



United States Department of the Interior  
National Park Service

# National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

### 1. Name of Property

Historic name: 3020 Albemarle Street, N.W.

Other names/site number: \_\_\_\_\_

Name of related multiple property listing:

NA

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

### 2. Location

Street & number: 3020 Albemarle Street, N.W.

City or town: Washington State: DC County: \_\_\_\_\_

Not For Publication:  Vicinity:

### 3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this \_\_\_ nomination \_\_\_ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property \_\_\_ meets \_\_\_ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

\_\_\_ national \_\_\_ statewide \_\_\_ local

Applicable National Register Criteria:

\_\_\_A \_\_\_B \_\_\_C \_\_\_D

\_\_\_\_\_  
Signature of certifying official/Title:

\_\_\_\_\_  
Date

\_\_\_\_\_  
State or Federal agency/bureau or Tribal Government

Name of Property 3020 Albemarle Street, NW  
County and State Washington, DC

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

Signature of commenting official:

Date

Title :

State or Federal agency/bureau  
or Tribal Government

**4. National Park Service Certification**

I hereby certify that this property is:

- \_\_\_ entered in the National Register
- \_\_\_ determined eligible for the National Register
- \_\_\_ determined not eligible for the National Register
- \_\_\_ removed from the National Register
- \_\_\_ other (explain:) \_\_\_\_\_

Signature of the Keeper

Date of Action

**5. Classification**

**Ownership of Property**

(Check as many boxes as apply.)

Private:

Public – Local

Public – State

Public – Federal

Name of Property 3020 Albemarle Street, NW  
County and State Washington, DC

**Category of Property**

(Check only **one** box.)

- Building(s)
- District
- Site
- Structure
- Object

**Number of Resources within Property**

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>1</u>	_____	buildings
_____	_____	sites
_____	_____	structures
_____	_____	objects
<u>1</u>	_____	Total

Number of contributing resources previously listed in the National Register 0

**6. Function or Use**

**Historic Functions**

(Enter categories from instructions.)

Domestic Single Family

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Name of Property 3020 Albemarle Street, NW  
County and State Washington, DC

**Current Functions**

(Enter categories from instructions.)

Domestic Single Family

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Name of Property 3020 Albemarle Street, NW  
County and State Washington, DC

**7. Description**

**Architectural Classification**

(Enter categories from instructions.)

Mediterranean Revival

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Materials:** (enter categories from instructions.)

Principal exterior materials of the property: Stucco

**Narrative Description**

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

**Summary Paragraph**

Name of Property 3020 Albemarle Street, NW  
County and State Washington, DC

The house at 3020 Albemarle Street, NW is located in the Forest Hills subdivision of Washington, DC, an early 20<sup>th</sup>-century close-in suburb. It is a single-family residence consisting of three stories that encompass 2,298 square feet, excluding the basement. Built in 1924, it is of frame and stucco construction. It was designed by prominent Washington architect and landscape designer Horace Whittier Peaslee in an avant-garde interpretation of the Mediterranean Style. Unlike any other house in Forest Hills, in fact unlike any other house in Washington, it is distinguished by its verticality, block-like massing, and planar surfaces. The stucco walls are cream colored, contrasting with the red tile roof and the red tile cap of the low stucco wall that surrounds the house. It is the first house east of Connecticut Avenue overlooking Soapstone Valley and, as such, serves as both an entrance to the Forest Hills neighborhood and a familiar landmark of the entrance to the Soapstone Valley Trail. The property slopes gently downward toward Soapstone Valley. Its naturalistic landscape creates a smooth transition from the park below to the domestic landscapes above. The builders were Ward and Cobb. The lot size is 17,453 square feet. With the exception of a few replacement windows – none on the façade – the porch enclosure in glass, and the deft garage enclosure, the house remains virtually unchanged from its original design.

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### **Narrative Description**

Once part of the land grant Azadia, first surveyed in 1726, this property remained undeveloped until Colonel and Mrs. William A. Davis purchased the lot and, in 1924, hired the architect Horace Whittier Peaslee to design both their home and its landscape.

Formerly land that was part of the Pierce Shoemaker estate, William Hinds owned the land on which this house now stands, according to the Baist maps of 1913 and 1919. Hinds was the neighbor of Frederick Rhodes. Fred Rhodes, Jr. vividly described Soapstone Valley as his all-season playground. Upon his return years later, he stated that “With all the changes that time has made, the Soapstone Valley is a wonderfully green and natural island in what has become an asphalt jungle in which cows and ponies would be unwelcome.”

According to records of the DC Office of the Surveyor, 3.92 acres from the Shoemaker estate were dedicated to the opening of Albemarle Street between Connecticut Avenue and Broad Branch Road as public highway on October 14, 1904. On September 27, 1909, Audubon Terrace, beginning near Connecticut Avenue and extending to 29<sup>th</sup> Street, NW was opened as a public highway signed by Louis P. Shoemaker, Fred Rhodes, and William Hinds. Based on land records on file with the National Park Service, there were eleven transactions between 1926 and 1992, including land acquisition by purchase, transfer of jurisdiction, easement and agreement, for Soapstone Valley Park to be part of the Rock Creek Park System.

The 1913 Baist map shows that this section was divided into Squares 2042 and 2043. In 1909, Fred B. Rhodes bought three lots in Square 2042 upon which he built two homes. In 1910, he built 3006 Albemarle and in 1920, he built 3000 Albemarle. William Hinds bought the three lots next to Rhodes in Square 2042 and sold Lot 1 to Col. and Mrs. W. B. Davis and Lot 2 to Maddeux Marshall & Co. builders of the home for General Mason Patrick in 1923. These three

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Name of Property 3020 Albemarle Street, NW  
County and State Washington, DC

families were the first homeowners on Albemarle Street between 29<sup>th</sup> Street and Audubon Terrace. Others soon followed: Five in the 1920s; three in 1930 and 1940 respectively, with the remaining constructed between 1950 and 2003, for a total of 26 houses and a converted garage in 2004.

The deep ravines and rolling terrain, so well described by those constructing Connecticut Avenue Extended for the Chevy Chase Land Development Company in the 1890s, still remain visible, as does the Soapstone Creek. The home of Col. and Mrs. Davis, which is strategically located at the entrance to the Soapstone Valley Trail, was the fourth house to be constructed in the neighborhood.

Unlike any other house in Forest Hills, the front yard of 3020 Albemarle Street is enclosed by a low stucco wall that varies in height according to the terrain but averages about 4.5 feet. This arrangement – demarcating the private zone from the public -- is evocative of the Spanish Eclectic mode, popular from 1915-1940. The front gate is made of solid wood and is the same height as the wall in that location. The wall is topped with red tile for a distance of approximately three feet to either side of the gate. The main entrance is accessed via a slightly meandering slate path that leads to the front staircase of concrete. There are two shallow steps, a dog-leg turn, and then a few more shallow stairs to the front porch. The porch is not covered but is defined by a three-foot high stucco wall that is embedded with tiles set in a geometrical arrangement.

The front door is an arched, solid wood door, stained a dark color, with a small square window at center; another allusion to Spanish Eclectic. It is located exactly in the center of a symmetrical façade, composed of a three-story main block and two-story wings to either side that are set back approximately eight feet from the main block. The setback of these wings contributes to the vertical appearance of the house. To both sides of the front door are tall, narrow, wooden casement windows that are divided vertically into three panes. The top of each window is at the same height as the springing of the front door arch. This arrangement is an abstracted reference to a Palladian window. The window to the left of the front door brings light to the kitchen. The one to the right lights the interior stair.

The tall, narrow, casement windows are repeated at the second level of the main block, located directly above the front door and two side windows at the first level. At the third level there is a very large window composed of four of the tall narrow windows placed side-by-side. The top of this window reaches to the roof eave and extends horizontally to the inside edges of the two outer windows on the floor below. This window expresses the fact that the third floor is one large room. A north-facing window, it is also evocative of an artist's garret.

The façade composition of the main block, with wooden entrance at the main level and tall, slotted windows to either side and at the next level, and the large window consigned to the security of the top level, imparts the image of a fortified Medieval tower.

The facades (north elevations) of the two-story wings contain only one vertical window at each level. These windows align horizontally with the windows of the main block. There are

Name of Property 3020 Albemarle Street, NW  
County and State Washington, DC

decorative tiles or vents embedded in the stucco above the second story casement windows on the side wings.

The east elevation is only two stories in height. It is composed at ground level of a large window to both sides of the kitchen door. At the second level, there are three large windows located directly above the kitchen door and two side windows below. The large windows are doubles of the narrow façade windows and open at center.

The west elevation of the main block contains only a door that opens onto an iron balconette. This arrangement is located halfway between the second and third level and is accessed in the center of the staircase that connects the second and third floors. The west elevation of the wing is composed of a double window at the second level and a French door at the first level. This door leads to the roof of the glassed-in room below. Because of the downward slope of the land from the front to the back of the house, the ground level on the west elevation is lower than at the entrance. Here, at the lower level, is an all-window room that appears to be a later enclosure of what had been an open patio.

The rear (south) elevation is three stories in height. The large room at the top of the house is not visible from the rear. But, because of the slope of the land, the basement level is above grade and visible, thereby creating a three-story elevation. At the top level, there are three double casement windows, opening at center, equally spaced on the elevation. At the second level is a large porch the entire length of the house that appears to have originally been unglazed. The porch affords a panoramic view of the Soapstone Valley. The glass enclosure has been done in a manner sympathetic to the original design. It is composed of enormous panes of glass that have no muntins to interrupt the view. The east end of the porch has a French door that leads to a patio outside the dining room. The bottom level of the rear elevation is composed of one tall, narrow casement window at center and a double window on both sides.

The roof of the main, three-story block is hipped and laid with red barrel tile. The roofs of the side wings are flat. On the west side of the hipped roof are three clay tile chimneys.

Concealed from the front walkway by a low stucco wall capped with red tile, is a driveway that leads to what once was a garage. Located at the bottom level of the right wing of the house, the arched garage door opening has been enclosed, replaced by a door and a window. This is one of only three alterations to the exterior of the house and was done in a manner that is sensitive to the overall composition.

It is not possible to provide a definitive description of the Peaslee-designed landscape, which has clearly been altered during the intervening ninety years. What is evident today is that the property was terraced down toward the park with a circular stone patio half-way to the park. There is also a stone patio on each side of the house, the western one having been enclosed. The azaleas, rhododendrons, and wisteria are mature and may have been planned by Peaslee. They contribute to the romantic, Mediterranean ambiance of the ensemble.



Name of Property 3020 Albemarle Street, NW  
County and State Washington, DC

The house interior, while not being proposed for landmark designation, is worthy of note. The first-floor plan, although not symmetrical, encompasses public rooms which are each symmetrical in their own right in both plan and elevation. These include the foyer, living room, dining room, and porch. With the exception of the foyer, each of these rooms has two doors placed symmetrically on a major wall. The foyer is a symmetrical arrangement by virtue of the front door being on axis with the door to the living room, which is on axis with the door to the porch, so that immediately upon entering the house there is a view straight through to Soapstone Valley. Every room in the house, with the exception of those rooms on the façade that have narrow windows with views of the street, was designed to maximize views of the park, none so much, however, as the third-floor solarium, which dramatically defines the top of the house. The solarium is surrounded on three sides by a terrace that affords uninterrupted views of the park. The design of the house is a very conscious endeavor to maximize its proximity to the natural landscape.

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## 8. Statement of Significance

### Applicable National Register Criteria

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

- A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B. Property is associated with the lives of persons significant in our past.

Name of Property 3020 Albemarle Street, NW  
County and State Washington, DC

- c. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D. Property has yielded, or is likely to yield, information important in prehistory or history.

**Criteria Considerations**

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

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

**Areas of Significance**

(Enter categories from instructions.)

Architecture and Landscape Design  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Period of Significance**

1924  
\_\_\_\_\_

Name of Property 3020 Albemarle Street, NW  
County and State Washington, DC

**Significant Dates**

1924

**Significant Person**

(Complete only if Criterion B is marked above.)

**Cultural Affiliation**

**Architect/Builder**

Horace W. Peaslee/Ward and Cobb

**Statement of Significance Summary Paragraph** (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

3020 Albemarle Street, NW in Washington, DC represents the work of master architect and landscape designer Horace Whittier Peaslee. It was built at a time in Forest Hills history when Soapstone Valley would soon become a part of the Rock Creek Park System and, as such, was a very conscious effort to both take advantage of and relate to the proximate natural landscape. It is part of the early-20<sup>th</sup> century suburban movement that produced residential enclaves characterized by free-standing houses in profuse greenery. Yet is also apart from that movement in its unique design. Conceived early in Peaslee's career, only two years after his first commission, he never again designed a building as idiosyncratic. Not only is it unique among Peaslee's oeuvre, but it is unlike any other residence in Washington. It is an elegantly sophisticated amalgam of Spanish Eclectic, European Minimalism, and American Modernism.

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

Name of Property 3020 Albemarle Street, NW  
County and State Washington, DC

### Horace Peaslee

Between 1911 and 1959, Horace Whittier Peaslee practiced architecture in Washington, D.C., building a national reputation as an accomplished landscape architect, designer of public and private buildings of all types, and as a dedicated activist for architectural design and practice in the Nation's Capital. Born in 1884 in Malden Bridge, New York, Peaslee attended high school in Chatham, New York and later took classes at Cooper Union in New York City. He entered Cornell University in 1906 and graduated with a bachelor's degree in architecture and a minor in landscape architecture in 1910. The following academic year, 1911-1912, Peaslee completed a resident fellowship at Cornell. While at school, Peaslee won several awards, including a first place medal from the Beaux Arts Society. While a fellow at Cornell, he won a design competition for the Chatham, New York Town Hall which was later built and his designs appeared in the July 1913 issue of *American Architect*.

In 1911, Peaslee moved to Washington and took a position as a landscape designer and later as an architect with the U.S. Office of Public Buildings and Grounds, where he designed parks and park structures, including the Potomac Park Bathhouse and Field House (circa 1919-1920). In 1914, with a group of officials from his office and the Commission of Fine Arts (CFA), Peaslee traveled to Europe to study garden and park design. In 1917, he took charge of the design and construction of Meridian Hill Park, located between 15th and 16th Streets and V Street and Euclid Streets. Inspired by the Italian Renaissance gardens, the urban park was completed over the course of three decades. During World War I, Peaslee joined the Army as a Captain in the Engineer's Corps, where he taught and designed some of the temporary office buildings erected on The Mall in Washington, D.C. and officers' quarters at Camp Humphreys (now Fort Belvoir) in Virginia. Fourteen years after the war ended, he was an associate architect for the DC World War I Memorial.

In addition to his public service career and involvement with Public Buildings and Grounds, around 1918 Peaslee established a private architectural practice in Washington, D.C. and became active in a variety of professional and civic affairs. His private commissions were diverse, ranging from residences for wealthy and well-known clients including aviation pioneer Henry Berliner (2829 Tilden Street NW, 1922) and construction tycoon Charles H. Tompkins (3001 Garrison Street NW, 1928), to private schools (first Maret School building at 2118 Kalorama Road NW, 1923) and automobile filling stations (Columbia Oil Company Filling Station, 200 (204) Massachusetts Avenue NE, 1924). In 1931, Peaslee designed a series of eleven, sizable, Colonial Revival-style brick houses for the developer of Foxhall Village (Harry Boss; Boss & Phelps construction); the enclave in the 1700 and 1800 blocks of Hoban Road NW (off Reservoir Road) was dubbed "Colonial Hill." Several contemporary design publications featured Colony Hill, including *House Beautiful* (December 1933), *American Architect* (July 1934), and *Architectural Forum* (September 1934).

Horace Peaslee was influential among his peers and actively advocated to promote architecture in Washington, D.C., and the preservation of Washington, D.C.'s natural, historic and architectural heritage. As a member and officer of the American Institute of Architects (AIA), Peaslee served four terms as second vice-president of the national organization and as president

Name of Property 3020 Albemarle Street, NW  
County and State Washington, DC

of the Washington, D.C. Chapter of the AIA. In the 1920s and 1930s, Peaslee organized and led many committees, including the AIA Committee on the National Capital and the Committee on the Cooperation with the Fine Arts Commission. He was a founding member of the Committee of 100 on the Federal City, and he led successful legislative campaigns that led to the establishment of the D.C. City Planning Commission and the adoption of the Shipstead-Luce Act, which gave the Commission of Fine Arts authority to review the design of private buildings near federal sites in the District. He also championed legislation that authorized the construction of the George Washington Memorial Parkway and led a campaign that defeated a proposal to harness the Potomac River for power generation that would have destroyed Great Falls.

Following the collapse of the Knickerbocker Theater roof in January 1922, Peaslee spearheaded a campaign to establish a design commission to review private construction throughout the city. In 1922, the Washington D.C. Chapter of the AIA authorized Peaslee to establish a committee to pursue his goal. He worked closely with members of the chapter and with the District's Engineer Commissioner, who had charge of establishing laws related to building construction. Late in 1922, Peaslee's Architects Advisory Committee (AAC), made up of volunteer architects drawn from the membership of the Washington Chapter, began to review all applications for building permits. The committee was made up of three architects who volunteered for three week stints. Acting as a jury, the AAC rated each application and provided comments to the applicants and their architects. Peaslee and the AAC promoted their endeavors extensively both within the city and outside. As a result, the AAC became a model for similar design review bodies established in cities throughout the nation. It operated until 1932; its demise can be attributed to both the positive effects of the D.C. architects registration law that went into effect in 1925 and the passage of the 1930 Shipstead-Luce Act, which extended the CFA's design review to more private buildings.

In 1925, Horace Peaslee and other prominent members of the D.C. Chapter of the American Institute of Architects (AIA) formed the Allied Architects of Washington, D.C., Inc., a loose confederation of prominent local architects who banded together to pursue large public and semi-public commissions in the city. Modeled on a similar architectural group started in Los Angeles in 1919, the Allied Architects worked collaboratively, sometimes holding internal design competitions and then selecting and combining the best elements of the winning designs. The group's bylaws provided for one-fourth of the corporation's net proceeds to be spent on efforts to advance architecture in the District of Columbia and to educate the public about good design.

The Allied Architect's most prominent commission was the design for the Longworth House Office Building (first design submitted 1925; completed 1933). Other designs and studies pursued by the group included the never-built National Stadium on East Capitol Street; the D.C. Municipal Center; designs for a downtown Naval Hospital; the Naval Academy Memorial Gates; a D.C. National Guard Armory proposal; design and planning studies of Georgetown; alleys in D.C.; and a study for the beautification of East Capitol Street. The Allied Architects disbanded in 1949. The known members of Allied Architects were: Horace Peaslee, Louis Justement, Gilbert LaCoste Rodier, Frank Upman, Nathan C. Wyeth, Percy C. Adams, Robert F. Beresford, Fred H. Brooke, Ward Brown, Appleton P. Clark, William Deming, Jules Henri deSibour, Edward W. Donn, Jr., William Douden, W.H. Irwin Fleming, Benjamin C. Flourney, Charles

Name of Property 3020 Albemarle Street, NW  
County and State Washington, DC

Gregg, Arthur B. Heaton, Arved L. Kundzin, Luther M. Leisenring, O. Harvey Miller, Victor Mindeleff, Thomas A. Mullett, Fred V. Murphy, Fred B. Pyle, George N. Ray, Fred J. Ritter, Delos H. Smith, Alex H. Sonneman, Francis P. Sullivan, Maj. George O. Totten, Leonidas P. Wheat, Jr., and Lt. Col. George C. Will [member information from C. Ford Peatross, ed., *Capital Drawings: Architectural Designs for Washington, D.C.*, from the Library of Congress (Baltimore, MD: The Johns Hopkins University Press, 2005), pp. 36-38 and fn 39].

Although he designed many new buildings, parks, and landscapes, Peaslee was also known for his restoration work. Working with noted historian and architect Fiske Kimball, Peaslee's first major restoration work was the restoration of Dumbarton House (2715 Q Street NW) in 1928. Peaslee went on to work on a number of other high-profile restoration and preservation projects, including the reconstruction of the Maryland State House in St. Mary's City; the restoration of Belle Grove Plantation in Middletown, Virginia; the restoration of The Maples at 619 D Street SE (1936); the restoration of two of Benjamin Henry Latrobe's Washington, D.C. churches (St. John's Church on Lafayette Square, 1954-1955; Christ Church at 620 G Street SE, 1954-1955); and the restoration of the Bowie-Sevier House (3124 Q Street NW, 1957). Peaslee actively salvaged architectural elements of demolished buildings and incorporated them into his new designs. In 1927, he reused elements of the John Hay and Henry Adams houses (built in 1884) that were demolished that year for the construction of the Hay-Adams Hotel on Lafayette Square. The new house, built for Dr. Calhoun Sterling at 2618 31st Street NW (near the U.S. Naval Observatory), incorporates the H.H. Richardson-designed arches from the former houses. Peaslee also reported using salvaged elements in the house he designed in 1925 for Col. Clarence O. Sherrill (2440 Kalorama Road NW). Near the end of his life, Peaslee waged an unsuccessful campaign to preserve the east front of the U.S. Capitol when the 1958 extension was planned; he succeeded in salvaging the portico's columns which were eventually re-erected as garden sculpture in the U.S. National Arboretum.

Throughout his career, Horace Peaslee continued his dual practice of architecture and landscape architecture. In 1954, he completed the design and construction of the Marine Corps War Memorial in Arlington, Virginia (commonly called the Iwo Jima Memorial). Between 1954 and 1955, he completed landscape designs for President Eisenhower's estate near Gettysburg, Pennsylvania.

In the application for Fellow in the AIA in 1935, five of his colleagues stated that "Mr. Peaslee's work in the field of design is generally recognized as an extremely distinctive combination of originality and scholarly character which renders it particularly attractive both to the professionally trained eye and to the layman."

Peaslee died of a heart attack on May 18, 1959, a few days after receiving a design award from the Washington Board of Trade for his work on the Episcopal Church Home at 1515 32nd Street NW. Obituaries appeared in all the local newspapers and in *The New York Times*. In addition, upon his death, both the American Institute of Architects and the Commission of Fine Arts issued resolutions praising Peaslee's contributions to architectural practice and the beautification of the Nation's Capital.

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Name of Property 3020 Albemarle Street, NW  
County and State Washington, DC

### The Occupants

The house was built for Colonel William Robert Davis (1871-1934) and his wife Irene Nesbit Davis (1881-1960) at a cost of \$14,500. They are buried in Arlington National Cemetery. Davis entered military service a year after receiving his medical degree from Vanderbilt University in 1898. He was also a graduate of the Army Medical School and School for Flight Surgeons. He served his country in three wars: Spanish American, Philippine, and the Great War. He was a career Army officer with the Medical Corps and was Chief Surgeon of the Army before his retirement in 1927. He became a charter member of the Forest Hills Citizens Association (1929).

There have been a series of occupants over the years with the most recent owners being Andrew Schach (1913-2007) and his wife Elizabeth G. Schach (1924-2014) and now their two sons. The house has been owned by members of this family for sixty years

### The Commission

In the absence of any known correspondence between the architect and the client, one can only conjecture why this house represents a dramatic departure from convention. It seems likely that Colonel Davis and his wife had, during overseas duty, seen houses that served as inspiration. Perhaps they had seen the towers of San Gimignano in Tuscany. It is always possible, of course, that inspiration came from periodicals available in America. Or that Peaslee was fortunate enough to have found a client willing to build a house that he had already conceived. Either scenario is bolstered by the fact that Peaslee had traveled in Europe just prior to World War I and was aware of contemporary architectural thought. Loos' Moller House of 1910, the year in which Peaslee graduated from the Cornell School of Architecture, is closely related in its simplicity to the Davis House.

### Peaslee in Forest Hills

Between the years 1922 and 1948, Peaslee designed eleven houses in Forest Hills, all executed in revival designs. The majority are neo-classical center-hall designs built of either stone or brick. A few were executed in the Tudor Revival mode. All exhibit the expertise and skill of a master designer. Few have been altered in any substantial way. All are extant. In fact, all Peaslee-designed houses, throughout Washington, are extant.

### 3020 Albemarle Street, NW: The Masterpiece

Conceived and built during the early-20<sup>th</sup> century Eclectic Period; a period in which suburban houses were being designed, with great skill, in a variety of revivalist styles, often constructed in authentic materials, and exhibiting superior craftsmanship, 3020 Albemarle Street – while eclectic -- represents a dramatic break with convention. The most popular styles for single-family residences were Colonial Revival, Tudor Revival, or Mediterranean Revival. The houses were

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Name of Property 3020 Albemarle Street, NW  
County and State Washington, DC

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often literal interpretations of a particular style. The house at 3020 Albemarle Street, while exhibiting Mediterranean influence – both Spanish and Moorish -- with its stucco walls and red tile roof, is anything but a literal interpretation. It is, instead, a very personal statement by Peaslee (and, perhaps, the client) that exhibits the influence of Adolf Loos and those European architects who were opposed to what they perceived as unnecessary ornament. These architects chose, instead, to express the massing of the building and to emphasize it with planar walls. However, it is not only European influence which is reflected in the design of 3020 Albemarle Street. In its simplicity, it also presages the Modernist Movement, which became popular in America a half-dozen years later. Additionally, the house breaks with convention in its verticality. The goal of most Americans who owned free-standing houses, was for a design that extended the façade horizontally, thus creating an imposing street frontage. The house at 3020 Albemarle, with its vertical emphasis, is in stark contrast to the typical suburban villa.

Washington has traditionally been conservative in its architectural choices. This may account for the fact that the city has rarely attracted talent equal to that of the architects of Boston, New York, and Philadelphia. Horace Peaslee stands out as an exception. His apartment building, the Moorings (1927), at 1901 Q Street, NW, is a rare example in Washington of the influence of L'Exposition Internationale des Arts Décoratifs, Paris, 1925. And the house he designed at 3020 Albemarle Street, NW, of a year earlier is singularly distinctive in the nation's capital.



Name of Property 3020 Albemarle Street, NW  
County and State Washington, DC

## 9. Major Bibliographical References

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

The American Institute of Architects Committee on Historic Resources, Pioneers in Preservation: Biographical Sketches of Architects Prominent in the Field Before World War II, Washington, D.C.: The American Institute of Architects, February 1990.

"Arthur Schach," U.S. Social Security Death Index. (www.ancestry.com)

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Name of Property 3020 Albemarle Street, NW  
County and State Washington, DC

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Name of Property 3020 Albemarle Street, NW  
County and State Washington, DC

**Or**

**UTM References**

Datum (indicated on USGS map):

NAD 1927 or  NAD 1983

- 1. Zone: Easting: \_\_\_\_\_ Northing: \_\_\_\_\_
- 2. Zone: Easting: \_\_\_\_\_ Northing: \_\_\_\_\_
- 3. Zone: Easting: \_\_\_\_\_ Northing: \_\_\_\_\_
- 4. Zone: Easting : \_\_\_\_\_ Northing: \_\_\_\_\_

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

The house at 3020 Albemarle Street, NW is situated on a 17,453 sq. ft. lot as depicted in the Plat map for Square 2042 Lot 1. The front faces Albemarle Street, NW; the west side faces the Soapstone Valley Trail that curves into Audubon Terrace where the back of the house faces. The east side is bordered by Lot 2 of Square 2042 and the side of 3010 Albemarle Street, NW.

**Boundary Justification (Explain why the boundaries were selected.)**

These boundaries represent the area associated with the property as described in the historical background of the setting.

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**11 Form Prepared By**

name/title: Barbara D. Bates

organization: Forest Hills Neighborhood Alliance

street & number: 3001 Veazey Terrace, NW,  
#1314

city or town: Washington state: DC

zip code: 20008

e-mail bbates9@juno.com

telephone: 202-244-2090

date: May 11, 2015

Name of Property 3020 Albemarle Street, NW  
County and State Washington, DC

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### Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Baist's Surveys of Washington, District of Columbia 1903, Volume Three, Pt.2, Plate 21.

Baist's Surveys of Washington, District of Columbia, 1913, Volume Three, Plate 28.

Plat Map for Square 2042 Lot 1 for Building Permit No 5791, January 9, 1924.

Baist's Real Estate Atlas Survey of Washington, District of Columbia 1960, Volume Three Plan 28.

### Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

### Photo Log

Name of Property: 3020 Albemarle Street, NW

City or Vicinity: Washington

County:

State: DC

Photographer: Barbara D. Bates

Date Photographed: April 2, 2015 (Views from outside of house); April 3, 2015 (View from inside house); May 7, 2015 (View of front gate and views inside house)

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Name of Property 3020 Albemarle Street, NW  
County and State Washington, DC

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Description of Photograph(s) and number, include description of view indicating direction of camera:

1 of 9.

View of front of 3020 Albemarle Street, NW taken from across the street.

2 of 9.

View of side of 3020 Albemarle Street, NW taken at entrance to Soapstone Valley Trail.

3 of 9.

View of side and back of 3020 Albemarle Street, NW with terraced landscape taken from Soapstone Valley Trail.

4 of 9.

View of side of 3020 Albemarle Street, NW looking toward Albemarle Street, NW with terraced landscape taken from Soapstone Valley Trail.

5 of 9.

View of backyard of 3020 Albemarle Street, NW, Audubon Terrace and Soapstone Valley from inside house.

6 of 9.

View of stucco wall embedded with tiles at door entrance of 3020 Albemarle Street, NW.

7 of 9.

View from foyer of stairway to second floor in 3020 Albemarle Street, NW.

8 of 9.

View of living room in 3020 Albemarle Street, NW.

9 of 9.

View of dining room in 3020 Albemarle Street, NW.

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Name of Property 3020 Albemarle Street, NW  
County and State Washington, DC

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

**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

## **1719 T Street NW**

### **May 2015 HPRB**

I am writing on behalf of the St Clair Condominium Association of 1717 T Street, NW. Our board has reviewed the drawings presented by Inscape Studio dated 27 March 2015 for a proposed development of a new structure located at 1719 T Street, NW. We support the intention to construct on the vacant lot, however we have some reservations that we would like to explain and seek feedback on.

#### **Design**

We have reservations as to whether the design of the street facing façade can be considered compatible with neighbouring buildings and the Strivers Section historic district in general. Whilst we don't object to modern styles in principle and certainly don't expect a duplication of our building, we feel more attention could be paid, for example, to the rhythm of the windows and alignment with other façades.

The street, and the area in general, is characterised by relatively simple, rhythmically repeating buildings. Our feeling is that this design interrupts this rhythm without due consideration, particularly considering T street is an architectural focal point for the historic district, which remains still largely intact.

#### **Noise**

The design includes an elevator immediately adjacent to our west-facing wall and close to our rear balcony. Will this reverberate through our building? The entrance staircase is also metal, and right next to the first floor apartment in our building. This may also create undue noise. How will impact on noise be mitigated in both cases?

#### **Privacy**

The design appears to include a bay at the front that may protrude out to reduce privacy/light entering our living rooms on the west side.

Sincerely,

The St Clair Condominium Association



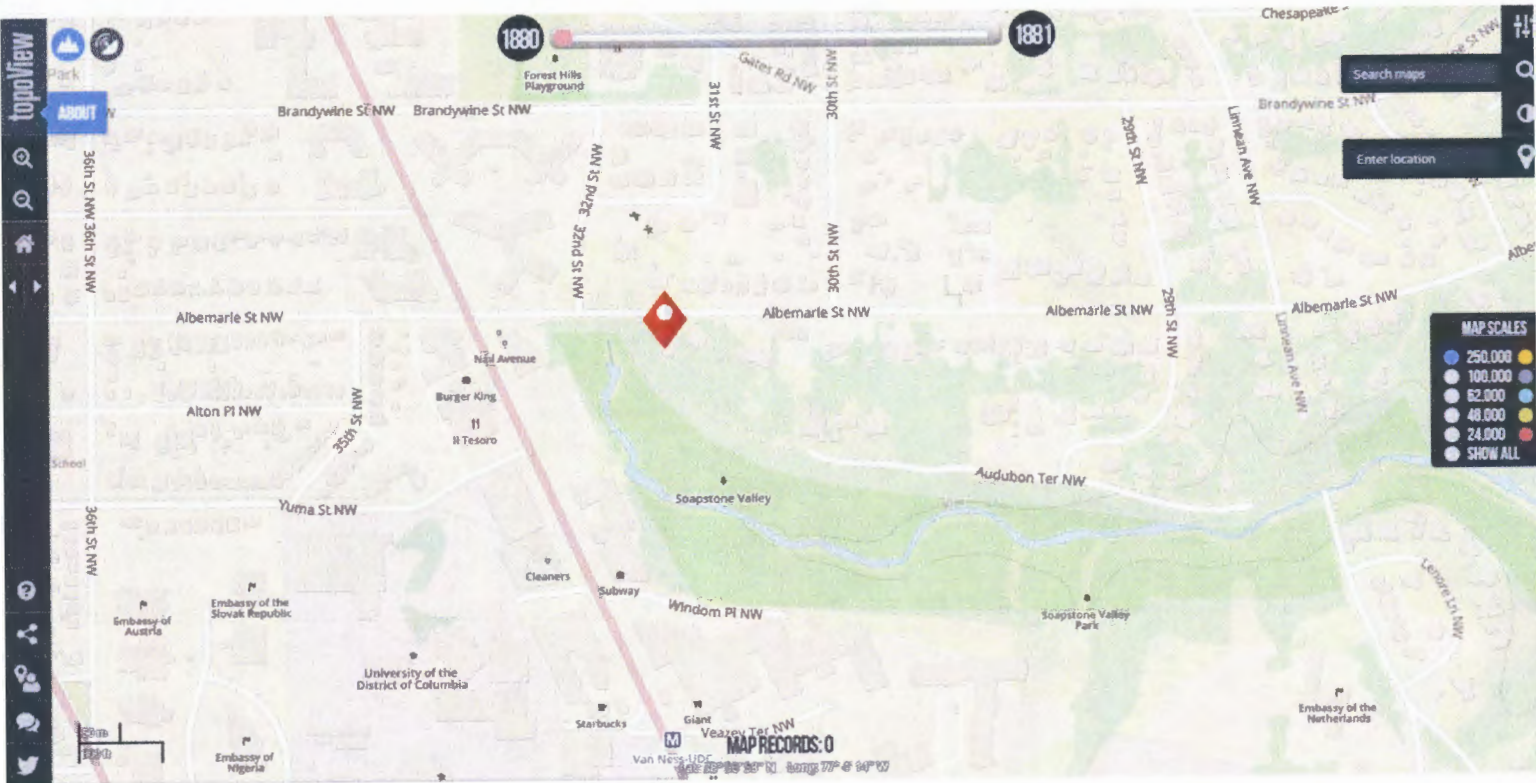


United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section number 7 Page 1

<b>Put Here</b>
Name of Property 3020 Albemarle Street
County and State Washington, DC
Name of multiple listing (if applicable)



Location Map

United States Department of the Interior  
National Park Service

**National Register of Historic Places  
Continuation Sheet**

Section number 7 Page 2

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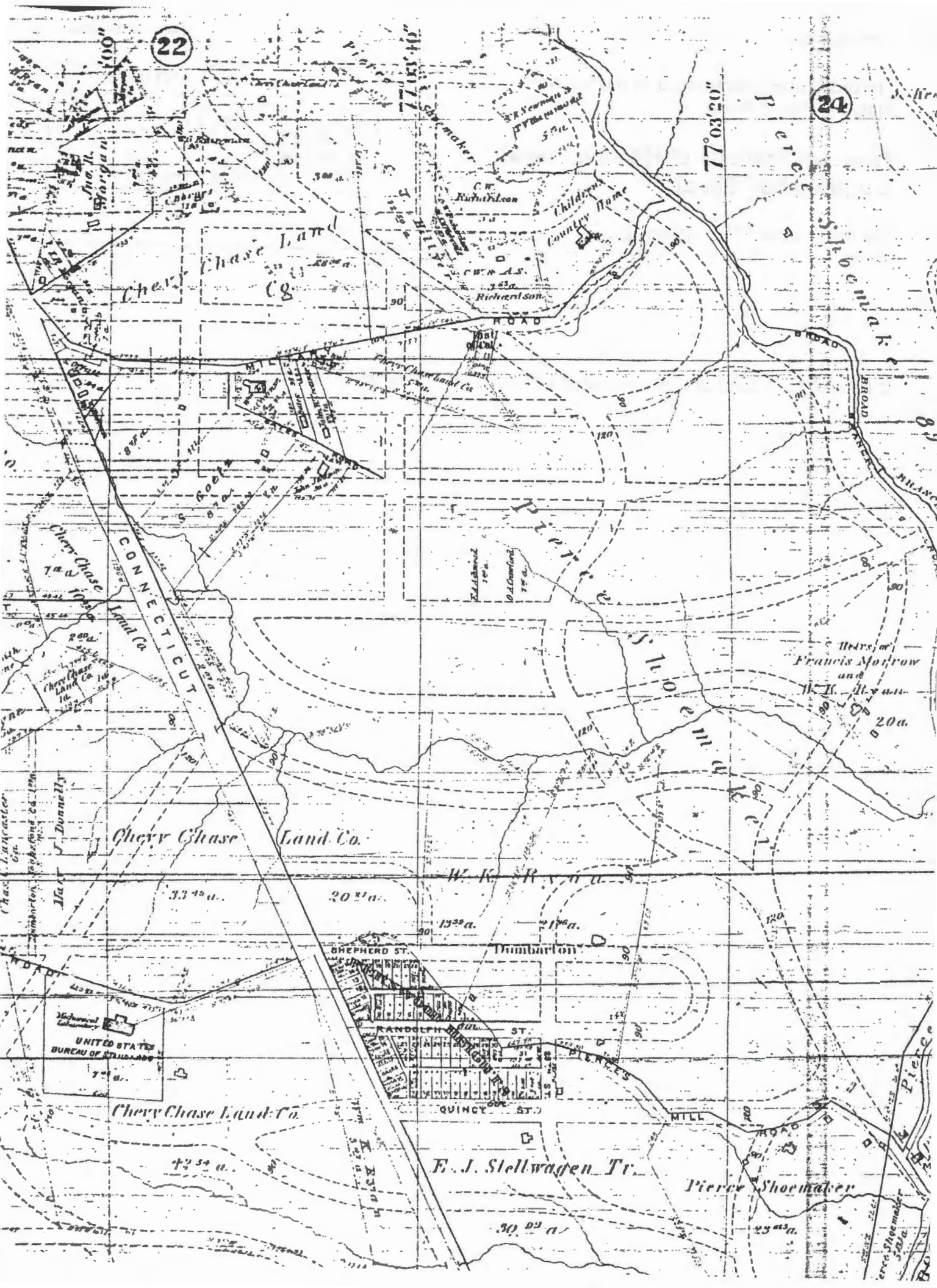
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Name of Property	_____
3020 Albemarle Street, NW	_____
County and State	_____
Washington, DC	_____
Name of multiple listing (if applicable)	_____

Baist's Surveys of Washington, District of Columbia 1903, Volume Three, Pt. 2, Plate 21.

22

24

77°03'20"



Cherry Chase Land Co.

Richardson  
Country Home  
Richardson

Cherry Chase Land Co.

W. K. Ryan

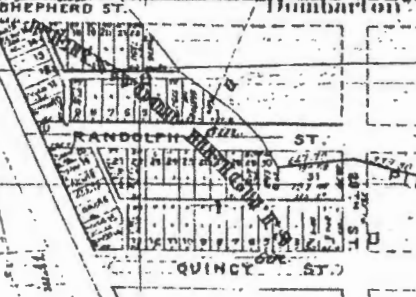
Francis Morrow  
and  
W. K. Ryan

UNITED STATES  
BUREAU OF STANDARDS

Cherry Chase Land Co.

E. J. Stellwagen Tr.

Pierce Shoemaker



**United States Department of the Interior  
National Park Service**

**National Register of Historic Places  
Continuation Sheet**

Section number 7 Page 3

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**Put Here**

Name of Property

3020 Albemarle Street, NW

County and State

Washington, DC

Name of multiple listing (if applicable)

Baist's Surveys of Washington, District of Columbia 1913, Volume Three, Plate 28.



United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section number 7 Page 4

<b>Put Here</b>	
Name of Property 3020 Albemarle Street, NW	
County and State Washington, DC	
Name of multiple listing (if applicable)	



Plat Map for Square 2042 Lot 1 filed with Building Permit No. 5791

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

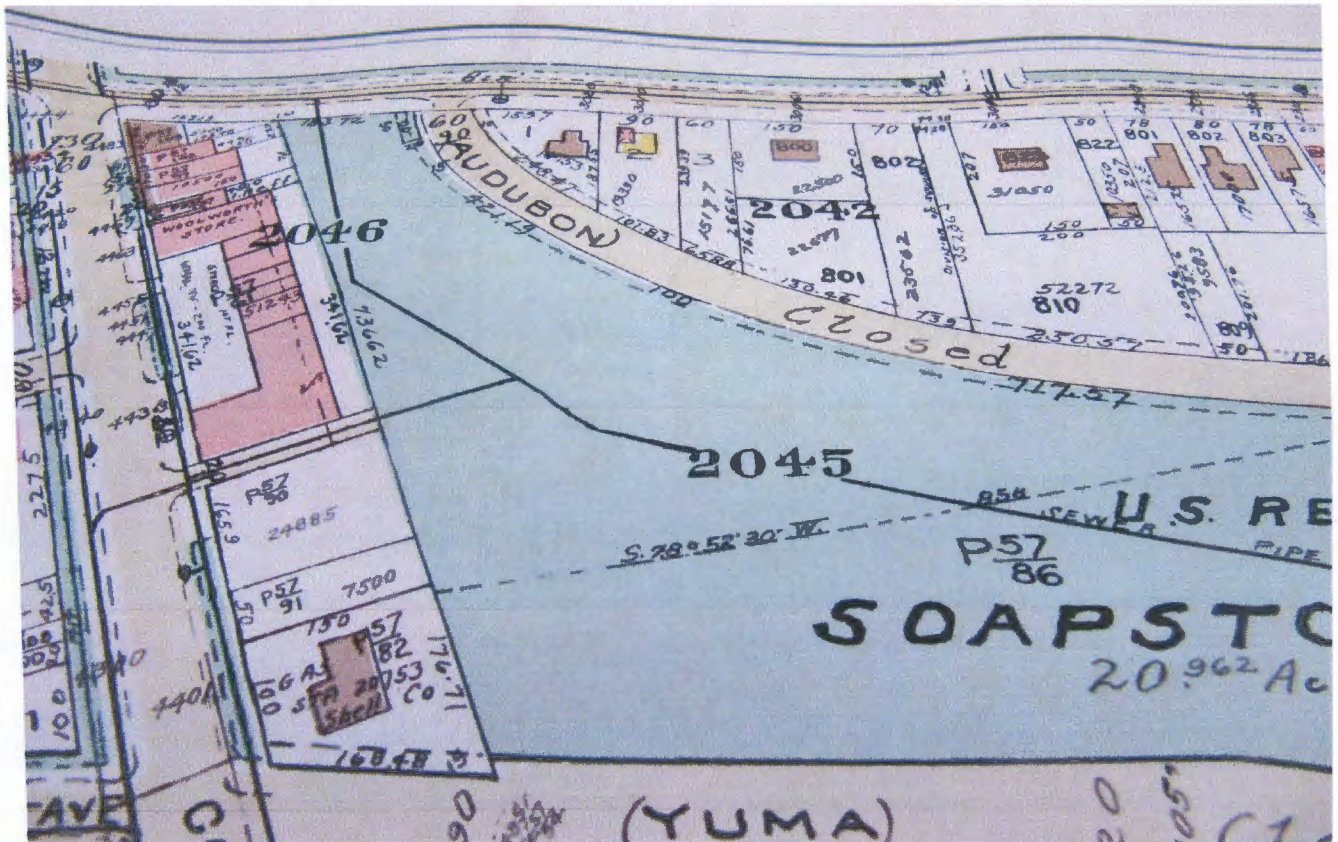
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Name of Property  
3020 Albemarle Street, NW

County and State  
Washington, DC

Name of multiple listing (if applicable)

Section number 7 Page 5



Baist's Real Estate Atlas Survey of Washington District of Columbia 1960. Volume Three Plan 28.  
Square 2024.



**United States Department of the Interior  
National Park Service**

**National Register of Historic Places  
Continuation Sheet**

Put Here
Name of Property 3020 Albemarle Street, NW
County and State Washington, DC
Name of multiple listing (if applicable)

Section number 8 Page 1



Photo 1

**United States Department of the Interior**  
**National Park Service**

**National Register of Historic Places**  
**Continuation Sheet**

**Put Here**

Name of Property  
3020 Albemarle Street, NW

County and State  
Washington, DC

Name of multiple listing (if applicable)

Section number 8 Page 2



Photo 2

**United States Department of the Interior**  
National Park Service

**National Register of Historic Places**  
**Continuation Sheet**

Put Here
Name of Property 3020 Albemarle Street, NW
County and State Washington, DC
Name of multiple listing (if applicable)

Section number 8 Page 3



Photo 3

**United States Department of the Interior  
National Park Service**

**National Register of Historic Places  
Continuation Sheet**

**Put Here**

Name of Property  
3020 Albemarle Street, NW

County and State  
Washington, DC

Name of multiple listing (if applicable)

Section number 8 Page 4



Photo 4

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Put Here

Name of Property  
3020 Albemarle Street, NW

County and State  
Washington, DC

Name of multiple listing (if applicable)

Section number 8 Page 5



Photo 5

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Put Here

Name of Property  
3020 Albemarle Street, NW

County and State  
Washington, DC

Name of multiple listing (if applicable)

Section number 8 Page 6



Photo 6

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National Park Service

**National Register of Historic Places  
Continuation Sheet**

Put Here
Name of Property 3020 Albemarle Street, NW
County and State Washington, DC
Name of multiple listing (if applicable)

Section number 8 Page 7



Photo 7

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National Park Service**

**National Register of Historic Places  
Continuation Sheet**

Put Here
Name of Property 3020 Albemarle Street, NW
County and State Washington, DC
Name of multiple listing (if applicable)

Section number 8 Page 8



Photo 8



**United States Department of the Interior  
National Park Service**

**National Register of Historic Places  
Continuation Sheet**

**Put Here**

Name of Property  
3020 Albemarle Street, NW  
County and State  
Washington, DC  
Name of multiple listing (if applicable)

Section number 8 Page 9



Photo 9