

Exhibit C

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 of eligibility for individual properties or districts. See instructions in *Guidelines for Completing National Register Forms* (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

1. Name of Property: Mount Pleasant Historic District

historic name n/a

other names/site number

2. Location: Roughly bounded by 16th and Harvard Streets, Rock Creek Park

street & number and Adams Mill Road

city, town: Washington

state: District of Columbia

code DC

county n/a

code 001

zip code 20010

☐ not for publication N/A

☐ vicinity N/A

3. Classification

Ownership of Property

☒ private

☐ public-local

☐ public-State

☐ public-Federal

Category of Property

☐ building(s)

☒ district

☐ site

☐ structure

☐ object

Number of Resources within Property

Contributing

1086

Noncontributing

120 buildings

 sites

 structures

 objects

1086

120 Total

Name of related multiple property listing: N/A

Number of contributing resources previously
listed in the National Register 1

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, 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. ☐ See continuation sheet.

Signature of certifying official State Historic Preservation Officer

Date

State or Federal agency and bureau

In my opinion, the property ☐ meets ☐ does not meet the National Register criteria. ☐ See continuation sheet.

Signature of commenting or other official

Date

State or Federal agency and bureau

5. National Park Service Certification

I, hereby, certify that this property is:

☐ entered in the National Register.

☐ See continuation sheet.

☐ determined eligible for the National

Register. ☐ See continuation sheet.

☐ determined not eligible for the

National Register.

☐ removed from the National Register.

☐ other, (explain:)

Signature of the Keeper

Date of Action

6. Function or Use

Historic Functions (enter categories from instructions)

Domestic: single dwellingDomestic: multiple dwellingCommerce/Trade: specialty store

Current Functions (enter categories from instructions)

Domestic: single dwellingDomestic: multiple dwellingCommerce/Trade: specialty store**7. Description**

Architectural Classification

(enter categories from instructions)

Late 19th and 20th century Revivals

Materials (enter categories from instructions)

foundation Brickwalls Brick, woodroof Asphalt, slate

other _____

Describe present and historic physical appearance.

Mount Pleasant is a neighborhood consisting of approximately 200 acres located in Northwest, Washington, D.C.. The area is roughly bounded by and 16th Street to the east; and Harvard Street to the north and south; and Rock Creek Park to the west and north.

Mount Pleasant is a distinct architectural entity. A densely developed urban neighborhood, it holds a rich array of architectural forms representing every period of its development. Significant vestiges of the Village's origins are successfully juxtaposed with the residential, commercial and institutional buildings of the early 20th century that characterize its full development. A wide variety of building types, styles, and aesthetics relate together to create a cohesive, identifiable district. Retaining a substantial portion of the architecture extant throughout its development in the early 20th century, Mount Pleasant has an ambience that is human in scale and rich in historic precedent, natural beauty and fine architectural massing. Large Revival style residences command some of the best views and celebrate affluence; carefully sited rowhouses complement the hilly terrain and the architectural vocabulary of more expensive buildings; exceptional townhouses offer a transition from suburban to urban environment; grand and functional apartment structures attest to the sudden growth of the area and the demand for housing; institutional architecture adapt the academic styles and formal scale common to official Washington; charming frame houses reflect the vernacular origins of the early Victorian village -- all co-exist in a pleasingly-scaled sampler that represents the intrinsic diversity of Mount Pleasant. The beauty of Mount Pleasant lies in its variety and the resulting textural patterns and rhythm that distinguish this district from its surroundings. Through the use of a common vocabulary, regard for scale and proportion, and sensitivity to the hilly terrain and respect for the streetscape, the work of many different architects and builders from many different periods of time has blended together to create a unique and harmonious sense of place.

8. Statement of Significance

Certifying official has considered the significance of this property in relation to other properties:

☐ nationally ☒ statewide ☐ locally

Applicable National Register Criteria ☐ A ☐ B ☒ C ☐ D

Criteria Considerations (Exceptions) ☐ A ☐ B ☐ C ☐ D ☐ E ☐ F ☐ G

Areas of Significance (enter categories from instructions)

Architecture

Community Planning Development

Period of Significance

1870-1949

Significant Dates

n/a

Cultural Affiliation

n/a

Significant Person

n/a

Architect/Builder

n/a

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

Mount Pleasant's Historic District is a cohesive residential district illustrating the growth and development of one of Washington, D.C.'s first suburbs. The significance lies in the period integrity and visual character of its architecture, its successful adaptation of traditional urban design to the natural hilly terrain, and its historical importance which has been usually well documented by its residents for over 100 years.

The Historic Preservation Review Board, having held a hearing on June 4, 1986 on the application to designate Mount Pleasant an Historic District in the District of Columbia's Inventory of Historic Sites, hereby designates the area described in this decision as the Mount Pleasant Historic District and recommends that the State Historic Preservation Officer nominate the Mount Pleasant Historic District to the National Register of Historic Places.

Mount Pleasant was traditionally a rural community centered in the vicinity of today's 14th Street and Park Road, N.W. This central area became the Village of Mount Pleasant around 1850. As new neighborhoods grew, particularly Columbia Heights (13th Street east to Georgia Avenue), the new development of Mount Pleasant was pushed to the west. In 1901, the extension and relocation of 16th Street redefined the Eastern boundary of Mount Pleasant. The proposed Mount Pleasant Historic District, a product of 20th century design, has a distinct identity apparent in both its natural and designed features. The area is situated east of Rock Creek Park, which defines its north and west boundaries. To the south, the curved, sloping route of Harvard Street delineates its boundary. To the east, the wide avenue of 16th Street separates it from the rest of the city. The high

☒ See continuation sheet

9. Major Bibliographical ReferencesPublished and Unpublished Manuscripts

Bryan, Wilhemus Bogart. A History of the Nation's Capital.
Macmillan Co., New York: 1916.

Commission of Fine Arts. Massachusetts Avenue
Architecture, Vol. 1. Commission of Fine Arts,
GPO, Washington, D.C.: 1973.

Emery, Fred A. "Mount Pleasant and Meridian Hill," in
Records of the Columbia Historical Society, Vol.
33-34, Washington, D.C.: 1932.

☒ See continuation sheet

Previous documentation on file (NPS): n/a

- ☐ 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 # _____

Primary location of additional data: n/a

- ☐ State historic preservation office
- ☐ Other State agency
- ☐ Federal agency
- ☐ Local government
- ☐ University
- ☐ Other

Specify repository: _____

10. Geographical Data

Acreage of property: roughly 200 acres

UTM References

A 18 323400 4311400
Zone Easting Northing

C 18 3213600 43110400

B 18 323800 43111350
Zone Easting Northing

D 18 3230000 43110450

☒ See continuation sheet

Verbal Boundary Description

Begin at the intersection of the centerline of Oak Street,
N.W. and 16th Street, N.W., continue south along the center line
of 16th Street to its intersection with the center line of Mount

☒ See continuation sheet

Boundary Justification

East Boundary. The eastern boundary of the Historic District is the
centerline of 16th Street, N.W. This wide avenue forms a strong and
distinct boundary separating the Historic District from the Columbia
Heights neighborhood to the east.

☒ See continuation sheet

11. Form Prepared By

name/title Ed Hughes

organization Historic Mount Pleasant, Inc date 27 July 1987

street & number 3424 17th Street, N.W. telephone (202) 462-8474

city or town Washington state DC zip code 20010

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"Ingleside" at 1818 Newton Street, N.W. [Square 2615, Lots 824, 825, pt. 866] represents Mount Pleasant's earliest days as the setting for large estates. The acreage for this grand residence was assembled from two large tracts: Robert Peter's "Mount Pleasant" and Anthony Holmead's "Pleasant Plains." Ingleside was constructed in 1850 to the design of Thomas Ustick Walter, architect of the U.S. Capitol. In a composite of the Italian Villa and Italianate styles, the original structure is a two-story block, rectangular in plan and massing with a square tower rising above the level of the roof on the back, southwest corner. The building has undergone alterations with the extension of the portico (1911), and the construction of two large additions (1928 and 1938) on the west side (demolished in 1984). Walter considered the building to be among his most important works. It is an excellent example of the American interest in Italian architectural forms of the period. This can be seen in the rectangular bays, tower, bracketed eaves and groupings of tall thin windows. Andrew Jackson Downing is believed to be responsible for the original landscape design. Although a large mansion, the scale of Ingleside remains appropriate to the neighborhood. The new addition (West wing) is in dark red brick and has undulating bays on the street facade which project a look similar to many of the row houses in the neighborhood. Today the entire facility is used as an elderly health care home run by the Stoddard Baptist Home.

A fine example of the architecture surviving from the first years of the village of Mount Pleasant is the gracious vernacular Victorian house at 3423 Oakwood Terrace, N.W. (Square 2621, lot 838). One of three houses built in 1871 by S.P. Brown, this house at Oakwood Terrace was first owned by J.W. Buker. Buker was one of the government clerks who moved to Mount Pleasant in 1867. This clapboard house is a study in elegant massing: it has a wrap-around porch, square tower and square bay inset at the second story southern corner, and bracketed eaves form the dominant design element and accentuate the delicately balanced fenestration. The porch, with its slender columns and open bargeboard, provides additional dimension to the composition. Originally sited on two acres, between Piney Branch Road and Brown Street, the opening of Oakwood Terrace and its simultaneous subdivision changed the building's setting. Despite this, the structure still retains the stateliness of its original design.

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3423 Brown Street, N.W. (Square 2622, Lot 804) is a simpler version of the Victorian vernacular. This clapboard dwelling, built in the 1890's, has a farmhouse character. A large two-story gable is intersected with another gable for an L-shape plan. A side porch wraps around to the front to cover the entrance and gives the composition balance. A modicum of decoration--a pediment at the porch roof indicating the entryway and wooden "fish-scale" shingles within the gable--demonstrate the modest but sensible aesthetic of the early residents. Another clapboard structure, 3422 Brown Street, N.W. (Square 2621, Lot 366) is set on the original lot of 3423 Oakwood Terrace, N.W. Possibly incorporating the Buker's stable, this house is T-shape in plan. A permit to build an addition to a frame building (D.C. Building Permit #109, 7/20/1898) reveals the construction of a small (16' x 16') extension to a narrow structure. Clapboard siding, shutters, an elliptical window set in the front gable and a simple side porch form the predominant features for this early building.

The two-story stucco and wood house at 1701 Newton Street, N.W. (Square 2620, Lot 669) represents the introduction of the Georgian Revival style. A moderately large structure (34' x 52'), the house was constructed in 1889 for Julia Court. The house is rectangular and has a projecting gable that forms the central focus. Simple Doric columns support the small front and two-story side porches. Two semi-attached houses designed in 1899 by architect Glenn Brown also illustrate this stylistic trend. The cottage style variation of the Georgian Revival is visible in the houses at 1711-13 and 1715-17 Lamont Street, N.W. (Square 2067, Lots 821 and 820). The clean lines, symmetry, modest materials, and restrained ornament serve as a precursor of Mount Pleasant's 20th century appearance.

The turn of the century marked a major change in the appearance and population of Mount Pleasant. The rural atmosphere that distinguished the early village soon gave way to a distinctly 20th century suburban atmosphere. With the advent of an extensive streetcar system, the revival of the building industry after the ratification of a permanent highways system for the District, and with the availability of money at low

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interest rates for construction and purchasing, many parts of the District were developed as residential areas. Mount Pleasant, with its healthy elevation and beautiful wooded terrain, was a prime location for this development. Prosperous merchants built grand houses; government workers who needed housing convenient to their jobs, saw Mount Pleasant as a comfortable haven. Rowhouses of many sizes and styles were built throughout the area serving as a unifying element, framing large detached houses, semi-detached houses, and groups of townhouses. These rowhouses created a new community identity--one clearly the product of a 20th century aesthetic development centered around a mass transit line.

Washington experienced considerable development as a Victorian city. At the turn of the century, the mood changed and sensibilities called for healthier, simpler environments. The McMillan Commission, in its 1901 plan, sought to lead Washington back to the elegant European organization that was originally intended by Pierre L'Enfant. The concept of city took on new significance while, at the same time, the suburb was glorified. Architecture was no longer a matter of individual buildings. The age of the planned, contextual city had arrived. In Washington, the Classical Revival style achieved status as the only acceptable style for formal architecture. Frederick Gutheim in Worthy of the Nation writes:

"In this first quarter of the century, the Classical Revival in Washington architecture appeared and received the encouragement of the Commission of Fine Arts that produced both its official acceptance and its orchestrated urban form; the architecture not of building but of a city."

Classical Revival was the style architects used to achieve a balanced and pristine environment. The McMillan Plan influenced designs around the country and began a drive for "a clean, efficient, orderly, powerful" America. It emphasized building groups, homogeneous style and a balance of architectural masses.

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This publicized approach to the planning of the Federal City and other cities resulted in the public's understanding and appreciation of healthy, clean, well-designed neighborhoods. Washington suburbs such as Mount Pleasant, Cleveland Park and Chevy Chase boasted the value of their physical environments, the quality of their architecture, and the convenience of their location. Prospective residents responded to these claims.

Mount Pleasant is significant as a product of this "City Beautiful" aesthetic. The majority of construction took place from 1900 to 1930 and it reflects the popularity of the classical revival styles in both privately commissioned and speculative designs.

Mount Pleasant's identity is dependent on the dominance of the rowhouse. This seemingly ubiquitous building type acts as a unifying force, tying together streetscapes and merging diffused elements. The residential architecture of the district is a medley of diverse building types, styles, forms, massing and details, yet the application of a common vocabulary and scale gives definition to this unique place. Contributing to the harmony is the gracious contour of the land, the wooded surroundings, a street plan of curved and straight roads that is sensitive to the hilly terrain, and the adaptation of traditional forms to unusual building sites in response to this topography.

The Classical Revival, in a variety of derivations, is the predominant architectural style in the historic district. The free adaptation of formal styles and elements by architects and developers has created a distinctive architectural form. It results in a successfully designed environment representing a distinct period of history. Many of the buildings stand as fine examples of architect-designed work; others illustrate the vernacular borrowing of form and detail to create designs of varied quality, rich in texture and dimension.

Many large, detached houses in Mount Pleasant were designed in a rendition of the Georgian Revival. The north side of Park Road, including 1801 through 1869 (Square 2614, Lots 824, 800, 801, 823, 825, 41, 42, 806, 807, 30, 32, 33, 819), boasts a

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unique group of ten single-family residences built between 1903 and 1911. The Colonial Revival, incorporating the late 18th and early 19th century American Georgian and Federal motifs is used in four of the houses, while a stricter Georgian Revival style is seen in others. As a group, these buildings reflect a distinctly 20th century aesthetic. The scale of individual design elements within each building and the bold juxtaposition of these elements to one another and to 19th century architecture of the block distinguishes them. At the same time, they fit into the larger design picture of the community. Sited atop a high ridge, these grand residences dominate Park Road and serve as stylistic prototypes for the entire neighborhood. These buildings were designed by some of Washington's best known architects. Frederick Pyle, who was responsible for so many elegant houses in this city, designed the Adams House at 1801 Park Road. 1827 Park Road, designed by Harding and Upman in 1907, a fine Georgian Revival brick house with a broad facade, features a substantial front porch.

1833 Park Road, designed in 1911 by Appleton P. Clark, is a large brick house in an Eccentric composition. The last house to be built on this block, it presents a vernacular appearance more in keeping with the 19th than 20th century Mount Pleasant. 1841 Park Road, a monumentally-scaled Georgian Revival residence in clapboard demonstrates the skill of its architect, C.A. Didden. Aptly sited to capitalize on the grandeur and prestige of its mid-block location, this house particularly illustrates the affluence of its owners and others in this group. These buildings are listed as Category II Landmarks in the District of Columbia and are included in the National Register of Historic Places.

Houses such as the large Georgian Revival at 3446 Oakwood Terrace (Square 2621, Lot 842), designed in 1910 by A.H. Beers, is a building similar in style and scale as those seen along Park Road. Sited on a cul de sac, it reflects a grandeur that is typical of Southern, antebellum architecture. A large pediment supported by four large-scale columns represents Mount Pleasant at its peak of fashion.

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The residence of Lewis Breuninger at the southeast corner of 18th Street and Park Road, N.W. (Square 2607, Lot 811) is an equally large and stately building. A rectangular block with wrap-around porch, the building's ornament includes Georgian details and glazed brick. Designed by Norman Grimm, it exhibits a style that Breuninger used in many of the houses he developed in Mount Pleasant. Like the Breuninger residence, the Georgian Revival mansion at 3324 18th Street, N.W. (Square 2614, Lot 43) is of a scale and design quality equal to that of the Park Road landmarks. It is a bold stylistic rendition with exaggerated details.

Lamont Street provides a special architectural focus with its array of detached and semi-detached houses. An outstanding example of detached residences includes architect Clarence A. Miller's design for his own residence at 1738 Lamont Street, N.W. (Square 2602, Lot 121). A brick townhouse in the Georgian Revival style, the building follows a classic side entry composition. A silhouetted pediment over the keystoned front door is supported by engaged columns. Shuttered windows with segmental arches fill the three-bay facade. Three dormer windows run across the steep-pitched roof line. Brick quoining, glazed headers, and a dentiled cornice serve to accentuate the Georgian massing. Another good example of the detached residence is 1708 Lamont Street, N.W. (Square 2602, Lot 44). Designed in 1908 by George S. Cooper, this brick with limestone trim townhouse is more urban in scale and proportion than Miller's design, being taller and more narrow. Using a three-bay composition, in the Georgian Revival style, this house is Victorian in spirit with its highly placed pediment and corbeled and bracketed cornice. A later 1916 design by William J. Palmer at 1756 Lamont Street, N.W. (Square 2602, Lot 89) appears in rowhouse form. Pressed brick, restrained ornament and a broad hexagonal bay provide a simple and elegant composition.

The Mediterranean motif of 1710 Lamont Street, N.W. (Square 2602, Lot 43) provides an exotic interlude in style. An arched door, and two arched windows to the side, along with three split-casement windows centered at the second story, present a simple fenestration. A line of Venetian arches topped by a row of corbels beneath the Spanish tiles of the roof articulate the

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cornice. Patterned brick provides an elegant variety to the flat plane of the facade. Designed in 1904, this distinctive residence maintains the scale of its neighbors while introducing a pleasant accent.

An unusual design relationship is established with the juxtaposition of 1735 and 1753 Lamont Street, N.W. (Square 2607, Lots 55 and 57). 1735 is in the Georgian Revival style, replete with the wide front porch with ionic columns, large limestone lintels, pedimented dormers and other appropriate Georgian detailing. Adjacent to this townhouse is a fanciful rendition of the Colonial Revival style. Also a townhouse, this building has a wide front porch with centrally located steps leading to a side entry. A round stucco oriel is at the second story. The restrained ornament and massing of these levels is belied by a recessed porch at the third story, where two tall columns support a projecting eave. Broken parapets flank the porch. The entire composition provides the building with an overscaled appearance, yet it also adds a unique architectural event to the streetscape. Despite their diversity, the two structures present a striking appearance and are an asset to the street. The relationship of these houses is not unique to Mount Pleasant where many examples of successful juxtaposition can be found.

The double, or semi-detached, house is found throughout Mount Pleasant. Several examples are on Lamont Street, N.W. Glenn Brown's two double houses at 1711-13 and 1715-17 (Square 2602, Lots 821 and 820) were described earlier. 1722-24 Lamont Street, N.W. (Square 2602, Lots 41 and 42) is a double house that borrows carefully from the rowhouse concept. Using a sloping roof with corbeled eaves, a wide projecting bay serving both residences is flanked by wide entries covered with a porch. Designed in 1908, these houses reflect Mount Pleasant's recurring design themes in an unusual usage.

Appleton P. Clark designed a pleasing group of semi-attached houses at 1642-66 Park Road, N.W. Colonial Revival in style, these 1906 houses are good examples of Clark's skill at contextual design. Utilizing identifiable Classical Revival motifs, Clark creates a row of attractive buildings with formal grace and scale.

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1629-41 Harvard Street, N.W. (Square 2591, Lots 810-809) illustrates another example of a successful semi-attached design. Developed by Breuninger Company, they were designed by Henry Breuninger. Brick with Spanish tiled roof, arched windows and uncovered porch, they are pleasingly proportioned and balanced. Harvard Street, as the area's southern boundary, holds many fine single and double residences that provide an appropriate frame for the area.

The relationship of detached houses to rowhouses is particularly felicitous in Mount Pleasant. Lewis Breuninger's residence at 18th Street and Park Road sets the stage for a large group of semi-attached and rowhouses of similar design. Glazed brick, accentuated Georgian detailing, porches and larger scaled massing are used along the entire south side of Park Road between 17th and 19th Streets. These outstanding designs illustrate the free adaptation of high style design and the level quality that can be achieved.

Distinguished rowhouse design is found throughout Mount Pleasant. One particularly fine example is the work of Frederick Pyle. Two groups of rowhouses at 1735-43 Park Road, N.W. (Square 261, Lots 809, 808, 807, 806, 814) and at 1745-61 Park Road, N.W. (Square 2613, Lots 36, 37, 38, 39, 40, 35, 41, 42, 43) exhibit originality and skilled composition. Both designed in 1900, the two groups are similar in form, but their undulating facades are composed of varied elements. The group at 1735-43 Park Road is composed of a rhythmic series of round and octagonal bays. Dark tan brick is relieved by heavy wood detailing at the cornice of the roof and at that of each projecting bay. The group at 1745-61 Park Road numbers more buildings. This group is more delicately decorated. Its rhythm of bays is accentuated by a strong contrast in materials where the red brick of the facade is punctuated by limestone lintels. The two groups follow the angular line of the street and are excellent examples of thoughtful stepped siting.

William Palmer's group of houses at 3321-57 18th Street, N.W. is a wonderful exercise of successful row architecture. Designed in 1904, this large group is similar to Pyle's work on Park Road in its rhythmic bays and heavy cornice ornament.

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Rusticated limestone lintels create a less formal look than Pyle's design. A pattern of flat, rounded and gabled pediments indicate the entries to individual houses while establishing a rhythmic dimensionality. The outstanding feature is the adjoining porches that stretch across the entire row. With alternating round and triangular pediments set over the entry ways, this line of porches unifies the group with visual interest while maintaining its design cohesion.

Dan Miller was responsible for another distinguished group of rowhouses at 1866-74 Monroe Street, N.W. (Square 2614, Lots 44-50). Designed in 1910, this group is set apart by orange-colored brick and restrained ornament. Repeating hexagonal bays capped by cone-shaped roofs create a tower effect at each building. Unornamented cornice molding, heavy flat lintels, plain 2/2 window lights in double hung sash and uncovered entry porches establish a clean, balanced appearance. While Victorian in form, the unadorned facades present a distinctly 20th century brand of design.

Alex Sonneman contributed many groups of rowhouses. Designing for the developer, Kennedy and Davis, Sonneman's influence is felt very strongly. One group at 1726-34 Lamont Street (Square 2602, Lots 114-111, 222) represents an elegant composition of Georgian and Federal elements. Different roof designs, alternating fenestration patterns and carefully composed entrance doors create a graceful and polished presentation. Sonneman's design for 1742-52 Lamont Street (Square 2602, Lots 120-115) introduces an eclectic mood. Flemish gables, crenelated bays, corbeled eaves, a variety of porch designs, varied window decor, give each building a distinct look, yet their basic scale, fenestration pattern and form create a cohesive design unit.

A charming row is at 3172-62 17th Street, N.W. (Square 2602, Lots 71-66) designed in 1906. Well-articulated facades feature two-story hexagonal bays on a three-story facade; cornice designs of flat and pedimented elements mirror across the row; and fanlighted double leaded glass doors expose the vestibule enriched by patterned glazed brick and limestone detailing. Georgian revival in style, these buildings illustrate the high quality of design and fine craftsmanship seen in Mount Pleasant.

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These buildings successfully turn the corner with two lots on Kilbourne Place, N.W. A nearly identical row is seen around the corner at 1704 and 1706 Lamont Street, N.W. (Square 2602, Lots 62 and 63).

Norman Grimm who designed many buildings for the Breuninger firm also did work for Cahill and Dunigan. 1807-25 Kilbourne Street, N.W. (Square 2603, Lots 102-111) were constructed in 1912 and demonstrate the use and adaptation of elements from earlier designs. Alternating compositions of an eclectic style with Flemish gables and oriels, with ones of a Georgian Revival style, create an attractive row highlighted by front porches across the width of each house. The fanciful roof line provides visual interest, while the Georgian details reinforce the group's relationship to other architecture on the block.

A unique row is that at 1724-52 and 1800-26 Irving Street, N.W. (Square 2588, Lots 47-61, 62, 34-46). These houses are designed in a Tudor Revival style in a picturesque mode. Carefully detailed, each little house is distinguished by massing or composition. Constructed of brick, stone and stucco with steep pitched slate roofs, they were built in two sections in 1927 and 1931. They are carefully sited with attractive retaining walls and wide steps designed to coordinate with the charming mood of the houses. While not typical of Mount Pleasant architecture in style, their spirit, scale, and siting give them a prominent role in the district's character.

The stylistic trend generated by these rows is repeated throughout the numerous groups of housing. The blending, rearranging, and stylizing of basic design features occurs in row after row, street after street. One example of this is in the repeated use of the glazed brick headers in a Flemish bond pattern. Lewis Breuninger's house at the southeast corner of 18th Street and Park Road introduces this design element on all four sides of the building. It is used again, this time on the front and sides, in the three adjacent semi-attached houses Breuninger personally supervised in construction. The use of the glazed header checkboard pattern is seen later to the west on Park Road, then on Lamont Street, 17th Street, and soon the use of glazed headers is found interspersed throughout Mount

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Pleasant. Roof material and design, porch design and fenestration are also particularly strong examples of this borrowing of element and style. ,

For the most part, the vernacular architecture is not as strong as is the work of the architects, but the design cohesion of Mount Pleasant is distinct and successful. Front porches, light colored brick, broad proportions, rhythmic patterns of roofs and fenestration dominate the scenery. Stepped siting to capitalize on the contour of the land is used with great benefit. Uniform setbacks legislated by city-owned land boundaries are honored. The streetscape is organized as a balanced design feature of the community image. The Classical Revival styles form the basis for the rowhouse design. The design elements, massing, detailing and motifs of these styles are integrated into original compositions. The distinguished, highly academic version of the styles found in the large architect-designed homes is transformed, rearranged and diluted in as many ways as seem possible. Yet the basic identity is not lost. Vernacular variations of the style only serve to complement their prototypes, establishing a special architectural appearance.

The topography of Mount Pleasant accentuates the architectural development of the 20th century. As the prime lots, set high with fine views, were purchased in the early years of the greatest affluence and fashion, so the buildings reflect this. Later, as Mount Pleasant's sense of community became firmly planted, the surrounding areas were subdivided and developed. Streets such as Kenyon, Hobart and Irving demonstrate this. This later construction exhibits the vernacular architecture most vividly. The architecture generally exhibits a restraining of ornament as smaller houses on smaller lots were developed. Despite the reduction in quality of size and design, the siting and use of similar elements is successful. Mount Pleasant's original Classical Revival identity is reinforced by the stylistic imitations of the later years.

The houses along Park Road (Square 2617) adjacent to Rock Creek Park typify this vernacular design. Sited along the terrain, this long row maintains visual interest through the careful juxtaposition of alternating designs. Variations of the

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Georgian and Colonial Revival themes create a pleasing unity. Flat, plain facades with restrained ornament are set next to fanciful patterns of windows and gables. They co-exist gracefully through the maintenance of building lines, scale and massing.

Adams Mill Road (Square 2604) exhibits a more colloquial architecture. The incorporation of diluted variations of classical motifs, less elaborate building modes and reduced sizes result in less distinguishable buildings. Yet, they frame Mount Pleasant most successfully, acting as a wall to define the district.

Apartments

The advent of apartment houses followed the extension and widening of 16th Street in 1901. As the demand of apartments grew with the need for housing and their general acceptance, Mount Pleasant proved to be both a convenient and attractive location. Interspersed through the neighborhood at key spots, these apartment buildings serve as visual anchors in the Mount Pleasant streetscape.

The Kennesaw at 3060 16th Street, N.W. (Square 2594, Lot 175) is one of Washington's finest apartment buildings. Built in 1905-09 to the design of George W. Stone and Frank Averill, the Kennesaw received national attention when it was written up in The American Architect in December 1909. F-shape in plan, the massive building is seven stories high. It is constructed of buff hydraulic pressed brick, terra cotta and stone with a steel frame. Designed in the Beaux Arts style, the building set important precedent in the city as a completely designed freestanding structure. The facades are organized in the classical columnar division of base, shank and entablature. Exaggerated course work defines the columnar divisions as the wrap around the entire building. Housing approximately 70 apartments, the Kennesaw was completed at the beginning of Washington's luxury apartment construction and represents the grandeur and elegance that was to characterize 16th Street at its zenith.

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The Embassy Apartments at 1613 Harvard Street (Square 2591, Lot 808) was designed by B. Stanley Simmons for developer H.R. Howenstein. Composed of three large wings joined by a central unit, this large brick and limestone building is sited to relate to Harvard, Mount Pleasant and 16th Streets. The wings follow different plans and sitings, yet the building presents a strong and clean look. It is simply articulated and simply decorated in a Gothic Revival motif. The first floor fenestration features Gothic pointed arch windows and the entrance door continues this motif. An arcaded wall runs across connecting the front facade enclosing the courtyards to give the building a human scale at street level. Completed in 1915, this building is one of Simmons' many successful apartment designs. Among these is The Wyoming Apartments, a District of Columbia Landmark.

The Park Regent, 1701 Park Road, N.W. (Square 2612, Lot 651) was constructed in 1910 at the intersection of Park Road and Mount Pleasant Street. Designed in a restrained version of the Beaux Arts, the buff brick building is dominated by two projecting wings. The U-shape plan makes use of the angular lot by extending one leg of the U. The building appears symmetrical with vertical rows of windows across the flat plans of each wing's facades. The entry is beyond the recessed court through a large three-sided bay. A heavy cornice decorated with brackets and paneled brick work crowns the building.

Directly to the south is The Argyle Apartments, 3220 17th Street, N.W. (Square 2601, Lot 85). Constructed in 1913, The Argyle has a U-shape plan with its entry located through a courtyard. Designed in an eclectic style exhibiting a transition from the Victorian to the Beaux Arts, its brick facades are articulated with regularly placed bays. The decoration is minimal: a rusticated first story, simple limestone window sills, limestone belt coursing, low relief freeze at the cornice. A.H. Sonneman, who designed many buildings for Kennedy Brothers, Inc., also designed this apartment building for that company.

The Al-Roy Apartments at 1615 Kenyon Street (Square 2596, Lot 879) was designed in 1926 by Henry Warwick. Warwick is recognized for designing The Westchester Apartments and the Colonial Village garden apartment complex which is listed in the National Register of Historic Places. Capitalizing on a corner

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lot in an acute angle, the building follows an L-shape plan. This brings two designed facades to the street, while maintaining an interior courtyard. Flat facades are articulated with projecting balconies, while a Venetian motif is used to highlight the cornice line and in detailing throughout the design.

One of the more unusual plans of apartment design is seen at Randall Mansions. Designs in 1923 and located at 1900 Lamont Street, N.W. (Square 2604, Lot 813), this apartment building is sited at a point on Lamont Street where the grade drops to the west. A triangular lot holds a building that is almost a pure triangle shape. Only one bay wide on its 19th Street facade, the building widens across its Lamont Street side presenting a full facade nine bays across. Its unusual pie-shape distinguishes this basic red brick and limestone Georgian Revival apartment building.

Northbrook Court is composed of two apartment buildings at 3420 and 3426 16th Street, N.W. (Square 2622, Lots 752 and 751). Both F-shape in plan, these massive buildings are sited with their widest facades to the south and west lot lines. Their projecting wings act in juxtaposition to create a rhythmic pattern when viewed from 16th Street. Beaux Arts in style, this buff brick building exhibits fine brick detailing, featuring french windows, stone balconies, and a clean cornice line. Developed by Harry Wardman in 1911, Northbrook Courts are in the grand manner of The Kennesaw and other luxury apartment buildings on 16th Street.

Commercial Corridor

Mount Pleasant, between Harvard Street to the South and Park Road to the north, serves as the commercial corridor for the Mount Pleasant community. This street took on a commercial role when the extension of 16th Street, N.W. rendered the traditional commercial area of 14th Street less accessible. The introduction of a streetcar on Mount Pleasant Street focused more attention on this route. First residential architecture was re-used for commercial purposes, but soon commercial design was introduced. The building stock is representative of typical commercial design. It reflects Victorian trends, more common eclectic styles, a few examples of

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art deco storefronts and a good example of an early gasoline station that is still used for that purpose. Several new buildings of little quality have been built in recent years. The block also holds modest apartment buildings and newly constructed townhouses designed with a Federal revival motif. This block is a good example of a commercial street of the early 1900's. It is in need of renovation, but most of the buildings are intact behind their new signs or applied facades. The 7-11 store was built in 1987, keeping the style, size and orientation to foot traffic of other buildings in that row.

Churches, Schools and the Library

As Mount Pleasant settled into its role as a major residential neighborhood, the building of institutional structures followed. Here are four of the largest edifices in the district.

In 1910, the Association of Works of Mercy constructed their House of Mercy. Designed as a dormitory and infirmary, the building at 2000 Rosemount Street, N.W. (Square 2618, Lot 804) now serves as the Rosemount Center, a day care facility. The building was designed by Nathan Wyeth. U-shape in plan, it is in the Spanish Colonial style. Its wide facade faces Klinge Street. The building is of stucco with a red tile roof. A simple repeating window design is relieved by a central bay. The bay projects slightly and is crowned by a curvilinear gable. This large edifice is set at the western edge of Mount Pleasant right at the grade that makes a steep drop. Secluded in its setting, the building is easily reached from Rosemount Street.

Gunton Temple Memorial Presbyterian Church (Canaan Baptist Church), (Square 2610, Lot 818) was designed in 1925. Its stone facades are unusual for Mount Pleasant, but its campanile is one of several seen in the district. Of a simple composition in a Romanesque Revival style, the front facade features a triple arch entry. Above this, centered below a large gable is a large rose window. The campanile is set off on the eastern side. The church fills the lot back to the street behind. Its siting respects 16th Street, but does not deny its location on Newton Street, N.W.

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The Francis Asbury Methodist Episcopal Church, South (Meridian Hill Baptist Church) (Square 2595, Lot 831) is a commanding structure located on 16th Street, N.W. Its dominating Neo-Classical style facade features four giant order columns set in a recess. Austere in composition and almost devoid of ornament, the gray limestone completes the severity of its presentation.

Bancroft School at the corner of 18th and Newton Streets, N.W. (Square 2619, Lot 810) is designed in an Italian Renaissance Revival style. Institutionalization has stretched out the massing of this building, but its entrance boasts fine limestone triple arch with columns set into a recessed exterior lobby. Campaniles, red tiled roof, classical columns and an attempt to create a central pavilion indicate the desire to present a distinct style. A newly completed addition makes a sensitive architectural statement supporting the original design.

Mount Pleasant's most significant institution and formal architectural structure is the Mount Pleasant Branch Library at the southwest corner of Lamont and 16th Streets (Square 2595, Lot 830). It was constructed in 1925 to a design by Edward L. Tilton of New York. Funded by a contribution of the land by Mrs. John Henderson and monies from Andrew Carnegie, the library was intended to provide adequate facilities for the growing Mount Pleasant and Columbia Heights citizenry as well as to be in keeping with the handsome churches of the area. Its broad facade, dominated by a large archway at the center, seems to respond to both Sixteenth Street and the Mount Pleasant neighborhoods. Designed in the Italian Renaissance style of limestone, the two story and basement structure was highly touted from its very beginning. In 1924, while still in design stage, the building was described in Library Journal as, "resembl[ing] an exclusive club rather than a library. Long windows draped with heavy curtains, arm chairs, floor lamps, fireplaces and a large sun parlor are among the architectural features which break away from conventional library practice." A special feature of the design was the children's library on the second floor which boasted its own private entrance stair on the western facade. The library was the object of several professional librarian tours. In 1925, the American Institute of Architects awarded

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Tilton a major award for his library design work. The library served its intended function well, it received high usage, and was the setting for a great number of local literary, drama and citizens organizations, including both the Mount Pleasant and Columbia Height Citizens associations. Plagued throughout the years by inadequate staffing and funding, the library did not fail prey to serious remodeling and retains its original design and details.

Today, Mount Pleasant exists as a fine example of 20th century urban residential architecture and neighborhood development patterns. The area is dominated by the rowhouses of the first quarter of the 20th century, yet these urban building forms blend with the traditions of community spirit and identification of Mount Pleasant's origins. Architectural accomplishments of the 18th and 19th centuries, such as Thomas U. Walter's Ingleside and the Carpenter Gothic country houses stand side by side with such major 20th century works as the Mount Pleasant Branch Library, the House of Mercy, Gunton Memorial Presbyterian Church, and Bancroft Elementary School. The 20th century grand residences in the vicinity of 18th Street and Park Road, the beautiful townhouses of Lamont Street, the distinguished semi-detached houses on Park Road and Harvard Street, the major apartment structures, and the ribbons of thematic rowhouses running through the district repeating the detailing of adjacent architecture, work together as a unified design truly illustrating 20th century aesthetics.

The few residential and commercial buildings which were added to the neighborhood in the 1930's and 1940's maintained the traditional patterns of development in their orientation to the street, set back from the street, sensitivity to the hilly terrain and height. Although usually slightly smaller in scale, they blend with and compliment the uniformity of the neighborhood.

Following World War I, probably accelerated by the availability of the Model T. Ford in the 1920's, garages were added in the rear yards of many of the houses. Many of the houses built in the late 1920's and after were built with garages under the houses with driveways coming off the existing alley ways in the rear.

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Through the rich architectural fabric of the community, respect for the natural terrain, and sound principles of planning, Mount Pleasant exhibits urban design inspired by the City Beautiful Movement. It is a district with an identifiable image representing a sensible artistic development particular to early 20th century communities. It is successful in form as well as in function and it illustrates the ideals, tastes and needs of the early 20th century as they were adapted to the unique environment of Washington, D.C.'s streetcar suburbs.

Mount Pleasant After 1950

Garden terrace apartments were added to the neighborhood in the 1950's and 1960's, usually by requiring the demolition of an earlier structure. These buildings maintained the typical height of the traditional rowhouses, but completely disturbed the uniformity of rows of houses which had individual entrances, oriented to the street. They also often ignored the neighborhood's set-back from the public sidewalk. The buildings are considered "non-conforming." These buildings are located in the following places: 1901 Ingleside Terrace; 3360, 3551, 3354, 3339, 3348, 3336, 3331, 3327, 3323 Mount Pleasant Street; 1712 Newton Street; 3440 Brown Street; and 3410 17th Street. Harvard Towers at 1845 Harvard Street, N.W. is an example of an appropriate architectural style constructed outside the prescribed period. Its undulating facade conforms to the configuration of the landscape, accentuating the southwestern boundary of the historic district with a gentle, yet solid structure.

Recent Non-Conforming Buildings

A. 1729-1737 Newton Street, 3405, 3409, 3411 Mount Pleasant Street, and 1630-1632 Monroe Street are rowhouses built in the 1970's, which are more in keeping with the theme of Mount Pleasant rowhouses except the garages are located in the front of the house, cutting up the sidewalks with curb cuts.

B. 3301-3311 19th Street and 1879-1889 Monroe Street are a cluster of "piggy back" duplex condominium apartments. These structures are not conforming to the Mount Pleasant Street

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pattern. The alley line was broken by facing these units onto the side street instead of Monroe Street and a new alley was cut from the existing alley through to Monroe Street and to a lesser degree 19th Street. The structures were built in the 1970's on the site of a detached single family house which faced Monroe Street which was demolished to make room for the condominiums.

C. 3101-3109 Mount Pleasant Street, 3100-3120 16th Street, the new 7-11 in the 3100 block of Mount Pleasant are more recent buildings which do not fit into the correct time period and for that reason are "non-conforming", but they were built in a style compatible to the older buildings near by -- in siting, size and usage.

Non-Conforming Additions to Historic Buildings

A. The addition of twelve condominiums to the rear of the "Adams House" at 1801 Park Road. The addition is a large structure which fills the entire rear yard. It is made of white brick which contrasts with the common darker brick in the neighborhood. Neither the fenestration nor the massing is sensitive to the adjoining house or the streetscape along 18th Street and Park Road. The addition dwarfs the elegant Frederick Pyle house built for the Adams Family. The Adams House along with all other houses on the northside of the 1800 block of Park Road are a landmark on the National Register of Historic Places.

B. The addition to the Stoddard Baptist Home (Ingleside Mansion) built in the 1930's was demolished to build a much larger health care facility in the 1980's. The Ingleside Mansion is a landmark on the National Register of Historic Places. The new addition makes some effort to compliment the area with its dark red brick and undulating bays along Newton Street. However, the size of this structure distracts from the landmark building and the streetscape.

C. The addition to Bancroft School was built in the early 1960's. It is non-conforming mainly because of its date of construction. The style is typical of the 1960's. However, the made street facade along Newton Street is not adversely affected. The addition is around to the side and faces the 3400 block of Mount Pleasant.

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D. The Park Monroe Apartments were built in 1964. Unlike most other apartment buildings in the neighborhood which have undulating facades and/or bays and interesting architectural details, this building projects a severe wall-like facade, broken only by the cantilevered drive-through entrance way, which in itself contrasts with this streetcar suburb. The mere size of the buildings, which dwarfs the rowhouses, apartment buildings and institutions along 16th Street and Park Road, clearly makes this an intrusive structure.

E. The Church's Fried Chicken restaurant is very intrusive to the commercial street in this historic district. It is small than the other buildings and is surrounded by the asphalt parking area and driveway which are part of the "fast food" concept of this building. Unlike the other shops and restaurants which face immediately on the street and oriented to foot traffic, this restaurant serves the convenience of commuting automobile traffic. It was built in 1980.

In conclusion, 1950 seems clearly to be a termination date for the major period of development in Mount Pleasant. The buildings that were built after that date are of a different style and concept.

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elevation and rolling terrain further distinguishes this district. From the highest grade along the fall line at Park Road, the land slopes downward, breaking into a severe drop to the north and west. The wooded acreage of Rock Creek Park and the National Zoological Park further define the district. The natural boundaries of the district are easily distinguishable when walking through Mount Pleasant where steep grade, stone retaining walls and high steps abound.

Mount Pleasant has its origins with the large land patents of the 1700's. James Holmead first settled near the present day southern and original eastern boundaries and built Holmead Manor in 1740. In the 1800's, large estates, such as Anthony Holmead's "Pleasant Plains," Robert Peter's "Mount Pleasant" and Hiram Walbridge's "Ingleside," divided the rural countryside. Samuel P. Brown's assemblage of property into a new "Mount Pleasant" estate took place after the Civil War. It was in this period that Brown, an astute real estate investor, recognized the opportunity to successfully develop his land into a suburban village.

Located on a high plain extending from Rock Creek east across to today's 13th Street, far from the swamps and marshes of the District's basin, the beautiful wooded area was easily recognized for its contribution to an idyllic life style. A commentator of the 1870's wrote, "it is perhaps the most healthy suburb in Washington." Despite the beauty of the country setting, Brown was able to sell only five of his lots. But with the city's growth, the advent of the electric streetcar in 1888 and the maturing of Mount Pleasant's own community resources, the area advanced and by the 1920's Mount Pleasant was densely developed.

Like their founder, S.P. Brown, a native of Maine, many of the early residents of Mount Pleasant Village are said to have come from New England stock. As their public spirit, values and pride permeated life in the area, Mount Pleasant developed into a cohesive community with a full complement of social, spiritual and utility services and institutions.

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In 1901, Congress authorized the extension of 16th Street, dividing the community into two parts. What had been the broad expanse of Mount Pleasant across the entire ridge, now was reduced to the area west of 16th Street. The resulting community was boosted by the renaming of 16-1/2 Street as Mount Pleasant Street, the development of Mount Pleasant Street as a commercial area, and the introduction of the Mount Pleasant trolley.

This consolidation augmented Mount Pleasant's identity by strengthening its direct physical connection to the downtown, enhancing it as a close-in suburb, and drawing notice to its suburban beauty and healthy atmosphere. The concurrent extension of the streetcar to within Mount Pleasant's boundaries, and a public concern for a healthy environment resulted in a surge of growth in Mount Pleasant. The original single-family houses were followed by a combination of large detached houses, semi-detached townhouses, rowhouses and apartment buildings, which quickly filled in the area's terrain and firmly establishing Mount Pleasant's urban character within a rural setting. Schools, a library, churches, and a concise commercial strip completed the development of the district.

Today, the Mount Pleasant Historic District has a street plan composed of a pattern of straight (predominantly east-west), curved, and diagonal streets. The plan conforms in spirit to that of the L'Enfant Plan as required by the Highway Act of 1898, but is also responsive to the roll of the terrain. Buildings sited along changing grade have been handled very well in nearly all cases. Despite urban density, the district has a peaceful character as a result of the terrain, siting, and abundance of trees and shrubbery. There are three public park areas within the district.

The hilly terrain and straight and curved streets work with the building set-backs to create a gracious streetscape terminating in a distant vista. Because of the natural relationship between Mount Pleasant and Mount Saint Albans, the National Cathedral (began construction in 1907) serves as a compelling focal point visible from many vantages. Trees, sidewalks, retaining walls, frontyards, porches, stairs, bays--all work together to add dimension and visual interest to the streetscape.

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Dominated by early 20th-century town and row houses, Mount Pleasant remains a densely developed residential community complete with a variety of building stock, all well-sited and scaled along wide streets and broad vistas. Built primarily of brick, as is so much of Washington, the row urban dwellings exhibit design elements composed and articulated in a variety of ways to form cohesive facades. Bays, porches, columns, fenestration, roof types and materials, dormers, brackets and other materials and textures are repeated and adapted in a manner that enriches the architecture and streetscape. Scale and proportion complement the street and maintain visual order.

Interspersed between the brick row houses are many detached and semi-detached residences. These buildings are of a variety of materials, and are of grand or modest scale. They reveal a high level of craftsmanship and style. The products of this period, roughly 1870 to 1910, are Victorian shingled farmhouses, and Colonial Revival brick mansions situated grandly above Park Road.

There are a number of large apartment buildings from the early 20th century. All are located at key points throughout the Historic District. They serve to firmly anchor its boundaries. A carefully constrained commercial corridor provides, as it has since the 1900's, the services and products necessary for a self-sufficient community. Primarily of vernacular design, these buildings provide insight into the development of commerce and taste.

Institutional architecture, the product of 20th century growth, includes an Italian Renaissance style public library; several churches in a variety of styles including Romanesque Revival and Neo-Classical, a Spanish Revival mission serving as a day care center; an Italian Renaissance style public school.

The proposed Mount Pleasant Historic District represents the development of Mount Pleasant from its origins as large parcels of farm land, its early village years, its heyday as the home of prosperous merchants, to its development as a solid middle-class community within a larger urban framework. Eighteenth-century "Ingleside," the Victorian Carpenter Gothic

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frame houses, the large Colonial Revival residences of the north side of Park Road, the gracious townhouses of Lamont Street, the rows of attached houses along rolling streets give Mount Pleasant its distinct character, one representative of every major period of development.

Mount Pleasant's history dates to the early 1700's. Its beginnings are rooted in colonial times when, in 1727, James Holmead received a patent from Charles Carroll, Lord Baltimore, for a large parcel of land that included the area to the east of Rock Creek and south of Piney Branch. In 1740, just beyond the contemporary boundaries (approximately the 3500 block of 17th Street) of Mount Pleasant, Holmead built "Holmead Manor." Anthony Holmead, a British nephew, came to America to inherit the estate in 1750. Naming his large tract "Pleasant Plains," he lived there until his death in 1802. Holmead's estate was divided in two and the western portion that embraced contemporary Mount Pleasant went to his son, John. John's heirs gradually sold off large portions of the original estate. They did hold on to that small portion that would become the site of the village of Mount Pleasant. The Holmead family retained the mansion and lived there as active members of the Mount Pleasant community into the 1890's when the house was demolished.

In 1802, the Washington Jockey Club rented part of the Holmead property for their Washington Race Course, but in 1840 when the Club failed to renew its lease, William Holmead attempted to subdivide the land into five-acre lots suitable for country house construction. Despite an advertisement in the October 29, 1836 Washington Globe describing the area as "well suited for the residence of a gentleman of fortune, having a commanding view of the city and surrounding country, and every advantage for the display of taste in improvement," these efforts to create suburban lots were premature and proved unsuccessful.

1850 found a portion of the Holmead estate in new hands: first, of J. Ross Brown, a famous traveler, and then, a month later, sold to William Selden. This property comprised 73 acres of land lying north of Linnean Hill Road (now Park Road) and set between Fourteenth Street to the east and the estate of "Ingleside" to the west. Selden had served as Treasurer of the United States and in 1850 was Marshal of the Supreme Court. He

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built a large house on what is now Mount Pleasant Street and lived there for close to 12 years. The onset of the Civil War was difficult on the Southern sympathizer. Cut off from the income derived from his extensive Virginia landholdings, Selden was forced to sell his house and property at a very low price, while he returned to his native state.

On the 30th of May, 1862, Selden released various deeds of trust on his property and conveyed it to Samuel P. Brown. In 1862, this land and its house was occupied by Northern military troops, but as soon as the soldiers were withdrawn, the new owner set to improving his holdings. Brown expanded the house into a 30-room mansion boasting three drawing rooms; he planted fruit trees and ornamental shrubbery; and soon he moved his family into their new house, named as Robert Peter's estate to the south had been, "Mount Pleasant."

When Brown purchased Selden's land, the war had greatly depressed prices. At the war's end, when real estate began to recover and business returned to normal, Brown recognized an excellent opportunity to sell some of his holdings for a sizeable profit. In May, 1865, he surveyed and subdivided a portion of the land. Opening up one street, to be named Sheridan Avenue, permitted the creation of one-acre lots with 130 foot frontage and 330 foot depth. One lot was sold at a public auction and four at a private sale. Despite poor sales at first, it is this effort that is recognized as having "inaugurated the movement which has resulted in the building up of the beautiful suburban village of Mount Pleasant."

Samuel P. Brown was a native of Hancock County, Maine. His early career was spent in the survey and exploration of timberland, and later in the lumber, granite and shipbuilding businesses. Elected to the state legislature of Maine intermittently between 1845 and 1859, he was an unsuccessful candidate for the U.S. Congress in 1860. In 1861, he moved to Washington and was appointed a naval agent. He is believed responsible for building several large residences in the District. In 1863, Brown organized and started to build the horse-drawn Metropolitan Street Railroad and served as its President through the early 1900's. Continuing an active

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interest in politics, Brown was appointed a member of the Levy Court and served as a member of the District's Board of Public Works.

Brown's ability in real estate investment is evident in his shrewd purchase of the Selden holdings. When, after the war, prices returned to normal, Brown is credited with thinking, "that he might do good service to the public and to himself" by selling off a portion of his farm in lots suitable for suburban residences. Brown's public-spirited efforts were soon duplicated by the developers who founded Kalorama in the 1880's. Massachusetts Avenue and Chevy Chase also were being subdivided into building lots during this era. As an astute businessman, Brown was involved in many investments throughout the District and took an active interest in the future of his city. As a Presidential appointee to the District's Board of Public Works, Brown was part of the body which, under Alexander Shepherd's lead, was to alter the appearance of the Nation's Capital. As a large-scale re-investor like Shepherd, Brown was subjected to many of the same charges, including conspiracy to secure public contracts. Like Shepherd, Brown probably did use his position to enhance his own real estate holdings. An 1879 article in The Evening Star reported that Mount Pleasant's roads "are neatly laid into streets, are macadamized and are kept in good condition the year round, making one of the finest suburban drives adjacent to the City." But no evidence came forth to prove that he used his position wrongfully.

The original purchasers of Mount Pleasant lots included J.S. Brown (lots 4 and 5, fronting on Park Street); Issac Bond (Lot 28, fronting on Sheridan Avenue); W.C. Lipscomb, Jr. (Lot 6, fronting on Park Street); and Ephriam Wheeler (Lot 14, fronting on Park Street). By 1867, each of them had built a house on their lot. These five lots were located in the section of 14th Street and Park Street (Road) closest to downtown Washington via the 14th Street route. (See map.)

After these initial sales, no lots sold for one year. Then, in the summer of 1866, a group of government clerks banded together to purchase land to be used as home sites. After considering several possible suburban properties, they selected

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Brown's Mount Pleasant subdivision. To accommodate these men, Brown made his second subdivision. This added Howard Avenue, Brown Street, Center Street, Meridian Avenue, and Oak Street. Sheridan Avenue was reduced from 60 feet to 45 feet in width and acre lots on the north side were reduced to half-acre lots, extending from Sheridan to Howard Avenues. Acre lots were laid out on the north side of Howard Avenue, extending through to Meridian Avenue. Of the 30 men in the original association, these remained in the deal -- James S. Delano (lots 19-20, one acre on the northwest corner of Howard Avenue and Brown Street); J.W. Buker (Lot 38, 2 acres next to Delano's, north extending from Brown Street to Piney Branch Road); S.H. Goodman (Lot 39, one acre north of Buker between Brown Street and Piney Branch Road); E.S. Turner (Lots 36-37, 2 acres, fronting 132 feet each on Howard Avenue, and extending along Brown Street to Meridian Avenue); E.A. Pratt (Lot 35, one acre, 132 feet on Howard Avenue, next east to Turner); P.H. Folsom (Lot 34, next east to Pratt); B.P. Davis (Lot 32, Howard Avenue); A.L. Sturtevant (Lot 31 to the East of Davis); T.M. Exley (Lot 24, 1/2-acre, on Howard Avenue extending to Sheridan Avenue); and H. Baldwin (Lot 27, next west to Bond).

Brown was not the only developer. Other investors bought and sold lots north of Howard Avenue and west of Fourteenth Street before and after Brown's subdivision. Thomas Quinter, married to a Holmead heir, sold off a portion of his wife's holdings. John Eggleston, a Baltimore native and butcher, purchased two acres in 1861. Abram Elkins, Jr., a clerk in the Treasury Department bought one acre in 1867. Samuel W. Estern, a native of Maryland, purchased one acre in 1872. Following Brown's lead, in 1867 Ohio's Senator John Sherman and his brother General William T. Sherman, purchased a tract of land lying between Fourteenth Street and the Joshua Pierce Estate, Park Street (Road) on the east and west, and the Columbian College property on the north and south. They immediately subdivided the land into lots and proceeded to sell.

During the year 1871, Samuel Brown purchased a second tract of land lying south of Park Road and west of the Sherman property. He subdivided the land and offered it for sale in

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1872. The first lot sold was used for the second Mount Pleasant public school building. The original school house, built in 1869, was quickly outgrown by the small but increasing population and by Spring of 1872 a new building capable of holding several hundred students was constructed. Others lots sold quickly and more new houses were built in expanding Mount Pleasant.

Alongside the growing village were several large estates. James Eselin, an innkeeper who in the 1820's had purchased 40 acres to the west of Piney Branch Road, had come to the area from Prince George's County, Maryland. Eselin's son, Columbus, occupied a portion of the estate while his daughter, Mary, married William Holmead and lived on the 60-acre Holmead estate which formed the easterly limits of the old Mount Pleasant area. Near 14th Street, Francis Mattingly, a native of Maryland, was regarded as one of the area's most respected citizens. A successful manufacturer and retailer of hats, he moved to Mount Pleasant in 1866.

West of and adjoining the holdings of Samuel Brown and Piney Branch Road was the estate known as "Ingleside." Called the "most exclusive home in Mount Pleasant," Ingleside is believed to have been built for Henry Ingle, a friend of George Washington and secretary to Stephen Girard. The original occupants of the mansion were Congressman and Mrs. Chester Walbridge who lived there from 1850 until around 1890. The estate was then reduced in size as the Walbridge family subdivided one portion while selling the mansion and remaining grounds to Chapin Brown. Frank Noyes, Treasurer, editor and then president of The Evening Star owned Ingleside from 1896 until 1904. Ingleside was then owned by the Presbyterian Home. It is now known as the Stoddard Baptist Home and is a District of Columbia Historic Landmark. Its major significance is its architecture. Constructed about 1850 to the design of Philadelphia architect Thomas Ustick Walter, it is in a composite Italian Villa/Italianate design that Walter considered one of his most important works. Its terraced grounds were landscaped by the renowned Andrew Jackson Downing and epitomized Downing's philosophy of the interrelationship of architecture and nature.

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To the west of Ingleside, forming the westerly boundary of Mount Pleasant was the estate of Robert C. Fox. An elegant summer residence, "Rosemount" consisted of 17 acres. Fox was a native of Virginia who came to Washington in 1855 as a tutor in Greek and Latin for nearby Columbian College. In 1872, Fox purchased Rosemount and continued to reside in Washington as a successful real estate broker. This area is now the site of the "House of Mercy," building designed by Nathan Wyeth.

By the 1870's, Mount Pleasant existed as an idyllic rural village with sparsely populated rolling hills, surrounded to the north and west by the rich woodlands. Striking views from Mount Pleasant of the growing city and countryside could be matched only by those from Mount Saint Albans, its sister hill to the west. This description of Mount Pleasant ran in an 1879 article in the Evening Star:

"Many of the villagers raise their own poultry, keep their cattle, have a garden and produce their own vegetables and keep a neat flower garden, while some possess fine fruit orchards.

The scenery in and about the village and along Rock Creek need but little description, as the skillful hands of some of our home artists have long put upon canvas the beautiful views hereabouts. Many persons go miles away seeking lovely scenery and picturesque landscapes, while a jaunt along Rock Creek and a stroll over the green hills around Mount Pleasant reveal to the surprised visitor beauties unthought of."

In 1871, the Omnibus Company was organized at a public meeting. Lyman Emery, one of the first village settlers, headed the early horse-drawn public transportation system which:

"...took passengers from Mount Pleasant in the morning and stopped at the Treasury, and left

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the Treasury after office closed, for the return to the village. The stage made side trips at times during the week to enable Mount Pleasant villagers to do their marketing and shopping and was subject to call other points in Mount Pleasant to pick up passengers for downtown. It went to the Treasury, the Patent Office, Center Market and Perry's Store at 9th and Pennsylvania Avenue."

While not the sole means of transportation to downtown, public transportation did provide Mount Pleasant residents with a relatively dependable connection to city life.

Life in Mount Pleasant was dubbed "utopian" by the amiable Star correspondent. With a population composed primarily of government employees, many with New England background, the homogeneity and sense of community ran strong. With "two good stores in the village which supply the necessities of everyday life", a four-room school with the capacity of 200 to 300 students, and proximity to downtown and car systems, Mount Pleasant residents seemed to enjoy the best of both country and city life.

But winter's severe weather served to isolate the village. The "Annals of Mount Pleasant" relates: "In the winter of 1867 and 1868, the little community at Mount Pleasant, finding themselves without any easy communication with the City, and virtually separated from all their former associations, began to feel the necessity of promoting social intercourse and enjoyment in their own neighborhood." This need, organized in its beginnings by S.N. Goodman and his sister, Harriet, resulted in community Bible classes and regularly scheduled parties (rotating through the neighborhood) with music, dancing and refreshments. The Oak Street school house was soon the location of many functions, including meetings concerned with the District's original home-rule organization.

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The community's strong political bent resulted in the formal creation of the Mount Pleasant Assembly. In September 1870, a constitution was adopted and under the leadership of its president, L.S. Emery, and its secretary, Dr. Daniel Broad, the organization took on serious debate. The "Annals" described the Assembly as:

"...a great success from the first and for several years every householder on Howard Avenue and the greater part of those on Park Street were accustomed to participate in its proceedings. It fearlessly discussed all questions, grave or gay, political or religious, historic or scientific, and put the American Congress to shame by its more frequent and tenacious discussions on questions of order. The assembly was the center of every other public movement, it brought out and exposed the qualities of every member, united them together in friendly intercourse, and in Scriptural phrase, caused them to see 'eye to eye.' The religious meeting; the Sunday Schools; the street improvements; the sidewalks; the omnibus company; the temperature division; and the Union Hall Company, were mainly the outgrowth of this association."

The weekly meetings of the assembly provided a public forum for the Mount Pleasant residents and the result was positive change. Mount Pleasant was transformed from an unplanned subdivision to a community with spiritual, social, public and commercial services. B.P. Davis initiated the formation of the Sunday School and it was officially opened on June 27, 1870. Religious meetings began soon after the creation of the Sunday School. The "colored Sunday School" for black children was organized in 1871 through the efforts of W.R. Murphy. The Christian Association, an attempt to "embody the Christian element of the neighborhood into an association for more effective Christian work" began at a public meeting in March 1872

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with Edward Peck as its first President. The Mount Pleasant Division Sons of Temperance was organized in 1875 and claimed at one point to call nearly every person in the village a member. The Union hall Company was formed in 1874 to begin a church, "but finding a more liberal co-operation in the project for a public hall, that scheme was adopted," and the result was the construction of Village Hall (1/2 Lot No. 26, site of 1520-22-24-26 Newton Street), soon the social center for the village.

By 1878, Mount Pleasant boasted an Opera House, a debating society known as the Mount Pleasant Lyceum, a literary society -- the Philomatic Society--and a youths' debating club with "...all of these associations providing a general way for the amusement of the villagers."

But as proof of the sincerity and wholesome spirit of these social endeavors, residents took great pride in the prohibition of alcohol within their boundaries. "The fact that there is no spirituous liquor sold in the village betokens a temperate, industrious and thrifty little settlement where there is little sickness, few deaths, quiet nights and pure atmosphere to breathe unfreighted with the nauseous gases of the asphalt nuisances which make life better for city people."

In barely 10 years, Mount Pleasant had been transformed from agricultural land spotted with isolated homes to a healthy, self-sufficient, civic-minded community with a strong identity--indeed Washington's first suburb.

The turn of the century marked a new beginning for Mount Pleasant. Building came to a halt in 1893 in the District's suburban areas as Congressional regulations were proposed requiring both existing and new development to conform to a grid street system. As early as 1878, the "Annual Report of the Commissioners of the District of Columbia" mentioned the growing problem of development of streets outside of the L'Enfant Plan. There was a need to set standards for streets throughout the District of Columbia. Subdivision developers had no obligation to follow set patterns, or conform to existing streets until 1888 when Congress acted to halt the spread of "inharmonious

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subdivisions. This act required new streets to confirm with "the general plan of the City." The Board of Trade fought to enforce a permanent street system that would call both extant and proposed streets to conform to the plan. The 1893 Highway Act required this, but after five years of preparation and then ensuing battles, the 1898 Highway Act was passed requiring a permanent system but exempting streets which existed prior to 1893. Building resumed, land values soared and with regulated streets simplifying the extension of sewers, water mains and street lighting into the County, potential purchasers eagerly sought the opportunity to live in the new suburbs.

The act resulted in Frederick Law Olmsted, Jr. drafting the first layout of the District's northwestern suburbs and the adoption in 1900 of a permanent street plan for future Washington. This was followed in 1901 with the establishment of the Park Commission by the Senate Committee on the District of Columbia. Historian Constance Green states: "...those measures constitute the first conscious attempt to guide the suburban growth of an American Community along lines that would ensure harmony between new developments and the parent city."

While a good portion of the eastern section of Mount Pleasant had already been platted (laid out haphazardly by Brown in 1862), the area west of 16th Street was only lightly developed. This western area had to conform to the city's grid plan though it was allowed to follow the natural terrain, if necessary. This was to have a dramatic effect on the boundaries of Mount Pleasant.

In 1890, the Walbridge family took steps to develop their landholdings around Ingleside. Chapin Brown, son of S.P. Brown, purchased 60 acres to the north of Park Road. The Walbridge's moved toward subdividing the area south of Park Road between today's Adams Mill Road, 17th Street and Harvard Street. It was not until after the Highway Act of 1898 that any progress was actually made. But once the subdivision and streets were legally established, the development of the western portion of Mount Pleasant could begin.

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The beginning of street car service into Mount Pleasant had a critical impact. In June, 1900, Congress authorized the Metropolitan Railway Company to extend its line north via Columbia Road and Mount Pleasant Street to Park Road. As S.P. Brown was president of Metropolitan Railway company, this was not a surprising development (the route terminated in front of his house), but it did assure Mount Pleasant of a "necessary link to downtown Washington" and made commuting infinitely quicker and more convenient than earlier routes. Capital Traction Company (which had taken over the Washington and Georgetown line) ran an electric car line up 14th Street as early as 1892. Two public transportation systems certainly improved Mount Pleasant's image for the potential homeowner. Noted architectural historian Anatole Senkovich writes: "As the transportation network improved, the city boundary dissolved," and Mount Pleasant became firmly ensconced into the urban environment.

Work on one particular road made a major change in the identity of 20th century Mount Pleasant -- the extension of 16th Street. The sheer width of the street proved too great a boundary for the neighborhood, and development patterns took on distinctly different features to the east and west and Columbia Heights established its own neighborhood to the east. Senkovich's study notes:

"Mount Pleasant's original frame was altered drastically in 1901 by the extension of 16th Street. Literally slicing the community in half, it also destroyed established Mount Pleasant social patterns. As 16th Street became a stately boulevard of residential mansions, it also defined the new eastern limits of the community. By 1902, the area was clearly defined by 16th Street to the east, Columbia Road to the south, and Rock Creek Park to the west and north."

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This change required new orientation for the neighborhood. The old 16th Street extension, running diagonally from the intersection of Columbia Road and 16th Street northwest to Park Road, replaced 14th Street as the commercial corridor for the new area and was renamed Mount Pleasant Street. When the streetcar line was installed, the new Mount Pleasant Street was established as the hub of business activity. According to the city planners, the new 16th Street was designed to "solve the need for an improved entrance to Rock Creek Park." The Park had already shown itself to be a valuable asset in attracting potential home buyers to Mount Pleasant, and the concept of a grand avenue filled with elegant mansions only added to the neighborhood's appeal. Working closely with Mrs. John Henderson, the well known promoter of 16th Street, Sherman was able to push through the widening and grading of this street right through his own property, and subsequent subdivisions.

This change altered Mount Pleasant. It altered traditional social routines, reorganized its commercial patterns, tightened its boundaries and boosted its real estate value. Prior to 1900, the majority of residential development had been heavily concentrated along 14th Street and to the immediate west along Columbia Road and Irving, Monroe and Newton Streets. Concurrently with the extension of 16th Street, the land to the west subdivided in the 1890's was now developed. This was the beginning of a new wave of subdivisions between 16th Street and Rock Creek Park. Though often called a streetcar suburb, the heart of Mount Pleasant was well-established by 1900 when the street railway system was first extended into the area. It was the western section of Mount Pleasant that was to experience a development boom when public transportation arrived.

Now with a street railway, the elegant promise of a wide 16th Street, public services, and a beautiful, healthy natural setting, Mount Pleasant was ripe for complete development. Promotional pieces boasted of "the fresh, sweet atmosphere of the old woodland...in vivid contrast to the bustle of the city at the very back doors of these homes. Beautiful residences, protection, convenience, accessibility..." The residents of Mount Pleasant lived in a variety of housing--products of

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architects and developers, privately commissioned as well as speculative. Regardless of their architectural massing or style, they were all "city-country homes" in an "excellent location."

The "City Beautiful" movement was the product of the World's Columbian Exposition in Chicago in 1893. Seeking order, grandeur and classicism in architecture, proponents of the movement had a tremendous effect on the aesthetic thrust of the United States. This movement conformed to the general mood of the Progressive Era. The Progressives, believing it was possible to improve the world through positive action, altered many traditions of the 19th century. Senator Robert M. LaFollette, one of the major Progressive leaders and a candidate for president on the Progressive ticket in 1924, lived in Mount Pleasant at 3220 16th Street, N.W. People like LaFollette and Mrs. John Henderson looked to the Nation's capital as the promise of better life, both socially and aesthetically. In Washington, the movement was followed at several levels. In 1898, plans for the District of Columbia Centennial Celebration brought citizens and members of Congress together. At that meeting, early plans to look to L'Enfant's original plan for the Capital were aired. In 1900, the American Institute of Architects, newly moved to Washington from New York City, followed local architect Glenn Brown's lead to capitalize on the Centennial event "as an ideal time to generate nationwide interest in the improvement of Washington as well as to emphasize the contribution of American architects." Stressed was "Washington's role as a national capital suggested a different standard, a 'world standard' reflecting the dignity, order and continuity of national, even an imperial state." From this, the McMillan Commission and its "Plan of 1901" was born. This concern for the aesthetics of cities, and the sister movement to free urban environments from the disease and squalor, so prevalent to the Victorian city, had national impact. Cities across the country retained designers to develop their master plans. In Washington, and outgrowth of the Plan was the "Bureau of Fine Arts" of 1909. By 1910, "The Commission of Fine Arts" was legislated into existence by Congress.

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Washington boomed during these early years of the 20th century. Buoyed on by feelings of grandeur, pride, and satisfaction in the potential of their city as a bonafide "City Beautiful," residents and developers alike sought out the opportunity to be part of communities that represented these ideals. By 1907, the growing consciousness of the "City Beautiful" movement found Washingtonians bragging of their city-- "...delightful climate, magnificent physical layout, an ample supply of pure water, efficient local government, and moderate taxation..." The move to the suburbs was regarded as almost tantamount to a healthy, productive life. Mount Pleasant typified this sensibility while still allowing government workers proximity to their jobs. The area grew intensely through the 1920's. For example, between 1906 and 1909, 23 houses were constructed on Lamont Street alone and in 1909 plans were developed to build 41 new houses on the block of 18th and Lamont. Serving a middle-class working population, the smaller row houses were designed to respond to 20th century ideals, while the large detached houses still housed the prosperous merchant class. Mount Pleasant was at the height of its popularity. Long-awaited public services were functioning. New subdivisions were put on the market. And the "City Beautiful" movement had brought a new aesthetic sensibility into American thinking...one custom made for Mount Pleasant. It is this first quarter of the 20th century that marks Mount Pleasant's major historical significance as a unique urban suburb.

Mount Pleasant's history is well-documented. Throughout its past, efforts have been made to record the events that have impacted its direction as a neighborhood. Its recorded history dates to 1876 when the residents of the original village responded to President Ulysses S. Grant's call for historical sketches of towns and counties as a part of the United States' celebration of its centennial. The "Annals of Mount Pleasant" related the story of the area from the time of the formation of the District of Columbia through its development into a small community.

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In 1931, the Historical Committee of the Mount Pleasant Citizens Association held its first meeting. Collecting old maps, historic photographs of the neighborhood, and information on old houses and early residents, the Committee was able to prepare an exhibition on the Community's history to honor the Citizens Association's 25th Anniversary in 1935. Through the years, the citizens associations, other groups and individuals have collected and often donated historic materials to the Mount Pleasant Library. In the past ten years Mount Pleasant has been the subject of two major university studies: Professor Dennis Gale's research for the George Washington University's Department of Urban and Regional Planning, and Professor Anatole Senkovich's study for the University of Maryland's Department of Architecture.

Mount Pleasant is a visual historical document. "Ingleside" stands as a monument to the estates of the area's earliest days. The charming Victorian country houses at Oakwood Terrace and Brown Street are examples of the few remaining detached houses of the early village days. The elegant residences of Park Road serve as reminders of the height of middle-class affluence in Washington, D.C. The distinctive townhouses on Lamont Street symbolize the ingenuity of the urban resident and developers who desired to capitalize on the best of both urban and rural living. Mount Pleasant Street is filled with the variety of commercial corridor architecture demonstrating scale appropriate to neighborhood living. "The Kennesaw," "The Embassy," "The Argyle," "The Al-Roy," and the "Park Regent" are examples of the grand apartment buildings which serve to anchor the district. Gunton Temple Memorial Presbyterian Church, Sacred Heart Academy, Mount Pleasant Library, and Rosemount Center serve as institutional pillars both visually and spiritually. And the rows of carefully sited, skillfully composed "builder" houses that economically provided their residents with attractive, spacious, solid homes reflect the aesthetic sensibilities and ideals that made this environment a better place to live.

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The neighborhood has undergone relatively little change or development since the 1930's. The building of the 1930's and 1940's continued the Mount Pleasant pattern of set-back, sensitivity to terrain and uses. All vacant privately held land was developed by the 1950's. Structures built since the 1950's replaced former structures and have generally not maintained the same style and sitings. Thus, the Mount Pleasant Historic District honors and preserves this specific and important period of the city's development and remains a testimony to the successful transformation of a suburban village into an urban neighborhood.

Mount Pleasant is the product of work by prominent architects and developers. Noted designers as Glenn Brown, Frederick B. Pyle, A.H. Sonneman, B. Stanley Simmons, Norman Grimm, Harding and Upman, and Nathan Wyeth share credit for shaping Mount Pleasant's architectural identity with developers such as Kennedy and Davis, Lewis and Henry L. Breuninger, Cahill and Dunigan and James Martin, several of whom chose Mount Pleasant as the location of their personally designed residences. The architects' work is particularly significant for the impact it had on the architectural development of the district as a whole. Their work appeared in the early stage of development, it represents a sophisticated level of design, and sets design precedents that were later incorporated in various derivations in the speculative architecture of the area. Anatole Senkovich's study of Mount Pleasant's "Architectural History states:

"The precedents set by these few well-designed 'high-style' buildings played a major role in the evolution of the architectural character and the total physical environment of Mount Pleasant. Because of this it is essential to understand how the designs of the architects influenced the image of later structures that were generally the product of speculative builders. It is the fusion of architect-designed buildings with the designs of builders that creates such a unique sense of place in Mount Pleasant."

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Glenn Brown's work as an architect is exemplified by the two double houses he designed in 1899 for 1711-13 and 1715-17 Lamont Street, N.W. They are the earliest examples of architect-designed houses that have been identified in Mount Pleasant. These houses illustrate the transition from Victorian to Classical Revival and are significant for their simple massing and careful detailing that represent the move away from the ornate Victorian styles. Brown was internationally known and was instrumental in convincing the U.S. Congress to create the McMillan Commission which resulted in the Plan of 1901 for the future design of Washington, D.C. and in keeping with the L'Enfant Plan. He worked with the AIA for over 40 years and lead the move to purchase "The Octagon" for the Institute's headquarters. He also designed the Dumbarton Bridge, the National Insurance Building, restored Gunston Hall and published a portfolio of documentary drawings of "The Octagon."

Clarence Harding and Frank Upman designed six buildings in Mount Pleasant between 1903 and 1910. The three extant structures are 3305-07 18th Street, N.W. (1905), 1725 Lamont Street, N.W. (1903), and 1827 Park Road, N.W. (1907). These buildings illustrate a very high development of the Georgian Revival style. Harding and Upman was a successful Washington firm responsible for such buildings as the Woodward Apartments, Woodward and Lothrop department store, the old Y.M.C.A., and the Mount Pleasant M.E. Church at 15th Street and Columbia Road, N.W. in 1905.

Frederick B. Pyle designed buildings all over the District of Columbia in a variety of styles from late Victorian Queen Anne in Cleveland Park to sophisticated Beaux Arts townhouses in Kalorama. His work in Mount Pleasant includes two adjoining rows of attached houses; the first group, constructed in 1902 at 1735-43 Park Road, N.W., is a bold row of well-sited brick Georgian Revival houses featuring large rounded and pentagonal bays and heavy dentiled cornices. The second group, designed in 1904, uses a similar vocabulary and equally undulating bays, but it is not identical in style. These rowhouses have a more restrained look despite towers on two units. Together, the two groups

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create a rhythmic wall along the streetscape. Pyle designed two major detached houses: one at the northeast corner of 18th Street and Park Road, and one at the northwest corner of 18th Street and Park Road. 3303 18th Street is in a Dutch Colonial variation with intersecting gambrel roofs and a wrap-around porch. Its distinct style references the country-type architecture of the suburban village and the large massing of the grand residences on Park Road. 1801 Park Road, known as the "Adams House," is one of Mount Pleasant's most distinguished residences.

William J. Palmer, about whom little is known, contributed one of Mount Pleasant's most successful rows -- 3321-3357 18th Street, N.W. (1905). An elegant drawing of these adjoining porches, found with their building permit, attests to Palmer's expertise. Palmer also designed rows at 1715-53 Kilbourne Street, N.W. (1906) and 1849-57 Newton Street, N.W. (1910). The group at Newton Street is highly stylized and is atypical to Mount Pleasant; that on Kilbourne Street, a vertical composition using square bays and heavy door pediments illustrates a use of design elements common to Mount Pleasant and Georgian Revival style, but used in an unusual manner.

Appleton P. Clark--who was responsible for many Georgian Revival residences in the city, the Home Savings Bank, Garfield Hospital and John Eaton School in Cleveland Park--designed two houses in Mount Pleasant, 1833 Park Road, N.W. and 1852 Monroe Street, N.W. The large brick house on Park Road is in a "Cottage Style," while his 1902 house on Monroe Street represents the Colonial Revival in a modest, though poised, rendition. He was also the designer of a major group of Colonial Revival double houses at 1742-66 Park Road, N.W.

Alex H. Sonneman began his career as an architect in 1895. His father is believed to have helped design the dome of the U.S. Capitol and that of the Library of Congress. Sonneman practiced as a principal in the firm, Sonneman and Justement. Most of his work was for the Kennedy and Davis Real Estate Company. With Kennedy and Davis as the developers, Sonneman designed the "Kennedy-Warren Apartments," the "2400 Hotel," and the "Kew Garden Apartments." He was responsible for many homes in Kenwood

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Mount Pleasant's identity as a historic district is dependent on the dominance of the rowhouse. This seemingly ubiquitous building type acts as a unifying force, tying together streetscapes and merging diffused elements. The residential architecture of the district is a medley of diverse building types, styles, forms, massing and details, yet the application of a common vocabulary and scale gives definition to this unique place. Contributing to the harmony is the gracious contour of the land, the wooded surroundings, a street plan of curved and straight roads that is sensitive to the hilly terrain, and the adaptation of traditional forms to unusual building sites in response to this topography.

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and designed the Kenwood Country Club. His work in Mount Pleasant is extensive and represents some of the finest articulated rows in the area.

Nathan Wyeth was both a public and private architect. From 1904 to 1905 he was the chief designer for the Architect of the Capitol. From 1905 through 1919 he maintained a private practice. It was during this time (1910) that he designed the "House of Mercy" at 2000 Rosemount Street, N.W. He also designed elegant residences, the Key Bridge, the Columbia Hospital and the Battleship Maine Monument. From 1934 to 1936 he served as Municipal Architect and was responsible for the Woodrow Wilson High School, the Municipal Center and the Recorder of Deeds Building. The "House of Mercy" is significant for the Spanish Colonial theme that is repeated in various locations and building types throughout Mount Pleasant.

Edgar Kennedy, of Kennedy and Davis, put his mark on large areas south of Park Road, N.W. Working with architect Alex Sonneman, his firm was responsible for hundreds of units that represent some of the best work among the rowhouse design. Kennedy was also responsible for developing Kenwood in Maryland. Kennedy and Davis planted the now famous cherry trees in that neighborhood and built the Kenwood Country Club. With Alex Sonneman as architect, he developed the Kennedy-Warren Apartments, one of Washington's outstanding examples of Art Deco.

Lewis Breuninger developed several parts of Mount Pleasant. His finest work is along Park Road, N.W. and along Harvard Street, N.W. Beginning his career as a proprietor of a dairy and ice cream store at 13th and G Streets, N.W., legend has it that one of his best customers, developer Harry Wardman, motivated him to move into real estate. He became very successful and was a famous philanthropist. His sons, Henry and Lewis, took over the family firm in 1919. Henry, trained as an architect, handled the construction side of the business, while Lewis, a lawyer, handled the administrative activities. The Breuningers are said to have developed over 2,000 residences. They were responsible for Shepherd Park, Yorktown Village and Westwood in Maryland.

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MOUNT PLEASANT HISTORIC DISTRICT
Washington, D.C.

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Joint Committee on Landmarks.

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The Mount Pleasant Historic District includes all the following Squares and all of their inclusive lots:

2588	2609
2591	2610
2594	2611
2595	2612
2596	2613
2597	2614
2598	2615
2599	2616
2600	2617
2601	2618
2602	2619
2603	2620
2604	2621, except lots 826-
2605	835, 351-354, 840
2606	358, 771-782
2607	2622
2607	2622
2608	2623, except lots 815,
	775, 776, 816

MOUNT PLEASANT HISTORIC DISTRICT
Washington, D.C.NPS Form 10-900a
(5-90)

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Verbal Boundary Description (cont.)

Pleasant Street and the center line of Harvard Street. Proceed west along the center line of Harvard Street to its intersection with Adams Mill Road, continue north along the center line of Adams Mill Road to its intersection with Klinge Road. Follow along the center line of Klinge Road westward to its intersection with the western property line of lot 804 of Square 2618, just west of the southwest corner of the Rosemount School land. Proceed north along the western property line of said lot 804 to its intersection with the southeast and southwest property lines of lot 805 of Square 2618; thence northwest along the west property line of said lot 805 to its north property line. Continue east along the north property line of lots 805 and 806 of Square 2618, extended to the intersection with the west line of Rosemount Avenue, then northwest along the west line of Rosemount Avenue to its intersection with the northwest boundary of Square 2618; thence southeast along the northeast line of Pierce Mill Road, to its intersection with the west line of Park Road; thence north along the west line of Park Road, to its intersection with the extended north property line of lot 104 of Square 2617, continuing to the east along the north property line of lot 170 of Square 2617; thence east along the north property line of lot 826 of Square 2617 to its intersection with the east centerline of 18th Street; thence north along the centerline of 18th Street, to its intersection with the north boundary of Square 2619 to the intersection of the center line of 17th Street to its intersection with the center line of public alley that is adjacent to lots 662, 496 and 842 of Square 2621; thence north along the center line of said alley to its intersection with the extended north property line of lot 842 of said Square; then east along the north property line of said lot 842, continuing east along the north property line of lot 590 of Square 2621 passing through the alley set to the north property line of lot 804 of said Square 2621 to its intersection with the west property line of lot 784 of Square 2621; thence north along the west property line of said lot 784 and continuing along the west property line of lot 783 to its intersection with the north property line of said lot 783; thence continuing east along the north property line to its intersection with the center line of Brown Street, thence south along the center line of Brown Street to its intersection with center line of Oak Street; thence east along the center line of Oak Street to the point of origin at 16th Street.

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Boundary Justification (cont.)

South Boundary. The southern boundary is formed by the natural terrain, location of Harvard Street, and the change in building stock. The centerline of Harvard Street, N.W. conforms to the natural grade of topography. The architecture to the north side of Harvard Street is consistent with the moderately scaled residential structures that form the Historic District, that to the south is representative of a larger building type and is oriented toward Quarry Street.

West Boundary. While using the centerline of Adams Mill Road as a legal boundary, the western boundary of the proposed district is dictated by the natural wooded areas and boundaries of the National Zoological park and Rock Creek Park.

North Boundary. A steep grade and wooded terrain form the boundary to the north along Piney Branch Road..

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2598	2615
2599	2616
2600	2617
2601	2618
2602	2619
2603	2620
2604	2621, except lots 826-
2605	835, 351-354, 840
2606	358, 771-782
2607	2622
2607	2622
2608	2623, except lots 815,
	775, 776, 816

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Continuation of UTM References

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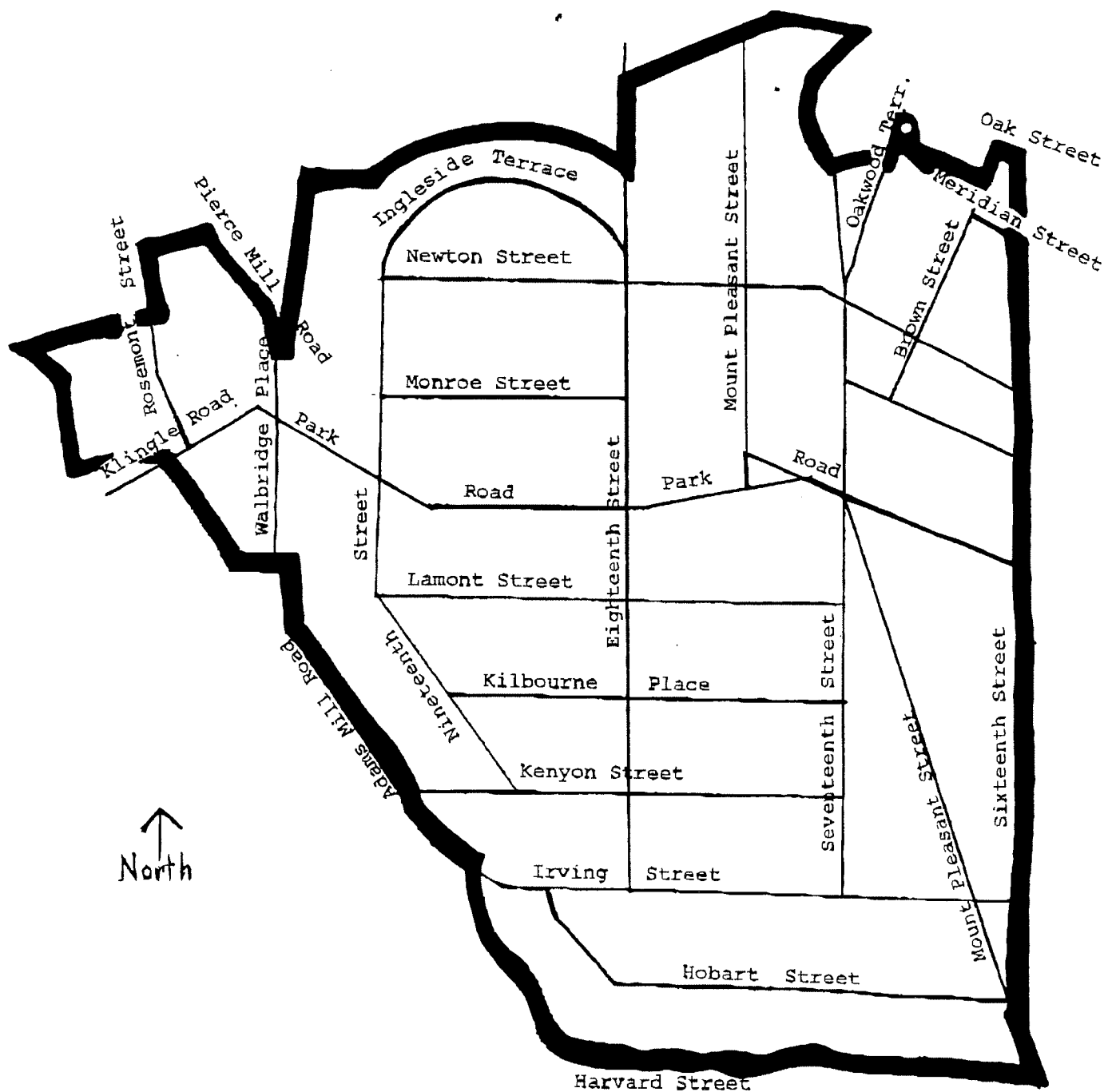
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Streets in the Historic District



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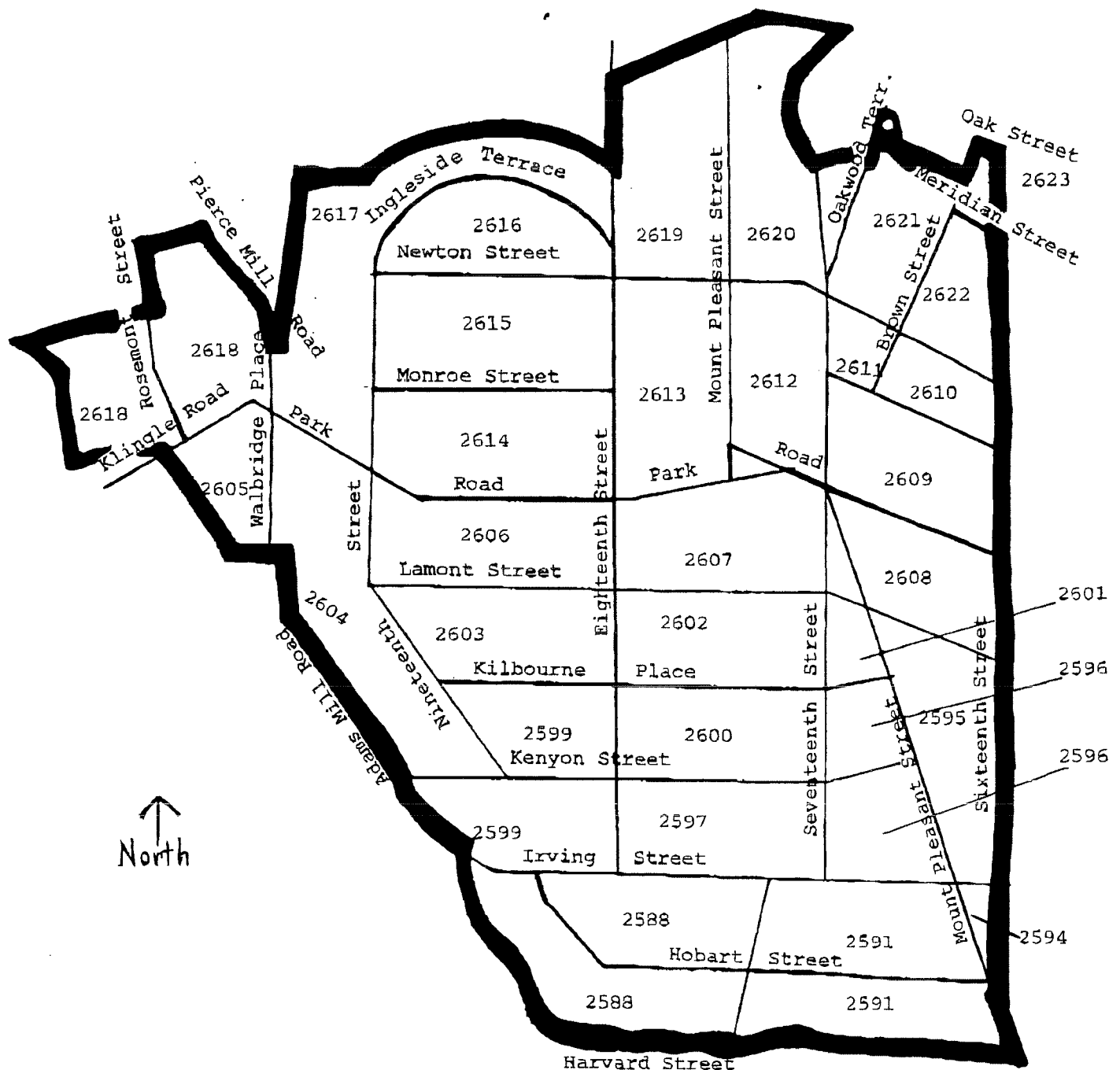
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Squares within the Historic District



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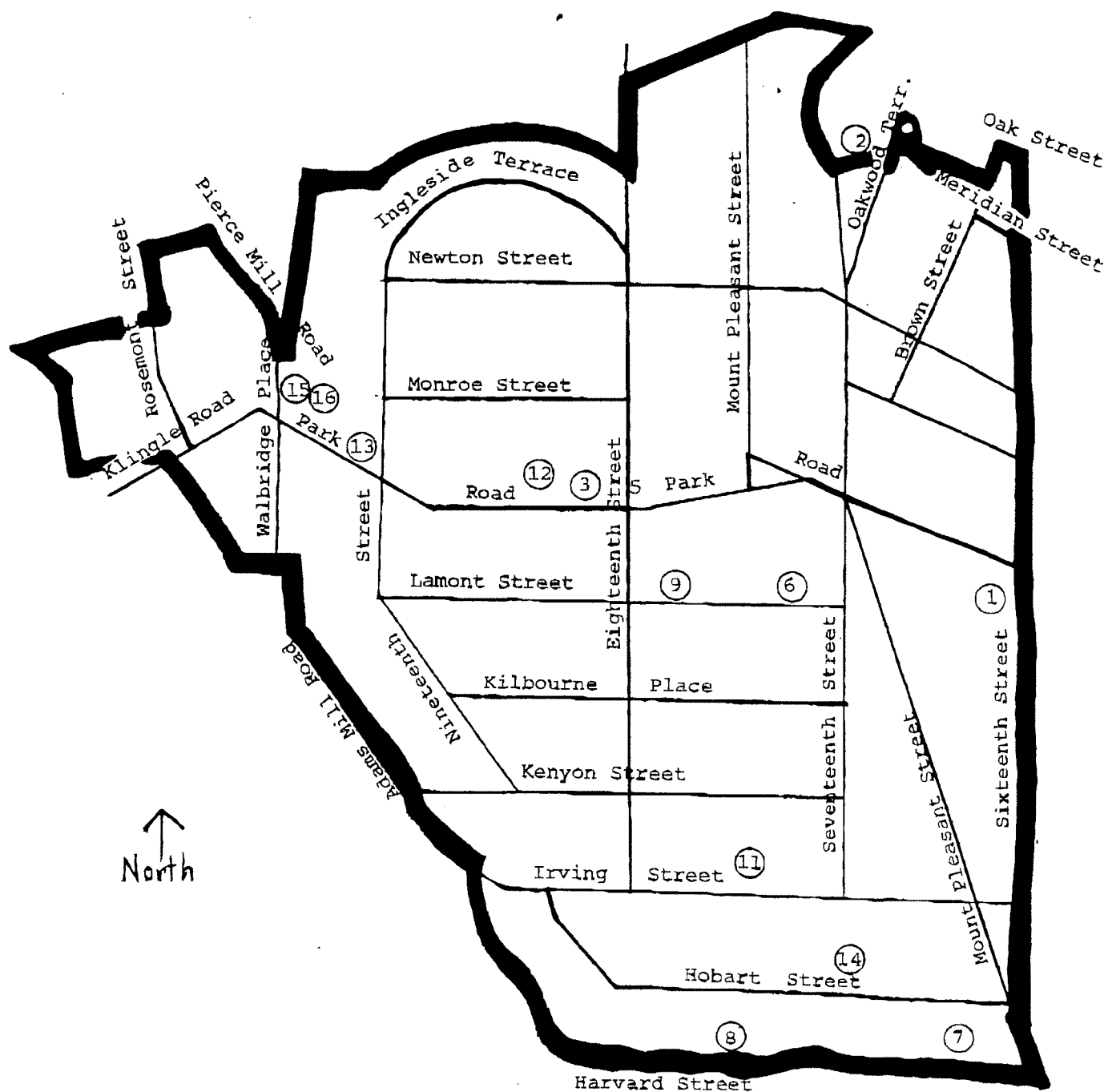
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Photograph Location Map

refer to Photograph section, page 1



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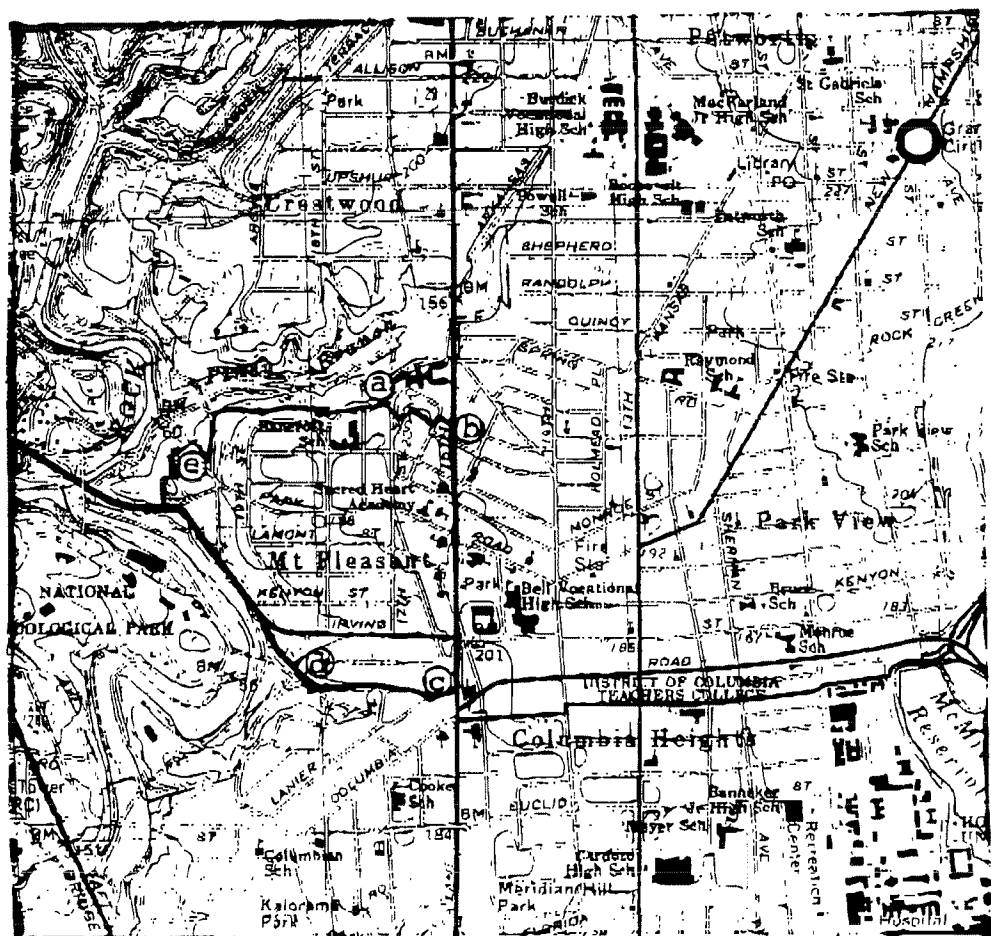
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Detail of USGS Map



Refer to Section Ten
for UTM coordinates