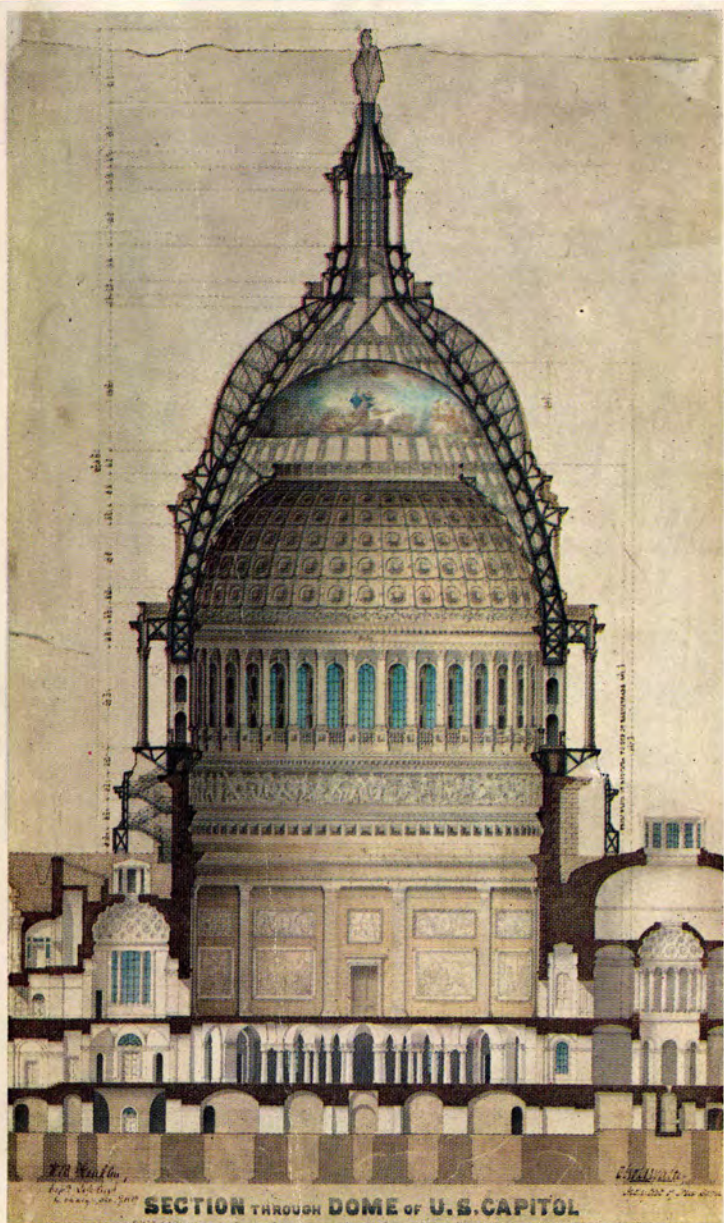


A GUIDE TO THE ARCHITECTURE OF WASHINGTON, D.C.



THE AMERICAN INSTITUTE OF ARCHITECTS



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OF WASHINGTON,
D.C.

Cover: Section through the dome of the U. S. Capitol by Thomas Ustick Walter, Architect of the Capitol, 1851-1865. This water-color-and-ink drawing (on cloth) of 1859 shows the great dome as constructed. A replacement for Charles Bulfinch's smaller, less ornate wooden dome, it rises some 285 feet above the Eastern Plaza. The two trussed shells, various cornices, trim, and columns of the drum are all cast iron.

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D. C.

Compiled by the Editorial Board
of the Washington Metropolitan Chapter
of the American Institute of Architects

Published for the Washington Metropolitan Chapter,
The American Institute of Architects
by

FREDERICK A. PRAEGER, *Publishers*
New York • Washington • London

FREDERICK A. PRAEGER, PUBLISHERS
111 FOURTH AVENUE, NEW YORK 3, N.Y., U.S.A.
77-79 CHARLOTTE STREET, LONDON, W.1, ENGLAND

Published in the United States of America in
1965 by Frederick A. Praeger, Inc., Publishers

Second printing, 1965

LIBRARY OF CONGRESS CATALOG NUMBER 65-22758
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It is important to note that since houses change owners, and owners of famous houses have a difficult time preserving privacy, owners' names have been omitted from the listing. Note too that the listing of a house herein does not imply that it is open to visitors. Only buildings whose description indicates visiting hours are open for inspection without special arrangements.

ACKNOWLEDGMENT

The Editorial Board for *A Guide to the Architecture of Washington, D.C.*, formed by the Washington Metropolitan Chapter of the American Institute of Architects, included Hugh Newell Jacobsen, AIA, Chairman; Warren Cox; David Rosenthal, AIA; and Jane Knight. Descriptive material for the various tours within the city and in Maryland was written by Warren Cox; the Alexandria and Virginia tours were compiled by David Rosenthal; the considerable task of research to establish missing architectural authorship and dates was accomplished mainly through the tireless efforts of Jane Knight.

The *Guide* is fortunate to have had as a writer of the introductory historical essay Francis Donald Lethbridge, AIA, Chairman of the Joint Committee on Landmarks for the Federal Fine Arts Commission and the National Capital Planning Commission.

The gratitude of the board goes to Helena Newman, Charles Egbert, AIA, and Richard Malisardi, AIA, who aided in the major task of selection and elimination, participating in many meetings. Thanks and appreciation are due Silas Snider Associates of New York—among them editor Percy Seitlin and art director Rudi Bass—who, as representatives of the United States Steel Corporation, were responsible for editorial assistance, graphic design, and production organization. To Charles S. Le Craw, Jr., of the United States Steel Corporation, the board extends its deepest thanks for the enthusiastic support and counsel which gave impetus to the publication of this book.



PREFACE

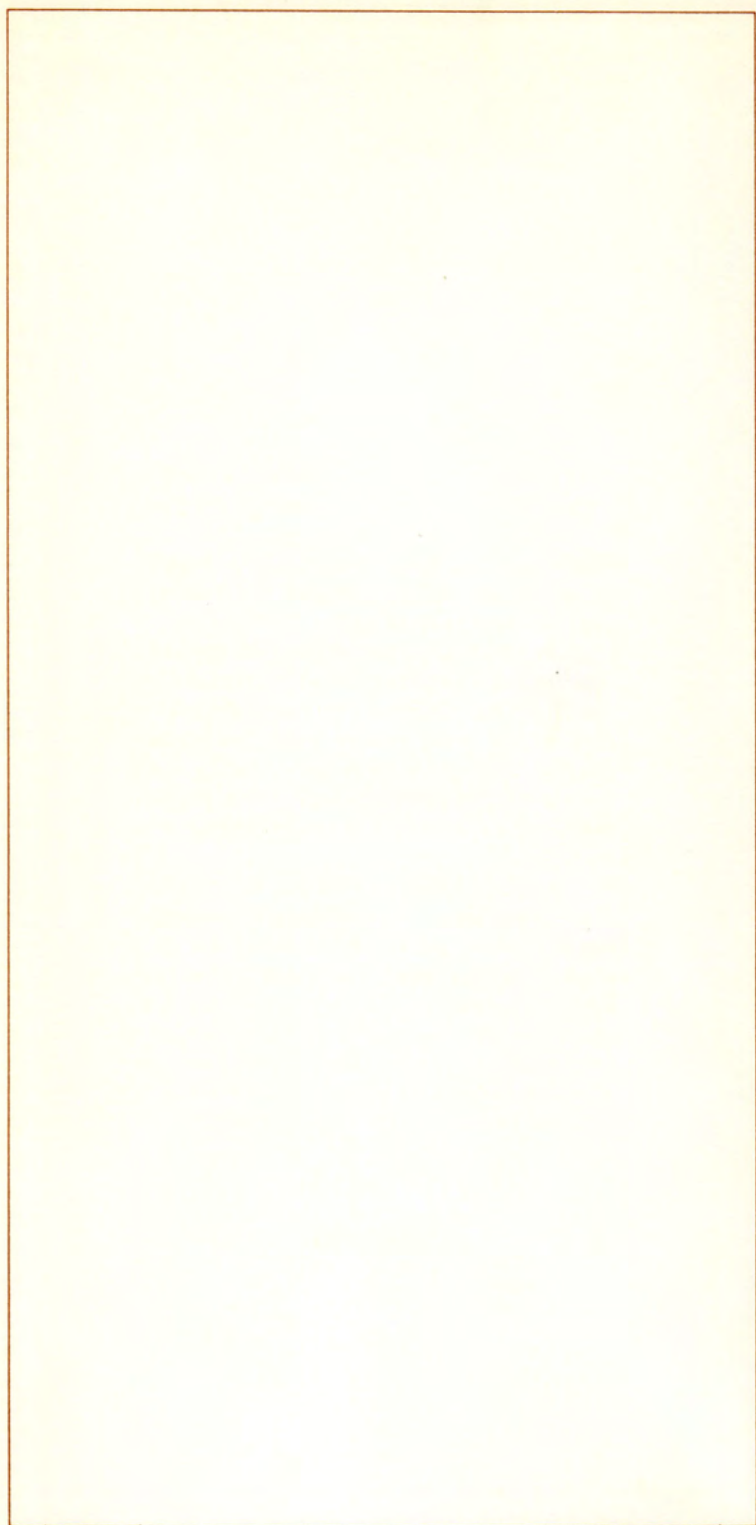
*"Architecture is the translation of its epoch
into space."* —Mies van der Rohe

This book has been planned as a working guide to the architecture of the Capital's greater metropolitan area.

Each building selected for inclusion is a representative and historically significant example of the architectural concepts prevalent at the time it was built. Structures erected with proficiency but which reflect an architectural philosophy of a former historical period are for the most part not included.

The editor believes that this book is the first compilation of significant Washington structures created for the architectural profession and for those interested in the history of the city as told by its architecture. The book has been arranged into convenient walking and motoring tours and includes an index to buildings, as well as a pictorial history of the city's growth.

Hugh Newell Jacobsen, AIA
Editor



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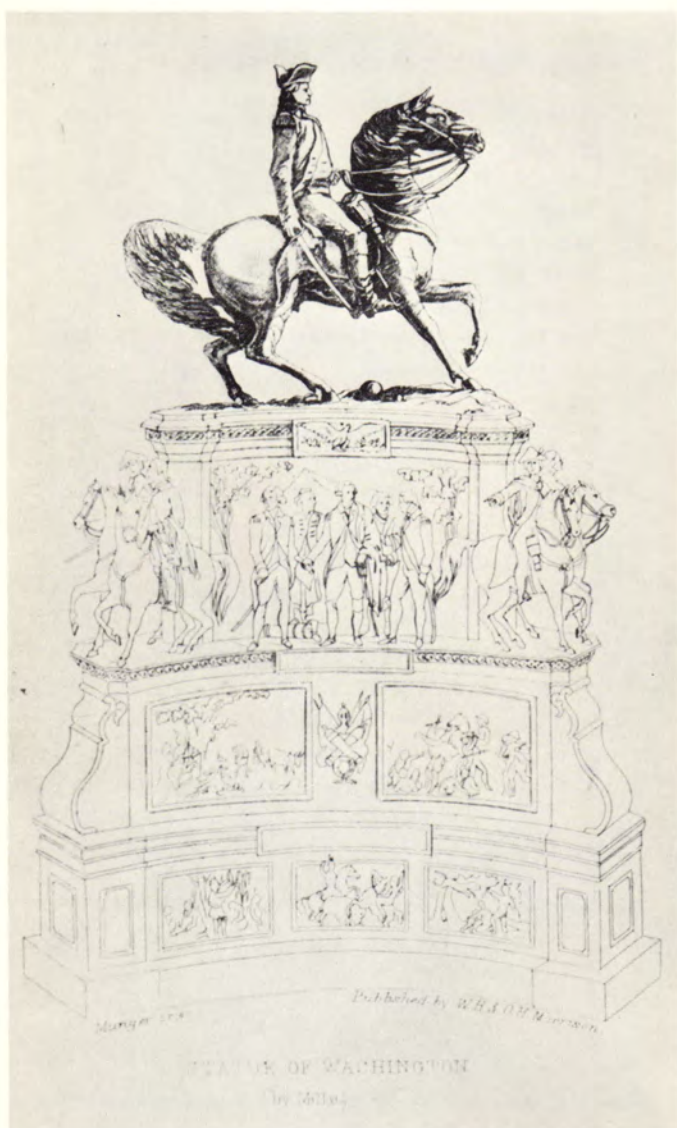
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The Architecture of Washington, D.C.

FRANCIS DONALD LETHBRIDGE, A.I.A.

The selection of a site for the Federal Capital was finally settled one evening in New York City, when Thomas Jefferson and Alexander Hamilton dined together and concluded what might be described as a political deal. Bitter political enemies though they were, in that summer of 1790 Jefferson and Hamilton each wanted something that only their combined influence in Congress could bring about. And so it came to pass that sufficient Southern votes were cast for the Funding Bill; that the Pennsylvanians, wooed by the prospect of removal to Philadelphia for the next ten years, cast their votes for the Residence Bill; and that, to the accompaniment of cries of rage from New York and New England, the Federal Government assumed the debts of the states and planned to set up its home on the shores of the Potomac River.*



View of Georgetown and the Federal City, 1801

The planning of the City of Washington is a familiar tale, yet one that bears repeating, for the quality, durability, and persistent effect of that plan upon the city must always be a central theme in the story of its architecture. We must

**Journal of William Maclay, 1789-1791 (New York, 1927). Maclay, a senator from Pennsylvania, had no illusions. His journal records (June 30, 1791): "I am fully convinced Pennsylvania could do no better. The matter could not be longer delayed. It is, in fact, the interest of the President of the United States that pushes the Potomac. He, by means of Jefferson, Madison, Carroll and others, urged the business, and if we had not closed with these terms, a bargain would have been made for the temporary residence in New York."*

first, however, go somewhat further back in time, for long before the construction of the Federal City began, there was a flourishing colonial society on the shores of the Potomac near the place where the tidewater country ends. The fall line—that abrupt rise from the eastern coastal plain that marks the end of navigable water—may be traced as an uneven line from New England southward and westward. The cities of Trenton and Richmond, for example, lie at the falls of the Delaware and the James, and if the Capital had never been established on the Potomac, the ports of Georgetown and Alexandria would doubtless have prospered and grown into thriving cities by virtue of their location at this crossroads of travel by land and river.

Chesapeake Bay had been explored by the Spanish before the end of the sixteenth century, but it was not until 1608, when Captain John Smith sailed up the river, quite possibly as far as the Little Falls, north of the present site of Georgetown, that very much was known of the area that was to become the capital of the new world. Smith's *Generall Historie of Virginia, New England and the Summer Isles*, published in England in 1627, was accompanied by a remarkable map that was the basis for all cartography of the Chesapeake region for nearly a hundred years. His description of the river is still a vivid one:



Map of Virginia by Captain John Smith, 1607

"The fourth river is called Patawomeke, 6 or 7 myles in breadth. It is navigable 140 myles, and fed as the rest with many sweet rivers and springs, which fall from the bordering hils. These hils many of them are planted, and yeeld no lesse plentie and varietie of fruit, then the river exceedeth with abundance of fish. It is inhabited on both sides... The river above this place maketh his passage downe a low pleasant valley overshadowed in many places with high rocky mountaines; from whence distill innumerable sweet and pleasant springs."

In the next twenty-five years the Potomac became a scene of increasing activity on the part of traders who began to tap a rich supply of furs, not from the adjacent

country alone, but from the lands beyond the Alleghenies, from which they were carried by the Indians to the headwaters of the river. These adventurers were necessarily a hardy and resourceful lot, who plied their trade in small shallops from the lower reaches of Chesapeake Bay; and some of them, such as Henry Spelman and Henry Fleete, knew the Algonquin language well from having lived with the Indians as hostages or captives.

It was not until March, 1634 that Leonard Calvert arrived upon the Potomac with two ships, the Ark and the Dove, and a cargo of Roman Catholic settlers who were seeking fortunes as well as freedom from religious persecution. Near the mouth of the river they founded St. Mary's City, the first capital of Maryland for a brief period, of which only a few fragmentary remains exist today. There are, in fact, very few remaining examples of seventeenth century construction on either the Maryland or the Virginia shores of the river. You must travel farther south, to the banks of the James River, to the sites of the Thomas Rolfe house (1651), the Allen house, or "Bacon's Castle" (1655), and St. Luke's Church (c. 1650), to see the only recognizable survivals of Jacobean architecture in the tidewater country. It is ironic that the most famous example of the period, Governor Berkeley's mansion "Greenspring" (1642), which Waterman terms "probably the greatest Virginia house of the Century," was destroyed in 1806 to make way for B. H. Latrobe's house for William Ludwell Lee, which in its turn was demolished during the Civil War.*

Despite recurring troubles with the dwindling Indian tribes up until the beginning of the eighteenth century, settlement along the Potomac continued steadily. Large land grants were taken up in both Virginia and Maryland, and estates of many thousands of acres were not unusual. Compared to the lands of Robert Carter of Nomini Hall, who owned 63,093 acres, and William Fitzhugh of Bedford, who had acquired over 45,000 acres, the holdings of George Washington at Mount Vernon of 8,000 acres and George Mason's combined holdings along the river of about 15,000 acres seem modest in size. Cheap land, abundant labor, easy transportation from private landings to ships, and a ready market for tobacco in England made possible the development of the great plantations of the tidewater country.



View of Mount Vernon, c. 1795

**The Mansions of Virginia, 1706-1776.* Thomas Tileston Waterman (Chapel Hill, 1946).

It was a handsome life, for the wealthier landowners, that flourished for over a hundred years and persisted for the better part of still another century. Within a relatively few miles of Washington you can see many noble examples of these country mansions of the middle and late eighteenth century*, and a short trip to Williamsburg, Virginia, will help you to imagine what life was like in a provincial capital of that period.

The prosperity of the plantations and the settlement of tracts beyond the borders of the river and its navigable tributaries stimulated the founding of the ports of Alexandria (1748) and Georgetown (1751).

Another earlier port, Garrison's Landing, known later as Bladensburg (1742), on the Eastern Branch or Anacostia River, sank into commercial obscurity at the end of the eighteenth century when the river silted up beyond that point. These Potomac ports were the scene of an important event in colonial history not long after they had been established. In the year 1755 General Braddock embarked with his army from Alexandria, landed near the foot of Rock Creek, and marched up the path of what is now Wisconsin Avenue, on the ill-fated expedition against the French and Indians that ended in disaster near Fort Duquesne. One of the few provincial officers to return unscathed from that campaign was a young Virginian who had been spared to play a greater role in history.

Georgetown and Alexandria still retain some of the atmosphere and much of the scale and texture of colonial river port towns. Most travelers seem to have agreed that by the latter part of the century they were thriving, pleasant places.

Thomas Twining, after a rough all-day wagon journey from Baltimore in 1795, described Georgetown as "a small but neat town . . . the road from Virginia and the Southern States, crossing the Potomac here, already gives an air of prosperity to this little town, and assures its future importance, whatever may be the fate of the projected metropolis." The fate of the future 'metropolis' was in fact frequently in doubt during the succeeding seventy-five years.



A stage at Bladensburg—from Isaac Weld's "Travels . . .", London, 1799

*Gunston Hall, Virginia (1753); Mount Vernon, Virginia (1757-1787); Montpelier, Laurel, Maryland (1770).

At Washington's request, the Act of 1790, specifying the location of the federal district of "ten miles square" to be located at any point above the Eastern Branch, was modified to include the town of Alexandria*, several miles below that point. Congress enacted this change on March 3, 1791, and by the ninth of that month Major Pierre L'Enfant had arrived in Georgetown to commence the planning of the capital city. Andrew Ellicott had already been employed to "make a Survey and Map of the Federal Territory" and they proceeded without delay to carry out as much of this work as they could before Washington's arrival at the site.



Ellicott's topographic map—from Warden's *"Chorographical Description - -,"* Paris, 1816.

On the evening of March 19, a crucial meeting took place after dinner at the home of General Uriah Forrest†, at which the President, the newly appointed Commissioners, and the principal landowners of the federal district were present. The next day Washington recorded in his diary:

"The parties to whom I addressed myself yesterday evening, having taken the matter into consideration, saw the propriety of my observations; and whilst they were contending for the shadow they might lose the substance; and therefore mutually agreed and entered into articles to surrender for public purposes, one half the land they severally possessed within the bounds which were designated as necessary for the city to stand . . .

"This business being thus happily finished and some directions given to the Commissioners, the Surveyor and

*Alexandria was ceded back to the State of Virginia in 1846.

† This building, 3348 M Street, is still standing, mutilated by commercial alterations.

Engineer with respect to the mode of laying out the district—Surveying the grounds for the City and forming them into lots—I left Georgetown, dined in Alexandria and reached Mount Vernon in the evening.”

It was only fitting that the Commissioners agreed in September “that the federal District be called ‘The Territory of Columbia’ and the federal City ‘The City of Washington!’”

L’Enfant had less than a year to prepare the plan of the capital city before he was dismissed for his failure—or his innate inability—to acknowledge the authority of the Commissioners over his work. To the end, he maintained that he was responsible to the President alone, and when Washington himself reluctantly denied that this was so, L’Enfant’s dismissal was inevitable. He had had sufficient time, nevertheless, to cast the mold in which the city had been formed, and with the sole exception of Washington himself, no man’s influence upon its conception and development was greater.



L’Enfant’s plan of the City of Washington, 1792

The architecture of the area since 1791 may be conveniently divided into four major phases. The first, which extended to the middle of the nineteenth century, is generally characterized by work in the Late Georgian and Classic Revival styles. Some designs in the Gothic Revival style were also constructed in this period, but were limited principally to small examples of ecclesiastical architecture. The second phase, in a variety of styles that might be grouped under the term Romantic Revival, was dominant from about 1850 to the end of the century. The third period, Classic Eclecticism, was to a large degree an outgrowth of the Columbian Exposition of 1893 and the McMillan Plan for Washington in 1901; and the fourth and last phase can be said to extend from about the beginning of the Second World War to the present day.



View of the Capitol after completion of the West Front and Dome by Bulfinch. c. 1830

From the first, the federal capital attracted the talents of many of the most gifted designers of the period. They included architect-builders, or “undertakers,” such as William Loring; self-taught gentleman-architects like Dr. William Thornton; and trained professional architect-engineers, of whom Benjamin Henry Latrobe was the most notable example. Some, like James Hoban, architect of the White House, and Charles Bulfinch, who succeeded Latrobe as architect of the Capitol in 1818, do not fit neatly into any of these categories.

In an era that was not distinguished by temperance of speech and writing in the political arena, architects frequently indulged in bitter personal invective. Architects have been inclined to disagree with one another since the beginning of time and will probably continue to do so until the end, but they have seldom expressed themselves so forcefully in writing as in the case of:

(a) Thornton vs. Latrobe:

“This Dutchman in taste, this monument builder,
This planner of grand steps and walls,
This falling-arch maker, this blunder-roof gilder,
Himself still an architect calls.”

(b) Latrobe vs. Hoban:

“... the style he [Jefferson] proposes is exactly consistent with Hoban’s pile—a litter of pigs worthy of the great sow it surrounds, and of the wild Irish boar, the father of her...”

(c) Hadfield vs. Thornton, et al:

“This premium [for the best design of the Capitol] was offered at a period when scarcely a professional architect was to be found in any of the United States; which is plainly to be seen in the pile of trash presented as designs for said building.”

Paradoxically, these men who hurled such violent criticism at one another lived in an age of harmonious urban architecture, for despite personal animosities and professional jealousies, they were all working within the limits

of generally accepted standards of taste, and perhaps just as importantly, within fairly narrow limits of available construction materials and techniques.*



View of the City of Washington from beyond the Navy Yard. c. 1834

Although construction of the first major public buildings, the White House and the Capitol, had begun in 1793—seven years before the government moved to Washington—they were virtually rebuilt anew after the sack and burning of the Capital by British troops in 1814. The rout of the hastily assembled militia at the Battle of Bladensburg (known thereafter as “The Bladensburg Races”) caused President Madison, Madame Madison, and the rest of official Washington to beat a hasty retreat to the suburbs. The President returned to take up temporary residence in Col. John Tayloe’s town house, the Octagon (now national headquarters of the American Institute of Architects); and the Treaty of Ghent, which ended the War of 1812, was signed in the round room on the second floor of that historic house.

In the early eighteen-thirties the commercial future of the city was thought to lie in the hoped-for success of the Chesapeake and Ohio Canal which was being constructed between Washington and Cumberland, Maryland, to connect the Potomac with the headwaters of the Ohio River. The canal was completed, and continued in operation until 1923, but it was never a profitable investment, because the Baltimore and Ohio Railroad, following much the same route with its eastern terminus at Baltimore, had been begun at exactly the same time (and this with remarkable optimism, since a successful steam locomotive had not yet

*See, for example, Thornton’s “Tudor Place,” and the Octagon; Latrobe’s Decatur House and St. John’s Church, Lafayette Square; The White House—central facade by Hoban and Latrobe; and Hadfield’s Arlington House and Old City Hall.

been invented). The canal today is a valuable recreational area—an attractive stretch for hiking, cycling, and canoeing.*



George Hadfield's City Hall, c. 1840

When Robert Mills was Architect of Public Buildings in 1841, he supplemented his modest income by producing a *Guide to the National Executive Offices and the Capitol of the United States*, a slim paperbound volume of only fifty pages—which is chiefly curious today because within those covers he was able to include plans of the Capitol and of all the executive buildings, to list the names and room numbers of all federal employees, and to have room left over to print the menu for the Congressional Dining Room or “Refectory for Members of Congress.”†

Mills, who had been a pupil of Latrobe, Ammi Young, and Thomas U. Walter were probably the last federal architects of the period to design work in the Classic Revival style. In 1849 a book was published, *Hints on Public Architecture*, by Robert Dale Owen, the son of Robert Owen, leader of the utopian colony of New Harmony. The younger Owen, a former representative from Indiana, was Chairman of the Building Committee of the Smithsonian Institution, and his book is an elaborate presentation of, and argument for, the honest functional qualities of James Renwick's design, “exemplifying the style of the twelfth century” as contrasted with the false qualities of the Greek and Roman manner of other public buildings in Washington. The book and the design appear to have been strongly influenced by the writings of A. Welby Pugin and Andrew Jackson Downing, and some of the text gives one the impression that though time may pass and styles may change, architectural jargon remains usable for any occasion:

*Barge trips are conducted by the Park Service during the summer months from the lock at the foot of Thirtieth Street in Georgetown.

†Some of the fixed prices were: venison steak, 37½¢; beefsteak, 25¢; pork steak, 25¢; mutton chop, 25¢; veal cutlet, 25¢; one dozen raw oysters, 12½¢; ham and eggs, 37½¢; one plate of common turtle soup, 25¢; one plate of green turtle soup, 50¢; wine and water, and malt liquor, per tumbler, 6¼¢.

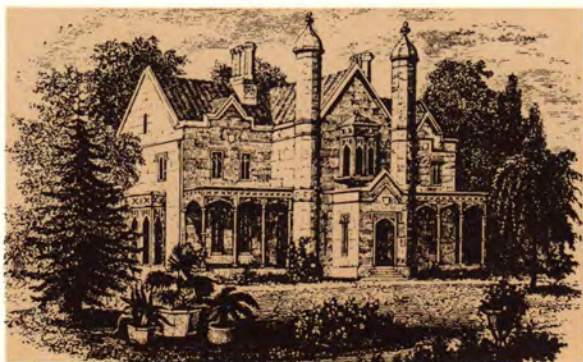


Renwick's design for the Smithsonian Institution. 1849

"... to reach an Architecture suited to our own country and our own time... an actual example, at the Seat of Government, the architect of which seems to me to have struck into the right road, to have made a step in advance, and to have given us, in his design, not a little of what may be fitting and appropriate in any manner... that shall deserve to be named as a National Style of Architecture for America."

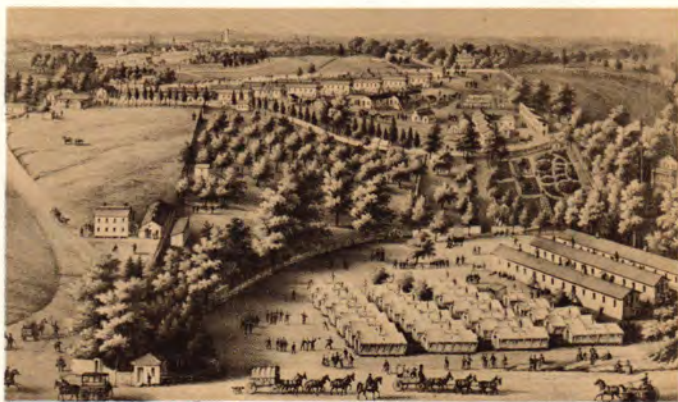
Not many architects chose to follow Renwick's new "National Style" (Renwick himself, when he designed the old Corcoran Gallery some years later, adopted the style of the French Renaissance), but most architects thereafter seemed determined to submit their own candidates for that honor.

Before his death in a Hudson riverboat explosion, Downing had laid out the grounds of the Smithsonian and the White House in the romantic, meandering style of the period. His popular books on landscape design and rural architecture publicized residential designs by A. J. Davis, Richard Upjohn, and Downing's own partner, Calvert Vaux, who planned houses for some of the fashionable and wealthy citizens of Georgetown over a number of years—houses that show, in an interesting way, the transition of residential design from the late Classic Revival through the relatively chaste Italianate or "Tuscan Villa" style to the heavily ornamented, mansard-roofed houses of the latter part of the nineteenth century.



"Residence of the Author," Downing's "Landscape Gardening and Rural Architecture," N.Y. 1849

The Civil War turned the City of Washington into an armed camp. The location of the Capital, selected so carefully to be near the line between the North and South became a position at the edge of the battlefield. A ring of defensive forts was constructed on the hills surrounding the city, and although a Confederate army led by Jubal Early reached the outskirts of the District at Fort Stevens, the city's defenses were never penetrated.*



Civil War Encampment on the northern outskirts of the city, 1864

Apart from the completion of the new Capitol wings and dome, work on which continued despite the war, there was comparatively little construction of a permanent nature going on in the city until the end of hostilities. A significant aftermath, however, was increased influence and activity on the part of the Army Corps of Engineers—not restricted to works of engineering alone, but extending to the design or supervision of construction of major public buildings such as the Pension Building and the old State, War and Navy Building. Most prominent in the Corps at that time was General Montgomery Meigs, the talented Army officer who had earlier challenged Thomas U. Walter's authority as Architect of the Capitol. Meigs is credited with the design of the astonishing post-Civil War Pension Building, but left what may be his most enduring monument in the Washington aqueduct system, extending to the city from above the Little Falls of the Potomac. Two of the bridges along its route are especially notable—the Cabin John Aqueduct Bridge, which for many years was the longest stone arch in the world (220 feet), and the Rock Creek Aqueduct Bridge, where the road was carried on the arched tubular metal pipes of the water supply system.

*See Barnard, *Defenses of Washington* (Wash., 1871). The remains of this chain of earthwork defenses are now under the jurisdiction of the Park Service. Fort Stevens, at the head of Georgia Avenue, N.W., is probably the most interesting historically, if not topographically.



State, War and Navy Building, c. 1885

The construction of the old State, War and Navy Building after the Civil War was considered by many to be an act signifying the permanence of Washington, D. C. as the site of the national capital, and if cost of construction and permanence of materials are any measure of that intent, it must have served admirably to make the intention clear. Alfred B. Mullet was not an architect whose work rests lightly upon the earth (the Post Office Building in St. Louis is another good example of his work). Like MacArthur's Philadelphia City Hall, his buildings are as much an expression of civic confidence as of architectural diligence.



The Arts and Industries Building, Smithsonian Institution, c. 1885

The Smithsonian's Arts and Industries Building, designed by Cluss and Shulze, is an interesting survival from the exhibition architecture of the 1875 Philadelphia Centennial Exposition. The oriental flavor of its form and polychrome decorations was echoed in some of the city's market buildings, schools, railroad stations, and residences of the eighteen-eighties, of which relatively few remain. The influence of H. H. Richardson and of the Romanesque Revival made an impression on Washington architecture from about 1880 to 1900, and although Richardson's Hay and Adams houses were destroyed to build the hotel that

bears their names, the Tuckerman House, built the year of his death on an adjoining site, was carried out by Hornblower and Marshall in a direct continuity of style and exterior detailing. The Presbyterian Church of the Covenant, designed by J. C. Cady, architect of the Museum of Natural History in New York, and the Old Post Office on Pennsylvania Avenue, are other important examples of the period.



Post Office, Pennsylvania Avenue, c. 1920, before construction of the Federal Triangle. The Raleigh Hotel, now demolished, is in the background.

The Washington, D. C. firm of Smithmeyer and Pelz was prominent on the architectural scene toward the end of the nineteenth century, with buildings to its credit as widely different as Georgetown's Healy Hall, a Victorian neo-Gothic college building, and the Library of Congress, a competition-winning design in the Renaissance style. Some of the more startling designs of this versatile firm were never built, including a Gothic multi-towered bridge across the Potomac, a new White House spanning 16th Street at Meridian Hill, and Franklin Smith's proposal for the "Halls of the Ancients," a sort of permanent world's fair of architecture that would have extended from the west side of the Ellipse to the river.

The lack of any effective controls over its rapid and haphazard growth was gradually destroying any evidence of the capital as a uniquely planned city, but in the year 1901 the American Institute of Architects played a central role in the initiation of the McMillan Plan, which modified, enlarged, and reestablished L'Enfant's plan of Washington. Glenn Brown, an architect whose deep interest in the history of the Capitol later produced a monumental two-volume account of its development, had been appointed Secretary of the Institute in 1899, and it was largely through his efforts that the program for the A.I.A. convention of 1900 was prepared. The convention was held in Washington on the centennial of the establishment of the Federal City, and the papers delivered at that meeting inspired Senator McMillan, Chairman of the Senate District Com-

mittee, to appoint a commission to study the planning of the city. He asked the Institute to suggest the names of men most qualified to serve, and by common consent the names of Daniel H. Burnham and Frederick Law Olmsted, Jr., were proposed. The Chicago Columbian Exposition was still fresh in the minds of all, and Burnham, having headed the group of architects and artists who planned that exhibition, was a logical choice, as was Olmsted, son and successor of the famous landscape architect who had designed the grounds and terraces of the Capitol. Burnham and Olmsted, in turn, asked for the appointment of architect Charles Follen McKim and sculptor Augustus St. Gaudens, both of whom had worked intimately with Burnham during the Columbian Exposition in 1893. The Report of the Park Commission, published in 1902, was a remarkable document, since the small group of talented men, bound together by bonds of friendship, respect and common purpose, made the most of this opportunity to describe and delineate a vision of what the city might become.



The Court of Honor, Columbian Exposition, 1893.



Drawing of the 1901 Park Commission design plan for The Mall.

Some of the Park Commission's recommendations were never carried out—among them ideas that could be profitably restudied today—but many of them were, and the effect upon Washington's architectural style was just as pronounced as the effect upon its plan. The formality of L'Enfant's plan was restored, and the argument that an architecture derived from classical antecedents was the

only suitable style for such a plan was persuasively presented, in visual terms. Whatever weight or merit this argument may have had, it is undeniably true that some of the finest buildings in Washington date from the early decades of this century quite simply because the best architects in the country designed them.

It was a time of great optimism, clients wanted and would pay for the best, and Art was respectable enough to sit at the table when the money was being served. Not only were Burnham; McKim, Mead and White; Henry Bacon; Paul Cret; Cass Gilbert, and other prominent architects of the period given important commissions in the capital, but their buildings were embellished by the work of sculptors such as St. Gaudens, Daniel Chester French, and Lorado Taft.

The spirit that pervaded the best work of that period seems gradually to have been lost. Whether it was dried up by the depression, squeezed out by the weight of bureaucracy, or simply enfeebled by lack of conviction and talent would be hard to say. Whatever the cause, work in the style of Classic Eclecticism, with few exceptions, seemed to become progressively larger, more sterile, and less graceful in conception and execution.



Model of first-prize design by Eliel and Eero Saarinen, R. F. Swanson, Associate, for the Smithsonian Gallery of Art, 1939

It is difficult to view architecture in Washington since 1940 in any clear historical perspective. Dating a new phase of architectural development from a period at the beginning of World War II is in itself a somewhat arbitrary decision, but the Saarinen competition-winning design for the Smithsonian Gallery of Art in 1939 (which was never constructed), and William Lescaze's Longfellow Building, in 1940, probably mark as distinct a point of change as any that might be named. Since that time, certain other isolated examples such as the Dulles Airport Terminal building loom up as important and serious works of architecture, but there has been a leveling influence of sorts at work. The majority of contemporary commercial office buildings and governmental office buildings have tended to become larger and more standardized to the point where they are virtually indistinguishable in form. This is perhaps inevitable since the functions of these structures are very nearly the same. The great variety of industrially produced materials and building components that have become available during the past twenty-five years, and the economies of modern curtain wall construction have created a new element in the cityscape that is both monotonous and distracting: monotonous, because many of the newer buildings are wrapped, like packages,

in an overall pattern of windows and spandrels; distracting, because there seems to be no limit to the number of unsuitable patterns that can be placed in juxtaposition to one another.



Southwest Washington Redevelopment Plan, c. 1960

Washington is a horizontal city. The maximum building heights established by Congress in 1901, to prevent our principal federal monuments from being overshadowed by commercial construction, are in general still considered to be a desirable limitation; but these height limits, coupled with building programs calling for hundred of thousands of square feet of construction, have created architectural and planning problems within the city that are still unresolved.

The urban renewal area in Southwest Washington will probably remain interesting to architects and planners for many years, not only as the first large-scale application of the powers of urban renewal but also as an architectural sampler of the mid-twentieth century; for it is unusual to be able to view such a variety of architectural solutions to essentially the same problem, constructed in such a relatively concentrated area, over such a short period of time. There are also some exceptional examples of planned communities near Washington that are of particular interest, ranging from Greenbelt, Maryland, the most famous of the government-sponsored resettlement housing projects of the nineteen-thirties, and Hollin Hills in Virginia, a pio-

neer example of postwar contemporary development planning, to Reston, conceived as a New Town, which is now taking form in nearby Fairfax County.

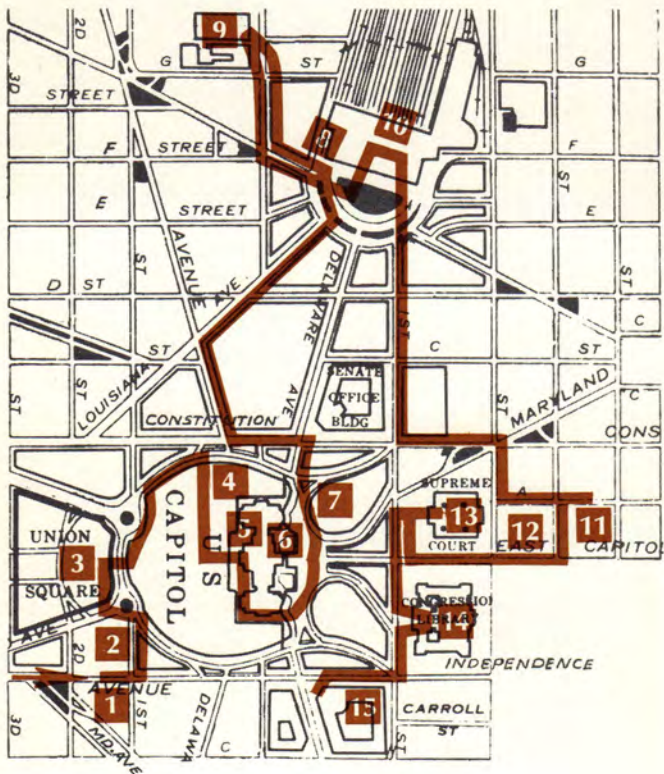


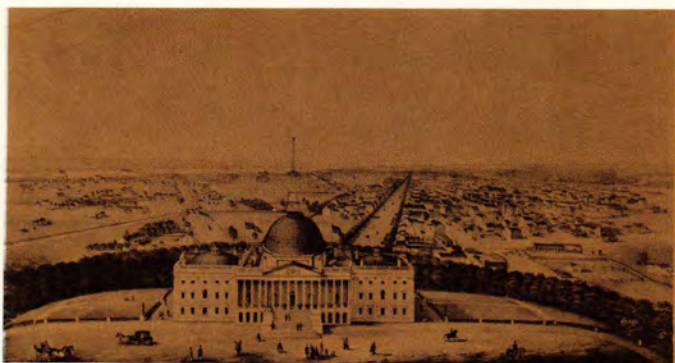
The Pennsylvania Avenue Plan, an artist's sketch from the Treasury terrace.

In the last few years the Federal Government has repeatedly stated its intention to improve the quality of architecture in government buildings, and some projects now in progress do indeed promise to be handsome and influential. The plans for Pennsylvania Avenue, to which the American Institute of Architects subscribed, and the appointment of a cabinet-level commission to carry them out are hopeful signs for the Federal City. The most hopeful sign of a more invigorating climate for architecture here, however, is the interest of the occupants of the White House in the City of Washington; the President's call for the revitalization of the city and the conservation of the Potomac Valley deserves a grateful response from all who share his interest in the nation's capital.

TOUR

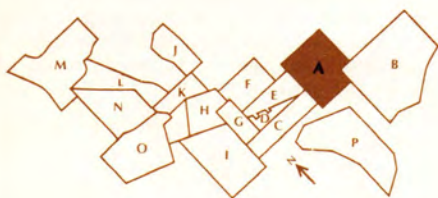
A Capitol Hill





The impact of the great Dome and the Plaza dominates even the most monumental of the city's buildings. It is felt everywhere—from the most impressive structures to the low-scale residential side streets.

Lined with arching elms, L'Enfant's great avenues radiate from the Plaza and reach into the quadrants of the city, so that the Dome is visible from their respective axes.





1

BARTHOLDI FOUNTAIN
2nd and B Streets, S. W.
1876—A. Bartholdi



2

BOTANIC GARDENS
1st and 2nd Streets; B Street and Maryland Avenue
1902—Bennett, Parsons and Frost
HOURS: 9 A.M. TO 4 P.M., WEEKDAYS
9 A.M. TO 12, SATURDAYS
ADMISSION FREE

Although the Mall side of the Gardens is in keeping with its neighbors of that era, the large glazed archways of the entrance and the glass-domed rotunda behind are direct responses to the problem of moving and growing full-size trees. The present building is the replacement for various temporary shelters which housed the botanical spoils of various 19th-century expeditions.



3

GRANT MEMORIAL
1st Street and East Mall
1922—Pedestal: E. P. Casey
Statuary: Henry Shady

Some 252 feet in length, this is the largest and most expensive statuary grouping in the city. General Grant on horseback is an equestrian statue second only in size to that of Victor Emmanuel in Rome.



4

SPRING GROTTTO
1874-1875—F. L. Olmsted

This "cool retreat" for hot summer days was built as part of Olmsted's general landscaping. The Grotto now flows with city water; the original spring turned impure and had to be diverted.

5



THE CAPITOL—WEST TERRACE
(Bear right up the steps)
1874-1875—F. L. Olmsted

6a



William Thornton's winning design for the Capitol.

THE CAPITOL
1793-1802—William Thornton
1803-1817—Benjamin Henry Latrobe
1819-1829—Charles Bulfinch
1836-1851—Robert Mills
1851-1865—Thomas Ustick Walter
HOURS: 9 A.M. TO 4 P.M. DAILY

"... the first temple dedicated to the sovereignty of the people embellishing with Athenian taste the course of a nation looking far beyond the range of Athenian destinies."

—Thomas Jefferson to Benjamin H. Latrobe, 1812

1791—After examining the new Federal District, Pierre Charles L'Enfant reported that he "... could discover no one [situation] so advantageously to greet the congressional building as that on the west end of Jenkins heights..." Near the center of the city-to-be, and some 88 feet above the Potomac, Jenkins Hill, he believed, was "... a pedestal waiting for a monument..."

6b



Watercolor by Benjamin H. Latrobe made prior to the War of 1812.

1792—Competitions were held for the design of the Capitol and President's House. The newspaper notice announcing that for the Capitol read:

"A premium of a lot in the city of Washington . . . and \$500 shall be given by the Commissioners of the Federal Buildings to the person who before the 15th of July, 1792, shall produce to them the most approved plan for a Capitol to be executed in this city."

Dr. William Thornton was allowed to submit his winning design three months after the official deadline; the officials had been reluctant to pick one of the sixteen other entries. General Washington recommended the Thornton design immediately:

"The grandeur, the simplicity, and the beauty . . . will, I doubt not, give it a preference in your eyes as it has in mine."

1793—On September 18, George Washington laid the cornerstone of the Capitol, and construction began under the supervision of Stephen Hallet, runner-up in the competition. Thornton, a doctor, was himself unqualified to construct the building. Hallet soon inserted so many of his own ideas that James Hoban, winner of the competition for the President's House, was put in charge, with Hallet as his assistant. Under their guidance, the North Wing was completed. Congress met in Washington for the first time in November 1800.

1803—Benjamin Henry Latrobe, appointed Surveyor of Public Buildings by Jefferson, took over construction of the Capitol. By 1807, he had completed the South Wing and had begun repairs and alterations to the North Wing.

1814—Admiral Cockburn of the British Navy set fire to "this harbor of Yankee democracy" on August 24. After the war, Congress moved into a temporary "Brick Capitol" on the site of the present Supreme Court, and Latrobe began reconstruction of what he called "...a most magnificent ruin."



6c

Latrobe's corn-cob capital.

1817—Latrobe resigned under pressure, having restored the House and Senate chambers and developed his corn-cob and tobacco-leaf capitals. Latrobe wrote to Jefferson that he had “more applause from members of Congress . . .” because of these capitals “than all the Works of Magnitude that surrounded them.”

Although the exterior work during Latrobe's tenure closely followed Thornton's original design, the rooms within are by Latrobe's hand.

The famous feud between Latrobe and Thornton grew out of their disputes over the construction and execution of the Capitol. But it was Jefferson who summed up Latrobe's contribution. He wrote Latrobe:

“I declared on many and all occasions that I considered you as the only person in the United States who could have executed the . . . [House] Chamber . . .”



6d

View of the Capitol after Bulfinch's alteration was completed c. 1830.

1827—Under Charles Bulfinch, Latrobe's successor, the link between the two wings was completed and domed, closely following Thornton's original design. Bulfinch was also responsible for improving the grounds and adding steps, terraces, the gate house, and fences.



6e

Thomas U. Walter's elevation drawing of the Capitol.

1850—Congress authorized a competition for the design of two extensions. Thomas Ustick Walter, whose scheme included replacing the dome with a larger one, was chosen as winner.

1857—The House extension was completed and occupied.

1859—The Senate extension was completed and occupied.



6f

Photograph taken during construction of Capitol Dome and Wings c. 1862.

1863—On December 2, Thomas Crawford's statue of Freedom was placed atop the dome. This dome—two trussed shells of cast iron, one superimposed on the other—springs from a drum whose design is based on that of St. Peter's in Rome. The dome rises 285 feet above the eastern plaza. Legend has it that the 36 columns of the drum represent the number of states and that the 13 columns of the lantern stand for the original colonies. However, there were only 34 states in 1862, and there are actually only 12 columns in the lantern. All of the trim, cornices, and columns are cast iron painted to resemble marble.



6g

The completed Capitol after the erection of the Dome and House and Senate Wings by Walter, c. 1866.

Lincoln had continued the construction of the Capitol during the war because he believed that:

"If people see the Capitol going on . . . it is a sign we intend the Union shall go on."

Minor functional renovations followed before the end of the century:

1865—Steam heating

1874—Elevators

1881—Fireproofing

1882—A modern drainage system

1959-60—Under the direction of J. George Stewart, Architect of the Capitol, the East Front of the Capitol was extended outwards 32½ feet. This controversial change added some 102 rooms and provided a visually deeper base for the dome. The stonework was changed from sandstone to marble in the process. It is worth noting that such an extension had been proposed by Thomas U. Walter.



7a

LAMPSTAND



7b

WAITING STATION
c. 1875—F. L. Olmsted

These stations were known as “Herdics” after the Herdic Phaeton Co., whose line of horse-drawn, yellow plush upholstered trolleys they served.



8

CITY POST OFFICE
Massachusetts Avenue and North Capitol
1914—Graham and Burnham

With its central Ionic colonnade and slightly projecting entrance pavilions, this building is properly in harmony with, but subordinate to, Union Station.



9

GOVERNMENT PRINTING OFFICE
North Capitol between G and H Streets, N. W.
1861

This massive block contains the world's largest printing establishment.

10



UNION STATION AND PLAZA
The Intersection of Massachusetts
and Louisiana Avenues, N. W.
1908—Daniel H. Burnham

COLUMBUS MEMORIAL FOUNTAIN
1908—Lorado Taft

"The frequent occurrence of the arch is always delightful in distant effect, partly on account of its graceful line, partly because the shade it casts is varied in depth, becoming deeper and deeper as the grotto retires, and partly because it gives great apparent elevation to the walls it supports."

—John Ruskin, *The Poetry of Architecture*, 1873

This was the first building to be inspired by the McMillan Commission—Roman Beaux-Arts, direct from the Columbian Exposition of 1893 in Chicago. The entrance loggia, the main waiting room, and the concourse, however, are among Washington's truly monumental interior spaces.

11



MUSEUM OF AFRICAN ARTS
(Frederick Douglass Town House)
316 A Street, N. E.
1870

This was the first Washington home to be occupied by Frederick Douglass, ex-slave, American statesman, and editor of an abolitionist weekly paper.



12

FOLGER SHAKESPEARE LIBRARY

201 East Capitol Street, S. E.

1932—Paul P. Cret and Alexander B. Trowbridge,
consulting architect.

HOURS: 11 A.M. TO 4:30 P.M. MONDAY-SATURDAY

Nineteen thirties “governmental modern” without; Elizabethan (including a theatre) within. The elevations are, however, a serious attempt to be in sympathy with the surroundings without resorting to historicism.



13

SUPREME COURT BUILDING

1st and East Capitol Streets, N. E.

1935—Cass Gilbert

HOURS: 9 A.M. TO 4:30 P.M., WEEKDAYS

9 A.M. TO 12 SATURDAYS; CLOSED SUNDAYS

“In matters of grave importance, style, not sincerity, is the vital thing . . .”

—Oscar Wilde, *The Importance of Being Earnest*

This is one of Washington’s last major examples of academic classicism. Only the Archives and the Lincoln Memorial, its two near contemporaries in that waning school, can approach the massive scale and official grandeur. The relative austerity of the flanking wings is an attempt to harmonize with the neighboring Folger library.



14

LIBRARY OF CONGRESS**1st and Independence Avenue, S. E.****1886-1897—Smithmeyer and Pelz****HOURS: 9 A.M. TO 10 P.M. WEEKDAYS****9 A.M. TO 6 P.M. SATURDAYS****2 P.M. TO 6 P.M. SUNDAYS**

"That false idea of grandeur which consists mainly in hoisting a building up from a reasonable level of the ground, mainly in order to secure for it a monstrous flight of steps which must be surmounted before the main door can be reached . . ."

—Russell Sturgis, on the main entrance, 1898

Thomas Jefferson maintained that "there is no subject to which a Member of Congress may not have occasion to refer." To replace the volumes consumed in the burning of the Capitol in 1814, Jefferson sold his great private library to the government at cost. From this core the Library of Congress has grown into the largest and best equipped library in the world. The building is based on the Paris Opera House, and the interiors, particularly the central stair hall, are accordingly heroic and florid. In the main reading room, however, the opening of a book becomes a noble rite.



15

OLD HOUSE OFFICE BUILDING**New Jersey and Independence Avenues, S. E.****1908—Carrère and Hastings**

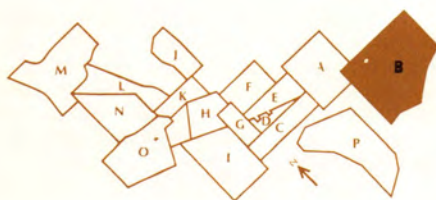
Nonidentical twins flanking the Capitol, the commission for the Senate and House Office was divided by the two architects: Hastings was responsible for the House Office Building; Carrère, for the Senate. These are properly subdued "background" buildings for the Capitol.

B Southeast Washington





As the new city began to grow, it spread into the south-east quadrant before once and for all shifting back to the northwest. Houses, many of them once occupied by senators and representatives (some of them still are), as well as a church by Latrobe (where there is a list of famous parishioners), are inland. When the Navy Yard and the Congressional Cemetery were established, the Anacostia River was navigable to Bladensburg, Maryland. This is now one of the city's forgotten areas. Bypassed by most people, it deserves better treatment.





CONGRESSIONAL CEMETERY
18th and E Streets, S. E.
1807

Although once the semiofficial Congressional burial ground, Architects Thornton, Hadfield, and Mills lie here among the senators and congressmen. Many of the latter are commemorated by the official cenotaphs designed by Latrobe.

Senator Hoar of Massachusetts remarked on the floor of the Senate that being interred beneath one of these monuments added a new terror to death.



THE NAVY YARD
Entrance Gate
8th and M Streets, S. E.
1804—Benjamin H. Latrobe

In 1800, this was one of six such Navy yards on the East coast. Although little more than the entrance gate remains of his work here, and it has been heavily altered, Latrobe did the first planning and buildings. It is notable now not only for the magnificent Victorian officers' houses but also for the seemingly endless "Functional Tradition" factories and warehouses.

3



**THE NAVY YARD
COMMANDANT'S HOUSE**
(Tingey House)

1805—Sometimes attributed to Benjamin H. Latrobe

4



MARINE BARRACKS AND COMMANDANT'S HOUSE
8th and I Streets, S. E.

1805

1901—Additions, Hornblower and Marshall

Framed by the simple arcaded brick barracks and with the drill field for a mall, the Commandant's House is the focal point here. It is the only building of the original group still standing.



5

CHRIST CHURCH**620 G Street, S. E.****1805—Original by Benjamin H. Latrobe, but now altered**

This charming and apparently naive little building was not only the frequent church of Presidents Madison, Jefferson and J. Q. Adams, but also was one of the first Gothic Revival buildings in this country.



6

THE MAPLES**(Friendship House Settlement)****630 South Carolina Avenue, S. E.****1795—William Lovering, architect-builder**

"... this fine house in the woods between Capitol Hill and the Navy Yard," as George Washington is said to have described it, has now had a city grow up around it. In spite of this, the addition of wings, and a succession of different occupants—including a hospital—the house has lost little of its character or utility.



7

OLD PROVIDENCE HOSPITAL
3rd and E Streets, S. E.
1895—Wood, Donn and Deming

Although a building of some architectural interest, this hospital is so outmoded functionally that it has been scheduled for demolition.



8

EASTERN MARKET
7th and C Streets, S. E.
1871—Adolph Cluff

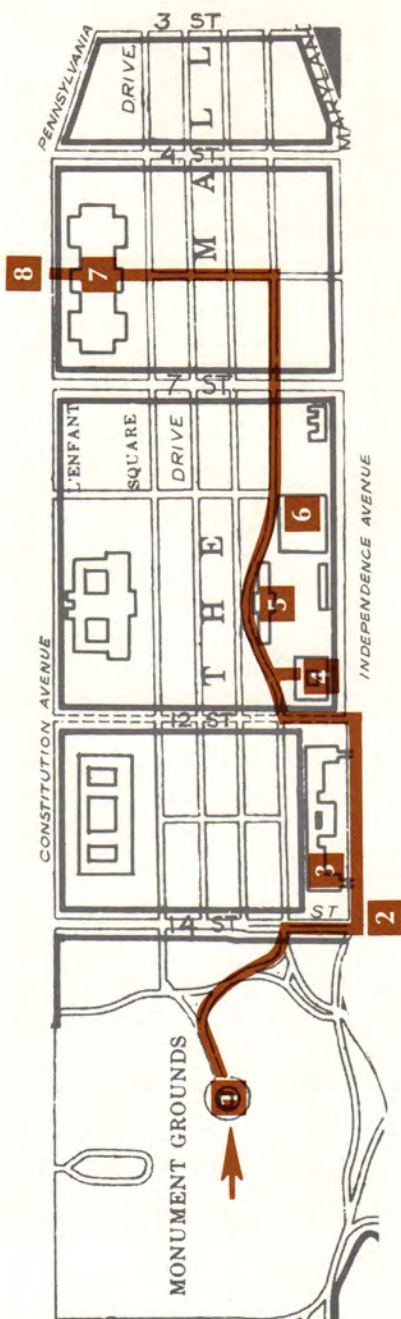
This is one of several such brick markets remaining in the city. Only this and Western Market have been in use in recent years as old-fashioned produce markets.



9

PHILADELPHIA ROW
120-152 Eleventh Street, S. W.
1856—Gessford

C The Mall





Robert Mills' competition-winning design for the Washington Monument.

The Mall is the oldest of the federal parks, and was shown running from the Capitol to Washington's Monument in L'Enfant's original plan. Nevertheless, it is only comparatively recently that it has been rearranged along the lines originally proposed.

During the 19th century, the Pennsylvania Railroad Station was on the Mall itself, surrounded by a jumbled mass of shacks (temporary Civil War barracks), assorted gardens, and plots. For a considerable interval, the unfinished pile of the Washington Monument kept them company. Beyond the Monument, there was the largest marsh in the city.

The McMillan Commission of 1902 was the initial moving force behind the present form of the Mall, although the original proposals were more elaborate than those carried out. The reclaiming of the swamp began immediately thereafter, followed in 1922 by the Lincoln Memorial. The Mall is now closer to L'Enfant's vision than ever before. It is lined with many of the city's important art galleries and museums and is a great cultural center as well as a grand axis.





1

THE WASHINGTON MONUMENT

The Mall

1848-1885—Robert Mills

"The obelisk has to my eye a singular aptitude in its form and character to call attention to a spot memorable in its history. It says but one word. But it speaks loud. If I understand this voice, it says 'Here!'."

—Horatio Greenough

At 555 feet 5 $\frac{1}{8}$ inches, this is the tallest masonry structure in the world.

Mills' original design, the winner of a competition, called for a circular "Greek" peristyle temple around the base and a more blunt obelisk. Due to geological conditions, it is some 100 yards southwest of the Washington Monument in L'Enfant's plan. The construction period, marked by delays and complications which included the theft of books and records of the Monument society, ran a fitful 37 years.



2

BUREAU OF ENGRAVING

14th and C Streets, S. W.

1880—James G. Hill

Originally the Bureau of Printing and Engraving, this Romantic Revival building is still used by the Engraving Division because of its provision for clear north lighting.



3

DEPARTMENT OF AGRICULTURE
14th and Independence Avenue, S. W.
1905—Rankin, Kellogg & Crane

This was the first building begun on the south side of the Mall under the McMillan Commission. Although the foundations were laid in 1905—with great controversy as to the best location—the entire structure was not finally completed until 1930.



4

FREER GALLERY OF ART
12th and Jefferson Drive, S. W.
1923—Charles A. Platt
HOURS: 9 A.M. TO 4:30 P.M.

"The large wall surfaces and restrained handling of Florentine detail serve to denote its function as an art museum."

—Federal Writer's Project Guide to Washington, 1937

A simple symmetrical plan with courtyard provides an unobtrusive background for a superlative collection of oriental art and for the work of James A. McN. Whistler.

5



THE SMITHSONIAN BUILDING

Jefferson Drive, between 9th and 12th Streets, S. W.

1849—James Renwick

"... the business of an American architect is to build something that will stand and be fairly presentable for about thirty years."

—James Renwick

The Smithsonian Institution was founded in 1829 with an unaccountable bequest by an Englishman who had never been to this country. It now encompasses several buildings. This, the oldest, is one of the most important and finest Gothic Revival buildings in America. Built of local Seneca sandstone, it is now administrative headquarters for the Institution.

6



ARTS AND INDUSTRIES BUILDING

9th and Independence Avenue, S. W.

1880—Cluss and Schulze

HOURS: 9 A.M. TO 4:30 P.M. DAILY

"American architecture is the art of covering one thing with another thing to imitate a third thing, which if genuine would not be desirable."

—Leopold Eidlitz

A fairy-tale castle in polychrome brick, the younger of the Smithsonian Institution's feudal pair cost less than \$250,000 total for 2½ acres of floor area or 6 units per cubic foot when built. The great trussed sheds and meandering iron balconies within have a character at once industrial and nostalgic, which seems perfectly appropriate for the Institute's collections.



7

NATIONAL GALLERY

6th and Constitution Avenue, N. W.

1941—J. R. Pope

This building is more distinguished for the scale of its halls and rotunda and the quality of materials than for the design itself. Nevertheless, the galleries display the incomparable art collection with great effectiveness.

The National Gallery and the closely related Jefferson Memorial, also by Pope, are the last major eclectic monuments to be erected by the government in the city.



8

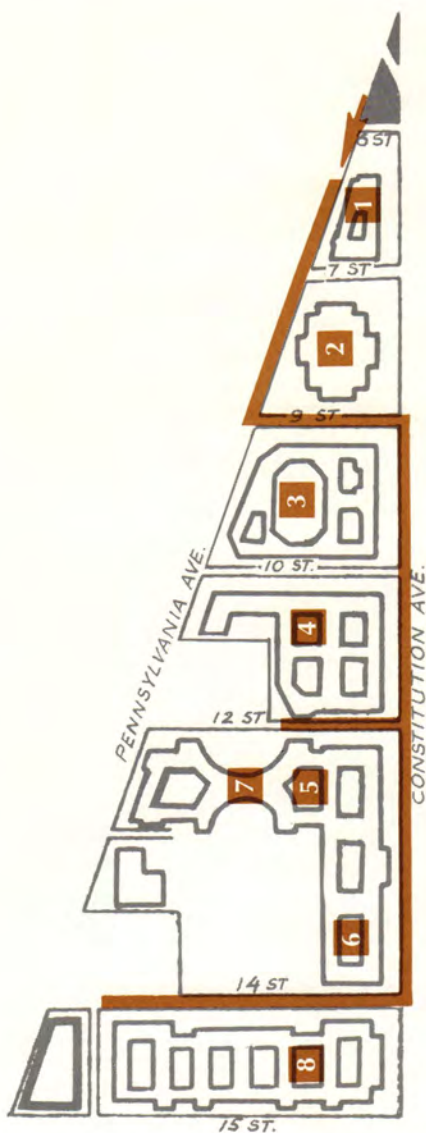
ANDREW MELLON MEMORIAL FOUNTAIN

6th and Constitution Avenue, N. W.

1952—Eggers and Higgins

TOUR

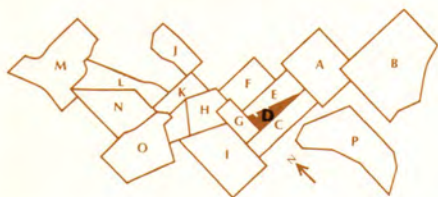
D The Federal Triangle





Here is the center of big bureaucratic government in all its official aspects. This monstrous project, with its three-quarter mile runs of governmental eclectic facades, dates from the decade 1928-38.

Before this project, the area was a motley assortment of structures. One of the most notable, shown above, was the now vanished Center Market. The Old District and Post Office Buildings, however, still stand as immovable survivors.





1

FEDERAL TRADE COMMISSION
6th and Constitution Avenue, N. W.
1937—Bennett, Parsons, Frost



2

NATIONAL ARCHIVES
8th and Constitution Avenue, N. W.
1935—J. R. Pope
HOURS: 9 A.M. TO 10 P.M.

3



DEPARTMENT OF JUSTICE
9th and Constitution Avenue, N. W.
1934—Zantzinger, Boris, Medary
HOURS: FBI, 9:15 A.M. TO 4:15 P.M.

4



INTERNAL REVENUE SERVICE
10th and Constitution Avenue, N. W.
1930-1935—Louis Simon, Architect of Treasury

5



INTERSTATE COMMERCE COMMISSION
12th and Constitution Avenue, N. W.
1935—Arthur Brown

6



DEPARTMENT OF LABOR
14th and Constitution Avenue, N. W.
1935—Arthur Brown

7



POST OFFICE DEPARTMENT
Pennsylvania Avenue between 11th and 12th Streets, N. W.
1934—Delano and Aldrich

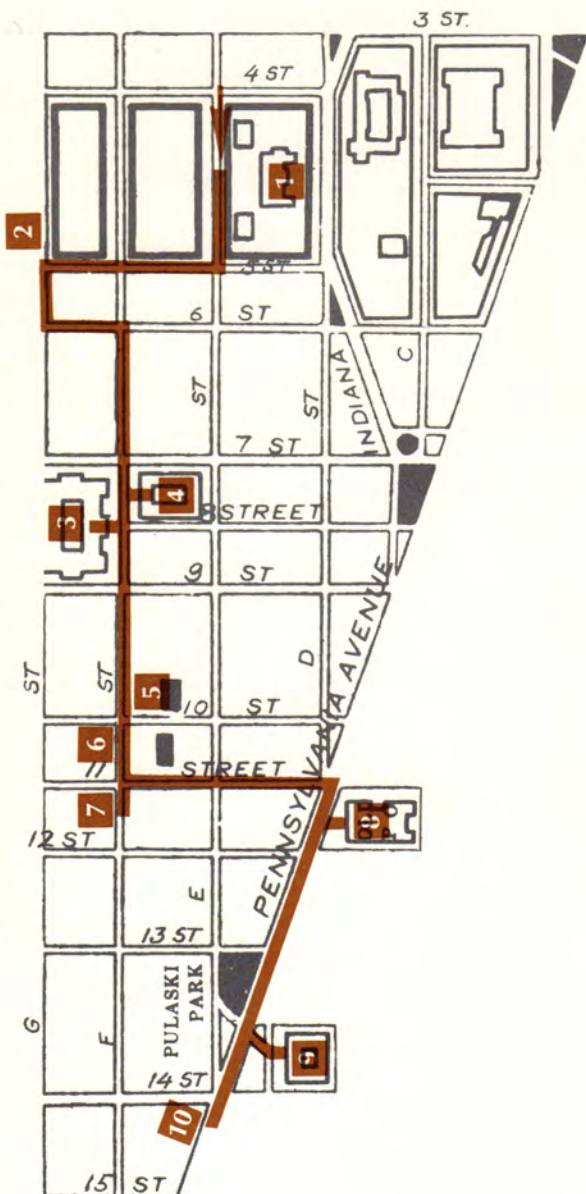
8



DEPARTMENT OF COMMERCE
14th Street between E and Constitution Avenue, N. W.
1932—York and Sawyer

Although most buildings of the Federal Triangle are by different architects, they were conceived as a single monumental composition under the guidance of a coordinating committee. Most are six-story buildings, but the fact is generally obscured, if not concealed, by various academic devices. The plans within fulfill the promise of endlessly intersecting corridors. Only the Archives Building, perhaps by virtue of being appropriately a type of mausoleum—free-standing and of great scale—achieves a certain individual success. The other buildings may vary in their handling of elements and details, but they finally melt into one gray strip. It becomes merely incidental, for instance, that the Department of Commerce was the largest office building in the city when completed. But as an immense planned development of cityscape (perhaps the largest in the country), the Federal Triangle bears study.

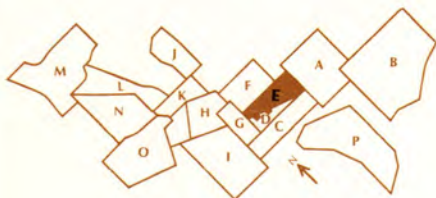
E Municipal Center





Here is Washington's forgotten architecture, off the tourists' beaten track. These buildings seem somewhat unwelcome reminders of 19th-century America—when the country was small and still struggling. Designed with bravado rather than confidence, they have personalities of their own, most often expressed in their lofty interiors. Those who think of Washington in terms of Beaux-Arts temples in park-like settings may find this individuality disconcerting.

It is inaction, rather than deliberate intention, that has prevented the disappearance of this Washington. The most important buildings in this group are governmental; and the mood of Congress, at least so far as appropriations for Washington architecture are concerned, seems to alternate between delay and reluctance. It takes money even to tear down a building. Fortunately, a new interest is being shown in these buildings, and several are slated for new and glamorous roles.





D. C. COURTHOUSE
(Old City Hall)
4th and D Streets, N. W.
1820-1850—George Hadfield

A “Grand National Lottery” was the unusual (and unsuccessful) method of financing. Displaying simple Ionic temple forms typical of the early Greek Revival, this building is also notable for its siting at the end of a short axis perpendicular to Pennsylvania Avenue.



OLD PENSION BUILDING
5th and G Streets, N. W.
1883—General Montgomery Meigs



2b

OLD PENSION BUILDING

Once nicknamed “Meigs’ Old Red Barn,” this is Washington’s economy version of the Palazzo Farnese. The frieze, by Bohemian sculptor Casper Buberl, suggesting the Parthenon in cowboy garb, depicts various aspects of life in the Union Army. Inside is the most astonishing room in Washington, for the building is essentially hollow. Built for the dispensing of pensions to Union War Veterans and their relatives, it is now used by the Selective Service System.



3

NATIONAL PORTRAIT GALLERY (Old Patent Office)

7th, 9th and G Streets, N. W.

1836-1867—William Elliot, Robert Mills,
Edward Clark, and others.

“The public sentiment just now runs almost exclusively and popularly into the Grecian school. We build little besides temples for our churches, our banks, our taverns, our court houses, and our dwellings. A friend of mine has just built a brewery on the model of the Temple of the Winds.”

—Aristabulus Bragg in James Fenimore Cooper’s
Home as Found, 1828.

The porticoes are purported to be exact reproductions of those of the Parthenon in Virginia freestone. In the top-floor model gallery, technology once almost audibly confronted the classic orders. Before being designated for use as the National Portrait Gallery, the Patent Office had been near demolition several times. In L’Enfant’s Plan, the site was reserved for a national church and mausoleum.

4



TARIFF COMMISSION

(Old Post Office)

7th and 8th Streets between E and F, N. W.

1839-1869—Robert Mills

HOURS: 9 A.M. TO 4:30 P.M.

This is the least known and least vigorous of the three Classic Revival government departmental buildings with which Mills was involved.

5



RIGGS BANK

9th and F Streets, N. W.

1891—James G. Hill

Although related closely to Sullivan's Auditorium Building and Richardson's Marshall Field Warehouse, this building lacks the bold changes of scale and willful roughness characteristic of the work of those two architects.

6



VELATI'S

620 9th Street

c. 1866 1914—Cassidy

The treats, both gastronomic and architectural, here and at Reeves Confectionery, await within.



7

REEVES CONFECTIONERY
1209 F Street, N. W.
1886—Rhodes and Simon



8

OLD POST OFFICE
12th and Pennsylvania Avenue, N. W.
1899—W. Edbrooke

"The body of Romanesque work in this country is now more extensive, and upon the whole, more meritorious than the building of any style which our architects had previously taken as the point of departure for a 'movement,' excepting only the Gothic Revival."

—Montgomery Schuyler, 1891

An independent note in the midst of an otherwise exclusively neo-Classic Federal Triangle, this is one of Washington's few significant Romanesque Revival buildings.



9

DISTRICT BUILDING

**Pennsylvania Avenue at 14th Street, N. W.
1908—Cope and Stewardson**

A fine example of the full flower of American Beaux-Arts "classicism," through whose doors one always expects a long-vanished political boss, vest-thumbing and be-spatted, to suddenly appear. Only recently has it come to be regarded as an eccentricity rather than a monstrosity.



10

WILLARD HOTEL

**14th and Pennsylvania Avenue, N. W.
1901—Henry Hardenbergh**

Although the present building—by the architect of the Plaza Hotel in New York—dates from 1901, there has been a hotel in this location since about 1818. The corner has been host to Presidents and important guests from that time on. The mansard penthouse—possibly to evade the city's height restriction—is a link to its New York counterparts.

11



JULIUS GARFINCKEL & CO.
14th and F Streets, N. W.
1930—Starrett and van Vleck

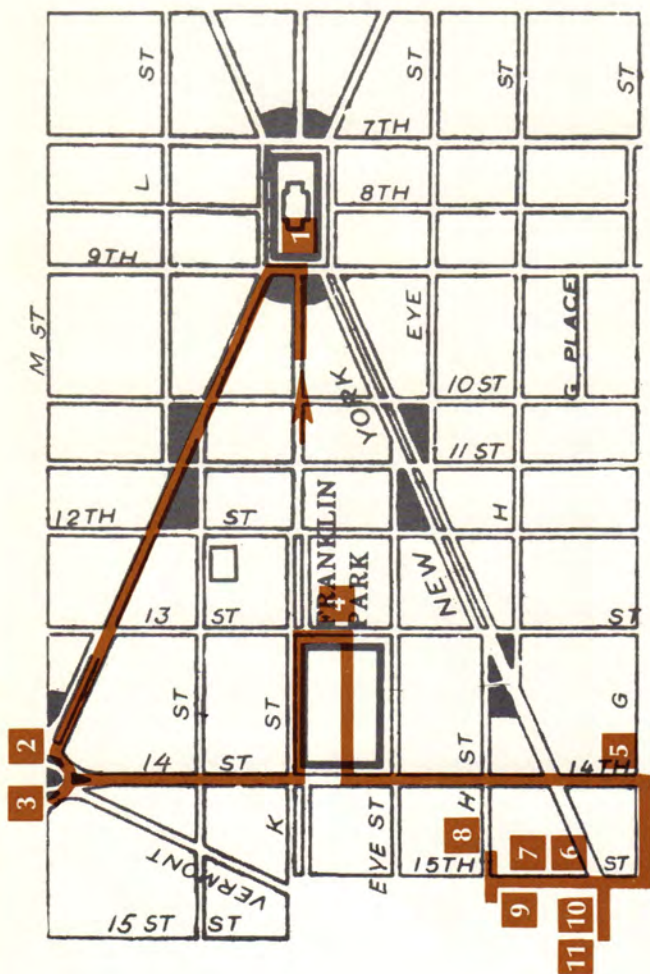
The low-key exterior is matched by the open, unhurried, carpet-hushed atmosphere within.

12



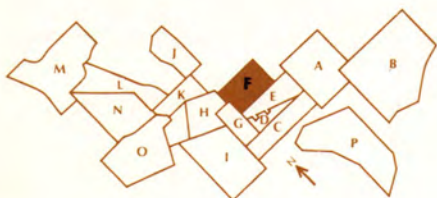
OLD EBBITT GRILL
1427 F. Street, N. W.
c. 1890

Although the Old Ebbitt was moved to its present location in 1926, the bar, paneling and decorations, and—most of all—the atmosphere date from the nineteenth century.





This is not a tour of the downtown shopping area; rather it is a tour of the financial district, appropriately pretentious and clustered around the Treasury – with Thomas Circle and a handful of miscellaneous buildings to round it out. The shopping heart of Washington, which in any other city would be downtown, is nowhere and anywhere. It is a hopeless jumble of pop culture. No official tour is included.





1

CENTRAL LIBRARY
 8th and K Streets, N. W.
 1902—Ackerman and Ross

The main entrance on New York Avenue is stolid Beaux-Arts, but the functional demands of the library within break through the facade as one moves around the building. Unexpectedly, the center bay of the rear facade is a bold arrangement of slots for lighting the book stacks.



2

LUTHER PLACE MEMORIAL CHURCH
 1226 Vermont Avenue, N. W. (Thomas Circle)
 1870—Judson York
 1952—Addition by L. M. Leisenring

Neo-Gothic in red sandstone, this church was built as a memorial of thanksgiving for the ending of the Civil War. With the National City Christian Church across the street, we have one period piece flanking another.

3



NATIONAL CITY CHRISTIAN CHURCH
14th and Massachusetts Avenue, N. W. (Thomas Circle)
1930—John Russell Pope
1952—Addition by Leon Chatelain, Jr.

American colonial churches and the work of Inigo Jones are recalled here at a scale which is larger than life-size. Since the church is on a small mound as well, it completely dominates the circle.

4



FRANKLIN SCHOOL
13th and K Streets, N. W.
1868—Adolph Cluss

Now office of the District of Columbia Superintendent of Schools, this is the archetype of the red-brick or brownstone public elementary schools scattered throughout the city.



5

COLORADO BUILDING
14th and G Streets, N. W.
1922—Ralph S. Townsend

The decoration here is a veritable architectural garden—with eagles and lions standing guard.



6

NATIONAL SAVINGS AND TRUST COMPANY
15th and New York Avenue, N. W.
1880—James Windrim

Complex fenestration and an unusual and, in places, peculiar mixture of ornamental devices mark this structure. Against its Banker's Classic neighbors it provides one of the strong architectural juxtapositions so common in Washington.



7

FOLGER BUILDING AND PLAYHOUSE THEATRE
715-25 15th Street, N. W.
1906—J. H. De Sibour

"He marks—not what you won or lost—but how you played the game."

—Grantland Rice

This swashbuckling Beaux-Arts tour-de-force has a bravado which renders criticism useless.



8

SOUTHERN BUILDING
1425 H Street, N. W.
1912—D. H. Burnham & Associates

The careful alignment of cornices and belt-courses, as well as the ground-level pilasters and columns of neighboring buildings, gives a continuity to this block in spite of individual differences. The winged plan—designed to give light and air—is typical of large Washington office and apartment buildings of the time.

9



UNION TRUST BUILDING
S.W. corner of 15th and H Streets, N. W.
1906—Wood, Donn and Deming

10



AMERICAN SECURITY AND TRUST CO.
15th and Pennsylvania Avenue, N. W.
1899—York and Sawyer

These buildings combine their massive columns with those of the Treasury to give Washington's financial district a distinct, if rather stolid, ambiance.

11



RIGGS NATIONAL BANK
1503 Pennsylvania Avenue, N. W.
1898—York and Sawyer

“How did the hard common-sense man come to think of a Roman Temple? How did common sense manage to get in its deadly work?”

“Why, easy enough. His architect made a picture of what he thought was a Roman temple, and showed it to the banker, telling him on the side that Roman temples were rather the go now for banks, and the banker bit. That’s plain enough, isn’t it?”

—Louis Sullivan, *Kindergarten Chats*, 1918





A Iglesia Church, in the city of Washington, with the President's house as it appeared in 1816, when the Church was built.

W. H. H. H.

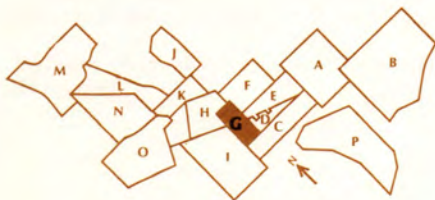
Henry Adams once remarked, "Beyond the square the country began."

Adams resided on the square longer than anyone else, and his death in 1918 marked the end of its great period as the center of the country's social, intellectual, scientific, and political life.

When L'Enfant selected his site for the President's house, the area was an orchard. With the White House as a focal point, it soon developed as the location for court residences. Decatur House and the Cutts-Madison House were the beginning; H. H. Richardson's houses for Henry Adams and John Hay—now the site of the Hay-Adams Hotel—were the last of these residences.

By the turn of the century, the residential character of the Square was changing, and Massachusetts Avenue had become the fashionable residential area of the moment.

The Square is presently undergoing a face lifting to unify the surrounding architecture and preserve its character for the future.





1

CAPITOL GATEHOUSE

N. W. cor. 15th and Constitution Avenue, N. W.
c. 1818—Charles Bulfinch

Bulfinch in an unusual ornate vein. These gatehouses were moved here from their original location on Capitol Hill.



2a

THE WHITE HOUSE

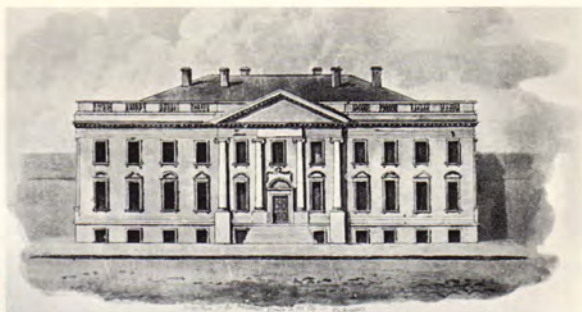
1600 Pennsylvania Avenue, N. W.

Begun 1792—James Hoban, Benjamin H. Latrobe and others

HOURS: 10 A.M. TO 12, EXCEPT SUNDAY, MONDAY AND HOLIDAYS

"The Palace . . . should stand in the Heart of a City, it should be easy of access, beautifully adorned, and rather delicate and polite . . ."

—Leone Battista Alberti, *Ten Books on Architecture*,
Leoni, 1755

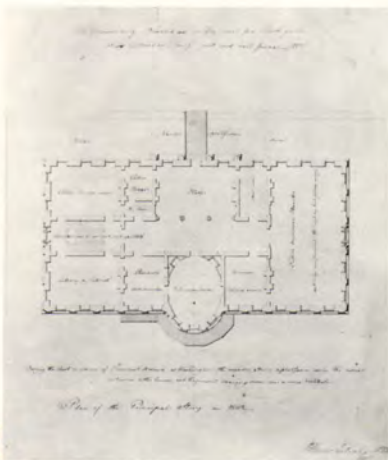


An early 19th century print showing the White House in 1807 as built by James Hoban.

1792—James Hoban, an Irish architect practicing in Charleston, South Carolina, was declared winner of the competition for the design of the President's House and awarded a gold medal worth \$500. He triumphed over, among others, Thomas Jefferson, who had made an anonymous submission. Hoban's design appears to have been influenced by Leinster House, Dublin, and James Gibbs's *Book of Architecture*.

Construction was begun immediately, but the building was still unfinished when the government moved from Philadelphia in November 1800 and the Adamses took possession. Abigail Adams wrote her daughter:

"The house is made habitable but there is not a single apartment finished . . . We have not the least fence, yard, or other convenience, without, and the great unfinished audience-room [the East Room] I make a drying room of, to hang up the clothes in."



Plan of the "principal story" drawn for Thomas Jefferson by B. H. Latrobe showing the White House as originally built.

1807—Jefferson, who described the house as "big enough for two emperors, one Pope and the grand Lama," collaborated with Latrobe to add a low terrace-pavilion on either side of the main building.

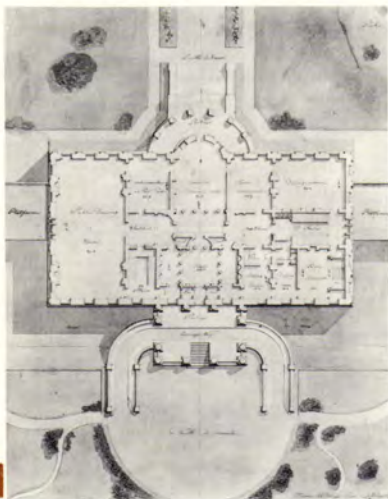


2d

Drawing by W. Strickland showing the burned out White House soon after the "conflagration of the 24th August 1814."

1814—Set afire by the British in August, the House was saved from total destruction by a violent thunderstorm which quenched the flames.

1815—While President Madison lived in the Octagon House, Hoban reproduced the original building. It is possible that the building—of Virginia sandstone, not marble—was first painted white at this time to cover charring from the fire. However, the term "White House" may date from before 1812.



2e

B. H. Latrobe's revised White House design made for Thomas Jefferson in 1807. Hoban's later re-building closely followed Latrobe's scheme.

1824—The semicircular South Portico was added by Hoban. This appears to combine his original design with that submitted by Latrobe for Jefferson's consideration in 1807.



2f

The south elevation of Latrobe's 1807 proposal drawn in 1817. St. John's Church is in the background at right.

1829—Following Latrobe's drawings, Hoban completed the North Portico.

1848—Gas lighting was installed.

1849—Andrew Jackson Downing planned the White House grounds. Much of his work still remains.

1853—City water was supplied.

c. 1878—Bathrooms were added.

c. 1890—Electric service was introduced.

c. 1900—Several schemes for greatly expanding and altering the White House were proposed and dismissed.

1902—McKim, Mead and White extensively remodeled the original building, removed the conservatories, and added the East Gallery and Executive Office wing. The latter has been successively enlarged since, and the old State, War and Navy building was finally taken over to add needed space.

1949-52—During the Truman administration, the White House was found to be structurally unsound. Although the exterior walls were left standing, the entire inner structure was removed and replaced with steel framing. The original paneling, trim and decorations were reinstalled. Lorenzo Winslow served as White House architect.

3

**TREASURY BUILDING****1500 Pennsylvania Avenue, N. W.****1836-1869—Robert Mills, Thomas Ustick Walter**

"...with wheel-tracks meandering from the colonnade of the Treasury hard by, to the white marble [sic] columns and fronts of the Post Office and Patent Office which faced each other in the distance, like white Greek temples in the abandoned gravel-pits of a deserted Syrian City."

—Henry Adams, c. 1850

Robert Mills, who had been a draughtsman for both Latrobe and Jefferson, was at least partially responsible for all three buildings mentioned by Adams.

Site planning for the Treasury was by Andrew Jackson who said "Build it here!" thus obliterating L'Enfant's vista from the Capitol to the White House. It is the oldest of the government's departmental buildings.

4

**TREASURY ANNEX****S.E. corner of Lafayette Square, N. W.****1919—Cass Gilbert**

5

**TAYLOE-CAMERON HOUSE****21 Madison Place, N. W.****1828—Benjamin Tayloe, owner-builder**

As originally built, this was a three-bay, three-story Federal house with the entrance door in the middle bay of the ground floor. The historical value of this house is political and social rather than architectural.

6

**CUTTS-MADISON HOUSE****Northeast corner of Lafayette Square, N. W.****1820—Cutts, builder**

This, too, was originally a simple Federal house. Although built by Cutts, the house was occupied by Dolly Madison in her later years. The Cosmos Club was quartered here and in the adjoining Tayloe-Cameron house before moving to Massachusetts Avenue.



JACKSON STATUE
Lafayette Square
1855—Clark Mills

"I remember a short spring-time of years ago when Lafayette Square, itself, contiguous to the Executive Mansion, could create a rich sense of the past by the use of scarce other witchcraft than its command of that pleasant perspective and its possession of the most prodigious of all Presidential effigies, Andrew Jackson, as archaic as a Ninivite king, prancing and rocking through the ages."

—Henry James, *The American Scene*

Cannon captured by Jackson in the War of 1812 supplied the bronze. Mills actually trained a horse to remain in a rearing position for study; Jackson's head is based on contemporary portraits.



7

ST. JOHN'S PARISH BUILDING
(Old British Embassy)
1525 H Street, N. W.
1822-1834—St. Clair Clarke, Owner



8

ST. JOHN'S CHURCH
 16th and H Streets, N. W.
 1816—Benjamin H. Latrobe
 1883—James Renwick

By tradition, pew 54 has been set aside for the President and his family. Latrobe's Church was a Greek cross in plan. The extended nave, portico, and steeple are subsequent additions of 1820 by other architects. Latrobe himself was the first organist and donated his architectural services.



9

TUCKERMAN HOUSE
 1600 I Street, N. W.
 1886—Hornblower and Marshall

This building is contemporary with Richardson's last works and it is conceivable that he may have been responsible for the design. The details resemble those of the once adjacent Hay-Adams houses, now demolished. Inside is an unusual mixture of Romanesque and classic ornamentation.

10



GRAY-PAYNE HOUSE
1601 I Street, N. W.
1874
1929—H. L. Cheney

11



BARR BUILDING
910 17th Street, N. W.
1930—Stanley Simmons

The clear expression of the window module and structural bay and the elaboration of the base give an interest and organization to which the neo-Gothic ornament is incidental. The newer, neighboring office buildings are a convenient contrast to the gray stone network.



12

CHAMBER OF COMMERCE BUILDING
 1615 H Street, N. W.
 1925—Cass Gilbert

An interesting comment on the vagaries of taste: The Chamber of Commerce and Treasury Annex buildings are the only completed portions of a plan to unify the architecture of Lafayette Square in the manner of the older Treasury Department. It had also been proposed that the Executive Office Building (Old State, War and Navy) be remodeled to conform.



13

DECATUR HOUSE
 Northwest corner of Lafayette Square, N. W.
 1818—Benjamin H. Latrobe
 HOURS: 12 TO 5 P.M. DAILY

Latrobe's house for Commodore Stephen Decatur, suppressor of the Barbary pirates, is particularly noted for the proportion of its interiors. This, the first private house to be built on Lafayette Square, the White House, and St. John's Church form a trio of Latrobe's work.



14

BLAIR-LEE HOUSES

1650 Pennsylvania Avenue, N. W.

1824

1931—Restored, Waldron Faulkner

Blair-Lee Houses are now government property and are used for entertaining distinguished visitors from other countries.



15

COURT OF CLAIMS

(Old Corcoran Gallery)

17th Street and Pennsylvania Avenue, N. W.

1859—James Renwick

It took William Wilson Corcoran some 14 years to be able to occupy his own building. Just as it was completed, the Civil War broke out and the government borrowed it. When he finally took possession, the building had become too small for his collection, and he had to have a new, larger gallery built down 17th Street.

The large open galleries, however, were easily converted into court rooms and judges' chambers, and the building became the Court of Claims.



16a

EXECUTIVE OFFICE BUILDING
(Old State, War and Navy)
Pennsylvania Avenue and 17th Street, N. W.
1871-1888—A. B. Mullet



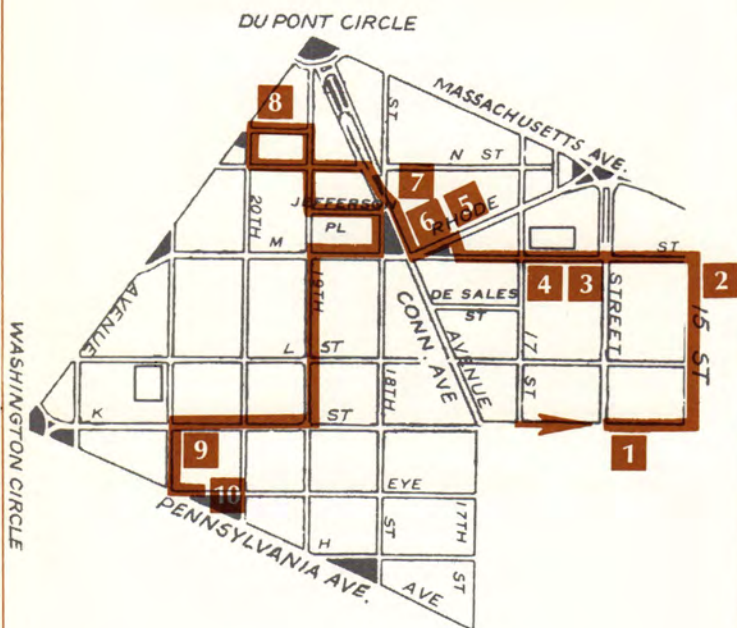
16b

EXECUTIVE OFFICE BUILDING

At the time that it was built, this was the world's largest office building. Henry Adams called it Mr. Mullett's "architectural infant asylum." Behind the 900 doric columns are some surprises: at each corner a heroic cantilevered stairway spirals down and, buried within the vastness of the interior, is a pair of libraries—perforated fantasies of cast iron. There have been a number of schemes in the past for remodeling this building to match the Treasury Building.

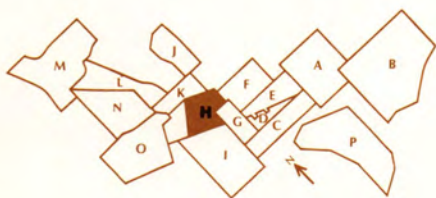
TOUR

H Midtown





A pair of notable churches back-to-back and a number of new speculative office buildings and hotels mark this area. Once a fashionable residential area, most of the houses have now been converted for business use. Connecticut Avenue, one of Washington's grand thoroughfares, cuts through from Lafayette Square to Kensington, Maryland, and beyond. Its shops have traditionally been among the city's most elegant.



1



SHERATON-CARLTON HOTEL
16th and K Streets, N. W.
1926—Mihran Mesrobian

This elegant small hotel is particularly noted for its public spaces within.

2



MADISON HOTEL
15th and M Streets, N. W.
1963—Emery Roth

One of Washington's newest hotels, this offers an interesting comparison with its predecessors.



3

HUBBARD MEMORIAL LIBRARY
1146 16th Street, N. W.
1902—Hornblower and Marshall



4

NATIONAL GEOGRAPHIC SOCIETY
17th and M Streets, N. W.
1964—Edward Durell Stone
HOURS: 9 A.M. TO 7 P.M. WEEKDAYS
9 A.M. TO 5 P.M. SATURDAYS
12 TO 5 SUNDAYS

The lid roof, recessed top floors, and close fence of vertical shafts would appear to make this the descendant of Frank Lloyd Wright's project for the Press Building in San Francisco.



5

ST. MATTHEW'S CATHEDRAL
1725 Rhode Island Avenue, N. W.
1899—Heins and LaFarge

The rather confectionery interiors contrast strongly with the clear geometry and plain brick surfaces of the exterior.



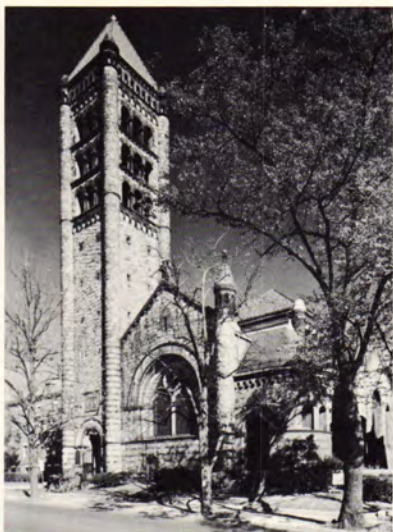
6

LONGFELLOW BUILDING
1741 Rhode Island Avenue, N. W.
1940—William Lescaze

“ ‘It’s very rude of him,’ she said,
‘To come and spoil the fun!’ ”

—Lewis Carroll, *Through the Looking Glass*

This is Washington’s first modern office building and one of the first anywhere to separate the service core from the office space and express it as a vertical shaft.



7

NATIONAL PRESBYTERIAN CHURCH
Connecticut Avenue and N Street, N. W.
1889—J. C. Cady

"One generation abandons the enterprises of another like stranded vessels."

—Henry David Thoreau, *Walden*, 1854

One of Washington's few Romanesque Revival buildings, this familiar Connecticut Avenue landmark is scheduled for demolition in 1965. The massing and the scale at street level are particularly notable.

8



COLUMBIA HISTORICAL SOCIETY
 (Heurich House)
 1307 New Hampshire Avenue, N. W. (at 20th Street)
 1880—J. G. Myers

Knotty and somewhat apprehensive, this house also stakes out a corner in the domestic architecture of the city as an unmatched example of Victorian grandeur. Intact and original, the shadowy interiors as well are a museum of their time. It is now the home of the Columbia Historical Society.

9



WESTERN MARKET
 21st and K Streets, N. W.
 1872—James G. Naylor

This is one of the city's few municipal markets still devoted to its original use. The elegant superimposed arches give a distinction which transcends the utilitarianism of the building.



10

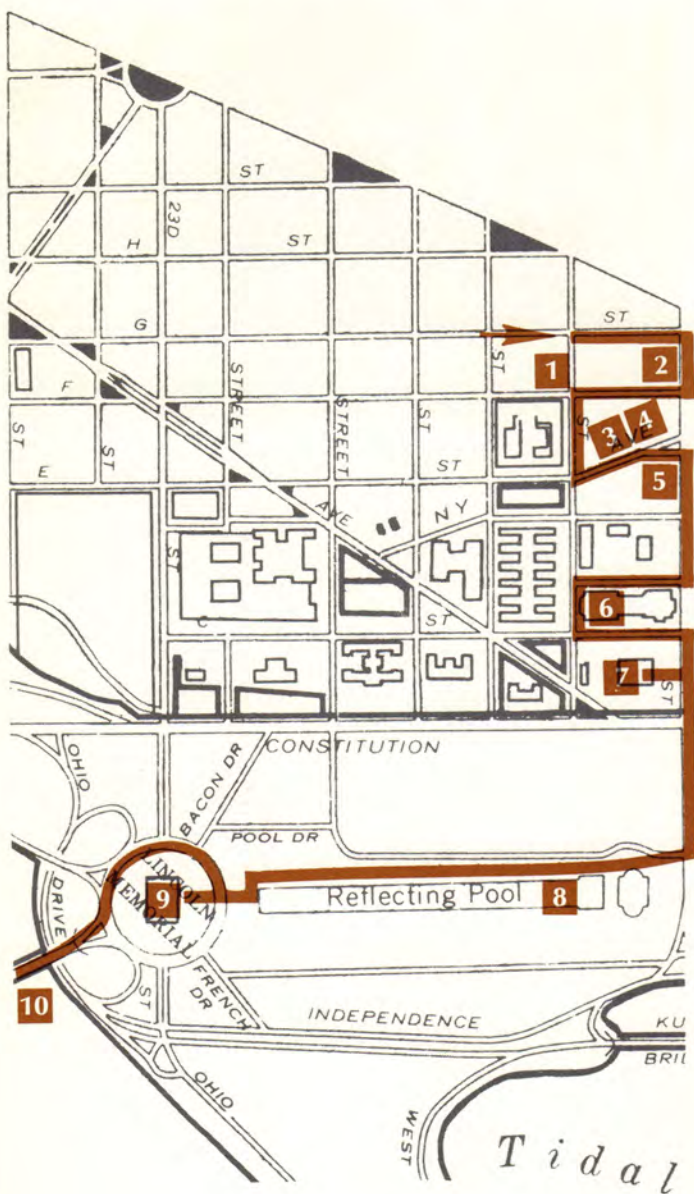
ARTS CLUB

2017 I Street, N. W.

1802-1806—Timothy Caldwell, owner-builder

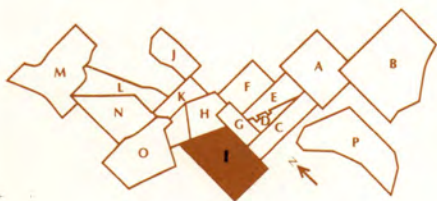
Caldwell's avowed intention was to build "the handsomest house in the capital city." However, the construction cost was so great that he was forced to sell it shortly after completion. Biding his time, he then bought it back in 1813. It has been the home of the Arts Club since 1916.

17th and 18th Streets to Memorial Bridge





This walk beneath the great elms along 17th Street is one of the most pleasant in the city. With the splendors of the Renaissance style facing the shaded expanse of the Ellipse as it sweeps to meet the Mall, the traditions of Washington as a city of white monumental buildings in a park-like setting are never more apparent.



1



JOHN MARSHALL HOUSE
1801 F Street, N. W.
1825—Tench Ringgold, owner-builder

This house has been occupied by John Marshall, Presidents Madison and Van Buren, and Major General McClellan.

2



RIGGS NATIONAL BANK
17th and G Streets, N. W.
1928—Arthur Heaton

Strong, arched openings, instead of the more usual academic-classic treatment, set this small branch bank apart from most of its counterparts. An unusual and effective device is the concealment of lighting fixtures between the brackets of the cornice.

3



THE OCTAGON HOUSE
 1741 New York Avenue, N. W.
 1800—Dr. William Thornton

Not the least of this house's many qualities is the ease with which it copes with L'Enfant's nonrectangular corner, setting a precedent for years to come. The garden and interiors are particularly charming. While the White House was being rebuilt after the fire of 1814, the Octagon House was occupied by President Madison.

4



LEMON BUILDING
 1729 New York Avenue, N. W.
 1891—Nathan Wyeth

Distinguished by having its name and decoration in cast brick, this late 19th-century office building is an interesting contrast to that ubiquitous contemporary enclosure of space—the speculative office building.

5



CORCORAN GALLERY OF ART
 17th and New York Avenue, N. W.
 1897—Ernest Flagg
 1927—Charles Platt

HOURS: 10 A.M. TO 4:30 P.M. WEEKDAYS
2 P.M. TO 5 P.M. SATURDAYS AND SUNDAYS

"...for whatever has once genuinely pleased is likely to be again found pleasing; art and the enjoyment of art continue in the condemned paths undismayed; and criticism is left to discover a sanction for them, if it can, in some new theory, as simple, as logical, and as insufficient as the first."

—Geoffrey Scott, *The Architecture of Humanism*, 1914

This is the second Corcoran Gallery, built when the original, now the Court of Claims, was outgrown. But this building also proved too small and was enlarged in 1927 to receive the Clark Collection. The clear articulation of each block, the uncompromising elevations (including those of the addition), and the magnificent interior atrium galleries show the Beaux-Arts tradition at its best.

6



CONSTITUTION HALL
 1778 D Street, N. W.
 c. 1930—John Russell Pope

Excellent circulation is afforded here by the triple frontage which permits entrances on three sides—the carriage ramp on the north side being the most notable. Within, these entrances are connected by a grand promenade.

7



PAN-AMERICAN UNION
 (Organization of American States)
 17th and Constitution Avenue, N. W.
 1910—Albert Kelsey and Paul Cret
 HOURS: 8:30 A.M. TO
 4:30 P.M. WEEKDAYS AND SATURDAYS

Combined here are qualities unusual in a single building: imposing formality and inviting elegance. It is also a blending of the architectural styles of North and South America. Within is a patio resplendent with tropical plants and birds.

8



REFLECTING POOL
 The Mall
 c. 1920—Henry Bacon, Charles McKim, and others.

The McMillan Plan of 1901 called for a cruciform pool between the Washington and Lincoln Memorials, but the so-called "temporary" Navy and Munitions Buildings along Constitution Avenue, which were put up during the First World War, encroached upon the area set aside for the north arm of the pool. The pool was accordingly redesigned as now seen: a long, rectangular basin with a small, transverse pool at its eastern end.



9

LINCOLN MEMORIAL**West Potomac Park (West end of Mall)****1922—Henry Bacon****1922—Statue of Lincoln by Daniel Chester French, sculptor***"Where classic power once stood, its shadow lingered."*—Geoffrey Scott, *The Architecture of Humanism*, 1914

Standing as it does on swamp land reclaimed under the McMillan Park Commission, the Lincoln Memorial is an element in Washington's monumental composition unenvisioned by L'Enfant. On the main axis of the Mall, it counterbalances the Capitol about the Washington Monument. The building itself differs from the Greek Temple form in several respects: the replacement of the classic pedimented roof with a recessed attic, and the placement of the entrance at the side are two of the more significant. The latter device enabled the building to be placed at right angles to the Mall and more effectively terminate the axis. White and solemn, the Lincoln Memorial attains a nobility which far transcends its eclectic heritage.

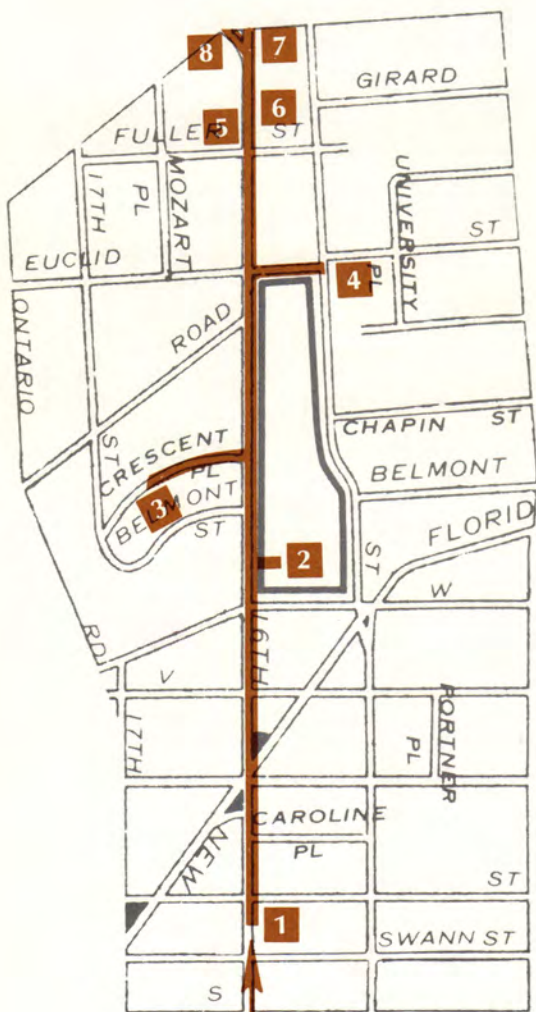


10

ARLINGTON MEMORIAL BRIDGE
1926-1932—McKim, Mead and White

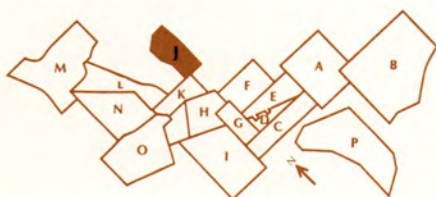
A bridge was proposed at this point as early as 1851, and the present bridge closely follows one suggested by the McMillan Commission in 1901. However, not until (reportedly) a traffic jam en route to the Tomb of the Unknown Soldier on Armistice Day, 1921 made the need self-evident, was the bridge begun. As completed, the bridge project completely transformed the adjacent areas on both sides of the river into a coherent visual and, no less important, automotive experience. It is now one of Washington's major traffic interchanges.

J Meridian Hill





In everything but name, 16th Street is a grand avenue. Mrs. John B. Henderson, a Washington hostess of 1880-1920, spread her influence as a developer, lobbyist and donor in order to make this street truly the "Avenue of the Presidents." With architect George Oakley Totten, she developed five blocks on the grand scale, in the hope of wooing projects away from Dupont Circle and Massachusetts Avenue to the heights of 16th Street. To the great advantage of the city, Mrs. Henderson's rivalry with the other avenues ended in a draw. Without her magnificent efforts, one might well assume that the present elegance of 16th Street would not exist and Massachusetts Avenue would be overcrowded.





1

TEMPLE OF THE SCOTTISH RITE
16th and S Streets, N. W.
1910—John Russell Pope

"Most of the stone a nation hammers goes toward its tomb only. It buries itself alive."

—Henry David Thoreau, *Walden*, 1854

Here Pope chose the Tomb of Mausolus at Halicarnassus as his precedent.



2

MERIDIAN HILL PARK
16th Street between Euclid and Florida Avenues, N. W.
1920—Horace Peaslee, architect
George Burnap, landscape architect

Two areas, contrasting in design and character, comprise the park. The lower level, the Italian section, has for its axis a cascade of 13 graduated pools and falls. The upper level, the French section, dead flat for some 900 feet despite the hill, centers on a broad grass mall. Luxuriant planting shields and detaches the park from the adjoining neighborhood. Particularly notable is the material—exposed aggregate concrete—used throughout for the massive retaining walls, walks, and basins alike.



3

**WASHINGTON INTERNATIONAL CENTER
(Meridian House)**
1630 Crescent Place, N. W.
1915—John Russell Pope

There is a richness of both space and décor in this house which is sometimes lacking in Pope's later work. This is a house capable of summoning visions of a vanished Society. Complementing the house, the surrealistic pruned trees and gravelled garden are cultivated beyond nature.



4

ECUADORIAN EMBASSY
2535 15th Street, N. W.
1922—George Oakley Totten, Jr.

One of the dozen or so residences designed by Totten and built by Mrs. John B. Henderson, widow of a prominent senator, in a successful effort to develop the area as a center for legations. This particular building has also served other countries. This group includes 2401 and 2437 15th St., 2600 16th St. (see following) and the Spanish Embassy on the corner of 16th and Fuller Streets, all in sympathetic architectural styles.



5

INTER-AMERICAN DEFENSE BOARD
(Pink Palace)
2600 16th Street, N. W.
1906—George Oakley Totten, Jr.

This Venetian-Gothic mansion was the first of the buildings completed by the Henderson-Totten team.



6

LUTHERAN CHURCH CENTER
(Warder-Totten House)
2633 16th Street, N. W.
1885—H. H. Richardson
1902—George Oakley Totten, Jr. (reconstruction)

The design of this house is known to have been in the hands of Richardson's employees, Shepley and Coolidge. The pale, smooth sandstone, rather than Richardson's more characteristic rough granite or sandstone, and the use of a number of 16th century French devices are more than likely due to their influence.

The house was originally built on K Street, between 15th and 16th Streets, N. W. Totten, himself a pupil of Richardson's, bought the remains from the wrecker in 1902 and reconstructed the house on its present site for his own use.



7

ALL SOULS UNITARIAN CHURCH
16th and Harvard Square, N. W.
1924—Coolidge and Shattuck

St. Martins-in-the-Fields, London, by James Gibbs, was the architectural precedent here.



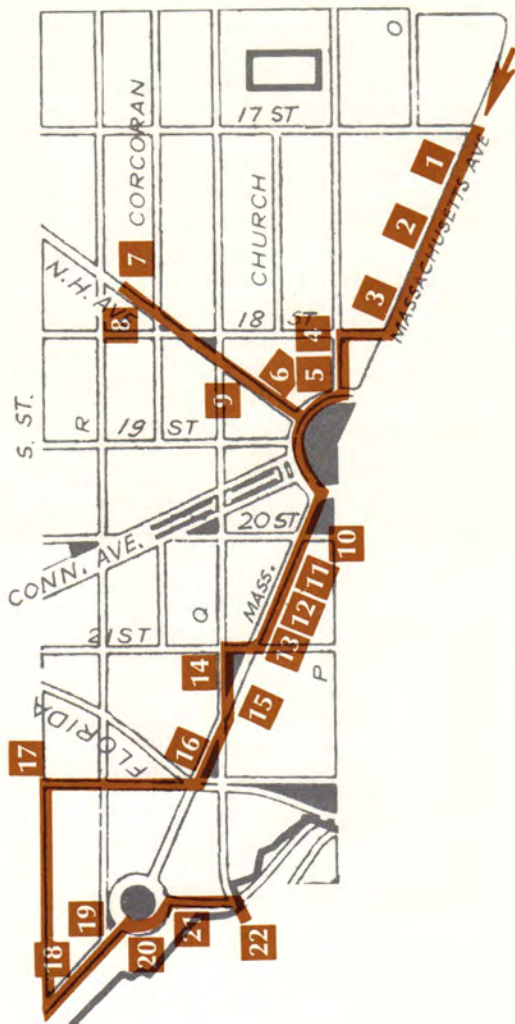
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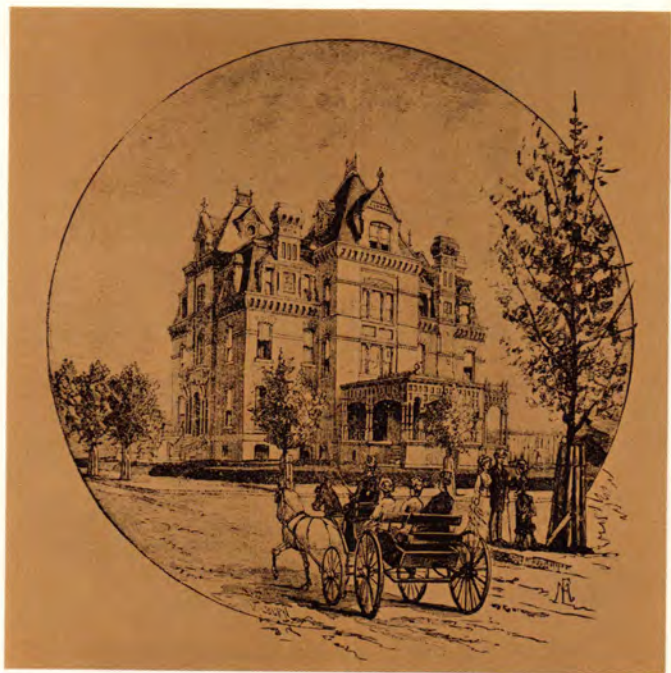
CHURCH OF LATTER DAY SAINTS
16th and Harvard Square, N. W.
1933—Young and Hansen

The design of this Mormon Church reflects the Tabernacle in Salt Lake City, Utah. The delicate, linear detailing of the stratified stone skin and consistent verticality—capped by the Angel Moroni—make this one of the most elegant small churches in the city. Its scale is particularly apparent in contrast with the other churches across the street. The interiors, unfortunately, are less distinguished.

TOUR

K Dupont Circle East





Around the turn of the century, this section of the city became *the* place to live. It was here, during the years 1900 to 1903, that eight of the city's most magnificent houses were under construction simultaneously. The American villa-in-town and the Renaissance Palace—French, English or Italian—are present and in force. The avenues and streets radiating from this park within the circle form a distinct area whose elegant past is ever present through its architecture. The park was designed by Henry Bacon in 1921, and the fountain memorial to Admiral Du Pont, by Daniel Chester French.



1



FOREST INDUSTRIES BUILDING
 1619 Massachusetts Avenue, N. W.
 1961—Keyes, Lethbridge and Condon

The ordered restraint of the light-colored concrete frame and the deep-set, contrasting wood windows give a dignity and three-dimensional quality. The recessed entrance court provides a solution to the problem of obtaining a vertical building within the city's rigid height regulations.

2



GEORGETOWN UNIVERSITY RESEARCH CENTER
 1717 Massachusetts Avenue, N. W.
 1964—Cooper and Auerbach

The elevation treatment is a serious attempt to be compatible with the existing buildings on the street, both old and new, through scale and visual interest. The entrance and parking access, in particular, are skillfully handled.

3



AMERICAN COUNCIL ON EDUCATION
1785 Massachusetts Avenue, N. W.
1910—Jean de Sibour

4



BOARDMAN HOUSE
(Embassy of Iraq)
1801 P Street, N. W.
1893—Hornblower and Marshall

5



WASHINGTON CLUB
 (Patterson House)
 15 Dupont Circle, N. W.
 1902—Stanford White

Built for the publisher of the *Washington Times Herald*, this white marble Renaissance palazzo presents its own method of dealing with Washington's nonrectangular intersections.

6



HITT HOUSE
 (World Health Organization)
 1501 New Hampshire Avenue, N. W.
 1909—John Russell Pope

Renaissance rather than Roman Pope, but still evident is this architect's characteristic fondness for plain surfaces and astringent formality.



7

DR. LEO BROWN HOUSE
1621 New Hampshire Avenue, N. W.
1904—Waddy Wood



8

BELMONT HOUSE
1618 New Hampshire Avenue, N. W.
1908—Sanson, Trumbauer

A prow with Palladian motifs, this building gains much of its romance and strength from the direct, not to say head-on, approach to the problem of its triangular site. It was designed by a fashionable French architect who was especially imported for the job.

9



WOMEN'S NATIONAL DEMOCRATIC CLUB
 (Weeks House)
 1526 New Hampshire Avenue, N. W.
 1892—Harvey Page

A large cape of a roof — with an occasional raised eyelid, drapes down over angular, turreted Roman brickwork.

A building of great and sympathetic personality, this house maintains a composed detachment on a street consisting almost exclusively of attached houses.

10



BLAINE MANSION
 2000 Massachusetts Avenue, N. W.
 1881—John Fraser

This is the mansion of James G. Blaine, the “Plumed Knight” of American politics and three-time unsuccessful presidential candidate. Dour and Victorian, it stands in disapproving contrast to its younger, more self-assured stone neighbors.



11

LITCHFIELD HOUSE

2010 Massachusetts Avenue, N. W.

1892—Hornblower and Marshall

This and the equally humorless Beale House next door are Massachusetts Avenue's architectural wallflowers, plain beyond the point of asceticism. The porches provide the only concession to hospitality.



12

BEALE HOUSE

2012 Massachusetts Avenue, N. W.

1898—Glenn Brown



13a

INDONESIAN EMBASSY
(Walsh-McLean House)
2020 Massachusetts Avenue, N. W.
1903—Henry Anderson

"... it expresses the dreams my mother and father had when they were poor in Colorado."

—Evalyn Walsh McLean, *Father Struck it Rich*

A slab of gold ore built into the front porch proclaims the source of Thomas Walsh's fortune. Reputedly the most expensive house in Washington in its day, some sixty rooms and a vast stairhall lurk within.



13b

INDONESIAN EMBASSY



14

THE PHILLIPS GALLERY

1600 21st Street, N.W.

1612 21st Street, N.W. (Annex)

1897—Hornblower and Marshall

1915—McKim, Mead and White

HOURS: 11 A.M. TO 6 P.M. TUESDAY THRU SATURDAY; 2 P.M. TO 7 P.M. SUNDAY; 11 A.M. TO 10 P.M. MONDAY

In the quiet intimacy of this turn-of-the-century brownstone is found one of the great private art collections. The character of the old building does not carry over into the new wing.



15

SOCIETY OF THE CINCINNATI

(Lars Anderson House)

2118 Massachusetts Avenue, N. W.

1900—Little and Brown

HOURS: 2 P.M. TO 4 P.M. DAILY EXCEPT SUNDAYS AND HOLIDAYS

A walled entrance court of great dignity distinguishes this house from its neighbors.



16

COSMOS CLUB
(Townsend Mansion)
2121 Massachusetts Avenue, N. W.
1900—Carrère and Hastings

The client in this case was the wife of a railway magnate.



17

THE LOUISE HOME
2145 Decatur Place, N. W.
1901—Ogden Codman

Symmetrical flanking wings open on to raised gardens which in turn overlook the herringbone entrance drive. The stair to the left of the Home is one of the City's hidden treats.



18

PAKISTAN EMBASSY**2315 Massachusetts Avenue, N. W.****1908—George Oakley Totten**

This building and its Chinese twin next door are by different architects. Because of the correspondence of material, however, mansard roofs, cornice lines, and pilasters, and sympathetic although not identical details, they read together as a unified composition on the street.



19

CHINESE EMBASSY**2311 Massachusetts Avenue, N. W.****1909—Nathan C. Wyeth**



20

SHERIDAN STATUE

**Sheridan Circle and Massachusetts Avenue, N. W.
1909—Gutzon Borglum, sculptor**

The pigeon-plagued general, reduced to the role of mounted policeman, directs traffic around the circle and on to "Embassy Row" from the city center. This is but one of many such intersections stemming from the radial overlay of avenues in L'Enfant's plan. Each seems to corral at least one hero on horseback.



21

TURKISH EMBASSY

**1603 23rd Street, N. W.
1914—George Oakley Totten**

Although Totten is perhaps best known for his neo-Venetian Gothic work in the Meridian Hill area, this building and the nearby Pakistan Embassy are each in a different vein. Totten's versatility is particularly evident here in the strong, geometric juxtapositions on the south side.

22



BUFFALO BRIDGE

23rd and Q Streets, N. W.

1914—Glenn and Bedford Brown

A. P. Proctor, sculptor

This bridge is particularly impressive from a point where the massive battlements and great arches of the span can be seen.

L Connecticut Avenue





The character of this section of Connecticut Avenue, as it rises from the valley, has changed considerably since the end of World War II. A project called Crystal Heights, designed in 1948 by Frank Lloyd Wright, was the first indication of the developments that were to follow. At the top of the hill, the residential area of Kalorama is quietly defined by the valley of Rock Creek Park and Massachusetts Avenue beyond. Named after an 18th-century country house, Kalorama is one of the many residential areas in Washington whose tree-lined streets and architecture form distinct environments setting them uniquely apart from the sea of the city.





1

FRIENDS' MEETING HOUSE
2111 Florida Avenue, N. W.
1930—Walter H. Price

This simple stone structure recalls the Quaker buildings of rural Pennsylvania. The sundial on the upper terrace bears this inscription: "I mind the light, dost thou?"



2

AUSTRALIAN JOINT SERVICES
(Lothrop Mansion)
2001 Connecticut Avenue, N. W.
1901—Hornblower and Marshall

An unrivaled site, the prow formed by the intersection of Connecticut and Florida Avenues, is dominated by this house. The entrance court is to the rear.



3

THE LINDENS

2401 Kalorama Road, N. W.

1754—Robert Hooper (built in Danvers, Mass.)

1934—Moved to Washington, D. C.

This magnificent New England Georgian house was dismantled, moved in sections from its original site, and re-constructed here in 1934. It seems no less at home here than many of its eclectic neighbors.



4

DEVORE HOUSE

2000 24th Street, N. W.

1931—William L. Bottomley

Bottomley, that master of the new-old house, is here Gallic rather than James River Georgian, his better-known style. But, as usual, his rich detailing and balanced proportions carry the day.

5



WOODWARD APARTMENTS
 2311 Connecticut Avenue, N. W.
 1913—Harding and Upman

Crowned with a villa in the sky, this is one of the best of the many lavish apartment houses of its period in the immediate area. But, unlike some, it has not been altered by a contemporary remodeling.

6



SHOREHAM HOTEL
 2500 Calvert Street, N. W.
 1930—Joseph Abel

The drives, entrances and public spaces give a rich, varied, and expansive spatial experience. The Lobby, stepping down and opening out, presents an exciting view of Rock Creek Park as a surprising visual reward for entering the unpromising building.



7

SHERATON-PARK HOTEL
 (Formerly Wardman-Park Hotel)
 2660 Connecticut Avenue, N. W.
 1918—Mesrobian-Wardman

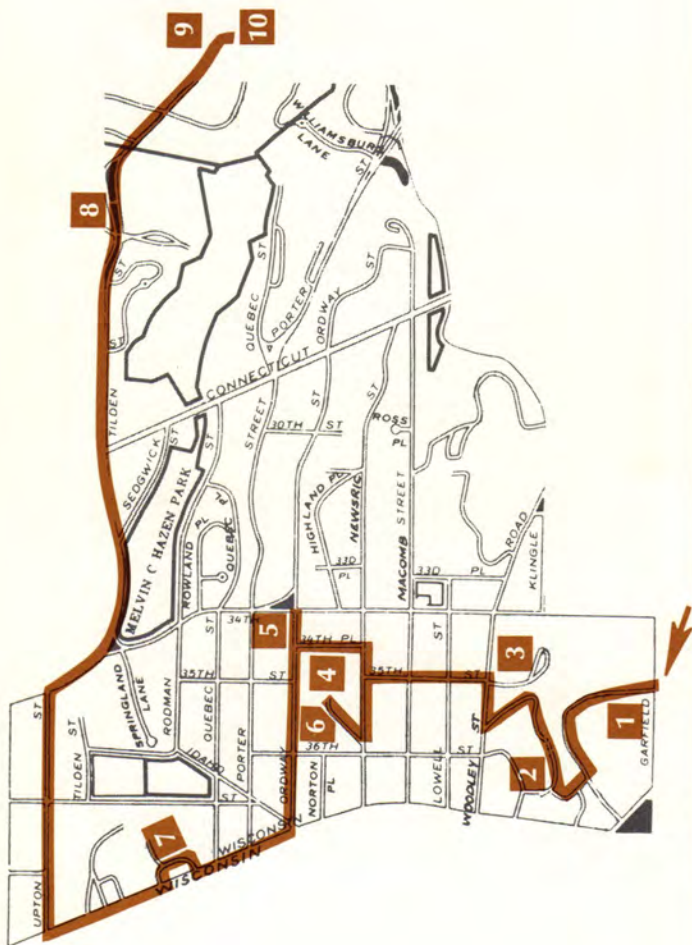
Overlooking Connecticut Avenue from its bluff, the original cruciform building is so sited that the tall end shafts become the dominant impression. With a free conglomeration of neo-Colonial elements, details, bays and balconies, its elevations take on a scale and visual interest often lacking in the long, even facades of newer hotels.



8

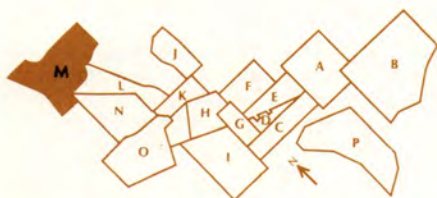
MARET SCHOOL
 (Woodley House)
 3000 Cathedral Avenue, N. W.
 1800—Philip Barton Key, owner-builder

TOUR
M Cleveland Park





Named after President Cleveland's summer retreat, this charming section, with its great cathedral tower, is another example of the city's unique environments. Defined by well-marked geographical boundaries, this enclave is characterized by stucco architecture of the McKinley era, by high-crowned streets lined with elms and picket fences—along with striking examples of more contemporary talents.

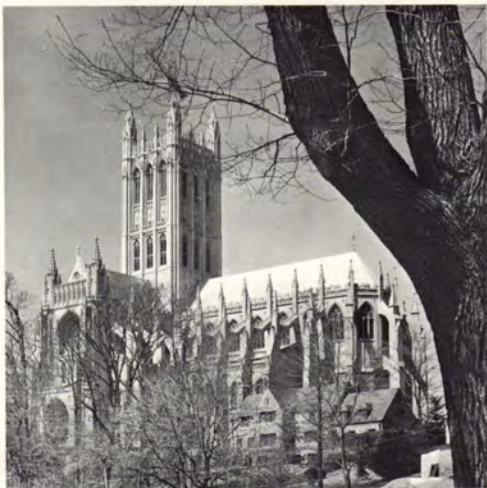




1

ST. ALBAN'S BRIDGE
35th and Garfield Street, N. W.
1961—Walter Dodd Ramberg

The donor of this bridge stipulated that the construction be of wood. It is notable not only for its design but also for the size of the members and the character of its joinery. An eighty-foot lathe was required to turn the large pine poles.



2

WASHINGTON CATHEDRAL
Massachusetts and Wisconsin Avenues, N. W.
1907—Vaughn, Bodley
c. 1917—Frohman, Robb and Little

Still under construction—and largely according to mediaeval structural principles—the Washington Cathedral proves that a Gothic interior, even though 600 years late, can still be an awesome experience. Radiant heating in the stone floor is one of the few concessions to modern life.

3



BEAUVOIR SCHOOL (ADDITION)
3500 Woodley Road
1956—Keyes, Lethbridge and Condon

4



ROSEDALE
3501 Newark Street, N. W.
1793—Uriah Forrest, owner-builder

A delightful farmhouse in the city, originally built as a summer retreat by General Uriah Forrest. Within a few years, however, the General moved from Georgetown to live in Rosedale the year 'round.

5



SLAYTON HOUSE
3411 Ordway Street, N. W.
1962—I. M. Pei

6



WINTHROP FAULKNER HOUSE

3530 Ordway Street, N. W.

1964—Winthrop Faulkner

This house by a young architect is a conscious and very successful attempt to be completely contemporary while retaining a harmonious relationship with the surrounding neighborhood.

7



FRIENDS' SCHOOL ADMINISTRATION BUILDING

(The Highlands)

3825 Wisconsin Avenue, N. W.

1816-1822—Joseph Nourse, owner-builder

One of the few stone houses in the area from the early nineteenth century. The Highlands' land once adjoined that of Rosedale. Square stone columns on the western front are comparatively recent.

8



BERLINER HOUSE

2841 Tilden Street, N. W.

1958—Charles Goodman



9

PIERCE MILL
2311 Tilden Street, N. W.
1810

This is the one mill remaining of the eight that were formerly in Rock Creek Park. It is unusual in being "under-shot," i.e., the water turns the wheel from below.



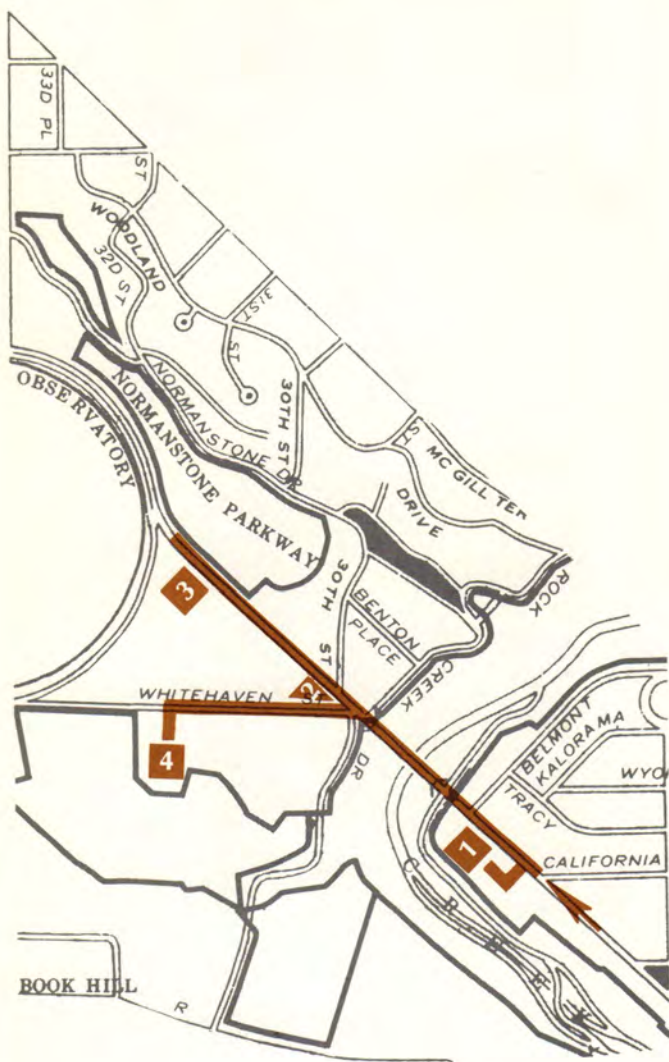
10

ROCK CREEK PARK
1890

Rock Creek Park, the largest park in the National Capital Parks system, at some 1800 acres, is but one segment of the chain of parks lining the creek. It abuts the National Zoological Park on the south; Dumbarton Oaks Park, Montrose Park, Oak Hill Cemetery, and Rock Creek Parkway follow in sequence to the Potomac.

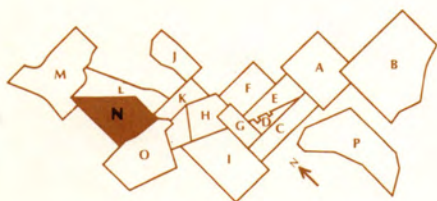
Originally acquired in 1890, Rock Creek was enlarged in 1924, to preserve the tributaries as well. One of the city's most significant natural features, Rock Creek makes a wild green swath through the city, defining boundaries on its way. In wildness and size, the park is unmatched by that of any other city in America—if not in the world.

N Massachusetts Avenue





This is the longest of the avenues, cutting a great diagonal swath across the heart of the city from southeast to northwest. It is at its best from Dupont Circle on. The color, pageantry and pride of the nations constitute the character of Embassy Row.





JAPANESE EMBASSY (Tea House)
 2521 Massachusetts Avenue, N. W.
 1958—Delano and Aldrich (Embassy)
 Nahiko Emori (Tea House)

The simple pedimented facade behind the pole fence and graveled drive makes this a colonial outpost among the architectural stage sets along this strip of Massachusetts Avenue. In the garden behind is an authentic Japanese tea house.



BRAZILIAN EMBASSY
 3000 Massachusetts Avenue, N. W.
 1931—John Russell Pope

The Pope palazzo formula—here with recessed entrance—derived from the Palazzo Massimi alle Colonne in Rome by Peruzzi.



3

DANISH EMBASSY
 3200 Whitehaven Street, N. W.
 1959—Wilhelm Lauritzen

The building is cool, white, and almost crystalline against the wooded hill, but much of its positive effect is lost when seen over a sea of polychromed tin. The entrance is a parking lot.



4

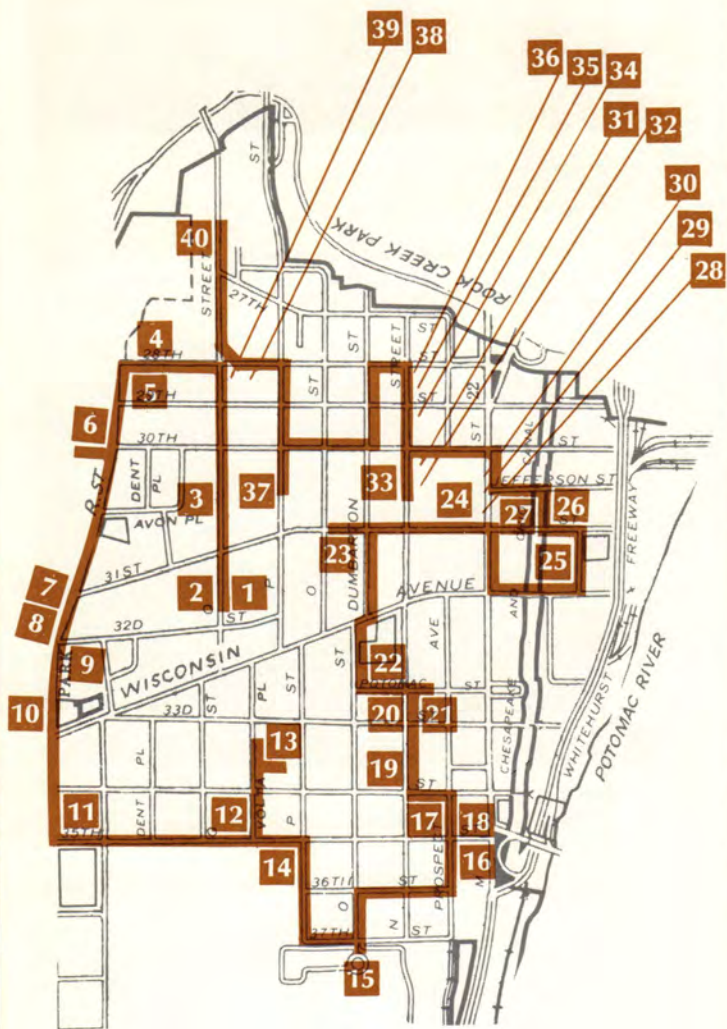
BRITISH EMBASSY
 3100 Massachusetts Avenue, N. W.
 1931—Sir Edward Lutyens

"... there's some corner of a foreign field that is forever England."

—Rupert Brooke

Almost hidden behind the winged symmetry of the forecourt is the picturesque and skillful massing characteristic of Lutyens' work.

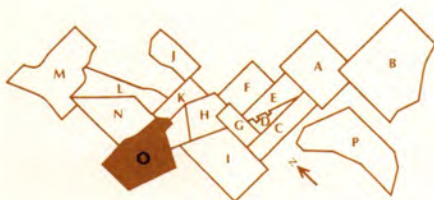
O Georgetown





Georgetown, older than the city of which it is now a part, prides itself on its antiquity and its eighteenth century atmosphere. The original town, laid out in 1751, consisted of about sixty acres, the land lying between the river and a line south of N Street, bounded by what is now 30th Street on the east and the grounds of Georgetown University on the west. There are still a number of buildings within these bounds that date from Georgetown's first half century, but most of the fine old houses that give the streets their special quality and charm are from the period after 1800.

The growth of the Federal Government and the consequent increase of population has in more recent years brought about the re-discovery of Georgetown as a choice place to live, convenient to the heart of the city, and government officials and members of Congress once more, like their counterparts in 1800, seek houses in Georgetown. The citizens have obtained legislation to ensure the preservation of the architectural character of their town, and under the provisions of the Georgetown Act plans for additions or restoration of old buildings, as well as plans for new construction, have to be approved by an appointed commission. Unfortunately, the legislation does not restrict the destruction of old buildings, many of which have been lost in recent years. The commission's literal interpretation of the law has had some unfortunate results, such as changing an interesting Victorian exterior into pseudo-colonial. In the main, however, Georgetown has managed to retain its unique quality, quite different from other parts of Washington, contributing interest and variety to the urban scene in the nation's capital.





1

EPISCOPAL HOME

(Bowie-Sevier House)

3124 Q Street, N. W.

1805—Washington Bowie, owner-builder

1957—Horace Peaslee, architect for additions, alterations

Only the central portion of this house is original. The estate once embraced the entire block.



2

TUDOR PLACE

1644 31st Street, N. W.

1815—Dr. William Thornton

This house—perhaps Thornton's masterpiece—represents a significant break with the earlier, Georgian architecture of the preceding century. The Bowie-Sevier house, directly across Q Street, offers a convenient comparison.



3

COOKE'S ROW**3007-3029 Q Street, N. W.****1868—Starkweather and Plowman**

This magnificent run of detached Victorian houses points out the fallacy of assuming that Georgetown owes all of its character and charm to its far-from-uniform Federal row buildings.



4

EVERMAY**1628 28th Street, N. W.****1801—Nicholas King,****Nicholas Hedges, builder**

Samuel Davidson, the original owner, issued a notice saying: "I beg and pray of all my neighbors to avoid Evermay as they would a den of devils, or rattlesnakes, and thereby save themselves and me much vexation and trouble."

Those who dared to venture past the gate discovered a great house on what may be the most magnificent residential site in the city, a corner bluff overlooking Rock Creek Park and Oak Hill Cemetery.

5



MACKALL SQUARE
1628 28th Street, N. W.
1820—Benjamin Mackall, owner-builder

6a



OAK HILL CEMETERY GATEHOUSE
30th and R Streets, N. W.
1849—de la Roche
Gift of W. W. Corcoran

6b



OAK HILL CHAPEL
1850—James Renwick

Near the entrance of Oak Hill Cemetery is this Gothic Revival chapel, a paperweight in stone.

When compared with Renwick's Smithsonian Institution and St. Patrick's Cathedral in New York, its simple, restrained character and charm point up this architect's great range and versatility.



6c

VAN NESS MAUSOLEUM
Oak Hill Cemetery
30th and R Streets, N. W.
1833—George Hadfield

Based on the Temple of Vesta in Rome, this tomb stands among the trees on the eastern heights of the cemetery hill. The architect is better known for the Old City Hall and Arlington.



7

LOVERS LANE
Montrose Park
3001 R Street, N. W. and Lovers Lane

Lovers Lane, as it is officially known, separates Montrose Park—an English Romantic landscape—from Dumbarton Oaks, a formal Renaissance garden.



8a

DUMBARTON OAKS**3101 R Street, N. W.****1801—William Hammond Dorsey, owner-builder****1822—Frederich Brooke (alterations)****Music Room and Residences, Lawrence White****Extensive Gardens, Mrs. Beatrice Farrand**

Although Dumbarton Oaks has been so altered and extended that little of the original architecture is visible, it has remained a building of great character. It is the formal, terraced gardens, however, which are the particular attraction here. They have suffered recent modifications.



8b

PRE-COLUMBIAN MUSEUM**Dumbarton Oaks****1703 32nd Street, N. W.****1963—Philip Johnson**

"It seems I cannot but be classically inspired; symmetry, order, clarity above all. I cannot throw around cardboard boxes, or make a pseudo-functional arrangement of air-conditioning ducts into a trouvé-d type of design."

—Philip Johnson, *Perspecta 7*

The plan is composed of nine interlocking circles of columns; eight are domed; the ninth, the center, is open to a pool. Teak, two types of marble, bronze, and glass are the dominant materials.



9

ANDRE DE LIMUR HOUSE
3224 R Street, N. W.
1948—Theodore Dominick



10

DOUGALL HOUSE
3259 R Street, N. W.
1854—Adams and Haskins



11

MACKALL-WORTHINGTON HOUSE
3400 R Street, N.W.
1820—Leonard Mackall, owner-builder



12

VOLTA BUREAU
 1537 35th Street, N. W.
 1893—Peabody and Stearns

This is the headquarters of the American Association to Promote the Teaching of Speech to the Deaf, an organization established by Alexander Graham Bell with the \$10,000 Volta prize awarded him for the invention of the telephone. It is pure temple on the front only; the other elevations admit its use as an office building.



13

POMANDER WALK
 Volta Place, between 33rd and 34th Streets, N. W.
 1885

Within the last twenty years this alley has changed from a slum to a small attractive enclave with tiny houses of rare charm.



14

CONVENT OF THE VISITATION**35th and P Streets, N. W.****1825—Joseph Picot de Clorivière****1857—Monastery****1874—Academy Building**

Three different architectural styles are combined here in one continuous strip. They build up from austere Federal to ornate Victorian, via an odd combination of Gothic-Classic.



15a

GEORGETOWN UNIVERSITY**HEALY BUILDING****1879—Smithmeyer and Pelz**

Giving a touch of the Rhine to the Potomac, this baronial Jesuit fortress was designed, rather surprisingly, by the ambidextrous architects of the Library of Congress. It completely dominates the older Federal and neo-Classic buildings directly behind.



15b

**GEORGETOWN UNIVERSITY
OLD NORTH BUILDING
1789-1797**



15c

**GEORGETOWN UNIVERSITY
HARBIN HALL
(Men's Dormitory)
1964—Cooper and Auerbach, Walton and Madden**

This dormitory is down the hill and well away from the University's baronial core. The stone podium effectively detaches the building from the field on which it is located. It is an example of the tendency in collegiate architecture to shift from long-strip or courtyard buildings to detached vertical blocks.

16



PROSPECT HOUSE

3508 Prospect Street, N. W.

1788—James Maccubbin Ligan, owner-builder

The view from this house to the south down the Potomac is the prospect that provides the name.

17



"QUALITY HILL"

3425 Prospect Street, N. W.

1798—John Thomson Mason, owner-builder

The name of this house may have been first attached to the immediate neighborhood because of the many fine houses situated here.



18

BENJAMIN STODDERT HOUSE**(Halcyon House)****3400 Prospect Avenue, N. W.****1783—Benjamin Stoddert, owner-builder**

Benjamin Stoddert, the country's first Secretary of the Navy, built Halcyon House "after the manner of some of the elegant houses I have seen in Philadelphia." While the south facade is largely original, the north is heavily if romantically disfigured.



19

COX'S ROW**3327-3339 N Street, N. W.****1817—John Cox, owner-builder**

"A house that has character stands a good chance of growing more valuable as it grows older, while a house in the prevailing mode, whatever that mode may be, is soon out of fashion, stale, and unprofitable."

—Frank Lloyd Wright

The Architectural Record, March, 1908

An unusual aspect of this row is its setback from the street. Of these fine houses, three show traces of Victorian remodeling. However, having survived the changes of taste intact, the two end houses stand, with their leaden swags and arched doorways, as fine examples of Federal architecture.

20



SMITH ROW

3255-3263 N Street, N. W.

1815—Walter and Clement Smith, owner-builders

This full block of Federal houses is an object lesson in minor variations on a simple, consistent theme. Comparison with Cox's Row in the adjoining block will emphasize the raised and, in some of the houses, larger-windowed parlor floors here.

21



BODISCO HOUSE

3322 O Street, N. W.

1815—Clement Smith, builder



22

ST. JOHN'S CHURCH**Potomac and O Streets, N. W.****1809—Dr. William Thornton****1870—Starkweather and Plowman**

Thornton, architect of the Capitol, Tudor Place and Octagon House, provided the architectural inspiration, if not the drawings, for this church. However, his ideas were not closely followed during the original construction, and the building has been greatly modified during later years.



23

CHRIST CHURCH**31st and O Streets, N. W.****1885—Henry Laws**

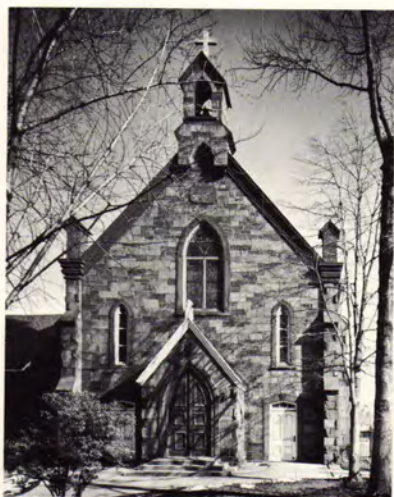
This is almost a Gothic cathedral in miniature. The scale has been so reduced that the elements seem small next to the neighboring houses. Ranks of sharp gables, the precarious tower, and the sepia interior move this building well beyond the range of mere eclecticism. Since most of the neighboring houses are from the same period, the church is seen against an appropriate background.

24



WASHINGTON POST OFFICE, GEORGETOWN BRANCH
(Custom House)
1221 31st Street, N. W.
1857—Ammi B. Young

25



GRACE CHURCH
South Street at Wisconsin Avenue, N. W.
1866

*"Let not Ambition mock their useful toil,
Their homely joys, and destiny obscure . . ."*

—Thomas Gray, *Elegy Written in a Country Churchyard*

Set back on its raised courtyard, this small and humble Gothic Revival church seems unaffected by the passage of time. The interior, still intact, has the character of a 19th-century stage set. It was originally built as a mission church for boatmen on the nearby Chesapeake and Ohio Canal.

26a



CHESAPEAKE & OHIO CANAL

26b



**Warehouses
Between Potomac Street and Jefferson Place
1823 and after**

Closed commercially in 1923 and now largely dry, the canal once ran 186 miles from Cumberland, Maryland to Alexandria, Virginia, crossing the Potomac on the Viaduct Bridge.

It was never the commercial success its sponsors, including George Washington, had envisioned. The railway line running parallel—founded on the same day in 1823—soon proved a faster and cheaper shipping route.

The Canal now attracts hikers, bicyclists, canoeists and fishermen. A long Park Service barge, “The Canal Clipper,” serves as a reminder of other days.

The Functional Tradition warehouses and Towpath Lane houses where the canal slips quietly into Georgetown are of particular architectural interest.

27



POTOMAC MASONIC LODGE #5
 1058 Jefferson Street, N. W.
 1810

This Lodge officiated at the laying of the cornerstone of the Capitol. Now remodeled as a planner/architect's office, this building ties down one corner of the city's most romantic single block. Thomas Jefferson's house before he was President once stood on the east side of the street.

28



OLD STONE HOUSE
 3051 M Street, N. W.
 c. 1766—Christopher Layhman, builder

Various legends hold that this was Washington's engineering headquarters and L'Enfant's headquarters. It is, in any event, one of the oldest remaining buildings in the District.

29



LOUGHBORO-PATTERSON HOUSE
 3039-3041 M Street, N. W.
 1801-1806
 Restored 1963—Macomber and Peter

A careful and authentic restoration to the Federal facades on a street that seems, at times, unsure as to which end of the 19th Century it belongs. Here, Federal and Victorian buildings alternate and confront each other, often to their mutual advantage.

30



HISTORIC GEORGETOWN
 3001-3009 M Street, N. W.
 1800
 Restored c. 1955—Howe, Foster and Snyder

The two end houses on the corner of Thirtieth and M Streets have been called "The finest examples of late pre-revolutionary buildings in the town." Research reveals that they were originally one building and that the street level was cut down. What is now the shop level was once the below-grade basement.



31

LAIRD-DUNLOP HOUSE**3014 N Street, N. W.****1799—Attributed to William Lovering, architect-builder**

The rounded vault of the entrance porch is picked up in the brick arches of the windows alongside. These windows relate the house to the Law or "Honeymoon House," in the Southwest Renewal area.



32

RIGGS-RILEY HOUSE**3038 N Street, N. W.****1816—Romulus Riggs, owner-builder**

This is a fine, balanced example of the small Georgetown Federal house. It is an architectural concept whose requisite subtleties almost invariably escape the "neo-Federal" builders—with near disastrous results.



33

RESIDENCES**3041-3043 N Street, N. W.****1858—Francis Wheatley, builder**

This mirror-image pair of Victorian variations on the flat-facade town house theme is marked by sinuous and organic window heads, and the strong rhythm of the cornice. The tall, narrow windows of the parlor floor are well above street level, allowing them to be dropped to the floor and still maintain some semblance of privacy.



34

FOXALL HOUSE**2908 N Street, N. W.****c. 1820—Henry Foxall, owner-builder**

The small, wall-enclosed, two-dormer over three-bay portion is the original house. The larger section on the corner is the addition.

35



DECATUR HOUSE
2812 N Street, N. W.
1813—J. S. Williams

According to legend, this is the house to which Commodore Decatur's widow moved after his tragic duel.

36



GANNT-WILLIAMS HOUSE
2806 N Street, N. W.
1817

This house is distinguished by slightly vertical emphasis, wedged lintels and elaborate dormers.



37

LINTHICUM HOUSE

3019 P Street, N. W.

1829—Edward Linthicum, owner-builder

Edward Linthicum moved from this house into Dumbarton Oaks. The rich, noticeably wide doorway, hard against the sidewalk is the notable feature here.



38

MILLER COTTAGE

1524 28th Street, N. W.

1840—Benjamin Miller, owner-builder

Federal format in wood rather than brick, this house seems more New England than Southern. The dominant entrance porch is, however, a turn toward the Greek Revival.



39

ROBERT DODGE HOUSE
 1534 28th Street, N. W.
 1854—Calvert Vaux

Classic Revival on the verge of Romantic Revival designed by Olmsted Sr.'s sometime English partner. The stuccoed assymetry builds up to the corner where it then dissolves into a heroic porch.

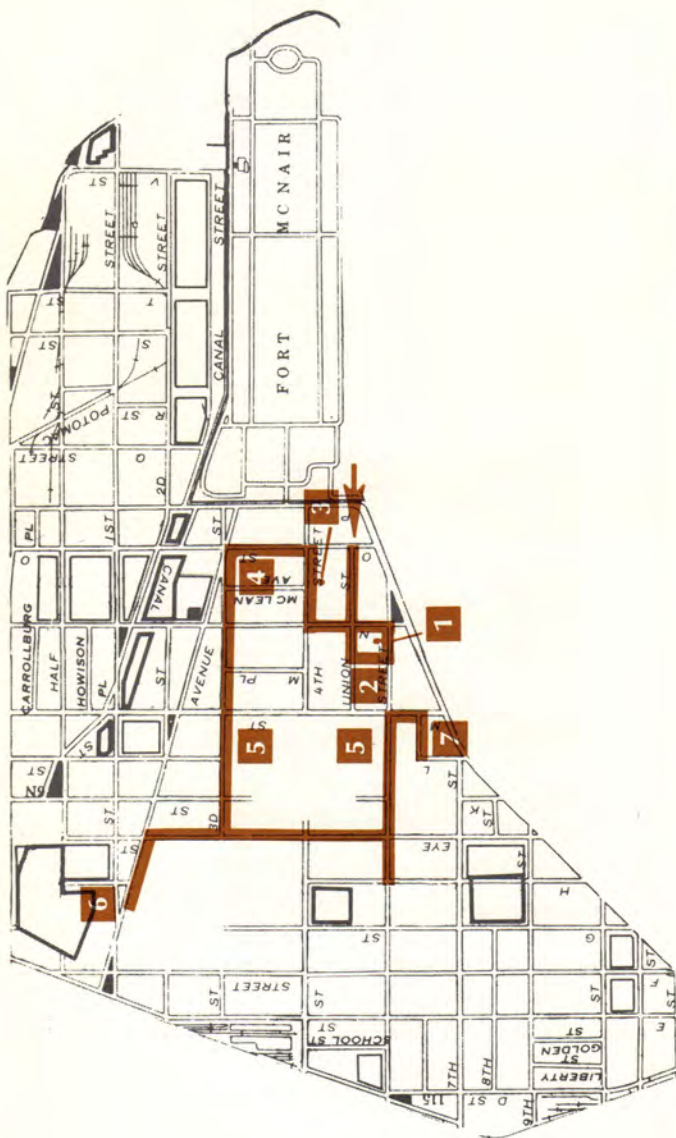


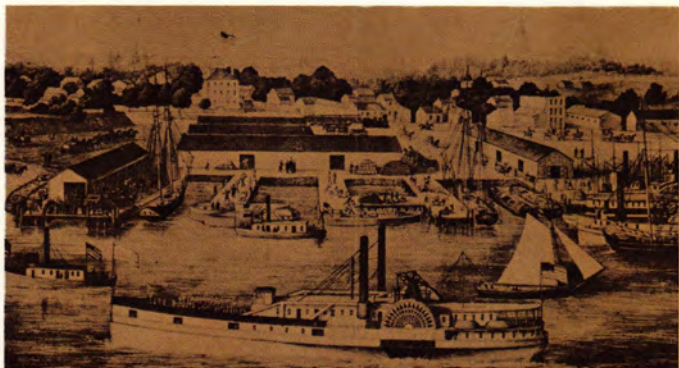
40

SOCIETY OF COLONIAL DAMES
 (Dumbarton House)
 2715 Q Street, N. W.
 1747
 1805—Benjamin H. Latrobe (Remodeled)
 1915—(Moved to present site)

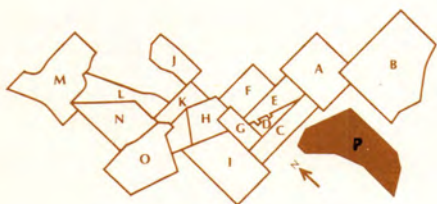
One of the oldest of the large Georgian houses in Georgetown, Dumbarton House was remodeled by Latrobe, who added the rear bays.

P Southwest Urban Renewal





This area has been called the finest urban renewal effort in the country, and buildings are still being added. The 552-acre renewal tract runs the gamut of building types, all arranged to an over-all plan. With the exception of the few historical town houses selected for preservation, and some commercial buildings along the waterfront, almost all of the architecture is brand-new. This is Washington's showplace of contemporary building, and perhaps it will in the future constitute an outdoor museum of the architectural clichés of the two decades following World War II.





1

LAW HOUSE**6th and N Streets, S. W.****1796—Attributed to William Lovering**

Called "Honeymoon House" because Thomas and Eliza Law spent their honeymoon here, this was one of the new city's first speculative houses. It is now a community house for the residents of Tiber Island. Law, an influential businessman, subsequently occupied three other houses in Washington.



2

TIBER ISLAND**429 N Street, S. W.****1965—Keyes, Lethbridge and Condon**

This pinwheel scheme was the winner of a Redevelopment Land Agency competition. Close juxtaposition of apartment towers and town houses, covered parking under a central plaza, and a carefully limited range of materials and color are three of the more important aspects.



3

WHEAT ROW
1313-1321 4th Street, S. W.
1793

This group of Federal houses was selected to be saved, renovated and integrated with the new architecture of the Renewal area.



4

RIVER PARK APARTMENTS
4th and Delaware Avenue, S. W.
1962—Charles M. Goodman Associates

The apartment building here serves as a boundary wall to separate the adjoining town houses from public housing beyond.

5



TOWN CENTER PLAZA
 1100 Block of 3rd Street, S. W.
 1100 Block of 6th Street, S. W.
 1961-1962—I. M. Pei Associates

Built in two stages, with an adjoining shopping center, this complex, unlike others in the area, has neither town houses nor balconies. The simple, classical siting is complemented by the tight-skinned buildings themselves.

6



CAPITOL PARK APARTMENTS (South)
 800 4th Street, S. W.
 1958—Satterlee and Smith

This was the first of a group of similar buildings. It is characterized by the architects' deliberate attempt to provide scale, intimacy, and variety in a large apartment buildings.



7

ARENA STAGE
6th and M Streets, S. W.
1961—Harry Weese

"What of architectural beauty I now see, I know has gradually grown from within outward, out of the necessities and character of the indweller . . ."

— Henry David Thoreau, *Walden*, 1854

The strength of this building is on many levels: in the clear division and appropriate expression of usage, in the imaginative structure and details, and in the sequence of space from entrance to performance. Moreover, it is a building which need not apologize for its low cost.

Q D. C. Places



Washington is a square—ten miles on each side—with one corner removed. This was given back to Virginia. L'Enfant located the Capitol in the center, but the pattern of growth, like that of any other city, spasmodic and uneven, has shifted the real center to the northwest. As a result, a number of significant structures have been left high and dry.

FORT McNAIR
Fourth and P Streets, S. W.

Situated on Greenleaf Point, which is formed by the junction of the Potomac Channel and the Anacostia River, Fort McNair is blessed with one of the most beautiful sites in the city. At the apex is the Army War College, tough and stern Beaux-Arts. The officers' houses, idyllic along the breakwater of the Washington Channel, are a special Washington unto themselves.



1a

ARMY WAR COLLEGE
 1908—McKim, Mead and White



1b

ENLISTED MEN'S HOUSING



2

GALLAUDET COLLEGE
 7th and Florida Avenue, N. E.
 1867—Vaux and Withers (President's House)
 1874-1877—Withers (College Hall)
 Daniel Chester French (statue)

The grounds of this small school and college for the education of the deaf were laid out in 1866 by the landscape architect of New York's Central Park, Frederick Law Olmsted, Sr. The original Victorian-Gothic buildings are in complete harmony with the studied informality of Olmsted's planning.



3

WASHINGTON CANOE CLUB
Potomac River above Key Bridge, N. W.

This picturesque carpenter's chateau is one of the few recreational structures on the river front in Georgetown.



4

GERMANY EMBASSY CHANCERY
4645 Reservoir Road, N. W.
1964—Egon Eiermann

"The architect is not bound to exhibit structure . . . nevertheless, that building will generally be the noblest, which to an intelligent eye discovers the great secrets of its structure . . . although from a careless observer they may be concealed."

—John Ruskin, *The Seven Lamps of Architecture*

The Chancery serves both as a closing wall along the edge of the site and as a link between the Embassy Residence on Foxhall Road above and the business entrance on Reservoir Road below. By stepping down at each end, the building drops close to the scale of the nearby houses.



5

BELGIAN EMBASSY
2300 Foxhall Road, N. W.
1931—Horace Trumbauer

"There was music from my neighbor's house through the summer nights. In his blue gardens men and girls came and went like moths among the whisperings and the champagne stars."

—F. Scott Fitzgerald, *The Great Gatsby*, 1925

Washington is a city in which mansions are almost common, but it has few which can match the restrained elegance found here. The Hotel de Charolais in Paris supplied the front facade.



6

BENDING LANE HOUSES
4800 Reservoir Road and Bending Lane, N. W.
1960—Grosvenor Chapman

Thoughtful planting and the screening of yards and approaches provide both interest and privacy for these houses. They form one of the city's few enclaves of contemporary building.



7a

ST. PAUL'S CHURCH

c. 1772

ROCK CREEK CEMETERY

Webster and 3rd Streets, N. W.

1719

The original chapel was the first church in the District. The present church is a restoration of 1921.



7b

ROCK CREEK CEMETERY

ADAMS MEMORIAL, "GRIEF"

1890—Augustus St. Gaudens (statue)

Stanford White (base)

"The interest of the figure was not in its meaning, but in the response of the observer."

—Henry Adams, *The Education of Henry Adams*, 1907

Hidden in a grove of holly and evergreen is Henry Adams' memorial to his wife, a suicide.

8

**OLD SOLDIERS' HOME**

3700 block of North Capitol Street, N. W.

(Rock Creek Church Road at Upshur Street, N. W.)

1843—Anderson Cottage

1852—B. S. Alexander and others (Sherman Building)

Founded in 1851, this is the oldest soldiers' home in the United States. Nestled among the Norman Gothic ramparts is the stuccoed Anderson Cottage. The first building of the Home, it was used by various Presidents, including Lincoln, as a summer White House.

9

**PARK MORTON PUBLIC HOUSING DEVELOPMENT**

606-644 Park Road, N. W.

1962—Keyes, Lethbridge and Condon

This is a rarity, a public housing development which does not look like a public housing development. As such, it is an object lesson in tree preservation and the siting of relatively small building units at right angles to each other.

10

**D. C. STADIUM**

22nd and East Capitol, S. E.

1962—George Dahl

R Maryland Places



Since 1846, when Alexandria, including that area now known as Arlington County, was ceded back to the State of Virginia, all of the District of Columbia, about sixty-eight square miles, has lain within the original boundaries of the State of Maryland. Maryland, which had its beginnings in 1634, was fairly well populated by 1791 when the Federal City was established; many of the early landowners, such as the Carroll, Peter, Digges and Addison families, were important in the city's formation and early history. For a long time the counties just outside the ten-mile square, Montgomery and Prince Georges, retained their rural character; they were important agricultural areas, and Washington families retired for the summer to rusticate in happy isolation less than fifteen miles from the zero milestone.

In this century, however, these areas have changed radically. The old county seats of Upper Marlboro (1706) and Rockville (1776) continue to grow, but suburban development has spread at an accelerated pace; country crossroads like Silver Spring, Bethesda, Wheaton and Hyattsville have become formless urban centers on the outskirts of Washington. Yet, prosperous farms and orchards still flourish in the outer reaches of the counties, and one can still find some of the old manor houses, carefully restored and treasured by their owners.



1

**FORT WASHINGTON . .
1808**

1815—Reconstructed by L'Enfant, Armistead

The site of this little-known or -appreciated fort was picked by Washington himself for its strategic value. It affords as a dividend a full scenic panorama both up and down the Potomac. This romantic shambles has been abandoned by the Army and is now being restored by the Park Service.



2

**ANDREWS AIR FORCE BASE
Officers Club**

**1956—Charles M. Goodman Associates
Visitors not admitted**

3



TEC FAB INCORPORATED
10800 Hanna Street
Beltsville, Maryland
1956—Charles M. Goodman Associates
Visitors welcome upon request

Wrapped in its own product, this factory is a direct exposition of the New Functional Tradition.

4



GREENBELT
Greenbelt, Maryland
1936—Clarence Stein, Hale Walker

A government development for low-income families, with construction work done by men taken from relief rolls. Such amenities as limited road access, a small lake, and special play areas for children were harbingers of future private developments.



5

WHEATON YOUTH CENTER
11711 Georgia Avenue
Wheaton, Maryland
1964—Keyes, Lethbridge and Condon
Visitors welcome



6

HAYES MANOR
4101 Manor Road
Chevy Chase, Maryland
1767—Alexander Williamson

7



BETHESDA YOUTH CENTER
4506 Walsh Street
Chevy Chase, Maryland
1962—Keyes, Lethbridge and Condon
Visitors welcome

8



BETHESDA NAVAL HOSPITAL
Wisconsin Avenue
Bethesda, Maryland
1940—Frederick Southwick, Chief Architect for the Navy
Paul Cret, Consulting Architect

A medical school, hospital, dental school and research center are incorporated in the tower and its wings.



9

GOVERNMENT EMPLOYEES INSURANCE COMPANY
 Wisconsin and Western Avenues
 Bethesda, Maryland
 1959—Vincent Kling

Thoughtful siting, combined with a clear articulation of individual bays and elements, successfully breaks down the scale and mitigates much of the industrial atmosphere of this large complex. The consistent juxtaposition of long, low fenestrated wings against higher opaque blocks not only expresses the plan within but also permits flexibility in siting and expansion.



10

SEYMOUR KREEGER HOUSE
 Brigadoon Drive
 Bethesda, Maryland
 1959—Marcel Breuer



11

DR. ROBERT COHEN HOUSE
4514 Dorset Avenue
Chevy Chase, Maryland
1951—Grosvenor Chapman



12

S. A. HOFFBERGER HOUSE
9529 Bradley
Bethesda, Maryland
1960—Keyes, Lethbridge and Condon

Known as the "House of Wood," this was conceived as a demonstration structure for the National Lumber Manufacturers Association.



13

LOUGHBORO HOUSE

5312 Allendale Road

Bethesda, Maryland

1839—Nathan Loughboro, owner-builder



14

POTOMAC OVERLOOK

Mohican Drive and MacArthur Boulevard

Glen Echo, Maryland

1956-59—Keyes, Lethbridge and Condon

This development is in a wooded gorge above the Potomac which had previously been passed over as undevelopable. Its success in turning the site to great scenic advantage and the unity of architecture and site attained shows the lack of imagination of the original negative assumption.



15

ROBERT L. WRIGHT HOUSE
7927 Deepwell Drive
Bethesda, Maryland
1958—Frank Lloyd Wright

This house is designed entirely in segments of circles. It is one of a series based on circular forms.



16

ARTHUR KEYES HOUSE
River Road, extended
Potomac, Maryland
1960—Arthur Keyes

The cantilevers reach out over the hill to magnificent views up and down the Potomac.



17

GREAT FALLS OF THE POTOMAC
Park Service Inn
Great Falls, Maryland/Virginia

The 50-foot waterfall dashes down between wild, dark rocks, and over and around gargantuan boulders in an intricate system of channels, cataracts, rapids, and white-water stretches. On the Maryland side, a popular diversion is to scramble up and down the rocks to view the falls from below, while from the rocky bluff on the Virginia side one may at leisure savor the view, take a turn about the rustic dance floor or try one's luck on the carousel.

S Virginia Places



Washington is at the southern edge of the “fall line,” which is a stretch about ten miles wide, where the waters from the Piedmont Plateau tumble down to the Coastal Plain. The Virginia environs of Washington reflect this change; and they produce, within a relatively limited space, interesting contrasts of topography, soil, and foilage. This area also provides the observer with a splendid opportunity to compare the architecture of a rich past with modern methods, materials, and forms, as well as to enjoy the pleasure of recognition when past and present share some measure of continuity and excellence.



1

DULLES INTERNATIONAL AIRPORT
Chantilly, Virginia
1962—Eero Saarinen & Associates

"... the new jet airport for our nation's capital also should convey its purpose by its architectural expression. The excitement of travel and the stateliness of belonging to the federal capital should be conveyed."

—Eero Saarinen, *Perspecta 7*

This is Washington's jet airport for the future, rather than the present. It is significant and, more often than not, revolutionary on all levels: as structure and architecture, as a transportation machine, and as town planning. Of particular interest are the hammock-like suspension roof, multi-level circulation, and the mobile lounges.

2



CABOT HOUSE
Route #2—Bullsneck Hundred
McLean, Virginia
1958—Charles M. Goodman Associates

3



MURIEL FERRIS HOUSE
1319 South Langley Lane
McLean, Virginia
1956—Charles M. Goodman Associates

4



ARLINGTON HOUSE
(Custis-Lee Mansion)
Arlington National Cemetery
Arlington, Virginia
1812—George W. P. Custis
1820—George Hadfield
1925—L. M. Leisenring

"It is one of earliest and most notable of the houses of the Greek Revival."

—Fiske Kimball

Early and severe Doric Greek Revival, the portico is based on the temple of Poseidon at Paestum. Directly in front is the tomb of Pierre L'Enfant, and beyond, a magnificent view of the city.



5

NAVY AND MARINE MEMORIAL
Mt. Vernon Memorial Highway at Boundry Channel Inlet
Arlington, Virginia
1941—H. W. Corbett, architect
1930—Ernesto Begni Del Piatta, sculptor
Visitors welcome

Breakers and wheeling birds frozen in bronze-finished aluminum crest a green granite ground swell, which is clearly Late W.P.A.



6

UNITARIAN CHURCH OF ARLINGTON
4444 Arlington Boulevard
Arlington, Virginia
1964—Charles M. Goodman Associates

This is but one of several significant new Unitarian churches in the Washington area. It is perhaps the least traditional in structure and form.



PINE SPRING DEVELOPMENT HOUSES

Route #50

Fairfax County, Virginia

1952—Keyes, Smith, Satterlee & Lethbridge

Here garden apartments serve as a buffer between the highway and the houses. Built all at once, the development utilized mass on-site prefabrication. Although there are but two basic house types, they have been skillfully modified to give the impression of a greater number of designs.



MONUMENT TO FOUR CHAPLAINS

National Memorial Park

Route 29-211, West of

Falls Church, Virginia

1955—Constantino Nivola, sculptor

Visitors welcome

This and the Milles group are perhaps the city's two most notable works of contemporary sculpture, and they offer a startling contrast to the generals on horseback. There is a similarity of intent but a radical difference in means in the two works here.



9

FOUNTAIN OF FAITH
National Memorial Park
Route 29-211, West of
Falls Church, Virginia
1952—Carl Milles
Visitors welcome



10

RODGERS HOUSE
3508 Stonybrae Drive
Falls Church, Virginia
1953—Keyes, Smith, Satterlee & Lethbridge

With simple elements and a natural siting, this residence looks well and has worn well.



11

GOODMAN HOUSE
514 North Quaker Lane
Alexandria, Virginia
1958—Charles M. Goodman Associates

12



SYME HOUSE
1226 North Pegram Street
Alexandria, Virginia
1941—Charles M. Goodman Associates

At the remove of nearly a quarter of a century, the simplicity and clarity of this statement remain an unqualified success and bear comparison with more recent experimentation.

13



TOBEY HOUSE
Green Spring Farm
7023 Duke Street
Alexandria, Virginia
1958—Keyes, Lethbridge & Condon

14



RADIN HOUSE
7322 Rebecca Drive
Hollin Hills
Alexandria, Virginia
1955—Charles M. Goodman Associates



15

HOLLIN HILLS (Original group)
Fort Hunt Road
Alexandria, Virginia
1948-54—Charles M. Goodman Associates

The first major architect-designed community of detached houses in the area, this is an outstanding example of a long-range and sustained program of land acquisition and development. Only a few houses were built at any one time.

It is no less significant for the quality and variety as well as for the careful placement of the buildings that exploit the natural amenities of this suburban site.



16

MOUNT VERNON
Terminal, Mount Vernon Memorial Highway
Mount Vernon, Virginia
c. 1753—George Washington
Walter Macomber (architect for restoration)
Visitors welcome

Mount Vernon is first and foremost an intimate biography of the intelligence, energy, taste and warmth of its owner-architect, George Washington. These qualities of Washington are everywhere evident, and the precise and elegant restoration done in this century on the house, outbuildings and plantation is an appropriate tribute from a grateful nation.

17

**WOODLAWN PLANTATION****U. S. #1, 7.8 miles south of Alexandria****Mount Vernon, Virginia****1800-05—Dr. William Thornton****Visitors welcome**

Here Thornton's efforts have provided a standard for domestic architecture throughout Virginia. The 2000-acre estate once part of Mount Vernon was Washington's wedding gift to Major Lawrence Lewis, his nephew and Nellie Custis, Lewis's wife (Martha Washington's granddaughter), in the days when familial affections were solidly expressed.

18

**POPE-LEIGHY HOUSE****Woodlawn Plantation****U. S. #1****Mount Vernon, Virginia****1940—Frank Lloyd Wright**

**(Built in Falls Church, Virginia;
moved to present location, 1964.)**

One of Wright's "Usonian" series for clients with modest means.

19

**POHICK CHURCH****U. S. #1, 12 miles south of Alexandria****Fairfax County, Virginia****1769-74—George Washington****Visitors welcome**

James Wren's design for Christ Church, Alexandria, was evidently Washington's model. The quoined corners and pedimented doors, flanked by Ionic pilasters, all of Aquia stone, provide the only relief for the decidedly handsome and severe Flemish bond elevations. The Vestry House (1931), opposite, admirably complements this building.

20

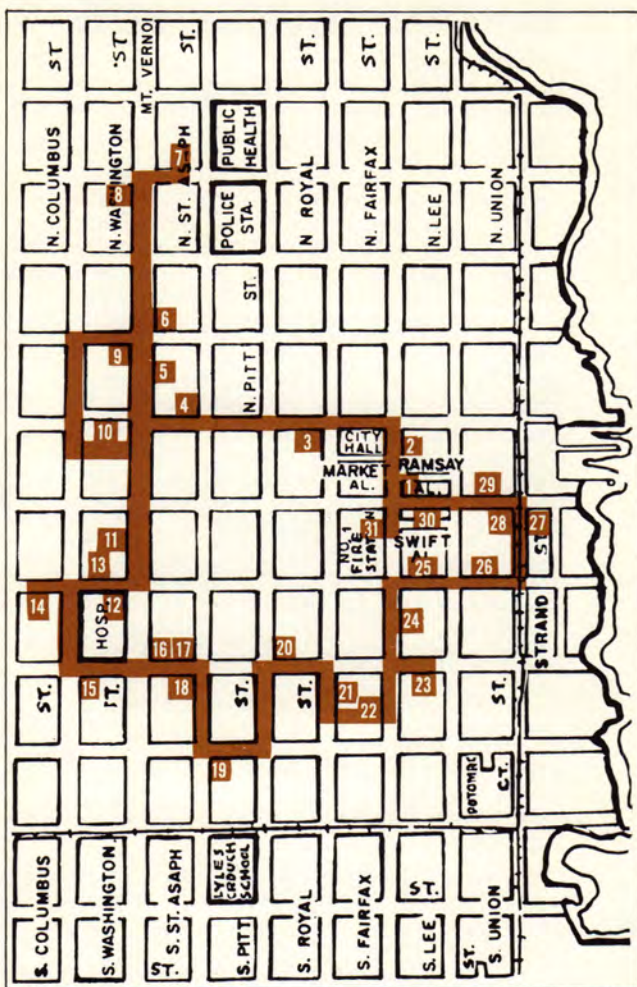
**GUNSTON HALL****4 miles east of U. S. #1 on Virginia #242****Lorton, Virginia****1758—William Buckland****Visitors welcome**

It is well to be reminded that George Mason, the original owner of Gunston Hall, authored one of the most important statements on human rights in the history of Western civilization:

"That all men are created equally free and independent and have certain inherent natural Rights . . . among which are the Enjoyment of Life and Liberty, with the means of acquiring and possessing Property, and pursuing and obtaining Happiness and Safety."

The first view of this simple, low-massed brick Georgian residence, its flanking dependencies now vanished, gives no hint of the superb distinction of its interior spaces, nor of the boxwood allee and sunken garden beyond.

T Alexandria Section





In 1844, approximately 100 years after the chartering of the port city on the Potomac, Caleb Atwater observed in his book, *Mysteries of Washington City*:

"I came here yesterday to spend a few days—to rusticate. This city of ten thousand people is made up of an agreeable, well informed and industrious population. The streets all cross each other at right angles, like those of Philadelphia. It is free of the dust, which loads the air of Pennsylvania avenue at this time, and is, on the whole, a better place for me than capitol-hill . . . Before I came here I heard much of the decay of the city, but on my arrival I found none of it. I found signs of thrift, but none of decay. Houses were repairing, the people were all employed in some useful calling, the streets are all paved, with good sidewalks, and what surprised me, was, that I saw no coffee-houses where spirits are retailed, in this city of ten thousand people . . . I doubt much, whether such another town of the size of this can be found in America, where no more intoxicating liquors are drunk in it . . ."

Atwater's observations are appropriate today. Houses are still being repaired and restored with great devotion. Along with the private renaissance of domestic structures, the old core of the city, through the Gadsby Commercial Urban Renewal Project is poised on the threshold of yet another wave of prosperity. This promises its own architectural expression to add to those of the past.

1



RAMSAY HOUSE
N.E. corner King & Fairfax Streets
c. 1725, restored 1956
Visitors welcome

Undeniable gambrel charm and stepped garden entrance enhance this residence, which, according to local tradition, was moved by barge from Dumfries, Virginia, in 1749 by William Ramsay, Alexandria's first citizen and its first and only Lord Mayor.

2



CARLYLE HOUSE
(Enter through) 121 North Fairfax Street
1752—Attributed to John Ariss
Visitors welcome

This great mid-Georgian residence, host to many who have figured in American history, is noted particularly for the excellence of its interior paneling. It is urgent that the West Elevation be re-opened to Fairfax Street and that the River Garden be restored to the banks of the Potomac. The millennium may soon be at hand.

**GADSBY'S****(City Tavern and City Hotel)****S.W. corner Cameron & North Royal Streets****1752—City Tavern (smaller building)****1792—City Hotel—John Wise****Visitors welcome**

Simplicity and attention to architectural detail mark Gadsby's, a most extraordinary "ordinary" of early America. For forty-seven years these buildings provided the public setting for many decisive events in George Washington's life, and today they still preside over the community life of Alexandria.

**YEATON-FAIRFAX HOUSE****607 Cameron Street****1799-1807—William Yeaton****A private residence**

A stately town residence provided with Adam-cum-Federal details delicately improvised in the indigenous tradition.

Note the residences at 609 and 611 Cameron adjoining: most excellent and agreeable neighbors.

5



CARLIN-HALLOWELL HOUSE
 215 North Washington Street
 1854-1855
 Private apartments

"In 1854-55, I built a house on a lot I owned opposite the boarding school property . . . As I expected to end my days in this new building, I furnished it with every known convenience, and supplied it with all the modern improvements . . . It was acknowledged that in the Lyceum Building and the waterworks, as well as the buildings erected for private use, I left Alexandria better than I found it."

—The Autobiography of Benjamin Hallowell

The Carlin-Hallowell House is scheduled for demolition and is to be replaced with an office building.

6



BROCKETT'S ROW
 301-307 North Washington Street
 c. 1840—Robert Brockett
 Private residences

"On the east side [of Washington Street] north of Queen Street a row of shabby frame houses sheltered the lowest class of Irish, whose drunken dances and 'wakes' kept a turmoil in the neighborhood until . . . Robert Brockett eradicated the shabby row, and built a frame row of four houses of a better class, which were soon occupied by respectable people."

—Mary Powell, History of Old Alexandria, Virginia

Urban renewal circa 1840! Roof dormers here have given way to small windows set on the line of the third floor.

7



ROBERT E. LEE HOUSE AND HALLOWELL SCHOOL
 607-609 Oronoco Street
 c. 1795
 Private residences

These chaste mid-Georgian elevations, with the sensibility and force of character of a Jane Austen heroine, impart a unique continuity to the street.

Note also the Fendall-John L. Lewis House at 614 across the way, which is more reminiscent of the Yankee Coast than Tidewater Virginia.

8



EDMUND JENNINGS LEE HOUSE
 S.W. corner Oronoco and N. Washington Streets
 c. 1800
 Private residence

Sober and precise Georgian, with the requisite Vitruvian virtues, this residence is another lesson in urban responsibility as it prepares for and then turns the corner of the block, defining, as well, the intersection of streets.



9

LLOYD HOUSE**S.W. corner Queen and North Washington Streets****c. 1793—John Wise****Private offices**

Splendid Alexandria Merchants' Georgian, which must, through properly scaled elevations, be reunited with the building mass of the remainder of the block. Past, indicative; future, indefinite.



10

CHRIST CHURCH AND YARD**Corners Cameron, North Columbus and North Washington Streets****1767-1773, Tower 1818—James Wren****Visitors welcome**

A half-block of green, and a four-square structure with quoined corners and a remarkably fine interior, this church is a way station in pursuit of the Virginia mystique. George Washington occupied pew No. 60; Robert E. Lee, No. 46.

Christ Church invites comparison with four other churches in Northern Virginia, all built at approximately the same time: Falls Church (1767), Pohick Church (1769), and Aquia Church (1757).

11



WASHINGTON STREET METHODIST CHURCH

109 South Washington Street

1830

1875, present elevation

1899, present interior

Visitors welcome

Reconstruction Gothic shelters a congregation which has been always noted for forceful community leadership.

12



THE LYCEUM

S.W. corner Prince and South Washington Streets

1840

Private offices

A haunting, unmistakable beauty typifies this classic example of the Greek Revival in America. Though perhaps first among the city's buildings in the hearts of Alexandrians, as yet no working plan exists to halt the years of unconscionable neglect, and insure for the future the Lyceum's useful and lovely existence.

Resting at the intersection of Prince and Washington Streets, the statue of the Confederate Soldier indicates the place where Alexandria's volunteers for the Army of Virginia were mustered in 1861.



13

WILLIAM FOWLE HOUSE
 711 Prince Street
 Nucleus c. 1800—William Fowle
 Private residence

The setback from the property line and the entrance portico and doorway of this tree-shaded residence confirm a New England precedent. Its owner-builder came to Alexandria from Marblehead, Massachusetts. The materials and handling are local and notably successful.



14

THE CONFEDERATE MUSEUM
 ("Parson" Johnston House)
 806 Prince Street
 c. 1850
 Open upon request. Contact Custodian, 548-6388.

The crisp brownstone lintels, ashlar coursing at sidewalk, and filigree balcony rail somewhat relieve the somber countenance of this mid-nineteenth-century Janus.

15

**ST. JOHN'S ACADEMY****S.E. corner Duke and South Columbus Streets****c. 1833****Private apartments**

"The special adaptation of Alexandria for schools, on account of its accessibility to many railroad connections; its proximity to the seat of Federal Government, giving easy access to its museums, art galleries, etc., without exposure to its allurements and temptations; the moral and religious character of our Alexandria community; the healthfulness of the city; its most excellent and pure water, give to this town a decided advantage over others..."
 (Advertisement for St. John's Academy).

—Brockett, *A Concise History of Alexandria*, 1883

16

**LLOYD'S ROW****220-228 South Washington Street****621 Duke Street****1811-1816****Private residences**

A family reunion for a united stand against urban erosion is mandatory for this handsome Federal townhouse group which originally included three two-story buildings (only one, much altered, now remains) along with the five three-story residences in existence. Noteworthy is the proportion of window opening to solid wall, a lesson obviously ignored by several newly reproduced neighbors.



17

THE DULANEY HOUSE

N.E. corner Duke (601) and South St. Asaph Streets

c. 1785

Private residence

This dwelling and its garden are an honored and elegant exercise in urban understatement.



18

THE LAWRASON-LAFAYETTE HOUSE

S.W. corner Duke and South St. Asaph Streets

c. 1820

Private residence

A justifiably celebrated and distinguished American Federal mansion.



19

VOWELL-SMITH HOUSE**S.E. corner Wolfe and South St. Asaph Streets****c. 1840****Private residence**

This splendid villa is a valued landmark of the early transition of Federal into Gothic Revival. It still commands its original quarter of a city block, and remains one of Alexandria's few surviving examples of mid-nineteenth-century eclectic vigor.



20

ST. PAUL'S EPISCOPAL CHURCH**N.E. corner Duke and South Pitt Streets****1817—Benjamin H. Latrobe****1957—Delos Smith****Visitors welcome**

"What a confession of ostentatious poverty! The congregation are proud enough to build a handsome front to show the passengers, but too poor to be consistent in the flanks..."—Latrobe's comment to the Reverend William Wilmer in August 1817, upon the advice of his agent that the original design had been altered.

Delos Smith's additions are a vindication.

21



ST. MARY'S CATHOLIC CHURCH
E. side, 300 block, South Royal Street
1826—Original portion
Visitors welcome

Late 19th Century Gothic ecclesiology in substantial granite.

At 316 South Royal, the manse of the old Presbyterian Meeting House. Enter at right of this "Flounder" and walk through to graveyard and Meeting House.

22



PRESBYTERIAN MEETING HOUSE
W. side, 300 block, South Fairfax Street
1774
1836
Visitors welcome

A place of worship for the early Scots of Alexandria, appropriately expressed with gravity and clarity.



23

DR. JAMES CRAIK HOUSE
210 Duke Street
1789-1795
Private residence

A house as renowned for the handsome and plain-speaking truth of its mid-Georgian elevation as for its early owner, an eminent physician of Alexandria, whom George Washington styles in his will as "my compatriot in arms and old and intimate friend."



24

DR. WILLIAM BROWN HOUSE
212 South Fairfax Street
c. 1775
Private residence

Frame covers brick nogging in this most comfortable and agreeable Colonial town dwelling.

25



200 BLOCK PRINCE STREET
Mid-late 18th century

Perfectly scaled and subtly detailed building elevations contain and enrich the exterior space of the street, providing the city's most characteristic and complete architectural statement of the Alexandria mid-Georgian style. All are private residences except the Greek Revival "Athenaeum" at the Northwest corner of Prince and South Lee Streets, sheltering the Northern Virginia Fine Arts Association, to which visitors are welcome.

26



CAPTAINS' ROW
100 Block Prince Street
Late 18th, early 19th century

A complete environment proving that a whole may indeed exceed the sum of its parts.

27



COL. JOHN FITZGERALD'S WAREHOUSE
S.E. corner King and Union Streets
c. 1765

Neither inadequate and unimaginative conversion to present use, nor thoughtless graphics can obscure the worth of this venerable building.

28



THE CORN EXCHANGE
S.W. corner King and Union Streets
1871
Private offices

A small, classically ordered red-brick Renaissance palazzo with rustic coursing, articulated pilasters, and bold cornice, which proclaim spittoons, bowlers, watch-chains, and cigars.

29



THE WAREHOUSES
N. side, 100 Block King Street
c. 1800

Unerring examples of the Functional Tradition, largely unrestored, this group of structures must be allowed to pass into a useful future with simplicity and dignity.

30



CHEQUIRE AND GILPIN HOUSES
202-208 King Street
c. 1798

Eminent examples of city dwellings restored to former use, when “living over the shop” was done in style.

31



STABLER-LEADBEATER APOTHECARY SHOP
105-107 South Fairfax Street
1792—Restored, 1939
Visitors welcome

The lower elevation suggests a smart shop on Regent Street by Nash, which fails, however, to daunt the integrity of the Alexandria-Federal plain style above.

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are listed in the following categories:*

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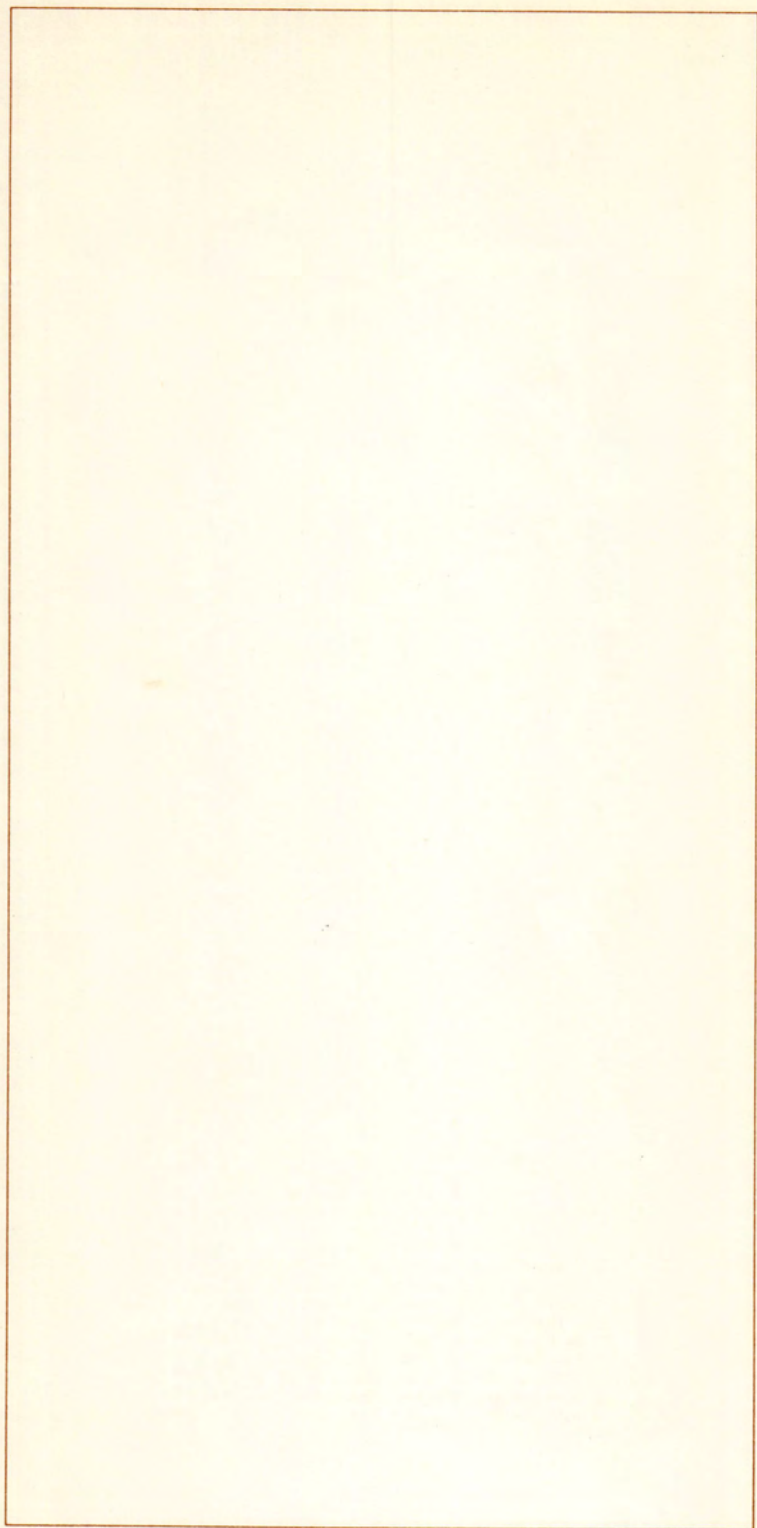
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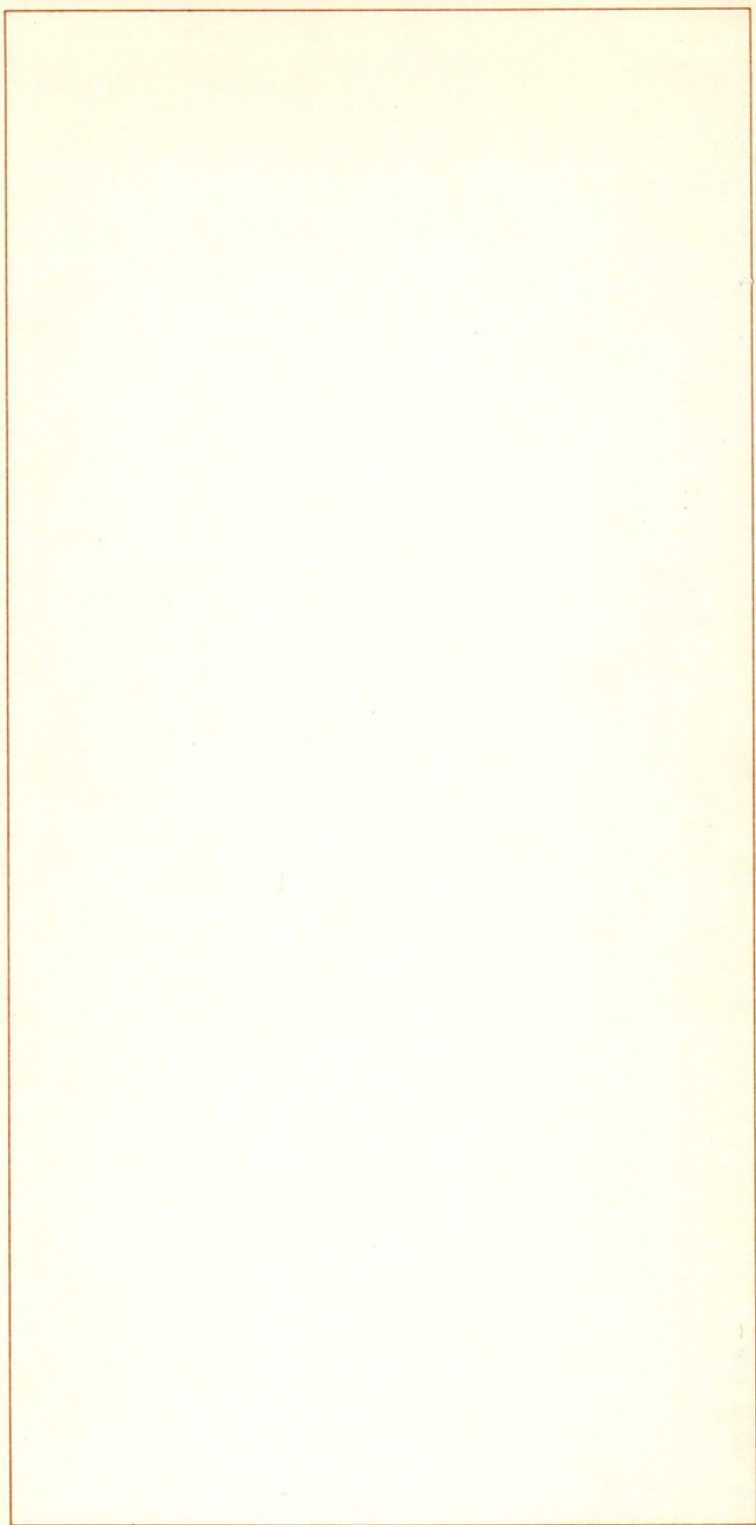
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Optima combines characteristics of both classic Roman and modern sans-serif letters. The result is a practical, contemporary design which stands between these two traditions.

The text has been composed on the Linotype by Linocraft, Inc., of New York, from matrices distributed by the Mergenthaler Linotype Co.

The book has been printed in photo-offset lithography by Connecticut Printers, Inc., Hartford, Conn.





PRAEGER PAPERBACKS

A GUIDE TO THE ARCHITECTURE OF WASHINGTON, D.C.

Compiled by the Editorial Board
of the Washington Metropolitan Chapter
of the American Institute of Architects

*"The grandeur, the simplicity, and the beauty . . .
will, I doubt not, give it a preference in your
eyes as it has in mine."*

Thus George Washington, describing the proposed Capitol building, defined the high standards that to this day are met in the architecture of Washington, D.C. From the early Federal-style mansions and municipal buildings to the Washington Monument, from Dulles International Airport to a 552-acre urban-renewal complex—both the old and the new in the city reflect President Washington's original vision.

This fully illustrated working guide to the architecture of the greater Washington area is designed to aid the tourist as well as the professional architect—indeed, everyone interested in our nation's capital—discover this majestic city's best and most representative structures. Arranged into convenient walking and motoring tours, the book is a pictorial history that crosses the city and the centuries, leading the visitor down streets first planned by Pierre L'Enfant in 1791, into buildings designed by the finest architects of yesterday and today.

This guide was produced under the direction of the Washington Metropolitan Chapter of the American Institute of Architects; heading the editorial board was Hugh Newell Jacobsen, a practicing architect in Washington. Francis Donald Lethbridge, who wrote the introductory historical essay, is a prominent Washington architect and Chairman of the Joint Committee on Landmarks for the Commission of Fine Arts and the National Capital Planning Commission. The captions were prepared by Warren Cox and David R. Rosenthal, both Washington architects.

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FREDERICK A. PRAEGER, Publishers
111 Fourth Avenue, New York 3, N.Y.

