

PH0022101

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY - NOMINATION FORM**

(Type all entries - complete applicable sections)

STATE:
COUNTY:
FOR NPS USE ONLY
ENTRY DATE

AUG 14 1973

1. NAME

COMMON: The Phillips Collection

AND/OR HISTORIC: Phillips, Duncan, House; The Phillips Memorial Art Gallery; Phillips Memorial Gallery

2. LOCATION

STREET AND NUMBER: 1600-1614 - 21st Street, N.W.

CITY OR TOWN: Washington CONGRESSIONAL DISTRICT: Walter E. Fauntroy, Congressman

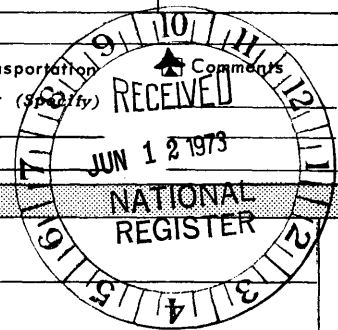
STATE: District of Columbia CODE: 11 COUNTY: District of Columbia CODE: 001

3. CLASSIFICATION

CATEGORY (Check One)	OWNERSHIP	STATUS	ACCESSIBLE TO THE PUBLIC
<input type="checkbox"/> District <input type="checkbox"/> Site <input type="checkbox"/> Object <input checked="" type="checkbox"/> Building <input type="checkbox"/> Structure <input type="checkbox"/> Object	<input type="checkbox"/> Public <input checked="" type="checkbox"/> Private <input type="checkbox"/> Both	<input checked="" type="checkbox"/> Occupied <input type="checkbox"/> Unoccupied <input type="checkbox"/> Preservation work in progress <input type="checkbox"/> In Process <input type="checkbox"/> Being Considered	Yes: <input checked="" type="checkbox"/> Restricted <input type="checkbox"/> Unrestricted <input type="checkbox"/> No

PRESENT USE (Check One or More as Appropriate)

<input type="checkbox"/> Agricultural	<input type="checkbox"/> Government	<input type="checkbox"/> Park	<input type="checkbox"/> Transportation
<input type="checkbox"/> Commercial	<input type="checkbox"/> Industrial	<input type="checkbox"/> Private Residence	<input type="checkbox"/> Other (Specify)
<input type="checkbox"/> Educational	<input type="checkbox"/> Military	<input type="checkbox"/> Religious	
<input type="checkbox"/> Entertainment	<input checked="" type="checkbox"/> Museum	<input type="checkbox"/> Scientific	



4. OWNER OF PROPERTY

OWNER'S NAME: The Phillips Collection

STREET AND NUMBER: 1600 - 21st Street, N.W.

CITY OR TOWN: Washington STATE: District of Columbia CODE: 11

5. LOCATION OF LEGAL DESCRIPTION

COURTHOUSE, REGISTRY OF DEEDS, ETC.: Recorder of Deeds

STREET AND NUMBER: 6th & D Streets, N.W.

CITY OR TOWN: Washington STATE: District of Columbia CODE: 11

6. REPRESENTATION IN EXISTING SURVEYS

TITLE OF SURVEY: Proposed District of Columbia Additions to the National Register of Historic Places Recommended by the Joint Committee on Landmarks

DATE OF SURVEY: March 7, 1968 Federal State County Local

DEPOSITORY FOR SURVEY RECORDS: National Capital Planning Commission

STREET AND NUMBER: 1325 G Street, N.W.

CITY OR TOWN: Washington STATE: District of Columbia CODE: 11

SEE INSTRUCTIONS

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7. DESCRIPTION

CONDITION	(Check One)					
	<input checked="" type="checkbox"/> Excellent	<input type="checkbox"/> Good	<input type="checkbox"/> Fair	<input type="checkbox"/> Deteriorated	<input type="checkbox"/> Ruins	<input type="checkbox"/> Unexposed
	(Check One)			(Check One)		
	<input checked="" type="checkbox"/> Altered	<input type="checkbox"/> Unaltered	<input type="checkbox"/> Moved	<input checked="" type="checkbox"/> Original Site		

DESCRIBE THE PRESENT AND ORIGINAL (if known) PHYSICAL APPEARANCE

The buildings which house Duncan Phillips' art collection are located on the northwest corner of Twenty-first Street and Q Street, N.W. The main building is a late 19th Century, 3-1/2 story, rectangular, red brick building with brownstone and terra cotta trim. Attached at the north is a T-shaped wing of similar building materials constructed in 1907. The second story of this wing was added in 1917. An aluminum and glass bridge at the north over a 15' alley connects this wing with a rectangular concrete building faced with yellowish-pink limestone and erected in 1959-60. West of this building is a sculpture court, 23' wide and 66' long, enclosed by a red brick wall. Attached to the west side of the main building is the Indian Embassy.

The museum is west of Dupont Circle and in an area of clubs, embassies, institutional buildings, and apartment buildings. Several of the neighboring buildings have considerable architectural distinction. The Larz Anderson House, a Category II Landmark listed on the National Register of Historic Places, is across the street and slightly to the west. The Cosmos Club, a Category II Landmark, is west of the Indian Embassy. The south (Q Street) facade of the museum faces a small triangular park at the crossing of Q Street, Massachusetts Avenue, and Twenty-first Street.

The main building, erected in 1896-97, was originally a 3 story brick house with full basement. Its roof with broad overhanging eaves had a low pitch. This contributed to the cubic quality of the building which was a contained rectangular mass broken only by two semi-elliptical bays and four chimneys. After 1901 a mansard roof covered with gray slate and broken by dormers was added. The overhanging eaves were retained but a brick parapet was erected over them. In the 1930's a gable skylight was added to the southern section of the roof.

The approximately 35' 2-1/2" by 74' 5" building has a brick and concrete foundation. The basement walls are laid in rock-faced, regular ashlar brownstone. The first and second story walls are red brick laid in Flemish bond. A terra cotta modillion cornice with egg-and-dart moulding separates the second and third stories. The low third story walls function as a frieze for the building and are faced with reddish terra cotta with garlands and wreaths. There is brownstone and terra cotta trim and most windows have louvered shutters.

The shorter, Q Street (south) facade originally had a two story, semi-elliptical bay at the west. In 1901 the wall of the bay was raised 6' 6" so that the bay now has three stories and is the same height as the rest of the walls of the main block. The projection has friezes with carvings on both the second and third stories. The eastern section of the facade has one bay of windows. The roof is broken by two dormers with segmental pediments.

The east (Twenty-first Street) facade is assymmetrical, but orderly in arrangement. Slightly south of the center of the facade is a two story, semi-elliptical bay with open entrance porch on the first story. This porch constructed of a lighter brownstone than the other trim has four square piers which carry a brownstone frieze with foliated carving. The porch

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SIGNIFICANCE

PERIOD (Check One or More as Appropriate)

- | | | | |
|--|---------------------------------------|--|--|
| <input type="checkbox"/> Pre-Columbian | <input type="checkbox"/> 16th Century | <input type="checkbox"/> 18th Century | <input checked="" type="checkbox"/> 20th Century |
| <input type="checkbox"/> 15th Century | <input type="checkbox"/> 17th Century | <input checked="" type="checkbox"/> 19th Century | |

SPECIFIC DATE(S) (If Applicable and Known) **erected 1896-97, wing 1907-1917, museum wing 1959-60**

AREAS OF SIGNIFICANCE (Check One or More as Appropriate)

- | | | | |
|--|---|--|--|
| <input type="checkbox"/> Aboriginal | <input type="checkbox"/> Education | <input type="checkbox"/> Political | <input type="checkbox"/> Urban Planning |
| <input type="checkbox"/> Prehistoric | <input type="checkbox"/> Engineering | <input type="checkbox"/> Religion/Philosophy | <input type="checkbox"/> Other (Specify) _____ |
| <input type="checkbox"/> Historic | <input type="checkbox"/> Industry | <input type="checkbox"/> Science | _____ |
| <input type="checkbox"/> Agriculture | <input type="checkbox"/> Invention | <input type="checkbox"/> Sculpture | _____ |
| <input checked="" type="checkbox"/> Architecture | <input type="checkbox"/> Landscape Architecture | <input type="checkbox"/> Social/Humanitarian | _____ |
| <input checked="" type="checkbox"/> Art | <input type="checkbox"/> Literature | <input type="checkbox"/> Theater | _____ |
| <input type="checkbox"/> Commerce | <input type="checkbox"/> Military | <input type="checkbox"/> Transportation | _____ |
| <input type="checkbox"/> Communications | <input type="checkbox"/> Music | | |
| <input type="checkbox"/> Conservation | | | |

STATEMENT OF SIGNIFICANCE

The Joint Committee on Landmarks has designated the Phillips Collection, at 1600-1614 Twenty-first Street, N.W., a Category II Landmark of importance which contributes significantly to the cultural heritage and visual beauty of the District of Columbia. Duncan Phillips' excellent collection of modern art and its sources is exhibited in a brick house designed by Hornblower and Marshall and built in 1896-97 as a private home. The almost austere exterior of the building hides an interior where a great personal collection of art can be viewed in a warm, intimate surrounding. The house has several wings and particularly noteworthy is the handsome Renaissance Revival room added in 1907. A modern museum building was added in 1959-60 and the more usual museum spaces of this building contrast with the domestically scaled exhibition galleries in the older building.

In 1896 Eliza Laughlin Phillips bought from Mary H. Eddy the future site of the Phillips Collection, a vacant lot at the northwest corner of Twenty-first and Q Streets, N.W. Mrs. Phillips was the daughter of James Laughlin, a founder of Jones & Laughlin Steel in Pittsburgh, and the wife of Duncan Clinch Phillips (1838-1917), a former Civil War officer and retired Pittsburgh glass manufacturer. During 1896-97 the Phillips home valued at \$30,000 was built on this lot. This house was designed by Hornblower and Marshall, a Washington firm founded in 1885. This firm designed a number of notable public buildings, including the old Natural History Building at the Smithsonian, and a number of large residences. The builder was John McGregor.

When Mr. and Mrs. Phillips moved to Washington from Pittsburgh they brought with them their two young sons, James and Duncan. While the boys were at Yale in 1907 the north wing, costing \$12,000 and designed by Hornblower and Marshall, was added to the house. It was built on a lot purchased in 1900 from Caroline B. Hornblower, wife of one of the partners in the architectural firm. This wing has been attributed to McKim, Mead & White but its building permits state that the architect was Hornblower & Marshall. It is possible that McKim, Mead & White is the architectural firm responsible for the design of the second story which was added to the wing in 1917.

In 1917 Duncan Clinch Phillips died and in 1918 his son, James, died. The surviving son determined to found an art gallery as a memorial to his father and brother. Young Duncan Phillips had already displayed his

SEE INSTRUCTIONS

9. MAJOR BIBLIOGRAPHICAL REFERENCES

Assessments, Atlas, Directories, Newspaper Clippings, and Photographs. Washingtoniana Collection, D.C. Public Library

Canaday, John "Art Museums" Washington: The New York Times, Guide to the Nation's Capital edited by Alvin Shuster. Washington: Robert B. Luce, 1967, pp. 163, 168-170, 307.

Columbia Real Estate Title Company. Deed Search Files Cases 24442; 28103; 98271; 98288; and 98295.

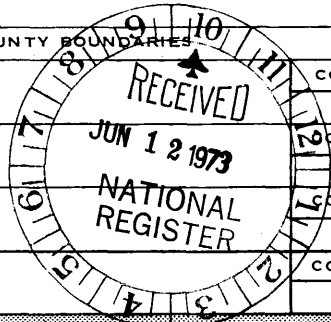
10. GEOGRAPHICAL DATA

LATITUDE AND LONGITUDE COORDINATES DEFINING A RECTANGLE LOCATING THE PROPERTY				OR	LATITUDE AND LONGITUDE COORDINATES DEFINING THE CENTER POINT OF A PROPERTY OF LESS THAN TEN ACRES				
CORNER	LATITUDE		LONGITUDE		LATITUDE		LONGITUDE		
	Degrees	Minutes	Seconds	Degrees	Minutes	Seconds	Degrees	Minutes	Seconds
NW	°	'	"	°	'	"	38°	54'	41"
NE	°	'	"	°	'	"	77°	02'	50"
SE	°	'	"	°	'	"			
SW	°	'	"	°	'	"			

APPROXIMATE ACREAGE OF NOMINATED PROPERTY: **14,558 square feet**

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE:	CODE	COUNTY	CODE
STATE:	CODE	COUNTY:	CODE
STATE:	CODE	COUNTY:	CODE
STATE:	CODE	COUNTY:	CODE



SEE INSTRUCTIONS

11. FORM PREPARED BY

NAME AND TITLE:
T. Robins Brown, Architectural Historian

ORGANIZATION: **National Capital Planning Commission** DATE: **April 17, 1973**

STREET AND NUMBER:
1325 G Street, N.W.

CITY OR TOWN: **Washington** STATE: **District of Columbia** CODE: **11**

12. STATE LIAISON OFFICER CERTIFICATION NATIONAL REGISTER VERIFICATION

As the designated State Liaison 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. The recommended level of significance of this nomination is:

National State Local

Name: *[Signature]*
Assistant to the Mayor for Housing Programs

Date:

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

[Signature]
Director, Office of Archeology and Historic Preservation

Date: 8/14/73

ATTEST:

[Signature]
Keeper of The National Register

Date: 7 30 73



UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

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Description con't.

is approached by brownstone steps which at the landing break into two curving flights bordered by metal railings. The second story of the bay has three windows and a frieze with wreaths. South of the projecting bay are two bays separated by a broad, partially projecting, chimney. The cornice, the third story frieze, and the eaves of the building cross this chimney. Above the eaves the chimney has a panel with a relief of a torch and wreath. North of the entrance bay are two bays. In between the bays on the second story is a small oval window. The corner bay on the first story has a Palladian window with brownstone trim and a carved stone shell in the central arch. The roof of the east facade is broken by four dormers with segmental pediments.

The most notable room of the main building is the central hall with dark wood panelling to the dado. At the west is an extremely handsome closed string stair with open well. Instead of a newel there is a panel with carving flanked by composite pilasters. Under the stair is ornamental lattice work. Other rooms have colonial revival trim including Adamesque mantels. The first floor has a central hall with two rooms opening off it to the south and a short hall connecting rooms to the north. Other floors have a narrow north-south hall. Surprisingly, few changes have been made in the plan in adapting the house from its original function to a museum. Today galleries are on the first and second stories and in the two south rooms in the basement. The rest of the basement has storage space, utilities, and museum services. The third and fourth floors have administrative and curatorial offices.

The west wing is a very sympathetic addition. Its proportions are closely related to those of the main block and it is constructed of similar materials. Although it only has two stories and a full basement the eaves of its low roof are at the same height as the eaves of the main building and have a similar overhang. Its cornice is similar to that of the main block and is located at the same height. Between the cornice and eaves is a frieze, but unlike the frieze of the main building there are no wreaths and garlands and no windows. Instead this frieze has slightly recessed panels.

The T-shaped wing, approximately 60 feet long, is connected to the main block by a narrow 2 story hyphen. Projecting from this hyphen's east facade is an enclosed, one story entrance porch faced with smooth ashlar brownstone. It has a pedimented frontispiece entrance and a modillion cornice with dentils. The flat roof of the porch is hidden by a stone balustrade. The porch was added in 1921-22.

The east facade of the wing has three large windows with metal balconies and brownstone frames with cornices supported by consoles. Above these windows are rectangular brownstone panels with carved garlands. At the north is a one story projection faced with smooth ashlar brownstone. The projection has a cornice and balustrade similar to those of the entrance porch. The east facade of the projection has a large rectangular, leaded

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stained glass window with stone frame. Below the window are four plaques with wreaths and shields in high relief.

The interesting feature of the north facade of the wing is the projecting chimney supported above the basement by corbel arches. At the second story is an aluminum and glass bridge connecting the wing with the concrete museum building.

The first story of the wing contains a handsomely appointed T-shaped room with Renaissance Revival decorative features. It has dark wood panelling to the dado and a paneled ceiling. At the north are four wooden fluted Ionic columns. Above the marble mantel is wood paneling and a carved coat of arms. This room now serves as a concert and lecture hall as well as a gallery for displaying paintings. On the second floor of the wing is a large skylighted gallery, a smaller gallery, and storage space.

The 1959-60 building does not relate well to the older structures. The narrow east facade of the 43' by 68' building is covered with square panels of pinkish-yellow limestone. The low foundation and door frame are faced with a gray marble. The metal and glass door is the only opening on this facade. Above the door is a brown granite sculpture of a bird by Pierre Bourdelle derived from a design by Georges Braque. The building has two full stories, a partial third story, and a full basement. Galleries are on all floors except the basement which has services and utilities.



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8. Significance con't.

interest in art in the book he wrote entitled The Enchantment of Art, published in 1914. In 1920 the "Phillips Memorial Art Gallery" was incorporated. In the winter of 1921 the gallery in the wing was opened to the public. In 1921-22 a doorway was added to the wing so that the public could view the collection of modern paintings without going through the house where Duncan Phillips and his family lived.

Since 1920 the gallery has had several names including "Phillips Memorial Art Gallery," "Phillips Memorial Gallery," and "The Phillips Gallery." It is now known as "The Phillips Collection." Phillips continued to add to the collection, and in 1924 a small gallery in the main house was opened to the public. About 1930 the Phillips family moved out of the house so that it could be used entirely for museum purposes. In 1933 an art school opened using space on the fourth floor of the house and in the neighboring houses purchased by the museum in 1926.

Some time in the early 20th century a mansarded fourth floor was added to the three story house, and in the 1930's a skylight was added above the southern room on the fourth floor.

In 1959-60 a building was erected on the site of two rowhouses formerly used by the now defunct art school. This wing was designed by Frederick Rhineland King of the New York firm, Wyeth & King.

Duncan Phillips not only founded the museum, donated to it his art collection and his home, but also served as its active director until his death in 1966. His wife, Marjorie Acker Phillips, briefly succeeded her husband as director of the art gallery. The present director is Laughlin Phillips, Duncan and Marjorie Phillips' son.

The Phillips Collection is open to the public daily except Mondays.



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9. Bibliography con't.

D.C. Building Permits National Archives Records Center, Record Group #351, accession #65A490. Permits #138, July 1896; #794, October 31, 1901; and #23, July 2, 1907.

National Capital Planning Commission. Landmarks File.

Phillips, Marjorie Duncan Phillips and His Collection. Boston: Little, Brown 1970.

Withey, H.F. and E. R. Withey Biographical Dictionary of American Architects (Deceased). Los Angeles: Hennessy & Ingalls, 1970, pp. 301, 393.

