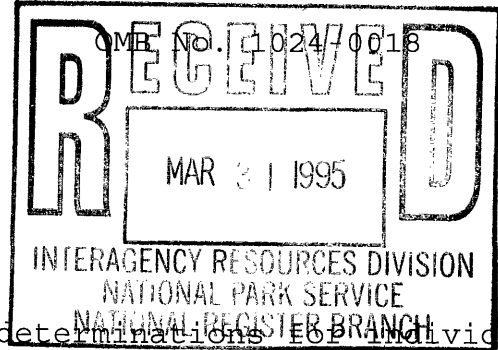


United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM



526

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. 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. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

=====

1. Name of Property

=====

historic name Studio House

other names/site number Alice Pike Barney Studio House

=====

2. Location

=====

street & number 2306 Massachusetts Avenue, NW not for publication N/A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

=====

3. State/Federal Agency Certification

=====

As the designated authority under the National Historic Preservation Act of 1986, 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 nationally X statewide locally. (See continuation sheet for additional comments.)

Angela Cross
Signature of certifying official

3/30/95
Date

State or Federal agency and bureau

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

Signature of commenting or other official

Date

State or Federal agency and bureau

=====

4. National Park Service Certification

=====

I, hereby certify that this property is:

entered in the National Register
(See continuation sheet).

determined eligible for the
National Register
(See continuation sheet).

determined not eligible for the
National Register

removed from the National Register

other (explain): _____

Edron H. Beall 4/27/95

Entered in the
National Register

Edron H. Beall Signature of Keeper

4/27/95 Date
of Action

=====

5. Classification

=====

Ownership of Property (Check as many boxes as apply)

- private
 public-local
 public-State
 public-Federal

Category of Property (Check only one box)

- building(s)
 district
 site
 structure
 object

Number of Resources within Property

Contributing	Noncontributing
<u>2</u>	<input type="checkbox"/> buildings
<input type="checkbox"/>	<input type="checkbox"/> sites
<input type="checkbox"/>	<input type="checkbox"/> structures
<input type="checkbox"/>	<input type="checkbox"/> objects
<u>2</u>	<u>0</u> Total

Number of contributing resources previously listed in the National Register 2

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

=====

6. Function or Use

=====

Historic Functions (Enter categories from instructions)

Cat: DOMESTIC Sub: single dwelling

Current Functions (Enter categories from instructions)

Cat: VACANT/NOT IN USE Sub: _____

=====

7. Description

=====

Architectural Classification (Enter categories from instructions)

20TH CENTURY REVIVAL / Mission

OTHER / Arts and Crafts

Materials (Enter categories from instructions)

foundation BRICK

roof TERRA COTTA

OTHER: Gravel

walls STUCCO

BRICK

STONE: Limestone

other _____

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

SEE CONTINUATION SHEET

=====

8. Statement of Significance

=====

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

- 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.
- C** Property embodies the distinctive characteristics of a type, period, or method of construction 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 a grave.
- D** a cemetery.
- E** a reconstructed building, object, or structure.
- F** a commemorative property.
- G** less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance (Enter categories from instructions)

 SOCIAL HISTORY
 ARCHITETURE
 ART
 PERFORMING ARTS

Period of Significance 1902-1920

Significant Dates 1902-1903
 1905
 1911
 1917

=====
Significant Person (Complete if Criterion B is marked above)

Alice Pike Barney

Cultural Affiliation _____

Architect/Builder

Waddy Butler Wood

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

SEE CONTINUATION SHEET

=====
9. Major Bibliographical References
=====

Bibliography

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

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 # _____

Primary Location of Additional Data

___ State Historic Preservation Office

___ Other State agency

___ Federal agency

___ Local government

___ University

Other

Name of repository: Smithsonian Institution: National Museum of American Art

=====
10. Geographical Data
=====

Acreage of Property Less than one acre

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

	Zone	Easting	Northing	Zone	Easting	Northing
1	<u>18</u>	<u>322140</u>	<u>4308810</u>	3	___	___
2	___	___	___	4	___	___
	___ See continuation sheet.					

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

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

=====

11. Form Prepared By

=====

name/title Eve Lydia Barsoum / Architectural Historian

organization D.C. Historic Preservation Division date March 24, 1995

street & number 614 H Street, N.W. telephone (202) 727-7360

city or town Washington state D.C. zip code 20001

=====

Additional Documentation

=====

Submit the following items with the completed form:

Continuation Sheets

Maps

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

Photographs

Representative black and white photographs of the property.

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

=====

Property Owner

=====

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

name Smithsonian Institution

street & number _____ telephone _____

city or town Washington state D.C. zip code 20560

=====

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. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the 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 Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

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Section 7 Page 1

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

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

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

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

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

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

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

INTERIOR

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

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

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

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

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

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

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

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

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

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

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

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

Alice Pike Barney

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

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

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

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

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

In 1896, the Barney family returned to Paris where Alice resumed lessons with Carolus-Duran and took additional classes with Claudio Castelucho. Spring of 1897 found Alice Barney in New York City and summer in Bar Harbor where she produced the first of her nearly 85 theatrical ventures.

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

Alice Barney also applied and was accepted for membership in the Society of Washington Artists, the city's most prestigious organization of artists. In addition to supporting the recognition of Washington as a major art center, the Society sought to establish a federally supported art museum in Washington in conjunction with an art school patterned after the Ecole des Beaux-Arts. Alice Barney wholeheartedly supported the Society's goals. With her wealth and established position in Washington's society, the local artists had a formidable ally.

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

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

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

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

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

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

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

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

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

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

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

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

In December 1904, Anna Thomas, a writer for Town & Country, came from New York to see the unique residence. Her subsequent article, which also garnered Barney a story in the New York Times, presented a vivid description of Studio House accompanied by photographs and hints of Barney's plans to make Washington the cultural capital of the western hemisphere.⁷ The plans Barney had a social purpose. They included the establishment of a national museum of art in Washington. For her, the obvious first step was the empowerment of a selection committee. The second step was for Congress to allocate funds to erect and administer the new art museum. Third, because she saw the primary objective of the museum as the advancement of "the higher education of persons who are unable to travel abroad," she wanted no admission charge. Finally, to encourage collectors to buy the finest European art for the purpose of loaning it to the new museum, the import tax would be waived if a piece was accepted for exhibition.

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

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

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

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

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

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Marshall, 1901-1910, now the National Museum of Natural History) which opened to the public in 1909. Although the Smithsonian's new art bureau did not have its own edifice, nor was it organized in the manner which she believed would most effectively promote growth, Barney saw⁸ the collection as a major step toward the creation of a national gallery of art.

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

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

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

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

⁸The National Gallery of Art was founded in 1937.

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

In 1909, Alice Barney fell in love with twenty-two year old Christian Hemmick, whom she met at Studio House when he played a small part in her play "The Man in the Moon." The couple decided to marry. Alice Barney rented Studio House to the Peruvian ambassador for a year while she returned to Paris to tell her daughters the news of her impending marriage to Hemmick. Grudgingly, the daughters blessed the marriage, and Alice Barney and Christian Hemmick were married on April 15, 1911, in Paris.

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

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

Studio House in Relation to Other Activities

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

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

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

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

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

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

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

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

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

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Washington's poor,¹² she produced The Opium Pipe which called attention to the dangers of drugs.

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

The studio, which is on the top floor of her strange house on Sheridan Circle, was filled with the elite of Washington. That day the lights were dim; Mrs. Barney knows how to make us all look our best; the lighting of her rooms lends a touch of mystery to the most prosaic--age looks young, while youth takes on just enough dignity to be interesting; unbecoming details melt away in the fragrant half-tones of that salon. On the dark red tiled floor against a background of tapestries and old carvings she staged that afternoon an oriental tableau in honor of her distinguished friend and guest, Mme. Bernhardt. My dear daughter, Mary Lord, immovable, in vivid green--kneeling on the terra cotta floor--took the part of an Egyptian idol--the beautiful Ruth Hitchcock, a queen, before whom the various snake charmers and dancers displayed their art.

Madame Bernhardt arrived promptly, borne in a chair by four men. She was badly crippled at the time, very faint and suffering. The object of her visit to America was to collect funds for the French widows and orphans--the ovation given her I need not describe. It was not only to her, it was to France!¹³

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

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

¹²Kling, 239-242.

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

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

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

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

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

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

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Studio House After Alice Barney

After her divorce in 1920, Alice Pike Barney returned to Washington briefly in 1924 to conduct a number of business matters including the sale of Studio House. But no party was interested and the house was rented. For several years she fruitlessly sought a buyer for the property. Eventually, she left Studio House to her daughters, who lived abroad. Alice Pike Barney died in 1931 in California and was buried in Dayton, Ohio. In 1960, after buying out her sister's share, Laura Barney donated Studio House to the Smithsonian in both their names in the memory of their mother for the Smithsonian's use as an intimate arts and cultural center. The following conditions were set forth by the sisters:

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

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

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

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

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

WADDY B. WOOD

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

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

Wood used similar Mission style motifs for other projects designed around this time. For example: Providence Hospital, 2nd and D Streets, SE, remodeled 1904 (razed 1964) and Douglas House, 1930 Columbia Road, NW, 1905 (razed 1949).

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

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