

EMBASSY OF HUNGARY ANNEX Brodhead-Bell-Morton House

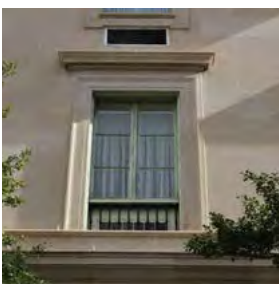
1500 Rhode Island Avenue, NW, Washington, DC 20005

Historic Preservation Plan

Second Draft Submission
April 2018



Prepared for Mega-Logistic



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Introduction

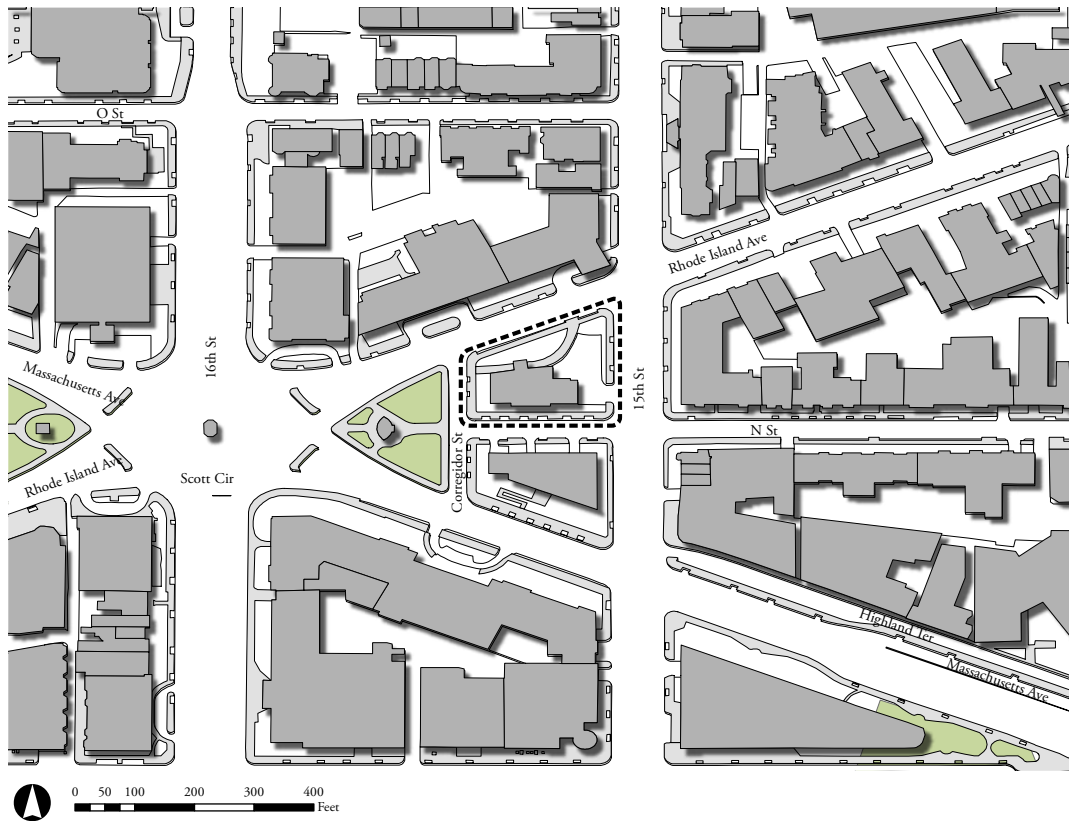


Figure 001 Brodhead-Bell-Morton House (1500 Rhode Island Avenue, NW) Location Plan. EHT Traceries.

SITE AND PROJECT OVERVIEW

Located at 1500 Rhode Island Avenue, N.W., the Brodhead-Bell-Morton House is an outstanding example of an Italian Renaissance Revival-style mansion in Washington, D.C. The property occupies a prominent, freestanding site on Square 195S, bounded by Rhode Island Avenue, Corregidor Street, N Street, and Fifteenth Street, N.W. The building is oriented to the north toward Rhode Island Avenue, with a canted principal façade that reflects the trapezoidal configuration of the site. The property sits to the east of Scott Circle and near the major confluence of Rhode Island and Massachusetts Avenues and Sixteenth Street.

The property was first listed in the D.C. Inventory of Historic Sites in 1964. In 1987, the American Coatings Association prepared a revised D.C. Inventory and National Register of Historic Places nomination for the property.

Designed by noted architect John Russell Pope, this former residence was substantially transformed through a major reworking of the original building in 1912. Throughout its history, the building has hosted the elites of Washington's political and social circles. Expressing this distinguished pedigree

is the building's imposing scale, strong rectilinear massing, finely wrought detail of its limestone façade, and its splendid interior public rooms.

In 2016, the Country of Hungary purchased the property with plans to rehabilitate the building to serve as its future Embassy annex. This Historic Preservation Plan (HPP) will inform the treatment of the historic building and site. It presents a history of the property's use and development, an evaluation of its significance and integrity, and recommendations for treatment to enable a high level of stewardship and, thereby, prolong the building's future life.

HISTORICAL OVERVIEW

Circa 1879, John T. and Jessie Willis Brodhead constructed a Queen Anne-style mansion on the property designed by architect John Fraser. Although it is unclear whether the Brodheads ever lived in the house, they were followed by a succession of prominent owners and tenants, including lawyer and civic leader Gardiner Hubbard, scientist and inventor Alexander Graham Bell, and Vice President Levi P. Morton. During Morton's ownership, he commissioned John Russell Pope to remodel the building. Pope's intervention resulted in a substantial reconstruction of the residence atop its original foundations, with the building taking its current Italian Renaissance Revival form. In 1939, the National Paint, Varnish, and Lacquer Association (later the American Coatings Association) purchased the property to serve as its national headquarters. Despite changes to the property's use and appearance, the Association served as admirable stewards to the property until its sale to the Country of Hungary in 2016.¹



Figure 002 Brodhead-Bell-Morton House, west elevation, circa 1893-1897. Historical Society of Washington, D.C.



Figure 003 Brodhead-Bell-Morton House, north and west elevations, August 1937. *Evening Star*, Washingtoniana Collection, DC Public Library's Special Collections.

1 J. L. Sibley Jennings, Jr., et al., *Massachusetts Avenue Architecture, Volume II* (Washington, D.C.: The Commission of Fine Arts, 1975), 48-49.

Site History

SUBDIVISION OF SQUARE 195 SOUTH

On September 1, 1799, eight years after Pierre L'Enfant designed his plan for the City of Washington, the Commissioners of the City of Washington recorded Square South of Square 195 for the first time. The new Square, located within Samuel Blodget, Jr.'s vast estate, was to be bounded on "the south by N Street north one hundred and fifty-four feet, the east by Fifteenth Street west one hundred and thirteen feet, six inches, the west by a public Square forty-nine feet, the northwest by Rhode Island Avenue one hundred and fifty seven feet, eleven inches."² It remained in the hands of Blodget, an early settler and one of the founders of the City of Washington, until some unknown date.³

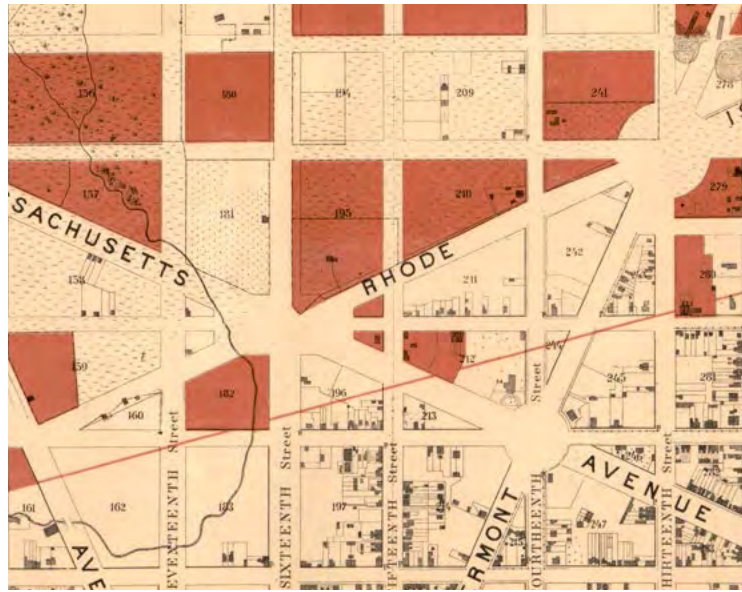


Figure 004 Detail of map showing former estate holdings of Samuel Blodget, Jr., circa 1888. Library of Congress.

ORIGINAL CONSTRUCTION, 1879

In 1879, Jessie Willis Broadhead, wife of Lieutenant John T. Broadhead, purchased "...all of Square South of Square numbered...(195)" as part of a larger land acquisition for \$14,625.⁴ That same year, an application was filed and a permit was issued to Lieutenant Broadhead for the construction of a pressed brick and brownstone single-family three-story dwelling for an estimated cost of \$25,000.⁵

- 2 Lorin Blodget, Samuel Blodget, and District of Columbia, Board of Commissioners, *Estate of Samuel Blodget Jr.: one of the founders of the city of Washington, D.C.: Jamaica, Washington, D.C.* (Washington: s.n., 1870). [Map] Retrieved from the Library of Congress, <https://www.loc.gov/item/88690869/> (accessed February 14, 2018).; The District of Columbia Surveyors Office, Record Book Liber 004B Folio 1229.
- 3 Samuel Blodget, Jr. was one of the founders of the City of Washington. He invested into the developing city, and encouraged many of his wealthy colleagues and friends to follow suit. Following his service as a captain in the New Hampshire militia during the Revolution, Blodget spent time in Boston and Philadelphia. In 1791, he migrated to Washington, and where he began speculating in real estate in the northern part of the city, known as the Jamaica tract. Blodget contributed to the city's burgeoning infrastructure, founded Washington's first bank – the Bank of Columbia, and headed the movement to establish a National University. (Lorin Blodget, "The Blodget Claim Again," *The Evening Star*, May 2, 1885, 2.)
- 4 Recorder of Deeds, Deed, April 26, 1879, Liber 910, Folio 293, DC Archives, cited in J. L. Sibley Jennings, Jr., et al., *Massachusetts Avenue Architecture Volume 2* (Washington, DC: Commission of Fine Arts, 1975), 61.
- 5 Lieutenant Broadhead, of Detroit, moved to Washington when he was eleven with his father General Thornton Flemings Broadhead, who was taking the First Michigan Calvary to the Capital on orders from President Abraham Lincoln. Following the death of Broadhead's father at the second battle of Bull Run, Broadhead stayed in Washington with his uncle, a controller in the Treasury Department. Following his graduation from the Polytechnic School in New York, he entered the Marine Corps as a lieutenant. While stationed overseas in France, he met his future wife Jessie Willis, also of Detroit, who was in Europe for

John Fraser was listed as the architect, and Robert I. Fleming was listed as the builder.

John Fraser (1825-1906) was a Scottish-born architect who practiced primarily in Philadelphia. In the early 1870s, he relocated to Washington, where he was the First Superintendent of New Buildings for the Bureau of Engraving and Printing and then Acting Supervising Architect of the Treasury Department. His most significant surviving building is the Union League of Philadelphia (1862-1865), a gentlemen's club constructed of brick and brownstone in the Second Empire style.⁶

Robert I. Fleming (1842-1907) was a carpenter who became a prominent designer and builder in Washington, particularly in the northwest quadrant of the city. Born in Virginia, he began an apprenticeship with a local architect at the age of 14. At the outbreak of the Civil War, Fleming enlisted with the Confederate Army. Following the War, he remained in Richmond, Virginia to find work as a carpenter-builder. In 1867, Fleming migrated north to Washington. Through the course of his career in Washington, he worked with many skilled and prolific architects, including Adolph Cluss, and for notable clients, including senators, representatives, judges, and high military officials.⁷

Per the build permit, submitted by Fraser, the dwelling was estimated to measure sixty-feet by fifty-feet deep. The external walls were to be fourteen inches thick, and the eighteen-inch-thick foundation was to be constructed of brick and concrete. The mansard roof was to be clad with slate and metal. The dwelling was to feature a metal and brick cornice. Two projections were specified: a conservatory and a porte-cochère. The porte-cochère was to feature a fourteen-foot-projection of steps from the building line. Off the west elevation, a two-story, fourteen-foot-wide bay window with a projection of five feet, and a sixty-four-foot-high tower, were also proposed.⁸

Shortly after the Broadheads commissioned the construction of their house at 1500 Rhode Island Avenue, Lieutenant Broadhead resigned from his post, and the family returned to Detroit.⁹

LATER ALTERATIONS AND RESIDENTS, 1882-1911

Although it is unclear how long the Broadheads lived in the residence, the building at 1500 Rhode Island Avenue remained much as it is described above for over two-decades. On October 21, 1882, *The Evening Star* reported the issuance of a deed between Jessie Broadhead and Gardiner Green Hubbard, in trust for his daughter Mabel, wife of telephone inventor Alexander Graham Bell.¹⁰ Hubbard, a founding member of the National Geographic Society, and his wife used the offer of the house to encourage their daughter and her new husband to relocate from Boston to Washington.¹¹ Bell began his career teaching and lecturing on his father's invention of "visible speech" to deaf students in Boston. Concurrently, he pursued an interest in an electrical transmission of speech,

education. Jessie was the daughter of Richard Storrs Willis, a member of one of the first families to settle in Massachusetts.

6 "Fraser, John (1825-1906)," *Philadelphia Architects and Buildings*, https://www.philadelphiabuildings.org/pab/app/ar_display.cfm/25822 (accessed February 8, 2018).

7 "Col. Robert Isaac Fleming," *DC Builders & Developers Directory* (Prepared by EHT Tracerics, Inc. for District of Columbia Historic Preservation Office, 2012).

8 DC Build Permit #2491, June 14, 1879, Commission of Fine Arts Vertical Files.

9 Jennings, Jr., et al., *Massachusetts Avenue Architecture Volume 2*, 55.

10 "Real Estate Transfers," *The Evening Star*, 5.

11 National Paint and Coatings Association, *1500*.



Figure 005 Sketch of building as “Residence of Alexander Graham Bell,” circa 1884. U.S. Commission of Fine Arts.

which ultimately led to his invention and patent on the telephone (1876-1877). He became the president of the National Geographic Society following his father-in-law’s tenure (1896-1904), and served as a regent of the Smithsonian from 1891 through his death in 1922.¹²

While Alexander Graham Bell and his family lived in the house (1882-1889), two permits were issued for additions. In 1883, a permit was approved to “build an addition to the mansard roof, provided the same shall not exceed twenty feet for the entire height.” A two-story brick addition, on the northeast corner of the building, was also approved.¹³ C. A. Didden was listed as the architect. In 1887, another permit was issued to Bell for the construction of an additional story in brick, and to put on steep slated roof.¹⁴ A comparison of an 1884 rendering (likely created prior to the addition) and a circa 1893 photograph of the house provides evidence of work completed on the third story and roof.

In 1887, a fire broke out in the upper floors of the house, destroying much of the interior. Insurance paid for the repair of a majority of the fire and water damage; however, the Bells decided to relocate to another residence closer to the Volta Laboratory, established by Bell with the money awarded to him by the French Government for his invention of the telephone. The Volta Laboratory, located at 3414 Volta Place, N.W., served as a space for Bell to continue his research for the deaf and his work on speech transmission inventions.

In 1889, the newly-elected Vice President Levi P. Morton purchased the house from Bell’s father-

¹² Jennings, Jr., et al., *Massachusetts Avenue Architecture Volume 2*, 57.

¹³ DC Permit #115, July 24, 1883, Washingtoniana Division, DC Public Libraries.

¹⁴ DC Permit #2224, April 29, 1887, Washingtoniana Division, DC Public Libraries.

Figure 006
South elevation
of residence,
circa 1906.
Historical Society of
Washington, D.C.



in-law, Gardiner G. Hubbard, for \$95,000.¹⁵ That year, original architect John Fraser applied for a permit on behalf of Morton to enlarge the building. The permit does not specify the extent of enlargement; however, a drawing filed with the permit provides a projection plan for a new bay window, twenty-three-feet wide with a projection of four feet, eight inches beyond the building line, in the new dining room.¹⁶ As with the extant building, the new projection was to be clad in brick. The work was to be completed for an estimated \$18,000.

Between 1892 and 1911, Morton leased the residence to several prominent tenants, including Representative Charles F. Sprague, Russian Ambassador to the United States Count Arturo Cassini, mining engineer John Hays Hammond, and Secretary of State Elihu Root.¹⁷ The most notorious of these tenants was the Russian Ambassador, Count Arturo Cassini, who resided in the dwelling with his family from 1903-1906.¹⁸ On February 16, 1903, *The Washington Post* announced that Cassini

15 Recorder of Deeds, Deed, made February 28, 1889, recorded March 1, 1889, Liber 1369, Folio 366, DC Archives, cited in Jennings, Jr., et al., *Massachusetts Avenue Architecture Volume 2*, 61. Levi P. Morton (1824-1920) was a merchant, banker, Congressman, diplomat, Vice President and Governor. Born in Vermont, he began his career as a merchant, working throughout New England. In 1861, following a failed business venture, he became a banker and opened his own firm, L. P. Morton and Company, in 1863. He found success in this venture and went on to expand his business locally and in London. In 1876, he ran for Congress as a Republican. Although defeated in this first venture, he was elected for the following two terms. During his second term, he was appointed minister to France, after having declined offers of the Vice-Presidential nomination and the position of Secretary of Navy. Following his time abroad, he was elected as Vice President alongside President-elect President Benjamin Harrison. When he was not nominated again in 1892, Morton retreated to his estate in Rhinecliff-on-Hudson, New York, where he returned to banking. He retained ownership of the property, however, and rented it out to several prominent figures in Washington.

16 DC Permit #1942, May 8, 1889, Washingtoniana Division, DC Public Libraries.

17 Charles F. Sprague was a Massachusetts lawyer and a Congressional Representative (R-MA) during the Fifty-Fifth and Fifty-Sixth Congresses (1897-1901).

18 Count Cassini, born in St. Petersburg into a family that held many high-ranking positions under the Romanov dynasty, was



Figure 007
Interior photographs of the residence, circa 1900, taken by noted photographer and journalist Frances Benjamin Johnston. This series of photographs show the elaborate Victorian interiors of the original building, including the entrance hall (above) and dining room (below). U.S. Commission of Fine Arts.



had finalized negotiations between himself and a representative of Morton for a year-long lease of the property. Loathing the smaller house that originally served as the Russian Embassy, the Ambassador's daughter Marguerite convinced her father to ask for a larger rental allowance to rent the mansion located at 1500 Rhode Island Avenue. An intent to purchase was included in the leasing agreement. It was noted, however, that if the Russian government purchased the property, "...it will have to be thoroughly rearranged in its interior appointments."¹⁹

Ultimately, the Russian government did not purchase the property, but the Embassy continued to lease the house until 1906, when Secretary of State Elihu Root leased the property.²⁰ In 1910, the property was rented to mining engineer John Hays Hammond.²¹ In 1911, following Hammond's departure, *The Washington Post* reported that "Mr. and Mrs. Levi P. Morton will join the ever-increasing winter colony at Washington next winter, when they will occupy their own home, 1500 Rhode Island Avenue."²² A combination of retirement and the desire to be in closer proximity to their daughter, Edith Livingston Morton Eustis, was said to have drawn the Mortons back to Washington.

JOHN RUSSELL POPE RECONSTRUCTION, 1912

Prior to returning from his country estate in upstate New York to the residence in Washington in 1912, Morton hired architect John Russell Pope to extensively remodel the building to reflect the Beaux Arts character that had become fashionable in the United States, particularly in Washington.²³ Like many of his contemporaries, Pope's architectural education included study of the great architectural monuments of Europe. He was the simultaneous winner of the McKim Traveling Fellowship and of the first prize awarded by the American School of Architecture in Rome (later the American Academy in Rome). After eighteen months, he entered the *Ecole des Beaux-Arts* in Paris. In 1900, he returned to New York, and after several years working for noted residential architect Bruce Price, Pope began his own practice.²⁴ Much of Pope's work exhibits a Beaux Arts influence,

appointed to many diplomatic positions in the second half of the nineteenth century. In 1898, he became the first Russian ambassador to the United States. He was also the last diplomat to represent the imperial Russian Czar in the United States. During an earlier assignment, Count Cassini fell in love with a Dutch signer Stephanie Van Betz. The affair resulted in an unapproved marriage. Consequently, while traveling with Count Cassini on assignment, Van Betz was outwardly known as their daughter's governess Madame Scheele, and the couple's daughter Marguerite was introduced as the Ambassador's niece or adopted daughter. Marguerite, dubbed as the official hostess of the embassy, was highly educated, and was described as a "charmingly pretty young girl." She quickly ingrained herself into Washington society, throwing lavish events for society members and boasting a friendship with Alice Roosevelt, daughter of President Theodore Roosevelt.

19 "Embassy's New Home," *The Washington Post*, February 16, 1903, 7.

20 Root had a celebrated resume, having served as Secretary of War (1899-1904), a Senator from New York, and a recipient of the Nobel Peace Prize (1912) and the Woodrow Wilson Foundation medal and prize for his role in creating the Permanent Court of International Justice, in addition to his tenure as Secretary of State. As a Senator, was also recognized for his commitment to the fine arts.

21 Hammond amassed his fortune from South African diamond mines. He served as president to the American Institute of Mining Engineers and was a member of many clubs and organizations in the United States and abroad. He was also friends with President William Howard Taft, who, in 1911, appointed him special ambassador and personal representative at the coronation of George V. (Jennings, Jr., et al., *Massachusetts Avenue Architecture Volume 2*, 60.)

22 "Mortons to Live Here," *The Washington Post*, March 23, 1911, 7.

23 DC Permit #4214, March 25, 1912, Washingtoniana Division, DC Public Libraries.

24 Steven McLeod Bedford, *John Russell Pope: Architect of Empire* (New York: Rizzoli, 1998), 10.

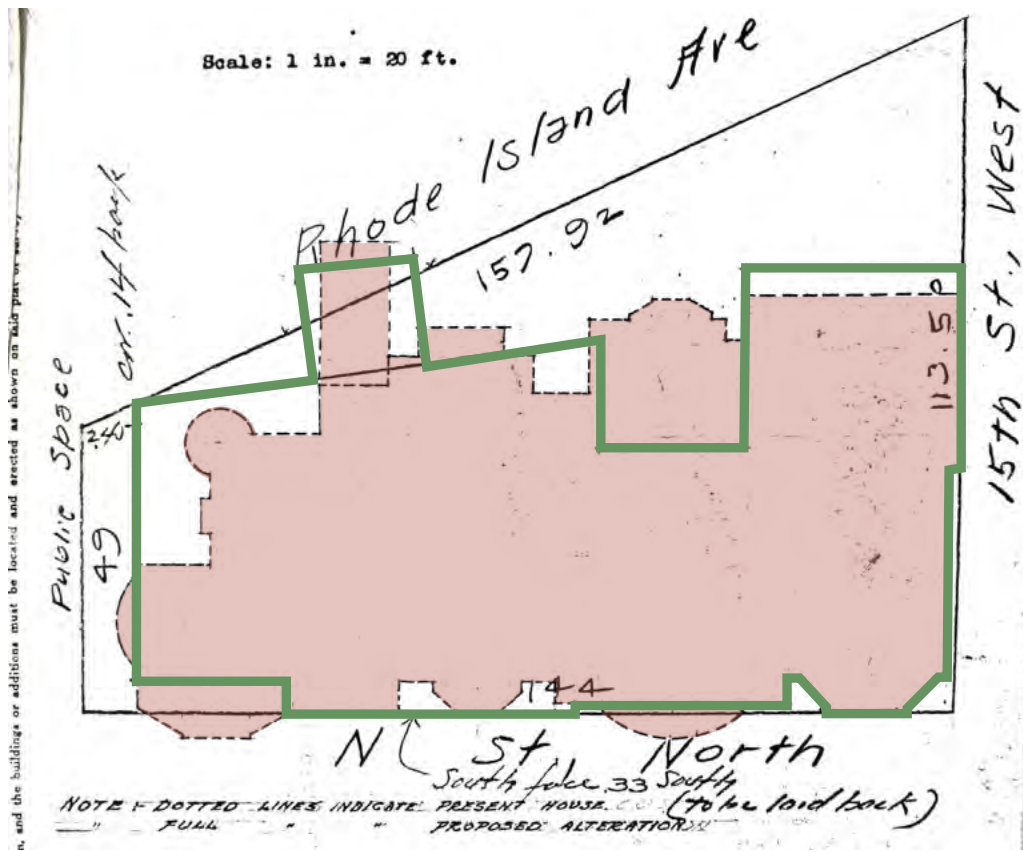


Figure 008 Overlay of Pope's building (solid green line) over previous building (pink fill), 1911. The outer, trapezoidal shape represents the property line. Building Permit #4214, U.S. Commission of Fine Arts, Vertical Files.



Figure 009 East elevation drawing of reconstructed residence, showing service wing with main block beyond, circa 1912. Silhouette of original house is dashed in beyond. U.S. Commission of Fine Arts, Vertical Files.

Figure 010
Interior of residence, following Pope's reconstruction and likely during Edith Livingston Morton Eustis's period of ownership, circa 1920-1950. Drawing room (above) and Salon (below). Library of Congress.



including the Hitt House (1907-1909) and the Robert S. McCormick House (1912), both located in Washington. Beyond residential buildings, Pope is known for several high-profile commissions in Washington, including the Jefferson Memorial, DAR Constitution Hall, the Masonic Scottish Rite Temple, and the National Gallery of Art.

Pope extensively reconfigured the layout of 1500 Rhode Island Avenue to include a large main block, a central recessed hyphen, and a wing containing the kitchen and service quarters. The Victorian period towers and bays were removed, as was much of the mansard roof. The newly reconfigured house was clad in limestone, capped by new hipped and mansard roofs concealed behind a stone- and stucco-faced balustrade. The original porte-cochere was also removed and replaced with one designed to match the new aesthetic of the house.

Additionally, as part of the extensive remodel, much of the interior was redesigned. One of the most substantial changes occurred in the entrance hall, where the central staircase was reconfigured and adorned by elaborate grillwork with the initial “M” (for Morton) intergrade with the scrolled design. An electric elevator was also installed into the center portion of the house.²⁵

Following the extensive reconstruction of the house, the former Vice President lived there until his death in 1920. At that time, Morton’s daughter Edith came into possession of the house and maintained the property. Following in her father’s footsteps, she leased the property from 1929 to 1930 to Ogden Mills, Secretary of the Treasury under President Coolidge. Edith Eustis ultimately sold the property in 1936. Not long after, it was leased to the National Democratic Club for use as a campaign headquarters for local Democratic organizations. In 1939, the property was again sold, this time to the National Paint, Varnish, and Lacquer Association (NPVLA) for use as their national headquarters.

AMERICAN COATINGS ASSOCIATION, 1939-2016

At the time of purchase, NPVLA, in one iteration or another, was over fifty years old.²⁶ The formation of the NPVLA, precursor to the National Paint and Coatings Association (NPCA), grew out of a desire of several local and regional paint and varnish associations to form a national organization. Prior to relocating to the building located at 1500 Rhode Island Avenue, the NPVLA headquarters were located in an office building on New York Avenue that was taken over by the federal government for wartime needs. The building at 1500 Rhode Island Avenue was heralded by

25 DC Permit #3140, December 31, 1912, Washingtoniana Division, DC Public Libraries.

26 The earliest iteration of the Association, the National Paint, Oil, and Varnish Association, was formed on September 11, 1887 in Saratoga, New York. A decade later, however, representatives of paint manufacturers, feeling their branch of the industry had its own concerns, created a separate association – the Paint Grinders Association of the United States, later renamed to the Paint Manufacturers Association. (American Coatings Association, *Celebrating 125 Years: 1887-2012* (Washington, DC: American Coatings Association, 2017), https://www.paint.org/wp-content/uploads/2017/07/aca_anniversary_booklet_UPDATED_7-17.pdf, (accessed February 7, 2018).) The 1920s introduced new technologies for making paint. With varnish manufacturers producing paint, and paint manufacturers producing varnish, the two manufacturers’ associations consolidated into one, naming the group the American Paint and Varnish Manufacturers Association in 1926. The National Paint, Oil, and Varnish Association and the American Paint and Varnish Manufacturers Association remained separate entities until 1933, when, at the annual national convention, Ernest T. Trigg, former Philadelphia manufacturer, was named president of the newly consolidated NPVLA. (“Associations Merge,” *The Evening Star*, November 25, 1933, 20.)



Figure 011 Plan of Pope's Reconstruction, circa 1912, showing garage and service wing removed circa 1940. U.S. Commission of Fine Arts.

the President of the Association, Ernest T. Trigg, as “a perfect background for headquarters of an industry which represents color and beauty.”²⁷

Circa 1940 Renovations

Prior to its occupation of the building, the Association completed interior and exterior renovations to convert the house for use as an office. To expand its above-grade parking lot, the NPVLA demolished the large, attached garage, kitchen, and service wing at the eastern end of the property. Although historic permits and drawings have not been found for this work, historic maps and aerial photographs indicate that it was completed at this time. Also at this time, it is likely that the newly exposed elevations of the recessed block were clad in stucco. The interior was also re-painted to showcase the range of colors and decorative treatment offered by the industry. Aware of the historical significance of the building, the NPVLA made every attempt to “use color in such a way as to emphasize the great architectural beauty of the mansion.”²⁸ Additionally, two windows on the north elevation were enlarged to a width of five feet.²⁹

27 “Color Stressed In Paint Body's Headquarters,” *The Washington Post*, March 24, 1940, R4.

28 “Color Stressed In Paint Body's Headquarters,” *The Washington Post*, March 24, 1940, R4.

29 DC Permit #229516, February 1, 1940, Washingtoniana Division, DC Public Libraries.



Figure 012
Interior of residence after purchase by NPVLA, circa 1940. These photos show the approximate original conditions of the Dining Room (above) and the Stair Hall third story (below), including the original laylight configuration. U.S. Commission of Fine Arts, Vertical Files.



1966 Renovations

In 1966, the NPVLA again remodeled the building to make better use of the available space. The scope of the work included the removal of the original secondary stair connecting the third and fourth floors; construction of a new dog-leg stair on the between the third and fourth floors; installation new partitions and doors on the third and fourth floors; and alteration of existing partitions and doors. As part of these renovations, the laylight above the third floor was covered. In its place, a trompe l'oeil mural, possibly influenced in part by Andrea Mantegna's *Oculus* on the ceiling of the Camera degli Sposi (1474), was painted. A chandelier, centered in the mural, hung over the spiral staircase (It is possible that some or all of the crystal chandeliers found throughout the residence were added during this time).³⁰ Although slightly reconfigured, many of the decorative motifs, particularly on the first floor, remained, including: the moldings; fireplaces and mantelpieces gifted by the governments of Spain, France, and Italy; and the Circassian walnut paneling in the room in the southwest corner of the first floor.³¹

At some point between 1963 and 1970 (as evidenced by historic photographs), individual fan-coil units were installed throughout the residence in order to replace or augment the building's original radiators and forced air heating system. On the first and second floors, the NPVLA enclosed the lower portion of the original window openings to allow space for the units and exterior vents. The original windows and hardware remained in a modified state, and the vents were partially concealed on the exterior by the extant grilles. On the third floor, new openings were punched into the limestone façade to accommodate the exterior vents.

1986 Renovations

In 1986, with the association's centennial approaching the following year, the NPCA (so renamed in 1971 in an effort to broaden the scope of the organization to include all coatings and to better represent the association's dominant role in the industry's progress) decided additional renovations were needed to maintain the landmark as well as to advertise the new advancements of paint as a



Figure 013 Detail of Dining Room fireplace, 1973. Note the uniform color scheme, carpeted floor, and surface-mounted fluorescent light reflected in the overmantel mirror. U.S. Commission of Fine Arts, Vertical Files.

30 National Paint and Coatings Association, *Fifteen Hundred*. (Washington, DC: National Paint and Coatings Association, 1975), 12, call number P 0567, Pamphlet collection, Historical Society of Washington, DC.

31 National Paint and Coatings Association, *Fifteen Hundred*., 12, 14.

decorative tool. In an attempt to “awaken Sleeping Beauty,” designer Foster Meagher was hired to undertake the renovations, which took place in 1987.³² Meagher predicted that, upon completion, “...the house will be a place the entire [paint] industry can be proud of for decades – their little jewel in Washington – and it’s a great way to show off their products.”³³ In 1987, in recognition and celebration of the significance of its headquarters, the NPCA prepared a successful nomination to list the property in the National Register of Historic Places. The property had previously been designated a landmark and was listed in the D.C. Inventory of Historic Sites.

The American Coatings Association (ACA), incorporated in 2010 following the merger of the NPCA and the Federation for Coatings Technology, remained at 1500 Rhode Island Avenue until 2016, when they relocated their headquarters to 901 New York Avenue, N.W. Throughout their ownership of the building, ACA was committed to maintaining the historic integrity of the building’s interior. Occupying 1500 Rhode Island Avenue for over seventy years, ACA was the longest resident of the mansion. Still in operation, it is one of the oldest trade associations in the United States.³⁴

EMBASSY OF HUNGARY, 2016-PRESENT

In 2016, the Hungarian Ministry of Foreign Affairs and Trade purchased the property to serve as Hungary’s future embassy annex



Figure 015 North and west elevations, showing new exterior vents beneath window openings, 1970. U.S. Commission of Fine Arts, Vertical Files.



Figure 014 This undated photograph of the Entrance Hall shows the vivid paint scheme applied by the NPVLA. U.S. Commission of Fine Arts, Vertical Files.

32 American Coatings Association, *Celebrating 125 Years*; National Paint and Coatings Association, *1500*, 2.

33 National Paint and Coatings Association, *1500*, (Washington: National Paint and Coatings Association), Commission of Fine Arts Vertical Files.

34 Jennings, Jr., et al., *Massachusetts Avenue Architecture Volume 2*, 61.

in Washington. Following the purchase, the Hungarian Ministry of Foreign Affairs stated that the building, located in the heart of Washington, “...will stand as a symbol of post-communist democratic Hungary and usher in a new era of U.S.-Hungarian relations.”³⁵

35 *1500: The Embassy of Hungary*, (Washington, DC: Ministry of Foreign Affairs and Trade, 2017), Commission of Fine Arts Vertical Files.

Identification and Evaluation

STATEMENT OF SIGNIFICANCE

The building at 1500 Rhode Island Avenue, N.W., survives as a remarkably preserved example of an urban mansion typology found throughout Washington, D.C., in the late nineteenth and early twentieth centuries. Such mansions were erected to reflect the wealth, good taste, and social

prominence of their inhabitants and generally conformed to the Beaux Arts aesthetic of the post-McMillan Commission era. The Broadhead-Bell-Morton House's roster of prominent residents and visitors—including owners Gardiner Hubbard and Levi P. Morton and residents Alexander Graham Bell, Elihu Root, Charles Franklin Sprague, and others—illustrates its significance in the social history of Washington. As the fortunes and fashions of these elite power brokers shifted during the Interwar Period, these properties began new lives as the homes of private museums, institutions, civic organizations, and foreign missions. Leased briefly to the National Democratic Club and later sold to the National Paint, Varnish, and Lacquer Association in 1939, the Broadhead-Bell-Morton House is also reflective of this change.

Architecturally, although the building retains vestiges of the circa-1879 Fraser building, its primary architectural significance is derived from its association with noted neoclassicist John Russell Pope, whom Levi Morton commissioned in 1912 to dramatically renovate the building. Pope's biographer, Steven Bedford, has written that: "... his singular talent was to penetrate beyond mere copyist approaches to probe the underlying principles and sources to produce forceful restatements of a particular design."³⁶ Such skill is evident in the Broadhead-Bell-Morton house, where Pope skillfully negotiated an existing footprint and trapezoidal site to create a superbly composed Italian Renaissance Revival-style façade.

The property's significance in the fields of social history and architecture was confirmed by its successful designation in the D.C. Inventory of Historic Sites (1964, revised 1987) and the National Register of Historic Places (1987) as the Brodhead-Bell-Morton House (Levi P. Morton House; National Paint and Varnish Association).

Period of Significance

The National Register documentation for the property identified a period of significance of 1879 to 1920, which encompasses the original construction of the Fraser-designed residence, the 1912 Pope reconstruction, and extends to Morton's death in 1920. Despite subsequent alterations, the building



Figure 016 North and east elevations. EHT Traceries.

36 Steven McLeod Bedford, *John Russell Pope, Architect of Empire* (New York: Rizzoli, 1998), 44.

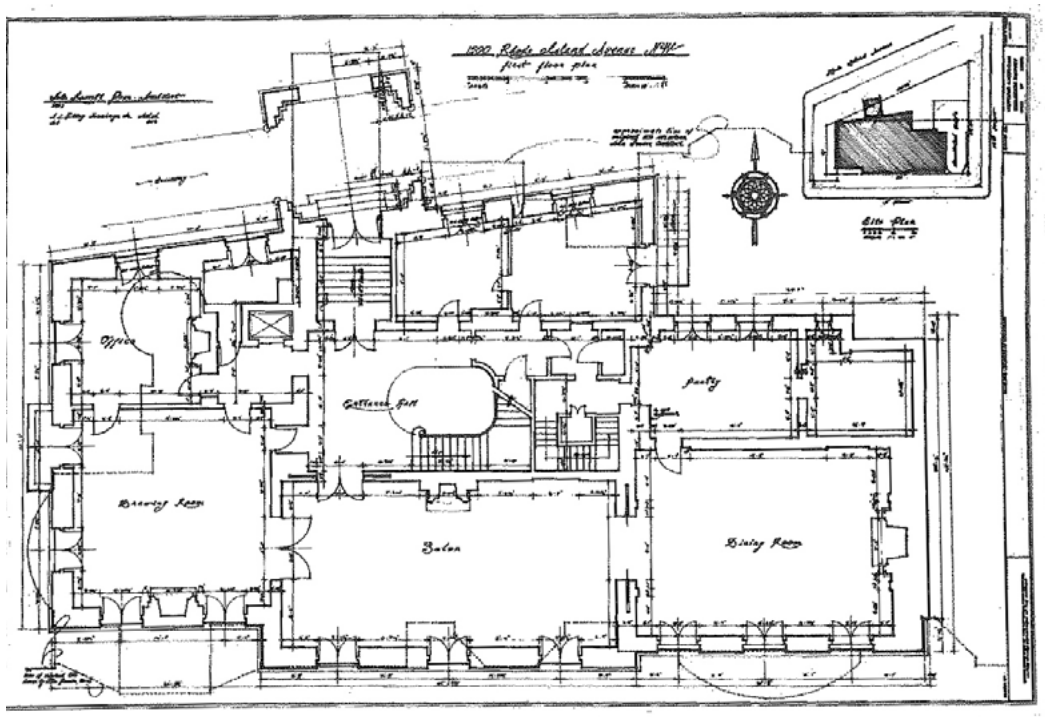


Figure 017 Undated (circa 1940s) first floor plan. The complexity of the building's plan is not immediately apparent on its well-ordered exterior. *Massachusetts Avenue Architecture, Volume II*, p. 64.



Figure 018 North elevation, facing southwest. The building's three-story, primary volume is juxtaposed against a lower extension to the east. EHT Tracerics.

continues to convey its appearance and significance during that period.

CHARACTER-DEFINING FEATURES

The Technical Preservation Services Division of the National Park Service outlines an approach for identifying visual aspects of a building that contribute significantly to its architectural and historical character. This process is documented in *Preservation Brief 17: Architectural Character - Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character*.

The process of identifying and describing these distinguishing characteristics—generally called character-defining features—serves to establish an inventory of significant physical elements that are worthy of preservation. *Preservation Brief 17* outlines a hierarchical process that begins with a building's major formal qualities (including shape, size, and setting), moving to more detailed characteristics (such as openings, roof form and shape, and projections), and finally details observed at close range (such as materials and evidence of craftsmanship). Similarly, they provide a methodology for assessing interior architectural character by establishing a hierarchy of significant spaces, features, and finishes.

An inventory of visual characteristics of the Broadhead-Bell-Morton House is listed below. This description is divided between exterior, site, and interior features. Character-defining features are highlighted in **bold**.

Exterior

Form and Massing. The building features a compound form composed of a primary, four-story rectilinear volume juxtaposed against a secondary, one-to-two-story extension to the east. Although the principal mass appears cubic in form, it is in fact a trapezoid in plan that follows the diagonal path of Rhode Island Avenue. The building's three major, street-facing façades are defined by planar wall surfaces embellished with classically inspired details.

The building's primary volume is articulated vertically as a three-part composition that echoes the configuration of a two-story Ionic colonnade atop a full-story plinth. The colonnade is expressed by flat pilasters spanning the building's second and third stories and surmounted by a denticulated entablature.



Figure 019 The building's three-part façade composition and ordered fenestration are evident on the west elevation. EHT Tracerics.



Figure 022 Mansard roof and parapet atop main building volume, at northeast corner, facing east. EHT Tracerics.

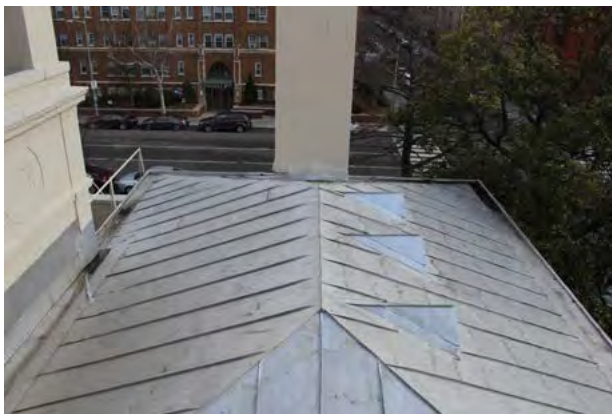


Figure 020 Hipped, standing seam metal roof on east extension. EHT Tracerics.



Figure 021 Variety of chimneys visible on east elevation. EHT Tracerics.

Orientation: Given the configuration of the building and site, all elevations are highly visible from the property's surroundings. The east extension, which features a greater setback, is the least readily visible from the street. The building's primary entrance faces north, signaling the Rhode Island Avenue elevation as the building's principal façade.

Roof Shape: The building features a combination of hipped, mansard, and flat roofs, most of which are concealed from view by solid or balustraded parapets.

1. **Chimneys.** The building features approximately six chimneys that project from the surrounding roof, to varying degrees of visibility.

Fenestration: The building features a well-ordered and regular pattern of fenestration across its principal elevations. Windows are aligned vertically to form strongly defined bays, repeated across the basement (with some deviations) and three above-grade stories. Beginning with the full-height, arched windows on the first floor, the windows diminish in size as they progress vertically, reflecting the programmatic divisions and emphasizing the apparent height of the building. Windows on the eastern extension are somewhat less formally composed.

Window frames, surrounds, and grilles are described separately below.

Projections: Providing architectural emphasis and focus to the principal façades of the building, projections are significant features of the building exterior.

2. A centrally placed, **one-story porte cochère** extends outward from the north façade to shelter the main public entrance to the building. The porte cochère is rectilinear in form, with arched openings on three sides and a flat roof concealed behind a stone parapet. On its western side, the porte cochère extends approximately ten feet beyond the property line.
3. On the west and south elevations, **projecting balconies** highlight the central bay of each. These limestone balconies feature solid balustrades supported with scrolled, stone brackets.

Materials

The building employs three primary materials for its exterior cladding: limestone, granite, and stucco. Cast-iron and wood details are also visible throughout.

1. **Limestone:** The primary exterior cladding material on the main volume of the building is of honed or tooled limestone laid in an ashlar pattern. Although the exact type is not known, the source of the material is most likely an Indiana buff limestone. Admired for its fine grain and neutral coloring, Indiana limestone was a widely used



Figure 023 One-story porte cochère projection on the north elevation. EHT Traceries.



Figure 024 Projecting balcony on north elevation. EHT Traceries.

cladding material for federal and high-end residential architecture in the first half of the twentieth century. Limestone was also used to embellish the building's numerous architectural details, such as window surrounds, belt courses, quoins, parapets, and the molded cornice.

- 2. Granite:** Honed ashlar granite veneer lines the building's water table. The granite features a light gray matrix with flecks of black and pink, although the exact type and source is unknown (possibly Milford pink granite of Milford, Massachusetts). Similarly finished granite forms the base, cheek walls, and stairs of the porte cochère.
- 3. Stucco:** The building's east extension is clad in smooth stucco, molded and painted a pale cream to match the adjoining limestone façade.

Ornament

Consistent with the building's Italian Renaissance Revival style, the exterior features restrained, classically inspired details executed in limestone and stucco. These include the molded belt course, molded window architraves, molded denticulate cornice, scrolled volute keystones, parapet with balusters, rusticated quoins, paneled pilasters, and roundels. The central window on the third floor, north elevation, features a particularly elaborate surround, in the form of a scroll motif with festoons, rosettes, and scallops.

Most of the details are original and intact to the 1912 renovation. Portions of the parapet balusters have been recently replaced with cast stone units with a similar profile to the original.

Windows

The building throughout features casement windows with wood frames and sashes. These windows appear to be original to the 1912 renovation of the building and have been minimally modified over time.

- 1. Wood windows.** Windows on the first floor extend fully to the floor and feature arched



Figure 025 Detail of honed and tooled limestone finishes on north elevation. EHT Tracerics.



Figure 026 Detail of granite water table. EHT Tracerics.



Figure 027 Detail of stucco cladding. EHT Tracerics.



Figure 028 Detail of stucco ornament on second story of east elevation. EHT Traceries.



Figure 029 Molded window architraves, belt course, and cornice. EHT Traceries.



Figure 030 North elevation details, 1963. Historical Society of Washington, D.C., Emil Press Slide Collection.



Figure 031 Detail of original window configuration and details on the north and west elevations, 1940. *Evening Star*, Washingtoniana Collection, DC Public Library's Special Collections.



Figure 032 Original window configuration and details on the north elevation, 1940. *Evening Star*, Washingtoniana Collection, DC Public Library's Special Collections.

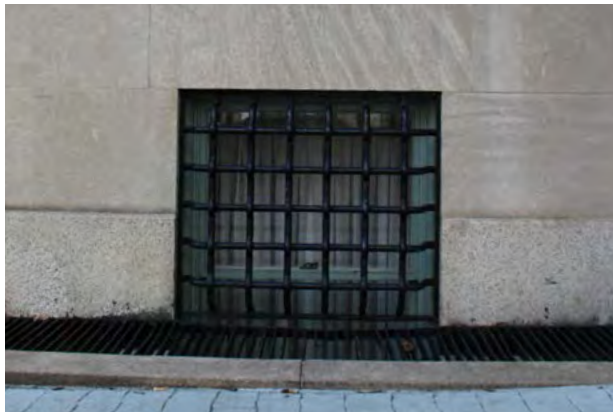


Figure 033 Window and grille on basement story.
EHT Tracerics.



Figure 034 Balconette window railings on first story.
EHT Tracerics.

transoms above. Those on the second and third floor are rectangular in profile. Certain windows deviate from this pattern, are smaller in size, and feature fixed panes. Windows on the basement story feature double-hung wood frames. The windows originally featured bi-fold, paneled shutters on the second and third stories, which have since been removed. Windows are painted mint green in color, perhaps to approximate the verdigris color caused by the patination of copper or bronze.³⁷, although the original color is unknown. Windows have been modified throughout to support HVAC equipment. These interventions include infilling the lower sashes and upper transoms to accommodate air intake and ventilation equipment. These lower vents are partially concealed behind cast-iron railings (see diagrams at the end of this section that graphically document window alterations).

- 2. Cast-Iron Railings.** Window openings on the first and second stories contain cast-iron railings, forming small balconettes. The railings are simple in design with repeating vertical pickets; those on the first floor are further embellished with central wheel pattern. Railings are painted black.
- 3. Cast-Iron Grilles.** Windows on the basement story feature cast-iron grilles with an interlocking bar design. The grilles are painted black.

Doors

The building features minimal exterior doors and only one, at the main entrance, that is original and character defining.

- 1. Main Entrance Door and Grille.** The main entrance door is sheltered by the porte-cochère and leads to the interior vestibule. The door is composed of a glazed, double-leaf door with an ornamental grille and transom above. The verdigris-and-gold paint scheme does not appear to be original to the grille.³⁸

³⁷ A paint analysis has not been conducted to determine the original paint color.

³⁸ A paint analysis has not been conducted to determine the original paint color.



Figure 035 Main entrance door and ornamental grille. EHT Tracerics.



Figure 036 Main entrance door and ornamental grille, 1973. U.S. Commission of Fine Arts.



Figure 037 Commemorative signage at northwest corner. EHT Tracerics.



Figure 038 Embassy of Hungary signage on south elevation. EHT Tracerics.

Signage

The building features several signs that identify its address and current owner and commemorate its historic nature. All signs appear to postdate the period of significance.

Lighting and Security Fixtures

The building features minimal exterior, building-mounted light and security fixtures. One appears to be original to the 1912 renovation; it is a ceiling-mounted bronze fixture within the porte-cochère.



Figure 039 Planted berm, curb, and vault along southern edge of site, facing west. EHT Traceries.



Figure 040 Planted berm and curb along western edge of site, facing south. EHT Traceries.



Figure 041 Circular drive and lawn along Rhode Island Avenue, facing west. EHT Traceries.



Figure 042 Parking lot at eastern edge of site, facing northeast. EHT Traceries.

Site and Landscape

Compared to the building, less is known about the authorship and integrity of the surrounding site and landscape design. A comparison of historic photographs against existing conditions suggests that the site has preserved its general configuration to the 1870s when the original residence was developed. The site is defined by **planted, banked berms** that hug the foundations of the residence and extend along the perimeter sidewalk. A majority of this landscape exists within the public space and provides a buffer between the semi-private “parking” area and the public streets and sidewalks. The berms are planted with a mix of **mature, deciduous and evergreen trees and shrubs** and intermittent ground cover. In most cases, the berms are contained within a rounded curb of concrete with an exposed aggregate finish. Along the southern side of the site, several breaks in the curb provide access to a coal vault and oil tank beneath the berm.

Curb cuts facing Rhode Island Avenue and Fifteenth Street provide automobile access to the porte-cochère and former service entry and garage, respectively. When the former service wing was removed circa 1940, its footprint left a large void in the northeast extent of the site, which has since been infilled with asphalt paving to form a parking lot. The curved drive is paved with concrete, stamped with a brick pattern, and painted. Additional paved walks throughout the site are paved

with concrete with an exposed aggregate finish.

Interior

Despite nearly eighty years of institutional use, the interior of the Broadhead-Bell-Morton House continues to reflect the scale and character of its original residential use. Many of the spaces on the first and second floors have retained their original configurations and finishes, including floor and wall finishes, decorative plaster, and fireplace surrounds.

The following description of character-defining features has been arranged by floor and room. Original (1912) room names are used to the extent that they are known. Rooms that are similar in appearance and finish have been consolidated into single entries.³⁹



Figure 043 Typical subbasement floor condition. EHT Tracerics.



Figure 044 Typical subbasement floor condition. EHT Tracerics.

Subbasement Floor

The lowest floor of the residence, designated here as the subbasement floor, is a utilitarian space that contains the building's MEP equipment and miscellaneous storage space. Typical finishes include poured concrete floors, brick walls, and plaster ceilings. This floor features a number of door and window openings to the exterior area wells that surround the perimeter of the building, including one that accessed the former coal chute. The subbasement floor features no character-defining features.

Basement Floor

The basement floor contains a mix of uses and mostly reflects the character of the mid twentieth century, during which time the ACA installed a service kitchen, laboratory, tavern-like club room, and a new stair connecting the ground and first floors. Despite these changes, the ground floor contains a significant collection of materials and features dating from the nineteenth century—

³⁹ Much of the source material for the design and materiality of these spaces has been derived from the National Register documentation for the Broadhead-Bell-Morton House and *Massachusetts Avenue Architecture, Volume II*. Both documents are referenced in the bibliography.



Figure 048 Typical basement floor condition. EHT Traceries.



Figure 046 Typical basement floor condition. EHT Traceries.



Figure 047 Tavern room on basement floor. EHT Traceries.



Figure 045 Original wood plank floor on basement floor. EHT Traceries.



Figure 049 Original door, transom, and surround on basement floor. EHT Traceries.



Figure 050 Original radiator (stamped 1885) on basement floor. EHT Traceries.

the only to have survived in the residence following the 1912 Pope reconstruction. This includes casework, doors, and door surrounds; wood plank floors; and radiators.

First (Ground) Floor

The first floor features the primary public spaces of the Broadhead-Bell-Morton House, in addition to circulation and service spaces.

Vestibule

The Vestibule demarcates the formal entry sequence for the residence, connecting the exterior porte-cochère with the interior Entrance Hall. Trapezoidal in plan, it features a short flight of stairs and glazed, double-leafed doors on either side with iron surrounds and decorative grilles. Materials include marble flooring, arched door surrounds, and dado panel and plaster walls, ceilings, and cornice. The column-mounted sconces and handrails are not original to the space. Character-defining features include:

1. **Marble finishes.** Tan marble floor, stairs, base mold, dado panel, door surrounds, and chair rail.
2. **Plaster finishes.** Plaster wall and ceiling finishes, including paneled walls and elaborately molded cornice. The current faux stone paint appears to be a recent addition.
3. **Marble columns.** Gold, breccia marble shaft and white marble capital and base.
4. **Plate glass doors with iron frames and decorative grilles.**

Entrance Hall

The Entrance Hall is the central circulation space for the residence, with public rooms distributed around its periphery. The dramatic, curved staircase carries the space vertically upward three stories. The crystal chandelier is not original to this space. Character-defining features include:

1. **Plaster walls.** Plaster wall and ceiling finishes with elaborate, molded cornice and raised panel detailing. The original color scheme is unknown but appears to have changed over time.
2. **Door surrounds.** The doors feature particularly elaborate surrounds, including overdoor architraves and cartouches.
3. **Staircase.** Three-story staircase features wood treads and risers, wood handrail, and iron balustrade with ornamental balusters and inscribed “M” monogram.
4. **Oak floors.** Laid in a basket weave pattern.
5. **Three-light wall sconces.**

Drawing Room (Board Room)

The Drawing Room is a dramatic, paneled room connecting with the Hall. It is located on the southwest corner of the residence with western and southern exposures. The crystal chandeliers are not original to this space. Character-defining features include:



Figure 051 Vestibule facing south. EHT Traceries.



Figure 052 Vestibule facing south, 1973. U.S. Commission of Fine Arts.



Figure 053 Entrance Hall, facing northeast. EHT Traceries.

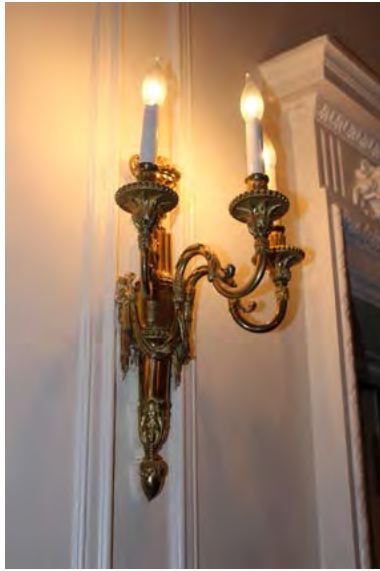


Figure 055 Detail of triple-armed wall sconce. EHT Traceries.



Figure 058 Entrance Hall being repainted, 1940. *Evening Star*, Washingtoniana Collection, DC Public Library's Special Collections.



Figure 054 Detail of door surrounds and overdoor architraves. EHT Traceries.

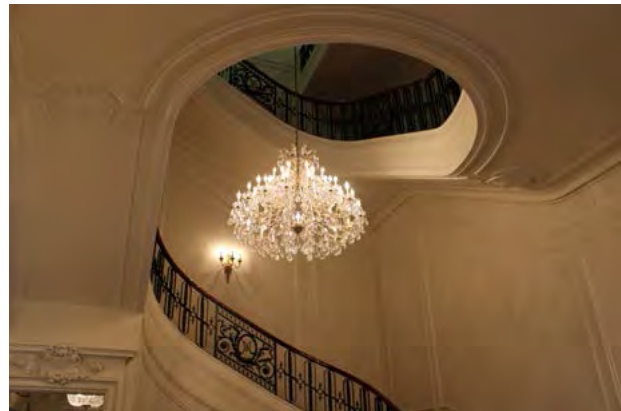


Figure 059 Detail of opening to second floor and non-original chandelier. EHT Traceries.

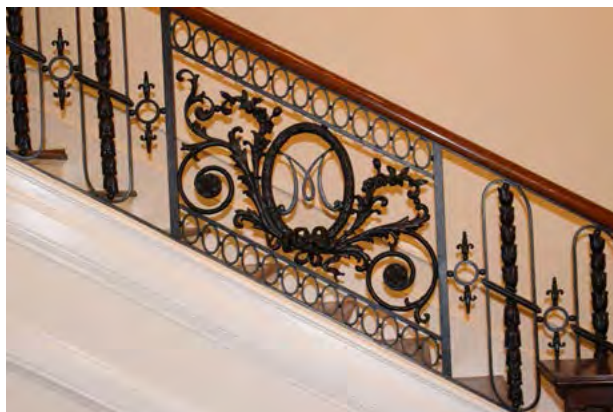


Figure 056 Detail of stair banister with inscribed "M" monogram. EHT Traceries.

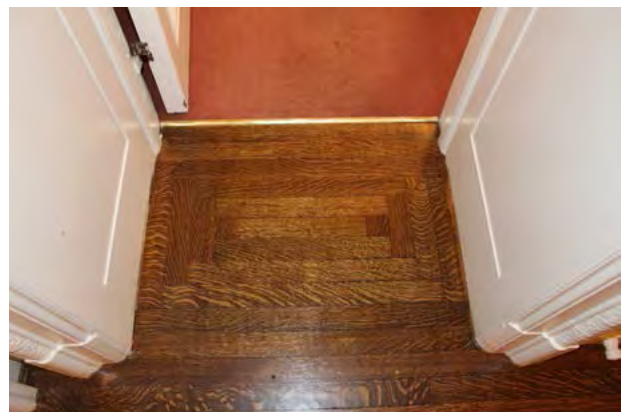


Figure 057 Detail of oak flooring at entrance to Office. EHT Traceries.



Figure 060 Drawing Room, circa 1920-1950. Library of Congress.



Figure 062 Drawing Room, 1973. U.S. Commission of Fine Arts.



Figure 061 Detail of Drawing Room fireplace. EHT Traceries.



Figure 063 Drawing Room, facing southwest. EHT Traceries.

1. **Circassian walnut panelling.**⁴⁰ This includes the baseboard, door and window surrounds, trim, and chair rail. The contrasting bands of mahogany-stained paneling appear to be a later surface treatment.
2. **Windows, hardware, and integrated shutters.** Shutters are concealed in window jambs.
3. **Fireplace mantel.** Yellow marble with distinctive gray vein.
4. **Plaster frieze and cornice.** The existing faux finish to replicate walnut paneling appears to be a later surface treatment.
5. **Oak floors.** Laid in a basket weave pattern.
6. **Paneled wood doors with faux wood grain finish and brass hardware.** Some original round knobs have been replaced with glass knobs.
7. **Three-light wall sconces.**

⁴⁰ Circassian describes a type of English walnut wood with a vivid brown and black grain pattern.



Figure 065 Office, facing southeast. EHT Tracerics.



Figure 064 Detail of Office fireplace. EHT Tracerics.



Figure 067 Salon, facing northwest. EHT Tracerics.



Figure 066 Salon, facing east. EHT Tracerics.

Office

Located adjacent to the Drawing Room, the Office is a small, private space with a large marble fireplace mantel as the principal visual feature. It is not known whether the wall sconces are original; the crystal chandelier is not original to this space. The original, oak flooring may be extant beneath the current carpet flooring. Character-defining features include:

- 1. Plaster details.** Plaster wall and ceiling finishes with elaborate, molded cornice, raised panel detailing, and door surrounds. The original color scheme is unknown but appears to have changed over time.
- 2. Windows, hardware, and integrated shutters.** Shutters are concealed in window jambs (shutters have been painted shut).
- 3. Fireplace mantel.** Mottled gray marble with elaborate foliate and animal motif carving.

Salon

The largest public space in the residence, the Salon spans three bays across the south elevation of the building. The crystal chandeliers are not original to this space. Character-defining features include:



Figure 069 Dining Room, facing east. EHT Traceries.



Figure 068 Detail of ceiling fan cover. EHT Traceries.



Figure 071 Partially blind door at northwest corner of Dining Room. EHT Traceries.

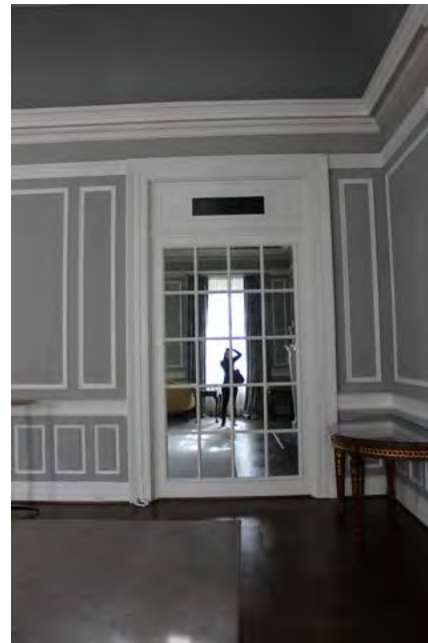


Figure 070 Blind door at northeast corner of Dining Room. EHT Traceries.

- 1. Plaster details.** Plaster wall and ceiling finishes with coved ceiling, raised panel detailing, and door and window surrounds. The original color scheme is unknown but appears to have changed over time.
- 2. Windows, hardware, and integrated shutters.** Shutters are operational, and are concealed in window jambs.
- 3. Fireplace mantel.** Gray-veined marble fireplace with brass detailing and overmantel mirror.
- 4. Oak floors.** Laid in a basket weave pattern.
- 5. Mirrored wood doors and brass hardware.** Both pocket and double-leaf doors. Opening to the right of the fireplace is a blind opening to create symmetry about the fireplace.



Figure 073 Corridor east of Entrance Hall. EHT Traceries.

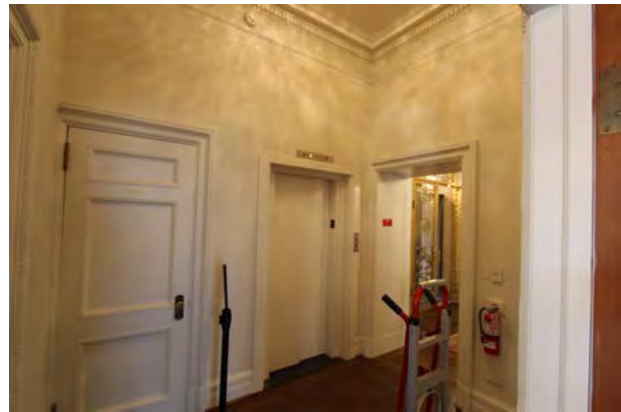


Figure 072 Corridor west of Entrance Hall, showing elevator. EHT Traceries.



Figure 075 Storage room, former Butler's Pantry. EHT Traceries.

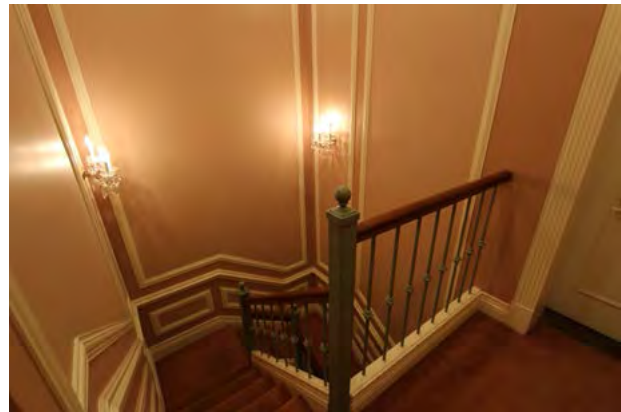


Figure 074 Secondary stair to ground floor. EHT Traceries.

Dining Room

Located adjacent to the Salon, the Dining Room features a distinctive, coved ceiling and engaged Corinthian pilasters. The room may have originally featured ceiling-mounted light fixtures, which have since been removed. Character-defining features include:

- 1. Plaster details.** Plaster wall and ceiling finishes with coved ceiling, raised panel detailing, Corinthian pilasters, and door and window surrounds. The original color scheme is unknown but appears to have changed over time.
- 2. Iron ceiling vent cover.** Designed to cover a ceiling fan behind.
- 3. Windows and hardware.**
- 4. Fireplace mantel and surround.** Neoclassical fireplace surround and overmantel, with green marble hearth surround.
- 5. Oak floors.** Laid in a basket weave pattern.
- 6. Mirrored wood doors and brass hardware.** Includes, pocket, blind, and single-leaf doors. All or portions of certain openings are blind, to create symmetry on the north wall.



Figure 076 Typical office spaces on second floor. EHT Tracerics.

Additional Service Spaces

As renovated in 1912, the remainder of the spaces on the first floor contained private or service spaces, including a secondary stair, butler's pantry, and secretary's office. These have been somewhat reconfigured, but generally retain the same uses as circulation and storage space and secondary public spaces. The elevator cab appears to have been replaced. Character-defining features within these spaces include:

1. **Plaster details.** This primarily includes plaster crown molding details.
2. **Paneled wood doors, surrounds, and brass hardware.**
3. **Windows and hardware.**
4. **Oak floors.** Where extant.

Second Floor

The second floor originally held bedrooms and circulation spaces—including the former master suite—and has since been converted to offices and circulation spaces. Finishes and fixtures have been extensively modified, including floor and ceiling finishes, ceiling-mounted light fixtures, and insertion of new partition walls. To the extent that they remain intact, character-defining features within these spaces include:

1. **Plaster details.** This primarily includes plaster crown molding details.



Figure 078 Original bulkhead feature spanning across partition walls. EHT Tracerics.



Figure 077 Integrated wall safe. EHT Tracerics.



Figure 080 Ceremonial office in Master Suite. EHT Tracerics.



Figure 079 Detail of fireplace in ceremonial office. EHT Tracerics.

- 2. Paneled wood doors, surrounds, overdoor architraves, and brass hardware.**
- 3. Windows and hardware.**

Master Suite

The Master Suite is comprised of several rooms on the western side of the building. Portions have been subdivided to create separate offices and a corridor. The room at the southwest corner, currently used as a ceremonial office, features the highest level of finishes, including a marble fireplace mantel. Character-defining features within this space include:

- 1. Plaster details.** This primarily includes plaster crown molding details.
- 2. Paneled wood doors, surrounds, overdoor architraves, and brass hardware.**
- 3. Fireplace mantel.** Gray-veined marble fireplace with brass detailing and overmantel mirror.
- 4. Windows and hardware.**
- 5. Integrated wall safe.** Located within closet in northwestern room.



Figure 081 Typical office spaces on third floor. EHT Traceries.



Figure 082 Non-original mural above third floor Stair Hall. EHT Traceries.



Figure 083 Typical office spaces on fourth floor. EHT Tracerics.

Stair Hall

The Stair Hall corresponds to the Entrance Hall below, and these spaces share the same character-defining features. This space is mostly intact, although two door openings have been infilled.

Third Floor

Similar to the second floor, the third floor originally contained bedrooms and related spaces that have since been converted to offices and meeting rooms. This floor contains a number of original **fireplace mantels and surrounds**, executed in wood and marble. This floor also retains many **original wood doors and surrounds** and **wood base moldings**. The **original wood windows and hardware** are also character-defining features. In the Stair Hall, the original laylight has been covered with a new ceiling and mural. The dog-leg stair connecting with the fourth floor was added during the 1960s following the removal of a secondary stair.

Fourth Floor

The fourth floor was likely converted from service spaces and staff living quarters to become offices and meeting spaces. In the 1960s, the original laylight above the Stair Hall was covered to create an occupiable meeting room on the fourth floor above. The original skylight in this space has been replaced with a new pyramidal skylight, although the opening size appears to have remained the

same. As this floor was constructed outside the period of significance, it has no character-defining features.

PRESERVATION ZONE DIAGRAMS

Preservation zoning is a decision-making tool widely used by federal agencies, cultural institutions, and historic preservation professionals to guide the treatment of historic buildings. Preservation zones are often developed to accompany Historic Structure Reports, Cultural Landscape Reports, and Building Preservation Plans. Preservation zones establish a hierarchy of significance and integrity for interior and exterior architectural and landscape components. The adoption of preservation zones allows for the preservation of significant historic features while also providing for flexibility to incorporate new requirements, technology, and program.

The following zone definitions and treatment descriptions have been developed following the Secretary of the Interior's Standards for the Treatment of Historic Properties ("Standards"). The Secretary of the Interior outlines four treatment approaches: Preservation, Rehabilitation, Restoration, and Reconstruction. Although these words are sometimes used interchangeably in the general discourse, each has a specific meaning when applied to professional historic preservation practices. **Restoration** is defined as "the act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period." **Preservation** is defined as: "the act or process of applying measures necessary to sustain the existing form, integrity, and materials of an historic property." **Rehabilitation** is defined as "the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values." Finally, **Reconstruction** is defined as "the act or process of depicting, by means of new construction, the form, features, and detailing of a non-surviving site, landscape, building, structure, or object for the purpose of replicating its appearance at a specific period of time and in its historic location." Each preservation treatment has a series of associated standards and guidelines, developed by the Technical Preservation Services division of the National Park Service.⁴¹

The development of preservation zones for an historic building or landscape should be guided by a close understanding of the property's history, significance, and evolution over time. Archival documentation and physical inspection will inform an understanding of the building as originally constructed and/or during the period of significance. When analyzed against existing conditions, this understanding will allow for the identification of significant individual spaces and building elements. This in turn will allow for the creation of specific and general recommendations for the treatment of the resource.

The survey, research, and analysis conducted for the Broadhead-Bell-Morton House have identified three treatment alternatives as being appropriate to the building and site: Restoration, Preservation,

⁴¹ "The Secretary of the Interior's Standards," Technical Preservation Services, National Park Service, accessed February 26, 2016. <http://www.nps.gov/tps/standards.htm>.

and Rehabilitation. This hierarchical classification reflects the associated architectural, historical, and/or landscape importance within the historic property.

Restoration (Zone 1)

Restoration is the most rigorous treatment designation and has been applied to areas of high integrity and/or architectural and historical significance. These spaces should be restored or maintained to their appearance during the period of significance. Areas designated as Restoration Zones shall retain their historic use and distinctive materials, features, and finishes shall be retained or, if necessary, replaced in kind. Replacement of missing features from the Period of Significance is recommended, but shall be based on sound documentary evidence. The limited and sensitive modernization of building systems and equipment necessary for functionality, safety, and accessibility is appropriate.

Preservation (Zone 2)

Preservation Zones apply to areas of moderate architectural and/or historical significance containing significant details that should be preserved or restored as part of any repair or alteration project. Similar to Restoration, a Preservation treatment mandates the retention, repair, and maintenance of extant historic features. However, Preservation does not specify the replacement or recreation of missing historic features. Changes to a property that have acquired historic significance in their own right—including those outside the period of significance—will be retained and preserved.

Rehabilitation (Zone 3)

Rehabilitation Zones apply to the areas with the least degree of architectural and/or historic significance, including those that exhibit a diminished degree of historic integrity. Rehabilitation makes possible an efficient contemporary use while preserving those portions and features of the property that are significant to its historical, architectural, and cultural values. Significant historic features should be retained and repaired if possible. New work shall be compatible, yet clearly differentiated, from the old. Repairs and/or alterations in Rehabilitation Zones should not adversely affect Restoration or Preservation zones.

Non-Contributing Spaces (Zone 4)

Spaces falling within a Zone 4 designation do not contribute to the architectural or historical significance of the building. They primarily include subbasement and attic spaces. Building services and equipment should be concentrated in these areas.

Preservation Zone Diagrams

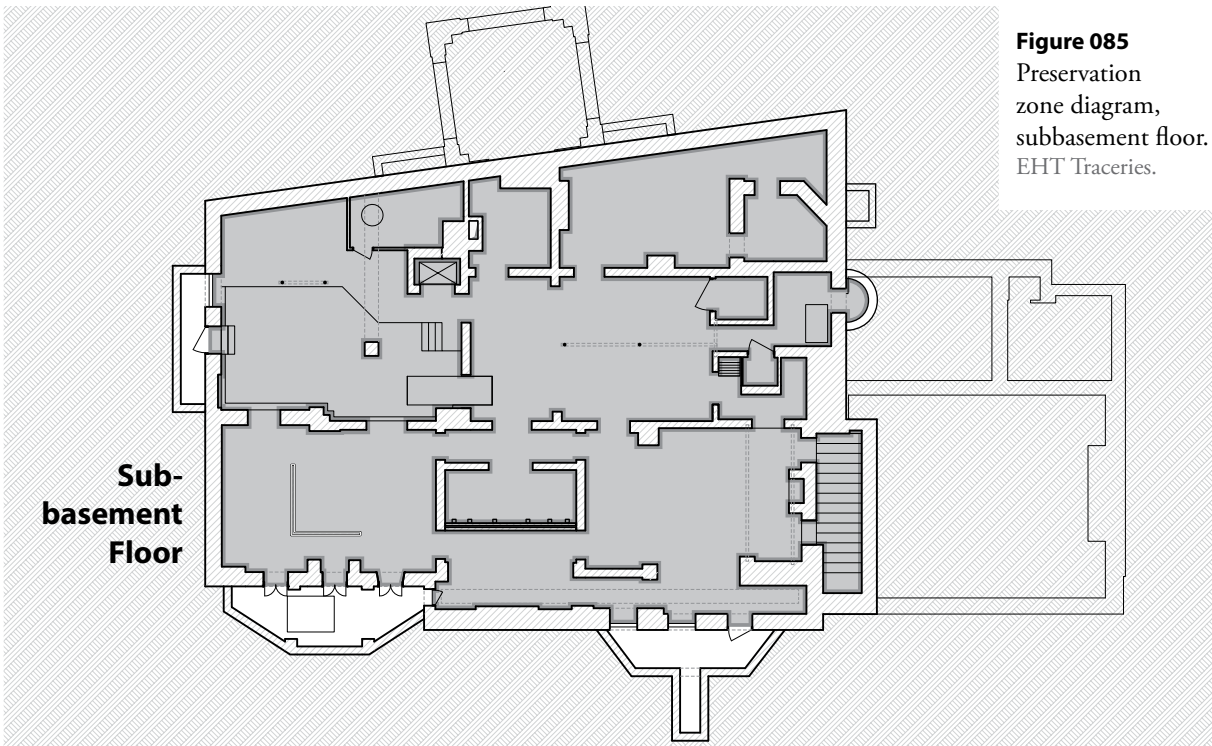
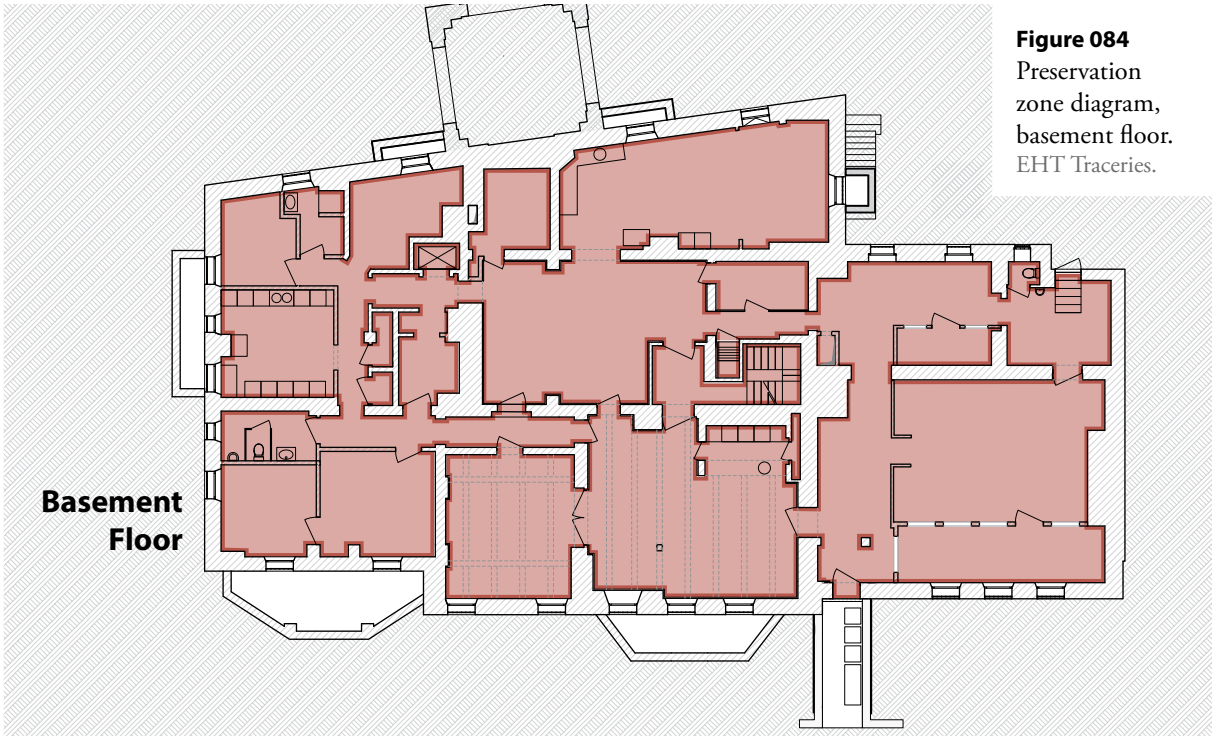
Preservation zone diagrams for the Broadhead-Bell-Morton House are located on the following pages. The application of these zones to the building interior is a reflection of the significance and integrity of those component parts and the associated priorities for treatment, maintenance, and museum program.⁴²

⁴² The floor plans on the following pages were adapted from base drawings prepared by the Ministry of Hungary. EHT Tracerics

Window Alteration Diagrams

Following the preservation zone diagrams is a series of elevations drawings that illustrate changes to the original window openings and frames to accommodate air conditioning and ventilation equipment. Most of these changes date to the 1960s. In most cases, the original window frames were retained and modified to accommodate the smaller openings.

did not verify their accuracy.



- Zone 1:** Restoration
- Zone 2:** Preservation
- Zone 3:** Rehabilitation
- Zone 4:** Non-Contributing

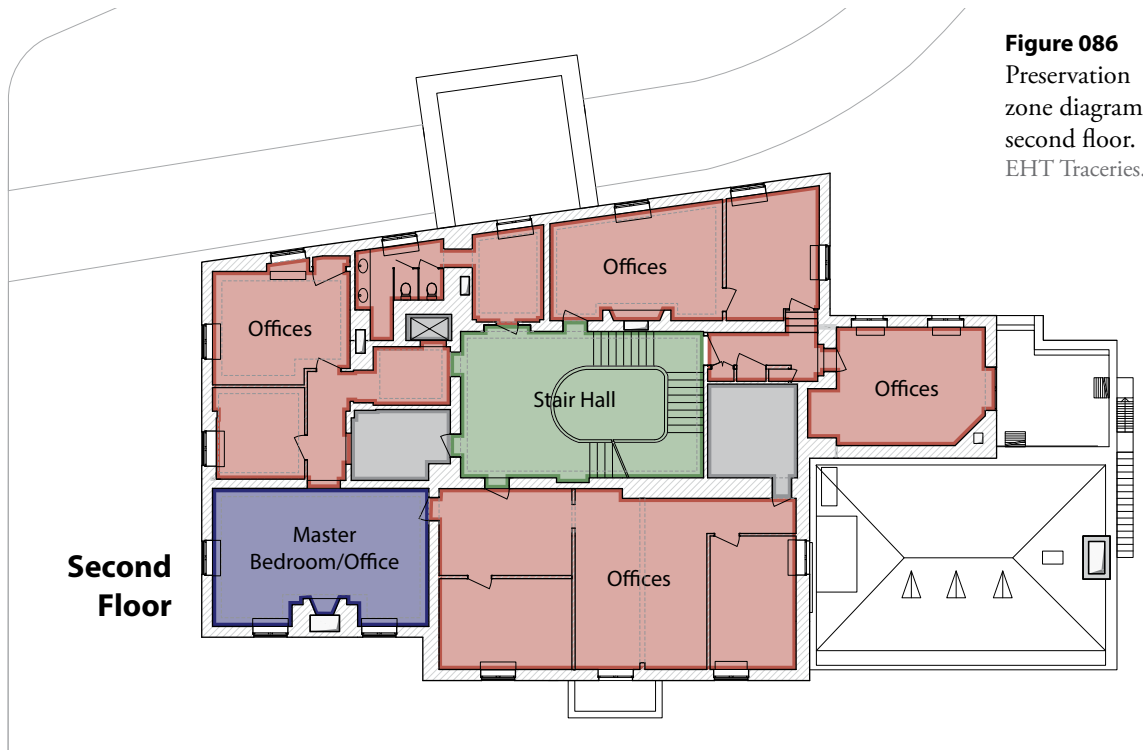


Figure 086
Preservation
zone diagram,
second floor.
EHT Traceries.



Figure 087
Preservation
zone diagram,
first floor. EHT
Traceries.

- Zone 1:** Restoration
- Zone 3:** Rehabilitation
- Zone 2:** Preservation
- Zone 4:** Non-Contributing

Not to Scale

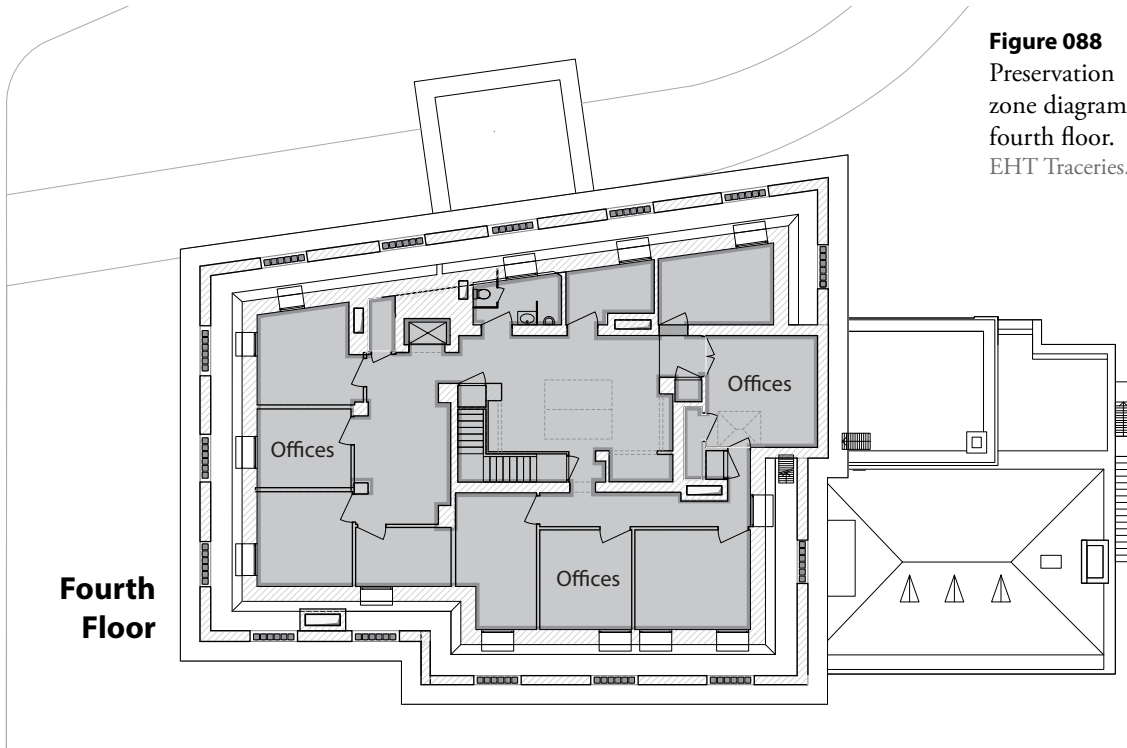






Figure 088
Preservation
zone diagram,
fourth floor.
EHT Traceries.



Figure 089
Preservation
zone diagram,
third floor. EHT
Traceries.

 **Zone 1:** Restoration
 **Zone 2:** Preservation

 **Zone 3:** Rehabilitation
 **Zone 4:** Non-Contributing


 Not to Scale



Figure 090 Window alteration diagram, north elevation. EHT Tracerics.

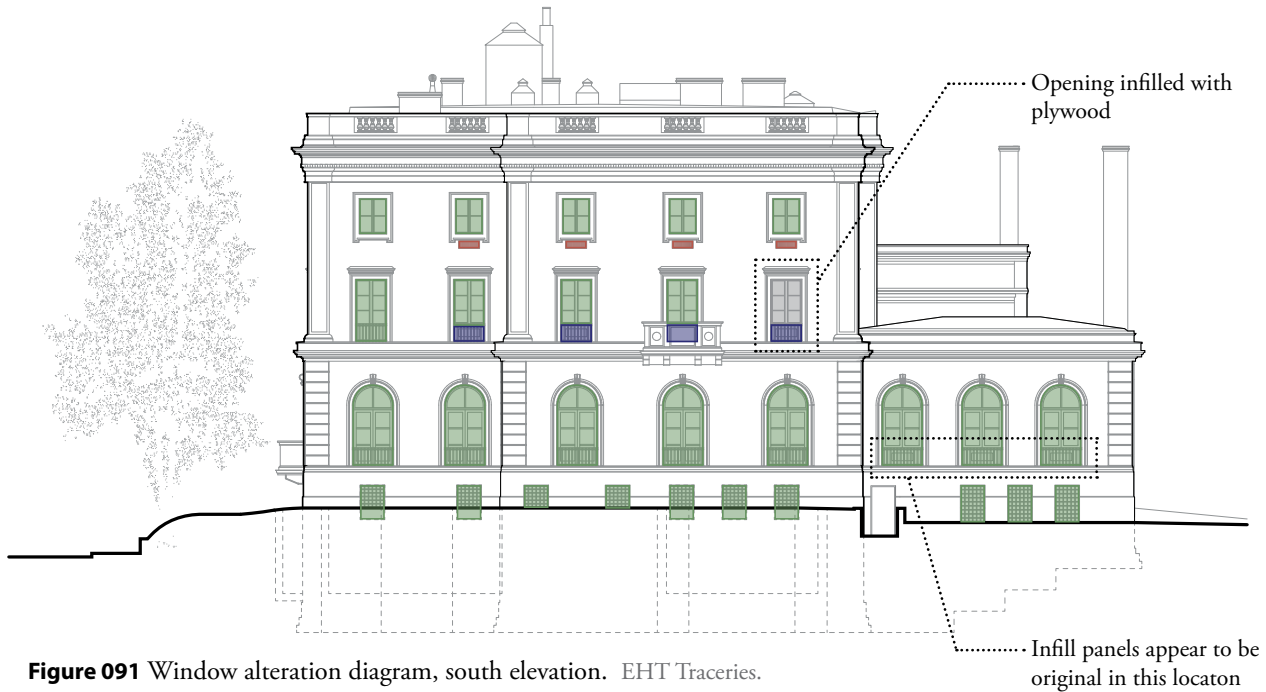






Figure 091 Window alteration diagram, south elevation. EHT Tracerics.

- | | |
|--|--|
|  Original wood window frame |  Retrofitted vent opening |
|  Retrofitted infill vent or panel |  Window missing or replaced |

Not to Scale

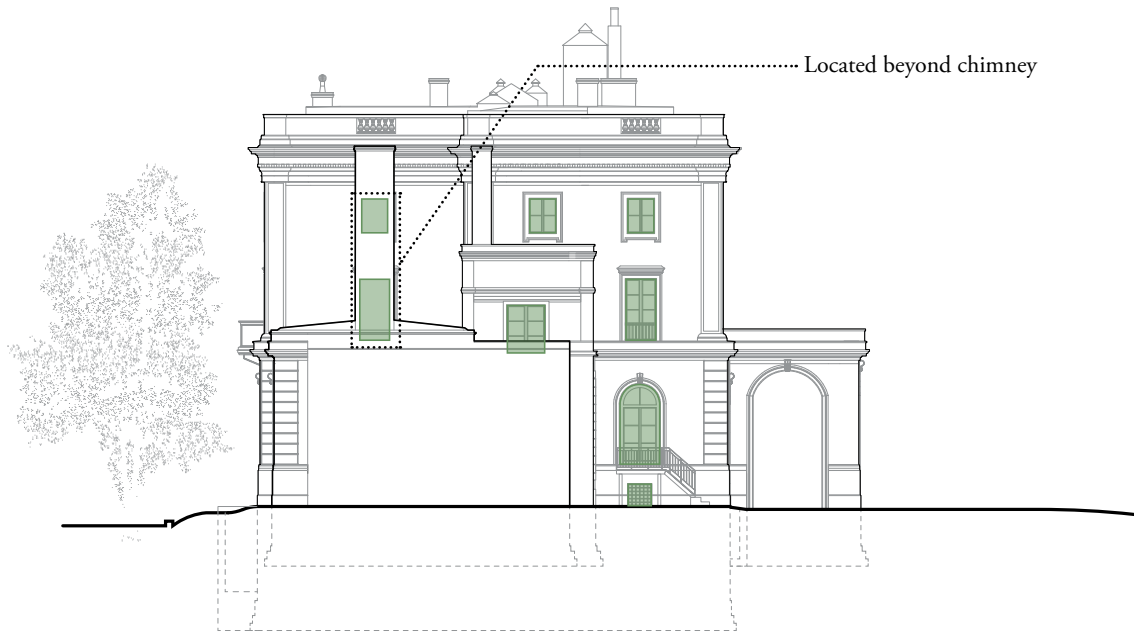






Figure 092 Window alteration diagram, east elevation. EHT Tracerics.



Figure 093 Window alteration diagram, west elevation. EHT Tracerics.

- | | |
|--|--|
|  Original wood window frame |  Retrofitted vent opening |
|  Retrofitted infill vent or panel |  Window missing or replaced |

Not to Scale

Condition Assessment

This section builds upon the information presented in the previous section to document the condition of the Brodhead-Bell-Morton House. It identifies where materials have deteriorated, where condition issues are evident in the building, and where major alterations have occurred on character-defining features.

This information is presented in a table divided into interior and exterior features and further organized by feature type or material. Images are supplemented by descriptive text.

Overall, the building is in good condition, which reflects the high level of care its current and previous owners have applied to the building and site. However, minor deterioration and areas of damage are evident throughout. These issues should be addressed before they lead to greater damage in the building.

EXTERIOR

Masonry - Concrete

Photograph

Condition Description



The concrete and exposed aggregate curb that encircles the property features areas of patching and/or mismatched alterations, as evident on the southwest corner of the site.



The concrete curb exhibits areas of cracking and missing material along its length, as evident along the N Street side of the site.



The exposed aggregate curb—particularly along the north and east sides of the site—exhibits general surficial staining, likely from water runoff from the adjacent banked slopes.



The stamped concrete drive along the northern side of the site features areas of cracking and missing concrete and missing paint. Areas of previous patching campaigns are also evident.



Portions of the brick foundations are visible at the building perimeter, possibly revealed due to settlement of the surrounding ground.

Masonry - Brick

Photograph



Condition Description

Brick masonry lines the inner face of the upper roof parapet. The brick is in generally good condition but exhibits minor staining and areas of missing mortar.

Masonry - Limestone

Photograph



Condition Description

Limestone exhibits general staining resulting from water drainage and runoff. This is particularly visible along horizontal projections (as shown on the porte cochère at left) and along masonry joints. Water infiltration may have damaged or dislodged mortar joints, some of which have been replaced over time.



During the 1960s, openings were cut into the limestone façade beneath window openings along the third floor. These openings were infilled with vents to allow for fresh air intake and exhaust.



As noted previously, staining from water runoff is visible across all elevations but is particularly evident beneath the projecting balconies on the south and west elevations. The differential coloring of the limestone at present suggests previous cleaning campaigns, although record of previous treatment is unknown.



Limestone balusters line openings along the upper roof parapet. These balusters show staining and vertical fissures, particularly along the upper surface. In some cases, these have been patched or infilled with mortar. In other cases, entire units have been replaced with cast stone substitutes, as visible in the baluster at far right.

Masonry - Granite

Photograph

Condition Description



Granite water table exhibits delamination and peeling of the outer layers of stone. This condition is particularly advanced along the lower surface of the stone on the south elevation.



Minor cracking, missing or patched sections, and mechanical damage is visible to a limited degree on granite throughout.



Granite stairs, cheek walls, areaway coping, and water table around the main building entrance and porte cochère exhibit moderate soiling.

Stucco

Photograph

Condition Description



The original stucco cladding on the east wing of the building is in generally good condition. The stucco exhibits limited staining as well as general peeling and crazing of the outer painted surface.



After the kitchen and service wing were removed circa 1940, the newly exposed wall surface was re-clad with stucco. The stucco exhibits hairline surface cracking and crazing and evidence of previous repair campaigns.

Roof Cladding

Photograph



Condition Description

The lower roof on the building's east wing (above the dining room) has a hipped configuration with standing-seam metal cladding and integrated gutters and dormer vents. The roof appears to be in generally good condition.



The lower roof on the building's east wing (to the north of the hipped roof above the dining room) is covered in a bituminous membrane. The membrane's seams and associated flashing exhibits general wear from age.



The upper roof surface is a combination of flat and sloping surfaces. The roof is predominantly coated in a bituminous membrane that has been painted with a metallic silver coating (possibly to reduce roof's solar heat gain or the visibility of the roof from grade). Appearing to be in poor to fair condition, the roof exhibits a variety of condition issues, including patched or damaged seams, areas of missing coating, and standing water.

Metals

Photograph



Condition Description

Loss of outer paint finish on cast-iron fencing around the perimeter of the site has resulted in rusting of the metal substrate.

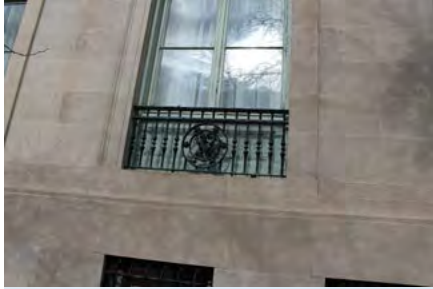


Loss of outer paint finish on cast-iron window grates on the basement story has resulted in rusting of the metal substrate.

Metals

Photograph

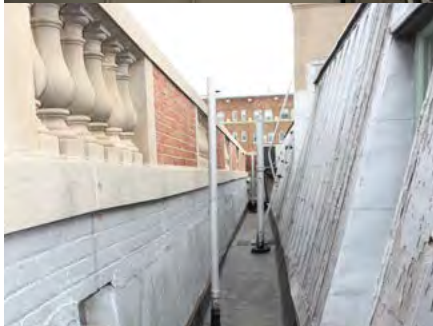
Condition Description



The cast iron grates lining the window openings of the first and second floors appear to be in generally good condition. The upper surfaces feature lost or chipping paint, which could degrade the metal substrate if not corrected.



The exterior fire escape stair was likely added to the east elevation of the building after the kitchen and service wing was removed circa 1940. It has been painted to match the color of the underlying stucco.



The metal-clad mansard roof on the fourth floor of the building exhibits extensive loss of surface paint finish. Loss of exterior coating has resulted in accelerated oxidization of the underlying metal substrate. In some cases, the metal cladding has been bent or dislodged.



A detail of the condition described above, showing loss of outer paint finish and oxidization of metal roof cladding.



A variety of metal stairs, grates, and other appurtenances are present across the upper and lower roof surface. These are general in poor to fair condition with extensive loss of surface finish, oxidization, and displacement. These features also present safety issues for those accessing and navigating the roofs.

Openings - Doors

Photograph



Condition Description

The metal-clad door at the northeast corner of the building connects with the east wing on the ground floor. The opening may be original to the building, but the existing door was likely installed after the kitchen and service wing was demolished circa 1940. The painted surface is mostly intact but has faded over time.



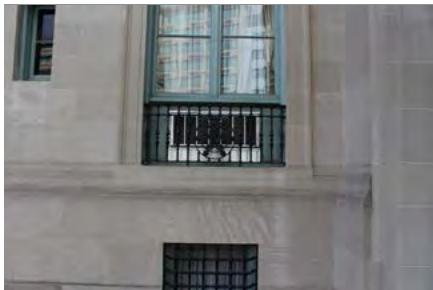
An ornamented metal grille and door provides access to the interior vestibule on the building's main entrance. The faux paint finish does not appear to be original.



The wood door on the south elevation of the building provides access to the ground floor. The door's painted surface is mostly intact but has faded over time.

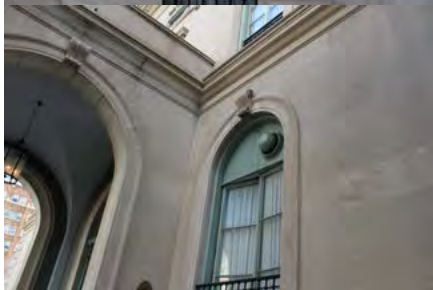
Openings - Windows

Photograph



Condition Description

A number of windows on the first and second floors have been modified to allow for the insertion of air conditioning vents. The original wood frames were modified to support this change.



On the window opening to the immediate west of the porte cochère on the north elevation, the transom was infilled to create an exhaust vent for the bathroom inside.

Openings - Windows

Photograph

Condition Description



The painted surface of the wood window frames has become brittle over time and exhibits cracking and peelings. This condition is evident throughout. At present, there appears to be little or no damage to the wood substrate resulting from this exposure.



A detail of the condition described above, showing loss of outer paint finish.



The wood panels at the lower portion of the window openings on the east side of the south elevation (corresponding to the interior dining room) appear to be original to the building. They exhibit the same loss of paint condition described above.

Electrical Equipment

Photograph






Condition Description



There is extensive, surface-mounted lighting and security equipment and conduit throughout the building exterior. This equipment is non-contributing but does not overwhelmingly detract from the historic character of the building.

INTERIOR

Primary, Significant Interior Spaces

<i>Photograph</i>	<i>Condition Description</i>
	Vestibule First floor
	Entrance Hall First floor
	Drawing Room First floor
	Office First floor
	Salon First floor

Primary, Significant Interior Spaces

Photograph

Condition Description



Dining Room

First floor



Stair Hall

Second floor



Master Bedroom Suite

Second floor



Stair Hall

Third floor

Significant Interior Finishes

Photograph

Condition Description



Oak Floors

Plank oak floors are located throughout the basement floor. These are believed to date to the building's nineteenth century periods of development.

Significant Interior Finishes

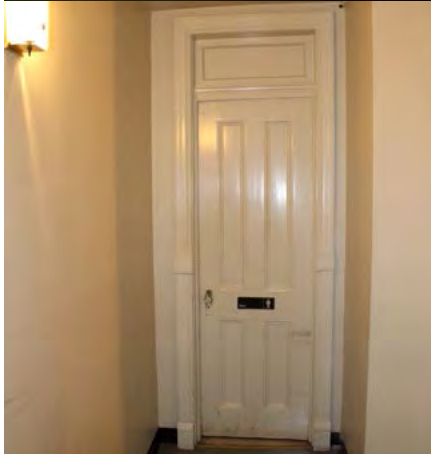
Photograph

Condition Description



Radiators

Cast-iron radiators located throughout the basement and stamped “1874” and “1885” are believed to date to the building’s nineteenth-century periods of development.



Doors, Transoms, and Trim

Wood doors, transoms, frames, surrounds, trim, and chair rails are believed to date to the building’s nineteenth-century periods of development.



Vestibule Marble

An unidentified marble lines the floors, stairs, and dado panels of the Vestibule.



Walnut Paneling

Circassian walnut paneling lines the walls of the Drawing Room and features a distinctive, dark brown and black grain.

Significant Interior Finishes

Photograph



Condition Description

Flat and Decorative Plaster

Flat and decorative plaster throughout the residence adds character and ornamental embellishment to the walls, ceilings, and door and window surrounds.

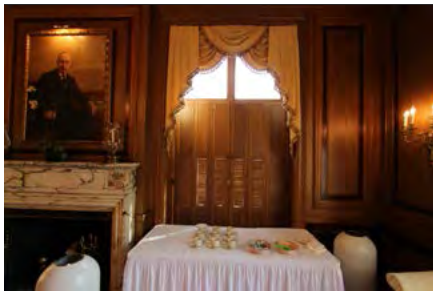


Oak Floors

Oak floors laid in a basket weave pattern are located throughout the principal public spaces of the residence.

Significant Interior Features

Photograph



Condition Description

Integrated Window Shutters

Wood shutters are located in several spaces on the first floor. They are integral to the window surrounds and can be opened to be concealed from view. In some spaces, the shutters have been painted shut and are not operable.



Door Hardware

Doors throughout feature elaborate brass door hardware. The example at left—on the doorway between the Salon and Entrance Hall—feature round knobs, rectangular backplates with scrolled tops and bottoms, and keyhole covers.



Door Hardware

The distinctive hardware at left—connecting the Drawing Room and an adjacent corridor—shows a curved handle with a bundled reed motif.

Significant Interior Features

Photograph

Condition Description



Window Hardware

Windows throughout the first and second floors features brass hinges and locking hardware.



Wall-Mounted Light Fixtures

Three-light wall sconces with a candelabra-type lights are located in several spaces throughout the residence. Two-arm sconces and the Colonial Revival-type sconces found elsewhere in the resident appear to be later additions.



Stair Railing

The railing on the main stair features a wood handrail and iron balustrade with ornamental balusters and inscribed "M" monogram, for the building's owner at the time of its 1912 reconstruction, Levi P. Morton.



Fireplaces, first floor

The first floor features a variety of ornate fireplaces, executed elaborately carved stone or wood. Several of the mantels were donated to Morton by foreign governments.

Significant Interior Features

Photograph



Condition Description

Ceiling Medallion

The cast-iron ceiling medallion in the Dining Room provided ventilation via a fan behind.



Fireplaces, second floor

The second floor features a significant collection of original fireplaces. They are less ornate than their first floor counterparts, with stone surrounds and carved wood mantels.

Condition Issues and Deterioration

Photograph



Condition Description

In the open areaways surrounding the subbasement and basement floors, peeling of the outer paint surface from the masonry walls is evident, possibly resulting from moisture or rising damp around the base of these walls.



Throughout the building, but especially the basement floors, exploratory demolition has been conducted to determine the composition of floor, wall, ceiling, and foundation elements. The example at left reveals the brick and concrete footings beneath the subbasement floor level.



The subbasement floor holds a large collection of mechanical and electrical equipment, some of which appears to be antiquated or no longer in active use.

Condition Issues and Deterioration

Photograph

Condition Description



Surfaces throughout the building exhibit minor peeling and chipping of paint. The example shown at left is behind a suspended ceiling panel on the basement floor.



Window sills throughout the building exhibit loss of paint, likely reflecting a high moisture content in the underlying wood substrate. The example shown at left is located in the windows in the first floor Salon.



In the office at the northeast corner of the second floor, moisture infiltration has damaged the decorative plaster cornice on the east wall of that room. This condition likely resulted from a failure of the roof membrane above. Evidence of previous repair campaigns is visible on the interior, although it is not known whether the root cause has been addressed.



Windows throughout have missing or dislocated hardware. The example at left is located on the third floor.

Recommendations for Treatment

To be added for final draft

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- U.S. Commission of Fine Arts. Vertical Files.
- The Washington Post* 1877-1997. <http://search.proquest.com> (Accessed January-February 2017).

Appendix A: Chain of Title

<i>Date Made</i>	<i>Date Recorded</i>	<i>Grantor</i>	<i>Grantee</i>	<i>Notes</i>	<i>Liber</i>	<i>Folio</i>
04/26/1879	04/26/1879	Charlotte A. Weed	Jessie Willis Brodhead	“Known and designated as all of square south of square numbered one hundred and ninety five (195). Also the southern part of a front of twenty six (26) feet on Tenth Street East and running back the same width the entire depth of said Lot seven (7), also Lots numbered eight (8) and nine (9) in square numbered Eleven hundred and twelve (1112).”	910	293
10/05/1882	10/17/1882	Jessie Willis Brodhead	Gardiner Hubbard	“...distinguished as all of square south of square numbered One Hundred and Ninety-five (195), containing Eleven Thousand Seven Hundred (11,700) square feet of ground more or less, according to the ground plat on plan of said City of Washington as recorded in the Office of the Surveyor...”	1020	211
02/28/1889	03/01/1889	Gardiner Hubbard	Levi P. Morton	“All that square of ground which is designated upon the ground plat or plan of said City of Washington as Square South of Square one hundred and ninety five (S of 195), the same being found on the East by the Western line of West Fifteenth Street on the South by the North Line of North N Street, on the West by a public place (now called Scott Circle) and Northerly by the Southerly line of Rhode Island Avenue.”	1369	366

<i>Date Made</i>	<i>Date Recorded</i>	<i>Grantor</i>	<i>Grantee</i>	<i>Notes</i>	<i>Liber</i>	<i>Folio</i>
04/25/1910	10/05/1912	Levi P. Morton	Anna L. Morton	“All that square of ground which is designated upon the ground plat or plan of said City of Washington, as square South of square One hundred and Ninety-five (S. of 195), the same being bounded on the East by the Western line of West Fifteenth Street, on the South by the Borth line of North “N” street on the West by a public square (now called Scottt Circle) and Northerly by the Southerly line of Rhode Island Avenue.”	3571	229
08/23/1918	11/27/1918	Anna L. Morton	American Security and Trust	Will of Anna Livingston Morton No. 249702 “Should my said husband survive me, I give, devise and bequeath to him during his lifetime the residence and premises known as N. 1500 Rhode Island Avenue...or upon my death should he not survive me, the said residence and premises No. 1500 Rhode Island Avenue... shall become part of my residuary estate.”	N/A	N/A
09/01/1920	09/21/1920	American Security and Trust	Edith Morton Eustis	“...with the improvements, easements and appurtenances thereunto belonging, situate and being in the City of Washington, in the District of Columbia, namely; All of Square South of Square One hundred and Ninety-five (S. 195).”	4387	429
08/17/1936	09/04/1936	Edith Morton Eustis	H. Rozier Dulany, Jr.	“All of Square South One hundred and ninety-five (Sq. S of Sq. 195).”	7027	587
09/09/1936	10/09/1936	H. Rozier Dulany, Jr.	Edward O. Keller	“All of Square South One hundred and ninety-five (Sq. S of Sq. 195).”	7038	525

<i>Date Made</i>	<i>Date Recorded</i>	<i>Grantor</i>	<i>Grantee</i>	<i>Notes</i>	<i>Liber</i>	<i>Folio</i>
10/05/1936	10/09/1936	Edward O. Keller	Willioughby T. Lammond	"All of Square South One hundred and ninety-five (Sq. S of Sq. 195)."	7038	526
	10/09/1936	Willioughby T. Lammond	Edward O. Keller	<i>Not found in D.C. Recorder of Deeds Database</i>	7038	529
10/05/1936	10/09/1936	Edward O. Keller	National Democratic Club of America	"All of Square South One hundred and ninety-five (Sq. S of Sq. 195). Together with all plumbing, boilers, hot water heaters..."	7177	105
09/16/1938	09/20/1938	Edward O. Keller	William S. Strouse	"All of Square South One hundred and ninety-five (Sq. S of Sq. 195)"	7269	185
09/16/1938	09/20/1938	William F. Strouse	Miriam J. Keller	"All of Square South One hundred and ninety-five (Sq. S of Sq. 195)"	7269	186
12/09/1939	01/09/1940	Miriam J. Keller	National Paint, Varnish and Lacquer Association, Inc.	"All of Square South One hundred and ninety-five (Sq. S of Sq. 195)"	7430	94
02/19/2016	02/19/2016	American Coatings Association, Inc.	State of Hungary	Square 195 South / Lot 0800	N/A	N/A

Appendix B: Permit Record

<i>Summary</i>	<i>Permit # and Date</i>	<i>Owner and Use</i>	<i>Description</i>	<i>Other</i>	<i>Est. Cost</i>
Permit to Build: Three Story Building	#2491, 1879/06/14	J. Brodhead Residential	“Build one brick and stone dwelling on square S of Square 195 on solid land. Size of building: front 60 feet; rear 60 feet; depth= 50 feet. Three-stories tall; height= 52 feet. Number of feet from sidewalk to eaves= 36 feet; brick and stone foundation= 18 inches thick; thickness of external and internal walls: 14 inches; materials of front: pressed brick and brownstone; mansard pitch of roof made of metal and slate; metal and brick cornice; bay windows: 2 stories, width= 14 feet, projection= 5 feet; Hot water heated.”	Builder: Robert I. Fleming Architect: John Fraser	\$25,0000
Permit to Repair or Alter	#115 1883/07/24	A.G. Bell Residential	“To build an addition to the mansard roof provided the same shall not exceed 20 feet for the entire height (new and old), also a brick addition two stories high, on the NE corner.”	Architect: James G. Hill Mechanic: W.C. Morrison	\$12,000
Permit to Repair or Alter	#1942 1889/05/08	Levi P. Morton Residential	“To enlarge building as per plan approved.” The projection drawing shows this was a new dining room with a bay window.	Architect: John Fraser	\$18,000
Permit to Build Ovens, Furnaces, etc.	#2061 1904/06/30	Levi P. Morton Russian Embassy	“To install two low pressure cast iron heating boilers.”		\$1,700

<i>Summary</i>	<i>Permit # and Date</i>	<i>Owner and Use</i>	<i>Description</i>	<i>Other</i>	<i>Est. Cost</i>
Permit to Repair or Alter	#1803 1/2 1906/06/09	Levi P. Morton Residential	“To cut opening in second story brick wall and put in window frame”	Architect: Marsh and Peter Contractor: Louis N. Emmet	\$100
Permit to Repair or Alter	#4214 1912/03/25	Levi P. Morton Residential	“Remodel present building as per plans and specifications filed herewith.” A “Porte Cohere is now in place. New one will be somewhat wider, but will not have a great projection.” <i>See projection and site plan drawings</i>	Contractor: D.C. Weeks and Son, New York	\$60,000
Permit to Erect Freight Elevator	#3122 1912/12/28	Anna L. Morton Residential	“To install hand powered freight elevator; 2’-11 1/2” x 2’- 11” <i>See engineering drawings</i>	Contractor: Otis Elevator Company	\$400
Permit to Erect Passenger Elevator	#3140 1912/12/31	Levi P. Morton Residential	Size of car: 5’-2” by 3’- 8 1/2” <i>See engineering drawings</i>	Contractor: Otis Elevator Company	\$3,000
Permit to Repair or Alter	# 229516 1940/02/01	National Paint and Varnish Association Office	“Remove non-bearing partitions on first and second floors- enlarge two windows on north side to 5’-0””; Cut necessary doors for fire stair.”		\$1,000
Permit for Fire Escape	# A 2155 1949/11/15	Jaffe-Dove Construction Company Residential	“Extension to a present fire escape as per plans submitted.”		\$150.00
Permit for Exploratory Demolition	# B 142527 1966/05/03	The National Paint, Narnish, and Lacquer Association Office	“Perform exploratory and demolition in conjunction with proposed remodeling work under the supervision of Patton Vaghi and Associate Architect.”	Contractor: E.L. Klavans Builder: Thomas M. Davis, Jr.	\$1,000

<i>Summary</i>	<i>Permit # and Date</i>	<i>Owner and Use</i>	<i>Description</i>	<i>Other</i>	<i>Est. Cost</i>
Permit to Alter or Repair	#B 145450 1966/07/06	The National Paint and Varnish Association Office	“Install new stair and remove existing, remove existing fourth floor as shown and install new one. Install new partitions and doors and alter existing ones as indicated on enclosed plans.” <i>See floor plan drawings</i>	Builder: E.L. Klavans	\$850
Permit to Alter or Repair	#B 317395 1986/03/30	National Paint and Coating Association Office	“Upgrading existing Type C-3 stairway to Type 3-C stairway 1st. Floor down to basement only as per plan.”	Contractor: Nico Construction	\$20,000
Permit to Alter or Repair	#B 322139 1987/06/11	National Paint and Coating Association Office	“To construct non-load bearing partitions and other interior work only as per plans.” <i>See floor plan drawings</i>	Architect: RTKL Builder: Chas. H. Tompkins Co.	\$100,000

SELECTED PERMIT DOCUMENTS

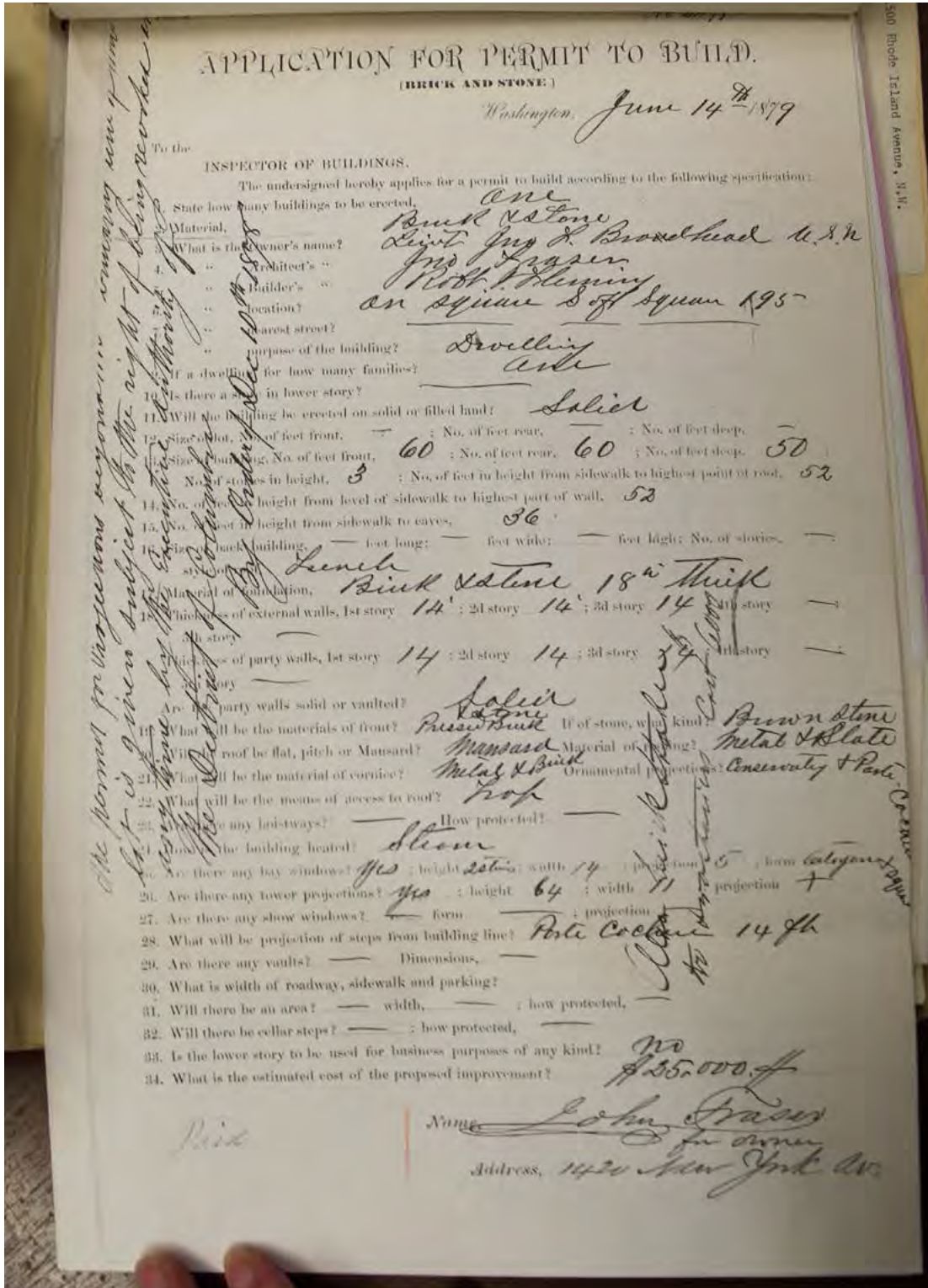


Figure 094 Permit to Build, 1879 (#2491). U.S. Commission of Fine Arts.

Form 512-2M-11-1-10 R. 4221

FILL OUT APPLICATION IN COPYING INK.

Special Applications for Projections Beyond the Building Line

Washington, D. C., March 25 1912

To the
HON. COMMISSIONERS, DISTRICT OF COLUMBIA:

GENTLEMEN: I hereby apply for a permit to construct the following projections beyond the building line, in accordance with the drawing hereunto annexed, to building on lot All of square south of 195 to be known as No. 1500 Rhode Island Ave N.W.

Number of buildings one Width of fronts 80 each.

What is the height of the present terrace or parking above curb 2

Is any change proposed in this height of terrace or parking _____

No.	DESCRIPTION	PROJECTION	WIDTH	REMARKS
	Areas			
	Balconies			
	Bay windows			
	Colonnades			
	Corner-tower			
	Marquise			
	Oriel window			
1	Porte cochere	10' 0"	20' 0"	on R.I Ave fro
	Porch, open			A porte cochere is now in place
	Porch, covered			one will be somewhat wider, but will
	Show-windows			have as great projection.
	Steps to main entrance			M. H.
	Steps to basement			
	Vault			
	Manure pit			

Very respectfully,

Widths

R. I. Ave NW

Street 130

Roadway 50

Sidewalk 15

Parking 25

Levi P. Morton Owner.

Per. Samuel Wood Agent.

Address 1123 Broadway
New York

OK
3-25-12
J.H.D.

Figure 095 Permit for Projection Beyond the Building Line, 1912 (#4214). NARA.

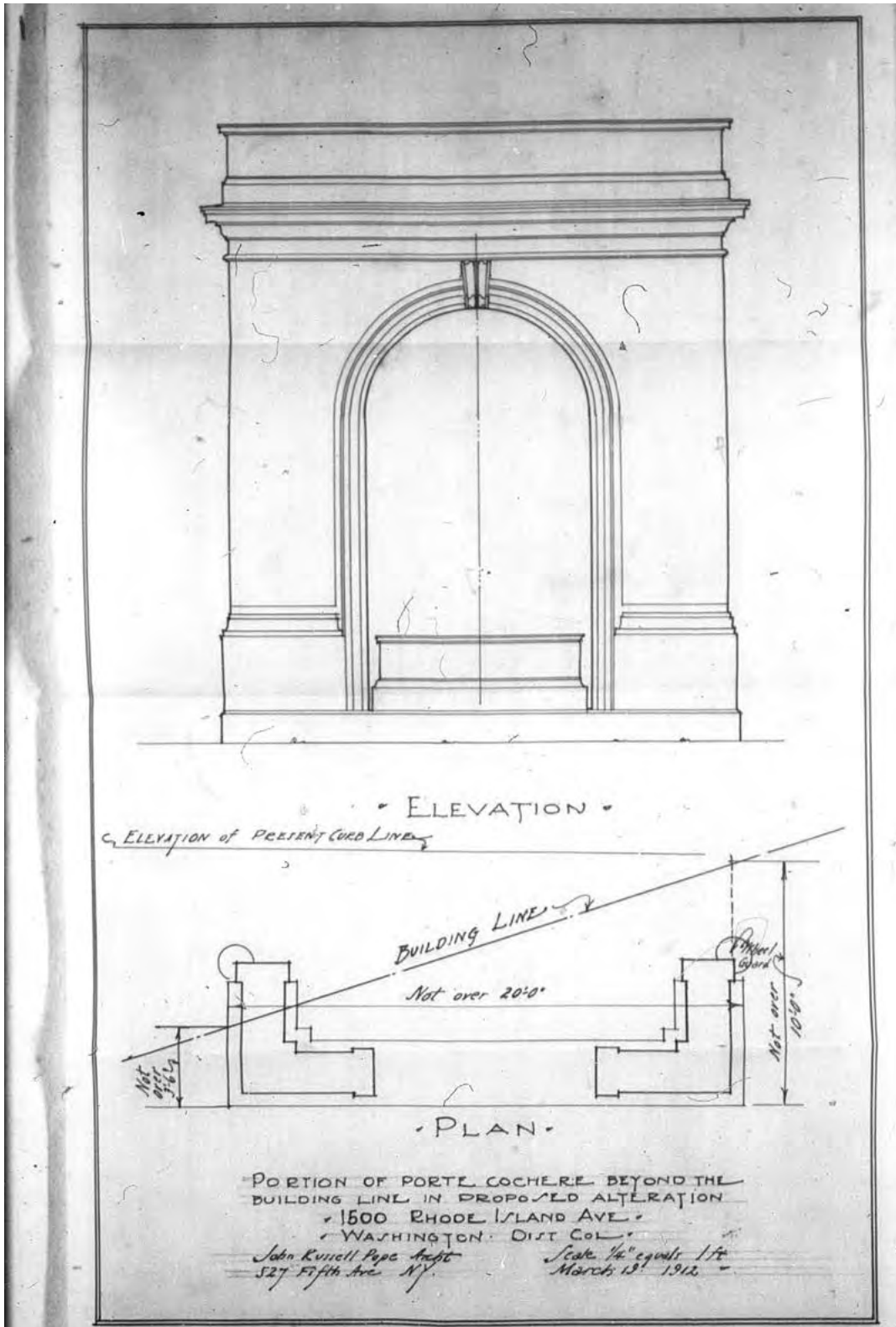


Figure 096 Permit for Projection Beyond the Building Line, 1912 (#4214). NARA.

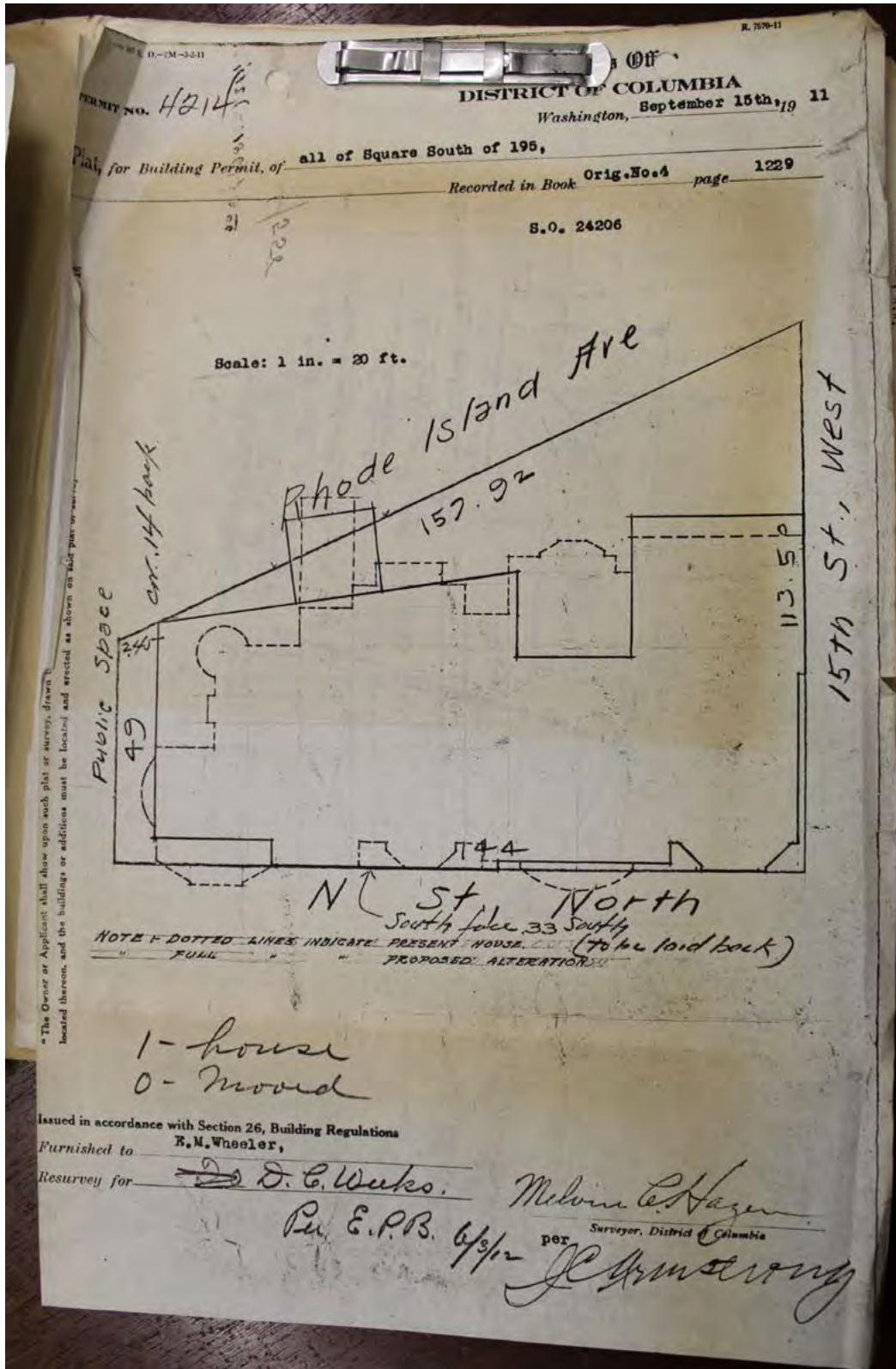


Figure 097 Site Plan for Building Reconstruction, 1911 (#4214). U.S. Commission of Fine Arts..

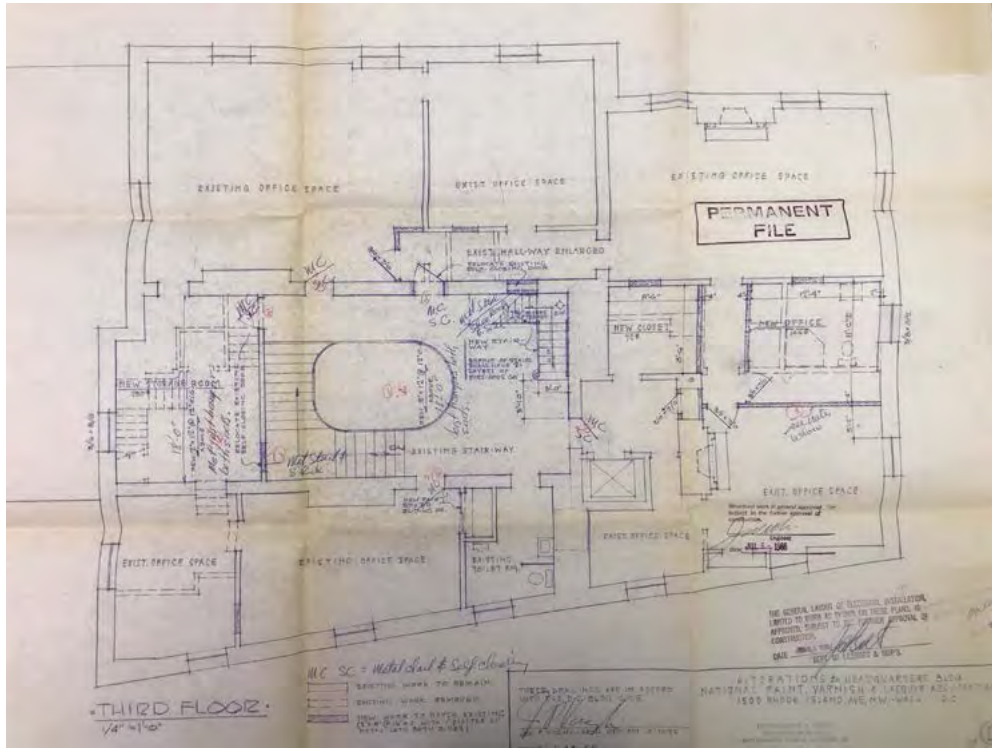


Figure 100 Permit to Repair or Alter, 1966, Detail of Third Floor Plan (#B 145450). D.C. Archives.

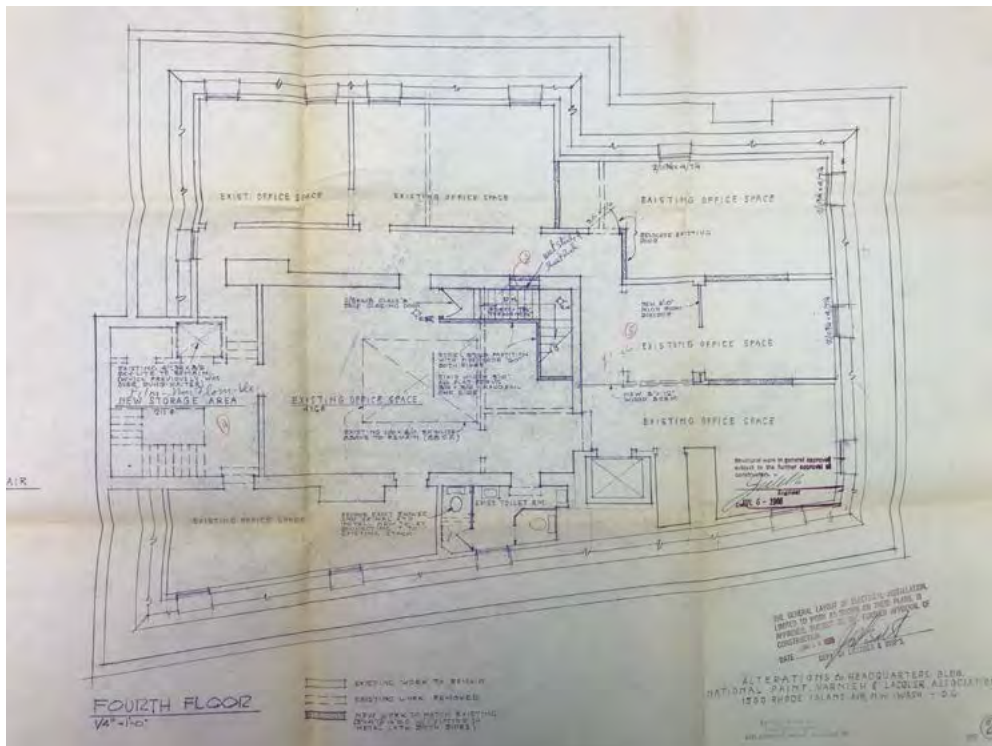


Figure 101 Permit to Repair or Alter, 1966, Detail of Fourth Floor Plan (#B 145450). D.C. Archives.

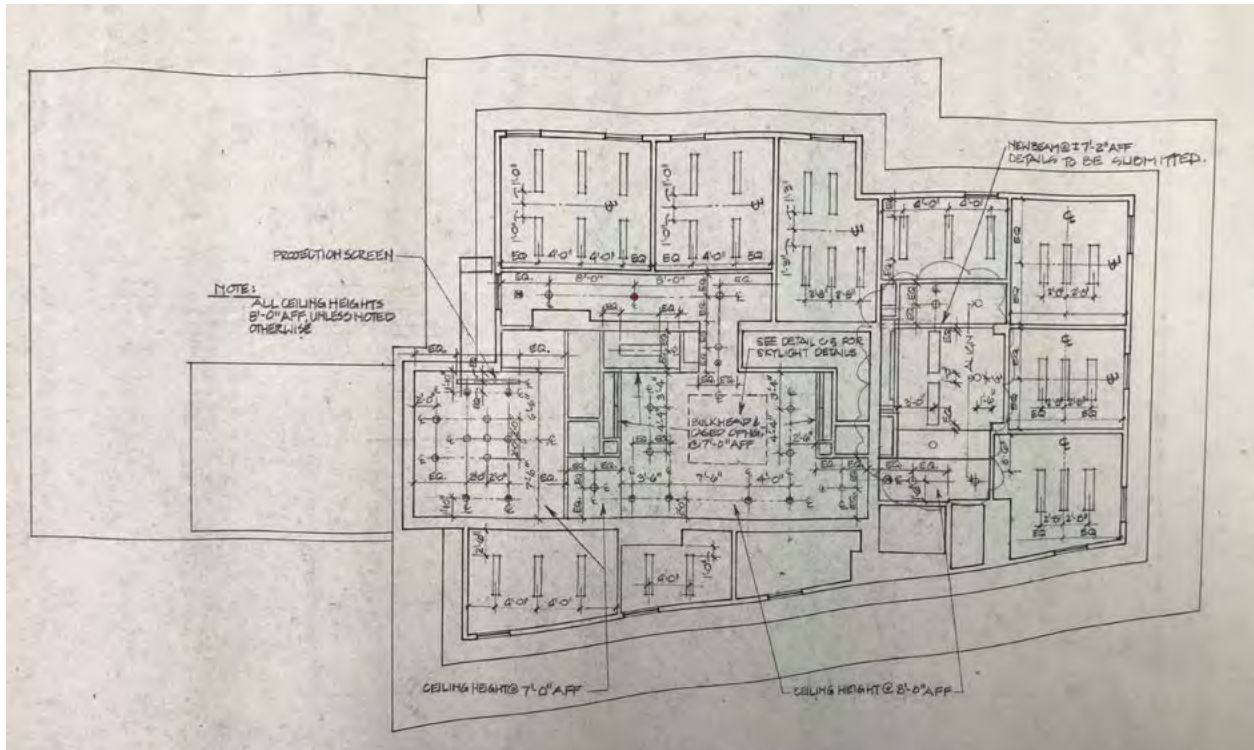


Figure 102 Permit to Repair or Alter, 1987, Detail of Fourth Floor Reflected Ceiling Plan (#B 322139). D.C. Archives.

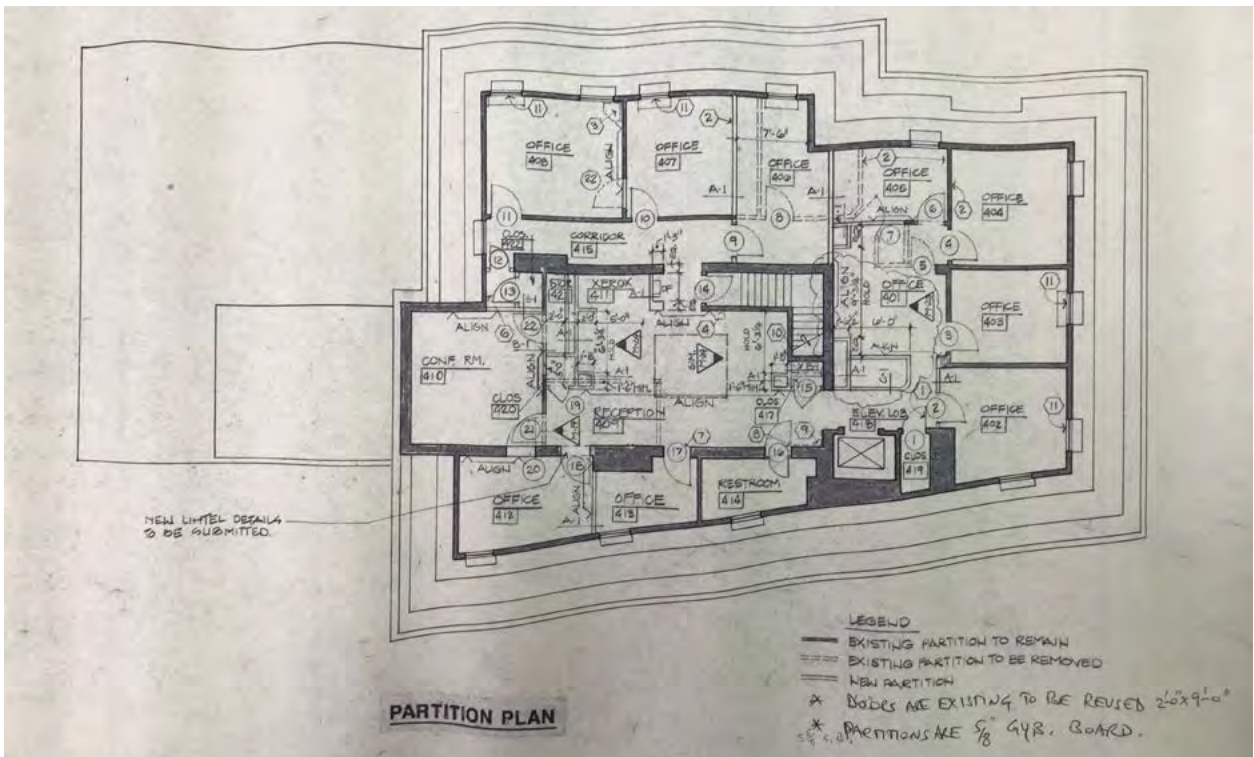


Figure 103 Permit to Repair or Alter, 1987, Detail of Fourth Floor Plan (#B 322139). D.C. Archives.