

**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 or districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

Historic name: Sixteenth Street Historic District (Boundary Increase)

Other names/site number: _____

2. Location

Street & Number: 16th Street, N.W. Not for Publication

City or town: District of Columbia Vicinity

State: Washington Code: DC County: District of Columbia Code: 001 Zip Code: 20036/20009

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 nationally statewide locally. (See continuation sheet for additional comments.)

Signature of certifying official/Title Date

State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I, hereby, certify that this property is:	Signature of the Keeper	Date of Action
<input type="checkbox"/> entered in the National Register. () see continuation sheet	_____	_____
<input type="checkbox"/> determined eligible for the National Register () see continuation sheet	_____	_____
<input type="checkbox"/> determined not eligible for the National Register	_____	_____
<input type="checkbox"/> removed from the National Register	_____	_____
<input type="checkbox"/> other, (explain):	_____	_____

Name of Property

County and State

5. Classification

Ownership of Property	Category of Property	No. Resources within Property (do not include previously listed)	
<input checked="" type="checkbox"/> Private	<input type="checkbox"/> Building(s)	Contributing	Noncontributing
<input checked="" type="checkbox"/> Public-Local	<input checked="" type="checkbox"/> District	<u>27</u>	<u>12</u> Buildings
<input type="checkbox"/> Public-State	<input type="checkbox"/> Site	<u>0</u>	<u>0</u> Sites
<input type="checkbox"/> Public-Federal	<input type="checkbox"/> Structure	<u>0</u>	<u>0</u> Structure
	<input type="checkbox"/> Object	<u>0</u>	<u>0</u> Objects
Name of related multiple property listing		<u>27</u>	<u>12</u> Total
<u>N/A</u>		Number of contributing Resources previously listed in the National Register <u>120</u>	

6. Function or Use

Historic Functions (enter categories from instructions)	Current Functions (enter categories from instructions)
<u>DOMESTIC: Single Dwellings</u>	<u>DOMESTIC: Single Dwellings</u>
<u>DOMESTIC: Hotel</u>	<u>DOMESTIC: Hotel</u>
<u>DOMESTIC: Multiple Dwellings</u>	<u>DOMESTIC: Multiple Dwellings</u>
<u>DOMESTIC: Secondary Structure</u>	<u>DOMESTIC: Secondary Structure</u>
<u>COMMERCE/TRADE: Business</u>	<u>COMMERCE/TRADE: Business</u>
<u>COMMERCE/TRADE: Professional</u>	<u>COMMERCE/TRADE: Professional</u>
<u>COMMERCE/TRADE: Organizational</u>	<u>COMMERCE/TRADE: Organizational</u>
<u>COMMERCE/TRADE: Financial Institution</u>	<u>COMMERCE/TRADE: Financial Institution</u>
<u>COMMERCE/TRADE: Specialty Store</u>	<u>COMMERCE/TRADE: Specialty Store</u>
<u>GOVERNMENT: Diplomatic Building</u>	<u>GOVERNMENT: Diplomatic Building</u>
<u>RELIGION: Religious Facility</u>	<u>RELIGION: Religious Facility</u>
<u>RECREATION & CULTURE: Museum</u>	<u>RECREATION & CULTURE: Museum</u>
	<u>EDUCATION: School</u>

7. Description

Architectural Classification (enter categories from instructions)	Materials (enter categories from instructions)
<u>EARLY REPUBLIC: Federal</u>	foundation: <u>Brick; Stone; Concrete</u>
<u>LATE VICTORIAN: Romanesque</u>	walls: <u>Brick; Stone; Concrete; Stucco; Glass</u>
<u>LATE 19th/20th CENTURY REVIVALS: Beaux Arts</u>	roof: <u>Metal; Asphalt; Asbestos; Synthetics</u>
<u>LATE 19th/20th CENTURY REVIVALS: Classical Revival</u>	other: _____

Narrative Description

Describe the historic and current condition of the property on one or more continuation sheets

[X] See continuation sheet

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.)

[X] A Property is associated with events that have made a significant contribution to the broad patterns of our history.

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

[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.)

[X] 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 of age or achieved significance within the past 50 years.

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

[X] See continuation sheet

Areas of Significance

(Enter categories from instructions)

Architecture

Community Planning & Development

Commerce

Period of Significance

1815-1959

Significant Dates

1791

1871-1873

1901

Significant Person

(Complete if Criterion B is marked above.)

NA

Cultural Affiliation

Unknown

Architect/Builder

9. Major Bibliographic References

[] See continuation sheet

Previous documentation on file (NPS):

[] preliminary determination of individual listing (36 CFR 67)

[X] previously listed in the NR

[] previously determined eligible by the National Register

[] designated a National Historic Landmark

[] recorded by Historic American Buildings Survey # _____

[] recorded by Historic American Engineering Record # _____

Primary location of add. data:

[X] State SHPO office

[] Other State agency

[] Federal agency

[] Local government

[] University

[X] Other

Specify repository:

_____ E.H.T. Tracerics _____

10. Geographical Data

Acraege of property _____ 1.25 miles _____

UTM References

1 1/8/ 3/2/3/3/0/0/ 4/3/0/7/4/4/7/
Zone Easting Northing

4 1/8/ 3/2/3/4/8/5/ 4/3/0/9/5/4/5/
Zone Easting Northing

2 1/8/ 3/2/3/2/0/0/ 4/3/0/7/9/2/5/
Zone Easting Northing

5 1/8/ 3/2/3/5/0/0/ 4/3/0/8/1/2/3/
Zone Easting Northing

3 1/8/ 3/2/3/3/2/0/ 4/3/0/9/5/2/0/
Zone Easting Northing

6 1/8/ 3/2/3/4/2/0/ 4/3/0/7/4/4/7/
Zone Easting Northing

[] See continuation sheet

Verbal Boundary Description

_____ [X] See continuation sheet _____

Boundary Justification

_____ [X] See continuation sheet _____

Sixteenth Street Historic District (Boundary Expansion)

Washington, D.C.

Name of Property

County and State

11. Form Prepared By

Name/title Laura V. Trieschmann, Senior Architectural Historian

Organization E.H.T. Traceries, Inc. Date September 31, 1999 revised 2006

Street & Number 1121 Fifth Street, N.W. Telephone (202) 393-1199

City or Town Washington State DC Zip code 20001

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

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

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items

(Check with the SHPO or FPO for any additional items)

Property Owner

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

name _____

street & number _____ telephone _____

city or town _____ state _____ zip code _____

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*)

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of the Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

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Sixteenth Street Historic District, Washington, D.C. (Boundary Extension)

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7. Description

Architectural Classification (continued)

LATE 19th/20th CENTURY REVIVALS: Italian Renaissance

MODERN MOVEMENT: Modern/Post Modern

MODERN MOVEMENT: International

Narrative Description

Sixteenth Street, extending from the landscaped Lafayette Park at H Street to Florida Avenue, is reflective of the street pattern envisioned by Pierre L’Enfant for the nation’s capital. As laid out in 1791, the street is 160 feet wide – 80 feet were to serve as carriage ways, with 30-foot walkways planted with trees and an additional 10 feet of pavement on each side. L’Enfant’s Sixteenth Street vista was accentuated in the late nineteenth century by landscaping features that continue to line the streetscape from Lafayette Square to Florida Avenue, unifying the street within the original northern boundaries of the Federal City. Today, Sixteenth Street has a fifty-foot paved roadbed comprised of four lanes of two-way traffic that runs the length of the right-of-way, except at the underpass at Scott Circle between M and O Streets where the roadway was widened to allow the four lanes to continue under the circle. As Sixteenth Street began to develop, it was subdivided into narrow lots with equal street frontage. Subsequent development in the middle part of the twentieth century resulted in the reunion of many of these narrow rectangular lots, particularly on corner parcels, thus forming larger square lots occupied by imposing office buildings. Despite this, many of the original narrow lots are extant south of K Street. Young columnar English oaks line the road, along with a few scattered maples. Consistent systems of mature tulip poplars are planted within the fenced-in front yards of many properties facing the street. There are curb cuts throughout for circular drives. South of O Street, Washington globe lamps illuminate the sidewalks and road. Overall, this landscaping plan is the result of the Parking Act of 1870, which required approximately 35 feet of roadway to be flanked by sidewalks with a strip of “parked” area between that could be sodded and planted with trees. The remaining land between the sidewalks and building lines was to be enclosed by city residents and used as front yards.

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The 1.25 miles of Sixteenth Street between H Street and Florida Avenue display a variety of building types that represent the evolution of the corridor from a prominent residential neighborhood centered around the President's House to its present status as the home of institutional offices, professional buildings, societies, churches, and residences, both single- and multi-family. The buildings, dating from 1815 to 2004, depict a number of architectural styles ranging from the Federal, Beaux-Arts, and Classical Revival to the International and modern. The oldest extant residential buildings on Sixteenth Street are two- to three-stories high. Their mid-twentieth-century neighbors, aided by 1910 building height regulations and zoning, are seven- to eight-stories high. Sixteenth Street is flanked by buff- and beige-colored stone and/or brick structures, and a mix of red brick buildings. Each of the buildings, regardless of construction date, is either fully clad or ornamented with stone and metal, whether it is limestone lintels, granite facing, steel window framing, or wrought-iron balconies. High-style ornamentation and detailing applied to the exterior of the structures, including medallions, quoins, rusticated cladding, enclosed pediments, and dormers, reflect the street's late-nineteenth-century and early-twentieth-century residential background. In contrast, ribbon windows and metal spandrels emphasizing the conflict between horizontal and vertical elements are more often associated with the office buildings dating from the late 1940s through to the 1970s.

Three building functions were identified on Sixteenth Street – residential, professional/institutional, and religious. The residential resources, ranging from single-family dwellings, apartment houses, and hotels, date from the late nineteenth century to the second quarter of the twentieth century. The professional and institutional properties, including association buildings, national headquarters, and office buildings, were constructed between 1902 and 1974. The eight religious properties document the street's physical and stylistic development and the influences of the National Church Movement.

Residential Buildings

Today, despite the dramatic change in use that instigated a second phase of development, Sixteenth Street from H Street to Florida Avenue is home to more residential resources than any other building type. The residential resources flanking Sixteenth Street constitute two primary building types, each dating from a distinct period of development in the nation's capital. Single-family dwellings, rowhouses, and grand mansions were erected along Sixteenth Street during the nineteenth century and first two decades of the

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twentieth century, while larger apartment blocks and hotels dominated the streetscape in the second quarter of the twentieth century. The residential buildings reflect the architectural styles popular during their periods of construction, while adapting to contemporary building codes, height limitations, and zoning regulations.

Single-Family Dwellings: 1873-1916

The construction of single-family dwellings on Sixteenth Street migrated northward as physical and aesthetic improvements progressed from Lafayette Square to N Street. Reviving popular architectural fashions of sixteenth- and seventeenth-century Europe, the dwellings of Sixteenth Street were embellished in the Beaux Arts, Italian Renaissance, Classical Revival, and Romanesque Revival styles. The buildings were typically constructed in the rowhouse form, interspersed with grand freestanding mansions. The typical building rose three stories on an English basement, capturing the maximum allowable height in the residential City of Washington in the late nineteenth century. Generally two bays wide, the buildings had side-passage, double-pile plans augmented by ells. Two-story bays, allowable by law in 1871, provided additional living space as well as projecting wall surfaces on which to apply stylistic ornamentation. Typically, rooflines were also highly embellished with steeply pitched gables, false mansards, dormers, and/or stepped parapets. The single-family dwellings of the late nineteenth century were ordinarily constructed of brick, a building material utilized well into the twentieth century for residential construction. The primary facades visible from Sixteenth Street were often clad and ornamented with stucco, limestone, or granite.

Today, Sixteenth Street is home to fifty-five single-family dwellings dating from 1873 to 1899. The vast majority of those domestic buildings are located to the north of Scott Circle, south of Florida Avenue. Between H Street and Scott Circle, only three single-family dwellings from the late nineteenth century are extant on Sixteenth Street. The oldest of the dwellings on lower Sixteenth Street is the John R. Carmody House at 1220 16th Street, erected in 1883 to the designs of architect W. William Poindexter. The two-bay-wide dwelling rises three stories on an English basement. In the late twentieth century, the building was renovated and the primary façade altered to present a Post-Modern interpretation of its original architectural style.

The second extant example dating from the late nineteenth century is the Virginia Bulkley House at 1216

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16th Street. Erected in 1891, the red brick dwelling was designed by George S. Cooper in the Romanesque Revival style. The two-story building is set upon an English basement that is clad in rough-cut granite. The side entry of the dwelling is offset by a round projecting bay of two stories. Granite stringcourses and sills, keystones, and rough-cut lintels contrast the pressed brick of the facade. Additional living space is provided within the prominent gable roof, composed of a steeply pitched front gable dormer with three semi-circular arched 1/1 windows. Interrupted by the imposing dormer, the roof is edged by an ogee-molded cornice with chevrons, corbelled brick bedmolding, and brick brackets.

The 1893 single-family dwelling at 1115 16th Street, now part of the Embassy of the Russian Federation, reflects the architectural style, form, and material often utilized by speculative developers elsewhere in Washington, D.C. Depicting a popular style and form in the Mount Vernon and Shaw neighborhoods in particular, the two-story red brick building is two bays wide with a projecting front bay. The Romanesque Revival-style building, designed and constructed by W.A. Vaughn, has a rough-cut limestone lintel accentuating the main entry. Molded brick and limestone stringcourses run the width of the façade, wrapping around the projecting bay. In contrast to similar dwellings in neighboring communities, the former single-family dwelling at 1115 16th Street reflects its prestigious lower Sixteenth Street address with an overhanging modillioned cornice of limestone, rather than wood.

After the turn of the twentieth century, the single-family dwellings were typically grander in scale, massing, ornamentation, and size than their neighboring predecessors. The structures from the first two decades of the twentieth century were enlarged from two bays to three bays, and an additional story was captured beyond the crowning parapet or within a mansard roof. The homes of many of Washington, D.C.'s upper-class residents, the early-twentieth-century dwellings of Sixteenth Street boasted rusticated first stories, contrasting quoins, bracketed balconies of granite or wrought-iron, ogee-molded stringcourses and lintels, and overhanging cornices with brackets, modillions, and dentils. Numerous dormers with highly detailed surrounds, balustrades, and expansive windows illuminated the additional living space within the mansard roofs. Roofing materials ranged from ornamental slate tiles to terra cotta tiles.

Dating from between 1900 and 1916, thirty-one single-family dwelling currently front Sixteenth Street from H Street to Florida Avenue. Six single-family dwellings presently flank the lower section of the street. The most high-style example is the 1907 Alonzo Bliss House at 1218 16th Street. The Beaux-Arts-

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style house was designed by Albert Goenner, with John McGregor as the builder. The building is three bays wide with a central entry. It stands three stories in height with an additional story hidden behind a prominent dormer window. Set within a steeply pitched, mansard roof sheathed in terra cotta tiles, granite surrounds ornately frame the dormer. The casing has paneled plinths, fluted brackets, and a broken ogee-molded pediment with a medallion surrounded in foliage. The stucco finish of the façade is detailed with quoins, splayed lintels with projecting keystones, granite balconies, and an overhanging cornice with modillions and end brackets.

Just as high-style, although not as ornately finished with applied detailing is the former dwelling of Harrison Mitchell. Located at 1128 16th Street, the Mitchell House was constructed as a speculative venture by the Potomac Realty Company in 1908. It was designed by Bruce Price and Jules De Sibour, and built by the construction firm of William P. Lipscomb. The Classical Revival-style building stands four stories with a side entry. The dwelling is clad in raked limestone blocks edged by quoins. The four 1/1-window openings of the upper stories are symmetrically placed within the central bays. The classical interpretation is expressed in the horizontality of the molded limestone stringcourses, continuous sills, and projecting lintels with leaf scrolls. A parapet of recessed panels and turned balusters of limestone edges the flat roof.

One of the largest freestanding single-family dwellings on lower Sixteenth Street is the former George M. Pullman House at 1119-1125 16th Street. Erected in the Beaux-Arts style in 1909, the prominent building was designed by Nathan C. Wyeth. The three-and-a-half-story building is constructed of brick bearing walls with steel floor and roofing members. The exterior walls are clad with rusticated limestone and buff colored bricks. Limestone balconies with French doors, enclosed pedimented lintels with highly ornate tympanums, and engaged Ionic columns mark the symmetrical composition of the building, and semi-circular arched dormers. The straight-sided mansard roof is edged with a projecting limestone Tuscan cornice completed by modillions, dentil molding, and a wide frieze. Listed in the D.C. Inventory of Historic Sites, the Pullman House is presently the home of the Embassy of the Russian Federation.

Apartment Buildings: 1920-1950

By the second quarter of the twentieth century, the prestigious residential address historically desired by Washingtonians had moved northward, with the construction of single-family dwellings taking place to

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the north of Scott Circle. This allowed for the construction of alternate residential building types, specifically the apartment building and hotel on lower Sixteenth Street. One of the earliest examples of apartment buildings along lower Sixteenth Street is the Classical Revival-style structure at 1222 16th Street, designed in 1920 by Joseph J. Moebs. The high-style masonry building reads as an attached single-family dwelling, albeit more mansion than rowhouse. It stands four stories in height and three-bays wide with a mansard roof. According to the original building permit, the apartment building provided just five residential units (one per floor). Stylistic detailing on the limestone-clad façade includes medallions, three-story pilasters with acanthus capitals, swaged panels, enclosed pediments, and wrought-iron balconies.

Within weeks of the District of Columbia Zoning Board's vote in 1920 to allow high-rise apartment houses on Sixteenth Street south of Scott Circle, the construction of two significant apartments began – the Jefferson and the Presidential. Both were of classical design, faced with limestone. The very imposing Jefferson at 1200-1210 16th Street was designed by prominent local architect Jules Henri DeSibour. The building was originally constructed as a luxury eight-story apartment building, housing 75 families. Prominently located at the corner of Sixteenth and N Streets, the H-shaped structure presents two facades, the primary fronting Sixteenth Street with its one-story central entry. The limestone finish is detailed with quoins, projecting terra cotta stringcourses and lintels, wrought-iron balconies, and round medallions. The classical interpretation is emphasized by the rustication of the first two stories, the stringcourses, and the overhanging cornice with limestone modillions.

The principal Sixteenth Street façade of the Presidential at 1026 16th Street was designed by well-known architect Appleton P. Clark with three-sided canted bays that rise eight stories. Like the Jefferson, the classical interpretation is presented through the rusticated ground floors, the molded stringcourses, and the solid parapet with ornamentally carved panels. The main entrance is emphasized by an elaborate Adamesque portico with two pairs of fluted Corinthian marble columns resting on plinths and crowned by an elaborate entablature and balcony. The Corinthian entablature of the portico has triglyphs and metopes, scrolled modillions, and an ogee-molded cornice. A central canted oriel window extending between the fourth and seventh floors was designed to match the flanking eight-story bays. The side bays have single 8/8 double-hung, sash windows, while the central bay has single 4/4 and double 6/6 windows. The main block of the building is illuminated with tripartite windows with 4/4 sash flanking the wider 6/6 sash.

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Reflecting the substantial changes in the architectural styles of Sixteenth Street by the middle part of the 20th century are the former Pall Mall Apartments at 1112 16th Street and the 1500 Massachusetts Avenue Apartments. Now known as the Calomiris Building, the Pall Mall Apartments read as an office building, rather than a mid-rise apartment block. It was designed in 1940 by architect/builder Robert O. Scholz for property owner David A. Baer. Respectful of its neighboring apartment buildings and single-family dwellings, the 112-unit apartment building was designed in the Italian Renaissance Revival style with influences of the then-fashionable Art Deco. The first story of the building is clad in dark brown bricks, with the central entry surrounded with buff colored bricks. This main entry is located slightly below grade, requiring a set of steps from the sidewalk down to the recessed entry doors. The main block of the rectangular building is marked at the façade by four-bay wide projections with single window openings. The metal windows, with operable awnings at the base, wrap around the corners of the projections. At the center of the projecting bases, between each story of the building, are skintled buff-colored bricks. Art Deco detailing, including stylized medallions and ziggurats, crown the building.

The building at 1500 Massachusetts Avenue reads as a mid-rise apartment block of the 1950s. Designed by architect F. Wallace Dixon, the modern brick apartment building has a trapezoidal form. The triangular-shaped lot forces the massive building to front Massachusetts Avenue and Scott Circle, rather than utilize Sixteenth Street as its primary façade. It was estimated to cost a staggering \$1,800,000 to construct in 1950, and originally contained 556 apartment units. In contrast to neighboring apartments, the nine-story building has horizontal massing, rather than vertical. The lack of applied ornamentation, the flat roof, and the ribbon windows with thin metal mullions further emphasize the horizontal massing.

Hotels, 1922-1941

The Carlton Hotel, now the St. Regis Hotel, was constructed in 1925 by the Wardman Construction Company, which employed Mihran Mesrobian as chief architect. The imposing masonry building, located on a corner lot with a landscaped side yard, is identically finished on its three primary elevations. Stressing the horizontality of classicism, the Carlton consists of three principal layers; a four-story shaft between a base and attic, each two stories. The rusticated base and shaft form a six-story structure united by quoins and the principal entablature. This entablature, several stories below the actual top of the building, lowers the perceived height of the structure, thereby strengthening the Classical and

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Renaissance affinities.¹ The stylistic interpretation is further accentuated by the colonnade-like presentation of the ground story, the elongated openings on the secondary and upper stories, and the narrow six-light single windows in the shaft of the structure. The public spaces were decorated in the Italian Renaissance style favored in the mid-1920s.

Harry Wardman constructed the Hay-Adams Hotel at 800 Sixteenth Street, located within the Lafayette Square Historic District, as an apartment annex to the Carlton Hotel in 1927. Architecturally, each elevation of the eight-story hotel is divided into three vertical segments dominated by a projecting central bay. This vertical division terminates with the principal entablature dividing the seventh story from the eighth story. Horizontally, like the Carlton, the hotel is divided into five segments. The ground story acts as the base, with the eighth story assuming the aspect of a diminutive attic. The body of the building consists of three, two-story layers, with the Classical orders framing the central bay with engaged columns and entablatures. The principal entablature of the building is scaled proportionately to the sixth and seventh stories only. Additional ornamentation is found in the form of Roman Doric triglyphs, guttae, medallions, swags, and urns. As built, the English interior of the building was arranged chronologically, starting with eighteenth-century detailing in the lobby, working backward to the seventeenth-century lounge, and terminating in the sixteenth-century dining room.

In stark contrast to Wardman's 1920s hotels stands the modern Statler Hilton Hotel at 1001 16th Street. Now known as the Capital Hilton Hotel, the massive hotel was erected in 1941 for the K Street Realty Corporation. The architectural firm of Holabird and Root, along with A.R. Clas was responsible for the design, with John W. Harris serving as builder. The stone and brick building originally housed 850 rooms, standing eight stories in height with eight elevators. The steel frame of the modern building has a "double E" form with a rear block augmented by four wings fronting Sixteenth Street. The height of the building, devoid of applied ornament, is supplanted by the symmetrically placed window openings that emphasize its horizontality. Continuous projecting sills, groups of window openings set within a single casing, and the unadorned flat roof, further accentuate this massing. Storefronts dominate the first story of the K Street elevation, while the building's use as a hotel is presented via the porte cochere and circular vehicular drive on Sixteenth Street. At the time of its completion, the building was the largest air-

¹ Sue Kohler and Jeffery Carson, *Sixteenth Street Architecture*, Volume 2, (Washington, D.C.: Commission of Fine Arts, 1988), pp. 129-130.

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conditioned hotel in the world.

Professional and Organizational Buildings

Associations and Societies

By the early part of the twentieth century, Sixteenth Street became home to numerous national associations and societies desiring a presence in the nation's capital close to the White House. This trend occurred early in the twentieth century with the construction of the National Geographic Society's Hubbard Memorial Hall in 1902. Other buildings of note along Sixteenth Street include the Carnegie Endowment of Washington on 1530 P Street (1910), Congressional Club at 2001 New Hampshire Avenue (1914), and the University Club at (1920).

Collectively these buildings exemplified the wealthy residential population of Washington, D.C. in the first and second quarters of the twentieth century. The National Geographic Society's Hubbard Memorial Hall in particular mimicked its grand single-family neighbors through its architectural style and siting, while the imposing stature of the Congressional Club and the University Club reflected the scale and massing of flanking contemporary hotels and apartment buildings.

The two-story buff-colored brick Hubbard Memorial Hall, with limestone trim, is presented in the Classical Revival style. The first structure constructed by the Society, the Hall reads more like a mansion than an assembly room and library. This is illustrated in the building's three-bay wide façade, fronting Sixteenth Street. An ogee-molded casing with dentils and crossetting surrounds the double-wide main entry, reached by a flight of granite steps. It is surmounted by an imposing balcony servicing the wide second-story opening above. This balustraded balcony is supported by heavy scrolled brackets and a name plate inscribed "National Geographic Society." The first and second stories of the building are visually separated by a wide limestone stringcourse. The overhanging terra cotta tile roof is finished with modillions and an ornate frieze.

Between 1912 and 1931, the structure was substantially enlarged to the south by the addition of a Classical Revival-style building flanked by three-story wings. The central portion of the building, designed by Arthur B. Heaton, has a two-story pediment with single and paired Ionic columns. The pediment is raised above the rusticated first story of the building, which is pierced by several double-wide

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entry openings. A flat parapet with balustraded openings marks the roof. The flanking wings are virtually identical in detailing, also presenting elements of the Classical Revival style. This includes quoins, wide stringcourses that separate the base from the shaft, overhanging cornices with modillions, and elongated window openings with metal grills. Reflective of the Society's growing membership, and the architectural trends of the second quarter of the twentieth century, an annex was constructed along Seventeenth Street in 1963 to the designs of noted modern architect Edward Durrell Stone. The modern ten-story office building, with photographic laboratories and museum space, was architecturally in opposition to the traditional classical elements presented at Hubbard Hall and its Sixteenth Street additions. The reinforced concrete structure, which emphasized verticality rather than horizontality, is classical in attitude, but stripped of ornament and detail. The shaft-like body of the structure is composed of dark glass windows framed with black Swedish granite and separated by vertical fins of white Vermont marble. Balanced by the raised courtyard that reads like a base, the shaft is topped by the thinnest of perforated overhangs – a trademark of Stone's designs. In 1981, the Society closed the gap between the two major buildings by constructing its final building within the complex. Designed by Skidmore, Owings, and Merrill, this structure plays off Stone's vertical elements with its long horizontal lines of pale pink concrete alternated with strips of dark glass. The seven stories of the office and auditorium building, which fronts M Street, are stepped back to create landscaped terraces.² The addition was completed in 1985. Hubbard Hall and the 1985 addition are connected underground to the 1963 annex.

The Racquet Club of Washington, now the University Club, was constructed at 1135 16th Street in 1920 to the designs of architect Jules H. DeSibour for property owner Harry Wardman. The Classical Revival-style building was estimated on the building permit to cost \$500,000, an extravagantly high construction cost in 1920. The prominent seven-story building was located directly across from the National Geographic Society, occupying the corner lot at M and Sixteenth Streets. In form, massing, and architectural style, the club building is reminiscent of the contemporaneous Jefferson Apartments at 1200-1210 16th Street, also designed by DeSibour. The imposing building is constructed of red brick, contrasted by the white limestone stringcourses, lintels, overhanging cornice, and engaged columns. With the main entry on the first story, underneath an ornate metal and glass canopy, the primary functions of the club are focused on the upper story. The second story of the building, fronting Sixteenth Street,

² Claudia D. Kousoulas and George W. Kousoulas. *Contemporary Architecture in Washington, D.C.* (New York, NY: John Wiley and Sons, Inc., 1995), p. 79.

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therefore reads as a *piano nobile* with elongated window openings complete with pedimented and semi-circular arched lintels, wrought-iron balconies, and very wide casings of limestone. The *piano nobile* is further emphasized by the second-story colonnade that fills the center of the U-shaped building. The slightly projecting colonnade has paired Ionic columns supporting a limestone entablature. The frieze of the prominent entablature is ornamented with round patera medallions symmetrically spaced over the engaged columns. The wide 4/4 windows of the colonnade are framed with molded casings, elongated keystones, semi-circular arched transoms, and a continuous lintel. Below the apron of the windows are interlocking round rosettes of limestone. The top two stories of the building have the same Ionic detailing, yet the engaged columns are constructed of brick with limestone plinths and capitals that are joined respectively with the stringcourse and entablature. The striking entablature that crowns the flat roof of the building has a wide frieze with triglyphs and round rosettes on the metopes.

Office Buildings

The majority of office buildings flanking Sixteenth Street are constructed on corner lots, wrapping around the streets with a repetition of architectural elements. Dating from the 1950s, the American Federation of Labor at 815 16th Street (1955), the American Chemical Society Headquarters Building at 1155 16th Street (1957), and the National Education Association Annex at 1201 16th Street (1959) are all sited on prominent corner lots. These three buildings, renovated in the latter part of the twentieth century, typify office building construction along Sixteenth Street. Block-like in form, the eight-story buildings have been altered by the application of a stone facing over the reinforced concrete structure, interrupted by recessed window openings. The first stories, as well as the upper-most stories, are treated separately from the shaft of the building. Typically, the first stories are clad in a contrasting material such as the limestone facing used at 1201 16th Street, or the colored ornamentation of the stringcourses seen at 1155 16th Street. The upper story is set back from the main block of the buildings, a treatment that either hides this top story or emphasizes it like the arcade-like structure of 815 16th Street. The first story of all the office buildings, unlike those devoted to a single association or national organization, are subdivided into commercial spaces that are leased individually. This physical separation of space, augmented by large storefront windows, creates a base reminiscent of the classical style. The construction materials, however, are associated with modern architecture rather than with the classical architecture so prevalent in Washington, D.C.

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The office buildings of the latter twentieth century more strongly present the horizontal and vertical emphasis. The building's buff-colored stone spandrels and expansive window openings of dark glass cause this. Examples include the adjacent non-contributing buildings at 1101 and 1111 16th Street, the homes of the National Soft Drink Association (1970) and the American Association of University Women (1974), respectively.

Religious Properties

Interspersed along Sixteenth Street's extensive span are numerous houses of worship that define the street as a national avenue and cultural center. This association was established in 1815 with the construction of St. John's Episcopal Church on the northeast corner of Sixteenth and H Streets. Along Sixteenth Street between H Street and the Maryland line at Eastern Avenue are thirty-nine churches and synagogues. These religious buildings, primarily the product of the period between 1880 and the 1920s, represent almost every religious denomination. Between H Street and Florida Avenue there are eight religious buildings, including the Holy City Swedenborgian at 1611-1616 16th Street (1894), Scottish Rite Temple at 1733 16th Street (1911), Foundry United Methodist Church at 1500-1510 16th Street (1904), the Jewish Community Center at 1529-1533 16th Street (1924), Universalist National Memorial Church at 1810 16th Street (1930), and First Baptist Church at 1326-1330 16th Street (1955). Two religious properties are located along lower Sixteenth Street – St. John's Church (1815-1816) and the Third Church of Christ, Scientist (1970).

St. John's Church, designed by architect Benjamin Henry Latrobe, opened in 1816. Subsequently enlarged under the direction of Charles Bulfinch in the 1820s, the stucco-clad church was transformed from its original Greek-cross shape to a Latin cross and ornamented with a Roman Doric portico and triple-tiered steeple. The main portico, fronting Sixteenth Street, encompasses six columns supporting a Roman entablature. The slightly overhanging cornice has petite modillions, an ornamental detail that is repeated in the enclosed pediment. The lantern and spire are similarly detailed with segmentally arched openings within an octagonal-shaped steeple. The steeple is finished with low-pitched pediments, modillions, triglyphs, slim Doric entablatures, and keystones.

In stark contrast to the Federal style of St. John's Church is the International-style Third Church of Christ, Scientist at 900 16th Street. The religious property consists of an office building framing a five-story

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church. The octagonal-shaped church is reminiscent of a Renaissance baptistery, sited adjacent to the rectangular-shaped office tower rather than the traditional bell tower. The International-style buildings are devoid of the customary artwork that was integral to Renaissance architecture. Rather, the pink-tinted, poured-in-place concrete is decorated primarily with the impressions of the wood and fiberglass pouring molds used in the structure's construction.³ The office block has clear strips of plate glass marking each of its eight stories. At the nearly windowless church, the articulation of solids and voids is less predictable, with a thick and a thin ribbon of plate glass running across the main façade fronting the courtyard. Bells project laterally from the building, underscoring this horizontality. Inside, the Greek-cross plan in the auditorium of the church is accentuated by rising up three stories, being placed between the lobby and offices.⁴ Estimated on the building permit at a costly \$2,000,000 to construct, the church and its associated office building were completed in 1972. The concrete, steel, and glass structures, presenting simple, bold shapes around a landscaped courtyard, were the work of Araldo Cossutta of I.M. Pei and Partners.

³ Kousoulas and Kousoulas, p. 67.

⁴ Pamela Scott and Antoinette J. Lee. *Buildings of the District of Columbia*. (New York, NY: Oxford University Press, 1993), p. 221.

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Properties denoted in bold are within the increased boundaries.

Properties denoted in italics have been reclassified contributing or non-contributing under the new period of significance.

<u>ID Number</u>	<u>Building Name (Historic)</u>	<u>Address</u>	<u>Date</u>	<u>Status</u>
0174-0800	Embassy of Belgium	2100 16th Street NW	1910	Contributing
<i>0174-0805</i>	<i>Washington House</i>	<i>2120 16th Street NW</i>	<i>1940</i>	<i>Contributing</i>
0174-0806	[rowhouse/16th Street NW/2108]	2108 16th Street NW	1895	Contributing
0175-0019	[rowhouse/16th Street NW/2026]	2026 16th Street NW	1906	Contributing
0175-0021	Herman (Isaac & Albert) Houses	2024 16th Street NW	1906	Contributing
0175-0022	Herman (Isaac & Albert) Houses	2022 16th Street NW	1906	Contributing
0175-0033	Harding (Theodore A.) House	2032 16th Street NW	1893	Contributing
0175-0034	[rowhouse/16th Street NW/2030]	2030 16th Street NW	1885	Contributing
0175-0035	[rowhouse/16th Street NW/2028]	2028 16th Street NW	1885	Contributing
0175-0036	[apartment building/16th Street NW/2008]	2008 16th Street NW	1921	Contributing
0175-0801	Rochelle Apartments (Balfour Annex)	1603 U Street NW	1909	Contributing
0175-0805	McKay (Crandel) House	2020 16th Street NW	1921	Contributing
0175-0811	Milburn (Charles C.) House	2034 16th Street NW	1912	Contributing
0175-0815	Westover (The Balfour)	2000 16th Street NW	1900	Contributing

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<u>ID Number</u>	<u>Building Name (Historic)</u>	<u>Address</u>	<u>Date</u>	<u>Status</u>
0176-0805	[U Street NW/1600]	1600 U Street NW	1900	Contributing
0177-0001	[T Street NW/1600]	1600 T Street NW	1900	Contributing
0177-0002	Fuger (Frederick) House	1846 16th Street NW	1900	Contributing
0177-0005	[rowhouse/16th Street NW/1838]	1838 16th Street NW	1915	Contributing
0177-0087	[rowhouse/16th Street NW/1826]	1826 16th Street NW	1878	Contributing
0177-0088	[rowhouse/16th Street NW/1824]	1824 16th Street NW	1878	Contributing
0177-0089	[rowhouse/16th Street NW/1822]	1822 16th Street NW	1878	Contributing
0177-0090	[rowhouse/16th Street NW/1820]	1820 16th Street NW	1878	Contributing
0177-0091	[rowhouse/16th Street NW/1818]	1818 16th Street NW	1878	Contributing
0177-0092	[rowhouse/16th Street NW/1816]	1816 16th Street NW	1878	Contributing
0177-0108	Anderson House	1836 16th Street NW	1905	Contributing
0177-0109	[16th Street NW/1834]	1834 16th Street NW	1902	Contributing
0177-0126	Howard (The)	1842 16th Street NW	1913	Contributing
0177-0127	Lealand (The)	1830 16th Street NW	1914	Contributing
0177-0801	Thorn (S.R.) House	1832 16th Street NW	1897	Contributing
0177-0802	Universalist National Memorial Church	1810 16th Street NW	1930	Contributing
0177N-0004	Herwig (L.J.) House	1910 16th Street NW	1893	Contributing
0177N-0005	[rowhouse/16th Street NW/1908]	1908 16th Street NW	1878	Contributing

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<u>ID Number</u>	<u>Building Name (Historic)</u>	<u>Address</u>	<u>Date</u>	<u>Status</u>
0177N-0006	[rowhouse/16th Street NW/1906]	1906 16th Street NW	1878	Contributing
0177N-0007	[rowhouse/16th Street NW/1904]	1904 16th Street NW	1874	Contributing
0177N-0008	[rowhouse/16th Street NW/1902]	1902 16th Street NW	1873	Contributing
0177N-0009	[store & dwelling/16th Street NW/1900]	1900 16th Street NW	1880	Contributing
0177N-0026	[rowhouse/16th Street NW/1912]	1912 16th Street NW	1900	Contributing
0177N-0805	[rowhouse/16th Street NW/1914]	1914 16th Street NW	1892	Contributing
0177N-0806	[rowhouse/16th Street NW/1916]	1916 16th Street NW	1892	Contributing
0177N-0807	Harlan (Mrs. Annie) House	1920 16th Street NW	1877	Contributing
0177N-0808	Lawrence (The)	1922 16th Street NW	1895	Contributing
<i>0177N-0809</i>	<i>[apartment building/16th Street/1926]</i>	<i>1926 16th Street NW</i>	<i>1952</i>	<i>Contributing</i>
0178-0073	[rowhouse/16th Street NW/1710]	1710 16th Street NW	1890	Contributing
0178-0074	[rowhouse/16th Street NW/1708]	1708 16th Street NW	1890	Contributing
0178-0075	McKahan (R.R.) House	1706 16th Street NW	1907	Contributing
0178-0076	O'Donoghue (D.W.) House	1704 16th Street NW	1909	Contributing
0178-0077	Shafer (Mary) House	1702 16th Street NW	1890	Contributing
0178-0078	[rowhouse/R Street NW/1601]	1601 R Street NW	1910	Contributing
0178-0093	Ambassador (The)	1750 16th Street NW	1920	Contributing
0178-0094	Saint Mihiel (The)	1712 16th Street NW	1920	Contributing

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ID Number	Building Name (Historic)	Address	Date	Status
0178-0800	Brown (Justice Henry B.) House	1720 16th Street NW	1892	Contributing
<i>0178-0801</i>	<i>Winston Mews</i>	<i>1730 16th Street NW</i>	<i>1980s</i>	<i>Non-Contributing</i>
0179-0056	[store/16th Street NW/1612]	1612 16th Street NW	1865	Contributing
0179-0106	[mansion/16th Street NW/1628]	1628 16th Street NW	1890	Contributing
0179-0812	Barclay Apartments	1616 16th Street NW	1924	Contributing
0179-0813	Ravenel (The)	1604-1610 16th Street NW	1929	Contributing
<i>0179-0817</i>	<i>[apartment house/16th Street NW/1600]</i>	<i>1600 16th Street NW</i>	<i>1940</i>	<i>Contributing</i>
0180-0042	[rowhouse/16th Street NW/1536]	1536 16th Street NW	1884	Contributing
0180-0043	[rowhouse/16th Street NW/1534]	1534 16th Street NW	1900	Contributing
0180-0044	Harris (R.) House	1532 16th Street NW	1894	Contributing
0180-0084	Churchill Apartments	1520 16th Street NW	1963	Non-Contributing
0180-0085	Foundry United Methodist Church	1500-1510 16th Street NW	1904	Contributing
0180-0801	Hightowers Apartments	1530 16th Street NW	1938	Contributing
0181-0162	Australian Embassy	1601 Massachusetts Avenue NW	1968	Non-Contributing
0181-0821	Embassy (The)	1424 16th Street NW	1917	Contributing
0181-0822	[rowhouse/16th Street NW/1420]	1420 16th Street NW	1915	Contributing
<i>0181-0851</i>	<i>First Baptist Church</i>	<i>1326-1330 16th Street NW</i>	<i>1955</i>	<i>Contributing</i>
<i>0181-0870</i>	<i>National Wildlife Federation</i>	<i>1400-1412 16th Street NW</i>	<i>1987-1988</i>	<i>Non-Contributing</i>

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ID Number	Building Name (Historic)	Address	Date	Status
0182-0053	[apartment building/16th Street/1222]	1222 16th Street NW	1920	Contributing
0182-0055	Carmody (John R.) House	1220 16th Street NW	1883	Contributing
0182-0056	Bliss (Alonzo) House	1218 16th Street NW	1907	Contributing
0182-0057	Bulkley (Mrs. Virginia) House	1216 16th Street NW	1891	Contributing
0182-0058	[rowhouse/16th Street NW/1214]	1214 16th Street NW	1915	Contributing
0182-0059	[rowhouse/16th Street NW/1212]	1212 16th Street NW	1915	Contributing
0182-830	National Rifle Association (Courtyard Marriott)	1600 Rhode Island Avenue NW	2004	Non-Contributing renovated
0182-0819	Jefferson Hotel	1200-1210 16th Street NW	1922	Contributing
0183-0091	Mitchell (Harrison) House	1128 16th Street NW	1908-1909	Contributing
0183-0105	Pall Mall Apartments	1112 16th Street NW	1940	Contributing
0183-0800	Benjamin Franklin University (SAIL Charter School)	1100-1102 16th Street NW	1908	Contributing
0183-0830	[office building/16th Street/1106-1108]	1106-1110 16th Street NW	1920	Contributing
0183-0881	International Union of Electricians Trades	1120-1126 16th Street NW	1954	Contributing
0183-0882-A	National Geographic Society, Hubbard Memorial Hall	1156 16th Street NW	1902	Contributing
0183-0882-B	National Geographic Society, Addition	1156 16th Street NW	1912-1913	Contributing

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ID Number	Building Name (Historic)	Address	Date	Status
0183 -0882-C	National Geographic Society, Annex	1131-1137 17th Street NW	1963	Non-Contributing
0184-0882-D	National Geographic Society, Annex II	1600 M Street NW	1981	Non-Contributing
0184 -0017	[rowhouse/16th Street NW/1020]	1020 16th Street NW	1916	Contributing
0184 -0059	[office building/16th Street NW/1010]	1010 16th Street NW	1963	Non-Contributing
0184 -0068	Milburn Apartments	1016 16th Street NW	1921	Contributing
0184 -0830	Presidential Apartments	1026 16th Street NW	1922	Contributing
0184 -0842	Solar Building	1000-1010 16th Street NW	2002	Non-Contributing
			renovated	
0185 -0041-A	Third Church of Christ, Scientist	900 16th Street NW	1970	Non-Contributing
0185 -0041-B	Christian Science Monitor Building	910 16th Street NW	1970	Non-Contributing
0185 -0812	World Center Building	918-930 16th Street NW	1949	Contributing
0186-0039	Motion Picture Association of America	1600 I Street NW	1968	Non-Contributing
0186 -0809	Hay-Adams Hotel	800 16th Street NW	1927	Contributing
0188 -0802	Roosevelt Hotel	2101 16th Street NW	1919	Contributing
0188S-0004	Brittany (The)	2001 16th Street NW	1916	Contributing
0189 -0801	Congressional Club	2001 New Hampshire Ave. NW	1914	Contributing
0190 -0119	[apartment building/16th Street NW/1929]	1929 16th Street NW	1921	Contributing
0190 -0120	Boker (E.W.) House	1931 16th Street NW	1887	Contributing

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<u>ID Number</u>	<u>Building Name (Historic)</u>	<u>Address</u>	<u>Date</u>	<u>Status</u>
0190-0123	Brewer (Eugene M.) House	1923 16th Street NW	1902	Contributing
0190-0126	Tiffany (The)	1925 16th Street NW	1922	Contributing
0190-0801	Baker (Marcus) House	1905 16th Street NW	1889	Contributing
0190-0805	Merriam (C. Harts) House	1919 16th Street NW	1887	Contributing
0190-0809	[apartment building/16th Street NW/1915]	1915 16th Street NW	1922	Contributing
0190-0810	[U Street NW/1536]	1536 U Street NW	1915	Contributing
0190-0811	Virginia (The)	1901 16th Street NW	1935	Contributing
0191-0093	[rowhouse/16th Street NW/1837]	1837 16th Street NW	1890	Contributing
0191-0094	[rowhouse/16th Street NW/1839]	1839 16th Street NW	1890	Contributing
0191-0095	[rowhouse/16th Street NW/1841]	1841 16th Street NW	1890	Contributing
0191-0100	King (Augusta J.) House	1825 16th Street NW	1900	Contributing
<i>0191-0101</i>	<i>[apartment building/16th Street NW/1827]</i>	<i>1827 16th Street NW</i>	<i>1928</i>	<i>Contributing</i>
0191-0103	Somerset House	1801-1809 16th Street NW	1916	Contributing
0191-0802	Leupp (Francis P.) Houses	1813 16th Street NW	1887	Contributing
0191-0803	Leupp (Francis P.) Houses	1815 16th Street NW	1887	Contributing
0191-0804	[rowhouse/16th Street NW/1817]	1817 16th Street NW	1880	Contributing
0191-0805	Saxton (General Rufus) House	1821 16th Street NW	1890	Contributing
<i>0191-0806</i>	<i>[rowhouse/16th Street NW/1823]</i>	<i>1823 16th Street NW</i>	<i>1897</i>	<i>Contributing</i>

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0191 -0807	[rowhouse flats/16th Street NW/1829]	1829 16th Street NW	1922	Contributing
0191 -0808	[apartment building/16th Street NW/1835]	1835 16th Street NW	1921	Contributing
0192 -0800	Scottish Rite Temple	1733 16th Street NW	1911	Contributing
0192 -0815	Chastleton (The)	1701 16th Street NW	1919	Contributing
0193 -0014	Huntley (Charles) House	1601 16th Street NW	1878	Contributing
0193 -0142	[rowhouse/16th Street NW/1603]	1603 16th Street NW	1880	Contributing
0193 -0143	[rowhouse/16th Street NW/1605]	1605 16th Street NW	1880	Contributing
0193 -0144	[rowhouse/16th Street NW/1607]	1607 16th Street NW	1880	Contributing
0193 -0145	Denman-Werlich House	1623 16th Street NW	1886	Contributing
0193 -0146	Wilson (H. Cornell) House	1609 16th Street NW	1908	Contributing
0193 -0148	Embassy Inn	1627 16th Street NW	1912	Contributing
0193 -0149	[rowhouse/16th Street NW/1631]	1631 16th Street NW	1883	Contributing
0193 -0800	Church of the Holy City Swedenborgian	1611 16th Street NW	1894	Contributing
0193 -0802	[apartment building/16th Street NW/1625]	1625 16th Street NW	1919	Contributing
0193 -0804	Manning (Antoinette) House	1629 16th Street NW	1887	Contributing
0193 -0807	[rowhouse/16th Street NW/1633]	1633 16th Street NW (1526 R Street)	1885	Contributing
0194 -0012	[rowhouse/16th Street NW/1511]	1511 16th Street NW	1878	Contributing

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ID Number	Building Name (Historic)	Address	Date	Status
0194-0013	Woodward (Robert Simpson) House	1513 16th Street NW	1885	Contributing
0194-0018	[rowhouse/16th Street NW/1523]	1523 16th Street NW	1905	Contributing
0194-0019	[rowhouse/16th Street NW/1525]	1525 16th Street NW	1891	Contributing
0194-0079	[rowhouse/P Street NW/1531]	1531 P Street NW	1878-1879	Contributing
0194-0083	[rowhouse/16th Street NW/1501]	1501 16th Street NW	1875	Contributing
0194-0097	Marlatt (Charles L.) House	1521 16th Street NW	1908	Contributing
0194-0098	Alturas (The)	1509 16th Street NW	1909	Contributing
0194-0800	Harper (Col. Robert N.) House	1515 16th Street NW	1904	Contributing
0194-0805	[16th Street NW/1527]	1527 16th Street NW	1900	Contributing
0194-0812	Jewish Community Center	1533 16th Street NW (1540 Q Street)	1924	Contributing
0195-0010	Shields-Scully House	1401 16th Street NW	1888	Contributing
0195-0806	<i>General Scott (The)</i>	<i>I Scott Circle NW</i>	1941	Contributing
0195-0829	[16th Street NW/1333]	1333 16th Street NW	1881	Contributing
0195-0839	Carnegie Endowment of Washington	1530 P Street NW	1910	Contributing
0195-0846	Melbourne House Apartments	1315 16th Street NW	1964	Non-Contributing
0196-0035	National Education Association Annex	1201 16th Street NW	1990s	Non-Contributing renovated

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ID Number	Building Name (Historic)	Address	Date	Status
0196-0820	[apartment/Massachusetts Ave/1520]	1520 Massachusetts Ave. NW	1950	Contributing
0197-0080	[office building/16th Street NW/1101]	1101 16th Street NW	1970	Non-Contributing
0197-0084	[office building/16th Street NW/1111]	1111 16th Street NW	1974	Non-Contributing
0197-0820	[rowhouse/16th Street NW/1115]	1115 16th Street NW	1893	Contributing
0197-0840	University Club	1135 16th Street NW	1920-1921	Contributing
0197-0841	Pullman (Mrs. George M.) House	1119-1125 16th Street NW	1909	Contributing
0197-0853	American Chemical Society	1155 16th Street NW	1986	Non-Contributing
			renovated	
0198-0838	Capital Hilton Hotel	1001 16th Street NW	1941	Contributing
0199-0058	Carlton Hotel	923 16th Street NW	1925	Contributing
0199-0824	Moreschi Building	905 16th Street NW	1958-1959	Contributing
	(International Hod Carriers)			
0200-0026	American Federation of Labor	815 16th Street NW	1955-1956	Contributing
0200-0810	Saint John's Church	801 16th Street NW	1815-1816	Contributing
		(1525 H Street NW)		

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STATEMENT OF SIGNIFICANCE

The Sixteenth Street Historic District is significant as an integral component of the Plan for the City of Washington, prepared by French engineer and planner Pierre Charles L'Enfant in 1791. Because of the dramatic vista created by the topography of this median street, Sixteenth Street was laid out at the same 160-foot width as the city's grand avenues, making it as equally important as the major diagonal thoroughfares. Between 1871 and 1874, under the direction of Alexander "Boss" Shepherd's Public Works Program, significant improvements were undertaken on the prominent street, including paving and landscaping with a double row of trees flanking grand walkways. The McMillan Commission Plan of 1901 extended Sixteenth Street beyond the city's original boundary at Florida Avenue, further demonstrating the street's continuous importance as a northern portal to the city with a direct approach to the White House.

Although the street never achieved the social standing as the "Avenue of the Presidents" that was the dream of its greatest advocate Mary Foote Henderson, vestiges of the grand scheme remain in place, reflecting the social and architectural development of this major corridor as it spans northward from Lafayette Square at H Street to the northern boundary of the Federal City on the south side of Florida Avenue.

The unified streetscape of Sixteenth Street from H Street to Florida Avenue is defined by its many mid- to late-nineteenth-century high-style single-family dwellings; imposing early- to mid-twentieth-century apartment buildings and luxury hotels, churches, embassies, and institutional buildings; and late-twentieth-century offices and association buildings set on exceptionally large lots. While maintaining the vista envisioned by L'Enfant in 1791 and the landscaping inaugurated by Shepherd in 1873, the twentieth-century buildings fronting Sixteenth Street are larger in scale than their neighboring nineteenth-century predecessors, benefiting from the 90 feet maximum-allowable height limitation afforded this exceptionally wide corridor in 1910. Often designed by noteworthy architects, the two- to eight-story buildings along Sixteenth Street display the high-style fashionable styles and modern construction techniques of the late nineteenth century and the twentieth century. Examples of some notable architects, builders, and designer include Arthur B. Heaton, Appleton P. Clark, Jules DeSibour, Nathan C. Wyeth, Mihran Mesrobian, Edward Durrell Stone, and Araldo Cossutta. The architectural

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interpretations are primarily twentieth-century revivals, including Beaux Arts, Classical Revival, Italian Renaissance, and Romanesque Revival, with several notable examples of the modern movement, commercial style, and International style. These buildings are integral elements in the district, with regard to their social history, architectural characteristics, and noteworthy architects.

The original Sixteenth Street Historic District, listed in the National Register of Historic Places in 1978, included 123 properties from Scott Circle (inclusive) to Florida Avenue within a period of significance extending from circa 1875 to 1930. The expanded Sixteenth Street Historic District includes 159 properties with 161 resources (145 contributing/16 non-contributing resources) fronting the street between Lafayette Square at H Street and the south side of Florida Avenue. The Expanded Sixteenth Street Historic District meets the District of Columbia Inventory of Historic Sites Criteria B, *History*, and D, *Architecture and Urbanism*, and the National Register of Historic Places Criteria A and C. The period of significance for the expanded Sixteenth Street Historic District ranges from 1815, when St. John's Church was erected, to 1959, when the Moreschi Building (International Hod Carriers) at 905 16th Street was completed. This modern-style masonry-clad building, designed by the prominent local architectural firm of Eggers and Higgins, represents the evolving architectural development of Sixteenth Street in the mid-twentieth century. Additionally, the Moreschi Building illustrates the establishment of associations in the nation's capital, particularly within close proximity to the White House.

THE L'ENFANT PLAN: 1791

The layout and vista of Sixteenth Street is the product of the L'Enfant Plan of 1791. Pierre Charles L'Enfant, the genius behind the Plan of the City of Washington, conceived his design as a grid with radiating major arteries overlaid on the area's natural topography, incorporating prominent geographic features as the future site of important government buildings. As recommended by L'Enfant, Jenkins Hill became the location for the Capitol building, and the slight rise about a mile-and-a-quarter diagonally to the northwest (part of the so-called F Street

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Ridge) became the site for the President's House.⁵ The planner expressed his thoughts about the area's topography as it affected his proposed street layout in a letter to George Washington in 1791:

Having first determined some principal point to which I wished making the rest subordinate, I next made the distribution regular with streets at right angles, north-south and east-west. But afterwards, I opened others in various directions as avenues to and from every principal place, wishing by this not merely to contrast with the general regularity nor to afford a greater variety of pleasant seats and prospects....but principally to connect each part of the city with more efficacy by, if I may so express, making the real distances less from place to place.⁶

The L'Enfant Plan specifically indicated the development of "grand avenues," which were to be 160 feet wide – 80 feet serving as carriage ways, with 30-foot walkways planted with trees and an additional 10 feet of pavement on each side. Further, L'Enfant directed that "lines or avenues, of direct communications, have been devised to connect the separate and most distant objects with the principal, and to preserve through the whole a reciprocity of sight at the same time."⁷ Bisecting the District of Columbia, a primary route was planned to point directly north and was marked by a stone located at the crest of the hill above the escarpment, thus establishing Meridian Hill. This new route or avenue, now known as Sixteenth Street, was an integral part of L'Enfant's plan from its inception with the proposed President's House as the southern terminus and the escarpment to the north at Florida Avenue as the other. The terrain of lower Sixteenth Street was naturally flat with a gentle rise extending north from L Street to the future site of Scott Circle – presumably the reason L'Enfant selected a site as a focal point.

In this context, the importance of Sixteenth Street in the L'Enfant Plan can be assessed from the notes of Robert King while surveying the city between 1793 and 1795. King indicated that

⁵ Bob Arnebeck, *Through a Firey Trial: Building Washington, 1790-1800* (Lanham, MD: Madison Books, 1991), p. 237.

⁶ Arnebeck, p. 237.

⁷ Pierre L'Enfant, *Map of Washington, D.C.*, 1790. (Library of Congress, Washington, D.C.)

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Sixteenth Street was laid out at the same 160-foot width as the grand avenues, making it equally as important as the major diagonal thoroughfares.⁸ Although not specifically noted, Sixteenth Street had been designed to be the direct route to the White House with a series of flanking avenues that all converged at the Executive Mansion:

It appears from the Plans signed by Mr. Ellicott that Pennsylvania, Connecticut, Vermont, and New York Avenues were to have all their centers meet in one point in the center of the North Door of the President's House....⁹

The Historic American Buildings Survey describes L'Enfant's intentions for the street:

On his plan for the city, Pierre L'Enfant made Sixteenth Street a major north/south axis emanating due north from the reservation set aside for the President's House.... On the original plan, the street runs through three large open rectangles as it continues from the President's House north to the boundary [Florida Avenue]. The southernmost of these rectangles is at its intersection with Massachusetts and Rhode Island Avenues. Several blocks north of this is a smaller open square, although not at an avenue intersection. About a block north of this square is a large rectangle marking the intersection of three avenues.¹⁰

Andrew Ellicott somewhat altered this scheme during efforts to complete the city's configuration, but the original design intention for a grand central avenue was retained. Ellicott departed from L'Enfant's plan in the design of Sixteenth Street by creating an open space at the intersection of K Street, the widest street in the plan. He also enlarged the square at the intersection of Rhode Island and Massachusetts Avenues, but eliminated the three avenues intersecting Sixteenth Street several blocks to the north, as well as the large open space where they converged. He maintained New Hampshire Avenue, creating two open spaces near U Street

⁸ Survey Notes of Robert King, 1793-1795, Hugh Taggart Collection, Manuscript Division, Library of Congress, Washington, D.C.

⁹ Survey Notes of Robert King.

¹⁰ "Historic American Buildings Survey: Sixteenth Street." HABS No. DC-717, 1993, pp. 1-2.

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that are now Reservations 146 and 147. As conceived by L'Enfant, reservations were large open spaces at the intersections of the avenues, which the planner delineated as federal building sites or would feature statues and memorials to honor worthy citizens. Many of the original reservations, considered public land, remain in the hands of the federal government under the jurisdiction of the park service.

**EARLY-NINETEENTH-CENTURY DEVELOPMENT:
THE PRESIDENT'S HOUSE NORTH TO K STREET**

The early-nineteenth-century growth of the Federal City affected Sixteenth Street, but not with great development or dramatically changing demographics noted elsewhere in the city. Reservation No. 1 (the present site of the White House, the Treasury Department Building, the Old Executive Office Building, Lafayette Square, and the Ellipse) marked Sixteenth Street to the south. Known originally as President's Park, Lafayette Square was historically part of the presidential grounds and served as a construction site for the Executive Mansion. Subsequently, the Park was landscaped with "only plain wood fencing to keep out the wandering cattle and pigs," and, by 1800, had been delineated as a separate piece of land.¹¹ By 1801, President Thomas Jefferson expanded the square's use by designating it the site of the federal government's Fourth of July celebration. The government's modest assembly – only a few dozen people, the Congress, and the diplomatic corps – on July 4, 1801 may indicate the area's unpretentious character.¹² In 1812, Benjamin Ogle Tayloe remarked that the President's Park was a "neglected common, entirely denuded of trees."¹³ However, this southern terminus of Sixteenth Street, particularly surrounding the President's Park, began to take on its physical definition shortly after the War of 1812 (1812-1815), when reconstruction began for surrounding buildings that had been destroyed by the British.

¹¹ Kohler and Carson, *Sixteenth Street Architecture*, Volume 1, p. 2.

¹² Federal Writers' Project, *Washington City and Capital*, (Washington, D.C.: Works Progress Administration, Government Printing Office, 1937), p. 658.

¹³ Benjamin Ogle Tayloe. *Our Neighbors on Lafayette Square, 1872*. (Washington, D.C.: Junior League of Washington, 1872), p. 11.

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One of the first improvements to flank the park was the Federal-style St. John's Church (1815-1816), prominently sited at the northeast corner of Sixteenth and H Streets. The growing population of Episcopalians in the neighborhood commissioned the design from architect Benjamin Henry Latrobe, who also served as city surveyor and was assisting with the reconstruction of the White House and Capitol, both burned by the British. Often referred to as the Church of Presidents, the siting of St. John's Church in such close proximity to the White House was intended to prevent the communicants, especially the President and cabinet members, from having to endure the city's rudimentary streets, which were often paved with just wooden planks. Since the construction of the church, every president since James Madison (served 1809 to 1817) has attended services at St. John's Church. Significant architectural alterations to Latrobe's original plan were designed by Charles Bulfinch in 1820 in an effort to lengthen the west transept and add a Roman Doric portico to the primary elevation on Sixteenth Street. These alterations transformed the building's original Greek-cross plan to its present Latin-cross plan. Two years later, in 1822, a three-tiered tower with spire was added to the building.

In 1824, President's Park was re-dedicated as Lafayette Square to honor the Marquis de Lafayette's contribution to the American Revolution (1775-1781). This designation brought attention to the square and reinforced its importance to the city. Prominent residential buildings constructed along the edge of Lafayette Square during the second quarter of the nineteenth century included the residences of Richard Cutts (now known as the Dolley Madison House) at H Street and Madison Place; the Commodore Stephen Decatur House at 748 Jackson Place; the William Corcoran Mansion at 1611 H Street; the Matthew St. Clair Clark House (now known as the St. John's Parish House) at 1525 H Street; the Thomas Richie House at 1607 H Street; and the Benjamin Ogle Tayloe House at 32 Madison Place. This representative sampling of Lafayette Square's prominent residential dwellings and their occupants demonstrates the class of citizens desiring to live within walking distance of the President's House. Sixteenth Street's close proximity to the executive branch, a growing locus of power for the nation and the City of Washington in particular, was turning it into a desirable address for the wealthy and those seeking to influence the federal government. By 1840, the population of the City of Washington reached approximately 33,000 with a prominent upper-class residential neighborhood

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surrounding the President's House.¹⁴ The area's prestigious new residents were ensured the benefits of infrastructure improvements, such as street grading, gravel surfacing, and gas lighting (installed in 1853 along the eastern side of Sixteenth Street).¹⁵ To anchor the growing community, Lafayette Square was landscaped in 1851 and ornamented with Clark Mills's equestrian sculpture of Andrew Jackson, dedicated in 1853.

A report prepared by General Montgomery C. Meigs in 1853 attests to the area's character prior to the Civil War (1861-1865). An important designer responsible for creating several of the city's post-Civil War architectural monuments, Meigs served with the Engineer Corps of United States Army. His report was in preparation of a new municipal water system, which Congress funded with the largest outlay of funds for a single project since appropriations had been provided for the construction of the Capitol. Meigs was appointed chief engineer for the new water system, preparing a detailed report in 1853 on the development of the nation's capital and its future needs. His report documents that within the squares flanking Sixteenth Street from H Street to Florida Avenue were improved with a little more than one hundred dwellings, just two stores, and St. John's Church. The improvements were predominately located on corner lots, or fronted 15th and 17th Streets, and/or the lettered cross streets, rather than fronting directly on Sixteenth Street. In fact, with the exception of seven corner lots, only two buildings faced onto Sixteenth Street by 1854. The vast majority of the improvements were located to the south of Scott Circle, with only four houses constructed to the north.¹⁶

Development was slow on this important thoroughfare, as described in 1856 by Benjamin B. French, commissioner of Public Buildings:

Sixteenth Street west is immediately in front, and in full view of the President's House. It is 160' wide, as laid down in the map of the city; but beyond K Street, to

¹⁴ National Capital Planning Commission and Frederick Gutheim, *Worthy of the Nation: The History of Planning for the National Capital* (Washington, D.C.: Smithsonian Institution, 1977), p. 50.

¹⁵ National Capital Planning Commission and Frederick Gutheim, p. 57.

¹⁶ D.C. Commissioners, "Report of the Commissions of the District of Columbia," (Washington, D.C., 1875), pp. 282-283; Casimire Bohn, publisher, "Washington in the District of Columbia," 1854 map, archived at the Library of Congress, Washington, D.C.

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which point it has been graded and graveled, the only indication of its being a street is a zig-zag cart track. If it was opened and graded to Boundary Street, besides being one of the largest and finest streets in the metropolis, it would greatly tend to relieve the barren prospect which meets the eye from the north front of the President's House between K and Boundary Streets.¹⁷

SIXTEENTH STREET IN THE POST-CIVIL WAR YEARS, 1871-1899

Although Sixteenth Street itself escaped most of the effects associated with the Civil War (1861-1865), it did not escape the burgeoning growth that occurred in the city at large. Between 1860 and 1865, the population of the District of Columbia had increased from 75,000 to 131,000.¹⁸ The relocation of freed slaves, in addition to new government workers, contributed to the growth. Consequently, by the late 1860s, developers and land speculators began to invade the Sixteenth Street area north of L Street, which provided a relatively rural setting with only a few wood-frame vernacular dwellings. This under-developed section of Sixteenth Street had become home to shanties, brick kilns, slaughter houses, coal yards, and stables. Additionally, the streams and springs that coursed down from Meridian Hill created mosquito-ridden swamps between Scott and Dupont Circles.¹⁹ The area was described in the 1850s:

Pigs scavenged freely, dug hog wallows in the roads, and besmirched buildings and fences. Slaughter houses heightened the nauseous odors. Rats and cockroaches infested most dwellings, including the White House. In the summer, flies swarmed from stables and the dung on the streets, and mosquitoes bred by millions in the stagnant ponds scattered through the city. Faulty drainage about some of the public pumps exposed whole neighborhoods to dysentery and typhoid fever....²⁰

¹⁷ "Historic American Buildings Survey: Sixteenth Street." HABS No. DC-717, 1993, pp. 2-3.

¹⁸ National Archives, Record Group 29, "Records of the United States Census." (Washington, D.C., 1860 and 1865).

¹⁹ Kohler and Carson, *Sixteenth Street Architecture*, Volume 1, p. xv.

²⁰ Constance McLaughlin Green, *Washington: A History of the Capital, 1800-1950*. (Princeton, NY: Princeton University Press, 1962), p. 211.

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In 1871, Congress approved the creation of a territorial government that united the City of Washington, Georgetown, and the remainder of the federal territory under one administration with the rationale that a single government could more effectively resolve the growing city's problems. A Board of Public Works was established, with members appointed by the President of the United States, to direct and oversee city improvements. The man who was to become the most influential member of the board was Alexander R. "Boss" Shepherd, a prominent local businessman and city politician.²¹ It was during Shepherd's tenure that storm and sanitary sewers and gas lines were laid underneath many of the city's established streets. Shepherd, although providing a basis for future growth in the city as a whole, instigated the development of particular neighborhoods that were owned by himself and his friends.²²

Much of the grading, including curbing, sidewalks, paving, and landscaping of Sixteenth Street was completed in 1871 and citywide by 1873. This widespread grading and paving program followed the terms established by the Parking Act of 1870. According to the legislation, the unusually wide right-of-ways throughout the city were to be narrowed to approximately 35' roadways flanked by sidewalks with a strip of "parked" area between that could be sodded and planted with trees. The remaining land between the sidewalks and building lines could be enclosed by city residents and used as front yards. The territorial government planted thousands of street trees throughout the city, including the tulip poplars that stretched the entire length of Sixteenth Street south of Florida Avenue.²³ Shepherd's legacy can be observed in a 1915 photograph of Sixteenth Street looking north from H Street. The photograph indicates that the lower portion of Sixteenth Street is paved and edged with a double row of mature trees.²⁴ In 1872-1873, under the supervision of Shepherd, Scott Circle was created as envisioned by L'Enfant in 1791 by the grading of the intersection of Sixteenth and N Streets and Massachusetts and Rhode Island Avenues into a circle flanked by two triangular parks. A year later, a bronze

²¹ The D.C. History Curriculum Project, *City of Magnificent Intentions: A History of the District of Columbia* (Washington, D.C.: Intac, Inc., 1983), Passim.

²² The D.C. History Curriculum Project, p. 175.

²³ "Historic American Buildings Survey: Sixteenth Street." HABS No. DC-717, 1993, p. 3.

²⁴ Kohler and Carson, *Sixteenth Street Architecture*, Volume 2, p. xvii.

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equestrian statue of General Winfield Scott, designed by Henry Kirke Brown, was erected in the center of the landscaped circle. Resting on a 150-ton granite base, the statue honors General Scott, who served under every president from Jefferson to Lincoln, and was a commanding general during the Mexican War (1846-1848) and Civil War.²⁵

Documented through a survey conducted by the Water Department in October 1875, the physical and aesthetic improvements along Sixteenth Street prompted a building boom. Residential construction had spread, with the greatest concentration centered along this prominent thoroughfare between I and M Streets. As seen in 1853 through the survey conducted by Meigs, the development of the squares flanking Sixteenth Street was focused on the corner lots, or along 15th and 17th Streets, and the lettered cross streets to the south of Scott Circle. The Water Department survey documents the existence of just over five hundred dwellings, the majority of which were constructed of wood frame rather than brick. Masonry construction, as the building codes required by 1871, appeared throughout the area, with the greatest concentration of brick buildings within the block bounded by I, K, 15th and 16th Streets (Square 199). Secondary building types flanking the street by 1875 include twenty-eight stores, two schools, several coal yards and shanties, five private stables, a hotel, three offices, three restaurants, and five churches including St. John's Church. As documented by Meigs in 1853, the vast majority of the improvements were located to the south of Scott Circle, although development was beginning to march northward to Florida Avenue.

By the 1880s, when the newly improved infrastructure had achieved a measure of recognition, Washington, D.C. – especially Sixteenth Street – began to enjoy the associated benefits of the city's new reputation. Sixteenth Street had been transformed from an undeveloped track into a fashionable thoroughfare. Elegant dwellings began replacing the shanties, brick kilns, and storage facilities that had previously occupied the area. One of the most prominent examples of the high-style mansions from this period was the home of Nicholas Anderson, located on property previously used for storage by a coal merchant. Set on the southeast corner of Sixteenth and K Streets, the 1881 Anderson House was the first of several houses in Washington,

²⁵ James M. Goode, *The Outdoor Sculpture of Washington, D.C.: A Comprehensive Historical Guide* (Washington, D.C.: Smithsonian Institution Press, 1974), p. 287.

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D.C. designed by notable architect Henry Hobson Richardson.²⁶ The Romanesque-style brick building was believed to have been the most expensive house erected in the nation's capital to date, costing an estimated \$100,000 to construct.²⁷ Three years later, in 1884, Richardson designed the Hay and Adams houses across from St. John's Church, on the north side of Lafayette Square. These remarkable residences were home to John Hay, former Assistant Secretary of State, and his life-long friend, intellectual historian Henry Adams (grandson of President John Quincy Adams). Millionaire industrialist Lucius Tuckerman, unable to hire Richardson to design his house at the southwest corner of Sixteenth and I Streets in 1886, retained the prominent local firm of Hornblower and Marshall. Located at 1600 I Street, the Tuckerman House mimicked the work of Richardson architecturally while providing gracious entertaining spaces and lavish gardens.²⁸

Each year, new mansions and rowhouse were built along the street, turning it into the social and intellectual heart of the nation's capital. These large and expensive, perhaps ostentatious, houses soon succeeded in displacing the fragments of rural life that originally graced Sixteenth Street. As the turn of the twentieth century grew closer, the march of large houses progressed to the north. Soon, neither K Street nor Florida Avenue represented the outer boundary of the street. This migration northward coincided with the arrival of Mary Foote Henderson, the wife of United States Senator John B. Henderson of Missouri. Responsible for the construction of nearly a dozen residences on or near the street, Mary Henderson has been described as the dominant figure in the development of Sixteenth Street in the first quarter of the twentieth century.²⁹ Former Senator Henderson and his wife relocated permanently to Washington, D.C. in 1887, purchasing property in the Sixteenth Street area north of Florida Avenue. Ultimately owning six acres, the Hendersons constructed the grandiose "Henderson Castle" in 1888 at the northwest corner of Sixteenth Street at Florida Avenue. Serving as an impetus for development in the rural area of Meridian Hill, the Henderson mansion was the first important residence to be erected north of Florida Avenue (originally Boundary Street). The grand stone dwelling was

²⁶ The house was razed in 1925, when construction of the Sheraton Carlton Hotel began.

²⁷ Kohler and Carson, *Sixteenth Street Architecture*, Volume 1, p. 144.

²⁸ The Hay-Adams House and the Tuckerman House were demolished in 1927 and 1967, respectively.

²⁹ Thomas Froneck, ed., *The City of Washington: An Illustrated History* (New York: Wing Books, 1977), p. 283.

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originally known as Boundary Castle.³⁰

³⁰ Henderson Castle was razed in 1949.

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SIXTEENTH STREET IN THE TWENTIETH CENTURY, 1900-1950

The L'Enfant Plan had been languishing for many years when, just prior to 1900, architects and politicians joined in a resurgent interest in city and park planning. The migration of the City Beautiful Movement to Washington, D.C. and the plans for commemorating the centennial of the founding of the capital city prompted the creation of the Senate Park Commission. Commonly referred to as the McMillan Commission, the board was organized to establish a park system but ended up making recommendations for the future development of the District that resulted in the 1901 McMillan Commission Plan. This plan re-asserted the basic strengths of the L'Enfant Plan, confirming the classical Mall and the cross axes, and the major streets and avenues with vista patterns. The 1901 plan extended Sixteenth Street beyond the city's original boundaries, regarding it as an important northern portal to the city. In the same spirit, the triangular reservations flanking Scott Circle were enhanced about the same time with commemorative sculpture. Erected in 1900, the Dr. Samuel Hahnemann Memorial was designed by sculptor Charles Henry Neihaus and architect Julius F. Harden. Hahnemann (1755-1843) was a German physician who discovered that diseases are cured by those drugs that produce similar symptoms when injected into healthy persons. The granite and bronze memorial is located on the eastern side of Scott Circle. To the west, looking eastward into the circle, is the 12-foot statue of Daniel Webster (1782-1852). Designed by sculptor Gaetano Trentanove, the 1900 statue of the American orator and statesman is cast in bronze atop a granite pedestal. Stilson Hutchins, a native of Webster's home state of New Hampshire, commissioned the work. Scott Circle and its flanking triangular parklets were listed in the National Register of Historic Places as part of the L'Enfant Plan of the City of Washington, designated in 1997.

A significant element of the City Beautiful Movement and the efforts of the McMillan Plan were building height regulations. By proclamation in October 1791, President George Washington had established a height restriction of forty feet on buildings in the new capital city. This regulation was suspended under President James Monroe in 1822, and it was not until 1910 that a comprehensive height regulation became effective. The act of 1910 established height limits that were based upon the width of adjacent streets. Consequently, buildings fronting Sixteenth Street benefited from the 90 feet maximum-allowable height limitation afforded this exceptionally wide corridor.

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Changes along Sixteenth Street in the early twentieth century came under the watchful eye of Mary Foote Henderson. As President of the Sixteenth Street Improvement Association, Henderson worked to define and maintain Sixteenth Street as the finest residential avenue in America.³¹ Often referring to it as "my Sixteenth Street," Henderson was instrumental in the development of residential and commercial buildings, instituting zoning regulations, and establishing parks. Henderson promoted uniformity of color and height for single- and multi-family buildings along Sixteenth Street. She believed oversized buildings reflected commercial greed, resulting in a street disease called "pulmonary consumption of residential avenues."³²

Continuing to petition for the prestige she believed Sixteenth Street warranted, Henderson published a booklet entitled *Remarks About Management of Washington in General and Sixteenth Street in Particular* that consisted of her testimony before Congressional committees of the District of Columbia, as well as several letters she had written to the editor of the *Washington Post*. Henderson carefully delineated her vision for Sixteenth Street:

Something like the Champs Elysees, Sixteenth Street is central, straight, broad and long; it leads directly to the big park; its portal at the District line is the opening gateway for motor tourists to enter the Capital. On the way down its 7-mile length to the portals of the White House each section of the thoroughfare will be a dream of beauty; long, impressive vistas; beautiful villas, artistic homes, not only for American citizens, but diplomats of foreign countries. Whatever there is of present civic incongruities will be wiped out. It will be called Presidents Avenue. Like the Champs Elysees, it will be a driving boulevard for private vehicles and taxis only. This is more than ever easy when parallel commercial streets are ample for all industrial equipages, where they properly belong.³³

³¹ Mary F. Henderson, *Remarks About Management of Washington in General and Sixteenth Street in Particular* (Private Printing, 1927), p. 3.

³² Kohler and Carson, *Sixteenth Street Architecture*, Volume 1, p. 345.

³³ Henderson, pp. 21-22.

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Although many residents petitioned to have the name of Sixteenth Street changed, none was more influential than Mary Henderson. Her perseverance was rewarded on March 4, 1913 when Congress conceded to her demands, renaming the street "Avenue of the Presidents." The name was returned to Sixteenth Street in July 1914, while Henderson was not in the Washington, D.C. area.

The increasing importance of the national capital prompted many institutional organizations to locate their headquarters in Washington, D.C. Sixteenth Street offered these organizations both a convenient location and a prestigious address. Pursuing this theme, the Brookings Institution, the Carnegie Endowment for International Peace, the Carnegie Institute of Washington, the University Club (formerly the Racquet Club), National Education Association, National Wildlife Federation, and the American Association for the Advancement of Science all eventually maintained buildings on Sixteenth Street. One of the largest, and first, examples of the institutional presence is the National Geographic Society Headquarters. Since its establishment in Washington, D.C. in 1888, the National Geographic Society had maintained temporary office space in various locations throughout the nation's capital. By 1900, a suitable building site at Sixteenth and M Streets was acquired, and the search for acceptable architects began. The firm of Hornblower and Marshall submitted the winning design, although the families of former society president, Gardiner Hubbard, and then president Alexander Graham Bell, were influential in the final design. The Classical Revival style of the building, its scale, massing, siting, and the use of brick and limestone, mimicked its neighboring grand mansions and single-family dwellings. Furthermore, the society itself was welcomed by the upper-class residential community of Sixteenth Street because of its scholarly explorations. The new headquarters building, estimated on the building permit at a costly \$45,000 to construct, contained a large auditorium, conference room, offices, and library. Within ten years of the building's completion in 1902, Hubbard Memorial Hall was considered too small for the growing Society. The lack of permanent structures fronting Sixteenth Street to the south of the hall provided an opportunity for the Society to expand its holdings with the construction of Arthur B. Heaton's addition in 1913. The new addition was described as Italian Renaissance in style, with "...white brick, trimmed with white limestone, making it harmonize in every detail with Hubbard Memorial Hall,

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with which it is connected by passages in the basement and in the first two stories.”³⁴ In 1931, Heaton completed a second addition, a design he labored over for twelve years. This addition reflected many of the same classical elements presented in Hubbard Hall and its first addition, particularly in its use of brick, limestone, and applied architectural ornamentation. To properly balance the pedimented addition, Heaton designed a flanking wing that mirrored his 1913 addition. Located just south of M Street, the present National Geographic Society complex is composed of four different buildings designed in four different and distinct periods and styles: Hornblower and Marshall’s original 1902 Classical Revival-style building; Arthur B. Heaton’s 1912 Neoclassical addition completed in 1931; Edward Durrell Stone’s 1964 New Formalist building oriented to Seventeenth Street; with Skidmore, Owings and Merrill (David Childs, Project Designer) completing the headquarters in 1985.

With Sixteenth Street anchored by mansions at both its north and south ends, construction continued to fill the blocks between. In 1903, the roadway was flanked by almost as many vacant lots as buildings, but within twenty years, an almost continuous line of structures defined the boundaries of the wide corridor. Overwhelmingly, the street was home to prominent single-family dwellings. In the first part of the twentieth century, the lower portion of the street between Lafayette Square and Scott Circle was the only area in the neighborhood of the White House to be zoned residential. This prohibited commercial businesses in a prime downtown location of the nation’s capital. As a result of the lost commercial base, tax revenues were low. Eventually the tax assessor’s office re-evaluated the property values on the street and home owners suddenly found themselves paying taxes 150% higher than comparable residential properties elsewhere in Washington, D.C.³⁵ Coupled with the introduction of income tax in 1913 and the changing demographics of the area, the construction of large mansions and high-style dwellings on the southern end of Sixteenth Street was halted by the 1920s. Residents began to sell their single-family dwellings, opening the area to the alternate building types. The District of Columbia Zoning Act of 1920 allowed apartment houses and hotels, considered residential housing, to be erected along lower Sixteenth Street. For Washington, D.C., the apartment building provided adequate housing for the large numbers of short-term residents, while meeting

³⁴ Kohler and Carson, *Sixteenth Street Architecture*, Volume 2, p. 184.

³⁵ Kohler and Carson, *Sixteenth Street Architecture*, Volume 2, p. xxii.

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the height limitation and zoning regulations implemented along lower Sixteenth Street in the second quarter of the twentieth century. Architects, builders, and developers rushed to serve the growing population in the decade after the end of World War I (1914-1918), from 1919 to the Stock Market Crash of 1929; 741 apartment buildings were constructed in the city during this period. The zoning regulations created zones dedicated to certain uses including residential corridors where apartment buildings were allowed. In these areas, which included Sixteenth Street, buildings could not extend more than 100 feet from an avenue; an increased percentage of open land was required; commercial signs were prohibited. This resulted in new approaches designed to gain as much height as possible.

Along Sixteenth Street south of Florida Avenue, dating from the period between 1919 and 1929, a total of eighteen apartment buildings presently stand. By 1960, thirty-three mid-rise multiple-family buildings lined Sixteenth Street. These include the Alturas at 1509 16th Street (1909), Somerset House at 1801-1809 16th Street (1916), the Chastleton at 1701 16th Street (1919), 1222 16th Street (1920), Milburn Apartments at 1016 16th Street (1921), the Tiffany at 1925 16th Street (1922), Pall Mall Apartments at 1112 16th Street (1940), and the General Scott at 1 Scott Circle (1940).

One of the first apartment buildings erected along fashionable Sixteenth Street south of Scott Circle was the Jefferson. The imposing Beaux-Arts style building was constructed for the Jefferson Corporation in May 1922 for an astounding estimated cost of \$450,000. The luxury apartment building, designed by local architect Jules H. DeSibour, stands eight stories in height on a full basement. The building provided apartments for seventy-five of Washington's most prominent families, who were surrounded by the high-style Renaissance detailing on the interior of the building. As commercial use along the street increased, and Washington, D.C. became host to a substantial number of transient residents and tourists, the building was rehabilitated as the Jefferson Hotel in 1955.

Because of its location, as well as its service features, the Presidential Apartments was one of the most desirable Washington, D.C. apartment houses in the 1920s. The eight-story masonry building was built as an investment for Clara R. Dennis for \$350,000 in 1922. Prominent Washington, D.C. architect Appleton P. Clark, Jr. was responsible for the Classical Revival

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design, which originally included a total of forty-six apartments – four on the first floor and six on each floor above – ranging in size from one to four rooms. On most floors, two of the units were “bachelor apartments,” containing one room and bath, but no kitchens. The largest apartments, fronting Sixteenth Street, had large foyers, with columns and French doors. The floor plan was intentionally designed to allow entire floors to be converted into a single fourteen-room apartment. Three blocks from the White House, Dennis aspired for the new apartment building to become home to President Warren G. Harding’s cabinet members, one family to a floor. The plan never worked, and it is not known if any one floor was ever converted into a single apartment.³⁶

Simultaneous to the design and erection of the apartment blocks along Sixteenth Street was the construction of a comparable building type – the hotel. The history of hotels along Sixteenth Street is directly tied to Harry Wardman, a builder who ventured into speculative housing in the form of single-family dwellings, apartment buildings, and hotels. Wardman was said to have been one of the first who would rent his apartments to families with children and the first to make mechanical refrigeration standard for apartments. Ultimately, Wardman built between four and five hundred apartment houses in Washington, D.C.³⁷ His contributions on Sixteenth Street include the Howard at 1842 16th Street, the Lealand at 1830 16th Street, the Brittany at 2001 16th Street, and Somerset House at 1801 16th Street. Of the four hotels presently flanking Sixteenth Street, the Hay-Adams (1927) and the Carlton (1925), were products of Wardman’s ventures. “A block apart, the Hay-Adams and the Carlton stand as reminders of that brief period of wealth and indulgence that separated the Great War from the Great Depression.”³⁸ At the time of its construction, the Carlton was considered a small hotel, providing only two-hundred-and-fifty-seven rooms. Not constructed as a money-making venture, the hotel appealed to those who “preferred an elegant, intimate establishment, similar (as the promotional brochure stated) to the celebrated smaller houses of Europe.”³⁹ The hotel rooms – more often two-to-six room suites – were furnished with specially made solid walnut furniture, and each corner suite had a grand

³⁶ Goode, *Best Addresses*, pp. 218-219.

³⁷ Kohler and Carson, *Sixteenth Street Architecture*, Volume 2, p. 21.

³⁸ Kohler and Carson, *Sixteenth Street Architecture*, Volume 2, p. 121.

³⁹ Kohler and Carson, *Sixteenth Street Architecture*, Volume 2, p. 121.

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piano; bathrooms featured telephones, tile imported from Holland, and over-sized tubs.⁴⁰

In 1924, the *Evening Star* had reported that Harry Wardman planned to raze the Hay and Adams houses at 800 Sixteenth Street and erect a hotel on the site that would serve as a support facility for the Carlton Hotel. Construction of the new hotel began in May 1927 with Mihran Mesrobian as Wardman's chief architect. Named the Hay-Adams Hotel with the permission of John Hay's daughter, the hotel decorations included highly ornate materials and details removed from the dwellings prior to their demolition. As described in newspaper articles, the paneling from the Hay's hallway and unidentified marble mantels were used in the new hotel interior. The suites of the luxury residential hotel were "treated in six modes, having the Tudor, Elizabethan, and Italian styles as the basic motifs, and finished in green, buff, light blue, orange and mauve."⁴¹

The construction of both hotels on property historically improved by imposing dwellings designed by the great architect Henry Hobson Richardson marked the demise of lower Sixteenth Street as a single-family neighborhood. Many of the existing single-family dwellings were increasingly turned over to organizations and embassies, or just abandoned entirely. Today, only twelve of the earliest dwellings remain, dating from 1883 to 1920. Remnants of single-family residences include the John R. Carmody House at 1220 16th Street (1883), the 1891 Virginia Bulkley House at 1216 16th Street, the 1909 George M. Pullman House at 1119-1125 16th Street, and the rowhouses at 1212-1214 16th Street (1915).

Angered by the inevitable twentieth-century changes along lower Sixteenth Street, Mary Henderson addressed the board of the District Commissioners, who were considering a plan for making Sixteenth Street, from H Street to Scott Circle, commercial. In her argument, Henderson cited the corner lot now occupied by Wardman's Italianate Renaissance Revival-style Hay-Adams Hotel at 800 16th Street:

...Washington is essentially a model residential town, never a commercial town as such. Although the area is small, George Washington and Major L'Enfant did not lack in

⁴⁰ Kohler and Carson, *Sixteenth Street Architecture*, Volume 2, p. 123.

⁴¹ Kohler and Carson, *Sixteenth Street Architecture*, Volume 2, p. 1.

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dreams of grandeur as well as dreams of beauty when fashioning for a capital representing sometime possibly the greatest earth. One feature of the plan was for its greatest residential thoroughfare.... The first of the 16th Street triangles was built upon by Mr. Wardman in the form of an eight-story structure immediately fronting the Woman's Congressional Club House. Who gave Mr. Wardman or any one else the privilege of building on that triangle or on any of our triangles anywhere? Mr. Wardman has since leveled to the ground the especially handsome homes of John Hay and Henry Adams for the purpose of erecting thereon another eight-story apartment house to front the White House. Who has made it possible for him to carry out such a purpose? Protests have followed, and now if Mr. Wardman can make 16th Street from H Street to Scott Circle commercial, a new building can be erected in that most important John Hay corner which may reach any imaginable height.... Another point, if it were desirable to turn our chief residential avenues into commercial, the best preparation for it would be to turn in on home owners, the largest, heaviest, noisiest kind of commercial buses and trucks that mankind has ever before imagined.⁴²

As noted by Henderson, traffic congestion had increased along the primary corridor of Sixteenth Street during the first quarter of the twentieth century. A guidebook of Washington, D.C. described the situation at Scott Circle in 1937: "with its inner and outer rings of surging traffic, this is for pedestrians probably the most hazardous ground within the District."⁴³ In an effort to ease the traffic problems at the intersection of three major commuter routes (Sixteenth Street, Rhode Island Avenue, and Massachusetts Avenue), a tunnel was constructed in 1941 to carry Sixteenth Street traffic underneath the circle. This made the landscaped circle inaccessible to pedestrians, creating a traffic island in which General Winfield Scott presided in isolation.

The soaring post-World War II (1941-1945) economy increased capital, building materials, and fuel, translating into a building boom that corresponded with a need for office buildings. As noted by *Washington Star* real estate reporter Robert Lewis, "many Washington offices are maintained by large corporations needing adequate representation in the national capital, owing

⁴² Henderson, pp. 19-20.

⁴³ Federal Writer's Project, p. 683.

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to contracts with the government. Many national trade associations also considered Washington the country's most important city in which to center their activity."⁴⁴ Thus, as historically was the case in Washington, the growth of private enterprise was directly related to the expansion of the federal government. This time, however, the private sector provided services to the government and required their own office space in the nation's capital. New commercial zoning regulations were instigated in 1946, contributing to the construction of office buildings for corporate leasing. The regulations permitted banks, office buildings with no retail trade, offices of physicians, opticians, and other professional persons, scientific institutions, studios and trade or vocational schools, theaters and movie theaters, municipal recreation buildings, community centers, and beauty shops within the residential community.

LATE-TWENTIETH-CENTURY DEVELOPMENT, 1950-1972

By the 1950s, and well into the latter part of the twentieth century, the appeal of having a presence in Washington, D.C., particularly along Sixteenth Street near the White House, influenced trade unions, national organizations, large companies, and federations. Consequently, nine office buildings representing specific associations and organizations were constructed between 1954 and 1974 on Sixteenth Street. Specific examples include the National Rifle Association at 1600 Rhode Island Avenue (1954, renovated 2004), the International Union of Electricians Trades at 1120-1126 16th Street (1954), the American Federation of Labor at 815 16th Street (1955, expanded 1980s), the Bakery and Confectionery Workers at 1000 16th Street (1958), the American Chemical Society at 1155 16th Street (1959, renovated 1986-1987), the Moreschi Building (International Hod Carriers) at 905 16th Street (1959), and the Motion Picture Association of America at 1600 I Street (1968). The large office buildings that replaced the dwellings provided another phase of architectural interpretations, introducing modern styles and new building materials to the streetscape. Technological advances in building construction, such as steel framing, glass walls, air conditioning, and elevators, directly impacted office building design. The width of Sixteenth Street did allow buildings to stand 90 feet in height, equal to

⁴⁴ "Big Volume of Office Building Construction Now Under Way in Washington Area," *Washington Star*, 1949, as quoted in Design Forum Architects. "D.C. Downtown Office Building Survey, Phase II, Historic Context Statement." (Sponsored by the D.C. Preservation League, September 1992), p. 60.

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eight stories. In keeping with their skyscraper counterparts, the buildings presented a vertical thrust created by metal spandrels and stone-clad mullions. The verticality was often accentuated by differentiating the color of the materials used on the building's exterior. Architecturally devoid of applied ornament, the massive block-like forms were faced with limestone, granite, metal, and glass. The Statler Hilton at 1001 Sixteenth Street (1941); the World Center Building at 918-930 Sixteenth Street (1949); and the Moreschi Building (1958-1959) are excellent examples of the architectural distinction and continuity taking place along Sixteenth Street in the middle part of the twentieth century.

Of particular note as the distinguished examples of modern architecture dating from the second half of the twentieth century, such as the National Geographic Society annex building oriented to Seventeenth Street and the Third Church of Christ, Scientist at 900-910 16th Street. The first building constructed for the National Geographic Society, Hubbard Memorial Hall, was threatened with demolition in 1959, when the organization proposed replacing it with a modern seven-story office building. Rather than razing the historic hall, it was decided that a major addition be erected on Seventeenth Street that provided the Society frontage on two streets. Edward Durrell Stone designed the New Formalist building for the National Geographic Society. The ten-story box building, while classical in attitude, is representative of the revolution that took place in architecture in the 1960s. The narrow vertical marble fins separate vertical strips of glass framed in granite and bronze. The materials form a curtain around a reinforced-concrete frame of the 1963 structure. This annex, together with Hubbard Hall (1902), its addition (1912-1913), and the 1981 annex (Skidmore, Owings, and Merrill) on M Street, creates a complex of buildings unified by their ownership, use, and siting. Each building has a distinct architectural style and materials indicative of the various periods in which they were constructed, thus representing the growth of the National Geographic Society and Sixteenth Street.

The New Formalist-style National Geographic Society Annex is Edward Durrell Stone's first design in Washington, D.C. Edward Durrell Stone (1902-1978) is noted for his contributions to the development of modern architecture in the United States during the mid- to late twentieth century. Much of Stone's early work was in the International Style, but over the course of his career he moved towards the use of natural materials and more elaborate ornamentation. The influence of Frank Lloyd Wright, whom he met in 1940, can be seen in a move towards more

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horizontal buildings and greater use of indigenous materials. The United States Embassy in New Delhi (1958) marked the beginning of Stone's later style. Beginning in the 1950s, Stone frequently used decorative grillwork. Patterned and filtered light effects were hallmarks of his later buildings. His buildings often were designed around gardens or courtyards, creating a relationship between the indoors and outdoors. In Washington, D.C., Stone was responsible for the International Center (1968) on International Drive, N.W., the Department of Transportation's Nassif Building (1969) on 7th Street between D and E Streets, S.W. and the Georgetown University Law Center (1971) at 600 New Jersey Avenue, N.W. In addition to the annex at the National Geographic Society, Stone's most recognized building is the John F. Kennedy Center for the Performing Arts (1971) at 2700 F Street, N.W.⁴⁵

The Third Church of Christ, Scientist at 900 16th Street was constructed between 1970 and 1972. The Christian Science Church was organized in Boston in 1886 by Mary Baker Eddy. The First Church of Christ, Scientist (Mother Church) in Washington, D.C. was founded in 1895, with a Second Church organized in 1899. Experiencing overcrowding, the Mother Church purchased property at Sixteenth and I Streets in 1952 with the expectation of constructing a major Christian Science complex similar to the one under construction in Boston. Since its establishment in 1918, the Third Church had secured numerous auditoriums, although each ultimately proved inadequate. Thus, in addition to the construction of office space on Sixteenth Street for the Mother Church, a sanctuary for the Third Church was incorporated into the design. The office of I.M. Pei & Partners, at the time planning the Christian Science Center in Boston, was selected to design the Washington, D.C. complex, with Araldo Cossutta as partner-in-charge. Church members were unable to decide whether the buildings should be traditional or modern in style. Cossutta was able to successfully present a modern design that placed the office building against the unfinished façade of the World Center Building to the north, with the church sited on the corner of the lot and the Christian Science Monitor Building at 910 16th Street to the north. The two religious structures were to be united by a landscaped open plaza that was to allow for

⁴⁵ The second annex to the National Geographic Society was constructed in 1981 to the designs of the architectural firm of Skidmore, Owings, and Merrill. This building is noted as non-contributing despite its association with the Society because it is a more recent representative of modern architecture that has not sufficiently been studied in Washington, D.C.

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pedestrian traffic between 16th Street and I Street; the landscape plan however was never realized. Critic Wolf von Eckardt noted: ...this “sculptural church building,” as Cossutta calls it, is unquestionably ingeniously designed.⁴⁶

The design of the Christian Science Complex was one of the first major local works completed by the nationally renowned architectural firm of I.M. Pei, with Araldo Cossutta as the principal architect and designer. Araldo Alfred Cossutta (born 1925) studied at the University of Belgrade and the Ecole des Beaux-Arts in Paris. He came to the United States in 1950 to study, graduating from Harvard University in 1952. Cossutta joined I.M. Pei and Partners in 1956, a year after the firm was established. He became a partner at the firm in 1963. Cossutta was also responsible for expanding the Christian Science Plaza of the First Church of Christ, Scientist in Boston, Massachusetts. This work began in 1970 during Cossutta’s tenure with I.M. Pei and Partners, and continued after 1973, when he had established his own firm, Araldo Cossutta, Associated Architects.⁴⁷ The Christian Science Complex on Sixteenth Street is Araldo Cossutta’s only design in Washington, D.C.

LATE-TWENTIETH-CENTURY RECOGNITION, 1972-2000

In recognition of Sixteenth Street’s historical and architectural significance, the area between Scott Circle (inclusive) and Florida Avenue was listed in the District of Columbia Inventory of Historic Sites in 1977 and in the National Register of Historic Places in 1978. This original Sixteenth Street Historic District included 119 properties, only six of which were determined to be non-contributing. The historic district, with a period of significance extending from circa 1875 to 1930, was acclaimed as “one of the most important streets in the Federal City,” with a variety of buildings types and styles “related in conception, scale, materials, and quality of design.”⁴⁸

⁴⁶ Wolk von Eckardt, “New Church Design: Rude, Brutal, Military, Uncivilized.” *Washington Post*, November 28, 1970.

⁴⁷ Kohler and Carson, *Sixteenth Street Architecture*, Volume 2, p. 118.

⁴⁸ Historic Preservation Office, “D.C. Inventory of Historic Sites, 2004 Edition,” (Washington, D.C.: District of Columbia Office of Planning, 2004), p. 76.

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Individually designated properties within the original Sixteenth Street Historic District include the Administration Building of the Carnegie Institution of Washington at 1530 P Street (designated NHL in 1965), the Robert Simpson Woodward House at 1513 16th Street (designated NHL in 1976), and the Scottish Rite Temple at 1733 16th Street (designated D.C. Historic Site in 1964). Further, the statue of General Winfield Scott is noted as part of an outstanding collection of nineteenth-century and early-twentieth-century heroic outdoor statuary honoring participants of the Civil War (designated NR in 1978).

St. John's Church at 801 16th Street and the Hay-Adams Hotel at 800 16th Street are noted as contributing resources within the Lafayette Square Historic District, designated as a National Historic Landmark in 1970. Further, St. John's Church was individually recognized as a National Historic Landmark in 1960. The Carlton Hotel at 923 16th Street, built in 1930 to the designs of Mihran Mesrobian, was listed in the D.C. Inventory of Historic Sites in 1964 and the National Register of Historic Places in 1990. Mrs. George Pullman's House (now the Russian Embassy) at 1125 16th Street was listed in the D.C. Inventory of Historic Sites in 1964 for its social and architectural significance.

The unified streetscape of Sixteenth Street afforded this exceptionally wide avenue and its flanking squares recognition in the 1985 *Comprehensive Plan for the National Capital* as a "special street" within an area denoted as a "special place." The criteria for such designation is defined in the plan as "avenues, streets, parkways, park roads, pedestrian ways, and other routes (Special Streets) and public squares, circles, plazas, grounds, gardens, and other urban spaces (Special Places)..." that are "historically significant as important components of the L'Enfant Plan, the McMillan Plan... or scenes of notable accomplishments in architecture and urban design." Additionally, the plan noted the special streets and places must "contribute to the design framework of the National Capital by defining the basic spatial organization of the

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District,” specifically stating the “axial” arrangement of avenues like Sixteenth Street.⁴⁹ In 1997, Sixteenth Street was designated as an integral part of the Plan of the City of Washington (also known as the L’Enfant Plan and the L’Enfant-McMillan Plan), which was listed in the National Register of Historic Places. The designation made specific note of Scott Circle (Reservation 63), the Samuel Hahnemann Memorial (Reservation 64), and the Daniel Webster Statue (Reservation 62).

⁴⁹ Government of the District of Columbia, *Comprehensive Plan for the National Capital*, Adopted April 10, 1985, pp. 85-86.

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10. Geographical Data

Verbal Boundary Description

The expansion of the Sixteenth Street Historic District includes all those properties fronting the street between H Street, N.W. north of Lafayette Square to the south side of Florida Avenue, N.W.

The existing historic district extends northward from the intersection of Massachusetts Avenue, Rhode Island Avenue, and N Street, N.W. at Scott Circle (inclusive) to the south side of Florida Avenue, N.W. Properties included in the historic district front Sixteenth Street in Squares 174, 175, 176, 177, 177N, 178, 179, 180, 181, 188, 188S, 189, 190, 191, 192, 193, 194, 195, and Reservations 62, 63, and 64.

The expanded Sixteenth Street Historic District would add those properties fronting the street from the north side of H Street to the south side of Massachusetts Avenue and Rhode Island Avenue, just south of Scott Circle. Included in the extended historic district are parts of Squares 182, 183, 184, 185, 186, 196, 197, 198, 199, and 200. Boundary expansions will also be made in Squares 175 and 181.

Boundary Justification

The expansion of the Sixteenth Street Historic District is based on the physical development of the street northward from Lafayette Square, north of the White House, to the original boundary of the Federal City at Florida Avenue (originally known as Boundary Street). This span of Sixteenth Street was an integral component of the Plan for the City of Washington, prepared by French engineer and planner Pierre Charles L'Enfant in 1791. Laid out as a grand avenue, Sixteenth Street underwent significant paving and landscaping improvements in the 1870s under Alexander "Boss" Shepherd's Public Works Program, and was recognized as a major median thoroughfare by the McMillan Commission Plan of 1901, which extended Sixteenth Street beyond the city's original boundary at Florida Avenue. Between H Street and Florida Avenue, Sixteenth Street has developed cohesively from the early part of the nineteenth century, with distinct phases of development in the early and mid-twentieth century that represent the growth of the nation's capital.

The historically wide street, with a variety of building types including social institutions, churches,

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luxury hotels, apartments, association headquarters, and single-family dwellings, maintains a unified vista, with tree-lined sidewalks and setbacks and consistent building heights.

Further Expansion

Sixteenth Street's evolution from H Street at Lafayette Square to the Maryland line at Eastern Avenue is most easily understood as three segments that cohesively illustrate the development and growth trends of Washington, D.C. The six-and-one-half-mile street consists of the area within the Federal City boundaries (the subject of this boundary expansion); the area developed at the beginning of the twentieth century under the direction of Mary Foote Henderson just north of Florida Avenue to Park Road; and the area to the north of Piney Branch Bridge to the Maryland line at Eastern Avenue representing planned suburban residential and religious development. Thus, further survey and research work should be conducted to extend the Sixteenth Street Historic District northward.

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All photographs are of:

SIXTEENTH STREET HISTORIC DISTRICT (EXPANDED BOUNDARY)

Washington, D.C.

EHT Tracerics, Inc., photographer

September 1999

All negatives are stored with D.C. Historic Preservation Office (SHPO):

VIEW OF: Lafayette Square, view looking north

PHOTO: 1 0F 12

VIEW OF: 800 Block (Odd), view looking northeast

PHOTO: 2 0F 12

VIEW OF: 900 Block (Even), view looking northwest

PHOTO: 3 0F 12

VIEW OF: 923 16th Street, NW; view looking southwest

PHOTO: 4 0F 12

VIEW OF: 1100 Block (Odd); view looking southeast

PHOTO: 5 0F 12

VIEW OF: 1100 Block (Even); view looking northwest

PHOTO: 6 0F 12

VIEW OF: National Geographic Society, 17th and M Streets; view looking southeast

PHOTO: 7 0F 12

VIEW OF: 1200 Block (Odd); view looking southeast

PHOTO: 8 0F 12

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VIEW OF: 1201-1227 Block, view looking northeast
PHOTO: 9 0F 12

VIEW OF: 1200-1210 16th Street, NW, view looking northwest
PHOTO: 10 0F 12

VIEW OF: 1216-1220 Block, view looking northwest
PHOTO: 11 0F 12

VIEW OF: Looking south from Scott Circle
PHOTO: 12 0F 12