

United States Department of the Interior
National Park Service

JUL 26 1988

NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM

NATIONAL
REGISTER

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 10-900-a). Type all entries.

1. Name of Property

Historic name Lothrop Mansion
Other names/site number _____

2. Location

Street & Number 2001 Connecticut Avenue Not for Publication NA
City, town Washington Vicinity NA
State District of Columbia Code DC County NA Code 001 Zip Code 20009

3. Classification

Ownership of Property	Category of Property	No. Resources w/in Prop.	
		Contr.	Noncontrib.
<input checked="" type="checkbox"/> Private	<input checked="" type="checkbox"/> Building(s)	<u>1</u>	<u> </u> Buildings
<input type="checkbox"/> Public-Local	<input type="checkbox"/> District	<u> </u>	<u> </u> Sites
<input type="checkbox"/> Public-State	<input type="checkbox"/> Site	<u> </u>	<u> </u> Structure
<input type="checkbox"/> Public-Federal	<input type="checkbox"/> Structure	<u> </u>	<u> </u> Objects
	<input type="checkbox"/> Object	<u>1</u>	<u>0</u> Total

Named of related multiple property listing
N/A

Number of contributing
Resources previously
listed in the National
Register 1

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this 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 meets does not meet the National Register criteria. See continuation sheet.

<u>X Carol B. Thompson</u>	<u>22 July 1988</u>
Signature of certifying official State Historic Preservation Officer	Date
<u>State or Federal agency and bureau</u>	

In my opinion, the property meets does not meet the National Register criteria. See continuation sheet.

<u>Signature of commenting or other official</u>	<u>Date</u>
<u>State or Federal agency or bureau</u>	

5. National Park Service Certification

I, hereby, certify that this property is:

- | | | |
|---|------------------------|-----------------|
| <input checked="" type="checkbox"/> entered in the National Register.
() see continuation sheet | <u>Patrick Andrews</u> | <u>12/20/88</u> |
| <input type="checkbox"/> determined eligible for the National Register. (see continuation sheet). | _____ | _____ |
| <input type="checkbox"/> determined not eligible for the National Register. | _____ | _____ |
| <input type="checkbox"/> removed from the National Register | _____ | _____ |
| <input type="checkbox"/> other, (explain:) | _____ | _____ |

<u>Patrick Andrews</u>	<u>12/20/88</u>
Signature of the Keeper	Date of Action

6. Function or Use

Historic Functions (enter categories from instructions)

Single Dwelling

Current Functions (enter categories from instructions)

Diplomatic building

7. Description

Architectural Classification
(enter categories from instructions)

Beaux Arts

Materials (enter categories from instructions)

foundation: Stone

walls: Limestone

roof: Slate

other: _____

Describe present and historic physical appearance.

2001 Connecticut Avenue, N.W., known as the Lothrop Mansion, is a three-story, masonry-bearing residential structure built in 1908-09. D.C. Building permit #843 dated September 2, 1908 records the construction of this house on Lot 185 in Square 2536. (Prior to 1934, the house was known by the street number 2101.) Built for Alvin Lothrop, partner in the Woodward and Lothrop Company, the house was designed by the Washington, D.C. firm of Hornblower and Marshall. The large, limestone-faced residence was constructed to hold 40 rooms and was expected at the time of its building permit to reach \$100,000 in construction costs.

The Location

The house is sited at the apex of Connecticut Avenue as it extends to the northwest beyond the original limits of the city of Washington. Located in the angle of the intersection of Connecticut Avenue and Columbia Road, the house commands one of Washington's most prominent sites, enjoying one of the city's best views. The main facade of the house is oriented to the south; its entrance way is less prominently placed on the north facade. Built on a grand scale, the house recalls the era when this site was on the edge of the city of Washington.

[x] 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

Areas of Significance (enter categories from instructions)	Period of Significance	Significant Dates
--	------------------------	-------------------

<u>Architecture</u>	<u>Illustration of Beaux</u>	<u>1908</u>
<u>Community Planning and Development</u>	<u>Arts aesthetic in Washington, D.C., 1908-1942</u>	
	<u>Cultural Affiliation</u>	
	<u>N/A</u>	
	<u>Architect/Builder</u>	
	<u>Hornblower and Marshall</u>	

Significant Person
Lothrop, Alvin Mason

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

The Lothrop Mansion, located at 2001 Connecticut Avenue, N.W., stands as one of Washington's most elegant residential buildings. Proudly positioned at the apex of Connecticut Avenue, this monumental Beaux Arts residence was constructed in 1908-09 to the plans of the noted local firm of Hornblower and Marshall for local merchandising magnate Alvin Mason Lothrop. The house--in its scale, style and site--illustrates the wealth, social grandeur and architectural elegance that were the hallmarks of Washington and American society at the turn of the 20th century.

The Lothrop Mansion qualifies for National Register of Historic Places for under the following criteria:

Criteria B: 1) It is associated with Alvin Mason Lothrop, founding partner in the Washington merchandising firm of Woodward and Lothrop, one of this city's oldest and most important stores. Designed in 1908, as his family home, the house represents Lothrop's social and aesthetic tastes and, through him and its subsequent residents, illustrates the social, economics and geographic status of the physical development of the City of Washington during the early years of the 20th century.

2) The building is identified as a notable example of the work of Hornblower and Marshall, a firm which influenced the evolution of architecture and the development of the nation's capital.

See continuation sheet

9. Major Bibliographic References

Previous documentation on file (NPS):
 preliminary determination of individual listing (36 CFR 67)
 previously listed in the NR
 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 add. data:

- State SHPO office
- Other State agency
- Federal agency
- Local government
- University
- Other

Specify repository: _____

10. Geographical Data

Acreage of property _____

UTM References

A 1 / 8 / 3 / 2 / 2 / 5 / 6 / 0 / 4 / 3 / 0 / 9 / 3 / 6 / 0 /
 Zone Easting Northing
 B /
 Zone Easting Northing

See continuation sheet

Verbal Boundary Description

The property at 2001 Connecticut Avenue, N.W. occupies city lot 185, square 2536.

See continuation sheet

Boundary Justification

The boundary includes the entire city lot that has historically been associated with the property.

See continuation sheet

11. Form Prepared By

Name/title Emily Hotaling Eig
 Organization Traceries Date March 1988
 Street & Number 1606 20th Street. NW Telephone (202) 462-0333
 City or Town Washington, D.C. State D.C.
 Zip code 20009

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The Style

The Beaux Arts style of the mansion exemplifies Washington taste during the early years of the 20th century. The significance of the plan in taking advantage of the site, its dependence on classically-derived motifs, and the use of the refined and white-colored Indiana limestone clearly establish its Beaux Arts association. However, although based on principles derived from the Beaux Arts philosophy, the design of the house illustrates an unusual derivation of historic motifs. More typically, the historic association is derived from French classicism as inspired by the Italian Renaissance, or from the earlier source of Imperial Rome. Here, the specific motif is derived from Italian Renaissance classicism, but it is one borrowed laterally from a strain of design more typically associated with English classicism. The architect's employment of Italian motifs in the attic dormer and entrance architrave is clear; the French variations in the windows and ornamental ironwork is obvious; but the proportions, simple massing, hipped roof, projecting central pavilion and restrained ornament conjure architecture of Georgian England rather than 18th century France.

The Building

Organized into three bays, the house is configured into a rectangle in both plan and bulk. The building holds three principal stories, with attic and basement floors, topped with a hipped roof. Evenly proportioned and elegantly detailed on all four facades, the structure is executed with a steady, if restrained, hand. Its exterior walls are faced with Indiana limestone in a smooth, ashlar cut set without mortar; ornamental material is restricted to stonework and ornamental iron grilles. The roof is covered with squared gray slate tiles; a large dormer with a stone facade, five minor tiled dormers, and five slender rectangular limestone chimneys project symmetrically from the roof.

The power of the rectangular mass is accentuated with alternately-sized quoining and a pronounced cornice, both presented in the same white limestone of the facades. A beltcourse articulates the division between the second and third floors, annotating the significance of spaces. The color of the structure is also critical to its description. The house is presented in the whitest of limestones, Indiana, with only the gray slate

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and black ironwork to break the color. (N.B. Olmsted's notes refer to architect Marshall's intention to use a gray-green color scheme in the plantings.) The texture of the decorative quoins, the rhythm of the block modillion and denticulated cornice, and the decorative iron work (large free-standing urns at the roof and veranda wall and the spandrel ornament) provide the design with a calculated quantity of relief.

The main facade is the south elevation. Balanced in composition, the flat planes of the facade are punctuated by an orderly ascent of windows. The fenestration is interrupted by a variation in rhythm in the central bay: the pavilion plane is broken by small vertical windows on the second and third stories, wrapping around a large octagonal bay.

Its balanced symmetry is organized around the central bay where a pavilion projects slightly to form a backdrop for the octagonal bay. This two-story bay plays a critical role in the building's composition, both in plan and elevation, focussing the public facade. A strong molded cornice, decorated with wave molding in the frieze and an ornate iron rail above, forms its cap. Quoining at the corner piers create the effect of rusticated columns. The bay holds two floors of windows, set two to each plane. The first level has large arched openings holding French doors, with relieved spandrels and inset with ornate iron grillework; the second level features large one-over-one, double hung, wood sash windows with bi-partite sidelights, featuring ornamental iron balconies supported by a stone console. A large, raised veranda extends from the house at this level, forming a base and accentuating the importance of the vista to the design. Ornate iron work forms the veranda rail, systematically divided by stone piers (supporting large garden urns).

Directly above the bay, at the cornice, is a large attic dormer projecting from the slope of the roof. This and the entrance architrave are the two elements that concede the Italian association inherent to this design. Carefully placed above the critical projecting bay, this large dormer features a decorated segmental pediment supported by a console, with flattened scrolls set into its angles. Styled after Italy's 16th century Mannerist mood, it is distinctly more exuberant than the rest of the design and serves as its crown--categorically establishing the building's command of Connecticut Avenue.

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The west and east facades, framed by the strong quoining at the corners and the pronounced cornice, present a well-balanced composition. The ordered fenestration articulates the organization of the three bays wide by three stories high facade. Using a one-over-one, double-hung wood sash for all windows, their size and surrounds dictate the stylistic direction; the ascension of order in the window enframing seen on the main facade is maintained on these elevations. The first level window features an elaborate stone enframing with entablature and shallow stone balcony with curved, ornate iron rail. Iron grilles are set into the frames at this level. The windows at the middle level are enframed with a molded stone surround. At the top level, the windows are simply detailed in stone molding.

Departing from the strict symmetry employed on the south facade, the north facade is more sophisticated in composition. Its central bay holds the entrance way: a large arched opening derived from a Palladian motif that is surmounted by a balustraded entablature. An iron and glass marquee in the French style covers this main entrance. Windows maintain the tripartite organization with the exception of one oversized window which punctuates both the horizontal and vertical rhythm of the composition, indicating the interior stair hall.

The Site

The majestic quality of the design is heightened by the superb placement of the building. In respect for the building's site, the landscape was treated with as careful a hand as that of the building itself. Capitalizing on the superb location, the architects reconfigured the natural grade to provide a pedestal for the house, elevating it to its prominent location. This gave the house the solid foundation so important to the 20th century interpretation of classical architecture, and ensured the prominence of the house from the street. To further emphasize the visual dominance of the house, it was surrounded by a high retaining wall. Seeking not to hide, but rather to isolate the structure from the streetscape, the balustrade is set at the horizontal plane of principal floor. This renders the house almost impossible to view from the adjacent sidewalk, but ensures the view both from the interior and from afar. Approximately six-foot high, the wall is constructed in a smooth ashlar stone coordinated to the residence. The paneled base of the wall is solid and absorbs the changing grade of the land. This deep base is surmounted

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by a classical balustrade. Large stone piers punctuate the run of balusters, articulating the vertical organization of the building's facade. A two-car garage, opening to the south, is set into the grade to the east and covered with earth; the drive is cut into the built-up earth and runs north-south.

The Interior

Due to the use of the building for diplomatic purposes, it has not been possible to gain access to the interior. The interior was reported to have been remodeled in the 1970s, when the building was purchased by the U.S.S.R. to serve as their trade mission center.

The Condition

The exterior of the Lothrop Mansion is primarily intact to its original design, retaining its architectural integrity.

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Criteria C: 1) The structure--in its scale, style, and siting--exemplifies the significant aesthetic and social development associated the City Beautiful Movement. Designed to complement the 1901 plan of Washington, D.C., the Lothrop Mansion is tangible evidence of the influence of the City Beautiful Movement on the private sector and its effects on the development of Washington, D.C., at the turn of the 20th century.

2) The design embodies distinguishing characteristics of the Beaux Arts style, both in its application to the structure and to the site. Further, this style embodies the philosophical principles of aesthetics that reigned in the national's capital and the nation at the turn of the 20th century.

The building possesses significant architectural integrity, and boldly presents its historic character to all who view it. It makes a major contribution to the architectural beauty and development history of the District of Columbia.

THE LOTHROP MANSION: ITS HISTORIC ASSOCIATION

This grand house, large in scale, expensive in detailing, and monumental in form was designed to advertise the taste and wealth of the Lothrop family; indeed, its very location exemplifies the power of its original owner.

Alvin Mason Lothrop

Alvin Mason Lothrop (1849-1912), called in his biography, "civic leader, philanthropist, merchant prince, man..." (From Founders to Grandsons, p. 124) was partner with Samuel Walter Woodward in the eminently successful department store, Woodward & Lothrop. Born in 1849, in South Acton, Massachusetts, Lothrop moved to Boston in 1864, at age 18, to work in the dry goods establishment known as Shepard Brothers.

Lothrop and Woodward met in 1870, while each worked at Boston's Cushing & Ames. Recognizing the complementary nature of their characters, the two young men set out to open a dry goods establishment of their own. They traveled to numerous cities, seeking a locale that seemed appropriate. In 1879, they settled on the city of Washington. Their formal association was initiated with the opening of Washington's "Boston Dry Goods House," in February 1880. By January 1881, the two men felt the need for larger

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quarters and moved to 921 Pennsylvania Avenue, N.W. The success of this store led them, in 1887, to take on even larger quarters at Eleventh and F Streets, N.W. Despite dire predictions for the potential for success outside of the traditional retail area, the store flourished. Soon, as the dry goods establishment was transformed into that of a modern department store, the name, too, was changed. Today, Woodward and Lothrop, replete with branches, remains in active trade, one of Washington's greatest retailing success stories.

In 1885, at the age of 36, Alvin Lothrop married Mary Russell of East Hampton, Connecticut. Their first home was at 26 Grant Place, N.W., in Washington's old Mount Pleasant. In 1888, their first child, Caroline Norton, was born. Their second child, Harriet, followed in 1891.

In 1908, when Lothrop was 57, he decided to build a house in the newly developing area of Kalorama. Set directly to the north of Boundary Street, just outside the old city limits, the area was quickly gaining status as an exclusive residential area. The site he selected was Lot 185 in Square 2536. This lot, set in the angle of Connecticut Avenue and Columbia Road, is at the apex of Connecticut Avenue. The site was prominent in location and elevation. In choosing the firm of Hornblower and Marshall, Lothrop selected one of Washington's most respected firms, and one which had recently won two major commissions, the National Museum in Washington and the U.S. Customs House in Baltimore. The firm was becoming recognized for its skill in the Beaux Arts style, the style that had overtaken Washington architecture since the late 1890s.

While planning their new home at 2101 Connecticut (the street number was changed in 1934), the Lothrop family experienced personal tragedy with the death of Caroline on October 18, 1908. In early 1909, Mrs. Lothrop, stricken with an incurable form of arthritis in 1895, died also. At the end of 1909, Lothrop, now a widower, moved into the new mansion with his college-age daughter, Harriet.

The house served as Lothrop's home for only a short time. According to From Founders to Grandsons, Lothrop's "health broke almost completely after his wife died, and he divided a great deal of his time between South Acton and his summer place, Camp Kanosa, in the Adirondack Mountains" (p. 121). Just how much time Lothrop himself spent in the house is difficult to assess; however, within three years of taking residence, it was to be the site of his death. His family, including his daughter Harriet and her new husband, Nathaniel Luttrell, had gathered at the house for the

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Thanksgiving celebration. Lothrop had suffered for two years from Bright's Disease, but his death that day in 1912, due to a stroke, was sudden and unexpected.

An active participant in the day to day operation of Woodward and Lothrop, Lothrop was also involved with a number of other financial and commercial organizations. He pursued his business interests with Union Saving Bank, Equitable Building and Loan Association, and Acetylene Company. He was a member of the Board of Trade, the Chamber of Commerce, and the Retail Merchants' Association. Socially, his activities centered on his strong sense of family patriotism and he was a member of the Sons of the Revolution and the Mayflower Society. The author of From Founders to Grandsons, Martha Guilford, recalls that "It was said that an American flag was flown wherever Mr. Lothrop was in residence" (p. 119). He and Woodward shared a strong interest in the Masons and both were members of the LaFayette Lodge, No. 19, F.A.A.M., Mount Vernon Chapter, Washington Commandry and Almas Temple. He was also a long-time member of the Board of Trustees of the Young Men's Christian Association.

Lothrop was well-known for his generosity, warm-spirits, and respect for his employees. The Washington Post reported at his death on November 30, 1912: "He was through-out his career a strict businessman in his painstaking attention to his work, his constant endeavor to meet the needs of his trade... In all his dealings Mr. Lothrop held to a high standard of cordial in his friendships, heartily appreciative of the feelings of others and unfailingly devoted to the making of an ideal Washington..." The Evening Star obituary of December 1, 1912, stated: "The news of Mr. Lothrop's death was received yesterday with much sorrow by hundreds of men in business here who knew him personally and bore testimony to his geniality and kindness."

A short memorial service was held at the house, prior to the funeral service at the First Congregational Church. His body was interred at Oak Hill Cemetery. The estate, including Lothrop's interest in Woodward and Lothrop and the mansion (estimated to be worth over a million dollars) was left primarily to his daughter Harriet Luttrell.

The Residents and Tenants: 1914-1985

In 1914, the Luttrells rented the house to socialite Carrie B. Walsh, recent widow of Thomas Walsh. Walsh, a miner, engineer, and capitalist, had been one of the richest mine owners in the United States. A self-made

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millionaire, he achieved the distinction of developing an equally successful social status. He and his wife were considered among Washington's favorite hosts and were responsible for building one of Washington's most magnificent houses, 2020 Massachusetts Avenue. After Walsh's death in 1910, his daughter Evalyn Walsh McLean and her husband newspaper heir Edward McLean of Cincinnati took temporary residence at the Massachusetts Avenue house. Mrs. Walsh moved to the Lothrop Mansion. In 1916, Mrs. Walsh returned to her house, as her daughter and son-in-law went on to one of the country's most notorious social careers.

In 1916, Lothrop's daughter and her family are listed in the city directory as residents in the house. But within the year, the house was rented again. Thomas Fortune Ryan, an internationally known financier, lived in the house until 1920. Ryan was one of the largest individual owners of diamond fields in the Belgian Congo and held interests in such wide-ranging natural and manufacturing commodities as oil, natural gas, electricity, tobacco, lead, coal, coke, rubber and lumber.

In 1920, the Luttrells again took residence at the mansion, this time remaining there for 22 years. Nathaniel Luttrell was a director of Woodward and Lothrop. When Luttrell died on June 23, 1942, the two children, Nancy Lee Orme and Nathaniel H. Luttrell, Jr., received equal shares of the \$1,250,000 estate. The heirs did not choose to use the house for either of their personal residences, but neither did they dispose of the property. Instead, they chose to rent it out commercially for the next 30 years.

In 1943, the U.S.S.R.'s Office of the Attache was first formally, though briefly, associated with the building. This was to begin the change from private residence to office use that continues to the present. In 1954, the Canadian Department of Defense Production leased the space. The Australian Joint Service Staff was housed there in the 1960s (1964-66). In the early 1970s, the house was used as the English Language School (ELS). In December 1975, the U.S.S.R. purchased the Lothrop Mansion from the Luttrell family, with the intent of using it as a center for their trade mission. Today, the house remains in use for offices of the U.S.S.R. embassy delegation.

THE DESIGN: AN EXPERIMENTATION OF THE CITY BEAUTIFUL MOVEMENT

The Lothrop Mansion is a product of a social, cultural and aesthetic movement that influenced planners of cities throughout America at the turn

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of the 20th century. In 1893, the World Columbian Exposition dramatically changed Americans' idea of what a city should look like. Foundering amidst the refuse of unrestrained industry, the Victorian American city was dirty, crowded, and unfit to serve the needs of modern society. The City Beautiful Movement, espousing a European brand of aesthetic based on the architectural philosophy of the Ecole des Beaux Arts, aspired to the development of classically designed cities, free from dirt and ugliness. Washington, D.C. became the primary site for this aesthetic effort when the U.S. Senate Park Commission was organized to develop a plan for the parks and monuments of the nation's capital.

As the City Beautiful Movement swept the country, Washington was the pièce de résistance in the growing list of planned and re-planned cities. The Plan of 1901, reviving the Baroque ideas of Pierre L'Enfant's plan for the city, and developed through the efforts of Commission members Daniel Burnham, Charles Follen McKim, Augustus Saint-Gaudens, and Frederick Law Olmsted, Jr., ensured the nation's capital of an architectural motif that private citizenry would embrace.

The Lothrop Mansion--like the Corcoran Gallery of Art, the Mount Vernon Branch of the D.C. Public Library, and the fine mansions along Massachusetts Avenue--is designed in a Beaux Arts style. The Beaux Arts, with its strong French academic associations and classical derivations, became the architectural motif of the early 20th century beautiful city. The choice of this building's prominent site and its large scale reflect the movement's influence. Indeed, Lothrop's selection of this important location, the subsequent decision to elevate the grade to reinforce the dominance of the building over its site, the large scale and forceful massing, the powerful proportions, the Beaux Arts style, even the choice of the whitest of limestones, clearly illustrate the interests and concerns of an age enlightened to the elegance possible with a City Beautiful philosophy.

THE STYLE: THE EMBODIMENT OF BEAUX ARTS CLASSICISM

The Beaux Arts style of the Lothrop Mansion exemplifies Washington taste during the early years of the 20th century. The significance of the plan in taking advantage of the site, its dependence on classically-derived motifs (French, Italian, and English), and the use of the refined and white-colored Indiana limestone clearly establish its Beaux Arts association.

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The composition, however, offers an intriguing opportunity to study a contemporary interpretation of the style. Beaux Arts Classicism has been characterized by architectural historian Marcus Whiffen as "pictorial classicism," marked by a "clear articulation of functions and hierarchy of minor and major axes and cross axes." John Blumenson in his guide book, Identifying American Architecture, defines this quality as seen in "large and grandiose compositions with an exuberance of detail and variety of stone finishes. Highlights of the style are projecting facades and pavilions with colossal columns often grouped in pairs, enriched moldings and free-standing statuary. Windows may be enframed by free-standing columns, balustraded sill, and pedimented entablature on top. Pronounced cornices and enriched entablatures are topped with a tall parapet, balustrade, or attic story." (pp. 66-67)

Although based on principles derived from the Beaux Arts philosophy, the design for this house illustrates an unusual derivation of historic motifs. The design lacks the characteristic exuberance, both in plan and in detailing. There are no free-standing paired columns, nor enriched entablatures to cue the viewer to its stylistic identity. More typically, the historic association is intimately related to French and Italian classicism. Here, the specific motif is derived from Italian classicism, but it is one borrowed laterally from a strain of design more typically associated with English classicism. The architect's employment of Italian motifs in the attic dormer and entrance architrave is clear; his use of French classical ornament in the iron and stone balconies and verandas is obvious; but the proportions, simple massing, hipped roof, projecting central pavilion and restrained ornament conjure architecture of Georgian England rather than 18th century France.

Importantly, the plan for the building achieves the goal for a prominent, indeed, dominant structure on its site. John Summerson, in his notable study, The Classical Language of Architecture, writes, "The Ecole des Beaux Arts, the dominant centre of architectural education in Europe from 1819 to 1914, promoted an architectural philosophy which spread across the world. This was the philosophy of the plan. The horizontal trace of a building was held to be not only the clue to its efficient performance but the generator of its total artistic effect." (p. 119) The rectangular footprint lacks the complexity of functional articulation and hierarchy of axes, but its dynamic relationship with the axis of the Avenue cannot be denied. The relationship of the building's plan is not simply with its site, it is with the street plan as a whole; the Lothrop Mansion, with its critical location, is intended to articulate this greater plan, that of

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the City itself. Accordingly, the design can be seen to illustrate the style in one of its most sophisticated presentations.

THE WORK: A NOTABLE EXAMPLE OF THE WORK OF MASTERS

The Architects; Hornblower and Marshall

The building was designed in 1908 by the important Washington firm of Hornblower and Marshall. Its principals were Joseph C. Hornblower (1848-1908) and James Rush Marshall (1851-1927). One of the city's most accomplished firms, its early years were dominated by the successful design of residences for wealthy Washingtonians. Although Hornblower had studied in an atelier of the Ecole des Beaux Arts in Paris, and his partner was exposed to a European education, their early work was related to the English Arts and Crafts Movement. Their designs from this early period illustrate great skill in massing and command of brick construction and ornamentation. After 1893 and the impetus of the World Columbian Exposition in Chicago, their work (like that of many other architects) took a turn to more classical motifs. This change marked a move from the distinct individual style for which they are still noted today. Two major commissions, the National Museum Building (1904-11) for the Smithsonian Institution and the U.S. Customs House (1903-08) in Baltimore, illustrate their interpretation of monumental architecture in the Beaux Arts style.

With Hornblower's death in 1908, the firm continued in a reduced capacity. Under Marshall's leadership, work was limited to less ambitious undertakings such as residences and remodelings. Marshall's work alone, while distinctly capable, was never to achieve the genius that had marked the firm during Hornblower's participation. Instead, Marshall appears to have concentrated on interior work. Albert L. Harris, a young but skilled draftsman, is believed to have been selected to takeover Hornblower's role as senior designer. It is believed that Harris also took over the completion of the design of the Lothrop Mansion.

The Designer: Albert Harris

Albert Harris was a man whose career followed unusual lines. A native of Wales, he accompanied his family to Pittsburgh in 1873, at the age of four. Moving to Virginia as a youth, he graduated from the Arlington Academy in 1893. He served an architectural apprenticeship in Chicago in the office of Henry Ives Cobb. Cobb, a designer of national significance

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with strong associations with the City Beautiful Movement, worked in Chicago, Washington, and New York. Details of Harris' association with Cobb are not known, but Harris may have returned to the Washington area to set up an architectural practice as early as 1897. (A D.C. Permit to Build two houses at 1246-48 F Street, N.W., was issued that year naming A.L. Harris as architect.) It is known that he went to work for the architectural firm of Hornblower and Marshall in 1900, becoming chief draftsman for this successful organization. During his tenure there, Harris had charge of their work on the National Museum (now the Museum of Natural History) and the U.S. Customs House in Baltimore, the firm's two major commissions. In 1911, three years after Hornblower's death, Harris became a partner in the firm.

In 1912, at the age of 43, Harris received his Bachelor of Architecture degree from the George Washington University, and left Hornblower and Marshall to begin a private practice. Also in that year, he was appointed to the faculty of the George Washington University's School of Architecture, a position he held until his death in 1933. From 1914 through 1921, Harris took on similar academic responsibilities at the Catholic University of America. During his tenure with the George Washington University, Harris was responsible for preparing a new campus plan. He associated temporarily with Arthur B. Heaton, and together the two men designed two buildings, Corcoran and Stockton Halls, which were to become the anchors for the urban campus.

In 1921, he was named Municipal Architect for the District of Columbia, and in this position, he was responsible for supervising a five-year building program for the public schools (McKinley High School and McFarland, Langley and Stuart Junior High Schools). His greatest personal achievement came while serving as Municipal Architect with his role in coordinating plans for a new Municipal Center. His obituary reported "The plan for the Municipal Center approved by the Commission on Fine Arts was regarded by Mr. Harris and his associates as one of the most notable pieces of his work in District service." (Washington Star, February 1933)

The Landscape Architect: Frederick Law Olmsted, Jr.

In deference to the building's superb site, the architects called nationally known landscape architect Frederick Law Olmsted, Jr. in to handle the landscaping. Olmsted was very familiar with Washington, as he had been one of the members of Senator McMillan's Senate Park Commission, authors of the Plan of 1901. One of only a handful of private residential

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gardens designed by Olmsted in Washington, D.C., the extent of Olmsted's design and the level of completion are not known. It is known that he visited the site in 1909, and discussed with Marshall the effect the architect had in mind for the building, as well as noting potential plantings. Most valuable is that the report notes both the architects' and the landscape architect's roles in planning the site. The report is entered here in its entirety:

Lothrop. Retaining wall for garden terrace up to parapet level, house up to ground floor level. Marshall has had in mind moving two good sized "sentinel trees" for the southeast and southwest corners of terrace, which I approved. He had in mind Taxodium distidum, which I thought would look well, but I could not say off hand whether they could be successfully moved of large size, and as there is certainly not time to hunt up the specimens and move them this spring, we decided to let it go over. It would be a good job to decide soon and to root prune the trees. The idea would be to bring them in by scow from somewhere on Potomac River or connecting waters. Marshall's idea was a rather light grayish green color scheme in the planting, but he was very vague about it and will leave it all to me to determine. I didn't much like the shape of the proposed entrance court (and he said he would be glad of suggestions for bettering it. (sic) The space over the garage is to be filled with earth and planted heavily as screen against houses to east and northeast. I think a tall gray-green lattice covering the blank brick wall of the house north of the entrance court would be good, with a thinnish creeper running up all over it in time, but always showing more or less of the lattice if possible. Perhaps Akebia Ginnata would do. Supplemented at the start by strong perennial things like Dolochos, perhaps.

Frederick Law Olmsted Papers, Box 234, Job No. 3358

Today, as study of his work is receiving national support, recognition of Olmsted's private work in Washington is important to understanding his contribution to the field and the nation.

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CONCLUSION

Critically sited within the Federal City, the Lothrop Mansion is one of Washington's most notable residences. It is a building which illustrates the influence of the City Beautiful Movement; it is associated with one of Washington's most influential citizens; and it stands visually as one of the city's most beautiful edifices. Specifically designed to complement both the aesthetic and intention of Washington's Plan of 1901, it represents the requisite private acceptance and response to the public planning effort that has established the face of Washington as a Beaux Arts city.

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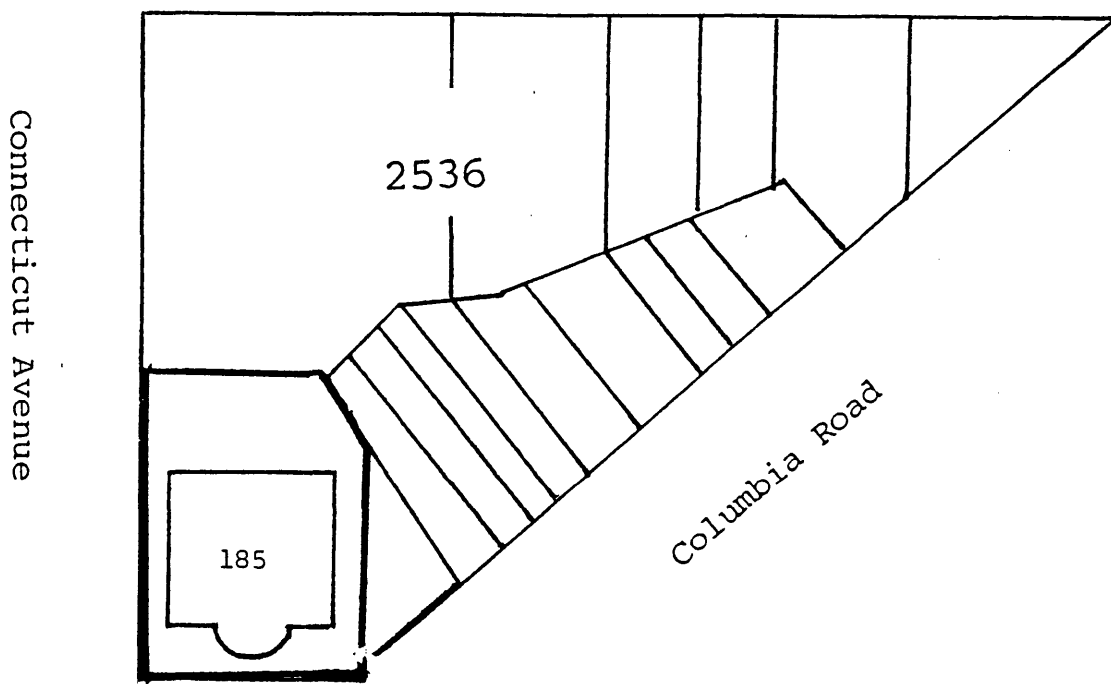
INTERVIEWS

Robbie Snow, Director, Public Relations and Media, Woodward and Lothrop
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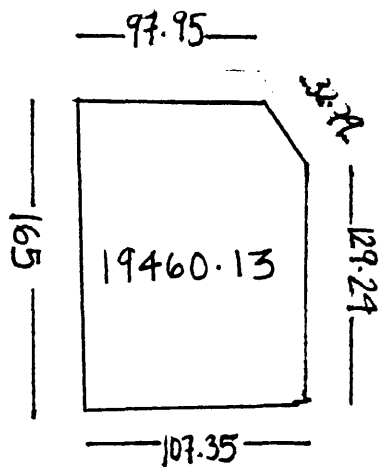
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Photograph of Lothrop Mansion

1. Lothrop Mansion
2. 2001 Connecticut Avenue, N.W.
3. Traceries
4. 1984
5. Original negative with Larry Myers, 1928 Biltmore Street, N.W., Washington, DC 20009
6. South facade (viewing to the north)