NPS Form 10-900
(Rev. 10-90)

OMB No. 1024-0018

RECEIVED
INTERAGENCY RESOURCES DIVISION
NATIONAL PARK SERVICE
NATIONAL REGISTER BRANCH

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM

This form is for use in nominating or requesting determinations for individ properties and districts. See instructions in How to Complete the Natic Register of Historic Places Registration Form (National Register Bulletin 1 Complete each item by marking "x" in the appropriate box or by entering information requested. If any item does not apply to the property be documented, enter "N/A" for "not applicable." For functions, architectu classification, materials, and areas of significance, enter only categories subcategories from the instructions. Place additional entries and narrative it on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, computer, to complete all items.

1. Name of Property

historic name Studio House

other names/site number Alice Pike Barney Studio House

2. Location

street & number 2306 Massachusetts Avenue, NW not for publication N
city or town Washington vicinity N
state District of Columbia code DC zip code 20008 county N/A code N

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 198 as amended, I hereby certify that this X nomination ___ request f determination of eligibility meets the documentation standards for registeri properties in the National Register of Historic Places and meets the procedur and professional requirements set forth in 36 CFR Part 60. In my opinion, t property X meets ___ does not meet the National Register Criteria. I recomme that this property be considered significant ___ nationally
X statewide ___ locally. (___ See continuation sheet for additional comments

Signature of certifying official — Date 3/30/95

State or Federal agency and bureau

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

Signature of commenting or other official — Date

State or Federal agency and bureau

Board of Zoning Adjustment
District of Columbia
CASE NO.16554
EXHIBIT NO.8
Case No. 16554
Exhibit No. 8

4. National Park Service Certification

I, hereby certify that this property is:

V	entered in the National Register (See continuation sheet).	Elsom A. Beall	4/27/95
___	determined eligible for the National Register (See continuation sheet).	_____	_____
___	determined not eligible for the National Register	_____	_____
___	removed from the National Register	_____	_____
___	other (explain): _____		

Entered in the National Register

_____ for Signature of Keeper _____ Date of Action

5. Classification

Ownership of Property (Check as many boxes as apply)

- X private
- ___ public-local
- ___ public-State
- ___ public-Federal

Category of Property (Check only one box)

- X building(s)
- ___ district
- ___ site
- ___ structure
- ___ object

Number of Resources within Property

Contributing	Noncontributing	
2	_____	buildings
_____	_____	sites
_____	_____	structures
_____	_____	objects
2	0	Total

Number of contributing resources previously listed in the National Register 2

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

6. Function or Use

Historic Functions (Enter categories from instructions)

Cat: DOMESTIC Sub: single dwelling

Current Functions (Enter categories from instructions)

Cat: VACANT/NOT IN USE Sub:

7. Description

Architectural Classification (Enter categories from instructions)

20TH CENTURY REVIVAL / Mission
OTHER / Arts and Crafts

Materials (Enter categories from instructions)

foundation BRICK
roof TERRA COTTA
OTHER: Gravel
walls STUCCO
BRICK
STONE: Limestone
other

Narrative Description (Describe the historic and current condition of the proper on one or more continuation sheets.)

SEE CONTINUATION SHEET

8. Statement of Significance

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



_X_ **A** Property is associated with events that have made a significa contribution to the broad patterns of our history.

_X_ **B** Property is associated with the lives of persons significant our past.

_X_ **C** Property embodies the distinctive characteristics of a ty period, or method of construction represents the work of a mast or possesses high artistic values, or represents a significant distinguishable entity whose components lack individ distinction.

___ **D** Property has yielded, or is likely to yield information import in prehistory or history.

Criteria Considerations (Mark "X" in all the boxes that apply.)

___ A owned by a religious institution or used for religious purpos

___ B removed from its original location.

___ C a birthplace or a grave.

___ D a cemetery.

___ E a reconstructed building, object,or structure.

___ F a commemorative property.

___ G less than 50 years of age or achieved significance within the pa 50 years.

Areas of Significance (Enter categories from instructions)



SOCIAL HISTORY
ARCHITETURE
ART
PERFORMING ARTS

Period of Significance 1902-1920

Significant Dates 1902-1903
1905
1911
1917

Significant Person (Complete if Criterion B is marked above)
Alice Pike Barney

Cultural Affiliation _____

Architect/Builder Waddy Butler Wood

Narrative Statement of Significance (Explain the significance of the property one or more continuation sheets.)
SEE CONTINUATION SHEET

9. Major Bibliographical References

Bibliography
(Cite the books, articles, and other sources used in preparing this form on c or more continuation sheets.)

Previous documentation on file (NPS)
___ preliminary determination of individual listing (36 CFR 67) has been requested.
_X_ 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
___ State Historic Preservation Office
___ Other State agency
___ Federal agency
___ Local government
___ University
_X_ Other
Name of repository: Smithsonian Institution: National Museum of American A

10. Geographical Data

Acreage of Property Less than one acre

UTM References (Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing		Zone	Easting	Northing
1	18	322140	4308810	3	__	_____	_____
2	__	_____	_____	4	__	_____	_____

__ See continuation sheet.

Verbal Boundary Description (Describe the boundaries of the property on continuation sheet.)

Boundary Justification (Explain why the boundaries were selected on a continuatio sheet.)

11. Form Prepared By

name/title Eve Lydia Barsoum / Architectural Historian

organization D.C. Historic Preservation Division date March 24, 1

street & number 614 H Street, N.W. telephone (202) 727-7

city or town Washington state D.C. zip code 20

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location
A **Sketch map** for historic districts and properties having large acreage numerous resources.

Photographs

Representative black and white photographs of the property.

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

Property Owner

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

street & number _____ telephone _____

city or town Washington state D.C. zip code 205

Paperwork Reduction Act Statement: This information is being collected f applications to the National Register of Historic Places to nominate properti for listing or determine eligibility for listing, to list properties, and to ame existing listings. Response to this request is required to obtain a benefit accordance with the National Historic Preservation Act, as amended (16 U.S.C. 4 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimat to average 18.1 hours per response including the time for reviewing instruction gathering and maintaining data, and completing and reviewing the form. Direc comments regarding this burden estimate or any aspect of this form to the Chie Administrative Services Division, National Park Service, P.O. Box 3712 Washington, DC 20013-7127; and the Office of Management and Budget, Paperwo Reductions Project (1024-0018), Washington, DC 20503.

'99 DEC 30 A11:06
OFFICE OF
DISTRICT

Barney Studio House (1902-03), located at 2306 Massachusetts Avenue, NW, is four-story plus basement, stuccoed, Mission/Arts and Crafts style townhouse wi shaped gables and two terra cotta tile mansard roofs. The main portal has a archway which leads to two large oak doors with handcrafted hardware and ornamen representative of the Arts and Crafts Movement. The brick rear portion of t building has a flat roof and irregular projections and window patterns. Barn Studio House is a a contributing structure in the Sheridan-Kalorama ar Massachusetts Avenue Historic Districts (both on the National Register of Histori Places). The building is on the southwestern side of Sheridan Circle. As th second building to be constructd on the Circle, its vernacular qualities are a anomaly amidst its neighbors, Beaux-Arts inspired mansions, which were all erecte by 1920. A stucco, one and one-half story garage with a shaped bay and standin seam metal roof was built on the adjacent lot to the north in 1911. The rear c both lots are defined by the precipitous drop into Rock Creek Park. The propert is in good condition. A partially visible dormer with metal casement windows ha been added to the left bay of the front facade.

The Barney Studio House is a semi-detached rowhouse; it is attached on the sout side. The mass of the building divides into a front and rear section. The fron section extends the width of the thirty-three foot wide lot. The rear sectio steps back approximately three feet from either side and has chamfered corners The front of the building is four stories high. It has a terra cotta tile mansar roof on its front and rear. Its side elevation is also covered with stucco it ha no openings and its partial shaped gable is terminated by chimneys. The souther side of the front mansard roof is terminated by a narrow shaped gable. The rea mansard roof incorporates two dormers. The rear portion of the building is bric and also has four stories, but the grade is approximately fifteen feet lower tha the front yard, thus the basement level is above ground and the third story ha a flat roof that incorporates a terrace. (The front portion of the building wa built on landfill.)

The Mission style front facade is three bays wide and symmetrical apart from the two entrances on the first floor. The lower level is faced with limestone. The main entrance, in the left bay, incorporates a large archway with a steel gate. The right bay incorporated a relatively small door surmounted by a square tile panel; this entrance was designed for the original domestic staff. The center bay incorporates a pair of wood, double-hung windows. The upper stories are faced in stucco. The openings are symmetrical. The window types include fixed quatrefoil windows and eight-over-eight and four-over-four wood windows (the upper sashes are fixed). The fourth floor windows have curved steel balconettes. The central bay is emphasized on the third floor by a pair of french doors with a rectangular steel balconnette and a recessed balcony on the fourth floor. The shaped gable has an arch-shape opening at its center line.

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The vestibule incorporates details which are representative of the Arts and Cra movement. There are two doors in the vestibule. Stairs, defined by a knee-wa reminiscent of the shaped gables, lead to the main entrance. Both doors are da stained oak and have hand-crafted hardware and ornament, including Maltese cross with red velvet panels. The steel gate also incorporates the Maltese cross moti

At the center of the rear elevation is a large chimney. The fenestration patte is irregular. The window types include: large double-hung windows, small fixe glass windows, and pointed arch-shape windows. The rectangular-shape windows ha steel I-beam lintels embellished by rosettes. A metal fire stair has be attached to the right side of this elevation.

The rear yard has a flagstone patio and grass terraces. The side yard (lot 5) located to the north of the building and is predominantly asphault pavement. stucco-faced wall, which aligns with the front of the edifice, separates t public space from the private space; the public space is grass. The concrete wa with quatrefoil openings is interrupted by a driveway.

At the rear of the lot is a one and one-half story stucco garage with a shape gable and standing seam metal roof. There is a stucco pediment above the garag doors surmounted by an arch-shape window. The stuccoed south elevatic incorporates a segmental-arch window and a door at the left side--which leads t the stairs. The north elevation is stucco and does not include any openings. Th rear elevation is brick and has a arch- and segmental-shape window and a chimney

INTERIOR

Passing through the entrance way into the foyer reveals a synthesis of detail representative of the Arts and Crafts and Aesthetic movements. The Maltese cros motif is repeated across much of the dark stained oak trim. Decorative iron ligh fixtures have irregularly molded, opaque, green glass. Red clay tile is use throughout the interior, including on the walls. A colorful tile panel surmounte above the door opposite the landings states: Vicalam Ciiatem Labore, MDCCCCI (trans. To Overcome Calamity by Hard Work, 1902). The words encircle a foliate crest emblazoned with a capital letter "M". This ceramic composition suggests strong affiliation with the Crafts Revival fostered by such practical theorist as Henry Chapman Mercer, who produced this installation for Barney Studio House The same words also appear in tiles spaced across the bricks of the lower landing.

The foyer opens into a salon with exposed ceiling beams and a stone hearth. A pair of zoomorphic, wrought-iron andirons, formed in the fantastic image of thir lion-headed, eagle-winged chimera, reinforce the ambience of the medieval craft revival. The most remarkable feature of this room, however, is the built-in bench and elevated platform.

The dining room introduces Late Gothic and Renaissance details. Black oak panels with abstract designs and narrative scenes are mounted against the side walls, modeled after hand-carved, English woodwork. The windows have textured glass with

quatrefoil designs of clear glass which frame views of Rock Creek Park. The e wall incorporates a mirror defined by two wooden pilasters supporting a nar shelf. This reflective composition centers on a grotto-like figurine with shell-shape pool attached to the wall.

The only room with a door on this flor is a small library adjacent to the din area. The library has leaded casement windows with colored glass medallic similar to those on the stairs. No built-in features existed in this room.

The second floor presents nearly continuous open space suited to entertaining a public display. Sliding wooden doors permit the partitioning of the east end the hall. The smaller front room, set apart by a broad door frame, has a mc intimate atmosphere. The room subdivides by the closing of thick curtains whi create a small alcove along the south wall. Originally, the walls and ceiling this space were covered by a gold brocade and the elaborate furnishings includ a day bed, chandelier, and Venetian Rococo-style, wall ornaments.

The climax of the progression of spaces occurs in the west studio. The ceili has broad, crossed wooden beams. On the entrance side, the secondary ceili beams turn down onto the wall, terminating in wooden, kneeling monks with hea bowed under the implied weight. These engaged figurines resemble the misericord common in medieval church architecture, which often adorned choir benches. The location purely for the sake of visual effect is consistent with the variety decorative elements that characterize the interior. The studio has bra fixtures, commonly found in studio/salons of the period: a Moorish planter, a two antique chandeliers hang from the ceiling. Terra-cotta tiles from the Merc Company cover the floor. Decorative tiles, e.g. a Maltese Cross and the wor "Salve, Salve," break up the pattern. On the west wall is an ornate shrine wit Renaissance imagery.

The balcony, above the shrine serves as the focal point for the room. Suggestir the late medieval minstrel galleries, this platform actually represents a standar studio feature embellished by aesthetic decoration. At studio house the spac doubled as a stage. Elaborate twisted columns support the balcony. Carved, leaf vines, interspersed with playful Cupids, wrap the spiral surface of the column The staircase is on the left side which also leads to the roof terrace. Writte across the front on the balcony in Gothic manuscript lettering appears th following line from the autobiography of Goethe: The highest problem of art i to cause by appearance the illusion of higher reality. These words acknowledg the nature of the interior space, it was designed as a stage to set apart it participants from conventional reality.

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[1] These columns, like several features in the Studio house, were rescued from an antique building, in this case a dilapidated Roman church.

The manipulation of natural light in the studio helps dramatize the exotic air this chamber. The large north window which characterized the studios of m prominent contemporary artists was not incorporated at Studio House. Inste morning light filters through lead-pane, double-hung windows. However, there skylights above the balcony.

The third and fourth floors incorporate a series of small rooms and bedroo several of which have fireplaces.

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OFFICE OF ZONING
DISTRICT

Alice Pike Barney was part of Washington society when it was changing fro transient community to a world capital. The Studio House is of value to national heritage for the significant contributions of Alice Pike Barney artist, community activist, theatrical producer, and creator of the Syl Theater. Barney's contributions to Washington, D.C. are closely related to Sheridan Circle residence, Studio House. She used Studio House as a means foster a public awareness of the arts in the nation's capital. She brou artists, thespians, writers, socialites, politicians, diplomats, and laymen i Studio House which became one of the centers of Washington's artistic li Barney created her art and produced plays at Studio House. Barney also u Studio House as a venue for meetings to create a national gallery of art, to er an outdoor theater on the grounds of the Washington Monument, and for commun service programs such as Neighborhood House. Alice Barney created a signific impact at the beginning of the twentieth century a cultural life for the new emerging capital city in the visual arts and in theater. Thus, the Barney Stu House meets National Register Criteria A and B in the area of Social History, A and Performing Arts. Barney Studio House also meets National Register Crite C in the area of Architecture as it is an excellent example of a Mission / A and Crafts style townhouse and because it is a work by the locally promine master builder Waddy B. Wood.

Alice Pike Barney

Alice Pike was born in 1857 in Cincinnati, Ohio. Her parents, Samuel and El Pike, were well-known philanthropists in Cincinnati. Samuel Pike was a busine man who created the city's first opera house. Alice Pike's early years we filled with musicians, impresarios, and actors who were frequent guests in h parents' home.

In 1866, the Pikes moved to New York City where Samuel Pike erected an opera hou at Twenty-third Street and Eighth Avenue. Four years later, he died. Upon the year of mourning, Mrs. Pike immediately embarked for Europe with her childre Thereafter, the family returned to Cincinnati and Alice Pike married Dayt businessman Albert Clifford Barney in 1876. Their daughters, Natalie and Laur were born in 1876 and 1878. The family spent the next ten years in Cincinnat

With the establishment of the McMinken School of Design, Cincinnati had become center for fine and decorative arts. While the school emulated the fine art academies of Philadelphia and Boston, its curriculum also emphasized th industrial application of art and design. Its applied arts classes include woodcarving, china painting, mural decoration, and woodworking. Alice's husban granted her permission to study china painting, because of the social prominenc of the women who displayed their efforts at Cincinnati's annual art exposition The classes brought her in contact with artist Elizabeth Nourse who wa commissioned to execute a portrait of Natalie and Laura.

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During sittings for the portrait of the Barney daughters, the two women forme lifelong friendship. Through Nourse, Alice became interested in painting. 1886, Barney enrolled in drawing classes at the Cincinnati Museum Associatio School of Art, successor to the McMinken School of Design. By 1887, she had be her career as an artist in earnest studying painting in Paris with Benja Constant, Jean-Paul Laurens, Gustave Boulanger, and Charles Emile Auguste Carol Duran. By 1889, her "Polish Peasant" was accepted in the Paris Salon.

The Barney family moved to Washington, D.C. in the spring of 1889. Alb retained the firm of Barry, Simpson, and Andrews to design an Italianate pala for their home at 1626 Rhode Island Avenue, NW. Alice was expected to run t household and tend to social duties, and thus a studio was not included in the r home. Eventually, she carved out a small space on the top floor where she paint every morning. Over the next decade, Alice Barney continued her studi diligently, exhibiting her work twice in professional shows. As Alice Barney artistic identity continued to emerge, she began to desire a permanent Washingt studio.

In 1896, the Barney family returned to Paris where Alice resumed lessons wi Carolus-Duran and took additional classes with Claudio Castelucho. Spring of 18 found Alice Barney in New York City and summer in Bar Harbor where she produc the first of her nearly 85 theatrical ventures.

On her return to Washington, Alice Barney was determined to take an active ro in Washington's artistic community. She wanted to be recognized as a serio artist, not a dilettante. In pursuit of her goal, she joined the Washington Wat Color Club, a group of local artists led by Henry Moser, which exhibited drawing pastels, and watercolors. Her first showing of paintings in Washington was wi the Club. Reviews of her entries were encouraging.

Alice Barney also applied and was accepted for membership in the Society Washington Artists, the city's most prestigious organization of artists. addition to supporting the recognition of Washington as a major art center, t Society sought to establish a federally supported art museum in Washington conjunction with an art school patterned after the Ecole des Beaux-Arts. Alic Barney wholeheartedly supported the Society's goals. With her wealth a established position in Washington's society, the local artists had a formidabl ally.

After contributing a theatrical benefit to the Spanish-American War (1898), Alic Barney returned to Paris and enrolled in classes and entertained in a house on th Avenue Victor Hugo near the Etoile.

She returned to Washington in 1901 with the intention of "bringing culture to he nation's capital." An exhibition of her work at the Corcoran was the beginnin of her campaign to take her place as a leader of Washington's artistic community Although the state of the visual arts in Washington at the turn-of-the-century wa modest, the city attracted artists and there were a number of knowledgeable

patrons. Alice Barney believed that Washington would become the center for nation's artistic life. In the Washington Times she stated, "in this gr country of ours, where so many other things have reached an approximate state perfection, there certainly should be a place for art...and this is the id spot....Our national life is centered here."[2] She saw herself as a generator the artistic community life which she had experienced during her stays in Par

By 1902, her days were taken up not only with art but also by scrutiniz architectural plans for Studio House, which was being designed by Washingt architect Waddy B. Wood. Alice intended Studio House to be a place where s could work and entertain. When Alice Pike Barney frequented Paris during t late-nineteenth century, the city was the undisputed capital of the arts. Artis flocked there for education and for inspiration. Alice Barney made it clear th she created Studio House to emulate Parisian studios, an arena where high socie and artists met. She also saw the establishment of her Paris-like salon as a si of Washington's cultural maturity. Construction was begun in August 1902. this time, Sheridan Circle was not one of Washington's fashionable neighborhood It was comparable to the outlying neighborhoods in which Parisian studios we built.

Alice Barney made the completion of Studio House her top priority. The exteri reflected Wood's concurrent interest in the Mission style. She regularly suppli Wood with her own architectural sketches that gave special attention to interi craftsmanship. The idiosyncratic interior was a combination of Aesthetic, Ar and Crafts, 16th century Renaissance, Medieval, and exotic details. Wood, wi Barney's input, created a studio according to the familiar formula of the la 19th century artist. This interior announced in unmistakable terms Alice Pi Barney's self-image as an artist.

Albert Barney's death on December 5, 1902, prompted Alice to also consider Stud House. The following March, Alice moved into Studio House. On July 5, althou officially in mourning, she threw her first party. The guest list include everyone involved in the construction: Waddy B. Wood, masons, tilesetters carpenters, plumbers, hod-carriers, and day laborers.[3] Without doubt Barney ga the party to honor the men who made her dream become a reality. However, he motivation for this event was to demonstrate that Washington should be a cultura capital for all. Her intentions were to show that there was an untapped audienc for the arts among the laboring class. A reporter from the Mirror wrote:

> The reception on Sunday is the beginning of a social crusade which will be energetically carried forward next winter....The exact nature of this campaign is not communicated even to Mrs. Barney's intimates,

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[2] "Can It Be Washington Has No Artistic Instinct!" Washington Times, Feb. 2 1901, sec. 3,1.

[3] "Social and Persona; Mars. Barney entertains Builders of Her Studio House Quaint Old Custom Revived," Washington Post, July 6, 1903, 7.

except that her work will all be along social lines--to provide entertainments for the poor and middle classes, similar to those given for the high born and the opulent. It opens a vista rich in promise and best of all, it gives Washington something to talk about.[4]

In November 1903, the Society of Washington Artists set its goals for the comi year. Following Barney's lead, the members unanimously agreed to devc themselves to developing Washington as a national arts center. A follow-up meeti was held in December at Studio House.

Barney's force in Washington art circles was confirmed in February 1904 when s was invited to show three works at an exhibition of American and European painte organized by the prestigious Cosmos Club.[5] Only three other local artists we similarly honored.[6] Her professional standing was clear.

In December 1904, Anna Thomas, a writer for Town & Country, came from New York see the unique residence. Her subsequent article, which also garnered Barney story in the New York Times, presented a vivid description of Studio Hou accompanied by photographs and hints of Barney's plans to make Washington t cultural capital of the western hemisphere.[7] The plans Barney had a soci purpose. They included the establishment of a national museum of art Washington. For her, the obvious first step was the empowerment of a selecti committee. The second step was for Congress to allocate funds to erect a administer the new art museum. Third, because she saw the primary objective c the museum as the advancement of "the higher education of persons who are unab to travel abroad," she wanted no admission charge. Finally, to encoura collectors to buy the finest European art for the purpose of loaning it to the ne museum, the import tax would be waived if a piece was accepted for exhibition.

In 1906, Barney's goal to begin a national art museum was satisfied by collection of paintings bequeathed to the United States by President Buchanan' niece, Harriet Lane Johnson. The paintings were accepted as the nucleus of national art collection under the aegis of the Smithsonian Institution. Th collection was housed in a hall at the "new" National Museum (Hornblower and

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[4]The Washington Mirror, July 11, 1903, vol. 15, no. 7, 4.

[5]Alice lent two Carolus-Duran oil portraits of her daughters and her ow pastel portrait of Gwendolyn Ffoulke, eldest daughter of Cosmos Club member an art connoisseur Charles M. Ffoulke.

[6]They were the backbone of Washington's art community--Henry Moser, Max Weyl and Hobart Nichols.

[7]Anna P. Thomas, "An Artistic Home in Washington: Mrs. Alice Barney's Studi and Residence on Sheridan Circle," Town and Country, vol. 58, no. 47, January 30 1904, 10-12.

Marshall, 1901-1910, now the National Museum of Natural History) which opened the public in 1909. Although the Smithsonian's new art bureau did not have i own edifice, nor was it organized in the manner which she believed would mc effectively promote growth, Barney saw the collection as a major step toward t creation of a national gallery of art.[8]

As an artist, Barney was quite aware of the fact that the city had a shortage suitable exhibition spaces. As a result, she gave Washington's art patrons model solution. On January 12, 1906, she opened an exhibition of pastel portrai by Juliette Thompson and of miniatures by Andrea Lenrique at Studio House. Oth events held there were also examples of what should occur at a cultural cente including a lecture series on Persian life by Mme. Ali Kuli Kahn (the form Florence Breed of Boston), wife of the charge d'affaires at the Persian embass and a musical featuring the English baritone Cecil Fanning.

While in Paris in 1908, Barney painted fervently. In July, she exhibited fift eight pastel portraits and sketches at London's Modern Gallery. Among them we sketches of essayist/novelist G. K. Chesterton and of playwright George Berna Shaw, whom she had invited to pose in her studio in exchange for tea a conversation. She returned to Washington in October with her international stat enhanced.

However, Barney felt she needed to definitively prove that she was a professiona artist. In response to an invitation from the Knoedler galleries in New York, sh shipped fifty-four pastels for exhibition in May 1909. Most had been shown i London and Paris, but new works were also included, such as a sketch of Sara Bernhardt and portraits of Washington luminaries Alice Roosevelt Longworth Baroness von Heugelmuller (wife of the Austrian Ambassador), and Ali Kuli Kahn Following a successful showing at the Walter Kimball and Company Gallery i Boston, Barney's pictures were shipped to Paris for a November exhibition at th Bernheim Jeune Gallery. The pastels were returned to Washington at the end o that month for Alice Barney's second one-person show at the Corcoran Gallery o Art in late December.

There was a brief period of time when Alice Pike Barney envisioned Studio Hous as a center for the arts after her death. On January 5, 1909, she held a pres conference to announce her bequest of Studio House to Washington as a museum an intimate cultural center. As Washington papers were quick to point out, the onl other comparable gift in America was Isabella Stewart Gardiner's bequest of he home in Fenway Park as a museum for Boston. However, Studio House was small an functioned as a studio while the Gardiner House was extensive and was designed fo its ultimate function. The interior designs of both houses were idiosyncratic an reflected the public persona of their creators. Each was characterized by a unorthodox spatial organization; the Boston house was organized around an interio courtyard while the Washington studio featured theatrical spaces which flowed int each other. By 1910, Studio House was lauded as Washington's:

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[8]The National Gallery of Art was founded in 1937.

meeting place for wit and wisdom, genius and talent, which fine material is leavened by fashionable folk, who would like to be a bit Bohemian if they only knew how, with the result that Mrs. Barney's entertainments, her dinners, luncheons, teas, receptions have a piquant and unusual flavor different from any other attempted here and not unlike, though on a smaller and more modest scale, those given by Mrs. Jack Gardiner in her famous Venetian palace in the Boston Fens.[9]

In 1909, Alice Barney fell in love with twenty-two year old Christian Hemmic whom she met at Studio House when he played a small part in her play "The Man the Moon." The couple decided to marry. Alice Barney rented Studio House to t Peruvian ambassador for a year while she returned to Paris to tell her daughte the news of her impending marriage to Hemmick. Grudgingly, the daughters bless the marriage, and Alice Barney and Christian Hemmick were married on April 1 1911, in Paris.

In 1911, Alice hired J.P.S. Neligh, director of the industrial arts program a Neighborhood House, to redecorate Studio House as a wedding present for he husband. She also contracted with the J.R. Moore Company to construct a garage

No more was ever said of the plan to turn the house into a museum. Her financia situation probably prohibited fulfillment of the goal. After her divorce fro Hemmick in 1920, Alice Barney spent two years in Europe and moved to Holloywoo in 1923.

Studio House in Relation to Other Activities

In addition to an artist, Alice Pike Barney was known in Washington as a socia activist, theatrical producer, and the impetus behind the Sylvan Theater. Amon other things, she worked with the settlement house known as Neighborhood House and was a popular producer of amateur theatricals.

In 1901, while serving briefly as the vice president of the Associated Charities a precursor of the United Way, Alice Barney became acquainted with its executiv director, Charles Weller. Weller was also director of Neighborhood House, a settlement house in the Southwest area of Washington which provided a model fo the development of cultural awareness among the working class.[10] Neighborhoo House soon became one of Barney's favorite charities which she supporte throughout her life.

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[9]"Over the Tea Cups," Washington Society, ed. Hobart Brooks, vol. 1, no. 1, Feb. 5, 1910, 5.

[10]Susan L. Klaus, "Barney Neighborhood House: A Stable Institution in a Changing Community," unpublished manuscript, July 1984, 2-3.

Her active interest in Neighborhood House focused on the manual arts and craf program. This curriculum stressed practical training in artistic skills that we transferable to employment. She led the Neighborhood House textile program whi developed new techniques for producing tie-dyed silks. For such activities, s purchased the Law House in Southwest in 1905 and stipulated that it be used f Neighborhood House's industrial arts program. Chairs, thought to have be produced at Neighborhood House, became part of the furnishings of Studio Hous Thus, uniting her social welfare interests with her practice of the arts at Stud House.[11]

On December 18, 1905, Studio House became was the setting for Barney experimentation in the realm of theater with a production of "Evening at Stud: House" . In January, Barney invited some well-known thespians to dine with he: The guest list included her girlhood friend Caroline Louise Dudley (better knov by her stage name of Mrs. Leslie Carter), the acknowledged queen of America' emotional actresses and called the American Sarah Bernhardt. Another guest wa Sir Ben Greet, an English Shakespearian actor and producer, later a cofounder c the Royal Shakespeare Academy, who was in America to promote the idea c performing Shakespearian plays outdoors; he was in Washington to find a suitabl site. In Alice, he found a willing convert.

By 1907, Barney's tableaux incorporated a public aspect. Her productions wer held at the fashionable Willard Hotel and at Studio House. As Washington prepare for the 1909 inauguration of William Howard Taft, Barney was preparing for wha had become her annual spring theatrical event. That year it was an operett written in collaboration with composer Harvey Wheaton Howard called About Thebes Although it contained the obligatory crowd scenes and dancing girls to ensur ticket sales, the script marked Barney's first attempt at conventional dramati form with plot and dialogue. In December 1909, Barney's most ambitious charit production to date, The Man in the Moon, was booked at Washington's Belasc Theater. Mrs. Taft reserved the President's box and by the date of th performance only a few seats remained available. Thus, the private stagings a Studio House became public successes at the local theaters.

Theatrical productions became Alice Barney's preferred vehicle for social change In 1915, she gave a production called The Judgement of the Muses (or The Dispute of the Muses) for the benefit of artists in the War. At this time, much o Barney's energy was devoted to the Women's Peace Movement for whom she created The Awakening, a tableau. She lent 1626 Rhode Island Avenue to the National Americar Women's Suffrage Association for its Washington headquarters and wrote two plays for the benefit of its Congressional Union, led by feminist Alice Paul. By 1913, Alice Barney passionately supported the suffragettes. And for another cause,

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[11] During the urban renewal of Southwest Washington in the 1950s, Neighborhood House was relocated to the Mount Pleasant neighborhood in Northwest. Today, its name is Barney Neighborhood House and it continues to fulfill its original social mission.

Washington's poor,[12] she produced The Opium Pipe which called attention to t dangers of drugs.

An appreciation of Studio House theatricals is ascertainable from Mariet Minnegerode Andrews' memoirs. In 1916, Sarah Bernhardt had accepted an invitati to Studio House for a reception and original entertainment in her honor. Andre wrote of Barney's party:

> The studio, which is on the top floor of her strange house on Sheridan Circle, was filled with the elite of Washington. That day the lights were dim; Mrs. Barney knows how to make us all look our best; the lighting of her rooms lends a touch of mystery to the most prosaic--age looks young, while youth takes on just enough dignity to be interesting; unbecoming details melt away in the fragrant half-tones of that salon. On the dark red tiled floor against a background of tapestries and old carvings she staged that afternoon an oriental tableau in honor of her distinguished friend and guest, Mme. Bernhardt. My dear daughter, Mary Lord, immovable, in vivid green--kneeling on the terra cotta floor--took the part of an Egyptian idol--the beautiful Ruth Hitchcock, a queen, before whom the various snake charmers and dancers displayed their art.
>
> Madame Bernhardt arrived promptly, borne in a chair by four men. She was badly crippled at the time, very faint and suffering. The object of her visit to America was to collect funds for the French widows and orphans--the ovation given her I need not describe. It was not only to her, it was to France![13]

Alice Barney's avid interest in theatrical productions led to her seminal role i the creation of the National Sylvan Theater at the base of the Washingto Monument. In 1916, she enticed the well-known husband and wife Shakespearia acting team of R. D. Shepherd and Odette Tyler to appear as the stars of a gal celebrating the playwright's three hundredth birthday. On the evening of May 26 scenes from Shakespeare, selected by Barney, were performed at The Oaks, th Georgetown estate now known as Dumbarton Oaks. The earnings were used to suppor a free preformance the next night at the base of the Washington Monument.

The following night, the production faced logistical problems. The audience wa too large for the allotted space and thousands unable to see went hom disappointed. The next day, Barney heard an emergency meeting at Studio House t address the problem and within days the Evening Star reported that she and Odett Tyler would shoulder the task of providing Washington with a sylvan theater on th

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[12]Kling, 239-242.

[13]Marietta Minnegerode Andrews, My Studio Window: Sketches of the Pageant of Washington Life. New York: E.P. Dutton & Company, 1928, 266-7.

grounds of the Washington Monument for free productions of Shakespeare and oth classical theater pieces.

The key to success lay with the formidable Colonel W. W. Harts, Superintendent Public Buildings and Grounds for the nation's capital and aide to Preside Wilson. If Harts could be persuaded, he, in turn, could persuade Congress appropriate money for the project. Harts was invited to dinners at Studio Hous By July, the Washington Courier reported that Colonel Harts was enthusiastic abo the project.

From the summer's end to late fall, grounds keepers worked to create the sylv theater that Barney had envisioned. The sod stage was made as large as that the Metropolitan Opera House. High, dense shrubs were used on both sides create wings and screens for dressing. Six mature chestnut trees were plant behind the stage as a sounding board. Harts endorsed Barney's proposal that sl be named chair of the Production Committee. With the title came th responsibility of producing a series of Shakespearian plays for the summer ar fall of 1917.

Even though war had been declared in April, the date for the dedication of th National Sylvan Theater remained on the official government calendar as June 1 The opening program promised something for everyone. It included a three-par allegorical pageant which was produced, directed, choreographed, and costumed b Barney with roles for nearly a hundred of Washington's elite. The loca dilettantes were assisted by a host of professional singers, actors, and dancer invited by Alice Barney to appear free of charge. Among the stars were: Andra Pavley, lead dancer for the Chicago Opera; Serge Oukrainsky of the Ballet Russe Kathryn Lee of the Boston Grand Opera Company, and; Sophie Braslau of th Metropolitan Opera. Tamki Miura of the Boston Grand Opera sang an aria fro Madame Butterfly and R. D. Shepherd and Odette Tyler performed severa Shakespearian scenes. The finale was Lily Langtry's rendition of "Brittania, Sophie Braslau performance of "La Marseillaise," and Anna Case leading the crow in "The Star Spangled Banner."

A crowd estimated at thirteen thousand began to gather on the Washington Monumen grounds early in the afternoon on June 1. Directly in front of the stage was roped-off section reserved for the President, his cabinet, Supreme Court justices and Congressmen. Then it poured rain. The show was canceled and rescheduled fo the following evening. Despite threatening weather, an even larger crow assembled the next day. The National Sylvan Theater, the nation's first federall financed outdoor theater, was inaugurated on June 2, 1917. The National Sylva Theater became the nation's first truly democratic playhouse where clas distinctions among the viewers were obliterated. More than sixty years afte Barney's death, the Sylvan Theater is still the site of concerts and speeches although the name of its founder is long forgotten.

Studio House After Alice Barney

After her divorce in 1920, Alice Pike Barney returned to Washington briefly 1924 to conduct a number of business matters including the sale of Studio Hous But no party was interested and the house was rented. For several years s fruitlessly sought a buyer for the property. Eventually, she left Studio Hou to her daughters, who lived abroad. Alice Pike Barney died in 1931 in Californ and was buried in Dayton, Ohio. In 1960, after buying out her sister's shar Laura Barney donated Studio House to the Smithsonian in both their names in t memory of their mother for the Smithsonian's use as an intimate arts and cultur center. The following conditions were set forth by the sisters:

> First, that the Institution, so long as the property remains in its hands, shall maintain an appropriate bronze plaque mounted on the front exterior, stating that the building was given to the Smithsonian Institution in memory of Alice Pike Barney, Washington painter, philanthropist and civic leader. Secondly, that it should be maintained as an arts and cultural center of the house preserved and that Barney paintings, and furniture where appropriate, will be exhibited. Thirdly, that if the Smithsonian Institution finds it appropriate to dispose of the property, the funds achieved from such a disposal would be placed in the Alice Pike Barney Memorial Fund already in existence at the Institution, with particular emphasis on the income from this portion of the Fund being used for the care, preservation and exhibition of Alice Pike Barney's paintings and other gifts made in her name, but with complete discretion to also use the income of the funds to foster, encourage and develop the appreciation of the arts. In case the disposal of the property proves advisable, it is the fervent wish of the donor that the officials of the Smithsonian will always find a suitable way to maintain and perpetuate the memory of Alice Pike Barney."[14]

The donation of Studio House was followed in 1968 by the gift of its furnishing still in the house as well as selected furnishings from Alice Barney's home i California. Following Natalie's death in 1972 and Laura's in 1974, additiona furnishings from their estates were installed at Studio House.

From 1960 until the house was renovated and opened to the public in 1979, Studi House was used for a variety of purposes: the original headquarters for th American Association of Museums, offices of the Smithsonian Institution' Traveling Exhibition Services, and as overnight accommodations for visitin dignitaries. In the late 1960s, the fourth and fifth bedroom floors were converted into apartments for Smithsonian scholars in residence. After the 197

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[14]Letter, Laura Dreyfus Barney and Natalie Clifford Barney to Dr. Leonard Carmichael, October 12, 1960. Smithsonian Institution Archives, Record Unit 50, Box 102.

renovation, the two main floors were opened to the public for tours, speci programs, and exhibitions.

WADDY B. WOOD

Waddy Butler Wood (1869-1944) was a talented local architect who worked Washington during one of the city's greatest periods of development. His talen enthusiasm, and family background served him well and he became a much soug after architect. Wood, who grew up in Ivy, Virginia, trained at Virgin Polytechnic Institute and moved to Washington in 1891 to fulfill his dream becoming an architect. He was hired as a draftsman and decided to further h knowledge by reading about architecture at the Library of Congress. Quick dissatisfied with his job, Wood began his own practice in 1892. His ear projects included modest residences in Northeast Washington. In 1895, he wa retained by the Capitol Traction Company to design their new carbarn on M Stree in Georgetown. Wood's charisma and upper class status allowed him access int Washington society. This brought him in contact with Alice Pike Barney Undoubtedly, the magnetism of both individuals sealed the commission.

The design for Studio House drew upon Mission and Arts and Crafts sources. Th stucco facade was crowned by a terra cotta roof and punctured by symmetrica quatrefoil, arched, and rectangular openings, some of which had simple, stee balconies. The exterior vestibule incorporated Arts and Crafts details includin dark, stained oak, hand crafted hinges and locks and a Maltese cross motif wit a red velvet panel.

Wood used similar Mission style motifs for other projects designed around thi time. For example: Providence Hospital, 2nd and D Streets, SE, remodeled 190 (razed 1964) and Douglas House, 1930 Columbia Road, NW, 1905 (razed 1949).

In 1902, Wood formed a partnership with Edmund Donn, Jr. and William I. Deming The popularity of the firm grew and Wood, the principal designer and the partne responsible for getting commissions, can be credited with building many of th mansions and large homes in the newly developing area of Kalorama. However, Woo built projects all over Washington as well as in the Tidewater area of Virginia Georgia, and Iowa. He devoted much of his time at the end of his career t government commissions, including the Department of the Interior, C Street between 18th and 19th Streets, NW, 1935-1936.

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Barney Studio House is located on Sheridan Circle at 2306 Massachusetts Avenue NW in Washington, D.C. It is situated on Lot 4 of Square 2507. The garage is located on Lot 5 of Square 2507.

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