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United States Department of the Interior
National Park Service

SEP 20 1980

NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM

NATIONAL
REGISTER

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

1. Name of Property

Historic name Sheridan-Kalorama Historic District
Other names/site number _____

2. Roughly bounded by Connecticut Avenue, N.W.; Florida Avenue, N.W.; 22nd Street, N.W.; P Street, N.W.; and Rock Creek
Street & Number _____ [] Not for Publication N/A
City, town Northwest Quadrant of Washington [] Vicinity N/A
State District of Columbia Code DC County NA Code 01 Zip Code 20008

3. Classification

Ownership of Property	Category of Property	No. Resources w/in Prop.	
		Contr.	Noncontrib.
[x] Private	[] Building(s)		
[] Public-Local	[x] District	<u>608</u>	<u>79*</u>
[x] Public-State	[] Site	<u>1</u>	
[] Public-Federal	[] Structure		
	[] Object		
		<u>609</u>	<u>79*</u>
Name of related multiple property listing <u>N/A</u>		Number of contributing Resources previously listed in the National Register <u>92</u>	

* These buildings are classified non-contributing because they are technically less than 50 years old. With few exceptions, these buildings show remarkable compatibility with the rest of the historic district and must be evaluated for their individual contributions as they become 50 years old or as appropriate.

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion the property meets does not meet the National Register criteria. See continuation sheet.

x Carol B. Thompson
Signature of certifying official

8/25/89
Date

State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. See continuation sheet.

Signature of commenting or other official

Date

State or Federal agency or bureau

5. National Park Service Certification

I, hereby, certify that this property is:

entered in the National Register.

() see continuation sheet

determined eligible for the National Register. (see continuation sheet).

determined not eligible for the National Register.

removed from the National Register

other, (explain:)

Patrick W. Andrews 10/30/89

Signature of the Keeper Date of Action

6. Function or Use

Historic Functions (enter categories from instructions)

DOMESTIC/single & multiple dwellings

EDUCATION/schools

RELIGION/religious structures

GOVERNMENT/diplomatic buildings

Current Functions (enter categories from instructions)

DOMESTIC/single & multiple dwl.

EDUCATION/schools

RELIGION/religious structures

GOVERNMENT/diplomatic buildings

7. Description

Architectural Classification
(enter categories from instructions)

LATE 19TH & 20TH CENTURY REVIVALS

COLONIAL/Georgian

LATE VICTORIAN

Materials (enter categories from instructions)

foundation: _____

walls: _____

roof: _____

other: _____

Describe present and historic physical appearance.

INTRODUCTION

The Sheridan-Kalorama neighborhood is located in the northwest quadrant of Washington, D.C., just north of the original boundaries of the city as laid out by L'Enfant in the late 18th century. Known in the 19th century for its idyllic landscape, the area underwent rapid development in the early 20th century as the City of Washington's growing population moved away from the established urban center in its quest for the suburban ideal. Today, Sheridan-Kalorama is comprised of a network of cohesive town- and suburb-like streetscapes. The streets are lined with a variety of housing forms, each of which contributes to a sophisticated residential image that is unique within Washington, D.C.

This distinctive area, a verdant residential enclave nestled in the midst of the city, contains a total of 608 primary buildings erected between 1890 and 1988. Of these, 528 contribute to the significance of the proposed Historic District; the 80 remaining buildings, erected after 1945, are considered to be non-contributing because of their date of construction. Individually, the neighborhood's buildings are among the most distinguished residential examples of late 19th and early 20th century revival style architecture in the United States. Major streets and minor roads alike hold nationally significant buildings by some of the country's most celebrated architects, successfully juxtaposed with the urbane work of accomplished local designers. Collectively, these forms and styles significantly illustrate the evolution of the robust late 19th century Victorian aesthetic into the more disciplined historicist movements that became an important focus of early 20th century architectural design.

METHODOLOGY

A study of the social, cultural, and architectural history of the Sheridan-Kalorama neighborhood was conducted in 1987-88 by Traceries, a Washington, D.C. research and consulting firm, on behalf of the Sheridan-Kalorama Historical Association, Inc. It was funded in part by the District of Columbia Historic Preservation Fund using National Park Service Survey and Planning Funds. Following approved methodology as set by the Secretary of the Interior's Standards for an Intensive Survey based on archival and on-site research, data

8. Statement of Significance

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

nationally statewide locally

Applicable National Register Criteria A B C D

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

Areas of Significance (enter categories from instructions) Period of Significance Significant Dates

Architecture 1890-1945+1950 N/A

Social History _____ _____

_____ Cultural Affiliation
N/A

_____ Architect/Builder
Multiple

Significant Person

Multiple

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

The Sheridan-Kalorama neighborhood is located in the northwest quadrant of Washington, D.C., just north of the city boundaries laid out by L'Enfant in the late 18th century. Originally part of a large estate, today it is a quiet, elegant, residential enclave nestled in the midst of the city. Bounded by Connecticut Avenue on the east, Rock Creek Park on the north and west, and Florida Avenue on the south, the neighborhood is the home to many of Washington's elite, as well as to embassies, chanceries, and private schools.

The in-town suburb's boundaries today are integrally related to the 18th-century history of the Kalorama estate from which the neighborhood takes its name. Comprised of rolling streets lined with elegant town houses; stately, detached, single-family dwellings; and large, stone and stucco mansions, the neighborhood has traditionally been a location associated with Washington, D.C.'s social, political, and military elite. Beginning with the construction of the original Kalorama estate in the middle of the 18th century, and continuing through World War II, and even to the present, the neighborhood has been a quiet residential enclave for the city's and the nation's leadership. An area rich in cultural history, it is also significant for its architectural contribution to Washington, D.C. As a whole, the neighborhood presents a cohesive collection of excellently designed buildings by the city's most prominent architects, as well as those of several nationally renowned ones.

The D.C. Historic Preservation Board recommended the nomination of the Sheridan-Kalorama Historic District for the following National Register Criteria:

Criterion A: The rich social and architectural history of the area which can trace its origins to the 17th century, clearly illustrates its critical transition from a rural to an urban environment that marked Washington, D.C.'s growth into a 20th century city.

See continuation sheet

9. Major Bibliographic References

See continuation sheet

Previous documentation on file (NPS):

<input type="checkbox"/> preliminary determination of individual listing (36 CFR 67)	Primary location of add. data:
<input type="checkbox"/> previously listed in the NR	<input checked="" type="checkbox"/> State SHPO office
<input type="checkbox"/> previously determined eligible by the National Register	<input type="checkbox"/> Other State agency
<input type="checkbox"/> designated a National Historic Landmark	<input type="checkbox"/> Federal agency
<input type="checkbox"/> recorded by Historic American Buildings Survey # _____	<input type="checkbox"/> Local government
<input type="checkbox"/> recorded by Historic American Engineering Record # _____	<input type="checkbox"/> University
	<input type="checkbox"/> Other
	Specify repository: _____

10. Geographical Data

Acreeage of property Approx. 190

UTM References

A	<u>/1 /8 /</u>	<u>/3 /2 /2 /3 /8 /0 /</u>	<u>/4 /3 /0 /9 /7/6 /0 /</u>
	Zone	Easting	Northing
B	<u>/1 /8 /</u>	<u>/3 / 2/ 2/ 6/ 4/ 0/</u>	<u>/4 /3 /0 /9 /0 /2 /0 /</u>
	Zone	Easting	Northing
C	<u>/1 /8 /</u>	<u>/3 /2 /2 /2 /8 / 0/</u>	<u>/4 /3 /0 /8 /5 /4 / 0/</u>
	Zone	Easting	Northing
D	<u>/1 / 8/</u>	<u>/3 / 2/ 1/ 4 /0/ 0/</u>	<u>/4 / 3 / 0/ 9 /3/ 8/ 0/</u>
	Zone	Easting	Northing

See continuation sheet

Verbal Boundary Description

Sheridan-Kalorama Historic District is located in Washington's northwest quadrant. Beginning at the center-point of Rock Creek and the center line of Connecticut Avenue, N.W., proceed in a southerly direction along the center line of Connecticut Avenue, N.W. to Florida Avenue, N.W., thence in

See continuation sheet

Boundary Justification

Sheridan-Kalorama is located in a heavily developed urban environment, but still maintains strong topographic and street boundaries. Cradled by the natural grade of Rock Creek valley, the Sheridan-Kalorama Historic District is generally bounded by Connecticut Avenue, N.W., Florida Avenue, N.W., and Twenty-second Street, N.W. to the east, P Street, N.W. to the south, and

See continuation sheet

11. Form Prepared By

Name/title <u>Emily Hotaling Eig and Julie Mueller</u>	Date <u>July 1989</u>
Organization <u>Traceries</u>	Telephone <u>202-393-7112</u>
Street & Number <u>702 H Street, N.W.</u>	State <u>D.C.</u>
City or Town <u>Washington</u>	Zip code <u>20009</u>

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was collected and recorded using District of Columbia Historic Survey System (DCHS), the District of Columbia's computerized building inventory program.¹

BOUNDARIES

The boundaries of Sheridan-Kalorama are defined by two major transportation arteries and its distinct natural topography. Florida and Connecticut Avenues, N.W. represent man-made boundaries to the south and to the east respectively. Beginning in the late 18th century, Florida Avenue (then known as Boundary Street) delineated the northern limits of the planned city. L'Enfant located the street at this precise point in direct response to the steep increase in the natural grade immediately to the north. This historic boundary line is intact today. Connecticut Avenue, one of L'Enfant's grand boulevards, terminated at Florida Avenue until the turn of the 20th century, when its wide sweep was extended northward, establishing a strong eastern edge for Sheridan-Kalorama. The north and west boundaries are formed by natural topography. At these edges, the neighborhood is cradled by Rock Creek Park and overlooks the steep grade of the creek's natural ravine.

LANDSCAPE FEATURES

Topography

The higher elevation of the area occupied by Sheridan-Kalorama historically isolated it from the Federal City. Early 19th-century topographical maps reveal that the land formation included hills, gentle knolls, and the precipitous ravine of Rock Creek.

Today, Sheridan-Kalorama appears to retain much of the irregular character that was associated with this natural topography. The neighborhood is hilly and tree-lined, with streets that are often short or contoured to meet the lay of the land. At its heights, the area still affords an excellent view of the city. However, comparison of the existing conditions with historic maps reveals that the topography has been significantly altered over the last 100 years. After the sale of the original Kalorama estate in 1887, there was substantial re-grading. Many parts of Sheridan-Kalorama were terraced to provide flat areas appropriate for more intense development, as well as to provide transitions between severe changes in grade. Both the historic and contemporary topography are atypical of the city and contribute to the identification of the Sheridan-Kalorama neighborhood.

¹See The Sheridan-Kalorama Neighborhood Study Project Completion Report (September 1988) on file with the District of Columbia Historic Preservation Division, 614 H Street, N.W., Room 305, Washington, D.C. 20001.

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Retaining Walls, Steps and Terraces

The steep grade changes in the topography have necessitated the use of retaining walls throughout Sheridan-Kalorama. Ranging in size, materials and character, these walls have become distinctive visual elements in the Sheridan-Kalorama neighborhood solving a number of problems posed by variable elevation of the land. Often, retaining walls were required to keep foundations in place on elevated sites and to bridge gaps between those sites and the grade of the street. In many cases, the retaining walls were incorporated into building sites to allow for the creation of a formal garden. Garages have been built into some of these walls, providing concealed storage for automobiles.

The problem presented by one of the area's most dramatic grade changes, the steep embankment between S Street and Decatur Place, has been handled using retaining walls, steps, and terraces. The centerpiece of the solution is the "Spanish Steps" (Photo 2).² The genesis of this unusual feature is described in Washington, D.C. Walking Tours:

Because of the steep hillside, it was impractical to build a street without destroying adjacent building sites on S Street or Decatur Place. A ramp would have been difficult for both carriages and automobiles and uncomfortable for pedestrians. Instead, the streets were gently graded above and below and were connected with two balancing flights of stairs separated by a fountain.³

The steps and their lion-head fountain were designed and constructed by the Municipal Office of Public Works and Grounds in 1911.⁴ The stone steps are designed following Beaux Arts precepts, reflecting the aesthetic preferences made popular in Washington, D.C. by the City Beautiful movement.

To the east of the Spanish Steps, a brick and stone retaining wall with balustrade creates and defines a formal side garden for the Codman-Davis House

² The name "Spanish Steps" is a popular one resulting from the similarity in appearance between these steps and the renowned, and significantly grander, Spanish Steps in Rome.

³ Wrenn, Tony. Washington, D.C. Walking Tours. (Washington, D.C.: Preservation Press, 1975, p. 115).

⁴ Robert E. Cook, an architect who formerly had been with the firm of Hornblower and Marshall, is identified as the designer of this notable landscape feature in Anne Peterson's monograph, Hornblower and Marshall, Architects (Washington, D.C.: The Preservation Press, 1978, p. 27).

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at 2145 Decatur Place. Directly to the west of the Spanish Steps, the embankment is controlled by vegetation. Farther to the west are three connected retaining walls. These large brick and stone walls were constructed as part of the private re-grading of the rear portions of three properties fronting the south side of S Street. These different landscape devices created building sites along S Street and play an important role in defining the appearance of Decatur Place.

Street Pattern

Though Sheridan-Kalorama's streets appear to follow the city's grid system, the specific configuration of the streets is unique to the neighborhood. The street pattern was generated through a combination of several factors: the undulating topography, the historic sequence of land sales, the governmental regulations of suburban development, and the uneven progression of residential development. The majority of the streets run in a straight course. Other streets break the grid with dead-ends, or have angled and curved paths. Among these exceptions are streets platted before federal regulations required subdivisions to conform to the established grid, and those whose configuration was dictated by the land's topography. There are two traffic circles within the neighborhood--Sheridan Circle which honors Civil War General Philip Sheridan (Photo 1), and Kalorama Circle, which is divided into 12 building lots, and is unique as the only circle in the District of Columbia improved with residential dwellings.

Bridges

Included in the historic district of Sheridan-Kalorama are four bridges, all of which provide access to the neighborhood from areas across Rock Creek. Each of these bridges contributes to the character and definition of Sheridan-Kalorama. The oldest bridge is the Taft Bridge, crossing Rock Creek at Connecticut Avenue. This bridge was constructed between 1897 and 1907. In 1931, the bridge was named for William Howard Taft, a former U.S. President, Chief Justice of the Supreme Court, and a Sheridan-Kalorama resident. One of the earliest and largest un-reinforced concrete bridges in the world, it was the first of its kind erected in the District of Columbia. The second oldest bridge is the Dumbarton or "Buffalo" Bridge which connects Sheridan-Kalorama with Georgetown at Q Street. It is constructed of reinforced concrete. Begun in 1914, this award-winning bridge was designed by local architect Glenn Brown and his son, Bedford. It is among the most ornately decorated bridges in the city. The P Street Bridge, constructed in 1935, stands at a historically favored fording point in Rock Creek. It is on the site of several earlier bridges, the first being a covered bridge erected in 1855. The neighborhood's newest bridge is the Massachusetts Avenue Bridge constructed in 1940 and designed by local architect Louis Justement. This bridge replaced one constructed of stone in 1901, which

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had earlier replaced an iron truss bridge erected by private real estate syndicates in 1888--the year the Kalorama estate was first subdivided.⁵

Public Statuary

The area has several fine examples of historic outdoor statuary. At Sheridan Circle is the well-known equestrian statue of General Philip Sheridan. Sculpted in 1908 by Gutzon Borglum (1871-1941, known for his work at Mount Rushmore), the bronze statue with its elegant granite base is one of the more animated equestrian statues in the city. General Sheridan's son served as the model for the figure and Mrs. Sheridan selected the memorial site.

At the corner of 24th Street and Massachusetts Avenue, there is a small grassy reservation on which a bronze statue of Irish patriot Robert Emmet stands. Commissioned by American citizens of Irish heritage in 1917, the piece was sculpted by Jerome Connor and presented to the Smithsonian Institution that year. It is on permanent loan from that institution, and was rededicated at this site in 1966.⁶

The four bronze bison and 56 carved Indian heads decorating the Dumbarton Bridge make it one of Washington, D.C.'s better-known sculptural landmarks. The massive bison which guard the ends of the bridge are the work of A. Phimister Proctor. The carved sandstone Indian heads dramatically modulate the bridge's north and south sides. They were designed by the bridge's architect, Glenn Brown, and were cast from a life mask of Chief Kicking Bear.⁷

Similarly, the four gaunt lions cast in stone sculpted by R. Hinton Perry guard the Taft Bridge. They provide strong visual landmarks for visitors and residents alike. These unusually bony lions were rehabilitated in the 1980s.

ARCHITECTURE

Introduction

Sheridan-Kalorama has a distinctly residential ambience, one associated with the visual imagery of an early 20th century suburb. This appearance results from the closely and carefully sited, architecturally significant structures

⁵ Donald Beekman Myer, Bridges and the City of Washington (Washington, D.C.: Commission of Fine Arts, 1983).

⁶ James Goode, The Outdoor Sculpture of Washington, D.C., A Comprehensive Historical Guide (Washington, D.C.: Smithsonian Institution Press, 1974).

⁷ Donald Beekman Myer, Bridges and the City of Washington (Washington, D.C.: Commission of Fine Arts, 1983), pp. 63-64.

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which comprise its streetscapes. These streetscapes present a unique group of residential building types which juxtapose urban and suburban house forms and formal and informal house designs. The variety of building types includes: the urban villa; the rowhouse (individually and in groups); the town house; suburban villa; the single-family detached house; the mansion; and the apartment building. Critical to many of these residences is their relationship to secondary service structures, notably carriage houses and automobile garages.⁸ In addition, the neighborhood includes several examples of educational and religious buildings.

A total of 643 primary buildings were identified from historic maps and on-site inspection as having been constructed between 1750 and 1988 within the boundaries of the Sheridan-Kalorama neighborhood. Of the identified buildings, 608 (94%) are extant in 1988.⁹ Of these, 528 (86.8% of extant buildings) pre-date 1945. The Islamic Center, on which construction was begun in 1950, is included as a contributing building because of its exceptional significance. The remaining 79 buildings, though less than 50 years old, generally continue the architectural styles and building use trends that developed in the neighborhood during the first half of the 20th century. With only few exceptions, these buildings show remarkable compatibility with the rest of the historic district and must be evaluated for their individual contributions as they become 50 years old or as appropriate.¹⁰

Significant to its identity, Sheridan-Kalorama enjoys a reputation as one of Washington's most urbane neighborhoods. Its residential character is marked by an understated sense of visual style and a zealous commitment to dignity and propriety. Numerous skilled architects have contributed to the establishment and continuation of the neighborhood's intrinsic traits. Throughout its history, architects have designed buildings for Sheridan-Kalorama in a range of fashionable styles, but never at the expense of the neighboring buildings. The

⁸ Although the building count did not include secondary service structures, the importance of these structures, particularly those designed to complement the primary structure, is significant to the neighborhood's character.

⁹ See attached report "Extant Buildings in Sheridan-Kalorama by Decade" from DCHS MASTER DATABASE.

¹⁰ In the future, the architectural character of these buildings is likely to be perceived as consistent with the significance of the neighborhood, and their potential contribution to the district should be assessed at an appropriate time. Regulations which govern the National Register of Historic Places establish a 50-year rule on contributing structures. See 36 CFR Part 60, National Historic Preservation Act of 1966 as amended (Public Law 89-665). Available upon request from the National Park Service.

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TRACERIES MASTER DATABASE

EXTANT BUILDINGS IN SHERIDAN-KALORAMA BY DECADE

TOTAL	NW	NE	SW	SE	DECADE
1	1	0	0	0	175 -
85	85	0	0	0	189 -
116	116	0	0	0	190 -
93	93	0	0	0	191 -
186	186	0	0	0	192 -
27	27	0	0	0	193 -
26	26	0	0	0	194 -
23	23	0	0	0	195 -
13	13	0	0	0	196 -
36	36	0	0	0	197 -
2	2	0	0	0	198 -
608	608	0	0	0	TOTALS

SOURCE: Traceries
5/30/1989

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quality of individual structures, the care given to siting, consideration for overall street composition, and the intentional merging, matching, or contrasting of styles has resulted in a visually sophisticated ensemble that perpetuates the sophistication and refinement historically associated with the area and its residents.

From modest rowhouses to distinguished grand mansions, Sheridan-Kalorama's buildings illustrate the aesthetic evolution that took place in American architecture as 19th century ideas were replaced by those of the 20th century. This evolution saw the free-form aesthetic popular during the late Victorian period yield to a philosophy which sought more disciplined interpretations derived from different historic precedents. Important examples of the most popular of the historicist styles (and particularly those fashionable in the eastern United States) were constructed in Sheridan-Kalorama. These include work associated with the American Colonial Revival; Beaux Arts Classicism and the correlating Classical Revival styles; and the picturesque imagery of Romantic Eclecticism that was particularly inspired by the vernacular architecture of England, France, and the Mediterranean. To a limited degree, the American modernist aesthetic is also exhibited for the architecture of the 1920s, 1930s and 1940s includes significant modernist expressions of traditional styles. This display of historicist tradition in Sheridan-Kalorama forms an aesthetically pleasing and instructive architectural collection. The juxtaposition of its buildings chronicles both the development of an important Washington neighborhood and the evolution of early 20th century traditional architecture.

Building Type and Form

The majority of buildings in the historic district were constructed as single-family residences and have retained that use. There are also a number of apartment buildings of varying sizes. In some cases, buildings that were designed as single-family residences have been adapted to serve religious, educational and diplomatic uses. A few buildings in the neighborhood were constructed specifically to accommodate non-residential functions, yet each of these conforms to the strong residential character of the neighborhood. Secondary support structures, including carriage houses and automobile garages, are also found.

In Sheridan-Kalorama, buildings with residential uses are presented in a variety of architectural forms. These include the suburban villa, the urban villa, the rowhouse, the town house, the single-family detached house, the mansion, and the apartment building. Although different in many ways, each of these forms invokes a compatible residential image.

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The Suburban Villa in the 19th and 20th Century

The end of the 19th century saw the transformation of Sheridan-Kalorama from an agrarian setting with large country estates to a suburban neighborhood with large, free-standing, fully-designed houses constructed to fill the newly subdivided area. These houses were built primarily of wood and were often intricately, irregularly massed. Designed in a variety of picturesque styles (including the Queen Anne, the Stick, and the Shingle), this is a Victorian house form similar to those still extant in such nearby suburban areas as Cleveland Park and Chevy Chase. Buildings of this type were concentrated along Wyoming Avenue, California Street and Kalorama Road, just west of Connecticut Avenue. The sole remaining example of this type is 2129 Wyoming Avenue. This large suburban villa was designed by T. F. Schneider and built by Francis Duehay for local dry-goods magnate, W. H. Moses in 1892. The house was substantially altered in 1925 to display a more classical architectural expression.

In the 20th century in Sheridan-Kalorama, the suburban villa evolved into a simpler form. Maintaining the design precedent which responded to a suburban rather than urban setting, the large suburban villa was transformed from its irregular and intricate shape into a more spatially compact shape that became sheathed in classical and/or colonial ideals of simplicity, order, and restraint. This became the free-standing dwelling that characterizes much of the neighborhood today.

The majority of Sheridan-Kalorama's free-standing houses are located in the western half of the neighborhood (west of 23rd Street and east of Rock Creek Park). Although they comprise approximately one-third of the neighborhood's extant building stock, they occupy more than 50% of the total land area. These dwellings and their abundantly planted sites are a major factor in defining the distinctive character of Sheridan-Kalorama. They are presented in many styles primarily representing the 20th century historicist movement. Many of these buildings are currently used for non-residential purposes (chanceries, schools, cultural centers), and their residential appearance is critical to the visual imagery of Sheridan-Kalorama.

Prominent examples in Sheridan-Kalorama include the 12 houses on Kalorama Circle (Photos 23 and 27). Built between 1924 through 1958, they were designed by numerous architects including John J. Whelan and George N. Ray.

A subset of this detached, single-family house is the four-square house. The form is commonly found in late 19th- and early 20th-century suburban areas, and is atypical of urban areas. Presented as a squared block with a low-pitched hipped roof, this single-family dwelling is commonly constructed of wood, although other materials are employed. The typically two-story mass has a symmetrical facade; the entry may be centered or off-centered. The form was particularly popular for Prairie-style architecture and is often used with Colonial and Renaissance Revivals.

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One of only three dwellings in Sheridan-Kalorama designed using this form is the large house at 1715 22nd Street designed by Appleton P. Clark, Jr. in 1904. Another example of the form is 2203 Wyoming Avenue, designed in 1911 by A. B. Mullett & Company, the successor firm to Alfred B. Mullett's private architectural practice. A third four-square house was built at 2209 Wyoming Avenue in 1912 following the design of Wood, Donn and Deming.

The Urban Villa

In recognition of the proximity of this area to the city limits of Washington, houses intended to fit into an urban setting were built close to Connecticut Avenue. Although still steeped in the Victorian concept of "house," these single-family dwellings were substantively different from the suburban villa-form. Built of brick and stone, the "urban villa" tended to be large in scale; many filled their lots from side to side and were sometimes built on or close to the front property line. Designed to suit the needs of an upper-middle class family, the urban villa usually exhibited a high level of architectural skill and their stylistic treatment tended to more formal than that of the suburban villa. These houses were often presented in revivals of the Renaissance and Classical styles. These dwellings often appear to be free-standing, and some actually are; however, at least one secondary elevation was left to conform to the party wall requirements of urban building patterns.

The urban villas are generally found near the edges of Sheridan-Kalorama, adjacent to the original City of Washington, the boundary of which was Florida Avenue. Examples of this form which are still extant in Sheridan-Kalorama include 1823 Phelps Place designed by James G. Hill in 1895; 1825 Phelps Place, designed by T.F. Schneider also in 1895; 1800 Connecticut Avenue, a speculative venture by builder J. H. Lane in 1896; and 1810 Connecticut Avenue also designed by Hill in 1897.

The Mansion

A mansion is defined as a large, imposing, free-standing, stately residence that is grand in scale. Unlike the suburban or urban villa, the mansion form is palatial in character, fully designed on all four sides, and its detailing and massing are conceived to dominant its site. A critical character-defining feature of the mansion as a residential form is its prominent siting and its separation of public and private orientation. Landscaping is usually given significant attention, although this may not be visible from the street, for private rear gardens are characteristic of the building form. The landscape is usually designed and includes gardens and architectural elements.

Sheridan-Kalorama holds many of Washington's most magnificent mansions. Though the majority of these mansions are found along Massachusetts Avenue, the interior of the neighborhood boasts numerous examples which dominate moderately-

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sized lots and a small number of examples which are sited on fairly large sites. They are usually constructed of expensive materials, preferably stone or brick. Stylistically, these buildings are usually conceived using the most academic and ornate of architectural fashions, including Beaux Arts Classicism, Italian Classicism, English Georgian, as well as Colonial Revival styles.

Examples of this building form include the Embassy of Turkey at 2301 Massachusetts Avenue designed by Glenn Brown in 1907; the Embassy of France Residence at 2221 Kalorama Road designed by Jules Henri De Sibour in 1910; 2300 Massachusetts Avenue (also numbered 1606 23rd Street) designed by George Oakley Totten in 1910; the Embassy of the Republic of Zambia at 2300 Wyoming Avenue designed by Clarke Waggaman in 1912; 2244 S Street designed by Waddy B. Wood in 1924; 2000 24th Street designed by Bottomley, Wagner and White in 1930; and 2320 Bancroft Place designed by Victor Demers in 1940.

One of the area's buildings with a mansion form was designed specifically as an embassy, with public rooms on the first floor and living quarters for the ambassador's family above. The Royal Thai Embassy at 2300 Kalorama Road was designed by James Rush Marshall in 1920. It blends in with the surrounding residential structures and gives no hint on the exterior of its official use.

The Rowhouse

During the last quarter of the 19th century, Washington, D.C.'s long-standing tradition of rowhouse development flourished as the dominant form of domestic architecture and continued in popularity through the 1920s. Although sometimes constructed singly or in pairs, rowhouses were usually built in multiples of three or more (sometimes as many as 16 or 20 were built as a single group). Each individual dwelling was narrow, designed to fit within the confines of a small urban lot characteristic of a city street; party walls provided separation for each residence from its neighbor. Architectural emphasis was placed on the facade; the side elevations and end units were often left undesignated, and modest rear elevations were covered with sleeping porches and pantry sheds. Inexpensive to design and build, rows upon rows of this house form were erected by individuals eager to capitalize on the city's quickly increasing population. In tribute to the versatility of this form, these houses have been presented in an interpretation of almost every possible style.

Rowhouses are generally found in the areas of Sheridan-Kalorama, adjacent to the already established Dupont Circle. The form represents more than 50% of the building stock erected in the neighborhood during the 1890s (approximately 57 of 103 buildings). The great number and location of the 1890s rowhouses demonstrates the initial popularity of this building form in this area and is indicative of the contemporary perception of the neighborhood as an extension of the densely developed city to the south. However, unlike other parts of the city, the rowhouse declined in popularity in Sheridan-Kalorama as 20th-century residents embraced the larger residential forms of the town house, free-standing

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house, and mansion. Although fewer rowhouses were built after the 1920s, they continued to provide important coherence of form reinforcing the streetscape's residential character.

Examples of the rowhouse form in Sheridan-Kalorama include 2149-2153 Florida Avenue designed by Claude W. Frederic in 1890; 2111-2121 Bancroft Place, N.W. designed by Francis and Schneider in 1895; 2135 R Street designed by Waddy B. Wood in 1900; 2134 R Street dating to 1906 designed by Henry Simpson; 2108 Bancroft Place designed by Lemuel Norris in 1909; 1827-1831 23rd Street and 2234 California Street by Claughton West in 1917; and 2312-2314-2316 Tracy Place designed by Waddy B. Wood in 1922.

The Town House

With the arrival of the 20th century, a larger, more elaborate urban residential form began to give Sheridan-Kalorama its unique character. Known as a "town house" in deference to its European (particularly English and French) precedents, this house form was introduced in the eastern half of the Sheridan-Kalorama neighborhood and immediately gained popularity. The town house, like the rowhouse, was a distinctly urban form. The town house was conceived as part of a row of adjacent structures built to a street's common building line; however, each town house was structurally self-supporting. Both the front facades and rear elevations of these single-family dwellings were more elaborately designed than their rowhouse contemporaries. The side elevations were not intended to be exposed and, because of their size, usually included a window-well to provide natural light and air to the building's interior.

A critical element of the town house form in Sheridan-Kalorama is the use of the European "piano nobile." The idea of the piano nobile, or noble floor, is the placement of the main public floor on an upper level of a residence. Made popular in Renaissance Italy, the piano nobile is associated with European city life where the separation of the private living space from street level service space seems a requisite plan. This formal and elegant feature is present in the town houses constructed in the early 20th century in Sheridan-Kalorama.

Like the rowhouses of the late 19th century, the 20th-century town houses in Sheridan-Kalorama present a collective design so cohesive to the streetscape, that often one would believe that they were designed by a single hand and built as a single unit. However, unlike their rowhouse predecessors, these buildings were not designed as repeating compositions, but rather, as individual works. Their architects were careful to design structures compatible to the adjacent buildings, and which would contribute to the larger composition of the streetscape. Usually the products of a private commission, town houses are stylistically more varied and employed a wider range of building materials, reflecting the specific taste of their owners and architects. Almost without exception, these buildings were designed for prominent clients by Washington's most important architects and are architecturally distinguished. The styles

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most popular for this form in Sheridan-Kalorama are those associated with the early 20th century: the Colonial Revival, the English Georgian Revival, the Mediterranean Eclectic, Beaux Arts Classicism, and Classical Revival.

Town houses are generally found near the edges and within the eastern portion of Sheridan-Kalorama. The form represents a significant percentage of the neighborhood's building stock and is a significant character defining feature of the area. This is because, unlike other parts of the city where the rowhouse was the dominant residential form, in Sheridan-Kalorama the residents embraced the large, more prestigious, sophisticated town house. From the turn of the century on, the presence of the town houses was critical to the appearance of the area.

Examples of this form in Sheridan-Kalorama include 2238 Q Street designed by Paul J. Pelz in 1901; 1832 Connecticut Avenue designed by Wood, Donn and Deming in 1906; 2132 Bancroft Place designed by Frederick B. Pyle in 1907; 2129 S Street designed by Nathan C. Wyeth in 1909; 1830 Connecticut Avenue designed by Hill and Kendall in 1909; and 1821-1823 23rd Street designed by George N. Ray in 1924.

A sub-set of the town house form is the studio house. The studio house was introduced to Sheridan-Kalorama at the beginning of the 20th century. Designed to serve as work or studio space for the artistic endeavors of their affluent owners, these structures were usually picturesque in appearance. In Sheridan-Kalorama, the two surviving examples have the form of a town house, with an interior plan oriented to their particular owners' needs. Often they served as the site of private performances or parties. Residential quarters were sometimes included, either for the artists themselves or accommodations for guests. Two studio houses were constructed in Sheridan-Kalorama. They are: the Spanish Mission Revival style-Barney Studio House at 2306 Massachusetts Avenue designed by Waddy B. Wood in 1902 and the Arts and Crafts style-Morse Studio House at 2133 R Street designed by Hornblower and Marshall also in 1902.

The Apartment Building

The beginning of the 20th century saw the introduction of the apartment building, a multi-family residential form, to Sheridan-Kalorama. During the 40-year period from 1902 to 1942, 30 apartment buildings were constructed in the neighborhood.

The apartment building form has been presented in many ways. Substantial materials are used, both to protect against fire and to attract potential tenants. Primarily free-standing structures, the facade holds the major architectural focus. Presentation of architectural detailing ranges both in intention and quality, and styles used are equally diverse.

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TRACERIES MASTER DATABASE

APARTMENTS LOCATED IN SHERIDAN-KALORAMA

Chronological report

05/22/1989

address	name of building/architect	S	H DCS	date	str	unit	square	lot	lot alt.
1914 Connecticut Avenue N.W.	Heaton, Arthur B.	S		1902	8	144	2530	0155	+816
2131 Florida Avenue N.W.	Cooper, George S.	S		1903	4	33	2514	0809	
2205 California Street N.W.	Schneider, Thomas Franklin	S		1905	6	30	2528	0906	
2153 California Street N.W.	Schneider, Thomas Franklin	S		1905	6	30	2528	0907	
2122 California Street N.W.	Kennedy, E.S. and Blake, Harry	S		1905	6	56	2530	0817	
2339 Massachusetts Avenue N.W.	Glidden, Edward H. Jr.	S	Y	1906	5	4	2517	0014	
2126 Connecticut Avenue N.W.	Beers, Albert H.	S		1909	7	61	2527	0187	
2123 California Street N.W.	Beers, Albert H.	S		1909	7	52	2528	0193	
2138 California Street N.W.	Beers, Albert H.	S		1909	4	50	2530	0192	
2139 Wyoming Avenue N.W.	Vaughn, Merrill T.	S	DC/NR	1910	4	8	2527	0815	
2141 Wyoming Avenue N.W.	Vaughn, Merrill T.	S	DC/NR	1911	4	8	2527	0814	
2219 California Street N.W.	Vaughn, Merrill T.	S		1912	5	20	2528	0236	+848
2129 Florida Avenue N.W.	White, Frank Russell, & Co.	S		1915	7	50	2514	0025	
2230 California Street N.W.	West, Claughton	S		1916	6	32	2529	0816	
2151 California Street N.W.		S		1919	6	22	2528	0843	
2116 Kalorama Road N.W.	Lepley, Matthew G.	S		1921	4	12	2527	0047	
2500 Massachusetts Avenue N.W.	Sholtes, Louis E.	E	Y	1922	4	8	2500	0830	
2222 Q Street N.W.	Simmons, B. Stanley	S		1922	5	20	2510	0038	
2310 Connecticut Avenue N.W.	Stern & Tomlinson	S		1922	7	48	2526	0195	+840
2229 Bancroft Place N.W.	Stern & Tomlinson	S		1922	4	27	2529	0302	
2231 Bancroft Place N.W.	Stern & Tomlinson	S		1922	4	8	2529	0303	
2145 California Street N.W.	Santmyers, George T.	S		1923	4	24	2528	0871	
1808 Connecticut Avenue N.W.	West, Claughton	S		1923	8	32	2532	0032	
1835 Phelps Place N.W.	Stern & Tomlinson	S		1924	5	15	2530	0813	
2540 Massachusetts Avenue N.W.	Edwards, Harry L.	E	Y	1925	5	45	2500	0872	
2120 Kalorama Road N.W.	Justement, Louis	S		1925	5	4	2527	0049	
2127 California Street N.W.	Ray, George N.	S		1925	8	118	2528	0890	
2000 Connecticut Avenue N.W.	Aubinoe, Alvin & Edwards, Harry	S		1936	9	163	2528	0302	
2100 Connecticut Avenue N.W.	Abel, Joseph	S		1940	8	96	2527	0190	+801
2231 California Street N.W.	Dreyfuss, Edmund W.	S		1942	8	72	2528	0891	

SOURCE: Traceries
5/22/1989

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During the first decade of the 20th century, nine apartment buildings were erected. Numerous sub-sets of the form were identified in Washington D.C. and several of these sub-sets occur in Sheridan-Kalorama.¹¹ Generally, the buildings conform to the definition of "conventional" apartment buildings. They range from four to nine stories in height, feature an elevator and moderately-sized lobby. Several qualify as "luxury" buildings, being five to nine stories in height, having elevators, large lobbies, and providing various amenities such as garages to their tenants. Two buildings can be classified as "mansion-form" due to their smaller scale and massing which gives them the appearance of a grand single-family residence.

As originally constructed, the buildings contained large living spaces and ranged in size from 4 to 144 individual apartments and in class from middle-income to luxury. Some of the buildings had only one apartment unit per floor, but most had several. Some buildings contained units consisting of living quarters for small families, while others had units large enough to house live-in servants, providing separate service entrances. When first opened, the luxury buildings provided such amenities as ballrooms for large-scale entertaining, and public dining rooms where residents enjoyed their evening meals together.

These distinguished buildings, all of which are extant today, include such important apartment buildings as the Highlands Apartments at 1914 Connecticut Avenue designed in 1902 by Arthur B. Heaton; the Decatur Apartments at 2131 Florida Avenue designed by George Cooper in 1903; and the Wendell Mansions at 2339 Massachusetts Avenue, designed by Baltimore architect Edward Glidden Jr. in 1906. With the exception of Wendell Mansions and the Decatur, the apartment buildings are contained in a small area located along the 2100 and 2200 blocks of California Street and the 2100 block of Connecticut Avenue.

Other Types and Forms

As Sheridan-Kalorama developed, there arose a need for social and cultural services. Schools and churches opened, many in existing residential structures. Over the years, the need for institutional space increased; however, the construction of non-residential buildings did not match this increase. Instead, most schools and museums located in former residential buildings. A few institutions, including schools, churches, and a commercial venture, did build

¹¹ These apartment types were identified in the D.C. Apartment Buildings Survey, Washington, D.C., 1985-1987, partially funded with a matching grant-in-aid from the U.S. Department of the Interior, National Park Service through the D.C. Department of Consumer and Regulatory Affairs, Historic Preservation Division, under provisions of the National Historic Preservation Act of 1966 and subsequent amendments. Additional funding was provided by the National Trust for Historic Preservation and the National Endowment for the Arts.

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structures for their own specific use. These buildings were, for the most part, designed to appear as a residence by employing the scale, materials and styles common to (or at least compatible with) the area's residential forms. As a result, these non-residential buildings blend well into the established residential character of the neighborhood.

There are three churches in the neighborhood: Church of the Pilgrims designed in 1928 by Benjamin Flourney which occupies a traditional Gothic cathedral form and the St. Margaret's Episcopal Church designed by in 1895 by James G. Hill which is housed in a more rural version of the style. The Friends' Meeting House, presented in the Colonial Revival style of the 1930s, uses the traditional form of a Friends meeting house from the 18th century. It was designed by Price and Walton.

Of the four schools erected in the neighborhood, only one employs a building form associated with educational institutions. The large-scale St. Rose's Industrial School (now Mackin High School) at 1878 Phelps Place was built in 1908 by the Archdiocese of Baltimore from traditional designs by Francis B. Tormey.

There is only one example in Sheridan-Kalorama of a commercial building form. This is a two-unit retail store at 2160-62 California Street, designed by Julius Wenig in 1917.

Architectural Styles

The buildings in Sheridan-Kalorama represent a variety of architectural stylistic trends popular throughout the period of significance. The neighborhood emerged at the end of the Victorian period, and the stylistic appearance associated with that era's aesthetic remains evident. Subsequently, many different styles all based in historic tradition vied for aesthetic dominance; 20th century interpretations of the Colonial Revival, Beaux Arts, and Romantic Eclecticism are expressed throughout the neighborhood in both formal and informal variations. The tendency to rely on traditional styles continued throughout the 1920s, 1930s and 1940s; however, these later buildings clearly illustrate the pervasiveness of the American modernist aesthetic and its effect on traditional, conservative architecture.

The following is a general description of a representative sampling of the buildings in Sheridan-Kalorama, organized stylistically. The buildings are categorized into three primary groupings: the Victorian Aesthetic; 20th Century Historicism; and the American Modernist Aesthetic. These broad categories are further organized into stylistic divisions. The section "20th Century Historicism" is organized into three sub-groups: the Colonial Revival Movement, the Classical Revival Movement, and the Romantic Eclectic Movement.

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The Victorian Aesthetic

The earliest urban architecture in Sheridan-Kalorama dates to the Victorian Period. Two stylistic derivations, the Queen Anne and the Romanesque Revival, once dominated this neighborhood, just as they did within the boundaries of the City of Washington. Examples of American designs based on the English Arts and Crafts Movement, an avant-garde architectural expression with a defined period of popularity, can also be found. A fourth style, English Gothic Revival, was used for the first church building in the neighborhood. The Victorian styles are seen in Sheridan-Kalorama along its edges, as that is where the first urban construction occurred.

Queen Anne Style

In Sheridan-Kalorama, as in the rest of Washington, the Queen Anne style was popular through the end of the 19th century. A composite style, it merged architectural motifs and organization associated with other Victorian styles such as the Romanesque Revival, the Italianate, and the Second Empire styles, thereby creating a new, distinct style. The Queen Anne style is often perceived as a more-or-less generic expression of the Victorian aesthetic. It was the style most commonly used for the neighborhood's now lost free-standing suburban villas of the 1880s and 1890s, and can still be seen in a number of urban villas and rowhouses.

As exhibited in rowhouses, designs in the Queen Anne style were usually unpretentious. The dwellings often feature projecting round, square, or octagonal bays, varied roof treatments, ordered fenestration, and florid ornament. Brick is a commonly used material, and decoration is often formed from the same material, though contrasting materials are also used. Gables and towers ornamented with moldings, coping, finials or other decoration are common to the style. Fenestration may be asymmetrical, but is balanced, often presented with the tall proportions associated with the mid-18th century Italianate styles.

The suburban villa at 2129 Wyoming Avenue designed by T. F. Schneider was originally a fine example of the Queen Anne style (D.C. Permit to Build #2573, 1892). The sole remaining example of the suburban villa form in Sheridan-Kalorama, the house was drastically altered in 1925 by Claughton West and given a more classical appearance in response to changing tastes. At that time, the shingled exterior was stuccoed and most of the characteristic Queen Anne elements including the conical roof of the large circular bay, the asymmetrically placed gables which formed the third floor and attic, the chimneys, and most of the decorative detailing were removed. Although the extant building retains the footprint of the original form, its important, character-defining roof has been replaced with a mansard-type roof, and single, evenly spaced, 1/1 double-hung windows have been substituted for the original irregular fenestration. Decorative panels are placed in a horizontal row above

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the second story windows. The third story, set within the new roof structure, has four 1/1, double-hung windows across the front. The original, one-story, wrap-around porch remains and its classical entablature is supported by the original paired Doric columns, although the original balustrade is missing. Despite these changes, the house still suggests the rambling character of the Queen Anne style.

1823 Phelps Place is an urban villa that exhibits characteristic elements of the Queen Anne style. It was designed by James G. Hill, former Supervising Architect of the Treasury (D.C. Permit to Build #1286, 3/12/1895). In response to a site with three street exposures, three elevations were fully designed, including the main west-facing facade and two secondary facades; only the building's rear (east) wall is left undesignated, intended to abut its neighbor. The main block of the two-story house is broken at the southwest corner by a circular tower with conical roof and at the south by an elongated square bay with small ornamental porch. Smooth tan brick is used to face the structure with brownstone used for the rock-faced base and foliated window sills. The house has a slate-clad hipped roof ornamented with copper coping, finials and coffered eaves. The main entry, reached via a side stairway, is recessed beneath a Romanesque arch. The fenestration is irregular but simply presented, and the original 9/1 configuration of the second-story, and the 1/1 configuration of the first-story, double-hung wood sash windows are intact.

1810 Connecticut Avenue is another urban villa from this period which retains its Queen Anne characteristics. Built to stand in close proximity to its neighbors along the wide boulevard of Connecticut Avenue, it appears as an attached structure (D.C. Permit to Build #1043, 3/27/1897). Combining a variety of architectural motifs in an individualized manner, its design by James G. Hill illustrates the uninhibited eclecticism characteristic to the Queen Anne style. The red brick and limestone facade (now painted) is dominated by a large cross-gable roof. A round arch surrounds the trabeated entry that is located at ground level, centered on the flat facade. An octagonal corner tower, with a balustrade surrounding its flat roof, gives the otherwise orderly facade composition a more picturesque quality. An ornamented chimney gable is set into the north elevation. A small carriage house is sited to the rear of the lot, its rounded gable adding 19th century charm to the streetscape of Leroy Place.

The majority of extant buildings in Sheridan-Kalorama following the Queen Anne style were designed as single rowhouses, built for private use and speculation. The 1891 rowhouse at 1605 22nd Street designed by Alexander Millar for Mrs. Emeline D. Lovett--a descendant of the Lovett family, owners of the Kalorama estate from the 1840s through 1886--is a fine example of the style (D.C. Permit to Build #2719, 6/30/1891). A smooth, skin-like expanse of dark red brick sets the primary visual tone for this well-proportioned dwelling. Elegantly simple in its presentation, the designer plays the graceful curve and recess of the round arched entryway against the projecting square bay, subtly rounding its

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corners. A classically ornamented dormer, wrought iron stair rail, and slate-clad tower roof accentuate the refined building form.

Mrs. Lovett's daughter, Charlotte B. Lovett used Millar to design and build a speculative house in the Queen Anne style at 2119 R Street (D.C. Permit to Build #2241, 5/8/1891). This single, brick rowhouse is most notable for its large octagonal corner tower marking the intersection of R Street and Florida Avenue. Pattern brick work, a round-arched entry, and a cupola dormer add visual interest to this rowhouse.

In 1892, the Queen Anne style was employed for a group of rowhouses at 2204-06-08 Q Street. The corner structure of the four original modest, three-story, pressed brick structures has been demolished, leaving three engaging structures intact (D.C. Permit to Build 2047, 4/15/1892¹²). Presented with traditional projecting bay rowhouse massing, the composition of these buildings contrasts different forms and detailing associated with the style. A slate-clad tower roof caps 2204, while a flat roof over a square bay completes the center structure 2206, and 2208 presents a slate-clad wall at the third story, imitating a mansard roof. Similarly, two round-arched entries ornamented with foliated capitals at 2204 and 2206 are juxtaposed with a trabeated doorway at 2208. The influence of the Romanesque style is particularly seen in the rock-faced lintels and base, while the wood tympanum beneath the segmentally arched windows is delicately inscribed in a foliated pattern.

Buildings constructed near the end of the 19th century illustrate a move away from the Victorian aesthetic. The irregularity and ornamental ingenuity so characteristic of the Victorian period was gradually replaced by balance and control of massing and composition. A good example of this transition can be seen in Hornblower and Marshall's 1898 design for the corner dwelling at 2138 Bancroft Place (D.C. Permit to Build #1824, 6/23/1898; addition #482, 8/7/1908, Hornblower and Marshall). Typical of these innovative designers, this house presents a commonly accepted rowhouse form in an unusual way. In this case, the front facade is presented as a smooth sheath of brick, which turns on a sharp corner to a side elevation which features two cylindrical bays. By using the flat elevation for the entry, the architects broke with traditional Victorian presentation. The Victorian aesthetic is further rejected with sparse ornamentation employing Classical motifs. An applique of anthemion is set over the semi-circular entry. The critical ornament is a large frieze beneath the cornice featuring a symmetrical fret formed of vermiculated brick. Egg and dart moldings in various sizes articulate the building's horizontality at the cornice, the frieze, and the watertable. The twin bays along Phelps Place perpetuate the rhythm of the streetscape, while at the same time connecting this avant-garde design with its more traditional neighbors.

¹² The building permit appears to list A. J. Fisher as the owner and builder, however, tax records show that A. H. Semmes was the owner.

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Indeed, as the decade of the 1890s came to a close, newly popular Georgian and Federal elements were combined with the near-exhausted Victorian forms. Examples of this include 2158 California Street designed by Henry Simpson (D.C. Permit to Build #1224, 3/8/1898); 2212 Massachusetts Avenue (D.C. Permit #528, 10/3/1898), 2208 Massachusetts Avenue (D.C. Permit to Build #246, 8/7/1899), and 2210 Massachusetts Avenue (D.C. Permit to Build #1715, 5/25/1900), all designed by Louis Meline; and 2330 Massachusetts Avenue (architect unknown) (D.C. Permit to Build #263, 8/10/1903).

Romanesque Revival Style

The Romanesque Revival style was particularly popular in Sheridan-Kalorama, just as it was throughout Washington, D.C. Its three-dimensional, multi-material surfaces punctuated by wide arches and deep-set spaces, replete with arched openings, towers, oriels, and intricately carved, floral abstractions punctuating a rough-cut stone facade formed a robust visual image for rowhouses and urban villas alike. This style is primarily found along Massachusetts Avenue and near Connecticut Avenue, closest to Dupont Circle.

Mrs. Emeline D. Lovett, Kalorama heir, was responsible for the first Romanesque Revival house in the area. 2203 Massachusetts Avenue, a single rowhouse, was built as her residence by Alexander Millar in 1890 (D.C. Permit to Build #1730, 3/26/1890). Three stories of red brick, the rowhouse is presented with a orderly facade embellished with a two-story rounded bay. The squared lintels, entry stairs, stoop and arched doorway in rock-faced brownstone provide a distinct, if bridled, reference to the Romanesque.

In 1890, architect Oehlman Von Nerta designed 2231-2239 Q Street and 1601 23rd Street, six speculative dwellings constructed of pressed Roman brick and terra cotta (D.C. Permit to Build #2571, 6/30/1890). Characterized by crisp rectangularity and horizontal expression, the six facades form a single composition across the buildings. Von Nerta juxtaposed the smooth surface and shape of the Roman brick with accents of rock-faced brownstone. His skilled arrangement of solids and voids accommodated a covered entry porch, varied bay forms (octagonal, squared and rounded bays of one and two stories), varied fenestration (including arched windows), and varied roof lines, all derived from the Romanesque.

Three more engaging examples of the Romanesque Revival rowhouse were built during the two-year period between 1895 and 1896. The three rows--2111-2121 Bancroft Place (Photo 19), 2016-22 Connecticut and 2112 Wyoming Avenues, 2107-2117 S Street--are all the work of local architects Francis & Schneider (Photo

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7).¹³ 2111-2121 Bancroft Place was designed in 1895 (D.C. Permit to Build #641, 10/15/1895); the Connecticut Avenue group was built in 1896 (D.C. Permit to Build #1937, 6/25/1896), as was 2107-2117 S Street (D.C. Permit to Build #1801, 6/6/1896). All three rows demonstrate the architects' admirable compositional skills. Particularly notable is the handling of massing to differentiate and articulate the individual units, without compromising the integrity of the composition as a cohesive design. This was accomplished by introducing textural variety on the buildings' rough-cut stone surfaces, tiled roof, and smooth columnettes in juxtaposition with elaborate, carved floral abstractions; the play with solids and voids of the deeply recessed porches, balconies, fenestration, arched openings, towers, oriels; and the buildings' mass itself. In all three cases, the focus on the end unit closest to a corner clearly establishes the importance of the group's relationship to the adjacent intersection. The Bancroft Place and S Street groups are particularly robust and appear as a variation of the revival style known as Richardsonian Romanesque. These ornate limestone structures were more costly to construct and are less common to Washington, D.C. than similarly styled brick rowhouses. Unlike their brick counterparts, which seem carefully to blend into the brick streetscapes of the city, these stand out powerfully.¹⁴

Like the Queen Anne style, the popularity of the Romanesque Revival style diminished as the 19th century came to a close. In some cases, the style was simply dropped from use by an architect; other architects chose to blend the familiar style with new ideas and fresh stylistic motifs, bridging the old and new aesthetics. A particularly interesting example of the transition from Romanesque Revival to Classical Revival is popularly known as "Rectangular Romanesque Revival." In Sheridan-Kalorama, this transition style is employed in several buildings and visually illustrates the change in stylistic preferences.

One of the best examples of this variation of the Romanesque Revival can be seen in a row of four houses at 2332-38 Massachusetts Avenue. Designed by Nicholas Haller in 1899, these houses combine the Romanesque Revival with the newly-favored classical motifs (D.C. Permit to Build #1901, 6/24/1899). The composition of these buildings suggest a new, orderly approach to the popular style--one marked by formality and restraint, and clearly rejecting the exuberance of the Victorian age. The group is faced in carefully mortared rows

¹³ These buildings are the work of Ferdinand T. Schneider and his partner Francis, not the more celebrated contemporary architect and entrepreneur Thomas Francis Schneider.

¹⁴ 2121 Bancroft Place was substantially altered in 1917 to appear in the Colonial Revival style (D.C. Permit to Repair #795, 9/14/1917); 2117 S Street was also substantially altered to appear in the Colonial Revival style (D.C. Permit to Repair #3826, 6/22/1918).

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of pressed, orange-colored, Roman brick, crisply dressed with brownstone and terra cotta. The surfaces of the facade wall and square bays appear very smooth; the rock-faced brownstone block used for the two rounded bays only accentuates the uncluttered look of the whole. Strongly linear in composition and massing, an important aspect of the facade design is the juxtaposition of the four projecting bays with a double pediment over the center units. Two brownstone rounded bays flank two brick squared bays. These bays follow a typical asymmetrical Victorian organization, set off from a side entry; however, the double pediments are centered over the entire composition in a manner more appropriately associated with the classical precedents of the Colonial Revival.

Another example of the "Rectangular Romanesque Revival" is found at 2103-2105 S Street, a two-story brick structure originally built as a rear addition to 2107 S Street (D.C. Permit to Build #1885, 6/6/1901). Designed in 1901 by Kennedy and Davis, it clearly illustrates the controlled rectilinearity critical to the evolution of the Romanesque into a new 20th century aesthetic. The single rowhouse at 2204 R Street presents a slightly different approach to this variation, one seemingly representative of the avant garde aesthetic emanating from the Midwest. Designed by Henry Simpson in 1903, this building has a planar facade punctured by a large recessed round arched entry (D.C. Permit to Build #1966, 6/8/1903). A second group that bears a similar sense of 20th century order is located at 1809-1815 24th Street (D.C. Permit to Build #2011, 6/15/1903). Designed and built in 1903 by George Loeffler, the four three-story brick and stone houses present a Victorian bay-front form with ordered fenestration and restrained ornament. A late version of the style is seen in the group of eight row houses at 2224-2238 Decatur Place, designed by Harding and Upman (D.C. Permit to Build #256, 8/4/1904). The eight octagonal bays and squared lintels and entries, and heavy metal cornices are presented in a crisp, smooth manner and mark the buildings as manifestations of the Rectangular Romanesque style.

Arts and Crafts Style

The Arts and Crafts style is derived from an aesthetic movement developed in England and transported to the United States which encouraged a return to a simpler time when it was believed that artistic endeavor and careful craftsmanship were united. Symbolic to this aesthetic crusade was the value system employed by the Medieval guilds. The style was used in Washington on but a few buildings during a fairly short period of time, and within close proximity to the period of popularity in England.

The first rowhouses to be built in Sheridan-Kalorama, 2149-2151-2153 Florida Avenue, were built in the Arts and Crafts style (D.C. Permit to Build #1242, 1/2/1890). Designed by architect Claude W. Frederic, these three rowhouses relate to the small-scale, speculative development taking place along Connecticut Avenue. This construction on the west side of Boundary Street broke the delineated barriers of the original city. 2149 and 2151 are two-1/2 story

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dwellings. Each has a semi-circular, two-story bay with three windows per story and wrought-iron basket balcony at top, a slate, mansard-type roof, and a gabled dormer fitted with a pair of multi-light windows. 2153 has a triangular footprint to conform with the unusual shape of its lot, and its asymmetrical facade angles away from its companions. Reaching a full four stories, this facade is balanced by a four-story, octagonal bay and a two-story, metal-clad oriel surmounted by a round-arched window leading to a balcony which matches that of its adjoining structures.

The Morse Studio at 2133 R Street was designed in 1902 by Washington architects Hornblower and Marshall specifically for painter Edward Morse, son of Samuel F. B. Morse, artist and inventor of the Morse Code (D.C. Permit to Build #1088, 1/16/1902). It was built by Charles Langley. Designed in the Arts and Crafts style, this picturesque, brick building appears as a simple rowhouse of a Medieval European origin. A stepped gable defines its flat facade with a centrally placed, trabeated entry door and strips of multi-paned windows. The composition boasts many cast iron details in organic forms, including a chain post resembling a tree trunk, and a door handle in the form of a salamander. The large, rustic door emphasizes the ideals associated with this aesthetic and features hinges in the shape of the original owner's initials.

The turn-of-the-century town houses at 2126-2128-2130 Leroy Place are also derived from forms and motifs commonly found in England's 17th- and 18th-century urban streetscapes. Designed by Frederick Pyle in 1904, this row exemplifies the English urban vernacular style in its use of varied materials: two colors of brick, metal, and stone (D.C. Permit to Build #1452, 4/06/1904). A coordinated composition provides a sculptural texture to the streetscape, while the variety of window and door openings adds visual interest. The vertical presentation, as enhanced by bowed oriels, suggests a group of towers, one at each of the three facades. The varied roof line emphasizes the picturesque quality of the group. Critical to the group's association with the English style are the numerous decorative emblems of the medieval guilds--the shield, laurel wreath, and masonic tools.

In 1907, two other interesting buildings that may have been generated from the Arts and Crafts aesthetic were constructed in Sheridan-Kalorama: 2120 Bancroft Place designed by Beecher, Friss and Gregg (D.C. Permit to Build #3057, 4/03/1907) and 2344 Massachusetts Avenue designed by William J. Palmer (D.C. Permit to Build # 228, 7/19/1907). 2120 Bancroft Place is a two-1/2 story rowhouse with a brick and limestone facade. This studied composition emphasizes its horizontality with a bank of four tall, narrow windows across the second story and a side entry and double windows at the first. The fenestration is accentuated with limestone surrounds. A steeply pitched slate roof with flared eaves and a shed dormer bridles the facade composition, suppressing the building's true mass. This building's sophisticated composition and detailing are unique to Sheridan-Kalorama and seem, like 2204 R Street, to have more relationship to contemporary architectural developments occurring in the

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Midwest. 2344 Massachusetts Avenue illustrates a more typical expression of the English Arts and Crafts. Three-1/2 stories high, this brick dwelling employs integral brick and Indiana limestone to create a bold composition marked by its intricate detailing. A rusticated base and brick wall shaft are topped by three stepped dormers. The large side entry way is fitted with a heavy wooden door studded with iron bolts, following the Medieval fashion. Recessed windows feature multi-panes in the upper lights. This unusual design supplies a lively panel in the wall of buildings along this block.

English Gothic Revival Style

The English Gothic Revival, presented here in the country manner, was a popular choice for church architecture during the late Victorian Period. The style was used in Sheridan-Kalorama for St. Margaret's Episcopal Church on Connecticut Avenue, the first building to be erected within the neighborhood for non-residential use (D.C. Permit to Build #1989, 6/24/1895). Architect James G. Hill employed the less formal elements associated with the vernacular architecture of the English country churches. This building exhibits typical Gothic Revival characteristics in its low massing, use of brick (an alternate to stone), and the use of a slate roof, which through its low pitched form creates a solid and anchored appearance. The interior illustrates the use of exposed rafters and trusswork so engaging in this style.

20th Century Historicism

The aesthetic evolution that took place in American architecture as 19th century ideas were replaced by those of the 20th century is vividly illustrated in the buildings erected during the 1890s, 1900s, 1910s and 1920s in Sheridan-Kalorama. This evolution saw the free-form aesthetic popular during the late Victorian period yield to a philosophy which sought more disciplined interpretations derived from different historic precedents. Significant examples of the most popular of the historicist styles (and particularly those fashionable in the eastern United States) were constructed in Sheridan-Kalorama. Buildings from this period include work associated with the American Colonial Revival; Beaux Arts Classicism and the correlating Classical Revival styles; and the vernacular imagery of Romantic Eclecticism that was particularly inspired by the vernacular architecture of England, France, and the Mediterranean.

The Colonial Revival Movement

Parallel with the rapid development of Sheridan-Kalorama during the early years of the 20th century was the increasing regard for things associated with the Colonial American period. Indeed, from the first years of the 20th century, the Colonial Revival aesthetic would dominate the architecture of the neighborhood, and has continued so.

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Interest in the historical origins of the United States of America resulted in the pursuit of knowledge of American colonial and federal architecture. A major stimulus for the interest in this early history was the Centennial of the signing of the Declaration of Independence. This resulted in a national exhibition, as well as numerous celebrations and commemorative events, which increased the general populace's awareness and regard for the founding years of the United States. The important architectural firm of McKim, Mead and White were instrumental in promoting the style following their famous study tour of period New England architecture in the early 1890s. They also directed the re-decoration of the White House in Colonial Revival style in 1902. For Sheridan-Kalorama, a neighborhood just beginning to experience a development boom, the styles associated with the Colonial Revival were an obvious choice, and one which now represents a large proportion of the building stock in the neighborhood.

Colonial Revival, like so many revival movements, is a conglomeration of conjectural and archaeological approaches. Generally, the aesthetic and its many variations are based primarily on the late 18th- and early 19th- century precedents associated with the American colonies. The influences of English, Dutch and German architecture on colonial buildings provided much of the inspiration for the East Coast areas, while other parts of this country often looked to their own region's colonial roots. Generally, the Colonial Revival has a formal vocabulary based on the architectural elements associated with the Georgian and Federal periods, used with a syntax of symmetry, order, and classical detailing. The architectural style, unlike the similar English Georgian style, is based directly on American precedents. As many of these were influenced directly by English architecture, often there is a fine line between the American Colonial and the English Georgian. Variations within the aesthetic can almost be seen as individual styles or sub-styles. This is due to the wide range of Colonial and Federal architecture found in the United States which served as its inspiration. Spanish precedents, as well as French, were looked to as part of this revival movement.

In Sheridan-Kalorama, it is the English colonies which served as the primary source of architectural influence. The use of styles associated with the Colonial Revival was not restricted to a specific form of residential building, and the specific Colonial Revival style, as well as its distinctive variations--the American Georgian Revival style and the Federal Revival style--were employed throughout the neighborhood from 1895 onward. The Colonial Revival house is presented both as a free-standing and an attached structure. It frequently exhibits an imaginative combination of 18th and 19th century American colonial detailing, using rectangular forms, with gambrel, hipped or gabled roofs, with its principal floor at ground or the first level. Red brick in common bond or in Flemish bond with glazed headers is the predominant exterior material; however, beveled wood siding can be found in several cases, as can a variety of other materials. Its massing is solid and balanced, in direct

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contrast to the verticality and intricate volumetric play intrinsic to the Victorian age. The composition of the fully-developed Colonial Revival stresses balance and regularity. The fenestration is ordered, with large multi-light, double-hung windows, as well as myriad variations of the Palladian window, and a centrally located doorway complete with a prominent portico or architrave.

Colonial Revival Style

In Sheridan-Kalorama, it was a generic depiction of the Colonial times which first introduced the Colonial Revival movement. Known as the Colonial Revival style, this general category of style presents a combination of often disparate architectural elements, primarily from the Georgian and Federal periods, that relies on imagination more than archaeology for its inspiration. Although clearly aspiring to the regularity of massing, order and balance associated with the Colonial Period, these designs reveal a lack of interest in the limits imposed by an archaeological approach. Instead, elements, motifs and materials from a wide range of time, region, and historic precedent are combined to form new compositions. These spirited displays have a vitality caused as much by the freshness of the juxtapositions, as by their skilled execution.

The Colonial Revival style was first introduced to Sheridan-Kalorama by the Springfield, Massachusetts firm of Gardner, Pyne & Gardner with the construction of the Chandler Residence at 2144 California Street in 1892 (D.C. Permit to Build #516, 8/31/1892; razed 1944). This early employment of the style served as an important precedent in the neighborhood for, with the turn of the century, a large number of buildings throughout Sheridan-Kalorama were designed following the increasingly popular precepts of the Colonial Revival aesthetic. Unfortunately, this pivotal structure was demolished in 1944.

The oldest extant example of the Colonial Revival style in Sheridan-Kalorama is the 1895 work of James G. Hill at 2132 Leroy Place (D.C. Permit to Build #1225, 3/4/1895). This two-1/2 story, brick rowhouse was Hill's gift to his daughter upon her marriage to George Littlehales. Two bays wide and set on a raised basement, the red brick facade is flat with an overhanging, pitched, slate-shingled roof. A round-arched entry holds a multi-paneled, double-leaf wood door and an abstracted fanlight delicately wrought in leaded glass. To the west of the doorway, a segmentally arched opening, filled with a double window composed of two 9/1 lights, double-hung wood sashes, is located in the second bay at both the first and second levels; above the doorway at the second level is a 12/1 light, double-hung wood sash window. Folding wooden louvered shutters provide a picturesque touch. A large dormer set at the center of the roof is flanked by a small dormer to each side. Through its small-scale, simplicity of composition, and careful use of a minimum number of materials, this straight-forward design evokes the image of a rowhouse in the Colonial cities along the East Coast.

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Beginning in 1899, numerous examples of fine dwellings in the Colonial Revival style were constructed in Sheridan-Kalorama. Totten and Rogers introduced Federal imagery with their 1899 design for the three-story, three-bay town house at 2131 R Street (D.C. Permit to Build #96, 7/15/1899 and D.C. Repair Permit #613A, 9/28/1904). An arched doorway and companion arched window are at the first floor level, with three rectangular windows set within blind arches at the second, and three simple rectangular windows at the top floor. Subsequently extended to the east by three bays of arched windows with a windowed gallery above, this house now fills two city lots. However, it has lost its original Greek Revival style entry porch and roof balustrade. Today, the six bays of arched windows establish a different rhythm on the street than originally conceived, yet the original Colonial inspiration remains evident. In 1905, Totten and Rogers designed a three-story, two-bay rowhouse at 2229 California Street (D.C. Permit to Build #79, 7/1/1905). Very similar to their earlier design, this composition seems to be perched between European and American sensibilities with graduated fenestration featuring a large main door with decorative fanlight and a twin window on the first floor, tall windows on the second, and small windows on the third floor.

The large, two-1/2 story, Colonial Revival style house at 2224 R Street was designed by Louis Meline in 1902 as a speculative venture (D.C. Permit to Build #116, 7/18/1902). A rectangular, free-standing residence built of red brick in Flemish bond, it has a slate, gambrel roof with two end-wall chimneys. The major ornamental device is the imposing entry portico of painted wood. Presented in the Ionic order, it shelters a Federal-style doorway with a leaded fanlight and sidelights surrounding a wooden, paneled, double door. The symmetrical fenestration employs two 12/12 light windows on each floor to either side of the portico with a small double window with blind arch set directly above the entablature. Three dormers punctuate the roof. Although an early use of the style in Sheridan-Kalorama, the simplicity and direct composition of this house displays a restraint and control that is more typical of a later period, from the 1920s and onward, when the popularity of the Victorian aesthetic had demonstrably diminished.

In contrast to the restraint of 2224 R Street, the large, brick, two-1/2 story, free-standing building at 2300 S Street is a classic expression of the robust character of the Colonial Revival style as it was presented at the turn of the century. Also built in 1902, the house was designed by Appleton P. Clark Jr. for the successful real estate financier Thomas M. Gales (D.C. Permit to Build #1037, 12/1/1902). Imposing in its interpretation and rich in its detailing, the house is an energetic blend of a variety of Georgian and Federal details. In a typically Palladian manner, a two-story central pavilion focuses the composition. An elliptical porch with balustrade shelters the carefully detailed Federal-style main doorway. The pavilion, too, is topped by a balustrade. This vertical progression is crowned by a large dormer featuring a Palladian window ornamented by a broken pediment. The characteristic Flemish bond brick of the main facade has been painted, but the side elevations reveal

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the original red hue of the brick. The rectangularity of the massing is reinforced by brick quoining at the corners of both the pavilion and the main block, while the five dormers set across the pitched roof, the denticulated cornice, and the large end-chimneys balance the building's mass.

The detached house at 2303 California Street is typical of the two-1/2 story, red brick dwellings in the Colonial Revival style to be found throughout Sheridan-Kalorama (Photo 22). It was built in 1913 to the design of Boal and Brown (D.C. Permit to Build #5539, 5/17/1913). Here, the style is characterized by a restrained, smooth brick facade, a large, balconied entry portico in the Federal style, and simple keystone lintels over the windows. The slate gambrel roof with a large pilastered chimney stack further emphasizes the Georgian Colonial treatment of the structure. The double houses at 2146-2148 Wyoming Avenue designed by Hill and Kendall in 1910 illustrates a similar approach applied to a semi-detached form (D.C. Permit to Build #2528, 6/18/1918).

The Decatur Apartment Building was designed in 1903 in the Colonial Revival style by architect George S. Cooper (D.C. Permit to Build #1949, 6/4/1903) (Photo 14). The four-story, L-shaped building has two public facades: one is oriented to 2131 Florida Avenue; the other to 2122 Decatur Place. As a result of Sheridan-Kalorama's variable topography, the Decatur Place facade is three stories high, while the Florida Avenue elevation has four stories. The building is faced with red brick with glazed headers set in Flemish bond. The facades are early 20th-century interpretations of American Georgian composition: a flat wall plane, five bays of ordered fenestration, with focus on a centrally placed entry portico accentuated by a row of tripartite windows directly above. Of note is the use of cast stone and galvanized metal to create the facade ornament. The windows on the Decatur Place facade retain their original 6/6 lights. The composition and ornamentation reflect the mannerism common to the turn-of-century interpretation of the style.

Two other houses are particularly good illustrations of this spirited combination of Georgian and Federal elements. The massive, free-standing structure at 2215 Wyoming Avenue was designed in 1908 by Appleton P. Clark, Jr (D.C. Permit to Build #3871, 6/6/1908). A distinctive house faced in red brick in Flemish bond with glazed headers, it served for many years as the home of Chief Justice and former President William Howard Taft. The house bears a notable resemblance to the earlier Gales residence with its large rectangular massing, symmetrical composition, and formal arrangement enriched by classical detail, such as the projecting entry with pilasters, four arched dormers, and grand Palladian window at the second story. A central pediment breaks the modillioned cornice line, another element of the Colonial Revival style. The slate-shingled, gambrel roof provides visual interest on the corner site. Similarly, a later example of this variation is the Marsh and Peter design built at 2411 California Street in 1915 (D.C. Permit to Build #3468, 3/10/1915). This free-standing dwelling is two-1/2 stories high, constructed of red brick set in Flemish bond with glazed headers. More abstracted in its presentation, it

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features a two-story central pavilion formed by colossal cast stone, Corinthian pilasters supporting a broken pediment of wood. Within the pavilion, the main entry is surrounded by a classical architrave with round pediment. Above this is a pair of French doors which open on to a small wrought iron balcony. The steeply pitched gambrel roof with end-wall chimneys is shingled with slate and has three shed dormers.

Hill and Kendall's design for the 1908 urban villa at 2110 S Street illustrates a sophisticated version of the Colonial Revival style (D.C. Permit to Build #4146, 6/24/1908). Attached on the east side to 2100 S Street, another urban villa by the same architects, 2110 S Street is not presented as a twin or matched set to its adjacent dwelling; rather, the two houses, artistically seamed together on an irregular lot, complement each other in stately pretension through superb siting. By orienting the houses in different directions--2110 faces north onto S Street and 2100 opens to the northeast corner of S Street and Florida Avenue, the architects gave each a prime position on a different street and three designed elevations. 2110 is massed as a trapezoid centered on the double lots. It has a full two-story octagonal bay to the west to balance the sister house on the front and draw the composition around to the west elevation and a series of projecting bays on the rear to lend presence. A fine Federal-style portico with a glass, double-leaf door and leaded fanlight provides the visual focus for the composition. A wide denticulated cornice gives the necessary horizontality, while Flemish bond brick, white-painted trim, multi-light windows, dormers, and a prominent chimney complete the Colonial effect. The red, grooved tile roof gives the building a lively accent, complementing the distinguished Georgian Revival style Jewett Residence located across Florida Avenue in Dupont Circle Historic District.

George Ray's 1916 design for 2415 California Street demonstrates the robust quality possible when the exuberance of the English Georgian is combined with the solid rectangular mass and gambrel roof form of the American Georgian (D.C. Permit to Build #242, 7/17/1916).

One of the largest and most grand examples of the style is the 1925 mansion designed by Baltimore architects Flournoy and Flournoy at 2416 Tracy Place (D.C. Permit to Build #1058, 8/03/1925). Almost Greek Revival in appearance, the original dark red brick exterior walls once balanced the white stuccoed portico (the building is currently painted). The portico features a giant order of columns presented with Jefferson's tobacco leaf capital motif. The Federal style entry features a paneled wood door and delicate tracery in the fanlight above.

The Friends Meeting House at 2111 Florida Avenue illustrates the distinctive brand of Colonial Revival that surfaced in the 1930s (D.C. Permit to Build #135013, 8/04/1930). It is constructed of field stone in a simple rural Colonial Revival manner after the meeting house of the 18th century. The architects, Price and Walton, looked to Colonial prototypes in Pennsylvania for

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the design. In 1950, Leon Chatelain Jr. was responsible for the addition of a Sunday school to the main structure (D.C. Permit to Repair # A-12791, 9/20/1950). Maintaining the Colonial Revival style, this brick addition is in perfect harmony with the original design.

American Georgian Revival Style

In Sheridan-Kalorama, there are numerous examples of buildings in the Colonial Revival aesthetic which are presented as strict renditions of the American Colonial version of the English Georgian style. Although in keeping with the 18th century English Georgian style, buildings designed in the American Georgian style were usually built of different materials or at a different scale than their English prototypes. Architects of the American Georgian Revival style looked to the American examples of the Georgian period for their inspiration. For these buildings, the architects chose an archeological approach, one dependent on adherence to specific period examples or reliance on 18th-century pattern books and early travel photos for inspiration, rather than the mixing of architectural motifs or the invention of new arrangements and variations for the historic detailing.

An important early example of the American Georgian Revival town house is the Captain Theodore F. Jewell residence at 2135 R Street. Designed by Waddy B. Wood and built by Charles A. Langley in 1900, its references to the Colonial period are gleaned directly from Georgian architecture (D.C. Permit to Build #101, 7/19/1900). Two-1/2 stories high, three bays wide, built of brick, granite and limestone, this house was designed to be attached only on one side, and features a Palladian window on the east wall, protected by a small lightwell. The brick is set in Flemish bond with glazed headers; the pitched roof is slate. The doorway, located at the main floor level, is an academic copy of a Georgian doorway, as are the overhanging eaves, the denticulated and modillioned cornice, and the three ornate dormers. The windows are 6/9 light, double-hung wooden sash with limestone lintels and wooden louvered shutters. Wrought iron is used at the second floor to serve as small ornamental balconies. The robust ornamentation renders the mannerist appearance to this Colonial Revival treasure, easily evoking the historicist appeal intended by the architect.

2118 Leroy Place, designed by Frederick B. Pyle illustrates the way the elementary Georgian form was transformed into a large 20th-century town house residence (D.C. Permit to Build #2484, 2/14/1907). By placing three additional bays to east end of the facade composition, a simple triple bay design could become twice as wide. The retention of the entry at the third bay upsets the symmetry of the composition, yet balances the overextended appearance.

In the 1910s and 1920s, the presentation of the style was often even more controlled. An example of this restraint can be seen in the free-standing dwelling at 1906 23rd Street (D.C. Permit to Build #3541, 3/15/1915). Designed

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by George Oakley Totten Jr. and built by Frank L. Wagner in 1915, this house is restrained in its ornament and symmetrical in its composition. The pedimented doorway provides the central focus. Three dormers, the center holding a Palladian window, steady the five-bay design. Red brick in Flemish bond with glazed headers is accented with white-painted wood trim. The balance and moderation so evident in this composition are typical of many houses in the style in this neighborhood.

Similar renditions of the American Georgian Revival style can be seen on streets throughout the neighborhood such as the original Holton-Arms School at 2125 S Street designed by Pulsifer and Herring in 1905 and altered by Waddy Wood in 1917 (D.C. Permit to Build #31, 7/6/1905 with alterations D.C. Permit to Repair #4703, 4/30/1917); 2120 Leroy Place designed by B. Stanley Simmons in 1906 (D.C. Permit to Build #2875, 4/26/1906); 2136 Wyoming Avenue designed by Boal and Brown in 1911 (D.C. Permit to Build #3654, 2/23/1911); Boal and Brown's 1916 house at 2315 Tracy Place (D.C. Permit to Build #4548, 4/22/1916); and Porter and Lockie's 1923 house at 1910 24th Street, N.W. (D.C. Permit to Build #8865, 4/09/1923).

Federal Revival Style

The Colonial Revival movement included an appreciation for the ideas and ideals associated with the early years of the American republic, for in the minds of its proponents there was little significance in the difference between the Colonial and the Federal period. It was this blending that was responsible for the imaginative Colonial Revival style itself, yet some architects (and/or clients) must have felt the need to associate their designs with the specific post-Colonial Period when the new country began to assert its own aesthetic. Critically, the austerity of appearance identified with the Federal Period in the United States is in contrast to the effusive decorative treatment associated with English Georgian, and hence, royal architecture of the late 18th and early 19th centuries.

To some extent in Washington, this goal for purer American motifs manifested itself in the use of a flat facade. The projecting bay, so characteristic of the Victorian styles, was prohibited in the District of Columbia by building code at the establishment of Washington, D.C. in the 1790s.¹⁵ When building regulations were changed in the 1870s, and projections over building lines were permissible, the projecting bay immediately gained great popularity. However, as the century drew to a close, and things Victorian began to seem old-fashioned, the bay form fell out of favor. Many Washingtonians removed projecting bays while others built new houses with flat facades, each

¹⁵ The original building code for Washington, D.C. was written by George Washington and Thomas Jefferson.

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proclaiming the important reference to the simplicity of the architecture of the Federal period.

2212 R Street, the work of Hornblower and Marshall, offers a good opportunity to understand this stylistic variation (D.C. Permit to Build #1833, 6/1/1901). Built in 1901 by Alexander Millar for John D. Patten, this Federal Revival-style dwelling is massed three-dimensionally as a two-1/2 story, town house with a gambrel roof. Most significantly, its red Flemish bond brick facade is presented as a flat plane. The composition is horizontal with a controlled order and symmetry completely distinct from the verticality and vitality of Victorian design. The composition is focused on the large central arched doorway that is sheltered by a classical entablature with three square atriated windows above; its horizontality is established by the wide blank frieze of the denticulated cornice, gabled roof, and centrally placed, pedimented dormer. Tall end chimneys articulate the building's width while their height serves to balance the whole.

Louis Meline designed an equally austere Federal Revival style rowhouse at 2207 Massachusetts Avenue in 1902 (D.C. Permit to Build #1537, 4/9/1902). Three stories high and three bays wide, this house seemed to boast of its flat facade accented by flat stone lintels. A pitched roof recesses back from the cornice, with only the pedimented porch above the Federal doorway to break the plane. The three-story, three-bay rowhouse at 2137 R Street, adjacent to the fine American Georgian Revival town house designed by Waddy Wood in 1900, was built in the Federal Revival style between 1903 and 1905 (no permit located). Red brick set in Flemish bond, stone lintels, a shallow denticulated cornice, and a Greek entablature ornament this striking demonstration of Federal-inspired restraint. Henry Simpson's design at 2134 R Street presents a classic Federal design (D.C. Permit to Build #3250, 5/26/1906). Three stories high, three bays wide, its door is set beneath a fine replica of a Greek entablature. Its modillioned cornice with egg-and-dart molding and modified hipped, slate roof further inflect the Colonial character.

A simple, brick, arched doorway with a keystone for decoration is used at 2136 Leroy Place, where Hill and Kendall designed this Federal Revival rowhouse in 1907 (D.C. Permit to Build #1976, 12/24/1907). Built by Samuel Edmonston, this three-story, three-bay house features a modillioned cornice ornamented with a brick parapet wall concealing a flat roof. Clarke Waggaman repeated this motif next door at 2134 Leroy Place in 1911 (D.C. Permit to Build #5318, 5/20/1911). The house is exceptional to Sheridan-Kalorama for its use of glazed bricks for the entire facade and side wall. Waggaman's speculative designs down the block at 2122-24 Leroy Place substituted a Greek entablature at the doorway (D.C. Permit to Build #5303, 5/14/1912). Waggaman's partner, George Ray is the architect of the Federal Revival style house at 2314 Wyoming Avenue that was the residence of President Warren G. Harding from 1917-21 (D.C. Permit to Build #1962, 10/22/1915). Two-1/2 stories high, the house is free-standing. A secondary door with a simple pediment is placed on the street elevation, giving

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the house the appearance of having a central entry; instead, there is a side entry sheltered by a porte-cochere. A mansard roof clad in slate is set behind a brick parapet.

The projecting bay, so critical to the Victorian rowhouse form, was not entirely abandoned in Colonial Revival aesthetic. Rather, the ideals of the Colonial Revival transformed the bay in a manner associated with the Federal period as seen on Boston's Back Bay houses, which refer specifically to similar houses from 18th century England. Often called "Bombe" bays, these "swelled" or bow-front bays are elliptical in form and, thus, are distinct from the customary Victorian rounded, square or octagonal bays.

Hornblower and Marshall's 1901 rowhouse at 2210 R Street built by John McGregor illustrates the transition of the projecting bay from the Victorian period to the Federal period (D.C. Permit to Build #2001, 6/21/1901). This three-story, two-bay dwelling is constructed of red brick set in a running bond. Ornament is limited to smooth limestone blocks which form the window lintels and sills, a denticulated cornice, a stringcourse at the sill of the third floor windows, and the classical wood doorway treatment. Retaining the Victorian two-story octagonal bay form, the building's composition is, nevertheless, focused on the elaborate pedimented Federal doorway, and the order and restraint of the composition is clearly orchestrated to present the Colonial Revival.

2110 Bancroft Place designed in 1899 by Lemuel Norris for John Hemphill and built by William P. Lipscomb, is the first fully developed example of the Federal bow-front style in the neighborhood (D.C. Permit to Build #1778, 6/7/1899). This three-story, brick, rowhouse successfully illustrates the Federal style with a large bowed bay, flat roof with balustrade, 6/6 light double-hung, wood sash windows with limestone lintels, Flemish bond brick, and arched doorway with pedimented roof.¹⁶ The semi-circular fanlight, elaborated crown and surround, and the extended entry porch and louvered shutters enhance the Federal presence.

Frederick Pyle's Federal Revival style bow-front design at 2137 Bancroft Place, built by Samuel Edmonston for Samuel Woodward, used this variation of the style in 1903 (D.C. Permit to Build #1850, 5/21/1903). This three-story, red brick, rowhouse features the archetypal Federal elements: bow-front bay; entablatured doorway; keystones; ordered fenestration; denticulated cornice; pedimented dormers; and slate shingled "pitched" roof. The bow-front interpretation of Federal architecture continued in Sheridan-Kalorama with the work of Mews, Wyeth and Cresson at 2419 Massachusetts Avenue for L. A. Coolidge (D.C. Permit to Build #1442, 10/02/1906). Another example of this Federal variation of the Colonial Revival is John Hemphill's second speculative rowhouse at 2108 Bancroft Place designed by Lemuel Norris in 1909 (D.C. Permit to Build #3519, 3/26/1909).

¹⁶ This house was moved 20 feet west from Lot 30 to Lot 20 in 1907.

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Built directly next door to Hemphill's 1899 Federal Revival project, this house is quite similar in appearance although it differs in the cornice and round pediment doorway treatment. Additional examples include Marsh and Peter's design at 2121 Leroy Place (D.C. Permit to Build #7024, 6/13/1910); Albert Beers' work at 2107 Wyoming Avenue (D.C. Permit to Build #1324, 9/15/1910); a large residence for two sisters, N. P. and M. F. Ledgley, at 2406 Massachusetts Avenue by Nathan Wyeth (D.C. Permit to Build #231, 7/13/1911); and Waddy B. Wood's design at 2205 Massachusetts Avenue (D.C. Permit to Build #55, 7/1/1920).

The house at 2420 Tracy Place is a large, free-standing, two-story residence that illustrates a later expression of the Federal Revival. Designed in 1923 for Admiral William S. Benson by Ward Brown and built by Bolling and Clark, this house represents the busiest period of Sheridan-Kalorama's development (D.C. Permit to Build #9878, 5/12/1923). Its clean lines and restrained detailing are indicative of architecture in the 1920s. Its cubic geometry, simplicity, smooth planar surfaces, round-arched entrances and reference to Classical ornament give it a distinctive Federal tenor.

Other Colonial Variations

As similar as some examples of the Colonial Revival structures are, so are others idiosyncratic. Merris, Boal and Brown are responsible for the singular 1909 design of 2200 Kalorama Road (D.C. Permit to Build #4450, 5/19/1909). This house has a unique facade composition. Its main entry is set within a slightly projecting bay and has a large window directly above that mimics the entry form, and its windows, though clearly ordered, are not traditional in arrangement. Yet, its basic form, materials, roof shape and chimney create an overall appearance that makes this house most identifiable as part of the Colonial Revival aesthetic. Hornblower and Marshall designed 1824 23rd Street in 1912 as a residence for lawyer and real estate speculator John Patten (D.C. Permit to Build #4867, 4/25/1912). It is typical of the firm's novel approach to style, this time to the Colonial Revival, with front wall chimneys and compressed facade composition. Its sister house, directly behind it at 2303 Bancroft Place, was designed by the same architects at the same time and illustrates the use of a Dutch Colonial style roof juxtaposed with distinctly un-Colonial elements (D.C. Permit to Build #4912, 4/26/1912). The gambrel roof is a distinctive feature of this brownish brick, three-story house with large arched window beneath the roof gable. 2310 Tracy Place is almost classic American Georgian, but its four bays defy the style's symmetrical character (D.C. Permit to Build #2481, 12/4/1913). In an abstract expression, architect A. E. Landvoight placed the main door, with its segmental pediment, off center. 2324-2326 California Street designed in 1914 by Alexander H. Sonnemann illustrates an unusual application of the door surrounds with the pediment set over a segmentally arched doorway (D.C. Permit to Build #2295, 11/21/1914). 2311 Tracy Place, designed in 1916 by Boal and Brown, utilizes a one-story projecting bay with classic pediment as the doorway (D.C. Permit to Build #3963, 3/22/1916). Still within this variation of the Colonial Revival, yet

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considerably removed, from an archaeological approach is the house at 2141 Leroy Place. Architect Appleton P. Clark Jr. gave a new cast to the fenestration in this 1913 residence (D.C. Permit to Build #3933, 2/24/1913). The relationship between the windows, the doorway and the structural bays of this two-1/2 story house is decidedly contemporary, challenging the principles of masonry construction. Still, the rectangular form, red brick set in Flemish bond, the multi-light windows, the pitched slate roof, and the signature pediment over the door clearly state the stylistic basis for this composition. James E. Cooper's hipped roof house at 2308 Wyoming Avenue designed in 1916 illustrates the style as a free-standing, three-story cube form with end chimneys (D.C. Permit to Build #954, 8/23/1916). The flat facade is emphasized by the architrave around the entry door and shallow window surrounds. Indeed, each dwelling has individual characteristics, perhaps emphasizing the Georgian or the Federal, or devising a totally imaginative grouping of any number of architectural elements, yet each remains clearly definable as part of the Colonial Revival aesthetic.

The Classical Revival Movement

Just as national interest in the Colonial Period influenced the designers of the neighborhood, so too did international interest in the revival of classical architecture. Fueled primarily by the influential French Ecole des Beaux Arts, the preoccupation with classical ideals had a dramatic impact on the architecture of the United States at all levels of architectural design, from architects who actually studied at the Ecole des Beaux Arts to those who independently gained a mastery of the classical vocabulary through personal experience. The popularity of revived classicism and the Ecole des Beaux Arts with its strict aesthetic principles gained a following in this country during the last years of the 19th century with Richard Morris Hunt's notorious works for some of the country's most wealthy citizens and his plan for the 1893 World Columbian Exposition. Attraction to the ideas of the Beaux Arts was soon manifested in the widespread City Beautiful Movement. Although originally looking to capture the essence of the academic tradition of French architecture, architects and clients alike soon drew their inspiration from a variety of other European architectural traditions, particularly Italy (Renaissance Italy and ancient Rome) and Renaissance England. Soon, the desire to revive the discipline and order implicit, but long ignored, in classical architecture became feverish.

In Washington, D.C., a number of the city's practicing architects had studied at the Ecole des Beaux Arts in Paris. Even those who did not enjoy the opportunity of enrolling in the academy were heavily influenced by their colleagues's work or by their own travel experiences. Several local architects--including Jules Henri de Sibour, George Oakley Totten, Nathan Wyeth and Clarke Waggaman--were masters of the classical vocabulary, while nationally recognized designers John Russell Pope, Paul Philippe Cret and William Laurence Bottomley

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helped to establish the importance of classical architectural ideals in Washington.

Beaux Arts Classicism

Examples of French styles derived from the Ecole des Beaux Arts and its associated academic tradition are abundant in Sheridan-Kalorama. Buildings in the style are large and exuberant in character with lively detail, often sculptural in expression. The salient motifs of the style are primarily derived from the architecture associated with the reigns of Louis XIV through Louis XVI. The Italian Renaissance, as well as national themes, also became associated with the style, in part as a result of the influx of international students.

Although relying on historic precedent, the style was marked by the creation of a new and unique imagery that is pictorial in character, despite its generation from rational design methodology. Marcus Whiffen, the noted architectural historian, writes:

In the absence of other signs, such as borrowing from certain admired models of the French 17th and 18th centuries or combinations of columns and arches that were the result of a theory that the Greek and Roman structural systems should be synthesized, this pictorialism is what distinguishes Beaux Arts Classicism from other classical styles of its time.¹⁷

On a basic level, Beaux Arts Classical buildings usually are large in scale; are faced with light buff or white stone and brick; employ classically derived ornament in elaborately conceived presentations; are carefully positioned to exploit the geometric relationships between their massing, plan and site; and clearly articulate the internal functions through their exterior composition.

The many examples of Beaux Arts Classicism in Sheridan-Kalorama stand among the country's finest renditions of the style. The Massachusetts Avenue corridor holds the majority of these structures, though the use of the style is not limited to that location.¹⁸ Most of these buildings were built during the early years of the 20th century, during the style's height of popularity in the United States, although there is a late example of the style dating from 1920. The many outstanding instances of the style are only represented in the examples described below.

¹⁷ Marcus Whiffen, American Architecture Since 1780: A Guide to the Styles. MIT Press, Cambridge, Mass; 1969, pp. 151-52.

¹⁸ See Massachusetts Avenue Historic District National Register Nomination.

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The first expression of Beaux Arts Classicism constructed west of Florida Avenue was the large residence at 2201 Massachusetts Avenue. Built in 1900 for Frederick Miller, a U.S. Naval officer, it was designed by noted Washington architect Paul Pelz and constructed by F. H. Duehay (D.C. Permit to Build #1330, 3/27/1900). Pelz had recently worked on one of the city's grandest Beaux Arts designs--the Library of Congress and was returning to his residential practice when he designed this large house. This structure was severely damaged by a fire while undergoing major rehabilitation in 1984. Subsequently, it was rebuilt to approximate the original design. As originally constructed, the three-1/2 story dwelling was faced with buff-colored Roman brick, massed with two round towers flanking the round-arched stone entry portico which faces 22nd Street. The conically roofed towers give the dwelling a stylistic association with the Chateausque style popular in the Victorian period. Intended as a celebration of nautical life, stone moldings were used to depict heavy rope, anchors, portholes, and sturdy bollards. The house once boasted superb stained glass windows portraying whales, dolphins and other marine life. A steep hipped roof is shingled in slate and adorned with multiple gable-roofed dormers, finials, chimneys, and the proverbial sea-faring cat.

Paul Pelz also designed 2238 Q Street, a Beaux Arts Classical rowhouse in 1901 (D.C. Permit to Build #805, 11/02/1901). This building evokes a classical order and formal arrangement reminiscent of 18th-century English Georgian architecture. Faced with buff-colored Roman brick dressed with limestone, the flat, symmetrical facade and the restrained presentation of Renaissance-inspired detailing is an anomaly on this street dominated by Queen Anne and Romanesque Revival rowhouses. The sculpted faces that look out from its upper story provide Sheridan-Kalorama with one of its most captivating architectural details.

An academic version of the Chateausque variation of Beaux Arts Classicism can be seen at 2131 Massachusetts Avenue. Designed in 1903 by Washington architects Marsh and Peter and built by James Nolan, this large private dwelling also served as an office for its owner, physician George W. Barrie (D.C. Permit to Build #1222, 12/5/1903). Its round tower with conical roof serves as a pin for the angled intersection of Florida Avenue and 22nd Street. Smooth wall planes of buff-colored Roman brick are ornamented at the windows with classical motifs. Tuscan columns support the tower, allowing the building's entry to be recessed into its base.

George Oakley Totten, Jr., was responsible for 2349 Massachusetts Avenue, perhaps a quintessential example of the Chateausque variation. Designed in 1906 for Norwegian emissary Christian Hague to serve as his residence and office, it was built by John McGregor (D.C. Permit to Build #3563, 6/22/1906). This large, elegant dwelling is fashioned of buff-colored Roman brick and stone and boasts balconies, delicate tracery and a large round tower with conical roof. Its round tower is oriented to the intersection of 24th and S Streets, across from a small triangular park, at an angle to Massachusetts Avenue.

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Similar to 2131 Massachusetts Avenue, the tower serves as a visual pivot for the building's massing and for the streets surrounding it.

The decorative elements associated with royal French architecture are a dominant theme for the style. 2200 Massachusetts Avenue, designed by Bruce Price and Jules Henri de Sibour illustrates the motifs associated with Louis XV (D.C. Permit to Build #2811, 3/24/1908). This formal block is five bays wide with an elaborate arched entry. It was built by George A. Fuller. William Penn Cresson designed a similar mansion at 2234 Massachusetts Avenue. Built by Frank L. Wagner, it is in the manner of Louis XVI (D.C. Permit to Build #4046, 6/18/1908). 2311 Massachusetts Avenue designed by Nathan Wyeth and built by George A. Fuller exhibits a distinguished example of 18th-century French elegance (D.C. Permit to Build #22, 7/22/1909). Totten also designed the large residence at 2315 Massachusetts Avenue built by Arthur Cowsill (D.C. Permit to Build #953, 9/10/1909). Stucco with limestone and terra-cotta detailing, this design employs French detailing associated with the 18th century. Its round, domed tower is set at the corner of Massachusetts and Decatur Place, and provides visual closure for the block of stately Beaux Arts residences.

Architects Totten and De Sibour, as well as other noted designers, were individually responsible for these and other 20th-century "palaces" including: 2305 Massachusetts Avenue (D.C. Permit to Build #426, 8/4/1908) Nathan Wyeth for Mrs. Sarah Wyeth built by John H. Nolan; 2100 S Street (D.C. Permit to Build #2316, 12/18/1908) Hill and Kendall for Honorable Percy S. Heath; and 1606 23rd Street (2300 Massachusetts Avenue) designed by Totten (D.C. Permit to Build #607, 8/3/1910).

The Beaux Arts aesthetic was not limited to French styles and often the architects looked to other historic traditions for inspiration. In Sheridan-Kalorama, the use of Beaux Arts design principles with Italian architectural precedent can be seen in Carrere and Hastings's mansion at 1607 23rd Street (D.C. Permit to Build #2348, 1/29/1907). Its motifs are decidedly Italian, yet its form is distinctly Beaux Arts. In this design, the massive rectangular block, so key to Renaissance architecture, is manipulated to respond to its site at the edge of Sheridan Circle. Similarly, Glenn Brown looked to the Beaux Arts for a way that would allow his Imperial Roman design to maximize its pie-shaped Sheridan Circle site at 2301 Massachusetts Avenue. Maintaining the symmetry and order of the Italian precedent, Brown placed the block form convexly against the Circle, thereby opposing the two forms, and successfully establishing an architectural tension along the streetscape. A rare choice for precedent is Totten's Beaux Arts design for 2230 Massachusetts Avenue. The architect chose to rely on 16th-century Belgian architecture to inspire his composition for this large town house (D.C. Permit to Build #3806, 5/9/1907).

The influence of the Ecole des Beaux Arts and its expression using non-French traditions is vividly presented in the Royal Thai Embassy building at 2300 Kalorama Road (D.C. Permit to Build #6123, 5/8/1920) (Photo 20). Built in 1920

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to the design of James Rush Marshall (of Hornblower and Marshall), this house is a unique building in Sheridan-Kalorama, and yet it incorporates the neighborhood's most successful, important characteristics for it is a true product of the Beaux Arts precepts. It was built to serve as the embassy of Siam and boasts a selection of Siamese motifs that are integrated into the design. Its facade is composed of three planes, which provide visual access to the building from the three approaches to the site. The building incorporates motifs and mythological figures on the capitals, the moldings, and the brackets, clearly establishing a historical association for the building.¹⁹ The noted concrete sculptor, inventor and technical authority John J. Earley is responsible for the sculpture and pebbled stucco finishes.

Italian Classicism

The influence of Italian design was equally as significant in Sheridan-Kalorama. Gleaned from numerous periods, centuries, and locales (though primarily Renaissance Rome), Italian imagery abounds in this neighborhood. Palladio, Italy's acclaimed 17th-century classical architect, influenced all of Western architecture, and his work is well represented in Sheridan-Kalorama. A myriad of detached houses, rowhouses and the only commercial structure in the area, 2160-2162 California Street, as well as most of the pre-World War I apartment buildings are designed following the Italian precedent.

Variations on the theme of the Italian Renaissance were first seen in Sheridan-Kalorama applied to larger building forms. Architects working within the style often followed principles associated with the French academic tradition of the Ecole des Beaux Arts and show many of the same ideas. Relying more on the composition of Italy's urban buildings than on that of the country villas, these buildings display characteristics taken directly from the architecture of the Renaissance period. The buildings were designed using fine materials and elaborate ornament, but their hallmarks are order and control. Tripartite in organization and dynamic in the manipulation of solids and voids, the style features heavy cornices topping large rectangular blocks--sometimes horizontal, sometimes vertical, and sometimes balanced in form, but always massive in appearance. Interest is created through the repetition of a form or motif rather than through the introduction of variety. Cornices and decorative moldings tend to be fashioned with a layered effect made dynamic through careful proportioning. This variation is most often found employed for mansions along and near Massachusetts Avenue, and many of the large apartment buildings built near Connecticut Avenue in the northeast section of the neighborhood.

In 1895, the grand Renaissance Revival urban villa at 1825 Phelps Place was designed by T.F. Schneider. It has a more restrained, classical manner than

¹⁹ Anne E. Peterson. Hornblower and Marshall, Architects. The Preservation Press: Washington, D.C. 1978, p. 36.

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seen before in the neighborhood (D.C. Permit to Build #930, 12/21/1895). The stately residence is presented in a manner associated with New York architects McKim, Mead and White, particularly their important Villard Houses, and was designed for socialite Anna Jenness Miller and her husband, author Conrad Miller. Built of brick and concrete with a flat roof, the residence is faced with ochre-colored Roman brick. Its large, but restrained, rectangular form is sited so that the long sides are parallel to Phelps Place, forming a wide facade. This handsome elevation is delineated by an elaborate foliated frieze which adds rich detail to the composition. There are a pair of swelled bays and a Palladian window, while the south wall has a one-story porch which forms a balcony for the second story, with a cantilevered balcony above.

A similarly derived design of a speculative urban villa still stands, although it has undergone unusual alteration. Hugh Campbell designed 1800 Connecticut Avenue in 1896 (D.C. Permit to Build #1109, 1/14/1896). It is to the Renaissance Revival that this building owes its original aesthetic inspiration. An elegant Victorian combination of a variety of classical and Romanesque architectural motifs, the building is of irregular form articulated by five rounded bays. An important anchor at the intersection of Connecticut and Florida Avenues where Dupont Circle and Sheridan-Kalorama abut, the building was originally oriented to the east, facing Connecticut Avenue. A tapered conical roof over the original south bay and its main entrance stairs were removed in 1901, when the building's east and south elevations were embellished along Connecticut Avenue and S Street. Between 1923 and 1946, the building was gradually converted into apartments, and commercial uses were introduced on the ground level. Subsequently, it was altered sufficiently to meet legal requirements as four "individual" attached buildings--using the additional addresses of 2031 and 2033 Florida Avenue, and 2101 S Street. Yet its elegant appearance remains intact.

The Highlands, a nine-story apartment building at 1914 Connecticut Avenue, was an early design by Arthur B. Heaton (D.C. Permit to Build #1308, 3/13/1902) (Photo 11). Built by Richardson and Burgess, the Highlands was the first apartment building to open within Sheridan-Kalorama, on the heels of the nearby Mendota Apartments at 2220 20th Street, on the east side of Connecticut Avenue.²⁰ Although it is designed in a Renaissance Revival style, its projecting octagonal bays manifest the still present ideals of the Victorian era. A tripartite horizontal division essential to the newly ascending Beaux Arts aesthetic consists of a rusticated stone base, a five-story brick and terra cotta shaft, and a projecting cornice. This large building, situated as it is on the border of the neighborhood, serves as a transition between late 19th-century architecture and the 20th century's dominance in the neighborhood. Its main

²⁰ The Mendota Apartment Building was designed by James G. Hill in 1901. It is located within the Kalorama Triangle Historic District.

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entry has been altered with a large one-story addition enclosing the original entrance court.

California Court and California House at 2205 and 2153 California Street were originally designed, built and owned by T. F. Schneider (D.C. Permit to Build 1796, 3/11/1905). Originally named the Florence Courts, after one of Schneider's daughters, the two buildings create a single form fashioned after the urban palazzo. The brick and steel structures are each six stories high. A strong tripartite composition, the buildings are organized as a U-shape with courtyard facing the street. Although they display only minimal ornament, their composition presents a rich image, highlighted by the elaborate foliated frieze (similar to Schneider's residence at 1825 Phelps Place) below the projecting bracketed cornice.

George Oakley Totten, Jr.'s sophisticated 1906 Renaissance Revival mansion at 2201 R Street illustrates another variation of the Italian tradition (D.C. Permit to Build #3470, 6/15/1906). Built of granite and brick by John McGregor, its massive rectangular block fills the corner site, conquering its steep grade by the sheer horizontality of its composition. Smooth, buff-colored Roman bricks set in rows form the flat surfaces of the two primary facades. The simple punched form of the main entry, facing R Street, is set into the heavy rusticated base. The upper stories are a field of paired windows vertically grouped to invoke a three-dimensional division, while above a wide overhanging cornice provides a cap. Totten approached 2221 Massachusetts with a similar solution (D.C. Permit to Build #432, 8/8/1906). Choosing the same style, form and materials to design a mansion for another client, the architect elaborated the entrance and fenestration by adding pediments and surrounds, and thereby provided relief for the flat wall planes.²¹

The 1906 design for Wendell Mansions at 2339 Massachusetts Avenue illustrates the style's appropriateness for both the mansion and apartment building, for it can be read as a mansion, despite its actual multiple dwelling function. Baltimore architect Edward H. Glidden Jr. designed this four-story and basement, limestone and buff brick, four-unit apartment building for Mrs. Jenness Miller (D.C. Permit to Build #1759, 1/2/1906). Firmly sited by its vertically tripartite composition, its main entry faces the intersection of Massachusetts Avenue and Decatur Place, which allows the building to extend along both street frontages. Minimally ornamented, its form and fenestration delineate each level. The building displays the scale, proportion and elegance appropriate to its location on this important street.

²¹ 2221 Massachusetts Avenue is included as an illustration of the Italian Renaissance style in A Field Guide to American Houses by Virginia and Lee McAlester (p.400).

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The Dresden Apartment Building at 2126 Connecticut Avenue serves as the grandest anchor to the area, as it follows the curved line of Connecticut Avenue's approach to the Taft Bridge (D.C. Permit to Build #3184, 3/2/1909) (Photo 12). It was designed in 1909 by the prolific designer Albert Beers for the even more prolific developer Harry Wardman. Constructed of red brick with elaborate stone detailing, the Renaissance Revival-style building demonstrates architect Beers' enormous skill. Its rusticated ground floor, distinct horizontal divisions, heavy stone ornamentation, and articulation of bays through the use of stone quoining effortlessly draw the eye around its curved facade.

Beers and Wardman are also responsible for the Lonsdale at 2138 California Street (D.C. Permit to Build #5112, 6/30/1909). Apparently prepared only three months after the Dresden, this design presents the Renaissance Revival style in a more traditional rectangular block form. Buff brick (now painted) is used for the four-story plus raised basement structure. Its first floor is delineated by a course of large arched openings perforating the rusticated wall. The rhythm of the base carries into the fenestration order for the three main floors. These windows are ornamented with low relief surrounds. Decorative plaques articulate the corners contrasting with the austere brick wall plane. An overhanging, bracketed cornice caps the composition. Simple in form and detailing, the Lonsdale was a powerful building, now somewhat diminished by the lowering of the front entry door.

Windsor Lodge at 2139-2141 Wyoming Avenue was designed by one of Washington's most ingenious architects, Merrill T. Vaughn (D.C. Permit to Build #4586, 2/21/1910) and #3687 1/2, 02/23/1911) and actually two structures. The double building has a delicate cast as a result of a refined composition and careful window treatment. A three-story octagonal bay and a porte-cochere project from the basic block and give Windsor Lodge a human scale.

One of the most compelling Italianate structures in the neighborhood is one that stands in contrast to the residential character. St. Rose's Industrial School, a massive brick complex, was erected in 1908 at 1878 Phelps Place/2220 California Street (D.C. Permit to Build #3868, 6/6/1908), the southwest corner of California Street and Phelps Place. Designed by Baltimore ecclesiastical architect Francis B. Tormey, the building is clearly institutional in purpose. Tormey employed a simplified Rectangular Romanesque Revival style to articulate this charitable educational institution. Built for the Catholic Church, the building embodies stability with its massive bulk and high schoolyard walls. The building is a solid rectangular brick mass with bowed bays. Crisp, clean lines form its edges. It is faced with smooth, orange, ironspot brick with brownstone trim. A large central pavilion is articulated with a massive pediment supported by pilasters in the Ionic order. The main entrance is beneath a portico with brick piers paired with Tuscan columns. The large secondary elevation features a large pedimented pavilion, similar to the one on

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the facade. The wall presents a row of paired round-arched windows set within larger arched panels defined by brick surrounds. Sited adjacent to the apartment corridor that characterizes this portion of California Street, the building's color, simplicity, and excellent proportions reflect the ecclesiastical traditions found in Rome.

Numerous buildings in Sheridan-Kalorama were designed to appear as Italian Renaissance country villas. Usually a solid cubic block is topped with a low-pitched hipped roof. Rather than projections, these buildings may have a loggia set into their wall plane. Simple, symmetrical compositions are carefully organized around centrally placed entries, with smaller and less elaborate windows on the stories above, often with decorated fascia and wide, ornate, open (or sometimes boxed and bracketed), over-hanging eaves. Whether arched or trabeated, windows provide the uniform rhythm essential to these presentations of the principles of the Renaissance.

The first use of the Italian Renaissance Revival stylistic genre for a free-standing dwelling in Sheridan-Kalorama was Wood, Donn and Deming's large house for Mrs. Emma Fitzhugh at 2253 R Street, facing Sheridan Circle (D.C. Permit to Build #1821, 5/25/1904). This design introduced the order and detailing of the Italian Renaissance villa into an area aspiring to elegant historical architecture. A large block sheathed with buff-colored, smooth paneled stucco and topped with a red tile hipped roof with deep, decorative wooden eaves, this house is dominated by the order of its tripartite fenestration.

Another early example of the Renaissance Revival style in a free-standing, single-family dwelling is 2131 Wyoming Avenue (D.C. Permit to Build #579, 8/15/1907) (Photo 26). Designed by Wood, Donn and Deming in 1907, this building is an academic illustration of an Italian Renaissance country villa. A hipped roof in red tile is above a two-story, five-bay, ashlar limestone and granite facade. The first story features a loggia which extends across the width of the building, establishing a steady rhythm of repeated round arches. The second floor, by contrast, contains rectilinear windows, framing a central, squared, recessed balcony, accenting the dominant rhythm of the arches below. The horizontality established by the fenestration is critical to the balance of the symmetrical composition, and is emphasized by a belt course between the first and second stories, as well as by the fascia beneath the eaves.²² The rear yard holds a garage in the same style and is designed with as much care as the house itself.

Soon many examples of the style were seen. In some cases, the buildings are extremely ornate, while in other buildings are abstracted into simple

²² This house is in a deteriorated condition; however, its significance as a fine example of the style is, to date, unimpaired.

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presentations of the basic principles of the style. Clarke Waggaman's 1912 design for 2300 Wyoming has resulted in one of the neighborhood's most prominent urban villas (D.C. Permit to Build #848, 8/19/1912). A large block roofed with red tile and faced with ochre-colored brick accented with pronounced quoining and brackets of light-colored cast stone, its form and color immediately conjure up the villas of Florence. Besides extraordinary attention to detail, a jog in the course of Wyoming Avenue provided an excellent opportunity for the architect to accentuate the importance of this house. The entrance to the house is on Wyoming Avenue, but its main facade opens onto a large garden on 23rd Street. The facade features a two-story loggia which is oriented to the axis of Wyoming Avenue and provides a visual focal point for the street.

In contrast, Thomas Fuller's design for a town house at 2110 Leroy Place presents a simplified Renaissance form typical to an urban palazzo (D.C. Permit to Build #678, 8/14/1913). Four stories in height, three bays wide, the brick building is composed with discipline and restraint. The flat wall planes of its primary and secondary elevations are almost completely unadorned; its main decorative feature is a large centrally placed entry door with classical entablature. The ordered fenestration employs a small window at the base level with large windows at the piano nobile and smaller ones corresponding to the two upper floors. A brick and tile frieze on the fascia beneath the roof eaves, a tile roof, and the elaborately ornamented entry doors offer visual interest without compromising the classical proportions of the composition.

An engaging design inspired by Italy and yet unique within Sheridan-Kalorama is that for a pair of houses at 2424 Wyoming Avenue (D.C. Permit to Build #7433, 3/15/1924) and 2433 Tracy Place (D.C. Permit to Build #7055, 3/4/1924). Waddy Wood is the architect responsible for this unusual composition for two sisters, Mildred Garnett and Evelyn Poor. The Italian design of 2424 Wyoming includes an asymmetrical facade composition for the two-story stucco and limestone house with red tile, hipped roof with deep, over-hanging eaves. A round-arched entry way dressed with large stones is placed at the center of the facade. A variety of windows, all with decorative grills, are placed to either side along the first story. The second story features a row of single windows with an enclosed sun porch at one end. This arrhythmic fenestration is somewhat out of character for Sheridan-Kalorama's aesthetic, and it is only upon understanding that the house is actually oriented to an interior court that the superb character of the design is revealed. This house and 2433 Tracy Place were intended to be oriented to each other. 2433 Tracy is placed on the perpendicular to the Wyoming Avenue residence and to the street. Although its three-story, three-window, stuccoed, street elevation has sufficient order, grace and detailing to make it worthy of any main facade, its main facade is to its side yard. A large garden wall encloses the courtyard. As typical to traditional Italian urban

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streets, the main facades are not accessible to public view, nor is the relationship between the two houses apparent.²³

The distinctly Italian, two-story, detached house at 2419 California Street was designed by Porter and Lockie in 1924 (D.C. Permit to Build #9602, 5/10/1924). Constructed of brick and tile, with a stuccoed facade, the house presents as impeccable an illustration of the Renaissance Revival style as do the earlier examples. The smooth ashlar finish of the base, the exaggerated open eaves supported by decorative brackets, the decorative frieze at the cornice and at the window entablatures, and the recessed, round entry portal balanced by the row of five small windows across the second story are perfectly controlled, in keeping with the disciplined order that define this style.

The large, mansion at 2347 S Street designed by Ward Brown, serves as the residence of the Ambassador of the Netherlands (D.C. Permit to Build #127770, 10/1/1929). The house demonstrates its Renaissance Revival composition in its distinct, tripartite horizontal divisions, the combination of a prominent, arched central window grouping with flanking rectangular windows, and a balustraded roof. The rusticated base and smooth upper floors, all of stone, further establish the classical inspiration for the composition. This finely designed building is a strong reminder of the high ornamental standards in Sheridan-Kalorama.

Interpretations of Palladio's classic Renaissance designs can be seen in several of the houses in the neighborhood, particularly in the 1920s and 1930s when Classical Revival was so popular. Wyeth and Sullivan are responsible for one of the area's most intriguing designs: 2437 California Street (D.C. Permit to Build #121277, 3/1/1929). This three-story, town house is free-standing, presenting an abstract interpretation of Italian Palladianism. The facade composition appears in low relief, its ornament seemingly inscribed into the smooth ashlar cut limestone. The low relief facade reads as a large pediment supported by the most shallow of pilasters. Limited to rectangular openings, the fenestration includes the centrally placed entry door flanked by large windows, a tall, three-part window as a focal point with French windows to either side, and three small windows at the third story.

English Georgian Revival

The popularity of the Colonial Revival style at the beginning of the 20th century paved the way for a greater appreciation of pure English form and detailing in the 1910s and 1920s. Proponents of the English Georgian Revival style moved beyond the examples identified with the English Colonies and looked

²³ The two houses retain their original, legally separate lots; unfortunately, with the sale of these houses to unrelated individuals, the shared garden landscape arrangement which once linked these houses has been obliterated.

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directly to unadulterated English precedents. The result is a less distilled version of Georgian architecture, usually more sophisticated in character. The interior plan and the expression of this on the facade is distinctly different from that used in Colonial Revival style buildings. The English Georgian Revival adheres to the 16th-century Italian Renaissance ideals as espoused by 18th-century neo-classical English architects such as Christopher Wren.

The first school building to be constructed in the neighborhood, the Holton-Arms School at 2125 S Street, was designed in the English Georgian Revival style (D.C. Permit to Build #31, 7/6/1902). Built in 1905, the building is designed to look residential; there is nothing in its design to distinguish its use from the residential structures in the area. Today, it stands as part of a row of attached structures, not unlike the grand town houses in the neighborhood.

The magnificent English Georgian urban villa at 2145 Decatur Place was designed by Ogden Codman for his cousin socialite Martha Codman (D.C. Permit to Build #3207, 5/23/1906). Built of salmon-colored, smooth brick set in Flemish bond and dressed in ashlar cut blocks of limestone by John F. De Bann in 1906, it is a grand example of the English Georgian as interpreted through the Beaux Arts approach. Its reliance on late 18th century French and Italian domestic architecture gives this residence an elegance and refinement associated with the most sophisticated buildings in the United States.²⁴

Frederick Pyle's 1907 town houses for Samuel Woodward illustrate the germination of the English Georgian (D.C. Permit to Build #2481, 2/14/1907). Pyle's design for 2119 S Street, three-1/2 story, three-bay residence is detailed with a decidedly English touch. A rusticated brick base, string courses, and window variations divide the composition horizontally and provide a more sophisticated appearance than generally associated with the Colonial styles. The blind arches that elongate the three, multi-light, second story windows suggest that the house may be organized with the public rooms on the second floor, an interior organization referred to as a piano nobile; however, the entry porch with its segmental pediment, the three pedimented dormers and the pitched slate roof declare its close relationship to the Colonial Revival tradition. Pyle's design for 2129-2131 Bancroft Place allude to a more restrained aesthetic typical of the English Georgian (D.C. Permit to Build #2483, 2/14/1907) (Photo 8). The composition is classic in organization--three bays wide and three-1/2 stories in height. Its ornamentation merges French and English elements while the utilitarian red brick and limestone of Georgian architecture strikes a contrast with the elegant exuberance of French Beaux Arts Classicism. Pyle's extensive use of limestone for the base and fenestration detail on the brick facade, topped by a lively roof line and a heavy dentilled cornice, emphasize the

²⁴ The Codman-Davis House is listed individually on the National Register of Historic Places.

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building's classical origins. 2131 Bancroft Place is particularly strong in its employment of classically-inspired details (Photo 15).

2320 S Street, designed in 1908 by Wood, Donn and Deming, is a grand example of this blend of English and Colonial aesthetics (D.C. Permit to Build #446, 8/5/1908). The English urban character of this three-1/2 story, nine-bay town house is demonstrated by the double swan's neck, or broken ogee, pediment above the doorway, and the formal arrangement of windows and chimneys. The proportions, bulk and fenestration tie this building to the Colonial Revival. 2310 S Street, the adjacent building, illustrates a fine English Georgian Revival town house. It was designed in 1912 by nationally renowned John Russell Pope as a private residence for George Hewitt Myers (D.C. Permit to Build #2841, 12/5/1912). The large tripartite window derived from Palladian principles punctuates the formal red brick, three-story facade. The maturity of the design is characteristic of the quality of architecture in the neighborhood and was closely referred to by Waddy Wood in his design of the Fairbanks Residence two doors away at 2340 S Street. Wood's town house at 2340 S Street became the home of Woodrow and Edith Wilson in 1921 upon Wilson's retirement from the U.S. Presidency (D.C. Permit to Build #501, 8/20/1915) (Photo 16). English Georgian Revival in design, the house contains all the characteristic elements of this style, with an accent on the distinctive Palladian motifs. The design for the three Palladian windows is taken directly from a Robert Adam facade in London. The strong contrast between these windows and those on the first and third floors adds a touch of Renaissance styling. The portico crowned by a delicate wrought iron railing is prominent on the facade. As was popular in English Georgian Revival houses, the cornice has a parapet concealing a series of dormer windows. Seen together, the facades of the three houses form a well-balanced composition, the two English Georgian Revival designs flanking the earlier Colonial Revival structure.

Despite superb introductions such as the Codman-Davis House, the Myers Residence and the Fairbanks House, the English Georgian Revival style did not reach its zenith of popularity in Sheridan-Kalorama until the 1920s. The Colonial Revival and its spirited contender Beaux Arts Classicism sparred for position as the style of choice; and the influence of each was felt before the English Georgian Revival would come into its own.

Examples of the English Georgian Revival style constructed in the 1920s include the series of town houses at 1810-1818 24th Street (D.C. Permit to Build #7239, 3/8/1924). These five buildings form a row of similar, three-story structures, designed by Robert O. Scholz in an able rendition of the style. Each individual dwelling has a flat brick facade with stone ornament, and each facade is centered on a prominent window at the second floor. George Ray designed the English Georgian Revival twin houses at 1821-1823 23rd Street as a speculative venture in 1924 (D.C. Permit to Build #893, 7/25/1924). Together, they illustrate other typical elements of the style, with thick limestone base and

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quoining, Flemish bond red brick facade, tripartite composition and a Palladian window on one facade juxtaposed with a row of three large windows on the other.

The three rowhouses at 2312-2314-2316 Tracy Place exhibit an important development in the design of Sheridan-Kalorama's dwellings: the inclusion of a garage within the front facade. Designed by Waddy B. Wood in 1922, these three rowhouses are an excellent and early example of the successful incorporation of garages into a tripartite English Georgian Revival rowhouse composition (D.C. Permit to Build #7799, 4/27/1922). The central facade, 2314, is carefully ordered in limestone with a recessed loggia at the base level. The simple composition is ornamented with two fluted columns at the loggia which focus the composition around the garage doors within. These wood doors are carefully designed, both in detail and proportion, to appear as a main entry to the dwelling. The entry doors are actually located to either side on the return walls. The flanking dwellings are faced in dark red brick and appear less classical. Each has garage doors and an entry door at the base level with an oriel centered above.

The structure at 2000 24th Street was designed in 1930 by Bottomley, Wagner & White (D.C. Permit to Build #134595, 7/18/1930). Formal in its presentation, massing, and scale, this English Georgian Revival style house is one of the neighborhood's most refined dwellings. Although large in size, it is only two stories high. Built of brick and limestone with a slate hipped roof, this house is reminiscent of Codman's 1906 urban villa at 2145 Decatur Place. It embodies the restrained grandeur common to the larger houses designed for Sheridan-Kalorama.

Classical Revival Style

The Classical Revival style presented the appearance of traditional European architecture and met the popular appetite for European design. Sometimes these buildings were copies of European designs; other times they were the result of an architect's designs combining a variety of classical elements. One example, the Westmoreland Apartments, 2122 California Street, was designed in 1905 by E. S. Kennedy and Harry Blake for Kennedy and Davis (D.C. Permit to Build #2466, 5/19/1905) (Photo 13). This fine Classical Revival style apartment building presents a large rectangular block to the street. Buff brick is formed into a rusticated base, four-story shaft and a one-story capital. Carefully crafted detailing provides an elegant focus at the elaborate entry portico and the ornate segmented pediment at the cornice.

The Classical Revival residence at 2249 R Street was designed in 1908 by Nathan Wyeth. It is a four-story, limestone structure. The building's classical precedents are exemplified in the rusticated base, heavy stone quoins and tripartite horizontal composition. The structure makes an exuberant presentation through the juxtaposition of varying materials, surfaces, and textures, which anchor it in the Classical Revival tradition. One of the finest

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examples of the Classical Revival in Sheridan-Kalorama is the 1940 mansion at 2320 Bancroft Place, N.W. (D.C. Permit to Build #231697, 4/25/1940). Designed by Victor E. Demers for Thomas and Elma Moran, the two-story, five-bay residence is faced with ashlar limestone and trimmed in the French manner with limestone and wrought iron. Tall French windows are set across the first floor, with a slightly shorter version above. Sited low to the ground, the house has a circular drive as well as a side drive with large ornamental iron gate.

The Romantic Eclectic Movement

During the 20th century, there was a movement in residential architecture which looked back at romantic styles for inspiration. This interest in the romantic past was, in part, fueled by the English Arts and Crafts movement of the late 19th century. The Arts and Crafts Movement became popular in the United States in the late part of the 19th century, eventually evolving into the 20th century American Mission style. For many, the Mission style lacked the romance and picturesque nature so keenly part of the Arts and Crafts philosophy. Subsequently, a tangential trend developed into the "Period" styles of the late 1910s and 1920s. All over the country, miniature castles and farmhouses recollecting the European countryside, were cropping up in American suburbs. Out of this movement came romantic revival styles which were adapted to various climates, geographic locations, and financial means. Among these styles were the English Tudor and Jacobean Revivals and the French Manor and Norman Revivals styles, as well as the ubiquitous English and French Vernacular derivations.

English Vernacular

Many dwellings in Sheridan-Kalorama exhibit qualities associated with romantic English architecture. This includes Tudor and Jacobean motifs. Often elements associated with the Tudor and Jacobean are combined or varied into a vernacular expression. Although not attempting to replicate the architecture of a particular English period or place, designs employing this vernacular traditions evoke traditional English images. Asymmetrical massing, peaked gables, varied roof lines, multi-paned windows in diverse arrangements, dominant chimneys, and elaborate stone entry porticoes are commonly used elements. Elements associated with the Tudor Revival style are typically steeply pitched roofs, facades dominated by one or more prominent cross gables, decorative half-timbering, tall windows with leaded glass in multiple panes (often using diamond quarreling), overhanging or overlapping gables, stone trim, patterned stone- and brickwork, and massive chimneys with decorative chimney pots. The Jacobean Revival style features such characteristics as shaped flemish gables, side gables embellished with parapets, and elaborate facades with Gothic detailing. Half-timbering, so characteristic of Tudor Revival, is not present. The English vernacular generally comes from more modest precedents, rather than from formal architecture.

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The English romantic tradition was first introduced to Sheridan-Kalorama in 1912. That year architects MacNeil and MacNeil designed 2301 Tracy Place, a free-standing dwelling with all the characteristic elements associated with vernacular English architecture (D.C. Permit to Build #1143, 9/05/1912). The composition is dominated by the large cross gable of the roof. Groups of casement windows fill the large openings. This appearance which is labeled English Vernacular is also seen at 2125 Kalorama Road (D.C. Permit to Build #5270, 6/08/1914). Designed by Jules Henri De Sibour, this imposing two-story structure is asymmetrical in composition with steep gabled bays, a projecting entry block and numerous brick chimney stacks. These successful expression of the English tradition and the building's formidable presence make it a visual landmark in the Sheridan-Kalorama neighborhood.

The 1920s saw this style assume popularity as numerous English Vernacular style, free-standing dwellings were commissioned in Sheridan-Kalorama. Many examples of this style are clustered in the 2400 blocks of Kalorama Road, Tracy Place and Wyoming Avenue (Photo 3). Typical of these designs is the 1921 free-standing dwelling at 2410 Wyoming designed by J. D. Leland and Company for Anne and C. Davis Bancroft (D.C. Permit to Build #2787, 10/8/1921). Asymmetric in composition the building's deeply pitched slate tile roof is balanced by two large gables. The central projecting gable with a tall, round-arch window marks the entry. Similarly, 2422-2424-2426 and 2428-2430-2432 Tracy Place were designed by Wardman & Waggaman in 1921 (D.C. Permit #4520, 12/16/1921) (Photo 21). Constructed of brick dressed with cast stone, the rowhouses feature the ornamental detailing typically associated with the Jacobean Revival style. Of note, is the fact that each of these two tripartite groups are massed as a large, single residence. Waddy Wood was responsible for a major remodeling of 2211 R Street (D.C. Permit to Repair #9094, 6/1/1922). Facing the building with brick and limestone, the architect transformed an 1891 rowhouse into a fashionable Jacobean rendition of the English Vernacular style.

Although mostly popular for residential architecture, a fine example of the English vernacular aesthetic was employed in the neighborhood for the construction of a school building. In 1923, Horace Peaslee designed the Maret School at 2118 Kalorama Road (D.C. Permit to Build #11818, 6/20/1923). This textbook example of Tudor Revival was the third and last school to be constructed in Sheridan-Kalorama. This building is like the Holton-Arms School in that it, too, resembles the residential architecture of the neighborhood, thus camouflaging its real use. Converted to embassy use when the Maret School relocated in the 1950s, the building is currently undergoing extensive alterations. Its interior has been completely gutted. All original windows and some of the exterior detailing have been removed.

In 1925, Horace Peaslee designed two houses, intended for speculative sale, on the outer edge of the Kalorama Circle at Rock Creek Park. Two fieldstone dwellings, 29 and 33 Kalorama Road, are nestled into their landscape (D.C. Permit to Build #4402, 11/13/1925). Their appearance is derived from the

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English tradition associated with the Arts and Crafts Movement. Essentially rectangular at their core, both of these houses have an assortment of bays, porches, dormers, and towers that give them an asymmetry characteristic of the style. This is further enhanced through varied gables, irregular fenestration, random slate shingles, decorated chimneys, and molded terra cotta ornament rich in Medieval imagery.

2429 Kalorama Road was designed in 1926 by Thomas J. D. Fuller for Edgar Clark (D.C. Permit to Build #7082, 3/4/1926). An excellent example of the English Vernacular style, this free-standing brick house is two-stories high with full attic, with a stone entry portico. In massing and scale, the building is reminiscent of its English precedents, the Tudor Revival country houses of the 18th and 19th centuries. A projecting bay with steep gable dominates the facade and creates an asymmetrical composition. The Tudor Revival style is further recalled by the cluster of casement windows and pitched slate roof. A large rectangular mass with hipped slate roof is interrupted with a gabled bay. The stone portico at the front entry is balanced by the ornamental chimney cluster. Designed by Wyeth and Sullivan, 2340 Wyoming Avenue was built in 1926 for Justice Harlan F. Stone (D.C. Permit to Build #4407, 11/6/1926). It, too, is composed of a large brick block with hipped roof punctured by a three-story peaked gable. A stone entablature surrounds the entry and is topped by a Palladian window.

Among the other notable examples of English vernacular in the vicinity are 2443 Kalorama Road designed by George Ray for the William A. Hill Company (D.C. Permit to Build #4154, 11/15/1927); 2441 Tracy Place designed by Louis R. Moss for Edward R. Carr (D.C. Permit to Build #5855, 1/17/1927); 2435 Kalorama Road designed by John J. Whelan for M. S. McConihe (D.C. Permit to Build #4025, 11/10/1927); 2320 and 2324 Tracy Place designed by Louis R. Moss for N. L. Sansbury & Company (D.C. Permit to Build #8551, 5/17/1928); and 2404 Kalorama Road designed by Jules Henri De Sibour for Donald McKnew (D.C. Permit to Build #125663, 7/23/1929).

Late Gothic Revival

In contrast to the Victorian expression of the Gothic Revival, the Gothic Revival of the 1920s was founded on a more formal foundation. Basing the design more on medieval cathedral architecture than rural church design, the Church of the Pilgrims is large in scale and monumental in presentation. It was built in 1928 to the plans of Benjamin Flournoy and stands on the site of an earlier chapel (D.C. Permit to Build #9175, 6/6/1928). The three-story, limestone, Gothic Revival structure has a five-story, pinnacled tower and incorporates into its overall design an older rowhouse which stood next to the old church and which had served as the parish house. Although this former rowhouse is not distinguishable from the Florida Avenue facade, the building is clearly discernable from the rear. A visual landmark architecturally, its prominent location at the border between Sheridan-Kalorama, the Dupont Circle Historic

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District and Rock Creek Park offers passersby a fine view of its elaborate tower.

French Eclectic

The influence of the traditional, vernacular buildings of provincial France can also be seen in Sheridan-Kalorama. Usually ascribed to French travels, widespread wartime memories and the timely publication of photographs of the French country architecture, the style became popular in American suburbs in the 1920s and has come to be known as French Eclectic. The style is often characterized by tall, steeply pitched roofs with a ridge paralleling the front of the house; gently flared eaves; smooth wall surfaces (often stuccoed and painted soft colors); balanced, restrained compositions; and trabeated or segmented entry openings. There are two basic forms common to the style: a formal symmetrical block and a picturesque asymmetrical block.

Perhaps the best known structure to reference this style in Sheridan-Kalorama is Jules Henri De Sibour's 1910 residence at 2221 Kalorama Road (D.C. Permit to Build #4024, 1/8/1910) (Photo 25). Used as the French embassy since 1936, this imposing structure is the largest of all the single-family residential structures in the neighborhood. Its appearance of irregular massing and use of materials (brick and limestone) is typical of the French Eclectic style. The dominant entry bay with large gables is anchored by two flanking square towers, each capped by a stone balustrade. The remaining bays of the house are less forceful, yet continue the lively window groupings and varying roof line, as established by the rhythm of the main entry. The irregular fenestration uses multi-light, double-hung windows. Finials, decorative panels, quoining, balustrades and stone door and window surrounds provide lively decoration for the striking configuration.

2440 Kalorama Road was designed in 1925 by Horace Peaslee (D.C. Permit to Build #321, 7/10/1925). A slate, steep hipped roof controls the L-shape mass of this French derived design. Excellent siting places this large two-story dwelling on the crest of a knoll. Stone and terra cotta are used to dress the smooth stucco wall planes.

Among Sheridan-Kalorama's best known houses is 2030 24th Street, designed in 1938 by celebrated Philadelphia architect Paul Phillipe Cret (D.C. Permit to Build #215448, 8/08/1938). Built for heiress Mary E. Stewart, this classic French Eclectic house is a two-story plus full attic, dwelling, with stucco applied to its brick and stone facades. It is presented in the style of French manor houses, as indicated by the flat facade, the recessed casement windows, and the prominent, steep, slate roof.

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Norman Revival

The Norman Revival tends to use the same architectural characteristics as the more generic French Eclectic; however, the presence of intersecting blocks and a prominent round tower with conical roof are distinguishing elements. 2446 Kalorama Road is a free-standing residence designed by John J. Whelan for Mrs. Malcolm McConihe (D.C. Permit to Build #3257, 10/02/1926) (Photo 29). The facade is dominated by a round entry tower with a high conical roof. The two-story house asymmetrically wraps the central tower with the upper windows piercing the roof line, as was common in the farmhouses of Normandy.

2406 Kalorama Road is one of architect's George Ray's rare residential designs in the French Norman Revival style (D.C. Permit to Build #119905, 12/28/1928). Designed as a speculative venture for Mrs. Malcolm McConihe this picturesque residence was constructed in 1928. The asymmetric composition, play of materials and lively roof line are found in the steeply pitched slate roof, strong half-timbered gable, and conical tower entry, marking the residence as a Norman Revival design.

Mediterranean Eclectic

Exposure to European architecture, especially French and Italian styles, was easily transformed into admiration for the more generalized appearance associated with the Mediterranean. Mediterranean Eclectic architecture features stuccoed surfaces, colorful tile roofs, towers, and deep-set windows and balconies, and was equally popular in California and Florida in the late 19th and early 20th centuries. In Sheridan-Kalorama, this vernacular expression of southern Italian, French, and Spanish design can be seen in both row and free-standing houses alike. Boal and Brown's 1911 design for 2119 Leroy Place, illustrates this blend of formality and charm in a three-story, rowhouse. A flat facade, plastered in smooth stucco, has an open, wide, overhanging, red, tile roof. An arched entryway is balanced with an arched window at the main level, while above rectangular windows instill a certain order. In the 1920s, the detached houses blended the Mediterranean Baroque ornament, smooth stucco surfaces, red tile, and arched entries with the massing, hipped roof form, dormers, and stonework associated with American Georgian architecture. Thomas J. D. Fuller's 1923 design at 2412 Tracy Place (D.C. Permit to Build #9969, 5/3/1923) is a classic illustration of this eclecticism. Two-1/2 stories in height, five bays wide, with a garage and rear addition, this house is pure Colonial in form, and yet distinctly Mediterranean in effect.

Spanish Mission Revival

Originating in California in the late 19th century, the Spanish Mission style has often been cited as the "California Counterpart" to the Georgian-inspired Colonial Revival style. By the 1900s, examples of the style began to spread

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eastward through the influence of fashionable architects and national building and architectural magazines. In Sheridan-Kalorama, examples of the style are recognized by the use of textured brick or stuccoed facades, red tile roofs with wide overhanging eaves, shaped gables and parapets, decorative tile, and arched or ornate entries.

The earliest structure in Sheridan-Kalorama to employ the style is 2306 Massachusetts Avenue designed by Waddy Wood in 1902 (D.C. Permit to Build #172, 7/26/1902). Built facing Sheridan Circle for socialite Alice Pike Barney to serve as a studio house, the building presents an important urban interpretation of the style with its exterior town house appearance. The irregular composition uses symmetrical fenestration with a large, side arched entry. Quatrefoil windows, a small tiled panel, multi-light casement windows, and wrought iron grillework complement the shaped gables and end walls. Contrasting color and textures of the stuccoed facade, tile roof, and ironwork supply interest to the flat plane of the facade, while the play of solid and voids in the fenestration order and shaped openings enrich the entire composition. The Barney Studio House proved to be influential in the neighborhood, as well as the city, and the examples of the style were constructed throughout.²⁵

Appleton P. Clark Jr.'s 1907 design for 2126 Wyoming Avenue illustrates the style as seen through the picturesque eclectic aesthetic of this period (D.C. Permit to Build #1547, 11/6/1907). This free-standing, single-family house combines residential scale, rectangular form, and Georgian detailing associated with the Colonial Revival with the Baroque ornament and natural stucco and red pan-tiles of the Spanish Mission style. The picturesque result could only be the product of the often contradictory values indicative of the transition that residential ideals were going through during the early years of the 20th century.

A particularly ornate example of the style is the speculative group of three rowhouses at 2214-2216-2218 Wyoming Avenue designed by Wood, Donn and Deming in 1910 for builder John H. Nolan (D.C. Permit to Build #2205, 11/01/1910) (Photo 31). This set represents a building technique which recurs throughout Sheridan-Kalorama--what appear to be individually designed structures are actually part of a carefully planned row. The three attached dwellings form a single composition with two shaped gabled facades featuring projecting bays flanking the flat facade of the central structure. The center house features a round-arched entry with an enriched classical, stone door surround. Its red tile roof and overhanging eaves are repeated on the two adjacent buildings, thus unifying the row. These flanking structures each exhibit a more recognizable Spanish Mission style through their parapet above a projecting bay and an entry through

²⁵ The Barney Studio House is used as an illustration of the Spanish Mission Revival style in The Field Guide to American Houses by Virginia and Lee McAlester (p.413).

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an arched loggia with a balcony above. Textured brick, tile roof, and intricate integral brick ornament mark the execution of this elaborate group. Typical of the work of the architectural firm of Wood, Donn and Deming, the design verges on the picturesque, and includes detailing from sources beyond the Spanish Mission precedents, incorporating earlier influences for the style, such as Mediterranean, and even Italian, architecture.

More modest versions of the Spanish Mission Revival style are the houses at 1827-1831 23rd Street and 2234 California Street, designed by Claughton West for Berkeley L. Simmons in 1917 (D.C. Permit to Build #3952, 3/8/1917). The light-colored brick used was intended to present "a fine imitation of the adobe bricks seen in the old mission buildings of the Southwest."²⁶ Similar in composition to the rowhouse grouping on Wyoming Avenue, this group is composed of two mirrored structures which flank two symmetrical dwellings. Although interesting, the houses are less exuberant than earlier examples and instead, illustrate the historical development toward a flatter, more controlled (and perhaps more economical) presentation.

Spanish Eclectic

In the 1920s, the interest in the Mediterranean styles was packaged in free-standing dwellings in the Spanish Eclectic style. The residence at 2525 Belmont Road, designed in 1924 by Rodier and Kundzin for Dr. Carl Voegtlen is one of several examples of this interesting variation on the Mediterranean classical traditions more commonly associated with Sheridan-Kalorama (D.C. Permit to Build #3263, 10/01/1924). Its low-pitched, combined hipped and gabled, red tile roof, asymmetrical massing, arched openings, smooth stucco walls facade, and Spanish decorative details are major components of the style. Other components include the rectangular and arched windows, the decorative iron grillework, and the balustrade on the second floor cantilevered balcony--all borrowed from the Spanish aesthetic.

Islamic Tradition

The most unusual tradition illustrated in Sheridan-Kalorama is the Islamic Center at 2551 Massachusetts Avenue. It is a religious and cultural complex consisting of three buildings: a mosque and two administrative buildings. The plans were designed by the Ministry of Religious Affairs, Cairo, Egypt, and chiefly by Professor Mario Rossi. Rossi's design was inspired by his long study of Egyptian mosques and not patterned on any specific mosque. The Washington mosque was built of reinforced concrete and faced with limestone. The street

²⁶ "Attractive Group of Homes Finished," in The Evening Star, September 8, 1917.

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facade is composed of two, low-scale, horizontal wings joined by an open arcade with almost-circular round arches supported on grey granite columns with carved granite capitals. The arches of the arcade are surrounded with etched geometric patterns of contrasting blue and natural limestone. Above the arcade is stone cresting decorating the roofline. Through the arcade is an open courtyard. The entrance to the mosque is rectangular, located in a projecting central pavilion above which rises the tall minaret. The front of the mosque is decorated by a variety of stonework, blind trefoil arches, a paired round-arched windows, and verses from the Holy Qur'an. The interior of the mosque boasts colorful tilework from Turkey, a bronze chandelier from Egypt, a pulpit from Egypt, Iranian carpets, green Vermont marble columns, and magnificently decorated walls and ceiling.

The American Modernist Aesthetic

In the 1920s, a new aesthetic was introduced to Sheridan-Kalorama--one based on modern ideas that rejected historic precedent. Although the area was a sanctuary for traditional architectural design, Sheridan-Kalorama would not escape some effect of the radical new trends in architectural thought that had become increasingly influential around the United States and Washington itself, and there are a few examples of Stripped Classicism, Art Moderne and International style in the neighborhood. Perhaps more significantly, the traditional designs produced for the area during the 1920s, 1930s and 1940s clearly exhibit the influence of the modernist aesthetic; styles associated with trends such as Colonial Revival, Classical Revival, and even Romantic Eclecticism were presented in streamlined versions. Ornament was gradually minimized, just as compositions were simplified and contrasting texture and colors curtailed. The modernist influence seems all-pervasive by the 1940s; however, the modernist aesthetic did not change the course the neighborhood's architecture, and Sheridan-Kalorama retained its traditional imagery.

Stripped Classicism

At the end of the 1910s, as architects began to explore the boundaries of the Classical Revival style to meet their own aesthetic needs, a flatter, more controlled variation began to be seen on new buildings. Influenced by the European ideas calling for a simplification of ornament, this variation of traditional style became the hallmark of civic architecture in Washington, D.C. and the United States by the 1930s.

Local architect Waddy Wood was instrumental in the employment of Stripped Classicism, and he is known to have introduced the style as early as 1917. Significantly, in 1922, Wood's former partners, Donn and Deming, designed a sophisticated, stone-faced town house at 2328 Massachusetts Avenue (D.C. Permit to Build #6793, 4/01/1922). This building's facade is notable for its austerity and simplicity of presentation, with its traditional form and motifs stripped down to their most basic composition. Four stories high, its facade unadorned,

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the building's main feature is a Moorish arch leading to the recessed entry and garage.

The accomplished Mirhan Mesrobian designed in the style in 1933 at 2433 Massachusetts Avenue, N.W. (D.C. Permit to Build #162605, 5/10/1933) for prolific developer Harry Wardman. This four-story brick town house appears as a plain box with a Flemish bond brick facade. Its ornamentation is focused solely on an abstracted geometric door surround of stone. Rather than relying on architectural ornament or stylistic themes, it is proportion and scale which relate the building to its neighbors.

Art Moderne and International Style

In 1936 through 1942, three apartment buildings introduced two new styles to the Sheridan-Kalorama neighborhood. Although stylistically these buildings are not traditional in design, their inclusion in the Historic District establishes the relationship between the historic revival styles and the later stripped versions of these styles. Each of these buildings are excellent examples of ideas current in 1930s and 1940s architecture. All three buildings employ design and construction details characteristic of the avant garde expression of the period, including vertical massing, glass block, and the popular buff brick. The three buildings were designed by Washington, D.C.'s foremost apartment building architects during the middle of this century.

Two large apartment buildings were constructed in the Art Moderne style. Hightowers at 2000 Connecticut Avenue was built in 1936 to the design of Alvin Aubinoe and Harry Edwards for the Cafritz Construction Company (D.C. Permit to Build #192104, 6/09/1936). This massive 136-unit building replaced several single-family suburban villas at the northwest corner of Connecticut Avenue and California Street. In 1942, the Art Moderne-style William Penn was constructed at 2231 California Street for the Penn Construction Company (D.C. Permit to Build #250277, 1/13/1942), also on the site of 19th century suburban villas. It was designed by Edmund Dreyfuss. Both buildings are presented in buff brick and use aluminum for trim.

The International style was introduced to the area in 1940 at 2100 Connecticut Avenue by Joseph Abel for the Columbia Investment Corporation (D.C. Permit to Build #237176, 10/20/1940). This building, with its buff brick, glass block, and aluminum, boasts an exceptional linear massing and is one of Washington's best examples of the style.

Although the neighborhood has undergone small changes since the end of World War II, the historic district remains intact. Streetscapes and yard spaces retain a high degree of integrity and the overall maintenance of the buildings remains high. Additional construction has not altered the architectural character of the neighborhood; in fact, the majority of post-1945 construction continues the general character of the neighborhood.

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Criterion B: The area and its buildings have served as home to Washington, D.C.'s and the nation's social, political, and military elite, and form a significant grouping of buildings associated with these eminent and influential people.

Criterion C: The buildings within the boundaries of the neighborhood which comprise this elite residential enclave within Washington, D.C. reflect the highest standards of architectural style and craftsmanship, and are the work of Washington's and the nation's finest architects.

Exception G is sought because of the importance of the neighborhood and its buildings as the homes of Washington, D.C.'s and the nation's social, political, and military leaders up until 1941 and through the completion of World War II in 1945.

Exception A is sought for the Islamic Center, the only mosque in Washington, D.C., the capital of the United States. The mosque complex was constructed in the 1950s. The center illustrates the growing international community which settled in Sheridan-Kalorama and the international awareness of the United States in general following World War II.

The Early Landowners and the Division of the Land: 1663-1800

As early as the mid-17th century, the boundaries of Sheridan-Kalorama as it is known today were being formed by the property lines of the early land grants. During the 40-year period between 1663 and 1703, 18 landowners acquired by grant or sale all of the land which eventually became the District of Columbia. Among the earliest purchases was the land which includes the present Sheridan-Kalorama neighborhood. A 600-acre patent in then Charles County, Colony of Maryland was granted circa 1663 by Lord Baltimore to John Langworth, who had come to America as an indentured servant in 1637. The tract, which is believed to have extended as far north as 18th Street or Columbia Road and possibly as far south as today's White House grounds, encompassed the area which today comprises Sheridan-Kalorama, then popularly known as Widow's Mite.¹

The 1663 patent, including Widow's Mite, passed from the Langworth family to the Holmead family sometime in the late 17th or early 18th century. Although accounts vary as to its exact disposition after the childless John Langworth's death, it is clear that it passed through his family to Anthony Holmead,

¹ Mary Mitchell, "Kalorama: Country Estate to Washington Mayfair", Records of the Columbia Historical Society, 1971-1972, Washington, D.C.: By the Society, p. 166.

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another English settler.² Anthony Holmead, himself childless, convinced his nephew, Anthony Holmead II, to emigrate from England in 1750 and become heir to the land.

In 1791, owners of property within the limits of the newly established City of Washington were required to convey to the government the land that was assigned for use for streets, alleys, parks, and public buildings. Anthony Holmead II, who inherited the land shortly after his arrival in America, was forced to convey or sell most of the southern portion of his estate, specifically the area south of Boundary Street (Florida Avenue) which formed the division between the City of Washington and Washington County. However, he was not required to convey any of the northern portion of his tract. The western portion of this land which was defined on the south by Boundary Street and on the west by Rock Creek and the booming mercantile town of Georgetown is the site of today's Sheridan-Kalorama neighborhood. The name of Widow's Mite continued to be associated with this smaller estate situated on high, wooded, rolling ground, today the core of the community.

The First Manor Houses: 1750-1795

Anthony Holmead II, heir to Widow's Mite and other lands to its northeast built two houses for his family soon after emigrating in 1750. One was located near upper 13th Street, the other at Widow's Mite.³ The Widow's Mite manor house known as Belair was situated near the Holmead paper mill on Rock Creek and was erected c. 1750 at what is today the intersection of S and 23rd Streets. The house and its future owners would establish the social and architectural character associated with the neighborhood to this day.

In 1794, due to heavy taxation, Holmead sold parts of his remaining land. He sold Belair and 30 surrounding acres to Gustavus Scott, a Maryland native and District Commissioner. For himself, he kept a 56-acre parcel with access to Boundary Street directly east of Scott's property, and built a more modest brick house on it.⁴ This modest parcel was all Holmead retained of his

² Ibid., p. 166 and John Clagett Proctor, Proctor's Washington and Environs, Washington, D.C.: Washington Sunday Star (1928-1949), pp. 19-24.

³ Junior League of Washington, The City of Washington, An Illustrated History, New York: Alfred A. Knopf, 1977, p. 59.

⁴ Star, January 4, 1913 which reports a letter written by Charlotte B. Lovett.

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uncle's 600-acre tract. Portions of this 56-acre tract remained in the hands of Holmead descendants until the mid-20th century.⁵

Scott improved the land by adding gardens and landscaping. Not long thereafter, in order to avoid financial ruin caused by overextending his funds, Scott sold off portions of the property adjoining Rock Creek to two millers, Edgar Patterson and Evan Lyons. Patterson operated the paper mill, while Lyons built a gristmill nearby.⁶ In addition, they built a dam and a bridge crossing the creek. This bridge provided an important connection between Georgetown and the Bladensburg turnpike which was part of the route to Philadelphia. The bridge, known as the Paper Mill Bridge, was on that site until the end of the 19th century. Ruins of Lyons' Mill survived into the 20th century.

The Emerging Neighborhood Identity: The 19th-Century Estates

Until the 19th century, there were only two houses in the area--Belair and Holmead's modest brick house. After 1800, the area was divided and reassembled several times by various newcomers. These families erected new houses and gave their names to the future subdivisions and streets in Sheridan-Kalorama.

In the early years of the 19th century the Belair estate passed through several hands. Despite the sale of the land adjoining Rock Creek to the two millers, Gustavus Scott's financial difficulties were not resolved. In 1802, President Thomas Jefferson, who was actively recruiting new residents for the sparsely populated capital, learned of the Commissioner's financial problems and wrote to his friend Joel Barlow suggesting that he purchase Belair. The matter was not concluded then, and Scott died bankrupt shortly thereafter in 1803. His widow sold the manor house and the land for \$16,000 to William Augustine Washington, George Washington's nephew and former aide-de-camp. Washington added a ballroom and east wing to the house, but after

⁵ According to the accounts of Christian Hines in Early Recollections of Washington City (1866), the Holmead estate and its surrounding area were popular recreational areas at the end of the 18th century. Hines recalls one of three local racecourses being on the property and tells of horse races and cock fights which were held there on a regular basis for anyone who cared to walk the distance from more developed parts of the city and Georgetown. In addition, he notes the abundance of herring and the popularity of fishing in Rock Creek next to the Holmead estate until a dam was built for the paper mill in c. 1797. (Christian Hines, Early Recollections of Washington City (1866), Washington, D.C.: Junior League of Washington, 1981, pp. 42 and 73.)

⁶ Mitchell, "Kalorama", p. 167.

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approximately five years, for unknown reasons, sold the property--reportedly at a loss.⁷

The purchaser of Belair at that time (sometime between 1807 and 1809) was Joel Barlow. Barlow had just returned from 17 years in Europe in service to the United States. A graduate of Yale University and a veteran of the Revolutionary War, he helped organize the Ohio Company and had originally gone to Europe to seek investors for these newly surveyed lands. Although the mission did not succeed, Barlow's efforts as a shipping agent during the British blockade of France gained him a large fortune. An ardent spokesman and pamphleteer for the French Revolution, he was made a citizen of France, an honor shared at that time only with George Washington, Alexander Hamilton, James Madison, and Thomas Paine. In 1795, Barlow was named American Minister to Algiers, and as such he successfully negotiated a peaceful settlement of the war with the Barbary Coast pirates.⁸

In addition to his fame as American Minister to the Barbary Coast and as a successful shipping entrepreneur, Barlow gained popularity as the poet of the four-volume epic poem The Columbiad. Published in Philadelphia in 1807, it was illustrated by his close friend Robert Fulton, and was reputedly the most beautiful book yet printed in this country.⁹

Enamored with his new purchase, Barlow decided to bestow a unique name on Belair because there were already many estates in Maryland and Virginia with that name. The name he chose, Kalorama (from the Greek, meaning "fine view"), was selected because of the splendid vistas from the heights of the property. From that time on, the area would be known by either its traditional name of Widow's Mite or by its new one. Upon purchasing the estate, Barlow described it as,

"...a most beautiful situation; it wants only the improvements we contemplate, to make it a little paradise... this place presents one of the finest views in America."¹⁰

In addition to the 30-acre estate purchased from William Washington, Barlow purchased 20 acres from Holmead directly north of Kalorama for a barn and orchard, and one acre to the south so that he, too, would have access to

⁷ Mitchell, "Kalorama", p. 167.

⁸ Dictionary of American Biography, Vol. 1, pp. 609-611.

⁹ Mitchell, "Kalorama", p. 169.

¹⁰ Junior League of Washington, The City of Washington, p. 102.

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Boundary Street.¹¹ During his tenure at Kalorama, Barlow improved both the land and the house. From the designs of his close friend Benjamin Henry Latrobe, Barlow added two wings to the house, a gate, and a gatehouse in 1810.¹² In addition, he built several outbuildings and cut roads through the property.

It is during Barlow's ownership of Kalorama that the area earned its reputation as a political and social center. The estate became a gathering place for many illustrious figures. Thomas Jefferson often visited Barlow there to exchange ideas on agriculture and to consult on matters of foreign policy. Robert Fulton, well-known inventor and accomplished painter, was a long-term Kalorama guest. As a young man, he had lived with the Barlows in Paris and was considered to be the childless couple's adopted son. While staying at Kalorama, Fulton made demonstrations of torpedoes and his steamboat designs to Members of Congress in the millpond below the estate.¹³ Benjamin Henry Latrobe, a close friend of the Barlows and a business associate of Fulton, frequently visited with them during his stays in Washington. Trained in England, Latrobe designed a number of buildings in the new capital, including St. John's Episcopal Church on Lafayette Square, and Christ Church on G Street, S.E. After the British burned the White House in 1814, he was responsible for its reconstruction. Between 1815 and 1817, he served as the Architect of the Capitol and was responsible for its on-going design and construction. During that time, Latrobe and his family lived in a double-house owned by a Captain Speake, which backed onto the Kalorama estate and had access to the manor house by a small path.¹⁴

Joel Barlow's idyllic life at Kalorama came to an abrupt end. In 1812, he was persuaded by President Madison to travel to Europe to arrange a commercial treaty with the Napoleonic government. Barlow journeyed to Vilna, Poland where he was to meet with Napoleon who was enroute to Moscow. Due to the cold and terrible travel conditions, Barlow contracted pneumonia and died in Poland in December 1812, without completing his mission. Mrs. Barlow continued to live at Kalorama with her sister and brother-in-law, Clara and Colonel George Bomford until her death in 1818. At that time, her brother, Supreme Court

¹¹ Bessie Wilmarth Gahn, Original Patentees of Land at Washington Prior to 1700, Silver Spring, Maryland: published privately, 1936 (Map in the collection of the Columbia Historical Society).

¹² Talbot Hamlin, Benjamin Henry Latrobe, New York: Oxford University Press, 1955, p. 349.

¹³ Mary Mitchell, "Kalorama: Country Estate to Washington Mayfair", Records of the Columbia Historical Society, 1971-1972, Washington, D.C.: By the Society, p. 171-172.

¹⁴ Hamlin, Latrobe, pp. 436 and 457.

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Justice Henry Baldwin, took possession of the house and rented it to several people over a period of four years. Among the tenants and houseguests was Susan Decatur, widow of Commodore Stephen Decatur. Mrs. Decatur, a friend of Clara Bomford, came to Kalorama to recover from the untimely death of her famous husband in 1820.¹⁵

In 1822, Colonel Bomford bought the property, as well as several other parcels, assembling a 90-acre tract which would not be divided again until the subdivision of the land in the 1880s. Englishwoman and chronicler of American custom, Frances Trollope visited Kalorama shortly after Bomford purchased it and recorded her thoughts:

"At about a mile from the town, on the high terrace ground above described, is a very pretty place, to which the proprietor has given the name of Kaleirama [sic]. It is not large, or in any way magnificent, but the view from it is charming; and it has a little wood being, covering about two hundred acres of broken ground, that slopes down to a dark cold little river, so closely shut in by rocks and evergreens, that it might serve as a noonday bath for Diana and her nymphs...this wood is filled with wild flowers, but such as we cherish fondly in our gardens."¹⁶

Colonel Bomford, like his brother-in-law Barlow, was himself an important figure in American military history. During the War of 1812, he developed the famous shell gun, the Columbiad (named in honor of Barlow's epic poem), which was in use until the Civil War. Considered to be one of the greatest American ordnance experts of his time, he made a career for himself in the Army and was named Chief of Ordnance in 1832. Bomford's important military position and his familial association with the Barlows accorded him a prominent place among the city's social and political elite.¹⁷ His real estate and business speculations in Georgetown and Washington, D.C., however, were not as successful as his military and social career and he was forced to sell the Kalorama estate in 1846 for \$25,000.

Thomas R. Lovett of Philadelphia purchased the property from Bomford for his mother, Mrs. Charles Fletcher. According to the 1850 census, Mrs. Fletcher occupied the house along with her seven children (who ranged in age between 18 and 28 years old), a cook, a chambermaid, and a German coachman. According to

¹⁵ Upon his wife Susan's request, Stephen Decatur was buried in the Barlow-Bomford family mausoleum which stood where the intersection of Florida and Massachusetts Avenues are today.

¹⁶ Junior League of Washington, City of Washington, p. 102.

¹⁷ Dictionary of American Biography, Vol. 1. New York: Charles Scribner's Sons, p. 427.

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tax assessments from 1860, the Kalorama manor house was valued at \$10,000 with \$2,000 of furnishings. The land was worth over \$21,000. The Lovetts owned a carriage, a horse, and a cow. Their neighbors, the Holmeads, owned a less expensive house, but more expensive carriages, horses and cows.

Maps from the mid-19th century indicate how the land was used.¹⁸ Much of it was farmed or covered with orchards and flower gardens. Because no tenant farmers or gardeners appear on the census records for the Kalorama or Holmead estates, it is possible that family members took care of the property themselves. According to the 1861 Boschke Map of Washington County, the southern and northern portions of the Sheridan-Kalorama area were forested. Portions of the southern area had, at one time, been cleared for the Barlow-Bomford family mausoleum, but this area had been allowed to overgrow naturally after Thomas Lovett sent the remains of Stephen Decatur to a family plot in Philadelphia and boarded up the mausoleum. It was not until Massachusetts Avenue was laid in the 1880s that this land was again cleared.

Maps of Washington County indicate that there were property owners besides the Lovetts and Holmeads on the Sheridan-Kalorama site by 1861. Their properties were made up of small pieces of land which had been sold off by Holmead and therefore the outer borders of their property lines basically continued to define the Sheridan-Kalorama neighborhood as it is known today. Information about these early families is scattered and sparse. During the years before the Civil War, tax books, census records, maps, and city directories are the only readily available sources of primary information for the Sheridan-Kalorama area. The residents are listed in the Georgetown city directories indicating that the area was considered to be part of Georgetown even though it was geographically closer to Washington. The property owners included: Professor C. Jewett whose house was where Phelps Place and California Street meet today, and J.B. Kibbey who owned the land located approximately where the intersection of Connecticut Avenue and 21st and S Streets is today. (This parcel was first noted on the 1857 Boschke as "Vivian's" and in tax records from that period as "Vevans".) According to the Washington county tax assessments, J.B. Kibbey owned this land until approximately 1864. The 1857 Boschke also notes the house owned by Holmead as "Pairo's." Mrs. Thomas Pairo was born Loveday Holmead at Rock Hill in 1774 and inherited the main portion of the remaining Holmead tract upon the death of her father Anthony Holmead II.¹⁹ By 1858, however, city directories indicate that the Pairo house was occupied by Mrs. Sophia Speake Kall²⁰, daughter of Mrs. Pairo and widow of John T. Kall. It is, indeed, her name which appears on the next published map

¹⁸ See bibliographic reference to maps.

¹⁹ Junior League of Washington, City of Washington, p. 59.

²⁰ The association between Captain Speake, whose near-by house the Latrobes rented, and Sophia Speake Kall has not been determined.

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of the area (1861). By this time the Holmead tract was reduced to 15 acres. Yet despite all the sales and divisions of the land, the pieces--when fit together--define the neighborhood boundaries today.

The Civil War Years

With the beginning of the Civil War, the Nation's Capital witnessed a great change. The war effort brought thousands of people to Washington, D.C. After the war, thousands more fleeing the ravaged South settled permanently in the city. It experienced its greatest single jump in population during the 1860s when the city grew by almost 75%.²¹ With this growth came development pressures on the outlying areas which were open and prime for expansion. As the city's wealthy left the increasingly overpopulated town, they moved continually northwestward. This development eventually reached Kalorama in the 1880s.

The Civil War took its toll on the Kalorama area. City directories indicate that the families living in the area in the late 1850s had moved away by the time the 1860 directory was printed. Mrs. Kall had moved into Washington proper and was listed at a residence on H Street, while the Lovetts moved to Philadelphia to stay with friends for the duration of the War.

Because of its isolation, the Kalorama estate was confiscated by an Illinois regiment and used as a smallpox hospital. Maps from 1862 note the house as "Kalorama Hospital" and the earliest photographs of the house and property date to this period. It is not known how the other properties (such as the Kall, Jewett or Kibbey properties) were used.

Upon the close of the War, the families returned to their homes. Mrs. Fletcher returned from Philadelphia to find Kalorama virtually destroyed--during a celebratory Christmas dinner in 1865 for the Illinois regiment, the house caught fire and was completely gutted.²² She rebuilt the house to a certain degree, but died in 1868. Although the 1870 census does not list any residents at Kalorama, land records from 1871 show that the property was owned by George S. Lovett, Mrs. Fletcher's son. In an effort to raise some money, he sold the western 40 acres (near Lyons' Mill) to the Freedman's Savings and Trust Company, and leased another portion of his land fronting Rock Creek to a stone quarry (below the present Kalorama Circle). With these funds in hand, Lovett was able to complete the restoration of the manor house to its pre-war, assessed value by 1876.

²¹ Constance McLaughlin Green, Washington, A History of the Capital, 1800-1950, Vol. I, Princeton: Princeton University Press, 1976, p. 183.

²² James M. Goode, Capital Losses, A Cultural History of Washington's Destroyed Buildings, Washington, D.C.: Smithsonian Institution Press, 1979, p. 31.

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The Growing City and the Subdivision of the Land

The 15 years between the close of the Civil War and 1880 continued to bring change to the Kalorama area. The large estates established by the beginning of the 19th century slowly diminished in size with the continuing sale of small portions of land. These sales initiated the demise of the area as a collection of spacious country estates.

The boundaries of today's neighborhood--as delineated by the new property lines established at the close of the Civil War--can clearly be seen on maps dating to the third quarter of the century. With each of the sales of the small land parcels, another family moved to the area; and some built new houses. The cultural ambience of the area did not change much from the beginning of the century. Its social make-up was still one of high-ranking government or military officials and prominent families.

In Kalorama, other houses began to appear on the landscape shortly after the Civil War. Among them was the famous octagonal house built by former Ohio governor William Bebb for his family in 1865. An ardent supporter of Lincoln, Bebb had come to Washington in 1860 at the outbreak of the Civil War to receive an appointment as an examiner at the Pension Office. The Bebbs occupied the octagonal house for only two years before selling it and the surrounding 18.5 acres to Assistant Treasurer of the United States, Leroy Tuttle (at \$1,000/acre). At that time, Tuttle also purchased Professor Jewett's property just north of the Bebb property. He apparently demolished the Jewett residence as it does not appear on later maps. Tuttle resurfaced the large, frame, octagonal house with stucco and later with clapboards. The house remained in the Tuttle family and stood on the present site of Kalorama Square (Phelps Place) until c. 1949 when it was demolished.²³

By 1868, Washington city directories list another neighbor, George Bell. His address is given as "21st at Boundary", so it is possible that he occupied the building noted as "Vivian's" on the 1857 Boschke and "J.B. Kibbey's" on the 1861 map (this is corroborated by later maps, including the Hopkins 1879 Atlas 15 Miles Around Washington). Bell was born in Hagerstown, Maryland in 1828 and graduated from West Point in the Class of 1858. He served in the Army in

²³ The construction of octagonal houses became popular and reached its zenith in the United States in the middle of the 19th century. Octagonal in plan, two to three stories in height, the buildings were generally plain in ornamentation, surmounted by a belvedere, and sometimes surrounded by verandas. The inspiration for their design and construction was drawn from a popular publication, A Home for All or the Gravel Wall and the Octagon Mode of Building, by phrenologist Orson Squire Fowler. The Bebb house is considered to be a late example of this mode of building since very few of these buildings have been documented as built after 1860.

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Florida during the Seminole Indian disturbances and later in Texas protecting the border. During the Civil War, he had several assignments and quickly rose in rank. By the end of the war, he was a brigadier-general and was in charge of sub-depots in Washington and Alexandria.

By the 1880s, in the whole of Washington, D.C., large estates immediately beyond the city limits were being sold to institutions such as the Catholic University and the U.S. Soldiers' Home and to developers who were banking on the continued growth of the city which began directly after the Civil War.²⁴ While the population of the city increased rapidly with the expansion of the federal government and the influx of thousands of freed slaves, city services did not. Washington was often described as a muddy swamp--an unhealthy place to live. Those who could afford it began to move farther from the center of town. During this period, neighborhoods directly north of the center of town began to develop. These include the Dupont and Logan Circle areas, as well as then distant suburbs such as LeDroit Park and Mount Pleasant.

The development of subdivisions outside the original city boundaries was scattered and haphazard. Many developers laid out their subdivisions without regard to the existing street grid within the city or even that of neighboring subdivisions. With this in mind and in anticipation of the extension of the City of Washington into the adjoining Washington County, the District Commissioners filed a report in 1878 outlining steps which they thought would ensure the orderly extension of the city's street plan into the county and, therefore, into the developing subdivisions. Ten years later in 1888, after much political deliberation and a dramatic decline in suburban development (developers were unwilling to improve property until regulations were passed), Congress passed an act which forbade the platting of any subdivision that did not conform to the existing plan of the city. The Commissioners produced a list of directives to ensure that this was carried out properly, and suburban growth in Washington began again.

The pressures of the burgeoning city caused land values to rise along its periphery and made the sale of property a temptation few landowners could resist. Those who did resist were soon pressured by the District Commissioners with the threat of confiscation (land needed for new streets, sewer lines, alleys, etc.).

Such is the story with much of the land which now comprises the Sheridan-Kalorama neighborhood. Upon George Lovett's death in 1882, the Kalorama estate passed to his second wife, Emmeline. In 1883, the District Commissioners confiscated a 15-foot wide strip of land running east-west through the northern portion of the Lovett estate for a subterranean aqueduct

²⁴ Frederick Gutheim, Worthy of the Nation, The History of Planning for the National Capital, Washington, D.C.: Smithsonian Institution Press, 1977, p. 109.

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tunnel. This was the first sign of future development pressures on the area. Soon thereafter, in 1885, Gardiner Greene Hubbard (founder of the National Geographic Society and father-in-law of Alexander Graham Bell) purchased for \$60,000 the 40-acre plot which George Lovett had sold to Freedman's Savings and Trust Company in 1872 for \$16,000. This land, immediately next to Kalorama was quickly surveyed and platted into squares, lots, and streets partially according to what was believed the District of Columbia regulations would be and partially according to the lay of the land. The subdivision was named Belair Heights in recognition of the estate to which it formerly belonged. According to Mary Mitchell's history, in 1887 (less than four years later), Hubbard sold the entire still-unimproved subdivision to a New York syndicate for ten times his purchase price.²⁵ However, further research indicates that the land which was sold to the syndicate was not the 40-acre plot known as Belair Heights, but actually the Lyons' Mill site which Hubbard had also purchased and added on to the Belair Heights subdivision.²⁶ This is corroborated by newspaper accounts which post-date the sale of the Lyon's Mill land and which indicate that Hubbard's agents, Fitch, Fox and Brown, sold over \$100,000 in lots in one week after the date that Mitchell claims Hubbard sold the subdivision.²⁷ Maps, however, do corroborate Mitchell's claim that Belair Heights remained unimproved in 1887.

In 1886, the District Commissioners announced plans to extend Massachusetts Avenue beyond Boundary Street (renamed Florida Avenue in 1890), across Rock Creek in order to link the developing areas west of the creek directly to the city. Included in this plan was the laying of two traffic circles between Florida Avenue and Rock Creek. Within a year after the Commissioners announced their intention to extend Massachusetts Avenue, the price of land along it trebled in value. Perhaps foreseeing the inevitable development of the area, the Lovetts sold their 60-acre estate to a Philadelphia syndicate for almost \$6,000 per acre--the highest price paid to that date for land beyond Boundary Street.²⁸

The syndicate wasted no time. By the end of the year, they had the Kalorama land platted and a system of streets and terraces planned which included a circle at the north end of 24th Street (Kalorama Circle) and a street (S Street) running directly through the 1750 manor house. The house was consequently razed (1889) to accommodate the severe regrading of S Street, but its name was passed on to the subdivision. The January 25, 1888 edition of the Washington Evening Star reported that the original appearance of the land

²⁵ Mitchell, "Kalorama", p. 177.

²⁶ Washington Evening Star, "Real Estate Gossip", January 15, 1887.

²⁷ Washington Evening Star, April 30, 1887, p. 2.

²⁸ Washington Evening Star, September 30, 1887, p. 3.

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was greatly altered by extensive regrading and terracing. Most of the large oak trees were felled, the thick foliage cleared, and as much as 18 feet of soil was hauled away in places, drastically reducing the famous heights. With the exception of the Kall estate which stood until 1929, the regrading at that time, as well as that which occurred in later years, erased all physical traces of the area's early settlement.

By the 1880s, the adjacent Dupont Circle area had begun its development as a residential neighborhood. As the city spread, it was only logical that the residential precedent set in the Dupont Circle area would expand to the northwest, an area of great physical beauty and established high-society reputation.

An 1887 atlas showing the surveys, plats, and properties within the city of Washington and its immediate surroundings indicates that by that year, plans were in place to subdivide all of the Sheridan-Kalorama neighborhood as it is known today into small, urban lots. The only unsubdivided land shown is the narrow, 15-acre Kall estate which remained intact until 1929. This atlas is particularly interesting because all the old estates dating from the mid-18th to the mid-19th century were still extant and are, therefore, shown with the proposed modern street and urban plot plans superimposed. Seen on the map are the proposed streets and their names (which do not all conform to the District regulations), as well as the few modern structures which had been constructed in the late 1870s and early 1880s.

The sale of small lots in a new sub-division known as Kalorama Heights was managed by Thomas J. Fisher and Company, a real estate firm which was simultaneously responsible for the sale and development of other expensive Washington suburbs, such as Chevy Chase, Maryland. Kalorama Heights was located in the central portion of today's Sheridan-Kalorama. Despite the quick subdivision of the property, the northern portion (away from the planned extension of Massachusetts Avenue) developed more slowly. This cannot be said of the southern portion along the proposed Avenue where large, elegant houses were erected as quickly as the street was extended west of Dupont Circle.

By the 1890s, the Commissioners extended the city limits and their jurisdiction beyond Boundary Street, past Rock Creek.²⁹ It soon became apparent to both the District Commissioners and to the real estate syndicates developing the outlying areas that major roads extending beyond the former city limits would have to be laid and paved. In addition, bridges able to support modern vehicles would have to be constructed over Rock Creek to carry

²⁹In this act, they acquired the southern portion of the former Lovett land, including the Barlow-Bomford mausoleum, for the laying of Massachusetts Avenue and Sheridan Circle-- renamed from Decatur Circle in honor of the Commodore who had been buried there. The mausoleum was demolished in 1892 upon the removal of the Bomford remains to Rock Creek Church Cemetery.

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the traffic created by these new developments. Plans for straightening and extending Connecticut Avenue were in place by the end of the century and the construction of the Taft Bridge was begun in 1897. Although Massachusetts Avenue had been graded and paved as far west as the Lovett stone fence at Boundary Street by the early 1870s, it was not until the late 1880s that it was graded and paved beyond Rock Creek. In 1901, an 1888 iron bridge was replaced with one constructed of stone, which was better able to carry the ever-increasing traffic across the Creek. (This bridge was later replaced in 1940-41 with the extant structure.) In the case of both Connecticut and Massachusetts Avenues, the land for the roadways and the cost of grading and paving the roads were donated by the large, interested syndicates in exchange for the District's promise to build the necessary bridges. Editorials in the Evening Star in the late 1880s indicate surprise at the local government's unwillingness to make the necessary road improvements despite the obvious benefits to the city's tax base (considering the exorbitant land prices along the avenues).³⁰

Thus the stage was set for the development of the Sheridan-Kalorama neighborhood as it is known today: the city had been extended beyond its original boundaries (north of Boundary or Florida Avenue) and a system for the orderly extension of the city streets was in place; there was pressure on the landowners beyond the old city line to sell their land for the expanding city-- in this case, specifically the Kalorama area next to the expanding Dupont Circle and Massachusetts Avenue residential areas; and there were rich syndicates comprised of men who had made their fortunes in other parts of the country who were eager to speculate on the rising tide of Washington real estate.

The 20th century growth of the city was the death knell of 18th century manor life. The inevitable development of the Sheridan-Kalorama area finalized by the sale of Kalorama, its subdivision into urban lots, and the extension of the City's jurisdiction (and thus its streets) was lamented by some. Shortly before the demolition of the Kalorama manor house, Mary Lockwood wrote in her book Historic Homes in Washington, Its Noted Men and Women: (1889)

The vicissitudes of time have wrought many changes on this old home [Kalorama], and now we hear it is for sale. I suppose some fine morning we shall look for Kalorama and find it not. Civilization makes rapid strides. In place of undulating hills and dales, grateful forest shade and winding drives, we shall find the woodman's axe has felled the trees, the pick and shovel have levelled the hills, the shaded driveway that calls to memory the names of heroes and men famous in our country's history who have passed near those historic trees, will have to give way to broad

³⁰ Washington Evening Star, "Suburban Improvements", September 30, 1887, p. 3.

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avenues and architectural monstrosities which are an abomination to the sight and to the sense; and this is--civilization.

Early Residential Development of the Area: The 1890s

With the extension of Connecticut Avenue from Boundary Street to Chevy Chase Lake came the installation of streetcar lines which ran directly downtown to the Treasury Department. Thus, suddenly the area north of Boundary Street became an attractive place for residential construction. It was convenient to downtown, yet it had many of the advantages of country life--clean air, cooler summer temperatures, open spaces, and no diseases commonly associated with city life. This period--the 1890s--represents Sheridan-Kalorama's first stage of urban development. Although today, the neighborhood is perceived to be generally comprised of single-family houses, during the 1890s the majority of its development consisted of rowhouses--a phenomenon identical to that of the Dupont Circle and Kalorama Triangle areas.

The area immediately north of Boundary Street at Connecticut Avenue (which at the end of the 18th century had all belonged to the original Holmead estate) eventually developed into two distinct neighborhoods, one to either side of the Avenue. To the east of Connecticut Avenue, Kalorama Triangle as it is called today was, for the most part, developed by speculative investors who built rowhouses for the white middle-class. These spacious houses were designed by some of the city's noted architects. In contrast, the neighborhood west of Connecticut Avenue--Sheridan-Kalorama--eventually developed into a neighborhood of individually-commissioned, free-standing houses for the city's and nation's elite. While the majority of the buildings were designed by noted local architects, many were designed by nationally and internationally celebrated ones from New York, Boston, and Philadelphia.

Both Sheridan-Kalorama and Kalorama Triangle integrated single-family dwellings with apartment buildings in their built environment. However, while Kalorama Triangle developed as a solely residential enclave, Sheridan-Kalorama supported a number of institutions such as churches, private and parochial schools, and embassies and chanceries in its midst.

By the 1890s, maps of the area show how the land was carved into many small subdivisions, some bearing names with historical references (Belair, Kalorama), others named after the property owners (Tuttle's, Phelps', Presbury & Goddard's). Streets and urban lots had been planned and laid out on maps. The unimproved lots in Sheridan-Kalorama were, in most cases, more expensive than the cost of erecting an entire house in other sections of the city. Notices in newspapers indicate that upwards of \$2000 were paid in the late 1880s for single lots in the Sheridan-Kalorama neighborhood. This figure

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represented more than a year's wages for an average government employee.³¹ One reason why land costs were so high was because the streets may have been privately improved in order to encourage the sale of lots, as is known to have been done in many other neighborhoods.³² Although maps indicate that several streets, such as S Street, were paved before any buildings were even erected, new houses were erected along dirt lanes in Sheridan-Kalorama into the 1920s.

During the 1890s, developers and builders in Sheridan-Kalorama began to erect lines of rowhouses on speculation, just as they were doing in other neighborhoods. This development comprised the majority of construction during this time. In addition, several free-standing, single-family houses were commissioned and built, introducing the form of residential building which would later define and dominate the character of the neighborhood. It was free-standing houses that would give Sheridan-Kalorama its identity as an in-town suburb. During the early years, many of these buildings were erected near Connecticut Avenue. However, by the turn of the century, many more--along with grand town houses--were being constructed nearer to Massachusetts Avenue. This indicates that it was Massachusetts Avenue with its large, expensive mansions and not Connecticut Avenue that had the greatest influence on the physical development of the neighborhood. The elegant houses built on Massachusetts Avenue attracted a substantial group of wealthy and prominent people to the area. Many Sheridan-Kalorama residents were inspired by the grand mansions beginning to line the Avenue and built their residences as close to it as possible. The significance of Massachusetts Avenue must be emphasized. It was obvious that the tradition of grand construction along the in-town portion of the street was to be continued along the stretch in Kalorama. If Massachusetts Avenue had not developed as it did, Sheridan-

³¹ Green, Washington, A History, Vol. 2, p. 80.

³² Evening Star, November 15, 1890, p. 10. In an interview, George Truesdell, a wealthy owner of subdivisions in Woodley Park and Kalorama Triangle, indicated that he had the streets in his subdivisions graded and paved at his own expense. In addition, he provided street lighting, sewage, and running water. His reasoning for providing these amenities was that he calculated that it would take the District government 25 years to make the same improvements. He further reasoned that no one currently living in the city, who was contemplating moving to a new subdivision, would want to give up the services to which they had grown accustomed. The article indicates that many subdivisions were privately improved.

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Kalorama might have developed quite differently, into a community more closely resembling its neighbors immediately to the east and south.³³

Rowhouse development occurred adjacent to the three major, basically unimproved, arteries--Connecticut, Florida, and Massachusetts Avenues. Among the first of these was a row of six brick rowhouses along the north side of the 2200 block of Q Street, immediately south of Massachusetts Avenue. Built in 1890 by Washington real estate speculator, Alexander Semmes and designed by local architect Oehlman Von Nerta, they are more closely related to the middle-class building trends seen in other parts of the city than to what evolved into and came to be identified with Sheridan-Kalorama. Other examples of this type of rowhouse architecture dating from this period in the neighborhood are 2149-2153 Florida Avenue designed by Claude W. Frederic (1890), 1616-1620 22nd Street and 2200 R Street (1891; architect unknown), the south side of the 2200 block of Q Street (1892 developed by Semmes; and 1898 designed by A.B. Morgan), and a row of eight houses designed by Nicholas Grimm at 1712-1718 22nd Street and 2200-2204 Decatur Place. In general, it can be stated that these rowhouses for the middle-class were designed by popular, but today lesser known, local architects working for small-scale investors.

Rowhouses on a grander scale, closely resembling some of the mighty, stone, Romanesque Revival structures strongly associated with the Dupont Circle area were also built during this phase of development. These buildings were erected on or adjacent to Connecticut Avenue at S Street and Bancroft Place and indicate that the direction development was taking at that time was an expansion of the existing character of the Dupont Circle area to the south rather than a new type of development. The design of these Romanesque Revival rowhouses demonstrate the skill for which their architects were noted. Francis & (Ferdinand T.) Schneider were responsible for the massive rows of large, Indiana limestone structures at 2111-2121 Bancroft Place (1895) and 2107-2117 S Street (1896), while Joseph Johnson was responsible for similar ones on Phelps Place (1896), a few lots to the west of the S Street row. Mary Clements whose father purchased one of the newly constructed rowhouses on Bancroft Place, recounts that her family came to purchase one of these houses through their acquaintanceship with Schneider made at St. Margaret's Church

³³ Massachusetts Avenue is an established historic district listed on the D.C. Inventory of Historic Sites and the National Register of Historic Places. A portion of the district--from Florida Avenue to Rock Creek Park--is within the Sheridan-Kalorama neighborhood. Because of the Avenue's existing landmark status, funds were not made available for an in-depth study of its individual buildings. However, statistics presented in this report do include buildings along it.

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where they were all parishioners. It was through connections with the church that Schneider sold several of his Sheridan-Kalorama properties.³⁴

By the turn of the century, 18.8% of Sheridan-Kalorama's extant building stock was standing, representing 114 buildings and the hand of almost 30 architects. (This figure does not include the 18th and 19th century buildings which have been demolished over time.) In 1896 alone, 24 buildings were erected--the largest number of buildings for which permits were issued in that neighborhood in a single year to date. An 1898 newspaper account, which details the sale of the southern 10 acres of the Kall estate (one of the last pieces of private land fronting on Florida Avenue in the area northwest of Dupont Circle), attests to this building boom and speaks of the overcrowding in the southern portion of the neighborhood--despite the recent start in its development.³⁵ This large number of construction starts was not to be matched until the 1920s.

The population for whom the architects were designing houses was quite homogeneous, according to the Twelfth Census (1900). Households generally consisted of a "head", wife, children, and one servant. A study of the census of children's place of birth indicates that at least half of the families had moved to the District of Columbia since 1890. Almost without exception, the head of the household was white, male, born in the United States (generally along the eastern seaboard and mid-Atlantic states) to parents who were also born here. The heads represented a wide range of professional men--lawyers, senators and congressmen, accountants, Army and Navy officers, journalists, real estate brokers, and government clerks. The presence of a few diplomats indicates the beginning of a trend which would develop in the area.

Unlike their husbands, many of the wives listed in the 1900 Census were first generation Americans. They bore small families of two to four children, most of whom survived at the time the census was taken. The children (both male and female) who were old enough attended school. Older, unmarried children living at home were employed. Young women worked as government clerks or teachers. A larger range of professions were listed for the single men. Most households had one live-in servant (a few had two or more) who was a single woman in her 20s (unmarried) or 50s (widowed) who could read and write. Most households employed black women who were born in either Maryland or Virginia. White female servants were Irish or German. There were very few other immigrants listed in the Sheridan-Kalorama area. Those that were, were generally related to the families (mothers, aunts, etc.), and had, for the most part, immigrated many years before the 1900 census was taken.

³⁴ Oral History Interview with Miss Mary Clements, March 26, 1988.

³⁵ Washington Evening Star, December 1, 1898, p. 2.

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Besides the architects who designed rowhouses during this period, there were many who built free-standing, single-family dwellings for their own families and for wealthy clients. From maps and historic photographs it has been determined that many of them were large, frame structures built in the Queen Anne Style, not dissimilar to the type of building being erected in Cleveland Park during the same period. Of the extant structures from this period, there are several notable examples. Thomas Franklin Schneider designed the oldest extant, free-standing house in 1893 at 2129 Wyoming Avenue for W.H. Moses, the owner of an established furniture and carpet store. Schneider also designed 1825 Phelps Place in 1895 for Conrad and Anna Jenness Miller. It was later owned by Thomas Walsh who became one of the nation's wealthiest men after striking gold in Colorado. Former Supervising Architect of the Treasury, James G. Hill designed 1823 Phelps Place in 1895 for Jesse B. Wilson, president of the Lincoln National Bank, and 2137 Leroy Place in 1896 for his own daughter as a wedding present (this house has been continuously occupied by Hill descendants since that time.) The demolished buildings from the 1890s include 2401 S Street, a large red brick and brownstone house which sat on a promontory at present corner of S and 24th Streets and Massachusetts Avenue. Designed in 1894 for \$8,000, it was sold in 1915 for \$60,000. It had been occupied by Supreme Court Justice Charles Evans Hughes and later by Speaker of the House Champ Clark³⁶. Other demolished houses from this period are 2127 California Street designed by architect of the Old Executive Office Building, A.B. Mullett in 1894 and 2101 Wyoming Avenue by Robert Stead in 1890.

Unlike the rowhouses erected during this period, many of the early free-standing, single-family houses erected during the same time, have been demolished. These houses represent the majority of the demolished buildings in the Sheridan-Kalorama neighborhood. Of those built near Connecticut Avenue (which are many), most stood until the 1930s and 1940s when they were razed for the construction of apartment buildings.

Thus, by the end of the 19th century, the Sheridan-Kalorama neighborhood was beginning to take shape as the in-town suburb it is known as today. Some of the old estate houses had disappeared. Others, such as the octagonal house, presided over new streets with the beginnings of the new neighborhood. While much of the land was covered with large oak trees and orchards, other parts had been regraded and quite built up. Streets such as Bancroft Place boasted eight new houses and a church. Families who would stay for generations were moving in. And speculative builders began to consider the price of the lots and how best to maximize their profits.

Architectural and Social Character: 1900-1914

The turn of the century continued to bring change to the Sheridan-Kalorama neighborhood. Social amenities, such as churches and private schools were

³⁶ Washington Evening Star, July 24, 1915, part 2, p. 2.

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opened in either existing houses or in buildings constructed specifically for each institution. Maps indicate that many of the streets between Connecticut Avenue and 23rd Street were paved. Streetcar lines to newly developing sections of the city were being laid on the periphery of the neighborhood, allowing for quick travel to then remote parts of the city. With regard to architecture, local architects inspired by the 1902 renovation of the White House by McKim, Mead and White designed scores of dwellings in the Colonial Revival style. This style made an indelible stamp on the community--setting a stylistic trend still followed today. The social scene developed intensely as more and more prominent families moved into the area. Each of these households regularly held afternoon affairs and soirees. Foreign governments purchased land for the construction of embassies and thus, began a history of Sheridan-Kalorama as the home of foreign legations. With this renewed concentration of political, architectural, and social activity, Sheridan-Kalorama came into its own.

Residential Construction and the Inhabitants

During the first three years of the new century there was a decrease in the number of buildings erected each year in the Sheridan-Kalorama neighborhood. Between 1900 and 1902, only 17 permits were issued. However, from 1903 the numbers began to rise into the double-digits each year showing a slow, but steady growth. During the first decade of the 20th century, 135 structures were erected--almost as many as in the previous decade--so that by 1910, 38.9% of today's building stock had been constructed, and by 1914, 45% had been built representing the work of over 55 architects. The pre-World War I years brought out in full force Washington, D.C.'s best design talent, as well as the talents of nationally and internationally renowned architects.

As in the previous decade, a few sets of rowhouses were constructed in the neighborhood. Among these was a long row of eight buildings by Harding and Upman at 2224-2238 Decatur Place (1904). This row represents the last of the buildings which stylistically relate more closely to those erected in the Dupont Circle area than ones built in Sheridan-Kalorama. Three-story brick buildings designed in the Rectangular Romanesque Revival style, the Harding and Upman units were built on speculation as two-family flats. Some have since been converted to four units.

The turn of the century saw a new type of speculative building in Sheridan-Kalorama. Rather than constructing rows of similar buildings, developers bought several non-contiguous plots and had individually-designed town houses erected on them. This new type of development in the area became very popular, especially along Bancroft and Leroy Places. Rows of houses continued to be erected on speculation, but instead of one developer and his architect constructing an entire row of nearly identical structures, several architects and developers were responsible for a single row. The rows did not develop in their entirety at one time, but in a piecemeal fashion over a period of

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approximately 10 years. Nonetheless, care was taken to design compatibly with existing structures --the result of which is a cohesive streetscape.

The town houses were large and elegant. They sold quickly--sometimes before they were even completed. Many people commissioned architects to design directly for them, rather than buy an already constructed building. One family even moved the structure they bought because it was too close to their neighbor's stable.³⁷ Two excellent examples of these new town houses which were cropping up in the neighborhood are 2126-2130 Leroy Place (1904) and 2129-2131 Bancroft Place (1907) designed by Frederick B. Pyle for Samuel Woodward. Woodward was the co-owner of the Woodward and Lothrop department store and owned many lots in the Sheridan-Kalorama neighborhood. On a single day in 1907, Woodward and Pyle filed for five separate permits to build in the neighborhood, yet all of the buildings are stylistically related. The town houses were quickly purchased by a variety of professional men--such as doctors, military personnel, and insurance agents--and their families. Other examples of this single structure designed to be incorporated into rows include: 2210-2212 R Street (Hornblower and Marshall, 1901), 1832-1834 Connecticut Avenue built for the U.S. Senate's Sergeant at Arms (Wood, Donn and Deming, 1906), and 2112-2118 and 2123-2127 Bancroft Place (Albert Beers, 1908-1909).

The turn of the century saw the introduction of the apartment building into the neighborhood. During the first decade of the 20th century, seven large apartment buildings--all still standing--were erected. Census records and city directories indicate that, although town houses represent the greatest number of buildings constructed during the pre-World War I years, the majority of the Sheridan-Kalorama population lived in apartment buildings. The Thirteenth Census (1910) attests to the increased wealth of the residents and the growing population of the Sheridan-Kalorama neighborhood. (The origins of its population had expanded as well, with many residents coming from the deep south and the midwest.) The majority of the residents lived in well-appointed apartment buildings. In 1910, there was a relatively small number of single-family houses in Sheridan-Kalorama--c. 224 dwellings as compared to the number of apartment building units--c. 438. The seven apartment buildings erected at that time were among the largest and most expensive in the city. Their construction brought large numbers of new, well-to-do residents to the neighborhood, increasing the area's popularity and visibility. Apartment life in these luxury buildings included public ballrooms and dining rooms for large-scale entertaining, and units large enough to house live-in servants.

³⁷ Mary Clements recounts during her oral history interview how Mrs. John J. Hemphill at 2108 (now 2110) Bancroft Place did not even have to pack her china--the house was simply lifted as it was and moved 20 feet west. The relocation of the house is substantiated by Repair Permit #3346, April 24, 1907.

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The apartment buildings were erected by leading or up-and-coming architects and real estate men. The first apartment building constructed in Sheridan-Kalorama was the Highlands at 1914 Connecticut Avenue, designed by the young Arthur B. Heaton in 1902. Heaton, who had no academic training in architecture and had received his education as an apprentice under Hornblower and Marshall, had recently opened his own office. The Highlands was designed immediately before a two-year tour of Europe which included studies at the Sorbonne. The Decatur (2131 Florida Avenue), was erected in 1903 by experienced apartment building architect George Cooper. Thomas Franklin Schneider built the California Court (2153-2205 California Street) in 1905 and originally named it the Florence Courts in honor of one of his daughters. The Westmoreland at 2122 California Street (Kennedy and Blake) was also constructed in 1905. The famous Dresden (2126 Connecticut Avenue), Brighton (2123 California Street), and Lonsdale (2138 California Street) were all the 1909 product of architect Albert Beers and Harry Wardman, one of Washington's leading real estate developers during the first quarter of the 20th century. Wardman came to the United States from England in 1897 and began his career as a carpenter. By the time of his death at age 65 in 1938, it is estimated that close to one-tenth of the District's population lived in buildings erected by him. Besides hundreds of rows of single-family houses, Wardman built flats, commercial and office buildings, and apartment buildings (including 18 structures in Sheridan-Kalorama). Undoubtedly, among his premiere buildings is the Dresden, which has served as the residence of many of the city's elite.

In addition to the apartment buildings and town houses, several free-standing houses were built during this era. Although they were not as frequently commissioned as town houses at this time, several notable clients had such residences constructed. The buildings range from the relatively modest to opulent in-town palaces and mansions which today number among the city's finest residential structures.

The town houses and free-standing dwellings supported large households. Unlike the apartment dwellers, many of the single-family home owners had a complement of servants including nurses, gardeners, footmen, coachmen, butlers, chambermaids, and cooks. Although in the 1900 census it is uncommon to see more than one live-in servant listed, by 1910, it is uncommon to see fewer than two. Many households list as many as seven servants--one even having a Japanese cook. Clearly this indicates that the high standard of living first established in the area in the mid-18th century was continued into the 20th century in the single-family residences.

Individually commissioned houses erected include 1825 24th Street designed by Frederick Pyle in 1905 for U.S. Geological Surveyor Herbert M. Wilson. Appleton P. Clark designed 2126 Wyoming Avenue in 1907 for William and Susan Clark (their relationship to the architect has not been determined). The Clark family resided in the house until 1926. Since 1935, it has served as the home of several schools, including the Field School which currently

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occupies it.³⁸ In 1910, the largest house in Sheridan-Kalorama was constructed. Designed by Jules Henri De Sibour, 2221 Kalorama Road was built for mining magnate William W. Lawrence in the French Eclectic style. It was later owned by another mining magnate, John Hays Hammond who sold it to the French government in 1936 for use as an embassy. It has been the home of the Embassy since that time. An excellent example of the Renaissance Revival style is 2300 Wyoming Avenue, designed by Clarke Waggaman in 1912 for the Anthony Lucas family. Other locally respected architects working during this period in Sheridan-Kalorama include Glenn Brown, George Oakley Totten, Jr., N.C. Wyeth, and Thomas J.D. Fuller.³⁹

Of special note are the houses designed by nationally and internationally recognized architects during the pre-World War I years. These include: 2301 S Street by Frost and Granger of Boston (1905) for banker and president of the Washington Stock Exchange, William Mearns; 2145 Decatur Place by Ogden Codman of New York City (1906; individually listed on the National Register) for Boston clipper ship company heiress, Martha Codman; and 2320 S Street (also listed on the National Register) by John Russell Pope built in 1912 for George Hewitt Myers, founder of Y.E. Booker Company, an investment banking firm, and director of Mergenthaler Linotype Co. Myers became a widely recognized authority on early textiles and rugs. It is his private collection which formed the core of the Textile Museum which is housed in his former residence.

The free-standing houses vary in style and material. The majority present conservative revival styles popular at the time (such as the Colonial Revival and the Beaux Arts), others exude a penchant for the more unusual, such as the English Arts and Crafts and the Spanish Mission style. The combined residence and studios of Edward Morse (2133 R Street, Hornblower and Marshall, 1902; Photo D) and Alice Pike Barney (2306 Massachusetts Avenue, Waddy Butler Wood, 1902) exhibit the ability of the architects to render works in more eclectic designs. The Morse Studio is an imaginative interpretation of the English Arts and Crafts style while the stucco Barney House Studio (included in the Massachusetts Avenue Historic District) is designed in the Spanish Mission Revival style. Although the Morse Studio retains only its eclectic, imaginative exterior, much of the interior of the Barney Studio House has been preserved by the Smithsonian Institution which owns the house.

The expansive mansions, elegant town houses, and luxury apartment buildings erected in Sheridan-Kalorama after the turn of the century indicate the development of the emerging neighborhood as distinct from its immediate neighbor to the east--Kalorama Triangle. Indeed, the neighborhood's

³⁸ The design of this building was formerly attributed in publications to Waddy Butler Wood.

³⁹ Please refer to the computer listing of architects for a complete, chronological list of each architect's work in the neighborhood.

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development can more closely be linked to what was happening in certain parts of Dupont Circle and along Massachusetts Avenue where the city's and nation's wealthy were erecting sumptuous testimonials to their social and economic standing.

The social character of Sheridan-Kalorama was clearly developing quickly with its increased population. Study of the Thirteenth Census indicates that the demographics of the heads of the households changed between the 1900 and 1910 Censuses. With the construction of the neighborhood's apartment buildings, there was an increased number of white, professional, single or widowed women--again, teachers, government employees, stenographers, etc. In a very few cases, there were older, single women listed who owned large houses and supported their elderly mothers, younger siblings, and some servants. The majority of the household heads, however, were white males working in the professions listed in 1900. There was a significant increase in the number of military men--most of whom lived in the apartment buildings.

The number of immigrants listed as heads of households dropped significantly in 1910. Only two were listed. The number of immigrants listed as servants, however, increased dramatically. While in 1900 only German and Irish females were listed, by 1910 there were many males, and several other European nations were represented. (The presence of these servants attests only in part to the wealth of the households. It must be remembered that there was a tremendous influx of immigrants at the turn of the century and that immigrant labor was inexpensive.)

According to oral history interviews and newspaper accounts, daily life during this era included walks with nannies to shaded, undeveloped parts of the neighborhood for young children. Older children were given free reign and played in Rock Creek and the many open fields in the area. Although it is assumed that many of children in Sheridan-Kalorama attended the private schools available to them in the neighborhood (their family names are listed on old school rosters), probably many took advantage of the public school system in the District. Children attended primary schools in Georgetown and at T and 19th Streets, just behind Columbia Road.⁴⁰

Afternoons were filled with social calls by the wives. Each household had a specified day when it was responsible for serving tea and the neighborhood ladies could spend their afternoons visiting several residences. During the evening quiet, private parties were held. For such occasions, awnings would be rented to cover the front walks to the houses. It was always possible to know who was entertaining because of these canopies. Because the neighborhood

⁴⁰ Three types of secondary schools were available to public school students--business, vocational, and academic. These schools were located relatively far from the neighborhood and would have required either a long walk or a ride by trolley.

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was the residence of many people employed by the government, it was often possible to greet the President when he attended the affairs.⁴¹

The Institutions: Churches, Schools, and Embassies

From the turn of the century to the beginning of World War I, as the area developed the character of a neighborhood, several social institutions were established within the Sheridan-Kalorama boundaries. These included churches and schools.

In the early 1890s, the area's first religious institution, St. Margaret's Episcopal Church, was founded in the basement of a private house. Plans which called for a small church constructed of Seneca sandstone were published in The Churchman (March 26, 1892). According to the article, only a small portion of the church was to be erected at that time. The architect was listed as William A. Potter of New York City. Funding for the new church, however, was not raised until 1895, a year after the parishioners had purchased six lots at the northwest corner of Bancroft Place and Connecticut Avenue. A small chapel was constructed in 1895 at the southern corner of the parcel, facing Bancroft Place. According to the permit to build, the chapel was designed by James G. Hill whose architectural ability was well-known in the neighborhood.⁴² Many of the neighborhood's oldest families were instrumental in the establishment of St. Margaret's and worshipped there for many years (as do their descendants today). They included Leroy Tuttle who was raised in the octagonal house and for whom Leroy Place was named, and Commander C.T. Jewell who was an early specialist in aeronautical photography and navigational equipment for aircraft. Among the church's nationally known parishioners later were First Lady Edith Bolling Galt Wilson, Surgeon General Hugh Cummings, Secretary of State Cordell Hull, and Secretary of Labor Frances Perkins.⁴³

Shortly after the original chapel for St. Margaret's was completed, an ambitious building program to enlarge it began. Newspaper articles dating from the opening of the 1895 edifice indicate that it had been planned as an

⁴¹ Oral History Interviews

⁴² Another article on the construction of the church in American Architect and Building News (Vol. 35, January 9, 1892 p.31) also names Potter the architect. Since plans for the building are not available with the Permit to Build, it is unclear whether Hill was the local associated architect with Potter or whether he drew up new plans.

⁴³ Church Records, St. Margaret's Episcopal Church.

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interim building until more funds could be raised.⁴⁴ By 1904, a large addition (designed by James G. Hill) was built, changing the orientation of building to face Connecticut Avenue, which by that time was developing into an important, elegant artery. In 1913, a large parish hall was added to complete the complex (neighboring buildings have since been acquired and are now property of the church). The church served not only the spiritual needs of the neighborhood, but also the educational. Between 1914 and 1928, it ran a school in a former residence at 2115 California Street.

In 1904, the Church of the Pilgrims, known originally as the Second Southern Presbyterian church was founded at the opposite end of Sheridan-Kalorama at the corner of 22nd and P Streets and Florida Avenue. By 1911, the church's membership had outgrown its facilities and it became clear that a larger church would have to be built. Land next to the existing building was purchased for that purpose and a 250-seat gallery and addition were literally built by the parishioners and volunteer aid. The church changed its name to the Church of the Pilgrims in c. 1920. Under the direction of Dr. Andrew Reid Bird (the church's minister between 1911 and 1956), an appeal went out to the entire southern Presbyterian congregation in the country to raise funds to erect a national church in Washington, D.C. The appeal was realized when the present building was constructed in 1929 to the plans of Washington and Baltimore architect Benjamin Courtland Flournoy of Flournoy & Flournoy. Flournoy had recently returned from a study tour in England when he was commissioned to design the church. The design, which incorporated Dr. Bird's existing rowhouse residence into the new building, won several local awards. Until recently when several tall apartment buildings were constructed in its vicinity, the church tower was the only tall, visible landmark in the area.

In addition to the two churches in the neighborhood, several private schools were well-established in the area by the beginning of World War I. By 1914, Sheridan-Kalorama supported several private boarding schools within its borders. These included the Washington Seminary (2105-07 S Street), St. Margaret's School (2115 California Street), and Holton-Arms School at 2125 S Street. St. Rose's Industrial School, the only charitable, educational institution in the neighborhood at the time, relocated to Sheridan-Kalorama from Washington Circle in 1908 (1878 Phelps Place).

From newspaper accounts and building permits, it is apparent that many of the early private schools, with the exception of St. Rose's and Holton-Arms, were housed in former residences. These buildings were well-suited to serve a very small student body, both as a classroom building and as a boarding house. The 1910 Census, however, does list student boarders in private residences, so it is apparent that some students had to live outside the school walls.

⁴⁴ Washington Evening Star, April 30, 1895, p. 9

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Holton-Arms was the first educational institution in the neighborhood to build a structure specifically to house a school. The school was originally located in a dwelling on Hillyer Place--just on the periphery of Sheridan-Kalorama--when it was established in 1901. Its founders, Jessie Holton and Carolyn Arms, purchased two lots on S Street in 1903 with money made in real estate speculation in other parts of city. By 1906, a school building was erected at 2125 S Street.⁴⁵ Over the next few years, the school continued to buy neighboring vacant parcels, as well as completed residences. By 1936, the school owned property on 11 lots on Square 2532, and continued to build new structures to house the ever-expanding student body. The school had not only a significant physical presence in the neighborhood, but also a social one. Many of the children of local prominent families attended it, as did children from other cities.

St. Rose's Industrial School (later St. Rose's Technical School, St. Rose's Orphan's Home, St. Anne's Infant Asylum, and now Mackin High School) opened its doors in 1908 in Sheridan-Kalorama. The school was originally located in downtown Washington, and later in Foggy Bottom. Founded by Catholic Sisters of Charity in 1868, its mission was to house and educate 14- to 18-year-old orphaned girls. The institution was supported by wealthy local families, including the Galts in its founding years. Less academic in nature than the other schools in Sheridan-Kalorama, St. Rose's provided vocational training. For many years, "industrial" meant cooking, cleaning, sewing, and ironing (later, training encompassed clerical skills as well). The Sheridan-Kalorama campus was designed by Baltimore ecclesiastical architect Francis Tormey and was surrounded by a tall brick wall. The girls were segregated from the neighborhood and were always carefully monitored.

While schools and churches were the center of spiritual and educational life in Sheridan-Kalorama, the interest by foreign governments to build embassies in the neighborhood provided new possibilities for social affairs. Although no embassies were actually built in the neighborhood during this period, several did purchase land with the intention of erecting lavish structures, and several diplomats and embassy staff members did reside in the neighborhood. Their presence, along with the intention of two world powers to erect their embassies in the area paved the way for future embassy moves to Sheridan-Kalorama.

In 1901, the French government purchased a site on S Street between 22nd and 23rd Streets. The parcel had been a portion of the Kall estate which had recently been sold. Newspaper accounts describe the sale:

⁴⁵ While the principal architect of the building is unknown, the associated architects Pulsifer and Herring are listed on original drawings (D.C. Building Permit #31, July 6, 1905).

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"The site in this city recently purchased for the French government on which to erect the residence of the ambassador from that nation, though once regarded as 'in the country,' being a short distance beyond 'the street which binds the city' known as Florida Avenue in recent years is now in a well-settled neighborhood and in the most fashionable quarter of the capital."⁴⁶

The purchase of the land was somewhat unusual. Up to that date, only four countries had built embassies.⁴⁷ Most foreign legations either rented space or bought existing buildings near the White House. Other embassies were being encouraged to locate along the Avenue of the Presidents (16th Street) which Mrs. John Henderson, a local real estate magnate, was trying to promote. The purchase of the S Street site by the French is the first known interest by an embassy to locate in Sheridan-Kalorama. It is believed that the development of Massachusetts Avenue, as well as the progressively greater prestige of the neighborhood attracted the French.⁴⁸ The French embassy, however, was not constructed, though plans remained on the table for many years.

Similarly, in 1906 the German government purchased the northern portion of the Kall estate (the land which is now Mitchell Park) directly across the street from the French property. Although the Germans paid \$150,000 for the land, they did not have plans to improve it at that time.⁴⁹ It was not until 1910 that another newspaper account reveals that plans for an embassy were being drawn by New York City architects Carrere and Hastings.⁵⁰ Still, three years later in 1913, nothing had been built on either the French or the German sites. Another article details the plans of several foreign governments to erect embassies (mostly near 16th Street) and calls the German plan the most pretentious. It further explains that new plans by German architects have been submitted and that the reason the embassy was not yet built was because extensive construction of German embassies in other countries stretched

⁴⁶ Washington Evening Star, "Site for Embassy's Home", May 3, 1901, p. 5.

⁴⁷ The British were the first in the city to build a structure expressly for use as an embassy. In 1872, they moved away from the legation enclave near the White House to their new building at the corner of N Street and Connecticut Avenue. The building has since been demolished.

⁴⁸ The French also may have chosen this site for its historic association with Joel Barlow, an honorary citizen of France.

⁴⁹ Washington Evening Star, "For a Palatial Home", July 13, 1906, p. 16.

⁵⁰ Washington Evening Star, January 13, 1910, p. 19.

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available funds.⁵¹ With the outbreak of World War I in 1914, the German property was temporarily confiscated. The French sold their site soon thereafter.

Prominent national politicians and Supreme Court Justices lived in Sheridan-Kalorama side by side with patent attorneys, government clerks, and teachers. City directory research indicates that extended families lived in Sheridan-Kalorama, as did people who worked together either in the same office or in the same building (many Sheridan-Kalorama lawyers, for instance, had offices in the Colorado Building downtown). City directory research further indicates that many residents moved to the area from neighboring subdivisions. On California Street, alone, three former Kalorama Triangle neighbors built new houses close together within a few years of one another (these houses have since been demolished for the construction of apartment buildings). The neighborhood was becoming increasingly popular among the higher echelons of the city's military and political elite.

World War I and the Roaring Twenties: Neighborhood Construction Boom

During World War I, the federal government expanded dramatically. War workers filed into the city by the thousands and found lodging in the many boarding houses opened by individuals in their private residences. With the end of the War, the majority of the war workers and their families elected to remain in Washington, D.C. Developers and builders took advantage of the enormous housing shortage and began to build at an almost frenzied pace. Each year during the 1920s, newspaper articles attest to the unprecedented building boom. While much of the building occurred in previously unimproved areas, some occurred in already established neighborhoods.

Several important things happened in Sheridan-Kalorama during the 14-year period between the outbreak of World War I and the stock market crash in 1929. The neighborhood experienced the greatest building boom in its history. During no other period were so many of its buildings erected. The stylistic character of the area was solidified. The Georgian and Colonial Revival trend which had been set in the early part of the century was cemented during the 1920s and clearly became the established style for the future. Several embassies took the lead from the French and Germans and successfully relocated to Sheridan-Kalorama--either by moving into existing buildings or constructing their own. And, most importantly perhaps, was the influx of national figures into the neighborhood. With the formation of war-time agencies between 1914 and 1918, many of the country's prominent businessmen, politicians, scientists and intellectuals were brought to Washington, D.C. to serve on the boards of these organizations. Many chose to live in Sheridan-Kalorama. The neighborhood became a hot-bed of political thought and a breeding ground for future leaders.

⁵¹ Washington Evening Star, August 23, 1913, Part 2, p.2.

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Residential Construction and the Inhabitants

The 1920s represented a period of tremendous growth for the Sheridan-Kalorama neighborhood. During no other period were so many buildings erected. This growth generally followed the same pattern of growth as the rest of the city. The pace of building in the area exceeded the city's ability to improve roads and many houses were constructed along dirt lanes.

The construction boom of the 1920s followed a slow period caused by the outbreak of World War I. Between the outbreak of the war and the beginning of the 1920s, construction of new buildings slowed dramatically. Only 49 buildings were erected during that six year period; 22 of them were constructed in 1916-1917. Three large apartment buildings were designed during the middle of the decade: the Farnsboro, 2129 Florida Avenue (Frank Russell White, 1915); the St. Nicholas, 2230 California Street (Claughton West, 1916); and 2151 California Street (architect unknown, 1917). The boom of the 1920s got off to a slow start with only five buildings being constructed in 1920. At that time, only 46% of the neighborhood had been constructed--the area was still ripe with building opportunities with almost half the neighborhood comprised of unbuilt lots and open spaces. After that first year of the decade, the neighborhood saw unprecedented growth which would not be repeated again. From 1920 to 1929, 186 buildings were erected. This represents over 28% of the building stock. In 1922, 33 buildings were erected--a record number for a single year for the entire history of the neighborhood. By the end of the decade 74.2% of the neighborhood was in place. This growth spurt far exceeded Sheridan-Kalorama's sister community to the east--Kalorama Triangle--where only 44 buildings (12% of the building stock) were erected during the same period.⁵²

Architects including George Ray, Porter and Lockie, and John J. Whelan introduced modern, stripped down versions of the traditional accepted styles. Simpler and cleaner in detailing both on the interior and exterior, most buildings were three stories, constructed of brick. Roofs were slate and had dormer windows. The streetscape gave the aura of a stately English town. Interspersed among the English-inspired buildings were several notable examples of other revival styles including the Spanish or Mission Revival and French Eclectic.

⁵² The Kalorama Triangle Historic District National Register Nomination reveals that in 1920, 84% of Kalorama Triangle's building stock was already in place--ten years before Sheridan-Kalorama could make the same claim. Kalorama Triangle's building spurt occurred during the first decade of the 20th century when 41% of its dwellings were constructed. The percentage of cumulative growth in Sheridan-Kalorama was generally ten years behind that of Kalorama Triangle.

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The Sheridan-Kalorama buildings of the 1920s are the mature work of many of the architects who practiced in the neighborhood during the first part of the century, as well as several young architects who were beginning their Washington careers at that time. In addition, several nationally reputed architects built palatial houses for well-to-do clients. Among the established local architects who designed additional buildings in the neighborhood are Appleton P. Clark Jr. who designed three houses in this decade for political correspondents, Jules Henri De Sibour, Thomas J.D. Fuller, Arthur B. Heaton, James Rush Marshall, B. Stanley Simmons, George Oakley Totten, Jr., and Waddy Butler Wood. The young architects and architectural firms who had significant impact on the neighborhood in the 1920s include Louis Justement, Horace W. Peaslee, Porter and Lockie, George N. Ray, George T. Santmyers, Robert O. Scholz, Stern and Tomlinson, and John J. Whelan.⁵³

Buildings by out-of-town architects include: 2200 S Street for Under Secretary of State W.R. Castle, Jr. (1929) and 2222 S Street for Senator David Reed. Both were designed by the famous New York City architectural firm of Carrere and Hastings in 1929. Pleasants Pennington of Baltimore designed 2230 S Street in 1924 for Federal Reserve Chairman Adolph C. Miller.

Among the people who moved to Sheridan-Kalorama during the World War I and pre-Depression years were the nation's wealthy and politically influential who came to serve in government posts or on the boards of the many agencies created during the Wilson Administration to manage the war effort. These men and women were prominent in the world of agriculture, industry, and society. Many chose Sheridan-Kalorama as their residence. Most important among them were two past presidents of the United States and three future ones--all of whom lived in the neighborhood during this period.

At the close of his administration, President Woodrow Wilson purchased the large, elegant town house of Henry Fairbanks at 2340 S Street (Waddy B. Wood, 1915; individually listed on the National Register) as his retirement home. He was able to enjoy it only for three years before succumbing to illness and dying in 1924. His widow Edith Bolling Galt Wilson lived there until her death in 1964. The house is currently owned by the National Trust for Historic Preservation and is open to the public as a museum.

Former President William Howard Taft lived at an imposing, freestanding, Colonial Revival house at the northeast corner of Wyoming Avenue and 23rd Street--2215 Wyoming Avenue (Appleton P. Clark, Jr., 1908)--during his tenure as Chief Justice of the Supreme Court from 1921 until his death in 1930. Taft had purchased the house from its original owner, Congressman Alvin Fuller and

⁵³ Please see computer listing by architect for a complete, chronological list of buildings by each architect.

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Mrs. Taft continued to reside there until 1944. The house now serves as the Syrian Embassy.

Among the three future presidents was Assistant Secretary of the Navy Franklin Delano Roosevelt who came to Washington to serve in the Wilson Administration and who rented a small town house from Henry Fairbanks at 2131 R Street between 1917 and 1920. The house had originally been constructed in 1899 and had received an addition in 1901. An early example of the Colonial Revival style in the Sheridan-Kalorama neighborhood, it is the work of Totten & Rogers. The Embassy of Mali owns the building today.

During the same time that Roosevelt lived on R Street, Warren Harding, then a U.S. Senator from Ohio lived at 2314 Wyoming Avenue. A simplified Federal Revival house designed by George N. Ray in 1915, it served as the Harding residence from 1917 to 1921 when he became president. Harding died in 1923, half way through a term racked with scandal. Mrs. Harding never returned to live in the house and put it and the furnishings on the auction block. Newspaper accounts describe the lack of crowds and interest on the day of the sale.⁵⁴ The building remains a private residence.

Herbert Hoover was brought to Washington, D.C. to serve on the American Relief Board during World War I. In 1921, when he was appointed to President Harding's Cabinet as Secretary of Commerce, he purchased the Thomas Gales House at 2300 S Street. A large and imposing Colonial Revival structure, it was designed in 1902 by Appleton P. Clark, Jr. for Thomas Gales who was Vice President and Treasurer of the Thomas J. Fisher Company (the real estate firm responsible for the sale of lots in the Kalorama subdivision). Hoover lived in the house with his family until his inauguration in 1929 and after leaving the White House from 1933 to 1944. The Burmese Chancery has occupied the building since 1954.

In addition to the five presidents, Sheridan-Kalorama boasted as residents many Cabinet members, Congressmen, Senators, and the Secretary of the Smithsonian Institution, as well as Supreme Court Justices Charles Evans Hughes, Louis Brandeis, Harlan Stone, and Joseph McKenna. The military's top brass, including U.S. Army Quartermaster General James B. Aleshire (2343 S Street), favored the neighborhood for its close proximity to the State, War, and Navy Building and other government agencies. The city's top lawyers found the neighborhood to be a convenient walk to the downtown financial and business center. (Although streetcar lines along Connecticut Avenue were readily available to carry people downtown, testimony from oral histories indicates that many professionals chose to live in the neighborhood because it

⁵⁴ Washington Evening Star, October 16, 1923, p. 1

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was within walking distance to their place of employment downtown.⁵⁵) A sampling of a single street--in this case, S Street--during the 1920s gives an idea of the composition of the neighborhood: President of the Union Trust Company Edward Stellwagen (and former president of the Thomas J. Fisher Co.; 2301 S Street); Randall H. Hagner, president of one of the largest real estate firms at that time (2339 S Street); long-time Federal Reserve Board member Adolph C. Miller (2230 S Street); and Frederick A. Delano, Chairman of the National Parks and Planning Commission (2244 S Street).

Despite the boom in building and the presence of politically and socially prominent families, the neighborhood remained relatively quiet and isolated, as it is today.⁵⁶ Unlike the present, there was very little vehicular traffic which afforded the many children of the neighborhood an open playground. Stories abound of playing hockey in the streets (some still unpaved) and only being interrupted once or twice a day to let cars pass. On days when there was a large snowfall, some streets were completely closed to traffic to allow for sledding. Children roller skated to distant schools in Georgetown and Mount Saint Albans and ventured to Oak Hill Cemetery to play among the gravestones. Adults walked to work downtown and socialized in the neighborhood.⁵⁷

The Institutions

The number of private schools in the neighborhood continued to grow in the 1920s to serve the quickly expanding area. Some schools, such as the Landon School (2131 Massachusetts Avenue), opened their doors in Sheridan-Kalorama, but quickly outgrew facilities originally built as residences. Landon moved farther out of the city (a trend which other schools followed in later years) in search of additional space.

The Potomac School was founded in Dupont Circle in 1904 as an institution that would provide younger children with a progressive education in a healthy and cheerful surrounding.⁵⁸ In 1916, the school relocated to a large private residence at 2144 California Street, N.W. By the early 1920s, the school had grown considerably and a gymnasium and assembly hall were added. At the end of the decade, further additions were made to the residence and the neighboring building (2156 California Street) was purchased. Patronized by

⁵⁵ Oral history interviews with Sterling Bolling and J. Gibson Semmes.

⁵⁶ The only noted incidence of violence during this period was the bombing of the Attorney General Palmer's home at 2132 S Street in 1919.

⁵⁷ Oral History Interviews with Mrs. Robert Heinl, Sterling Bolling, J. Gibson Semmes, Barbara Fuller, and Raymond Howar.

⁵⁸ Potomac School Brochure, c. 1922.

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neighborhood families, the school was well-endowed and flourished in the neighborhood until 1948. While the Potomac School built additional buildings on available open space around its original home creating a campus, other schools, such as Holton-Arms continued to expand into existing neighboring buildings.

In 1923, the Maret School moved from 1724 Connecticut Avenue to a new facility at 2118 Kalorama Road. This new school was designed by Horace Peaslee. The school was founded in 1911 by three Swiss sisters who developed the school into a French lycee--all classes were in French and emphasized French culture. Maret attracted both local Washingtonians and French nationals, and served as a boarding school for a limited number of young girls for many years.⁵⁹

Perhaps one of Sheridan-Kalorama's most enduring institutions is the Friends Meeting House at 2111 Florida Avenue. Although not constructed until 1930, its early history begins in the 1920s when the site was purchased by Mary Vaux Walcott,⁶⁰ a close friend of the Herbert Hoovers and a fellow Quaker. Walcott intended to donate the site for construction of a meeting house large and fine enough to possibly be a President's church. The election of Hoover to the presidency in 1928 hastened the need for such a meeting house. Fundraising progressed quickly through the end of the decade and the new meeting house was dedicated in 1931. Designed by Philadelphia architect Walter Price, it was modeled after Colonial prototypes in Pennsylvania upon Mrs. Hoover's suggestion.

A study of city directories indicates that through the 1920s, there were several residents in the neighborhood employed by foreign embassies, as there had been for many years. The government of Siam (now Thailand) constructed the first embassy building in Sheridan-Kalorama. Built in 1920 at a cost of \$90,000, it is one of the few buildings designed specifically for embassy use in the neighborhood and the only one built during this period. Designed by James Rush Marshall and constructed by the Early Studios, the important decorative concrete firm, the building had offices on the first floor and residential quarters for the ambassador and his family on the second.

With the close of World War I and the ensuing prosperity, the Sheridan-Kalorama neighborhood saw a period of tremendous growth in its physical development. The elite composition of its residents continued to attract not only locally, but nationally prominent figures, many of whom came to

⁵⁹ Maret School Records

⁶⁰ The Walcott residence was located at 2240 Decatur Street. Charles D. Walcott was a famous geologist and was then Secretary of the Smithsonian Institution. Mary Vaux Walcott came from a wealthy Philadelphia family. She herself was a well-known artist and botanist whose five folios of Wild Flowers of North America was published by the Smithsonian Institution in 1928.

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Washington to participate in the governing of the nation. As the closest, in-town, residential suburb offering the type of lifestyle to which they were accustomed, Sheridan-Kalorama was the obvious place to settle. Open, unimproved plots were available for the construction of individually commissioned houses, but elegant, expensive town houses built on speculation by developers and luxury apartment units were also available for those who did not wish to build their own residence. Real estate sections in the newspapers advertise a variety of residences--both furnished and unfurnished--as perfect accommodations for high society entertaining.

There was a spirit of growth and optimism. With this spirit, however, also came change and pressure to develop the land to its greatest economic potential. Under this pressure, several property owners sold their land to developers anxious to maximize this potential. Many of the old, large frame houses (especially those near Connecticut Avenue) were sold to apartment building developers, but the Crash of 1929 delayed their demolition into the 1930s. Also sold was the remaining portion of the original Holmead tract, the only land of the original Kalorama estate not subdivided. The southern portion of the tract, below S Street was developed over time, while the northern portion (which the Germans had purchased before World War I and which had been confiscated) was sold to the Mitchell family, who later bequeathed it to the city for use as a park. With the sale of this land came the demolition in 1929 of the oldest extant house associated with an original Kalorama landowner--the house which Anthony Holmead II had erected in 1795. The sale of this land and the demolition of the house erased the last traces of the 18th century estates. The park which remains in its place is the only public park in the neighborhood and stands not only as a memorial to the Mitchell family, but as a reminder of the large open estates which once presided over the area.

The Depression and World War II Years, 1930-1945

The 1930s was a decade of radical change in the United States. The poverty of the Depression was followed by the promise of economic relief with the New Deal and later, the outbreak of World War II. During this time, Washington, D.C. was quickly being transformed from a small, quiet town into a busy, crowded metropolis. As with previous national emergencies, the growth of the federal government during the New Deal Era was both sudden and extreme. The effect was lasting. The city had grown by 75.4% during the 1860s, and by 32.2% during the World War I years. This last figure was matched and surpassed (36.2%) during the 1930s as the city's population increased to 663,000.⁶¹

The economic instability of the country, as well as the overcrowding of the city had a predictable effect on the Sheridan-Kalorama neighborhood.

⁶¹ Junior League of Washington, City of Washington, p. 357.

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Construction of new buildings came to a virtual halt during the first part of the decade, made a brief recovery in 1935, and then declined again.⁶² City directories indicate that many private residences were divided into apartment units, accommodated several lodgers, or were converted to embassy or institutional use. This is especially the case along the periphery of the neighborhood in the rowhouses built in the late 19th and early 20th centuries and along Massachusetts Avenue where many of the mansions were sold to foreign governments and institutions by owners who had lost their fortunes during the Depression.⁶³ With the close of the decade, the major buildings which contribute to the significant body of architecture in this neighborhood were completed.

The population of the neighborhood was also greatly effected. City directories show an influx of large numbers of government clerks and lower-ranking military men. Many administrators of the New Deal and members of Roosevelt's Cabinet settled in Sheridan-Kalorama. Although the neighborhood retained its high-society profile, it is clear that the population was less homogeneous and was made of residents representing a wider economic base. Comparisons of tax books with city directories show that many owners rented their houses to people who remained in the city for only a short time (it is unclear where the owners lived in the meantime). The directories list a large number of military personnel who were temporarily stationed in Washington. This trend continued through World War II.

During the 1930s, 28 buildings (4.4%) were constructed--significantly fewer than in any previous decade. No building permits were issued for new construction in 1932, 1934, 1937, and 1939. In 1931 and in 1933, only two permits were issued each year. Between the stock market crash and 1934, only 10 buildings were planned. In 1935--the busiest year of the decade, the first half of a major building project was undertaken: ten rowhouses were constructed on the 2500 block of Waterside Drive behind Massachusetts Avenue. Designed in the Colonial Revival style by John J. Whelan, the buildings have an idyllic view of Rock Creek Park and create a little enclave of their own (the second half of the project was not completed until 1941). An important Art Deco apartment building--2300 Connecticut Avenue--was constructed in 1936 (designed by Alvin Aubinoe and Harry Edwards) on the site of three early neighborhood houses which had been purchased before the Depression with the intention of constructing the building. In addition, private houses were erected in 1935 on Wyoming Avenue, Belmont Road, and Kalorama Road.

⁶² While this can be seen as a result of harsh economic realities, it is also true that the majority of the neighborhood as it is known today was extant in 1929--less than 20% of the land was available for construction.

⁶³ It was at this time that the French purchased the Hammond estate at 2221 Kalorama Road.

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Not everyone lost their money during the Depression, and several wealthy people were able to take advantage of the low cost of labor and materials to build exquisite or unusual residences. The construction of these houses adds immensely to the significance of the neighborhood as a whole, as they are individually among the most important structures in Sheridan-Kalorama. Most of them employed prominent architects from other cities. In 1930, New York architects Bottomley, Wagner & White designed 2000 24th Street for Colonel D.B. Devore. This stately limestone house is a classic example of the English Georgian Revival style. It serves today as the Embassy of the Sultanate of Oman.

In 1937, George Morris had the 1754 King Hooper House of Danvers, Massachusetts dismantled and re-erected at 2401 Kalorama Road. Walter Macomber, chief architect at Williamsburg supervised the move and restoration. The presence of this house in Washington, D.C. is a reminder of the movement during the 1930s to recover this country's colonial past. It occurred at a time when there was renewed interest in the country's built and social heritage--when philanthropists such as the Rockefellers were contributing to the construction/restoration of Williamsburg. The Lindens, as it is called today, has the distinction of being the oldest house in Sheridan-Kalorama and is about the same age as the original Kalorama estate.

Harrie T. Lindeberg, a New York City architect, well-known during the period as a designer of many residences in exclusive communities in Connecticut and Illinois and on Long Island, designed an unpretentious Colonial Revival house for Major David Barry at 2310 Kalorama Road in 1938. The only known domestic work of Lindeberg in Washington, D.C., the architect later received a number of government commissions during the Roosevelt Administration to build American chanceries and embassies abroad, including Finland and Nicaragua.⁶⁴

At the end of the decade, Philadelphia architect Paul Philippe Cret designed one of the neighborhood's most important (and at the time, most expensive) dwellings--a large limestone house for Mary Stewart, daughter of a Wisconsin lumber magnate and sister of Mrs. Devore who had recently constructed her own home (see above). Ms. Stewart erected her French Eclectic house at 2030 24th Street (next door to the Devore residence) at a cost of \$100,000.⁶⁵ Cret's architectural career was well-established in Washington when he was

⁶⁴ Lindeberg also designed furniture. Collections of his work were published in Architectural Record (April 1924, Vol. 55 No. 4, p. 309; and October 1933, Vol. 74, No. 4, p. 249). His step-son is a Sheridan-Kalorama resident.

⁶⁵ Ms. Stewart and her sister were not new-comers to Washington, D.C. They had spent part of their youth here in a house that their father erected in 1909 at 2200 Massachusetts Avenue--on the site of the Barlow-Bomford family cemetery.

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commissioned to design the Stewart residence. During the early years of the century, he was an associate architect for the Pan American Union Building (1908). In the 1930s alone, before the Stewart commission, he had already designed the Federal Reserve Board Building, the Folger Shakespeare Memorial Library, and the Calvert Street Bridge.

As with all the previous national emergencies, World War II brought tremendous changes to Washington. Suburbs in Virginia and Maryland proliferated dramatically, shifting centers of population from the city to its outlying areas. Despite this change and its consequences, Sheridan-Kalorama remained remarkably untouched. A few private, single-family residences were temporarily converted into boarding houses and apartment units during World War II; most of the buildings remained unaffected.

Post World War II to the Present

From World War II to the present, the Sheridan-Kalorama neighborhood has maintained a high degree of social and physical stability. This has been enhanced by the location of embassies in the neighborhood following the increasing involvement of the United States in world politics and economics. Foreign governments, finding the need to open more and more offices in Washington, D.C., had begun to purchase large houses along Massachusetts Avenue during the Depression. With the need for increased office and residential space, foreign legations naturally sought properties in near-by Sheridan-Kalorama, where the precedent had already been set for locating such institutions. Most moved into former residential structures, while some built new embassies on some of the few remaining empty lots. City Directory research indicates that the 1940s and early 1950s was the period when the greatest number of embassies and chanceries opened their doors in Sheridan-Kalorama. Every street in the neighborhood had a least one such office on it.

Sheridan-Kalorama did not witness the physical deterioration of its neighborhood with the 1950s and the beginning of integration. The neighborhood seemed unaffected by the changes occurring throughout the city. Although some residents moved away, property prices did not seem to be affected and the type of new resident was not unlike the old. During this time many new, small private schools opened in the area. Most of the established private schools outgrew their quarters and moved farther out of the city. Holton-Arms began an expansion program in the mid-1950s, but soon decided to move to Bethesda, Maryland. The Maret School and Potomac School also left the community. The Maret School was converted into the Algerian Embassy (now chancery), while the Potomac School was demolished and replaced by the Envoy apartment building.

In addition to the schools, many cultural institutions opened their doors --some in existing buildings, others in new ones. In 1956, the Islamic center at 2551 Massachusetts Avenue on the edge of the neighborhood became the first Islamic cultural center in North America. Built between 1950 and 1956, it was

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a collaborative effort between Egyptian architects, local architects Irwin Porter and Sons (whose predecessor firm had designed many buildings in the neighborhood), and well-known local builder A.J. Howar. The history of its construction is an exciting tale of cooperation between the Islamic people residing in Washington, D.C. The fact of its construction illustrated the international consciousness of the United States as a world power and the its location in Sheridan-Kalorama, with its growing international community, is a fitting setting for this important landmark.

Although the neighborhood has undergone small changes since the end of the War, none of them has changed the area significantly. Additional construction has not altered the architectural character of the neighborhood and the influx of the international community has added to its high-society profile. In fact, with only few exceptions, these buildings show remarkable compatibility with the rest of the historic district and must be evaluated for their individual contributions as they become 50 years old or as appropriate.

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"The Kall Tract, comprising nearly 10 acres, changes hands," December 1, 1898, p.2.

"Site for Embassy's Home, May 3, 1901.

"Massachusetts Avenue Extended," April 8, 1906.

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- "Colonial Mansion is Bought by School," July 15, 1916, Part 2, p.3.
"Wyoming Avenue Site Brings Nearly \$3 Foot," January 8, 1921, Real Estate Section, p.2
"New Building in 1922 Doubles Construction of Previous Year," May 10, 1923.
"Home-Building Record, in 1926, Highest in the City's History," January 8, 1927.
"Names of Noted Americans Associated with Kalorama's History," Star Magazine Section, February 12, 1928.
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- "Realty Field now of Great Interest", April 2, 1905.
Proctor, John Clagett, "Kalorama, Once Part of Holmead Estate, Visited by Distinguished Men," January 21, 1940, Part 2.

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- "Kalorama Square Houses to Face Inward on Mews," May 31, 1970.

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- Bolling, Sterling. Washington, D.C., April 8, 1988.
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Fuller, Barbara Bolling. Washington, D.C., April 14, 1988.
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Heinl, Nancy. Washington, D.C., March 30, 1988.
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McLean, Mary. Washington, D.C., .
Semmes, J. Gibson. Washington, D.C., April 5, 1988.
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PHOTO COLLECTIONS

Columbia Historical Society. Special photo collections; Joseph E. Bishop Collection; Crickett Collection; Gallagher Collection; James Goode Collection I; Rambler Photo Collection; Zack Spratt Collection I and II; Street Lighting Collection; Seaman Collection; Reservations.

Kiplinger Collection.

Library of Congress. Francis Benjamin Johnston Collection, Theodor Horydzyck Collection, Geographical files on Washington, Presidential Collection, James Goode's Lost Washington Collection, National Photo Co. Collection, Detroit Building Co. Collection, Wilhelmus Bogart Bryan Collection, George W. Hall Collection, C.M. Bell Collection, D.C. Street Survey Collection, Underwood and Underwood Collection, Samuel Gottscho Collection, Biographical Collections, Historic American Buildings Survey Collection.

Martin Luther King Jr. Public Library, Washingtoniana Division. Photographic files and Washington Star Collection.

Peabody Room, Georgetown Library.

Private collections of Mary Park Clements, Ray Howar, Robert Truax, and James Goode.

U.S. Government, Department of State.

U.S. Supreme Court Historical Society.

VERTICAL FILES

American Institute of Architects. Baldwin files.

Church of the Pilgrims.

Columbia Historical Society Library. Clippings files, James Goode's architectural files.

Friend's Meeting House.

Maret School.

Traceries.

Martin Luther King Jr. Public Library, Washingtoniana Room. Star, Biographical, Street, Institution files.

Private files of Sara Hadley.

St. Margaret's Episcopal Church.

Woodrow Wilson House.

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a southwesterly direction along the center line of Florida Avenue, N.W. to Twenty-Second Street, N.W. (also intersecting Massachusetts Avenue, N.W.); thence in a southerly direction along center line of Twenty-Second Street, N.W., to P Street, N.W.; thence west along the center line of P Street, N.W., to the center line of Rock Creek, but including the entire spans of the Taft Bridge, the Dumbarton Bridge, the P Street Bridge, and the Massachusetts Avenue Bridge; thence in a northerly direction following the center line of Rock Creek to Connecticut Avenue, N.W. at the place of beginning.

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Rock Creek to the west and north. The boundaries of this area represent the developmental history of this portion of the District of Columbia, and conform to the legal jurisdiction of Advisory Neighborhood Commission 1D.

The Historic District derives its name from Sheridan Circle, a prominently sited historic traffic circle along the Massachusetts Avenue, N.W., and from the important early 19th century estate, Kalorama, that historically occupied the majority of the land mass directly adjacent to the original city limits. The name Sheridan-Kalorama distinguishes the area from a neighborhood to the east of Connecticut Avenue, N.W., north of Columbia Road, N.W., and south of Rock Creek Park, known as Kalorama Triangle.

Eastern Boundary: Connecticut Avenue, N.W., as established in the 1890s when its curvilinear path was redefined and relocated to serve as a major thoroughfare, forms a strong boundary to the east. The western side of Connecticut Avenue, N.W. from the southern end of the William Howard Taft Memorial Bridge south to the Avenue's intersection with Florida Avenue, N.W., is lined with a series of large apartment buildings and groups of small turn of the century rowhouses defining the eastern edge of the neighborhood.

Florida Avenue, N.W., an historic edge of the original City of Washington, forms a portion of the eastern boundary. The west side of this street is lined with large apartment buildings and groups of small turn of the century rowhouses. To the east is the Dupont Circle Historic District. Florida Avenue, N.W. leads south to Twenty-second Street, N.W. A small public park and the Church of the Pilgrims are located at the southern tip of the area and distinguish Sheridan-Kalorama from the Dupont Circle neighborhood to the east. In addition, this boundary corresponds to the southern edge of Ward 1.

Southern Boundary: P Street forms the southern boundary. This east-west street is a major thoroughfare traversing Rock Creek Park and connects Dupont Circle with Georgetown. It serves as a dividing line between the residential area to the north and the more commercial area to the south.

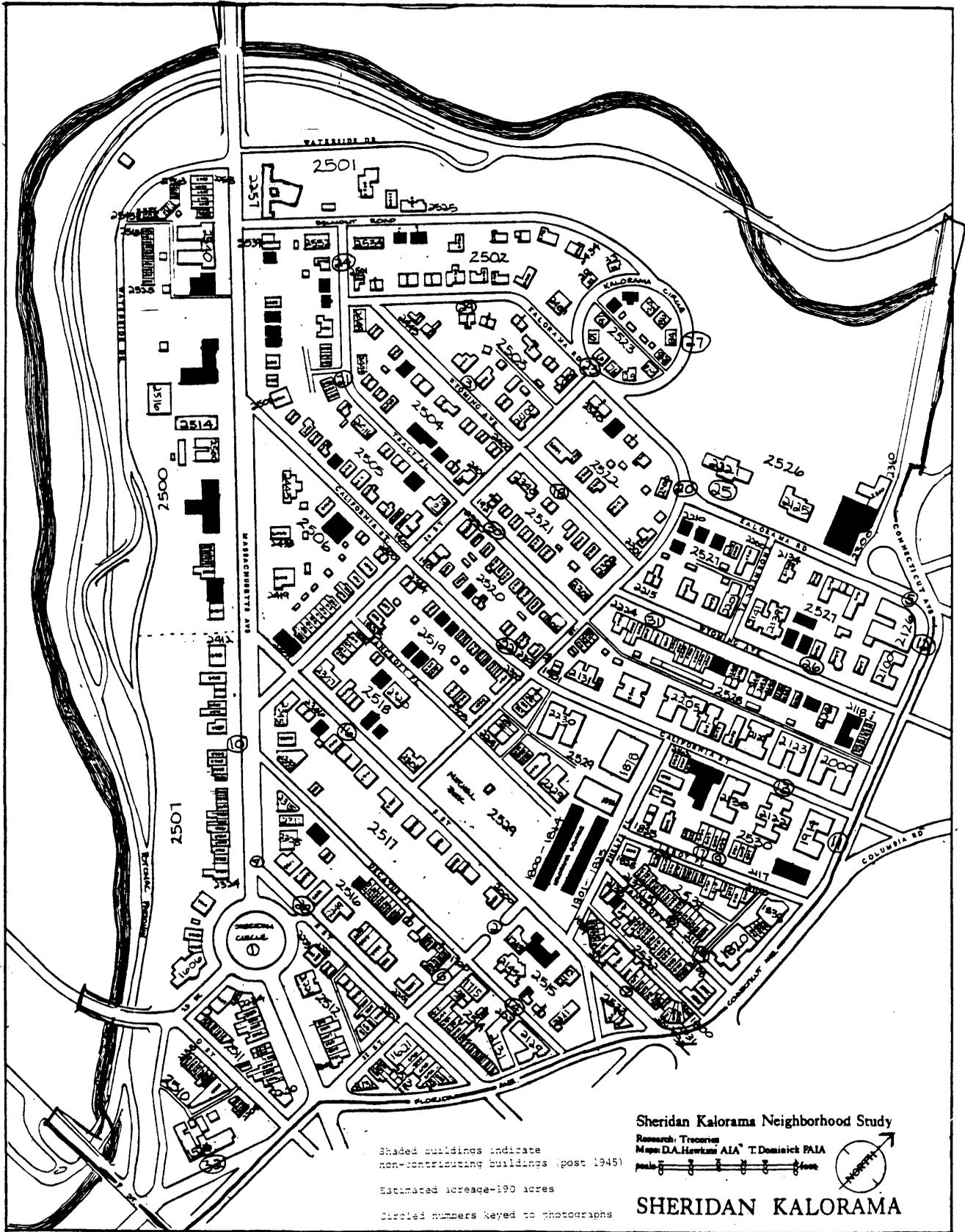
Western and Northern Boundaries: The natural path of Rock Creek forms the western and northern boundaries. This topographic feature forms a strong natural edge for the Historic District. The four bridges included in the historic district are important character defining features of the district and have vitally shaped its growth.

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Inclusive addresses for Sheridan-Kalorama:

1524-1743 22nd Street, NW
1601-2003 23rd Street, NW
1806-2030 24th Street, NW
2108-2340 Bancroft Place NW
2434-2552 Belmont Road, NW
2122-2445 California Street, NW
1800-2310 Connecticut Avenue, NW (even numbers only)
2121-2321 Decatur Place, NW
2111-2163 Florida Avenue, NW (odd numbers only)
6-86 Kalorama Circle, NW
2116-2475 Kalorama Road, NW
1800-1825 Kalorama Square, NW
2110-2141 Leroy Place, NW
2131-2558 Massachusetts Avenue, NW
1803-1878 Phelps Place, NW
2204-2239 Q Street, NW
2119-2253 R Street, NW
2100-2401 S Street, NW
2301-2501 Tracy Place, NW
2525-2563 Waterside Drive, NW
2107-2458 Wyoming Avenue, NW

The following buildings are currently listed on the District of Columbia List of Historic Sites:

Friends Meeting House, 2111 Florida Avenue, N.W.

The following buildings are currently listed on the National Register of Historic Places:

The Lindens, 2401 Kalorama Road, N.W.
Codman-Davis House, 2145 Decatur Place, N.W.
Hughes, Charles Evans, House, 2223 R Street, N.W.
Tucker and Myers House, Textile Museum, 2310-2320 S Street, N.W.
Wilson, Woodrow, House, 2340 S Street, N.W.
Windsor Lodge, 2139-2141 Wyoming Avenue, N.W.
Holmead, Anthony, Site, Mitchell Park
Dumbarton Bridge, Q Street over Rock Creek Park
Japanese Embassy, 2520 Massachusetts Avenue
Massachusetts Avenue Historic District: Both sides of Massachusetts Avenue from west of Florida Avenue, N.W. to 2558 Massachusetts Avenue, N.W.; 1606, 1607 23rd Street, N.W.; 2249-2253 R Street, N.W.; 2346-2347 S Street, N.W.

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Addresses of Non-Contributing Buildings

address	name of building/architect	S	H	DCS	date	str	unit	square	lot	lot alt.
2003 23rd Street N.W.		S			1978	2	1	2527	0301	
2134 Bancroft Place N.W.		S			1965	3	1	2532	0057	
2319 Bancroft Place N.W.		S			1977	2	1	2519	0292	
2323 Bancroft Place N.W.		S			1977	2	1	2519	0291	
2330 Bancroft Place N.W.		S			1970	3	1	2518	0014	
2468 Belmont Road N.W.		S			1952	2	1	2502	0042	
2472 Belmont Road N.W.		S			1952	3	1	2502	0865	
2144 California Street N.W.	Envoy	S			1958	8	0	2530	0303	
2330 California Street N.W.		S			1976	3	1	2519	0294	
2331 California Street N.W.		S			1963	3	0	2520	0003	
2332 California Street N.W.		S			1976	3	1	2519	0293	
2410 California Street N.W.	Embassy Soc.Fed.Rep Yugoslavia	S			1961	0	0	2506	0029	
2429 California Street N.W.		S			1967	3	1	2505	0004	
1900 Connecticut Avenue N.W.	Quality Hotel	S			1968	9	149	2530	0306	
2300 Connecticut Avenue N.W.	Embassy of PR of China	S			1946	8	180	2526	0842	
2240 Decatur Place N.W.		S			1962	3	1	2516	0068	
2242 Decatur Place N.W.		S			1962	3	1	2516	0067	
2310 Decatur Place N.W.	Egyptian Chancery	S	Y		1950	2	0	2516	0061	
20 Kalorama Circle N.W.		S			1955	2	1	2523	0011	
26 Kalorama Circle N.W.		S			1958	2	1	2523	0012	
2206 Kalorama Road N.W.		S			1976	3	1	2527	0304	
2208 Kalorama Road N.W.		S			1976	3	1	2527	0303	
2210 Kalorama Road N.W.		S			1976	3	1	2527	0302	
2316 Kalorama Road N.W.		S			1954	3	1	2522	0013	
1800 Kalorama Square N.W.		S			1974	3	1	2529	2018	
1801 Kalorama Square N.W.		S			1974	4	1	2529	2010	
1802 Kalorama Square N.W.		S			1974	4	1	2529	2019	
1803 Kalorama Square N.W.		S			1974	4	1	2529	2011	
1804 Kalorama Square N.W.		S			1974	4	1	2529	2020	
1805 Kalorama Square N.W.		S			1974	4	1	2529	2012	
1806 Kalorama Square N.W.		S			1974	4	1	2529	2021	
1807 Kalorama Square N.W.		S			1974	4	1	2529	2013	
1808 Kalorama Square N.W.		S			1974	4	1	2529	2022	
1809 Kalorama Square N.W.		S			1974	4	1	2529	2014	
1810 Kalorama Square N.W.		S			1974	4	1	2529	2023	
1811 Kalorama Square N.W.		S			1974	4	1	2529	2015	
1812 Kalorama Square N.W.		S			1974	4	1	2529	2024	
1813 Kalorama Square N.W.		S			1974	4	1	2529	2016	
1814 Kalorama Square N.W.		S			1974	4	1	2529	2030	
1815 Kalorama Square N.W.		S			1974	4	1	2529	2017	
1816 Kalorama Square N.W.		S			1974	4	1	2529	2031	
1817 Kalorama Square N.W.		S			1974	4	1	2529	2025	
1818 Kalorama Square N.W.		S			1974	4	1	2529	2032	
1819 Kalorama Square N.W.		S			1974	4	1	2529	2026	
1820 Kalorama Square N.W.		S			1974	4	1	2529	2033	
1821 Kalorama Square N.W.		S			1974	4	1	2529	2027	

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SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 89001743

Date Listed: 10/30/89

Sheridan-Kalorama Historic District
Property Name

County

DC
State

Multiple Name

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

for Patrick Andrus
Signature of the Keeper

10/30/89
Date of Action

=====
Amended Items in Nomination:

There are inconsistencies between the resource count in Section 3 and the description in Section 7. The resource count does not list any contributing structures or objects. Section 7 describes various contributing structures and objects. Glen Leiner with the DC SHPO says that this was a technical oversight. Section 3 of the form is now officially amended to include 5 contributing structures (four bridges and the Spanish Steps) and 10 objects (4 lion statues, 2 bison statues, the statue of Sheridan, and the statue of Emmet) for a total of 624 contributing resources. There is also an error on a continuation sheet (labeled Map page 2) which indicates that the Anthony Holmead Site is already listed in the National Register; it is not.

DISTRIBUTION:

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

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Addresses of Non-Contributing Buildings

address	name of building/architect	S	M DCS	date	str	unit	square	lot	lot alt.
1822 Kalorama Square N.W.		S		1974	4	1	2529	2034	
1823 Kalorama Square N.W.		S		1974	4	1	2529	2028	
1825 Kalorama Square N.W.		S		1974	4	1	2529	2029	
2432 Massachusetts Avenue N.W.	Embassy of Algeria	E	Y	1951	0	0	2500	0060	
2450 Massachusetts Avenue N.W.	Canadian Defense Mission	E	Y	1953	0	0	2500	0856	
2520 Massachusetts Avenue N.W.	Embassy of Japan	E	Y	1987	0	0	2500	0852	
2515 Massachusetts Avenue N.W.		E	Y	1946	2	1	2505	0051	
2517 Massachusetts Avenue N.W.		E	Y	1946	2	1	2505	0052	
2519 Massachusetts Avenue N.W.		E	Y	1946	2	1	2505	0053	
2535 Massachusetts Avenue N.W.		E	Y	1953	0	0	2505	0018	
2536 Massachusetts Avenue N.W.	Embassy of Rep. of India	E	Y	1954	0	0	2500	0084	
1800 Phelps Place N.W.		D		1950	3	0	2529	0825	
2118 S Street N.W.		S		1959	2	1	2515	0811	
2120 S Street N.W.		S		1959	2	1	2515	0812	
2122 S Street N.W.		S		1959	2	1	2515	0813	
2315 S Street N.W.		S		1958	3	1	2518	0032	
2325 S Street N.W.		S		1950	3	1	2518	0816	
2344 S Street N.W.		S		1978	3	1	2517	0036	
2401 S Street N.W.	Embassy of Malaysia-Chancery	S	Y	1960pst	3	0	2506	0800	
2408 Tracy Place N.W.		S		1960	2	1	2505	0055	
2411 Tracy Place N.W.		S		1949	2	1	2504	0802	
2425 Tracy Place N.W.		S		1951	3	1	2504	0823	
2468 Tracy Place N.W.		S		1958	3	1	2505	0024	
2474 Tracy Place N.W.		S		1958	3	0	2505	0023	
2118 Wyoming Avenue N.W.	Normandy Inn	S		1969	6	0	2528	0307	
2128 Wyoming Avenue N.W.		S		1959	3	0	2528	0912	
2130 Wyoming Avenue N.W.		S		1959	3	1	2528	0897	
2135 Wyoming Avenue N.W.	Embassy of Algeria	S		1982	3	0	2527	0833	
2137 Wyoming Avenue N.W.	Embassy of Algeria	S		1982	3	0	2527	0834	
2150 Wyoming Avenue N.W.		S		1962	3	1	2528	0903	
2152 Wyoming Avenue N.W.		S		1962	3	1	2528	0902	
2154 Wyoming Avenue N.W.		S		1962	3	1	2528	0901	
2426 Wyoming Avenue N.W.		S		1970	3	1	2504	0019	

PLEASE NOTE: With few exceptions, these buildings show remarkable compatibility with the Sheridan-Kalorama Historic District and must be evaluated for their individual contribution to the district as they become 50 years of age or as appropriate.