

United States Department of the Interior National Park Service

AUG 02 1989

NATIONAL REGISTER

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in Guidelines for Completing National Register Forms (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

1. Name of Property

historic name Macfeely, General Robert, House
other names/site number Arts Club of Washington

2. Location

street & number 2015 I Street, NW not for publication N.A.
city, town Washington vicinity N.A.
state District of Col- code D.C. county D.C. code 001 zip code 20006
umbia

3. Classification

Ownership of Property: [x] private, [ ] public-local, [ ] public-State, [ ] public-Federal
Category of Property: [x] building(s), [ ] district, [ ] site, [ ] structure, [ ] object
Number of Resources within Property: Contributing 1, Noncontributing buildings, sites, structures, objects, Total 1

Name of related multiple property listing: N.A.
Number of contributing resources previously listed in the National Register 0

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, 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. [ ] See continuation sheet.
Signature of certifying official: Carol S. Thompson, State Historic Preservation Officer
Date: 5/12/89

In my opinion, the property [ ] meets [ ] does not meet the National Register criteria. [ ] See continuation sheet.
Signature of commenting or other official
Date
State or Federal agency and bureau

5. National Park Service Certification

I, hereby, certify that this property is:
[x] 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:)

Signature of the Keeper: Patrick Anders
Date of Action: 9/15/89

Signature of the Keeper

Date of Action

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**6. Function or Use**

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Historic Functions (enter categories from instructions)

Domestic/Single DwellingSocial/Clubhouse

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Current Functions (enter categories from instructions)

Social/Clubhouse

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**7. Description**

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Architectural Classification

(enter categories from instructions)

Mid 19th Century: Victorian Eclectic

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Materials (enter categories from instructions)

foundation brickwalls brick

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roof standing seamother brownstone lintels & sills

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**Describe present and historic physical appearance.**

The General Robert Macfeely House, to the east of the Caldwell-Monroe, House is a three-bay, three story red brick townhouse that was joined to the Caldwell-Monroe house in 1929. Combined these two properties constitute the only remaining nineteenth century structures on the north side of I Street, between 20th and 21st Streets, NW. These buildings reflect the original scale of this important ceremonial way of Pennsylvania Avenue which links Georgetown with the President's House. Elements of scale, proportion, and architectural ornament are similar to those retained by the Red Lion Row facades on the 2000 block of H Street, NW, across Pennsylvania Avenue and the James Monroe Park. However, unlike Red Lion Row which retains only the facades of historic buildings, the Monroe and Macfeely Houses accurately reflect the complete scale and proportions of late nineteenth century urban development in Washington.

The facades of these two buildings have had little alteration to their original form as described in existing National Register and District of Columbia Landmark designations. Since occupied by the Arts Club of Washington, the exteriors of each property have been well maintained with standard maintenance measures.

In 1929 the Macfeely House was joined with the Caldwell-Monroe House to provide the Arts Club with greater exhibition and performing space. No alterations were made to the exterior at this time.

The red pressed-brick facade of the Macfeely house, laid in a stretcher bond, retains the projecting bay that was added in 1881. A basement entrance on the facade is presumed to have been added in 1923 by Edgar M. Peterson, owner of the property just prior to the Arts Club. A District of Columbia building permit dated March 9, 1923, allowed for the "change of windows to one-half glass door." The permit specified that Mr. Peterson made his home and office in 2015 I Street; hence, the basement entrance may have been a necessary business entrance. Subsequently a letter from the Inspector of Buildings, dated April 12, 1923, rescinded the permit on the grounds: "you have constructed a door in a show window which does project beyond the

See continuation sheet

**8. Statement of Significance**

Certifying official has considered the significance of this property in relation to other properties:

nationally     statewide     locally

Applicable National Register Criteria     A     B     C     D

Criteria Considerations (Exceptions)     A     B     C     D     E     F     G    N.A.

Areas of Significance (enter categories from instructions)

Period of Significance

Significant Dates

Architecture

c. 1860-1881

c.1860, 1881

Social History

1919-1929

1929

Cultural Affiliation

N.A.

Significant Person

Architect/Builder

Macfeely, General Robert

Unknown

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

The Arts Club of Washington property--encompassing the Timothy Caldwell, Caldwell-Monroe House at 2017 I Street, NW, and the General Robert Macfeely house at 2015 I Street, NW--is of social, architectural and local institutional significance. Each property has been associated with distinguished figures in American political, military and social history. Further, the Federal style Caldwell-Monroe and Victorian style Macfeely designs are important examples of 19th century American architecture. Ownership by the Arts Club of Washington has brought new significance to the property through association with an important Washington cultural institution.

These two properties, located in square 78 of the earliest plats of the Federal City, share significance in terms of their earliest ownership and their prominent location along the ceremonial Pennsylvania Avenue that links Georgetown with the President's House. These lots were originally part of a patent to Anthony Holmead for a Montgomery County Maryland farm (locally designated the Widow's Mite) which had subsequently been divided into lots by the time the District of Columbia was formed in 1791. As was true in Philadelphia, the earliest phase of development in this area, seems to have anticipated a densely populated urban environment along this stretch of Pennsylvania Avenue. Row houses and single houses with generous rear gardens were the predominant form of in-town residence. Extensive gardens became one of the most distinctive features of the early Federal City, and those that survive behind the Arts Club of Washington facility are the only remaining such open spaces in what has become an intensely developed block in downtown Washington.

The significance of the Caldwell-Monroe house (2017 I Street, NW) has been addressed comprehensively in two previous National Register nominations for this property. This amended statement of significance focuses on the Macfeely house and the Arts Club tenure in these combined properties.

See continuation sheet

**9. Major Bibliographical References**

See continuation sheet.

**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 # \_\_\_\_\_

See continuation sheet

**Primary location of additional data:**

- State historic preservation office
- Other State agency
- Federal agency
- Local government
- University
- Other

**Specify repository:**

Arts Club of Washington Archives

**10. Geographical Data**

Acreage of property less than one acre

**UTM References**

A 

1	8
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3	2	3	5	8	0
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4	3	0	7	6	2	0
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Zone Easting Northing

C 

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B 

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Zone Easting Northing

D 

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See continuation sheet

**Verbal Boundary Description**

Property designated 2015 I Street NW, occupies Lot 806 (Part of C) in Square 78 of the District of Columbia.

See continuation sheet

**Boundary Justification**

The boundaries of this nomination are those historically associated with 2015 I Street, NW, Lot 806 (Part of C) in Square 78 of the District of Columbia.

See continuation sheet

**11. Form Prepared By**

name/title Carol S. Gould, Pres. Planner & James C. Massey, Exec. Vice President  
organization National Preservation Institute date March 20, 1989  
street & number Nat'l Bldg. Mus. Judiciary Square NW telephone (202) 393-0038  
city or town Washington, state D.C. zip code 20001

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building line." [stair access to basement entrance projects beyond the building line] "...the door in said window must be removed and the space closed as no entrances through windows are permitted." The basement entrance remains. Besides these modifications, 2015 has been fairly well preserved and its architectural fabric is in good to excellent condition.

The Macfeely house rests on a raised basement and is finished with a flat, standing seam tin roof which slopes at the rear. The main entrance is on the left side of the facade. The doorway is fitted with a pair of solid walnut doors, one large panel over a smaller square panel with a concave carved corner molding for each panel. Over the door is a hinged transom lite. The wide two-story bay to the east of the entrance, added in 1881, has patterned brick work at the lintel. As a result the surround of the doorway is presumed to be an 1881 alteration. The 1881 bay and ornamental alterations to the entrance elevation are now an integral part of the historic facade.

A brownstone watertable separates the basement from the upper stories; the simple window sills are also executed in brownstone. A bracketed Italianate cornice completes the facade. The two-story projecting bay is surmounted by a brick dentil cornice. The second and third floor windows have cast-iron label molds articulated with classical styled anthemion ornaments incised at the center of each lintel. The wooden jams above the first floor door and windows have similar incised decoration.

The height of the windows diminishes with each successive story. Double hung, one-over-one wood sash windows are used throughout. The windows of the first two stories have distinctive transoms lites that are echoed by the small upper sash on the third floor. These have a border of small square stained-glass panes. Clear leaded glass transoms are used on the first floor where as the counterpart at the second floor level implements colored glass lites.

2015 I Street still retains its original brownstone stoop, nineteenth century wrought iron railings and a cast iron newel post. The railing for the basement stair has newel posts which

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are decorated with lions heads, a popular form of early ornamentation. The only twentieth century alteration to the facade was recessed basement store-front entrance as discussed above.

The rear elevations of the Macfeely house appear to have had little alteration over time. The brick wall finish is of stretcher bond. Windows are all double-hung wooden sash with six-over-six lites. The lintels above the windows of the main house are jack arched and marked with vertically laid brick. The windows of the rear ell have similar lintels except on the north wall where the first story window appears to have a flat replacement brick lintel. In the areaway between the ell and the adjacent office building to the east, there are two entrances to the building; one at the basement level and one at the first story level. The basement entrance, with brownstone lintel and sill, is of plain functional finish without ornament. The first story entrance has a pair of French doors made of wood sash with ten lites on each door. This entrance is accessed by a wrought iron fire stair and landing.

While the interior of the Macfeely house has been altered to accommodate the Arts Club, the changes have been sensitively handled. Thus a minimum of significant interior fabric has been removed. The original floor plan was typical of many Washington rowhouses, that is a side-hall plan, four rooms deep with a third story which extends only to the depth of the two front rooms. Partitions for the first floor rooms were removed in 1929 to create a large, open gallery/auditorium with a stage which was designed for concerts, performances and art exhibitions. This early twentieth century alteration has become an integral part of the history of the Arts Club facility. There are two entrances in this gallery/auditorium leading to the Caldwell-Monroe house. At this level, and similarly at the second story level, these passages are what link the Caldwell-Monroe and Macfeely houses together. There has been minimal disruption to the original building fabric of each property.

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The front staircase of the Macfeely house at the first story level has been removed and principal access to the second story is through the Caldwell-Monroe house. The rear stair case has been retained as have the second and third story partitions defining the seven upstairs rooms and bed chambers; several of latter remain in use for guests of the Arts Club. The second story south room is used as a reception/meeting room and gallery as are each of the rooms at this level of the Caldwell-Monroe house. Throughout the Macfeely house, architecturally significant interior decorative features still remain. Six Carrera marble mantles, panelled doors, window trim, and stairs survive in good condition. Window and door trim consists of simple architrave moldings. The window frames on the first floor have panelled reveals, and on both the first and second floor, the original Victorian style interior shutters remain.

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The property at 2015 I Street, a distinguished Italianate design built in the middle part of the nineteenth century, is significant for its historic integrity and its association with important individuals and institutions. Confusion in the use of lot numbers makes it difficult to determine exactly when the present structure at 2015 I was built. Early tax records indicate that a \$700. improvement was made to the site of 2015 in 1853. A Boschke map of 1857 indicates that a building was on the site at that time however ownership was not designated. Given the combined cartographic and documentary evidence, it is reasonable to suggest that the building was originally constructed between 1853 and 1857. According to the records of the D.C. Surveyors office Lot "C" (which would include 2015 and 2013 I Street, NW) was subdivided in 1870. Thomas P. Morgan is listed in tax records as owner of two buildings on "Lot C" which included Lot 805, the later designation given to the 2015 I Street. Morgan may have owned 2013 I which abutted 2015, however, by 1876 the latter was occupied by General Robert Macfeely. General Macfeely, a distinguished Brigadier General, is the first known occupant of this property; he resided at the property from 1876 until his death in 1901. Macfeely, a native of Pennsylvania and graduate of the United States Military Academy at West Point, had a military career which took him across the country in its earliest booms of development. He served as an infantry lieutenant against hostile indians in Oregon; was promoted to the rank of staff Captain in 1861; became Commissary for the State of Indiana, Commissary for the Army of Ohio and later Commissary for the Army of Tennessee. At the rank of Major in May of 1865, Macfeely received two brevets for "faithful and meritorious service during the [Civil] War." Thereafter, he was advanced to the position of Chief Commissary of Subsistence with the rank of Brigadier General in April 1875. Macfeely held this position until his retirement in July of 1890.

Macfeely was responsible for the most significant modifications made to what might otherwise be considered an excellent example of a Civil War era rowhouse in Washington. In April 1881 Macfeely was granted a permit (D.C. Permit 1012, 4/5/1881) for the addition of a two-story brick bay-window to the facade of 2015 I Street. Included as "other alterations" at this



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time were modifications to the main entrance and to the windows of the facade. These were the only major alterations permitted on this property until 1920 (D.C. Permit 6304, 5/8/1920) when subsequent owner Edgar M. Peterson was provided permission to construct a private garage at the rear of the lot. Thereafter Peterson was permitted in March 1923 (D.C. Permit 7684) to "change windows to one-half glass doors." The following month his permit was rescinded on the grounds "that there were to be no projections as a result of work related to this permit." An April inspection disclosed that a door in a "show window" did project beyond the building line and therefore "said window must be removed and the space closed as no entrances through windows are permitted." The building was subsequently acquired by the Arts Club of Washington in 1929 and remains a fine example of vernacular architectural traditions inherent in the City of Washington in the second half of the nineteenth century.

Arts Club of Washington

The residences at 2017 and 2015 I Street have been the home of the Arts Club of Washington since 1916 and 1929 respectively. The Arts Club was founded in 1916 as an institution which promotes the association of painters, sculptors, architects, authors musicians, dramatic performers, and other members of the arts and muses community.

Over the years numerous well known members of the arts community have been associated with the Arts Club, its dramatic programs, exhibitions and traditions. Hans Kindler, a founder of the Arts Club and its first director, was conductor of the National Symphony from 1931 to 1949. Henry Kirke Bush-Brown, nationally recognized artist and sculptor, was a long-time member of the Arts Club. His famous equestrian statues can be found in Philadelphia, and Gettysburg, Pennsylvania, and Charleston, West Virginia. He assisted in the design for the Columbus statue at Union Station, Washington, D.C., the Chauvenet Memorial at the United States Naval Academy, Annapolis, Maryland, and the statue of Justinian at the Appellate Court Building in New York City. Other nationally recognized artists associated with the Arts Club include: Roma Harlan, portrait painter; Fulton Lewis, Jr.,

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commentator and broadcaster; Jean Riddell, ballet star; singers Jane Lee and Ned Davis; and Cliff Young, painter of the American History murals in the halls of the House of Representatives, Washington, D.C.

Early on the traditions of the Arts Club, including the "Summer Fetes" begun in 1922, and the "Bal Grotesque" (later "Bal Boheme") begun in 1924, established a distinguished reputation for the institution in Washington. The popularity and elaborate nature of these events necessitated the expansion of the club into the adjacent Macfeely house which was acquired in 1929. The first story of the Macfeely house was modified to accommodate auditorium space, initially for dramatic and music groups. This stage area remains an integral part of the history of the Arts Club and its use of these historic buildings. The 1929 expansion and investment in a staging area for club activities spurred the institution of yet another well-remembered Arts Club tradition. The "Foire aux Croutes" annual performance is well-remembered for its transformation of the club's garden into a park, complete with a Paris skyline.

Activities of the Arts Club have also sought to serve the general public and arts community outside the club facilities. An annual "One-Act Play Tournament" established in 1928 by long-time club member Maud Howell Smith, serves as a link between the clubs' programs and the D.C. Department of Recreation. This is presumed to be one of the oldest such tournaments in the country. In 1956 the club initiated the effort to designate a small triangular park in front of the Arts Clubs, the James Monroe Park. This park was successfully designated U.S. Reservation Number 29 in June of 1956. Since 1968 the club facilities have also served as the regular meeting place of the Roundtable on Historic Area Preservation. This roundtable enlists the participation of individuals with specialized interest historic preservation to meet and exchange ideas once a month. The establishment of the roundtable at the Arts Club reflected club members concern for the preservation of its own Monroe and Macfeely houses which stood in a block which was increasingly threatened by the possibility of high density development adjacent to these historic structures.

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The Arts Club remains an institution rich with history and tradition in both its programs and its physical setting. From its inception the club also exhibited the works of its members and other artists. The club continues to serve the arts community, local residents and the visiting public in Washington as it is an art salon open to the public six days of the week. The structure of programs and activities serving the Washington community have been built into the tradition of the Arts Club as founded in 1919 and as expanded in 1929. For this reason, emphasis is placed in this designation on the significance of the formative years of the Club, 1919-1929.

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Archives of the Arts Club of Washington, 2015-2017 Eye Street, NW, Washington, D.C. Vertical Files re. Arts Club History, Monroe and Macfeely House histories, and Articles of Incorporation and By-Laws.

Boschke, A. Map of Washington D.C. 1857.

Boyd's Directory of Washington, 1872, 1875, 1876, 1877, 1878, 1900, 1901.

District of Columbia, Office of the Recorder of Deeds.

District of Columbia, Office of the City Surveyor.

District of Columbia, Office of Assessment for Taxation.

Fahetz. Real Estate Directory of Washington, D.C. 1873-1874.

Gutheim, Frederick. Worthy of a Nation: The History of Planning for the National Capital. Washington, D.C.: Smithsonian Institution Press, 1977.

Hopkins, G. M. Map of Washington D.C., 1887.

Joint Committee on Landmarks of the National Capital Designation (Case 82-11) of 2015-2017 Eye Street, NW (Timothy Caldwell House; Caldwell-Monroe House, 2017 Eye Street, NW) (Lots 805, 806 in Square 78 in the District of Columbia).

National Archives and Records Service, Washington, D.C. Records of District of Columbia Building Permits 1878-1958.

National Register of Historic Places Inventory-Nomination Form: "Timothy Caldwell House; Caldwell-Monroe House" Entry Number 69-03--08-0009, nominated March 24, 1969.

Polk's Directory of Washington, 1897.

Powell, Col. William H. List of Officer of the Army of the United States. 1779-1900. NY: L.R. Hamersly & Co., 1900. pg. 446.

Who's Was Who in American History: The Military. Chicago: Marquis Who's Who, Inc., 1975. pg. 345.

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Arts Club of Washington  
2015-2017 I Street, NW  
Washington, DC 20006  
Photographer - Jack E. Boucher  
Date of Photographs - 1988  
Negatives - Arts Club of Washington

1. Facade Elevations, 2015-2017 I Street, NW, looking North
2. Entrance Detail, 2015 I Street, NW, looking North
3. Bay Window and Basement Entrance Detail, 2015 I Street, NW, looking North
4. Rear Ell, 2015 I Street, NW, looking South
5. Rear Areaway behind 2015 I Street, NW, looking South
6. Auditorium on First Story Level, 2015 I Street, NW, north wall, looking North
7. Auditorium on First Story Level, 2015 I Street, NW, south wall, looking South
8. Second story south parlor/meeting room, 2015 I Street, NW, looking South East
9. Third story chamber, 2015 I Street, NW, looking North West
10. Garden behind 2015-2017 I Street, NW, looking North West