

PH0179353
DATA SHEET

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

(Type all entries - complete applicable sections)

STATE:
COUNTY:
FOR NPS USE ONLY
ENTRY DATE
AUG 19 1975

1. NAME

COMMON: Golden Parrot Restaurant
AND/OR HISTORIC: Scott-Thropp House

2. LOCATION

STREET AND NUMBER: 1701 20th Street, N.W.			
CITY OR TOWN: Washington, D.C.		CONGRESSIONAL DISTRICT: Walter E. Fauntroy, Congressman	
STATE District of Columbia	CODE 11	COUNTY: District of Columbia	CODE 001

3. CLASSIFICATION

CATEGORY <small>(Check One)</small>	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"/> Public <input checked="" type="checkbox"/> Private <input type="checkbox"/> Both	Public Acquisition: <input type="checkbox"/> In Process <input type="checkbox"/> Being Considered <input type="checkbox"/> Occupied <input checked="" type="checkbox"/> Unoccupied <input type="checkbox"/> Preservation work in progress	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"/> Commercial <input type="checkbox"/> Educational <input type="checkbox"/> Entertainment	<input type="checkbox"/> Government <input type="checkbox"/> Industrial <input type="checkbox"/> Military <input type="checkbox"/> Museum	<input type="checkbox"/> Park <input type="checkbox"/> Private Residence <input type="checkbox"/> Religious <input type="checkbox"/> Scientific	<input type="checkbox"/> Transportation <input checked="" type="checkbox"/> Other (Specify) <u>vacant</u>

4. OWNER OF PROPERTY

OWNER'S NAME: 1701 Joint Venture, Inc.		
STREET AND NUMBER: 1701 20th Street, N.W.		
CITY OR TOWN: Washington	STATE: District of Columbia	CODE

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: District of Columbia's Inventory of Historic Sites		
DATE OF SURVEY: June 27, 1974 <input checked="" type="checkbox"/> Federal <input checked="" type="checkbox"/> State <input type="checkbox"/> County <input type="checkbox"/> Local		
DEPOSITORY FOR SURVEY RECORDS: Joint District of Columbia/National Capital Planning Commission Historic Preservation Office		
STREET AND NUMBER: 1325 G Street, N.W.		
CITY OR TOWN: Washington	STATE: District of Columbia	CODE 11

SEE INSTRUCTIONS

STATE

COUNTY

ENTRY NUMBER

DATE

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AUG 19 1975

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 type="checkbox"/> Altered	<input checked="" type="checkbox"/> Unaltered		<input type="checkbox"/> Moved	<input checked="" type="checkbox"/> Original Site	

DESCRIBE THE PRESENT AND ORIGINAL (if known) PHYSICAL APPEARANCE

The Golden Parrot Restaurant, (1890), was designed by architects Hornblower and Marshall in a very early eclectic Beaux Arts style which is basically Italian Renaissance enriched with elements of Richardsonian Romanesque and English-American Colonial vocabulary. Originally intended as an elegant residence, it was erected near Connecticut Avenue on what was in 1890 the northern fringe of the fashionable Dupont Circle residential area. Today it plays an important role in maintaining the scale and architectural integrity of Connecticut Avenue above Dupont Circle as well as in relating the architecturally rich residential neighborhoods both east and west of Connecticut to each other and to the Avenue itself, in the face of increasing commercial intrusion.

The building faces west at the northeast corner of 20th and R Streets, N.W., occupying the southwest corner of a flat rectangular lot approximately 142' x 90'. Three stories high, almost square in shape, it extends 65 feet, 3 bays on 20th Street, and 60 feet, 3 bays on R Street. In addition to the three principal stories there are an attic, an English basement and a sub-basement. Of solid masonry construction, the Golden Parrot is built largely of brick on stone foundations. Basement walls are 30" thick; first story, 24"; second story, 18"; and third and fourth stories, 13". The facades are of deep red brick above a pronounced English basement of rock-faced ash-lared pink granite. The stone is cut in very long and narrow blocks and both brick and stone are laid with a fine tinted joint. Detail of the three principal stories, including quoining, banding, window detail and cornice, is of the same pink granite as the basement--smooth-ash-lared and often moulded or carved. The tiled roof is hipped from a formerly balustraded central deck and sprung. There is a cornice of substantial projection. Central gable-roofed shingled dormers occur on the north and east sides of the roof, where they are not readily seen from the street. There are five interior chimneys, tall and narrow, each containing several flues. The two chimneys at the front of the house are surmounted by projecting flue tiles.

A stone balustraded entrance portico, its flat roof supported by 12 Romanesque columns mounted on a platform six steps above the level of the street, extends 10' from the central bay of the front or 20th Street facade of the building. A one story, flat-roofed 14' x 19" bay window projection, curved like an eyebrow dormer, occurs at the eastern end of the R Street facade. There is a one-story oriel window in the central bay of the eastern facade. A low terracotta wall pierced to suggest a balustrade, sets off the house from the street on both the R and 20th Street sides. At the front of the house this wall curves toward the entrance, allowing space for a brief semi-circular drive. The basement wall is extended beyond the house on the south into a high brick wall of unique design which completely surrounds the erstwhile garden. There are secondary entrances at ground level, at the center of the north elevation and at the center of the oriel window on the east elevation. A deep areaway below this oriel window gives access to the basement levels.

(Continuation on Form 10-300a)

SEE INSTRUCTIONS

SIGNIFICANCE

PERIOD (Check One or More as Appropriate)

- | | | | |
|--|---------------------------------------|--|---------------------------------------|
| <input type="checkbox"/> Pre-Columbian | <input type="checkbox"/> 16th Century | <input type="checkbox"/> 18th Century | <input 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)

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/Phi- | <input type="checkbox"/> Other (Specify) |
| <input type="checkbox"/> Historic | <input type="checkbox"/> Industry | losophy | _____ |
| <input type="checkbox"/> Agriculture | <input type="checkbox"/> Invention | <input type="checkbox"/> Science | _____ |
| <input checked="" type="checkbox"/> Architecture | <input type="checkbox"/> Landscape | <input type="checkbox"/> Sculpture | _____ |
| <input type="checkbox"/> Art | Architecture | <input type="checkbox"/> Social/Human- | _____ |
| <input type="checkbox"/> Commerce | <input type="checkbox"/> Literature | itarian | _____ |
| <input type="checkbox"/> Communications | <input type="checkbox"/> Military | <input type="checkbox"/> Theater | _____ |
| <input type="checkbox"/> Conservation | <input type="checkbox"/> Music | <input type="checkbox"/> Transportation | _____ |

STATEMENT OF SIGNIFICANCE

The Joint Committtee on Landmarks has designated the Golden Parrot Restaurant a Category II Landmark of importance which contributes significantly to the cultural heritage and visual beauty of the District of Columbia. Designed by the prominent Washington architectural firm of Hornblower and Marshall, it was built in 1890 as a residence for a George S. Fraser. It is a fine example of the kind of original and incisive masonry design which was characteristic of this firm's work in the late 1880's and early 1890's. In addition, it is prominently located at the intersection of 20th and R Streets, N.W., with Connecticut Avenue and it is an important visual element of the Connecticut Avenue facade in the area just north of Dupont Circle.

The Golden Parrot Restaurant is, stylistically, an architecturally transitional building, rooted in the traditions of the Richardsonian Romanesque yet clearly inspired by the use of Italian Renaissance and English-American Colonial precedent then being introduced by McKim, Mead and White. Contrasts of rough and smooth ashlaed pink granite with red brick, deep and geometrically incisive window apertures, an arcade motif and a linteled stone bay like an eyebrow dormer are all elements of the Richardsonian vocabulary. A new concern for simplicity and order in reaction to the more picturesque styles of previous decades is apparent in the design of the Golden Parrot. The building is large in scale, almost square in plan with restrained yet well-detailed, rhythmic facades. The tiled and hipped roof, dentilled and moillioned cornice, Palladian window and pillared portico point in the new direction.

Joseph C. Hornblower and James Rush Marshall formed their partnership in 1883. Hornblower had studied at Yale University and the Ecole des Beaux Arts, completing his education in 1871. Marshall graduated from Rutgers College, also in 1871, and, after a period of European travel, began his architectural career as a draftsman in the Office of the U.S. Supervising Architect. Together Horblower and Marshall designed a large number of both public and private residential buildings in the District of Columbia. Their work is especially influential in the blocks adjoining Connecticut Avenue between Farragut Square and Columbia Road, N.W. The Phillips Collection (1896-7) at 1612 21st Street, N.W., and the U.S. Marine Barracks Buildings at I and 9th Streets, S.E., are Category II Landmarks by Hornblower and Marshall listed in the National Register of Historic Places.

SEE INSTRUCTIONS

9. MAJOR BIBLIOGRAPHICAL REFERENCES

1. Biographical Dictionary of the American Congress, 1774-1971. Washington: Government Printing Office, 1971.
2. Columbia Real Estate Title Co., Deeds and Wills.
3. Dictionary of American Biography.
4. Government of the District of Columbia. Wills.

(Continued on Form 10-300a)

10. GEOGRAPHICAL DATA

LATITUDE AND LONGITUDE COORDINATES DEFINING A RECTANGLE LOCATING THE PROPERTY			O R	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	Degrees Minutes Seconds	
NW	° ' "	° ' "		° ' "	° ' "	
NE	° ' "	° ' "		° ' "	° ' "	
SE	° ' "	° ' "		° ' "	° ' "	
SW	° ' "	° ' "		° ' "	° ' "	

UTM REFERENCE
18/322,700/4,308,870

APPROXIMATE ACREAGE OF NOMINATED PROPERTY: 14,341 square feet .326 acres

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

11. FORM PREPARED BY

NAME AND TITLE:
Tanya Beauchamp, Architectural Historian

ORGANIZATION: **National Capital Planning Commission** DATE: _____

STREET AND NUMBER:
1325 G Street, N.W. *382-6605*

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

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]*

Title: Acting Director, Office of Housing and Community Development

Date: June 25, 1975

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

[Signature]
Director, Office of Archeology and Historic Preservation

Date: 8/19/75

ATTEST:

[Signature]
Keeper of The National Register

Date: AUG 18 1975

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7. Description - Continued

The facades of the Golden Parrot are rhythmically organized, those on the west and south being three regular bays each while that on the east is 6 regular bays. The bays of the north side are organized in a very complex rhythm relating to the functions of the interior spaces on this side. Wide bands of smooth-ashlared pink granite completely encircle the building, demarcating each story and organizing the facades horizontally into a tightly-knit two part composition. These bands, their widths varied for rhythmic purposes, serve as continuous lintels and sills, relating all elements of the fenestration horizontally--including the bay window on the south facade. Stone quoining from band to band at the sides of the window apertures draws the first story and basement and the second and third stories, cornice and roof into two separate elements. Quoining at the four corners of the building reasserts the unity of the composition. A Palladian window, outlined in the pink granite, occurs over the entrance portico. Above this at the third story there is an arcaded triple window. At the central bay of the third story on the south facade there is a tripartite window with stylized Ionic column motif. Stone window apertures on the two principal facades are elaborated with carving which includes foliate designs, egg and dart motif and small scale fluting and denticulation. Windows are predominantly double-hung 1/1 sash.

In the old picturesque manner, polychromatic and textural contrasts take precedence over ornamental detail on the facades. Detail is small scale and refined, unlike that used c. 1900 when Beaux Arts eclecticism was fully developed. The stone cornice is modillioned and denticulated, the fascia elaborated with egg and dart motif. Banding is moulded at its upper edge and this moulding is finished with acanthus leaves at the corners. Chimneys have denticulated caps and banding. The portico and all of its exterior detail are of stone. The columns, square cut and fluted with richly carved Romanesque capitals and dentilled abacuses are of brownstone approximating the color of the brick used in the facades. The steps and platforms are of pink granite. Because of the painting it is impossible to determine what stone was used in the entablature and balustrade. Detail of the entablature is simple, with dentilled architrave, broad plain frieze, and deeply projecting cornice ornamented with grooving and egg and dart motif. The rail of the balustrade is denticulated while the balusters are Romanesque in concept. The ceiling of the portico is beamed, constructed of wood. A semicircular vestibule entrance with long narrow windows and double glazed doors is also of wood. Portico and vestibule are apparently original to the house.

There have been few exterior alterations. The Thropps enlarged the dormer windows and built the iron and copper oriel window in 1901. In 1905 Totten and Rogers designed a large terrace with entrance to the house from the oriel and redesigned the garden wall. The terrace was of stone with rails and balusters of terracotta. It was 47' x 24' and 11' high with stone steps descending to the garden. The original brick wall was extended completely

(Continued on Form 10-300a)

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7. Description - Continued

around the garden; it was capped with terracotta tiles, its piers surmounted with large scale terracotta urns and balls. Various apertures for small bathroom windows were cut at this time.

The interiors of the Golden Parrot are planned around an open stairwell and a large central hall which repeats on each floor. They are decorated in an eclectic manner, each room in a different style. There have been only three owners since the house was built in 1890 and the original interior detail--including fine panelling, mantles, pressed tin, tooled leather, ornamental plaster, stained glass, wrought iron, interior shutters, chandeliers, and period radiators--is almost intact.



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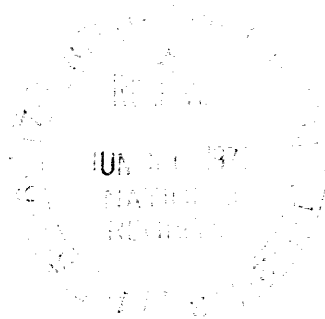
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8. Significance - Continued

Category III Landmarks include the Army and Navy Club (1911-12) at 1627 I Street, N.W.; Boardman House (1893) at 1801 P Street, N.W.; Litchfield House (1892) at 2010 Massachusetts Avenue, N.W., now demolished; the Natural History Building of the Smithsonian Institution (1910) on the Mall between 10th and 11th Streets, N.W.; and Tuckerman House (1886) at 1600 I Street, N.W., now demolished.

The Golden Parrot Restaurant is known also as the Scott-Thropp House. It was reputedly built by Thomas Alexander Scott, Assistant Secretary of War under President Abraham Lincoln, president of the Pennsylvania Railroad, and a major figure in the politics of the Reconstruction era. In actuality, the house was built by George S. Fraser, a merchant who came here from New York in 1888. Miriam Douglas Thropp, Scott's daughter, bought the house from Fraser's widow in 1901. Her husband, pig iron manufacturer Joseph E. Thropp, served as Representative from Pennsylvania in the 56th Congress (March 4, 1899-March 3, 1901). After an unsuccessful bid for reelection, the Thropp's bought the house at 1701 20th Street, N.W., settling permanently in Washington. Joseph Thropp died in 1927; Miriam Thropp in 1930. The house was opened for business as the Parrot Tea Room in 1932 with a boarding house upstairs. In 1950 it was leased to John Goldstein who operated it as The Golden Parrot Restaurant, Inc., until its sale in September, 1974, to the present owners.



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(Number all entries)

9. Bibliography - Continued
5. Interview with John Goldstein, manager of the Golden Parrot Restaurant.
6. Martin Luther King Memorial Library. Washingtoniana Collection. Assessments, city directories, elite books and newspaper clipping files.
7. National Archives. Records of the District of Columbia. R.G. 351. Building Permit #2414 (June 10, 1890). No. 286 (August 15, 1901), Drawing, permit number not known (March 25, 1905), No. 1074 (October 11, 1905), No. 3612 (May 15, 1907).
8. Withey, Henry F. and Withey, Elsie R. Biographical Dictionary of American Architects (Deceased). Los Angeles: Hennessey and Ingalls, Inc., 1970.

