United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Name of Property
County and State
Name of multiple listing (if applicable)

Section number _____ Page 1

Supplementary Listing Record

NRIS Reference Number: SG100003158 Date Listed: 11/28/2018

Property Name: Harbour Square

County: District of Columbia State: DC

This Property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation

Signature of the Keeper 11/28/2018
Date of Action

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Amended Items in Nomination:

Classification:
The Resource Count should read: *6* contributing resources previously listed in the National Register.
[Wheat Row, 4 contributing buildings; Duncanson-Cranch House, 1 contributing building; and Simon Lewis House, 1 contributing building. This is based on the current NRIS database records.]

DISTRIBUTION:
National Register property file
Nominating Authority (without nomination attachment)

NPS Form 10-900 OMB No. 1024-0018

United States Department of the Interior
National Park Service

SG-3158

National Register of Historic Places Registration Form

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

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NAT. REGISTER OF HISTORIC PLACES

1. Name of Property

Historic name: Harbour Square
Other names/site number: _____
Name of related multiple property listing: **N/A**

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

2. Location

Street & number: 400-560 (even) N Street SW; 1301-1327 (odd) 4th Street SW
City or town: Washington, D.C. State: DC County: _____
Not For Publication: ☐ Vicinity: ☐

3. State/Federal Agency Certification

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

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

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

___national ___statewide X local

Applicable National Register Criteria:

X A ___B X C ___D

DAVID MALONEY / DC SHPO 10/12/2018

Signature of certifying official/Title: **Date**

DC HISTORIC PRESERVATION OFFICE

State or Federal agency/bureau or Tribal Government

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

Signature of commenting official: **Date**

Title : **State or Federal agency/bureau or Tribal Government**

4. National Park Service Certification

I hereby certify that this property is:

X entered in the National Register

___ determined eligible for the National Register

___ determined not eligible for the National Register

___ removed from the National Register

___ other (explain:) _____

Signature of the Keeper — Date of Action: 11/28/2018

5. Classification

Ownership of Property

(Check as many boxes as apply.)

Private:	X
Public – Local	
Public – State	
Public – Federal	

Category of Property

(Check only **one** box.)

Building(s)	X
District	
Site	
Structure	
Object	

Harbour Square | Washington, D.C.
Name of Property | County and State

Number of Resources within Property
(Do not include previously listed resources in the count)

Contributing	Noncontributing	
1	0	buildings
1		sites
		structures
		objects
2	0	Total

Number of contributing resources previously listed in the National Register 4

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6. Function or Use
Historic Functions
(Enter categories from instructions.)
DOMESTIC/Multiple Dwelling
DOMESTIC/Single Dwelling

Current Functions
(Enter categories from instructions.)
DOMESTIC/Multiple Dwelling
DOMESTIC/Single Dwelling

7. Description

Architectural Classification
(Enter categories from instructions.)
_MODERN MOVEMENT/Mid-Century Modern____
_EARLY REPUBLIC/Federal_____

Materials: (enter categories from instructions.)
Principal exterior materials of the property: _Concrete, brick and glass_____

Narrative Description
(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with **a summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph
Harbour Square is a large residential complex designed by architect Chloethiel Woodard Smith and built between 1963 and 1966 during the period of urban renewal in Southwest, D.C. It consists of several multi-story apartment building wings housing 430 apartments and two, three-story townhouse wings that incorporate three eighteenth and early nineteenth-century buildings into them. The wings are all connected and arranged around three large courts between N and O streets on the north and south and 4th Street and the Washington Channel of the Potomac River on the east and west. The tallest buildings of the complex are located at the west end, where the apartment wings open in a U shape to provide views of the river to the greatest number of apartments. Toward the east end, nearer to and along 4th Street, the buildings drop in height, to a minimum of three stories in deference to the historic late eighteenth-century townhouses on the street known as Wheat Row. The building wings have staggered setbacks and varying skins and fenestration in order to modulate the sizeable building into less repetitive, more comprehensible and human-scaled pieces. The different wings allowed for a variety of plans—large apartments and small, some having views on opposite sides of their buildings and some with especially high ceilings—encouraging a mixing of residents of various incomes.

Harbour Square is unique among the other urban renewal developments of Southwest for the way it incorporated several historic buildings into the new construction. Wheat Row, the ca. 1794 four-building rowhouse development by James Greenleaf, was renovated as part of the Harbour Square development and is a dominant feature of the 4th Street elevation of the complex, projecting slightly in front of the 193-1966 townhouses built to either side. Similarly, the historic Duncanson-Cranch House (ca. 1794) and the Edward Simon Lewis House (ca. 1817), located on N Street, were similarly renovated and incorporated into the Harbour Square

development with townhouses and lower-level apartment building wings built between and abutting them.

Two apartment building wings, recessed from N and O Streets provide a multi-story, multi-family link between the townhouses and the towers. These two wings stretch over the entrance to a 448-car underground garage and provide the primary means of entry from outside the complex to the common spaces within, including a central tree court and water garden. The garage entrances are made less conspicuous from most vantage points by the deep recess and further softened by plantings in front and hanging down from above. The recesses also help divide the long complex into a couple of approximately block-long pieces.

Technically, Harbour Square consists of just one site and one building, as all of the sections of the complex are physically connected. However, because the eighteenth and early nineteenth-century buildings were historically distinct and have been separately listed in the National Register of Historic Places, the complex is being counted as four buildings and one site, all of which are contributing. The site consists of the exterior courts and landscaping associated with the buildings, designed by the acclaimed landscape architect Dan Kiley in concert with Chloethiel Woodard Smith, and fundamental to the character of the complex.

An historic building footprint for the complex identifies the various residential buildings by the letters A-G (**Image 1**). These alphabetic labels have been replaced by numeric designations today which sometimes subdivide and at other times combine structures which originally had separate alphabetic designations. To avoid confusion in describing the buildings, the below description will refer to the apartment wings by their original alphabetic designations and row houses by their street addresses.

Narrative Description

Site Plan:

Harbour Square covers approximately eight acres of land and occupies the entire area of Square 503 between N and O Streets SW and 4th Street and the Washington Channel of the Potomac River. Square 503 is a "super-block," assembled from the individual blocks which composed the original Square 503 before the redevelopment of Southwest Washington.

The east end of Harbour Square is bound by Building G which faces 4th Street SW. Building G consists of seven, three-story brick rowhouses abutting either side of and including the eighteenth-century Wheat Row rowhouses which occupy the center of the block. Three town houses stretch south from Wheat Row to abut the rear section of the low-rise multi-unit Building F which faces O Street SW. A row of four houses stretches north from Wheat Row to the walkway at the rear of the rowhouses which front on N Street SW. The historic Wheat Row projects forward approximately three feet from the 1963-1966 rowhouses.

The north end of Harbour Square consists of three wings, designated as Buildings B, C and H. Building H comprises, from east to west, a row of three brick townhouses that extend from the

intersection of 4th Street SW to the historic Lewis House which projects about five feet forward from them. Abutting the Lewis House and extending west to the historic Duncanson-Cranch House is a four-story multi-unit wing. The Duncanson-Cranch House lies in the same plane as the Lewis House, projecting forward from the infill. The Duncanson-Cranch House holds two units; the eastern unit has its entrance on N Street, while the entrance to the western faces the driveway to the interior of the Harbour Square complex. The Duncanson-Cranch House also attaches to Building E at its rear through a three-story brick addition with a small raised terrace filling the remainder of the space between the buildings.

Building C is set back approximately 75 feet from the street, is recessed from Building B and H to either side of it, and has an open lower level providing access to parking under the central court of the building. Building B extends west beyond the garage entrance fully enclosing the interior court from the street on this north end. The main driveway into Harbour Square runs beneath Building C, where its lanes are divided by a gatehouse. Beyond the gatehouse, the driveway leads to surface level parking beneath a raised central deck, ramps to the subterranean parking garage beneath the complex's Water Garden, and a rear driveway that connects with the traffic circle in the 400 block of O Street.

The south end of Harbour Square is framed by three building wings in a mirror image to those on the north end. Building A, similar to Building B, is located across the water garden from it. Building D, a virtually exact duplicate of Building C, spans the rear entrance driveway in similar staggered alignment. Low-rise Building F then extends from Building D along O Street to its intersection with Fourth Street SW, in much the same alignment as Buildings C and H on Harbour Square's north boundary.

Harbour Square can be divided into two quadrangles. The low-rise eastern quadrangle is framed by the rowhouses which front on 4th and N Streets, as well as Buildings F and H. Building E, whose longer axis runs north-south, forms the western boundary of this quadrangle. It includes the East Court, a rectangular planted area referred to originally as the "English Garden."

The larger and higher-rise western quadrangle includes the "loggia," a concrete deck which covers the ground level visitor parking. It also provides a walkway connecting Building C to the north, Building D to the south, and Building E to the east. The center section of the loggia includes the sunken "Woodland Garden," a square ground level formal garden with symmetrically planted trees. Other than the area above the Woodland Garden, the loggia is lined by concrete planting boxes for shrubs and flowers. Its west side is covered by a pergola which shades areas for sitting and socializing.

The western quadrangle also includes the "Aquatic" or Water Garden, framed by Buildings A on the south and B on the north. The Garden pool which largely fills in the area between these two building wings, is rectangular in shape and occupies a full acre of ground. A bridge of interconnected concrete platforms with sculpted railings crosses the pool at its southern end, while a square, concrete rimmed island planted with a willow tree is located towards the northwest corner of the pool. To the west of the pool is the Great Lawn, an open area which

spans the full north-south width of Harbour Square and is separated from Waterside Park by a hedge and row of maple trees.

The Harbour Square site plan can also be analyzed as a vertically stratified set of planes. The site's lowest plane, other than the subterranean parking garage, includes the ground level East Court, visitor parking area, Aquatic Garden, and Great Lawn. The second plane is the loggia deck, and the third the terraces and roof gardens atop Buildings C and D. The fourth plane is the clubhouse and terrace atop Building E. The fifth and uppermost plane is the terraces and roof gardens atop Buildings A and B.

The Buildings of Harbour Square

Harbour Square's buildings are all connected physically on the exterior and interior, linked by a network of landscaped courts, terraces, and walkways, as well as internal corridors and the subterranean garage. The following description is organized by type: Apartment building wings; rowhouse wings; historic rowhouses; and parking structures. A description of the landscape follows.

Apartment Buildings

The 430 original apartments in the Harbour Square complex had 134 different floor plans. Each building has a different mix of unit types and no buildings are absolutely identical. Building A had the only apartments which had an original "through" floor plan with both northern and southern views. Building B is the only building with loft-style, two level apartments. Buildings C and D contain most of the complex's original efficiency apartments.

Buildings A and B are the tallest buildings in the complex, rising nine stories above ground level to ten full stories. The ground floors are glass-enclosed public spaces surrounded by arcade-walkways with *pilotis* on their outer perimeter. Much of Building B's first story is devoted to an enclosed swimming pool, while the first story of Building A features a large community room. Each building above the ground level has nine stories of apartments clad in variegated earth-tone masonry squares above the first story. Every high-rise apartment in Harbour Square has at least one balcony, a roof terrace, or both. Some apartments have as many as three balconies.

Although details vary even between the north and south facades of the same building, the appearances of Buildings A and B are very similar. The longer east-west axis of each wing extends seventeen bays long, alternating between projecting bays with large two, or three-panes of fully glazed windows and recessed bays with balconies. Every other floor in the projecting bays also feature balconies. All balconies on both the projecting and recessed bays have metal railings with vertical bars. In the center bays of Building B on the eighth and ninth floors, several of the "loft style" apartments have fully glazed, two-story oriel windows instead of balconies. At the second story (first apartment story above the ground level), three hexagonal white concrete planters are located in the projecting bays.

The roofs of these buildings are flat and offer both communal and private outdoor deck area. Bluestone-paved communal terraces and walkways are separated from private patio areas by low

brick walls and concrete planters. A spiral stair, enclosed within a hexagonal-shaped and glazed portal, provides direct access to the private patio areas from the corresponding apartment. Mechanical equipment at the center of the roof is concealed by higher walls.

Buildings A and B are located across the Water Garden pool from each other, and they are connected to the lower apartment wings, Buildings C and D, at their east ends. Buildings C and D are inset from Buildings A and B and separated from each other by the Woodland Garden. Buildings C and D rise five stories high with the driveway areas beneath them. The main entrance gatehouse is situated in the middle of the driveway beneath Building C, which also contains the Harbour Square management office and library.

The upper five floors of Buildings C and D contain the complex's efficiency apartments. On their outward-facing sides, the upper and lower floors of both buildings have rows of distinctive triangular bay windows, while their three middle floors have rows of square single-pane windows. Their court facades have projecting and recessed bays and balconies in varied patterns similar to those of Buildings A and B.

The roofs of Buildings C and D are separated into bluestone-paved communal terraces, walkways, and private patio areas by low brick walls and concrete planters. As on Buildings A and B, a spiral stair, enclosed within a hexagonal-shaped and glazed portal, provides direct access to the private patio areas from the corresponding apartments below. Mechanical equipment at the center of the roof is concealed by higher walls

Building E is the only multi-unit building in Harbour Square whose long axis runs north-south. It is seven stories tall and both its east and west facades feature alternating bays of balconies and windows. Its roof is devoted to terraces and a clubhouse whose assembly room features a wall of large glass windows overlooking the Aquatic Garden and onwards to the Washington Channel and Potomac River.

Building F, which faces O Street SW, is four stories tall, and includes the "South Annex" section. While Harbour Square's other apartment buildings have rectangular footprints, Building F has a small hyphen at either end. The western hyphen adjoins the south façade of Building E, while the eastern hyphen abuts the south wall of the row house at 1327 Fourth Street SW. Building F has tiers of "Juliet" balconies and windows on the south facades, and a hallway with windows on the north facade as well as roof garden terraces.

Building H consists of three parts including an apartment wing (the North Annex), Harbour Square townhouses, and the historic buildings. The building wing extends along N Street from 4th Street west to the parking entrance under Building C. This building wing includes the historic Lewis House located mid-way along the block and the Duncanson-Cranch House at the west end. The apartment building wing (the North Annex), sandwiched between the two historic buildings, is three stories in height and built of brick having the same earth-tone brown coloring as the high-rise buildings. The North Annex features half-basements with front patios with entrance from a corridor accessed from a doorway at the corner of the Duncanson-Cranch House. Its façade suggests a row of houses, with varying fenestration patterns of two-light

windows the height and width of sliding patio doors. The top units of the North Annex have glass solarium type windows whose shapes suggest the gabled roof of the Lewis House. The Harbour Square townhouses and the historic buildings included in Building H are described below.

Town Houses

Like the complex's high-rise buildings, the ten contemporary town houses of Harbour Square share basic similarities but show significant variations in detail. As with the seven eighteenth and nineteenth-century houses incorporated into the complex, each has a rear private garden, most separated from the East Court and each other by low brick walls.

The southernmost row of three town houses at 1323-1327 4th Street SW south of Wheat Row rises three stories tall with flat roofs. Topped by simple cornices, their flat brick facades are one bay wide and painted white. Their first and second stories each have two identical full-height single windows, with one-over-one lights. These windows have metal "boxed" grills with vertical bars which cover their lower half. Their first stories have a smaller one-over-one light window beside an entrance door topped with a narrow rectangular transom. The unit at 1327 4th Street has a mirror-imaged plan from the two more northerly units, while the row's middle unit is recessed about eighteen inches further from the street.

The four townhouses in the row north of Wheat Row are also three stories in height, with flat roofs above simple cornices and unpainted red brick facades. The middle houses at 1307 and 1309 4th Street share the same façade pattern and are otherwise extremely similar to those at 1323-1327 Fourth Street. These middle units protrude about three feet closer to the street than their neighbors. The end units at 1305 and 1311 4th Street differ from the middle houses in the row as well as each other. The house at 1311 4th Street shares a double door with a narrow three-story segment that connects to the north side of Wheat Row and provides a passage to the East Court. This house is wider than its neighbors to the north, with rows of three single one-over-one windows on its first and second stories, and two single one-over-one windows on its first floor beside the door. The fenestration pattern of 1305 Fourth Street has little in common with its neighbors. It consists of a large double window on the north side of its second and third stories, with a pair of small single pane windows on the first level. Its entrance is off the walkway which separates it from the rear of the row of houses which front on N Street SW.

The row of three houses at 400-408 N Street SW are also unpainted red brick and have similar facades and rooflines to the houses at 1323-1327 4th Street. However, they have half-basements beneath their three upper stories, as well as raised front entrances with stoops accessed by approximately five steps which run in parallel with the street. This row is recessed about five feet from the Lewis House which adjoins its westernmost unit.

Historic Houses

The design for Harbour Square included the retention of three historic properties—the four attached rowhouses of Wheat Row, the Duncanson-Cranch double house, and the detached Simon Lewis House. These three properties are listed independently in the National Register of

Historic Places where complete architectural descriptions can be found. Brief descriptions, however are included below:

Wheat Row: Wheat Row consists of four attached, three-story, three-bay-wide brick houses built circa 1794. The row is set upon a low stone foundation and is divided into three parts consisting of a slightly projecting central pavilion and end wings. The central pavilion is four bays long and capped by a pedimented gable with an oval window on-center. The end wings, also four bays long, are covered with a low hipped roof. This roof extends across the building intersecting with the gable on-center and features two tall brick chimneys to either side of it. The walls are laid in Flemish bond and the windows are capped by stone lintels with projecting central keystones. The entry doors are arched with two in the center pavilion and two in the end bays of the end wings all having semi-circular fanlights. The interior of each three-bay townhouse historically consisted of a side-hall, room-behind-room plan with a straight flight stair in the hall. The interiors were largely gutted during the 1963-1966 renovation, though some historic materials do survive, including late Victorian mantels.

Simon Lewis House: The Simon Lewis House, built ca. 1817, is a 2-1/2-story, three-bay, side-passage dwelling set upon a raised brick foundation. The front walls are laid in Flemish bond above a raised brick foundation and the roof is covered with a side gable, sheathed with standing seam metal. Two round-arched dormers are symmetrically located above the two exterior bays of the façade, and a massive inside-end slab chimney rises above the roof line at the west end.

Duncanson-Cranch House: The Duncanson-Cranch House, constructed ca. 1794, is a three-story, six-bay, red brick, Federal-period double house designed to appear as a single dwelling. It is set upon a raised stone and brick foundation, has walls laid in Flemish bond and is covered with a gable roof, broken by a large brick chimney at the center of the roof. All the windows feature splayed and stuccoed lintels except those in the foundation which are rubbed brick. The windows on the second story are set within stuccoed blind arches. Today, the entrance to 468 N Street—the eastern-most of the two houses—is located in a hyphen between the historic house and the abutting apartment building in Building H and the entrance to 470 N Street—the westernmost of the two houses--is located in the western end wall of the building. Historically, the entrances appear to have been located within the raised basements. The interior of 470 N Street includes a stair and mantel that appear to date to the mid-nineteenth century.

All of the historic buildings were saved from demolition and integrated into the Harbour Square complex during its construction in 1963-1966. Although the buildings were heavily renovated and the interiors largely gutted, the exterior walls and roof, and some historic interior features remain.

Parking Structures

Harbour Square originally provided parking for approximately 448 cars. About twenty percent of these spaces are located in the ground level parking area beneath the deck of the Woodland Garden and Building E. The remaining spaces are situated in a subterranean garage beneath the water garden.

Harbour Square's Landscape Design

The Harbour Square complex is characterized by its plantings and hardscape, designed by the acclaimed landscape architect Dan Kiley. The landscape scheme is divided by the buildings of the complex into multiple, themed gardens. The most impressive part is the one-acre "Aquatic Garden," which contains a pool with its own willow tree on a square island. The pool is the main element of a central courtyard, softened at the west end by groves of trees that provide privacy for the complex and some separation from the public space along the waterfront. This space is also seen through the glazed ground floor of Buildings A and B and indicative of the penetrability of interior and exterior spaces that is a hallmark of modernism. Kiley placed an additional fountain on the south side of the complex, accessible to public view, and designed a Japanese-type "tree court." Like neighboring complexes of the era, Harbour Square reintroduced nature to a formerly densely urbanized area.

Harbour Square's major public garden areas include:

- The East Court, or "English Garden." This garden is located between buildings E and G and F and H. It is planted with trees arranged in linear fashion and has a circular fountain at its southern end. The East Court was planned to have play areas at its northern and southern ends.

- The Woodland Garden. The Woodland Garden is a small sunken garden, square-in-plan and open to the parking garage on the north and east sides. The garden has been recently (2018) re-planted with symmetrically arranged maple trees following the historic arrangement. A concrete pergola at the garden's west end is covered with vines providing shade in warm weather.

- The Water Garden is a rectangular pool with a row of fountains on the northern periphery and a bridge at the southern end. A square island planted with a willow tree at the pool is located at the northwest corner. The roots of the willow tree on its square island extend through the subterranean parking garage in a concrete-walled planting box.

- The Japanese Garden is a small rectangular fountain pool between the south side of Building and the walkway that runs along the south boundary of Harbour Square.

- The Great Lawn, the eastern section of which is planted with ornamental cherry trees and the western section of which is a lawn with holly hedges, walkways, and benches.

The walkways, terraces and courtyards of Harbour Square are planted with numerous species of trees, shrubs of assorted varieties, and more than 60,000 bedding plants. To maximize the effect of these plantings and minimize the sense of being surrounded by concrete, the landscape plans

included designs for specialized planting boxes to be installed at every level from roof top terraces to streetscapes. Of particular interest is the effort to preserve mature street trees from the neighborhood that Harbour Square replaced. Unfortunately, many of these trees were elms that have since been removed, as has the "Great Zelkova" tree. The zelkova, reportedly the second oldest tree in southwest to survive the 1950s and 1960s Urban Renewal and beloved by the Harbour Square community, stood at the southwest corner of 4th and N Streets until 2012 when it had to be removed due to its deteriorated condition and advanced age. Wood panels cut from the tree have been mounted in a number of the communal areas of Harbour Square. Near One However, one sycamore near the southwest corner of the property may be such a legacy tree. Near it are numerous surviving cherry trees from the original plantings in 1966.

While it is not possible to match all present-day plantings to the historic plans, the present treatment of green spaces follows the historic outlines and many of the larger plantings may be original specimens.

INTEGRITY

Harbour Square retains a high degree of integrity. The complex is on its original site and retains its original setting with views to the water and landscaped courts between the various wings of the inter-connected buildings. The building retains its original design, materials and workmanship, as well as its historic feeling and associations. Although the preservation of the historic buildings that were integrated into the complex does not meet with current-day standards, the buildings were saved from demolition and provide historical and architectural reference to the late eighteenth and early nineteenth-century and pre-Urban Renewal architecture and urban streetscape of Southwest, DC.

8. Statement of Significance

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

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

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

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

Areas of Significance
(Enter categories from instructions.)
ARCHITECTURE
COMMUNITY PLANNING AND DEVELOPMENT
LANDSCAPE ARCHITECTURE

Period of Significance
1963-1966

Significant Dates
1963; 1966

Significant Person
(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder
Chloethiel Woodard Smith, Satterlee and Smith
Daniel Urban Kiley (landscape)

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

Harbour Square was built between 1963 and 1966, developed by Shannon & Luchs and designed by noted architect Chloethiel Woodard Smith and landscape architect Daniel Urban Kiley as part of the Urban Renewal Plan for Southwest Washington D.C. The Harbour Square complex occupies one of the several constituent superblocks that were designed and built by various teams of developers and modernist architects. It was the fourth residential superblock project to be completed in southwest, preceded by Capitol Park, River Park Mutual Homes, and Tiber Island, its immediate neighbor. It preceded the development of other residential super block projects, including the River Park townhouses just across 4th Street from Harbour Square, designed by Charles Goodman. Each of the residential development projects in southwest is unique and important to the country's first and largest federally funded urban renewal effort nationwide. Harbour Square meets National Register Criteria A and C with Architecture, Community Planning and Development, and Landscape Architecture as the Areas of Significance.

The property meets Criterion A as it is associated with the patterns of growth and change that contributed significantly to the heritage, culture and development of the District of Columbia and the nation. In particular,

- Its construction was a significant step in the redevelopment of Southwest Washington in accordance with the principles of modern urban planning. Its design was highly innovative and an effective use of green space and mixed housing types. From its inception, the design of Harbour Square took particular and deliberate advantage of its riverfront location and leveraged the advantages of this location with a subtle interplay of design elements.

- Its integration of Wheat Row, the Duncanson-Cranch House and the Lewis House, represents an early effort to adaptively re-use historic buildings and make them a functional component of a new development. Although the urban redevelopment plan of 1952 did not include any provisions for the historic preservation of resources, this project recognized the significance of the historic buildings and integrated them into the new construction.

- As one of the first such redevelopment projects to be created by an entirely local development team, Harbour Square marks the beginning of Washington's recognition as an incubator of first-rate Modern architectural talent

In addition, Harbour Square meets National Register Criterion C because it:

- Provides an outstanding example of modernist architecture and urbanism. It represents a unique fusion of architecture, modern construction technology, landscape architecture,

and community planning. It was an outstanding model for the appearance and development of the District of Columbia and the nation and has been cited as such by architectural critics and commentators since it was built.

- Possesses high artistic or aesthetic values, as illustrated by the accolades and awards it has received.

- Is a notable work by Chloethiel Woodard Smith who is recognized as a master architect and a key figure in the development and implementation of the Southwest Urban Renewal master plan and one of few women architects to achieve renown during the mid-20th century.

- Is an important work by Dan Kiley, who is widely recognized as a seminal figure in mid-20th-century landscape architecture. Harbour Square contains the most comprehensive landscape designs of the urban renewal projects in Southwest.

The Period of Significance for Harbour Square extends from 1963 to 1966, the beginning and end dates of its construction.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

Early Development in Southwest Washington

The Greenleaf Syndicate

At the time of its establishment in 1791, early plans for the city envisioned Southwest becoming the future city's preeminent commercial district and the Buzzard Point peninsula, with its long frontage on the Potomac and Anacostia Rivers, its major waterfront portal. In L'Enfant's plan, a canal through southwest linked wharves on Eastern Branch (Anacostia River) to the city's center and Georgetown, bypassing the tortuous Potomac River channel.[1] In his August 29, 1791 letter to Thomas Jefferson, George Washington extolled the benefits of a canal, which, as historian Cornelius Heine observed "he regarded …as one of the initial tasks necessary for the prosperous development of the city."[2] Enthusiastic promoters included Washington's personal secretary Tobias Lear, who

> "foresaw the time when the fur and peltry from the Great Lakes region would be brought to the Capital city, passing through the Washington Canal to the Eastern Branch, where it could be shipped to various ports."[3]

[1] L'Enfant's Report Accompanying his First City Plan to the President. Georgetown, June 22, 1791, quoted in Cornelius W. Heine. "The Washington City Canal" in Records of the Columbia Historical Society, Vol. 53/56, (Washington, D.C., Columbia Historical Society,1953/1956), 2.
[2] Ibid.
[3] Heine, 3.

In 1793, James Greenleaf, whose New England family had accrued political connections during the Revolution, joined in complex speculations in the nation's new capital with Philadelphia capitalist Robert Morris and Pennsylvania Secretary of State John Nicholson.[4] Their partnerships united the wealth of Morris, the co-called "financier of the American Revolution," the political network of Nicholson, and the social and diplomatic connections of Greenleaf, who served for a time as United States Consul at Amsterdam and married a Dutch countess. In 1793, the partners formed a syndicate to develop the city of Washington, which existed mainly on paper.

The Greenleaf Syndicate sought profit in transforming the rural landscape into a capital city with impressive federal buildings, a cause strongly endorsed by President Washington. L' Enfant's plan had divided the city site into numbered squares composed of individual lots. The first plan for financing government buildings required that each landowner convey title to half the lots in each of his squares to the city's presidentially-appointed commissioners. The commissioners would then sell these lots to raise construction funds, with the original owners compensated by the increased values of their adjoining lots.

After several auctions and a lottery failed to meet expectations in terms of lot sales, the Greenleaf Syndicate offered the commissioners an alternative. The mechanics of its plan required that Greenleaf, while performing his official duties in Amsterdam, secure a private loan from Dutch bankers for the syndicate to purchase lots. Greenleaf then signed an agreement with the commissioners for the Syndicate to purchase thousands of lots on the installment plan, on which the partners would build at least seven substantial brick houses each year. Greenleaf also purchased almost a thousand additional lots from private landowners on his own account.

The grand scale of the Greenleaf Syndicate's scheme was exceeded only by the speed and totality of its collapse. Morris and Nicholson also were principals in the United States Land Company which owned millions of acres across the thirteen original states. By the mid-1790s, their empire was buckling, in part because they were unable to collect from the squatters who had cleared their wilderness lands and had incurred heavy tax liabilities, but more importantly because of Morris' increasingly reckless speculations. Even before Greenleaf returned from Holland, his partners were expending loan proceeds on projects unrelated to Washington real estate development. Greenleaf succeeded in disposing of a thousand lots at a very high price to Thomas Law, a British capitalist who became "perhaps the foremost promoter of the canal scheme," but could not sell land fast enough to stay ahead of the Syndicate's creditors, who included the District Commissioners. By 1795, Greenleaf had been bought out with his partners' personal notes, which became worthless after they declared bankruptcy. By 1797, the syndicate had collapsed, with the feuding former partners incarcerated together in Philadelphia's Pryne Street debtor's prison.

In 1796, Morris and Nicolson erected Washington's first real estate development, the so-called "Twenty Houses" on South Capitol Street between M and N Streets SW. Far larger and grander in plan than the frame shanties and cabins sprinkled through the city, these brick houses had been

[4] Clark, 27. In 1795, the three partners formed the North American Land Company, which owned 6,000,000 acres in the southern states.

built hurriedly to meet a contractual deadline originally agreed to by Greenleaf. The development's opening ceremonies included a grand reception and bull roast in the intersection of South Capitol and M Streets. Although speakers referred to them as the first step in a glorious path to prosperity, many of the houses were shells lacking doors and windows. With the partners' increasing travails, they remained unfinished and were soon occupied by squatters. For years they appeared in European travel memoirs as symbols of republican corruption, inefficiency, and pretension. Decades after their construction, the *New York Commercial Advertiser* barely could still refer to the derelict houses as "an object of particular dreariness… a row of twenty brick buildings which, never having been inhabited, have fallen into dilapidation and ruin."

In fairness, the Greenleaf Syndicate's principals did much to positively influence the early development of the city. Greenleaf erected a cotton factory, one of the city's earliest manufacturing enterprises, on one of the peninsulas at the tip of Buzzard Point, which was renamed in his honor. Although a precise count is impossible, syndicate members erected as many as seventy houses around the city, dozens of which endured for more than century. Today, the only Greenleaf Syndicate buildings known to survive are in Southwest. They include the four attached dwellings of Wheat Row on 4th Street SW, as well as Thomas Law House and the double Duncanson-Cranch House on N Street SW. The Edward Simon Lewis House on N Street SW was erected circa 1817 for the Syndicate's former bookkeeper, by then the cashier of the Bank of Washington. Today all the Greenleaf houses are part of the Harbour Square development, save the Thomas Law House, which is part of Tiber Island, across N Street SW.

Washington City Canal

After a slow start, change in ownership, and delays due to the burning of Washington in 1812, the Washington City Canal finally opened in 1815. Running east from the current site of the Lincoln Memorial, it followed the course of Tiber Creek along the present-day right-of-way for Constitution Avenue. At Fourth Street, it crossed the Mall, and, near South Capitol and E Streets SW, it divided into east and west segments. The eastern segment emptied into the Eastern Branch near the Navy Yard in Southeast Washington, while the western branch curved through Southwest along the route of James Creek, which emptied into the Eastern Branch between Greenleaf and Buzzard Points, just east of the United States Arsenal and Washington Penitentiary.

After the long struggle to build the canal, it quickly proved an enormous economic disappointment. It struggled to attract traffic, required expensive dredging, and, by 1831, had been taken over by the city government. In 1833, the Washington City Canal was connected with the new Chesapeake and Potomac Canal between Georgetown and Cumberland. Maryland. However, within a few years, canal traffic was quickly siphoned off by railroads. By 1866, the city's sewer mains had been hooked to the canal and under Alexander Shepard in the 1870s, its section north of the mall was being filled in for the roadbed of what became Constitution Avenue.

In a sense, the stories of the Twenty Houses and the Washington City Canal are emblematic of Southwest's early development. While Southwest's location had potential, its topography limited taking advantage of the location's benefits. Deep channels ran close to the shores of Eastern Branch and the Potomac, yet large stretches of both riverfronts were unsuitable for harbors. By the mid-nineteenth century, the river's deep channels had silted in due to erosion of upstream farming, and extensive mudflats and marshlands had developed along Greenleaf Point.

Other obstacles were unintended consequences of development. The Canal (and later rail lines on the south side of the Mall) cut the streets off from and isolated it from the city (thereby earning Southwest the name "The Island") discouraging development.Furthermore, the river tides caused a back-flush of sewage into the canal, which created a nauseating stench, and Buzzard Point became the home of such noisome activities as slaughter houses, "horse boilers," and garbage plants. The shells of the Greenleaf syndicates Twenty Houses did not help encourage new construction either.

Development did, however, occur in Southwest during the antebellum era. The L'Enfant Plan had placed "Military Reservation #5" at the tip of Greenleaf Point, which was fortified by 1794. Although an arsenal on the site was burned during the British invasion of 1812, it had been rebuilt by 1822. By 1826, the Washington Penitentiary, designed by the Boston architect Charles Bulfinch, was under construction just northwest of the Arsenal. By 1857, the Arsenal included twenty major buildings, while the Penitentiary cell block, with its hospital and kitchen wings was accompanied a warden's residence, and shoe and broom factory staffed by inmates. By 1860, a Baltimore & Ohio Railroad line ran along Maryland Avenue and crossed the Long Bridge to Alexandria at 14th Street, ultimately giving rise to a warehouse and light industrial area that paralleled the south side of the National Mall into the 1930s.

Post-Civil War Growth

During the Civil War, Southwest's population nearly doubled overall, while its number of African-American residents quadrupled, rising from 18.5% of the quadrant's inhabitants in 1860 to 37.3% in 1870. In 1860, the quadrant's African-American population was concentrated in two clusters, the smaller of which was bounded by D, H, 8th, and 10th Streets SW and the larger north of Maryland Avenue and east of 6th Street SW.

Most of the African-American urban newcomers were poor, and often succeeded white residents in the quadrant's oldest and least-expensive housing, as well as in newly constructed alley dwellings. Housing built in alleys, including some in Southwest, existed by the 1850s. By the Civil War, pockets existed along both sides of Four-and-a-Half Street just north of F Street SW and immediately south of M Street to its west. During the Civil War years, alley dwellings expanded greatly citywide, and, by 1871, had developed in clusters in every area of Southwest other than Buzzard's Point. At that time, some 81% of the heads of alley-dwelling households city-wide were Black.

Despite this growth, which paralleled that of the city as a whole, Southwest was still considered something of an underdeveloped urban frontier. Although the city building code of 1873 restricted the construction of frame dwellings, these fire rules were suspended for the sparsely-

settled areas south of I Street Southwest, after the chief inspector of buildings pronounced "shanty builders … the pioneers of the city [who perform the] legitimate function of colonizing and preparing the way for more pretentious buildings."

The financial panic of 1893 slowed growth for several years, but Southwest's population grew by 70% between 1880 and 1900. A key factor was the continuing in-migration of African-Americans who accounted for almost two-thirds of the quadrant's growth between 1890 and 1897. Geographer Paul Groves has calculated that, by 1897, African-Americans were almost half Southwest's residents, compared to approximately one-third of the city population as a whole. Four-and-a-Half Street, the main commercial strip in Old Southwest, had by then become a racial dividing line, a situation which persisted until the urban renewal of the 1950s.
In 1892, Congress restricted the construction of dwellings on alleys less than thirty feet wide, without utilities, or lacking ready egress to city streets. However, residential construction in the form of small, two story brick working-class row houses continued throughout Southwest. On the future site of Harbour Square, such rowhouses lined the streets and filled in the open lots between the older Wheat Row, Duncanson-Cranch House and the Lewis House (**Images 2 and 3**).

Although the continuous filling of the canal bed meant that Southwest was no longer an island, Southwest remained disconnected from the rest of the city. Railroad tracks along Virginia Avenue SW continued to isolate the quadrant from downtown, as did the Mall itself. As a result, the deplorable living conditions of Southwest remained essentially hidden from view. Beginning in the 1930s, however, Southwest became a target for housing reformers seeking to improve living conditions for the city's urban poor.

Planning the "New Southwest"
The redevelopment of Washington, DC's southwest quadrant during the 1950s and 1960s was a nationally-visible test case for modernist architectural and planning principles. Although this project has been strongly criticized as destructive of vital communities, historians including Richard Longstreth have recognized its national importance as a re-focusing on urban life, with an emphasis on unique designs of the highest quality. "New Southwest" also provided a canvass for a new generation of Washington architects to display their talents on a nationally-visible scale. Their designs for projects like Harbour Square incorporated architecture and site planning principles which were unique for Washington and provided each project with a distinct identity.

The early1960s saw the first tangible results from the near-decade of conflict that ensued after political resolve to redevelop the southwest quadrant reached critical mass. This drive's roots extended back to the citywide alley housing elimination movement of the 1930s and mass rebuilding proposals that began with an unrealized 1942 plan to create housing for war-workers. During the postwar years, pressures for redevelopment of "blighted areas" citywide spurred such legislation as the DC Redevelopment Act of 1945 and Housing Act of 1949, which had created the Redevelopment Land Agency (RLA) and facilitated large-scale partnerships between government and private firms to carry out "urban renewal" projects. This last requirement was especially important because the mechanics of this strategy required government to acquire all privately-owned land in the area by purchase or condemnation, clear existing buildings, and re-

aggregate the individual lots acquired into new parcels which would be sold or leased to developers for vast projects which accomplished objectives of a master plan.

The first postwar redevelopment plan, the National Capital Park and Planning Commission (NCPC)'s December 1950 Comprehensive Plan for Washington, DC, contained a "broad hint" that the southwest quadrant would be selected as Washington's pilot urban renewal area, in part because the Pennsylvania Railroad tracks, the Fort McNair campus, and the waterfront provided pre-existing boundaries for the redevelopment zone. In the eyes of planners, civic leaders, and politicians, 1950 Census data, which showed the quadrant's population declining even as the city's population reached its historic peak, and surveys that showed a high proportion of dilapidated housing with high residential densities mandated redeveloping Southwest, as did the area's close proximity and immediate visual tie to Capitol Hill.

During the early 1950s, competing redevelopment plans were iteratively combined into a master plan. The conservative Peets Plan (1951) sought to preserve a substantial portion of Southwest's existing buildings, proposing that gradual waves of renovation mingled with new construction would maintain a high proportion of the area as low-income housing.

The Justement-Smith Plan

The Justement-Smith Plan (1952) was an alternative proposal to the Peets Plan which the RLA commissioned from the architectural firms of Justement, Elan, and Darby and Keyes, Smith, Satterlee, and Lethbridge in January 1952. Its creators were Louis Justement (1891-1968), one of Washington's most prominent architects and author of several books on urban planning, and the less well-known Chloethiel Woodard Smith, who, in the words of RLA Director John Searles, had "done more thinking about and writing about the rebuilding of the capital city than any other architects in the country" and could provide a "fine bold plan."

The Smith-Justement Plan sought to maximize economic return, link Southwest to downtown, and build mixed income housing, with higher income development concentrated on the waterfront and the area closest to a proposed cultural center. It combined some "squares" from the existing L'Enfant city plan into "superblocks" for large scale developments. It differed substantially from the Peets Plan, especially in that it placed a much higher percentage of housing units in high rise buildings and small apartment houses and a much lower percentage in row houses. It did not propose any low-income housing and made no reference to preservation of existing structures.

NCPC's "final" 1952 plan synthesized recommendations from the Peets and Justement-Smith Plans, as well as from a report by Bartholomew and Associates. Although each previous plan had proposed slightly different boundaries, the NCPC plan defined the redevelopment area's bounds as the planned Southwest Expressway on the north, Maine Avenue on the west, South Capitol Street and Delaware Avenue on the east, and P Street on the south. Low income housing, whether public or private, was to be concentrated east of Fourth Street, although the NCPC Plan did not set a target number for such units. A follow-up to the NCPC plan defined two high-priority redevelopment areas within the urban renewal area. Area A, between Seventh and Eleventh Streets SW, was earmarked for office construction. Area B, bounded by the railroad

tracks and E Street to the north, I Street to the south, Maine Avenue to the west, and South Capitol Street and Delaware Avenue to the east, contained the highest proportion of substandard housing in the quadrant. It was designated for new housing.

Smith and Justement refused to accept the RLA's adoption of the compromise Bartholemew Plan. In late 1952, they referred to it as "gerrymandering" and protested:

> It is time to abandon the present, timid, unimaginative and defeatist point of view in planning the redevelopment, the rebirth of our National Capital and to recapture some of the spirit of L'Enfant … whose imagination was equal to the task.[5]

In late 1952, the Washington AIA'S Urban Planning Committee recommended adaptation of the Smith-Justement Plan because:

> A successful redevelopment must better the entire city. The conformance of a neighborhood redevelopment plan to a forceful master plan for the whole community is essential. Redevelopment planning includes more than the building of low cost housing. It must create a new pattern for a balanced neighborhood, including housing for all income groups, schools, community facilities, and the commercial and industrial uses for which it is best suited.[6]

The Zeckendorf Plan

In 1953, William Zeckendorf's New York-based Webb & Knapp real estate development firm won a contract to formulate a plan for the entire redevelopment effort.[7] In September of that year, Zeckendorf successfully proposed that a re-delineated Area C include the entire redevelopment area other than the existing Area B. (In 1955, Area C-1, a 30-acre tract along South Capitol Street largely devoted to commercial and municipal uses that subsumed the original Area A, was subtracted from Area C and developed separately).

The Zeckendorf Plan, devised under the direction of future architectural icon I.M. Pei, who headed Webb & Knapp's in-house design team, was deeply influenced by the Justement-Smith Plan. The Zeckendorf Plan, which passed through a number of iterations and elaborations, envisioned Southwest as an "Ideal City" that combined green space and cultural amenities with high-style row houses and low and high-rise apartment buildings arranged around landscaped courts.[8] In 1956, the *Washington Post* published initial plans for the I.M. Pei-designed Town Center, which consolidated the entire redevelopment area's retail businesses in a central pavilion within a newly-created "superblock" bounded by Third, Sixth, L, and M Streets SW. Pei's design was favorably received, with the *Washington Post* terming Town Center's retail centerpiece a

[5] "Architects Urge NCPA Housing Plan Be Refused: Justement, Smith Call Redevelopment Area Boundaries 'Gerrymandering'." *The Washington Post.* November 21, 1952. 3.
[6] "Architects Back 'Bold Plan' For Southwest." *Washington Post.* October 16, 1952. 30.
[7] "Concern to Make Its First Bid to Land Agency Here Monday." *Washington Post*, March 15, 1953, M1.
[8] "Zeckendorf 'Ideal City' Is Described to Officials." *Washington Post*. February 17, 1954, 19.

"tree-shaded suburban style shopping center" with over 1,000 parking spaces.[9] It was, in fact, an early example of a mixed-use project, with 512 apartments in high-rise towers, multiple green courtyards, and a fountain court, that could be walked fend-to-end through pathways and arcades.

But Zeckendorf's plan was fatally delayed by disputes with the RLA, and rival developers, higher than anticipated payments for ground leases,[10] the national recession of 1957-1958, and even a ban on department stores at Town Center engineered by Washington's major downtown retailers. By late 1957, Webb & Knapp, which had continued to take on enormous debt through land purchases and hotel investments, was having cash-flow problems.[11] In 1959, the firm finally signed 99 year ground leases for Area C,[12] but Zeckendorf soon decided to conserve resources by giving up development rights to the portion of Area C south of M Street.[13] His small strip of stores at the core of what had been planned to be "Town Center" did not open until the fall of 1960, while the final pair of Pei's towers was not completed until 1963. In 1964, Webb & Knapp sold its interest in the Town Center site to a local developer, and shortly afterwards liquidated the remainder of its Southwest holdings.[14] Ultimately, the firm went bankrupt.

Although Zeckendorf promised far more than he delivered, his legacy in Southwest Washington is far more extensive than Town Center Towers. First, reaction to his 1956 plan showed that the public would accept a modern project which eschewed the traditional Washington model of rows of buildings fronting streets in favor of high-style modernist residences and super-blocks with courtyard green spaces.

Second, Zeckendorf's phased withdrawal from the Southwest project provided opportunities for some of Washington's finest modernist architects. Had development proceeded on schedule, the buildings in Area C would presumably have been designed by Webb & Knapp's New York-based design team headed by I.M. Pei. However, by 1958, Pei had begun the design team's transition to a firm-within-a-firm, and by 1960, the fission into separate firms was complete.[15] Although Pei's firm designed two buildings for the purchasers of Zeckendorf's L'Enfant Plaza project, Area C developed according to the visions of many architects, most of them local, instead of having the imprint of a master designer from outside the city.

Third, controversy about the exclusivity of Zeckendorf's agreement redefined the process for future development. After an early attempt to award the entire redevelopment project to the highest bidder had ended in default, the RLA had awarded its first three projects, Capitol Park (designed by Chloethiel Woodard Smith), River Park (designed by Charles Goodman), and the

[9] "RLA Favors Proposal for Shopping Center." *Washington Post*. December 5, 1956. B1, and "Shopping Center Set in SW," *Washington Post*. December 17, 1957. 1.
[10] "Cafritz Loses As Zeckendorf Gets SW Site." *Washington Post*. May 19, 1959. B1.
[11] See "Zeckendorf's Saga." *Wall Street Journal*. February 9, 1959. 1, and "Webb & Knapp Calls Financing Problems the Toughest It's Faced Yet." *Wall Street Journal*. March 9, 1960. 23.
[12] *HABS DC-856*. 50.
[13] Ibid. 49.
[14] "Webb & Knapp to Drop Another Development Plan." *Wall Street Journal*. November 3, 1964. 3, and "Webb & Knapp Sells Last SW Parcel. *"Washington Post*. November 3, 1964. A1.
[15] Carter Wiseman. *I.M. Pei, A Profile in American Architecture*. (New York: Harry N. Abrams, Inc. 1990) 70.

massive Zeckendorf area which contained Town Center after accepting developer proposals and then negotiating land prices. With the redevelopment project years behind schedule, on May 5, 1959 Julian Zimmerman, Commissioner of the Federal Housing Administration, publically advised the RLA to seek competitive bids for its remaining land parcels.[16] A General Accounting Office report ultimately questioned whether a non-competitively awarded agreement with a single developer was likely to provide best value to the government.[17]

These arguments were countered by RLA Director John Searles who argued that holding out for higher land prices had been a big mistake as bidders had compensated by cutting the "quality" of the developments.[18] As an interim step, the RLA announced the formation of an architect's panel to review designs proposals. The first prospective member was none other than Louis Justement.[19] However, defended by a *Washington Post* editorial, the RLA continued to award projects through negotiation with developers for several years.[20] The Tiber Island project, approved in September 1961, was the first Southwest redevelopment project to be awarded through a full-blown juried competition.

As the exclusivity debate played out over the summer and fall of 1959, the RLA contracted with Chloethiel Woodard Smith to prepare a plan for the Southwest Waterfront. At a presentation to the NCPC, she proposed that the portion of Area C south of M Street be divided into east and west superblocks.[21] The central axis of this newly defined "south section" of Area C was Fourth Street SW, the central axis of the Town Center site and the location of its proposed retail core.[22] During a November 4, 1959 presentation to the RLA Board of Governors, she suggested that each superblock be subdivided into three parcels for development by separate builders, predicting that "you'll have to beat [applicants] off with clubs." Smith articulated concerns that seem surprisingly current. She sought to reserve the riverbank for a network of public and private parks, urging the "every damned one" of its trees be preserved, and proposed rail transit links to the mall edge of the redevelopment area to prevent the area being overrun with automobiles. According to news reports, her proposals were favorably received by the RLA Board.[23]

Creating Harbour Square

Development of Square 503 and the Harbour Square Site

Harbour Square is located in the western superblock of the "south section" of Area C delineated by Smith's plan. It occupies Square 503, whose historical development typified that of the southwest quadrant as a whole.

[16] "RLA Urged To Rely on Bids Here: Competitive Sales, Leases in Southwest Called Agency Aim." *Washington Post.* May 5, 1959. B1.
[17] Quoted in *HABS DC-856*, 49. See also "Southwest Mall Plans Unveiled By Zeckendorf: RLA Told to Halt Negotiated Sales Of Renewal Sites." *Washington Post;* Jun 3, 1959; B1.
[18] "Setting Land Prices Too High Called RLA's Biggest Mistake." *The Washington Post;* Oct 1, 1961. B1.
[19] "RLA Architects' Panel to Review Project Designs in Southwest Area." *Washington Post*; Jun 22, 1961. D2.
[20] "RLA Seeks 7.2 Million For Projects." *Washington Post.* Dec 8, 1954. 1.
[21] "Southwest Superblock Plan Drawn Up by RLA." *Washington Post.* September 11, 1959. D6.
[22] *HABS DC-856*, 49.
[23] "A Woman Architect Builds a Dream for Southwest." *Washington Post.* , November 5, 1959. A1.

Like other areas on banks of the Potomac and Anacostia Rivers, Square 503 was one of the L'Enfant Plan's more oddly-configured "squares," an irregularly-shaped polygon originally bounded by Water, Four-and-a-Half, N, and O Streets SW. Square 503 was unevenly split into three parts by the 1200 blocks of Sixth Street SW and Union Street, a north-south thoroughfare whose axis corresponded to the present-day Fifth Street SW. The interior of the square was further divided by a network of alleys called Huntoon Court and Huntoon Place, which were lined with small houses not dissimilar to those which fronted on city streets. Square 503 faced the piers across Maine Avenue, but was separated from the riverfront to its south by the streetcar barn and maintenance yard in Square 504.

Besides the eighteenth and early nineteenth-century houses that stood on the square, the rest of Square 503 developed in the late nineteenth century as promoters, including J.P. Huntoon, who contributed his name to the square's alleys, erected small brick two story rental dwellings. According to early 1900 real estate advertisements, these houses had outdoor plumbing, with running water and sluice-cleaned privies in their yards. At that time, Square 503 had no African-American residents in either its street-front or alley houses. It was a thoroughly blue-collar neighborhood, whose adult residents worked at such trades as carpenter, expressman, painter, streetcar motorman, or laborer. Many of its houses were inhabited by large families many of which included roomers even despite their small size. By the 1930s, its population had become largely African-American, a demographic pattern which continued until redevelopment. In 1911, the only commercial buildings in the square were connected with a lumberyard that fronted on Water Street.

Square 503 appears to have been a quiet neighborhood that attracted little notice in the newspapers other than occasional reports of arrests for bootlegging. It could still be a place of desperate wants. In 1899, the *Washington Post* reported that the Driscoll family of 470 Huntoon Place, headed by an invalid widow whose six children shared one pair of shoes, had been rescued from near starvation after her thirteen-year old son was discovered scrounging rotten vegetables at Center Market.[24] Perhaps not surprisingly, the most prominent location in Square 503 was the Barney Neighborhood House. This settlement house grew out of the efforts of Charles and Eugenia Weller who created Washington's first organized playground in their backyard at the circa 1817 Lewis House (456 N Street SW). In 1905, the Weller's "Neighborhood House" moved to larger quarters in the 1794 Duncanson-Cranch Houses (468-470 N Street SW), which had been purchased for this purpose by Washington artist and philanthropist Alice Barney. The "Barney Neighborhood House," as the organization was then renamed, eventually included a large workshop and gymnasium fronting on Huntoon Place and Court, as well as nurseries which occupied the four houses in the Wheat Row (1315-1321 Fourth Street SW). When the settlement house moved to another location in July 1960, its buildings were among the last inhabited buildings in the square.

The issue of historic preservation had been percolating since at least 1954, when the RLA had agreed "to give sympathetic consideration" to preserving historic structures after receiving a

[24] "On the Verge of Starvation." *Washington Post;* October 2, 1899; 12.

letter from the Columbia Historical Society urging the retention of the Thomas Law House and Wheat Row.[25] A 1958 riverfront "boatel"-marina-residential proposal from transit magnate O. Roy Chalk had suggested adaptive reuses for all seven Barney Neighborhood House buildings.[26] However, the RLA made no specific commitment until 1959, when it officially agreed to preserve the Duncanson-Cranch House and Wheat Row, an idea championed by L.M. Leisenring, Preservation Officer of the American Institute of Architects.[27] Originally the Lewis House was to be demolished, but through the efforts of its tenant, Lewis O'Rourke, it was listed as a historic landmark in the 1960s. Today, Wheat Row, the Duncanson-Cranch House and the Lewis House are all listed in the National Register of Historic Places.

On June 4, 1960, shortly after the first phase of Capitol Park opened, the prominent real estate firm of Shannon and Luchs submitted a proposal for a 448-unit cooperative development on the waterfront near Fort McNair, William E. Shannon, president of the firm, was quoted as remarking that "Southwest can be made a magnet to reverse the trend to the suburbs." News reports also described Shannon & Luchs' intent to preserve the exteriors of the Wheat Row and Lewis House and to incorporate them into new row houses and apartment buildings.[28] No architect was named for the project until October 29, 1960, when veteran co-op broker Edmund J. Flynn told the *Washington Post* that the project, to be called "Harbour Square", was "ready to get off the ground" and that it would be designed by Chloethiel Woodard Smith.

On June 7, 1961, a year after receiving Shannon & Luchs' proposal, the RLA announced that it had negotiated a price of $3.25 per square foot for the Harbour Square site.[29] On July 19, 1961, the RLA Board conditionally approved the sale of the site, a transaction concluded on November 7, 1961 by a contract signing on the sidewalk in front of the Lewis House attended by incoming RLA chair Phil A. Doyle, outgoing chair John Searles, and William E. Shannon, president of Harbour Square, Incorporated. Another milestone in the redevelopment of Southwest Washington was accomplished a few hours later, when ground was broken for Morris Lapidus' Skyline Motor Inn at South Capitol and I Streets SW.[30] However, construction of Smith's plan for Harbour Square did not begin for almost two years after the land sale was finalized.

Architect and Planner: Chloethiel Woodard Smith

Chloethiel Woodard Smith (1910-1992), co-author of the Justement-Smith Plan and architect of Harbour Square, is noted as one of the few eminent women modernist architects, as well as a pioneering urban planner. She is also perhaps the single figure most closely identified with the planning and architecture of the Southwest redevelopment area (**Image 4**).

Born in Illinois as Chloethiel Blanche Woodard, Smith, the daughter of college professors, was raised in Portland and graduated from the University of Oregon in 1932. Despite the deepening depression, she enrolled at the graduate architectural Washington University in St. Louis as a

[25] "RLA Seeks 7.2 Million For Projects." *Washington Post;* December 8, 1954; 19.
[26] "Chalk Shifts Site for His SW Project." *Washington Post.* September 24, 1958; B1
[27] "Planners Hope to Save Historic Wheat Row." *Washington Post;* January 22, 1959; 18.
[28] "$12 Million Project Set For Southwest." *Washington Post*. June 4, 1961. A1.
[29] "Price Is Cut On SW Land For Housing". *Washington Post*. June 8, 1961. B7.
[30] "Contract Signed for 450 Homes on Waterfront: Signed on Sidewalk." *Washington Post,* November 8, 1961. B1.

student of the pioneering landscape architect and "garden cities" planner Henry Wright. Wright (1878-1936), whose work had first attracted attention at the 1904 Louisiana Purchase Exposition, had helped to found the Regional Planning Association of America with Clarence Stein, Lewis Mumford, and Benton MacKaye in the early 1920s. He had then worked with fellow planning pioneer Clarence Stein on the designs for Sunnyside Gardens in Queens (1924-29), Radburn, New Jersey (1929-1934), and, during Smith's tenure at Washington University, Chatham Village in Pittsburgh, Pennsylvania.

Smith's thesis, "An Industrial Housing Community for the City of St. Louis, Missouri," foreshadowed some themes of her work in Southwest Washington, including a mixture of apartments, row houses, and duplexes in groups of "four to six units on the lot periphery to create a central green space."[31] Smith's planned blocks of row houses appear to have incorporated concepts she later used in Washington, including avoiding a sense of repetitiveness by staggering setbacks and varying façade and fenestration details between adjacent units.[32]

After receiving a master's degree in architecture with a focus on city planning, Smith joined Wright's firm in New York City. It was apparently through her volunteer work at this time with the Housing Study Guild that Smith became friends with Lewis Mumford, who later hailed her as "one of the brightest young people." [33] Wright, an important figure in the Housing Study Guild as well as Smith's employer, was heavily involved in New Deal community planning initiatives at the time. He had become a consultant to the Public Works Administration in 1933, and was planning a variety of projects, including the Buckingham Garden Apartment community in Arlington, which was partially funded by the Federal Housing Administration (FHA), and finished by his associates after his death in 1936.

Smith's tenure with Wright's firm was brief. In 1935, she came to Washington to join the FHA as a draftsperson, quickly rising to become chief of research and planning for the Large Scale Housing Division.[34] In 1939, disillusioned with the routinized qualities of government work, she entered private practice as a designer with DC architect A. R. Clas. In that same year, she displayed her tendency to be an iconoclast and individualist, as well as a pioneer, when she joined nine other members of the Washington AIA Chapter's Committee on Planning in assembling the exhibit "Washington: The Planned City Without a Plan." The controversial thesis of the exhibit, which opened in the Gridiron Room of the Willard Hotel, was that the L'Enfant and MacMillan Plans were, in Smith's and collaborator Alfred Kastner's words;

> Obsolete and inappropriate; L'Enfant's plan in 1791 was a bold scheme, which, if viewed through the aims and ideals of the times, might have appeared to be a 'good plan.' Viewed from the distance of a century and a half it lacks the elements of what we would consider today as the basic physical requirements for a democratic city and revivals of 'lost' eighteenth century objectives do not

[31] Jayne Lisabeth Doud. *Chloethiel Woodard Smith, FAIA: Washington's Urban Gem*. (Thesis presented to the Department of Art History at the University of Oregon, March 1994). 7.
[32] Ibid. 7-10.
[33] Ibid. 12.
[34] Ibid. 13.

> provide solutions. Such attempts are historical restoration, not city planning. This is the basic error in the use of static city planning methods. Long after a plan has lost all meaning in relation to contemporary human needs, too often it is used as a model.[35]

Following her marriage to newspaper reporter-turned-diplomat Bromley Smith in 1940, Smith departed for South America. There she worked for a health commission and served as a college professor in La Paz, Bolivia, where she authored a city plan for Quito, Ecuador in 1945. Returning to Washington in 1946, Smith worked briefly for Berla and Abel, the city's premier modernist design firm and practiced independently.[36] Her first design was to be mentioned in the press was for a ranch house in Rockville, published in the *Washington Post* in 1948. In 1951, Smith joined her fellow Berla and Abel alumni Nicolas Satterlee (1915-1974) and Francis Donald Lethbridge (1920-2007) in a newly-founded firm which soon became Keyes, Smith, Satterlee, & Lethbridge with the addition of Arthur H. Keyes, Jr. To this point, most of Smith's commissions had been residential, but she had served on an AIA Honor Award jury[37] and been cited as an outstanding career woman by the Young Soroptimists of Washington.

The Southwest Washington plan of 1952 was Smith's first major publicity for a design, and, in keeping with her 1939 exhibit comments, she became an outspoken champion of complete redevelopment for the area. She continued to work on Keyes, Smith, Satterlee, & Lethbridge's designs for suburban subdivisions until 1955, when she formed the partnership with Nicholas Satterlee that ultimately produced Capitol Park. Capitol Park, whose construction began in 1957-59 and whose final phase was completed in 1963, mixed 1,500 apartments and 380 townhouses in a superblock within the northeast portion of Area B. Smith's plan was innovative, providing views of a park-like central courtyard from apartments, and grouping townhouses "in an unfolding series of inward-oriented walkways and courtyards, each distinct."[38] Smith also set a trend for Southwest by partnering with landscape architect Daniel U. Kiley to create Capitol Park's open spaces.

Capitol Park quickly proved a multi-faceted triumph for Smith and Kiley. Certainly one success was aesthetic. As Catherine Zipf has written, at Capitol Park:

> Each part was recognizable as a unique product with its own architectural identity. Yet together, the buildings clearly embodied a community. Smith's urban planning talents were particularly apparent in the transitions between high-rise and townhouse, where changes in scale were mitigated or facilitated by trees, parks, pools, covered porticoes and courtyards. Setbacks on the high-rises also

[35] "Plan-less Model: Architects to Send Exhibit Of Capital -- With Criticism." *Washington Post.* Oct 7, 1939; 1.
[36] Doud. 17.
[37] "The Year's Eight Best."*The Washington Post,* May 27, 1951; R1
[38] Longstreth, 266.

> facilitated the transitions from low to high. No building shadows another, allowing light and air to permeate what is actually a very dense neighborhood.[39]

Another of Capitol Park's successes was practical. During the redevelopment program's years of stagnation in the 1950s, Smith was the only architect to complete a project. In 1960, Capitol Park received an AIA honor award,[40] and, one month later, Smith became the sixth woman to become a fellow of the AIA.[41] In 2004, Capitol Park was listed on the National Register of Historic Places.

It took over a year from the date Smith was announced as Harbour Square's architect to the actual sale of the site to Shannon & Luchs. Smith remained her iconoclastic, outspoken self during the design and development phases of Harbour Square. On November 8, 1961, the day after the land sale was finalized, she delivered a speech to a planning group which contained what the *Washington Post* termed a "blistering attack" on Southwest redevelopment design rules, describing the approved projects as "lonely" and "all 90 feet tall and built according to the rules rather than the needs of a living community."[42]

Construction of Harbour Square did not begin until 1963. In part, this may have been the result of negotiated modifications to Smith's original plan, which included substituting the Aquatic Garden pool for a marina and man-made harbor which the RLA considered too extreme.[43] Smith was still in partnership with Satterlee at the time the development of Harbour Square began, and the early plans for the project are attributed to "Satterlee and Smith." However, later sketches and plans are attributed to "Chloethiel Woodard Smith," even preceding the dissolution of her partnership with Satterlee and incorporation of her own firm on March 8, 1963.[44] Unfortunately, the set of plans for Harbour Square contained in Smith's archive at Library of Congress do not contain marginal notes or other details about the design and construction process.

Once begun, the project then required nearly three additional years for completion. During and immediately after the construction of Harbour Square, Smith and her work in Southwest Washington achieved recognition in national mass circulation magazines, including *National Geographic*, *Fortune*, *Business Week*,[45] and *Look,* which dubbed her "Leading Lady in Urban

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[39] Catherine W. Zipf. *A Female Modernist in the Classical Capital: Chloethiel Woodard Smith and The Architecture of Southwest Washington, DC.* Newport, RI: Historic Preservation Program at Salve Regina University, 2009. 22.

[40] "Capitol Park Apartments Cited." *Washington Post.* February 20, 1960. B4.

[41] "D.C. Woman Is Selected Fellow in Architect Institute, *"Washington Post.* March 6, 1960. C10.

[42] "'New Southwest Community Lacks Heart, Architect Says.". *Washington Post,* November 9, 1961. D1.

[43] James Goode. *Best Addresses*. (Washington, DC: Smithsonian Press, 2003). 428.

[44] Sarah Booth Conroy. "Sketches of a Designing Woman: Architect Chloethiel Woodard Smith, Leaving Her Mark on Washington." *Washington Post;* November 4, 1989. G1.

[45] The spate of articles about Smith and her work appeared at the time the Southwest redevelopment program was starting to achieve a visual critical mass. Even the articles which discussed Smith's overall career made reference to Southwest redevelopment and frequently cited Harbour Square. These include "A Billion Dollar Bet on a New Way to Live" in *Look* (November 30, 1965), which predominantly describes Smith's work in Reston, and *Business Week's* "She Makes the City a Place for Living" (June 3, 1967) and "Where D(3) Helped Wipe Out a Slum"

Renewal*"* and published a photograph of her examining a scale model of Harbour Square.[46] Approximately a year after Harbour Square opened in 1966, art and architectural historian Anthony Bailey interviewed Smith at length for a three part *New Yorker* series on urbanism and urban renewal. Smith remained as outspoken as ever, stating that, in Washington, "we're ruled by committees and we nickel and dime everything."[47] She summarized her goal as "what we tried to do in Southwest was to make a place for [the] person who will put up with all the problems of the city as long as what he has to live in is first-rate and open to life." Her blunt assessment of her work was that, "It has mistakes but it has human corners- it isn't like those huge lonely projects in New York." She concluded:

> I go to Southwest when the lights are on and learn things by watching people. Who knows? They might get used to all that air, space, and the best views in town – it might start a trend. One night there, I was stopped by an elderly, military sort of gentleman. He said, 'I guess you're new around here. The way you're looking around.' I had a moment in which to make a decision: Should I say I was the architect, and then face the stuff you have to face when you are the author of something? Instead, I said. 'Yes. I'm new.' And he replied, 'Oh, you're going to like it. Especially when the azaleas are out and the fountains are on.'… It was the nicest thing that's ever happened to me.[48]

Although Harbour Square was a pinnacle in her career, it was not Smith's final project in Southwest. In the late 1960s, she was commissioned to design the replacement for the temporary commercial block on the Town Center site. The promised retail development finally opened in 1973 and was quickly beset by complaints about expensive parking and inaccessibility. It substantially failed within just a few years, and was reprogrammed as office space, leaving the area without convenient shopping for more than three decades.

After Harbour Square, Smith established a national practice, with major shopping center and apartment complex commissions across the country, and her firm employed a staff of thirty architects. In the Washington area, she did major design work in the planned community of Reston, on the E Street Expressway, and the adaptive research of the Pension Building as the National Building Museum. Most famously, the intersection of Connecticut Avenue and L streets NW gained the nickname "Chloethiel's Corner" because Smith had designed the prominent office tower on three of its corners.[49]

In 1970, a *Life Magazine* issue devoted to the women's movement named Smith, along with several editors, lawyers, and a surgeon, as one of "Eight Women Who Made It [in a Man's World]." She was her typically iconoclastic self in the interview, stating "I think a lot of this

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(December 17, 1966), which focuses on the LeClede's Landing project in St. Louis. *Fortune's* "Structure and Design" article (January 1966) also references Smith's work.

[46] "Leading Lady in Urban Renewal" *Look*, September 21, 1965, 75-77.

[52] Anthony Bailey. "Through the Great City." The New Yorker, August 5, 1967, 60.

[48] Ibid. 61-62.

[49] Benjamin Forgey. "On Chloethiel's Corner: The Architect Put Her Stamp on D.C. & Opened the Way for Others." *Washington Post;* January 1, 1993. D1.

outcry over inequality of the sexes is made up. I'm terribly bored by this women's lib business."[50]

Smith also served as a member of the Fine Arts Commission from 1967 until 1976. In 1989, nine years after her retirement, she received the Centennial Award of the Washington AIA Chapter. At her death in 1992, *Progressive Architecture* eulogized her as "the most successful female architect of her time."[51] Smith might have felt subtly diminished by this title, as she had long maintained:

> I am a women and I have practiced architecture for many years. I am called a "woman architect" and I haven't liked that title. Most minorities don't seem to be as insistently tagged with a modifier to the word "architect." Maybe "woman architect" is almost always used for an architect who is a woman and it may imply that "an architect" is superior to an architect with a modifier. I prefer to think that this isn't true.[52]

Smith was likely more pleased by Anthony Bailey's 1967 *New Yorker* article, which called her "quite simply one of the best architects, planners, and thinkers about cities now working anywhere."[53] Charles Atherton, longtime chair of the Fine Arts Commission called the Smith's Washington Square "the finest office building in the city" in 1989.[54] Benjamin Forgey's posthumous 1993 appreciation noted that her buildings had "transformed Southwest."[55] In the final assessment, Smith has proved to be among Washington's most significant modernist architects whose legacy is a distinguished body of built work and extremely influential city plans.

Landscape Architect: Dan Kiley

Daniel Urban Kiley (1912-2004), perhaps landscape architecture's most acclaimed modernist, was born in Boston. After spending the early years of the depression as an apprentice to the noted landscape architect Frederick Manning, Kiley entered the Harvard University Graduate School of Design program in landscape architecture. Here he joined fellow students Garret Eckbo and James Rose in attempting to develop "a sense of fluid dialog between the building and the land," an effort which was received unsympathetically by both Bremer Pond, the chair of the conservative Department of Landscape Architecture, and Walter Gropius, Dean of the School of Architecture.[56] After two years, Kiley left without a degree, and soon began a series of jobs with federal agencies which bought him to Washington, DC. Here he worked as a planner-architect at the United States Housing Authority under the supervision of Elbert Peets, future author of the Peets Plan for Southwest Redevelopment. This relationship was troubled, with

[50] "Women Arise: Eight Women Who Made It." Life Magazine. (September 4, 1970). 19.
[51] "Obituaries." *Progressive Architecture*. (March 1993). 36.
[52] Quoted in Zipf. 4.
[53] Bailey. 60.
[54] Conroy. G1.
[55] Forgey. D1.
[56] Dan Kiley and Jane Amidon. *Dan Kiley: The Complete Works of Dan Kiley.* (Boston: Bullfinch Press; 1999) 11.

Peets reputedly finding Kiley's designs "too non-conformist."[57] Kiley, however, met a young architect named Louis Kahn on the steps of the Department of the Interior building, and began collaborating with him after a rather prompt resignation from federal service. Kahn and Kiley would work together on the designs of six housing projects in 1941-42. The Lily Ponds Houses (1942) and Richardson Dwellings (1952) in the District of Columbia were among the twenty-one housing projects on which Kiley worked between 1941 and 1952. Among his collaborators was Alfred Kastner (1901-1975), Chloethiel Woodard Smith's fellow organizer of the "Unplanned City" show of 1939.

In 1940, Kiley created a landscape plan for the Charles Collier estate in Falls Church and opened an office in Washington, DC. Before joining the army in 1942, he designed approximately a dozen gardens and residential additions in the Washington area, many in connection with the architectural firm of Julian Berla, who would employ Chloethiel Woodard Smith after the war.[58] While in the army, Kiley succeeded Eero Saarinen, another acquaintance from his Washington years, as director of the presentation design unit of the Office of Special Services, and was awarded the Legion of Merit for designing the courtroom for the Nuremberg war crimes trials.

After returning to civilian life and opening an office in New Hampshire, Kiley contributed the landscape plan to Saarinen's winning entry in the 1947 design competition for the Jefferson National Expansion Monument in Saint Louis. Although Kiley clashed repeatedly with the National Parks Service and much of his design was never built, he began to win increasingly important commissions, including the "air garden" of the Air Force Academy in Colorado Springs and the landscape for Saarinen's Miller House in Columbus, Indiana, perhaps the most influential private garden design of the 20th century. Kiley was a continuing presence in the Washington area through his work with Charles Goodman, with whom he had collaborated on the design for a Washington Army Air terminal in 1944.[59] Robert Davidson, the developer of the Goodman-designed Hollin Hills subdivision in Fairfax County, required each house purchaser to buy a site plan from Kiley, who had succeeded original landscape planner Lou Bernard Voigt at his death. Kiley drew approximately one hundred such plans between 1953 and 1955.[60]

It has been stated that the Miller House commission (1955-58) marked the beginning of Kiley's complete casting off of romantic enhancements and the beginning of a truly modernist sensibility; in his words,

> The translation of various classical elements into a modern spatial sensibility, with the intention of creating landscape sequences to meet the daily needs of American families. I found that this structural clarity and dynamism applied to corporate and public settings as well.[61]

[57] Ann Berrizbeita. "Early Housing Projects and Garden Prototypes" in William S. Saunders, editor. *Daniel Urban Kiley. The Early Gardens*. (Princeton: Princeton Architectural Press; 1999) 26.
[58] Kiley and Amidon. 204-205.
[59] Joseph Disponzio. "A New England Yankee in an Internationalist Court." Saunders. 16.
[60] Daniel Donovan. "The Hundred Gardens" (37-46) and Mark Klopfer. "Theme and Variation at Hollin Hills" (47-64) in Saunders describe Kiley's role at Hollin Hills in detail.
[61] Kiley and Amidon. 21.

It was during his work at the Miller house that Kiley's created his first design for the southwest redevelopment area, a master site plan for public parks prepared for Satterlee and Smith in 1956. His 1959 plan for Capitol Park included:

> An expansive lawn with trees, hedges, benches, low retaining walls, walkways, and … sculptures intended as play objects. Walkways and lawns extended without interruption beyond the site and into the townhouse portion of the Capitol Park complex. The park layout was organized on an asymmetrical grid pattern extending out from the apartment building to the nearby townhouses. [62]

It included two features common to many of Kiley's large-scale designs; a prominent water feature and a pavilion. At Capitol Park, these consist of a wading pool crossed by stepping stones and a vaulted structure surrounded by flagstone walkways and a large, asymmetrically placed flagstone terrace.

After designing Harbour Square's landscaping, Kiley played a continuing role in Washington redevelopment, serving on an RLA project jury, designing the landscape for the Tenth Street Overlook at L'Enfant Plaza, and serving on the Pennsylvania Avenue Redevelopment Commission. Among his Washington area masterworks were the landscapes for Saarinen's Dulles Airport Terminal (1963) and the interior and exterior plantings for I.M. Pei's National Gallery East Building (1976), which, like Kiley's Oakland Museum plan, includes a notable roof garden. Kiley continued to design major projects into his nineties. By the time of his death, he had collaborated with a Who's Who of modernist architects including Kahn, Pei, Saarinen, Kevin Roche, Philip Johnson, Harry Weese, and Richard Meier. He received such encomiums as 'the pre-eminent landscape architect of our time" (Kevin Roche).[63] His lifetime awards, which were legion, include three AIA First Honor Awards, a lifetime achievement award from Harvard University, the 1995 Brunner Prize, and the 1997 National Medal of Arts, received with Maya Lin, John Updike and Andrew Wyeth. Numerous National Register-listed sites include his landscapes.[64] Harbour Square is among the most important residential works in his distinguished portfolio.

The Harbour Square Design

Harbour Square played a unique role within the redeveloped Southwest. While the explicit overriding goal of the redevelopment program was the elimination of "slums," an important and sometimes more implicit goal was the provision of new types of housing to attract the young professional and established middle and upper-middle class residents who were abandoning the city for the suburbs. As the most expensive housing planned in New Southwest, Harbour Square thus was intended to fill a particular housing market niche that was not met by neighboring developments. To compete in this upscale market successfully, Harbour Square had to offer aesthetic amenities and social connection as well as practical advantages. Thus, Smith's plan for

[62] DC *HPO Case #03-04*. 5.
[63] Kiley and Amidon. 16.
[64] Ibid. 203.

Harbour Square confronted more than the usual challenges of designing a large multi-unit complex.

As Catherine Zipf has written:

> From Wright, Smith learned how to place standardized units within a topographic landscape and how to organize those units according to a universal plan. Underlying Wright's teachings were the basic principles of European modernism: that well-designed housing could raise standards of living (an important, depression-era theme), that architecture could reinvent community, and that all of this could be achieved on a large scale with cost-efficient results.[65]

The implicit danger in this is a sense of repetitiveness from these "standardized units" and the application of a "universal plan." At Harbour Square, Smith created a sense of individuality through virtually perfect-pitch modulations of scale and architectural detailing. Building facades reflect the 134 different apartment floor plans by showing an almost infinite series of variations in massing, recessing of bays, shapes of windows, and patterns of fenestration. Every high-rise Harbour Square apartment has at least one balcony, a roof terrace, or both. Smith's drawings show that she designed five different styles of balcony, including "French Baroque." As James Goode has noted, "no other Washington Apartment house offers such a multitude of layouts."[66] Rather than being set in rows, Harbour Square's high rises are sited in staggered alignments, creating a variety of interior spaces for residential social life.

The relationship between Harbour Square and its neighbors was well-handled by Smith. The scale of the historic row houses are maintained by the contemporary row houses of comparable scale on the city street frontages, including those of Tiber Island and River Park on the opposite sides of the street. The high-rise buildings, which might otherwise create a street-side palisade and dominate their neighbors, border the open spaces at the west end of the complex. Yet, at the same time, Smith's use of varying surface materials gives Harbour Square a distinct visual identity. Harbour Square's more traditional red brick and more modernistic brownish brick houses could never be confused with Tiber Island's beige brick row houses on the opposite side of N Street SW. The same contrast in materials differentiates Harbour Square's high-rise Building B from Tiber Island's nearby high rise South Tower. The brick facades of the Wheat Row and neighboring contemporary houses are a strong contract to the aluminum barrel roofs and detailing of the River Park houses on the opposite side of Fourth Street SW.

Another challenge for Smith was her long struggle to prevent the human needs of a community from being trumped by the requirements of the automobile. The opening of a Metro station at Waterside Mall during the 1970s in a sense realized her 1959 vision of a rail link to the waterfront. However, convenient parking was a requirement for affluent housing customers. At Harbour Square, Smith limited the visual impact of the automobile by making the driveways

[65] Zipf. 7.
[66] Goode. 426.

invisible from the interior of the complex and concealing parking either beneath the loggia or in the subterranean garage.

Near the time that the John McShain Company began construction in 1963, Smith described Harbour Square in terms of its integration into its site:

> The landscaped site with glimpses of a motor plaza below creates an urban pedestrian square with an acre of water garden as its dominant design element. The pool will be finished in shades of blue to blue-green with accents of various-colored sculptural forms below and above the water, platforms and seating areas, fountains, walks, flowering water plants, and willow trees. Beyond is a grove of trees visually enclosing the water garden court. The square will be pleasant from ground level, and in addition will offer a fine view of water within the square from the apartments above, recalling the nearby river.[67]

Besides providing balconies, Smith further integrated Harbour Square's residents with the landscape by making extensive provision for windows, even in corridors, and orienting the buildings to have the site open to the riverfront. Harbour Square's landscape transitioned into that of Waterside Park, envisioned in Smith's 1959 plan and designed by Hideo Sasaki (1919-1999).[68] The complex is justly famed for its exquisite views, which include downtown Washington and the national monuments, as well as the Washington Channel, Potomac, and Anacostia Rivers extending as far north as Georgetown , as far south as Blue Plains, and as far west as the Virginia shore.

However, perhaps the most important method of integrating Harbour Square with its site is Smith's management of its visual topography in collaboration with Kiley's landscaping plan.

Smith treated Harbour Square as a set of stratified visual planes which range from the ground level East Court, row house gardens, and Great Lawn to the roofs of the high-rise buildings. Although the heights of the buildings tend to rise from the eastern side of the complex to its west, Smith breaks this pattern with Building E, which is taller than its western neighbors Buildings C and D, to which it is aligned at right angles. Through their program of plantings, Smith and Kiley use these planes to create an extremely complex matrix of surfaces, which the superb views from the balconies and windows allow residents to appreciate from an additional angle, as well as to utilize and move through.

This innovative use of landscaping as a functional element in adapting a structure to its specific site is a characteristic of Kiley's designs noted in Calvin Trillin's 1995 *New Yorker* profile;

[67] Quoted in Arthur F. Keyes, Jr "An Architect Talks about the Spaces Between Buildings" in *The Architectural Record,* v. 134 (September 1963), 202.
[68] "Hideo Sasaki, 80, Influential Landscape Architect, Dies," *New York Times*, September 25, 2000 and "The Cultural Landscape Foundation: Hideo Sasaki," viewed online athttp://tclf.org/content/hideo-sasaki, accessed June 9, 2011.

> A design should grow out of a landscape rather than be imposed on it. That is Rule No. 1 for Kiley, who doesn't suffer rules gladly. He is a functionalist, who argues that there are no universally applicable design principles, and who approaches each job as a unique set of conditions and problems.[69]

Kiley's work, given his dictum "Man is Nature," was never about replicating natural landscapes, nor is it about generating a vista for passive aesthetic contemplation or reference to historicist tradition. Rather, a Kiley landscape is meant to be moved through and experienced; it is, as Anita Berrizbeita writes with reference to his early gardens, "a system rather than a composition," which can be broken down into "a superimposition of layers of landscape and program"[70] which address functional goals or, in Kiley's words, express "need. The more visibly a need is expressed in design, the more poetic, because it is real."[71]

Kiley's Harbour Square plan shows these principles at work, as well as his strong sense of pure geometry and masterful use of topographic planes to program a landscape in its full three dimensions. The large trees planted throughout the site link its component areas into a whole while providing shade and shelter, smaller plants define more intimate spaces, terraces link inside to outside, and walkways move residents through the site, with their arrangements dictated by human needs for shelter, space, and community, while at the same time maintaining the sense of individuality and intimacy required in an urban environment.

Kiley's design creates shifting planes within the complex with its sunken garden between buildings, which provide lower floor apartments with eye-level views of the leaves of fifty-foot tall sugar maple. The one-acre Aquatic Garden and island planted with what Smith once called "the world's largest willow tree" provides unity to the complex, linking it to the river, as well as reflecting the sky. At the other extreme are the roof gardens and upper terrace plantings which integrate the high-rise apartment buildings with the earth. For these Smith designed literally dozens of specialized planters and bedding boxes, which are both functionally essential and aesthetically enhancing.

Kiley's landscape achieves a synergy with Smith's extensive use of glass, profuse fenestration, and ubiquitous balconies, as well as the programming of rooftop space for communal functions such as a clubhouse. Although some hotels and other public buildings had had public rooftop areas, Harbour Square was among the first, if not the first, Washington residential complex to combine such areas with a sophisticated planting plan. Intermediate layers were provided by the terraces and walkway plantings which circulate residents through the complex.

Public Reaction to Harbour Square

Sales at Harbour Square were entrusted to the Edmund J. Flynn Company, which had specialized in selling cooperative units since the 1920s. While River Park was also a cooperative, the Flynn

[69] Calvin Trillin. "The Garden Man." *The New Yorker*. (October 16, 1995). 138.
[70] Berrizbeita. 28-29.
[71] Quoted in Ibid, 34.

Company faced a unique challenge at Harbour Square, as it was the first luxury development in the redevelopment area. The Flynn Company ran its first newspaper advertisements on May 29, 1963, even before construction began. They stressed the development's many amenities, such as its diversity of floor plans, fireplaces, parking, balconies, water views, swimming pool, and rooftop party room.[72] Slightly more than one month later, Flynn reported that one-half the units had been sold and that the project was the most successful venture of his company's 43 years in business.[73]

Flynn's approach was to promote the complex with wry, off-beat copy. An August 1963 advertisement noted "that you can't tell Harbour Square from a hole in the ground" because "that's all there is so far. Just a big excavation growing bigger every day."[74] By November 23, 1963, when the *Post* ran a photograph of the excavation against the backdrop of the eighteenth century row houses, Flynn reported that 70% of the units had been sold.[75] In February 1964 Flynn advertised "underwater parking at Harbour Square" noting in the copy that the parking garage was hidden beneath the water garden.[76] During a wet week in late February, Flynn advised potential buyers to "bring your hip boots and fountain pen," because, although "the streets are a sea of mud, the construction is still a hole in the ground, "over 75% of the units had been sold. [77] By April 1964, Flynn was advertising only efficiencies with patios, "gin 'n tonic roof gardens," and river views and a few very large and expensive units in the historic town houses. As the ad copy noted, "it is a nerve-shattering experience to see a lovely bride effect a light-hearted sally with a smile on her lips n (but a far-away look in her eyes as she exclaims in pseudo-gaiety 'Why George, it's almost worth a divorce'" to live in a Harbour Square efficiency.[78]

As Harbour Square became ready for occupancy in June 1966, Flynn ran a series of display advertisements in which he waxed poetic about the landscaping, river views, "Waterscaping (that's wet landscaping to you squares)," and other amenities at Harbour Square. Other advertisements waxed poetic over evening views, noting that as the sales office closed for the day, "the shimmering water of the river and our full acre of water garden turn molten gold" in "a spectacular sunset," after which "the lights of the city wink on as the waterfront becomes a fairyland while the Washington monument stands bold and white against an indigo sky."[79]Another notable advertisement headlined "Started 1796, Finished 1966" promoted apartments in the "perfected… historical masterpieces" and "great houses" from the days that the waterfront was the home of the "merchant princes and great statesmen of their day."[80] More mundane advertisements paid added attention to the financial advantages of cooperative ownership. [81]

[72] Classified Advertisement. *Washington Post.* May 19, 1963. D17.
[73] "The State of Real Estate and Building." *Washington Post.* June 29, 1963. C11.
[74] Classified Advertisement. *Washington Post.* September 29, 1963. D18.
[75] "Work Under Way at Harbour Square in SW" *Washington Post.* November 23, 1963. C7.
[76] Classified Advertisement. *Washington Post.* February 9, 1964. D17.
[77] Classified Advertisement. *Washington Post.* February 23, 1964. D17.
[78] Classified Advertisement. *Washington Post.* July 8, 1966. A17.
[79] Display Advertisement. *Washington Post.* July 12, 1966. A13.
[80] Display Advertisement. *Washington Post.* July 15, 1966. A19.
[81] Display Advertisement. *Washington Post.* July 1, 1966. A2.

In an advertisement entitled "The Great Love Affair," Flynn admitted that the magnificence of Harbour Square reduced him to "cornball exclamations, oohs, and ahs." [82] Yet his advertising campaign touched on what were the special qualities of Smith and Kiley's design. *Washington Post* real estate columnist John Williman suggested that a visit to Harbour Square with its sunken garden with sugar maple trees, water garden highlighted by floral plantings, floating lights, and island with a huge willow tree, and "balconies…some enclosed with glass bays, others stretching two stories high, with stairways leading to private, glass-enclosed 'lighthouses' on the roof" would refresh those with a jaded attitude toward housing.[83] Anthony Bailey's 1967 visit to Southwest found "a series of townhouses and the great set of brown-red apartment buildings called Harbour Square, which did a finer job of being influenced by the Chicago master Louis Sullivan than most buildings do of being original."[84] *National Geographic's* Joseph Judge visited Harbour Square in the same year, surveying Washington as a "living postcard" from the top of one of the riverfront high-rise buildings with Edward H. Dent, the complex's manager. Judge described the Harbour Square as a 'rich mantle of apartments" and a "handsome H-shaped block of towers," noting that "I found the Federal City's oldest row houses wearing a new coat of sunshine."[85]

As Richard Longstreth later wrote, "though the city had an impressive legacy of apartment buildings, Harbour Square stood apart in its siting, highly varied exterior aspects, and adroit play between decorum and spectacle."[86]

Comparisons between Harbour Square and the Watergate, which opened just a few months later, were inevitable, according to *Washington Post* feature writer Scottie Lanahan, daughter of F. Scott Fitzgerald. In 1966, she reported that each of these "chic 'in' places to live" has "delectable views" and "the feel of a transatlantic liner," although she erroneously reported that the entirely-residential Harbour Square included shops and a supermarket like the Watergate.[87] Harbour Square quickly became home to prominent Washingtonians, who included Senator Strom Thurmond, and Retired Admiral William Radford, joined by Supreme Court Justice Lewis Powell, who was also attracted by the views, in 1971.[88]

However, Harbour Square's most prominent early residents were Vice President Hubert H. Humphrey and his wife Muriel B. Humphrey, who moved into Apartment S-801 on October 21, 1966[89] (**Image 5**). The Humphrey apartment was estimated to have cost $60,000 to $70,000, considerably more than the $40,000 they were thought to have received for their Chevy Chase colonial. It featured two bedrooms, a den with a wood-burning fireplace, a living room-dining

[82] Display Advertisement. *Washington Post.* June 21, 1966. A19.
[83] "Something to Be Seen at Harbour Square: Harbour Square to Offer Vacation Style Comfort."*Washington Post.* June 11, 1966. D1.
[84] Bailey. 62.
[85] Joseph Judge. "New Grandeur for Flowering Washington." National Geographic Magazine (April 1967). 526-532.
[86] Longstreth. 270.
[87] Scottie Lanahan. "News to Me...: Be It Never Humble--This Is Home." *Washington Post.* November 21, 1966. C6.
[88] "Moving In: Personalities." *Washington Post.* December 13, 1971. B3.
[89] "Humphreys in New Home." *New York Times.* October 22, 1966. 23.

room that could accommodate a sit down dinner for twelve, and three balconies.[90] Muriel Humphrey told Analoyce Clapp, "World of Women" columnist for the *Milwaukee Sentinel,* that the apartment's spectacular views "had finally convinced the vice-president that he could live anywhere else than his beloved Chevy Chase home." Muriel Humphrey noted that she had been apartment hunting in other neighborhoods before her secretary, Betty South, who lived in the building, had shown her Harbour Square. Her husband had been convinced to move by Philo Nash, a former Wisconsin lieutenant governor who also lived in the complex. In addition to the magnificence of the views, Muriel Humphrey explained that the commute from Chevy Chase had proven onerous; "it seems a much more relaxed life down here, closer to the Capitol. Why, one day, my husband even came home for lunch!" [91]

The "World of Women" article described the decor of the Humphrey's Washington residence in exhaustive detail, including its "definite oriental feel" with large Japanese and Korean screens, 45 foot long gold carpet and matching couch and drapes with flecks of green and orange. The den was devoted to Hubert Humphrey's home office and a dressing room became the location of Mrs. Humphrey's sewing machine, on which she had until recently made all her own clothes. But while the article was heavy on domesticity, it also alluded to Mrs. Humphrey's public career. An early advocate for the developmentally- impaired. Mrs. Humphrey was actively involved in her husband's political career. Within days of moving in, she hosted a birthday party for Mrs. Lyndon Baines Johnson and a press luncheon whose guests included Analoyce Clapp.[92] During the twelve years that the Humphreys resided at Harbour Square, their apartment became particularly associated with Muriel Humphrey's activities as a member of the President's Commission for the Mentally Handicapped, as well as political events such as fundraising dinners and press luncheons.[93] Mrs. Humphrey's staff eventually occupied a suite on another floor of the building.[94]

In April, 1968, when riots convulsed Washington after the assassination of the Reverend Dr. Martin Luther King, Harbour Square was guarded by a tank. Harbour Square was also the home of Humphrey during the 1968 presidential campaign against Richard Nixon in which Hubert Humphrey was defeated by the narrowest of margins. According to new reports, Humphrey told friends that, if elected, he and his wife had no intention of moving out of Harbour Square to live in the White House.[95]

Out of office for the first time in nearly 25 years, Humphrey retained the apartment and continued to live in it from his re-election to the Senate in 1970 until his death in January 1978.[96] Just weeks before his death, he was visited at Harbour Square by Israeli Prime Minister

[90] "Luxury Apartment Is Bought by Humphrey." *Washington Post.* September 29, 1966. A3.
[91] Analoyce Clapp. "Mrs. Humphrey Meets the Press." *Milwaukee Sentinel*. December 17, 1966. 6.
[92] Ibid. 6.
[93] "Tea for Senators' Wives." *Washington Post.* January 8, 1967. B8 and "Happening: Rent-a-Chateau Lady Bird Blossoms... Harbour for HHH... Beach Blast... Whose Bag?" *Washington Post.* July 1, 1968. C5.
[94] "She's A Look-Alike for Her Boss, "*Washington Post.* December 17, 1967. G2
[95] Merriman Smith. "White House Destined to Become Museum." (United Press International) Printed in the *Middlesboro (KY) Daily New.,* July 18, 1966 (unpaged).
[96] "HHH Solemn, Wife Weeps As Nixon Is Inaugurated: 1970 Race Seen - Keeping Apartment." *Washington Post.* January 21, 1969. A16.

Menachem Begin.[97] After her husband's death, the governor of Minnesota appointed Muriel Humphrey, to fill his seat pending the results of a November 1978 special election, after which she returned to Minnesota.

Harbour Square also figured parenthetically in the Watergate political scandal. FBI Director L. Patrick Gray suggested that Presidential Counsel John Dean meet him outside his Harbour Square apartment building to discuss news leaks from the FBI investigation of Watergate, and that it was during this park bench meeting that the sharing of confidential FBI files with the White House may have been first discussed.[98]

Since its early days, Harbour Square has undergone few significant alterations. Under a cooperative ownership, it remains a stable upscale community whose residents include prominent Washington figures. Its buildings and landscape plan have been maintained rather than altered, and today it retains the character of its original design.

[97] "An Envoy's High Hopes." *Washington Post*. December 19, 1977. B1.
[98] "Testimony Before the Senate Committee Investigating Watergate." *New York Times*. August 7, 1973; 21.

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Zipf, Catherine W. *A Female Modernist in the Classical Capital: Chloethiel Woodard Smith and The Architecture of Southwest Washington, DC.* Newport, RI: Historic Preservation Program at Salve Regina University, 2009

Previous documentation on file (NPS):

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

Primary location of additional data:

__X__ State Historic Preservation Office
____ Other State agency
____ Federal agency
____ Local government

____ University
____ Other
Name of repository: _____

Historic Resources Survey Number (if assigned): _____

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10. Geographical Data

Acreage of Property 8.4 acres

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates
Datum if other than WGS84:_____
(enter coordinates to 6 decimal places)

1. Latitude: 38.874139 Longitude: -77.018880
2. Latitude: Longitude:
3. Latitude: Longitude:
4. Latitude: Longitude:

Or
UTM References
Datum (indicated on USGS map):

☐ NAD 1927 or ☐ NAD 1983

1. Zone:	Easting:	Northing:
2. Zone:	Easting:	Northing:
3. Zone:	Easting:	Northing:
4. Zone:	Easting :	Northing:

Verbal Boundary Description (Describe the boundaries of the property.)
The Harbour Square complex occupies Square 503 Lot 116. Its northern boundary follows the 400 block of N Street SW west from its intersection with Fourth Street SW to its terminus in a traffic circle in mid-block. The boundary then continues on the same east-west axis, following the driveway that borders Tiber Island to the edge of Waterside Park. Harbour Square's western boundary is the hedge which separates its Great Lawn from Waterside Park, which fronts on the

Washington Channel. Its southern boundary runs east along the walkway which separates Harbour Square from the Edgewater Park complex from the border of Waterside Park to a traffic circle. It then continues along the 400 block of O Street SW to its intersection with the 1300 block of Fourth Street, which forms its eastern boundary.

Boundary Justification (Explain why the boundaries were selected.)
The boundaries follow the lot lines of Lot 116 in Square 504 and include all the inter-connected buildings that make up the entirety of the Harbour Square complex as conceived and built 1963-1966. The boundaries also include the eighteenth and nineteenth-century buildings located on the site and incorporated into the Harbour Square complex during that time.

---

11. Form Prepared By

name/title: D.Peter Sefton
organization: _____
street & number: 19 East Chapman Street
city or town: Alexandria state: VA zip code: 22301
e-mail psefton@gmail.com
telephone: 703 836-2015
date: October 2018

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: Harbour Square
City or Vicinity: Washington, D.C.
County: State: DC
Photographer: Kim Williams
Date Photographed: October 2018

Description of Photograph(s) and number, include description of view indicating direction of camera:

View looking northeast at south elevation of Building B
1 of 25

View looking southeast at north elevation of Building A
2 of 25

View looking easterly at south elevation of Building A
3 of 25

View looking southeast at west elevation of Building B
4 of 25

View looking northwest at south elevation of Building B
5 of 25

Aerial view looking north at south elevation of Building B
6 of 25

Aerial view looking easterly from top of Building A to south elevations of Building B (partial) and Building C and west elevation of Building E
7 of 25

Aerial view looking north at south elevation of Building C looking over Woodland Garden
8 of 25

View looking northeast at west elevation of Building E showing club room at roof level and in foreground, the stairwell pavilions on the roof of Building D
9 of 25

View looking south at Building A across Water Garden pool
10 of 25

View looking south through the Great Lawn along west end of Water Garden
11 of 25

View looking northeast at intersection of Building C and D from interior court area
12 of 25

View looking southwest at intersection of 4th and N Streets SW showing Building H that includes the historic Lewis and Duncanson-Cranch houses
13 of 25

View looking south along 4th Street SW at east elevation of Building G showing the historic Wheat Row in center
14 of 25

View looking southeast at north elevation of Building H showing the historic Lewis House
15 of 25

View looking south at the north elevation of the historic Duncanson-Cranch House at west end of Building H
16 of 25

Interior view from lobby of Building A looking north across Water Garden to Building B
17 of 25

Interior view of Building A looking north along exterior corridor with lobby in far ground
18 of 25

Interior view of corner apartment in Building D
19 of 25

Interior view of pool in Building B looking through glazed wall across pool to Building A
20 of 25

Interior view of a Wheat Row rowhouse looking west from entrance door to stair hall
21 of 25

Detail of mantel in Wheat Row townhouse, front parlor
22 of 25

Detail of stair in Duncanson-Cranch House
23 of 25

Detail of mantel in Duncanson-Cranch House
24 of 25

Detail of mail boxes in Building A
25 of 25

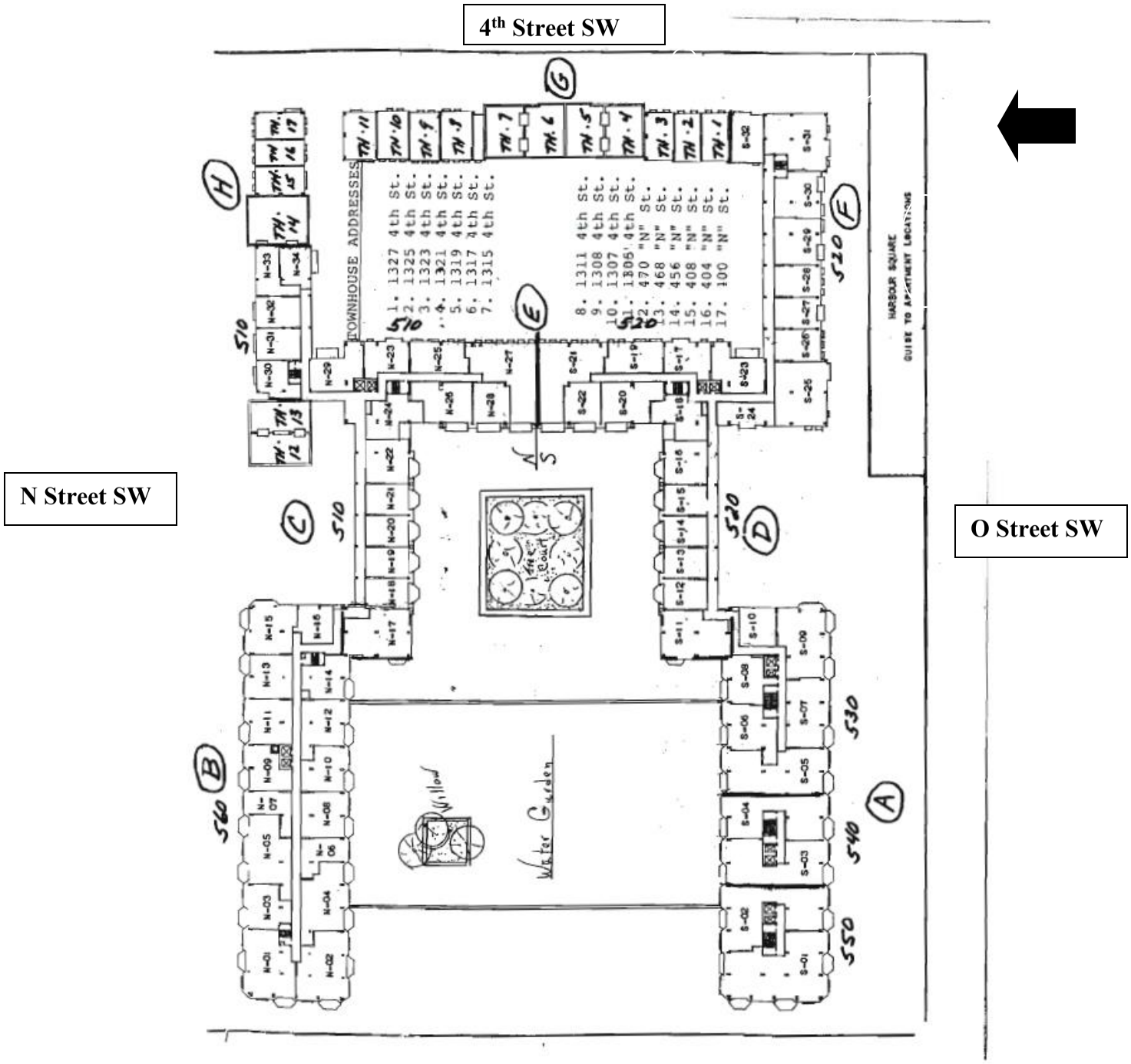


Image 1: Floor Plan of Harbour Square showing building wings A-G

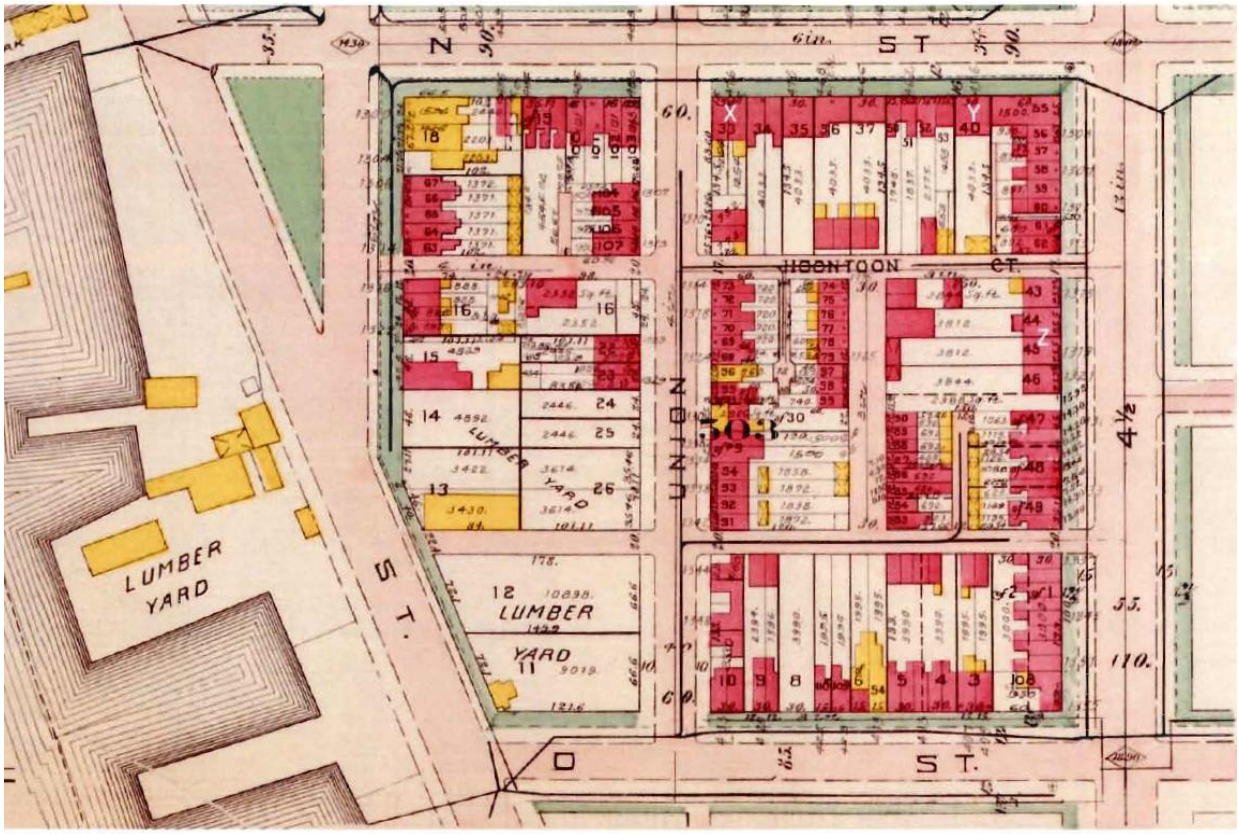


Image 2: Detail of 1911 Baist Map showing the rowhouse character of the future site of Harbour Square. The map has been annotated with labels showing the location of the Duncanson-Cranch House (X), the Lewis House (Y) and Wheat Row (Z).

Image 3: 1937 View of Duncanson-Cranch House with later 19th-century rowhouses to either side (From Historic American Buildings Survey, Library of Congress Prints and Photographs Collection)

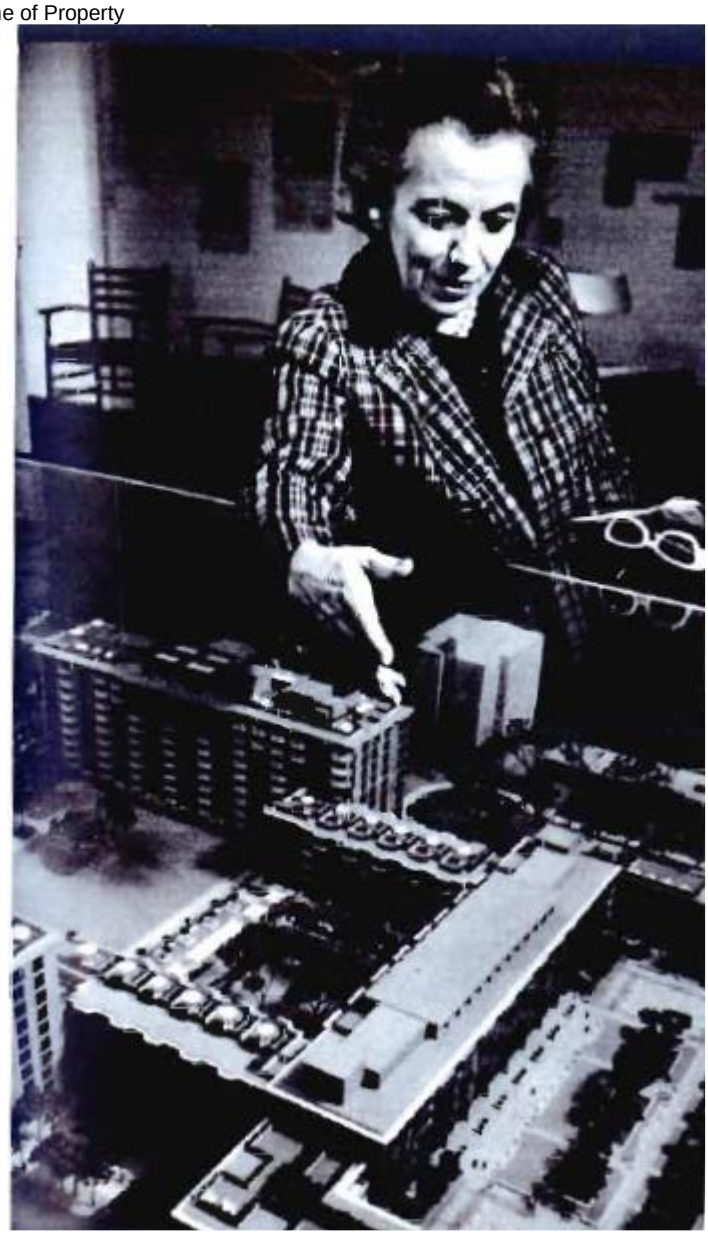


Image 4: Chloethiel Woodard Smith posing with a scale model of Harbour Square for *Look* Magazine, September 1965.

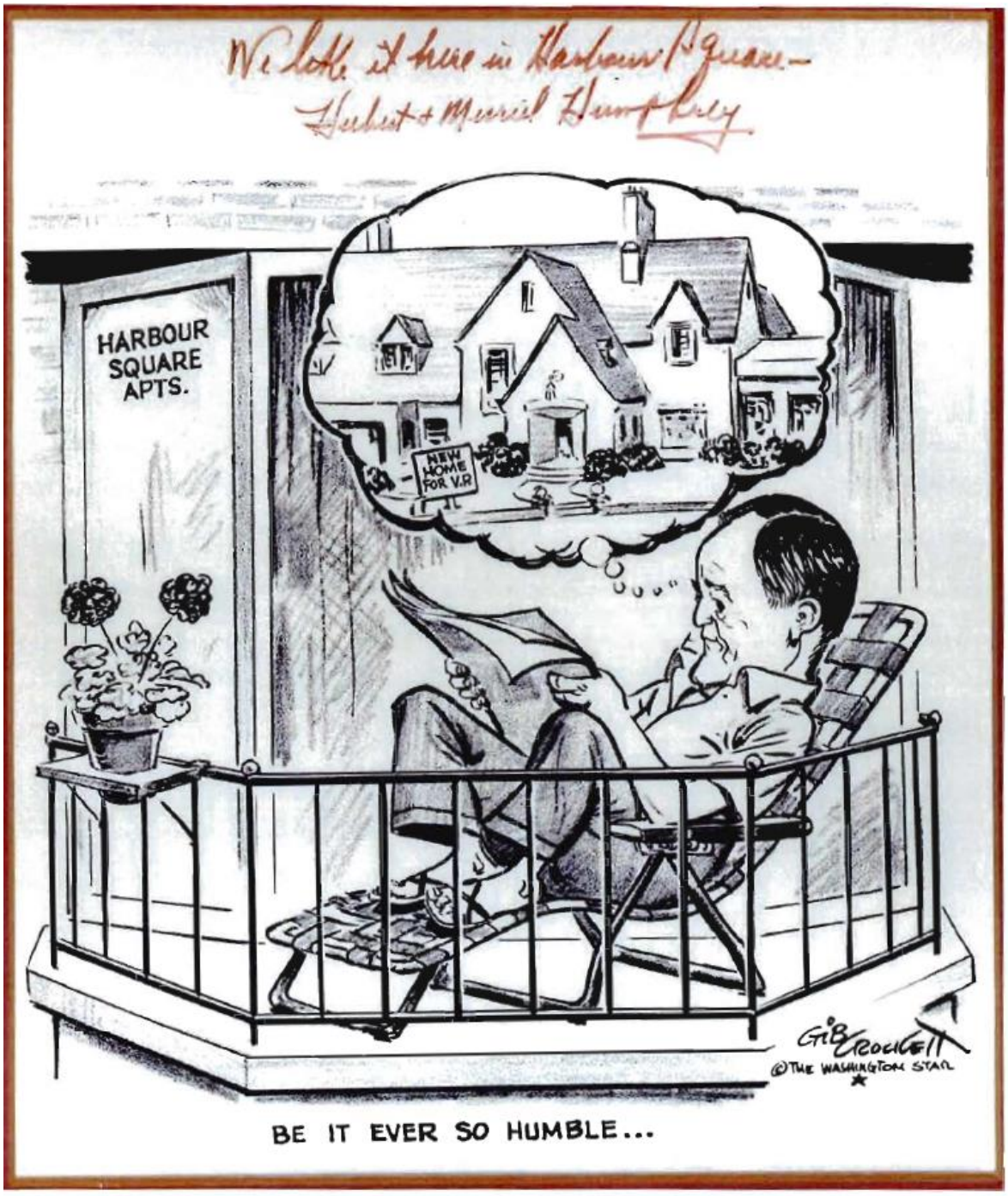
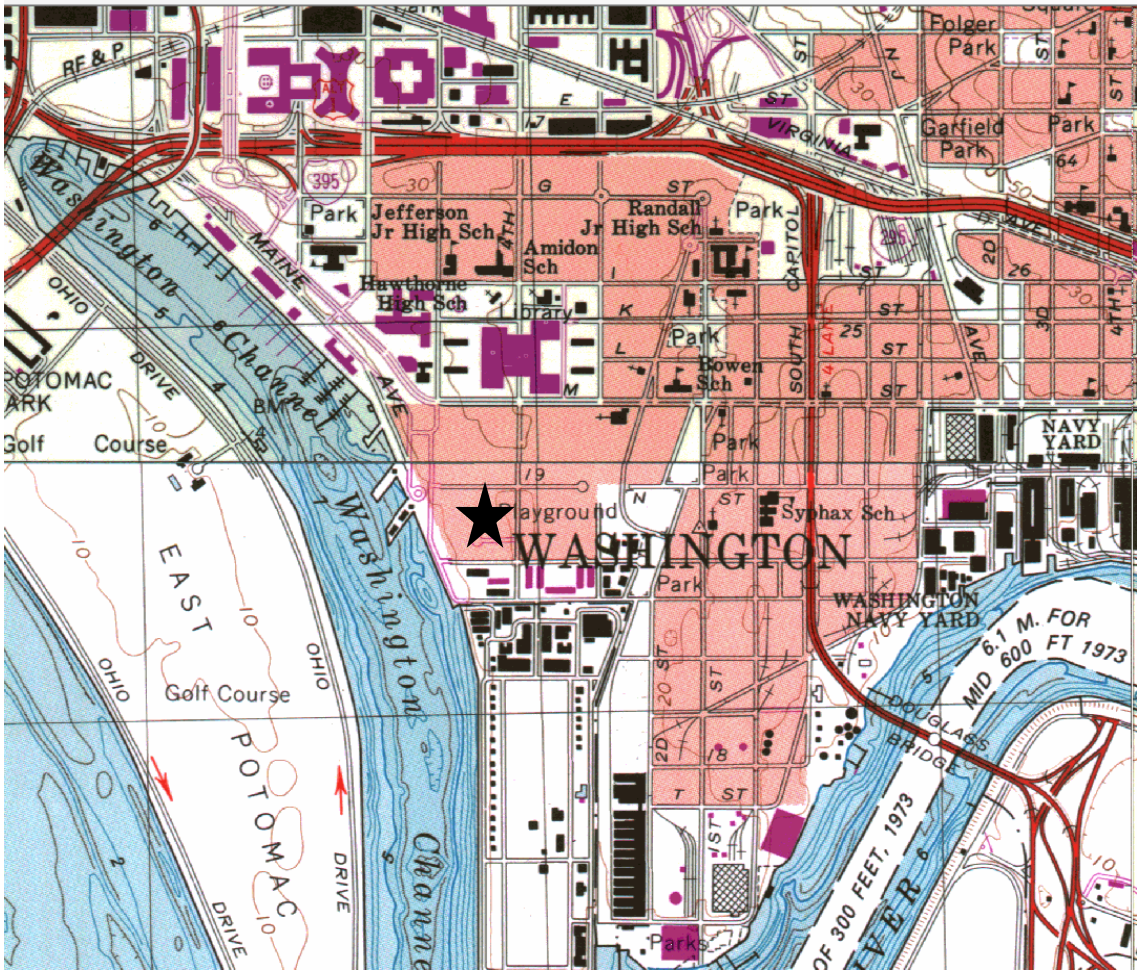
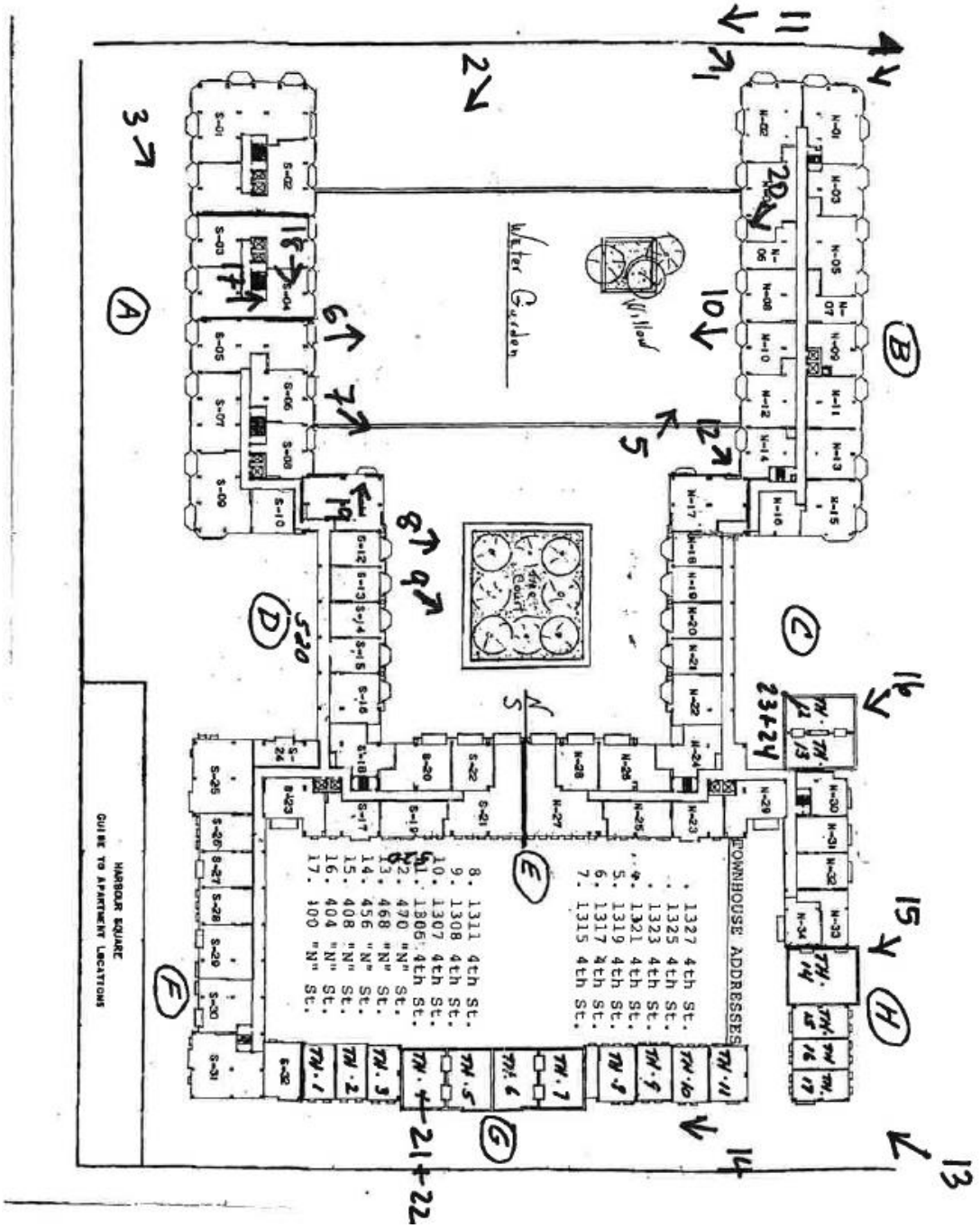


Image 5: 1966 Political cartoon by Gib Crockett of the *Washington Star* showing Vice President Hubert Humphrey at his Harbour Square residence and signed by him.



Site of Harbour Square from USGS Quad Map Washington West
Latitude: 38.874139 Longitude: -77.018880

Harbour Square Site Map showing National Register Boundaries
(DC GIS, 2017)



Key to Photographs. Letters delineate Building designations; numbers are keyed to photographs

Harbour Square
Name of Property

Washington, D.C.
County and State

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).
Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management. U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.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THE WILDLIFE


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RIGHT


TOW AWAY
NO STANDING OR PARKING ANYTIME
TOW AWAY
NO PARKING IN CIRCLE


☆L


PAPER ONLY

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action:	Nomination
Property Name:	Harbour Square
Multiple Name:	
State & County:	DISTRICT OF COLUMBIA, District of Columbia

Date Received:	Date of Pending List:	Date of 16th Day:	Date of 45th Day:	Date of Weekly List:
10/15/2018	11/5/2018	11/20/2018	11/29/2018	

Reference number: SG100003158

Nominator: State

Reason For Review:

__ Appeal	__ PDIL	__ Text/Data Issue
__ SHPO Request	__ Landscape	__ Photo
__ Waiver	__ National	__ Map/Boundary
__ Resubmission	__ Mobile Resource	__ Period
X Other	__ TCP	__ Less than 50 years
	__ CLG	

__X__ Accept _____ Return _____ Reject **11/28/2018** Date

Abstract/Summary Comments: Harbour Square is locally significant under National Register Criteria A and C in the areas of Architecture, Community Planning and Development, and Landscape Architecture. Completed between 1963 and 1966, the complex is an outstanding local example of mid-twentieth century modernist architectural design and planning, by recognized master architect Chloethiel Woodard Smith and acclaimed landscape designer Dan Kiley. The completed up-scale, co-op project, with its bold mix of highrise units, townhouses and rowhouses, represented a major component of the city's plans for the urban redevelopment of the southwest quadrant of the city and provided a nationally visible prototype for urban renewal on a large scale.

Recommendation/ Criteria: Accept NR Criteria A and C.

Reviewer Paul Lusignan Discipline Historian

Telephone (202)354-2229 Date 11/28/2018

DOCUMENTATION: see attached comments : No see attached SLR : YES

GOVERNMENT OF THE DISTRICT OF COLUMBIA
HISTORIC PRESERVATION OFFICE

MEMO

DATE: October 12, 2018

TO: Paul Lusignan

FROM: Kim Williams

RE: Transmittal Letter for Harbour Square National Register Nomination

Please find enclosed two disks for Harbour Square National Register nomination. The enclosed Disk 1 (of 2) contains the true and correct copy of the nomination. The enclosed Disk 2 (of 2) contains photographs as per the NR photo requirements.