

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name Morris Residence
other names/site number Embassy of the Democratic Republic of Congo (formerly Zaire)

2. Location

street & number 4001 Linnean Avenue not for publication
city or town Washington vicinity
state DC code DC county District of Columbia code 001 zip code 20008

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,
I hereby certify that this XX 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 XX meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:
___ national ___ statewide XX local

Signature of certifying official/Title _____ Date _____

State or Federal agency/bureau or Tribal Government _____

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

Signature of commenting official _____ Date _____

Title _____ State or Federal agency/bureau or Tribal Government _____

4. National Park Service Certification

I hereby certify that this property is:

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

Signature of the Keeper _____ Date of Action _____

Morris Residence
Name of Property

Washington, D.C.
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply.)

Category of Property
(Check only **one** box.)

Number of Resources within Property
(Do not include previously listed resources in the count.)

- private
- public - Local
- public - State
- public - Federal

- building(s)
- district
- site
- structure
- object

Contributing	Noncontributing	
1	0	buildings
0	0	district
0	0	site
0	0	structure
4	0	object
5	0	Total

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

Number of contributing resources previously listed in the National Register

NA

NA

6. Function or Use

Historic Functions
(Enter categories from instructions.)

Current Functions
(Enter categories from instructions.)

DOMESTIC/single dwelling

VACANT/Not in Use

GOVERNMENT/diplomatic building

7. Description

Architectural Classification
(Enter categories from instructions.)

Materials
(Enter categories from instructions.)

LATE 19TH AND 20TH CENTURY

foundation: BRICK

REVIVALS/Tudor Revival (Jacobethan)

walls: BRICK; STONE

roof: SLATE

other: _____

Morris Residence
Name of Property

Washington, D.C.
County and State

Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

The Morris Residence, located on a large estate in Washington, D.C., was designed in 1939 by the prominent Washington, D.C. architectural firm of Porter & Lockie. The imposing single-family dwelling was constructed for businessman, civic, and social leader Edgar Morris and his wife, M. Beronica Morris. Because of its location on the edge overlooking Rock Creek Park at Tilden Street with access from the secondary Linnean Avenue, the property is reminiscent of a country estate. Presented in a high style interpretation of the Jacobethan style, which represents the more formal English building traditions of Late Medieval times than the more commonly known Tudor Revival style, the Morris Residence essentially presents a front-gabled main block with two-story gabled wings that run east-west from the side elevations. A hipped wing projects from the southwest corner of the west wing and a canted projection is located along the north elevation of the west wing where it intersects with the main block, creating the main entrance bay. On the east wing, a flat-roofed porch wraps around its southeast corner. The exterior of the two-story building is constructed of polychrome brick laid in an English-bond pattern; it is set on a brick foundation. Limestone detailing highlights window and door openings as is characteristic of the Tudor Revival style. The intersecting gable and hip roofs that cap the building are covered in slate shingles. A two-story octagonal bay projects from the northwest elevation of the building to serve as the main entrance. A colonnaded bay that stands one story in height on the west elevation serves as an inset porch, while also providing a rooftop deck secured by crenellated parapet. The building is serviced by two large, brick chimneys—one at the interior in the projecting entrance bay and the other at the exterior end of the east wing. A third, secondary chimney rises from the north side of the east wing, abutting the main block. Copper gutters and downspouts are present at each elevation and serve as the water conductor system for the building. The property is ornamented with two wishing wells, a large limestone planter, and a Mission-inspired shrine, all of which appear to be contemporaneous to the residence.

Narrative Description

The Morris Residence is located at the northeast corner of the intersection of Tilden Place and Linnean Avenue in northwest Washington, D.C. The dwelling is situated on the triangular-shaped parcel, requiring the plan to follow the shape of the lot. Given the significant slope on the south and east sides of the lot, the building has a commanding presence in the Forest Hills neighborhood, with the highly traveled Connecticut Avenue to the east and the serene natural setting of Rock Creek Park to the west. The property is covered predominantly in grass with landscaped features around the dwelling. The building is highly visible from public right-of-ways and the surrounding neighborhood because it is sited on the highest point of the property and the mature trees and vegetation are located primarily at the estate's border. Vehicular accessibility is provided by an asphalt-paved driveway that extends from Linnean Avenue to the Morris Residence with a turn-around located in the driveway and at the northwest and northeast sides.

ARCHITECTURAL DESCRIPTION

The building has an intricate plan with a front-gabled main block that stands two-and-a-half stories in height and runs north-south. It is flanked by two-story gabled wings that run east-west from the side elevations of the main block. A hipped wing projects from the southwest corner of the west wing and a canted projection is located along the north elevation of the west wing where it intersects with the main block. On the east wing, a flat-roofed porch wraps around its southeast corner. The main entrance into the building is within the canted entrance bay on the north elevation.

The south elevation reads as the primary elevation fronting Tilden Street, a major road through the area. It measures approximately 56 feet long. From west to east beginning with the hipped-roof projection, first story includes a single-leaf entry door set within a limestone surround. This secondary entry is edged by a band of three, eight-light casement

Morris Residence

Name of Property

Washington, D.C.

County and State

windows and, at the eastern end of the hipped-roof projection, by a single, eight-light casement window. The window openings are all ornamented by chamfered limestone surrounds; the band of windows has chamfered limestone mullions. At the eastern end of the projection, where it meets with the main block, is a three-sided bay. This one-story projecting bay is covered by a flat roof hidden by a brick parapet pierced minimally with embrasures. The canted bay has single and triple eighteen-light casement windows topped with a lancet-arched, six-light transom. Limestone string courses with a molded profile are located above and below the windows, acting as a continuous sill and lintel. On the upper story of the one-story projection, the hipped roof is pierced by three wall dormers. Each of the dormers contains a pair of eight-light metal casement windows within a chamfered limestone surround with chamfered mullion. Limestone coping caps the gable of the dormers, each of which is crowned by a limestone finial.

The gable-fronted main block, to the east of the hipped-roof projection, is three bays wide. The first story is marked by a centrally located band of paired multi-light casement windows. Each of the three paired openings is topped by a lancet-arched six-light transom. This band is framed ornately by chamfered mullions and surrounds of limestone, set above molded sills and dog-eared lintel caps. At the second story, a large opening composed of three eight-light casement windows rests on a limestone sill. Like the first story, the opening is capped by a dog-eared limestone lintel. Two-light fixed transoms top the casement windows. Eight-light casement windows resting on concrete sills flank the central window at the second story. Similarly finished, the flanking windows have chamfered limestone sills. A six-light casement window resting on a limestone sill is centrally located in the upper gable end. A limestone stringcourse that reads as bargeboard also acts as the lintel for the small opening.

The easternmost portion of the south elevation is a four-bay-wide porch that wraps around to the east elevation. The porch features four bays of segmental-arched openings with limestone surrounds. The flat-roofed porch is obscured by a brick parapet that is crenellated. The merlons are have limestone coping that is square edged. The second story of the east wing, set under a side-gabled roof, is visible above the one-story porch. It is pierced by three paired window openings, each holding multi-light casements resting on limestone sills with chamfered limestone surrounds. Directly below the shallow eaves of the side-gabled roof is a wide frieze ornamented with rosettes and patera.

The east elevation of the residence is similarly finished, marked on the first story by the wrapping porch that is three bays deep at this point. Above the porch on the second story of the east wing is a large opening composed of three eight-light casement windows rests on a limestone sill. The opening is capped by limestone lintel that is flush with the wall. A very narrow opening reminiscent of arrow slits on a medieval castle or fortress pierces the upper gable end. The opening has a short limestone sill. Located between the double gables of the east wing is the large exterior-end brick chimney, which is finished with a projecting brick belt course, molded shoulders, and dogtooth bricks on the upper shaft that is delineated by a limestone coping. The cap is ornately finished with corbeled bricks. The first story of the east wing's northernmost bay has a large opening with three multi-light casement windows set within a limestone surround. The second story has three eight-light casement windows bordered on the top and bottom by a limestone lintel and sill. A very narrow opening on a limestone sill pierces the upper gable end.

The north elevation, which in part is the primary façade, is composed of the east wing, main block, and canted entrance bay. Moving east to west, the east wing provides a garage opening within the exposed basement level (created by a cut in the natural sloping landscape; currently there is no paved drive leading to the garage). The opening holds a roll-up, paneled garage door of metal (replacement). It is inset within the plane of the wall and may have been a later addition. The first story is illuminated by a band of eight-light casement windows (two pairs and two singles), each topped by four-light transoms. The second story has multi-light casement windows, centrally located above the first-story windows. The openings on this gabled projection have chamfered limestone mullions and square-edged limestone sills. The first-story opening has a limestone lintel flush with the plane of the wall. The lintel of the second-story window is created by the wide frieze, which is ornamented with rosettes and patera. A brick chimney with a modestly corbeled cap rises from the interior of the north elevation.

The main block of the house on the north elevation is three bays wide, crowned by a steeply pitched front-gabled roof. A six-light casement window resting on a chamfered limestone sill illuminates the basement level in the western end bay. The first story has a single-leaf entrance accessed by a side-entry stair of concrete. The opening is located in the easternmost

Morris Residence

Name of Property

Washington, D.C.

County and State

bay of the main block, just slightly off center. It is framed by a chamfered limestone surround with molded lintel. The center bay holds a band of three, eight-light casement windows, each with four-light transoms. Chamfered limestone lintel and mullions, and a continuous sill frame this opening. A pair of six-light casement windows, with a similar chamfered surround of limestone, is located in the westernmost bay. The second story holds a band of three, eight-light casement windows, each also with four-light transoms. This centrally located opening is flanked to either side by single, eight-light casement windows. As on the first story, the second-story openings have chamfered limestone surrounds, mullions, and sills. A single, multi-light casement window is centrally located in the upper gable end, illuminating the half story.

The eastern wing, covered by a side-gabled roof, has been augmented by a canted bay on its north elevation, abutting the west elevation of the main block. Covered by a flat roof with a crenellated parapet of brick, the three-sided bay forms the primary entrance to the building. The entrance bay rises two stories in height, with merlons of the crenellated parapet finished with limestone coping that is square edged. A brick chimney with an ornately corbelled cap and stepped corners rises from the southwest corner of the flat-roofed bay. A single-leaf, segmental-arched door of wood with panels is located at the center of the bay, facing northwest. This door is accessible by concrete stairs that echo the canted shape of the entrance bay. The entry is contained within a stepped limestone surround that features crest and festoon detailing above, and plant and floral motif on the impost. Cast copper light fixtures are located to either side of the main entrance. Stepped buttresses capped in limestone turn the corners to the north and west elevations of the entrance bay. At both the north and west sides, two narrow stained-glass windows with quarreled lights are located at the first story, with an eight-light casement window within a limestone surround at the second story. A limestone string course delineates the space between the first and second stories of the bay. Paired fifteen-light casement windows, each topped by a semicircular transom of six lights, are centrally located over the main entrance. The opening is framed by a chamfered limestone surround with limestone sill and mullions.

The west elevation of the building is formed by the side-gabled west wing and the hipped wing. This is the secondary façade, providing a secondary entry into the residence (there is currently no path leading to this entry). Fronting Linnean Avenue, this elevation is ornately dressed. The gabled wing is one bay wide, marked on the first story by a band of three stained-glass windows with quarreled panes. The opening has chamfered surrounds and sill of limestone. Directly above the stained-glass window is an ornate oriel window of limestone supported by molded brackets. A frieze of rosettes and patera wrap around the base and top of the oriel window, itself capped by an edge marked by its limestone crenellation. Contained within the oriel are eight fixed lights, also of stained glass with quarrels. The four windows within the lower sashes also feature crests as part of their design. A tall, narrow vented opening that rests on a limestone sill is centrally located above the oriel window.

The two-bay-wide hipped wing has a single-leaf entrance on the first story of the west elevation. Located in the northern end bay of the wing, the entrance is framed by a wide limestone surround. The limestone lintel is ornately topped by an urn set above scrolls. The three-paneled (vertical) door of wood is pierced by three small lights and a stained-glass light in its upper half that bears a crest design. Adjacent to the entrance in the center bay is a pair of casement windows. Each sash of the casement window is six lights, set within a chamfered limestone surround. The upper half story is illuminated by an ornately dressed wall dormer, which holds a pair of eight-light metal casement windows within a limestone surround. Limestone coping caps the front gable of the dormer, which terminates in a limestone finial.

Morris Residence

Name of Property

Washington, D.C.

County and State

Interior Description¹

The interior of the Morris Residence is remarkably intact, reflecting the original construction and occupancy of Edgar and Beronica Morris. On the first floor, the house contains a large living room, dining room, breakfast room, kitchen with pantry, entry vestibule, great hall with main stair, half bath, gallery, and library/smoking room. The second floor has a wide stair hall leading to the center hall, four bedrooms each with a full private bath, sewing room, and fanciful recreation room. Reflecting the influences of Beronica Morris, the design provides thirteen closets, wardrobes, and storage rooms. Additionally, in the basement, the house includes a laundry room, heating plant, storage room, one-car garage, and bedroom with full bath and sitting room for a servant. A service stair travels from the basement to the second floor. The original drawings for the house include a separate, one-story wing that was to be used as the recreation room. This wing was not constructed, and the activities intended there were relegated to the second floor of the house in space originally proposed for use as a study and seasonal wardrobes. A dumbwaiter, added on the original drawings in pencil by the architect with this change in room use, is located in the southwest corner of the recreation room. It accesses the kitchen directly below.

Continuing the architectural expression of the exterior, the interior is dressed in high-style Jacobean style. The floors of the principle public and the private bedrooms are "plain sawed clear white oak." The vestibule, which is the first room viewed upon entry into the house, has a floor and stairs of "crab orchard flagstone" and marble. The kitchen, pantry, and breakfast room has linoleum flooring, while the servant's room has pine floors. The floors are framed by 8-inch high bases of wood with an ogee-molded cap and quarter-round shoe. The walls of the house are plaster, some with a white coat others with a sand finish. Those of the vestibule, great hall, living room, and stair halls have "hand modeled crafttext on white coat;" this notation comes directly from the original 1938 architectural drawings. The dining room also has molded wainscoting. The library/smoking room has floor-to-ceiling chestnut paneling with a linenfold pattern; the paneling is carved to look like stylized folds of fabric and is reminiscent of the sixteenth-century Jacobean style. The entry and window openings are framed in square-edged surrounds of wood with ogee-molded back bands and base blocks. These openings hold ten-paneled wood doors. Many of the entry openings to more public rooms such as those leading from the great hall to the living room are pointed or lancet arched. The openings from the great hall to the dining room and library/smoking room have flat-arched doors set within slightly recessed lancet arches. Closets and wardrobes have cedar walls, floors, and ceilings with shelving and built-in drawers. The ceilings of the Morris Residence are plaster. The ceilings in the public rooms are more highly ornamented with "hand modeled crafttext on white coat." The cornices in the living room, vestibule, great hall, and dining room are cast plaster with coffered fields created by circle and square-in-square designs. Although each ceiling is slightly different, the cornices and beams are all ornamented with variations of fleur-de-lis, egg-and-dart, acanthus, and quatrefoil patterns. The most unique ceiling is that of the library/smoking room, which is covered in chestnut wood frames with a guilloche pattern. The original brass and/or glass light fixtures hang from the ceilings of the vestibule, stair hall, and breakfast room.

Principle rooms such as the great hall, living room, dining room, library/smoking room, and the two larger bedrooms each have a fireplace with ornate mantel; the mantel in the living room has been removed, but all others are intact. The most ornate of the mantels is located at the center of the north wall of the great hall. This highly stylized Jacobean mantel is constructed of cast stone with an Alberine-stone hearth and facing. It has caryatides supporting the thumb-molded shelf, which is ornamented with curved fluting. The overmantel is divided into three parts; the center panel projecting slightly with caryatides rising from scrolled leaves at the edges. It is topped by an ogee- and square-edged cap with lunettes along the frieze. The mantel of the library/smoking room is similarly finished with fluted and beaded pilasters topped by a composite capital with a shell, scrolled brackets, acanthus, and mask with open mouth. This wood mantels of the bedrooms are about four feet high with molded base blocks, paneled pilasters, and dentil molding under the delicate ogee-molded shelves. Raised end panels are ornamented with garb (wheatsheaf), while the center panels have a basket with flowers and fruit. The faces and hearths are pink marble with exposed brick firebacks. The original drawings depict wood paneling applied to the overmantels, although this is not currently present on any of the mantels.

¹ The names of rooms and materials were taken from the original 1938 drawings. Joseph A. Parks and Porter & Lockie, "Residence for Mrs. M. Beronica Morris, Linnean Avenue and Tilden Street, Washington, D.C.," June 1938. Copies of drawings in the files of EHT Tracerics, Inc., Washington, D.C.

Morris Residence

Name of Property

Washington, D.C.

County and State

The kitchen opens onto a gallery, which provides access to the great hall, main stair, and basement stair. A wide single-leaf door at the western end leads to the outdoors. Exposed fir beams support the gallery ceiling. The square-edged cornice that wraps around the rectangular-shaped room is marked by cast plaster gargoyles, each with varying features and expressions. Also in the Jacobean style, the room has stained glass casement windows with chamfered plaster surrounds.

The main stair in the great hall has a hollow-newel plan with guilloche on the wall and stair stringers. The balustrade is finely detailed with thin spiral balusters of metal in pairs. The molded rail of wood is set upon semicircular arches, created by the void between the paired balusters. Above the balusters, between the arches, are five-sided flowers and petite leaves. The circular starting step supports the ornately scrolled main newel with oversized flowers, scrolled vines, and leaves.

Architecturally, the recreation room is intended to depict a Jacobean village. This room was not described in the original drawings, but maintains the stylistic aesthetic of the house. The floors are now carpeted, with plaster walls lacking a base (the lack of base is believed to be original). The upper field of the interior plaster walls is finished with half-timbering and pierced by very undersized, false 2/2 double-hung windows (thus providing indirect light to the enclosed service stair). The walls are capped by a false shed roof covered in coved terra cotta tiles. A stone-clad tower, pierced by arrow slits, is topped by a domed roof of smaller stone. A vertical-board fence projects from the side of the tower. Highlighting the southwest corner of the room is a wrap-around beverage bar, with glassware and liquors housed within an L-shaped room designed to depict a Jacobean-style house. The plaster walls hold small openings with spiral metal grilles and entry openings with vertical-board doors. It is covered by a half-hipped roof of coved terra cotta tiles. Finished with shelving and counters, the L-shaped room includes space for the dumbwaiter and appliances. The ceiling of the recreation room has a coved arch, and originally was painted sky blue. In keeping with the ornamentation of the recreation room, the enclosed service stair that is accessed along the north wall has stones (large pebbles) acting as wainscoting.

Secondary Resources

The property where the Morris Residence is located contains numerous landscape and/or statuary features that exhibit decorative designs of cast limestone reminiscent of Spanish architecture, particularly those of Moorish, Byzantine, Gothic and Renaissance inspirations. These resources are believed to be contemporaneous to the residence, dating from circa 1939. A limestone planter located at the south side, for example, depicts plant and animal motifs including: bunches of grapes, paired turtle doves, cherubs, and vines, among others. In addition to the planter there are two ornamental wishing wells on the property. The well in front of the main entrance rests on a two-tiered octagonal plinth of limestone, set within a brick octagonal area planted with ivy. Constructed of limestone, the wishing well is square in shape with carved designs on each planar surface. The designs include plant and animal motifs separated by arches, columns, and stylized bands. Ironwork projects upward above the well to form an arch with Mission embellishments. Another ornamental wishing well is present at the southwest corner of the property. A Mission-style arch of ironwork also projects upward above the well. However, unlike the other example, this well is constructed of concrete and is without ornamentation. A small shrine-like structure is located near the northern edge of the property. This structure is rectangular in plan and built into an existing wall. Constructed of concrete, the three-bay façade of the shrine is highlighted by a Mission-shaped parapet. The gable roof behind the parapet is clad in Mission tile with a Mission-inspired bell tower at the ridge. On the back wall of the shrine is an alcove or niche reserved for a religious statue. Benches and pews are also located in the interior.

INTEGRITY

Despite currently being vacant and having various owners, the Morris Residence is extremely intact and presents the important elements of integrity to reflect its architectural and historical significance.

The Morris Residence has been in its original **location** since its construction. Moreover, the imposing house was intentionally located on a steeply sloping hill just west of Rock Creek Park. This location, at the intersection of Linnean Avenue and Tilden Place, allowed the house to be viewed from within the park and from passersby traveling on Tilden Place. The location provides the house with an unobstructed view of Rock Creek Park and the District of Columbia. Additionally, the Morris Residence was intentionally constructed in this location because of the property's close

Morris Residence
Name of Property

Washington, D.C.
County and State

proximity to Hillwood, the 1926 Georgian Revival-style home of Marjorie Merriweather Post. The **setting** of the Morris Residence is suburban, as it was when the house was constructed. This setting was, and continues to be, augmented by the woodlands and sloping terrain of Rock Creek Park, as well as such large and imposing dwellings as Hillwood at 4155 Linnean Avenue, N.W. and Cloverdale (c. 1810/1876) at 2600 Tilden Street, N.W. that embellish the Forest Hills community. The **design, workmanship, and materials** of the Morris Residence are remarkably intact, reflecting the architectural expression of the Porter & Lockie and Joseph Parks, its use as a place of lavish entertainment, and a product of the late 1930s. The house has not been altered since its construction, a determination supported by the original architectural drawings and a recent intensive-level survey. The original designs did call for the recreation room to be located in a separate wing but those drawings were altered prior to the construction of the wing. The **feeling** of the Morris Residence is maintained by its location atop a sloping site in Forest Hills overlooking Rock Creek Park, its Jacobean-style architecture on the interior and exterior, its supporting secondary resources such as the wishing wells and Mission-style shrine, and its expansive lot set above the intersection of Linnean Avenue and Tilden Street. The property's integrity of **association** was compromised when it was sold by the second wife of Edgar Morris after his death in 1967. The property was purchased in 1973 by the Democratic Republic of the Congo (formerly Zaire), presumably for the same reasons Edgar and Beronica Morris had the house constructed. The Democratic Republic of the Congo continues to own the property.

Inventory

Morris Residence	1939	Contributing
Limestone Planter	ca. 1939	Contributing
Limestone Wishing Well	ca. 1939	Contributing
Concrete Wishing Well	ca. 1939	Contributing
Mission-style Shrine	ca. 1939	Contributing

Morris Residence
Name of Property

Washington, D.C.
County and State

8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

Property is:

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

Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

SOCIAL HISTORY

Period of Significance

1939-1967

Significant Dates

1939

1941

1967

Significant Person

(Complete only if Criterion B is marked above.)

NA

Cultural Affiliation

NA

Architect/Builder

Porter & Lockie

Parks, Joseph A.

Morris Residence
Name of Property

Washington, D.C.
County and State

Period of Significance (justification)

The period of significance selected for the Morris Residence and its property is 1939 to 1967. This period reflects the original construction date of the main dwelling and the associated resources in 1939. The 1967 date corresponds to the death of Edgar Morris. Morris commissioned the design and construction of the residence, living there until his death. Soon after, the property was sold by the Morris family heirs.

Criteria Considerations (explanation, if necessary)

NA

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

The Morris Residence at 4001 Linnean Avenue, N.W. was built in 1939 as the private residence of noted businessman and civic leader, Edgar Morris and his wife, Beronica. Known as “Mr. Washington” for his welcoming activities on half of the State Department, Edgar Morris hosted numerous lavish parties at his residence for visiting foreign dignitaries and royalty, peppering the guest list with diplomats, politicians, members of the military, local businessmen, and other members of Washington society. The country estate he commissioned the notable Washington, D.C. architectural firm of Porter & Lockie to design was expected to manifest Morris’s unofficial role as “Chief of Protocol for the District of Columbia.” Exemplary of such grand residences on the outskirts of the original Federal City overlooking Rock Creek Valley, the Morris Residence is illustrative of the Jacobethan style, a grander subtype of the Tudor Revival style coined in the 1930s to describe a revival of elements associated with English Renaissance, late Medieval, Tudor/Elizabethan, and Jacobean buildings. Supporting the architectural notion of wealth and prominence is the picturesque setting of the Morris Residence, which is located in Forest Hills, an area known for its verdant setting amidst the hills and forests of Rock Creek. Once the agricultural enclave belonging to Joshua Peirce, the Forest Hills community today is home to Washington’s diplomatic and business elite. Due to its location at the intersection of two streets in a neighborhood filled with large estates and rolling hills, and its siting at the highest point on the lot, the Morris Residence stands majestically and prominently overlooking the surrounding neighborhood, furthering its emulation of an English country estate. The grand residence served as the Morris family estate for twenty-eight years. Emulating the social environment established by Edgar and Beronica Morris, the property is now owned by the Democratic Republic of the Congo (formerly Zaire) for use as their embassy.

The Morris Residence meets National Register Criterion C as a significant illustration of a country estate designed in the Jacobethan style of architecture. Locally significant for the period between 1939 and 1967, the high-style country estate is an impressive example of the residential work of the local architecture firm of Porter & Lockie, who trained with some of the top architects in Washington, D.C. before establishing their own practice in 1922. During the beginning of their partnership they built a reputation for their residential commissions in the city’s affluent neighborhoods. They designed period houses throughout the 1920s and 1930s, addressing their prominent client’s tastes and expectations in well-conceived and well-appointed residential structures. The residence at 4001 Linnean Avenue exemplifies in design and execution the architectural firm’s work during this period and remains essentially intact to their original design. Additionally, the property retains a high degree of integrity of design, workmanship, materials, location, feeling, and setting, both on the exterior and interior. Under Criterion A for its social history, the Morris Residence is significant as the home of Edgar and Beronica Morris, who lavishly honored important visitors to Washington, D.C. and the United States. The grand mansion was designed specifically to host the welcoming ceremonies and parties where foreign dignitaries and diplomats, royalty, celebrities, politicians, members of the military, local businessmen, and other leaders of local, national, and international society were entertained. During their tenure in the mansion on Linnean Avenue, the Morrises were notable philanthropic and civic figures active in local and national organizations such as those dedicated to children’s health and welfare, and during World War II, in which their son was engaged, to war relief and bond drives.

Morris Residence

Name of Property

Washington, D.C.

County and State

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

The Morris Residence is significant for its **Architecture**, displaying high-style architectural elements of the Jacobethan style. Emulating an English country estate, it was built in 1939 as the private residence that was always intended to host grand parties. Sited on a rise overlooking Rock Creek Park, the property is an excellent illustration of the way American's wealthy and leading business and professional classes expressed their success and sophistication. Designed by the notable Washington, D.C. architectural firm of Porter & Lockie, the grand residence is presented in the Jacobethan style, an architectural expression that represents the more formal English building traditions of Late Medieval times. A subtype of the Tudor Revival style, the grander size of the Jacobethan-style building was highly appropriate for such high-society residents as the Morrises, and also for its spectacular setting on a hill overlooking Rock Creek Valley and the newly forming Forest Hills neighborhood. The architectural vocabulary presented by Porter & Lockie closely resembled romantic English architecture, which suited the aesthetic sensibilities of Washington's elite. Architecturally, the Morris Residence features characteristic Jacobethan details such as chamfered limestone surrounds to articulate window frames, crenellated parapets of brick with merlons topped by limestone caps, steeply pitched roofs covered in slate shingles, wall dormers with limestone finials, bands of openings with multi-paned casement windows separated by chamfered mullions, a canted oriel with rosettes and patera on the frieze, limestone quoins, English-bond brickwork, and corbeled chimney with dogtoothed shafts. The interior, which is greatly intact, reflects the high-style aesthetics of the Jacobean style with cast plaster coffered ceilings, brass light fixtures, oversized mantels with gargoyles and caryatides, hollow-newel stair with spiral balusters of metal ornamented by five-sided flowers and petite leaves. The first floor reflects the Morris's intended use of the house as a stage for entertaining; it includes an entry vestibule, great hall with main stair, large living room, dining room, breakfast room, kitchen with pantry, gallery, and library/smoking room. The second floor is more private, but clearly expected to be used by guests. It has a wide stair hall leading to the center hall and foyer, four bedrooms each with a full private bath, sewing room, and a fanciful recreation room designed to depict a Jacobean village.

The property is also significance for its **Social History**, being the site of grand parties held to honor important visitors to Washington, D.C. and the United States. Original owner Edgar Morris was a very notable figure in Washington, D.C. society, a position that prompted the State Department to appoint him as chair to the Citizens' Committee. In this role, Morris was charged with preparing the welcoming arrangements for the nation's capital and serve as the city's host during the visits of King George VI and Queen Elizabeth in 1939. As the State Department's unofficial "Chief of Protocol for the District of Columbia," Morris acted as the District's greeter to visiting foreign dignitaries, royalty, and celebrities, hosting welcoming ceremonies and parties, presenting keys to the city, and often introducing foreign guests to the President of the United States. He became known as "Mr. Washington" for his welcoming activities and, in return for his hospitality, was awarded numerous foreign decorations and honors from heads of state. Active in the diplomatic community through this role, he often hosted lavish parties at his residence; their guest list including friends and family, diplomats residing in Washington, politicians, military, local businessmen, and other members of local, national, and international society.

Developmental history/additional historic context information (if appropriate)

BUILDING CONSTRUCTION

On October 10, 1939, M. Beronica Morris filed for a "Permit to Build" a new single-family dwelling on Lot 57/39 of Square (N) 2231, a triangular-shaped lot 350 feet wide and 300 feet deep.² The address for the new building was given as 2801 Tilden Street, N.W. However, as it was a corner lot that allowed the driveway and main entrance to front on the less-traveled cross street, the address was later changed to 4001 Linnean Street, N.W. (now Lot 805 on Square 2244). On the application to build, Morris listed Porter & Lockie as the architects and T. Calvin Owens of Bethesda, Maryland, as the builder. At the time, Porter & Lockie maintained offices at the Metropolitan Bank Building in Washington, D.C. With an estimated cost of \$25,000 to construct, the two-story house was to be built of brick and stone bearing walls on a twelve-inch solid brick foundation, with a pitched roof covered with slate. The building was to be 53 feet in depth, 56 feet in

² Building permit No. 227500, 10/25/1939, Record Group 351, Microfilm No. M1116, National Archives, Washington, D.C.

Morris Residence

Name of Property

Washington, D.C.

County and State

length, and 29.5 feet in width. It was to be wired for electricity and have a hot-water heating system. The builder concurrently filed an application for terracing, which would not change from what was then the present height of approximately six feet above the curb. Approximately two weeks later, Owens also applied for approval of the driveway, which was granted provided that no tree or other public appurtenance was found to be in the line of its construction. Permit Number 227500 was issued on October 25, 1939 for the construction of the Morris Residence.

Excavation began on the site in early November 1939. It appears that construction of the building continued from early December 1939 through June 1940, with finish work extending through the end of the calendar year. Final inspection and approval of the house was made on February 6, 1941. In addition to Porter & Lockie, Joseph A. Parks is noted as one of the architects on the 1938 drawings for the Morris Residence. He is not, however, named on the permit to build filed the following year.

Constructed for Edgar and Beronica Morris, a couple who entertained extensively for foreign dignitaries, members of the diplomatic community, business and civic leaders, and others in Washington society, the grand residence was often described in newspapers because of the events hosted there. The accounts occasionally provided glimpses of the interior, including the “cool high ceilinged [*sic*] drawing room” and the “second floor Spanish garden [in which] the Regatta princesses held court under the ceiling of twinkling stars.”³ More often, however, it was the site itself that was featured, typically with a focus on the landscaped gardens set high on the hill overlooking Rock Creek, “Guests stood in the path of a setting sun on the rolling lawn, which dips down suddenly to Rock Creek Park; or gathered on the terrace to admire the view of a white church spire rising from green treetops.”⁴ The lawn drops abruptly toward Rock Creek Valley as one guest joked, “It takes a short leg to stand here.”⁵

With the exception of a 1959 article that mentions the redecoration of the interior of the house by Morris’s second wife with blue carpeting, paint, and curtains, no other accounts or permits have been located to suggest any significant alterations have been made to the residence.⁶ Indeed, based on an interior examination and the 1938 architectural drawings produced by Porter & Lockie, the Morris Residence remains today as it appeared when it was completed in 1940-1941.

ORIGINAL OWNERS: MR. AND MRS. EDGAR MORRIS

The residence at 4001 Linnean Avenue, N.W. was constructed as the private home of Edgar Morris (1888-1967) and his wife, M. Beronica (c1896-1954). Morris was a business and civic leader, involved in politics and the diplomatic community, and served as the District of Columbia’s greeter of foreign dignitaries, royalty, and celebrities visiting the United States. Accordingly the residence was to demonstrate the couple’s social status among Washington, D.C.’s elite and serve as a venue for their elaborate entertaining.

Edgar Morris was born in the small town of Pickens, South Carolina, in 1888, and attended Clemson College (now Clemson University). Although later profiles report that he played football and earned an engineering degree at the college, Clemson University does not possess any record of Morris after his freshman year of 1904-1905. Morris and Beronica Labeau Longette of New York married in 1910; their only child, Edgar Longette Morris, was born in 1912. That same year, the Morrises arrived in Washington, D.C. Newspaper accounts of his early years in the nation’s capital claim that Morris came to the city either to study medicine at George Washington University, to take a job with the Interstate Commerce Commission, or to work with a real estate firm, none of which has been substantiated.⁷ The most common and

³ Marie McNair, “Friends Say Farewell to Ambassador, Mrs. Andrews,” *Washington Post*, August 20, 1949, B3; “Regatta Court Stars at Party,” *Washington Post*, September 19, 1955, 25.

⁴ Marie McNair, “Friends Say Farewell to Ambassador, Mrs. Andrews,” *Washington Post*, August 20, 1949, B3.

⁵ Frances Rowan, “The Social Thermometer is Still Bustin,’” *Washington Post*, July 28, 1955, 32.

⁶ “Morrises Warm New Blue Décor,” *Washington Post*, June 15, 1959, B3.

⁷ John H. Cassady, Jr., “No. 1 D.C. Civic Promoter Is Edgar Morris,” *Washington Star*, April 21, 1940; *Who’s Who in the Nation’s Capital, 1923-24*, 2nd edition (Washington, D.C.: The W.W. Publishing Company), 276.

Morris Residence

Name of Property

Washington, D.C.

County and State

plausible story is that he entered business as a district sales manager for the Washington branch of the Pittsburgh Water Heater Company. He left that position when he was commissioned as a lieutenant during World War I (1914-1918) and served with the Army Motor Transport Corps at the Port of Debarkation in Newport News, Virginia.

After his discharge in 1919, Morris returned to Washington, D.C. and established the Edgar Morris Sales Company, a firm that he, as president and general manager, would expand to be the highly successful southern distributor for Pittsburgh Gas Steam Radiators, Humphrey Radiant Fire Heaters, Westinghouse Electric Appliances, and Zenith Radios. Morris located his business in downtown Washington, first at 1305 G Street, N.W., and, by 1932, expanded with a second branch at 736 Thirteenth Street, N.W. By 1936, the company had consolidated into one store at 712 Thirteenth Street, N.W. In 1957, the Edgar Morris Sales Company was described in the *Washington Post* as “million-dollar electrical appliance firm on 13th Street.”⁸

Furthering his company and himself, Morris developed an extensive and powerful network of connections and became a notable business and civic leader in Washington, D.C. His life-long commitment to promoting and improving the city was well documented in the press of the time. Morris was a member of an impressive collection of civic and business organizations, typically rising to positions of leadership. A much-abbreviated list of his affiliations includes the Washington Board of Trade, the Public Welfare Board, the Chamber of Commerce, the National Press Club, the City Club, the Masons, and the Kiwanis. Utilizing his sales skills to the benefit of his adopted city, Morris was committed to and instrumental in building the city’s tourist and convention trade, as well as encouraging companies to establish headquarters here. The *Washington Post* reported, “As head of the sales company that bears his name Morris is one of the city’s best illustrations of an idea the Greater National Capital Committee [of the Board of Trade which he chaired] now is trying to launch—and that is that Washington is the logical headquarters for offices of associations, and businesses organized on a Nationwide or large regional basis.”⁹

Given his status, Morris frequently served on boards of trustees and directors, such as those of the Security Finance Corporation, the Mutual Fire Insurance Company, Columbian National Bank, and American University. He was also known for assuming leadership roles on behalf of numerous civic-welfare causes, such the Red Cross Roll Call of 1938 and the 1948 March of Dimes, as well as ongoing support for the Boys’ Club and the YMCA of Washington. Maintaining his ties to his home state, he was also active with the South Carolina Society and the Washington Chapter of the Clemson College Alumni Association. A registered Republican, his political activities included serving on the 1938 inauguration committee and heading the Republican Party in South Carolina, and as a delegate to the Republican National Convention, in the 1940s through 1952, when he lost his post after a dispute involving the validity of his residency in both the District of Columbia and South Carolina.¹⁰

Edgar Morris had become such a notable figure in the nation’s capital that in the late 1930s he was asked by the State Department to head the Citizens’ Committee. This group was charged with preparing the welcoming arrangements for the capital and serving as the city’s host for King George VI and Queen consort Elizabeth’s visit to the United States in 1939. Following the success of that visit, Morris was invited to assume welcoming duties on a permanent basis.¹¹ As the State Department’s unofficial “Chief of Protocol for the District of Columbia,” Morris acted as the District’s greeter to visiting foreign dignitaries, royalty, and celebrities, hosting welcoming ceremonies and parties, presenting keys to the city, and often introducing foreign guests to the president of the United States. He became known as “Mr. Washington” because of his welcoming activities and, in return for his hospitality, was awarded numerous foreign decorations and honors from heads of state.¹² Active in the diplomatic community through this role, Morris often hosted parties at his residence at 4001 Linnean Avenue, N.W. for the visitors, peppering the guest list with friends and family, diplomats residing in Washington, politicians, military, local businessmen, and other members of Washington society.

⁸ Maxine Cheshire, “‘Mr. Washington’ Morris Knows His Red Carpets,” *Washington Post*, October 13, 1957, F14.

⁹ Christine Sadler, “Morris is the Man to ‘Sell’ It if It will Better the Capital,” *Washington Post*, August 15, 1938.

¹⁰ Richard L. Lyons, “2 Legal Residences Claimed by Morris,” *Washington Post*, July 4, 1952, 3.

¹¹ “Edgar Morris, 78, Dies; Official Greeter of VIPs,” *Washington Star*, November 27, 1967.

¹² Maxine Cheshire, “‘Mr. Washington’ Morris Knows His Red Carpets,” *Washington Post*, October 13, 1957, F14.

Morris Residence

Name of Property

Washington, D.C.

County and State

Together with her husband, Beronica Morris was known for her involvement in philanthropic and civic activities and for the extensive entertaining she did at their home overlooking Rock Creek Valley. Particularly interested in children's health and welfare, she was a member of the Crippled Children's Society of Washington, participated in the American Newspaper Women's Club's campaigns to raise funds for Children's Hospital, and served on the reception committee for annual fundraising balls to combat infant paralysis.¹³ During World War II (1942-1945), when her son was stationed in Europe, Beronica Morris also focused her efforts on war relief and bond drives. Mrs. Morris also seems to have been a collector of antiques and art, which filled her home. She was an artist herself, having planned and painted a mural of a Spanish street scene in the ballroom of the house; this mural received considerable attention in newspaper accounts of events held there.

Recognizing their role among Washington's elite society, the Morrises realized the dream of a high-style country estate worthy of their collection of rare antiques, paintings, rugs and *objets d'art*, which they have collected over a long period of time. Fortunately, the house was completed before World War II commenced, allowing its handsome doors to be frequently opened to friends for all kinds of fetes. The interior contained extensive public rooms detailed and furnished for entertaining on a grand scale with elements such as leaded glass, heavy wood paneling and trim, and stone hearths all present. These details mimic those which would be found on English country homes of the Jacobean and Elizabethan periods, thus presenting a regal and ancestral appearance within a modern house of the early to mid-twentieth century. One newspaper article cited how the Morrises "have really carried on a Latin American goodwill policy all their own for many moons, and their drawing room has long been a foregathering spot for many of the most prominent South Americans in our midst, as well as other members of the Diplomatic Corps. One feature of the house is the ballroom which will have to wait until after the war for formal initiation, but it has been decorated completely by Mrs. Morris as a 'street of Spain,' she having conceived the idea and having painted all the murals herself."¹⁴ Their interest in Spanish and Latin American art is also evident by their use of Mission-inspired and Spanish-derived detail and ornamentation in the landscape and statuary features present throughout the grounds, including planters, ornamental wishing wells, and a small shrine.

Beronica Morris died of heart attack at her home in 1954. Three years later, Edgar Morris married Mary F. Slater, a widow from Bel Air, California. The couple continued to live and lavishly entertain in their house at 4001 Linnean Avenue, N.W. In 1967, Edgar Morris died of a heart attack while playing golf at the Burning Tree Club in Bethesda, Maryland. The residence was subsequently sold by his widow.

SUBSEQUENT OWNERS AND OCCUPANTS OF 4001 LINNEAN AVENUE, N.W.

The Democratic Republic of the Congo (formerly Zaire) purchased the property in 1973 and continues to maintain ownership. Current city directory and internet research lists the mailing address of the Embassy of the Democratic Republic of the Congo as 1800 New Hampshire Avenue, N.W., rather than 4001 Linnean Avenue, since circa 1995. Similarly, a neighboring resident recalls a caretaker, rather than a foreign ambassador, occupying the Morris Residence circa July 1997. In late 2005, the caretaker was evicted; the house has since stood vacant. Plans are currently being prepared for the building to serve as the home of the ambassador of the Democratic Republic of the Congo.

ARCHITECTS: PORTER & LOCKIE

Edgar and Beronica Morris commissioned the prominent Washington, D.C. architecture firm of Porter & Lockie to design their residence at 4001 Linnean Avenue, N.W. The partners in the firm, Irwin S. Porter and Joseph A. Lockie, practiced together from 1922 to 1949. Designed in 1939, the Morris Residence is a two-story brick and stone dwelling designed in the Jacobethan style. This high-style architectural expression presented the architects with a vocabulary closely associated with romantic English architecture that suited the aesthetic sensibilities of Washington's elite by connoting wealth and

¹³ "Mrs. Morris Dies; Wife of Civic Leader," *Washington Post*, July 5, 1954, 16.

¹⁴ "Society in the War Effort," *Washington Times-Herald*, November 29, 1944.

Morris Residence

Name of Property

Washington, D.C.

County and State

respectability. The Jacobethan style as illustrated at the Morris Residence is characterized by asymmetric massing, patterned brickwork, steeply pitched roofs, varied rooflines, bands of casement windows with stained glass and quarreled lights, and ornate corbeled chimneys with dogtoothed brick shafts

Irwin S. Porter was born in Washington, D.C., in 1888. He attended Central High School and graduated from The George Washington University School of Architecture, the first local school to offer a degree in architecture. Porter began his professional career in 1907 as a draftsman with the premier firm of Hornblower and Marshall, renowned at the time for designing residences for the affluent of Washington, D.C. In 1912, he began working with the prominent architect Waddy B. Wood, who had just ended a ten-year partnership with Edward W. Donn and William I. Deming (as Wood, Donn, and Deming) to established his own office. Porter was a founder of the Washington Building Congress and was president of the Washington Chapter of the American Institute of Architects in 1936.

Born in 1881, Joseph A. Lockie spent his early years in Camden, Maine, arriving in Washington, D.C. in 1902. He too attended The George Washington University School of Architecture, where he met his future partner, Irwin S. Porter. Lockie began his career as a draftsman in the architectural office of Frederick B. Pyle, who had built his reputation primarily on residential commissions. In 1904, he joined the office of Wood, Donn and Deming as a draftsman, and then left in 1907 to work with Thomas Mullett (son of Alfred B. Mullett). In 1914, Lockie returned to work with Waddy Wood, once again crossing paths with Porter.

In 1922, Irwin S. Porter and Joseph A. Lockie left the employee of Waddy Wood to establish their own practice. The firm produced designs for a variety of buildings including private residences, churches, dormitories, and parking plazas, for which they received numerous awards from the Washington Board of Trade. The firm's noted designs include the Brookings Institution Building on Jackson Place (1930), the Lutheran Church of the Reformation (1935), the local Scottish Rite Temple (1938), the *Evening Star* Parking Plaza (1940), and the Islamic Center (1954). Their design of the *Evening Star* Parking Plaza received a Washington Board of Trade award as the outstanding building in the City of Washington in 1940.

Much of Porter & Lockie's residential work, however, was associated with the mass suburban development that occurred in Washington, D.C. in the early decades of the twentieth century. Whereas speculative housing development had previously focused on the working and middle classes, during this period developers began to offer architect-design, detached single-family dwellings in more exclusive subdivisions. For Porter & Lockie, residential commissions in the 1920s and 1930s shifted from designs for custom-built houses for individual clients to model houses built specifically for the upper middle class who desired an idyllic suburban lifestyle. The firm established a strong reputation for their work in communities such as Kalorama Heights, Massachusetts Park, Westmoreland Hills, and Foxall Village.¹⁵

The partnership benefited greatly from Porter's efforts to advance the practice and cultivate its client base. A member of numerous organizations and clubs, Porter had many occasions to interact with the city's business and civic leaders, display the firm's work, and make professional and social contacts with the means and inclination to commission projects. Porter was particularly active in the Washington Board of Trade, a large and active organization promoting local commerce and civic responsibility, and importantly as a leader of the Board's Municipal Art Committee that sponsored design competitions, distributed awards for outstanding architecture, and generally promoted "artistic" buildings.¹⁶ Porter & Lockie received six awards from the Board of Trade during the 1930s. The opportunity to display and promote the firm's work before an audience of businessmen and professionals, combined with the relationships Porter was building with them, resulted in many commissions for the firm to remodel and renovate commercial buildings throughout downtown Washington. One such project was for Edgar Morris, who was then serving as president of the Board of Trade. The firm was commissioned by Morris in 1937 to undertake alterations to the Edgar Morris Sales Company's building at

¹⁵ Mary Carolyn Brown, "Porter & Lockie, Washington Architects" (master's thesis, George Washington University, 1990), 35, 38-39.

¹⁶ Brown, "Porter & Lockie," Washington Architects, 169-172.

Morris Residence

Name of Property

Washington, D.C.

County and State

712 Thirteenth Street, N.W. The relationship between client and architects was presumably a success, because Morris subsequently hired Porter & Lockie to design his grand residence at 4001 Linnean Avenue, N.W.

Porter & Lockie remained in partnership until Joseph Lockie's death in 1949. Subsequently, Porter practiced with his sons in the firm of Irwin S. Porter and Sons. He died in 1957.

ARCHITECT: JOSEPH A. PARKS

In addition to Porter & Lockie, Joseph A. Parks is noted as one of the architects on the 1938 drawings for the Morris Residence. He is not, however, named on the building permit filed the following year for the construction of the building, thus suggesting he played a minor or secondary role, or may have left the project prior to its completion.

Born in 1889 on the Eastern Shore of Maryland, Joseph A. Parks came to Washington, D.C. as a child and attended McKinley Manual Training High School from 1902 to 1905. He appears to have begun his career in 1918 as a draftsman in the Quartermaster General's Office of the U.S. Army. Business directories list Parks as an architect in various locations from 1919 to 1933, and then as an architect, and later an associate engineer, with the Navy Department from 1934 to 1947. His obituary indicates that he retired in 1962 and died in 1971 in Florida.

Parks designed residences, banks, and other commercial buildings and was known as a specialist in perspective drawing, receiving recognition for it throughout his career. When his work was included in the 1924 exhibition of the local chapter of the American Institute of Architects, Edward Donn wrote, "The work of Joseph A. Parks, architectural renderer, has been much in evidence throughout the exhibition. His work now has a finish and a character which is quite up to the standards of the best architectural renderers of the country."¹⁷

From 1926 to 1931, Parks was in partnership with Harvey P. Baxter (1894-1964) in the architecture firm of Parks and Baxter. The first building known to have been designed by Parks and Baxter was Tilden Gardens at 3000 Tilden Street, N.W. in 1927-1928. In 1929, the firm was commissioned to design the landscape plan for the Hampshire Gardens complex at 4912 New Hampshire Avenue, N.W., while James E. Cooper designed the exteriors and George T. Santmyers was responsible for the interior plan.

It remains unclear what role Parks actually played in the design of the Morris Residence. At the time, he was no longer in practice with Baxter. Although both Parks and the firm of Porter & Lockie were working in the Metropolitan Bank Building when the Morris Residence was designed, it is unlikely that he was actually working for the firm.¹⁸ Parks was designing many residences, including speculative housing, during this period and is himself on the permits as architect for those projects. Had he been employed by Porter & Lockie, the firm would have been credited rather than the individual designer. Perhaps, given his well-known expertise in perspective drawing and proximity in the same building, Parks was enlisted by Porter & Lockie to execute elevations and renderings for the client. Those seen in the 1938 drawing set show particular skill and attention to detail.

DEVELOPMENT OF THE FOREST HILLS COMMUNITY

At the turn of the nineteenth century, the District of Columbia was a growing municipality. Most of the district's early population was located in close proximity with the Federal City's core commercial and economic areas. The area that would become Rock Creek Park in what had been Washington County, however, was almost exclusively agricultural. Several large tracts of land west of Rock Creek Park were established by the Peirce and Shoemaker families for the purpose of milling.

¹⁷ Edward W. Donn, Jr. "Exhibit Reviews Capital's Architecture Progress," *Washington Post*, March 17, 1924, 17.

¹⁸ Joseph A. Parks and Porter & Lockie overlap in the Metropolitan Bank Building from 1938 to 1946.

Morris Residence

Name of Property

Washington, D.C.

County and State

In the 1880s, Connecticut Avenue ended at Florida Avenue, cutting off the area to the north and west of Rock Creek. Area to the north of the District line, at that time, was considered the country, with few reminders of city life. The establishment of the streetcar in 1862 in Washington, D.C. was a catalyst for developers during the late nineteenth century. Financed by a real estate development company, the Rock Creek Railway opened on September 18, 1892 with twenty-five cars in use. The successful line offered full service from 18th and U Streets, N.W. along Connecticut Avenue to Chevy Chase Lake in Chevy Chase, Maryland. By 1900, Washington, D.C. and its immediate suburbs had about 190 miles of streetcar track. These tracks were concentrated in the downtown business district, connecting selected suburban areas in Maryland and Virginia to the nation's capital. Improvements like the streetcar line, electricity, and sewage to the area where the Morris Residence would be eventually constructed spurred new development patterns that altered the landscape of the once farming and milling community and as the city became more populated, settlement gradually spread into outlying areas of what had been Washington County in the early twentieth century. These changes were marked by the subdivision of large farms into smaller parcels. Recognizing the natural significance of Rock Creek Valley and thwarting suburban development, Rock Creek Park was formerly established by an act of Congress in 1890.

Until the mid-to late 1920s, landowner Pierce Shoemaker solely held ownership of approximately 134 acres north of his home, which was known as Cloverdale (ca. 1810/alterd 1876 and 1910) at 2600 Tilden Street, N.W. Subdivision of the land into numerous tracts, which were sold and subsequently developed, began in the 1920s north of Cloverdale along Brandywine Street, Chesapeake Street, and Linnean Avenue. Soon large houses and country estates were being built along Rock Creek Valley amid its hilly terrain and wooded landscape. These new enclaves were built by the city's wealthy and socially elite, who sought solitude and relaxation outside of the busy nation's capital. The houses were set on relatively large tracts of land to emulate country estates, with the utmost conveniences of modern-day city living.¹⁹

By 1932, as documented by the Sanborn Fire Insurance maps and *Washington Post's* real estate sections, custom-designed houses were being actively promoted by many of Washington's more notable real estate developers such as Alfred T. Newbold, L.T. Gravatte, Phillips & Canby, L.G. White and Hedges & Middleton. Coined Forest Hills, the area that had once created the bucolic setting in which Cloverdale had been set in the early nineteenth century was being marketed to new residents for its proximity to the city while affording residents the cool breezes and woodland setting overlooking Rock Creek Park in the "restful and conservative environment..."²⁰ In addition to the socially elite, to which the neighborhood was targeted, several institutions were drawn to the area because of its proximity to the city. Moreover, the large tracts of as-of-yet developed land offered campus-like settings to the Academy of the Holy Cross and the Geophysical Laboratory of the Carnegie Institution of Washington.²¹

THE CONTEXT OF EARLY-TWENTIETH-CENTURY COUNTRY HOUSE

In the 1920s and 1930s, such grand estates as Hillwood, Firenze, Tregaron, Dunmarlin, and Hillandale were sited on large acres of land with imposing houses designed by some of the nation's most important architects. Like the Morris Residence, each of these houses was custom-built with designs that reflect the varied and personal tastes and stylistic preferences of each owner. The neighboring estate at 4155 Linnean Avenue, N.W. was constructed for Helen B. Erwin as a gift from her mother, Mrs. Thomas Walsh, in 1926. Renamed Hillwood, the estate is composed of a fine Georgian Revival-style mansion resting atop 25 acres of terraced and landscaped gardens.²² Firenze at 2301 Tracy Place, N.W. was constructed in 1925 for Blanche Estabrook O'Brien, widow of Paul Roebling, on 22 rolling acres on the edge of Rock Creek Park. Executed in fieldstone quarried on the site, the design for Firenze was inspired by French and Tudor country houses. Tregaron at 3029 Klinge Road, N.W. was designed in 1912 by Charles Adams Platt, one of the foremost

¹⁹ Sanborn Map Company, *Sanborn Insurance Maps, Washington, DC*, vol. 3 (New York: Sanborn Map Company, 1924-1928; 1931), plate 27

²⁰ *Washington Post*, January 26, 1936.

²¹ Sanborn Map Company, *Sanborn Insurance Maps, Washington, DC*, vol. 3 (New York: Sanborn Map Company, 1913), plate 27.

²² Hillwood was purchased in 1955 by Marjorie Merriweather Post, heiress to the Post cereal fortune, to serve as her private residence and as a future museum.

Morris Residence

Name of Property

Washington, D.C.

County and State

architects of the day, for James Parmelee. Hillandale at 3905 Mansion Court, N.W. (Reservoir Road) is an expansive villa built in 1922-1925 for Anne Archbold, a prominent social figure and donor of much of Glover-Archbold Park. The Italian villa and complementary gatehouse are the only known Washington, D.C. work of noted Boston architect, Josephine Wright Chapman. Existing houses on smaller estates like White Oaks at 3117 Woodland Drive, N.W. were substantially enlarged in the 1920s to augment the size and appearance of the original house and to create a country mansion directly related in scale and style to the premier residences being constructed in Washington, D.C. during these decades. Although a later example, the Morris Residence is equal in grandeur, scale, and style to these houses with its ornate limestone detailing, woven brickwork created by the English bonding, crenellated parapets, and elaborate entrance bay.

Although estates such as these exemplified high architectural styles of the early twentieth century, they were generally not situated on as much land as the country houses they imitated. Especially in urban settings such as Washington, D.C., a way of achieving a greater, and perhaps, grander prominence in the neighborhood was to situate the dwelling at the highest point on its particular lot, or the highest point in the neighborhood. Moreover, subdivision of the lots has reduced the original acreage and allowed mid-twentieth-century houses to encroach. The Morris Residence is majestically perched atop a hill, surrounded by landscaped grounds and the mature wooded forests of Rock Creek Park, which is maintained by the National Park Service. Both the design of the Morris Residence and its setting contribute to the overall effect of the style. Situated on a triangular-shaped lot, the Morris Residence is visible from both Linnean Avenue and Tilden Street, designed to be viewed from many angles.

TUDOR REVIVAL ARCHITECTURE: THE HISTORIC PRECEDENT OF THE JACOBETHAN STYLE

The Tudor Revival style emerged and achieved great popularity in the United States in the first quarter of the twentieth century for several reasons. Among these are its movement away from overly elaborate Victorian-era ornamentation, America's changing relationship with England that prompted a renewed interest in its ancestry, and the growth of suburbs outside American cities. Initially, the style was viewed as a reaction against Victorian excess, denouncing the lavish decorations presented on Queen Anne-style buildings that dominated cities across the country. Instead, focus shifted to a simpler appearance, or rather, an honest expression of structure. Ideals made popular by English art critic John Ruskin and belonging to the Arts and Crafts Movement such as a return to nature and basics, as well as quality in workmanship, influenced not only the manner in which houses were constructed, but also the overall attitudes towards buildings in general. Rather than covering a building with numerous details that detracted from the simple form of a structure, rustic forms and simple features were used to highlight, thus letting the building speak for itself. The brick and stone exteriors of Tudor Revival houses, for example, allowed the houses to easily blend with the natural landscape rather than dominate it as traditionally had been the fashion. The half-timbering associated with Tudor Revival dwellings was also thought to be in keeping with these "truth in architecture" principles.

During the early decades of the twentieth century, the entire country experienced a heightened interest in the romanticism associated with Old World traditions and architecture, many of which were spurred by the centennial celebration of 1876. This resulted in a plethora of revivalist architectural styles, including Tudor Revival, which echoed their European precedents. In the years following World War I, American's rapport with England was changing. With a heightened sense of appreciation for one another, the two countries began to emulate each other, particularly in their built environments. Americans appreciated English architecture because it masked the industrialization of the landscape and instead gave off a softer, more romantic illusion. It is for this reason that many cities have neighborhoods filled with Tudor Revival-styled architecture—it was a way of creating an entirely separate environment both physically and geographically, from the hustle and bustle of city life.²³ Improved foreign relations following the war, a booming economy, and the increasing ability to travel, provided the climate for wealthy Americans to travel and gain the exposure and design motivation for the construction of estates back in their native cities. Author Bruce Lynch commented that, "Imbued with romantic nostalgia from a sojourn in their humble European origins, they returned to America and promptly erected sumptuous and serene estates complete with gardens, stables, greenhouses, servants cottages, garages, and of course, manor houses."²⁴ The 1939

²³ Virginia and Lee McAlester, *A Field Guide to American Architecture* (New York: Alfred A. Knopf, 1995), 358.

²⁴ Bruce Lynch, "The Popular English Revival Style," *The Old House Journal*, July 1983, 119.

Morris Residence

Name of Property

Washington, D.C.

County and State

construction of the Morris Residence, a country estate house inspired by English country architecture, is in keeping with the trend in the United States in the 1920s and 1930s to associate with established tradition, culture, and sophisticated society on both in the exterior and interior.

The advent of streetcars to the suburbs of Washington, D.C. at the end of the nineteenth century enabled people to work in the city and live in the outlying areas, thereby shaping the way and style in which houses were built. Largely a suburban phenomenon, the basic idea behind these neighborhoods filled with Tudor Revival architecture was that the “health, morals, and future prospects of the lower classes could be vastly improved in a new community away from the crowding, filth, and exploitation of the city.”²⁵ Thus, surrounding many of America’s largest cities including New York, Chicago, Detroit and Philadelphia, were suburbs filled with Tudor Revival architecture. One such local example is Foxhall Village, a high-style Tudor Revival neighborhood composed of rowhouses designed by the architectural firm of Porter & Lockie.

Tudor Revival houses also became a symbol of status and wealth, for the first houses built in the style were generally those constructed for important and prominent individuals like Edgar Morris. At a time when civic architecture had become the pride of the United States and fine Beaux Arts and Neo-Classical buildings were being built throughout the country, the business—industrialists and financiers alike—sought personal demonstrations of their positions. The Tudor Revival style became a connotation of wealth because so many of the houses belonging to these prominent individuals were constructed in the style, giving rise to the derisive term, “stockbroker Tudor.”²⁶

CHARACTERISTICS OF THE TUDOR REVIVAL STYLE

In comparison to its original historic precedent, the Tudor Revival style was more academic in design. Architects paid greater attention to detail with exterior attributes such as steeply sloped slate-covered roofs with multiple gables and massive corbeled chimneys, arched entrances, graceful arched openings for porches, bays and oriels, and casement windows with quarreled panes. Exterior materials consisted of a mixture of brick, stone, and stucco. Perhaps the most identifiable element of a Tudor Revival-style dwelling is half-timbering. Architectural Historian Alan Gowans, in his book *The Comfortable House*, points out that, “...architects found Tudor half-timbered effects easily reproducible with reasonable accuracy...with increasing frequency from the 1890 to 1930 and even to the present, Tudor patterning became a business of black boards nailed on white gables.”²⁷ On the interior as well, large rooms were decorated with plaster ceilings, dark wood paneling, large fireplaces featuring tiles or carvings, halls and dining areas with beamed ceilings and window glass often exhibiting heraldic crests with shields and coats of arms.²⁸ Improvements in masonry veneering techniques in the early to mid-twentieth century enabled even the most modest examples to mimic the brick and stone exteriors seen on English prototypes. Thus, even the simplest of house forms, belonging to all classes of people, could suddenly transform from a plain house to a Tudor house with the addition of only minor details, at the same time transforming their houses with a façade of heritage and wealth.

JACOBETHAN ARCHITECTURE

The term Jacobethan was popularized by American architectural historian Henry-Russell Hitchcock (1907-1987). His writings, which helped to define modern architecture stylistically during the course of its development, are among the foremost in the field.²⁹ Jacobethan is a hybrid of two styles, Jacobean and Elizabethan, becoming a subtype of Tudor Revival architecture that occurs in the United States. Jacobethan architecture incorporates elements from its European historic precedents, resulting in a style characterized by façade and exterior wall treatments such as front facing gables,

²⁵ Lynch, “The Popular English Revival Style,” 120.

²⁶ Clem Labine, “The Romantic English Revival,” *The Old House Journal*, May 1983, 81.

²⁷ Alan Gowans, *The Comfortable House: North American Suburban Architecture 1890-1930* (Cambridge, MA: The MIT Press, 1989), 189.

²⁸ Robert Schweitzer and Michael W.R. Davis, *America’s Favorite Homes: Mail Order Catalogues as a Guide to Popular Early 20th-Century Houses* (Detroit, MI: Wayne State University Press, 1990), 173; McAlester, 355.

²⁹ Cyril M. Harris, *American Architecture: An Illustrated Encyclopedia* (New York: W.W. Norton & Company, 1998), 190.

Morris Residence

Name of Property

Washington, D.C.

County and State

elaborate brick or stone work, turrets or towers, crenellations and quoins, roof treatments that include Flemish gables, and decorative chimneys, a larger massing than Tudor Revival houses; and lastly, window treatments—rectangular window frames, usually containing small, leaded panes of glass set in hinged casement sashes.

Jacobean architecture refers to that which dates to early-seventeenth-century English architecture in the Tudor Gothic, Elizabethan, or Early Stuart styles. In 1603, the Stuart dynasty began with James I of England (1394-1437). The style was named according to its Latin translation, *Jacobus*.³⁰ Relatively few examples of Jacobean architecture exist in the United States, an exception being Bacon's Castle (1665) in Surrey County, Virginia. Jacobean buildings are typically two to three stories high, with multi-curved Flemish gables, Tudor arches, and decorative chimneys. They have outwardly swinging, hinged casement windows separated by stone mullions.³¹ Perhaps the only element distinct to Jacobean architecture in contrast to Elizabethan and Tudor architecture was a scalloped gable, or Jacobean gable.³²

Elizabethan architecture is considered the transitional style between Gothic architecture and Renaissance architecture in England. Named after Queen Elizabeth I (1533-1603), Henry VIII's daughter who reigned from 1558 to 1603, the style is typified by country houses with characteristics including large mullioned windows and strap work ornamentation.³³ It was during her reign that "life in England was peaceful and prosperous enough to begin the great adventure in domestic building."³⁴ Prior to this time, most of the English population lived in roughly built dwellings, while the wealthy resided in what were almost like fortresses.

Although Jacobethan architecture first emerged in the late nineteenth century, it did not gain any real favor until the early decades of the twentieth century when Tudor Revival became more popular. Unlike Tudor Revival however, Jacobethan architecture represents the more formal English building traditions of Late Medieval times. For example, elaborate façade detailing of Gothic or Renaissance inspiration including crests, shields, and crenellations are prevalent, while false half-timbering is unusual. Jacobethan houses are also of a greater size than Tudor Revival buildings, making them more difficult to emulate. Especially well-suited to large estates and educational buildings, many high schools, colleges, and apartment buildings, in addition to estates, are Jacobethan.

The Morris Residence displays high-style architectural elements and grandeur of the Jacobethan style. Emulating an English country estate and sited on a rise overlooking Rock Creek Park, the property is an excellent illustration of the way American's wealthy and leading business and professional classes expressed their success and sophistication. The residence features characteristic Jacobethan details such as chamfered limestone surrounds to articulate window frames, crenellated parapets of brick with merlons topped by limestone caps, steeply pitched roofs covered in slate shingles, wall dormers with limestone finials, bands of openings with multi-paned casement windows separated by chamfered mullions, a canted oriel with rosettes and patera on the frieze, limestone quoins, English-bond brickwork, and corbeled chimney with dogtoothed shafts. The Morris Residence, majestically perched atop a hill surrounded by landscaped grounds and the mature wooded forests of the Rock Creek Park, emulates what author Abby Moor recalls as "the most highly romantic and picturesque" of the revival styles.³⁵

³⁰ Carolyn Flaherty, "Tudor Houses," *The Old House Journal*, V, no. 3 (March 1977), 25-35.

³¹ Harris, *American Architecture*, 190.

³² Gowans, *The Comfortable House*, 187.

³³ Harris, *American Architecture*, 114.

³⁴ Flaherty, "Tudor Houses," 25-35.

³⁵ Abby Moor, "Eclectic Revivals," *The Houses We Live In: An Identification Guide to the History and Style of American Domestic Architecture*, Jeffery Howe, editor, (London, England: PRC Publishing, Inc., 2002), 284.

Morris Residence
Name of Property

Washington, D.C.
County and State

9. Major Bibliographical References

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

Books and Other Published Materials

Elfin, Margery L., Paul K. Williams, and the Forest Hills Neighborhood Alliance. *Forest Hills*. Charleston, SC: Arcadia Publishing, 2006.

Flaherty, Carolyn. "Tudor Houses," *The Old House Journal* 5 (March 1977): 25-35.

Howe, Jeffery, editor, *The Houses We Live In: An Identification Guide to the History and Style of American Domestic Architecture*, London, England: PRC Publishing, Inc., 2002.

Gowans, Alan. *The Comfortable House: North American Suburban Architecture 1890-1930*. Cambridge, MA: The MIT Press, 1989.

Harris, Cyril M. *American Architecture: An Illustrated Encyclopedia*. New York: W.W. Norton & Company, 1998.

Labine, Clem. "The Romantic English Revival," *The Old House Journal* (May 1983): 81-83.

Lynch, Bruce. "The Popular English Revival Style," *The Old House Journal* (July 1983): 117-120.

McAlester, Virginia and Lee. *A Field Guide to American Architecture*. New York: Alfred A. Knopf, 1995.

Schweitzer, Robert and Michael W.R. Davis. *America's Favorite Homes: Mail Order Catalogues as a Guide to Popular Early 20th-Century Houses*. Detroit: Wayne State University Press, 1990.

U.S. Department of the Interior, National Park Service. *Pierce Mill* [pamphlet]. Washington, DC: U.S. Department of the Interior, 1995.

Whiffen, Marcus and Frederick Koeper. *American Architecture Volume 2: 1860-1976*. Cambridge, MA: The MIT Press, 1981.

Who's Who in the Nation's Capital, 1923-1924. 2nd edition. Washington, DC: The W.W. Publishing Company, 1924.

Maps

First American Real Estate Solutions. *The Sanborn Building and Property Atlas of Washington, D.C.* 1999.

Sanborn Map Company. *Sanborn Insurance Maps, Washington, D.C.* New York: Sanborn Map Company, 1913, 1924-1928, 1931.

Newspapers

Los Angeles Times
The Washington Post
Washington Star
Washington Times-Herald

Morris Residence
Name of Property

Washington, D.C.
County and State

Unpublished Documents

Brown, Mary Carolyn. "Porter & Lockie, Washington Architects." Master's thesis, George Washington University, 1990.

Keune, Russell V. "Cloverdale NRHP Nomination." Washington D.C., State Historic Preservation Office, August 18, 1989.

Parks, Joseph A., and Porter & Lockie. "Residence for Mrs. M. Beronica Morris, Linnean Avenue and Tilden Street, Washington, D.C." June 1938. Copies of drawings in the files of EHT Tracerics, Inc., Washington, D.C.

Building Permits

D.C. Building Permits. Record Group 351, Microfilm No. M1116. National Archives and Records Center, Washington, D.C.

D.C. Building Permits. Washington, D.C., District of Columbia, Office of Public Records, Washington, D.C.

Previous documentation on file (NPS):

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

Primary location of additional data:

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

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property 1.51

(Do not include previously listed resource acreage.)

(Place additional UTM references on a continuation sheet.)

1 18 03211949 4312029
Zone Easting Northing

3 _____
Zone Easting Northing

2 _____
Zone Easting Northing

4 _____
Zone Easting Northing

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

The Morris Residence is located at 4001 Linnean Avenue, N.W. in Washington, D.C. The boundaries are limited to Lot 805 on Square 2244.

Morris Residence
Name of Property

Washington, D.C.
County and State

Boundary Justification (Explain why the boundaries were selected.)

The boundaries are limited to Lot 805 on Square 2244 and encompass the property improved by the Morris family in 1939.

11. Form Prepared By

name/title Janet Flynn, Laura Hughes, & Laura Trieschmann, Architectural Historians; Latishia Allen, Researcher

organization EHT Traceries, Inc. date July 2010 updated January 2011

street & number 1121 5th Street, N.W. telephone 202-393-1199

city or town Washington state DC zip code 20001

e-mail Laura.Trieschmann@traceries.com

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.

- **Continuation Sheets**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: Morris Residence

City or Vicinity: Washington, D.C.

County: Washington

State: District of Columbia

Photographer: Robert Axelrod

Date Photographed: October 2006

Description of Photograph(s) and number: South Elevation of Morris Residence, looking north from Tilden Street
1 of 15.

Name of Property: Morris Residence

City or Vicinity: Washington, D.C.

County: Washington

State: District of Columbia

Photographer: Robert Axelrod

Date Photographed: October 2006

Description of Photograph(s) and number: West and South Elevations of the Morris Residence, looking northeast from Linnean Avenue
2 of 15.

Name of Property: Morris Residence

City or Vicinity: Washington, D.C.

County: Washington

State: District of Columbia

Photographer: Robert Axelrod

Date Photographed: October 2006

Morris Residence
Name of Property

Washington, D.C.
County and State

Description of Photograph(s) and number: North and West Elevations, looking southeast
3 of 15.

Name of Property: Morris Residence
City or Vicinity: Washington, D.C.
County: Washington **State:** District of Columbia
Photographer: Robert Axelrod
Date Photographed: October 2006
Description of Photograph(s) and number: Detail of main entrance
4 of 15.

Name of Property: Morris Residence
City or Vicinity: Washington, D.C.
County: Washington **State:** District of Columbia
Photographer: Robert Axelrod
Date Photographed: October 2006
Description of Photograph(s) and number: West elevation, looking east
5 of 15.

Name of Property: Morris Residence
City or Vicinity: Washington, D.C.
County: Washington **State:** District of Columbia
Photographer: Robert Axelrod
Date Photographed: October 2006
Description of Photograph(s) and number: Detail of ornamentation at west elevation
6 of 15.

Name of Property: Morris Residence
City or Vicinity: Washington, D.C.
County: Washington **State:** District of Columbia
Photographer: Robert Axelrod
Date Photographed: October 2006
Description of Photograph(s) and number: South Elevation, looking northeast
7 of 15.

Name of Property: Morris Residence
City or Vicinity: Washington, D.C.
County: Washington **State:** District of Columbia
Photographer: Robert Axelrod
Date Photographed: October 2006
Description of Photograph(s) and number: South Elevation, looking north
8 of 15.

Name of Property: Morris Residence
City or Vicinity: Washington, D.C.
County: Washington **State:** District of Columbia
Photographer: Robert Axelrod
Date Photographed: October 2006
Description of Photograph(s) and number: South and East Elevations, looking northwest
9 of 15.

Name of Property: Morris Residence
City or Vicinity: Washington, D.C.
County: Washington **State:** District of Columbia

Morris Residence
Name of Property

Washington, D.C.
County and State

Photographer: Robert Axelrod
Date Photographed: October 2006
Description of Photograph(s) and number: North Elevation, looking south
10 of 15.

Name of Property: Morris Residence
City or Vicinity: Washington, D.C.
County: Washington **State:** District of Columbia
Photographer: Robert Axelrod
Date Photographed: October 2006
Description of Photograph(s) and number: Detail of ornamentation at north elevation
11 of 15.

Name of Property: Morris Residence
City or Vicinity: Washington, D.C.
County: Washington **State:** District of Columbia
Photographer: Robert Axelrod
Date Photographed: October 2006
Description of Photograph(s) and number: Planter at south elevation
12 of 15.

Name of Property: Morris Residence
City or Vicinity: Washington, D.C.
County: Washington **State:** District of Columbia
Photographer: Robert Axelrod
Date Photographed: October 2006
Description of Photograph(s) and number: Ornamental wishing well at main entrance
13 of 15.

Name of Property: Morris Residence
City or Vicinity: Washington, D.C.
County: Washington **State:** District of Columbia
Photographer: Robert Axelrod
Date Photographed: October 2006
Description of Photograph(s) and number: Wishing well at southeast corner of the property
14 of 15.

Name of Property: Morris Residence
City or Vicinity: Washington, D.C.
County: Washington **State:** District of Columbia
Photographer: Robert Axelrod
Date Photographed: October 2006
Description of Photograph(s) and number: Shrine at northern edge of property
15 of 15.

Additional photographs:

Name of Property: Morris Residence
City or Vicinity: Washington, D.C.
County: Washington **State:** District of Columbia
Photographer: EHT Tracerics
Date Photographed: December 2010
Description of Photograph(s) and number: Northwest corner
1 of 15.

Morris Residence
Name of Property

Washington, D.C.
County and State

Name of Property: Morris Residence
City or Vicinity: Washington, D.C.
County: Washington **State:** District of Columbia
Photographer: EHT Tracerics
Date Photographed: December 2010
Description of Photograph(s) and number: Southwest corner
2 of 15.

Name of Property: Morris Residence
City or Vicinity: Washington, D.C.
County: Washington **State:** District of Columbia
Photographer: EHT Tracerics
Date Photographed: December 2010
Description of Photograph(s) and number: South elevation at southeast corner
3 of 15.

Name of Property: Morris Residence
City or Vicinity: Washington, D.C.
County: Washington **State:** District of Columbia
Photographer: EHT Tracerics
Date Photographed: December 2010
Description of Photograph(s) and number: North elevation
5 of 15.

Name of Property: Morris Residence
City or Vicinity: Washington, D.C.
County: Washington **State:** District of Columbia
Photographer: EHT Tracerics
Date Photographed: December 2010
Description of Photograph(s) and number: Entry vestibule, first floor
6 of 15.

Name of Property: Morris Residence
City or Vicinity: Washington, D.C.
County: Washington **State:** District of Columbia
Photographer: EHT Tracerics
Date Photographed: December 2010
Description of Photograph(s) and number: Entry vestibule ceiling, first floor
7 of 15.

Name of Property: Morris Residence
City or Vicinity: Washington, D.C.
County: Washington **State:** District of Columbia
Photographer: EHT Tracerics
Date Photographed: December 2010
Description of Photograph(s) and number: Great Hall, first floor
8 of 15.

Name of Property: Morris Residence
City or Vicinity: Washington, D.C.
County: Washington **State:** District of Columbia
Photographer: EHT Tracerics
Date Photographed: December 2010
Description of Photograph(s) and number: Mantel, Great Hall, first floor
9 of 15.

Morris Residence
Name of Property

Washington, D.C.
County and State

Name of Property: Morris Residence
City or Vicinity: Washington, D.C.
County: Washington **State:** District of Columbia
Photographer: EHT Tracerics
Date Photographed: December 2010
Description of Photograph(s) and number: Stair Landing
10 of 15.

Name of Property: Morris Residence
City or Vicinity: Washington, D.C.
County: Washington **State:** District of Columbia
Photographer: EHT Tracerics
Date Photographed: December 2010
Description of Photograph(s) and number: Gallery, first floor
11 of 15.

Name of Property: Morris Residence
City or Vicinity: Washington, D.C.
County: Washington **State:** District of Columbia
Photographer: EHT Tracerics
Date Photographed: December 2010
Description of Photograph(s) and number: Library/Smoking Room, first floor
12 of 15.

Name of Property: Morris Residence
City or Vicinity: Washington, D.C.
County: Washington **State:** District of Columbia
Photographer: EHT Tracerics
Date Photographed: December 2010
Description of Photograph(s) and number: Living Room, first floor
13 of 15.

Name of Property: Morris Residence
City or Vicinity: Washington, D.C.
County: Washington **State:** District of Columbia
Photographer: EHT Tracerics
Date Photographed: December 2010
Description of Photograph(s) and number: Bedroom #1, second floor
14 of 15.

Name of Property: Morris Residence
City or Vicinity: Washington, D.C.
County: Washington **State:** District of Columbia
Photographer: EHT Tracerics
Date Photographed: December 2010
Description of Photograph(s) and number: Recreation Room, second floor
15 of 15.

Morris Residence
Name of Property

Washington, D.C.
County and State

Property Owner:

(Complete this item at the request of the SHPO or FPO.)

name Democratic Republic of the Congo (formerly Zaire)
street & number 1800 New Hampshire Avenue, N.W. telephone _____
city or town Washington state DC zip code 20009

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

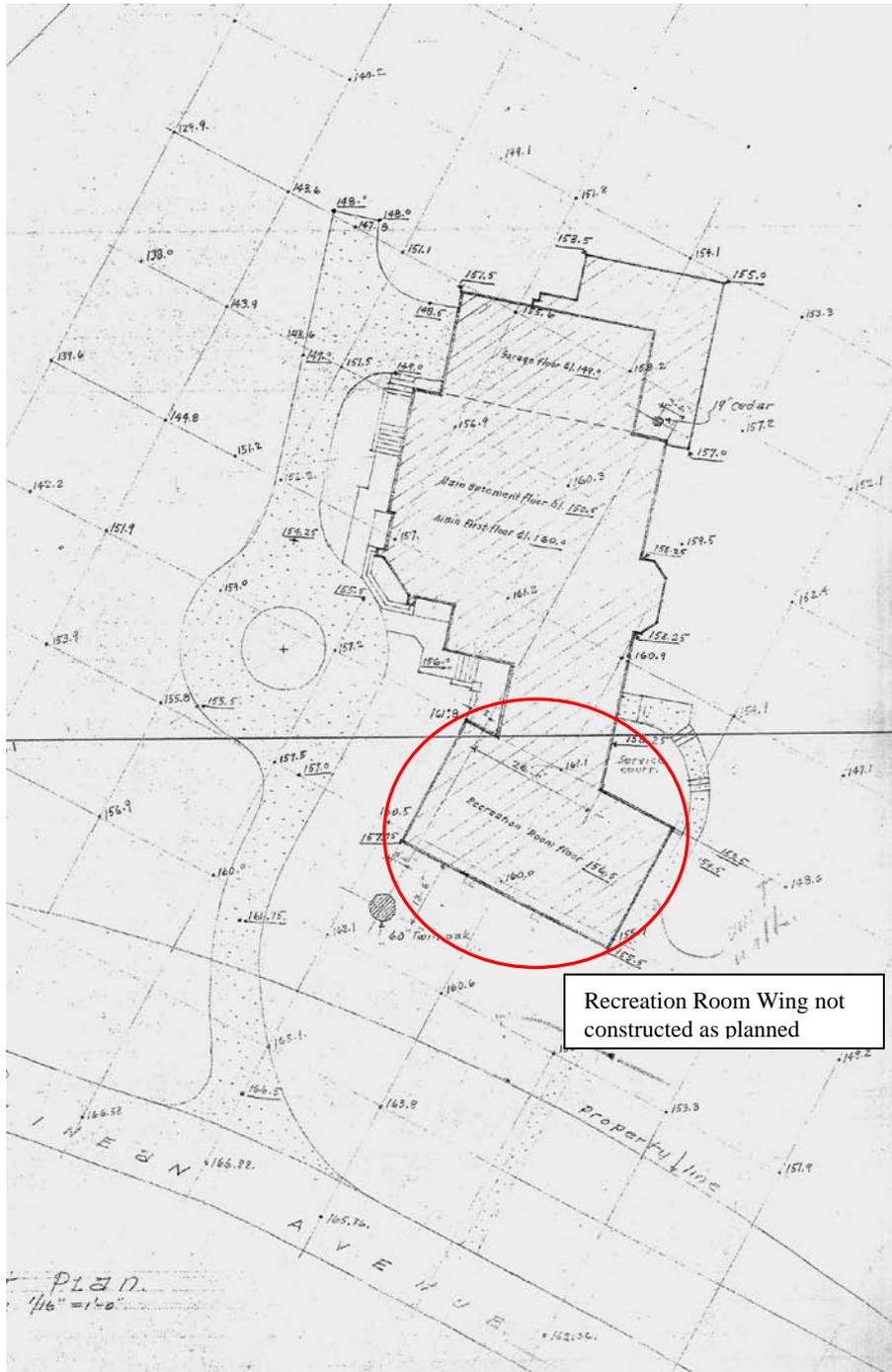
Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Morris Residence
Name of Property
Washington, D.C.
County and State
NA
Name of multiple listing (if applicable)

Section number Maps/Floor Plans Page 1



Site Plan, 1938

(from architectural drawings by Joseph A. Parks and Porter & Lockie, "Residence for Mrs. M. Beronica Morris, Linnean Avenue and Tilden Street, Washington, D.C.," June 1938.)

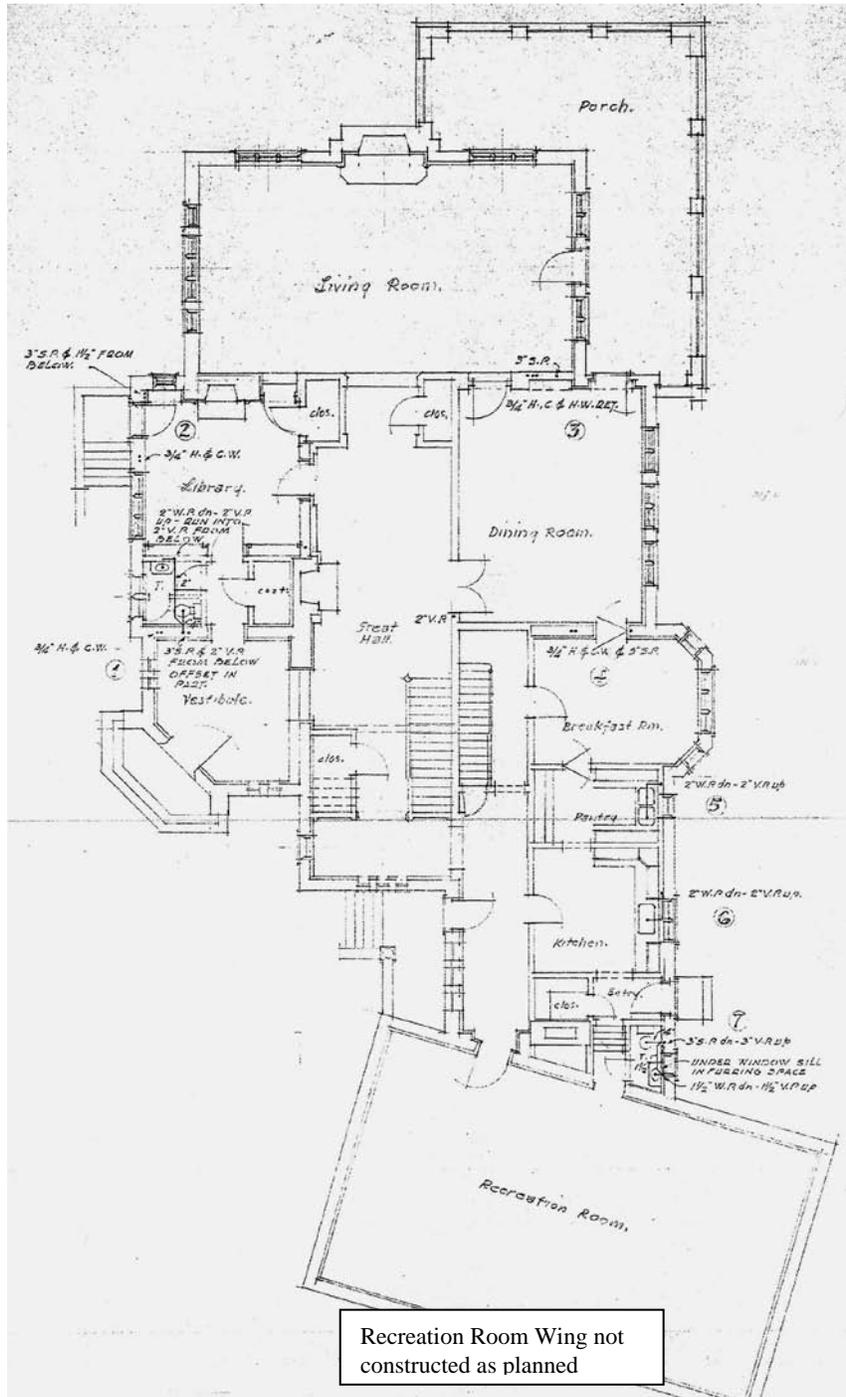
United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Morris Residence
Name of Property
Washington, D.C.
County and State
NA
Name of multiple listing (if applicable)

Section number Maps/Floor Plans

Page 2



First Floor Plan, 1938

(from architectural drawings by Joseph A. Parks and Porter & Lockie, "Residence for Mrs. M. Beronica Morris, Linnean Avenue and Tilden Street, Washington, D.C.," June 1938.)

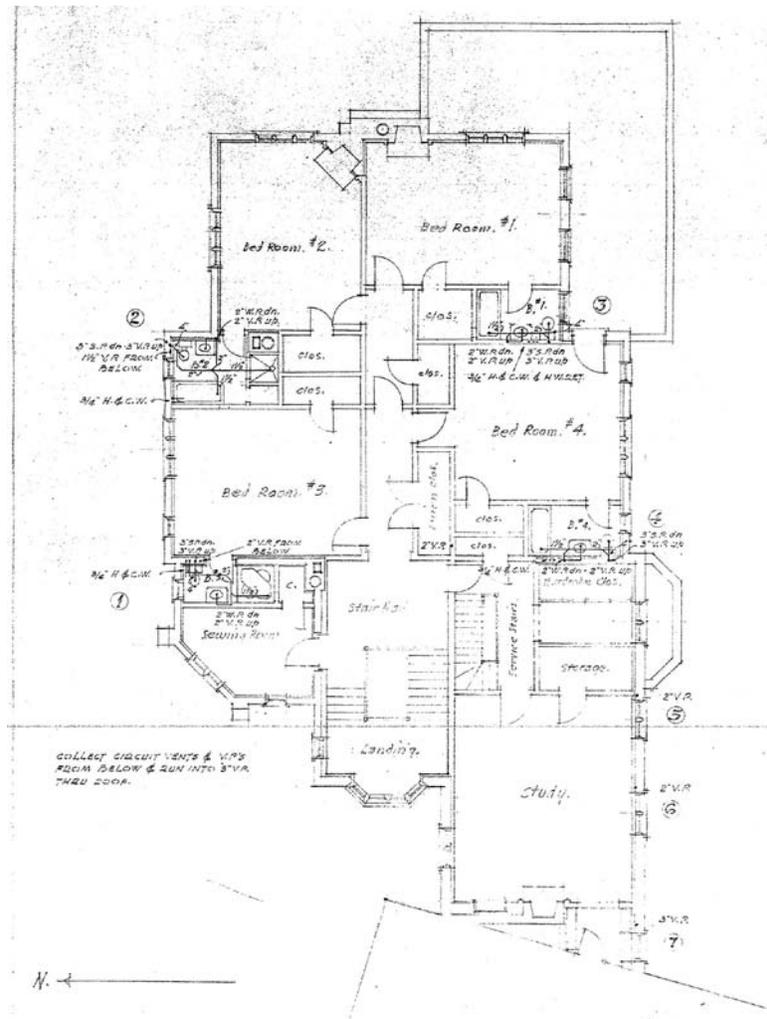
United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Morris Residence
Name of Property
Washington, D.C.
County and State
NA
Name of multiple listing (if applicable)

Section number Maps/Floor Plans

Page 3



Second Floor Plan, 1938

(from architectural drawings by Joseph A. Parks and Porter & Lockie, "Residence for Mrs. M. Beronica Morris, Linnean Avenue and Tilden Street, Washington, D.C.," June 1938.)

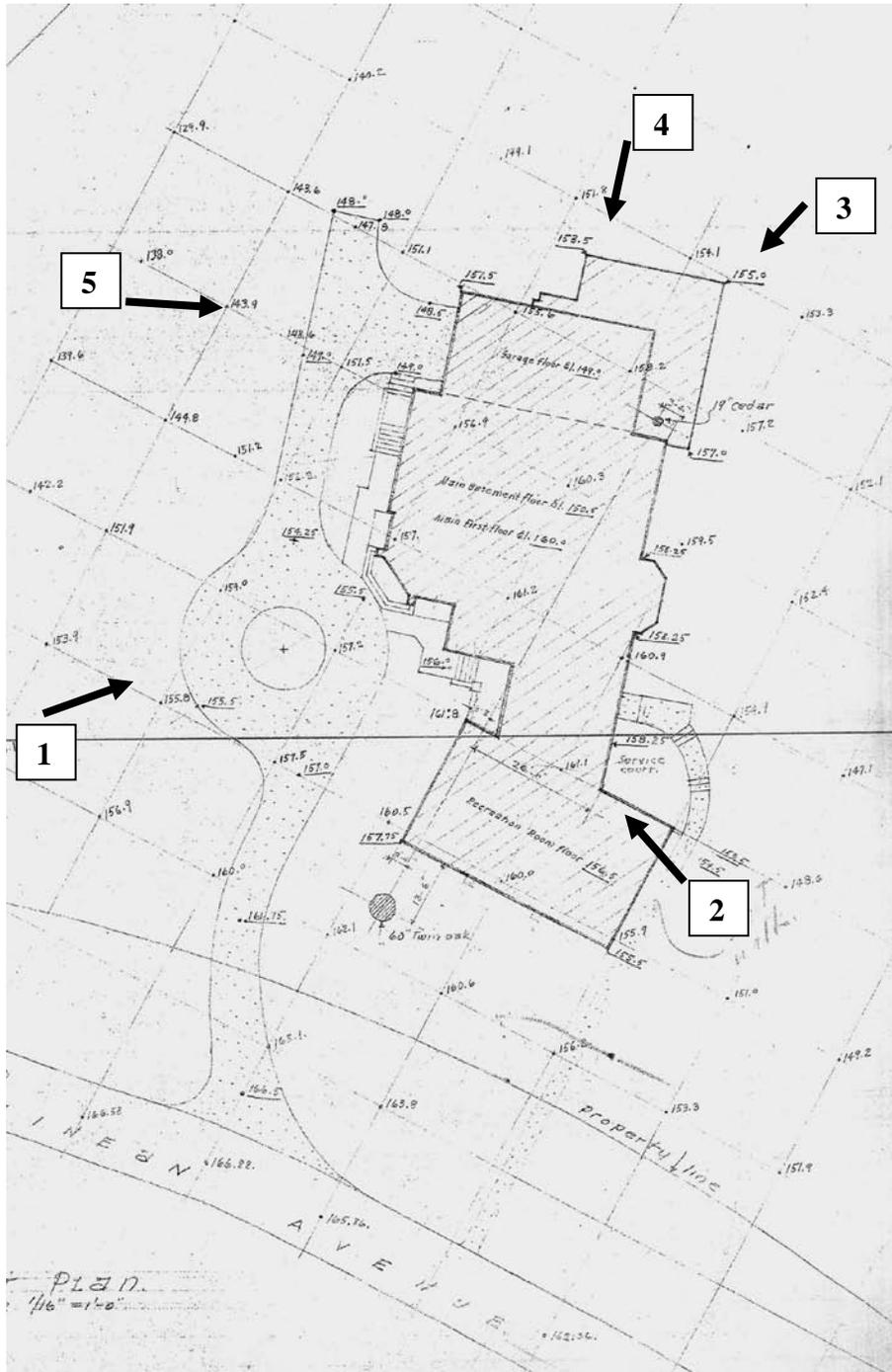
United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Morris Residence
Name of Property
Washington, D.C.
County and State
NA
Name of multiple listing (if applicable)

Section number Photograph Key 2011

Page 4



Key: Shows Direction of View and Photograph Number

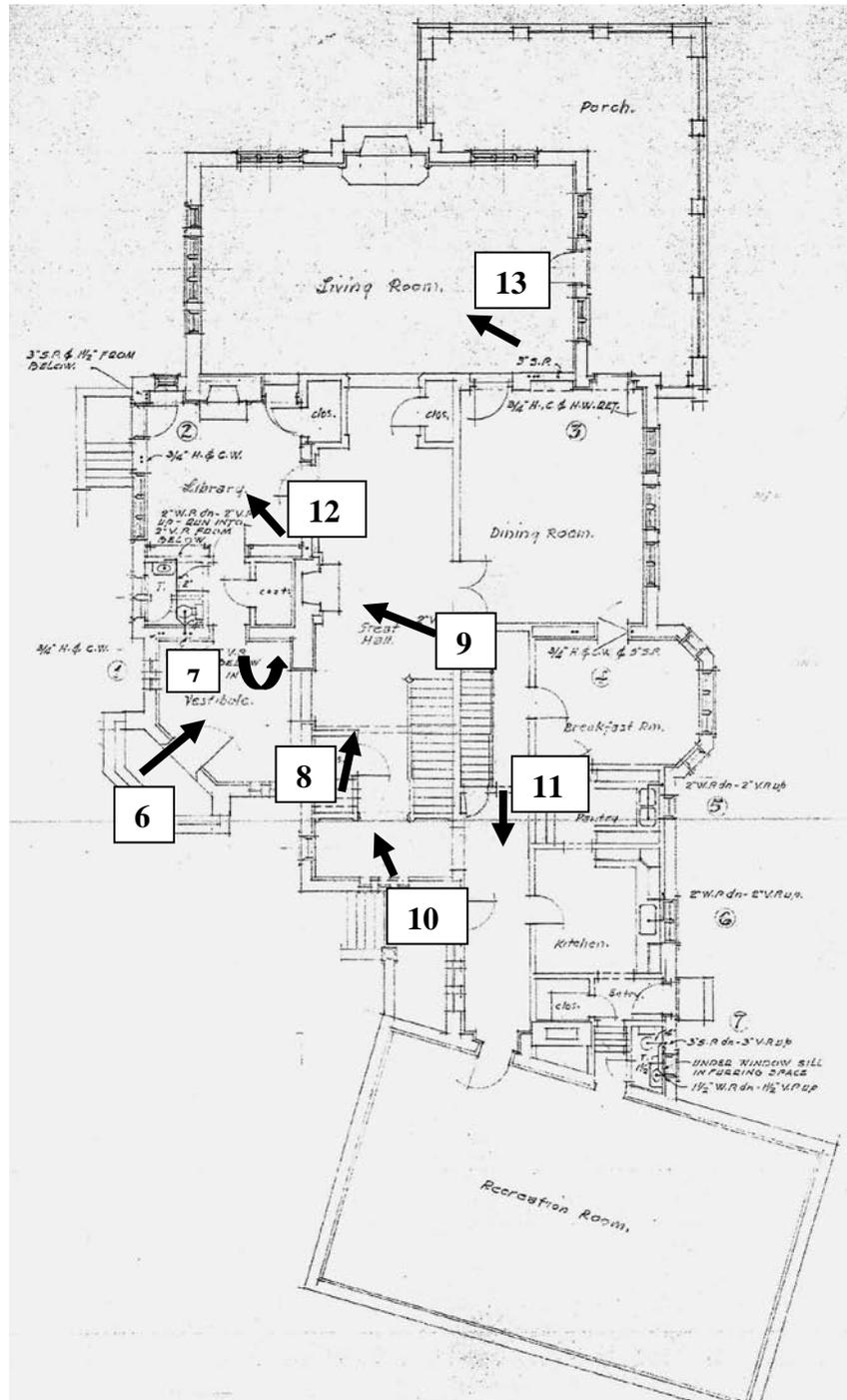
United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Morris Residence
Name of Property
Washington, D.C.
County and State
NA
Name of multiple listing (if applicable)

Section number Photograph Key 2011

Page 5



Key: Shows Direction of View and Photograph Number

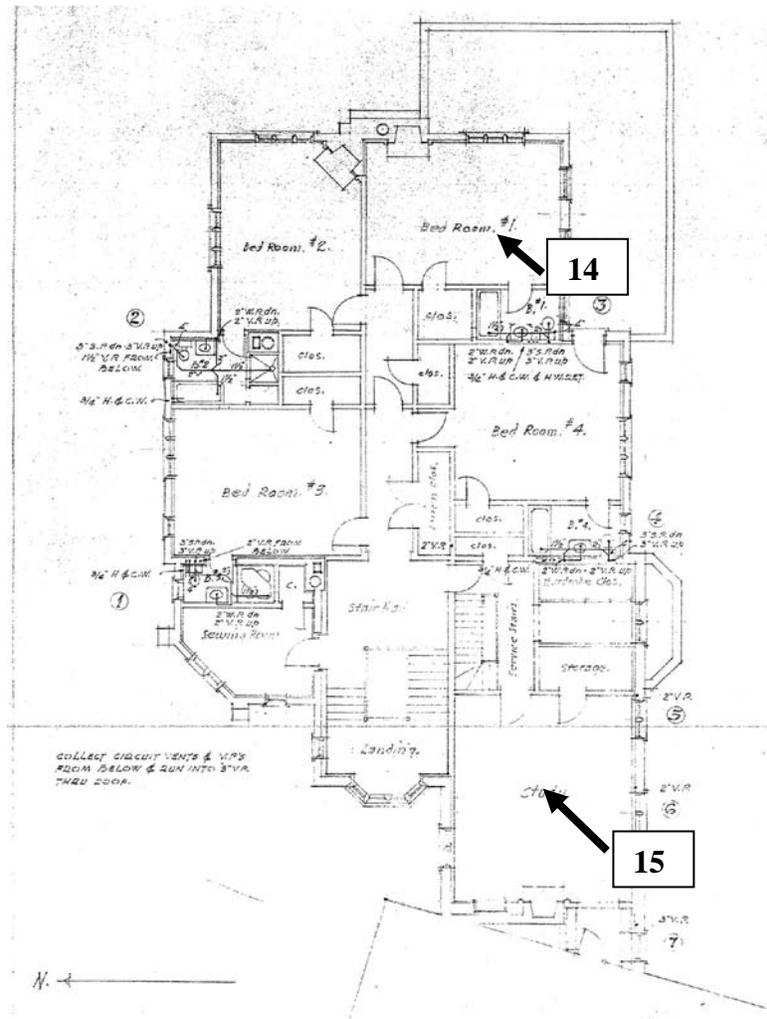
United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Morris Residence
Name of Property
Washington, D.C.
County and State
NA
Name of multiple listing (if applicable)

Section number Photograph Key 2011

Page 6



Key: Shows Direction of View and Photograph Number