; and "The Port of George Town," The Georgetowner, February 6, 1955.)

The following is a list of the early collectors of customs with the dates of their appointments:

<table>
<thead>
<tr>
<th>Collector</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>James McCubbin Lingan</td>
<td>October 1, 1790 and earlier</td>
</tr>
<tr>
<td>John Oakley</td>
<td>October 1, 1801</td>
</tr>
<tr>
<td>John Barnes</td>
<td>May 6, 1806</td>
</tr>
<tr>
<td>Thomas Turner</td>
<td>March 7, 1826</td>
</tr>
<tr>
<td>Robert White</td>
<td>July 20, 1840</td>
</tr>
<tr>
<td>Henry Addison</td>
<td>July 9, 1841</td>
</tr>
<tr>
<td>Robert White</td>
<td>July 2, 1845</td>
</tr>
<tr>
<td>Henry Addison</td>
<td>July 20, 1849</td>
</tr>
</tbody>
</table>
In the early days trade was primarily with the West Indies, with rum and tobacco being the principal items of trade.

In 1856 the problem of where to build a permanent custom house for the District arose and the problem was referred to a Senate committee on commerce. This committee, composed of Senators Hamlin, Dodge, Stuart, Seward, Clay and Benjamin, made an investigation and Chairman Hamlin reported: "There is nothing that can be called commerce in Washington, and there is something of it in Georgetown." Consequently Congress appropriated $65,000 to build a custom house and post office in Georgetown. The building was completed in 1858 at a total cost of $55,468.00.

The second floor of the building was used by the custom house officials while the basement was used for storage of goods awaiting inspection.

...An importer entering the second floor offices at the turn of the century found himself confronted by ornate wire and iron grill work on three sides. There was even a chain link net over him. A cashier working at a standup desk would open a door in the grill work and take his money.

Dozens of clerks penned records under elaborate chandeliers. Heat, what there was of it, came from two marble fireplaces.

("Customhouse Quarters Finally Clears the 20th Century," The Evening Star, June 28, 1967.)
In 1864 Senate Bill No. 210 was introduced proposing the abolishment of Georgetown as the port of entry and making the official port in Washington City. The mayor of Georgetown led a violent fight against this bill charging that Congress was attempting to destroy his city. He reported that seven flour mills were producing a capacity of 1,450 barrels of flour per day. Between the years 1825 and 1857 merchants in Georgetown paid duties of $240,324.81 to the Government.

...the business of this collection district is centered here because of the immense trade of the C&O Canal, which has become, in fact, the Georgetown and Cumberland canal, as its entire trade is now confined to these two places. It has become a vast and increasing trade, from the inexhaustible supplies of coal in the mines at Cumberland, and the unsatiated demand which exists for it in Georgetown.

Nearly one-half of the harbor of Georgetown has been appropriated to the accommodation of that trade where immense depots have been constructed, and the most ingenious and approved methods have been adopted for the safe and ready transfer of the coal from the boats on the canal to the shipping in the river, the transit being not over one hundred yards.

...There are four regular lines of packets engaged in extensive trade between Georgetown, Philadelphia, New York, and Boston, whose vessels never touch Washington City...

...at a time when the commerce of Georgetown is assuming a magnitude never before approached, the people of Washington City ask your honorable body not to embarrass us by removing from Georgetown a Custom House where it is so much needed, and to place it in Washington City, where there can never be the slightest use for it under any conceivable contingency or imaginable state of circumstances.
Through these eloquent pleas, coupled with statistics and reports from Georgetown merchants and shippers, Addison was able to convince Congress that the Custom House should remain in Georgetown.

A letter included in Addison's Memorial from Mr. Hollingsworth, the Collector of Customs, states that many of the coal shippers suffered from the "interruptions caused from rebel invasions" (i.e. the Civil War) and described the port facilities of Georgetown as follows: "Georgetown is the only port from which the coal transported on the canal can be shipped to eastern markets. Its wharfs and depth of water are elegantly adopted to this purpose, and in all probability, shippers will not seek for a more convenient port." (Addison, Memorial, p. 10.)

Toward the end of the nineteenth century Georgetown's importance as a port declined rapidly. This was due for the most part to the competition of the railroads. In 1880 the Immediate Transportation Act was passed allowing goods to come through Washington customs "in bond."

"Little of the stuff comes directly to the waterfront. There are occasional direct shipments of asphalt from Trinidad and Cuba, spruce laths and shingles from New Brunswick and rock plaster from Canada. But the bulk of the business comes into the country through other ports and is 'bonded' to Washington, where examination is made at leisure by officials who have more time and inclination to be polite and obliging than those of New York and Philadelphia."

("Georgetown Custom House," The Sunday Star, Washington, D.C., April 1, 1906.)

When Georgetown was absorbed into the District of Columbia the name of the port of entry was officially changed to Washington. In 1913 President Taft ordered a reorganization of customs districts; the port of Washington became a part of Customs District Number 13 which included Maryland, the District of Columbia and Alexandria, Virginia.
Today the majority of imports arriving into this district arrive by air, although there is still a good deal of bonded material sent from other ports.

On June 23, 1967 the Custom House moved from its 31st Street location to a new building at 3180 Bladensburg Road, N.E., Washington, D.C.

For additional information on the port of Georgetown and the Waterfront area, see Georgetown Historic Waterfront, Commissions of Fine Arts and Historic American Buildings Survey, 1968.

3. Ammi B. Young, Architect:

Ammi Burnham Young was born June 19, 1798 in Lebanon, New Hampshire. No record has been found of his formal education though he did receive honorary degrees from the University of Vermont in 1838 and Dartmouth College in 1841. It is believed that he may have studied under Alexander Parris in Boston. His important commissions include Thornton, Wentworth and Reed Halls at Dartmouth; the Vermont State Capitol, 1832; the Boston Custom House, 1836-47; and the Court House at Worcester, Massachusetts. In the 1850's he was in Washington working on the south from of Robert Mills' Treasury Building. Young was appointed Supervising Architect of the Treasury Department in 1852 and held that position for ten years. His annual salary was $3,000. Supposedly Young initiated the policy of hiring only trained architects instead of laymen to hold the position of Supervising Architect. Under his supervision several standardized types of customs houses were developed. They are described by Talbot Hamlin in Greek Revival Architecture in America.

All of them used cast-iron columns and a floor construction of brick arches on wrought iron beams. All of them were classic, with marked 'Italian villa' characteristics in the detail, and in general the extremely refined profiles of Greek Revival moldings had given place to bolder, cruder and perhaps more virile forms.
Hamlin considers the Georgetown building one of the best examples of a simple Italianate palace type. Of this building, and the similar Federal Building at Galena, Illinois, he says:

In these the classical elements are so generalized and the proportions so wide and ample that the effect is almost as Georgian as it is Italian Renaissance, except for the very large scale of the parts.

(Talbot Hamlin, Greek Revival Architecture in America, London; Oxford University Press, 1944, pp. 108-9.)

While in Washington, Young lived at 407 15th Street, N.W. He died in 1874.

(Who Was Who in America, Historical Volume, 1607-1896, p. 602; and Biographical Dictionary of American Architects, Deceased, Los Angeles, 1956; p. 676.)

In 1959 a HABS summer team recorded seven buildings with which the name of Ammi B. Young can be associated. Material from this study led to the publication of the following article which also included bibliographic material: Osmund Overby, "Ammi B. Young in the Connecticut Valley," Journal of the Society of Architectural Historians, October, 1960, pp. 119-123.

Prepared by: Ellen J. Schwartz
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August, 1969
PART II. ARCHITECTURAL INFORMATION

A. General Statement:

1. Architectural character: This rectangular gray granite building is one of the most impressive and monumental public structures in Georgetown. Designed in 1856-57 by Ammi B. Young as a Custom House, the first floor is now occupied by the Georgetown Station of the Washington, D.C. Post Office. The customs offices have recently been moved from the second floor.

2. Condition of fabric: There have been various alterations, remodelings, and additions to the building since it was completed in 1858. An indication of the types of changes and their dates is given by the file of blueprints, etc. to be found at the General Services Administration, Region Three, Design and Construction Drawing Files, Washington, D.C. The major items are:

*ND* - Elevation and section of building, from Lithographs of original plans by Ammi B. Young (two sheets). Probably from Plans of Public Buildings in Course of Construction Under the Direction of the Secretary of the Treasury, Including the Specifications Thereof (Washington: Treasury Department, 1855-56.)

*1857* - Copy of lithograph of iron roof trusses.

*ND* - "Plan of Coping and Steps around Custom House," original drawing in green, red, and black ink labeled "Contractor's copy."

*ND* - "Drawing of the lengths of Iron Fence" (and sections).

1882 - "Proposed changes to basement runway," (street opening to be altered from 5' 6" wide to about 6' 1" wide among the other changes).

1888 - "New Coal Vault and Driveway," (This is located at the east side, toward the north end, and is an underground chamber with shallow concrete vaults on I-beams with round coal shute covers.)

*ND* - "Low pressure steam heating apparatus."

1903 - Repairs to plumbing, second floor.

1904 - Changes in first floor lobby partitions.
1906 - Addition to the east side of building, toward the south end (nine sheets).

1907 - New door, for the "extension to Custom House."

1909 - New loading platform, and various partition changes.

1911 - "Proposed changes in M.O. and Reg. Div."
  (New partitions at north part of post office).

1912 - Two new storm enclosures for south and west entrances.

1919 - Repairs to fence (large portions of the original fence still remained.)

1919 - Building of the front hall counter and windows of post office (to the form now present, in 1969.)

1923 - "Mailing platform and New Door."

1924 - "Remodeling and enlarging," (the present small north wing.)

1925 - Lighting and plumbing changes.

*1925 - Plans, showing arrangement of building as of 1925. (four sheets)

1926 - Lowering grade of rear drive.

1926 - "Remodeling and enlarging;" also, a new driveway. (This is the present east addition.) (ten sheets.)

*1926 - Plan of east addition, with measurements.

1933 - Roof repairs and interior painting.

1936 - New iron fence and miscellaneous repairs.

*1939 - Plans of Custom House (generally as at present, except for changes in rear or east addition.) (four sheets)

1939 - Plans of building (similar to above).
1939 - Grille partitions changed, and other miscellaneous changes in Custom House hall.

1940 - New flag pole for west facade.

Copies of items marked with an asterisk are on file at the Commission of Fine Arts.

In addition to the above, present day examination reveals a number of other changes in the basement. The east-west wall of the former furnace room has been removed, and the old doorway bricked up. A recent fireproof enclosure for the stairway has been built. On the first floor an exterior window in the stairhall was bricked up when the rear addition was added. On the second floor, when the two lavatories were added at the head of the stairs, (apparently late 19th century) the ceiling molding was carefully carried around it in the north office, and the wall scoring maintained.

B. Description of Exterior:

1. Overall Dimensions: This two story granite building with a full basement has a 61' facade and an original building depth of 46'.

2. Foundations: Foundations are rough-cut ashlar ending in a stone water table. At the west (front) elevation this water table is 1'10" above the terrace.

3. Wall Construction: Walls are of finely finished dark grey granite ashlar with courses 1'4" in height.

4. Framing: According to original plans for the structure the roof framing is a grid of metal trusses. Floor construction is of built-up channel and plate boxed beams supporting a brick floor slab. These beams are supported at intermediate points by 1' cast iron columns at the first floor level and by 2' square brick piers in the basement.

5. Porches, stoops, bulkheads, etc.: At the west and the south the Custom House is fronted by a 10' wide stone paved terrace (originally called a 'platform'). From the basement a tunnel approximately 6' wide extends under the terrace to the street at the west.

6. Chimneys: From the exterior there appears to be 8 chimneys but in fact only 6 of these originally were
operable. That at the east half of the north wall and the east half of the south wall are merely roof appendages for the purposes of symmetry.

7. Openings:

a. Doorways and doors: Original plans and elevations show five sets of doors to the first floor level. Three of these remain in close to original condition while that at the north wall has had the door removed and that at the center of the east elevation has had both door and trim removed.

The original 5'10" x 11'0" high doorways have had their doors replaced by shorter 20th century wood doors. Exterior door trim consists of a 1 1/4" wide granite trim band with a cyma molding edge. Each doorway is capped by a projecting stone cornice, each has an iron threshold plate, and each is reached by a set of three stone steps. The main (west) doorway is distinguished by having a dentil band under the crowning cornice.

The doorway to the tunnel at the west sidewalk is closed by a pair of 5'5" metal plate doors approximately 4' high.

b. Windows and shutters: Most of the windows on both the first and second floor are the original 6/6 light double-hung sash. Window openings are fitted with stone lintels and sills and framed by granite trim. The lower floor windows have projecting flat entablatures of stone similar to those over the doorways and each has a 5'7" x 1'10" under-sill panel. The sills of the first floor windows are linked together by a projecting stone band. Second floor windows are trimmed with an eared granite band and a sill supported by a pair of small granite consoles.

The five basement windows which remain each have 2' x 4' grate-covered areaway.

8. Roof:

a. Shape, covering: The simple hipped roof is covered with seamed metal. It is of a low profile and cannot be seen from the street.
b. Cornice, eaves: An elaborate stone cornice about 4' in height crowns the building. It is formed with cyma-recta and scotia moldings and has a fine dentil band.

c. Cupolas, dormers, towers: None.

C. Description of Interior:

1. Floor Plans:

First floor: The rectangular space, which measures about 45' x 60' inside, is divided into three north-south sections or aisles by two rows of square iron columns, six free-standing in each row, with half-column pilasters at each end. The columns are 8' on center except for the end bays which are 8'1" (south) and 8'3" (north). The westernmost aisle is occupied by the public lobby, except for one bay at the north, and is 11'4" wide. The center aisle is 15'6" wide, and the easternmost aisle is 14'0" wide, with the stair hall occupying three bays to the south. These are walled off from the rest of the room. Attached to the east side is a modern addition, doubling the original area.

Second floor: The western two thirds is one large room, about 27' by 60' (corresponding to the western two sections of the floor below). To the east is a stair hall in the center and an entrance hallway (now separated from it by a fire wall); to the south of the stairs and hallway is an office measuring about 13' x 15 1/2', and to the north a second office measuring about 13' x 20'. Two lavatories have been added off the stair landing, and occupy a corner of this northern room, about 10' x 8'.

Basement: The basement is divided into three north-south sections (as the first floor), by brick piers 2' square, six in each row, with pilasters at the end walls. In the western section a brick wall joins the northern three to the north wall. In the center section a brick wall that ran east-west connecting the third pillars from the north has been removed. In the eastern section, the stairway, fire wall and passageways occupy the first four bays, with the southern three closed by a brick wall, and a modern doorway between the 3rd and 4th pillar from the south.
This fourth pillar is joined to the east outside foundation wall by a brick wall, which originally had a doorway, now bricked up, into the northern part of this (and the center) section.

Attic: This is reached by a ladder in the northwest corner of the third floor hallway, but was not examined.

2. Stairways:

An attractive cast iron straight run stairway runs south to north along the east wall, beginning 7'6" from the side doorway. It is a run of twenty-six 7" risers, with 63" long treads. The pierced risers are decorated with a central palmette and curving swags and sprays. The stringer ends are also open, with similar sprays. The cast iron newel post is decorated at the base with acanthus leaves, and the balusters (two per tread) are similarly treated. The wood handrail has a simple oval section. Though now painted light green, other layers have apparently been cream, dark green, beige or gray, and dark green (apparently the original color). The stairway to the cellar is now boxed in by a fire partition, but was originally open at the top to this hallway. The cast iron balusters (two per tread) have been removed. This is a straight run of 16 risers, from north to south.

3. Flooring:

On the first floor, the entrance lobby is paved in 10" x 20" blocks of beige marble. The rest of the floor is light brown plastic tile. In the stair hall, the original flooring remains, which is black marble squares (at a 45° angle to the walls) 12 1/2" on a side with a white marble border at the wall.

On the second floor, the stair hall is paved in black and white marble identical to the first floor. The offices and the main hall are covered with a brown linoleum, under which appears to be narrow hardwood flooring, 2 1/2" wide.

The basement has a modern concrete floor.
4. Wall and ceiling finish:

All walls are plaster. In the first floor stair hall, the plaster is broken at one point and it can be seen that the plaster is directly on the interior brick walls. The plaster is scored here (and throughout the second floor) to represent blocks about 66" x 15 1/2". At present all walls are painted light green, but the original color seems to have been a light brown.

The entrance lobby on the first floor, the stair hall, the center section in the post office, and the offices and hall on the second floor have a cove molding at the ceiling. The main hall of the second floor has a far more elaborate molding, about 3' in total height, forming a sort of entablature around the ceiling. The ceilings on the first floor are 13'7" high and on the second floor about 17'. The exterior walls on the first floor are 31 1/2" thick.

In the basement, the walls are of rough faced random laid granite blocks, painted white. The ceiling is composed of twelve shallow brick arches, 8' on center, with a rise of 1'10". These run east-west and are supported on iron (presumably I) beams. These are supported in turn by box girders 7" deep and 15" tall. (Where the brick walls are built, the box girders are covered over). The top of these girders is 7'6" from the floor. The girders rest on brick pillars, which have simple capitals of three courses of projecting brick.

5. Doorways and doors:

On the first floor, the west entrance door is 4'8" wide and closed by modern double doors. At the south end of the lobby is a second doorway, also closed by modern double doors. At the north end of this westernmost section is a doorway that now leads to the north addition. This is framed in granite, and is 5' wide. At each jamb, about 12 1/2" from the floor and the lintel, are two groups of four protruding bolt ends that originally held heavy hinges. Similar remains are to be found in the granite enframement of the (original) rear door at the center of the east wall. This doorway is also 5' wide. The doorway from the south terrace to the stair hall has double doors, and an original iron sill. The doorways have no trim.
On the second floor the doorways measure 10' 3" tall and are 4' wide, with a 7" molding around them. These are 6-panel wood doors, with three hinges and ward locks. There is one at either end of the hallway into the offices, one from the hallway into the hall, and one from each office into the hall.

In the basement, a large plate iron two-leaf door 5' 5" wide and 7' 6" tall is located in the southwest corner, and leads into an inclined passage under the west terrace to a second smaller iron door at the sidewalk level.

6. Decorative features and trim:

On the first floor, the major decorative features are the cast iron Corinthian columns. There are 12 columns, each 11 7/8" square (not including many coats of paint) most of which have a simple molded foot, and all of which have attractive capitals. Although now painted light green, the original color seems to have been dark green. At the north and south walls are 4 half-columns of the same design. Although the doorways have no trim, the windows have an 8" wide molding, the outer 4 1/2" being of wood, and the rest of iron.

The lobby counters and windows are recent, and quite plain, but were originally probably arched partitions similar to those in the Galena, Ill., post office and custom house, a building almost identical to the Georgetown structure in exterior design. (These partitions are illustrated in Journal of the Society of Architectural Historians, XXV, 4 [December, 1966], p. 275, figure 6.)

The decoration of the second floor consists mainly of the doorways, ceiling molding, molding around the windows similar to the first floor, and the scoring of walls to imitate ashlar.

7. Notable hardware:

No original hardware seems to remain on the first floor. On the second, there is a ventilating grate measuring 9 3/4" x 14 3/4" with a pierced floral pattern in the wall just south of the central door in the main hall. It is located just above the floor level. Also on this floor are a number of old porcelain doorknobs, ward locks in the doors, and a large 19th century two-door safe (Sargeant & Greenleaf, latest patent date 1871). In the basement are found several sets of wrought iron shutters for the outside windows. These have two folding panels on each side (each panel measuring 12" x 5'2") and fold back against the thickness of the wall.
When closed, the four panels are secured by a swing bar which rotates on the inside. Three sets of these window shutters remain, and possible a fourth behind a fuse box installation. By the door to the stair hall is also one remaining speaking tube fixture.

8. Lighting:

The only indication of original lighting arrangement is on the second floor. In the main hall, there are three rows of gas butts running north-south. In the center of the room are a row of three, and at the east and west portions are rows of four. Each of the second floor offices has a central gas butt remaining in the ceiling. On the upper stair landing, one remains in the east wall.

9. Heating:

Although eight chimneys are visible on the exterior, the two easternmost of the north and south sides are dummies. On the first floor, the two chimneys on the west side do not extend down to the lobby. The two on the north and south sides extend to the first floor, but have no openings, and no trace of stove pipe openings. On the east wall, the southern chimney does not extend to the first floor, and the northern one is completely blocked up as those on the north and south walls.

On the second floor, the main hall has four chimneys: two against the end walls, north and south, and two against the west wall. Only one, however, has traces of a stove pipe opening. In the two offices the original mantels are still in place. In the south office is a cream colored marble mantel, with simple undecorated side pilasters supporting a lintel whose lower edge is cut in the form of a shallow pointed arch. The mantel measures 44 1/2" square, with a mantel shelf 50" x 9 1/2". A very late 19th century mirror, in a dark wood enframement, is placed above it, although it is not original. The fire opening measures 16" x 26 1/2" and has a cast iron molded enframement with a small decorative fleur-de-lis at the top. In the north office is a much fancier fireplace, with a mantel shelf supported by two well-carved Corinthian pilasters. This is probably also of light colored marble, but has now been painted flat black. The mantel measures 50" x 44 1/2", and the shelf (of which the right end is partially imbedded in the new wall of the two small lavatories added from the corner of this room) measures 51" x 8 3/4".
The fire opening is 31 1/2" x 20 1/2".

Originally the building was heated by steam, with a furnace in the northeast corner of the basement.

D. Site:

1. General setting and orientation:

The Georgetown Custom House faces west onto 31st Street, set on a stone terrace about 4' above sidewalk level at the south (downhill) side, and 1' at the north. This terrace extends across the front, where it is 15' 1" wide, and the south side, where it is 12' wide. Directly north of the building (and terrace) is a truck drive 22'11" wide and to the south of the south terrace is a drive 9'6" wide. The building is thus set off as a monument of importance.

2. Enclosures:

At the north side of the north truck drive is a brick wall marking the property line. To the south of the south drive is a similar brick wall, and to the east a concrete wall. The terrace of the building now has a modern iron fence at the west, north and south edges. There are, however, traces in the stone of iron fence pillars about 2' square, which flanked the two stairs from the sidewalk, and the entrance to the north driveway. These pillars, and the rest of the iron fence, are visible in old photographs. The southwest corner of the south terrace also has traces of a similar iron fence pillar.

3. Outbuildings: None.

4. Walks:

The west terrace abuts a public concrete sidewalk. The terrace itself is now concrete, except for the original granite coping and steps.

5. Landscaping: None.

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June-July, 1969
and
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June, 1969
cast iron stairs
photo: Jack E. Boucher

cast iron capital
photo: Jack E. Boucher
HEALY BUILDING, GEORGETOWN UNIVERSITY

Near 37th and O Streets

(Georgetown)

Washington, D. C.
PART I. HISTORICAL INFORMATION

A. Physical History:

1. Original and subsequent owners: Georgetown University occupies all of Square 1321 (formerly 80) and parts of neighboring Squares. At present the University owns more than 90 acres of land in Georgetown. In 1787 Fr. John Carroll obtained the first 1 1/2 acres of land from William Deakins and John Threlkeld, which formed the original site of Georgetown College. The first building, Old South, was erected in 1788 (and demolished in 1904). Healy Building was erected on land 85' east of this building. (John M. Daley, S.J., Georgetown University: Origin and Early Years, Washington, D.C., 1957, pp. 46-49; also, University Office of Information.)

2. Date of erection: Excavation for the Healy Building began in November, 1877, and the exterior was finished, except for the front porches, by November, 1879. Interior
work was far from completed, however, and original drawings and plans bear dates up to 1881. Various of the special rooms, as the auditorium and library, were not completed until even later. Dates on the plans suggest that Gaston Hall was finished about 1896-97; the Riggs Memorial Library in 1889; the Hirst Reading Room in 1901; and the second floor reading room about 1909. The two front porches were completed about 1899.


4. Original plans, construction, etc.: In the blueprint files in the office of the Vice President for Development and Physical Plant are a quantity of original drawings and plans, original blueprints, as well as blueprints and ozalids for later additions and changes. These are grouped more or less by subject (i.e., most of the library changes are together) but are not in any order and the notations penciled on the reverse are often inaccurate. Following, by topic and chronological order, are the pertinent plans. Copies of those marked with an asterisk are filed at the Commission of Fine Arts. A selection have been photographed for this data-book.

Early Plans

*1876 - "Second story" plan, scale 1/32" = 1 foot, showing a proposed floor plan. It differs considerably from that actually used. The north wing (or "pavilion" as the architects called the north and south wings) is devoted to a lecture room 66' x 94', and the south wing, somewhat smaller, used as a "Physical theatre" with a smaller room for "physical apparatus" to the west. This forms a wing about 40' x 88" with the east front bowed. The central hall has rooms on both sides; to the south these are classrooms, to the north the library. The drawing is signed "J. L. Smithmeyer & Co./Architects" with the date torn off. It is, however, identical in style and on the same thin tracing paper as the following.

*1876 - "Fourth Story (attic)" plan, scale 1/32" = 1 foot. Both wings are now the same size
(66' x 94') and the plan is similar to the present 4th floor plan with small bedrooms on either side of the central hall. At the north and south end, however, there are two large rooms in each wing. To the south both are marked Dormitory (each 40' x 66') and in the north one room is marked Painting, the other Drawing. Interestingly enough, on this sketch the fourth floor is continued out over the location of Old North, which is shown in dotted lines as if its demolition had been contemplated. It is signed "J. L. Smithmeyer & Co./Architects 22/4 '76." This and the previous drawing are done in red and black ink.

Original Drawings

Among the plans, etc. are a number of original drawings in black ink on light tan linen. Most are headed "Georgetown University" and are signed "J. L. Smithmeyer & Co. Architects" with the address, where given, as 703 15th Street, Washington, D.C. Unfortunately, few of them are dated. The earliest is June 22, 1878, and the latest is marked "copied May 6/'81." It appears, however, that while the exterior was being finished interior drawings were being perfected and contemplated.

Exterior:

"East Front Elevation", ink drawing to the base of the spire; does not include window details, finials, or small dormers on the roof. The north doorway lacks the gable over the porch. A second ink drawing is identical to this, except details of windows and dormers are complete.

"Brickwork/Court Elevation/Fronting West." Original drawing, scale 1/8". There are also four blue line copies of this.

"Stonework of Basement and cellar of New East Wing", i.e., Healy Building.

"East front Window details/scale 3/4 inch (Pavilions)." This also includes a window on the west front of the north wing or pavilion.
"Elevation of North Pavilion windows, second story."
The use of iron sills is indicated in the drawing.

*East elevation to the height of tower; ink on heavy paper. An autopositive print of this is also in the files made at a time when the drawing was less damaged.

West elevation; two fragmentary ink drawings on heavy paper.

Front porch, section from north. Fragment of an ink drawing on paper.

Interior:

**"Plan of 1st floor."** Original drawing, scale 1/8".

"Plan of 2nd Floor joist[s]". Scale, 1/8"; a blueprint of an original drawing.

**"Plan of 3rd Floor", original drawing; also an almost identical drawing on paper of the same plan.

**"Plan of 4th floor", original drawing; also an almost identical drawing on paper of the same plan.

"Elevation, Section and Plan of/South tower door." This door is still in place. The sheet shows full size sections as well, and is labeled "Detail Sheet No. III" (several sheets bear these numbers but because they do not seem to follow any specific order or arrangement they have been grouped by place here). This sheet has the note, "Copied 10/9.80".

"Detail of North Pavilion Main Entrance Door." Scale, 3/4". Shows the original panel door, with some changes noted on the plans. Also, a detail of the wainscoting in the hall. Detail sheet No. IV. "Copied 10/5.80".

"Details of Interior Finish - Basement". The entrance doors, four-panel, like the south tower doors. Scale, 1 1/2". Detail sheet No. 12.

**"Detailed Plans, Elevations & Sections/of Main Stairs, North Pavilion."** This shows a railing under the stairway which was replaced in 1888. Scale, 3/4". Detail sheet No. VII.
"Detail of North Pavilion and Curtine Room Doors". Scale, 3/4". Most of these are five-panel doors, both single and double. Detail sheet No. V.

"Detail window framing". Also, details of the President's and Treasurer's offices and the first floor parlors. Detail sheet No. I. Dated 10/18/80.

"Detail of Ventilating Windows in President's Room". Scale, 1 1/2"; dated 10/8/78.

**"Detail of interior finish of North pavilion stair windows/2nd story Platform", and "Detail of Partition between Vestibule and Ante Room/Presidents Offices, North Pavilion, 2nd Story...". Scale, 3/4". Detail sheet No. XIII, "copied May 6/81".

**"Details of Interior Finish", and "Entrance to Museum". Scale, 3/4". Detail sheet No. VI. Dated 22/7 '78.

"Detail of columns in Museum/4 like this/scale 3/4 inch".

"Side elevation of gallery Girders, brackets, posts, etc. in Aula Maxima" i.e., Gaston Hall. East frontage; scale 1/4".

"Detail of Anchors in North Front, North Pavilion/for Gallery beams in Aula Maxima". Scale, 1/2", dated 21/9 '78.

"Side elevation of Gallery Girders, Bracketts [sic], posts, etc. / Aula Maxima, East Frontage". Scale, 3/4".

"Detail of posts, Bracketts, Girders, Wallpieces, etc. under Gallery/in Aula Maxima". Scale, 3/4".

"Detailed Elevation, Sections and Plan/of Galvanized iron Cornice for large Hall". i.e., Gaston Hall. These are the quatrefoil medallions and the brackets now in place around the ceiling. Scale, 3/4".
"'Cathedra' for Debating room." This is the speaking podium at present in the Philodemic Room. Scale, 3/4".

Gaston Hall

Gaston Hall was not completed with the rest of the building and a series of later drawings for further work (its present form) is included. These are signed Paul J. Pelz rather than Smithmeyer & Co. and generally dated 1896-97.

"Gallery for/Gaston Hall/Georgetown University". This includes plan of the ceiling under the gallery and the framing of the gallery. Signed Paul J. Pelz, and dated July 17, 1896; sheet #1.

"Gallery for/Gaston Hall..." This shows the riser plan for the gallery, and details of the newel (here represented as a spiral) and the balusters, etc. July 17, 1896. Drawing #2.

"Gallery of Gaston Hall/Georgetown College D.C." This is similar to drawing #2 above but the newel is columnar (as built), not spiral. Dated April, 1897 and labeled #1.

"Gallery of Gaston Hall/..." Ceiling plan and section, dated April 9, 1897. Sheet #2.

"Gallery of Gaston Hall/..." Framing plan, scale 1/2". Sheet #3.

Section West and East looking Northward/Gallery of Gaston Hall". A blueprint showing the gallery as presently built. Signed "Paul J. Pelz/Architect/April 9, '97".

"Elevation of Stage". Proposed new proscenium arch for the stage, elaborately paneled but never executed. Ink on linen; the plan is also indicated. Dated January, 1894.

North Porch

The North Pavilion Porch was first built with the steps and platform only, omitting the upper portion. This was completed, and the shield of Georgetown University
inserted in a gable over the entrance in 1899.

"Front Elevation of North Pavilion Porch". This shows the gable design and includes measurements for all stonework. Sheet #1. This sheet, and subsequent ones, are labeled "Originally Prepared by J. L. Smithmeyer & Co. in 1880. Revised and Completed by Paul J. Pelz... January, 1899".

"Side Elevation... of same.

"North Porch/...Half Pier plan and vaulting;/Half parapet and roof plan". Sheet #3.

"North Pavilion Porch". Longitudinal section of the northern half, looking east and looking west. Shows the vaults made of brick, with ribs of "Ohio stone" and a concrete infilling, and the roof truss above this. Sheet #4.

"North Pavilion porch..." Section through the center of the north bay, looking north. Sheet #5.

"North Pavilion Porch..." Section through the center arch, looking north. Sheet #6.

"North Pavilion Porch..." Section through the south bay looking north. Sheet #7.

Center Porch

In addition to a number of blueprints listed below, there is also one drawing in pencil on heavy yellow paper by Mr. Pelz. This shows two capitals and two lion heads and is labeled: "F[ull] S[cale] details of Colonette caps & gargoyle heads, centre/porch buttresses Georgetown College/Paul J. Pelz/Archt." It is dated 1899 and is further inscribed, "Four of these, two right and two left".


"Center Porch...North Elevation of upper portion". Plan #II.
"Center Porch...North elevation of Base". Plan #III.

"Center Porch...Half plan of Foundations". Also the half plan of porch. Plan #IV.

"Center Porch...Section through center of upper portion looking North". Plan #V.

"Center Porch...Section through center of Base looking North". Plan #VI.

Library

The Riggs Memorial Library occupies the first and second floors in the south wing, plus the four levels of stacks beginning on the third floor. (Other rooms have also now been converted to use, and books are presently also shelved in the basement.) This library was completed later than the rest of the building. The first portion was the 3rd and 4th floor stack area with an impressive light court in the center (plans 1889). The second stage of construction was on the first floor room, now called the Hirst Reading Room, but on the plans of 1898 and 1901 designated "Students Library." The third group of blueprints deals with the proposed extension of the Riggs Library stacks out under the central roof, to the central tower. These plans, dated 1907, were apparently never effected. The last group of plans has to do with the second floor reading room, now the Circulation Department, and are dated 1909. These blueprints (other types are noted) are listed in this order below.

"Georgetown College Library/Plan of First Tier of Bookshelves". Paul J. Pelz Architect, no date. Scale, 1/4". There are notes also indicating the book capacity per tier, with the total being 104,830 volumes. On the reverse are pencil drawings by the architect showing details of the girders. The date "1899" subsequently penciled on the reverse is incorrect.

"...Plan of 2nd & 3rd Tier of Bookcases/and of 1st & 2nd galleries".

"...Plan of 4th Tier of Bookcases/and 3rd Gallery".
"Detail of Iron Work for the 'Riggs Library'/Georgetown College". This shows a half plan of first gallery, scale, 1/2" and the half plan, elevation and details of shelving and stairway. Dated March, 1889.

"Ceiling for Library in Georgetown College Building". This shows the ceiling (skylight) and details of the decorative metalwork. Dated Feb. 1889.

"The 'Riggs Library' Georgetown College/General Plan of Book Repository fronts". Also the plan and elevation of interior, and details of the stack arrangement. Dated March, 1889.

"Bookstacks in Students Library/Georgetown University..." This shows plan and elevation of the first floor Hirst Reading Room as it now exists. Dated August, 1898.

"Iron Work for Bookstacks in Students Library". Scale, 1". Signed and dated, "Paul J. Pelz, Architect/Corcoran Building/Mar. 1901".

"Iron Work for Book Stacks..." Plan and elevation of the balcony level. Dated March, 1901.

"Plan showing Woodwork for New Bookstacks/in Students Library..." Dated March, 1901.

"Panels for Georgetown University, D.C. 3/4" scale". This ink drawing is not further identified, but may be a study for the above.

"Plan of Stacks". Ink drawing, apparently a preliminary study for the second floor reading room (now the Circulation Department). Here almost the entire room is devoted to stacks, not just the western half as ultimately built.

"Plan of Riggs Library steps". These are the stairs from this second floor up to the 3rd floor stacks. No date.

"Proposed metal library shelving for the Georgetown University". These blueprints are not signed by Pelz, but rather "Art Metal Construction Co." and dated 5/28/09. This is for the stacks at the west side of the room (the east is open). There are
three sheets that show the stack level, elevations, stairs, etc. A blueprint of this floor plan with the stacks is dated 6/25/09 and has the electrical outlets marked.

"Extension of Riggs Memorial Library". General plan, ceiling plan showing electrical outlets, etc. Scale, 1/4". This is an extension out from the stack area northward in the attic space to the central tower. Signed by Paul J. Pelz, and dated March, 1907.

"Extension..." Longitudinal section. Scale, 1/2". Dated Feb. 1907.

"Extension..." Upper tier of book stacks; labeled shelving plan No. 2.

"Extension..." "Elevation towards Quadrangle". This shows proposed skylights on the outside of the roof which run the length of the gable above the small dormers. This also has longitudinal and transverse sections. Dated Mar. 1907.

"Extension..." Elevation of roof trusses and new skylight over the library well. Scale, 3/4". Dated Feb. 1907.

"Extension...Shelving Plan #1". This is the lower tier of book stacks. Dated Feb. 1907

"Floor Plan/Attic/Riggs Library". This appears to be a positive print of a preliminary drawing for the stacks in the attic.

"Library storage...Plans, sections & details". These blueprints appear to be related to the above projects, but seem much later in style. No date or name.

5. Alterations and additions: The following blueprints and ozalids, arranged in chronological order, indicate a number of subsequent changes in the building.

1888 - "Design for a glass Bulkhead under Main/Stairs-First Story-North Pavilion/To go with Detail Sheet No. VII of the original plans for the Building". This is a simple glass partition which replaces the open area below the main
stairway; this in turn has now been replaced by solid paneling. This sheet also includes a full size plan and section.

1900 - "Full Size details of/New Front Doors with Transom/Bar and Sash. Main Entrance Georgetown College". These blueprints have some coloring overlaid by the architect to indicate different materials, etc. Dated Dec. 1900.

1900 - "Full Size detail of Grills for/New front doors- Main entrance..." Blueprint.

1900 - "New Front Doors with Transom/bar and Sash. Main entrance..." Scale, 1". Signed, "Paul J. Pelz Architect/Corcoran Building, Dec. 1900".

1907 - Plans for remodeling and installing a vault in the basement Archives.

ND - "Wainscot, Bookcase/Reading Table & Office Railing/Archives--Georgetown University. Scale 3/4". This blueprint is signed "Ewing & Chapelle (?)/Architects/345 Fifth Ave. N.Y."

1930 - Plans for installing an elevator (present location).

1931 - Plan of the north pavilion showing the new partitions and dated 1/24/31. Labeled "Plumber's copy". Attached to it is a sheet for installation of a toilet in the northeast turret.

ND - Two small blueprint sheets with eight vignettes each, numbered 25-40, showing roof details (gutters, gables, etc.).

1957 - Study by Bernard F. Locraft (civil engineer, Washington, D.C.) of the allowable live load of the second floor of the library.

1958 - Plans for air conditioning installation.

1962 - New seats for Gaston Hall, first level.

*1964 - Blueprints, both floor plans and details, for the remodeling of Healy Building by Cooper and Auerbach, Washington architects. The plans are dated May 22, 1964. The major changes were:
new center columns in the east rooms of basement; reinforcing first floor classroom beams; glass partitions and metal doors at the ends of halls; the remodeling of the third floor from small student rooms into offices; new entrance doors on both main and gallery level of Gaston Hall; a new elevator installed in the location of the previous one; and a few other minor changes.

A printed plan* of the entire quadrangle including Healy Building, is also filed with the drawings and blueprints. Each floor is shown and identified. It was published by the Norris Peters Co. of Washington, sometime between 1907 and 1929.

6. Important views: A large number of old views of the Healy Building, both interior and exterior, are filed in the University Archives. These show the exterior before the porches were added, and also when they existed in their first un-canopied state. The interior views show original furnishings and fixtures in a variety of rooms. Included are classrooms, chemistry laboratories (1893), the Coleman Museum before changed into the President's office, the Philodemic Society room before and after the present decoration was installed, the Hirst Reading Room, the Collier Study Hall (second floor) in 1893, and Gaston Hall in 1880, then unfinished. A selection of these are included with this data-book; others are on file at the Commission of Fine Arts.

A. Historical Events Connected With the Structure:

1. Notes on the History of the Construction of the Healy Building:

The following record of the building progress of Healy Hall is taken from John Gilmary Shea, Memorial of the First Centenary of Georgetown College, D.C., Comprising a History of Georgetown University, Washington, D.C. 1891.

The erection of new and appropriate buildings for Georgetown College had been long discussed, was more than once taken up, and then laid aside. Plans had been prepared, but the work seemed a hazardous undertaking. Father Healy took the matter energetically, and determined
that great work should be begun. He consulted eminent architects, and finally had complete plans prepared by Messrs. Smithmeyer and Pelz, after those architects had carefully studied the intended site. These plans were forwarded to Rome, and submitted to the General of the Society of Jesus. As September days were waning [1877], the students saw the architect and his assistants measuring and, finally, staking out the lines of a large structure. Then foundations were laid, and it became evident that the work was really in hand.

The new building, only part of a general plan, lies to the east of the structures formerly constituting the College, and connects the old North Building with the southern row. It was to be 312' long and 95 wide at the pavilions, which formed the north and south ends, and was to comprise four stories and basement.

The main entrance was to face the college gate, while the entrance for students was to be in the centre of the new building. The architects, J. L. Smithmeyer and Co., had already won a prize for the design of a new building in which to place the Library of Congress.

By the third of November, the ball alleys were down, walls carted away, the gymnasium moved back. Even the heavy stone gateway to the Walks was sacrificed, and a yawning excavation showed the extent of the great future College.

The first copy of the photo-lithograph of the projected building was sent by the president of the College to W. W. Corcoran, Esq., of Washington, the oldest student living.... The president proposed that all blessed with means should have the privilege of assuming the expenses incurred....
By the 12th of December the concrete for the foundations was all completed, and shortly after three o'clock in the afternoon the first stone of the building was laid by Father J. B. Mullaly, S.J., Minister or Vice President of the College. [This stone is at the northeast corner of the north wing.]

The work was pushed on vigorously during the next year, and in December, 1878, the roof was placed on the completed north pavilion. The main portion was so well advanced that the busy turmoil of the closing years would not be renewed. As spring approached, some work was resumed. On the 20th of March the stone cross on the front gable of the north pavilion was placed in position, resting on a square block of Potomac gneiss, the sample cut by John Hannon from which the supply for the whole building was ordered. On the same day the highly ornamental finials on the four corners of this roof were set up.... On the 14 [May], the cross was reared on the gable of the south pavilion.

The stonework on the central tower was finished in July, 1879, and the spire was run up ready for sheathing and slating. Its apex was 206' high; a pole bearing the U.S. flag was planted above, on the 4th of July, and the national colors waved from the highest point they had ever reached in the District.... (pp. 264-265)

The completion of the building was described as follows:

...The commencement of 1879 [was] held in the large hall of a magnificent structure. The building was not yet completed, and the hall presented its rough walls; but on the hastily erected platform were the President of the United States, the Attorney-General, Devens, Postmaster-General Key, Mr. Smithmeyer, one of the architects....
Father Healy, president of the college... was unable to take part in these inaugu­ral exercises. (p. 271)

...the students were gratified by seeing the last slate put on the new building, November 11, 1879. Within a month and a day less than two years, the grand education structure was completed exteriorly, with the exception of the two stone porches of the front. (p. 274)

Richard P. Jackson, in his Chronicles of Georgetown, D.C. 1751-1878 (Washington, 1878) gives the following additional statistics about the building:

Length: 307'
Altitude: 79' 9 1/2''
Depth: North end 90'; south end 63' 8"; middle 49'.

There are 292 windows, 5" x 10" with nine interior doors and eighty-two rooms. The number of bricks is estimated at two million. "...the quantity of stone called blue gneiss, which is quarried from the banks of the Potomac River, will be five thousand cubic yards used in the construction of the front and sides of the college". (p. 226)

A reproduction of the exterior of the building and a floor plan appeared in The American Architect and Building News, March 27, 1880 in the illustration section, p. 129. The description mentions that the walls were of blue gneiss from the upper Potomac, with blueish gray Ohio freestone and North-river bluestone for the cut work. As actually constructed, the contrasting stone appears to be a light tan sandstone. The brick of the court front corresponded with the brick of the adjoining buildings. Ceilings in principal rooms and halls were finished in wood; all corbels, columns and a great portion of the sills were of freestone, built in place. "All the constructive woodwork in the interior is of Southern pine and oak, planed, chamfered, and carved and built in place".

The 200' central tower was to be used as a ventilator. Heating was accomplished by "warm water in coils which are placed in the window recesses, where they draw fresh air from the outside through the hollow iron sills of the window frames". (p. 129) Many of these radiator coils are still in place.
In addition to the titles noted above, another study consulted was Joseph T. Durkin, S.J. Georgetown University: The Middle Years (1840-1900). (Washington, D.C.: Georgetown University Press, 1963.) In this particularly well written account, pp. 103-9 deal specifically with the construction of the Healy Building. Notes indicate sources of information in original letters, the House Diary, etc. in the University Archives.

2. Smithmeyer and Pelz, architects: John L. Smithmeyer was born in Vienna in 1832. He began his American architectural practice in Indianapolis. After the Civil War he came to Washington seeking government work and was appointed by the Office of the Supervising Architect an inspector of public buildings in southern states. In 1872 he resigned from this position to form a partnership with Paul C. Pelz and prepared drawings for the Library of Congress competition. The architects, after they won the competition, became involved in a controversy with the government which involved a suit against the government and finally an appeal before the Supreme Court.

Aside from the Library of Congress and Healy Building, other major buildings designed by Smithmeyer were the Army-Navy Hospital at Hot Springs, Arkansas; Carnegie Music Hall, Allegheny, Pennsylvania; and the Hotel Chamberlain, Old Point Comfort, Virginia. Smithmeyer, who became a fellow of the American Institute of Architects, died in 1903.

His partner, Paul J. Pelz (1841-1918) was born in Silesia, Germany and studied in Breslau. He came to New York and served as apprentice to Detlef Lienau and then worked as a draftsman in his office for two years. He came to Washington as an architect and engineer for the United States Lighthouse Board, met Smithmeyer and formed the partnership which led to the commission for the Library of Congress. Pelz designed the Administration Building at the Clinic Hospital, University of Virginia, Charlottesville, Virginia.

(Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects, Deceased, [Los Angeles, 1956]; Smithmeyer, p. 562, Pelz p. 466.)

3. Reverend Patrick Healy: Reverend Patrick F. Healy, S.J. (1783-1882) was extremely active in the development of
Georgetown University both in its intellectual stature and in its physical growth. He was made "prefect of studies" (in charge of curriculum) in 1868 and continued in this office for a few years even while president (1874-1882). It was due to his tireless efforts over many years that the Healy Building, in spite of considerable financial difficulty, was finally erected. A full account of his activity is found in Joseph T. Durkin, S.J., Georgetown University: The Middle Years (1840-1900), noted above.

4. Notes of the Founding of Georgetown College:

Georgetown College, the oldest Catholic academic institution in the United States, was founded by the Reverend John Carroll who was born in Upper Marlborough, Maryland in January 1735. His parents sent him to Europe for his education where he entered the Society of Jesus and then, as a novitiate, went to the College of Liège. In 1759 he was ordained a priest, and then spent several years as a professor at St. Omer and Liège (Belgium).

In 1762 the Jesuits were expelled from France and Father Carroll went to Bruges to teach. He also travelled on the continent as the tutor to the son of an English noble. In 1773 Father Carroll, along with the other Jesuit priests in Bruges, was seized as a prisoner because a Brief of Pope Clement XIV suppressed the Society of Jesus. Carroll managed to get to England where he accepted the hospitality of Lord Arundell, a descendant of Lord Baltimore. Here he became aware of the oppression of the American colonies. "Fully convinced of the justice of the claims made by the colonies, the American priest patriotically resolved to return to his own country and share its fortunes, making it field for future labors in the ministry". (Shea, p. 7)

Carroll landed in America in June, 1774 and returned to his family home in Maryland. Immediately he undertook missionary work along the shores of the Potomac and Rock Creek. He formed a close personal friendship with Thomas Sim Lee, governor of Maryland.

Carroll strongly believed that the future of the Catholic Church in America depended on the education of young Catholic men. He wrote to a friend in England in December, 1785: "The object nearest my heart now, and the only one that can
give consistency to our religious views in this country, is the establishment of a school, and afterwards of a seminary for young clergymen". (Shea, p. 11)

Being familiar with Rock Creek and Potomac area and also recognizing the importance of the city of Georgetown lead Father Carroll to recommend a site on a point of land which jutted out into the Potomac, which was free from malaria and cooled by the breezes off the water. Holy Trinity Church to the east was then being constructed, which probably also influenced Carroll's choice of sites. In the first prospectus seeking subscriptions for the building, Carroll wrote:

In the choice of Situation, Salubrity of Air, Convenience of Communication, and Cheapness of Living have been principally consulted, and Georgetown offers these united advantages. (Rev. Edward I. Devitt, S.J., "Georgetown College in the Early Days, Records of the Columbia Historical Society, vol. XII, 1901, p. 26.)

A committee of five clergymen acquired one and a half acres of land from William Deakins and John Thrulkeld for which they paid only 75 pounds. The deed for the transaction was not delivered until January 23, 1789, after actual work on the buildings had already begun.

The first building was probably begun in the summer of 1788, was partially completed in 1789 and ready for occupancy in 1791. This building, referred to as "Old South" was torn down after standing more than a century. It was a brick building, three stories high, and about 64' x 50'.

In September 1791 the first students enrolled; by the end of the school year 1792, the enrollment was sixty-six students. Forty-seven new students enrolled in 1793. This year an additional two acres was purchased from John Thrulkeld to provide a site for a new building to be used as a dormitory, refectory and apartments so that students could board at the college. (This is Old North Building and is still in use.)

The Society of Jesus was reestablished in the United States in 1805; prior to that, the college had been under the control of the Corporation of the Clergy of Maryland.
Since 1805 Georgetown has been a Jesuit school. By the early nineteenth century the College was firmly established as a leading Catholic educational institution. In 1815 a Congressional Act raised the rank of Georgetown from a College to a University.

C. Sources of Information:

1. Primary and unpublished sources: Approximately 80 original drawings and blueprints of Healy Building and about 20 subsequent plans provide essential information of the dates and stages of construction, extent of work, the architects involved, etc. These are filed in the office of the Vice President for Development and Physical Plant.

The file of photographs in the University Archives has some dated photographs which also contribute to dating alterations. These were kindly provided by Fr. Bellwoar, Archivist.

Fr. Edward B. Bunn, president of Georgetown University 1952-1964 and now Chancellor, provided other specific information. (Interview, October 9, 1969.)

2. Secondary and published sources:


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September-October, 1969

PART II. ARCHITECTURAL INFORMATION

A. General Statement:

1. Architectural character: This Victorian structure in northern European Romanesque style—complete with towers, dormers, tall chimneys and spikey finials—is one of the most significant landmarks of Georgetown. It is a well preserved example of a vanishing type, and one of the most picturesque and noticeable features on the Virginia shore; it forms a striking focal point at the bend of the Potomac.

2. Condition of fabric: The building is well maintained inside and out. On the exterior some of the sandstone trim is flaking and crumbling, and a few of the copper finials are partially missing. On the inside there has been remodeling for the Office of Development and Public Relations on the third floor; other changes are minor. Generally, the original features have been maintained and restored.
B. Description of Exterior:

1. Overall dimensions: This building is generally rectangular in shape and is located about 275' west of 37th Street. The total structure is 310' north-south (including the southwest stair tower) and 74' east-west (at the south end). At the north, because this wing contains the large auditorium, the building is 100' east-west. The east facade has three major divisions: a slightly projecting wing (called a pavilion by the architects) at the north and the south ends, each of which is 67' wide; and a central section 170' long with the central spire of the building at the midpoint. On the west side Healy Hall is attached to two other structures, thus forming a U shaped courtyard. The north wing is attached to the Old North (1795), and the south wing to Maguire Building (1854). The building has four main floors, a full basement, and an attic with small dormers.

2. Foundations: Ashlar to grade.

3. Wall construction: Walls on the east, north and south sides are laid in coursed ashlar of Potomac gneiss. This is generally gray in color, but with some blocks having a yellowish or greenish hue. The blocks are hammer-faced (though some have a smooth cleavage) and range in size from 5" to 14" thick. Below the window sills on the second and third floors, and at the spring level of the arches there is an even course of gneiss, smooth faced, which contrasts with the rougher stone. Gray mortar is used. A tan to grayish sandstone is also used for the water table, string courses, engaged columns, machicolation consoles, buttress caps, etc. On the west elevation above the stone basement story, brick is laid in Flemish bond with sandstone trim used sparingly (buttress caps, columns and window sills). At the basement level the walls are 3' 1" thick; at the first floor 2' 10" thick; at the fourth floor, 2' 2" thick.

4. Framing: Load bearing brick and masonry walls with interior partitions of brick. On the west facade four heavy tie rod plates are visible below the base of the central tower. Two of them are cross-shaped. On the south end wall are four smaller tie rod plates; all in the form of crosses, at the third floor level. Four more identical plates are on the east wall of that wing. Similar features are found on the north wing.
5. Porches, stoops, bulkheads, etc.: The main entrance to the building is in the east side of the north wing. The porch is reached by a flight of 10 risers 25' wide, made of gray granite. After a rectangular landing 25' x 10', five risers ascend to the upper landing which is covered by the porch. This porch has three arched openings at the east side and one each on the north and south. It is decorated with engaged columns with molded bases and flaring foliate capitals, buttresses, and has a central carved gable in sandstone with the shield of Georgetown University. At the outer edge of the porch, above the cheek pieces of the stair, are statue consoles with canopies above. There are no statues in place, however, and the space is now occupied by cast iron urns with plants. The interior of the porch has a ceiling composed of two east-west sandstone ribs and brick infilling. The cheek pieces flanking the steps support copper lamps at the lower end; the lamps are composed of a shaft terminated in a composite capital and a lantern with beveled glass panes. Below this porch is a basement entrance reached from the north and south by nine risers each.

The second entrance porch on the east facade is directly below the central spire. The porch is reached by a lower run of six risers to the first landing and then a run of eight risers to the top. The stair is 10' wide with stepped cheek pieces. The porch has a single arch at the east side and smaller single arches on the north and south; all decorated with sandstone columns. The ceiling is a barrel vault of brick. The floor of the upper landing has a mosaic of pink tesserae with a light colored border which features crosses under a continuing black semi-circular arcade. At the north and south sides are stone benches closing off the arches.

On the west side, directly under the central tower, is a porch of brick at grade with the rear yard. It has a single arched opening facing west and half-arches (now glazed) on the north and south. The front piers of the porch are continued up as buttresses which help support the central spire; the buttresses have sandstone caps and the arched openings sandstone columns. The ceiling is one half of a groin vault in neatly laid red brick. Below this porch is a segmental arched opening (north and south sides) which was once an entrance to the basement but is now boarded up.

6. Chimneys: Nine chimneys are visible. There are four major stacks. At the northwest corner is the largest, a
stone stack with the upper portion of sandstone and a slightly projecting circular terra cotta flue. At the southwest corner of this north wing is a brick stack with sandstone string courses and a brick machicolated cap. On the east slope of the roof of the central portion of the building are two stacks next to the end wings. These chimneys are rectangular, with buttressed bases and a flat stone cap open on all four sides. Smaller chimneys are located in the wings. On the north side are three rectangular chimneys with smooth faces and stone caps. On the south wing are two similar chimneys near the southeast corner.

7. Openings:

a. Doorways and doors: The main entrance door in the north wing is a heavy oak two leaf door, each leaf with a large bevel-edged plate of glass. This is protected on each leaf by a wrought iron grille with the shield of the University attached in the center in a cast bronze relief. The opening is 7' 6" wide and is round-headed. Above the doors is a large lunette overlight of a single plate of glass. The doorway is framed by an engaged sandstone column on each side with an arched sandstone enframement above decorated large four-lobed ballflowers, each of different design. A window flanks the doorway on each side.

Directly below the north entrance porch is a similar door 8' 2" wide, which leads to the basement. Although the lower portion to the spring is Potomac gneiss, the arch itself is red brick. The double doors are smaller than on the main porch, with sidelights and an overlight. The doors are four panel (the upper one the largest) of glass.

At the north end of the central section is a doorway (facing east) which enters the building at the landing of a stairway which descends to the basement and ascends to the first floor. The double doors are metal, painted and wood grained, with side lights. Above, in the semicircular opening is a three pane overlight. This has two vertical divisions formed by two columns with foliate capitals, pedestals and impost blocks. The doorway is 9' wide. Over it is a wide sandstone label molding with varied quatrefoil decorations.

The doorway of the central east porch is similar to the above, and is also made of wood grained metal, with two
columns dividing the overlight. Below this porch is an arched opening (similar to the one under the north porch) which has no doors but rather leads to a second arch, about 15' further west, behind which a glazed partition with a modern metal door is installed.

In the southwest corner of the south wing is a small rectangular door, 24" wide and about 7' tall with the sill flush at grade. This has a vertically boarded door and appears to be permanently fastened shut. (A similar doorway is at the southwest corner, facing south, of the north wing. It is completely boarded up.) The doors give access to the stairways in these corner towers.

At the southwest corner of the building is a large rectangular stair tower about 27' square. It has a round arched doorway similar to the others at the west side, closed by a double door of wood. Each leaf has five panels, with chamfered rails, stiles and mullions. It has side and overlights. This is the original door.

On the west side of the building the only door is under the brick porch. It is similar to the east facade doors, though it is constructed of wood and is about 7' wide.

b. Windows: The building has a variety of windows. On the east side the basement windows for the north and south wings and the central section are all paired rectangular 1/1 windows with a sandstone lintel, sill and a central (chamfered) mullion. On the first and second floors the windows of the central portion are round-headed (though the voussoirs come to a slight point above) with the lower portion composed of paired 1/1 light windows with a wide central mullion which looks very much like a fluted pilaster but without base or capital, and with a rosette near the top. Above, in the semicircular lunette, is a three pane window (with vertical mullions). On the third floor are small semicircular-headed windows paired with a sandstone column between them. Each is 1/1 light. The 4th floor has single round-headed windows, each of which is divided by a slender central column or mullion into two one light panes with a two light lunette above.
In the north and south wings the windows are different. On the first floor are found segmental arched openings with a central sandstone column supporting a block (which occupies the upper third of the openings) in which is a bull's-eye window. On the second floor are paired narrow round-headed windows with columns between them, but the upper portion has a circular light with a 1/1 window below. In the auditorium (and library) sections are two story windows with nine lights, a central column-mullion, and a wood band with Gothic cutout decoration marking the intermediate floor level.

On the west side the fenestration is similar but simpler. The first floor windows have brick hood molds, as do the windows on all floors in the five projecting bays. All other windows, however, are set flush with the wall and have brick voussoirs. The paired windows of the third and fourth floors are not joined together; two 1/1 round-headed windows are simply placed close together between the vertical brick structural pilasters which articulate the west side.

There are a number of other rectangular and bull's-eye windows around the building.

8. Roof:

a. Shape, covering: The central portion of the building is covered by a north-south gable roof with gray rectangular slate covering and a band of red slate near the apex on the east and west slopes. These bands also enclose a series of crosses in red slate. The north and south wings are covered by steep hipped roofs, similarly covered with gray and red slate. All roofs have copper ridge pieces. The north wing, however, because it is longer east to west, has two such hipped roofs, the second one further west, joined as one slope on the north.

b. Cornice, eaves: The main cornice is composed of a plain sandstone band supported by closely spaced undecorated consoles. Above this is the copper rain gutter. On the central portion (east side) this sandstone band recedes between the small dormer-like roofs placed above the 4th floor windows and is flush with the wall surface with no brackets. Instead, at these recesses, the brackets are found two
courses below supporting stonework between the windows. On the west side the cornice is treated as brick machicolation.

c. Dormers, cupolas, towers: Pyramidal dormer-like roofs are placed above the 4th floor windows at the eaves and are topped with finials. On the north-south gable roof are ten dormers on the east side and eleven on the west. These light the attic space. The dormers have a single light opening and steeply pitched roofs with no finials. On the east slope of each wing the roof has a large stone gabled dormer. At the 5th floor (attic) level each contains three arched windows above the eaves and a bull's-eye window in the gable above this. These two dormers have sandstone finials in the form of a cross. A smaller dormer of this same general type is found directly below the central tower. It has two rectangular windows and side buttresses (for the tower). The west side of the central section is accented by three main vertical projecting bays in the brickwork, each bay ending above the cornice line in a corbie-stepped dormer. There are also two smaller corbie-step gables at the north and south juncture of the main section with the wing, where the gable fills in the angle at 45°. In the west slope of the south wing is a large skylight for the library below.

Cupolas and towers are also numerous. The most striking feature of the building is, of course, the central spire, which rises to 334.40' above the Potomac. The spire is about 200' tall (from ground level) and is composed of a rectangular base of three stories located at the midpoint of the north-south gable. The first level has two slit windows on the east and west sides; the second level above is separated by a sandstone string course on consoles. This level has a triple arched 1/1 window on the east and west sides and two arched windows on the north and south, with slit openings above them. On the third level, directly below the spire cornice, is the clock face on the east and west sides and two slit windows on the north and south. At the corners of this level are inset columns. The lower section has a stone gable with two slit windows and a stone cross finial above the clock faces on the east and west. On the north and south slopes are small wood dormers with finials.
The upper portion of the spire is separated from the lower portion by an open gallery with elaborate copper columns on all sides, and a double finial at the apex. Both portions of the spire are covered with gray slate with red slate bands and crosses.

A secondary spire is located at the southwest corner of the building capping the stair tower. Above the cornice string course is an additional story the same size as the stair tower (about 27' square). On the east, west and south sides this story has four arched openings of round arches supported on paired columns. On the south and west sides heavy balconies supported on five oversized brackets run the length of these openings. The north side of the tower is solid. At the corners at this level are four inset columns. Above is the cornice of the tower roof. There are gabled dormers here also on each side except the north, which has only a small wood dormer near the apex. Each dormer has two rectangular openings now closed with wood louver shutters; in the gable above is a quatrefoil opening. The stone finial to each dormer is in the shape of a cross. Above this slate covered roof is a stone spire with triple arched openings (two columns) on each side at its base. Loudspeakers are now placed in these openings. Above these openings on each side is a small peaked dormer with single narrow window. The slate covered spire above has a copper cap and finial. Like the main central spire, the slate is gray with red banding.

Square corner towers, which contain spiral stairways (except for the northeast tower of the south wing) are another prominent feature. These stairs were designed as fire escapes. The towers are located at the southeast and northeast corners of the south wing, and the southeast, northeast and northwest corners of the north wing. They are formed by a plain square tower rising from ground level and capped, above the cornice level, with a steep pyramidal roof which has a copper finial (some are damaged). In each exposed face of the tower are narrow slit windows that provide light for the stairway.

The finials of the building are particularly noteworthy. In addition to those mentioned above on dormers, gables, towers and spires, there is one at each end of the ridge.
on the north and south wing hip roofs. There are also a number of imaginative copper gargoyles. At the wings these project below the cornice level; on the central section (east side) they project from the overflow box near the top of the downspouts, just below the machicolated course at the fourth floor level.

The building also has two plain metal fire escapes; one at the north end of the central section on the west side, and the second at the west side of the north wing.

C. Description of Interior:

1. Floor plans: The first floor is divided into three basic parts. The north wing has a long entrance hall about 20' wide. There are five parlors on the north side. On the south side are the large Carroll Parlor, the entrance to the main north-south hallway, and the Office of the University Chaplain (formerly Treasurer's office). At the west end of the hall is the formal staircase to the second floor offices. The central portion of the building which connects the north and south wings has a long hall at the west side. This hall is about 15' wide with brick arches spaced about every 10' its entire length. On the east side of this hall are (from north to south) a stairway; a modern elevator (originally installed 1930) which has been inserted at the end of a classroom now partitioned off; two classrooms, each of which originally had two entrance doors; the central entrance; two more classrooms which are now converted into the Acquisitions Department of the Riggs Memorial Library and connected by a small door through the dividing wall. In the south wing is the Hirst Reading Room which occupies the entire wing east of the hall. The room is about 45' east-west and 65' north-south with the northern 25' devoted to stack space. A row of three large Ionic columns, unfluted but grained like wood, divide the room north to south at the center. At the south end of the hall is the large stairway accented on the outside by the southwest corner tower. To the west of the south wing Healy Building is connected with Maguire Hall.

The second floor is very similar in plan to the first floor. In the north wing the stairway ascends to the hallway with the Philodemic Hall (debating) to the north, and the current
President's office occupying the eastern half of the wing (formerly the Coleman Museum, now repartitioned). Above the present Chaplain's office is the present Academic Vice President's office (formerly President's office). The arrangement of the north-south hall is similar to the first floor. The first classroom is called the Bellarmine Room (now used as an extension of the Academic Vice President's office) and the second the Secchi Room (now the music listening room). Over the central entrance hall of the first floor is a room (formerly Prefect's office) now the office of the Philodemic Society. To the south of this two classrooms have been made into The Randall Reading Room, though half of the southern room is partitioned off and is used for the Riggs Library data processing, labeling, etc. The south wing, east of the hall, is now entered from the door off the south stairway and is now the Circulation Department of the library. The room measures about 65' x 45'.

The third floor contains the main auditorium (Gaston Hall) in the north wing. The central section of the building, which formerly had a central hall with small bedrooms on either side has been remodeled (1964) into offices for the Office of University Development and Public Relations. What was once a near corridor off the south stairway is now a supplies room. The south wing is occupied (east of the corridor) by the Riggs Memorial Library stack area extending two floors, or four stack levels. This is also now used as the Graduate Reading Room.

The fourth floor has been changed very little. The north wing has the gallery level of Gaston Hall and on either side of the central hall are small student bedrooms. The corridor leading to the south stairway is now being remodeled into a student lounge. The upper portion of the stacks of the Riggs Memorial Library occupies the remainder of the south wing.

The attic is unfinished and is not accessible to the public.

On original plans for the building the floor heights are given thus: Basement, 12' 9 1/2"; first floor, 15' 6"; second floor 16' 2"; third floor 13' 2"; and fourth floor, 13' 2". These are apparently measured one floor finish to the next and thus include joists.
The basement floor plan is almost identical to that of the first floor; it is now used for the library overflow. The university Archives is housed in a remodeled room in the south wing under the library.

2. Stairways: The grand staircase in the north wing is the formal entrance to the upper offices. It is a half turn stair composed of a straight run of twenty 6" risers, 6' 6" wide, to a landing about 20' north-south from which are two runs of nine risers (4 1/2' wide) to the second floor. The first floor mahogany newels are about 6' tall and treated as a group of four engaged columns in the lower half and a square block with decorative carving and a ball finial above. The front and back of this block are decorated with a cross in a sunburst; the sides with a stylized flower. The molded mahogany handrail is supported by groups of five turned balusters with panels between the groups. The newels at the landing and upper hall are simpler, about 7" square and 4 1/2' tall with a stylized rosette decoration and a ball cap.

The main circulation for the building is handled, however, by the stairway at the north end of the central section, and at the southwest corner. The stair at the north end of the central hall is in sharp contrast to the opulence of the formal staircase. From the first to second floors is a half turn with landing in runs of 2 and 7 with 6 1/2" risers. The tread is 7' 3" wide. The steps are apparently bluestone and the walls brick (painted to a height of about 4') to which a plain (modern) iron handrail is attached. At the lower end of the stair the dividing wall with the descending flight is opened by a semicircular arch supported at the lower end by a column with foliate capital. Stairs are similar from the second to third floors, with runs of 20 and 10. From the third to fourth is a quarter turn, 23 risers with winders, the stairs attached to the wall at the south side only. Here the outer handrail is brass with cast iron newels with acanthus decoration. Here again the wall between the ascending and descending stairs is opened up; this time by a circular hole about 40" in diameter.

The stairs in the southwest tower are similar but arranged around a central brick core (supply rooms for each floor) 8' 10" square. From the first to second floor is a 3/4 turn with three landings and runs of 2, 9, 9 and 9. The risers are 6 1/2" with treads 6' wide. The plain pipe handrail is attached to the inner brick core. The stairs
appear to be bluestone. Other flights above are similar. In Gaston Hall there are four flights of stairs leading to the gallery; two at the east wall and two from the stage. The rear stairs are both quarter turn with landing and runs of 18 and 5. The riser is 7 1/4" and the tread 42 1/2" wide; although it is a modern replacement. The lower newel post is columnar with a ball cap and the total height is 55" from the first step. The handrail is an iron pipe supported by brass posts which rest on lozenge-shaped panels between which are groups of six miniature turned balusters. Thus there is not a regular baluster support system. On the east wall the railing is similar, attached to the wall by brass fastenings. The second pair, from the state against the north and south walls, are similar. The newel is fluted and has a ball cap; the turned balusters are full size, however, and support a molded wood handrail. The risers are 7 1/4" and the tread 27 1/2" in a straight run of 17. The steps up to the stage from the auditorium floor are modern.

Small circular stairs are also located in the corner towers. These are of cast iron with 25" long treads (perforated in a diamond pattern) and with open risers. This enables the light which comes in from the narrow slit windows to illuminate the stairway remarkably well. The handrail of simple iron is attached to the exterior wall.

In the first floor library (the Hirst Reading Room) the balcony stacks at the north end of the room are reached by a straight run of twelve 7 1/4" risers, 34" wide. The risers are openwork of cast iron in the form of squared quatrefoils. The cast iron newels have an octagonal paneled base, a spiral (rope-like) shaft and an octagonal cap with an acanthus bell at the top. The balusters are twisted wrought iron and support a simple iron handrail. The steps are iron.

On the second floor the library circulation department has a stairway at the north end to the third floor stacks. This is a straight run of 9 and 13 risers with a glass fire door at the landing level. At the upper end are two small runs of 3 risers, each to the east and west.

On the third floor the Riggs Memorial Library stacks have access to the upper three levels by spiral stairs in the northeast and southeast corners. The columnar newel
is 41" tall and has sections that are octagonal, turned, fluted, molded, and acanthus-decorated. The handrail is wood and the balusters are attached to each step with a molded drop at the underside of the stringer. There are 12 risers to the second level and 11 to the third and fourth. The stringer ends have a leaf motif.

3. Flooring: Most of the flooring is modern, either terrazzo (as the first floor hall, installed about 1956) or linoleum or tile covering. There are some areas, however, where old covering appears extant.

At the basement level, at the foot of the entrance from the north end of the central section, is a paving of reddish brown and tan encaustic tiles, with an octagonal central motif and square border with brown and black stripes. On the second floor, the upper landing in front of the current President's office is 2 1/2" hardwood which is patched in several places. In the former President's office the 2 1/2" pine floors appear to be original. The north-south hall on this floor is paved in 17" square flags of a grayish-tan and blue-gray stone, set at 45° to the side walls. The borders are also of the darker stone. The first floor hall was similarly paved until terrazzo was installed. In front of the present Philodemic Society office this paving is laid in a lozenge shape with a darker border inset. On the third floor of the Riggs Library is the original tile covering. The tiles are all rectangular or square, with gray and tan/yellow predominating for the center sections of the four corners of the room and borders of light yellow and dark brown. The central section of the main well is gray tile. The stacks have grey/green slate flooring 1" thick. In Gaston Hall the floor is 2 1/2" to 3 1/2" wide pine on the main floor and 2 1/2" pine in the balcony. The lower floor slopes slightly to the stage (which has a modern plastic covering); the balcony has four levels for chairs at the sides and six at the center.

4. Wall and ceiling finish: The north and south wings have very elaborate wall and ceiling finishes. In the north wing this is predominately low plaster relief, or worked plaster (leaf, ribbon, and reeded patterns worked in a very thin layer of plaster). These are painted. In the south wing (the library) are cast metal decorations (Riggs stacks area) and somewhat later ceiling painting.

In the north entrance hall the walls are paneled with wainscotting to a height of 4' 2" apparently in gumwood,
now stripped and refinished in a lighter hue. Above this paneling is a band of worked plaster in a five-leaf motif. The walls are painted light green. The cornice is very elaborately treated. Below the picture molding is a band of leaves and berries; just below the cornice molding itself is a band of brown bay leaves and berries in wreaths and sprays bound with a green ribbon. Above the cornice molding is the painted ceiling. The hall ceiling is divided into five bays by wall piers and ceiling beams supported by angle braces. Each bay is treated identically, with a border of yellow bay leaves, the corners filled with sycamore-like leaves, and a central four-lobed panel of cream plaster decorated by a bound wreath of bay leaves (with palm fronds at each side).

The first floor parlors off the entrance hall have been changed some. The first (easternmost) is now used for the Information Office. The second parlor is little altered. There is a 11 1/2" base molding and a 7" chair molding with the space between in worked plaster depicting sprays of leaves and buds. This is painted pastel green, brown and pink; the walls are painted light blue. Below the picture molding is a similar leaf band and about it a large scale guilloche formed by a ribbon with roses and leaves in the interstices. Above the cornice molding the ceiling has a border painting of similar design--roses and leaves. The third parlor is similar except all the plant motifs are varied. The fourth parlor has been repainted, except for the ceiling decoration. The fifth and sixth rooms of this side are combined now as offices.

The Carroll Parlor, on the south side of the hall, has more elaborate decoration. Although the baseboard and chair rail are similar, the cornice and decorative bands are in molded plaster relief, not just in worked plaster. Between the picture molding and cornice are swags, fillets and oil lamps; below the cornice molding are bay leaf wreaths, antifix-like features, etc. Around the border of the ceiling are panels of worked plaster and relief medallions, alternating the shield of the University and IHS in a crown of thorns. Walls are blue, the reliefs gold, beige, etc. and the ceiling cream color.

The Chaplain's office (formerly Treasurer's office) on the first floor has been changed relatively little. In the anteroom the walls have been covered with acoustical tile, but the main room still has much of its original woodwork.
The walls have a baseboard and a chair rail (34" from the floor); the corners of the projecting piers are protected by round dowels which have a squared base incorporated into the baseboard and another square plinth at the chair rail level with the dowel extending up to about 6'. The top is capped by a small turned urn-like feature. Walls are plain plaster; the ceiling has a molded wood cornice with the rest plain plaster. A chamfered beam spans the room at the projecting piers, supported by short columns which rest on stone brackets. The fireplace is not original.

In the upper lobby the landing and hall are also richly decorated. The west wall, with a recent portrait of Fr. Carroll (by Miss Margaret Lewis, 1953), has "Religio" and "Scientia" over the two windows and "lux mundi" at the center. The three ceiling panels, between beams supported by short wood columns on stone brackets, have oak leaf decorations around the border and plaques in the corners with inscriptions such as Philosophia, Poesis, Rhetorica, Mathesis, etc. In the hall, the wainscoting extends to a height of 3' 2" with vertical panels below a band with rosettes. The east wall (formerly the entrance to the Museum) has a segmental arch opening almost the width of the hall, with two doors below. These, and the panels above, have etched glass.

Off this hall to the north is the Philodemic Society room. This has elaborate wall decoration consisting of oval photographs of former august members, enframed in oak strips which are vertically chamfered; horizontal strips have a guilloche pattern with rosettes at the junctures. Around the ceiling, with a border painted in classical swags and fillets, are names of famous orators--Daniel Webster, Samuel Adams, Abraham Lincoln, Wendell Phillips, Stephen Douglas, J. C. Calhoun, Henry Clay, John Randolph, etc. On a plaque in the cornice level at the west end is the date AD MDCCCXXX (1830)--the date of the founding of the society. There is a 41" wainscoting (below the picture enframements) of stained and grained wood. The ceiling has two beams running north-south and supported by short columns on stone brackets as in the hall outside.

The former President's office off this hall to the south, is directly above the Treasurer's office and is similar in plan. The anteroom has the baseboard and chair rail intact. The detail in the office is similar to the former Treasurer's office (to which it was connected by speaking tubes). The cornice, however, is more elaborately
painted and molded. The transverse beam is wider and is decorated on the soffit. It is supported at the piers by a bracket which rests on a short engaged pilaster capital. These supports all seem to be of stone. At the north wall of this room, just below the ceiling molding, is a series of five ventilating windows which also provide additional light to the hall and stairway. Short columns support Y-shaped braces; these have incised patterns. This whole feature is shown in the original ink drawings. Each window is a single pane, rectangular in shape with the upper two corners cut off.

In the current President's office (formerly the Coleman Museum) the large room was repartitioned into three rooms plus a vestibule about 1930. The very attractive wood paneling was done by Brother Virgil L. Golden (died 1932), who probably also did the paneling of the small first floor classroom next to the elevator.

In Gaston Hall on the third floor the walls are decorated with panels of worked and painted plaster around the lower portion. At the gallery level is a band of plaster relief in the form of linked shields or cartouches; above, over the stage, are wall paintings installed about 1900. At the sides of the hall are arches formed under the cove molding which contain shields of Catholic colleges. For further description of texts, etc. see "decorative features" below. The ceiling is divided into 18 large wood coffers by the crossing beams; at the juncture of these is a gilt pendant boss. At the side walls these major beams are supported by hammer beams with a central large quatrefoil motif (not pierced). The hammer beams rest on large consoles. At the end walls (east and west) and between the main hammer beams at the sides are small curved supports resting on smaller brackets. Within these major coffers the ceiling is divided into 9 panels each (six at the ends where the coffers are narrower) with tongue and groove running east-west. The ceiling is stained a rich dark brown.

The gallery here is supported by curved braces rising from the floor at each side and by two columns at the rear (east). The underside of the galleries is also treated in panels with turned bosses at the intersections, with the tongue and groove running east-west, north-south, and diagonally. Here the braces and dividing strips are darker wood than the tongue and groove.

In contrast to the above, the hallways running north-south in the central section of the building are very plain, with
a robust, functional appeal. The walls are laid in common bond with the ceilings white plaster with a purple painted border. The lower 5' of the brick has been painted dark red; the upper portions appear to have been stained a reddish-brown in the past, so that the mortar appears pink rather than light gray. The ceilings are divided by semicircular arches spaced every 10' the length of the hall.

The first classroom to the east of the first floor hall was redecorated, probably in 1930 when the elevator was installed (and the room shortened), with a wood paneling to a height of about 6' 6" with a painted band of text (Thucydides and Isaias) below the cornice. There is an imitation fireplace in the northeast corner.

The second classroom has its original features. The pine wainscoting is 37 1/2" high with baseboard and chair rail and vertical tongue and groove 3 1/4" to 4 1/4" wide (with five beads) between. At the south end is the dais with an arched enframement against the south wall. This has slender columns and plaster foliate capitals. The masonry openings for the windows have protective dowels to a height of 6'. The two transverse beams are supported near the center by modern square posts.

The Hirst Reading Room of the Riggs Library is on the first floor of the south wing. This was completed about 1901 in its present form which has a classical revival air unlike the other decoration of the building. The old 34" tall wainscoting of stained pine (with vertical tongue and groove of 5 beads) is still intact but above this is all later work. The plaster walls have a worked design of fleur-de-lis between raised bands with wood corner blocks, all painted to resemble wood strips. This forms wall panels, and also enframes windows. Walls are dark blue but earlier were gray-green. The bookcases are wood. The ceiling of the main room (to the south of the balcony stack area, which has undecorated ceilings) is most elaborately painted. The six major coffers, formed by the cross beams (plaster, grained to look like wood) have tromp l'oeil paintings of wood strips and panels of carved oak leaf and acorn, bay leaves, etc. and also, in each coffer, inset paintings in gilt frames. These paintings represent a book or monument of a past language placed in an appropriate setting (ruins, etc.). These are: Mexican ideograph; Japanese; Hindustani; Greek scroll; Babylonian bricks, cuneiform; Rock of Behistun,
Persian; Ruthwell cross, runes; Hieroglyphs: Ulfilas, Gothic; Hebrew scroll; Book of Kells; and Douay Bible.

In the Circulation Department on the second floor the chair rail and simple baseboard are still in place. Around the ceiling, however, is a painted cornice of Romanesque or Gothic inspired design in a band above the windows. This bears medallions with names of authors, such as Benson, Cervantes, Tacitus, Southwell, Chaucer, Corneille, Homer, Ramsay, Augustine, Bourdaloue, etc. in Gothic letters. The ceiling has beams with chamfered edges (repainted and plastered so that the actual composition is impossible to tell) of two sizes. The larger east-west beams are 17" x 24" and the north-south beams are 8" x 17". In the resulting coffers a painted border in worked plaster 19" wide is made up of leaves, moldings, and other patterns.

On the third floor of the Riggs Library begins the four levels of stacks. These are constructed in cast iron with the shelf ends which face the central light court decorated (at each level) with two panels. The lower panel contains a cross with eight decorative squares of Gothic foliage, each relief being different, in the spaces around the cross. Above, the second panel has a round-arched enframement decorated with miniature Gothic or Romanesque caps and moldings. There are also inset slender columns at the corners the height of both panels and a narrow foliage panel at the top. The same motifs are repeated for all the book-stack ends facing the court. The iron is painted beige and cream with gilt detailing, giving the whole area a particularly rich and sumptuous effect. The ceiling is divided into several panels, now filled with corrugated plastic. A marble tablet placed by the University against the west wall bears the date 1891.

5. Doorways and doors: Most of the doors in Healy Building are original. In the entrance hall the parlors have double doors 5' 0" wide with each leaf four panel, the upper large panel being of glass. The lower panels have chamfered edges and horizontal moldings that correspond with and continue the wainscoting. Above the doors is a semicircular beaded lunette with three vertical mullions; the central pane swings out as a transom. In the north-south hallway the classroom doors are all two leaf, with solid five panel doors with similar chamfering. They also have a lunette above them. These are the two basic types
of door for the building. Those at the west side of
the Riggs Library stacks on the third floor are later,
and have beveled glass with carved decorations of dol­
phin heads.

6. Decorative features and trim: Many of the decorative
features have been described above under wall and ceiling
finish. Most of the painting and plaster working seems
to have been done about 1900 by Brother Francis C.
Schroem (died 1924), who also did the extensive painted
decoration and the worked plaster in Gaston Hall. Here,
this decoration consists of a number of features. Around
the lower level of the stage and hall are panels which con­
tain inscriptions. At the rear of the stage are plaques
with names of scholars and scientists, with a painted
emblem of their field (microscope, retorts, books, etc.)
above; all on a background of foliage. The names are
Tasso, Suarez, Gaston, Chomel, Bossuet, Lagrange, Cassini,
Kircher, Planciani and Waterton. Some of their painted
emblems, on canvas glued to the plaster, have fallen off.
On the south wall of the stage are painted plaques con­
taining important dates in the history of the University,
the Society of Jesus, in the United States. Around the
rest of the hall these panels have names of famous men
and, on a painted scroll or plaque, an aphorism. These
are:

Plato: "I know of nothing more worthy of a man's
ambition than that his son should be
the best of men."

Bourdaloue: "There is nothing more precious than time,
for it is the price of eternity."

Cervantges: "One man is not greater than another,
unless he do greater things."

Washington: "Learn to keep alive in your heart that
little spark of celestial fire,
'Conscience.'"

Aristotle: "Education and morals make the good
man, the good statesman, the good
ruler."

Solon: "Keep the end in view."

Newman: "The first step is the idea of science,
method, order, principle, and system."
Dante: "Stand firm as the tow'r that never shakes its top whatever wind may blow."

Chilon: "Do nothing immoderate."

Solomon: "Hear counsel and receive discipline, that you may be wise in your later days."

Cicero: "All the arts of refinement have a mutual kinship."

Alcaeus: "Not well-built walls, but brave citizens are the bulwark of a city."

St. Gregory: "Every man is the painter and sculptor of his own life."

Aquinas: "The soul is perfected by knowledge and virtue."

Ignatius: "Go! Set all the world ablaze with the fire of divine love."

Young: "Too low they build who build beneath the stars."

St. Paul: "What fellowship hath light with darkness?"

Homer: "Restrain the haughty spirit in thy breast, for better far is gentle courtesy."

Seneca: "The mind makes the nobleman and uplifts the lowly to high degree."

On the west wall of the stage are four wall paintings on canvas at the level of the gallery windows. At the far south end is the figure of Athena (inscribed below "mens sana") and at the far north end a classically draped athlete (inscribed below "in corpore sano"). Flanking the triple arched opening at the center are two allegorical paintings. To the south is enthroned Faith with Morality and Patriotism to her right and left. The second painting shows Alma Mater giving victory wreaths to Art and Science (to the left and right) who sit below her. In the arches under the cornice are the crests of 60 Catholic colleges and universities throughout the world, each identified.
Other decorative features in Gaston Hall include a white marble plaque with a Latin inscription on the east wall, and the stained glass windows. These have light colored glass at the center with a border of darker red, gold and purple. In the bottom panel each window has the shield of the University.

In the Riggs Library (stack level) there are a number of decorative features in addition to the shelves noted above. The radiators are boxed in with an elaborate open grillwork composed of a lattice with numerous flowers; with the iron shelf above, the heating pipes are completely concealed. On the dividing mullion of the paired windows of the first floor is an engaged column, below which, as if supporting its base, is an animal grotesque. These are cast metal, about 18" long, and are of two types: one is feline, the other an alligator-like dragon. Of these, one has been damaged, and two have been removed. Above, at the second stack level, the capitals of these supported columns contain either a cast metal owl or an eagle. At the top of the bookcases, next to the ceiling, are two shields colored red, silver and blue, with striding animals. There appear to have been six others in corresponding spaces above the bookcase ends, but these have been removed and only hooks remain. The railing of all the stack area has newels and posts identical in design to the spiral stair newel described above.

7. Notable hardware: In addition to a considerable number of original plain brass doorknobs, there are a few other original bits of hardware. In the former Treasurer's office there is still one speaking tube in place near the south entrance and one near the north entrance. Above, in the former President's office, there are two tubes near the south entrance door, placed at right angles at the corner of the pier. They have a silvered finish. In the second floor hallway are two small wood panel doors (without hinges or handles, however) located 21" from the floor, one to the south and one to the north of the central bay. The segmental arch opening is 16 1/2" x 27". They may be access panels to heating pipes or the like.

8. Lighting: A large number of gas butts are found throughout the building. One gas fixture remains in the southeast corner of Gaston Hall. It is of embossed metal with a triangular key. Crystal chandeliers hang in the Carroll Parlor, but they may not be original. Old photographs of 1893 show four-branch lighting fixtures with both gas globes.
and electric lights in some of the classrooms. Modern lighting is incandescent and fluorescent.

9. Heating: There are a number of fireplaces throughout the building, but these were installed primarily for additional heat and display, since the building had warm water heating when built. The fireplace in the former President's office seems to date from about 1930 by its style. It has two fluted Ionic columns on each side which support a dentilated mantel shelf which rests on large scroll brackets. The shelf is 66" long. Directly below, in the former Treasurer's office, a similar fireplace is composed of two elongated Ionic columns on each side with a reeded panel above. The total height, including a panel behind the mantel shelf, is 5' 9 1/4"; the shelf is 5' 0" long. The built-in bookshelf to the west of this has similar columns.

The parlors on the north side of the entrance hall have original fireplaces. These are rather small, placed at a 45° angle in the corner of the room. A reeded Ionic pilaster on each side supports a cyma reversa bracket, above which is the 54" long shelf. Below the shelf, between the brackets, is a wood panel with a carved swag relief. The fire opening is closed with a heavy rectangular metal enframement of cast iron with a perforated grate in the center. This has a basket weave pattern with a lily in the center. Although it resembles a fire screen, it is not removable and may be purely decorative. The molded enframement is 31 1/2" across and 32 1/2" tall. Each parlor has such a fireplace (some now painted) and also radiator coils.

These radiators are one of the most distinctive mechanical features of the building. These are found under the window of each small parlor, in the long north-south hallway, in the library, etc. They are formed of large cast iron pipes 3 1/2" in diameter snaked around so as to be six pipes high and three or sometimes four pipes deep. These contained warm water and heated air that was brought in through perforations in the cast iron sill. No such perforations are now visible. These pipes were concealed by a large flat cast iron shelf above, which measures 28 3/4" deep and 5' 11" wide in the parlors. In the second parlor the shelf has two pressed metal "supports" in the form of squat pilasters (with paired rosettes in the caps). In the Riggs Library the covering is extremely elaborate perforated cast iron; in the Carroll Parlor a larger radiator
has two Ionic pilasters at each end, with the space between filled in by modern screening. Other radiators in the building (as in the Hirst Reading Room and the Circulation Department) are more conventional, though with embossed curvilinear patterns.

D. Site:

1. General setting and orientation: The Healy Building faces east and is located about 275' from 37th and O Streets. To the north is Copley Hall. The White-Gravenor Building at the north and the new library at the south form a large and impressive quadrangle.

2. Enclosures: None. Because the west quadrangle is higher land than the east quadrangle, the basement story on the west is below ground level, and is fronted by a terrace.

3. Outbuildings: None

4. Walks: On the east side a herringbone brick walk 8' wide runs around the building at basement level, a few steps below the general ground level. In the excavated area along the basement on the west side is also a brick walk. This area was formerly reached by steps from the west entrance; these have now been removed.

5. Landscaping: On the east side is informal planting. At the upper edge of the terrace at the west side is a hedge of low spruce trees. Ivy grows over the two east porches.

Prepared by: Daniel D. Reiff
Architectural Historian
Commission of Fine Arts
September-October, 1969
Healy Building,
Georgetown University
photo: J. Alexander

main stairway, first floor
photo: Jack E. Boucher
Gaston Hall, third floor
photo: Jack E. Boucher

Riggs Library stacks
photo: Jack E. Boucher

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former President's Office
photo ca. 1910

cast iron radiator cover
Riggs Library
photo: Jack E. Boucher
JACKSON SCHOOL

R Street and Avon Place

(Georgetown)

Washington, D. C.
Location: The Jackson School is located on R Street (formerly Road Street) between 30th and 31st Streets on the southwest corner of R and Avon Place, N.W., (Georgetown), Washington, D.C.

Present Owner: District of Columbia

Present Occupant: Jackson School

Present Use: Elementary School

Statement of Significance: The design of this school is typical of several late 19th century schools in Georgetown. The exterior is highlighted by picturesque detail; the interior by spacious rooms. A generally open and expansive setting for the building is created because it is set back from the street (as are all the buildings along R Street) and because it is faced by the gardens of Montrose Park.

PART I. HISTORICAL INFORMATION

A. Physical History:

1. Original and subsequent owners: The building is located in Square 1282 lot 840 (formerly Square 112, lot 14) in the area known as "Cooke's Park." The following is an incomplete chain of title to the property. The references are to the Recorder of Deeds, Washington, D.C.

1798 Deed June 12, 1798, recorded August 24, 1798 in Liber D folio 67
Thomas Beall et ux Nancy
To
William Craik
Part of a tract of land called the Rock of Dumbarton including land from the north side of Back Street to the west side of Washington Street to Road Street and then to the beginning...
and containing 10 5/8 acres

Throughout the nineteenth century this large piece of land was broken up and sold in smaller parcels.
1885 Deed September 10, 1885, recorded September 26, 1885 in Liber 1143 folio 135
Van L. Higgens and wife Lena M.
To
Alexander M. Bell
Beginning at the west side of Washington Street, 135 feet north of Stoddert, then north with Washington Street to the south line of Road Street, then west parallel with Road Street 658' 6", then southeast to 135' due north of Stoddert, then east and parallel with Stoddert...being lots 7-24 in Square 1282

1885 Deed October 2, 1885, recorded March 30, 1885 in Liber 1176 folio 29
Alexander M. Bell and wife Eliza G.
To
Leonora M. Greenlees
Lot 14 in the subdivision of part of Square 1282 known as "Cooke's Park."
Consideration: $3,200

1889 Deed May 5, 1889, recorded May 13, 1889 in Liber 1384 folio 245
Archibald and Leonora Greenlees
To
District of Columbia
Lot 14
Consideration: $10,000

2. Date of erection: 1890.
4. Original plans, construction, etc.: The original ink drawings for the basement and second floor plans as well as the front and side elevations and section dated June 11, 1889 are stored in the District of Columbia Office of Buildings and Grounds.
5. Alterations and additions: The only alterations have been to modernize electrical and heating facilities, insert fire doors, etc.
6. Important old views: None found.

B. Historical Events Connected with the Structure:

1. Notes on the History of the School:

The Jackson School is named after Andrew Jackson. It was built upon land formerly known as "Cooke's Park", part of the estate of Henry D. Cooke, Governor of the District under its territorial form of government. (Biographical information on Henry D. Cooke and more detailed descriptions of his property holdings can be found in HABS No. DC-182.)

In September 1942 the District of Columbia Board of Education announced that it would not open the school that year because of the drop in enrollment from 320 to 120 students. This announcement was made only twelve days prior to the opening of school. An informal committee of Georgetown parents was formed to protest this closing and was able to convince the Board to keep the school open. (For additional information see "Board Plan Opposing School is Opposed," Washington Post September 13, 1942; "Parents to Protest Today on Closing of School," Evening Star [Washington], September 16, 1942; "Continued Use of Jackson School Voted," Washington Post, September 18, 1942.)

During World War II the Georgetown Ration Board was housed at the school. (Star, September 16, 1942.)

In 1965 school enrollment again was low, having dropped to 90 students. (Originally the school was designed to hold 270.) The School Board declared the school to be "open" and in 1967 approved plans to bus in volunteering children from overcrowded school in other areas of Washington. Present enrollment is now at about 125.

Prepared by: Ellen J. Schwartz
Architectural Historian
Commission of Fine Arts
August, 1969
PART II. ARCHITECTURAL INFORMATION

A. General Statement:

1. Architectural character: This attractive brick school reveals the careful planning of fenestration, disposition of rooms, and circulation for efficiency and quiet that is repeated in several similar schools of Georgetown, all built in the late 19th century. The tower at the northwest corner gives an added impressiveness and picturesqueness to this building, however, as well as providing more natural light for the darkest room.

2. Conditions of fabric: Both exterior and interior are in very good condition and are well maintained. On the outside some repointing on the sides is falling out. Inside there has been some repartitioning in the basement, and fire doors have been added at the first and second floor (and the inner doors at the entrances removed).

B. Description of Exterior:

1. Overall dimensions: The school is about 85' north-south by 70' east-west. The entrance doors project 2 1/2' further on the sides, and on the front the corner bay extends about 6', the central bay about 4', and the northeast corner about 1'. The facade is 5 bays wide. The building has two major floors, a basement with ground level windows, and an attic.

2. Foundations: Brick to grade. On the rear elevation, where the grade level is much lower, the foundation is covered with concrete up to the level of the basement windows (about 6'). This is lightly scored into blocks 34 1/2" by 12 1/2".

3. Wall construction: The north facade is red smooth faced brick with narrow joints of black mortar. There is a molded watertable 6 1/2' from grade and a two brick string course at the level of the first floor sills. A more elaborate belt course connects the spring line (and hood molds) of these windows, and a somewhat similar treatment is repeated for the second floor windows. Curved brick is used at the windows jambs.
On the sides and rear, ordinary brick is used with regular mortar except for the voussoirs of the basement and first floor windows. A wide belt course is carried around at the level of the water table of the facade, and a two brick belt course joins the window sills on the first floor, and on the second floor. There are also vertical (structural) pilaster strips at the sides and rear every two or three windows.

Bluestone is used for the window sills, and gray granite for the door sills and the shoulder blocks for the iron lintel over the side doorways.

4. Framing: The walls are brick load bearing. Interior walls appear to be brick as well; other framing is not visible.

5. Porches, stoops, bulkheads, etc: None. The rear yard, about 6' below the front grade, is reached on the east by eight bluestone steps (with a bluestone coping at the sides) and by a similar flight with brick coping on the west.

6. Chimneys: Two rectangular brick chimneys are visible on the upper slope of the roof, one toward the east side and the other toward the west. They have recessed panels on the sides and ends and a corbelled brick cap. Inside, these ascend through two of the closets. Attached to the rear of the building is a circular iron chimney rising from a concrete base at ground level. The stack is 18" in diameter, and is placed about 2' from the school wall.

7. Openings:

a. Doorways and doors: The main doors are at the east and west sides. These consist of two double doors (four panels and six lights each leaf) painted green, with a five light transom above. This is all below an iron I-beam lintel, the ends of which are solid and decorated with a rosette (with a tie bolt at the center.) The doorway, which is 10' wide, has a single gray granite sill. At the rear of the building are two double doors, each about 41' wide (six panels per leaf) with a three light transom above; one enters the girls' room, the other the mechanical room in the southwest corner.
b. Windows and shutters: The basement windows are four light casement, almost square in shape, covered by a modern metal screen. On the first floor the windows are 6/6 sash with a three light transom under a segmental arch. The second floor windows are also 6/6 sash, with a three light flat headed transom. Both the basement and second floor windows have a flat iron lintel. Sills of all windows are bluestone. In the east and west entrance projections the windows are 6/6 without transom. There are two small attic windows in the north gable.

8. Roof:

a. Shape, covering: The two slope hip roof has the lower slope covered with gray rectangular slate; there are projecting gables at the east, west, and north sides. The upper slope, almost flat, is not visible.

b. Cornice, eaves: The eaves (painted white) are supported by closely spaced three-ply brackets with incised tracery on the sides. A rain gutter is concealed above.

c. Dormers, cupolas, towers: At the northwest corner of the building is a projecting tower with an eight sided conical roof covered with gray rectangular slate. Its eaves, composed of simple moldings, are about 18" above the eaves of the building proper. The roof is embellished with three dormers (on the north, east and west sides), which have round blank bull's-eyes (formerly louvered ventilators), and side strips with vertical chamfers. The finial that once capped the roof is missing. The north projecting bay has a gable with two attic windows above the cornice line, and a pressed metal bartisan (painted white) at each of the upper corners. At the ridge is a floral pressed metal acroterion, painted white.
C. Description of Interior:

1. Floor plans: At the center of the first floor plan is a rectangular hall, 15 1/2' x 29' which one enters from stairways (now closed off by fire doors) at the east and west. There are four classrooms, each about 25 1/2' x 34', located at the corners and entered from the central hall. Separating the classrooms on the north and south are long narrow cloakrooms 7' wide. At the east and west the classrooms are separated by the stairway (12' wide) and a cloakroom. The four cloakrooms are entered both from the hall and from the classroom each adjoins. At the northwest corner is a tower which creates a five-sided bay extending out about 6' from the corner line.

The second floor plan is identical to that of the first, except for a small room above the outer landing of the stairway, a few steps above the second floor landing. This room measures about 9' x 12'. One of the cloakrooms (on the north) has doors into both the east and west classrooms; that to the west, however, was added sometime after 1925.

The basement contains the boys' toilet in the northwest corner, a room 33' x 25'; the girls' toilet in the southeast corner; a play room 18' x 31' in the northeast corner; the present furnace room and shop in the southwest corner; and storage rooms. etc. in the intervening spaces.

2. Stairways: There are two stairs located at the east and west sides; these are half turn with landings. The stair hall is 12' wide, with metal treads 60 1/2" wide with 7" metal risers (decorated with three molded panels). From the basement one ascends eleven risers to the first landing at which are entrance doors. A run of ten goes to the first floor level. The second floor is reached by runs of 13 and 13, with one landing. From the second floor a short run of four wooden steps toward the outside wall leads to the small office over the outer landings. Fire doors have been installed at the first and second floors since 1925.
3. Flooring: The floors of the central halls on both floors are 2 1/2" hardwood. The classrooms and cloakrooms of the first floor have plastic covering which is 2" higher than the hall level. On the second floor the northeast and northwest classrooms and their two cloakrooms have wood floors, 2 3/8" wide, also higher than the hall flooring. The other rooms of the second floor are covered with plastic tile. The stair landings are either concrete or terrazzo. The basement is concrete.

4. Wall and ceiling finish: Walls are plaster throughout, painted. In the hall it is painted gray to about 4' (to the top of the wainscotting where it exists), and yellow above this line. In the classrooms the wood wainscotting is painted gray and the walls light green. This wainscotting is 32 1/2" high (including upper molding) except under the windows where it extends up to the sill, 42". The wainscotting is composed of 3" wide vertical match boarding with one bead, and three additional beads carved down the center. It is similar in the cloakrooms, 34" high. In the central hall, however, it is 50" high, including a 2" molding. There is no wainscotting at the fire partitions of the stair halls. Walls in the basement are brick. The ceilings of the halls and classrooms are divided off into 2' squares by wood strips. Ceilings are painted white.

5. Doorways and doors: Doors into the classrooms are double, each leaf 24" wide and with 4 panels. Above the door is a three-light transom, which extends the doorway to a height of 10' 7". The doorway (with transom) is surrounded by a 7" wide molding. The cloakroom doors are narrower, 31" wide single doors with 7 panels and a similar three-light transom and enframement. Doors from the cloakrooms into the classrooms are 5-panel, 38" wide. The hall fire doors (double metal doors with 2 lights) are modern. At one corner of each classroom is a book and supplies closet which has been added; though it is made of the same boarding as the wainscotting, the wainscotting continues behind it. These closets measure 49" x 13" deep and have a double door 34" wide with 3 panels for each leaf. In some of the cloakrooms are similar closets, though a bit larger, with five-panel doors.
6. Decorative features and trim: The wainscoting described above is a main feature. In addition, the windows have a 6 1/2" wide molding similar to the doors. The original toilet cubicles in the basement are still in place in both the boys' and girls' rooms. The latter are numbered with oval metal plaques 1-9, the former 10-16, with the 17th unnumbered. The toilet doors have fixed louver upper panels, and two solid panels below, with a chamfered strip between cubicles.

7. Notable hardware: Most of the doors have their original embossed metal knobs and keyhole plates. In the cloakrooms are double rows of coat hooks, some of which appear to be original. Many transom locks (also embossed metal) are also still in place as well as metal window pulls. In the first floor hall is a round metal fire gong with a pull chain with turned wood handle which may be original. Nearby is a modern fire department call box.

In the southeast second floor classroom is a large wall clock which may be original. It stands 4' 8" tall, with a dark wood case 25 3/4" wide (maximum). The upper face (18 1/2" diameter) is a clock with Roman numerals, with the days of the week on an inner radius (there is no hand to point to these however). Below is another face (12" diameter) with the numbers 1-31 around the circumference and January to December on an inner radius, with hands to point to the day and the month. Inside the clock are two labels. One reads, "B.B. Lewis's Perpetual Calendar, Patented Feb. 4, 1862...Dec. 20, 1868. Welch, Spring and Co., Bristol, Conn., U.S.A." There are also instructions for setting the calendar. The second label behind the pendulum reads in part: "Extra Eight Day/steel pivoted rolling pinion/Perpetual Calendar/CLOCKS/both weight and spring.../Manufactured by/Welch, Spring & Co.,/Forestville, Conn., U.S.A." Below the lower face is a rectangular gilt glass pendulum window.

8. Lighting: There are two gas butts in the ceiling of the northeast first floor classroom. There are also a number of attractive early electric hanging fixtures with simple flower-like shades of white ribbed glass, still used in the cloakrooms. All classrooms now have modern fluorescent lighting. It should be noted, however, that the natural light from tall exterior windows with transoms is very good, and that the central hall receives considerable light from the classrooms, stairways, and cloakrooms from the transoms over the doors.
9. Heating: Original heating seems to have been hot air. On the first and second floors, in the southeast classrooms there is a metal air regulator which reads around the edge: "Warm Air." and "Cold Air." with arrows for the direction the central handle is to be turned. Further inside it reads, "Isaac S. Smead & Co.,/Toledo, Ohio." and "Smead's Patent/August 1, 1882." Nearby, in the wainscoting, is an air grille which measures 24" x 26" , now closed from behind. Similar grates are found in most classrooms. Present heat is by steam radiators, installed about 1925.

D. Site:

1. General setting and orientation: Jackson School, situated on the south side of R Street at the southwest corner of Avon Place, faces north to Montrose Park.

2. Enclosures: The school has walls or fences on all sides. The 190' stretch on R Street has a simple wrought iron fence with palmette-like finials every fourth bar next to the sidewalk; the posts are set in bluestone blocks. On the Avon Place side a low chain link fence, painted black, extends about 130' south to an alley along which it runs west for about 45' until it meets the rear brick retaining wall of the school yard, which continues along the south property line. A similar wall about 6 1/2' high, laid in common bond with header courses every nine rows and a projecting brick course near the top, runs along the west property line at an acute angle to R Street. This wall has brick piers every 9'. A small playground on the upper level is located at the west, and is enclosed by a wood and wire fence; at the east is a similar fence to the north, plus the brick wall which runs south to the rear line.

3. Outbuildings: None.

4. Walks: Concrete walks about 7' wide lead to each side door from the front walk. The playgrounds on the east and west, and the rear sunken yard, are asphalted.

5. Landscaping: Between Avon Place and the brick north-south retaining wall the grounds are grass covered and informally planted. A similar grass strip runs along R Street, between the building and the sidewalk fence (a space about 12 to 14' wide) which is also attractively planted.

Prepared by: Daniel D. Reiff
Architectural Historian
Commission of Fine Arts
August, 1969

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Jackson School
photo: J. Alexander
boys toilet
photo: Jack E. Boucher

typical doorknob
photo: Jack E. Boucher
THE VOLTA BUREAU

Location: 1537 35th Street, N.W., (Georgetown), Washington, D.C. is located on the northeast corner of 35th Street (formerly Fayette Street) and Volta Place (formerly Fourth Street).

Present Owner: The Alexander Graham Bell Association for the Deaf

Present Occupant: Same

Present Use: Headquarters for the Alexander Graham Bell Association for the Deaf and the Volta Bureau

Statement of Significance: The Volta Bureau was founded and endowed by Alexander Graham Bell for "the increase and diffusion of knowledge relating to the deaf." The building Bell erected is unique in the area because of its Academic Revival design.

PART I. HISTORICAL INFORMATION

A. Physical History:

1. Original and subsequent owners: The building is located in Square 1274, lot 173 (formerly Square 104). The following is an incomplete chain of title to the property. The references are to the Recorder of Deeds, Washington, D.C.

1828 Deed December 4, 1828, recorded December 4, 1828 in Liber WB 20 folio 644

Tench Ringgold, Marshall
To
Clement Smith
"Grantor as Marshall, by virtue of a writ of fieri facias conveys...lot 173...in Threlkeld's addition to Georgetown..."
1835 Deed October 29, 1835, recorded November 12, 1835 in Liber WB 58 folio 66
Clement Smith
To
Mary Fenwick

1887 Deed July 2, 1887, recorded July 8, 1887 in Liber 1264 folio 313
Julia Fenwick
To
Clare H. Mohun
Beginning at the southwest corner of lot 173; east on Fourth Street 110 ' 6 "; north 60 '; east 9 ' 6 "; north 60 '; west 120 '; south 120 ' to beginning

1889 Deed July 3, 1889, recorded July 8, 1889 in Liber 1411 folio 106
Clare H. Mohun
To
William A. Johnson
Part of lot 173, 70 ' on Fourth Street by 60 ' on Fayette Street.
Consideration:  $3,780

1889 Deed July 12, 1889, recorded July 23, 1889 in Liber 1411 folio 232
William A. Johnson
To
Mabel G. Bell
Part of lot 173

1891 Deed June 30, 1891, recorded July 2, 1891 in Liber 1602 folio 20
Clare H. Mohun
To
Alexander Graham Bell
Part of lot 173, beginning 70 ' east from the southwest corner of said lot
Consideration:  $1,440

2. Date of Erection: The building was begun in 1893 and completed in 1894.

3. Architects: Peabody and Stearns.
4. Original Plans, construction etc.: A set of the original blueprints of the elevations and plans, as well as a reproduction of the original design proposal are owned by the Volta Bureau and kept in their library.

5. Alterations and additions: In 1948 the interior of the building was entirely remodeled to provide additional office space. The fenestration of both the north and south sides has been changed considerably.

6. Important old views: The Volta Bureau Library has a reproduction of the original design submitted by the architect as well as many old photographs of both the interior and exterior.

B. Historical Events Connected with the Structure:

1. Alexander Graham Bell:

Alexander Graham Bell was born in Edinburgh, Scotland, March 3, 1847, the son of Alexander Melville Bell who originated a phonetic system of visible speech for teaching the deaf. His father's system devised symbols by which the positions of the vocal organs in speech could be indicated. This system made him the most famous speech expert of his day.

The young Bell too was primarily interested in speech. He was educated in Scotland and England and taught in London until his family moved to Canada in 1870. In 1871 he was invited to Boston to lecture to teachers of the deaf on his father's method of "visible speech." The young Bell was always interested by the possibilities of teaching the deaf. He became a professor of vocal physiology and mechanics of speech at the School of Oratory at Boston University, from 1873 to 1877. While in Boston he fell in love with one of his pupils, Mabel G. Hubbard, who had been deaf since she suffered an attack of scarlet fever when four years old. They were married in 1877.
At this time Bell was working on the experiments that would lead to the invention of the telephone. It was his expert knowledge of sound more than of electricity that was to lead to the final development. A patent for the invention of the telephone was awarded to him March 7, 1876. In 1880 France awarded him the Volta prize, a sum of 50,000 francs, or about $10,000, for the invention and made him a member of the Legion of Honor. This prize enabled Bell to realize that he would finally be able to devote himself to the education of deaf children.

Bell had moved to Washington, D.C. in 1878. He decided to invest the money from the Volta Prize in other experiments and so established the Volta Laboratory in the stables behind the house he had purchased for his parents on the southwest corner of 35th and Volta Place. Along with his cousin, Chichester J. Bell, and Sumner Tainter, he invented the flat wax phonograph record, the first graphophone record that could survive repeated playing. Bell sold the patent for the phonograph record for $200,000 and took this profit to establish the Volta Bureau and a trust fund for its endowment. The Volta laboratory was converted into the Volta Bureau for the Increase and Diffusion of Knowledge Relating to the Deaf.

Dr. Bell became a citizen of the United States in 1882. He was a founding member of the National Geographic Society and was its president from 1898 to 1903. He died August 2, 1922 and was buried at the family estate in Baddeck, Nova Scotia. (Information is taken from the Encyclopedia Americana, vol. III, p. 471; the Dictionary of American Biography, vol II, pp. 148-152; and a typescript history of the Volta Bureau written in 1945, in the Volta Bureau Library.)

2. The Volta Bureau:

Alexander Graham Bell founded the Volta Bureau in 1887 to establish a center for information on the education of deaf children. John Hitz, former Consul-General to the United States from Switzerland who had been Bell's assistant in the laboratory and had handled many of the inquiries that had come into the Laboratory, was named "superintendent" of the Bureau.
It soon became necessary for the Bureau to have its own building as the volume of correspondence increased, and the size of Dr. Bell's library on deafness and speech grew. The building across the street from the Laboratory was begun in 1893 with Helen Keller, then 14 years old, present at the ground breaking ceremonies on May 8, 1893. The building was completed in 1894.

An article in The Evening Star (Washington, D.C.), September 1, 1894 in the "Georgetown" column says that at the time of the article the new institute was as yet unfurnished. At the end of the month (September, 1894) the books from Bell's library in the Laboratory were to be moved into the new library, a fireproof structure with a capacity of 50,000 volumes.

In 1909 Bell deeded the Bureau to the American Association to Promote the Teaching of Speech to the Deaf. The name was changed to the Volta Speech Association for the Deaf because the original name was found to be too long and too hard to say over the telephone. Recently, however, the association has been renamed the Alexander Graham Bell Association for the Deaf so that Dr. Bell's name would be included in the title.

The library begun by Dr. Bell, now houses one of the world's largest collection of books on deafness. The Bureau published printed matter on all problems of deafness except medical problems, and answers personal letters from all over the world. The Volta Review, edited at the Bureau, is published ten times a year.

After the remodeling of 1948-1949, the Volta Bureau was rededicated on January 14, 1950. Helen Keller also attended these ceremonies.

The Volta Bureau Library is open to the public. On the walls of the Bureau hang many old photographs of Dr. Bell as well as two of the original wax records with notations in Bell's own writing.
3. Peabody and Stearns, Architects:

Robert Swain Peabody (1845-1917) and John Goddard Stearns (1843-1917) were the architects responsible for the design of the Volta Bureau. Their firm, located in Boston, was responsible for a number of buildings in that city including the Exchange and Fiske Buildings, Simmons College, the Hemenway Gymnasium at Harvard, and many private residences. They also designed the Union League Club in New York, the Museum of Fine Arts, St. Louis, and the Machinery Building at the World's Columbian Exposition. It is therefore likely that their work was known to Dr. Bell.

Peabody was a graduate of Harvard College, studied at the Ecole des Beaux Arts, was a member and fellow of the American Institute of Architects and served as the President of that institution from 1900-1901. Stearns' training was in engineering; he was responsible for the business transactions and the supervision of the projects. The partnership was established in 1870 and lasted until the death of both men in 1917.

Having been honored as the recipient of the Volta Prize it is not surprising that Bell would in some way want to reciprocate the honor to Alessandro Volta when he erected his own building. At some point in his travels, or in the travels of his Swiss associate, John Hitz, it seems likely that one of them would have seen the Volta Temple at Lake Como, Italy. This Corinthian columned building may have been the inspiration for Bell to have his Washington building designed in a similar style.
The existence of the first design submitted by Peabody and Stearns would seem to support this idea as there is even more similarity between the Tempio Voltiano and the original design than the present building. Unfortunately, no records of the design for the building have been found yet to confirm this.

The firm of Peabody and Stearns was included in a series Great American Architects published by the Architectural Record in 1896. The Volta Bureau is here described as follows:

The Volta Bureau at Washington City...has been a great opportunity for monumental design. The simplicity of its plan and requirements have left the artists free to design what they enjoyed; to create a monument and see a fine conception carried out. One fancies that the architects whose work we are considering lean toward heavier cornices than are needed; and in this case both cornice and attic are somewhat in excess. Moreover, the basement windows cut through the molded stereobate are impossible to approve. Apart from these things how good this simple and well-though-out structure is; how perfectly are its smaller details used to enliven and modify the larger ones, and how well these latter combine in an architectural whole.

Architectural Record: (Vol. 3, July 1896, p.65)

(Information on Peabody and Stearns was taken from the obituary notices for Peabody, Journal of the American Institute of Architects, vol. IV, p. 517; and for Stearns, Journal of the American Institute of Architects, vol. IV, p. 517.)

(Additional information may be found in the American Architect, vol. 112, 1917 and vol. 180, 1926; and Biographical Dictionary of American Architects, Deceased, Los Angeles, 1956.)

Prepared by: Ellen J. Schwartz
Architectural Historian
Commission of Fine Arts
August, 1969
PART II. ARCHITECTURAL INFORMATION

A. General Statement:

1. Architectural character: This formal Academic Revival building, with elaborate and accurate detailing, has an impressive site at the corner of Volta Place and 35th Street, elevated on a raised terrace and approached by a wide flight of stairs.

2. Condition of fabric: Excellent. There have been a few changes on the exterior, notably the windows on the south side which replace the original elaborately enframed openings, removed apparently in 1948. The fenestration on the north is also altered, and two small windows have been added inside the west porch. These were inserted when the interior was completely remodeled in 1948-1949 by the Washington architect Russell 0. Kluge. As originally built, the structure contained a large reading room in the west half, two offices flanking a stairway near the middle, and finally the stack area in the east. Now the interior is divided into three floors, including the basement. Only the stack area is little changed, with office space inserted on the second and fourth levels.

B. Description of Exterior:

1. Overall Dimensions: This rectangular structure measures 66' 8" X 32' with the front steps projecting 30' further to the west. The facade is three bays. The present structure has three stories (including basement) and a four floor stack area in the east end.

2. Foundations: A 4" course of bluestone is visible below the first splayed course of terra cotta. At the rear elevation the bluestone is exposed somewhat more,
3. Wall construction: The walls are smooth yellow brick laid in common bond (no header courses) with thin mortar joints. In addition, cast terra cotta decoration of the same color is very extensively used. This consists of a splayed footing in imitation of ribbed sandstone, laid in 18" sections. Directly above this is an 8" diameter torus molding enriched with oak leaves and acorns. The next band of decoration marks the first floor level. This is composed of bead and reel, a Vitruvian scroll (with flowers), a leaf and tongue molding followed by a guilloche molding and a final leaf and tongue above it. Under the window is a bold egg and dart molding, also found at the same level at the corners. The entablature is described below in 8b. On the facade this decoration is augmented by two composite columns in the entry porch. Between these (in the architrave) is a plaque which bears the date "AD MDCCCXCIII." On either side of the porch are bronze plaques attached to the wall. The northernmost reads, "Alexander/ Graham Bell/Association/for the Deaf." To the south "Volta Bureau/For the increase and/ Diffusion of Knowledge/ relating to the Deaf."

4. Framing: Masonry exterior walls, interior remodeled with steel beams.

5. Porches, stoops, bulkheads, etc: The front porch is a recessed area in the facade forming a space 7'2" deep by 17'8" long, paved in 6" square red tiles. It has two composite columns in antis with double fluting and floral cabling in the lower two drums. This porch is reached by a flight of bluestone covered steps (repaired and replaced by Russell O. Kluge in 1956) which are 17' wide with 6" risers. There are two runs, the first of 10, followed by a landing 4'4" deep, and final run of 15. The upper run is flanked by cheek pieces with Vitruvian scroll decoration in the molding around the top; the lower flight has a simple coping 19 1/2" wide with similar decoration. A modern iron railing runs up the center of the stairway.
6. Chimneys: There is one chimney in the center of the roof, about 33' from the rear cornice. It is not visible from the street.

7. Openings:

a. Doorways and doors: The main west doorway has an opening 6' wide with a two leaf single panel door. The opening is about 12' tall, with a two panel insert above the doors for the additional height. The original doorway seems to have had a metal grille instead of panels. The opening is framed by a corona-like band with flutes, a band with rosettes (made in 17" long sections), and a final leaf and tongue molding. The frame is crowned with an acanthus architrave. All other doorways are modern: two on the north, one on the south, all of which appear to be cut down through the brickwork. The door on the south has a simple stone enframement with a gray granite sill, and is reached by a run of ten concrete steps.

b. Windows and shutters: On the west porch are two narrow windows at the second floor level which were inserted when this floor was added. On the north all the openings are new, made during the 1948 renovation. On the south side there are three 1/1 basement windows with heavy round iron bars forming a grille. A south opening has been expanded to create the south basement entrance. The iron lintel appears original. Above these are four tall limestone enframements dating from 1948 for modern windows on the two floors. The original windows had an enframement similar to the front door, above which was a frieze composed of a shield with a swag at either side between the rosette band and the cornice. Above this appears to be a cartouche with a cornucopia at each side. The window opening was protected by a cast metal screen.
On the rear (east) elevation the stack windows appear to be unchanged. These are formed by seven vertical openings; those at the north and south ends are 18" wide, the others 27". The sills are cream-yellow sandstone and appear to be original. The windows are 1/1 sash for the basement, and 2/1 sash for the other floors. The framing is wood, as is the 10' wide horizontal board at each floor level. At the north elevation there is one 2/2 stack window with its stone sill which appears original, but the other windows are changed.

8. Roof:

a. Shape, covering: The roof slopes west to east, and is covered with tar and crushed rock.

b. Cornice, eaves: The building has a heavy Corinthian entablature. The architrave is composed of bead and reel, a thin acanthus molding, a fluted corona, and egg and dart. Above the frieze is a leaf and tongue molding, dentils, bead and reel, and then egg and dart. The upper part of the cornice is a cyma recta molding with acanthus and lions' heads. This entablature extends across the west and south elevations with a short continuation of about 8' on the north side, after which it is continued (undecorated) in pressed metal the rest of the north side and across most of the east elevation until it rejoins a short 3' section of the entablature at the south corner.

Above the entablature is a parapet with balusters. There are four groups of eleven balusters and two groups of two (at each end) on the south elevation. On the west there are two groups of three. These balusters are acanthus decorated, 30" tall and cast in two pieces (the joint at the central bead).
At the north this arrangement is replaced by a solid brick parapet wall, and at the east by an open iron fence. The rain gutter is contained in the metal projecting cornice at the east end. Two copper downspouts are attached to the stack window piers one in from the side walls.

c. Dormers, cupolas, towers: None. There is a projecting stair tower on the roof near the rear, but it is not visible from the street.

C. Description of Interior:

1. Floor plans: The present interior was divided into two floors in 1948, and there was considerable remodeling. At present both first and second floors of the main part of the building (excluding stacks) have a central hall running east-west somewhat south of the center line. At the west end of the first floor is an entrance foyer with an office to the north and south; to the east of these are two more offices both north and south, followed by small lavatories on the north (now being remodeled) and the modern stairway on the south. At the rear is the second stack level now used as a conference room. On the second floor the arrangement is similar to the first floor except that at the west are two larger offices (each with closets that extend out in the walls beside the recessed porch), and at the east end a large office replaces the lavatories and small office on the first floor. The basement appears to have been remodeled also in 1948. The north-south brick arched passageway under the front porch is 3' 4" wide and now used for storage. The basement is divided into three east-west aisles or sections; the northern two are offices and (to the east) a storage room. The southern section contains the mailing room and stairway. The stacks occupy four levels at the east end. The lowest is 4 risers above the basement; the second floor is a conference room, the third stacks, and the fourth is being remodeled into office cubicles.
2. Stairways: The only old stairs are the iron spiral run in the southwest corner of the stack area, which runs from the basement to the third level only. The tread is 32" long, with seven and three-fourth inches risers, eleven per floor. At the outer edge of the bottom of the riser is a cast iron drop to which the baluster appears to be attached. The modern stairway against the south wall of the building is a half turn with two landings (runs of 5, 4 and 6) from the first to second floors, and continues up to the fourth level of stacks and to the roof, as well as down to the basement.

3. Flooring: The basement is plastic tile; the first and second floors have narrow hardwood and brown linoleum. The new stairhall has light-colored terrazzo.

4. Wall and ceiling finish: Most of the partitions on the first and second floors appear to be plasterboard. In the stacks the walls are exposed brick, painted. The ceiling of the upper stack floor has seven 51" brick vaults (running east-west) resting on iron beams.

5. Doorways and doors: The front door, 3" thick, is a two leaf single panel door, each leaf being 3' wide. This may not be the original door. There is one six panel door in the basement to a closet in the northwest corner are two similar doors on the second floor west closets. All other doors in the building are modern, with a simple trim of strip molding 5" wide around the opening.

6. Decorative features and trim: The doorways have a simple strip molding 5" wide with a central recess; this trim is also used to frame the windows.
7. Notable hardware: The stack system is of cast iron and appears to be original. There are five east-west rows per floor, in graduated sized (the shelves are shallower at the top). The floors have open grates or solid cast iron plates. Two solid plates that seemed representative measured 20 " X 32 ", and 37 " X 39 ".

8. Lighting: No old fixtures remain.

9. Heating: Present heating is from boxed radiators.

D. Site:

1. General setting and orientation: The Volta Bureau sits on a high terrace at the northeast corner of Volta Place and 35th Street, and faces west.

2. Enclosures: At the south side is a low wire fence behind the hedge.

3. Outbuildings: None.

4. Walks: The front steps begin about 14 ' from the granite curb of 35th Street. To the west the public sidewalk is brick in common bond; to the south it is in herringbone pattern. North of the building is a concrete drive about 8 ' wide.

5. Landscaping: The building is bordered by a 4 ' to 5 ' high hedge on the north, west and south. The steep slope of the south grade is covered with ivy, and the rest of the grounds, including a small vacant lot to the east, is grassed.

Prepared by: Daniel D. Reiff
Architectural Historian
Commission of Fine Arts
July, 1969
The Volta Bureau
photo: J. Alexander

original drawing, section
Peabody & Stearns
balusters and entablature
south side
photo: Jack E. Boucher

interior, main reading room
before remodeling
photo about 1894
NATIONAL BANK OF WASHINGTON, GEORGETOWN BRANCH

1200 Wisconsin Avenue

(Georgetown)

Washington, D. C.
<table>
<thead>
<tr>
<th>1. STATE</th>
<th>District of Columbia</th>
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<tr>
<td>COUNTY</td>
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<tr>
<td>TOWN</td>
<td>Washington</td>
</tr>
<tr>
<td>VICINITY</td>
<td>Georgetown</td>
</tr>
<tr>
<td>STREET NO.</td>
<td>1200 Wisconsin Avenue, N.W.</td>
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| 2. NAME | National Bank of Washington Georgetown Branch |
| DATE OR PERIOD | c. 1850; rebuilt 1909 |
| STYLE | Bracketed |
| ARCHITECT | Not Known |
| BUILDER | Not Known |

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<th>3. FOR LIBRARY OF CONGRESS USE</th>
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<th>4. NOTABLE FEATURES, HISTORICAL SIGNIFICANCE AND DESCRIPTION</th>
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This large bank building dominates the northwest corner of the intersection of M Street and Wisconsin Avenue, the main commercial streets of Georgetown. On the opposite side of the street is the Riggs National Bank, Farmers and Mechanics Office, thus forming two important focal points at this intersection.

This bank was originally the Potomac Savings Bank, organized May 8, 1903 and at that time located at the southwest corner of Wisconsin Avenue and N Street, N.W. In 1904 Potomac Savings bought the property at 1200 Wisconsin Avenue for $37,500 and moved the following year to the northeast corner of Wisconsin Avenue and M Street, or where the present Riggs Bank Branch is now located. In 1909 the building at 1200 Wisconsin Avenue burned, and after spending $24,000 on repairs and remodeling, Potomac Savings moved into the new structure in 1910. This bank remained here until March 5, 1933 when it closed. It reopened on September 25, 1933 and was called the Hamilton National Bank. On October 1, 1954 it merged with the National Bank of Washington and became its Georgetown Branch. (Information largely from Mr. W. Jeffries Chewning, Jr., Assistant Cashier.)

The bank building itself, which was built about 1850, appears originally to have been three adjacent structures, each about 20' wide, to judge from the foundations now visible in the basement. Under the southern portion one 20' length of stone wall is exposed. On the 1887 Hopkins Atlas the property is labeled "E. M. Linthicum Hrs."

The rectangular brick building measures about 60' north-south by 50'. The basement story is sheathed in light brown Aquia Creek sandstone with chamfered joints once painted gray. The brickwork above this is also painted a light gray. On the east side facing Wisconsin Avenue is a handsome classical porch composed of

<table>
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<th>5. PHYSICAL CONDITION OF STRUCTURE</th>
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<tbody>
<tr>
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<td>Interior</td>
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<tr>
<td>Exterior</td>
<td>Good</td>
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</table>

| 6. LOCATION MAP (Plan Optional) |

| 7. PHOTOGRAPH |

| 8. PUBLISHED SOURCES (Author, Title, Pages) |

| INTERVIEWS, RECORDS, PHOTOS, ETC. |

| 9. NAME, ADDRESS AND TITLE OF RECORDER |

| Daniel D. Reiff |
| Architectural Historian |
| Commission of Fine Arts |

| DATE OF RECORD | August, 1969 |
two monolithic unfluted Doric columns of gray granite, measuring 26" in diameter at the base. These have sandstone caps (painted gray to match) and an entablature. The entablature, with a low pediment, has a Greek key frieze and is decorated with palmettes and a lion head at the north and south corners.

The first floor windows are 6/6, but with the central panes considerably larger than the side panes. Above each window is a six light transom. On the south side are two rectangular projecting bays of pressed tin decorated with Doric pilasters at the window level. On the second floor the flat headed windows are 1/1 sash, with no other decoration than a simple modern iron railing across some of the bottom sash. On the north wall of the bank (facing a 9' alley) the fenestration appears to be of an older type. Here the 1/1 sash windows are under segmental arches; the brick is less heavily painted and can be seen to be laid in common bond with header courses every 6 and 7 courses. The west or rear side is not painted at all.

The elaborate pressed metal cornice with dentils is supported on large brackets (paired on the south, single on the east) which reach from the lowest level of the entablature; between the brackets there are raised brick panels in the frieze. Above the cornice is a plain brick parapet with metal coping. One square chimney is visible at the southwest corner of the building. The cornice returns only about 3 feet on the north (alley) side.

On the interior there is rich academic classical decoration in the main banking hall (southern 40' of the first floor). The other offices, and rooms on the second and third floors (reached by an exterior door at the northeast corner of the building, numbered 1204 Wisconsin Avenue) are completely remodeled with no old features.

To the west of the bank building is a second structure, about 18' wide on M Street and separated from the bank by a space about 2' wide. This building, while not part of the bank, was remodeled (presumably in 1909) to match the south side of the bank and continues the fenestration and entablature.
National Bank of Washington, Georgetown Branch
photo: Jack E. Boucher
GEORGETOWN STREET FURNITURE

(Georgetown)

Washington, D. C.
Location: Georgetown, D.C. All the items listed are located above (or include) M Street, N.W. with the majority in the northeastern part of Georgetown.

Statement of Significance: The pavings, sidewalks, carriage blocks, lamp posts, streetcar rails, etc. described below contribute considerably to the attractiveness of Georgetown and are themselves either vestiges of the 19th century, or early 20th century efforts at uniform good design in street furniture.

PART I. HISTORICAL INFORMATION

1. Streetcar rails at 0 and Potomac Streets:

   The streetcar tracks still visible at the intersection of 0 and Potomac Streets were part of the Metropolitan Railroad, which was authorized in the fifth section of the Act of February 26, 1895 (28 Stat.; 683) as follows:

   That the said Metropolitan Railroad Company is hereby authorized and required to lay down and continue its underground electric construction of single track from the intersection of P and Thirty-fifth Streets northwest, thence running west along P Street to Thirty-sixth Street, thence south on Thirty-sixth Street to Prospect Avenue, thence east on Prospect Avenue to Thirty-fifth Street, thence north on Thirty-fifth Street to 0 Street, thence east continuing its route as now located.

The Metropolitan Railroad Company was acquired by the Washington and Great Falls Electric Railroad Company on February 4, 1902 and became part of the Washington Railway and Electric Company System.

2. Streetcar Rails on M Street:

Tracks were first laid on M Street when the Washington and Georgetown Railroad Company was chartered by an Act of Congress on May 17, 1862. The east-west line of the Company began at Wisconsin and M Streets and followed M to Pennsylvania Avenue as far 15th Street, then continued to the Capitol and ran as far as the Navy Yard gate. (Tindall, p. 27)

The first cars used by this company were small and unheated with seats on the sides. Originally they were drawn by two horses but were replaced by a "one horse" car in 1865. Then in 1877, 1879 and 1883 the Washington and Georgetown Railroad Company returned to the two-horse car, the one-horse car then prohibited after January 1, 1893 by an Act of Congress. (Tindall, p. 57)

The fare charged by the Washington and Georgetown Railroad Company was never more than five cents within the boundaries of Washington and Georgetown.

(More complete information on public transportation in Georgetown will be found in Tindall's article.)

Prepared by: Ellen J. Schwartz
Architectural Historian
Commission of Fine Arts
September, 1969

PART II. ARCHITECTURAL INFORMATION

A. General Statement:

The following street features and item of street furniture give Georgetown much of its attractiveness. Some of the items such as the paving stones and streetcar tracks, the brick sidewalks, coal chute covers, and carriage blocks, are 19th century remnants which give an indication of what most of the streets and sidewalks must have looked like at one time. Other items, such as the traffic lights, call boxes, etc. are early 20th century features (also used in Washington) which show an effort to achieve standard attractive design.
Other related 19th century items are visible in several photographs in other data books. For example, a splash block was photographed at Bomford's Mill (DC-143). Nineteenth century cast iron fences are also common in Georgetown and details were included in the photographs of 1402 31st Street (DC-251) and 1534 28th Street (DC-246). The standard wrought iron railing used on the C & O Canal is visible in the photograph of about 1870 of Potomac Lodge No. 5 (DC-153). A rare iron bulkhead with stone enframement set in the sidewalk is visible in the photograph of 1072 Thomas Jefferson Street (DC-161). This bulkhead was removed in 1968.

B. Description:

1. **Fire Department Call Box;** southwest corner of 28th and O Streets, N.W.

   This modern call box, placed in an opening in the U shaped upper bracket, is supported on a columnar circular base on which a shield reading "Electrical/D.C./Dept." is attached to the south side. The text is enclosed in a palm wreath. At a height of 29" on the base is an acanthus band. The bracket which holds the fire box is also decorated with acanthus and is supported on a bulb of acanthus with a base formed by a wreath of bound bay leaves and berries. At the top of the bracket is a modern extension pipe 27" long with a light at the end. Old photographs show that this pipe replaces an extension which was taller, fluted, and terminated by a capital which supported a spherical globe. Below the bracket the lower portion (50") is painted gray; the bracket (25" tall) and fire box are painted red; the upper extension pipe is also gray. The total height of the unit is 8 1/2'. The base of the pillar is about 19' in diameter. Many coats of paint have made the features of the cast iron much less distinct.

2. **Police Telephone;** northwest corner of 28th and O Streets.

   This fixture is similar to the fire department call box at the southwest corner and the bases of these two are often interchanged so that the police boxes sometimes have the circular base described above. This base, however, is composed of an octagonal pillar which supports a cushion shaped member decorated with stylized egg and dart. A band of beading separates this from the stylized acanthus or palm decoration of the enframement.
for the call box (which itself is undecorated). This enframement has a finial which terminates in a bud. The pillar base and the finial are painted gray (though the lowest layer of paint appears to have been green) and the call box is dark blue. On the front of the box is embossed "Police Telephone" and a plaque bearing the number 23. The pillar base is 14" across at the bottom; the height to the call box enframement is 59"; the box plus the enframement is 22" and the finial 10" for a total height of 7'7".

Street lamp on northwest corner of 28th and 0 Streets. Located next to the above call box is one of the standard District of Columbia street lights, designed in 1923 by Daniel Burnham. The circular base is decorated with an abbreviated egg and dart band and the fluted shaft terminates in a stylized palm leaf capital. Just below the lamp globe is a projecting square attachment which now carries the street name on translucent plaques illuminated from behind by the street light. The base of the lamp is about 20" in diameter and the whole fixture about 13 1/2' tall. The lamp is painted gray.

3. Traffic Light; southwest corner of 28th and P Streets.

The shaft is identical in design to the regular street light (described in No. 2) except for being larger in overall size and having no light globe. The base is 24" in diameter, and the shaft is about 15' tall including the stylized pineapple finial. The three traffic lights are mounted on the side and attached to the pole by two brackets. Another variation of this is a street light of this same size with a 24" base (thus larger than the street light described in No. 2); with the signal lights attached to the side by a bracket, just below the light globe. The traffic light pole has an electrical access hatch in the splayed base, held closed by a screw.

4. Street Lamp; on northeast corner of 30th and Olive Streets.

This is similar in size to the lamp described in No. 2. The first 19" of the shaft, however, has cabled fluting.

5. Brick Drive and Curb; south side of 2812 F Street.

This brick paved driveway, 9' 4" wide at the curb but tapering slightly toward the garage, is laid in common
bond with the stretcher side upward. The bricks are set in earth only. The curbing here is quarry faced gray granite in blocks 6" wide. On either side of the drive the herringbone sidewalk (about 12' wide) continues east and west. The bricks lining the gutter of the asphalted street are set in mortar and appear quite new.

6. Brick Drive and Curb; east side of 31st Street between N Street and Dumbarton Avenue.

This brick paving is located in front of two carriage houses, although part of the brickwork (in front of the north door of the northern carriage house) has been replaced with concrete. The brick paving is the width of the sidewalk (about 12') extending to the grass border next to the curb. This section is in an herringbone pattern with the stretcher sides up, except for a replacement patch in front of the small door between the two buildings. The brick strip next to the curb, the width of the grass strip along the sidewalk, is 39" wide and here the bricks are run parallel to the bluestone curb, stretcher face up, in common bond. The bricks exposed measure 2" x 8 1/4". The entire bricked section is about 36' long. The bluestone curb is laid in sections which range up to 5' long. (See HABS No. DC-250 for a discussion of the northern carriage house, and a photo showing the setting of the brick paving.)

7. Sandstone Carriage Block; 2811 Dumbarton Avenue, south side of street.

This dark red sandstone carriage block is located 11" from the bluestone curb and is oriented with the long side parallel to the street. The block measures 13" x 25 1/4" x 6 1/2" with the ends hammer faced but the top and long sides smooth. It is located on a herringbone sidewalk. A similar very plain carriage block is located at 3019 P Street, north side. The block measures 17" x 30" x 8", is of gray granite, and is of somewhat finer finish, with rounded corners and slightly beveled upper edges. It is set with the narrow end to the street and 6" from the curb.

8. Coal Chute Cover; on the east side of 31st Street north of M Street.

This cast iron coal chute cover is 17 1/2" in diameter with a stylized leaf pattern in a 4 1/2" outer band. It
It is separated from an inner rosette by a band inscribed in raised letters "F. & A. Schneider". It is set in a bluestone surround which is 39" x 57" and is placed 5" from the granite curb. An identical cover is located at the southeast corner of 1400 29th Street (northwest corner of 29th and C Streets) although it is here cemented into a concrete enframe ment 33" square. It is about 13' from the bluestone curb, and adjacent the south wall of the house.

9. **Coal Chute Cover; 1335 30th Street, east side.**

This cast iron cover, which is 17" in diameter, is undecorated except for incised concentric bands. It is set in a bluestone block measuring 36 1/2" x 42" which is flush against the projecting bay of the house (which was built about 1890). The block is about 9' from the bluestone curb. Nearby the coping of the stairs to the basement door of the same house is treated in similar manner to the curbing.

10. **Perforated Coal Chute Cover; 3041 N Street, north side.**

This plain iron cover, 20 1/4" in diameter, is perforated with numerous round holes. The bluestone surround is 35 1/2" square and is located about 5' from the granite curb. The coal chute cover is about 15' from the west face of 3041 N Street at the western property line. Nearby is a standard D.C. water meter cover 12" in diameter.

11. **Paving Blocks and Streetcar Rails; 0 Street at the intersection of Potomac Street.**

0 Street, from Wisconsin Avenue west to 35th Street, is paved with rectangular paving blocks which measure about 4 1/4" x 8 1/2" although some are as small as 2 1/2" x 3" or somewhat larger. They are light gray granite, now worn smooth or slightly rounded on the upper face, and are bedded in soil. They run north-south, across the width of the street, although next to the bluestone curbs the gutters are formed by two rows of paving blocks running east. The street is 30' wide and has a single set of streetcar rails down the center. These rails, with an electric track down the center, occupy a total width of 5' 1 1/2". At intervals of 12' along the central electric track are a pair of metal covers with an embossed checkerboard pattern. The larger cover is 19 1/2" x 22 1/4" and the smaller is 8 1/4" square, located on the opposite side of the central
track. These alternate, i.e., the large cover will be on the north and the small one on the south at one point, and at the next point they will reverse locations. The rails are 5 1/4" wide and the electrical track 6". The space below the central track appears to be about 18" deep. At 35th Street and C Street where the tracks now end there are two removable metal plates about 4' long on either side of the opening. This was apparently a location where the plates could be lifted (each has two handles) to insert or retract the power shoe of the street car. These plates are also decorated with a checkerboard casting.

12. Paving Stones; M and Bank Streets.

These square stones, about 3 to 3 1/2" on a side are arranged in fan-shaped arcs which measure about 4' across. The stones are of red or pink granite, the curbs of gray granite. The double streetcar rails down the center of M Street are the same as those on O Street except that the plates on each side of the central electrical track are the same size (large) rather than one smaller than the other.

13. Cobblestones; 2819 Olive Street.

This stretch of cobblestones is directly in front of a two door brick carriage house (now converted to a garage below and apartments above) on the north side of Olive Street. The cobbled area is about 26' east-west x 15' north-south with a section about 6' square extending further east next to the curb, with a concrete enframed manhole cover to the north. The curb is bluestone.

Prepared by: Daniel D. Reiff
Architectural Historian
Commission of Fine Arts
August, 1969
No. 7 Sandstone Carriage Block
photo: Jack E. Boucher

No. 8 Coal chute cover
photo: Jack E. Boucher
No. 11 Paving blocks and street car rails
photo: Jack E. Boucher

No. 13 Cobblestones
photo: Jack E. Boucher
APPENDIX
Publications by the Commission of Fine Arts on Georgetown architecture:


This covers HABS Nos. DC-111 through 125.


This covers HABS Nos. DC-100 through 110.


This covers HABS Nos. DC-142 to 148, 153, 154, 158, 160, 161, 162, 166, and 168. Nine HABS Inventory forms are also included.


This booklet is based largely on material in Georgetown Architecture—The Waterfront, but with some additional material, and a great number of maps, photographs, etc.

This covers HABS Nos. DC-163, and 174 through 187.


This covers HABS Nos. DC-69, 83, 167 and 188 through 211.


This covers HABS Nos. DC-138, 172, 241 through 250, 252, 253, and one HABS Inventory form.
OLD GEORGETOWN ACT

Public Law 808 - 81st Congress - H.R. 7670
D.C. Code 5-801, 64 Stat. 903

An Act To regulate the height, exterior design, and construction of private and semipublic buildings in the Georgetown area of the National Capital.

Be it enacted by the Senate and House of Representatives of the United States of America in Congress Assembled, That there is hereby created in the District of Columbia a district known as "Old Georgetown" which is bounded on the east by Rock Creek and Potomac Parkway from the Potomac River to the north boundary of Dumbarton Oaks Park, on the north by the north boundary of Dumbarton Oaks Park, Whitehaven Street and Whitehaven Parkway to Thirty-fifth Street, south along the middle of Thirty-fifth Street to Reservoir Road, west along the middle of Reservoir Road to Archbold Parkway, on the west by Archbold Parkway from Reservoir Road to the Potomac River, on the south by the Potomac River to the Rock Creek Parkway.

Sec. 2. In order to promote the general welfare and to preserve and protect the places and areas of historic interest, exterior architectural features and examples of the type of architecture used in the National Capital in its initial years, the Commissioners of the District of Columbia, before issuing any permit for the construction, alteration, reconstruction, or razing of any building within said Georgetown district described in section 1 shall refer the plans to the National Commission of Fine Arts for a report as to the exterior architectural features, height, appearance, color, and texture of the materials of exterior construction which is subject to public view from a public highway. The National Commission of Fine Arts shall report promptly to said Commissioners of the District of Columbia its recommendations, including such changes, if any, as in the judgement of the Commission are necessary and desirable to preserve the historic value of said Georgetown district. The said Commissioners shall take such actions as in their judgment are right and proper in the circumstances: Provided, That, if the said Commission of Fine Arts fails to submit a report on such plans within forty-five days, its approval thereof shall be assumed and a permit may be issued.

Sec. 3. In carrying out the purpose of this Act, the Commission of Fine Arts is hereby authorized to appoint a committee of three architects, who shall serve as a board of review without expense to the United States and who shall advise the Commission of Fine Arts, in writing, regarding designs and plans referred to it.
Sec. 4. Said Commissioners of the District of Columbia, with the aid of the National Park Service and of the National Park and Planning Commission, shall make a survey of the "Old Georgetown" area for the use of the Commission of Fine Arts and of the building permit office of the District of Columbia, such survey to be made at a cost not exceeding $8,000, which amount is hereby authorized.

Sec. 5. Nothing contained in this Act shall be construed as superseding or affecting in any manner any Act of Congress heretofore enacted relating to the alteration, repair, or demolition of insanitary or unsafe dwellings or other structures.

Approved September 22, 1950.
The research and documentation of these structures was completed in the summer of 1969 by Ellen J. Schwartz (M.A. University of Maryland) and Daniel D. Reiff (Ph. D. Harvard University). The material was edited for publication in June, 1970, at the Commission of Fine Arts.

Photographs for the survey were taken by Jack E. Boucher, Linwood, New Jersey, and by J. Alexander, Wheaton, Maryland. Four of the plans were drawn by William P. Thompson.

Additional photographs in the introduction were taken by Daniel D. Reiff, Jack E. Boucher, J. Alexander, and John O. Brostrup.