GOVERNMENT OF THE DISTRICT OF COLUMBIA
HISTORIC PRESERVATION OFFICE

HISTORIC PRESERVATION REVIEW BOARD
APPLICATION FOR HISTORIC LANDMARK OR HISTORIC DISTRICT DESIGNATION

New Designation __X__ for: Historic Landmark _X_ Historic District____
Amendment of a previous designation _____
Please summarize any amendment(s) _____

Property Name: 3020 University Terrace
*If any part of the **interior** is being nominated, it must be specifically identified and described in the narrative statements.*

Address 3020 University Terrace NW, Washington, DC 20016-3463

Square and lot number(s) Square 1246, Lot 0902

Affected Advisory Neighborhood Commission 3D

Date of Construction: 1957 Date of major alteration(s) _____

Architect(s) Jean-Pierre Trouchaud. Architectural style(s): Modern

Original use Domestic/Single Dwelling House Present use Domestic/Single Dwelling House

Property owner Gordon Kit

Legal address of property owner 3020 University Terrace NW Washington, DC 20016-3463

NAME OF APPLICANT(S) DC Preservation League and Gordon Kit (Owner)

***If the applicant is an organization**, it must submit evidence that among its purposes is the promotion of historic preservation in the District of Columbia. A copy of its charter, articles of incorporation, or by-laws, setting forth such purpose, will satisfy this requirement.*

Address/Telephone of applicant(s) 1221 Connecticut Avenue. NW Suite 5A, Washington, DC 200036; 202-783-5144 and Gordon Kit: 3020 University Terrace NW Washington, DC 20016

Name and title of authorized representative: Rebecca Miller, Executive Director, DCPL

Signature of applicant representative: Rebecca Miller Date: 9/17/2020

Signature of owner representative: Gordon Kit Date: 9/17/20

Name and telephone of author of application DC Preservation League 202-783-5144

Date received _____
H.P.O. staff _____

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 University Terrace NW_____
Other names/site number: _Bazelon-McGovern House_____
Name of related multiple property listing**:**
_____
(Enter "N/A" if property is not part of a multiple property listing

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2. Location
Street & number: _3020 University Terrace NW_____
City or town: _Washington_____ State: __DC_____ County: _____
Not for Publication: ☐ Vicinity: ☐

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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

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: [X]

Public – Local [ ]

Public – State [ ]

Public – Federal [ ]

Category of Property

(Check only **one** box.)

Building(s)	X
District	
Site	
Structure	
Object	

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
1		buildings
		sites
		structures
		objects
1	0	Total

Number of contributing resources previously listed in the National Register 0

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6. Function or Use

Historic Functions

(Enter categories from instructions.)

Domestic / Single Dwelling House

Current Functions
(Enter categories from instructions.)
Domestic / Single Dwelling House

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7. Description

Architectural Classification
(Enter categories from instructions.)

Modern Movement

Materials: (enter categories from instructions.)
Principal exterior materials of the property: Wood and stucco walls. Tar and gravel roof.

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

3020 University Terrace NW is a two-story wood-frame and stucco house, designed in a mid-century modern style, with a distinctive overlay of Japanese stylistic elements. Generally rectangular in footprint, the house was built on a sloping site, with the main entrance at the east (front) side on the upper level facing University Terrace. Japanese-inspired plantings and garden elements surround the house on all sides.

Narrative Description

3020 University Terrace NW is a two-story Modernist house with a wood frame and wood and stucco exterior that is accented with traditional Japanese architectural elements. Its site slopes downhill, and the house is deeply setback from the street at the end of a driveway. Because only the front (east) façade is clearly visible from the street, the house appears to consist of a single story. However, an expansive lower level, which communicates with the south side and rear yards by ground level entrances, is tucked into the slope. The house's siting reflects traditional Japanese landscape principles adapted to a modern urban setting. Its deep setback integrates it with topographic features and creates intimate garden spaces accessible by such "private" channels as the lower-level doorways and steps from the upper-story deck, as well as nearly

hidden gated and landscaped paths from the front yard. From the rear lot line, the ground drops steeply toward Arizona Avenue. A rear veranda and extensive fenestration facilitate private contemplation of this westward vista toward the Potomac River.

The house is rectangular in form. The principal post and beams of its framing system are exposed and stained a dark brown. Spaces between the posts are infilled with white stucco panels, full-height or partial-height windows, or sliding glass doors. Its roof includes a main gable whose ridge runs north-south and whose edges flatten out over protruding eaves. There is a brick chimney near the center of its rear slope. A high, steeply sloped secondary gable that runs east-west is atop a projecting entrance pavilion and porch at the north end of the east façade.

The entrance pavilion's gable roof is supported by two posts, two horizontal beams, and purlins which extend to the edge of the roof, suggesting a simplified version of Japanese *torii arch and wagoya* carpentry. The wooden entrance door, centered beneath the gable peak, is flanked by a pair of full-height windows with horizontal wood slats, which are surrounded by stucco panels. The pavilion is floored with wood planks.

To the south of the entrance pavilion, full-height windows alternate with panels of lapped horizontal wood slats along the east exterior walls of the living room. This fenestration system incorporates traditional Japanese features which are both interior and exterior elements. Full height *Fasuma* screens of a twice repeated four panel treescape mechanically drawn on paper, slide horizontally to cover the window openings from within. When the screens are closed, they become a detail of the façade, with a discontinuous four-panel tree scape visible from the front of the house.

From the entrance pavilion, a walkway leads south to a wood-planked veranda (*engawa*) that runs continuously along the south, east, and west facades, creating a gallery with entrances to many of the rooms. The veranda, which is sheltered by the house's eaves for much of its length, varies in height from close to ground level near the front to two-story height in the rear. It has a post and vertical rectangular spoke wooden railing with overlapping ends mimicking the ends of a *torii* gate.

Toward the east end of the south façade, the veranda's has been widened to become a deck, which is shielded from street view by a bay with full height windows that extends the living room. The section of wall that faces the deck section has full height windows; the rear section of wall, which abuts a bedroom and is of walkway width, has pairs of half-height windows. Beneath the deck section is an alcove with a ground level doorway that gives access to the lower story's functional area. The lower story is faced with the same stucco panels as other areas; at is southwestern corner are two pairs of sliding glass door-windows.

The rear, or west, façade has a two-story veranda across its entire width. Its upper story is shielded by a protruding eave supported by a post and beam system. Its upper story has alternating stucco and door-window sections, with two pairs of double sliding door-windows at its southwest corner, and a triple set of half-height windows and a glass door at its north end. The original central square rippled glass window for a bathroom has been replaced by a large occulus

clear glass window. Like the International Style motif of window sections that meet at the right-angle intersection of two facades, a pair of double glass door-windows at its southwest corner abut an identical pair on the south façade. The lower story has a central double glass door-window and a set of half-height windows at its north end.

Along the north façade, which originally faced a driveway, the veranda is replaced by a shelf-like wooden extension with no railing. It runs west from the northeast corner for about two-thirds of the façade's length, where it terminates in a stoop having a railing identical to that on the east façade with a flight of steps about four feet high outside the kitchen door. Like the other facades, the north facade consists of full-height windows in front and half-height windows toward the rear interspersed with stucco panels. A central triple set of glass-door windows provides light and air to a kitchen breakfast area.

The house's fenestration pattern expresses its functional plan. Its upper level contains a reception area, powder room, living room, music room (the original dining room), the new dining room, gallery space (the original breakfast room), and kitchen toward the front, with an office, master bedroom and bathroom at the rear. The lower level contains two additional bedrooms and two additional bathrooms, a family room in the southwest corner of the house, and storage areas. Numerous features in these rooms echo Japanese stylistic elements. Doorways leading into the office and family room are encased with dark-stained framing invoking a simplified version of traditional Japanese *torii* arches. Sliding wood and translucent fiberglass *shoji* screens, with a grid pattern of thin wood muntins, divide several rooms, and serve as coverings for the full-height windows and sliding glass doors along the exterior walls. Two large round windows, one in a partition at the entrance area and one in the exterior rear wall of the bathroom, feature an abstract Japanese design of a single, bisecting horizontal muntin with multiple vertical muntins.

Surrounding the house is a planned Japanese landscape made up of different plant life, including cherry blossom trees and Japanese maple trees, and includes a Kyoto style rock garden as the backyard. Near the front door is a granite *Kasuga* lantern. A similar *Kasuga* lantern appears in the rock garden. Two hexagonal *Yukimi* granite lanterns are found in the south and north gardens, and small *Yukimi* granite lanterns are featured in the living room, the office and in each of the bedrooms. The rear yard includes more distinct features of the teahouse garden, with the inclusion of a stone walkway, as noted above, a second *Kasuga* lantern, and a stone water basin (called *"tsukubai,"* where those participating in tea ceremonies would wash their hands and rinse their mouth – although this example is very informal and water pours into the basin from a spigot, not a bamboo tube). The garden extant today was largely added by the current (fourth) owner about 18 years ago. However, it includes several plantings that date to the period of significance. They include four still existent *Kwasan* cherry trees, two of which flank each side of the driveway, and a *Yoshino* cherry tree in the rear yard that is plainly visible in a 1972 photograph. This *Yoshino* cherry tree now extends above and over the house, producing a large pink bloom over the house in the springtime.

Integrity: 3020 University Terrace has undergone some modifications since its construction in 1957. The original landscaping, which was not documented, appears to have been a mixture of trees, grass and informal plantings. Originally a driveway ran along the northwest wall of the

house, providing access to a paved parking pad in the rear. The parking pad was removed when the third owner built a rear swimming pool circa 1980. The pool and driveway were removed by the current owner and replaced by more formal Japanese-style garden plantings and the Kyoto style rock garden circa 2002, and the similar landscaping now surrounds the house, all of which were designed by the landscape architect, Shin Abe of Zen Associates, Inc.[1], who restored the Japanese Garden at the Hillwood Museum[2] and others.[3]

The railing on the front porch and veranda-decks that surround the house was bought into conformity with present-day building codes when the deck was re-floored in the early 2000s. The new railing was designed to echo the original large *torii* gate that divides the living room from the upper rear of the house, as was replacement railing along the stairs to the lower level of the house. On the west side of the house, approximately a ten-foot section of deck was enclosed by the third owner to create a dining room with three skylights. The original dining room became a music room with a baby grand piano at its center. A section of sliding glass doors was extended further out along the deck to create the new dining room, and a trellis connecting to the original outer wall was removed. During a kitchen renovation circa 2002, a skylight was added above the former breakfast area (now gallery space), between the kitchen and the dining room, and the original kitchen skylight made of glass blocks covered by a plastic light diffuser was replaced by a clear domed skylight. On the north side of the house, the removal of a built-in bookshelf in the office revealed the framing for a window aperture, which may have been included in the original plan. It has now been filled with a window. The house is set deeply on the lot, so changes on its exterior have limited visibility from the street.

In the rear of the house, a tiny window on the lower level was replaced by sliding glass doors. On the upper level, in the bathroom, a large round clear window replaced a square rippled glass window, and a door that communicated between bathroom and veranda was eliminated. As previously noted, the large round window has the same design of a single, bisecting horizontal muntin with multiple vertical muntins as seen in the entrance area partition, and in tables in the family room, living room and dining room. The same design is present on the walls above all of the beds.

These changes, over a period of more than sixty years, are all complementary to the house's original design, materials, workmanship, and feeling. Except for the front porch railing, no notable changes have been made to the front façade, which is the only portion of the house visible from the street. 3020 University Terrace thus conveys the same qualities as it did in the period 1957 through 1980. It retains high integrity of location, materials, workmanship, and feeling.

[1] https://zenassociates.com/landscape-design-interior-design-approach/people/
[2] https://najga.org/wp-content/uploads/2018/01/Hillwood-Estates.pdf?189db0&189db0
[3] https://zenassociates.com/landscape-design-interior-design-projects/highlights/

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.
- [X] B. Property is associated with the lives of persons significant in our past.
- [X] 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

Period of Significance
1957-1980

Significant Dates
1957-1980

Significant Person
(Complete only if Criterion B is marked above.)
Judge David L. Bazelon
Senator George S. McGovern

Cultural Affiliation

Architect/Builder
Jean-Pierre Trouchaud
Kettler Brothers Construction Company

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 University Terrace is significant under DC Criterion C and similar National Register Criterion B for its association with two individuals who are significant to the development of the nation as well as Washington, DC. The house was constructed in 1957 as the family home of David L. Bazelon, a highly influential Chief Justice of the DC Court of Appeals. In 1969, the house was purchased by Senator George S. McGovern (D-SD) and his wife Eleanor. The McGovern family's more than ten years' residence included George McGovern's campaign for president as the 1972 Democratic nominee and incorporated his career as a highly influential member of the United States Senate.

3020 University Terrace is also significant under District of Columbia Criteria D through F and similar National Register Criterion C because it embodies the distinctive characteristics of a type, period, style, and method of construction. As an architecturally distinguished dwelling that is modernist in style but reflects the influence of traditional Japanese architectural form, the house represents the evolution of modernist architecture beyond the International Style through its synthesis of modernist principles with elements of traditional Japanese design. As such, it reflects a cultural and aesthetic movement that exerted great influence on American art and architecture during the 1950s.

The house's period of significance begins with its construction in 1957 and ends with its sale by the McGovern family in 1980.

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

3020 University Terrace NW is significant under DC Criterion C and similar National Register Criterion B for its association with David Bazelon, Chief Justice of the DC Court of Appeals, who, with his wife Miriam Bazelon, constructed it as their family home in 1957. Judge Bazelon's career, as detailed in the biography section below, included numerous significant rulings over the course of decades. His most famous decision, which established the Durham rule, redefined concepts of mental illness under criminal law. At his death in 1993, the *New York Times* stated that Judge Bazelon's court was the most influential judicial body in the United States besides the Supreme Court.[4]

3020 University Terrace is also significant for its association with Senator George McGovern, whose career is also described in the biography section below, who lived in the house from 1969 until 1980. At the time he and his wife Eleanor purchased the house, Senator McGovern, a populist from South Dakota, was establishing himself as a strong opponent of the Vietnam War and a leading liberal voice in the Democratic party. During the spring of 1972, he became the front-running candidate for the Democratic presidential nomination, which he won at the August convention. During his quest for the nomination and the presidential election, the house was the scene of many political events and key meetings and was frequently pictured in the media. After a campaign marked by the national division and turmoil of the times, which included the Watergate break-in, McGovern was defeated by incumbent president Richard M. Nixon. He remained a leading voice in the Democratic Party and an influential senator before losing his seat in the 1980 Ronald Regan-led Republican landslide.

3020 University Terrace is also significant under District of Columbia Criteria D through F and similar National Register Criterion C because it embodies the distinctive characteristics of a type, period, style, and method of construction. Designed by Jean-Pierre Trouchaud, whose eight highly individual houses constructed between 1949 and 1958 helped define the Palisades as a leading enclave of modernist residential design, the house is a synthesis of modernist and traditional Japanese architecture. While this fusion of elements appears virtually unique within the District, it places the house at the conflux of national and international cultural and architectural trends. These include the growing influence of Japanese design in postwar America, increasing recognition of the synergy between traditional Japanese architecture's emphasis on functionality and form and modernism, and modernism's evolution into a broader and richer movement based upon its insistence on truth in materials, functional analysis, and rationalism rather than strict adherence to the International Style's catalog of forms and materials. The house's construction illustrates the growing openness of Washington residential design to more

[4] *New York Times*, February 21, 1993, 38; *Washington Post*, February 21, 1993, B7; *Washington Post*, February 22, 1993, A14; "Judge David Bazelon; Shaped Insanity Defense," *Chicago Tribune*, February 23, 1993, A9.

global and non-western influences. It represents the growing sophistication and maturity of modernism in Washington, and the influence of the aesthetically curated influence of the museum exhibition house and national media on local architecture. The house is also a masterful and rare example of frame construction in the modernist style.

Modernist Residential Architecture in Washington

Although it set its early roots in the hardscrabble soil of the 1930s, modernist architecture took decades to flower in Washington. When modernism reached full bloom in Washington between the 1950s through the 1970s, its manifold forms defied narrow labels like "International Style" or "Brutalism."

In fairness to Washington, modernism was slow to permeate American architecture everywhere.[5] In 1932, the Museum of Modern Art's Alfred Barr suggested that American architecture was experiencing modernism as a series of shocks; the first had been Eliel Saarinen's runner-up entry in the 1922 Chicago Tribune design competition. At first, American architects had reacted to this philosophical, technological, and aesthetic challenge superficially, "ornament[ing] their buildings with zig-zags and chevrons instead of Gothic crockets and Classical modeling."[6] However, modernist influences had now coalesced into "a genuinely new style which is rapidly spreading throughout the world."[7] Barr described its principles as:

> Based primarily upon the nature of modern materials and structure and upon modern requirements in planning… Slender steel posts and beams, and concrete reinforced by steel have made possible structures of skeleton-like strength and lightness. The external surfacing materials are of painted stucco or tile, or, in more expensive buildings, of aluminum or thin slabs of marble or granite and of glass both opaque and transparent. Planning, liberated from the necessity for symmetry so frequently required by tradition is, in the new style, flexibly dependent upon convenience…
>
> The modern architect working in the new style conceives of his building not as a structure of brick or masonry with thick columns and supporting walls resting heavily upon the earth but rather as a skeleton enclosed by a thin light shell. He thinks in terms of volume—of space enclosed by planes or surfaces—as opposed to mass and solidity…
>
> Positive technical quality or beauty in the International Style depends upon technically perfect use of materials whether metal, wood, glass or concrete; upon the fineness of proportions in units such as doors and windows and in the relationships between proportions these units and the whole design. The negative or obverse aspect of this principle is the elimination of any kind of ornament or artificial pattern…[8]

[5] David Handlin. *American Architecture*. (New York: Thames & Hudson, 2004), 197.
[6] Alfred Barr, Jr. "Foreword," in *Modern Architecture: International Exhibition* (catalogue). (New York; Museum of Modern Art, 1932), 13.
[7] Ibid.
[8] Ibid.

Barr's text accompanied the MOMA exhibit "Modern Architecture," a watershed event in twentieth century American art which opened in February 1932. "Modern Architecture" provided a unified perspective on this new "International Style." Philip Johnson's and Henry Russell Hitchcock's eponymous book, published in conjunction with the exhibit, further defined what is often considered its architectural vocabulary, such as unembellished industrial materials (especially reinforced concrete), flat roofs, pilotis, ribbon windows, and asymmetrical massing.

Although the MOMA exhibit may have established architectural modernism as a coherent aesthetic movement, architects soon chafed at its implied limits. As architectural historian David Handlin notes, "although some critics faulted the International Style because it divorced architecture from social purpose, many others criticized the narrow and exclusive nature of the aesthetic qualities that Hitchcock and Johnson elicited."[9] Little more than a decade later, the catalogue for MOMA's retrospective exhibit "Built in USA: 1932-1944," backpedaled from the 1932 exhibition's prescriptions and proscriptions about symmetry, materials, and massing. As the *Built in USA* catalog noted;

> The Museum placed great importance on "volume," achieved through non-committal, dematerialized wall planes, absence of projecting cornices, flush doors and flush ribbon windows, whereas modern architecture has always had, at least potentially, a freedom and flexibility far beyond these limits.[10]

Thus, the forms and architectural vocabulary advanced by Barr, Johnson, and Hitchcock catechism could not be taken as a sort of modernist catechism. The International Style instead had provided the foundation for a broader and richer architectural movement called "modernism" that built upon its insistence on volume rather than mass, functional analysis and rationalization of buildings, "free-form" building plans which exploited material and engineering technology, and the substitution of form and proportion – rather than ornament – to achieve beauty.

Early Modernism in Washington

However aesthetically conservative pre-World War II Washington may have been, the city was not a complete architectural backwater. Modernism's immediate precursors, the Art Moderne and Stripped Classical Styles, were well-represented. Several notable buildings incorporated modernist as well along with moderne features. Post architecture critic Wolf von Eckhardt described the work of Waldron Faulkner, who designed the Lisner Library and Auditorium at George Washington University, as a gentle segue from "art deco" into modernism during the period.[11]

[9] Handlin, 206.
[10] Elizabeth Mock. *Built in USA, 1932-1944* (catalogue) (New York: Museum of Modern Art, 1944), 12.
[11] Robinson & Associates. *DC Modern: A Context Study for Modernism in the District of Columbia, 1945-1976* (Report for DC Historic Preservation Office, 2009), 23.

It was through the medium of mass housing that modernism took hold in Washington. Accounts vary as to what building was the city's first true example. The study *DC Modern* finds it to have been the federally-funded Langston Terrace Dwellings, constructed for occupancy by African American tenants between 1934 and 1938.[12] Langston Terrace's designer, African American architect Hilyard Robinson (1899-1986), had studied the housing architecture of Walter Gropius and Mies van der Rohe in Europe. James Goode's *Best Addresses* suggests that the apartment house at 2929 Connecticut Avenue NW, designed by Dillon & Abel in 1936, combined elements of the International and Prairie styles.[13] The Century apartments at 2651 16th Street NW, designed by Louis Rouleau in 1937, contains numerous International Style as well as modern elements. In 1938, after Joseph Abel of Dillon & Abel began a new partnership with Julian Berla, the firm of Berla & Abel designed what is often called Washington's first true International Style apartment house, the Governor Shepard at 2121 Virginia Avenue NW. By 1939, Abel had designed row houses in several neighborhoods that incorporated International Style elements.

When Europe plunged into war, the city's prominent modernist structure existed only on paper. In 1939, the father-and-son team of Eliel and Eero Saarinen submitted the winning design in a competition for the proposed Smithsonian Gallery of Art. The museum, planned to occupy a place of prominence on the Mall, featured long, unornamented planar facades, a flat roof, and ribbons of windows.[14] While the Saarinen project was being dead-ended by critics, William Lecaze-designed Washington's first modernist office building. His Longfellow Building, which opened at 1741 Rhode Island Avenue NW in 1940, was described by the Robinson & Associates study as "ten stories [that] rose in alternating horizontal bands of glass and balconies."[15]

MOMA's catalogue for its 1944 *Built in USA* exhibition of recent American architecture showed numerous detached dwellings, but most appear to be vacation houses and rural retreats. Detached dwellings are rare among the early modernist structures in Washington and other American cities. So-called "single-family dwellings" had been the sector of the housing market hardest hit by the Great Depression and restricted by wartime material and labor shortages. Consumer preferences for domestic environments tended to be conservative. As Elizabeth Mock's *Built in USA* catalogue essay suggested:

> Americans already suffered, if often unconsciously, from the over-mechanization of their lives, and no longer found anything romantic about it. Get up to the jangle of an alarm clock, rush through breakfast to spend an hour or two on a crowded bus or train, or driving yourself through frustrating traffic, pound a typewriter furiously all day with thirty minutes off for a counter lunch, and you're in no mood to come home to even the most beautiful machine.[16]

[12] Robinson & Associates, 22.
[13] James Goode. *Best Addresses*. (Washington, DC: Smithsonian Institution Press,1988), 340-342.
[14] Robinson & Associates, 15. See also Mock, 24.
[15] Robinson & Associates. 16.
[16] Mock, 13.

Nonetheless, modernist custom houses had begun to appear in the Washington area suburbs during the late 1930s. The Charles Collier House in Falls Church, a large brick dwelling with banks of steel sash industrial-style windows was designed by George Locke Howe in 1938-39. In *Montgomery Moder*n, Clare Kelly catalogues pre-war modernist houses in suburban Maryland. Among these are three houses designed by Alfred Kastner; the twin Republic Steel Houses in Silver Spring (1935), a demonstration project for affordable steel-framed construction that Kastner designed with Oscar Stonorov, and a larger custom house in Kenwood for Walter and Wilma Teichmann (1941). In 1940, Kastner designed the Raymond and Olive Clapper House at 3125 Chain Bridge Road NW, which, although it did not represent the design vocabulary of the International Style, was arguably one of the District's earliest modernist detached dwellings.[17] Other pre-war examples included 2801 Rock Creek Drive NW, designed by Edward Durrell Stone for Washington Redskins owner George Preston Marshall in 1939, and William Lescavage's 1941 Spivacke House at 3201 Rowland Place NW.

Modernism Comes of Age in Washington

In the half-decade after the war, Berla & Abel-designed apartment houses like the Crestview (1949) and Boston House (1951), as well as commercial projects like Aubinoe, Edwards and Beery's Hotel Dupont Plaza, a Board of Trade award winner in 1951, won modernism widespread local acceptance.[18] Although traditional Cape Cod and Colonial revival styles remained immensely popular during the 1950s tremendous suburban residential expansion, tracts of modernist detached housing like Francis Lethbridge's and Nicholas Satterlee's Homes Run project in Alexandria, Virginia (1951) became increasingly common.[19]

Modernist detached homes were less common in the District of Columbia, but the style was finding an audience. In 1947, the Citizens Council for Community Planning sponsored a modernist house tour that, in addition to two suburban residences, featured the Clapper House, Marshall, and Spivacke houses, as well as Jean-Pierre Trouchaud's newly remodeled house at 3256 Prospect Street in Georgetown.[20]

By the early 1950s, modernist enclaves were developing in the Palisades and Forest Hills neighborhoods, which, despite earlier development with traditionally styled houses, still offered large lots at relatively affordable prices. Challenging topography made many these lots ideal for modernist houses designed to fit their individual settings. On Chain Bridge Road, the 1940 Clapper House (3125) was joined by the steel and glass Howard B. Myers House (2940), designed by Chloethiel Woodard Smith in 1949-50, and the Richard England and Hechinger Family houses (2800 block), designed by The Architects Collaborative (TAC), in 1952. These

[17] Ibid, and Goode, *Best Addresses*, 339.
[18] Robinson & Associates. *Modernism in Washington* (brochure), n.p. Robinson &Associates note that architect Joseph Abel had participated in a 1935 Museum of Modern Art exhibit, "International Style: Architecture Since 1922."
[19] Robinson & Associates. *A Context for Modernism in Washington, DC*, 26.
[20] "Planning Group Arranges Modern House Tour," *Evening Star,* June 7, 1947, B1.

houses celebrated the increasingly diverse modernist design vocabulary. As Robinson & Associates *A Context for Modernism in the District of Columbia* notes;

> In the case of the Richard England House, wood siding posed an inexpensive, plentiful, and practical alternative to steel and glass, without compromising the qualities of Modern design. The siding boards were placed on edge without the traditional batten to give the exterior a smooth-skin appearance.[21]

By 1952, the Sidwell Friends School was sponsoring a house tour that featured ten modernist houses on Chain Bridge Road and nearby University Terrace. Five had been designed by Jean-Pierre Trouchaud, including the architect's own residence at 2970 Chain Bridge Road. Between 1949 and 1961, over a dozen private homes were commissioned in Forrest Hills, including 2604 Tilden Street, NW, (1951) by Arthur Keyes, and the Fischer House (1958) at 4500 31st Street (1958) by Leon Brown of Brown & Wright.

From the mid-1950s to the late 1970s, Washington adopted modernism as its architecture of choice for apartment, commercial, and government buildings, as well as schools, churches, hotels, and embassies. Beginning with the construction of Capitol Park, which opened in 1959, the Southwest urban renewal area became the city's major modernist residential showplace. By the end of the 1960s, it included such outstanding examples as I.M. Pei and Warren Platner's Town Center apartment Towers, Keyes, Lethbridge, and Condon's Tiber Island, Chloethiel Woodard Smith's Harbour Square, and Charles Goodman's River Park. While the later three projects included townhouse modules, only one detached house, the parsonage of Christ United Methodist Church by Hensel Fink, was erected in the Southwest Urban Renewal area. Notable modernist detached houses elsewhere included I.M. Pei's Slayton House (1961) at 2411 Ordway Street NW, Chloethiel Woodard Smith's Bender House at 2901 Fessenden Street NW (1962), the Newmyer House (1967) at 3003 Audubon Terrace NW and Trentman House at 1350 27th Street NW (1969), both by Hugh Newell Jacobsen, and the Kreeger House at 2401 Foxhall Road NW (1969) by Philip Johnson. Richard Neutra's Brown House at 3005 Audubon Terrace (1969), when paired with Mies van der Rohe's Martin Luther King Public Library (1971), gave Washington singular distinction as the location of the final works of two modernist architectural icons.

Traditional Japanese Architecture Meets Modernism in the United States

Few traditional Japanese buildings have been built in the United States and Washington has no prominent examples. However, traditional Japanese aesthetic principles have influenced American design since the Japonisme movement of the late Victorian era and the publication of Edward S. Morse's *Japanese Homes and Their Surroundings* in 1885.[22] Traditional Japanese architecture's austerity, functionality, and emphasis on the texture of materials have particularly inform and complimented the principles of modernism.

[21] Robinson & Associates, 32.
[22] Myungkee Min, *Japanese-American Architecture: A Century of Cultural Exchange*. (Unpublished Dissertation, University of Washington, 1999), 6..

In the relative absence of examples in America, traditional Japanese architecture's influence has often been exerted through architectural catalogues like Morse's and exhibition houses, as well as the work of a few architects who practiced in both the United States and Japan. Frank Lloyd Wright's long absorption with Japanese art and architecture started with his viewing of the Japanese tea house at the 1893 Columbian Exposition. Sometime Arts and Crafts movement architect Ralph Cram followed a more indirect route. In 1895, he became inspired by Morse's book while designing a house for Reverend Arthur Knapp, who had lived in Japan. The Knapp House in Fall River, Massachusetts was accompanied by an "absolutely Japanese" tea house, and Cram visited Japan in 1898, afterwards publishing numerous articles and an influential book on Japanese architecture.[23] Greene & Greene's Tichenor House, inspired by a client's enthusiasm for Japanese buildings at the 1904 St. Louis World's Fair, also illustrated the Japanese aesthetic influence on the American Arts and Crafts movement, as did frequent references to Japanese architecture in the pages of Gustav Stickley's *Craftsman* magazine.[24]

In post-World War I America, the influence of Japanese architecture radiated most strongly through Wright and his followers. Wright spent the late nineteen-teens and early twenties commuting between California and Japan to build the Imperial Hotel, and Japanese principles are considered to have informed the design of his Hollyhocks House and other projects. One of Wright's most clearly Japanese-influenced residences was the Herbert Jacobs House, built in Madison, Wisconsin in 1936-37.[25] His one-time collaborator Richard Neutra visited Japan in the 1930s and wrote of the kinship between the "Japanese lightweight wooden houses" and his own designs.[26]

Czech-American architect Antonin Raymond came to Tokyo to work on Wright's Imperial Hotel and remained there for a decade-and-a-half, relocating his practice to the United States in the late 1930s. Influential surveys and analyses of Japanese architecture by European architect Bruno Taut and the University of California-educated Japanese architect Jiro Harada appeared during the later 1930s. When Harada lectured at the University of Oregon in 1935, his audience included a young architect named Pietro Belluschi, who introduced Japanese features into the house he constructed for himself. By the late 1930s, Belluschi, Wright, Neutra, and a handful of California architects were introducing principles of traditional Japanese design into noteworthy residences on the West Coast.

World War II brought a sharp reaction against Japanese cultural influences, and critical comments were often incorporated in anything published about Japanese architecture. After the attack on Pearl Harbor in December 1941, it is unsurprising that American opinion of Japan was increasingly negative. Various polls taken during the war found that the majority of Americans not only blamed Japanese leadership for the war, but the nation's citizens as well.[27] This distrust

[23] Min, 73.
[24] Min, 126, 137.
[25] Min, 168.
[26] Min 140.
[27] Hiromi Chiba. *From Enemy to Ally: American Public Opinion and Perceptions About Japan, 1945-1950*. (Unpublished Dissertation, University of Hawaii, 1990), 44.

was also directed towards American citizens of Japanese descent. Following the Pearl Harbor attack, President Franklin D. Roosevelt signed Executive Order 9066, which authorized the arrest and internment of around 120,000 American citizens of Japanese descent living on the western coast.[28]

Americans exhibited mixed but continuously evolving attitudes toward Japan in the aftermath of World War II. Some felt guilt over the dropping of the atomic bombs on the smaller country, while others fully supported it. Some Americans felt paternalistic towards Japan and felt a responsibility to assist in its reconstruction as a democracy, others continued to see Japan as antagonistic. Public opinion was constantly shifting; many Americans felt that the United States should help the Japanese people recover from a devastating 1946 earthquake, an attitude perhaps also fueled by guilt about the atomic bombing. As the American occupation continued, many Americans came to view the US-Japan relationship as one of teacher-student, believing that establishing a democratic form of government and instructing the Japanese people in the principles of democracy would prevent the reestablishment of the militaristic hierarchy whose policies had led to war and make the nation an important ally against the Soviet Union and communism.[29]

The occupation period created opportunities for cultural interchange. The austere and economical refinement of traditional Japanese design attracted many Americans both for its intrinsic beauty and as a rebuke to the increasingly gaudy and mammoth character of American products like tail-finned automobiles. Increasing economic, diplomatic, and cultural bonds as well as post-war guilt piqued interest in Zen philosophy and renewed popularity for Japanese architecture's austerity, functionality, and emphasis on the texture of materials among American designers.[30] Many more Americans gained first-hand familiarity with traditional Japanese architecture while numerous Japanese architects were educated at American universities or practiced architecture in the United States.

Traditional Japanese architecture resonated with modernists because its austerity, functionality, expression of structure, and celebration of the nature of its materials corresponded with the values described in Barr's 1932 MOMA catalog essay. Over the next fifteen years, the relaxation of the International Style's catechistic prescriptions of materials like steel and glass and forms like flat roofs described in Mock's essay, had widened the scope of what might be acceptably modern influences. Early examples of Japanese traditional architectural forms in modernist residences are the grid-like planes of the Eames House in Santa Monica, California (1949) and the neighboring Entenza House (1950), designed by Charles Eames and Eero Sarinen. Mies van Rohe, who spoke approvingly of Japanese architecture in the 1930s, designed his Farnsworth House (1951) with raised floors, and a "structural clarity represented by the modularity and the skin and skeletal structure" that evoked Japanese architecture.[31] Charles Moore, who served in

[28] Ivey and Kaatz, p. 15.
[29] Chiba, 44.
[30] Min, 203.
[31] Min, 261.

the American occupation forces, would incorporate such Japanese-inspired elements as *shoji* screens in his own California houses.[32]

The career of Japanese architect Junzo Yoshimura (1908-1997), which bridged the pre and post-war eras of Japanese-American relations, exemplified the cultural cross-fertilization of the 1950s. Yoshimura had become affiliated with Raymond's studio in Tokyo and spent a year working with him in New Hope, Pennsylvania after he left Japan in the 1930s. Before returning to Japan a few months before Pearl Harbor, Yoshimura had reassembled a Kyoto teahouse at the Japan Institute in New York City. In 1953 he designed Shofuso, a traditional house, which was reassembled in the garden of the Museum of Modern Art in New York in 1954-55.[33]

Shofuso, whose name means "Pine Breeze Villa," created a sensation that radiated beyond architectural circles. Initially referred to as "the Japanese Exhibition House," it was erected as the third installment in a series called "The House in the Museum Garden." The first house had been an expandable residence for a middle-class designed by Marcel Breuer exhibited in 1949-50 and the second was a home for a small lot designed by Los Angeles architect Gregory Ain exhibited in 1950. The Japanese Exhibition House, which had been first proposed in 1949, stood at the intersection of modernism and interest in traditional Japanese architecture and the thawing of postwar attitudes toward Japan and its culture. The house and its garden were official gifts from the Japanese people funded by donations from banks, corporations and individuals. John D. Rockefeller III, president of New York's Japan Society, whose family was MOMA's most important patron, had been extremely influential in planning the exhibition. The Japan Society and the museum were also sponsors, assisting with transportation and other associated costs.[34]

To plan the exhibition, MOMA architecture curator worked with a small committee of Japanese architects which included Junzo Yoshimura, who was selected to design the house. As part of this process Dexter took a lengthy tour of Japan under Yoshimura and others' tutelage. This trip informed Dexter's monograph *The Architecture of Japan*, a major museum publication that accompanied the exhibition. After design decisions were finalized, Yoshimura and a highly experienced carpentry crew constructed the house from rare woods in Nagoya, Japan, disassembled it, and shipped it to New York.[35]

Shofuso, as Dexter apparently named the house, received an enthusiastic reception when it opened to the public in June 1954. As National Park Service Historian Christeen Taniguchi notes, "people lined up for blocks along Fifth Avenue" to see the house and, by its closing for the winter in October, it had received about three times as many visitors as the two earlier exhibition

[32] Min, 252-253
[33] Arthur Dexter. *Japanese exhibition house, the Museum of Modern Art, summer, 1954. Designed by Junzo Yoshimura. Sponsored by the America-Japan society (Tokyo) and private citizens in Japan and the United States, and the Museum of Modern Art.* (Catalog) (New York: Museum of Modern Art; 1954) np.
[34] Christeen Taniguchi. Historical Narrative of Shofuso (Preservation Alliancer of Philadelphia, Unpublished Report), http://japanphilly.org/wordpress/wp-content/uploads/2018/03/Historical-Narrative.pdf, Ch 2.2.
[35]

houses. By then it had become the subject of numerous articles and two photographic features in the *New York Times.*[36] As Taniguchi noted;

> What helped the Japanese Exhibition House to be influential was the widespread media coverage through such sources as newspapers, television and magazines. Newspapers from across the United States from as far away as the Oklahoman of Oklahoma City, and the Peninsula Herald of Monterey, California, covered the House. International publications from other continents, such as Europe and Australia, also featured the House. The youthful medium of television showcased the house; NBC, CBS and the now defunct DuMont telecast, often live, from the Japanese Exhibition House. Even women's magazines such as Vogue and Harper's Bazaar featured the Japanese Exhibition House, with models showing off the latest fashion designs, and the House in the background. This widespread publicity brought the influence of Shofuso outside of the immediate east coast area, and to the rest of the United States and the world.[37]
>
> In November 1954, the house was opened for a visit from the Prime Minister of Japan, who was photographed standing before it with Yoshimura and John D. Rockefeller III. When the house closed in October 1955 after the end of its final season, it had drawn 223,000 visitors despite its separate admission charge.[38]

Shofuso had appeal to modernists, for the reasons Dexter outlined in his catalogue essay:

> The Museum has chosen a Japanese building for its third House in the Garden because of the unique relevance to modern Western architecture of traditional Japanese design. The characteristics which give Japanese architecture this interest are post and lintel skeleton frame construction; flexibility of plan; close relation of indoor and outdoor areas; and the ornamental quality of the structural system. Modern Western practice, with its general use of the steel skeleton frame, has developed many effects known to Japanese architecture since the eighth century… Before 1900 Frank Lloyd Wright made fundamental to his work the Japanese respect for the beauty of natural materials, as well as the massive, hovering, insistently horizontal roofs essential to the Japanese conception of a house. The twentieth century taste for open interiors and plain surfaces, as in the work of Le Corbusier and Mies van der Rohe, are other characteristically Japanese ideas which we have begun to develop in our own way…
>
> The rooms of Japanese houses are flexible both in their arrangement and in their use. Rooms are often grouped asymmetrically, and the plan of a house does not depend on formal balance… When the sliding screens are closed any room may be used for several different purposes: sitting, dining, or sleeping…

[36] 'Museum 'Crowns' Japanese House**,"** *New York Times);* Apr 23, 1954; 20; . "Museum of Modern Art Speeds Building of House from Japan," *New York Times;* Jun 12, 1954: 17, Betty Pepis**.** "Japanese House in New York**,"** *New York Times);* Jun 20, 1954; SM38; Betty Pepis." Japanese House Gets Praise Here**,"** *New York Times;* Aug 9, 1954; 14, are samples from the house's first season at MOMA.
[37] Taniguchi, Ch. 10.3.
[38] Taniguchi, Ch. 2.6.

> The nature of its design and the meticulous craftsmanship with which it is built make a Japanese house seem like a huge piece of furniture. Incorporated in the structure itself are many minor functions for which the West traditionally requires furniture and decoration… Significantly, the empty interiors of a Japanese house are made decorative by the structure itself. Except for the roof beams every part of the structural framing is exposed, and even those parts which are not entirely necessary for structural purposes are made to look as if they were. Because the exposed structural framework of a Japanese house includes decorative elements, the entire structure itself acquires the richness and variety of an ornament.[39]

After the exhibition Walter Gropius toured Japan under the auspices of the Rockefeller foundation and provided a ringing endorsement of the architecture he found, helping touch off a ten-year period during which, Mungee Min observes;

> American architects began to be strongly interested in contemporary Japanese architecture in which Japanese architects began to incorporate modem Western features with their own architectural tradition. This strong interest in the Japanese version of modem architecture had greatly impacted Western architecture to the extent that Reyner Banham called the phenomenon "the Japonization of world architecture."[40]

Shofuso's success opened a panoply of American commissions to Yoshimura. Members of the Rockefeller family hired him to design both a teahouse and a residence. Increasingly noted for infusing modernist structures with traditional Japanese architectural motifs and sensibilities, Yoshimura designed the Motel on the Mountain in Suffern, New York, in 1955-56. The notable fourteen-building complex wed the forms of a traditional Japanese inn with mid-century American automobile culture. It was justifiably hailed as a masterpiece and extensively reported on in the press. The August 12, 1957 issue of *Life Magazine* illustrated a feature on Japanese influence on American design with a photograph of Yoshimura gazing pensively from a rocky crag and images of the Motel in conjunction with those of buildings by Frank Lloyd Wright, Ricard Neutra, and Greene & Greene. Yoshimura worked on interior designs for several Manhattan offices and department stores and redesigned the MOMA courtyard garden before focusing on high-prestige commissions in Japan in the 1960s.[41]

Traditional Japanese Architecture in Washington

Despite the growing national bonds and Japanese aesthetic traditions' growing influence in the modernist community, traditional Japanese architecture remains rare in Washington. Even the

[39] Dexter, np.
[40] Min, 205.
[41] "Motel Hung on a Hilltop," *Life Magazine,* (August 12, 1957), 93-98. "Japanese Building Styled for City**,"** *New York Times;* Jul 27, 1958; R4; Farnsworth Fowles. "Motel on Mountain Near Suffern Is an Oriental-Occidental Haven**,"** *New York Times;* May 27, 1956, 251.

Japanese Embassy, erected to the designs of the American firm Delano & Aldrich in 1932, was Georgian Revival in style. It was not until 1960 that an example of traditional Japanese architecture was added to the complex.[42] The Ippakutei teahouse, designed by architectural scholar Nahiko Emori, was built in Japan, deconstructed, and reassembled on the embassy grounds to commemorate celebrated 100 years of diplomatic relations. Junzo Yoshimura is credited with the original design concept for the Smithsonian Quadrangle building, whose green roof was first envisioned as a Japanese-themed garden. However, Yoshimura developed this plan in the late 1970s, and his conception was heavily modified by Jean-Pierre Carhlian before the complex was completed in 1987.

Washington's most prominent building which draws defining features from traditional Japanese architecture is the residence of Japan's ambassador to the United States. Designed by Isoya Yoshida and completed in 1977, the residence stands on an eight-acre tract at 4000 Nebraska Avenue NW. Although the residential compound includes a traditional Japanese garden and a teahouse that was constructed in Japan and reassembled on site, the house itself is a modernist structure with features based on abstracted versions of traditional Japanese elements.

The Building of the Bazelon-McGovern House

3020 University Terrace NW is a modernist house informed by and infused with the architectural principles and aesthetic of traditional Japanese architecture. Its story begins in the mid-1950s, when Miriam and David Bazelon, who were living on Linnaean Terrace in Forest Heights, decided that their family should build a house that was "simple and neat" to facilitate living an "uncluttered life." Miriam Bazelon placed architectural books on the coffee table and, from family members' reactions to the illustrations, discovered that traditional Japanese designs most attracted them. In the summer of 1957, she arranged the purchase of a fruit tree-covered lot on University Terrace that she thought would be the perfect setting for a house that yet existed only as an ideal form.[43]

Although Miriam Bazelon's 2002 memoir did not explicitly mention it as a factor, discriminatory housing practices may well have influenced the Bazelon's choice of neighborhood. In 1957, Jewish residents were unwelcome in or excluded from many properties and neighborhoods. Deeds frequently carried racially restrictive covenants that prevented African Americans from living in many neighborhoods, including Bloomingdale and Mount Pleasant, and covenants also barred Jews from living in particular areas—including the Upper Northwest neighborhoods of Spring Valley and Wesley Heights.[44] In Wesley Heights, a covenant signed on December 5, 1928 laid out such an agreement between neighborhood landowners:

[42] According to the Japanese Embassy's nomination form: "The occasion commemorated the formal opening of U.S.-Japanese relations in May 1860, when Japan's first legation arrived in Washington to exchange ratifications of a Treaty of Amity and Commerce."
[43] Miriam Bazelon Knox. *A Salute to Life*. (K2 Publications, 2002), 111-112. DC Deed 1957023877, Kalmus to Bazelon, August 12, 1957. Several prior agreements and other documents were filed over the summer of 1957 before this final deed was recorded.
[44] Prologue DC, "Mapping Segregation in Washington DC," ArcGIS, 2018, https://www.arcgis.com/apps/MapJournal/index.html?appid=58c3e00881374a7b8acddade025ade64.

> …[N]o part of the land now owned by the parties hereto...shall ever be used or occupied by or sold, demised, transferred or conveyed unto or in trust for, leased, or rented or given to any negroes or any person or persons of the negro race or blood, or extraction, or to any person of the Semitic race, blood or origin which racial description shall be deemed to include Jews, Hebrews, Armenians, Persians, and Syrians.[45]

The Wesley Heights covenant was not unique. Similar restrictive housing agreements targeting Jews existed across the country recent research has uncovered such covenants in Baltimore, Chicago, Minneapolis, Seattle, and Kansas City, among other metropolitan areas.[46] These covenants, publicly promoted as a way to safeguard the homeowners' investments from the decline in housing prices that they feared would follow "undesirable" neighbors moving in, also prevented targeted groups from being able to integrate into the cities in which they lived.[47]

Various court decisions upheld restrictive covenants over several decades, noting that racial exclusion was not proscribed by law and that the government had no jurisdiction over contracts between private citizens. These decisions, in turn, emboldened more builders and homeowners to bar minorities. Discrimination also was reinforced by financial institutions that refused loans to minorities trying to purchase homes in certain neighborhoods and by the National Association of Real Estate Brokers.[48] In 1924, the association amended its code of ethics to state that realtors "should never be instrumental in introducing into a neighborhood a character of property or occupancy, members of any race or nationality, or any individuals whose presence will clearly be detrimental to property values in that neighborhood." The association created a template for a restrictive covenant that it shared with boards across the country.[49]

Housing discrimination was so thoroughly entrenched that covenants were slow to disappear even after the Supreme Court's *Shelley v. Kraemer* decision ruled them unenforceable in 1948. The decision did not make every restrictive agreement suddenly null and void; a legal challenge was necessary to invalidate each individual covenant. The decline of restrictive housing

[45] DC Recorder of Deeds, *Covenant agreement for houses in Wesley Heights, recorded December 5, 1928*, https://www.flickr.com/photos/131635569@N05/17111246171/in/album-72157651781502916/.
[46] Garrett Power, "The Residential Segregation of Baltimore's Jews: Restrictive Covenants or Gentlemen's Agreement?", *Generations* 5 no. 1 (1996). "Racial Restriction and Housing Discrimination in the Chicagoland Area," Digital Chicago, Lake Forest College, accessed Nov. 22, 2019, http://digitalchicagohistory.org/exhibits/show/restricted-chicago/restrictive_covenants. Laura E. Weber, "'Gentiles Preferred': Minneapolis Jews and Employment, 1920-1950," *Minnesota History* 52, no. 5 (1991). "Racial Restrictive Covenants: Neighborhood by neighborhood restrictions across King County," Seattle Civil Rights & Labor History Project, University of Washington, accessed Nov. 22, 2019, https://depts.washington.edu/civilr/covenants.htm. Judy L. Thomas, "'Curse of covenant' persists — restrictive rules, while unenforceable, have lingering legacy," *The Kansas City Star*, July 27, 2016.
[47] Sarah Jane Shoenfeld and Mara Cherkasky, ""A Strictly White Residential Section": The Rise and Demise of Racially Restrictive Covenants in Bloomingdale," *Washington History* 29, no. 1 (2017): 26-27.
[48] Ibid., 39.
[49] Michael Jones-Correa, "The Origins and Diffusion of Racial Restrictive Covenants," *Political Science Quarterly* 115, no. 4 (Winter 2000-2001): 564-565.

agreements therefore was gradual, as well as contested—in 1953, a legal challenge to *Shelley v. Kraemer* prompted more than 30 Jewish groups from across the country to urge the Supreme Court to uphold the decision in an amicus brief.[50] The ruling endured, but some sellers and their agents continued to write covenants in the absence of specific legal challenges. At the same time, other exclusionary practices by banks, the real estate industry, and individuals helped perpetuate housing discrimination.[51]

Even a full decade after *Shelley v. Kraemer,* the Bazelons would have been unwelcome in areas within such Northwest neighborhoods as Westley Heights or Spring Valley, where landlords, sellers, and agents continued to write deeds with restrictive clauses.[52] Although some lots in the Palisades carried covenants that barred both African-American and Jewish occupancy, the neighborhood had a reputation for being open to residents who faced discrimination elsewhere.[53] As Miriam Bazelon's memoir noted, it historically had been home to an African-American community, although many of its residents had been displaced by the beginning of World War II.[54]

Miriam Bazelon's 2002 memoir recalls that the couple, who had never visited Japan, had their visions more finely defined by seeing a "Japanese teahouse" at the Philadelphia Museum of Art.[55] The Bazelons wished to hire its architect but found he had returned to Japan. However, a neighbor recommended Jean-Pierre "Peter" Trouchaud, whose home on Chain Bridge Road overlooked their lot. Trouchaud pronounced himself an admirer of Japanese architecture and took on the project.[56] The Bazelons accepted the first design he presented to them and hired the Kettler Bros. construction company to build the house, which cost around $60,000.[57]

However, Miriam Bazelon's seemingly straightforward account suggests alternative narratives. Since 1957, the Philadelphia Museum has exhibited the exquisite Sunkarku (Evanescent Wind) teahouse which master designer Ogi Rodo constructed for his Tokyo estate circa 1917. The Museum purchased the teahouse in 1928 and shipped to Philadelphia in crates which were not opened for nearly thirty years. It then reassembled Sunkarku as an exhibit in its new Far Eastern wing, which opened on November 24, 1957, and formally dedicated it four days later.[58] In a

[50] "Supreme Court Urged to Keep Ban on Racial Restrictive Covenants," *Jewish Telegraphic Agency,* Apr. 29, 1953.
[51] Shoenfeld and Cherkasky, 38-39.
[52] Shoenfeld and Cherkasky, 38.
[53] Harold Gray, "History," The Palisades Citizens Association, revised 1966, accessed Nov. 19, 2019, http://www.palisadesdc.org/history.php.;"3020 University Terrace," *Third Annual Palisades Village House Tour,* Oct. 2015.
[54] The Chain Bridge Road School National Register nomination describes how the development of large homes in the area in the 1930s and early 1940s displaced many long-term residents and led to the closing of the African-American school in 1941 after a campaign by the white owner of an adjacent house.
[55] Knox 113.
[56] Ibid.
[57] Knox, 112.
[58]"Collections Object: Ceremonial Teahouse: Sunkaraku (Evanescent Joys)," Philadelphia Museum of Art, accessed Nov. 21, 2019, https://philamuseum.org/collections/permanent/41886.html.

conversation with her former home's owner, Miriam Bazelon confirmed that she had been inspired by the Sunkarku exhibit.[59] However, this chronology does not dovetail with the written record. Trouchaud and the Bazelons applied for their building permit on October 14, 1957, nearly two months before the reassembled Sunkarku was exhibited to the public.[60] According to Miriam Bazelon's account, they had accepted Trouchaud's first plan.

Miriam Bazelon's statement that the architect she wished to hire had returned to Japan also suggests other sources of inspiration. Ogi Rodo, who died in 1941, is not known to have visited the United States. However, Junzo Yoshimura was commuting between Tokyo and New York during the time that the Bazelons were seeking to build their house. Although Yoshimura's Shofuso had attracted crowds during its second year on exhibition, its installation in the MOMA garden always had been intended as temporary. In the fall of 1955, the house was dismantled and stored while proposals for a permanent site were evaluated. One leading contender was the Japanese Embassy in Washington, as "a beautiful Japanese house on Massachusetts Avenue would constitute a major attraction to thousands of Americans who otherwise might never see anything Japanese."[61] However, this plan proved financially unsustainable, and Shofuso was awarded to the city of Philadelphia in 1956. Japanese craftsmen then meticulously re-erected it in Fairmont Park close to the Museum of Art. It reopened amid a Japanese-themed landscape originally designed for the 1876 Centennial Exhibition in October 1958.[62]

When the Bazelon's permit was issued in April 1958, Shofuso was in mid-reconstruction. When it reopened, the Bazelon's house had been under roof for two months and was only about six weeks from final city inspection.[63] Although the Bazelons could not have seen the reconstructed house before Trouchaud designed their home, it is quite believable that they were familiar with its image from the media blitz during its initial exhibition or the architectural books Miriam Bazelon laid out on her coffee table. It is also possible that the Bazelons viewed Sunkarku as well as Shofuso after their house had been designed and that these memories became conflated over the next forty-five years. Given the high level of interest in both traditional Japanese design and Japanese-influenced modernism at the time the Bazelons purchased their lot, it is difficult to attribute their inspiration to one definite source. Trouchaud's influences are even less definite, but it is unlikely that, as a practicing architect, he could have been oblivious to the publicity surrounding Shofuso.

While the Bazelon's house is austere, it is more complex than most teahouses, which can have utmost simplicity of form or be built of rusticated materials even when attached to a palace. At the same time, the house is less elaborate than Shofuso. Perhaps it can be described as influenced

https://www.facebook.com/philamuseum/posts/how-did-we-get-our-japanese-teahousewhich-is-celebrating-its-100th-anniversary-t/10154461767967054/ ; "Oriental Display in Philadelphia," *New York Times*; Nov 24, 1957; 124.

[59] Gordon Kit to N. McKeon/ *Washington Post* (Email), August 22, 2010.

[60] DC Permit Application 34015, Application, October 13-14, 1957

[61] Taniguchi, Ch 3.1

[62] Taniguchi, Ch 3.3

[63] Although the Bazelons had filed for their permit in October 1957, it was not issued until the start of construction in April 1958. The house appears to have been certified as fully complete in December 1958.

by both the simple Sukiya style associated with classical teahouses and the more elaborate Shoin-zukuri style which characterized more complex dwelling forms. Sukiva has been identified by Japanese and Western historians and architects as "the pure and true architecture of Japan." It reached its peak popularity during the Momoyama Period (1573-1615) but began as a reaction against more elaborate styles during the Kamakura Period (1185-1333), when tea drinking ceremonies became first became popular. Sukiya valued the use of natural materials such as wood, clay, and bamboo and minimal, asymmetrical forms with an emphasis on the importance of nature. Such materials were accessible to most of the public, which made the style a popular residential aesthetic for those of modest means, as well as the wealthy.

The Shoin-zukuri style features a more complex building plan and more highly finished materials than Sukiya. It has been suggested that goal of these and other classical Japanese styles was to orient the house to the natural world and eliminate the western delineation between "inside" and "outside." In the traditional Shoin-zukuri house, verandas transitioned between interior and exterior space, a role played by the decks which surround the Bazelon's house. Every room in the Shoin-zukuri house has a door to the exterior; at the Bazelon's house, even the bathroom originally had a door to a deck. Shoin-zukuri houses had multi-sectioned roofs with overhangs to protect elements; the Bazelon's house roof has hipped and gabled sections, one of which covers the front entrance, and its eaves are broad, thick, and overhanging.[64] The house's post and beam skeletal system is expressed by wooden frame columns separated by stucco panel and window sections, which take the place of traditional sliding wooden panels and paper screens, in a rhythmic arrangement which Arthur Dexter's MOMA exhibition catalog called "musical:"

> Japanese architecture is a thoughtful meandering along a keyboard. Each note struck is another column; the intervals of silence are the spaces they delimit. Crescendos are rare, the art of the fugue is unknown, and to the Western observer there seems to be no reason why this architectural "music" cannot continue forever across the landscape.[65]

A further expression of the house's structure is the horizontal frame bracing, which, in Dexter's description "forms, in conjunction with the column structure, those Mondrian-like patterns so greatly admired by contemporary Western architects."[66] The extensive fenestration and verandas helped integrate the house with the dramatic topography of its hillside location and its wooded surroundings.

Dexter described the traditional Japanese domestic interior as a non-hierarchical arrangement of functions in large common areas, which could be subdivided by moveable wooden screens. Such an arrangement characterized the main public area on the first story of the Bazelon's house, in which the living room (and the original dining room) area were separated from the rear or private sections of the house by a moveable pocket *shoji* screen incorporated in the original large *tori* gate. The rear or private sections were divided into western style bedrooms by permanent walls, as were the living quarters on the house's lower story. A further modernist element of the

[64] Taniguchi, Ch. 9 describes the shoin-zakuri style.
[65] Dexter, 56.
[66] Dexter, 68.

house's lower level, which would not be found in a traditional Japanese house, is the paired windows which meet in a right angle at the house's rear southwest corner.

Miriam Bazelon's memoir stressed the comfort and utility of Trouchaud's design. She noted that the house's open floor plan with moveable screen dividers could be opened for parties of fifty to seventy-five people, while the lower level provided ample bedroom and recreation space for the family's teenage children.[67] The Bazelons soon recruited a new neighbor who added to the Palisades' portfolio of modernist houses. When David Bazelon heard that the lot to the north might be purchased by a church, he mentioned that it might be the ideal site for a custom-built house to future city council chair Gilbert Hahn and his wife Margo (*nee* Hess). Hahn purchased the lot and commissioned architect David Yerkes to design an expansive single-story house with a glass paneled wall that looked west across the Potomac.[68]

The Japanese embassy in Washington reached out to the Bazelons about hosting a tea ceremony there shortly after the family moved in, and the house also received a front-page feature in the *Washington Star* Sunday magazine section in 1961.[69] The article, titled "A Modern House from the Past" detailed its traditional Japanese elements as the sliding shoji screens that could divide its central area into separate spaces or close off its extensive glass panels. The glass panels as well as doorways that directly connected each room to the outdoors integrated the house's living space with the garden outside. Trouchaud advised that the house sought to achieve the "restraint, quietness, harmony, and repose that are among the most appealing characteristics of Japanese homes… To the Japanese people, they help make a house a welcome haven from the world. The design is calm and peaceful." However, he emphasized that he had not designed a traditional Japanese house for the Bazelons, but rather "a convenient, livable, modern American home according to design features plainly and openly expressed." Following Japanese influences dovetailed with this goal because "so much of what we consider to be contemporary architecture is traceable to the ancient Japanese ways of using materials handling and space."[70]

The Bazelons lived quite comfortably in the house until 1969, at which point, with their children grown, they moved to the Watergate. The sale of the house was both a commercial transaction and a political statement. When David Bazelon learned that a member of the Nixon Administration was interested in purchasing the house, he announced that no Republican should live in it. The new owners were South Dakota's Democratic Senator George McGovern and his wife Eleanor McGovern, whose politics and personalities were quite compatible with the Bazelons. The McGoverns, in fact, purchased the house complete with the Bazelons' furnishings. As Miriam Bazelon commented, we "sold [the house] totally furnished down to the dishes, linens, and pots and pans."[71]

[67] Knox, 112-113.
[68] Gilbert Hahn. *The Notebook of an Amateur Politician.* (London: Lexington Books, 2002), 69.
[69] Knox,113-114.
[70] Robert J. Lewis, "A Modern House from the Past," *Sunday, The Star Magazine* (Washington, D.C.), Apr. 30, 1961,
[71] Knox, 114-115.

The McGoverns, however, enjoyed little of the quiet, repose, and privacy intended by Trouchaud. Senator McGovern had attracted wide attention as a critic of the Nixon Administration's Vietnam War policies, and in 1972 he became the Democratic presidential nominee, running on an anti-war platform. The house lent itself well to an election campaign. Photographs of fundraising events show its veranda filled with people while its large open living area was the scene of many meetings between the presidential candidate, his vice-presidential running mate Sargent Shriver, advisors, party officials, and political leaders.

After his defeat, McGovern remained in the Senate, and the McGovern family continued to live in the house for nearly a decade. A 1978 *Washington Post* profile noted that, after nearly a decade in residence, the McGoverns had kept virtually all the Bazelons' furnishings and decorative items. As Eleanor McGovern commented "I haven't done a thing to this house. It was exactly like this when I first saw it… The minute I stepped in the door, I knew it was my house." One change the McGoverns did make was to hang pictures on what had been walls unadorned in the traditional style.[72]

In 1980, the McGoverns sold the house, and the third owner made numerous changes to the surrounding landscape, including the addition of a swimming pool and surrounding fencing in the backyard. In 2000, the house was purchased by Gordon Kit (the fourth and current owner), who eliminated the swimming pool, added more elaborate Japanese-style landscaping, and made other complimentary changes outlined in the architectural description. At the same time, rising real estate values in the Palisades led to the demolition of much of the neighborhood's portfolio of more modestly scaled modernist housing. Among others, the Clapper House (1941) at 3125 Chain Bridge Road NW was demolished in 2018, and the neighboring Hahn House on University Terrace was demolished in 2019. Of the eight houses designed by Trouchard, five have been demolished, including the architect's own home. Only the Rosenfeld House on Fessenden Street, the Mulitz House on University Terrace, and the Bazelon-McGovern House survive.

Biographies

The Architect: Jean-Pierre Trouchaud

J. P. Trouchaud once said, "the house is not for astonishing the people on the street—it's for the people who live in it." Yet Trouchaud was quite a conspicuous man himself, and an innovative house exterior almost became his signature. He never disappointed his clients with their views from the street.[73]

That was especially true if the streets were Chain Bridge Road and University Terrace NW, where eight modernist houses designed by Trouchaud clustered in neighboring blocks. On Chain Bridge Road they included the Warner House at 2960, Trouchaud's own house at 2970, and the Meeker house at 3000 (all 1949-50). On University Terrace, Trouchaud designed the Mulitz

[72] Dodie Kazanjian. "At Home with George and Eleanor McGovern," *Evening Star*, Oct 29, 1978.
[73] "Front Yard in Back," *Washington Post*, April 13, 1952, R8.

House at 2895, the Wright House at 2944, the Janney House at 2960 (all circa 1951), and the Towle House at 2970 (1958), as well as the Bazelon-McGovern House. He also designed the nearby Rosenfeld House at 2900 Fessenden Street (1954).[74]

Emile Jean Pierre Trouchaud (he later dropped his first name) was born on August 3, 1908, in Perpignan, France. From 1927 to 1929 he studied at the École des Arts Décoratifs, and from 1930 to 1937 he attended the world-renowned École Nationale Supérieure des Beaux-Arts.[75] In the later year he served on the staff of the Le Pavillon de la Grande Masse à l'Expo Universelle de 1937.

In 1938, Trouchaud married socialite and future champion golfer Margery Dort (1912-1992) of Flint, Michigan, whose wealthy family had once manufactured automobiles. Although the details of their meeting are unknown, Margery had made several trips to Europe since a 1934 divorce, and likely encountered the architect in Paris. Trouchaud was still a resident of France, and, after marrying in Michigan, the couple went to Europe. However, they returned to the United States on the eve of World War II. It is unknown when and why the couple settled in Washington, but Margery Dort's brother, Dallas W. Dort, was an important Roosevelt Administration official. He later subdivided a large tract between University Terrace and Chain Bridge Road that included the site of the Janney House.[76]

Although Trouchaud had learned the classics in the Old World, he found that he excelled at the modern in the New. He first attracted public notice in 1947 when his remodeled row house at 3256 Prospect Street NW became one of six homes featured in the Citizens Council for Community Planning house tour.[77] His first big break came later that year when he designed a model home displayed on 14th Street near the Commerce Building, an experiment in modular construction that promoted the National Capital Home Show-Exhibition. The Washington Post described this small, single family house as "novel" and said it would surely "attract national attention because it is the finest home to be constructed under the modular principle" of prefabricated components.[78]

By the early 1950s, Trouchaud's career was accelerating. In 1950, the *Star* commended the Warner house on Chain Bridge Road for its pleasing harmony with the outdoors as represented by the work of landscape architect Rose Greely and declared another Trouchaud design "notable

[74] Anita Holmes, "Modern Makes the Grade in Tour-Conscious D.C.," *Washington Post,* April 13, 1952, S13; Robert J. Lewis, "Home's Landscaping Becomes Integral Part of Architecture," *Evening Star*, August 19, 1950, 1B; "2960 Chain Bridge Rd. N.W.," *Washington Post,* October 26, 1952, R2; Cynthia R. Field, et al., *Paris on the Potomac: The French Influence on the Architecture and Art of Washington, D.C.* (Athens, Ohio: Ohio University Press, 2007), 144; "District Officials Authorize More Residential Jobs," *Evening Star,* October 23. 1954, B13.
[75] *Bowker Directory*, 1956. Ancestry.com
[76] *Bowker Directory*, 1956;
[77] "Planning Group Arranges DC Modern House Tour," *Evening Star*, June 7, 1947, B1.
[78] Conrad P. Harness, "Attractive Model Home Scores Smash Hit With Visitors," *Washington Post*, September 7, 1947, R1; Mary Roche, "Modern at Moderate Cost," *New York Times*, June 1, 1947, SM44; "Many Due to Enter Contest for Home," *Evening Star*, October 8, 1947, 1C.

for the texture of exterior materials," which combined vertical boards, battens, and brick.[79] In 1951, the *Star* illustrated a feature on modernist houses of the Palisades with a photograph of the Meeker house and the *Post* described another of his Chain Bridge Road houses as beautifully faced with "California redwood and Tennessee crab orchard stone." [80]

In September 1951, the Star printed a full-length feature on the home Trouchaud designed for himself and his wife at 2970 Chain Bridge Road, noting that, "[f]or sheer interest and drama, there are few contemporary houses in the District area that can be compared," probably because the architect "was his own contractor and gave the job almost daily supervision."[81] However, while no one questioned Trouchaud's expertise and aesthetic eye, not everyone agreed with this assessment of his project management. In a 2007 memoir, Leonard Meeker, an attorney, diplomat, and sometime political operative, recounted his experiences as a Trouchaud client in 1949-50. Meeker hired Trouchaud to design a house for his wooded lot at 3000 Chain Bridge Road after visiting his then-home on Prospect Street, whose design had impressed him for making a narrow row house appear wider and accommodating his wife's two grand pianos. Architect-client tensions ensued. While Trouchaud envisioned a "tall compact eyre," Christina Meeker's preference for a lower-rise design that kept her close to children at play in the yard apparently prevailed. Construction proceeded with the Meekers out of town long-term. On their return, they found that, while Trouchaud was away on a golfing trip to Pinehurst, North Carolina, the construction crew had denuded the lot, felling even the trees to be saved, and the house had a full foot less elevation than planned. Despite these frustrations, Meeker pronounced the house aesthetically satisfying and the family lived in it for years.[82] Perhaps this was an isolated situation, for the Bazelons reported no such dissatisfactions with their architect.

The 1952 Sidwell Friends School Modern House tour featured five Trouchaud houses, and its brochure announced that his home's design "[f]reed of client's needs and restrictions…creates drama, spaciousness, adaptability."[83] Soon afterwards, the *Star* published a feature article on the Mulitz house.[84] However, the trajectory of Trouchaud's subsequent career becomes more difficult to trace. During the 1950s, he worked on several office projects, designed the Rosenfeld, Bazelon, and Towle houses, and possibly received some suburban commissions. However, in April 1961, the Trouchauds sold their Washington house and moved to Sarasota, where Trouchaud designed a new home that a newspaper said "creatively used bricks on main walls and as accents."[85] Trouchaud designed at least one other house in Sarasota and listed himself as an architect into the 1970s, but apparently had other preoccupations as well as the resources to

[79] Robert J. Lewis." Home's Landscaping Becomes Integral Part of Architecture," Evening Star, Aug 19, 1950, B1.
[80] Robert J. Lewis. "More Than 500 'Contemporary' Houses Built Here Since War," *Evening Star*, June 2, 1951, B1
[81] Robert J. Lewis, "Architect Fashions Interest and Drama in Own Four-Level House," *Evening Star*, September 1, 1951, 1B
[82] Leonard Meeker. *Experiences*. (Xlibris Press, 2007), 189-190.
[83] "Second Annual Modern Home Tour Today," *Washington Post*, April 20, 1952, R13. "Realty Revue," *Evening Star*, March 29, 1952, B3.
[84] "Sunken Lot Gains Privacy for House, Garden, Terrace," Evening Star, May 17, 1952, B1
[85] *Bowker Directory*, 1956; *The Florida Architect* 23, No. 3 (May/June 1973), 15.

pursue them. He became an active yachtsman and long-distance sailor, naming his well-traveled, often Bahamas-bound boat Marastel, after a favorite French vineyard. After his death in Florida on February 24, 1989, a friend called him as "a fine fellow, a real playboy—very French." He was remembered not only for "astonishing the people on the street," but also on the sea, and in DC, Florida, and within the walls of his creations.[86]

While Trouchaud's career-arc was brief, his legacy is significant. Although he never achieved the stature or name-recognition of TAC or Chloethiel Woodard Smith, he remains the architect whose work is most represented in what is arguably the District's finest enclave of modernist single-family residences. His designs were both original and unique; despite their proximity, each of his existing houses still stands out individually. As late as 2015, a Post article described his 1964 Kay House at 7410 Western Avenue in Chevy Chase, Maryland, as "ahead of its time," adding that "Trouchaud's design embraces the midcentury modern aesthetics—simplicity, openness and light."[87]

The Jurist and the Statesman: David L. Bazelon and George S. McGovern

David L. Bazelon and George S. McGovern: civic leaders, equality defenders, champions of the underdog. Born 400 miles and 4000 days apart, one on the Great Plains, one on the Great Lakes, each took a different path to accomplish the same social goals. Bazelon moved through the halls of justice; McGovern moved through the halls of Congress. Their paths crossed at the one place they both called home: 3020 University Terrace NW, the creation of architect Jean-Pierre Trouchaud.

The Jurist: David L. Bazelon

David Lionel Bazelon's path started in Superior, Wisconsin, on September 3, 1909. He was the youngest of nine. After the father's death, the family moved to Chicago and lived in near poverty. But David fought and thrived. He worked multiple meager jobs to pay his own way through law school, and found love, marrying Miriam Kellner in 1936. In 1946 Bazelon accepted a position at the Justice Department in Washington, DC, and before decade's end President Harry Truman placed him on the highly influential DC Court of Appeals as the court's youngest ever justice. Bazelon remained on the court for the next three decades, almost half the time as Chief Judge.[88]

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[86] "Front Yard in Back," *Washington Post*, April 13, 1952, R8; *Bowker Directory*, 1956; Ancestry.com, U.S. Social Security Death Index, 1935-2014 [accessed January 23, 2019]; *The Florida Architect* 23, No. 3 (May/June 1973), 15; Harold Bubil, "On Bayou Louise, new turns for a modernist estate," (Sarasota) *Herald-Tribune*, December 17, 2011, www.heraldtribune.com [accessed January 23, 2019]; *The Florida Architect* 16, No. 3 (March 1966), 28 and 40.

[87] "2960 Chain Bridge Rd. N.W.," *Washington Post*, October 26, 1952, R2; Kathy Orton, "Timeless living in a 1964 home," *Washington Post*, October 9, 2015, www.washingtonpost.com [accessed January 23, 2019].

[88] "David Bazelon Dies at 83; Jurist Had Wide Influence," *New York Times*, February 21, 1993, 38; "David L, Bazelon Dies," *Washington Post*, February 21, 1993, B7; "David L. Bazelon…," *Washington Post*, February 22, 1993, A14

The New York Times later said that Bazelon's court "was considered the most influential court in the country" after the Supreme Court. The Washington Post labeled Bazelon a "famous and revered…champion…defender…[and] folk hero" with a "national reputation." Unique among judges, he inserted ideas from psychology and sociology into his decisions. He identified factors such as racism and inadequate housing, education, and jobs as primary reasons for crime, and ruled accordingly. Bazelon ruled on environmental issues, such as halting the use of DDT; on political issues, such as ordering President Richard Nixon to turn over tapes for the Watergate investigation; and on business issues, such as preventing newspapers, radio stations, and TV channels from having the same owner in the same city.[89]

Bazelon's most famous decision came in 1954 with *Durham vs. United States*. He provided a modern definition of the insanity defense, expanding it beyond simply knowing right from wrong. He decided "an accused is not criminally responsible if his unlawful act was the product of mental disease or mental defect." Referred to as the Durham Rule, the decision changed the legal perception of mental illness. Bazelon had cemented his place in American judicial history.[90]

The Statesman: George S. McGovern

Born on July 19, 1922, in Avon, South Dakota, George Stanley McGovern's birth inched the town's population a little closer to 650. His father was the pastor of Wesleyan Methodist Church, and the children were expected to behave as pastor's children. From an early age George had a problem with shyness, and spent years overcoming it, saying later "my most serious handicap was a painful bashfulness." When he was six, the family moved to much larger Mitchell, South Dakota, home of Dakota Wesleyan University, where McGovern enrolled in 1940. He left early to join the Army Air Corps following Pearl Harbor, but made sure to marry his sweetheart, Eleanor Stegeberg, in 1943 before shipping off to Europe.

During World War II McGovern piloted a B-24 bomber with a crew of ten. On a mission over Czechoslovakia the plane started losing oil rapidly, followed by incoming enemy flak and finally a flaming engine. They had to land. Desperately scanning a map, the navigator found the tiny Isle of Vis in the Adriatic where the British had built a fighter plane runway— "far too short for a safe bomber landing," McGovern later recalled. With the island in sight, he ominously saw "the wreckage of other planes that had overshot their landings…piled into a mountain at the far end of the little runway." His own wounded plane could barely sustain itself at 600 feet altitude. They had to land. The plane hit the runway and the tires squealed from one end to the other as McGovern and his co-pilot stood on the brakes…inches to spare. They landed. The crew

[89] *New York Times*, February 21, 1993, 38; *Washington Post*, February 21, 1993, B7; *Washington Post*, February 22, 1993, A14; "Judge David Bazelon; Shaped Insanity Defense," *Chicago Tribune*, February 23, 1993, A9.
[90] *New York Times*, February 21, 1993, 38; *Washington Post*, February 21, 1993, B7; "David L. Bazelon…," *Washington Post*, February 22, 1993, A14; *Chicago Tribune*, February 23, 1993, A9; "Two Voices That Helped Shape the Law," *New York Times*, February 21, 1993, 38.

immediately "leaped out and literally kissed the ground." The feat gained McGovern the Distinguished Flying Cross.

Following the war, in 1946, McGovern finished his degree at Dakota Wesleyan and immediately pursued a master's degree in history at Northwestern University. But he soon returned to Mitchell to teach history and political science at Dakota Wesleyan, eventually receiving a PhD in history in 1953. Most would settle down; McGovern saddled up. He quit his job and ran for Congress in 1956 as a Democrat in a heavily Republican state. Most thought his odds for victory were slim - like landing a massive bomber on a tiny runway, perhaps.

The gambit paid off. McGovern served two terms in the House before eyeing the Senate. He lost his first attempt at the upper house, but quickly received a position in the Kennedy Administration running the Food for Peace program. In Congress, McGovern had made special efforts to send surplus American food to those in need, domestically and internationally, and this appointment let him do it full-time. In 1962 he ran for Senate again, winning the first of three terms. In 1968, after the assassination of Senator Robert F. Kennedy (D - NY), McGovern jumped into the Democratic presidential primaries last minute, mostly on the urging of the Kennedy campaign. He lost the nomination but gained national attention.

In 1969, with George considering a 1972 presidential run and Eleanor mothering five children, the McGoverns searched for a new home in Washington. Fitting enough, Senator McGovern bought the house of Judge Bazelon.

In 1972, George McGovern received the Democratic Party nomination to challenge Richard Nixon for the presidency. The campaign immediately had problems. McGovern settled on Senator Thomas Eagleton (D-MO) as his running mate, but as news of Eagleton's history of mental health problems spread, McGovern stood by him "a thousand percent" only to replace him within weeks with Sargent Shriver, the brother-in-law of President John F. Kennedy, Senator Robert F. Kennedy and Senator Edward M. Kennedy (D- MA). Years later McGovern admitted that "I didn't know a damn thing about mental illness…and neither did anyone around me." He probably could have used some help from Judge Bazelon on the matter. And, ironically, at the Watergate complex where Bazelon lived, Nixon operatives broke into the Democratic Party headquarters one evening to gather materials to better guarantee a Nixon win. It was completely unnecessary as Nixon won the election by a landslide. McGovern only received the electoral votes of Massachusetts and the District of Columbia.

Shortly after the election, the McGoverns put 3020 University Terrace on the market with plans to move into a smaller apartment, though they ended up not selling until 1980. In the 1980 election, McGovern lost his Senate seat in a conservative sweep led by Ronald Reagan. McGovern partially resumed his old life as a teacher and lecturer but continued in politics through writing and speaking. In 1997, President Bill Clinton gave McGovern a position like the one he held under Kennedy, as ambassador to the Food and Agriculture Organization of the United Nations. Three years later Clinton presented McGovern with the Presidential Medal of Freedom. McGovern's prestigious path of public service finally ended with his death in 2012 at age 90. He worked until the very end.

David Bazelon's illustrious path ended earlier, when he died in 1993 at age 83. Alzheimer's and Parkinson's had forced the revered judge's retirement seven years prior. Besides his legacy, Bazelon left behind two children, his wife, and a plethora of friends, as well as the Bazelon Center for Mental Health, which advocates for the civil rights, full inclusion and equality of adults and children with mental disabilities. [91] According to the New York Times, people remembered him as "a familiar figure in Washington society, a welcome guest with a warm sense of humor, who stayed trim by jogging regularly…a handsome, white-haired man, given to peering down from the bench over his half-glasses, often to ask a penetrating question." The *Washington Post* recalled the "stern and forbidding" judge as "warm and gregarious" outside the court room. Another judge remembered Bazelon as a fighter, "a kind of George Patton of the bench, never at rest, prodding everyone around him to keep it up, to fight and to fight back."

People remembered George McGovern as a fighter, too. Former Senator Bob Dole wrote: "There can be no doubt that throughout his half-century career in the public arena, George McGovern never gave up on his principles or in his determination to call our nation to a higher plain. America and the world are for the better because of him." He dedicated his life to providing food to the starving and raised awareness for civil rights and humanitarian issues. Even though his presidential run failed, he stuck to his principles and inspired a new generation to enter public service. He achieved a lasting place in the American political pantheon.

Bazelon and McGovern. Two prominent men who plowed new paths through the social landscape of America. From feeding the hungry to helping the mentally ill, each helped those who needed help the most. McGovern overcame extreme shyness to eventually run for President of the United States, while Bazelon overcame near poverty to serve as one of his generation's most influential jurists. A house of wood connected them physically; ideals of stone connected them philosophically. Neither wavered in their convictions or principles. They were true, honest, and straightforward. like the house.

Subsequent Owners

Very little information is available about the third owners, Stanley S. and Nancy J. Lee, whose family lived in the house from 1980 until 2000. Mr. Lee, who is long deceased, reportedly was a businessman.[92]

The fourth and current owner, Gordon Kit is a retired patent attorney, with degrees in Biochemistry and Molecular Biology. During his 30 year legal career, Kit specialized in patents on biotechnological and chemical inventions. His primary clients were multinational corporations, universities, and start-ups. He wrote the patents covering the first genetically engineered vaccine to be licensed by the US government. The vaccine was invented by his brother and father. Since retirement in 2008, Kit has become a community activist and

[91] http://www.bazelon.org/

[92] Efforts to research the Lees' ownership of the house included canvassing neighbors and attempting to contact the Lee family, who have apparently left the area.

philanthropist. His first foray into philanthropy was the endowment of The Dr. Saul and Dorothy Kit Film Noir Festival at his alma mater, Columbia University, in honor of his parents. The Kit Noir Festival is now in its third year of a minimum 10 year run.[93] The Festival, which is open to the general public, comprises a series of film screenings and academic presentations offered each year by the Columbia University School of the Arts' Film Program. The goal of the Festival is to educate the public on the historical, cultural and cinema-graphic aspects of Film Noir. Since then, Kit has established *The Gordon Kit Endowment for the Study of Film History* at Columbia University School of the Arts, to promote the study and teaching of 19th, 20th and/or 21st century film history at Columbia University, and *The Gordon Kit Fellowship in Film and Media Studies* at Columbia University School of the Arts to provide financial support to one or more graduate students enrolled in the Film and Media Studies program at Columbia University School of the Arts. He has also endowed a Fund at the United States Holocaust Memorial Museum to support Fellows within the Museum's *Genocide Prevention Fellowship* program within the Simon-Skjodt Center for the Prevention of Genocide.

While practicing law, Kit had many Japanese clients and, as a result, visited Japan many times. His trips to Japan enhanced his understanding and appreciation for Japanese architecture and style. Such was, in part, the impetus for his purchasing of the Bazelon-McGovern House in 2000, making it even more Japanese in style, and wanting to preserve the same. Kit joins in seeking historic designation of the Bazelon-McGovern House.

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Previous documentation on file (NPS):

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

Primary location of additional data:

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

Historic Resources Survey Number (if assigned): _____

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10. Geographical Data

Acreage of Property ____0.36_____

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates (decimal degrees)
Datum if other than WGS84:_____
(enter coordinates to 6 decimal places)

1. Latitude: 38.930774 Longitude: -77.098049
2. Latitude: 38.930566 Longitude: -77.098230
3. Latitude: 38.930412 Longitude: -77.097497
4. Latitude: 38.930557 Longitude: -77.097412

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 boundary includes all of Lot number nine hundred and two (0902) in the square numbered one thousand two hundred forty-six (1246).

Boundary Justification (Explain why the boundaries were selected.)

These are the boundaries used by the District of Columbia Property Tax Database.

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11. Form Prepared By

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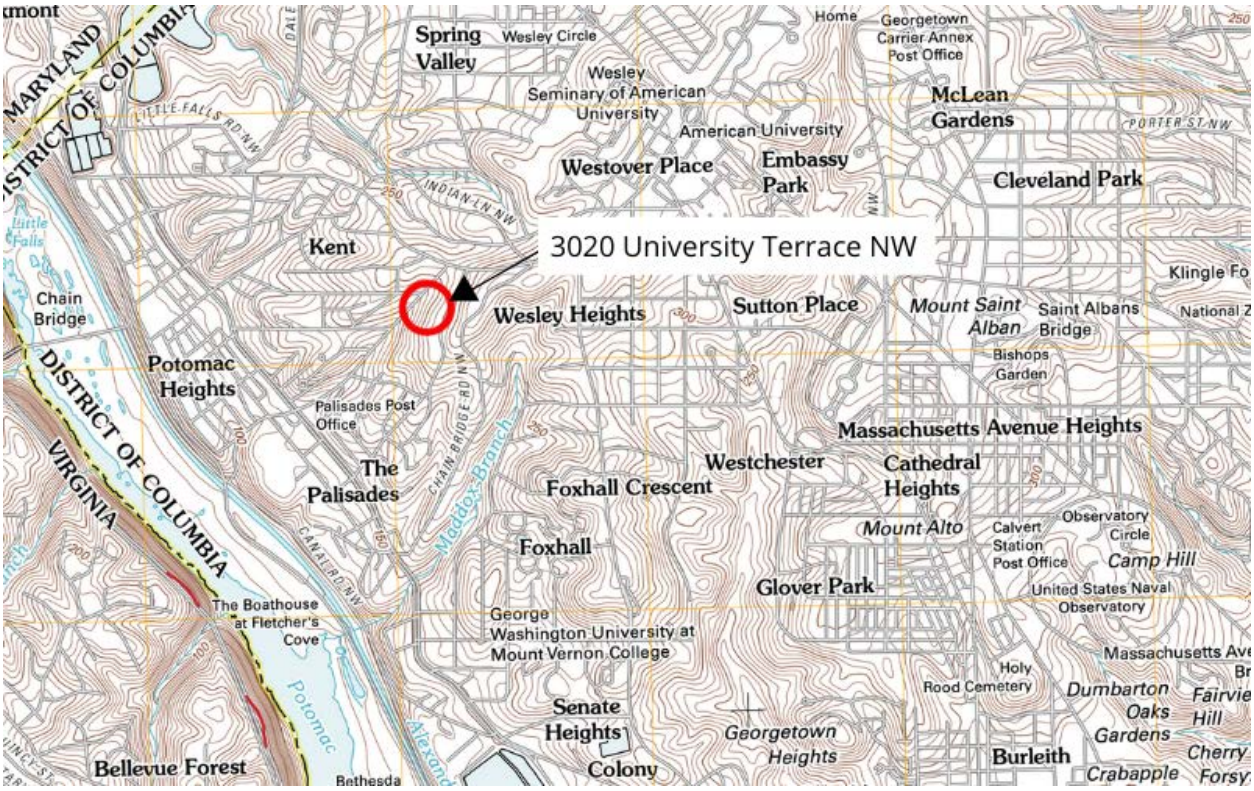
Additional Documentation

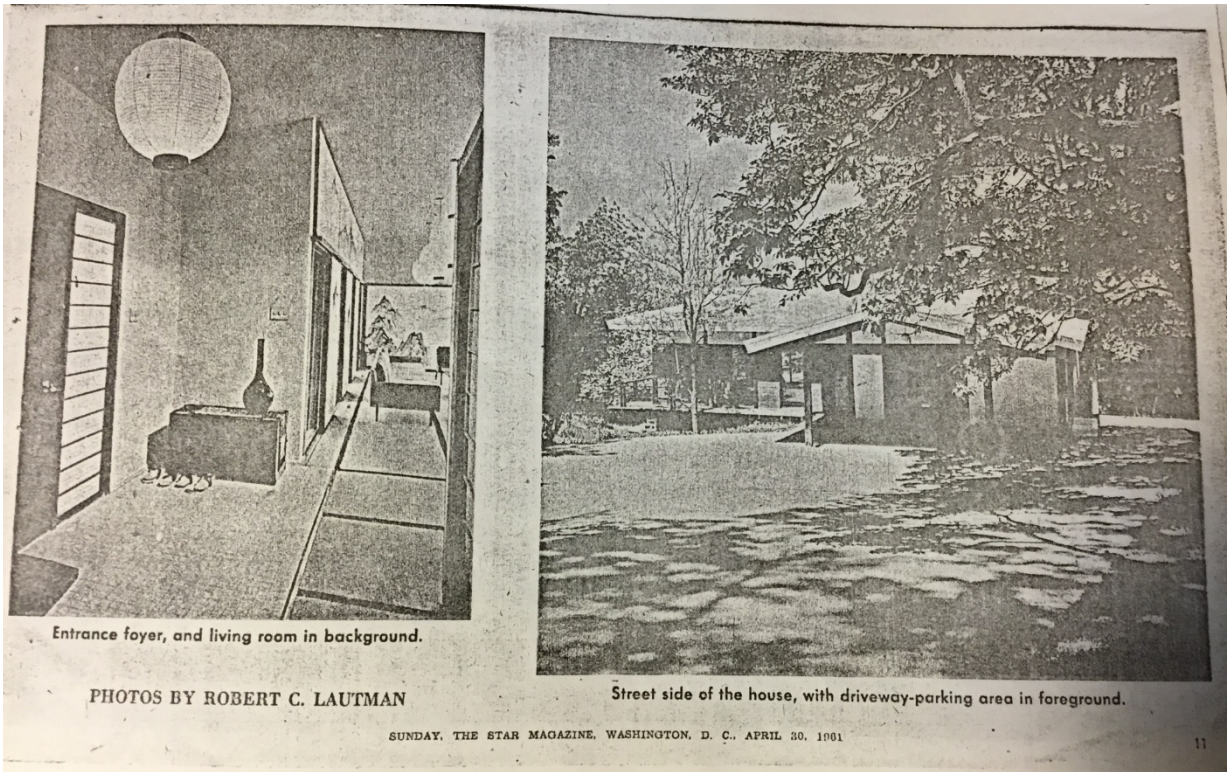


Detail from a 2011 USGS Washington West quadrangle, showing the location of 3020 University Terrace

Photographs

3020 University Terrace NW Photo List				
#	Description	Camera Pointing	Photographer	Date
1	3020 University, east façade, from driveway	W	D.P. Sefton	1/13/20
2	3020 University, east façade, in snowfall	W	Gordon Kit	1/24/16
3	3020 University, east façade, entrance detail	W	D.P. Sefton	1/13/20
4	3020 University, south façade, deck, east section	E	D.P. Sefton	1/13/20
5	3020 University, south façade, deck, west section	W	D.P. Sefton	1/13/20
6	3020 University, south façade, deck in snow	W	Gordon Kit	3/5/15
7	3020 University, south façade, bi-level	W	D.P. Sefton	1/13/20
8	3020 University, SE corner	NW	D.P. Sefton	1/13/20
9	3020 University, west facade	E	D.P. Sefton	1/13/20
10	3020 University, rear façade with landscape	S	Gordon Kit	4/17/12
11	3020 University, north facade	W	D.P. Sefton	1/13/20
12	3020 University, north façade	SW	D.P. Sefton	1/13/20
13	3020 University, north façade, lower story	SE	D.P. Sefton	1/13/20
14	3020 University, living room, panels closed	S	D.P Sefton	10/24/17
15	3020 University, living room, with view to exterior	S	D.P. Sefton	1/13/20

Historical Photographs



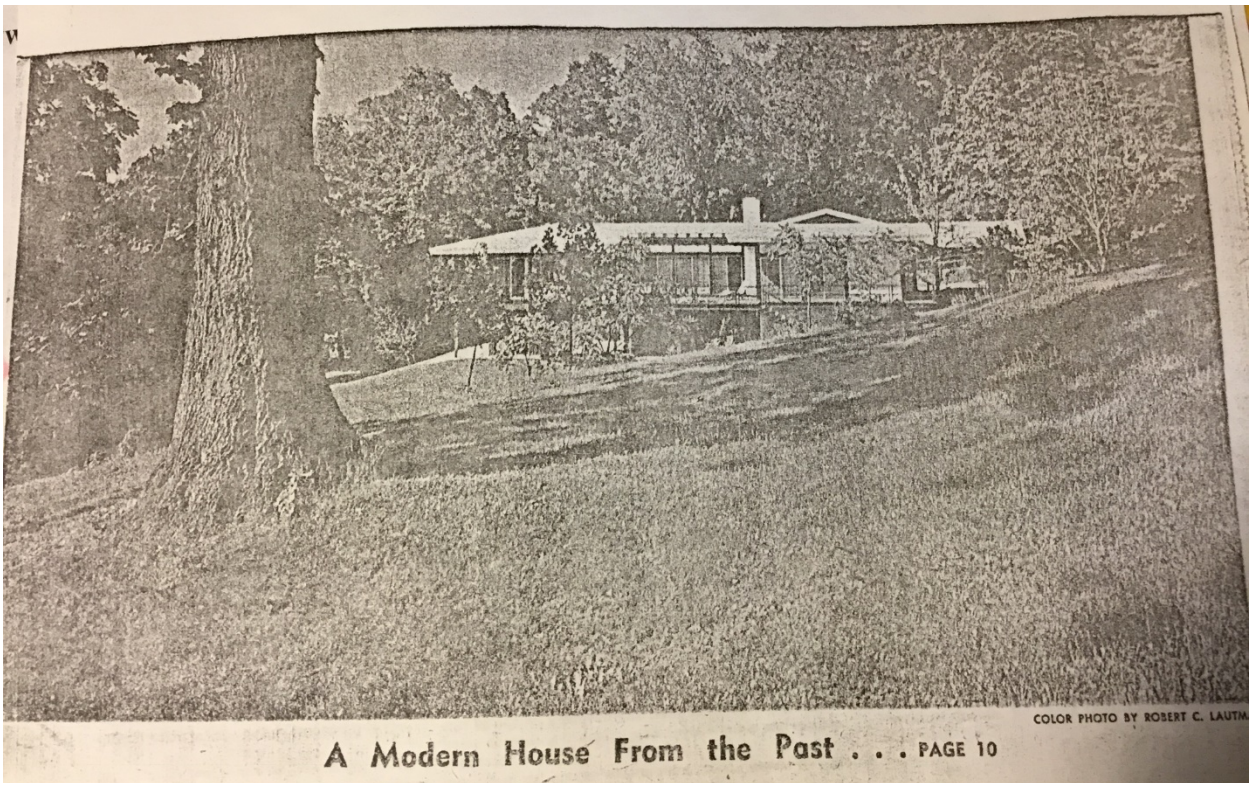
Entrance foyer, and living room in background.

PHOTOS BY ROBERT C. LAUTMAN

Street side of the house, with driveway-parking area in foreground.

SUNDAY, THE STAR MAGAZINE, WASHINGTON, D. C., APRIL 30, 1961 11

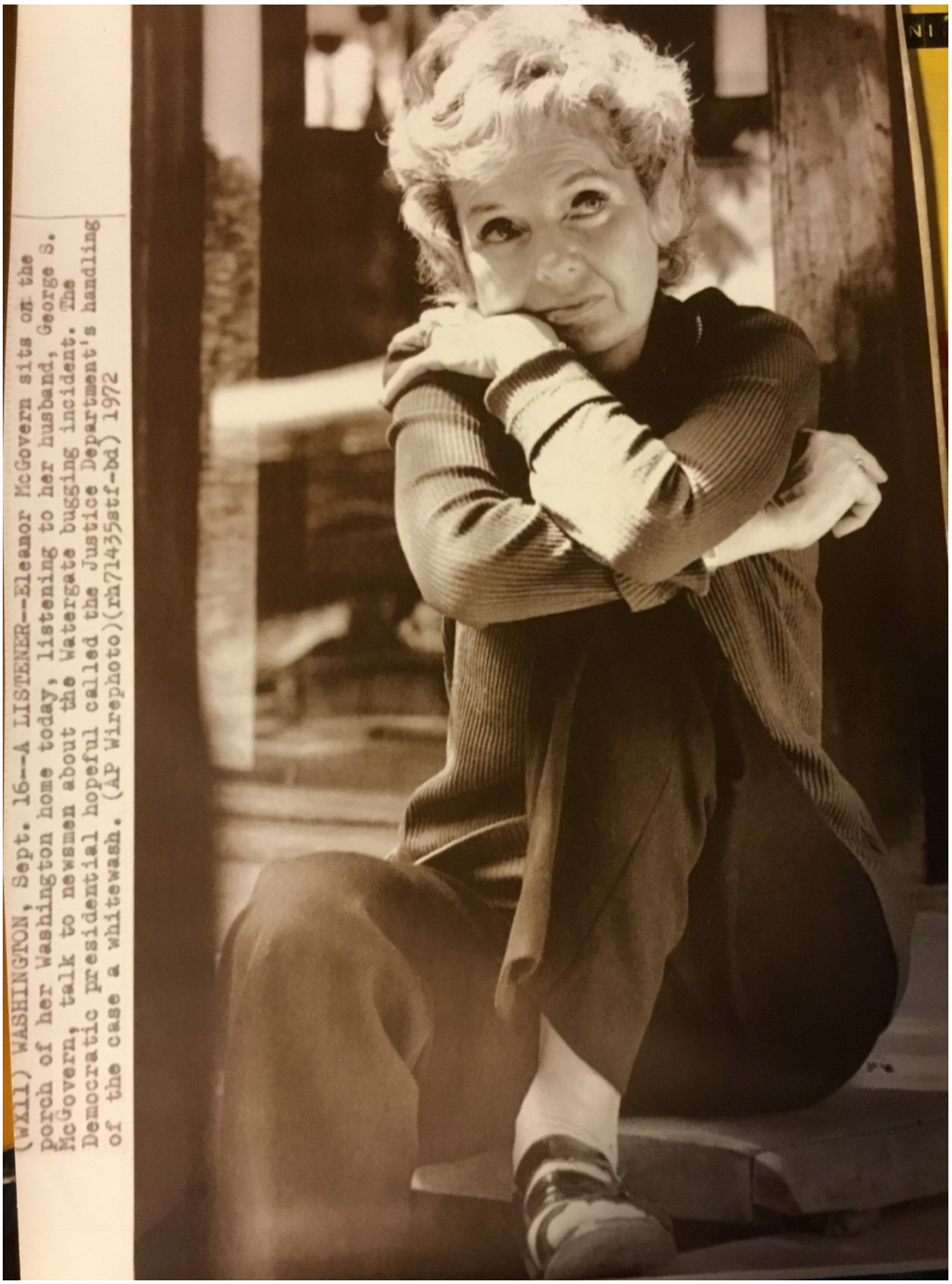
1961 House views – *Evening Star*



1961 House views – *Evening Star*

Eleanor McGovern and her twin sister, Ila, in the living room (AP, May 1972)

George McGovern Presidential Campaign Press Conference Regarding Watergate on Deck. Democratic National Committee Chairman Lawrence O'Brien is to McGovern's right. (UPI, September 16, 1972)



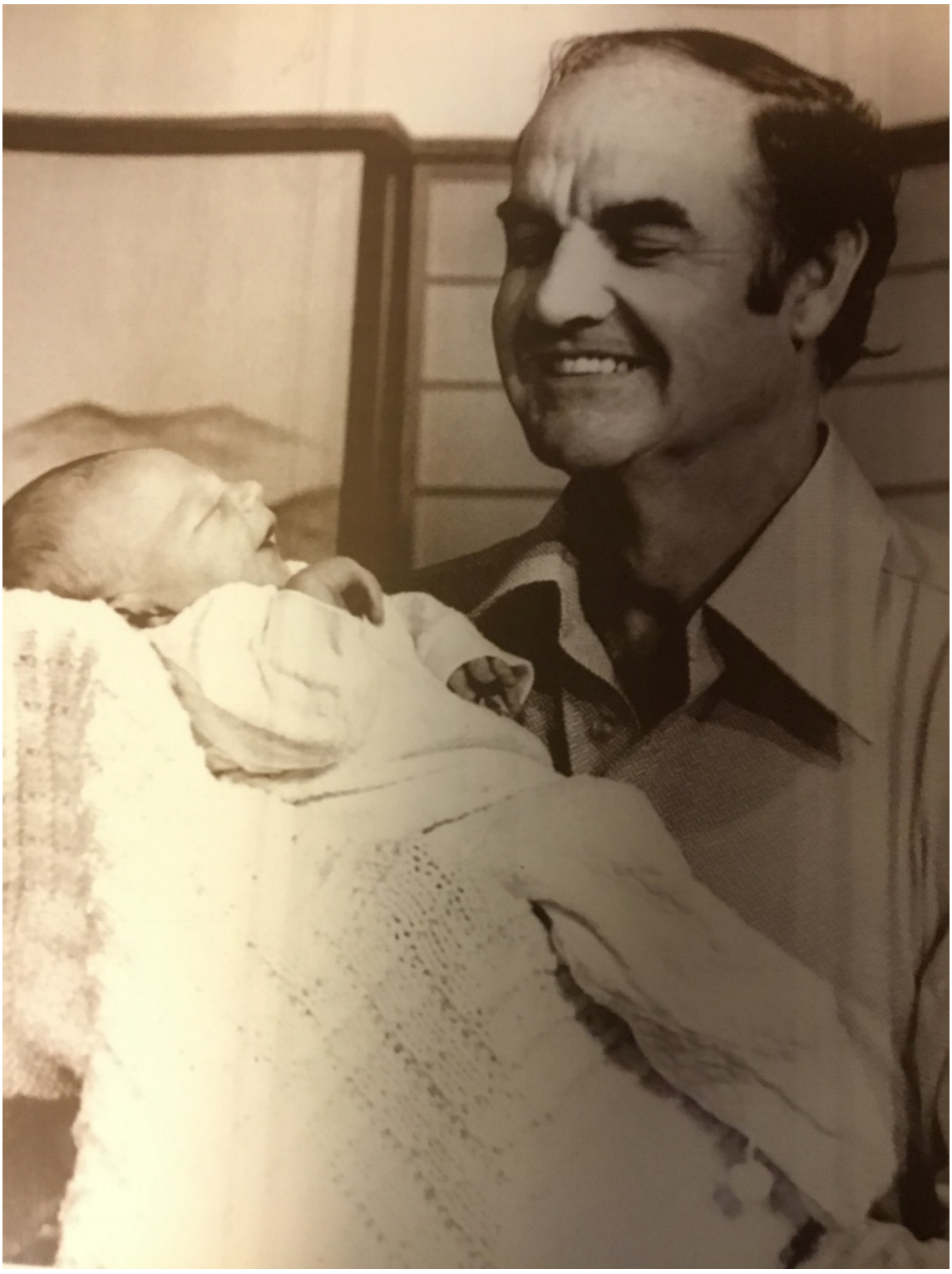
Eleanor McGovern sits on the porch, listening to George McGovern discuss the Watergate bugging with members of the press, September 16, 1972 (AP)

McGovern Campaign Fundraising Auction on Deck, May 14, 1972 (*Evening Star*)

Senator McGovern and Grandson Review Speech on Deck – 1972

Foreign Policy Briefing, Living Room of House, June 1972, from right: Stewart Udall (speaking), George McGovern, Charles Schultz, and Dr. Herbert York (UPI)

Eleanor McGovern, interviewed on deck beside trellis, April 29, 1971 (UPI)

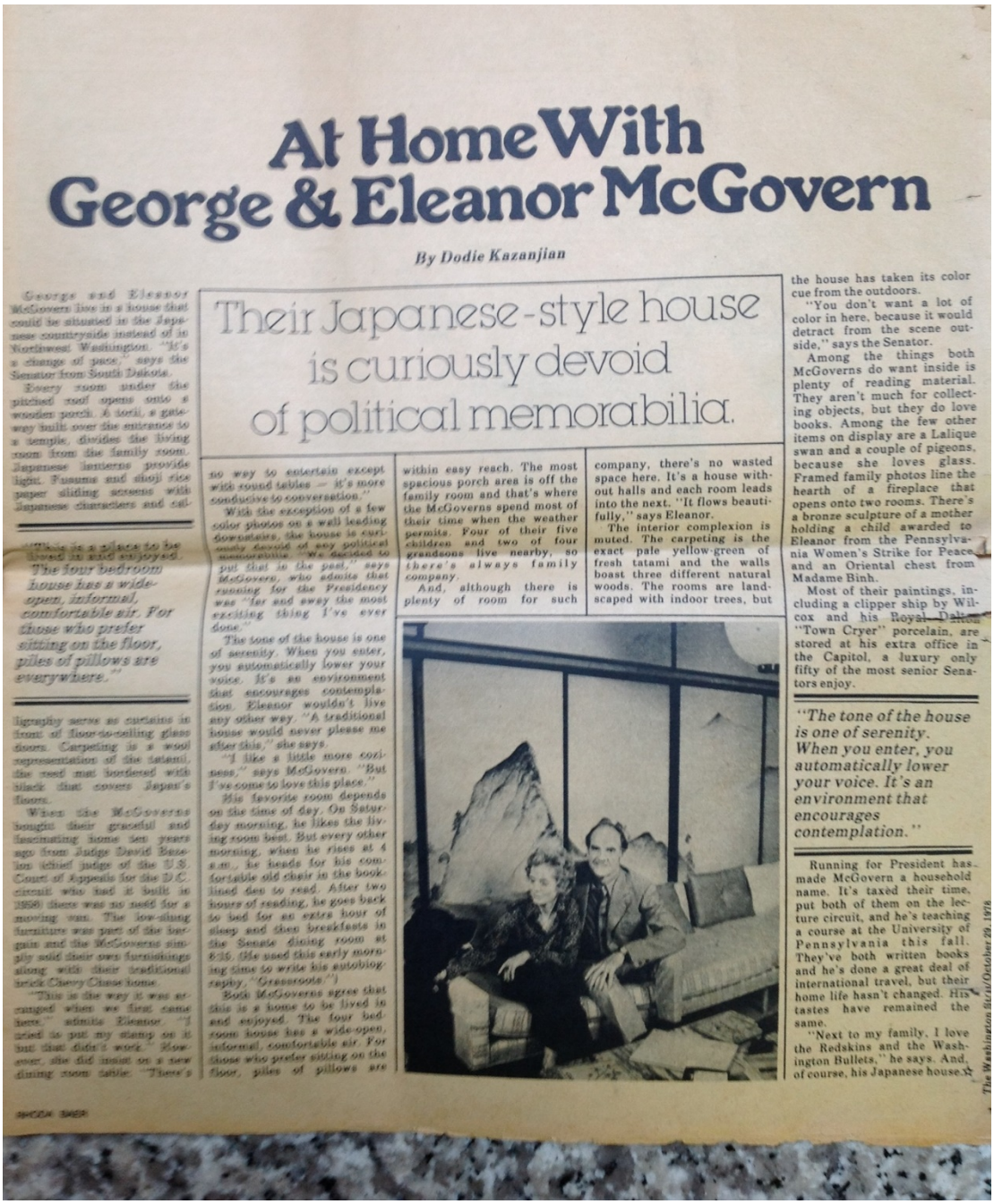


George McGovern in Living Room with Grandson

George McGovern, Discussion on Deck with Senator Fred Harris (D-OK)

George McGovern on the terrace with his running mate, Sargent Shriver, August 6, 1972 (UPI)

Eleanor McGovern at Home with Atticus, the family Newfoundland – January 1971 (Star)



At Home With George & Eleanor McGovern

By Dodie Kazanjian

Their Japanese-style house is curiously devoid of political memorabilia.

George and Eleanor McGovern live in a house that could be situated in the Japanese countryside instead of in Northwest Washington. "It's a change of pace," says the Senator from South Dakota.

Every room under the pitched roof opens onto a wooden porch. A torii, a gateway built over the entrance to a temple, divides the living room from the family room. Japanese lanterns provide light. Fusuma and shoji rice paper sliding screens with Japanese characters and cal-

"This is a place to be lived in and enjoyed. The four bedroom house has a wide-open, informal, comfortable air. For those who prefer sitting on the floor, piles of pillows are everywhere."

ligraphy serve as curtains in front of floor-to-ceiling glass doors. Carpeting is a wool representation of the tatami, the reed mat bordered with black that covers Japan's floors.

When the McGoverns bought their graceful and fascinating home ten years ago from Judge David Bazelon (chief judge of the U.S. Court of Appeals for the D.C. circuit who had it built in 1958) there was no need for a moving van. The low-slung furniture was part of the bargain and the McGoverns simply sold their own furnishings along with their traditional brick Chevy Chase home.

"This is the way it was arranged when we first came here," admits Eleanor. "I tried to put my stamp on it but that didn't work." However, she did insist on a new dining room table. "There's no way to entertain except with round tables — it's more conducive to conversation."

With the exception of a few color photos on a wall leading downstairs, the house is curiously devoid of any political memorabilia. "We decided to put that in the past," says McGovern, who admits that running for the Presidency was "far and away the most exciting thing I've ever done."

The tone of the house is one of serenity. When you enter, you automatically lower your voice. It's an environment that encourages contemplation. Eleanor wouldn't live any other way. "A traditional house would never please me after this," she says.

"I like a little more coziness," says McGovern. "But I've come to love this place."

His favorite room depends on the time of day. On Saturday morning, he likes the living room best. But every other morning, when he rises at 4 a.m., he heads for his comfortable old chair in the book-lined den to read. After two hours of reading, he goes back to bed for an extra hour of sleep and then breakfasts in the Senate dining room at 8:15. (He used this early morning time to write his autobiography, "Grassroots.")

Both McGoverns agree that this is a home to be lived in and enjoyed. The four bedroom house has a wide-open, informal, comfortable air. For those who prefer sitting on the floor, piles of pillows are within easy reach. The most spacious porch area is off the family room and that's where the McGoverns spend most of their time when the weather permits. Four of their five children and two of four grandsons live nearby, so there's always family company.

And, although there is plenty of room for such company, there's no wasted space here. It's a house without halls and each room leads into the next. "It flows beautifully," says Eleanor.

The interior complexion is muted. The carpeting is the exact pale yellow-green of fresh tatami and the walls boast three different natural woods. The rooms are landscaped with indoor trees, but the house has taken its color cue from the outdoors.

"You don't want a lot of color in here, because it would detract from the scene outside," says the Senator.

Among the things both McGoverns do want inside is plenty of reading material. They aren't much for collecting objects, but they do love books. Among the few other items on display are a Lalique swan and a couple of pigeons, because she loves glass. Framed family photos line the hearth of a fireplace that opens onto two rooms. There's a bronze sculpture of a mother holding a child awarded to Eleanor from the Pennsylvania Women's Strike for Peace and an Oriental chest from Madame Binh.

Most of their paintings, including a clipper ship by Wilcox and his Royal Dalton "Town Cryer" porcelain, are stored at his extra office in the Capitol, a luxury only fifty of the most senior Senators enjoy.

"The tone of the house is one of serenity. When you enter, you automatically lower your voice. It's an environment that encourages contemplation."

Running for President has made McGovern a household name. It's taxed their time, put both of them on the lecture circuit, and he's teaching a course at the University of Pennsylvania this fall. They've both written books and he's done a great deal of international travel, but their home life hasn't changed. His tastes have remained the same.

"Next to my family, I love the Redskins and the Washington Bullets," he says. And, of course, his Japanese house.☆

The Washington Star/October 29, 1978

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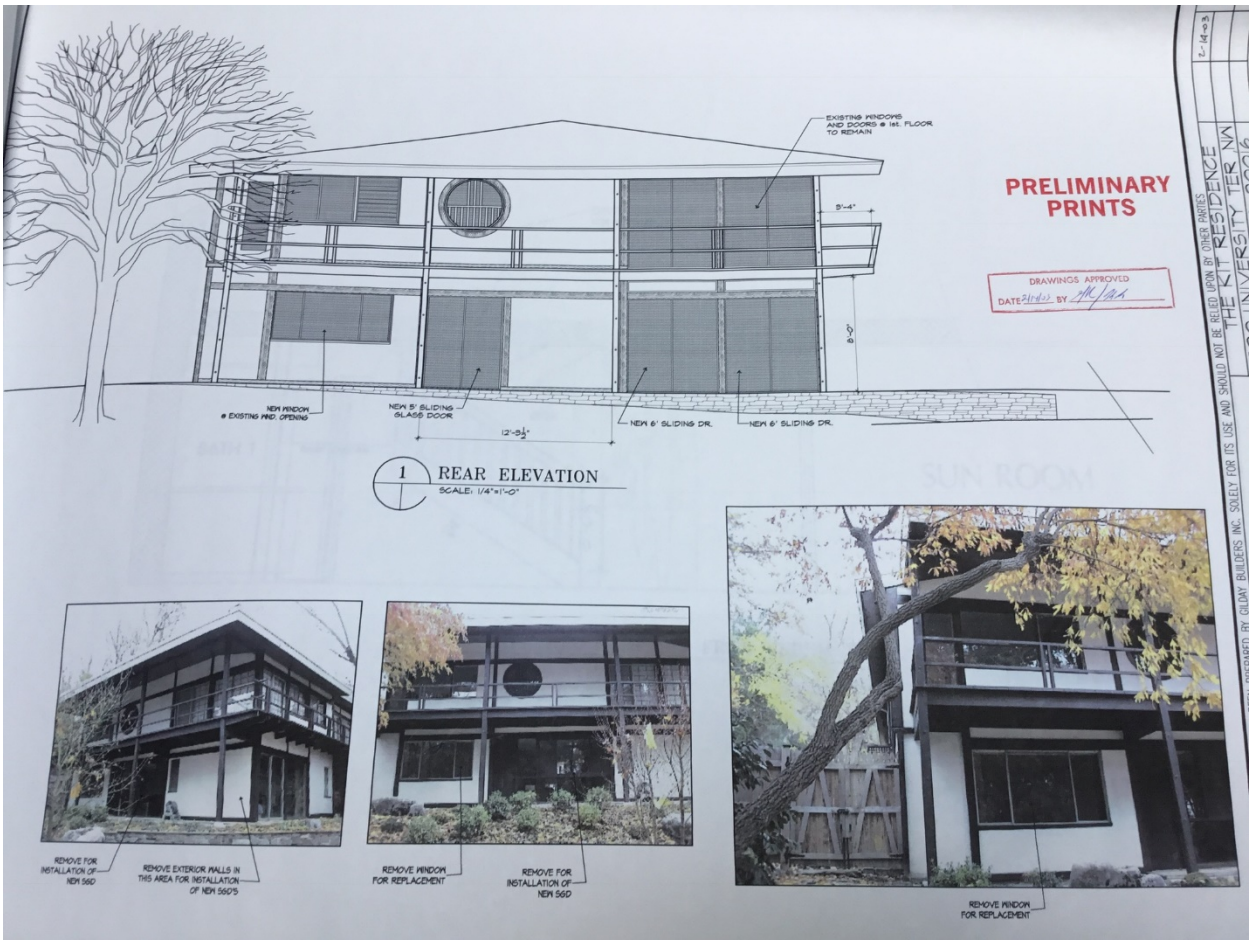

2002 Plan for Rear of House

Proposed Boundary Map