Projected Budget for Five-Year Fundraising Campaign	
Projected Costs for Restoration	
Estimated Restoration Costs	$595,000
Fees (design, legal, etc.) (20%)	120,000
Overruns (20%)	120,000
Labor costs (15%)	12,450
Overhead	150,000
TOTAL	$ 997,450

During the initial six months of the campaign, new board members with substantial financial resources will be recruited in order to strengthen fundraising capabilities as the national campaign is launched.

For the project's first year, September 1994 to September 1995, the *Friends* expects to incur approximately $45,000 in costs for the fundraiser's salary and expenses, and administrative costs of approximately $20,000 which includes such items as telephone, supplies, the rental of mailing lists, postage, promotion and public relations, and Board development activities. The *Friends* anticipates that it will be able to draw on its board members and their colleagues for *pro bono* assistance in areas where their expertise is needed. The expected annual budget for the first year is $65,000.

Friends of Alice Pike Barney House, Inc. Preliminary 1994-1995 Administrative Expenditures	
Fundraising	
Fees and Expenses	$45,000
Mailings, including list rentals and postage	10,000
Events	5,000
Administration	
Equipment, Supplies, etc.	5,000
TOTAL	$65,000

Board of Zoning Adjustment
District of Columbia
CASE NO.16554
EXHIBIT NO.2442

C. **Preliminary Education/public relations campaign**

1. **Brochure/Public Relations**

The *Friends* has already initiated an outreach program to create public awareness of Alice Pike Barney's contributions to our nation's cultural life, the unique nature of Studio House, and its current status, as well as to develop a constituency to support the fundraising and programmatic goals of the *Friends.*

To reach new supporters both in Washington and throughout the country -- among them, artists, art historians, cultural leaders, preservationists, feminists, and generous donors who share a commitment to the goals of the *Friends*— we have produced an educational brochure and devised a plan for its distribution throughout the country. The brochure has already been disseminated at several national conferences of arts professionals, and at the Dupont Circle museum tour in early June. The Historical Society of Washington, as well as many of the museums and galleries in the Studio House neighborhood, are currently displaying the brochure for their visitors. (Brochure is in Appendix 5).

This small initial effort has elicited an enthusiastic response, in enlisting both new members and contributions to the *Friends.* To date, the *Friends* has received more than 50 responses from the brochure alone, most of which have been accompanied by contributions. Additionally, many national and local organizations have endorsed the *Friends'* efforts. (See letters, Appendix 6)

During the next few months, articles on Alice Pike Barney, Studio House and the *Friends* are scheduled to appear in **Historic Preservation**, the bi-monthly publication of the National Trust for Historic Preservation, and in **Metro History News,** the quarterly publication of the Historical Society of Washington. A story for WAMU-FM, a local public radio station, is also in preparation.

2. **Programs and special events**

During the next 3-6 months, the *Friends* will be sponsoring a series of activities to draw attention to the organization and its mission.

The first event will be a book signing to celebrate the recent publication of the new biography of Alice Pike Barney, **Alice Pike Barney— Her Life and Art**, by former Institution curator, Jean L. Kling. This event will be held on September 27th, 1994, at the Historical Society of Washington. We will mail several hundred invitations; among those invited will be members of organizations with sympathetic interests, such as the

Historical Society, the Sheridan-Kalorama Historical Association, the League of American Pen Women, and the D.C. Preservation League, along with members of the press and Members of Congress.

Other activities are planned for the Fall and Winter of 1994-1995; for example, members of the *Friends* are currently working on a funding proposal for a series of lectures and local tours spotlighting Alice Pike Barney and the arts, culture and social life of her times and her city.

III. Conclusion

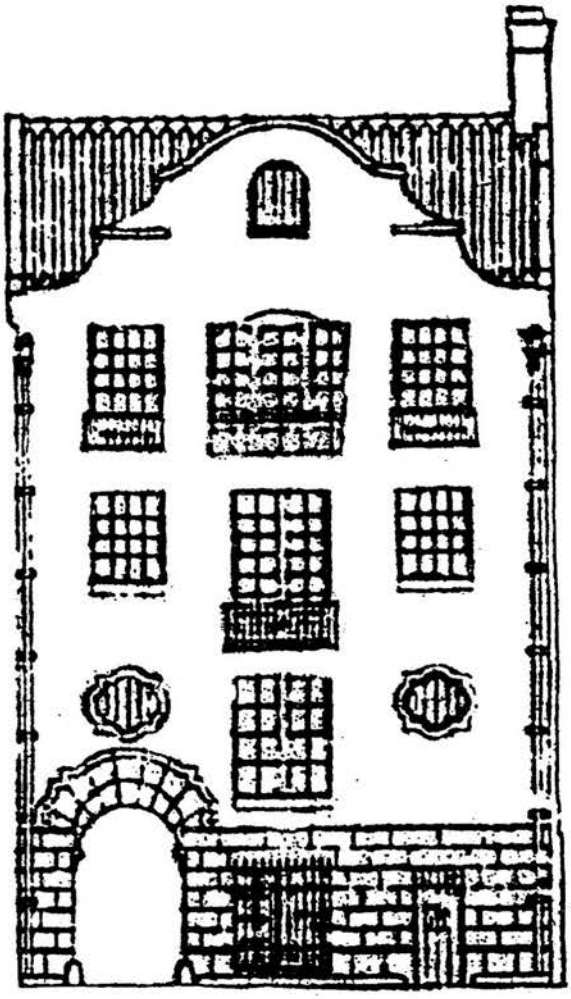
This proposal marks a beginning. It is our belief that the next steps must be based on mutual respect, understanding, and shared goals, in order to protect and nurture this important D.C. and national treasure.

For this project to proceed, a number of issues must be resolved. Chief among them are:

- definition of the relationship between the *Friends* and the Institution, including the Institution's long-term responsibilities and the *Friends'* role after the reopening of Studio House
- agreement on the scope of work and budget for the project;
- establishment of a Project Committee, with an institutionalized meeting schedule;
- development of specific goals and timetables for the fundraising campaign;
- implementation of legal and financial plans for the intake and distribution of funds raised for the project.

This proposal represents the commitment of a dedicated group of volunteers who have spent many hours collecting, analyzing and synthesizing technical data and information about Studio House. In addition, the *Friends* has solicited the advice of a substantial number of knowlegeable professionals in the fields of preservation, art history, architecture, engineering, finance, fundraising and the law.

These explorations have convinced us of the great importance and value of the project. Alice Pike Barney Studio House should be restored and maintained by the Institution, as part of its mandate as the keepers of the nation's cultural heritage. *The Friends of Alice Pike Barney House* is prepared to assist.



PRESERVING ALICE PIKE BARNEY STUDIO HOUSE

THE FRIENDS OF ALICE PIKE BARNEY STUDIO HOUSE

The **Friends of Alice Pike Barney Studio House** is a new non-profit organization committed to the restoration of Studio House. Believing that it is important to celebrate the life, accomplishments and contributions of this extraordinary woman and her times, it is the **Friends'** hope that Studio House, and its furnishings and art, can once again be a public exhibition space and performance center for the arts in Washington.

The **Friends** advocates that the Smithsonian Institution repair, and continue to maintain, Studio House.

The **Friends** is commited to helping raise the funds needed for:

- exterior and interior restoration
- modifications to bring Studio House into compliance with the Americans with Disabilities Act
- future educational programs and activities.

The Alice Pike Barney Studio House is important to the history of the arts in the District of Columbia and the nation, and to women's history. We hope you will join with the Friends in working to reopen this architectural treasure and keep it available for public activities.

FRIENDS OF ALICE PIKE BARNEY STUDIO HOUSE, INC.

- ☐ YES! I want to become a Friend of Alice Pike Barney Studio House, Inc. and help to save this historic treasure.
- ☐ Enclosed is my contribution of ☐ $100 ☐ $50 ☐ $25 ☐ Other $
- ☐ I want to volunteer and be actively involved in the work of the Friends. Please let me know how I can help.
- ☐ You may use my name as a supporter of the Friends.

Name _____

Address _____

WHO WAS ALICE PIKE BARNEY?

In 1889, Alice Pike Barney (1857-1931), daughter of a wealthy Ohio family, moved to Washington. At that time, the Corcoran Gallery was the only museum in the nation's capital, and private galleries numbered two. In 1901, she began construction of Studio House, the cornerstone for a quarter-century of active dedication to her dream of making a provincial government town into a cosmopolitan center for the arts.

Alice Pike Barney was herself a prolific and widely-exhibited painter. Writing was another passion, and she eventually gave up painting to further her work as a playwright.



Performance at Studio House

At Studio House she presented exhibitions and performances, and entertained the political, intellectual and artistic leaders of her day. Her guests included Presidents Taft and Roosevelt. Many artists, including Anna Pavlova, Sara Bernhardt, G.K. Chesterton, and Ruth St. Denis, visited and performed.

Mrs. Barney encouraged popular appreciation for the arts through programs she established at Neighborhood House, a Washington settlement house, and through plays and pageants she presented at public sites. Many of them reflected her deep commitment to women's suffrage and world peace. Wishing free theater to be readily accessible to the public, she developed the Sylvan Theater on the Washington Monument grounds.

Alice Pike Barney's contributions to the arts in the nation's capital and the city beyond the federal enclave, were prodigious, and should not be forgotten.

STUDIO HOUSE



Studio House (2306 Massachusetts Avenue NW)

Alice Pike Barney Studio House is significant because:

- It is a rare example of an urban American studio house containing the artist's original furniture and works
- It is one of only two ateliers remaining in the United States designed for and worked in by a woman
- It is one of the earliest commissions of eminent Washington architect Waddy B. Wood, whose buildings include the Masonic Temple (now the National Museum of Women in the Arts), Woodrow Wilson House, and Columbia Hospital for Women

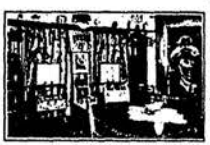
Designed on the English model of the Studio House - a type of late 19th-century residence that integrated living, working and performance spaces, Alice Pike Barney's Studio House was one of the earliest houses in what has become a neighborhood of lavish mansions in Washington's Sheridan Circle NW.



Roof Garden at Studio House

Its simple Spanish Mission Revival exterior belies an elaborate layout and grand interior spaces, including a theater, studios, spacious living areas and a roof garden. Its unique furnishings and objects, many designed specifically for the house, combine several styles and periods, reflecting the fashionable, eclectic and luxurious tastes of its owner.

At Barney's death in 1931, Studio House was left to her daughters, Natalie and Laura. In 1960, they gave it to the Smithsonian Institution for use as an arts and cultural center, stipulating that its architectural details be maintained and, where possible, its original furniture and paintings displayed.



Studio House Dining Room

Over the years, the Smithsonian has used Studio House for offices and living space for noted scholars-in-residence. In1976, under the direction of Dr. Joshua Taylor, then director of the National Museum of American Art, its objects were inventoried and accessioned, and the first two floors of the house were opened to the public for tours and special events.

In 1991, however, because of deterioration and increased costs, Studio House was closed to the public.



Self-Portrait of Alice Pike Barney

Friends of Alice Pike Barney Studio House, Inc.

It seems that in this great country of ours ... there certainly should be a place for art ... and this is the ideal spot ... our nation's life is centered here. Much of our history is made here, and it is in Washington that we meet the men whose deeds still adorn the story of our country's greatness.

- Alice Pike Barney 1901

In 1901, Alice Pike Barney made this statement in a newspaper interview headlined "What is Washington life, after all?" "Small talk and lots to eat," the article continued, "in infinite series of teas and dinners. Teas in the afternoon, dinner at night. Art? There is none." At this time the only museum in the nation's capital was the Corcoran Gallery, the private galleries numbered two.

But the turn-of-the-century was an important moment in our nation's history. Wealthy American women such as Isabella Stewart Gardner, Louise Havemeyer, and Alice Pike Barney emerged as leaders in the nation's cultural affairs. Barney, a wealthy socialite originally from Ohio, was a painter, writer, saloniste, patron of the arts and suffragist. She was also a founder of the Women's Peace Party. Within months of the appearance of the newspaper article, Alice Pike Barney began construction of Studio House the keystone to a quarter-century of activity dedicated to a dream of turning a provincial city into a center for the arts.

At Studio House, Alice Pike Barney provided the public with significant exhibitions, plays and readings, and gave noted artists a place to stay when they visited Washington. Her guest list at Studio House included Presidents William Howard Taft and Theodore Roosevelt; a young Eleanor and Franklin Roosevelt; Anna Pavlova, for whom she wrote a ballet; G.K. Chesterton; Sarah Bernhardt; Ruth St. Denis; and a host of other leaders in the arts and government.

At the same time, she began working to enlarge the audience for the arts through her arts and crafts programs at Neighborhood House, a settlement house for the poor in southwest Washington that continues today as Barney Neighborhood House on 16th Street NW. She also presented plays and pageants at public sites such as the Washington Monument. Wishing theater to be publically available and free-of-charge, developed the Sylvan Theater on the Monument's grounds.

Privately, too, Barney worked as an artist. A dedicated painter, she regularly exhibited her work and garnered critical attention in the press. While many of her works were portraits, her interest in Whistler and other progressive European painters led her to create some of the most extravagently fin de siède Symbolist works every made by an American. Writing was another passion, and she eventually gave up painting to further her work as a playwright.

The contributions of Alice Pike Barney to the eventual flourishing of the arts in the nation's capital and in the world beyond the federal enclave were prodigious and should not be forgotton.

Studio House

Studio House, now nestled among the grand mansions of Sheridan Circle NW, was one of only a few residences in this part of the District when it was built in 1901. It was Washington architect Waddy Wood's first residential commission. Built on the English model of the Studio House—a type of artist-residence popularized by Whistler and other artists of the Aesthetic Movement—the house was carefully designed to integrate living, working, and art performance. The simple Spanish Mission exterior of the house belies its elaborate layout and grand interior spaces. Containing a theater, studio, and living spaces (the bedrooms were converted into offices in the '40's and '50's), the house reflects the eclectic, but highly fashionable and luxurious tastes of its owner, combining art nouveau, Arts and Crafts, and Neo-Gothic elements. The furniture, baronial and old European in style, was custom designed for the house.

The building is unique in this country because it is the only studio house to survive in a city setting and to be held in public hands. It is also special in that it was the studio of a woman. While there are numerous 19th and early 20th century artist studios open to the public, only three of them were designed by and worked in by women: the Elizabeth Ney Museum and Studio in Austin, Texas; the Violet Oakley Studio outside of Philapelphia (open only by appointment); and the Alice Pike Barney Studio House in Washington, DC.

Friends of
Alice Pike Barney
Studio House, Inc.

Studio House and the Smithsonian Institution

At her death in 1931, Alice Pike Barney left Studio House to her two daughters, Natalie, a writer and the lover of noted American painter Romaine Brooks, and Laura, a dedicated suffragist and noted B'hai scholar. Both lived as expatriates in Paris. Ironically, it was the Depression-era economy that saved the house for posterity, for, as the extravagant mansions of the now-crowded neighborhood were sold off to foreign governments at bargain basement prices, Barney House was just one more house that wouldn't sell.

In 1934, the sisters began to discuss making the house into a museum, but turned it instead into a rental property. From 1936 to 1939 it was leased to the Columbian Legation, and then, during World War II, it served as a British Officers Club. Following the war, it became the home of Capitol Film Libraries.

Finally, in 1960, Laura bought out Natalie's share of the Studio House and donated it to the Smithsonian Institution in Alice Pike Barney's memory. The gift stipulated that the House be used by the museum as an arts and cultural center, with the architectural details maintained and, where possible, its original furniture and paintings displayed.

For the next two decades, Studio House was used by the American Association of Museums and then the Smithsonian Institution Traveling Exhibitions Service as offices. In 1976, Dr. Joshua Taylor, director of the National Museum of American Art (then the National Collection of Fine Arts) had his staff inventory and accession the many Barney gifts that had been made to NMAA. Some 5000 works—paintings, drawings, sculpture and furniture—were catalogued, with the assumption that many of them would be permanently installed and housed at Studio House. Recognizing the value of the house to the history of the city and to American art, Dr. Taylor saw to its furnishing and interpretation and opened it for public tours and special events.

In 1991, because of the structural deterioration and increased costs, the Smithsonian closed the Alice Pike Barney Studio House to the public.

The Financial Situation

The Smithsonian was left a sizeable trust by the Barney family, and much of the income was used at the outset to conserve and restore the enormous number of Alice Pike Barney's paintings given to the Institution. (Many of them had been stored for twenty years in a Studio House basement closet next to the kitchen.) However, the size of the trust has been substantially depleted over time and there is not enough money left in it to underwrite the structural repairs that the building requires.

The document transmitting Studio House to the Smithsonian includes a statement that "if (emphasis added) the Smithsonian Institution finds it necessary . . . " to sell the House, the money must be placed into the Alice Pike Barney Trust and used for the preservation and exhibition of Barney's painting. The transmittal document also gives the Institution discretion to use the income from the trust to "foster, encourage and develop appreciation for the arts," a much broader mandate that under the present circumstances, could lead the Smithsonian to dispose of the building.

Those circumstances are the shrinking finances of the Smithsonian, resulting in its current plans to sell Alice Pike Barney Studio House. The house is in need of extensive work on its foundations, exterior and interior restoration, and modifications to bring it into compliance with the Americans With Disabilities Act. Unofficial cost estimates by Smithsonian officials range from $3.5 to $4.5 million.

The Friends of Alice Pike Barney Studio House

The Friends of the Alice Pike Barney Studio House is a new non-profit organization committed to the restoration of Studio House, and to keeping the house, its contents, and its spirit intact. They wish to retain the house's furniture and art in situ, and reopen its doors as an exhibition space and performance center. Because the Friends believe it important to celebrate the life, accomplishments and contributions of this extraordinary woman and her times, and to save a unique artistic building, they have offered to go into partnership with the Smithsonian Institution and raise money so that the building can be repaired and maintained as a Smithsonian property and administered by the National Museum of American Art.

The Alice Pike Barney Studio House is a significant part of the history of the arts in our nation and the District of Columbia. The Friends resolve to make every effort to keep it open and accessible to the public.

Appendix 6

National Trust for Historic Preservation
Woodrow Wilson House

25 July 1994

Ms. Teresa Grana, President
Friends of Alice Pike Barney Studio House
Box 42086
Washington DC 20015-0686

Dear Ms. Grana:

The Woodrow Wilson House is happy to lend its endorsement to your organization's efforts to preserve and protect the Alice Pike Barney Studio House.

We welcome all efforts to provide more regular public access to one of the very special historic house museums in Washington. The Barney Studio House was, it is my understanding, one of the early members of the Dupont-Kalorama Consortium of Museums and it would be welcome as a member in the Metropolitan Washington Historic House Museum Consortium.

With best wishes,

Michael T. Sheehan
Director, Woodrow Wilson House
Vice-President for DC, Metropolitan Historic
House Museums Consortium

2340 S Street, N.W.
Washington, D.C. 20008
(202) 387-4062 / FAX (202) 483-1466

Pollock-Krasner House and Study Center

830 Fireplace Road
East Hampton
New York 11937
516-324-4929

21 July 1994

Teresa Grana, President
Friends of Alice Pike Barney
Studio House, Inc.
P. O. Box 42086
Washington, DC 20015-0686

Dear Teresa,

Thank you very much for sending me a copy of the Friends' proposal for restoration and operation of Studio House.

I have read the document carefully, and I congratulate you on drafting a practical alternative to the Smithsonian's original plan. The Friends' concept is not only more economical but also fulfills Alice Pike Barney's original conception of the building as a center for the enrichment of the community's cultural life.

As the Director of another artists' studio museum--which, incidentally, has just received its designation as a National Historic Landmark--I can tell you from personal experience that such resources are very rare and special. To find a purpose-built structure intact and in the public domain, already recognized to some extent by inclusion in a Historic District, is rarer still; and I vigorously support the current initiative to make it publicly accessible.

The Department of the Interior theme study on artists' properties has recognized the cultural and historical value of these sites, both as monuments to the development of American art and as interpretive tools for public education. Access to the artists' living and working environment adds immeasurably to appreciation of their accomplishments. In the extraordinary case of Studio House, there is the additional dimension of the literary and performing arts that makes it all the more viable for interpretive purposes.

I look forward to working with you to ensure the preservation and future development of this valuable cultural asset.

Sincerely,

Helen A. Harrison
Director

OFFICE OF PARKS, RECREATION HISTORIC PRESERVATION
NEW YORK STATE

Commission Chairman
William Sloan Greenawalt

New York State Office of Parks, Recreation and Historic Preservation
Taconic Region—PO Box 308, Staatsburg, New York 12580 914/889-4100 Fax: 914/889-8321

Orin Lehman, Commissioner
John H. Kennedy, Regional Director

Reply to: Olana State Historic Site
RD 2
Hudson, New York 12534
July 21, 1994
(518) 828-0135

Ms. Teresa Grana
Friends of the Alice Pike Barney Studio House
P O Box 42086
Washington, D. C. 20015-0686

Dear Ms. Grana,

I write to confirm my support for the preservation and interpretation to the public of the Alice Pike Barney Studio House through the auspices of the Smithsonian Institution and the Friends of the Alice Pike Barney Studio House.

As manager of Olana, the home and studio of Hudson River School artist Frederic Edwin Church, I know that the preservation of artists' houses and studios provides singular insight into their lives. More importantly, because artists often both lead and reflect the aspirations of the time and society in which they live, artists' places can provide us with a penetrating view into ourselves as a people and a nation.

While most historic structures have a rather narrow interpretive message, artists' homes and studios offer an expanded dimension for interpreting the thoughts and ideas that have motivated our national history. They encapsulize an era.

I feel strongly that the Barney Studio House is a unique artist's place. Both the interior and the exterior remain intact as created by the artist and both are well-documented. Equally as important, the Studio House is the creation of an increasingly well-known American woman artist.

I urge that the importance of the Alice Pike Barney Studio House be acknowledged and that a plan for its preservation be negotiated.

Cordially,

James Ryan
Manager



March 8, 1994

Wanda Corn, National Chair
Friends of Alice Pike Barney Studio House, Inc.
5430 39th Street, N.W.
Washington, D.C. 20015

Dear Wanda Corn:

The College Art Association is a professional organization of 13,000 artist and art historian members throughout the United States. The CAA's Committee on Women in the Arts was established by the board to address a variety of concerns regarding women in the arts. As a CAA board member and chair of the committee, I write to express the committee's support of your efforts to restore and reopen the Alice Pike Barney Studio House.

The Barney Studio House, a landmark in the history of women in America, is a singular example of a physical structure that is crucial to the history of the urban studio house and to the broader history of American culture.

We share your desire to have the house--with its furniture and art retained in situ--serve as an exhibition space and performance center for the arts in Washington. There are so few structures crucial to women's history left standing. It is imperative that the funds be found to restore the house so that it can be open to visitors. It is our hope that the National Museum of American History will do everything in its power to work with the Friends of Alice Pike Barney House to accomplish this end.

Sincerely,

Judith E. Stein, Ph.D.
Adjunct Curator,
Chair, CAA Committee for Women in the Arts

D.C. PRESERVATION LEAGUE

1511 K Street, N.W.
Suite 739
Washington, D.C. 20005
202/737-1519
Fax: 202/737-1823

July 21, 1994

Teresa Grana, President
Friends of Alice Pike Barney Studio House
P.O. Box 42086
Washington, D.C. 20015-0686

Dear Ms. Grana:

The D.C. Preservation League would be happy to lend its endorsement to your organization's efforts to preserve and protect the Alice Pike Barney Studio House. We applaud the progress you have made in the past year as you have grown from a small grass-roots organization to one which now has a considerable constituency.

As the city-wide preservation organization in the Nation's Capital, we are responsible not only for locally significant properties but for nationally significant ones as well. The League appreciates organizations such as yours, which take the lead in attempting to safeguard particular properties and districts. Together, we can ensure the highest quality preservation of first-rank buildings such as the Barney House.

Our Landmarks Committee has considered the issue of the nomination for the Barney House and anticipates responding supportively. Please let us know if we can be of any further assistance.

Very truly yours,

James F. Rogers
President

June 6, 1994

Teresa Grana
Friends of Alice Pike Barney Studio House
P.O. Box 42068
Washington, D.C. 20015

Dear Teresa,

The Barney House is one of the more significant buildings in our historic district and the Sheridan-Kalorama Historical Association is in support of the efforts of your organization to rehabilitate the house and, once again, open it to the public.

Since the publication of the book about Alice Pike Barney, the public has become more aware of the contributions she made to art, theater, and architecture of the Nation's Capital. What is lesser known is the significant role the house has played in the development of our historic district.

According to the Sheridan-Kalorama Historic District Survey, Wood designed more houses in our district than any other architect. The Barney House was one of his earliest commissions and, as such, is partially responsible for the high standard of architectural design which characterizes our district.

The Sheridan-Kalorama Historical Association looks forward to a long and productive relationship with the Friends of Alice Pike Barney Studio House.

Sincerely,

Holly Sukenik

Holly Sukenik
Treasurer

Sheridan-Kalorama Historical Association, Inc.
2144 California Street, N.W., Apt. 812 • Washington, D.C. 20008

SHERATON-KALORAMA NEIGHBORHOOD COUNCIL
2410 Wyoming Avenue, N.W.
Washington, D.C. 20008

Teresa Grana
Friends of Alice Pike Barney Studio House
P.O. Box 42068
Washington, D.C. 20015

Dear Ms. Grana,

The Sheridan-Kalorama Neighborhood Council strongly supports the efforts of your organization to assist the Smithsonian Institution in the restoration and maintenance of the Alice Pike Barney Studio House.

The Neighborhood Council, a membership association of over 150 dues-paying residents, has for over 30 years worked to preserve the historic character and residential quality of Sheridan-Kalorama. The Barney House represents a property of great significance in our Historic District, and its preservation is a matter of interest and importance to all who live here.

Please let us know how the Neighborhood Council can best assist your activities in behalf of Barney House.

Sincerely,

Geoffrey B. Baker

Geoffrey B. Baker
President

The HISTORICAL SOCIETY of WASHINGTON, D.C.

Ms. Constance Newman
Undersecretary
The Smithsonian Institution
1000 Jefferson Drive, S.W.
Room 219
Washington, D.C. 20560

December 14, 1993

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John V. Alviti

Dear Ms. Newman:

I have enjoyed meeting you and appreciate the time you have spent with those of us who are concerned with the future of the Alice Pike Barney Studio House.

I am writing to express more formally the hopes of the board of the Historical Society of Washington, D.C., that the Smithsonian Institution will recognize the importance of Studio House to the history of Washington, to the history of art and architecture, and the history of women, and will agree to make every effort to retain it as a historic house museum accessible to the public.

The Historical Society considers the Alice Pike Barney Studio House a unique and irreplaceable architectural landmark, a local and a national treasure. It was the first residential commission of the distinguished Washington architect Waddy Wood and one of the first residences built on Sheridan Circle. Its distinctive exterior is a significant example of an arts and crafts interpretation of Mediterranean Revival, a popular style of the period. Created to be a residence, performance space, and working studio, Studio House may well be the only artists's atelier of its era to survive in an urban setting. In assembling its luxurious and eclectic furnishings, Mrs. Barney gave visible expression to her belief in the inseparability of art and life.

Beyond its importance as a physical artifact, Studio House deserves to be preserved and celebrated as a reminder of Alice Pike Barney's numerous contributions to the cultural, social, and artistic history of Washington. At a time when local and national leaders were committing themselves to making the nation's capital a model of distinguished buildings and beautiful open spaces, Mrs. Barney was equally determined to make Washington a cultural

showplace. As a working artist and patron of the arts, she created a lively salon that brought together artists, intellectuals, and politicians to converse, view art, and enjoy musicals.

Mrs. Barney believed that the arts should touch the lives of all people. In 1905 she began a long association with a neighborhood settlement house in Southwest Washington, believing that practical training in crafts and industrial arts should be an integral part of social service programs. This institution, which assumed the name Barney Neighborhood House at her death in 1931, continues to serve our city. The National Sylvan Theater on the grounds of the Washington Monument is another of Mrs. Barney's living legacies to the city and the nation. Dedicated in 1917, it was the first federally-funded theater in the country and an important pioneer in the presentation of free performances for urban audiences.

Finally, Studio House serves as a landmark in the history of women in this country. Alice Pike Barney was active in the effort to obtain the vote for women and in the woman's peace movement, serving as the Washington president of the Women's Peace Party. Mrs. Barney lent her artistic and dramatic skills to both causes.

Thus the Alice Pike Barney Studio House has many stories to tell: architectural history, decorative arts, cultural history, and women's history can all be addressed here.

We strongly believe that Barney Studio House, a monument to the accomplishments and contributions of an extraordinary woman, deserves to be preserved and accessible to the public. We urge the Institution to work with the Friends of Alice Pike Barney House and to do everything possible to maintain it as part of the program of the National Museum of American History.

Sincerely,

Kathryn S. Smith

Kathryn S. Smith
President

cc: John Alviti, Executive Director
Wanda Corn
Teresa Grana



WCA/DC

WOMEN'S CAUCUS FOR ART

Washington Metropolitan Chapter

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June 22. 1994

Friends of Alice Pike Barney Studio House, Inc.
5430 39th Street, NW
Washington, DC 20015

Dear Friends,

On behalf of the Washington DC Chapter of The Women's Caucus for Art (WCA/DC), I wish to congratulate you and to offer support for your efforts to restore and conserve the Alice Pike Barney Studio House. WCA/DC is committed to educating the public about the contributions to the arts of women, people of color, and people with disabilities; to ensuring the inclusion of the contributions of women and people of color in the history of art; and to gaining representation and visibility for the work of all women in the art community. The loss of the Studio House would be a major setback in the achievement of these objectives.

As one of three 19th and 20th century artist studios designed and worked in by women, and the only one to survive in a city setting and to be held in public hands, the Alice Pike Barney Studio House is a unique treasure. I have attended excellent programs there in the past and felt that the setting and the art collection were as inspiring as the presentations. Therefore, at the July meeting of the Women's Caucus for Art National Board I will introduce information about your efforts and ask for a letter of support from the National President. Meanwhile, please know that on the local level you can call on us for assistance through Sara Brown or by calling me directly.

I sincerely hope that the Studio House will reopen to serve as a museum and cultural center for our area with its spirit intact. The community owes you a debt of gratitude for your commitment to that goal.

With thanks,

Kathleen L. Oettinger

Kathleen L. Oettinger
President, WCA/DC

June 4, 1994

1350 Connecticut Avenue, N.W.
Suite 401
Washington, D.C. 20036

Teresa Grana, President
Friends of Alice Pike Barney Studio House
P.O. Box 42086
Washington, D.C. 20015-0686

Dear Teresa,

I want to add my name to the list of those who are in support of your efforts to rehabilitate the Barney House and, once again, open it to the public. Not only is the mission of your organization one that I, as a preservation, find worthy of support, but I also applaud any efforts that add to our knowledge and appreciation of women's history.

Please keep me informed of your progress and let me know if I can be of any further assistance.

Sincerely,

Nellie L. Longsworth

CERTIFICATE OF INCORPORATION

OF

STUDIO HOUSE SCHOOL OF THE ARTS, INC.
(A NON-STOCK CORPORATION)

I, the undersigned natural person of the age of twenty one (21) years or more, acting as incorporator of a non-stock corporation, adopt the following Certificate of Incorporation for such corporation pursuant to the Delaware General Corporation Law (Del. Code Ann. tit. 8, chap. 1 (1983)).

ARTICLE I

NAME

The name of the Corporation is Studio House School of the Arts, Inc.(hereinafter the "Corporation").

ARTICLE II

DURATION

The period of duration of the Corporation is perpetual.

ARTICLE III

PURPOSES

The Corporation shall be a non-profit corporation.

The purposes for which the Corporation is organized and operated are to engage exclusively in such charitable and educational activities as may qualify it for exemption from

federal income tax under Section 501(c)(3) of the Internal Revenue Code (hereinafter the "Code"). More specifically, such purposes include, but are not limited to, the following:

A. operating a school to provide training and instruction in music and various other arts;

B. to engage in any and all activities necessary or appropriate to raise funds for the purposes of the Corporation including the solicitation of contributions from public and private sources wherever located; and

C. to do any and all lawful acts that may be necessary, useful, suitable, or proper for the furtherance of accomplishment of the foregoing purposes of the Corporation.

In furtherance of the Corporation's Code Section 501(c)(3) purposes, the Corporation shall be empowered to exercise all power and authority granted to it under the Delaware General Corporation Law, or otherwise, including, but not limited to, the power to (i) accept donations of money or property, whether real or personal, or any interest therein, wherever situated, (ii) maintain control and discretion over the use of funds received by the Corporation, and (iii) monitor the use of funds made available by the Corporation to assure that the funds are used in conformity with the intended purposes.

ARTICLE IV

MEMBERSHIP

The Corporation shall have no members.

ARTICLE V

STOCK

The Corporation shall have no capital stock.

ARTICLE VI

DIRECTORS

The affairs of the Corporation shall be managed by its Board of Directors. The Board of Directors shall have all powers necessary or appropriate for the administration of the affairs of the Corporation and may perform all acts in furtherance thereof as are not forbidden to the Directors by law, this Certificate of Incorporation, or the Bylaws.

The manner of election or appointment of Directors shall be provided in the Bylaws. The number of members of the Board of Directors shall be set in the manner provided in the Bylaws, but in no event shall there be fewer than one (1) Director.

ARTICLE VII

BYLAWS

The internal affairs of the Corporation shall be regulated by the Bylaws, and the Board of Directors shall

supervise the management of the business and affairs of the Corporation in accordance with the Bylaws. The power to amend or repeal the Bylaws shall be vested in the Board of Directors except to the extent otherwise provided in the Bylaws.

ARTICLE VIII

LIMITATIONS ON ACTIVITY

At all times, notwithstanding merger, consolidation, reorganization, termination, dissolution, or winding up of the Corporation, whether voluntary or involuntary or by operation of law, or any other provision of this Certificate of Incorporation:

A. the Corporation shall not possess or exercise any power or authority, or engage directly or indirectly in any activity, that will or might prevent it at any time from qualifying and continuing to qualify as a corporation described in Code Sections 501(c)(3) and 170(c)(2), contributions to which are deductible for federal income tax purposes under Code Section 170(a)(1);

B. no part of the assets or net earnings of the Corporation shall ever be used, nor shall the Corporation ever be organized or operated, for purposes that are not exclusively charitable, educational, scientific, environmental, religious, or literary within the meaning of Code Section 501(c)(3);

C. no substantial part of the activities of the Corporation shall consist of carrying on of propaganda or otherwise attempting to influence legislation, nor shall the Corporation in any manner or to any extent (including by

publication or distribution of statements) participate or intervene in any political campaign on behalf of (or in opposition to) any candidate for public office. To the extent that Code Section 501(c)(3) (or Section 501(h) if the Corporation so elects) is at any time amended to permit participation or intervention in a political campaign or to permit to a greater extent the carrying on of propaganda or otherwise attempting to influence legislation by an organization subject to its provisions, the Corporation shall be authorized to carry on such activities to the extent permitted by Section 501(c)(3) (or Section 501(h) if the Corporation so elects) as amended;

D. pursuant to the prohibition contained in Code Section 501(c)(3), no part of the net earnings of the Corporation shall ever inure to the benefit of or be distributable to its Directors, officers, or other private persons, except that the Corporation shall be authorized and empowered to pay reasonable compensation for services rendered and to make payments and distributions in furtherance of the purposes set forth in Article III above; and

E. notwithstanding any other provision of this Certificate of Incorporation, if at any time or times the Corporation is a private foundation within the meaning of Code Section 509, then during such time or times:

(1) the Corporation shall not engage in any act of self-dealing as defined in Code Section 4941;

(2) the Corporation shall distribute its income for each taxable year at such time and in such manner as not to subject the Corporation to the tax on undistributed income imposed by Code Section 4942;

(3) the Corporation shall not retain any excess business holdings as defined in Code Section 4943;

(4) the Corporation shall not make any investments in such a manner as to subject the Corporation to tax under Code Section 4944; and

(5) the Corporation shall not make any taxable expenditures as defined in Code Section 4945.

ARTICLE IX

LIMITATION ON PERSONAL LIABILITY

The personal liability of the Directors of the Corporation is hereby eliminated to the fullest extent permitted by the General Corporation Law of Delaware, as the same exists or may hereafter be amended. No amendment or repeal of this paragraph shall apply to or have any effect on the liability or alleged liability of any Director of the Corporation for or with respect to any act or omission on the part of such Director occurring prior to such amendment or repeal.

The private property, both real and personal, of the members of the Board of Directors and the officers of the Corporation shall not be subject to the payment of corporate debts to any extent whatsoever.

ARTICLE X

INDEMNIFICATION

The Corporation shall indemnify its directors, officers, employees and agents to the fullest extent permitted by the Delaware General Corporation Law, as the same exists or may hereafter be amended.

ARTICLE XI

DISSOLUTION

Upon dissolution of the Corporation, the Board of Directors shall:

A. pay or make provision for the payment of all the Corporation's liabilities;

B. return, transfer, or convey (or make provision therefor) all assets held by the Corporation upon condition requiring such return, transfer, or conveyance in the event of dissolution of the Corporation; and

C. dispose of the Corporation's remaining assets exclusively for the purposes of the Corporation or distribute the assets to an organization or organizations organized and operated exclusively for charitable, educational, scientific, religious or literary purposes as shall, at that time, qualify for exemption under Code Section 501(c)(3), as the Directors shall determine; provided that none of such assets shall be distributed to any corporation, fund, or foundation any part of whose net earnings

inures to the benefit of or is distributable to any individual or any corporation for profit. Any such assets not so disposed of shall be disposed of by the circuit court of the city or county in which the principal office of the Corporation is then located, to be used exclusively for purposes that are charitable, educational, scientific, religious or literary within the meaning of Code Section 501(c)(3), or to an organization or organizations organized and operated exclusively for such purposes.

ARTICLE XII

RACIALLY NONDISCRIMINATORY POLICY

The Corporation shall maintain a racially nondiscriminatory policy and shall admit students of any race, color or national or ethnic origin to all rights, privileges, programs, and activities generally accorded or made available by the Corporation; provided further, the Corporation shall not discriminate in the administration of its educational policies, admission policies, scholarship and loan programs, and other administered programs.

ARTICLE XIII

DEFINED TERMS

As used in this Certificate of Incorporation, the terms "Internal Revenue Code" and "Code" mean the United States Internal Revenue Code of 1986, as amended, and a reference to a provision of that Code shall be deemed to indicate the

corresponding provision of any future United States Internal Revenue law.

ARTICLE XIV

REGISTERED OFFICE AND REGISTERED AGENT

The address of the Corporation's Registered Office in the State of Delaware is to be located at: 1013 Center Road, in the City of Wilmington, in the County of New Castle, in the State of Delaware. The name of the Corporation's registered agent at such address is the Corporation Service Company.

ARTICLE XV

INCORPORATOR

The name and address of the Incorporator is:

Name	Address
Virginia Mulroy	2445 M Street, N.W. Washington, D.C. 20037

I, THE UNDERSIGNED, being the incorporator hereinbefore named, for the purpose of forming a corporation pursuant to Chapter I of Title 8 of the Delaware Code, do make this Certificate, hereby declaring and certifying that the facts herein stated are true, and accordingly hereunto set my hand this 14th day of February, A.D. 2000.

Incorporator

SUPPLEMENTAL TRAFFIC IMPACT STUDY

For the Proposed

Studio House School of the Arts

At

2306 Massachusetts Avenue, N.W.
Washington, DC

For

Mr. James and Dr. Julie Edmonds

Conducted by

Everett C. Carter, Ph.D.
10509 Unity Lane
Potomac, MD 20854

February 14, 2000

I. INTRODUCTION

This analysis will update and expand on the preliminary report that was prepared in December 1999 and filed with the pending application for a special exception.

The site, 2306 Massachusetts Ave., N.W., is the Alice Pike Barney Studio House built in 1903 (see Exhibit 1). It was used by Ms. Barney to promote music performances and art exhibitions in Washington, D.C. for the first several decades of the 20th century. From 1960 to 1999, it was owned by the Smithsonian and used primarily for office and exhibition space.

The present proposal is to modify the Studio House basement level from 2 to 9 studios. This will operate as a teaching facility for individual music lessons. The 9 studios will allow for a total of nine music students to be taught at any one time. It is anticipated that these students will attend their lessons after school hours between 3 pm and 8 pm Monday through Thursday, 3 pm to 6 pm on Friday, and 9 am until 2 pm on Saturdays. In addition the carriage house will be used for a group music lesson for up to six young children studying from one instructor between 10 am and noon on weekdays and up to eight art students in Monday-Thursday evening classes (7 pm to 9 pm) from one instructor. Since the Studio House will not open until 10 am, only the midday and evening traffic will be affected. Considering all instruction, no more than 17 students along with 10 instructors would be located on the premises at any one time, and that level of usage would occur during a one-hour time slot (7 pm to 8 pm) on four weekday evenings. All evening music instructors will arrive at Studio House prior to 3 pm. The drop-off and pick-up periods for the instruction should not conflict with the PM peak, since the southern portion of Sheridan Circle has 2 movement lanes and 1 curb lane.

It is also proposed that Studio House be used for recitals on Friday evenings from 7 pm to 9 pm and on Sunday afternoons from 2 pm to 4 pm. These would include both 40 recitals annually by students, principally for relatives and friends, as well as 24 recitals annually by guest musicians, such as string trios or similar groups, who would perform for students as part of the Studio House school's educational mission, as well as for the public. Attendance at these recitals is limited by the physical capacity of Studio House, and no more than one recital is possible at any one time. The largest studio area in the House can hold only 90 people. Although some guest recitals may reach that level of attendance, attendance at student recitals would likely be in the range of 45 people (15 students accompanied by an average of two individuals). These figures and assumptions are used in the analysis that follows.

II. TRAFFIC IMPACT

A. Existing Conditions

Contact was made with the District of Columbia, Department of Public Works, (DCDPW) to obtain existing turning movement counts (TMC). The most recent TMC at Sheridan Circle was over 7 years old. Therefore new TMC's were collected on Thursday, December 9, 1999 from 4:30 to 6:15 pm (since the school will not open until 10 am, it does not affect the AM flow). These counts are in Appendix A and Exhibit 2.

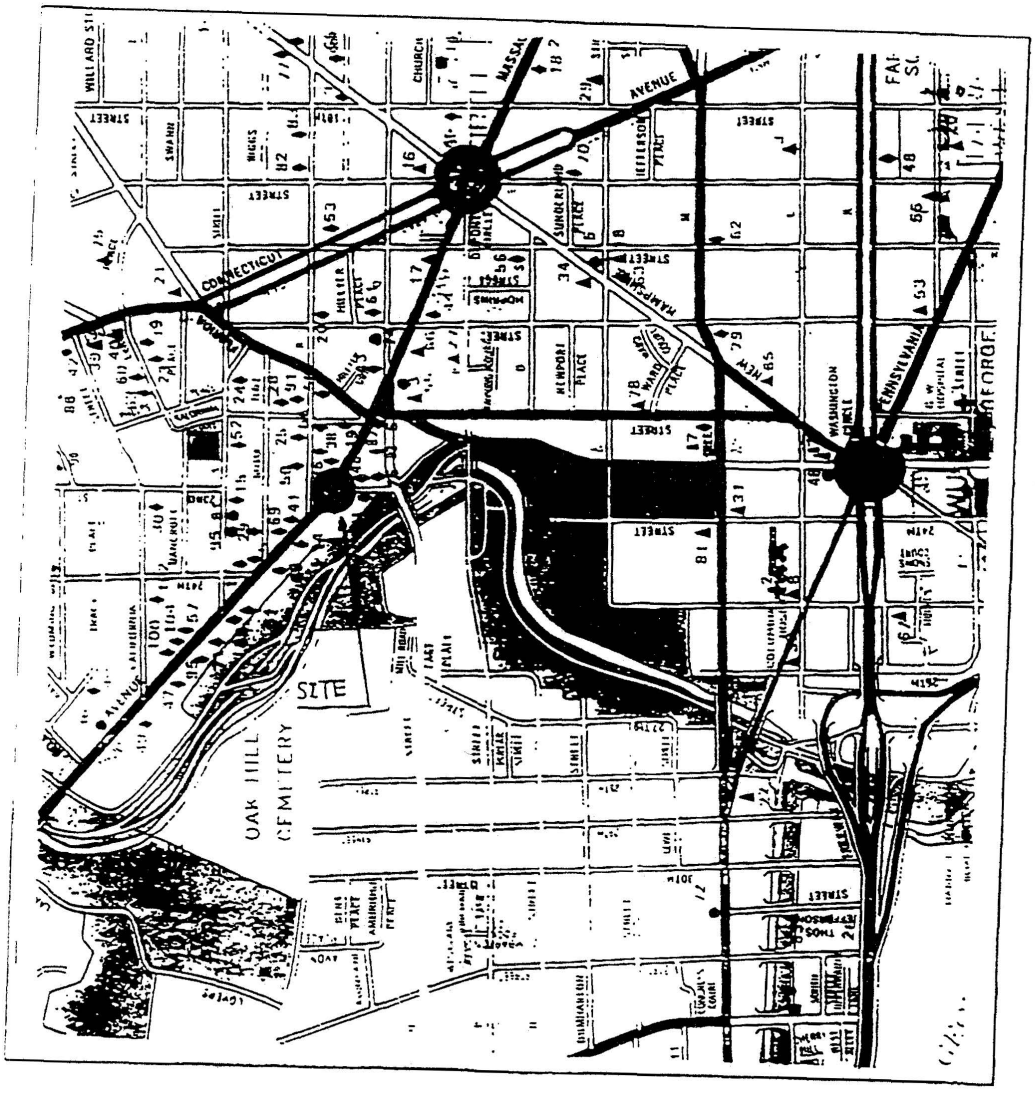


Exhibit 1. Site Location

Lane Configuration - Sheridan Circle has two movement lanes around the entire circle, and two approach lanes exist on Massachusetts Avenue from the N.W. and S.E., while 23rd Street has a single lane to turn right from 23rd to the circle. See Exhibit 3, Lane Configuration.

Observations during both the AM and PM peaks indicated that Sheridan Circle operates quite well, with little queuing.

Parking – Curb parking is limited, especially during weekdays, primarily due to the operation of many embassies and chanceries of foreign governments – and diplomat-reserved parking. An inventory shows some limited curb parking within 2 – 3 blocks (mostly residential permit – 2 hour limits). For example:

(1) Decatur Place – Massachusetts Avenue to Florida

(2) S St. - 24th to Florida

(3) Q St. – 23rd to Massachusetts Avenue (about 6 metered spaces)

The Studio School does not anticipate using curb parking during its normal lesson operations, since students will be dropped off and picked up. During evenings (after 6:30 pm) and weekends, some diplomat-restricted parking is not in effect, freeing some curb spaces during the times that recitals are contemplated.

Transit Service – The Dupont Circle Metrorail station is less than a 10 minute walk (about 0.5 miles). There are four Metrobus routes serving Sheridan Circle: N2, N4, N6 and NL7. Peak hours have a bus every 7 minutes – from 3 pm to 8 pm

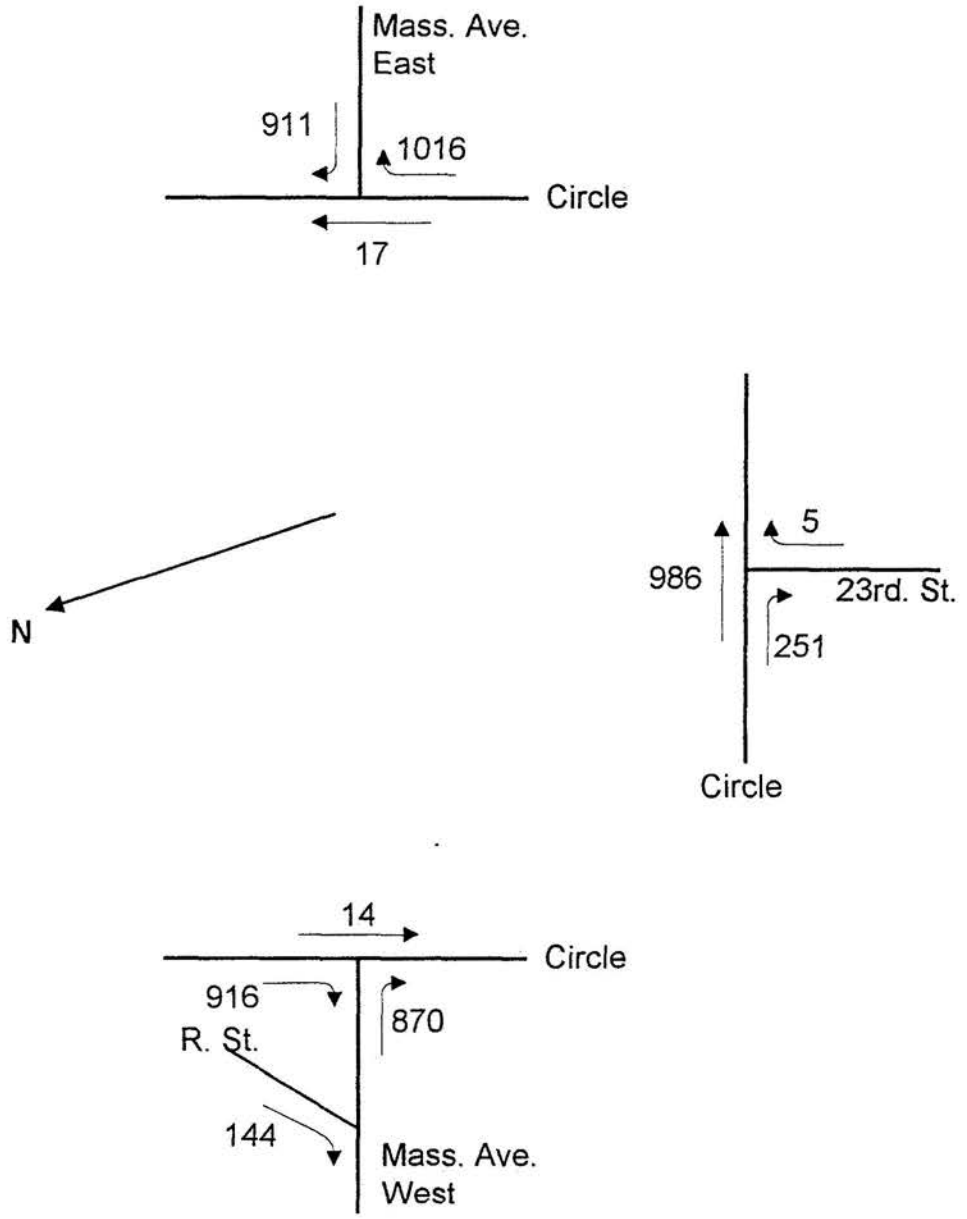


Exhibit 2. Vehicle Turning Movements at Sheridan Circle, 1999, PM Pear Hr.

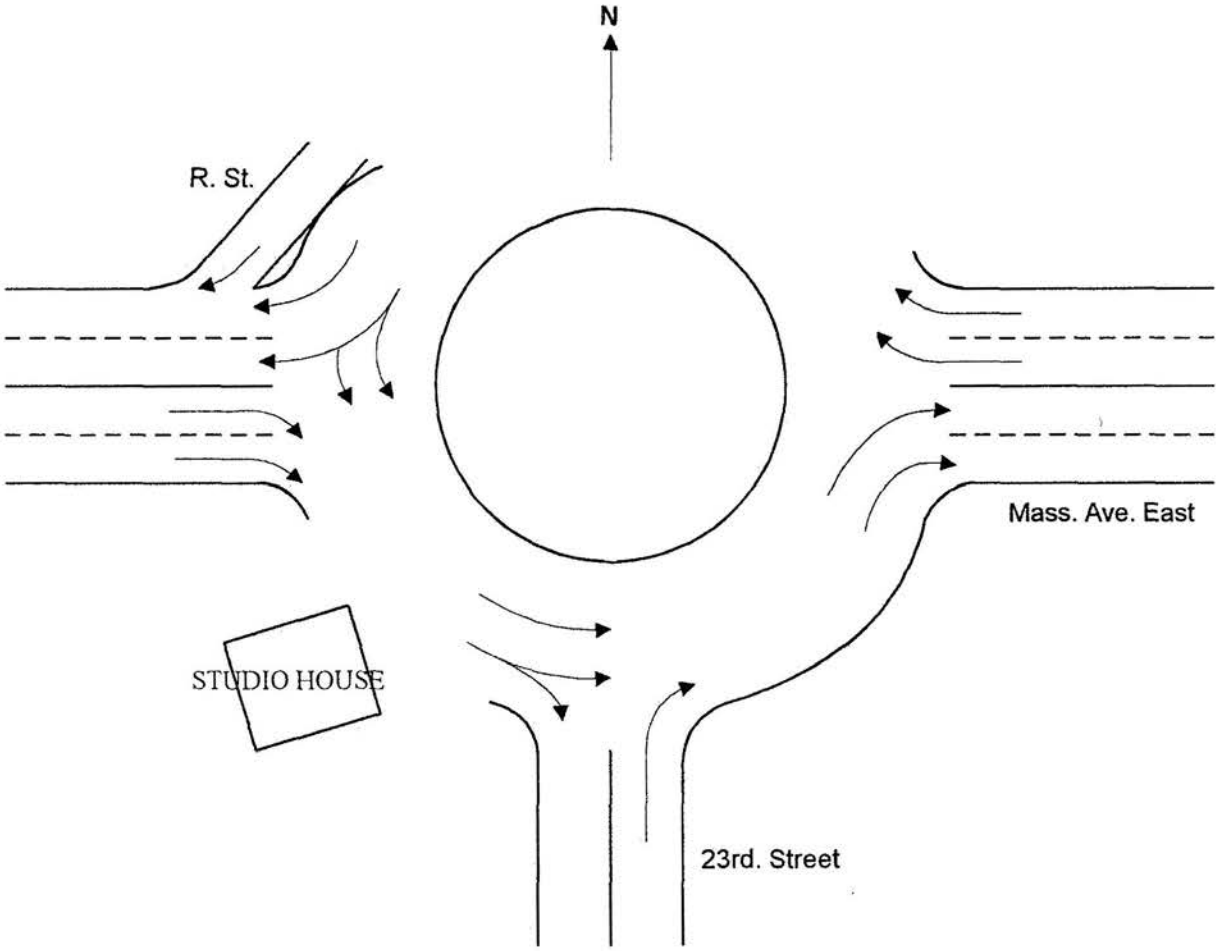


Exhibit 3. Lane Configuration

there are 44 buses scheduled. Thus, the Studio House School is well served by public transportation.

B. Analysis

Trip Generation – The ITE Trip Generation Manual (both the 5th and 6th Editions) does not address the specific type of land use contemplated by the School. Trips are made by employees (instructors) and by students, primarily. All instructors for the major program arrive before 3 pm and leave after 8 pm and have no trips during the PM peak. When the school is in full operation, all studios will be used, which means during the PM peak (say 5 – 6 pm) there could be up to 18 trips to drop off students and 18 to pick-up students, for a total of 36 trips in the PM peak hour. This assumes the worst case (all lessons only 30 min.) with no car pooling and no transit usage. Other programs of the school are anticipated for off peak times: (1) weekdays 10 am – noon; (2) Friday evening, after 7 pm; (3) Saturday (9am to 2 pm), Recitals: Sunday afternoon 2-4 pm and Fridays, 7-9 pm.

Total Trips – The total trips are existing peak hour trips (Exhibit 2) plus site generated trips. The site trips are assumed to be split, 18 from northwest on Massachusetts Avenue and 18 from southeast on Massachusetts Avenue. Because the school is on Sheridan Circle, 36 trips are added to each intersection. Exhibit 4 shows the Total Traffic (Existing Plus Site). Even if the number of trips per hour were doubled from 36 to 72, the Level of Service ("LOS") would remain "A" or

"B", which are excellent levels of service*.

Capacity/Level of Service – The Highway capacity Manual does not address unsignalized intersection with yield sign control, such as the 3 intersections on Sheridan Circle.

(1) Massachusetts Avenue, N.W. and Sheridan Circle

(2) Massachusetts Avenue, S.E. and Sheridan Circle

(3) 23rd Street and Sheridan Circle

Therefore these intersections were analyzed using the critical lane summation analysis (CLV) for (1) existing and (2) total traffic. The results are shown in Exhibits 2 and 4 and in Appendix B. Appendix B includes a brief explanation of the Level of Service concept. These results are summarized in Table 1. This table shows that all intersections operate at Level of Service "B" or better for both current traffic and total traffic, which are excellent levels of service.

At a meeting with the ANC on February 9, 2000 it was suggested that Friday evenings were more congested on Sheridan Circle than other times. A traffic volume study of Sheridan Circle was conducted on Friday, February 11, 2000 from 7:15-8:15 PM. The observed turning movements are shown on Exhibit 5 and the count data are in Appendix A. The Capacity/Level of Service analysis are included in Appendix B and summarized in Table 1, and this analysis demonstrates that Sheridan Circle operated below peak-hour traffic levels at an "A" Level of Service during the Friday evening period that recitals would be held. During the same Friday evening, a study of parking within 3 to 4 blocks was conducted, and is

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* See Appendix B.

discussed in Section III.

Queueing – It is doubtful that a queuing problem in the curb lane would arise when students are dropped off and picked up in front of Studio House for their lessons. Assuming a worst case scenario – 9 students arriving and 9 students leaving on the hour and half-hour -- there is a theoretical potential for up to 18 cars arriving at Studio House at or close to the same time. This scenario seems unlikely, however, for several reasons. First, not all lessons will be half-hour lessons. Some may be for one hour or 45 minutes, thus staggering arrivals and departures. Second, the presence of an attendant to help children to and from their cars reduces the amount of time that vehicles would be stopped in the curb lane. Third, experience suggests that not all vehicles arrive at precisely the same time. Finally, there are steps that can be taken to prevent queuing, such as instructing parents to drop off children 5 to 10 minutes before the lesson starting time and to pick them up 5 to 10 minutes later.

Nor will traffic be impeded by vehicles exiting the on-site parking, even if the parked vehicles back out of the lot into Sheridan Circle. First, there is a curb lane in front of Studio House, thus facilitating access to the street. Second, parking is not allowed west of the Studio House driveway, in front of the Korean Embassy is located, which further facilitates ease of access to the curb lane. Third, there is a signal at 24th Street that controls the access of westbound traffic into Sheridan Circle, thus providing an extra margin of time time for vehicles exiting the Studio House lot. Finally, the hours of operations are such that vehicles are likely to leave

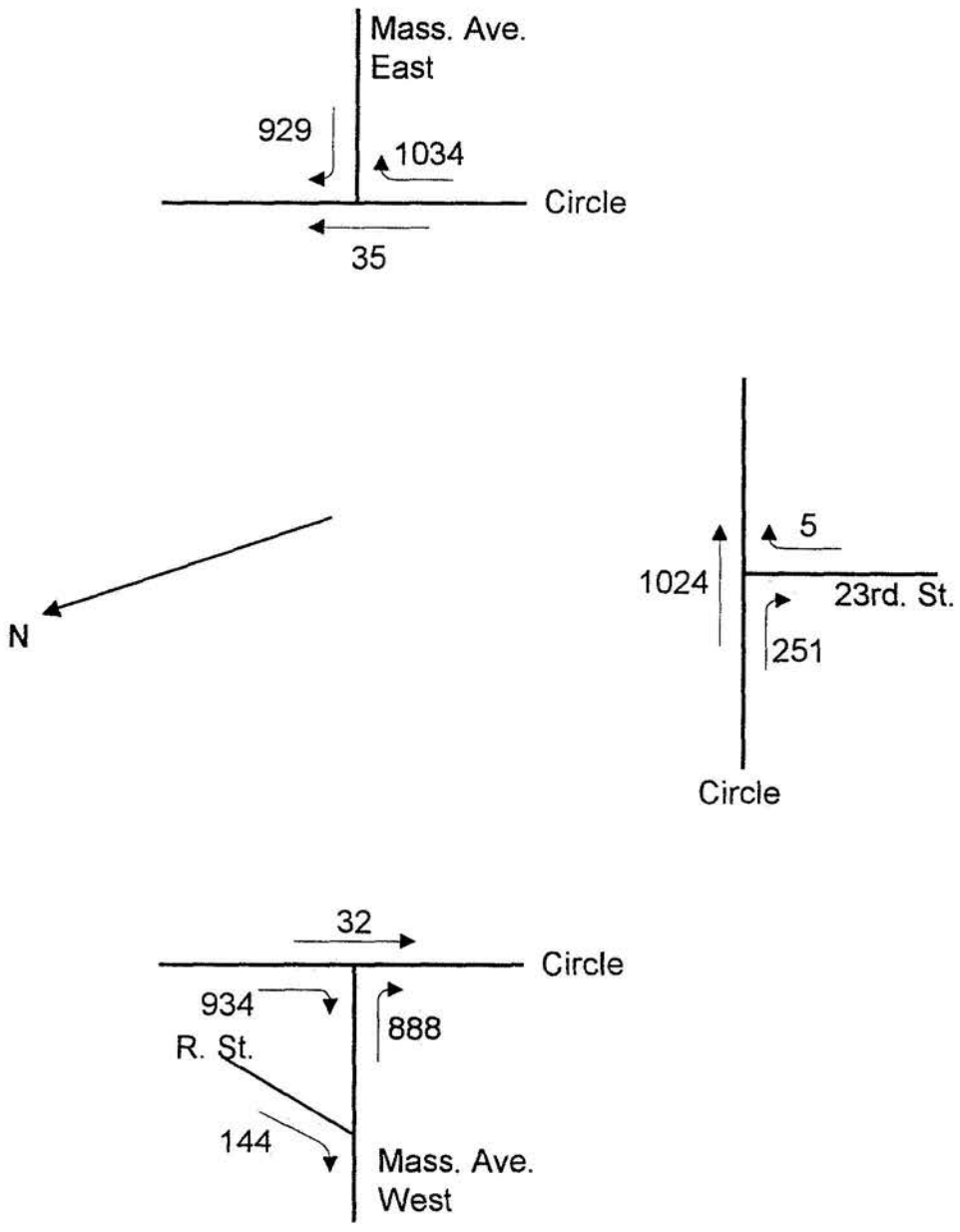


Exhibit 4. Vehicle Turning Movements at Sheridan Circle – Total Traffic PM Peak Hour

Studio House during off-peak hours, when traffic volume is lower, for example, the departure of Studio House faculty on weekday evenings at 8 pm.

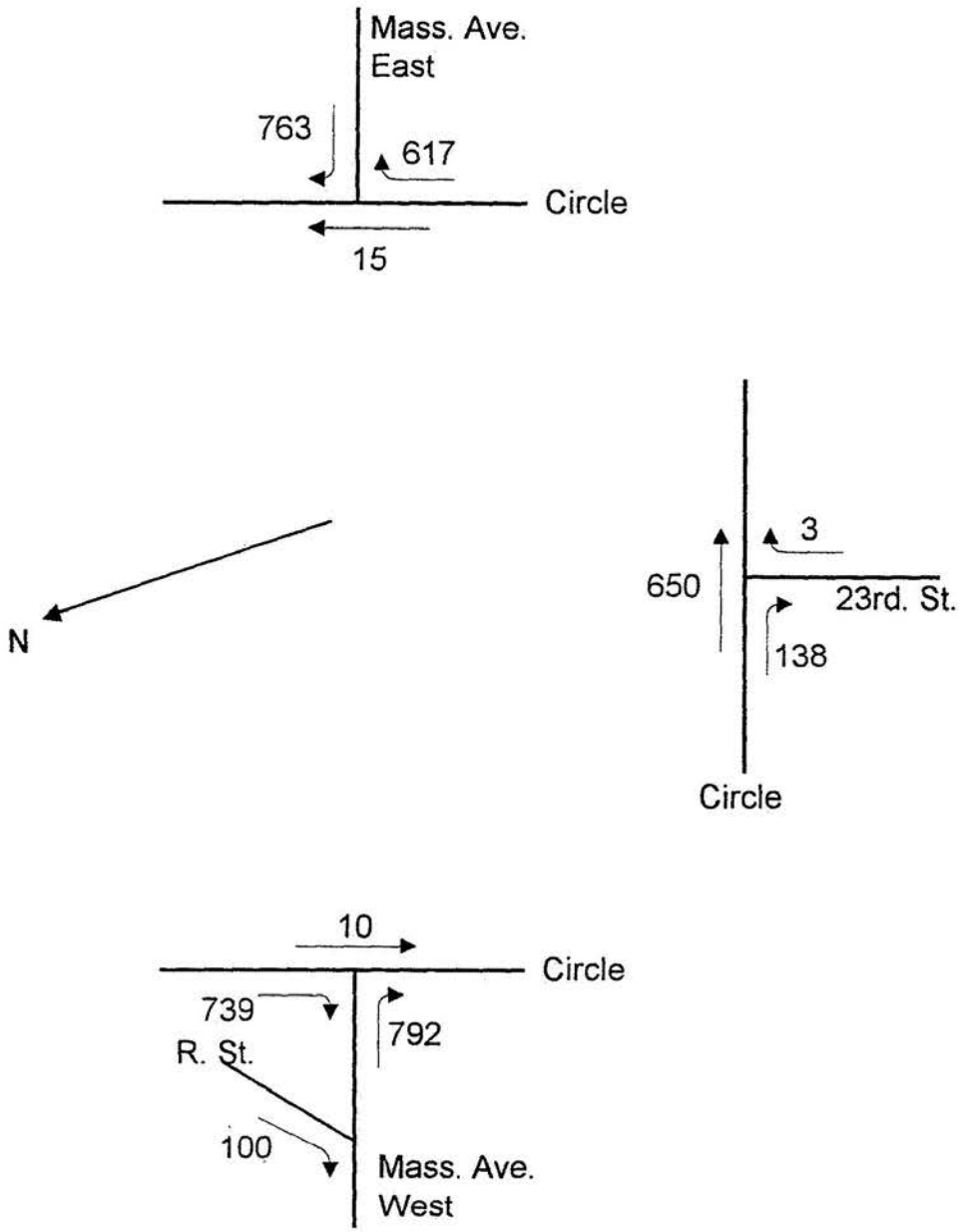


Exhibit 5. Friday Evening Vehicle Turning Movements at Sheridan Circle (7:15 PM - 8:15 PM, 2/11/2000)

III. PARKING

In the Existing Conditions Section, curb parking was discussed. This section contains discussion of off-street parking.

Site Parking – A maximum of 8 nine-by-nineteen ft. parking spaces can be laid out on the school property west of the Barney House, resulting in 9 total spaces if one includes the space in a detached (existing) garage. This would be sufficient to satisfy the Zoning Regulations, Ch. 21, Section 2101.1. The regular afternoon program would require 2 spaces for each 3 teachers (10 teachers) for a total of 7 spaces plus 1 space for every 10 classroom seats for a total of 2 spaces (1 seat for nine music students plus 1 seat for 8 art students), thus requiring 9 spaces overall.

As discussed earlier, the operating policy of drop-off and pick-up of students means that additional non-faculty parking would be in demand only during evenings or weekends, when recitals are contemplated. After 6:30 pm, some of the diplomatic parking restrictions in the area are lifted, thus freeing up more on-street spaces during these off-peak periods when embassy staff are not at work. A study of parking usage was done on Friday, February 11, 2000 from 7-8:30 PM for the area within 4 blocks. Vacant spaces in the vicinity of Studio House School of the Arts is shown in Appendix C. A "tour" of the streets included driving each block and observing the number of legal spaces vacant. Four tours (about 20 minutes each) were made between 7 PM and 8:15 PM. This study showed over 30 vacant spaces on each tour.

Off-site parking – In an effort to respond to concerns about the use of Studio House for student and guest recitals, an additional ten spaces have been secured from the Westin Fairfax hotel, located at the intersection of 21st Street and Massachusetts Avenue, N.W., two blocks from Studio House. As a result, there will be a total of 19 parking spaces (nine on-site and ten off-site) available during recital times on Friday evenings and Sunday afternoons, apart from whatever curb spaces may be available during these off-peak periods. These parking spaces should be more than adequate to meet the demand for parking at student recitals, which are expected to draw 15 students plus an average of two parents, relatives or friends, for an average attendance of approximately 45 people. They should also be adequate for guest recitals (which could draw up to 90 people), given that the relevant provision of the Zoning Regulations, cited above, would require one parking space per ten seats, which comes to nine spaces. The special exception application proposes to offer 19 off-street spaces apart from whatever may be available in the way of curb spaces.

Table 1. Capacity/Level of Service

Intersection	Existing Peak		Total Traffic		Existing Traffic (7:15 pm – 8:15 pm)	
	CLV	LOS	CLV	LOS	CLV	LOS
Massachusetts and Sheridan Circle - East	1030	B	1059	B	739	A
23rd Street Sheridan Circle	661	A	681	A	421	A
Massachusetts And Sheridan Circle - West	954	A	982	A	846	A

CLV = Critical Lane Volume

LOS = Level of Service