

**United States Department of the Interior  
National Park Service**

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**National Register of Historic Places  
Inventory—Nomination Form**

received DEC 23 1985  
date entered

See instructions in *How to Complete National Register Forms*  
Type all entries—complete applicable sections

**1. Name**

historic Twin Oaks

and/or common Twin Oaks

**2. Location**

street & number 3225 Woodley Road, N. W. N/A not for publication

city, town Washington N/A vicinity of Walter E. Fauntroy Congressman

state District of Columbia code 11 county N/A code 001

**3. Classification**

<b>Category</b>	<b>Ownership</b>	<b>Status</b>	<b>Present Use</b>	
<input type="checkbox"/> district	<input type="checkbox"/> public	<input type="checkbox"/> occupied	<input type="checkbox"/> agriculture	<input type="checkbox"/> museum
<input checked="" type="checkbox"/> building(s)	<input checked="" type="checkbox"/> private	<input checked="" type="checkbox"/> unoccupied	<input type="checkbox"/> commercial	<input type="checkbox"/> park
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input type="checkbox"/> work in progress	<input type="checkbox"/> educational	<input type="checkbox"/> private residence
<input type="checkbox"/> site	<b>Public Acquisition</b>	<b>Accessible</b>	<input type="checkbox"/> entertainment	<input type="checkbox"/> religious
<input type="checkbox"/> object	<input type="checkbox"/> in process	<input type="checkbox"/> yes: restricted	<input type="checkbox"/> government	<input type="checkbox"/> scientific
	N/A being considered	<input type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial	<input type="checkbox"/> transportation
		<input checked="" type="checkbox"/> no	<input type="checkbox"/> military	<input type="checkbox"/> other: Foundation

**4. Owner of Property**

name Friends of Free China

street & number 1629 K Street, N. W.

city, town Washington N/A vicinity of state District of Columbia

**5. Location of Legal Description**

courthouse, registry of deeds, etc. Recorder of Deeds

street & number 6th and D Streets, N. W.

city, town Washington state District of Columbia

**6. Representation in Existing Surveys**

title District of Columbia's Inventory of Historic Sites has this property been determined eligible?  yes  no

date October 7, 1980  federal  state  county  local

depository for survey records Historic Preservation Division  
Department of Consumer and Regulatory Affairs

city, town Washington state District of Columbia

## 7. Description

**Condition**

excellent  
 good  
 fair

deteriorated  
 ruins  
 unexposed

**Check one**

unaltered  
 altered

**Check one**

original site  
 moved date \_\_\_\_\_

**Describe the present and original (if known) physical appearance**

The following information was taken from the application for the designation of Twin Oaks as an historic landmark filed with the Joint Committee on Landmarks by Charles Szoradi, Chairman, Preservation and Landmark Committee, ANC-3C on July 14, 1981.

Twin Oaks is an estate consisting of seventeen acres of rolling lawn and wooded areas, a large frame summer house and several smaller dwellings. The driveway winds up the hill to the west of the house affording views across the gently sloping lawn to Hubbard's summer home which has a commanding presence astride the top of the hill. The driveway passes to the west of the house and then forms a circular approach to the tree-shaded north entrance to the house. From the circular drive there is a service road which exits down the wooded hill to Macomb Street on the north.

The house is composed of two distinct parts: The public family area and the service wing. This arrangement is identical to the one found in the H.A.C. Taylor House of Newport whose floor plan was published in Sheldon's book. In both houses one enters into a large central hall that extends the complete width of the house. This hall revives the 18th century American Palladian plan and establishes the main central axis running through the house and dividing the interior space into four roughly equal corner rooms. To the left after one has entered this central hall is a corridor which leads to the service wing. On the exterior of both of these houses the service wing is distinguished from the main body of the house physically by not being so wide nor so tall and reduced in height and consequently of less significance. It is supposed to fade into the background and not compete with the main body of the house. This dichotomy is further emphasized by the lack of decorative detail applied to the service wing which contrasts sharply with the extensive use of classical features on the main body of the house.

The main body of the house is rectilinear with a hipped roof crowned by a balustrade. There are dormers varying in size and prominence and pilastered chimneys. Its inspiration is clearly drawn from 18th century Colonial Georgian houses with regard to its overall appearance, its floor plan and the extensive use of classical ornamentation. It is uniformly covered with clapboards, a feature which clearly indicates a relationship with its northern New England 18th century ancestors.

The north entrance facade is essentially symmetrical as can be seen in the original drawing published in 1888. This was slightly altered in 1895 when Hubbard enlarged the library, a

# 8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> architecture	<input checked="" type="checkbox"/> education	<input type="checkbox"/> military	<input checked="" type="checkbox"/> social/
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> humanitarian
<input checked="" type="checkbox"/> 1800-1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> theater
<input type="checkbox"/> 1900-	<input checked="" type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> transportation
		<input checked="" type="checkbox"/> invention		<input type="checkbox"/> other (specify)

**Specific dates** \_\_\_\_\_ **Builder/Architect** Francis Richard Allen of Allen and Kenway, Boston, Mass.

**Statement of Significance (in one paragraph)**

The Joint Committee on Landmarks of the National Capitol has designated Twin Oaks at 3225 Woodley Road, N. W., as a Category II Historic Landmark in the District of Columbia Inventory of Historic Sites. Twin Oaks meets the criteria for listing in the National Register of Historic Places for the following reasons:

- (1) Twin Oaks, built in 1888, is one of the earliest extant examples of Georgian Revival architecture in this country, and is an excellent and notable example of this style.
- (2) Twin Oaks is the only remaining example of a New England frame summer house in Washington, D. C.
- (3) Twin Oaks was built by Gardiner Greene Hubbard, who made a significant contribution to the development of Washington and the United States through his establishment of the National Geographic Society and his financial support of Alexander Graham Bell which led to the invention and widespread distribution of the telephone.

The information contained in this section was taken from the application for designation of Twin Oaks as an historic landmark filed with the Joint Committee on Landmarks by Charles Szoradi, Chairman, Preservation and Landmark Committee, ANC-3C, July 14, 1981.

Twin Oaks was first published as a drawing in the American Architect and Building News in May of 1888, ten months following the appearance of the Taylor House in the same Journal.\*(1)

There is substantial evidence suggesting that the design of Twin Oaks may have been directly influenced by the Taylor House. For consideration of the similarities please see the attached materials and refer to the description of Twin Oaks.

\*(1) In those intervening months several 17th and 18th century houses received recognition in the periodical, but with regard to contemporary houses the Shingle style and the Queen Anne style were still dominant. Consequently, for public consumption, Allen and Kenway's design for Twin Oaks was the second prominent example of that style to receive attention.

# 9. Major Bibliographical References

SEE ATTACHED BIBLIOGRAPHY

# 10. Geographical Data

Acreege of nominated property 17.61

Quadrangle name Washington, D.C. 200-46

Quadrangle scale 1:25000

### UTM References

A	1 8	3 2 1 2 7 0	4 3 1 1 2 0 0
	Zone	Easting	Northing

B	1 8	3 2 1 2 6 0	4 3 1 0 8 2 0
	Zone	Easting	Northing

C	1 8	3 2 0 9 5 0	4 3 1 0 8 2 0
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D	1 8	3 2 0 9 5 0	4 3 1 1 2 1 0
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E			
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F			
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G			
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H			
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### Verbal boundary description and justification

Twin Oaks is located at 3225 Woodley Road, N. W. (3200 Macomb Street, N. W.-rear entrance) on Square 2087, Lot 802 in the northwest section of the District of Columbia.

### List all states and counties for properties overlapping state or county boundaries

state	N/A	code	N/A	county	N/A	code	N/A
-------	-----	------	-----	--------	-----	------	-----

state	N/A	code	N/A	county	N/A	code	N/A
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# 11. Form Prepared By

name/title Suzanne Ganschietz, Architectural Historian

organization D. C. Historic preservation Division

date October, 1985

street & number 614 H Street, N. W.

telephone (202) 727-7360

city or town Washington

state District of Columbia

# 12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national     state     local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature Carol B. Thompson

title State Historic Preservation Officer  
District of Columbia

date NOV 12 1985

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I hereby certify that this property is included in the National Register

Patricia Andrews  
Keeper of the National Register

date 2/5/86

Attest:  
Chief of Registration

date

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room to the west of the entrance, so that it extends forward a few feet beyond the original foundation of the house. The intention of a symmetrical facade with a strong central axis is achieved by the protruding two story central portion of the house which is extended further by the 'porte cochere' which forms a large Georgian style porch. Columns rise from a stone base to support a flat roof which marks the division between the first and second floors. A wooden balustrade runs between the supporting corner columns and originally was repeated above, crowning the roof of the 'porte cochere'. Unfortunately the latter balustrade has been removed and not replaced. The central axis is further emphasized on the second floor by the placement of a Palladian window which lights the stair landing. On the third floor there is a bank of three windows separated by pilasters and topped by a frieze area, a dentil molding and a modillioned cornice. The roof form is rather unusual in that it is more prominent than a normal dormer; as a result of its large size and modified hipped roof form it serves as an appropriate terminus to the protruding central portion of the house. This unorthodox treatment is one of several indications of the inventiveness of the architects of this early phase of Colonial (Georgian) Revival. At this time the architects retained some of the freedom so prevalent in the design of Queen Anne and Shingle style houses. Strict adherence to previous models or to absolute symmetry was not essential during this period when an infant style was still in a fluid and formative stage. Some freedom of design was still valued at this time when architects were drawing on previous architecture for inspiration rather than for specific models which could be slavishly copied. At a later date this unorthodox roof form would have been replaced by a pediment capping the two story protruding central portion of the facade.

The appearance of symmetry on the north facade is further achieved by the placement of two Palladian windows on the ground floor flanking the entrance and two tripartite windows (one of which is a bay) similarly treated with Adamesque swags in the frieze area maintaining the balance on the second floor. It is interesting to know that this aspect of window arrangement is identical to the arrangement of windows at the H.A.C. Taylor House. The corners of the main body of the house on the north side and of the protruding central section are emphasized by pilasters with decorated capitals. Above these capitals is an entablature consisting of a frieze area, dentil molding and a modillioned cornice which runs around the main body of the house unifying it and setting the main house off from the service

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wing. The frieze has an interesting feature which derives from the rhythm of vertically arranged pieces of wood contrasting with the horizontality of the clapboards below. The corners of the frieze are marked by miniature Ionic pilasters which turn the corner.

The garden, or southern facade, and the western facade are treated more informally allowing bay windows to protrude and be balanced by large size dormers which puncture the roofline. Symmetry is not adhered to. The classical ornamentation, however, is consistent throughout with balustrades topping the two story bay areas, Adamesque swags and wreaths decorating the window areas, and the classical entablature unifying the whole house.

The original large wrap-around porch, another indication of the freedom of design at this stage, has been enclosed to provide more interior space. In doing this the original exterior wall was not altered and is still clearly visible when one is in the southern porch-room. The one story effect of the porch was also retained with the second story balustraded porch above. Throughout the exterior treatment of the house, the rotten wooden balusters have been removed and in most instances have been replaced with painted metal railings.

After entering the house through the main door on the north one is in a richly paneled vestibule underneath the stair landing. There is a feeling of an opening up of space as one mounts the stairs from the vestibule emerging from beneath the stairs into the large central hall whose primary axis extends through the full width of the house to the porch door directly opposite with a secondary axis off to the left to the service wing.

The central hall has a richness provided by the extensive use of wood. There is a generous staircase with elegantly turned balusters and a handsome pilastered newel post capped by a pineapple or pinecone. The ceiling is paneled with regular spaced projecting beams, the doorways are framed by wooden pilasters, the floor to ceiling chimneypiece is primarily wooden with deep red tiles around the opening and there is paneling around the base of the stairs and on the wall as one ascends the stairs mirroring the height and progression of the banister. All of the details are classical reminding one of Colonial Georgian halls such as Carter's Grove which was built about 1750 along the James River near Williamsburg, Virginia.

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From contemporary photographs it is evident that the Hubbards used this hall as a sitting room which would have been cooled in the summer by breezes passing through the open hall with doors at both ends. This traditional central hall design served a useful purpose in the heat of Washington summers just as it had for the 18th century plantation owners along the Potomac and James Rivers. (For example Gunston Hall and Carter's Grove).

The stair leading to the second floor is an integral part of the central hall design adding a sense of spatial progression and variety as well as light which enters from the Palladian window on the landing. The landing is designed in such a way that it appears to be a balcony with a gentle curve of the balustrade resting on decorative wooden brackets or modillions. The stair is a half-turn stair with a landing which is large enough to accommodate some small furnishings and ornaments. The rhythm of the ornate balusters and the accompanying wall paneling adds significantly to the sense of elegance and richness of the central hall.

The library and parlor open off of the central hall to the west, while the dining room is off to the east on the south side of the house. This arrangement is also very similar to that of the Taylor House except for the location of the fireplaces. The porch, which is now enclosed, extends along the entire south side of the main portion of the house and is entered from the central hall on axis with the front door.

The library, which is the first room to the right of the entrance, is graced with two large Palladian windows and a floor to ceiling fireplace set between two alcoves with bookshelves on the interior wall which is shared with the parlor. The parlor has a large bay window which introduces a generous amount of light and an elegant mantelpiece with an overmantle above it carrying it to the ceiling. The decoration of the wood surrounding the fireplace is classical as it was in the library. However, in the parlor the ornamentation is more refined consisting of Adamesque swags, seashells and delicately proportioned pilasters and modillions. In both rooms the woodwork is painted white.

The dining room is planned with practicality in mind. It is located next to the pantry with easy access through a door. A dark wooden fireplace frame extends the full height of the room and is once again decorated with the classical vocabulary of the

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Colonial Georgian period. Directly opposite the fireplace, which is on the inside wall, is a Palladian window set in the center of a rounded bay. This window is flanked by two small doors actually built into the curved part of the bay and leading out directly to the porch.

On the second floor are bedrooms with their own fireplaces. The room above the dining room was used by the Hubbards as a morning room. The ornamentation on the second floor is less elaborate than that which is found on the first floor but it is still classical.

The rooms are made interesting by the bay windows which add light and space.

The grounds to the south consist of a wide open lawn which gently descends to a border of trees along the road. To the north the estate is heavily wooded with large old trees. The Twin Oaks for which the property was named are located on the south lawn.



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The most significant factor was the publication of the Taylor House in 1886-7 in George Sheldon's book Artistic Country Seats, which also included one of Allen and Kenway's houses and in the American Architect and Building News, a journal which over the years carried the most comprehensive representation of Francis Allen's architecture. These two publications presented elevations of the Sea and Land oriented facades as well as a detailed first floor plan and descriptions of the interior rooms. Sheldon pointed out that this house represented a new departure: "...the covering of clapboards, without shingles, except on the roof, is a novelty, in the presence of so many examples of the modern shingled treatment."\*(1).

It is clear that the Taylor House represented the latest development in summer house architecture, and it appeared in publications which would have been very familiar to Mr. Allen because they included reproductions of his own architecture.

It must also be noted that Francis Allen was a Boston architect who had completed a Beaux-Arts education hence his background was very similar to that of Charles Follen McKim who introduced the classicizing tendencies into his firm's architectural designs. It is not surprising that the clearly ordered symmetrical plan emphasizing an axial central hall with rooms evenly distributed on either side would have appealed to Allen. The harkening back to an 18th century Palladian influenced prototype would have been in keeping with his studies undertaken at the time Allen was finalizing his designs for Twin Oaks. In addition to the Boston Public Library, the firm of McKim, Mead and White was designing several houses in a Neo-Georgian mode on Commonwealth Avenue between 1884 and 1895. Francis Allen was also designing houses for Commonwealth Avenue which were published between 1887 and 1889 in the American Architect and Building News and which were returning to Georgian and Federal features.

Finally, because Allen's practice was in Boston near many of the seaside resorts in which summer house architecture was developing and proliferating, one would expect him to have been aware of the latest trends in design in this field. Newport was clearly a near neighbor to Boston and shared the same colonial heritage. Allen may well have traveled to Newport and visited the Taylor House.

It is important to note that Twin Oaks is one of the few examples of this early phase of the Colonial (Georgian) Revival

\*(1) George William Sheldon; Artistic Country Seats; N.Y.; 1886-7; Section III.

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to survive. "The Taylor House was torn down in 1952, an unhappy end for one of the most important and distinguished monuments in the history of American architecture. \*(1) Consequently, Twin Oaks is of national significance because it remains as perhaps the sole representative of this early Colonial (Georgian) Revival.

THE ARCHITECT

Francis Richmond Allen, who designed Twin Oaks, was born in Boston on November 22, 1843 and died there on November 7, 1931. He received a B.A. from Amherst College in 1863 and then went to work in his father's dry goods commission firm, Allen, Lane and Company. In 1876 at age 33 he abandoned that work and undertook the study of architecture at M.I.T. which was the first U. S. University to offer such classes beginning in 1868. Allen then went on to Paris to enroll in the Ecole des Beaux-Arts in 1878. For two years he attended the atelier of Monsieur Emil Vaudremer. In this respect he followed in the footsteps of Louis Sullivan, who attended M.I.T. and then went to Vaudremer's atelier. Perhaps both men chose Vaudremer as a result of their contact with Eugene Letang, an instructor at M.I.T., who had studied with Vaudremer and won the "Grand Prix de Rome."\*(2)

Allen returned to Boston in 1879 with the most prestigious architectural education available at that time, and he opened an office. He soon formed a partnership with Herbert P. Kenway who "was an Englishman, coming to this country, we believe from Manchester, some fifteen years ago."\*(3) During this early phase in his architectural career Allen was involved with the design of houses and some other buildings. Following Kenway's death in 1890, Allen practiced alone for a few years and became "well known for his work in the design of college buildings."\*(4)

By 1903 Allen had been joined by Charles Collens (1837-1956) who was also trained at the Ecole des Beaux-Arts. The firm of Allen and Collens was prominent in Boston and New York. As Douglas Tucci wrote: "The other major Gothic firm in Boston was Allen and Collens. . . . Allen and Collens enjoyed a national reputation. They designed, for example, Riverside Church in New York."\*(5)

\*(1) Scully; The Shingle Style; p.149.

\*(2) Hugh Morrison; Louis Sullivan; N.Y.; p.32.

\*(3) Obit; American Architect and Building News; Vol. 29, p.34, July 19, 1890.

\*(4) James P. Noffsinger; The Influence of the Ecole des Beaux-Arts on the Architects of the United States; Washington, D. C.; 1955; p.28.

\*(5) D. S. Tucci; Built in Boston: City and Suburb; Boston;1978; p. 176.

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Francis Allen set the precedent for the firm's involvement in the design of institutional buildings for colleges (Williams, Vassar, Union Theological Seminary, Andover Theological Seminary, Ohio State University, Middlebury, Bowdoin, and Columbia University), churches, and hospitals (Women's Hospital, NYC) as well as private residences (home of Mr. Arthur Curtiss James, NYC). The American Architect and Building News carried numerous reproductions of Allen's work throughout his career from 1883 to 1931. After Allen retired, the firm continued as Collens, Willis and Beckonert whose most well known commission was for the Cloisters Museum in New York.

All of Allen's architectural designs in Washington, D. C. appear to have been commissioned by the Hubbard family. In addition to Twin Oaks, he designed a summer cottage on the same estate for Hubbard's son-in-law Charles Bell. He was also responsible for the interior hall of the Hubbard Memorial Building for the National Geographic Society.

Allen was active in the Boston Society of Architects, became a fellow of the American Institute of Architects, and from 1904 to 1925 served as vice president of the permanent committee for the International Congress of Architects. He was awarded an honorary MA at Williams in 1905 and an LLD in 1912 from Amherst.

ARCHITECTURAL SIGNIFICANCE - LOCAL

The second reason Twin Oaks is of architectural significance derives from its continued existence in a neighborhood with a considerable variety of architectural styles representing the historical periods of development in Washington's residential neighborhoods. Twin Oaks remains as the only house in the neighborhood which was built to be a summer home. It is also the only example of New England frame summer resort architecture in Washington, D. C.

Twin Oaks is located in an area which has undergone three distinct phases of growth. Cleveland Park and Woodley Park are fortunate to still have architectural examples which visually exemplify three centuries of history.

Rosedale, a farmhouse of the 1790's, represents the era when this area was simply farmland. Woodley House (Maret School) of 1800 and the Highlands (Sidwell Friends School) 1822 are extant examples of the country homes built by Washington gentlemen who preferred to live outside the city and travel in by carriage daily to carry out their business.

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In 1886 President Grover Cleveland and his new bride set a precedent for the area by spending their summers in the country near Rosedale. Cleveland purchased an 1868 stone house near the present-day intersection of 36th and Newark Streets, N. W., and hired architect William Poindexter to remodel it in the style of contemporary New England summer cottage. Twin Oaks was built as a summer home two years later for Gardiner Greene Hubbard. Subsequently, Westover (4300 Massachusetts Avenue, N. W., demolished) was built in 1896 as a summer residence by Charles C. Glover Sr., the President of Riggs Bank. It was very similar in style to Twin Oaks. In 1898 John R. McLean, the owner of the Washington Post and the Cincinnati Enquirer, purchased the property now known as McLean Gardens, and he renovated an existing building which became his summer home, called Friendship. Cleveland's home, Westover, and Friendship have all been demolished. Twin Oaks stands as the one remaining example of late 19th century summer house architecture in this area of Washington.

Tregaron, which stands on land which was originally part of the Twin Oaks Estate, was built in 1912 to be a year-round country house. It was never intended to be a summer home. It was the last estate developed in Cleveland Park.

An integral element in the design of these summer homes and country estates of the late 19th century was a concern for the land surrounding the house and for providing suitable vistas to and from the house. The concern which architect Francis Allen showed for the location of the house and the approach to the main building as well as his sensitivity to the surrounding landscape are evidence of his fine Beaux-Arts training. Lisa and Donald Sclare make this point in their book entitled Beaux-Arts Estates. The following quotes illustrate this point.

"The development of an overall 'master plan' or site layout was an integral part of the estate design. It began with the relationship of the building to the particular characteristics of the site. The approach to the main building was an important element of the master plan. "\* (1)

"Thus exterior space was an extension of interior space, and the 'grand plan', involving master planning and landscape design was an extension of architectural or spatial planning. "\* (2)

\* (1) Lisa and Donald Sclare; Beaux-Arts Estates; N.Y. 1975 p.40.

\* (2) Ibid., p.4.

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The summer homes in New England were usually near the ocean and were oriented with sea and land facades, each of equal importance architecturally. This was also true of the 18th century Colonial Georgian homes along the Virginia rivers such as Mount Vernon or Carter's Grove, or built on the hillside such as Monticello. These homes were always meant to be surrounded by a generous amount of land. This was an essential part of their total design concept. To sever the land from the house would significantly damage its monumental appearance. Twin Oaks, from its position at the crest of a rolling hill, commands an impressive view sweeping across the lawn and trees and it presents a monumental appearance to the visitor ascending the driveway.

Twin Oaks was not to retain its secluded location very long. In 1892 streetcar service opened on Connecticut Avenue connecting the city center with Chevy Chase. This launched the development of Cleveland Park as one of the most popular and accessible commuter suburbs. This third phase of growth was the most intensive and was accomplished in about thirty years. Architecturally many of these suburban houses are Colonial (Georgian) in style having adopted the symmetry and Georgian classicising decorative features first popularized by the Taylor house and Twin Oaks. Fortunately Twin Oaks remained undisturbed as the area around it grew and developed. It stands today as a unique reminder of the slower more genteel pace of life prevalent during the last quarter of the 19th century.

HISTORICAL SIGNIFICANCE

Gardiner Greene Hubbard was the descendant of a prominent New England family. He was a public servant by inclination. He spent fifty years of his life in Boston before moving to Washington, D. C. His concern for convenient living in Cambridge, Massachusetts led him to organize the use of gas for lighting and to initiate the first horsedrawn streetcar outside of New York City to provide transportation between Boston and Cambridge. To ensure more healthy living he introduced a fresh water supply for the residents of Cambridge. He was also extremely active in educational matters and led the way in establishing public education for the deaf which emphasized the teaching of speech reading to the deaf.

In the late 1860's, Hubbard began spending time in Washington, D. C. lobbying the Congress to establish Postal Telegraphy. In 1876 President Grant appointed him Chairman of a Committee to

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Investigate Railway Mail Transportation. The report of this committee brought about improved methods in the railway mail service.

But Hubbard's most significant contribution to history lies in the auspicious financial support and encouragement he offered to Alexander Graham Bell. Bell had come to Hubbard's attention because he employed a new method for educating the deaf, and Hubbard was seeking the best possible education for his daughter Mabel, who had lost her hearing when she had scarlet fever as a child. In 1877 Hubbard began establishing the Bell Telephone Company of America; subsequently he set up successful telephone companies in nearly every civilized country in the world, including Russia.

Hubbard's avid interest in science led to his founding of the National Geographic Society, the organ of the American Association for the Advancement of Science. He was a regent of the Smithsonian and was three times elected President of the joint commission of the scientific societies of Washington, which later became known as the Academy of Sciences.

Mr. Hubbard had two hobbies which he pursued while he lived at Twin Oaks. He was a keen horticulturalist who became famous for his orchid house in Cambridge, Mass., which he moved to Twin Oaks. His correspondence indicates that he dealt with the nurserymen as near as Philadelphia and as distant as Scotland to provide plants for the landscaping of Twin Oaks. At an early age Mr. Hubbard was introduced to art at his grandfather's home which was filled with pictures and engravings by John Singleton Copley. Hubbard's grandfather, Gardiner Greene, had married Copley's daughter as his third wife. After Hubbard moved to Washington, he began to collect engravings during his extensive travels. After his death Mrs. Hubbard presented his collection of engravings and etchings to the Library of Congress. Throughout his life Gardiner Greene Hubbard proved himself to be a great public-spirited individual devoting his life to the advancement and improvement of all men.

HISTORY OF TWIN OAKS

Mr. Hubbard and his family were well established in Washington by the 1880's, but Mr. Hubbard and his wife were looking for a cooler summer residence than their Dupont Circle home. They

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purchased a large tract of land from Oceola C. Green (who also sold land to President Cleveland) between the years 1881 and 1887.

The first house to be built on the property was a modest shingle style cottage for Charles Bell, Hubbard's recently widowed son-in-law. This house was built in 1887 and was designed by Allen and Kenway of Boston. This house was demolished in 1912 to make way for the mansion of the Tregaron Estate.

In February of 1888 Mr. Hubbard applied for a building permit for his summer house listing Allen and Kenway of Boston as his architects and the Flanagan Brothers as his builders. The estimated cost of construction was \$30,000, a significant amount compared with Bell's more modest cottage valued at \$9,500. It is evident from Mr. Hubbard's correspondence that Francis Allen was the designer of the house although his partner Herbert Kenway, who was considered an excellent draftsman, may have been responsible for the architectural rendering which appeared in American Architect and Building News during May of 1888. Subsequently, an erroneously labelled photo appeared in the same periodical in February of 1899 revealing the garden facade rather than the entrance facade previously shown.

Mr. Hubbard described Twin Oaks in a letter of 1889 in the following words:

"We bought a place several years ago a couple of miles from Washington which we call 'Twin Oaks' from two beautiful oaks in front of the house, and the last year and a half we have been building a summer house into which we just moved. It is a large pleasant open house with a beautiful view of the trees and woods and country on all sides. On the North are woods, on the south the Potomac, the Monument and Capitol. We have fifty acres on our grounds which is beautifully broken up into hill and dale. "\* (1)

\*(1) Letter, May 11, 1889 from G. G. Hubbard to Mr. White; located in the Papers of the Hubbard Family located in the Library of Congress.

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Twin Oaks remained a summer gathering spot for the entire Hubbard family and in-laws until the death of both of the Hubbards. In 1912 the property was transferred to the heir at which time about half of the property was sold by Mrs. Alexander Graham Bell (Hubbard's daughter Mabel who had met Bell through her deafness) to James Parmelee who built a country house for himself which he named the Causeway but which today is known as Tregaron. Twin Oaks became the summer home of Charles Bell and his wife Grace, who was another Hubbard daughter. Charles Bell, cousin to Alexander Graham Bell, was responsible for organizing the telephoine exchanges in the north of England before settling in Washington, D. C. in 1881 at which time he set up the banking house of Bell and Company, a post which he held for many years.

Twin Oaks remained in the possession of the family until 1947 when it was sold to the Republic of China. During that period the summer house was altered only once. In 1895 there is a building permit requesting permission "to enlarge the library and porte cochere and make minor repairs."\*(1) After its purchase by the Chinese the porch on the garden side was enclosed to make a room but this was done in such a manner that the original exterior wall and windows were not altered, and the effect of the second floor balustraded porch was retained. It would not be difficult to reestablish the porch on the southern facade. In 1978 Twin Oaks became the property of the Friends of Free China and it remains in their hands today.

\*(1) Building Permit Number 181; August 2, 1895; National Archives.



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