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New Designation X
Amendment of a previous designation _____
Please summarize any amendment(s) _____

Office of Planning, 1100 4th Street, SW, Suite E650, Washington, D.C. 20024 (202) 442-7600 fax (202) 442-7638

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

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

1. Name of Property

Historic name: Slowe-Burrill House

Other names/site number: Slowe-Burrill House

Name of related multiple property listing:

N/A

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

2. Location

Street & number: 1256 Kearny St, NE

City or town: Washington, D.C. State: _____ County: U.S.

Not For Publication:

N/A

Vicinity:

N/A

3. State/Federal Agency Certification

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

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

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

___national ___statewide ___local

Applicable National Register Criteria:

___A ___B ___C ___D

Signature of certifying official/Title:

Date

State or Federal agency/bureau or Tribal Government

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

Signature of commenting official:

Date

Title :

State or Federal agency/bureau
or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

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

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

Private: ☒

Public – Local ☐

Public – State ☐

Public – Federal ☐

Category of Property

(Check only **one** box.)

Building(s) ☒

District ☐

☐

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7. Description

Architectural Classification

(Enter categories from instructions.)

Queen Anne

Materials: (enter categories from instructions.)

Principal exterior materials of the property:

Wood

Narrative Description

Summary Paragraph

The Slowe-Burrill House is located at 1256 Kearny Street NE in Washington D.C.'s Brookland neighborhood. Sited on square 3930, lot 3, the 7,500 square-foot rectangular parcel fronts Kearny Street and abuts neighboring properties at 1250 Kearny Street to the west and 1260 Kearny Street to the east. The block is bound by 12th Street NE to the west, Lawrence Street NE to the north, 13th Street NE to the east, and Kearny Street NE to the south. The house sits atop a small knoll set back from the street. Notable site features include the terraced front yard with stone-lined planting beds, flagstone steps, and an iron gate. The narrow side yards and the large, fully-fenced, grassy back yard are landscaped with mature trees and low shrubs.

The two-story dwelling was constructed in 1890 for original owner James Ward.¹ Designed in the Queen Anne style, the two-and-a-half story house features a side-gabled main volume with a second-story front-gabled projecting bay extending over the front porch. The house has a bay window located within the second-story projecting bay and an oriel window at the east elevation.

Narrative Description

The house at 1256 Kearny Street NE represents an example of Queen Anne architecture. The two-and-a-half story, wood-frame dwelling rests on a brick and concrete foundation. It is

¹ Building Permit #0358 (14 August 1890). Note that History Quest incorrectly cites August 13; the microfiche permit held at National Archives is dated August 14, 1890. Also note that the permit includes a notation: "Joliet St. Frankfort," referring to street names used prior to Kearny Street. The 1894 Hopkins map depicts Joliet Street, and Baist maps as late as 1954 depict Frankfort Street. See section titled "Additional Documentation."

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primarily clad with wood clapboard siding and is topped with a composite shingle-clad side-gable and lean-to roof. Unless otherwise noted, the original windows were replaced with the current, one-over-one, double-hung replacement vinyl windows. Typical exterior doors are replacement wood-paneled doors with glazing.

The south (front) elevation of 1256 Kearny Street NE consists of two bays. It has a full-width front porch supported by simple Tuscan columns. The porch, which can only be accessed from the building interior, is supported by brick piers and features wood flooring and a beadboard ceiling and is bound by a simple wood railing. A set of one-light wood French doors at the west end of the porch open to the interior living room. A multi-lite fixed window is located east of the French doors.² A projecting second-story front-gabled bay extends above the porch. It features a bay window with aluminum flashing. Fish scale shingles clad the gabled end of the projecting bay.

The dwelling's current main entrance is located within a side porch at the west elevation. It consists of a single-leaf paneled wood door with a fan light and infilled rectangular transom. Accessed by three wood steps, the side porch is supported by brick piers and has a simple wood railing. A second-story projecting bay supported by two square wood columns extends over the porch and features south, west, and north-facing single-hung windows. South of the side porch, the west elevation features two inward-opening awning windows, situated high near the top of the first story. North of the side porch, the west elevation features a narrow casement window (situated mid-façade, between the first and second stories); a first-story single-hung window (within an altered opening that appears to have been taller, historically); a second-story single-hung window; and one second-story window opening containing two sets of paired, wood-frame, eight-lite casement windows.

A two-story lean-to bay extends from the (rear) north elevation. A one-story addition constructed in 2017 has been constructed onto the north end of the lean-to bay. According to the current owners, the addition replaced a previously existing coop/shed structure.³ The addition features fully-glazed wood-frame French doors and paired, six-lite, aluminum-frame casement windows with faux muntins. The second story of the lean-to bay above the addition features two window openings, each containing two sets of paired, eight-lite, wood-frame casement windows.

The east elevation of the dwelling includes portions of the main volume and the two-story lean-to bay extending from the north (rear) of the house. The main volume of the dwelling has a first-story oriel window containing paired eight-lite casements and flanking single casements. A large single-hung window is located above the oriel window at the second story. To the south of the oriel window is a three-lite (painted over) inward-opening basement awning window, and a single-hung first-story window.

The east elevation of the lean-to projecting bay contains a lightwell for a basement window, and a basement access stairwell leading to a wood door. It also features a one-over-one, double-hung

² The fixed window dates to c.2004 and replaced previous French doors (based on a photograph on Property Quest).

³ Dawn O'Connell Interviewed by Eric Griffiths and Katherine Wallace, 6 September 2019.

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wood window at the first story, a one-over-one single-hung window and paired single-hung windows at the second story.

Interior

The Slowe-Burrill House features a traditional floorplan that appears minimally altered since the building's construction in the late nineteenth century. The entry hall provides access to the stairway to the upper level; the front living room containing a fireplace (brick-faced with a brick hearth and simple wood mantle); and the dining room featuring a large original bay window. The living room and dining room can be divided with a pocket door. A hall from the dining room contains an original hutch and leads to the kitchen. The kitchen retains very little historic fabric, only wood floors and a wood-paneled basement access door. A rear addition off the kitchen (constructed in c.2017) is unfinished at the interior.

The narrow stairway to the upper level features a spiraled-rail newel post, original wood treads, and a quarter-turn footprint. Upstairs, the front (south) bedroom features a large bay window with a wood window-seat. The west bedroom features a square bay window (situated above the main entry porch). The hall bathroom contains no historic fabric. Two sets of multi-lite French doors lead to the master suite comprised of a bathroom (which contains no historic fabric), two closets, and a window-filled bedroom.

The building interior retains some original finishes and details throughout, including wood floors, wood-paneled doors and multi-lite French doors with crystal handles, some wood casement windows, wood baseboards, and door/window trim with bullseye rosettes. Original radiator units downstairs have protective coverings; upstairs units have been left uncovered. The bathrooms have been thoroughly modernized with tiled floors and modern fixtures and furnishings. The basement does not contain historic fabric.

Integrity

The Slowe-Burrill House retains sufficient overall integrity to convey significance as the home of Lucy Slowe and Mary Burrill. The original queen Anne design remains intact with notable features such as the complex asymmetry of the house, front porch with Tuscan columns, front-gabled second story projecting bay on the south (front) elevation, and bay windows. The only significant alteration/addition to the original design has been the replacement of an earlier structure with a rear one-story addition. The current addition is not visible from Kearny Street or the front yard of the house. Although most of the original windows have been replaced with vinyl units, original materials that remain intact include the wood casement windows located on the north (rear) elevation, the original wood oriel window, and the original clapboard cladding. Notable workmanship remains exhibited in door and window surrounds, both on the exterior and interior, and wood railing around the front porch. The house remains sited at its original location atop a small bluff overlooking Kearny Street. The original setting of the house is intact. The neighborhood still reflects the late nineteenth and early twentieth century domestic single-family homes set back along equal-sized lots that made Brookland a quiet suburban subdivision. The

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property also retains the spacious rear yard that was often a fixture of Slowe and Burrill's social gatherings.

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Statement of Significance

Applicable National Register Criteria

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

- ☒ A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- ☒ B. Property is associated with the lives of persons significant in our past.
- ☐ C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- ☐ D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

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

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

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Areas of Significance

(Enter categories from instructions.)

Social History

Education

Period of Significance

1922-1937

Significant Dates

1890, 1922-1937

Significant Person

(Complete only if Criterion B is marked above.)

Lucy Diggs Slowe (1885-1937)

Cultural Affiliation

African – American

Architect/Builder

Unknown (not listed on original permit)

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Statement of Significance Summary Paragraph

The Slowe-Burrill House occupies the property at 1256 Kearny Street, NE in Washington, D.C. Built by James T. Ward in 1890, Slowe and Burrill bought the Queen Anne house together in 1922. The two women had successful careers in the field of education and lived together in the house until Slowe's death in 1937. The women first met because of their shared background in the field of education ten years before purchasing the house on Kearny Street. Slowe had the more prestigious career, highlights of which included her being tasked by the District to create the first public African-American Jr. high school in the city and later becoming the first Dean of Women at Howard University. In the latter role, Slowe introduced new study curriculum to female students at Howard; she encouraged women to consider and pursue varied careers beyond the traditional path of teaching. Her willingness to invite many students to her house for social events and informal counseling sessions shows Slowe's own affection for her students. Burrill remained a dedicated educator throughout her life. She taught at a number of District schools during her career, but her longest tenure was at Dunbar High School. Burrill sold the house at 1256 Kearny Street NE shortly after Slowe's death in 1937.

The Slowe-Burrill House meets National Register Criteria A at the local level in the area of Social History, as the location of what was the most prominent female same-sex relationship in Washington DC during the early twentieth century. At this time, although the women's rights movement was growing, society still retained a generally conservative view regarding alternative lifestyles, particularly in regard to same-sex female couples. This resulted in many gay and lesbian couples keeping their personal relationships either entirely hidden or out of public view. Slowe and Burrill were life partners for over twenty years and because they were very private they escaped significant public scrutiny that could have impacted their social standing and careers. Their relationship remains a testament of their enduring relationship during this early era where LGBTQ lifestyles were not yet accepted by society at large. The period of significance under Criterion A extends from 1922 when the couple purchased the house to Slowe's death in 1937.

The Slowe-Burrill House meets National Register Criterion B at the local level for its association with the life and productive career of Lucy Slowe, an important African American educator who made significant contributions to the field of African American education within the District of Columbia. During her early career, Slowe led efforts to establish the first African American Jr. high school in the city. Later in her career, she served as the first Dean of Women at Howard University, where she led efforts to expand educational opportunities for African American women for females attending Howard. The period of significance under Criterion B extends from 1922 to 1937, spanning the fifteen years that Slowe lived at 1256 Kearny Street NE while Dean of Women at Howard University.

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Narrative Statement of Significance

The Slowe-Burrill House is significant under Criterion A in the area of Social History at the local level. Slowe and Burrill remain the best-known example of a same-sex female couple in Washington DC during the early twentieth century. The women largely practiced discretion and led private lives due to societal non-acceptance of alternative lifestyles at this time. Slowe and Burrill lived together as life partners for more than twenty years. Their relationship parallel's same sex relationships defined in the District's context of the LGBTQ community, where individuals were pressured to remain "in the closet" to escape persecution and societal prejudice against LGBTQ lifestyles during the early twentieth century. Concealing lifestyle and sexual preferences during this time was critical to self-preservation, especially for those with social and professional goals. It is likely for these reasons and the desire to advance their own careers and maintain social standing that the two women kept their relationship private. The couple's friends viewed the relationship as love based and Burrill's previous same sex relationship with American journalist and teacher Angelina Grimke was documented in Grimke's writings. Certainly Burrill's management of Slowe's estate following her death suggests the two women had a love-based relationship resembling a traditional marriage that extended beyond a domestic partnership.

Same-sex cohabitation among single women became increasingly common in the African American community during the 1920s. However, this did not extend to an acceptance of gay and lesbian lifestyles. It is generally believed that Slowe and Burrill concealed their relationship from the public eye in order to live together while also pursuing their own professional goals. Both were private individuals that left little trace or any personal record of their relationship. In the era they lived, society did not accept either equal rights for African Americans or LGBTQ individuals. Even the African American community proved mostly unwilling to accept same sex relationships or alternative lifestyles. This can be partly attributed to the beliefs of some of the community that achieving civil rights meant obtaining public respectability from the white community, and alternative lifestyles that flaunted social norms were not viewed as respectable.

The Slowe-Burrill House is significant under Criterion B in the area of Education at the local level for its association with Lucy Slowe, one of the foremost women involved in the field of African American education in early twentieth century in Washington DC. Early in her career, Slowe was so highly regarded that the District chose her to establish the first African American Jr. high school in the city. But it was as the first Dean of Women at Howard University where Slowe left her greatest mark. During her tenure at Howard, she supported expanding educational opportunities for women students. She helped introduce curriculum changes and persuaded female students to pursue careers outside of education, further diversifying opportunity for females attending Howard. Slowe's relationship with her students extended beyond the classroom to the confines of her own home at 1256 Kearny Street. With the support and participation of her partner Mary Burrill, Slowe regularly hosted gatherings with her students. Slowe and Burrill often entertained the students and other guests in the spacious back yard. Slowe's professional conflict with Mordecai W. Johnson, Howard University's first African American president, extended into a confrontation over Slowe's living off campus at her home in

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Kearny Street. Johnson wanted Slowe to live on campus so she could more closely monitor female students on campus. Slowe objected and won her fight over this issue. She continued to live at the house on Kearny Street until her death in 1937.

Original Construction

1256 Kearny Street NE was constructed in 1890 for original owner James T. Ward. According to Federal Census Records, James, an Irish immigrant, lived at 1256 Kearny Street NE with his wife Hannah until at least 1910.⁴ The original building permit (#358, dated August 14, 1890) does not indicate a builder or architect.⁵ The permit describes a steep-roofed, two story, wood-frame building with a brick foundation, constructed at an estimated cost of \$900. The 1903 Baist map depicts lot 3 developed with a detached dwelling.⁶ The 1913 and 1924 Baist maps depict a dwelling with an L-shaped footprint.

The first Sanborn map to depict 1256 Kearny Street NE (then, addressed 1248 Kearny Street NE) was published in 1928. The two-story dwelling was depicted with a front porch, an east bay window, and a rear open shed structure. The building footprint remained unchanged in the 1960 Sanborn map; however, the associated address was updated from 1248 Kearny Street NE to 1248-1256 Kearny Street NE.

The 1937 and 1954 Baist maps match the footprint shown on the 1913 and 1924 Baist maps, which indicates all of the Baist maps provide only a general idea of the building footprint, rather than a comprehensive, accurate footprint, as provided by the 1928 and 1960 Sanborn maps.

The building was updated with replacement windows and doors after 2004. While some original wood windows have been retained, most are now replacement vinyl windows with faux-muntins. The original Slowe-Burrill side garden was replaced with a new house constructed next door at 1250 Kearny Street NE in 2005. In 2017, a rear addition was constructed in place of the previous one-story open shed structure.⁷

Slowe and Burrill

In 1922, two women, Mary Burrill and Lucy Slowe acquired the house at 1256 Kearny Street, NE.⁸ Mary Burrill met Lucy Slowe in 1912, when Slowe was teaching English in Baltimore, and

⁴ 1910 U.S. Federal Census, accessed via Ancestry.com.

⁵ The subject block was Block 23 in the Brookland subdivision prior to the 1922 establishment of Block 3930 for taxation purposes. The original permit cites Block 23, rather than Square 3930. See section titled "Additional Documentation."

⁶ Note that in 1894, Kearny Street was called Joliet Street (see the 1894 Hopkins map). The 1903 Baist map shows the street named Kearny Street, but references a previous name: Frankfort Street. The 1903 Baist map depicts the subject building as one of three buildings constructed on the north block face of Kearny Street NE between 12th and 13th Street NE. All buildings are simply depicted with rectangular footprints, although it is likely some featured irregular footprints.

⁷ Dawn O'Connell Interviewed by Eric Griffiths and Katherine Wallace, 6 September 2019.

⁸ Carroll L.L. Miller and Anne S. Pruitt-Logan, *Faithful to the Task at Hand: The Life of Lucy Diggs Slowe* (NY: Suny Press, 2012), 93; Maureen Honey, *Aphrodite's Daughters: Three Modernist Poets of the Harlem Renaissance*. New

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Burrill was teaching the same subject at Dunbar High School (at that time, known as M Street School). The women engaged in a domestic partnership that would continue for the next twenty-five years, until Slowe's death.⁹ In 1918, Slowe relocated to Washington, DC and she and Burrill moved in together, first at 1758 T Street NE, then at 1744 K Street NE.¹⁰

In 1922, when Slowe was appointed Dean of Women at Howard, the two women decided to move to 1256 Kearny Street NE in D.C.'s Brookland neighborhood. Brookland began in the late nineteenth century as a middle-class neighborhood predominately settled by Catholics, due to its proximity to Catholic University. During the early twentieth century, Brookland increasingly attracted affluent African Americans because it did not have racially restrictive covenants characteristic of other affluent neighborhoods. Prominent African Americans who settled in Brookland included entertainer Pearl Bailey, literary poet Sterling Brown, Housing and Urban Development Secretary Robert Weaver, Senator Edward Brooke, and historian Rayford Logan.¹¹ Before purchasing the Brookland home, Slowe secured an agreement from Howard University President J. Stanley Durkee that she wouldn't be required to live on campus.¹²

Lucy Diggs Slowe (July 4, 1885 – October 21, 1937) was born in Berryville, Virginia to parents Henry Slowe (a hotel operator) and Fannie Slowe. When her parents died at a young age, Slowe moved to live with her aunt, Martha Price, in Lexington, Virginia. At thirteen years old, Slowe moved to Baltimore, Maryland, to attend the Baltimore Colored School and then the Baltimore Colored High School and Training School, where she graduated second in her class in 1904.¹³ Slowe was the first woman from Baltimore Colored High School to enroll at Howard University, and was the first to receive a scholarship. While at Howard University, she became one of the nine original founders of Alpha Kappa Alpha Sorority at Howard University, the first sorority for African American women. Slowe is known to have contributed significantly to drafting the sorority's constitution, and also served as the chapter's first vice-president.¹⁴

Upon graduating in 1908 as class valedictorian, Slowe accepted a job at Baltimore Colored High School teaching high school English.¹⁵ She spent her summers taking classes in New York City at Colombia University's Teacher College, where she earned her Master of Arts degree in

Jersey: Rutgers University Press (August 31, 2016); Samantha Schmidt, "This pioneering Howard dean lived with another woman in the 1930s, Were they lovers?" *The Washington Post* (March 26, 2019).

⁹ A 2019 article in the *Washington Post* by Samantha Schmidt mistakenly reported their relationship as 35 years.

¹⁰ Elisa Rolle, "Mary P. Burrill." *Queerplaces* (n.d).

¹¹ Cultural Tourism DC, Brookland, <https://www.culturaltourismdc.org/portal/brookland>, accessed 27 September 2019.

¹² Durkee was the last white president of Howard.

¹³ The Baltimore Colored High School and Training School was renamed the Frederick Douglass High School in 1925.

¹⁴ Genny Beemyn, *A Queer Capital: A History of Gay Life in Washington, Part 3* (New York: Routledge, 2015), 78. Slowe was the first person from her high school to attend Howard University. When Slowe was accepted to Howard, less than 1% of African Americans of eligible age attended any college.

¹⁵ Linda Perkins, "Lucy Diggs Slowe: Champion of the self-determination of African American women in higher education," *Journal of Negro History*, Volume 81, No. ¼ (Winter/Autumn) 1996, 90.

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English in 1915. Slowe then moved to Washington, D.C. to teach at Armstrong High School.¹⁶ In 1919, the District tasked Slowe with the creation of the first public junior high school for African Americans, the Robert Gould Shaw Junior High School at 7th and Rhode Island NE.¹⁷ Slowe remained at Shaw Junior High School as school principal until 1922.

During her young adult years, Slowe furthered her educational and professional careers while at the same time training and competing as an elite tennis player. In 1917, she won the first tournament held by the American Tennis Association. This achievement was further significant due to the fact Slowe was the first African American woman to win a major sports title. Slowe is known to have won at least an additional 16 other tennis titles in her career.¹⁸

In 1922, Slowe accepted an offer from then-president J. Stanley Durkee to become Howard University's first Dean of Women. In doing so, she became the first African American woman to hold that position at any university in the country.¹⁹ Slowe believed her role was as administrator and educator, rather than a disciplinarian fulfilling the traditional matronly figure tasked with punishing female students for misconduct (curfew, etc).²⁰ Slowe served as Dean of Women while teaching classes in her discipline; a dual role not yet customary nationally. Slowe introduced and shaped a new curriculum for educated black women and supported Howard's female students in a multitude of ways, particularly by moving women destined only for teaching careers into other, more varied opportunities. After discovering that 90% of Howard University women enrolled in the university's teacher preparation program, Slowe and her colleagues introduced vocational seminars and mentoring programs and successfully reduced the percentage of women enrolled in the teacher preparation program to 44% by encouraging women to pursue less traditional paths of study, such as mathematics, science, and medicine.²¹ As reported in the university's contemporary *Meridian* publication, "Slowe's advocacy of Black women operated on two intertwined principles: the universal right to grow into one's potential and the obligation of each person to contribute her talent to social amelioration."²²

In her role as Dean of Women, Slowe oversaw the construction of the university's first women's dormitories. In addition to her responsibilities at Howard, Slowe founded the National Association of College Women, which she led as president for several years before it evolved to become the National Association of University Women. Slowe also founded the Association of Advisors to Women in Colored Schools, the Association of Deans of Women and Advisors to

¹⁶ Because the District operated as part of the Federal government, African American public school teachers were part of the civil service and were paid on the same scale as whites. As a result, the District attracted an retained many high-quality teachers.

¹⁷ Shaw was the commander of the 54th Massachusetts Regiment of U.S. Colored Troops during the Civil War.

¹⁸ Lisa C. Moore, "The Untitled Black Lesbian Elder Project" (July 25, 2014).

¹⁹ Lisa R. Rasheed, "Lucy Diggs Slowe, Howard University Dean of Women, 1922-1937: Educator, Administrator, Activist," Georgia State University, Educational Policy Studies Dissertations (2009).

²⁰ Kaitlin Schmidt, "Deans of Women in U.S. Higher Education," Southern Illinois University Carbondale (January 2016), 19.

²¹ Kaitlyn Schmidt, 27; Paula Martinac, "Howard's Intrepid Dean," (June 16, 2009).

²² Tamara Beauboeuf-Lafontant, "The New Howard Woman: Dean Lucy Diggs Slowe and the Education of a Modern Black Femininity," *Meridians* (2018).

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Girls in Negro Schools, and assisted civic leader Mary McLeod Bethune in the 1935 creation of the National Council of Negro Women, where she served as the secretary.²³ Slowe was additionally involved with the Young Women's Christian Association and the Women's International League for Peace and Freedom and was also regularly consulted by women in administrative roles at other universities nationwide, who wrote to her for professional advice.²⁴

Despite her proven leadership and undeniable contributions to the university, Slowe encountered discrimination when working alongside Mordecai W. Johnson, Durkee's successor and Howard University's first African American president. Johnson's controversial actions included removing Slowe from the board of deans (thus limiting the degree to which women's issues reached the ears of campus policy makers), eliminating many women's resources on campus, and ensuring Slowe's salary remained the lowest of all deans on campus. In 1933, Johnson additionally demanded that Slowe move from her Brookland home (shared with companion Mary Burrill) to live on campus, where she could better monitor female students. Upon his encouragement, the Howard Board of Trustees voted in support of his request. Slowe rejected this directive, citing the agreement she'd negotiated with Durkee upon her hiring as Dean of Women in 1922. Nationally, most deans of women lived on campus during the early twentieth century. Slowe however, identified this practice as a sexist policy that placed the deans in more of a parental role rather than a professional one. The injustice of Johnson's directive was further illuminated by the fact that male faculty and administrators were not required to live on campus. Slowe was also resistant to incur the potential financial hardship of selling the home she shared with Mary Burrill. Seizing her right to a private off-campus personal life and autonomous decision-making, Slowe remained in her Brookland home until her death in 1937 following kidney disease.²⁵

Just one day following Slowe's passing, fellow educator and activist Mary McLeod Bethune wrote to members of the National Council of Negro Women and declared, "In the passing of Dean Lucy Slowe we have lost a loyal and competent co-worker, an untiring champion of the cause of Negro womanhood. We must carry on in her dauntless spirit."²⁶ Genny Beemyn, author of *Faithful to the Task at Hand: The Life of Lucy Diggs Slowe*, writes of the response to Slowe's death: "The color line was crossed, for people of both races—African American and white—revered her, and said so. The gender line was crossed, for both men and women praised her. Praise poured in from the academic world, from the press, and from former students—all. And so they celebrated her life, putting into words the essence of this woman in ways that reveal a portrait of Lucy Diggs Slowe as a person, a fighter, a leader, and a humanitarian."²⁷ In her book, *Colored No More*, scholar Dr. Treva B. Lindsey similarly asserts, "In addition to her

²³ Kaitlyn Schmidt, 51.

²⁴ Perkins, 100.

²⁵ Kaitlyn Schmidt, 37-38. After Slowe's death in 1937, her family requested that Johnson not attend her funeral. Slowe is buried in the Lincoln Memorial Cemetery in Suitland, Maryland.

²⁶ Carroll L.L. Miller and Anne S. Pruitt-Logan, *Faithful to the Task at Hand: The Life of Lucy Diggs Slowe* (NY: Suny Press, 2012), 232.

²⁷ Carroll L.L. Miller and Anne S. Pruitt-Logan, *Faithful to the Task at Hand: The Life of Lucy Diggs Slowe*, (NY: Suny Press, 2012), 326.

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tremendous work advocating for black female students, faculty, and staff at Howard, Slowe was a tireless activist for the power of education as a transformative force in the lives of black women. She challenged anti-black racism and sexism both within and outside of the black community.”²⁸

Because Slowe charted new territory in a number of fields, she has received a number of posthumous honors. A dormitory at Howard University opened in 1943 as Lucy Diggs Slowe Hall, and a window in the Howard University chapel honors her memory. The District named an elementary school in Northeast DC after her.²⁹ A plaque in Slowe’s honor hangs at the DC headquarters of the National Association of Women Deans, Administrators, and Counselors.³⁰ Additionally, Slowe was also featured among in the International Tennis Hall of Fame and Museum’s 2007 exhibit, *Breaking The Barriers: The ATA and Black Tennis Pioneers*. In 2015, D.C.’s Mayor Bowser named the First Street Tunnel project’s tunnel boring machine, "Lucy." In 2017, the Virginia Department of Historic Resources erected and dedicated a historic marker in her hometown of Berryville.

Mary Powell Burrill (August 1881-March 13, 1946), who lived with Lucy Slowe at 1256 Kearny Street, NE, was born in Washington, D.C., to parents John H. and Clara E. Burrill.³¹ Burrill graduated in 1901 from M Street High School, which in 1916 became Dunbar High School. As an adolescent and young adult, Burrill engaged in a relationship with Angelina Weld Grimke, who would go on to become an acclaimed poet, playwright, and teacher.³² Burrill and Grimke both attended the African American M Street High School from late 1894 through early 1895, after which Angelina was sent to Carleton Academy in Minnesota. Letters between the two expressed feelings of love and certainly Grimke’s writings suggest a life of suppression both on a personal and creative level. Their relationship appears to have shifted to one of friendship after 1903, when Grimke fell in love with another.

²⁸ Darryl Robertson, “God is a Woman: Professor Treva Lindsey’s ‘Colored No More’ Uncovers Black Womanhood in D.C.” Vibe. (November 17, 2017). Lindsey is an associate professor of women’s, gender, and sexuality studies at Ohio State University.

²⁹ The public school closed in 2008 and reopened as a charter school named after Mary McLeod Bethune.

³⁰ Slowe was formally recognized at the organization’s 70th Convention; the plaque was presented and hung at that time.

³¹ Elizabeth Cobb and Jordyn Curl, “Biography of Mary Mamie P. Burrill, 1881-1946,” (Alexandria, VA: Alexander Street, 2018), 1.

³² Gloria T. Hull, in her book, *Under the Days*, was the first to link Burrill and Grimke based on archival correspondence. Letters between Burrill and Grimke are included in Howard’s University’s Angelina Weld Grimke Collection and the Slowe Collection. Burrill’s family were members of the Fifteenth Street Presbyterian Church in Washington D.C., where Grimke’s uncle, Francis Grimke, was pastor. Charlotte Grimke, Angelina Grimke’s aunt, hosted weekly cultural gatherings at their home at 1526 L Street NE, which Burrill is known to have attended. The Burrill residence was located nearby at 1716 17th Street NE.

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In 1904, Burrill herself became one of the first African Americans to earn a diploma from Emerson College of Oratory (later, Emerson University).³³ She then worked in Washington, D.C. as a high school teacher at Armstrong Manual High (1905-1907) and as the director of the Washington Conservatory of Music's School of Expression (1907-1911), where she taught elocution, public speaking, and drama. However, most of her teaching career took place at her alma mater, the M Street School (Dunbar High School), where she taught until her retirement in 1944.³⁴ Burrill taught English, history, speech and drama classes, and also directed plays and musical productions.³⁵

Burrill is known as a playwright who was active in the years preceding the Harlem Renaissance period, termed the New Negro Renaissance.³⁶ The New Negro Renaissance was a great literary and artistic era for black America that occurred from 1916 to 1929 and influenced succeeding generations of African American writers and critics.³⁷ Burrill was in regular attendance of Georgia Douglass Johnson's "S Street Salon," a weekly gathering of black writers during the Harlem Renaissance.³⁸ Burrill is also known for narrating *The Other Wise Man* (c.1905) for the Howard University choir during their Christmastime performance in Rankin Chapel; she narrated this work for 15 consecutive years.³⁹

Two of Burrill's one-act plays were published in 1919, including *They That Sit in Darkness* (published in Margaret Sanger's progressive *Birth Control Review*), and *Aftermath* (published in *The Liberator*, a magazine edited by socialist Max Eastman). *They That Sit in Darkness* concerns a mother of several children who is mired in childbearing and poverty because of lack of access to birth control. The play was controversial for its time because it advocated for birth control as a means to escape poverty, long before women were given reproductive rights.⁴⁰ *Aftermath* features a returning black soldier and the violence that confronts him despite service to his country.

Historical evidence of professional and/or community productions for Burrill's plays is extremely limited. *Aftermath* was produced by the Krigwa Players Little Negro Theatre in association with the Worker's Drama League, Manhattan, at the National Little Theater

³³ Lean'tin L. Bracks and Jessie Carney Smith, editors. *Black Women of the Harlem Renaissance Era* (Lanham, MD: Rowman & Littlefield, 2014), 35. Burrill returned to Emerson University to complete a Bachelor's of Literary Interpretation in 1929.

³⁴ Lisa C. Moore, "The Untitled Black Lesbian Edler Project." (July 15, 2014).

³⁵ "Mary P. Burrill." DC Writers' Homes. Humanities DC.

³⁶ "Mary P. Burrill." DC Writers' Homes. Humanities DC.

³⁷ Deanna Lynette Downes, "Towards a Queer Black Feminist Theatre Aesthetic: Black American Theater by Three Black Female Playwrights in the Years 1915-1920," University of Colorado, Boulder: *Theatre and Dance Graduate Theses & Dissertations* (January 1, 2015), 14.

³⁸ Lisa C. Moore, "The Untitled Black Lesbian Elder Project" (July 15, 2014).

³⁹ Deanna Lynette Downes, "Towards a Queer Black Feminist Theatre Aesthetic: Black American Theater by Three Black Female Playwrights in the Years 1915-1920," University of Colorado, Boulder: *Theatre and Dance Graduate Theses & Dissertations* (January 1, 2015), 105.

⁴⁰ In the 1930s, Burrill revised *They That Sit in Darkness* and it was published in the 1930 Emerson Yearbook under the title, *Unto the Third and Fourth Generations*.

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Tournament in New York on May 8, 1928 at the Frolic Theatre. The next day's review in the *New York Times* stated:

The Krigwa Players Little Negro Theatre, presumably from Harlem, went in for what appeared to be a folk play. *Aftermath*, the work of Mary Burrill, contains an excellent situation, but suffers both in writing and performance. It tells of a young S. C. negro who comes home from France a war hero to find that his services to free mankind have gone for nought in so far as his own state is concerned. While he was overseas his father had been burned at the stake by whites, and when he learns the truth he goes out to wreak revenge only to be shot to death.⁴¹

Many consider Burrill's plays to be "protest plays" well-aligned with the New Negro Renaissance because of their progressive nature and emphasis on issues of race and gender. She didn't shy away from speaking out against lynching, and advocating for birth control.⁴² Though acclaimed, Burrill's works were neither widely produced historically nor presently. There is no record of a professional production of *They That Sit in Darkness*, but there are accounts that it was performed at Dunbar High School. The play very well could have been performed in public and private spaces deemed safe to black Americans, such as community productions, within schools, church meeting rooms, or other private spaces. Because of the sensitive content of both of Burrill's plays (birth control, inequities of blacks living in rural life, and racial violence), they may have been seen as threatening in their potential empowerment of the Black rural class; it is not unsurprising it was not widely produced.⁴³ Burrill's plays were, however, printed in magazines with high subscriptions numbers, indicating the plays were read or heard by many more people than could attend a professional performance.⁴⁴ Black women of the early twentieth century would have been well aware that their theatrical works would, in all probability, be more often read than beheld. Publications were likely read aloud to a group of listeners and/or passed along to another family.⁴⁵

Equally notable to Burrill's own works is the success of her high school students, many of whom went on to become educators, writers, and playwrights themselves. Many were actively involved in the Harlem Renaissance, including Willis Richardson (the first African American dramatist to have a play, *The Chip Woman's Fortune*, 1923, produced on Broadway in New York City); May

⁴¹ Deanna Lynette Downes, "Towards a Queer Black Feminist Theatre Aesthetic: Black American Theater by Three Black Female Playwrights in the Years 1915-1920," University of Colorado, Boulder: *Theatre and Dance Graduate Theses & Dissertations* (January 1, 2015), 55.

⁴² "Mary P. Burrill." DC Writers' Homes. Humanities DC.

⁴³ Deanna Lynette Downes, "Towards a Queer Black Feminist Theatre Aesthetic: Black American Theater by Three Black Female Playwrights in the Years 1915-1920," University of Colorado, Boulder: *Theatre and Dance Graduate Theses & Dissertations* (January 1, 2015), 65.

⁴⁴ *The Birth Control Review* had reached a distribution of 10,000 copies by 1922.

⁴⁵ Deanna Lynette Downes, "Towards a Queer Black Feminist Theatre Aesthetic: Black American Theater by Three Black Female Playwrights in the Years 1915-1920," University of Colorado, Boulder: *Theatre and Dance Graduate Theses & Dissertations* (January 1, 2015), 44.

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Miller (playwright of *Pandora's Box*, published during her years as a Dunbar student); and author James Butcher.⁴⁶

Burrill never had children of her own but is known to have assisted in the care of her niece and two nephews.⁴⁷ Burrill taught at Dunbar until her retirement in 1944, at which time she moved to New York City. Burrill's March 13, 1946 death was reported in the *Evening Star*.⁴⁸

Slowe and Burrill both lived at 1256 Kearny Street NE for 15 years, until Slowe's death from kidney disease in 1937. The two women became known for hosting parties and intellectual gatherings, attended by female Howard students (many of whom looked up to Dean Slowe) and prominent writers and artists, including Jean Toomer and Georgia Douglas Johnson. As recounted in the article, "Portraits: Lucy Diggs Slowe and Mary Burrill and the fight to stay in their Brookland Home," by Robert Malesky: "That Kearny Street home became a refuge for Howard's female students, and Slowe regularly hosted get-togethers there to talk, counsel and encourage her young charges, often meeting beneath the trees in her back yard. or gathered around an open fire in the living room."⁴⁹ The women also received many other guests there, mostly educators such as Mary McLeod Bethune, but also politicians and activists from around the country."⁵⁰

Genny Beemyn, author of *A Queer Capital: A History of Gay Life in Washington, Part 3*, states: "In the 1920s and 1930s, American society was on the cusp of shifting from a culture in which two women could live together, seemingly as friends, and not raise suspicions about the relationship." Yet, Slowe and Burrill's close friends, who were mostly other black female educators, appear to have interacted with them as if they were a couple.⁵¹

A defining moment in Slowe and Burrill's time at the Kearny house came when Howard President Mordecai Johnson (successor to Durkee) pushed for her to live on campus. As described by Paula Martinac (author of "Howard's Intrepid Dean,"), "In a bid to curb her power, Howard's president once suggested that Slowe herself live in a dorm – a seemingly homophobic attempt to break up the household that had become a source of strength for her."⁵² Slowe's own letters (recounted in Carroll L.L. Miller and Anne S. Pruitt-Logan's book, *Faithful to the Task at Hand*) reveal her sense of betrayal: "It looks as if the President has created this dilemma for me

⁴⁶ Deanna Lynette Downes, "Towards a Queer Black Feminist Theatre Aesthetic: Black American Theater by Three Black Female Playwrights in the Years 1915-1920," University of Colorado, Boulder: *Theatre and Dance Graduate Theses & Dissertations* (January 1, 2015), 104.

⁴⁷ Deanna Lynette Downes, "Towards a Queer Black Feminist Theatre Aesthetic: Black American Theater by Three Black Female Playwrights in the Years 1915-1920," University of Colorado, Boulder: *Theatre and Dance Graduate Theses & Dissertations* (January 1, 2015), 145.

⁴⁸ "Mary P. Burrill: Death Notice," *The Evening Star* (March 15, 1946), 9.

⁴⁹ Genny Beemyn, *A Queer Capital: A History of Gay Life in Washington, Part 3* (New York: Routledge, 2015).

⁵⁰ Robert Malesky, "Portraits: Lucy Diggs Slowe and Mary Burrill and the fight to stay in their Brookland Home." *Bygone Brookland*.

⁵¹ Samantha Schmidt, "This pioneering Howard dean lived with another woman in the 1930s, Were they lovers?" *The Washington Post* (March 26, 2019).

⁵² Martinac, "Howard's Intrepid Dean."

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to force me into the dormitory where he thinks a dean of women should be. He does not want the Dean of Women at Howard to have any administrative standing; he has always wanted her to be a matron.”⁵³ Slowe, acting with great determination, refused to relocate from her Kearny home.

After her death, Burrill appears to have filled the role of the grieving widow, taking on administrative responsibilities related to funeral arrangements. Dozens of condolence letters and telegrams with condolences were sent directly to Burrill, rather than to Slowe’s family or to Howard University. Burrill defended Slowe emphatically when T.L. Hungate, Chair of the Howard trustees, wrote a letter to her expressing his sympathies. Burrill responded to Hungate, copied all of the trustees and the press, and said: “Howard University had in its midst in the person of Lucy D. Slowe a great woman but its President and Board of Trustees could not see it.”⁵⁴

Burrill was either too devastated to remain in the Kearny house, or there were delays in the ownership transfer of the property, so she moved into an apartment near Howard University, where she kept Slowe’s picture on her piano, next to a vase filled with white carnations.⁵⁵ Burrill organized Slowe’s papers and donated them to Morgan State University for safekeeping.⁵⁶ Burrill retired from her teaching position at Dunbar in 1944 and moved to New York City, where she died in 1946.⁵⁷

Given the length of their relationship, the manner in which their friends considered them as a couple, and Burrill’s experience with a prior same-sex relationship, it is likely that the two women were engaged in a same-sex relationship which exceeded that of a domestic partnership. However, no physical evidence remains in the form of letters, personal accounts, or through any other documents that provides the definitive evidence that these women were romantically linked.⁵⁸ As described in a 2019 *Washington Post* article, “The two friends never publicly identified as lovers, and the true nature of their relationship, is to this day, open to interpretation. But one thing is clear: The two women quietly devoted their lives to one another long before the public acceptance of same-sex couples.”⁵⁹ From her earlier correspondence with Angelina Grimke, it is known that Burrill was attracted to others of the same gender. Because such relationships were discouraged in that era, it appears Burrill (and Slowe), sought to prevent sexual orientation from affecting professional development, social positions, and acceptance in African-American society. Beemyn remarks that the lack of information and historical silence

⁵³ Carroll L.L. Miller and Anne S. Pruitt-Logan, *Faithful to the Task at Hand: The Life of Lucy Diggs Slowe*, (NY: Suny Press, 2012), 191.

⁵⁴ Genny Beemyn, *A Queer Capital: A History of Gay Life in Washington, Part 3* (New York: Routledge, 2015), 80.

⁵⁵ Beemyn, 80.

⁵⁶ Burrill may have chosen to send the papers to an institution other than Howard due to the acrimonious relationship Slowe and Johnson shared. Slowe’s papers were later transferred to Howard University.

⁵⁷ Burrill is buried at Woodlawn Cemetery in Washington, D.C.

⁵⁸ Lesbianism is a term that did not come into usage until well into the twentieth century.

⁵⁹ Samantha Schmidt, “This pioneering Howard dean lived with another woman in the 1930s, Were they lovers?” *The Washington Post* (March 26, 2019).

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surrounding Slowe and Burrill's relationship is symptomatic of the invisibility of both women, even in scholarly works about the New Negro Renaissance. She comments:

It is easy to blame Burrill and Slowe's exclusion simply on the greater attention given to male writers, artists, and educators, but their absence also points to the ability of black upper-class women who were involved in intimate same-sex sexual relationships to construct social worlds that were largely invisible to the outside world and to history. Like many black women who were active in educational and social reform movements in the early twentieth century, Slowe and Burrill created and moved almost exclusively within a private homosocial network of female friends, current and former students, and colleagues. This network and others like it created a safe space in which black upper-class women could form lasting friendships and sometimes intimate sexual relationships while minimizing the risk of public attention and scandal.⁶⁰

The house at 1256 Kearny Street represents Lucy Diggs Slowe and Mary P. Burrill's relationship, which was both intimately personal and professionally interwoven. The Kearny Street home appears to have been the only house Slowe ever owned. It was the house for which she negotiated the right to live off campus as Howard's Dean of Women, and where she lived during her time as Dean. Additionally, it was where Slowe and Burrill lived a shared life, opened their doors to friends, activists, and students, and were regarded by peers as life partners.

Subsequent and Current Owners

Years after Lucy Slowe and Mary Burrill lived there, the Higginbotham family moved to 1256 Kearny Street NE. One of the daughters in that family, Evelyn Brooks Higginbotham, became a prominent Harvard historian and is now the widow of Judge Leon Higginbotham.

The current owners of 1256 Kearny Street, Ben and Dawn O'Connell, purchased the home in 2004 and continue to live there with their two young daughters. When the O'Connell's purchased the home, the lot had already been subdivided; what was originally the west garden (used by Slowe and Burrill for gatherings) was developed in 2005 with the home at 1250 Kearny Street NE. The O'Connell's first learned about the history of their home when a PhD student in history knocked on their door, asking about Lucy Diggs Slowe. Historians and Alpha Kappa Alpha alumnae have since stopped by, eager to learn more about the house and its former owners.

LGBTQ Historic Context

The District first became an LGBTQ regional epicenter in the early twentieth century, during the post-Civil War Great Migration.⁶¹ The District, along with New York, Chicago, and Atlanta, saw

⁶⁰ Beeymn, 80-81.

⁶¹ LGBTQ is a broad label that includes diverse individuals who identify as lesbian, gay, bisexual, or transgender. The "Q" of the acronym also has diverse meanings, and although it is most commonly known as "queer," it can also refer to "questioning." More recently, "I" has been added in reference to "intersex," and "A" in reference to "asexual."

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burgeoning LGBTQ communities simply by virtue of large numbers of people living close together- many of whom had relocated from the South to cities in the North and West. The District's growing community was not openly welcomed; rather, it was forced to develop largely in secret, on the fringes of society. Threat of persecution required LGBTQ individuals to seek private environments, travel outside of the District, or meet under the cover of night.

Discretion became even more critical to LGBTQ people of color. Slowe and Burrill lived in the period of Jim Crow where civil rights for African Americans were unsupported by society at large. Booker T. Washington and other prominent voices within the African-American community advocated that the best way to achieve civil rights was to achieve respectability from "white" America. Other African Americans who sought to distinguish themselves in other ways besides obtaining Civil Rights also needed to appear "respectable" within the greater society. Given the context of civil rights and the social stigma that LGBTQ community received within society at large, it became even more important for LGBTQ minorities to keep their lifestyle choices private or hidden.⁶² During this era of discretion and privacy, homosocial networks largely evolved behind closed doors through private networks or often through other mainstream networks. Slowe and Burrill, for example, met because of their common background in education.⁶³

Society during the early twentieth century expected adherence to gender norms and identities, or, at the very least, discretion. Women were still traditionally viewed as subservient to men; the ideal woman was virtuous and not sexual. Single women could socialize in private but faced a different standard when it came to living situations. It was not only inappropriate for single women to live with men, but also with other women. Double standards also existed regarding age and social status. Society viewed some young single women who lived together as unruly or harlots, whereas elderly widowed women who lived with another woman, whether a family member or friend, drew limited suspicion. Likewise, upper-class women past the marrying age could live with another woman provided that their relationship, domestic or otherwise, did not jeopardize their social standing. In cases where society accepted same-sex living arrangements, the relationships were viewed as platonic and not sexual.⁶⁴

Women began to push the boundaries for political, social, and sexual liberation beginning with the suffrage movement and later with the liberation movement during the "Roaring Twenties." During the 1920s, single women began to dress more provocatively, often socialized without escorts, and lived together more frequently. Although women were beginning to push against societal boundaries, many did so carefully. Increase social status and career advancement, especially in a public field, required maintaining respect for society's norms. Discretion

⁶² Louis Berger Group, Inc., "DRAFT LGBTQ History in Washington, D.C., Chapter 1: History and Belonging," (September 7, 2018) 10.

⁶³ Louis Berger Group, Inc. 11.

⁶⁴ Louis Berger Group, Inc., 12.

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remained a primary concern for many women, gay or straight, even with a more progressive and tolerant societal view.⁶⁵

⁶⁵ Louis Berger Group, Inc. 12

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⁶⁶ Note this draft is not yet publicly available and is still under review by the District's Historic Preservation Office.

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Previous documentation on file (NPS):

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

Primary location of additional data:

- ☐ State Historic Preservation Office
- ☐ Other State agency
- ☐ Federal agency
- ☐ Local government
- ☐ University
- ☐ Other

Name of repository: _____

Historic Resources Survey Number (if assigned): _____

9. Geographical Data

Acreage of Property 0.17

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates (decimal degrees)

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

- | | |
|-------------------------|-----------------------|
| 1. Latitude: 38°555065N | Longitude: 76°592031W |
| 2. Latitude: 38°555061N | Longitude: 76°592095W |
| 3. Latitude: 38°555216N | Longitude: 76°592113W |

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4. Latitude: 38°555220N

Longitude: 76°592050W

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

The boundary includes all of Lot number three (3) in the square numbered three thousand nine hundred and thirty (3930), in the subdivision made by Benjamin F. Leighton and Richard E. Pairo, Trustees, known as "Brookland" as per plat recorded in Liber County 6, Folio 103 and 104, of the records of the Office of the Surveyor for the District of Columbia.⁶⁷

Boundary Justification

Lot 3 represents the property's known historic and current legal description as delineated in the land records of the District of Columbia since the late nineteenth century.

10. Form Prepared By

name/title: Eric Griffitts and Katherine Wallace, Architectural Historians

organization: EHT Tracerics, Inc.

street & number: 440 Massachusetts Avenue

city or town: Washington state: DC zip code: 20001

e-mail: eht@tracerics.com

telephone: (202) 393-1199

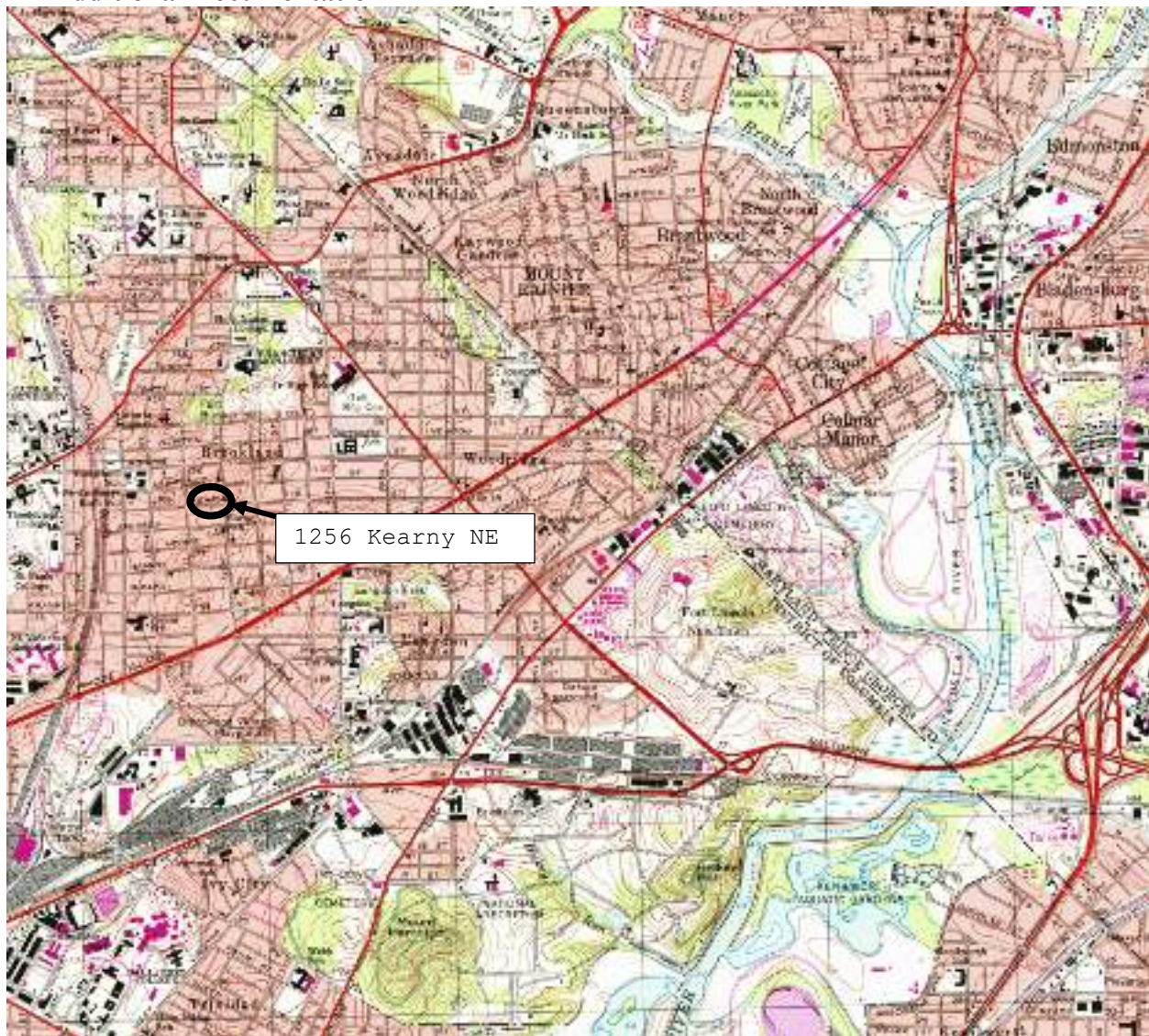
date: December 18, 2019

⁶⁷ The subject block was Block 23 in the Brookland subdivision prior to the 1922 establishment of Block 3930 for taxation purposes.

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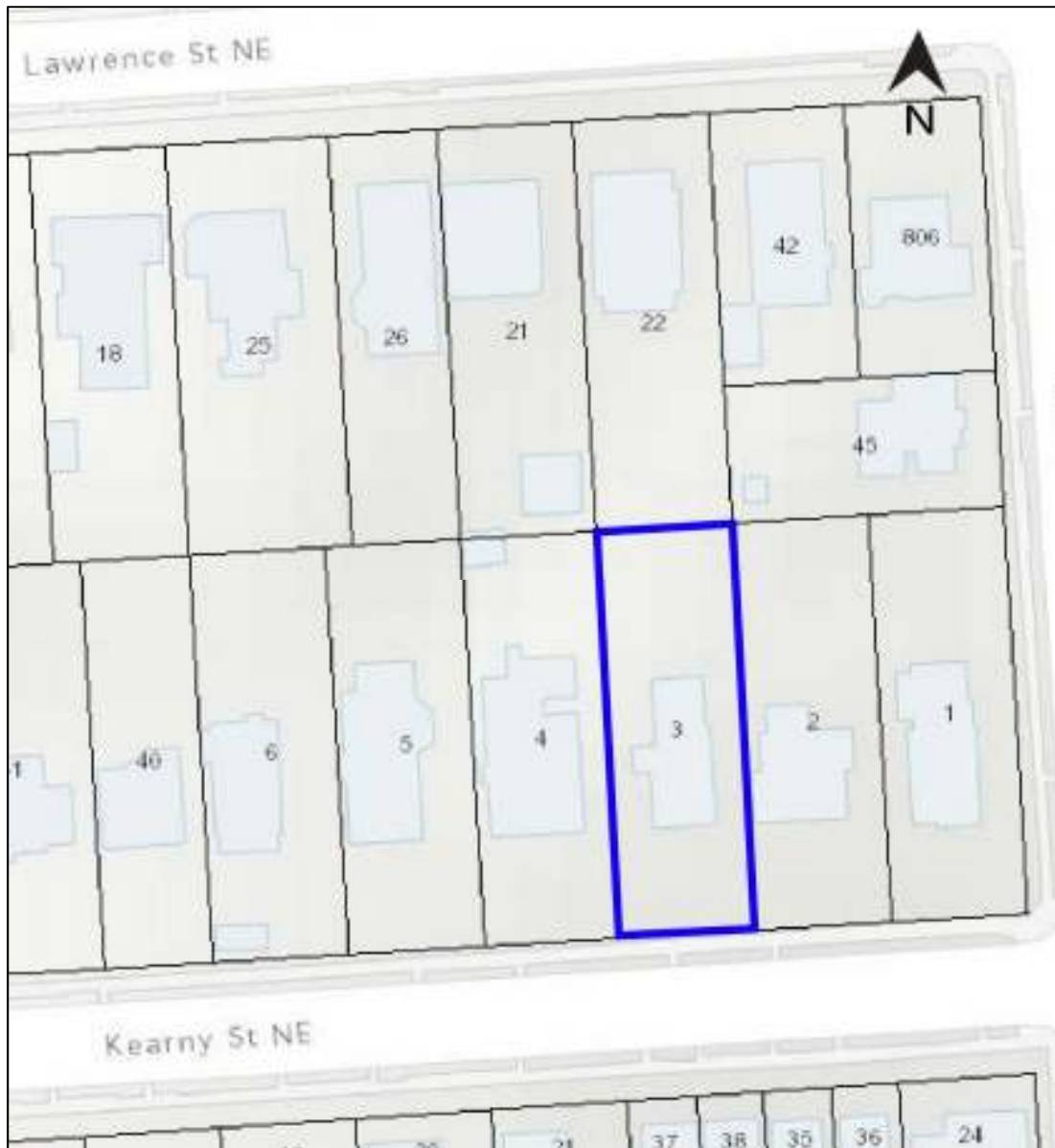
Additional Documentation



Detail from 2014 USGS Washington East quadrangle, showing the location of the Slowe-Burrill House.

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National Register Boundaries in Blue (DC Atlas)

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Form A. No. 358

APPLICATION FOR PERMIT TO BUILD

BRICK AND STONE

Washington, D.C. August 14th 1890

To the
INSPECTOR OF BUILDINGS:

The undersigned hereby applies for a permit to build according to the following specification:

1. State how many buildings to be erected *One (1)*
2. Material *Brick*
3. What is the Owner's name? *James Ward*
4. Architect's *George*
5. Builder's *Lot 3. BIR 3.3*
6. Location? *S.E. Brookland*
7. nearest street?
8. purpose of the building? *Dwelling*
9. If a dwelling, for how many families?
10. Is there a store in lower story?
11. Will the building be erected on solid or filled land?
12. Size of lot, No. of feet front, No. of feet side, No. of feet deep.
13. Size of building, No. of feet front, No. of feet side, No. of feet deep. *22' 38'*
14. No. of stories in height. *Two* No. of feet in height from sidewalk to highest point of roof.
15. No. of feet in height from level of sidewalk to highest part of wall.
16. No. of feet in height from sidewalk to eaves.
17. Size of back building: feet long, feet wide, feet high, No. of stories.
18. style of roof.
19. Material of foundation. *Brick*
20. Thickness of external walls: cellar or basement, 1st story, 2nd story, 3rd story, 4th story, 5th story.
21. Thickness of party-walls: cellar or basement, 1st story, 2nd story, 3rd story, 4th story, 5th story.
22. Are the party-walls solid or vaulted?
23. What will be the materials of front? If of stone, what kind?
24. Will the roof be flat, pitch, or Mansard? *Shed* Material of roofing *Shingles*
25. What will be the material of cornice? Ornamental projections?
26. What will be the means of access to roof?
27. Are there any balconies? How protected?
28. How is the building heated?
29. Are there any bay windows? height, width, projection, form.
30. Are there any tower projections? height, width, projection.
31. Are there any show windows? form, projection.
32. What will be projection of steps from building base?
33. Are there stairs? Dimensions.
34. Will there be an awn? width, how protected.
35. Will there be any cellar steps? how protected.
36. Is the lower story to be used for business purposes of any kind?
37. What is the estimated cost of the proposed improvement? *900.00*

Signature *R. H. L. Brannan*

Address

Application for Building Permit 358 dated August 14, 1890 (National Archives).

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Register of Philadelphia

dollars, for permit to erect
brick building, as specified in the foregoing application.

No. 358

APPLICATION FOR PERMIT TO BUILD.
BRICK, STONE, ETC.

Owner Jas Ward

LOCATION.

Lot, 3

Square, Blk 23

Street, S. E. Brookland
~~Spring St Frontport~~

PERMIT GRANTED.

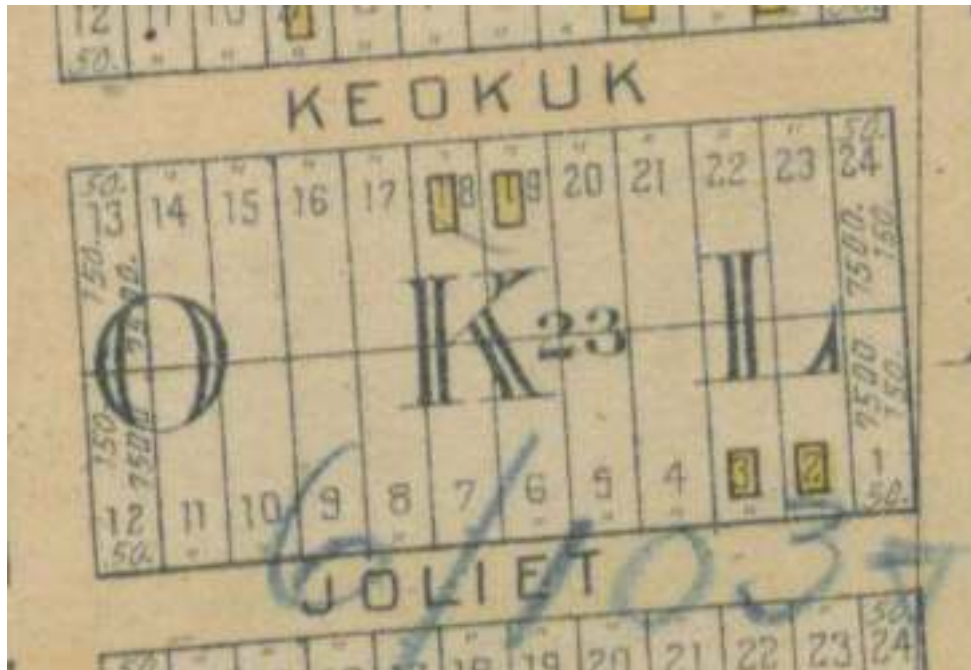
August 14th 1890.

Value, \$ 900

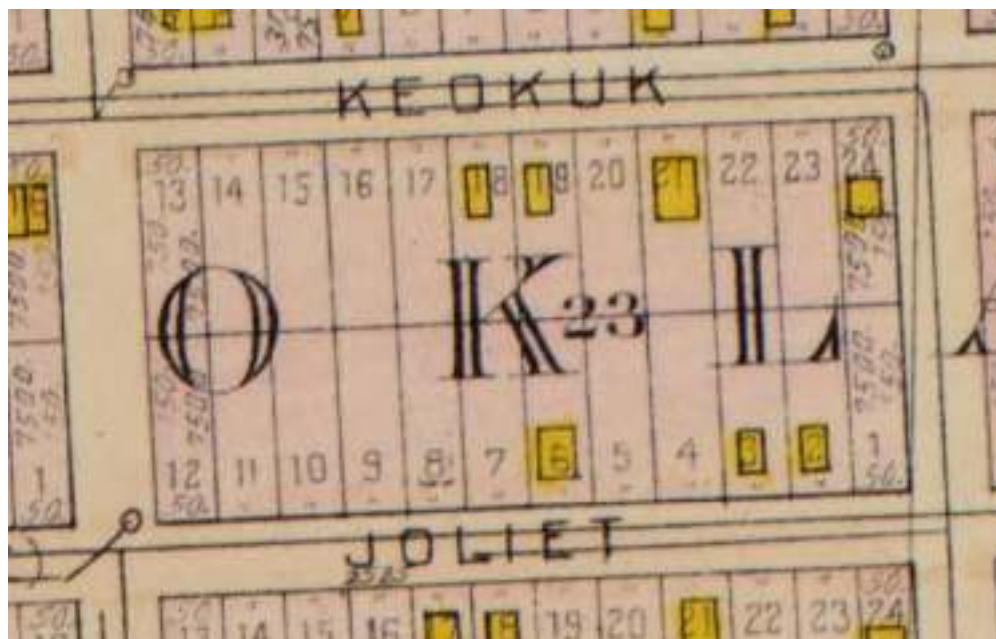
Application for Building Permit 358 dated August 14, 1890 (National Archives).

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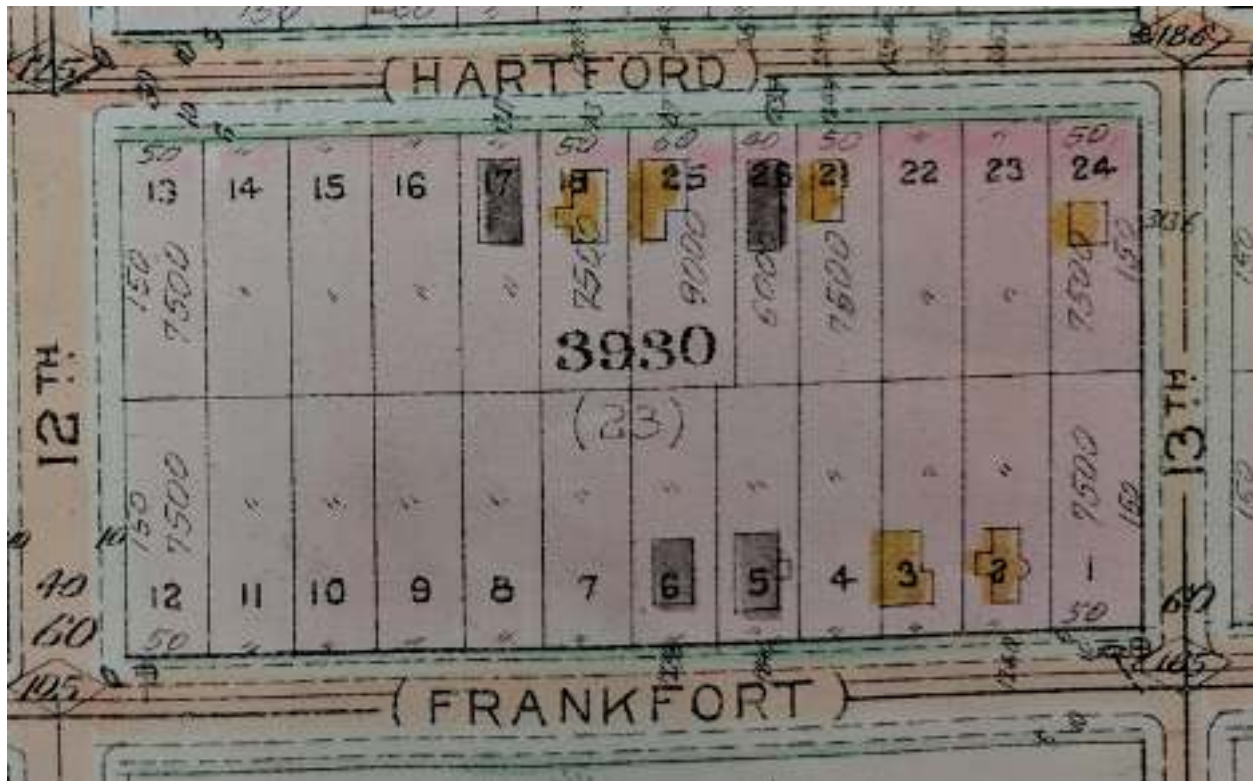
1894 Hopkins map, volume 3 no.24. Source: Library of Congress.



1903 Baist Map, volume 3 plate 27. Source: Library of Congress.

Slowe-Burrill House
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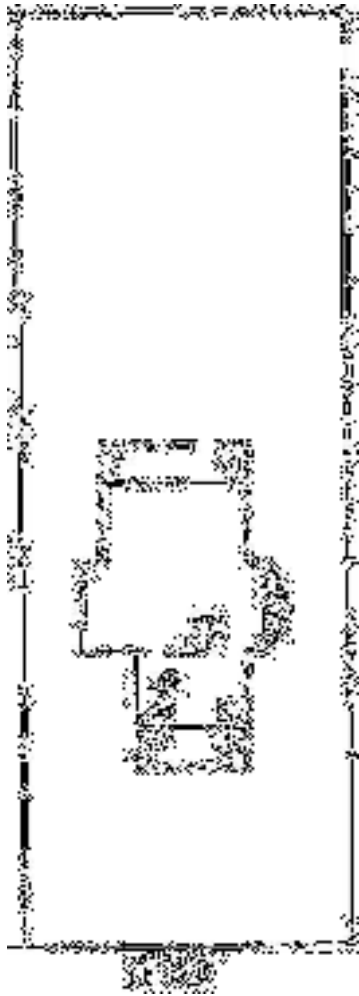
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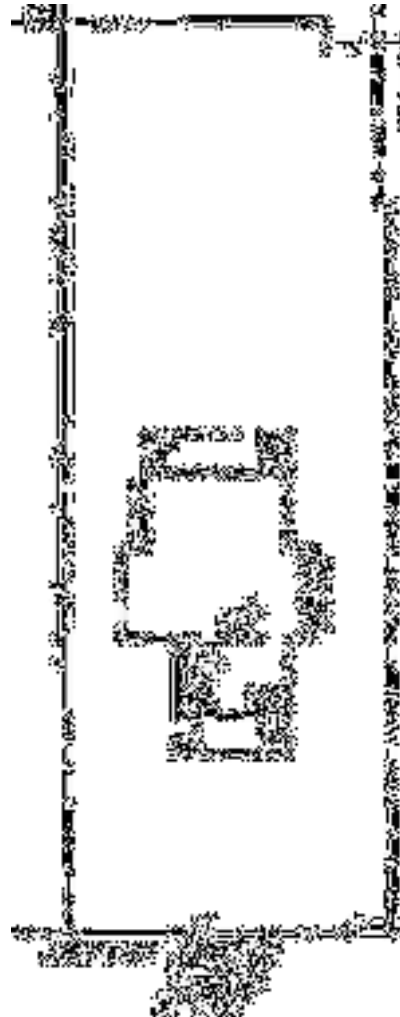
1913 Baist map, volume 4 plate 7. Source: Library of Congress. (Note footprint remains unchanged on 1924 and 1954 Baist maps).

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1928 Sanborn Map, volume 7 sheet 752.
Source: Library of Congress.



1960 Sanborn Map, volume 7 sheet 752.
Source: Library of Congress.

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Mary Burrill (no date). Source: *Aphrodite's Daughters*.



Lucy Diggs Slowe (no date). Source: Moorland-Spingarn Research Center, Howard University.



Lucy Diggs Slowe (no date). Source: Find A Grave (photo added by Jessica Bennett).



Slowe (right) and Burrill (left) in their yard (c.1920s-30s). Source: Moorland-Spingarn Research Center, Howard University.

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Current Photographs

Name of Property: Slowe-Burrill House (1256 Kearny Street, NE)

City or Vicinity: Washington

County:

State: District of Columbia

Photographer: Eric Griffiths, EHT Tracerics, Inc.

Date Photographed: September 6, 2019

Description of Photograph(s) and number, include description of view indicating direction of camera: South elevation (façade) of house, looking north.

Photo 01: DC_Slowe-Burrill House_0001.tif: North View of Property from Kearny Street

Photo 02: DC_Slowe-Burrill House_0002.tif: South (Front) Elevation, Looking North

Photo 03: DC_Slowe-Burrill House_0003.tif: West Elevation, Looking Northeast

Photo 04: DC_Slowe-Burrill House_0004.tif: North Elevation, Looking Southwest

Photo 05: DC_Slowe-Burrill House_0005.tif: East Elevation, Looking Northwest

Photo 06: DC_Slowe-Burrill House_0006.tif: Rear Yard, Looking Northeast

Photo 07: DC_Slowe-Burrill House_0007.tif: Front Hall, Looking West

Photo 08: DC_Slowe-Burrill House_0008.tif: Living Room, Looking Northeast

Photo 09: DC_Slowe-Burrill House_0009.tif: Dining Room, Looking North

Photo 10: DC_Slowe-Burrill House_0010.tif: Kitchen, Looking South

Photo 11: DC_Slowe-Burrill House_0011.tif: Second Floor Hall, Looking North

Photo 12: DC_Slowe-Burrill House_0012.tif: Master/Rear Bedroom, Looking North

Photo 13: DC_Slowe-Burrill House_0013.tif: Front Bedroom, Looking South

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Photography Key Map (Outside Photographs only)

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Photo 01: DC_Slowe-Burrill House_0001.tif:
North View of Property from Kearny Street,.



Photo 02: DC_Slowe-Burrill House_0002.tif:
South (Front) Elevation, Looking North

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Photo 03: DC_Slowe-Burrill House_0003.tif:
West Elevation, Looking Northeast



Photo 04: DC_Slowe-Burrill House_0004.tif:
North Elevation, Looking Southwest

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Photo 05: DC_Slowe-Burrill House_0005.tif:
East Elevation, Looking Northwest

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Photo 06: DC_Slowe-Burrill House_0006.tif:
Rear Yard, Looking Northeast

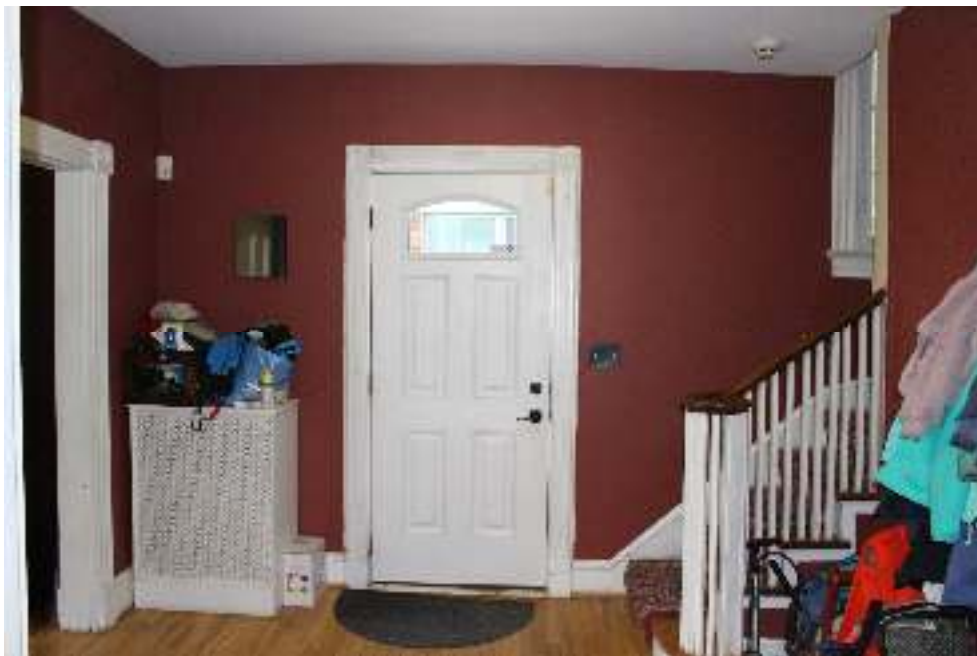


Photo 07: DC_Slowe-Burrill House_0007.tif:
Front Hall, Looking West

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Photo 08: DC_Slowe-Burrill House_0008.tif:
Living Room, Looking Northeast



Photo 09: DC_Slowe-Burrill House_0009.tif:
Dining Room, Looking North

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Photo 10: DC_Slowe-Burrill House_0010.tif:
Kitchen, Looking South



Photo 11: DC_Slowe-Burrill House_0011.tif:
Second Floor Hall, Looking North

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Photo 12: DC_Slowe-Burrill House_0012.tif:
Master/Rear Bedroom, Looking North



Photo 13: DC_Slowe-Burrill House_0013.tif:
Front Bedroom, Looking South

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

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