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United States Department of the Interior
National Park Service

FEB 05 1988

National Register of Historic Places
Registration Form

NATIONAL
REGISTER

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in *Guidelines for Completing National Register Forms* (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

1. Name of Property

historic name Mansion at 2437 Fifteenth Street, N.W.
other names/site number N/A

2. Location

street & number 2437 Fifteenth Street, N.W. not for publication N/A
city, town Washington vicinity N/A
state District of Columbia code D.C. county N/A code 001 zip code 20009

3. Classification

Ownership of Property	Category of Property	Number of Resources within Property	
<input checked="" type="checkbox"/> private	<input checked="" type="checkbox"/> building(s)	Contributing	Noncontributing
<input type="checkbox"/> public-local	<input type="checkbox"/> district	<u>1</u>	<u>0</u> buildings
<input type="checkbox"/> public-State	<input type="checkbox"/> site	<u>0</u>	<u>0</u> sites
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure	<u>0</u>	<u>0</u> structures
	<input type="checkbox"/> object	<u>0</u>	<u>0</u> objects
		<u>1</u>	<u>0</u> Total

Name of related multiple property listing: N/A
Number of contributing resources previously listed in the National Register 0

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. See continuation sheet.
Carol B. Thompson
Signature of certifying official D.C. State Historic Preservation Officer Date 2/5/88
State or Federal agency and bureau _____

In my opinion, the property meets does not meet the National Register criteria. See continuation sheet.
Signature of commenting or other official _____ Date _____
State or Federal agency and bureau _____

5. National Park Service Certification

I, hereby, certify that this property is:
 entered in the National Register. Patrick Andrus 3/16/88
 See continuation sheet.
 determined eligible for the National Register. See continuation sheet.
 determined not eligible for the National Register.
 removed from the National Register.
 other, (explain:) _____

Signature of the Keeper _____ Date of Action _____

6. Function or Use

Historic Functions (enter categories from instructions)

Government: diplomatic
building
Domestic: single dwelling

Current Functions (enter categories from instructions)

Education: school

7. Description

Architectural Classification
(enter categories from instructions)

Late 19th and early 20th
century revivals: Italian
Renaissance

Materials (enter categories from instructions)

foundation Masonry
walls Stucco over brick
roof Clay tile
other Wrought iron

Describe present and historic physical appearance.

The mansion at 2437 15th Street, N.W. is located on the east side of 15th Street across from Meridian Hill Park and approximately half a block south of the intersection of Fifteenth and Euclid Streets, N.W. It faces the park and is six blocks north and one block east of the Sixteenth Street Historic District. The mansion is situated on a slight rise and is set back approximately 40 feet from the street. It is flanked by architecturally compatible mid- to late-twentieth century apartment buildings and has retained the integrity of its setting.

The Fifteenth Street mansion, a well-crafted Renaissance Revival building with noteworthy interior details, is a four story structure; three stories are visible from Fifteenth Street and the fourth is visible from the rear. The main block of the stucco-covered brick building is symmetrical and there are wings on both the north and south facades. The south wing is only slightly recessed from the main facade; the north wing has a more pronounced setback. The mansion, which has been painted grey, has a low-pitched hip roof covered in dark red tiles.

The mansion exhibits many of the architectural characteristics associated with the Renaissance Revival style, including a symmetry in the arrangement of its masses that makes one half of the main facade a mirror image of the other. The design of the building incorporates many classical details. Their arrangement on the exterior and interior is not a simple replication of a classical model, but bears, instead, the architect's own creative stamp. It is a much more subdued building, architecturally, than many of the others designed by Mr. Totten for Mrs. Henderson, but it conveys an impression of dignity and elegance.

8. Statement of Significance

Certifying official has considered the significance of this property in relation to other properties:

nationally statewide locally

Applicable National Register Criteria A B C D

Criteria Considerations (Exceptions) A B C D E F G

Areas of Significance (enter categories from instructions)

Period of Significance

Significant Dates

Architecture
Community Planning and
Development

1927-1941

1927

Cultural Affiliation

N/A

Significant Person

Architect/Builder

Henderson, Mary Foote

~~Totten, George Oakley, Jr.~~

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

The mansion at 2437 15th Street, N.W. is significant for its architectural excellence (the work of a Washington architect of considerable achievement and stature, George Oakley Totten, Jr.) and for its association with Mary Foote Henderson, a Washington socialite and civic leader who was largely responsible for the development of upper Sixteenth Street into an elegant residential area in the late 1890's and early 1900's. The Fifteenth Street mansion, which Mrs. Henderson commissioned in 1927 for use as an embassy, was an important element in her "grand plan" for the beautification and improvement of the Meridian Hill area.

Mrs. Henderson and her husband, Senator John B. Henderson, a wealthy lawyer who served in the U.S. Senate from 1862-1869, were influential figures in the social and political life of the capital during the late nineteenth and early twentieth centuries. James Goode, in Capital Losses, notes that "Few families have had a greater influence on Washington in its architecture and development than the Hendersons" (p. 107).

In 1887 the Hendersons bought part of a tract of land on Sixteenth Street known as Meridian Hill, after an earlier estate on the site. In 1888, they erected an imposing three-story red sandstone residence which soon became known as Henderson's Castle. The Castle dominated the northwest corner of 16th Street and Florida Avenue until 1949, when it was razed.

Senator Henderson's wife, Mary Foote Henderson (1841 - 1931), was an important figure on the Washington scene for over half a century. Known as the "Grande Dame of Sixteenth Street", Mrs. Henderson had a strong interest in the beautification of the capital and frequently wrote and spoke on the subject. In 1927 Mrs. Henderson collected her correspondence and speeches on the subject of civic improvement and had them privately published in a booklet entitled Remarks About the Management of

9. Major Bibliographical References

Publications

Cox, Warren, et al. A Guide to the Architecture of Washington, D.C. McGraw-Hill, New York, 1974.

D.C. Preservation League. Historic Districts in Washington, D.C. The Preservation League, 1986.

Goode, James E. Capital Losses. Smithsonian Institution Press, Washington, D.C., 1979.

Previous documentation on file (NPS): N/A
 preliminary determination of individual listing (36 CFR 67) has been requested
 previously listed in the National Register
 previously determined eligible by the National Register
 designated a National Historic Landmark
 recorded by Historic American Buildings Survey # _____
 recorded by Historic American Engineering Record # _____

See continuation sheet

Primary location of additional data: N/A
 State historic preservation office
 Other State agency
 Federal agency
 Local government
 University
 Other
Specify repository: _____

10. Geographical Data

Acreeage of property Approximately one-half acre (21,193 sq. ft.)

UTM References

A 18 323450 4309900
Zone Easting Northing
C _____

B _____
Zone Easting Northing
D _____

See continuation sheet

Verbal Boundary Description

The boundaries of the property are the lot lines which define Lot 871 of Square 2662 and which are boldly delineated on Map 1.

See continuation sheet

Boundary Justification

The subject property occupies all of Lot 871 of Square 2662.

See continuation sheet

11. Form Prepared By

name/title Lois Snyderman, Preservation Consultant
organization N/A date January 8, 1988
street & number 8804 Spring Valley Rd. telephone 301-654-6423
city or town Chevy Chase state Maryland zip code 20815

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The main entrance to the building is on the Fifteenth Street side, through a centrally located, arched porte-cochere with a balustrade at the second story. The porte-cochere is supported by four square pillars and has a vaulted roof. Ionic columns on either side of the four circular arched openings are coupled with pilasters set into the pillars. Each archway is outlined in a band of lighter stone and features an acanthus leaf keystone. The cornice of the port-cochere has egg and dart molding.

The balcony's balusters are in the form of miniature Corinthian columns; their capitals are connected by small circular arches which echo the arches of the porte-cochere. Each of the balustrade's corner piers are decorated with an urn with hanging garlands.

The form of the porte-cochere's arched and columned openings are repeated in the Palladian style entrance to the second floor of the mansion. At this level, the square pillars at each side of the first floor entrance become stone pilasters decorated with classical motifs such as urns, fruits, and the heads of Greek and Roman gods.

The second floor archway is capped with a projecting, dentiled cornice which, at the third floor level, supports a large, elaborate carved stone cartouche. The cartouche features the head of a woman and swags of fruit and flowers. It is flanked by two small 6/6 casement windows with a carved stone surround decorated with corner rosettes and a centered fir cone knob. On either side of the windows is a stone pilaster with an urn in raised relief.

Although it is the facade of the third story which is highly ornamented, it is the second which commands the most attention, as befits that part of the building which traditionally had the important public rooms. In keeping with its Renaissance Revival style, the windows of the mansion vary in size, with the most prominent at the second story level. The floor-to-ceiling, four-part casement windows at that level have a transom, a decorative wrought iron balcony supported by wide iron brackets, and a stone surround. They are further accentuated by a separate projecting stone cornice.

The windows at the third story are next in size, with a smaller wrought iron balcony and brackets and no surround. The windows at the first story are the smallest, with no surround and an abridged balcony with narrow brackets.

A stone belt course between the first and second stories further emphasizes the second story. A sloping belt course marks the juncture of the basement and the first floor. The first floor has a rusticated finish, with the stucco scored to look like stone blocks; elsewhere, the stucco is smooth.

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The north facade of the mansion has a side entrance and, above the entrance, a small second story balcony. Adjacent to the entrance is a 2½ story projecting bay, the top of which forms another balcony. Just below the rim of the balcony is a small shield design, repeated on each side of the bay.

On the south facade, the second story window closest to the front of the building is capped by a cartouche featuring a shield and a wreath of leaves; the cartouche is repeated over the second-story window on the front facade of the south wing.

There are two stuccoed chimneys at each end of the building, one in the front and one in the rear. A portion of the rear of the roof is flat and covered with asphalt tile. It was probably originally covered with tin, since the building permit refers to both tile and tin, as roofing materials. The projecting eaves are heavily bracketed.

The arched entrance to the building from the porte-cochere is protected with a decorative iron grill. Once past the grill, a short flight of steps leads to a small landing with a vaulted ceiling. The entrance door is of glass, with a narrow border of decorative ironwork on the street side. It has a plain stone surround and is flanked by large single-pane windows.

The mansion's circular driveway is lined with a low, balustraded, stone wall. The wall increases in height as it nears the entrance; its balusters are decorated with a centered leaf design. The entrances to the driveway are flanked by concrete posts with scrolled buttresses. The buttresses are decorated with rosettes and the figure of a child.

The interior of the mansion has a center hall plan with approximately the same arrangement of rooms on the first, second, and third floors. The fourth floor is smaller, starting about halfway back from the front facade and stretching across the rear of the mansion. The mansion's most striking feature is the three story monumental staircase, with its decorative iron grillwork and wood railing. The other important interior features are the handsome carved fireplace mantelpieces and the decorative cornice moldings which can be found in several of the rooms.

The first floor foyer has little architectural detailing, except for its baseboards, paneled doors with architrave trim, and a boxed and dentiled cornice. The focal point is, of course, the imposing staircase.

To the north of the entrance there is a large room with one of the above-mentioned fireplaces. Still in its original dark wood finish, the fireplace has an architrave surround and a paneled frieze, with a scroll at either end. The mantel features bead and rod molding.

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The fireplace in the corresponding room to the south of the entrance is similar, with torus molding on the side pilasters. Its frieze has a small, centered laurel wreath with festoons of fruit and leaves and end scrolls. The cornice is dentiled. Like all the fireplaces except the one described above, it is painted a cream color.

The second floor is much richer in architectural ornamentation, beginning with the landing, which has a boxed cornice with several rows of molding (foliated scroll and dentil). The area is visually divided by an archway which ends in floor-to-ceiling paneled pilasters. The archway has an architrave surround and egg-and-dart molding, which extends across the capitals of the pilasters.

Beyond the archway is a large alcove and the exit to the second floor balcony, through a floor-to-ceiling French door with smaller side windows, in the Palladian style. The three light door has an elliptical, ribbed fanlight and a transom. The ceiling (in this part of the landing) is vaulted and there is a crystal chandelier. The doors to the rooms on either side are paneled, with paneled transoms.

By far the most ornate room on the second floor is the large ballroom, to the north of the alcove, which features a decorative leaf-and-vine ceiling molding and, below that, a coved cornice with dentiled, projecting molding. Below the cornice is a ridged picture rail.

The fireplace mantelpiece is similarly ornate, with a rectangular opening with a marble surround; side panels with a motif of urns and torches; a flower-and-leaf decorated frieze with a center shell design and corner rosettes, framed by cable molding; a dentiled cornice; and, on each side of the fireplace, fluted floor-to-ceiling pilasters with Corinthian capitals. A paneled overmantel has leaf molding. The room also has a double chair rail and architrave trim around doors and windows.

To the west of the ballroom is the second most ornate room in the mansion with floor-to-ceiling casement windows with transoms which open to one of the larger balconies; architrave trim around doors and windows; a chair rail; and two walls with paneling above and below the chair rail. There is a boxed cornice with dentiled molding and, below that, a picture rail with ovolo molding.

A large, ornate mantelpiece features a rectangular opening with a marble surround; side panels with a repeat design of classical motifs (foliage, torches, urns); a frieze with overlapping quatrefoils; and a cornice with egg-and-dart molding. At either side of the fireplace are carved floor to ceiling pilasters with Corinthian capitals and the same classical motifs. Egg-and-dart molding decorates the overmantel.

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Two smaller rooms on the second floor appear to have been created from one larger room. Both feature paneled doors with architrave trim; boxed, dentiled cornice molding; a picture rail with ovolo molding; and a partial chair rail. On either side of the wall which now divides what was originally one room into two is a narrow, paneled, floor-to-ceiling pilaster with a rosette capital; the pilasters may have framed a fireplace, before the room was divided.

Another room on the second floor has the same decorative features, but here the floor-to-ceiling pilasters with rosette capitals frame a fireplace ornamented with the classical motifs found on mantelpieces in the other rooms.

Only one room on the third floor has a fireplace, and its mantelpiece is much simpler in design, with a square opening with a marble surround; a fluted frieze with a raised center panel with urn and foliage; rosettes at each end of the frieze; and side pilasters decorated with leaves. The room has a chair rail and molded cornice. All doors on the third floor have six small panels.

The fourth floor, probably the servant's quarters, has little architectural ornamentation and no fireplaces. Doors and windows have plain surrounds, and doors are paneled.

At the rear of the house what may have been a garden area has been asphalted for use as a parking lot; it is not visible, however, from the street.

As noted in A Field Guide to American Houses (p. 398), "The Italian Renaissance style . . . (was) primarily a style for architect-designed landmarks in major metropolitan areas prior to World War I . . ." The Fifteenth Street structure is, indeed, a prominent landmark in the Meridian Hill area and it conveys the sense of grandeur that Mrs. Henderson demanded in the buildings she commissioned. Moreover, except for the partitioning of one room on the second floor, the mansion is unaltered. It has retained its exterior architectural integrity and its classical interior detailing and remains a fine example of an early twentieth century Renaissance Revival mansion. With few changes, it could once again function as the embassy that Mrs. Henderson intended it to be.

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Washington in General and 16th Street in Particular. The grand and elegant manner in which the city began to develop at the turn of the century was due, in no small part, to her vision, intelligence, and persistence.

Mrs. Henderson's concern for the beautification of Washington reflected the influence of the turn-of-the-century "City Beautiful" movement and its principal exponent, architect Daniel H. Burnham. Basing his proposals on his designs for the World's Columbian Exposition in Chicago in 1893, Mr. Burnham advocated the use of classical design for public buildings and emphasized the importance of city planning. His services were sought by several of the nation's larger cities, including Washington.

"Now more planner than architect, Burnham was called upon to serve on the McMillan Park Commission to rehabilitate L'Enfant's violated and neglected city plan for Washington. An enlargement of L'Enfant's original scheme . . . by Charles F. McKim and Burnham . . . was accepted in 1901. . . L'Enfant's Mall (was cleared) of all encroachments . . . The marshes of the Potomac were reclaimed . . . and mirrored images of classical temples appeared". (p. 27, American Architecture, 1607-1976, Whiffen and Koepfer).

Although Mrs. Henderson was concerned with the betterment of the city as a whole, much of her energy and fortune was devoted to making Sixteenth Street into a grand boulevard lined with large, elegant embassies and private homes.

Her concept of what Sixteenth Street was -- and could be -- was articulated in Remarks:

"Something like the Champs Elysees, 16th Street is central, straight, broad and long; . . . its portal at the District line is the opening gateway for motor tourists to enter the Capital. On the way down its seven mile length to the portals of the White House each section of the thoroughfare will be a dream of beauty; long, impressive vistas; beautiful villas, artistic homes, not only for American citizens, but diplomats of foreign

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countries. Whatever there is of civic incongruities will be wiped out. It will be called Presidents' Avenue . . ." (pp. 23 - 24, Remarks About the Management of Washington in General and 16th Street in Particular)

At the time of the erection of Henderson Castle, Sixteenth Street was unpaved for most of its length. Above Florida Avenue, it was considered to be "outside" of the city. Upper Sixteenth Street was largely undeveloped except for a few small farms, brick kilns, and wooden shanties occupied by freedmen. It was not a fashionable section of the city, but Mrs. Henderson fervently believed that it could be.

Mrs. Henderson's efforts to make Sixteenth Street into an important, handsome thoroughfare took many forms. At her own expense, she planted shrubbery along much of the street. When there was talk in 1900 of building a new, larger White House, she commissioned plans for the new structure and urged that it be built on Meridian Hill. In 1912, after the new White House failed to materialize, she lobbied to have the Lincoln Memorial built on Meridian Hill and provided the Congress with plans for the monument. In 1913, Mrs. Henderson lobbied successfully to get Sixteenth Street changed to "The Avenue of the Presidents," but, taking advantage of her absence from Washington during the summer months, the Congress reversed the decision the following year, partly because residents objected to changing their stationery and calling cards.

In 1923, Mrs. Henderson offered one of her properties (what is now the Spanish Embassy, at 2801 16th Street) to the Federal government as a home for the Vice President, in the hope that his presence would add to the neighborhood's prestige; her offer was not accepted. In 1931, she offered the mansion at 2437 15th Street for the same purpose, but her offer was again rejected. She also unsuccessfully urged the Federal government to commission busts of all the Presidents and Vice-Presidents, for placement along Sixteenth Street.

In 1910, in one of her most important victories, Mrs. Henderson successfully lobbied the Congress to purchase twelve acres of her land on Meridian Hill for use as a park. Situated just opposite the Castle, the development of the site as parkland was an important part of her plan to beautify the Sixteen Street area and to make it a desirable place in which to live. In 1935, the Meridian Hill fountain was dedicated to the memory of Mrs. Henderson.

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Meridian Hill Park is listed on the National Register of Historic Places and steps are being taken to have it designated a National Historic Landmark. Its existence is a fitting tribute to Mrs. Henderson's vision and tenacity.

The most important part of her "grand design" for upper Sixteenth Street was her plan to make the area around Meridian Hill a favored location for foreign embassies. Mrs. Henderson was successful in promoting Sixteenth Street as an embassy enclave in the late 1890's and early 1900's, even though Washington's great private homes and embassies had, up to then, been built primarily in the DuPont Circle - Massachusetts Avenue areas.

As evidence of her success a magazine article written in 1925 refers to Sixteenth Street as "Embassy Hill - now Washington's favored residential district for statesmen . . . established members of Mrs. Henderson's colony (include) France, Spain, Mexico, Cuba, Estonia, and (the) Netherlands." (National Republic, May 1925.) With her husband's financial backing, she acquired substantial acreage in the area, tore down the ugly shanties, and built more than a dozen large mansions with the intention of leasing or selling them to foreign governments for embassy use. Mrs. Henderson sometimes drew the preliminary sketches for the buildings before turning the assignment over to her architect. Whenever possible, the embassies were built in the "style" of the nations that were to occupy them. The result was a collection of eclectic, richly detailed buildings designed on a grand scale, "making the area one of the most architecturally prominent in the city" (p.108, Capital Losses). In recognition of the importance of the area, a Sixteenth Street National Register Historic District has been established which extends from Scott Circle to Florida Avenue.

Mrs. Henderson was aided in her efforts by the prominent Washington architect George Oakley Totten, Jr., described by one writer as her "official architect". Mr. Totten, who had studied with H. H. Richardson and had spent several years at the Ecole des Beaux Arts in Paris in the 1890's, used variations on the Renaissance Revival style to design more than a dozen elegant mansions for Mrs. Henderson. In the process, he gave upper Sixteenth Street an architectural character and significance it had previously lacked, and, along with Mrs. Henderson, played a significant role in changing the Meridian Hill area.

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George Oakley Totten, Jr. (1866-1939) was one of the many young American architects who studied at the leading French school of architecture, the Ecole des Beaux-Arts, in the mid to late 1800's and early 1900's. Included in their number were such architectural luminaries as C.F. McKim, John Russell Pope, Louis Sullivan, Henry Hobson Richardson, and Richard Morris Hunt. Upon returning to the United States, they helped to establish a new, eclectic style of architecture which combined elements of various classical styles.

"The doctrines and teaching techniques of the Ecole dominated French architecture until the 20th century. . . The American architects who were trained in Paris at the Ecole . . . are legion. . . All were influenced by the academic design principles of the Ecole, which emphasized the study of Greek and Roman structures, composition, symmetry. . ." (p.66, What Style Is It?)

Mr. Totten received a Ph.B. degree from Columbia University in 1891 and an M.A. from the Catholic University of America in Washington in 1892. In 1893 he won Columbia University's McKim Traveling Fellowship, which enabled him to study in Paris at the Ecole des Beaux Arts from 1893-1895.

In 1895, Mr. Totten moved to Washington and served (from 1895-1898) as the Chief Designer, Office of Supervising Architect, Treasury Department, under Supervising Architect William Martin Aiken. During Aiken's tenure in the position, from 1895 to 1897, Totten was regarded as his protege. In 1897, Totten, only 31 years of age, was sent to represent the United States at the International Convention of Architects in Brussels. Underscoring the importance of the assignment, the Inland Architect expressed the opinion that Totten was too young to represent the profession in such a distinguished gathering.

The limitations of employment at the Supervising Architect's Office proved unappealing to many creative designers such as Totten. In 1898, he left government service and opened his own office; he soon became known for the large homes that he designed for wealthy clients in Washington and elsewhere. Although Totten did several public buildings, his career was confined largely to the design of costly residences. He served as President of the Washington chapter of the American Institute of Architects and as the American delegate to several of the International Congresses of Architects held between 1897 and 1939.

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A partial list of the buildings designed by Totten for embassy use at the direction of Mrs. Henderson would include 2401, 2437 (the subject property) and 2535 15th Street, and 2460, 2600, 2622, 2640, 2801, and 3145-47-49 16th Street. The government of Ecuador currently uses the mansion at 2535 15th Street as its Embassy, and the Spanish Embassy occupies the mansion at 16th & Fuller Streets, N.W. A 1977 Washington Post article on the Turkish Embassy at 1606 23rd Street, N.W. (designed by Totten in 1915) notes that "Totten's only rival to the title of embassy architect par excellence is J.H. de Sibour, who worked in the same period". Other Totten buildings in Washington include the old University Club at 900 15th Street, N.W. and the Congressional Club at 2001 New Hampshire Ave., N.W.

The mansion which Totten designed for Mrs. Henderson at 2437 15th Street is, in its own way, a monument to her vision and resolve. According to Mr. Jesse Shima, Mrs. Henderson's long-time steward, it was erected in 1927 for a dual purpose: to serve as an embassy (thus contributing to her "grand plan" for the area) and to prevent the District government from extending Clifton Street through from Fourteenth to Sixteenth Street and, in the process, putting a road through Meridian Hill Park, which owed its existence to Mrs. Henderson. While Mrs. Henderson did resolve the road crisis, she was less successful in finding an occupant for the mansion, which remained vacant until Mr. Shima moved into it himself in 1930. Mr. Shima lived at 2437 15th Street with his servants for approximately a year, moving out after Mrs. Henderson's death in June of 1931.

In 1941 the mansion, part of the estate of Mrs. Henderson's son, John B. Henderson, Jr., was sold to the American Legion. In 1951, it became the property of the Hungarian People's Republic and was used as its embassy, a development that would have pleased Mrs. Henderson. In 1977, it was acquired by a private partnership, B.C.G. Associates, and the third and fourth floors were rented out for apartment and office use; no substantial changes were made to the interior, however. In 1982 the building was sold to the New China News Agency, which planned to divide it into luxury apartments; the plans were never carried out. The mansion was sold to its present owners, Coolidge House Associates, in 1987; it is currently being rented to a nonprofit organization.

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Other Sources

Building Permits, National Archives Building, Washington, D.C.

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Interview with Mr. Jesse Shima on the history of 2437 15th Street.

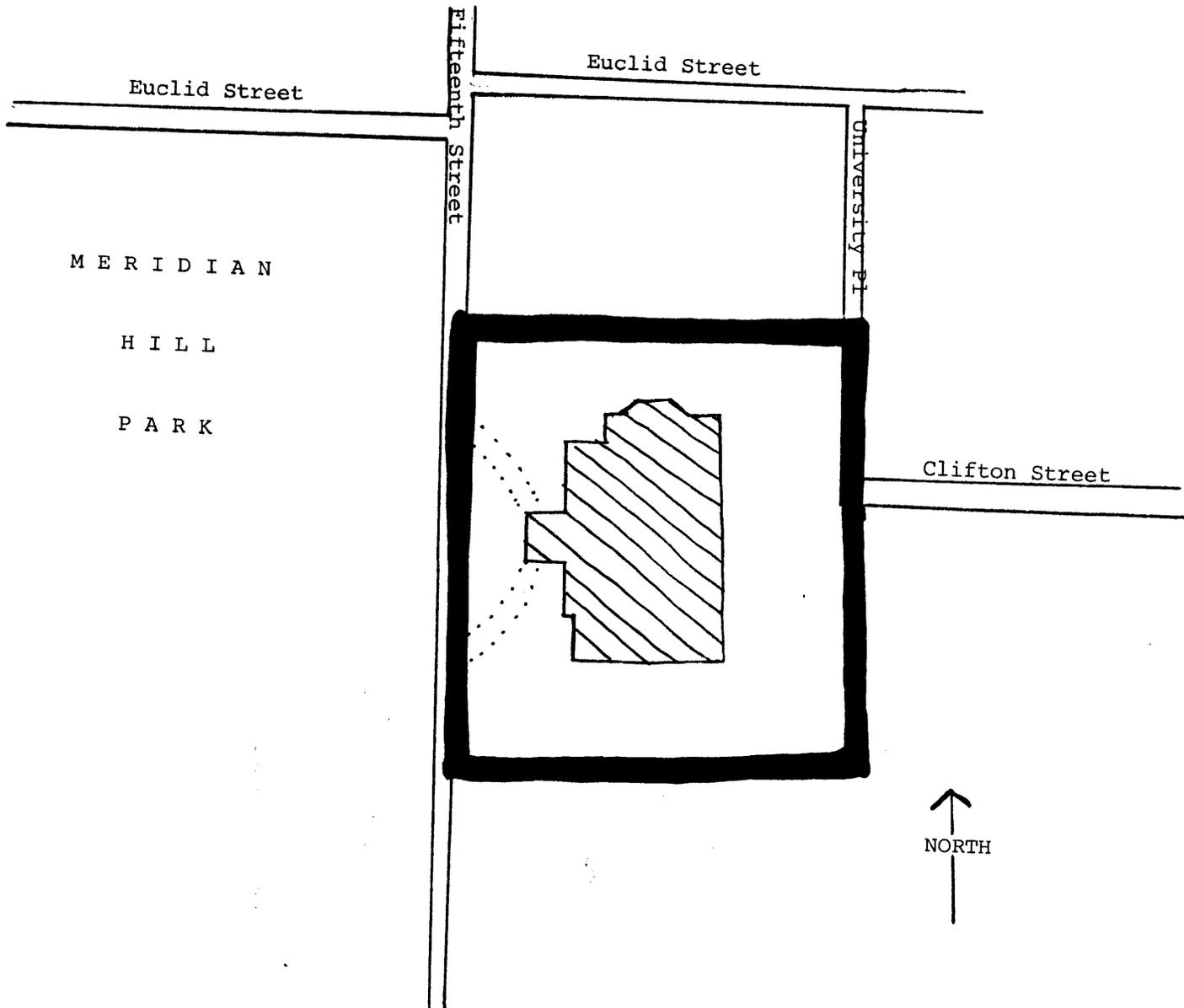
Vertical Files on 16th Street and the Hendersons, located at the Columbia Historical Society and the Washingtoniana Room, Martin Luther King, Jr. Library, Washington, D.C.

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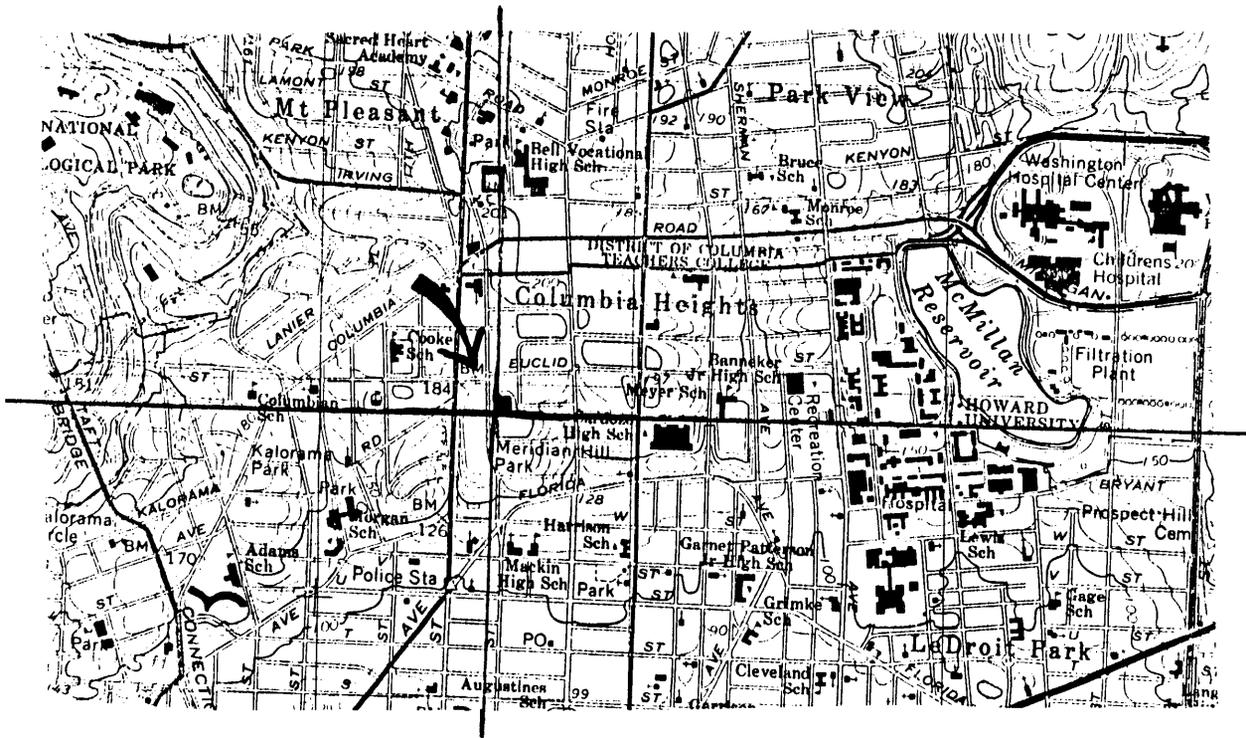


United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Mansion at
2437 Fifteenth Street, N.W.
Washington,
District of Columbia

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Detail of USGS Map. Refer to section 10 for UTM data

United States Department of the Interior
National Park Service

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SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 88000171 Date Listed: 3/16/88

House at 2437 Fifteenth Street, NW		DC
Property Name	Count	State

Multiple Name _____

This property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation.

Patricia Andrews
for _____
Signature of the Keeper

3/16/88
Date of Action

=====
Amended Items in Nomination:

The Statement of Significance notes that the property is architecturally important, and historically important for association with M. F. Henderson, yet only Criterion C is checked on the form. On 3/16/88, Glen Leiner with the DC SHPO agreed that Criterion B should be added to the form.

DISTRIBUTION:

- National Register property file
- Nominating Authority (without nomination attachment)