

United States Department of the Interior  
National Park Service

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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 10-900a). Type all entries.

1. Name of Property The Causeway  
historic name Tregonon  
other names/site number Washington International School

2. Location  
street & number 3029 Klinge Road N.W.; 3100 Macomb Street N.W.  not for publication N/A  
city, town Washington  vicinity N/A  
state District of Columbia code DC county N/A code DC 001 zip code 20008

3. Classification  
Ownership of Property  
 private  
 public-local  
 public-State  
 public-Federal  
Category of Property  
 building(s)  
 district  
 site  
 structure  
 object  
Number of Resources within Property  
Contributing Noncontributing  
6 1 buildings  
1 sites  
22 structures  
29 objects  
1 Total

Name of related multiple property listing: N/A  
Number of contributing resources previously listed in the National Register included in the Cleveland Park Historic District (30)

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.  
Carol P. Thompson STATE HISTORIC PRESERVATION OFFICER Date 5/10/90  
State or Federal agency and bureau

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:  
 entered in the National Register. Carol R. Shull 6-28-90  
 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

Date of Action

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**6. Function or Use**

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Historic Functions (enter categories from instructions)

Domestic/Single Dwelling &  
/Secondary Structures  

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Current Functions (enter categories from instructions)

Education/School  

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**7. Description**

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Architectural Classification  
(enter categories from instructions)Colonial Revival  
Other: Russian Folk  

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Materials (enter categories from instructions)

foundation Stone  
walls Brick  
Stone  
roof Slate  
other Wood  
Iron  

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**Describe present and historic physical appearance.****A. GENERAL DESCRIPTION**

The Causeway (Tregaron), a Colonial Revival estate, comprises 20.5 acres of landscaped grounds on a hilly site. A brick Georgian Revival mansion crowns the hilltop providing carefully planned vistas in several directions. Georgian Revival dependency buildings were purposefully placed to the northwest to relate to the mansion and the formal landscaping of the hilltop. A dacha of log construction representing Russian Folk architecture was located adjacent to the mansion in 1945. (Please refer to FIGURE # 1 a 1915 sketch plan of the site and FIGURE # 2 an annotated 1989 version of the same sketch plan, labeled with numbers, to facilitate an understanding of the location of the buildings and landscape structures within the designed landscaped site.) A comparison of the original 1915 sketch [FIGURE # 1] and the updated 1989 version [FIGURE # 2] indicates the extent to which the integrity of the entire site, its buildings and landscaping structures, has been maintained over the ensuing seventy five years.

A Georgian Revival mansion (1) is the centerpiece of four contemporary Georgian Revival dependency buildings, including a U-shaped carriage house/stable (2), connected across a brick courtyard (2a) to a gardener's cottage (3) adjacent to a greenhouse (4) which opens onto the formal garden (16). [Please refer to FIGURE # 3, Platt's original drawing shows the relationship of the mansion to its dependencies, driveways and gardens.] Several other buildings occupy this hilltop site. A late 19th century farmhouse (6) remains from the time when this property was part of the adjacent Twin Oaks estate. A Russian Folk Dacha (5) was added in 1945 by the Davies. A classroom building (7) was constructed in 1987-88 (the one noncontributing resource).

The Georgian Revival structures and the carefully constructed landscaping features which are shown in the accompanying 1915 sketch plan of the property [FIGURES # 1 & 2 & 3] are still in place thereby indicating the continuing integrity of this landmark estate. The intimate connection between the buildings, the site and the landscaping structures is still remarkably intact.

**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)

Architecture  
Landscape Architecture  
Politics/Government

Period of Significance

1912 - 1940  
1941 - 1958

Significant Dates

1912  
1941

Cultural Affiliation

N/A

Significant Person

Davies, Joseph Edward

Architect/Builder

Platt, Charles Adam  
Shipman, Ellen

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

A. INTRODUCTION

The Causeway (Tregaron), a country house estate designed in 1912 by Charles Adams Platt and located within the Cleveland Park Historic District in Washington D.C., is significant in the fields of architecture and landscape architecture. It represents the designs of an important American architect and landscape architect, Charles Adams Platt, who was at the peak of his career when he designed his only country house estate in Washington D.C. The estate retains its historic location, design, setting, materials, workmanship, feeling and association in the buildings and the landscape features so that its integrity is intact.

The Causeway (Tregaron) is also significant because of its association with Joseph Edward Davies and his wife Marjorie Merriweather Post who were the second occupants of the estate beginning in 1941. While residing at The Causeway (Tregaron) Davies made significant contributions to American history in the field of politics/government during and after World War II. The Dacha, added by the Davies to the property in 1945 is an integral part of the estate. It is significant as a visual reminder of Ambassador Joseph Davies intimate connections with the Soviet Union and is significant as an unusual example of an American's interpretation of Russian folk architecture therefore, although constructed in 1945, it qualifies for Criteria Consideration (Exceptions) G.

The periods of significance represent the dates during which the Parmelees, the original owners, were associated with the property from 1912 to 1940 and the period it was occupied by Ambassador Davies from 1941 to 1958. The significant dates represent the original date of Platt's design and the construction in 1912, and the date of the Davies' alterations in 1941.

The Causeway district includes 6 contributing buildings and one noncontributing building, 1 landscaped site, 22 landscape structures including a stone causeway, five smaller stone bridges, ten stone retaining walls, one bridlepath, one pond, two vistas, one garden wall and gateway, and one coordinated roadway system. [Please refer to FIGURE #2, Section 7, page 17 for the location of these features.]

See continuation sheet

**9. Major Bibliographical References**

Clement, S. Merrill. "Charles A. Platt, An Appreciation," The Architectural Record, November, 1933.

Cortissoz, Royal. Monograph of the Work of Charles A. Platt. N.Y. 1913.

Croly, Herbert. "English Renaissance at Its Best" - The House of James Parmelee at Washington, D.C., Charles A. Platt, Architect. The Architectural Record, August, 1914, Vol. XXXVI, No. 2, pp. 81-97.

Howe, Samuel. American Country Houses of Today. New York. 1915.

Morgan, Keith N. Charles A. Platt: The Artist as Architect. Cambridge & London. 1985. Extensive bibliography.

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 # \_\_\_\_\_

**Primary location of additional data:**

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

**Specify repository:**

Columbia University, NYC, NY.  
Cornell University, Ithaca, NY.

**10. Geographical Data**

Acreage of property 20.5

**UTM References**

A 

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

C 

1	8	3	2	1	4	4	0	4	3	1	0	8	8	0
Zone			Easting				Northing							

B 

1	8	3	2	1	2	1	0	4	3	1	0	8	4	0
Zone			Easting				Northing							

D 

1	8	3	2	1	2	1	0	4	3	1	1	1	9	5
Zone			Easting				Northing							

See continuation sheet

**Verbal Boundary Description**

The Causeway (Tregaron) estate comprises 20.5 acres and occupies Square 2084; Lots 837 and 839 in Northwest Washington D.C. Please refer to the boundary delineations shown in FIGURE # 14, Boundary Plan. In addition please refer to FIGURE # 15, Topographic Map, FIGURE # 16, Location Map, and FIGURE # 17, Cleveland Park Historic District Map.

See continuation sheet

**Boundary Justification**

The boundary selected is the historical boundary of the property purchased by James Parmelee from Mrs. Alexander Graham Bell in 1911. Charles Adams Platt's design for The Causeway (Tregaron) estate encompassed this entire parcel of land (20.5 acres) with the boundary as delineated in FIGURE # 14, Boundary Plan. The boundary has not changed since 1911.

See continuation sheet

**11. Form Prepared By** KATHLEEN SINCLAIR WOOD, Architectural Historian  
 name/title (reviewed by RUSSELL V. KEUNE AIA and CHARLES SZORADI AIA)  
 organization CHARLES SZORADI AIA Architect date Sep. 1, 1989  
 street & number 128 G Street S.W. telephone 202/ 488-1557  
 city or town Washington state D.C. zip code 20024

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Some repairs are needed but the original intention of Charles A. Platt and Ellen Shipman are still quite evident. The integrity of the entire property in regard to location, design, setting, materials, workmanship, feeling and association is still very much intact. The few changes which have occurred (the addition to the service wing of the mansion in 1941, the construction of the Dacha in 1945, and the classroom building in 1988) have respected the scale, style and workmanship of the Georgian Revival buildings and maintained the balance between formal and informal landscaping encompassing the structures.

## B. THE SITE

The mansion is located at the very highest point of the hill making it the focal point of the carefully planned ensemble of buildings and grounds. Carefully planned vistas from the mansion (14 & 15), overlook the city to the south (14) and the suburb of Cleveland Park to the north (15). The mansion is approached from Klinge Road over a stone causeway (8) along a long winding driveway with stone retaining walls (9) which culminates in a more formal circular drive directly in front of the main entrance located on the north facade. This serpentine driveway affords a glimpse of the mansion (1) crowning the hill and views into the informal landscaping at the base of the hill including rustic stone bridges (10) and paths (11) just below and to the east of the causeway. At the crest of the hill just prior to arrival at the main entrance of the mansion, the north vista (15) opens out to the hilly meadow and heavily wooded area of mature trees below.

The design for the estate integrates the buildings and the grounds in such a way that the two cannot be separated. The land falls away from the mansion leaving it to crown the hill as it blends into the surrounding trees and shrubs. The mansion is flanked by gardens to the east and west and by meadows offering vistas to the south and north which are extensions of the formal axes dominating the interior floor plan of the mansion. Immediately to the west of the mansion is a formal walled garden with an arched stone gate (16) the central axis of which lines up with the front portico of the mansion. To the east of the mansion large glass doors open from the one-story conservatory onto an informal terrace extending into a grove of trees (17). A carefully controlled vista to the south (14), across an open meadow defined and shaped by the placement of trees to enhance the perspective, reveals the pond (13), the causeway (8) and the Twin Oak (12). The northern vista (15) looks down the hilly meadow to mature trees at the bottom of the ravine through which runs the bridle path (11) with rustic stone bridges (10) crossing the stream.

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The grounds were carefully landscaped to blend with and enhance the group of Georgian Revival buildings on the hilltop. Landscape structures such as retaining walls and bridges were constructed out of field stone in a rustic manner and were utilized to allow the natural topography to be retained. The most dominant landscape structure is a large stone bridge, the causeway, which carries the driveway over one of the small streams which runs through the property. It is constructed of stone and is an attractive feature in the landscaping along the stream which consists of woodland paths and small arched stone bridges. Large stone retaining walls flank the driveway on either side as it mounts the hill again allowing the natural terrain to dominate. According to Samuel Howe's account shortly after completion of the estate in 1915, "The parapet wall bordering the roadway and bridge is built of trap-rock quarried in the neighborhood and certain huge boulders found upon the site." [\*\* 1 ]

To the south of the house at the base of the hill marked by the main vista on the central axis from the house is a pond. Beyond it in a clearing is a large twin white oak tree of great dimensions and considerable age. This low lying area is connected by path under the causeway to the area of small stone bridges. From here the path rises to high ground, halfway up the hill to the house. To the east is a view down Klinge Valley towards Rock Creek, to the west is an open meadow. The path carries along to a steep wooded hill with an amphitheater shaped space with a view into the wooded valley with the backs of the houses on Macomb street on the top of the hill forming the northern side of the valley. There are stone steps descending into the valley and additional stone bridges taking the path back and forth across a stream at the bottom. This path rises slowly following the northern property line, adjoining the wider path from which the steps departed thereby forming a circular path. This juncture occurs at the base of the hilly meadow which is on the main axis with the entrance of the house. To the north of the front entrance to the house there is a vista down the hill which is cleared of trees but framed by trees creating the effect of an enclosed hill, or a sort of "dimple". One path continues along the northern property line until it joins the service entrance to the property which exits at Macomb Street. Throughout the landscaping there are stone retaining walls and stone gutters along the driveways. These structural features are still in place although some are in need of repair. Oak, hickory and beech trees as well as rhododendrons abound throughout the grounds as they did in 1915 when Samuel Howe published his description of the property. [\*\* 2 ]

\*\*denotes footnotes which are listed at the conclusion of Section 7.

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C. DESCRIPTION OF THE BUILDINGS

1. THE MANSION

The mansion is a rectilinear block [approximately 30 feet by 170 feet] of red brick laid in Flemish bond with occasional black glazed bricks trimmed with limestone dressings, cornice, sills and decorative panels and capped with a slate hipped roof. The main public part of the house is two tall stories (with three dormers on the garden, south, facade) and consists of nine bays symmetrically arranged [FIGURE # 4]. The entrance facade is divided into a 2-5-2 (or 2-1-3-1-2) rhythm. The central five bays are accentuated by the placement of the two tall chimneys. The three central bays are emphasized by a protruding giant portico marking the entrance and providing the familiar central axis orientation of Renaissance (Georgian) buildings. The one-story octagonal conservatory to the east and the lower two-story four bay (now five - one bay was added in 1941 by the Davies) service wing to the west are recessed back from the main wall plane thereby emphasizing the importance of the main block of the house.

A one-story addition was added in 1941 at the juncture of the main block of the house and the service wing (A). [Please refer to FIGURE # 5, an annotated version of Platt's original floor plan published in 1914, the later additions are indicated by letters.] It is one bay wide and protrudes beyond the main wall plane but is integrated with the use of similar brick, including occasional black glazed bricks, laid in the same flemish bond and with a continuation of the limestone basement band and identical window treatment so that it does not detract from the overall effect of the north facade. A terminating bay was added to the service wing in 1941 forming a T-shape by being deeper, from north to south, than the existing bays of the service wing (B). A brick wall was also added at this time shielding the parking area adjacent to the rear entrance to the service wing from the main entrance to the house (C). Behind the brick wall, which protrudes from the service wing to the north to adjoin the driveway, is an entry below grade into the basement (D).

To the left of the giant portico is a discreetly concealed entry to the basement sunk below the exposed basement level of the house (E). To the right of the entry door a temporary, wooden ramp rises from the ground level flush with the front plane of the house and enters the portico discreetly behind the column through a break in the iron railing (F). These alterations were made in the early 1980s to bring the school into compliance with the requirements for educational buildings.

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The giant portico is formed by four unfluted limestone Roman Corinthian columns. The brick pediment above is surmounted by a limestone raking cornice. In the center of the pediment is an oculus window surrounded by a stone Baroque cartouche with a swag design which is repeatedly employed for decoration on the exterior as well as the interior of the house. The main doorway, with its wood door and flanking fluted wood pilasters, is framed by a stone architrave with an entablature above including the date MCMXII in the frieze. A sash window (8 over 12 lights) directly above the door is also framed with a heavy stone architrave. In the ceiling of the portico hanging from a central plaster rosette surrounded by a rectangular molding of attached urn shapes is a wrought iron lantern. Flanking the doorway are two bays with matching sash windows (6 over 6 lights) on the ground floor and (8 over 12) on the second floor. These ground floor windows are covered by decorative wrought iron grill work in a trellis design with ivy and other floral motifs crowned by a fleur-de-lis. Additional trellis-like iron work is located in the transom area above the main door. Spandrel panels of limestone decorated with the swag motif indicate the division between the stories in these two bays. Defining this central section are two protruding (approximately 8 to 10 inches) giant Roman Corinthian stone pilasters echoing the design of the freestanding columns.

In the two bays flanking the pilasters a pair of oculus windows with simplified stone trim including four key voussoirs is located on the second story above sash windows (6 over 6 lights). These two bays (the end bays of the central five bay section) provide a transition from the central protruding entrance portico of three bays to the final four bays of the main block of the house. Larger double hung sash windows (12 over 12 lights) with the characteristic Georgian trim of brick flat arches punctuated with central stone keystones occupy the ground story level in these four bays. Above smaller sash windows (8 over 12 lights) are located just below the entablature and have no flat arches. The nine main bays of the house are united by the simple unornamented limestone entablature which rests on the freestanding columns of the portico and continues around the house just under the roof eaves. This feature continues on the main block of the house above the lower one-story conservatory to the east but is not employed on the lower two-story service wing of four bays (now five) to the west although it is again evident on the south facade providing a unity to the two facades.

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The one-story, five-sided flat roof conservatory at the eastern end of the mansion has five large French doors (15 lights in each door, 6 lights above in each transom - each pair of doors has 42 lights total) opening onto the stone terrace. The conservatory is recessed back from both north and south facades and is only one-story setting it apart from the main block of the house - a transition area between the interior and the exterior. It is open to the exterior through the extensive use of glass in the French doors which push out onto the terrace thereby concretely linking the two spaces. The doors are surrounded by stone architraves. A simple flat limestone architrave runs around the conservatory above the doors and joins the belt course on the southern facade of the house. Above this band is a brick parapet capped by stone trim.

The south facade of the house consists of seven bays (2-3-2 rhythm). [FIGURE # 6 shows Platt's original drawing for this facade.] The central three bays are again defined by the symmetrical chimneys, as well as by four giant Tuscan pilasters flanking the wider windows and French doors of this central section. Further accenting the center section are the three dormers with sash windows, eight over twelve lights, capped by segmental pediments located one above each bay. The pilasters support the stone entablature which unifies the seven bays of this facade and runs around the east end above the one-story conservatory. The four end bays have sash windows (8 over 12 lights) above and (12 over 12 lights) below treated in the same manner as those windows in the same bays on the north facade. Unlike the front facade this facade has a stone belt course dividing the two stories and continuing around the upper portion of the one-story conservatory and on the south facade of the service wing. Decorative stone spandrel panels of varying sizes (the larger panels are in the central three bays with the wider windows and doors) are located above the belt course and below the second story windows. The swag motif and sheaves of wheat appear on these panels. The central panel is differentiated from the others with a sundial in an hourglass motif.

The most prominent feature of the garden facade is the brick floored terrace with moulded masonry balusters extending the full length of the main seven bays of the house. The terrace is closed at the west end (near the service wing) but open on the east end leading to the terrace outside the conservatory. French doors open onto the terrace in the central three bays from the main rooms (one is in the study and two are in the drawing room) on the first floor. The terrace protrudes into the garden at the central bay providing a pair of staircases, parallel to the body of the house, which

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descend into the garden at the point where the carefully controlled vista begins to widen out down the hill toward the entrance of the estate, the causeway and a small pond. Trees were planted to define this vista (set wider apart at the base of the hill and narrowing as they approached the terrace) affording views of the house just after crossing the causeway and views from the house down the hill to the landscaping. This was intended to be the primary vista (visual axis) and it remains today still framed by the trees.

## INTERIOR OF MANSION

The main block of the mansion is rectangular with an east/west dimension twice the length of the north/south dimension. The floor plan of the mansion revolves around the two-story central hall where the east/west and north/south axes cross. [See FIGURE # 5 ] The formal entertaining rooms and the main bedrooms are located on the south side of the house and are entered from the east/west corridors which run longitudinally through the house. Smaller service rooms are located on the north side on both floors, and the kitchen block is located in the smaller wing to the west of the main block.

The hall occupies the central focal point at the crossing of the two main horizontal axes which dominate the layout of the house, the grounds, and the location of the dependencies. It is also the point at which the horizontal axes intersect the vertical axis created by the two and a half story open hall space and the rising staircase. The primary axis (north-south) extends from the front door through the hall, through the centrally located door into the drawing room and through the centrally placed French doors onto the terrace and from there joins the primary vista into the landscaped grounds.

The secondary axis (east-west) extends through the house in a section of the hall which bisects the house and terminates on the east with the central door into the library and on the west with the door entering the dining room. [Please refer to FIGURES # 2 and # 5.] If this line is continued it exits the main door of the conservatory on the east and extends beyond to a stone terrace and further, still on this axis, into a grove of trees with some statuary. The same line continued to the west passes through the dining room, the service wing and marks the southern boundary of the formal brick-walled garden which is axially aligned with the greenhouse, the gardener's cottage and the carriage house/stable. From these two axes is derived the whole layout of the house and the grounds on the top of the hill. This formal

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orientation of the estate on the hilltop is distinct from the informal landscaping which is located at the base of the hill and is oriented around the hill rather than upward toward the summit. The connection between the two areas is made by the serpentine driveway which mounts the hill and the two hilly meadow areas which form the vistas from the south and north facades.

From the portico one enters the main hall by way of a vestibule with a curved ceiling. It remains today but is separated from the hall by a modern fire door. The generous central hall provides access to all the main rooms on the first floor and has a grand staircase leading to the second floor. This large open space remains today although some of the space on the first floor has been partitioned off by glass walls to create a receptionist's office. These changes are reversible. The Georgian inspired decoration of the hall remains today. The staircase with its unusual metal trellis pattern railing or "interlacing balustrade" rises in three segments passing over the entrance door. This space is open to the ceiling with a central plaster rosette. The second floor hall is supported on giant fluted Composite columns carrying a full entablature with guttae, bead and reel moldings and lion heads. In the second floor hall a second level of giant fluted columns rise, this time Egyptian in derivation, with an ornamented entablature. On both floors the columns are aligned with matching pilasters attached to the south walls and carrying ornamented entablatures.

Upon entry through the vestibule and under the stairs ascending to the second floor into the large entry hall there is a sense of the opening of space upwards to the ceiling (two and a half stories above) and laterally to the east and west along the cross axis corridor which leads to the library and the dining room and from which all the ground floor rooms are entered.  
[FIGURE # 7 ]

Throughout the interior Platt oriented the rooms toward the southern exposure. The drawing room has two French doors, the study one French door, which open onto the terrace. The Dining Room and the Library both have two windows opening south. Three of the four bedrooms on the second floor faced south. The configuration of spaces on the first and second floors has remained much the same although the Davies introduced some alterations during their remodelling of 1941.

On the ground floor the Dining Room was expanded to include the entire space between the south and north facades thereby eliminating the Gentleman's room and the Butler's pantry. At this time the fireplace was moved so that it occupies the center of the west wall on the east-west axis and the decorative wood carving originally located in this room was moved to the drawing room.

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The small study directly to the east of the dining room on the southern side of the house has retained its original size. The fire place was removed and two display cases were built into the wall flanking the French doors which open onto the terrace.

The drawing room, the next room to the east, has also retained its original shape and size but became the Davies' library. The location of the fireplace in this space was altered. It was removed from the eastern wall and placed on the northern wall. The decorative carved ornament from the dining room was used in this room in conjunction with wood paneling, not so different from the original, to convert this into a library. Book shelves were added. The original wooden frieze is still in place running around the upper portion of the walls. The wood carved overmantle in the style of Grinling Gibbons originally in the dining room was moved to provide the overmantle for the relocated fireplace. The elaborately carved wood door frames were also removed from the dining room to the Davies' library and were arranged symmetrically flanking the fireplace against the north wall. One continued to serve as a door frame, the other was transformed into a display cupboard.

The original library was the largest room in the house and has retained its integrity with regard to shape, size and openings. It appears that the Davies' transformed this room into their main entertaining room. It has lost most of the original ornamental detailing from 1913 except for two mouldings running around the top portion of the walls. The fireplace remains in the same location but the decorative treatment of it is altered. The treatment of ornament over the doors, the triglyph and metope freize, the decorative plaster ceiling and the bookcases have been removed.

The semi-decagonal one-story conservatory with its marble floor and trellis-work trim has retained its original appearance. Some display cases were added on top of the trellis but are removeable. The fountain which originally served as the centerpiece of the room has been moved out of doors. The conservatory has five sets of full length glass French doors (each single door, including the transom above, has twenty one panes of glass) which open onto a stone terrace with rustic paths leading into the surrounding woods. This room concretely displays Platt's intention of linking the interior spaces with the exterior grounds.

The second floor maintains the original configuration of spaces although the usage has been altered. A few decorative touches remain but are in need of repair. The Davies made alterations to the second floor and the service wing in the 1941 remodelling. In the late 1970s and 1980s the Washington International School converted the bedrooms, dressing rooms, bathrooms and all rooms in the service wing into either classrooms or offices. The Washington International School used some of these spaces to provide the necessary stairs and doors to satisfy the firecode and requirements for handicap access.

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To the North and West of the main house is the cohesive grouping of dependency buildings consistent with the Georgian Revival style of the main house. These buildings were intended to provide support services for the house and its grounds.

## 2. THE CARRIAGE HOUSE/STABLE

The carriage house/stable is a U-shaped brick (laid in Flemish bond) building of one story with two dormers on the south but two stories on the north as a result of being built into the hillside. It is capped by a hipped slate roof. The main body of the building consists of seven revealed bays on the south (nine bays on the north) with two protruding wings, two bays in width and four bays deep, which protrude forward (to the south toward the gardener's cottage) from the seven bays to enclose the courtyard. [FIGURE # 8 ] The main entrance is centrally located in a protruding section of three bays capped with a broad pediment. The central door, flanked by two sash windows, is a large rectilinear opening capped by a fan window which breaks through the cornice into the pediment creating the appearance of a large arch, similar to the one found at the garden entrance to the greenhouse. The arch is further enhanced by the decorative recessed bricks rising from a stone base at ground level, having a stone impost block at the point where the arch breaks through the horizontal line of the pediment, and culminating in the molded brickwork forming the arch with a stone keystone just below the peak of the pediment. There are flat arches of brick (similar to the ones in the main house but without the stone keystones) over the symmetrically arranged sash windows. Vertically placed bricks form a continuous band at the base of the building as found in the gardener's cottage and the brick entrance to the greenhouse. A decorative brick corbel table is located under the eaves on the carriage house, the gardener's cottage and the greenhouse's brick entry building further unifying this grouping of dependency buildings. The two-story north facade of the carriage house has a low arch centrally located on the ground floor with a balcony above and flanked by four bays of sash windows on both stories.

## 3. THE GARDENER'S COTTAGE

Directly opposite the carriage house to the south is the Gardener's cottage. The two buildings are located on either side of the service road, facing one another on axis across a brick courtyard. To the south of the road the Gardener's cottage is a simple symmetrical two-story brick (Flemish bond) house with three dormers, a central chimney, and a slate gable roof. The

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entrance is in the center, a wooden door framed by a wooden architrave molding, flanked by two double hung sash windows. The brick building rests on a visible stone basement with a decorative pattern, vertically placed bricks, capping it, reminiscent of a water table but not serving that function here. The house is flanked by two lower wings of equal size: one is a closed in porch, the other is a brick wing with the a trellis design covering it. A brick path leads from the cottage's central door to the brick courtyard and to the main entrance of the carriage house/stable directly opposite it.

## 4. THE GREENHOUSE

The greenhouse is the first building located on the South side of the service road. It is entered through a brick entry building which is an integral part of the greenhouse. The entry has a modified pediment formed by the classical architrave molding outlining the gable end of the roof. The door is placed in the center and has a wooden architrave molding around it. The Greenhouse itself is brick below, glass above and forms a T-shape with the brick entry building. Once again a symmetrical arrangement is strictly observed. The garden entrance protrudes on the central axis from the greenhouse and is enhanced by a large arched motif at the doorway - a fan window above the rectilinear door creates the appearance of a large arch. In 1986 the greenhouse underwent significant repairs and refitting to adapt it to its current use as classrooms. It retains the feel and the materials of a greenhouse, glass and brick with a new metal roof containing skylights at the peak.

## 5. THE FORMAL GARDEN

The garden which can be entered from the greenhouse retains its formal configuration divided into four quadrants by paths with a circular area in the center with a fountain. The garden is formally entered from the parking area by the service wing by way of a stone gate capped by a broken pediment with a centered stone urn and handsome wrought iron gates. This gateway is set in a decorative wall of protruding bricks which separates the formal garden from the parking area. The brick wall is laid so that headers actually protrude from the flat plane of the wall surface in a decorative pattern. The wall is capped with stone trim once again repeating the use of these two materials as a unifying theme throughout the property in buildings and landscaping structures. The garden, the wall and the gate represent Platt's original design for this area. Two quadrants of the garden have been altered by the construction of the Dacha, but the wall, the gate, the circular central motif and two quadrants remain as Platt originally designed them.

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As is evident from the preceeding description Platt used certain motifs repeatedly throughout the design of the main building and the dependencies. The use of red brick laid in Flemish bond with occasional black glazed accenting bricks combined with stone trim is a constant unifying characteristic. The emphasis on symmetry and the dominance of the central axis are repeated themes. The Renaissance vocabulary of architectural motifs is found throughout in the decorative details. The openings from the buildings into the gardens are always carefully controlled so that certain axes are emphasized and special vistas are made possible.

## 5. THE DACHA

In 1945 the Davies added a Russian style dacha just to the west of the main house. The Dacha, designed by architect James T. Thomen of Silver Spring, Maryland in 1945, is an idealized replica of a small Russian country house constructed out of smooth circular wooden logs (rather than rough hewn logs) laid horizontally with contrasting vertical logs in gable areas of the roof, dormers and entryways, to provide a decorative pattern. The dacha is a rectangular wooden building, primarily housing one large room, resting on a fieldstone base with a gable roof of composition shingles. It has two entryways, on the south and east, protruding from the mass of the building and capped with their own gable roofs. The entrance on the east is more substantial protruding to provide internal space for stairs leading up to the main room and downstairs (underground) to a series of rooms providing the necessary toilet and kitchen facilities. To the south of this entrance is a large fieldstone chimney topped by a narrower brick section. Two dormers are centered in the roof directly above two large picture windows on the west facade. The entire dacha is trimmed with elaborate carved wooden "Gingerbread" detail reportedly designed in Russia for the Davies. The Dacha consists of a large single room with two enormous picture windows framing a spectacular view of the Washington Cathedral seen across the rolling hills of Twin Oaks. This view seems to be the determining factor in the location of the Dacha which is set at an unusual angle with regard to the main house causing it to intrude upon the formal garden and interrupt one of the four quadrants. The interior employs expansive areas of vertical rounded logs accenting the fireplace wall and the doorway. Russian tiles surround the fireplace opening. The room is lined with bookcases. Wood predominates throughout providing a variety of textures.

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6. THE FARMHOUSE

A simple frame farmhouse, dating from 1890 when the shingle style summer house of Charles Bell occupied this site as one of the buildings of the larger 50 acre summer estate (Twin Oaks) of Gardiner Green Hubbard, still stands adjacent to the property line with Twin Oaks and serves as office space for the school. According to a 1911 survey of the property this structure appears to be a remnant of the larger barn which spanned the property line at this particular location. Its presence is clearly noted in the 1915 sketch provided by Samuel Howe and mentioned by him in his article. Judging from building permit #718 requested September 23, 1890, this frame structure dates from 1890 and was designed by James G. Hill as part of a stable/barn. The remaining clapboards and shingles on the north facade of the house are consistent with this date. The remainder of the structure has been resurfaced.

7. THE NEW CLASSROOM BUILDING (1988)

The only non-contributing resource on the site is the new classroom building [FIGURE # 2 feature # 7 ] which opened in 1988. It is located just to the east of the carriage house/stable and is attached to it at the lower level which is underground on the south side but above ground on the north because of the drop in elevation. This new brick building is sited across the service road from the greenhouse. The greenhouse entrance is on axis with a tiled courtyard separating the new classroom building from the carriage house/stable. The courtyard allows the carriage house to retain its integrity as a separate building while at the same time integrating the new building into a formal relationship with the grouping of Georgian Revival dependencies. The new classroom building was designed by the architectural firm of Bowie-Gridley to be contextual and enhance the historic buildings. It is two stories on the south and three stories on the north. It is a brick building employing some decorative features such as arches and decorative brick work, including the vertical brick bands, reminiscent of Platt's original design elements. The massing of the building is shaped to avoid a blockiness and thereby minimize its impact on the smaller dependencies. The additional space provided by this new building made possible the retention of the original configuration of spaces inside the mansion, especially the maintenance of the large two and one half story central entrance hall, the focal point for the convergence of all the major axes.

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D. CONCLUSION

As this description makes clear the integrity of The Causeway (Tregaron) has remained intact with regard to location, design, setting, materials, workmanship, feeling and association. The original design of Charles A. Platt for this country estate has been respected by subsequent alterations thereby allowing Platt's genius for linking the buildings to their setting to remain as the most evident theme. In Platt's view "...the essential truth in country house architecture is that house and garden together form a single design. They cannot be separated." [\*\* 3 ] As Herbert Croly said of the Causeway (Tregaron) in 1914: "His effect is created by the whole building in the completeness of its relation with the entire surrounding landscape." [\*\* 4 ] This effect is still intact today. The entire estate, the buildings, the site and the landscaping structures have retained their integrity and clearly display the mastery of Platt's design.

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FOOTNOTES FOR SECTION 7: DESCRIPTION

1. Howe, Samuel; American Country Houses of Today; 1915; New York; p. 209.
2. Ibid. p. 209 & 211.
3. Andrews, Wayne; Architecture, Ambition and Americans; A Social History of American Architecture; 1964; New York; p. 201.
4. Croly, Herbert; "English Renaissance at its Best; the House of James Parmelee at Washington D.C., Charles A. Platt, Architect," The Architectural Record, August, 1914, Vol. XXXVI, No. 2, p. 82.



THE SKETCH PLAN OF PROPERTY DISCLOSES STORY IN GRAPHIC FORM

Entering from Klinge Road, the visitor crosses the bridges and ascends the driveway to the house. The drawing shows the position of the garden, garage, cottage and general lay of the land

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SKETCH PLAN OF THE SITE, 1915



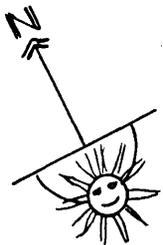
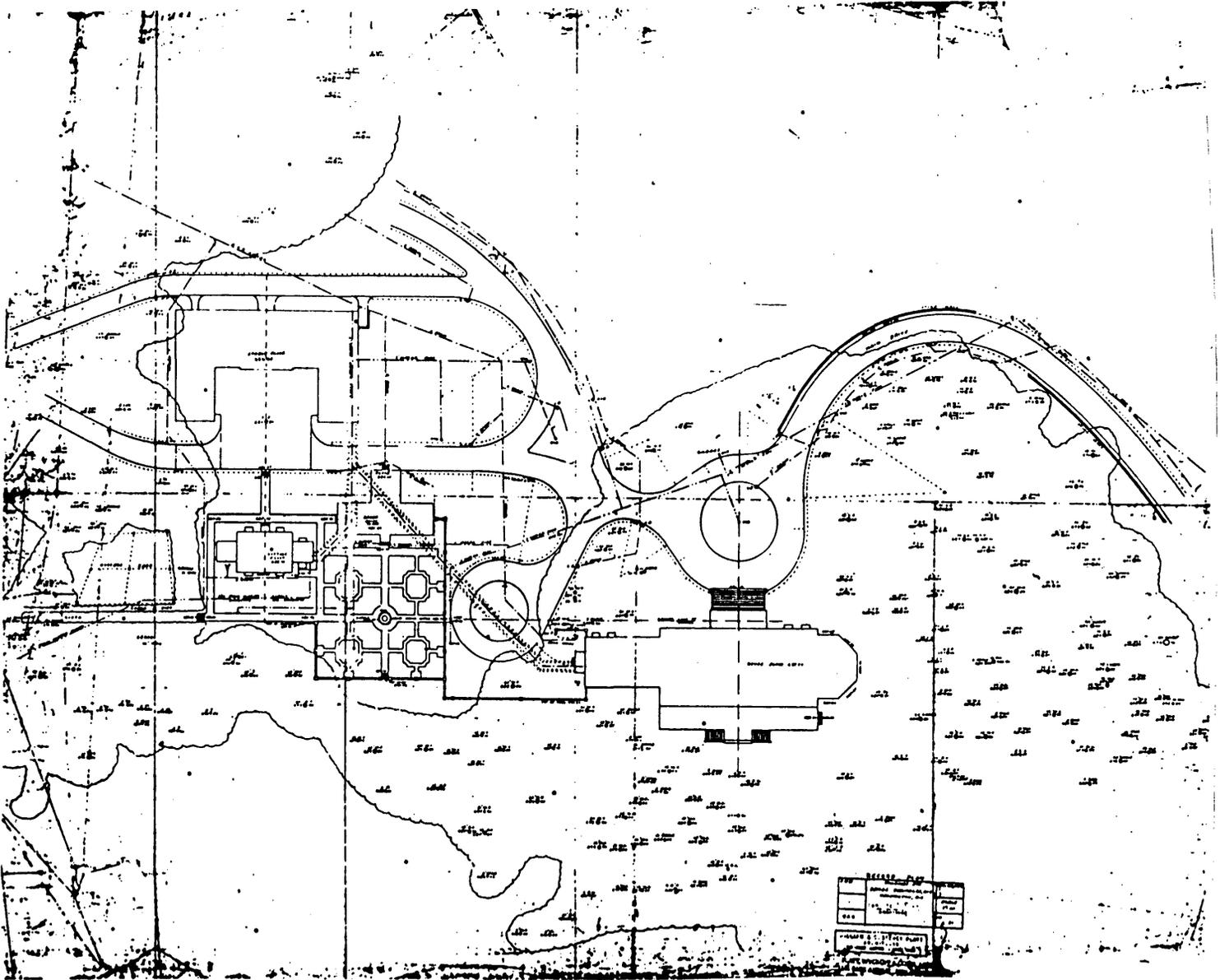
List of buildings & landscape structures.

1.	MANSION	1912	10.	STONE BRIDGES	1912
2.	CARRIAGE HOUSE/STABLE	1912	11.	BRIDLE PATH AND GARDEN WALKS	1912
2a.	COURTYARD	1912	12.	ANCIENT TWIN OAK TREE	
3.	GARDENER'S COTTAGE	1912	13.	POND	1912
4.	GREENHOUSE	1912	14.	SOUTH VISTA	1912
5.	DACHA	1945	15.	NORTH VISTA	1912
6.	FARMHOUSE	1890	16.	FORMAL GARDEN	1912
7.	CLASSROOM BUILDING	1988	17.	INFORMAL TERRACE	1912
8.	STONE CAUSEWAY	1912	18.	GARDEN GATE & WALL	
9.	STONE RETAINING WALLS	1912			



SKETCH PLAN OF THE SITE, 1989

Sources: Samuel Howe American Country Houses of Today; NY 1915  
 Emphasis & legends added by author in 1989.



RECORD PLAN, BUILDINGS FOR J. PARMELEE,  
CHARLES A. PLATT, ARCHITECT, NOV. 25, 1914

Source: Reduced from maylar copy of original plan at Cleveland Park Historical Society.

# MANSION ELEVATIONS - 1912

COPY OF DRAWING BY CHARLES A. PLATT, ARCHITECT

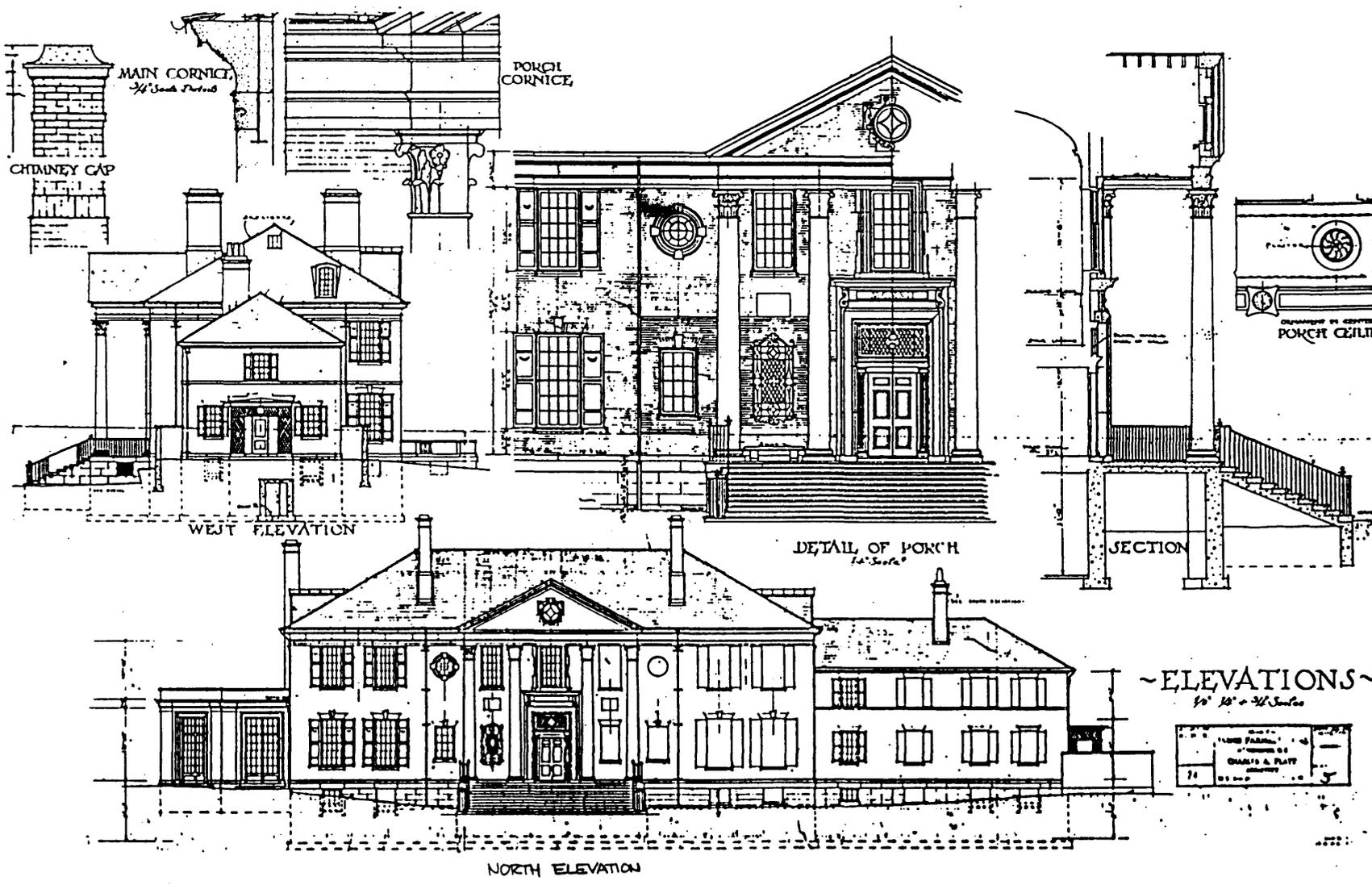


Figure # 4

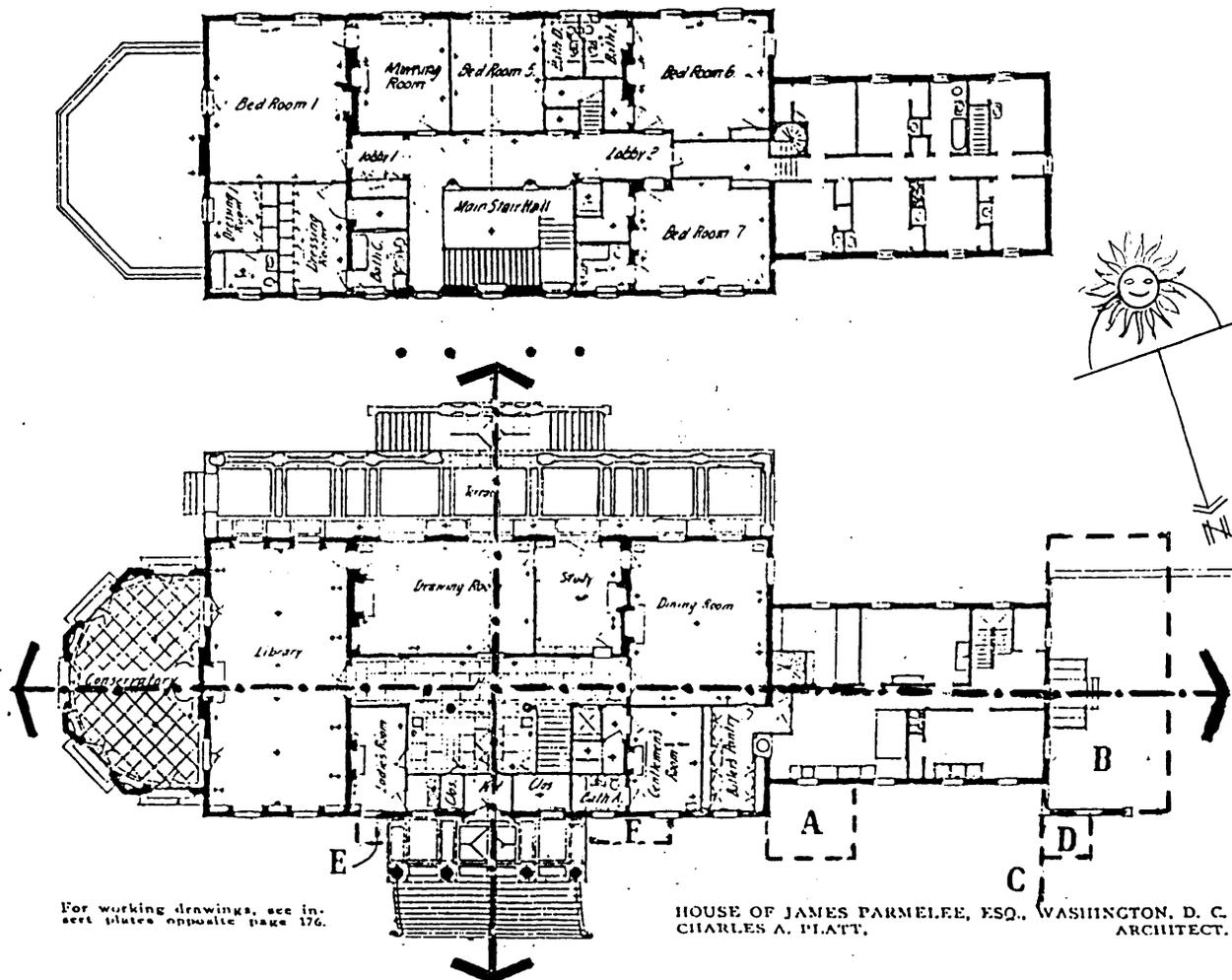
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FIGURE # 5

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ANNOTATED FLOOR PLAN OF THE CAUSEWAY MANSION

taken from  
HERBERT CROLY; "ENGLISH RENAISSANCE AT ITS BEST; THE HOUSE OF JAMES  
PARMELEE AT WASHINGTON D.C., CHARLES A. PLATT, ARCHITECT,"  
THE ARCHITECTURAL RECORD, AUGUST, 1914, VOL. XXXVI, NO. 2, P. 84.

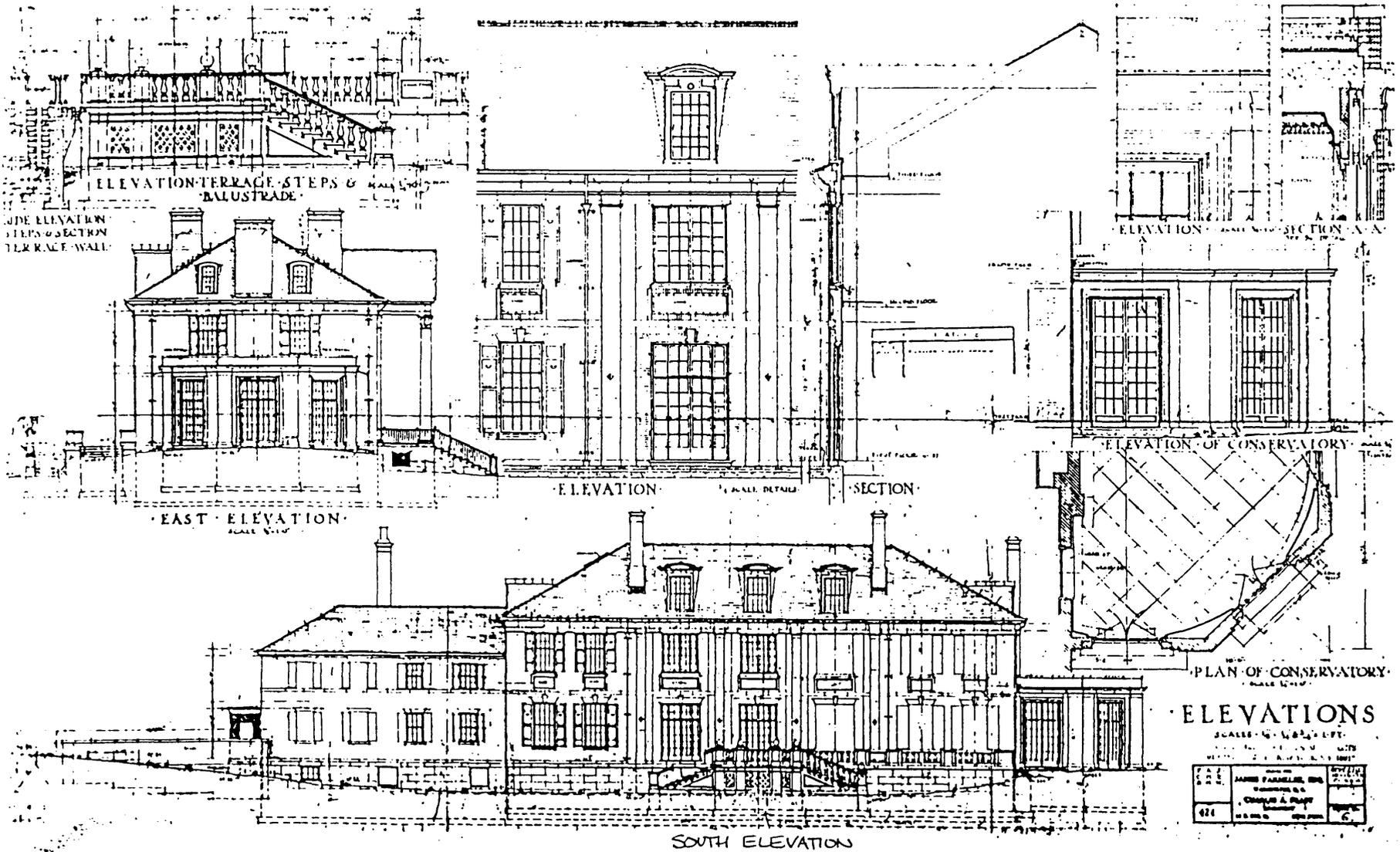
### LIST OF ALTERATIONS TO THE MANSION SINCE 1912

- A. ONE-STORY ADDITION TO SERVICE WING (1941)
- B. TWO-STORY ADDITION TO SERVICE WING FORMING TERMINATING BAY TO WEST (1941)
- C. SCREENING WALL ADDED TO SERVICE WING (1941)
- D. ENTRY TO BASEMENT (1941)
- E. ENTRY TO BASEMENT (c.1980)
- F. TEMPORARY HANDICAPPED RAMP TO ENTRANCE (1980s)

THE ARCHITECTURAL RECORD.

# MANSION ELEVATIONS - 1912

COPY OF DRAWING BY CHARLES A. PLATT, ARCHITECT



**ELEVATIONS**  
SCALE: 1/4" = 1'-0"  
DRAWN BY: JAMES FARMER, INC.  
CHECKED BY: CHARLES A. PLATT  
DATE: 1912

# MANSION SECTIONS - 1912

REDUCED COPY OF DRAWINGS BY CHARLES A. PLATT, ARCHITECT

The Causeway, Washington, DC  
Continuation Sheet

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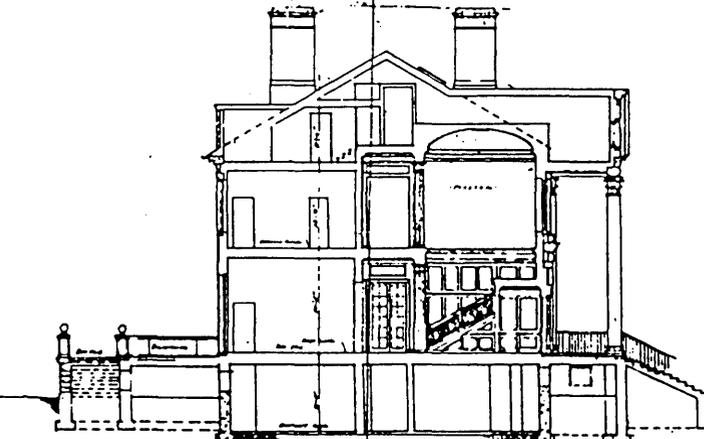


LONGITUDINAL SECTION

ONE FIFTH IN SCALE

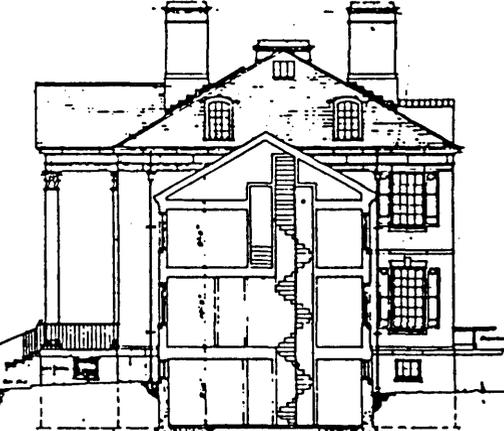


LONGITUDINAL SECTION THIRD CORRIDOR  
SHOWING OPPOSITE SIDE



TRANSVERSE SECTION

B B



SECTION THRO, KITCHEN WING

ONE FIFTH IN SCALE

Figure # 7

# COACH HOUSE - 1912

REDUCED COPY OF DWGS BY CHARLES A. PLATT, ARCH.

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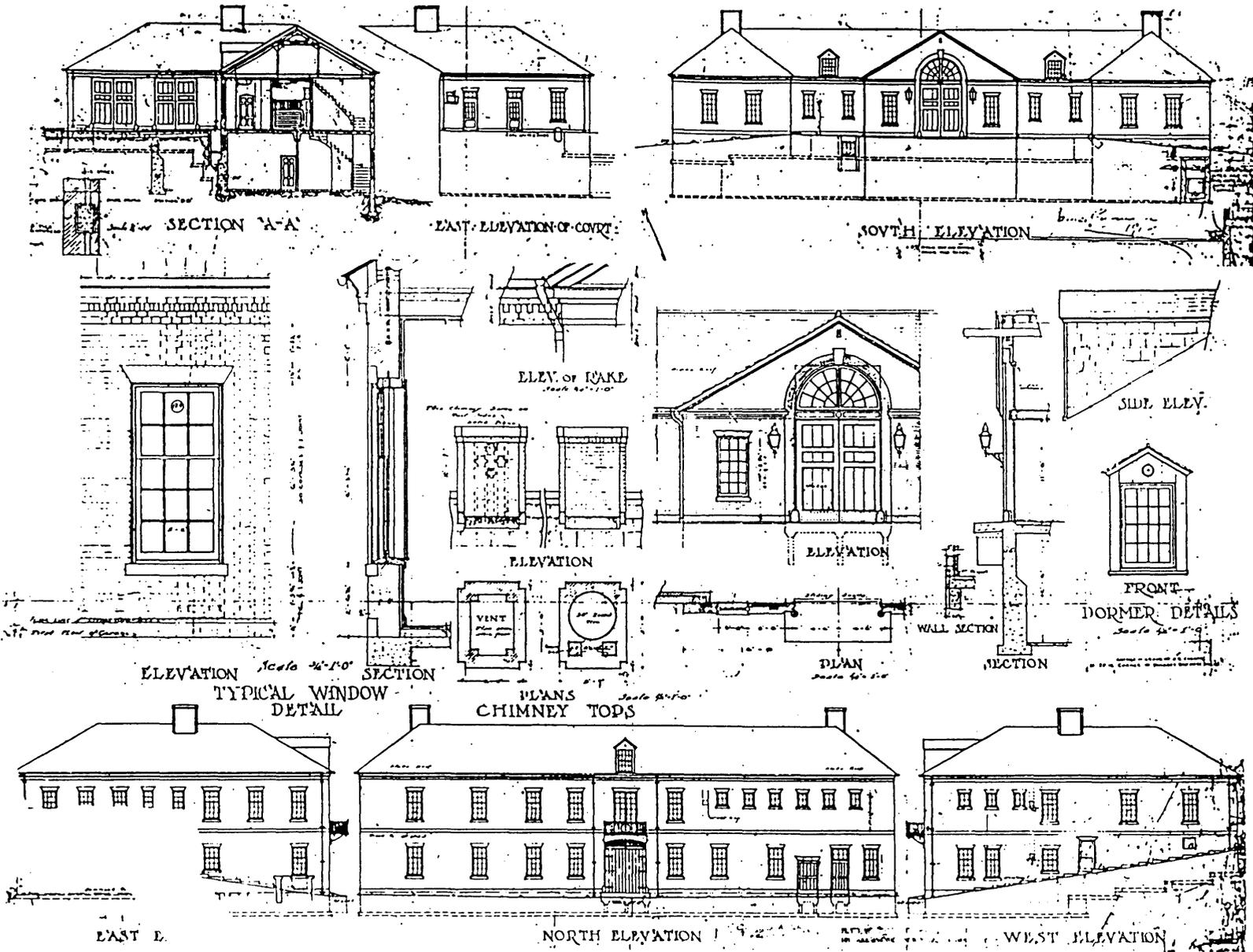


Figure # 8

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The Causeway (Tregaron) is a significant example (Criteria C) of the architecture and landscape architecture designs of Charles Adams Platt, the foremost country house architect in the United States in 1912. The Causeway (Tregaron) is a country house estate embodying the principles of design employed by Beaux Arts trained architects at a time when the American Renaissance was dominant. The house, its dependencies, and its grounds are inextricably linked in a single design exemplifying Platt's genius and Beaux Arts principles. The symmetry, balance and axes exemplified in the English Georgian Revival mansion control the relationship between the house and its surrounding grounds including the reciprocal vistas, the formal and informal gardens, the greenhouse, the gardener's cottage and the carriage house. In addition this estate is located in the Nation's Capital, the city which most completely exemplifies the influence of the Chicago 1893 Columbian Exposition, the consummation of the City Beautiful Movement, and the deliberate pursuit of the American Renaissance for over 50 years. The Causeway (Tregaron) was designed by an architect who participated in shaping the monumental core of Washington D.C. through the design of buildings (the Freer and proposed National Gallery of Art) and by serving on the Fine Arts Commission from 1916 to 1920 which reviewed all proposed building projects for that specific area.

The significance (Criteria B) of The Causeway (Tregaron) also derives from its association with persons of historic importance who lived there. Joseph Edward Davies (1876-1958), a lawyer and diplomat, who played a vital role in the relations between the Soviet Union and the United States before, during and after World War II resided at The Causeway (Tregaron) from 1941 until his death in 1958. His wife, Marjorie Merriweather Post (1887-1973), a prominent patron of the arts, displayed at The Causeway (Tregaron) the collections acquired during Davies' tenure as U.S. Ambassador to the Soviet Union. The Russian Dacha constructed in 1945, a fine example of log construction with elaborate gingerbread detailing, visually represents the important relationship between Ambassador and Mrs. Davies and the Soviet Union during a significant period of world history.

James Parmelee, a Cleveland banker, and his wife, Alice Maury Parmelee, were also prominent art collectors and patrons. They purchased land from Mrs. Alexander Graham Bell and hired Charles Adams Platt, the most prominent contemporary American country house architect, to design a country estate for their retirement years in Washington D.C. They resided there until their deaths in 1931 and 1940 respectively. One small farmhouse (c. 1890s) remains, visually linking the property to the larger adjacent Twin Oaks estate from which it was purchased.

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B. SIGNIFICANCE: CRITERIA C

Architecturally, the Causeway (Tregaron) is a significant example of the work of Charles Adams Platt (1861-1933), a turn of the century American Renaissance man. As Keith Morgan states in his 1985 monograph, Charles A. Platt; The Artist as Architect:

"Platt achieved national prominence consecutively as an etcher, painter, landscape architect and architect. With each new form of expression he built upon his earlier experience, so that his work as an architect became the culmination and synthesis of his ideas on art. In all phases of his career, Platt thought of himself as an artist and saw his mission as the creation of beauty." [\*\* 1 ]

As an artist and student in Paris in the mid 1880s Platt rejected the picturesque and pursued an abstract ideal of beauty comprised of complete forms exhibiting balance. [\*\* 2 ] This fundamental belief formed as an etcher and painter subsequently infused his design approach as a landscape designer and architect.

Platt was largely self educated in his chosen fields of artistic endeavor. His 1894 book, Italian Gardens, resulted from his travels to Italy in 1892 to sketch, measure and photograph Renaissance gardens, and this volume was "the first illustrated study in English on the Italian Renaissance garden." [\*\* 3 ]

Throughout the 1890s Platt concentrated on landscape design. By 1898-99 he changed his listing in the NYC directory from artist to architect thus launching his final and penultimate career which persisted for the next forty years. [\*\* 4 ]

"From 1901 until the publication of a monograph on his work in 1913, Platt became one of the most accomplished and best known country house architects in America." [\*\* 5 ] The appearance of The Works of Charles A. Platt in 1913 was a significant indicator of Platt's national prominence. This was the first such monograph on the work of a single architect. A similar publication on McKim, Mead and White appeared in 1915. The Architectural Record in 1913 noted:

\*\* denotes footnotes which are listed separately at the conclusion of Section 8.

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"The fact that any publisher should find it a promise of profit in preparing so handsome, elaborate and costly a record of the work of a living architect is both a clear indication of the popularity and permanent value of certain phases of contemporary American architecture and an extraordinary tribute to the particular architect who has been the first selected for this work of distinction." [\*\* 6 ]

The success of the book is clear from the fact that it was reissued in 1919 and in a student version in 1925. An English reviewer in 1913 commenting on the appearance of two monographs on individual artists and their designs, one on E.L.Lutyens, and the other on Platt, identified them as "the two most eminent exponents of domestic architecture in England and America respectively." [\*\* 7 ] Platt received similar praise from German and French critics.

The Causeway (Tregaron) was being designed as the book was going to press. Platt had achieved his initial popularity and widespread recognition through frequent articles about his designs in the journals of the day. Parmelee chose the most illustrious country house designer of the age for his new home in Washington D.C. He also selected the most prestigious location near several 18th and 19th century country estates one of which, Woodley House, had been used by several U.S. Presidents as their summer retreat. The Causeway (Tregaron) was published with extensive photographs in The Architectural Record, of August 1914, and in Samuel Howe's 1915 book, American Country Houses of Today bringing it instant recognition.

The Causeway (Tregaron) is the only country estate designed by Platt in Washington D.C. and its environs. Although the Freer Gallery, and the Coolidge Auditorium at the Library of Congress exemplify his skill in designing public spaces, The Causeway (Tregaron) stands intact representing the area of design for which Platt was most renowned, (Renaissance inspired) Georgian Revival Country House estates. As Keith Morgan has indicated in his 1985 monograph, Charles A. Platt, The Artist as Architect, a considerable number of his country estates have been altered or demolished. The Causeway (Tregaron) is significant locally and nationally as an example of Platt's work which has maintained its integrity.

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The Causeway (Tregaron) still exemplifies Platt's extraordinary skill in marrying the buildings to their grounds thereby enhancing the architecture and the landscape through this close linkage. Views to and from the mansion were carefully considered and still endure. Platt's design provided a carefully laid out driveway from the Klingle Road entrance crossing over the large stone causeway winding through the property and up the hill providing glimpses of the mansion prior to arrival at the summit and the commanding entrance portico of the Georgian Revival mansion. Once inside the house, the prominent central axis leads directly through the hall to the drawing room with doors opening onto the south facing verandah providing views over the surrounding landscape and indicating once again Platt's concern for the intimate connection between the house and its grounds. In Platt's own words: "the essential truth in country house architecture is that house and garden together form a single design. They cannot be separated." [\*\* 8 ] This conviction came from his study of Italian villas and gardens. He elaborated in his 1894 book Italian Gardens: "The word 'villa' is used in the Italian sense, implying all the formal parts of the grounds arranged in direct relation to the house, the house itself being as much a part of it as the garden or the grove." [\*\* 9 ] Platt concluded that there was a similarity between Italy and the United States therefore he advocated a "revival of the same method." [\*\* 10 ] He promoted the Italian villa as a suitable prototype for the design of country houses in the United States, and The Causeway (Tregaron) clearly exemplifies this approach.

In a number of his country house designs, including The Causeway (Tregaron), Platt prepared the landscaping scheme for the entire estate respecting the already existing topography and mature trees. He fit his buildings and roadways into the existing landscape, selecting specific sites deliberately with the intention of not altering the topography any more than necessary. [Please refer to FIGURE # 1, Section 7 page 16, and FIGURE # 9, Section 8 page 14, a Geological Survery map of the site published in 1893]. As was his practice, Platt designed the formal and informal gardens, and Ellen Shipman, an important early 20th century N.Y. based landscape architect, introduced the flowers and shrubbery. Shipman presented the Parmelees with a complete layout for a bridle path through the woods. This path with its bridges and rustic stone retaining walls still exists today.

## C. SIGNIFICANCE: CRITERIA B

Historically The Causeway (Tregaron) is significant as the home of persons important in the shaping of American history. Joseph E. Davies had a

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long and distinguished career as an International lawyer and diplomat. Davies came to Washington as one of Woodrow "Wilson's Young Men" in 1913 and under Wilson's tutelage he helped establish the Federal Trade Commission and became its first chairman (1915-1916). After accompanying Wilson to the Versailles peace conference, Davies resigned from government service to establish a law firm specializing in antitrust and international law. In 1936 following his role as vice-chairman of the Democratic National Committee during F.D. Roosevelt's second presidential campaign, Davies was offered the post as Ambassador to the Soviet Union (1936-1938). During his tenure in the Soviet Union he traveled extensively and became convinced of the potential friendship between the U.S. and the U.S.S.R. for which he lobbied throughout the remainder of his life. He supported a London-Paris-Moscow alliance to challenge the Berlin-Tokyo-Rome axis. His support of friendship with the Soviet Union resulted in an "unprecedented private farewell audience with Josef Stalin" [\*\* 11 ], and in 1945 the Soviet Union awarded him the Order of Lenin. From 1938 to 1940 he was Ambassador to Belgium and Minister to Luxembourg. After the fall of Belgium he returned to the U.S. It was after this period abroad that he acquired The Causeway and renamed it Tregaron (village of the three wells) after his maternal ancestral home in Wales. In 1941 after purchasing their new home the Davies employed New York architect Theodore E. Blake to remodel the house and servants quarters. During this period, Davies wrote and published his memoirs, Mission to Moscow, a best seller favorably portraying the Soviet Union during the purges, which he personally witnessed. The book was made into a major movie in 1943. During the Second World War, while he was residing at The Causeway (Tregaron), Davies served as Special Assistant to Secretary of State Cordell Hull. As a special envoy of President Roosevelt, he was sent to the Soviet Union in May-June, 1943, to confer with Stalin and make preliminary arrangements for the Teheran conference. At the end of the war, Davies was once again involved in Allied diplomacy when President Truman sent him to arrange with Churchill for the Potsdam Conference. In his capacity as special adviser to President Truman and Secretary of State Byrnes, Ambassador Davies was a member of the U.S. delegation to the Potsdam Conference in July-August 1945. In 1946, in recognition of these efforts, Davies was awarded the Order of Merit, the highest civilian decoration bestowed by the United States government.

Marjorie Merriweather Post, Davies' wife from 1935 to 1955, was a significant personage in her own right as a successful businesswoman, art collector and philanthropist. The only child of Charles William Post, founder of the Postum Cereal Company, she was trained by her father to take over the business which she did at his death in 1914. From 1914 to 1922 when the company went public she played a major role in expanding the company and shaping its development into the General Foods Corporation, "one of the

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largest food-processing companies in the world." [\*\* 12 ] In 1935 she married Joseph Davies and she accompanied him to the Soviet Union where they acquired a significant number of Russian artifacts. The Washington Star, of June 1955 said: "The Joseph E. Davies collection of Russian historic and artistic works is considered by experts to be the finest of its kind outside Russia." In 1940, as Mrs. Joseph Davies, she became a permanent resident of Washington D.C. She maintained a permanent residence in that city until her death in 1973 at which time her estate, Hillwood, and her collections were donated to the Smithsonian and became a cultural center and museum with its own endowment. The collections now on display at Hillwood were originally housed at The Causeway (Tregaron) from 1941 to 1955. The purchase and remodelling of The Causeway (Tregaron) provided magnificent opportunities for displaying the recently acquired collection of Russian Imperial art and artifacts. Marjorie Merriweather Post concerned herself with the interior decoration of the house and the landscaping of the grounds just as she did with her other large estates such as Hillwood. In 1945 the Davies hired architect James T. Thomen of Silver Spring, Maryland to prepare for the construction of the Russian Dacha, a visual symbol of the Davies' involvement with the Soviet Union. It has been asserted, that the designs and certain physical elements of the Dacha were brought from Russia. The Davies frequently opened their house and grounds to Washington society for benefits ranging from the National Symphony to the American Merchant Marine Library. Many prominent Washingtonians, including three Presidents, visited the house and grounds. In 1961, after Davies' death The Causeway (Tregaron) was selected as the site to be used in filming the party scene in Advise and Consent.

James Parmelee (1855-1931) and his Virginia born wife Alice Maury Parmelee (1863-1940) retired to Washington after his successful career in banking in Cleveland, Ohio. Parmelee had achieved a successful financial career characterized by his partnership with Myron T. Herrick in a number of business ventures. Parmelee was either an officer or director or both in a number of companies including the Quaker Oaks Company, the National Carbon Co., and the Mahoning Valley Railway and Light Co. His success in these ventures was recognized by his election as the first president of the Cleveland Stock Exchange when it opened in 1900.

Parmelee's move to Washington may have been prompted by several factors. He had made a small fortune thus enabling him to devote more time to his cultural interests, and his friend Herrick had left Cleveland to become an Ambassador based in Washington. But perhaps more importantly his wife came from an illustrious Washington family. Her great-grandfather, John W. Maury,

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had been a former mayor of Washington and her grandfather, Matthew Fontaine Maury, was a noted American hydrographer and naval hero. Mrs. Parmelee was an intimate friend of Mrs. Henry Clay Folger and was an adviser to the latter in the furnishing of the library at the time of its opening in 1932. Subsequently, Mrs. Parmelee bequeathed some of her furniture to the Folger Library as well as to the Metropolitan Museum of Art.

In 1911 the Parmelees purchased twenty acres of the forty acre Twin Oaks estate originally owned by Gardiner Green Hubbard. The Parmelees employed Charles A. Platt to design their country estate leaving only a small farmhouse, adjacent to the Twin Oaks property line, as a remnant of the previous more informal usage of the property when it belonged to Hubbard and was used as a summer estate for his extended family. The Parmelees assembled an impressive art collection also displayed at The Causeway (Tregaron). "The beauty of the exterior of his estate which makes it a showplace is matched by the interior of his home where many valuable paintings and etchings, the result of his years of collecting, are hung." [\*\* 13 ] C. Powell Minnigerode who was director of the Corcoran Gallery made the following comments: Parmelee was "a genuine lover of art, and one whose knowledge thereof equaled his interest therein. His guidance in gallery matters has been of utmost assistance." [\*\* 14]

During the years they resided at The Causeway (Tregaron) Parmelee devoted much of his time to the arts. He served as a trustee and vice-president of the Corcoran Gallery of Art and he left fifteen percent of his estate as well as his American collection to the gallery. He was also active as a member of the advisory council of the Cleveland Museum of Art and he left that museum his non-American collections. He was a member of the National Gallery of Art Commission and served on the executive committee of the commission and was chairman of the Commission's Prints committee. He was also a member of the chapter and building committee of the Washington Cathedral. He donated one of the four great piers at the crossing of the transept which support the central tower. He also left twenty five percent of his estate to the Protestant Episcopal Cathedral Foundation in the District of Columbia.

#### D. HISTORIC CONTEXT

The twenty acre Causeway (Tregaron) estate lies between Cleveland Park and Woodley Park and borders on a small strip of Rock Creek Park. [Refer to maps shown in FIGURES 10,11,12, & 13, Section 8 pp. 15, 16, 17 & 18] The land was once part of a large Maryland land grant belonging to the Beall family

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during the 18th century. When the new federal city was laid out in 1790 this land was part of Washington county separated from the city of Washington by the Rock Creek chasm. In 1791 General Uriah Forrest (a mayor of Georgetown), Colonel Benjamin Stoddert (first secretary of the Navy), and Colonel William Deakins (a prominent Georgetown merchant) all of whom were friends and colleagues of George Washington, purchased a large tract of land including this property and named it Pretty Prospects. Forrest built his country home Rosedale circa 1794 on this land close to the road connecting the port of Georgetown to Frederick, Maryland (presently Wisconsin Avenue). Circa 1800 Philip Barton Key rescued his brother-in-law Uriah Forrest when the latter suffered from disastrous financial losses through land speculation. Key bought Forrest's land at auction, returned Rosedale and some surrounding acreage to his sister, Mrs. Forrest, and retained some for himself on which he built Woodley House. Throughout the 19th century this large tract of land was divided into smaller parcels and sold. The area was rural farmland with a few country houses and some farm houses. At the end of the 19th century the area became popular for summer retreats.

President Grover Cleveland bought part of the original Rosedale homestead and converted an old stone farmhouse into a Victorian summer house with a view of the city of Washington. Gardiner Green Hubbard followed his example and purchased 40 acres across the road from Woodley House. Several structures were erected on the land eventually purchased by the Parmelees prior to 1888 when Hubbard built his commanding summer home Twin Oaks designed by Boston architect Francis R. Allen in the latest fashionable New England resort style, the Colonial Revival.

In response to the population boom following the Civil War the city of Washington expanded beyond its boundaries into the county. Shortly after the completion of Hubbard's house several suburban subdivisions were laid out on property to the north and west of his estate. Streetcars opened on Wisconsin and Connecticut Avenues in 1890 and 1892, respectively, linking the new suburbs with the city center. The streetcar suburb of Cleveland Park was established in the 1890s and continued to grow rapidly during the first decades of the twentieth century.

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Following the death of the Hubbards, Twin Oaks was divided into two parcels of land for the Hubbard daughters. Mrs. Alexander Graham Bell inherited the eastern 20 acres on which an 1887 shingle style summer house and some ancillary structures stood. She sold the property to the Parmelees in 1911 at which time Charles A. Platt was hired to design their country estate, The Causeway. The estate was being designed and constructed simultaneously with the growth of Cleveland Park, the streetcar suburb, adjoining the property on the north along Macomb Street. The Causeway (Tregaron) as it neared completion in 1913-4, was almost an anachronism. It was no longer located in rural countryside; subdivisions were rapidly being developed around it. The income tax instituted in 1913 curtailed extravagant spending on lavish homes dooming future construction of country estates.

Placed in the historic context of the development of Washington D.C.'s outlying areas, The Causeway (Tregaron) represents the end of an era, a period of transition. It was built in the countryside outside the city center just as that area was effectively being annexed into the city. In the ensuing years the area became increasingly urbanized with the construction of apartment buildings and shopping complexes along Connecticut Avenue. The Causeway (Tregaron) remains virtually intact amidst its landscaped grounds, a reminder of a bygone era. It is the only turn-of-the century country house estate of such stature and magnitude located within the Cleveland Park Historic District.

Placed in the historic context of the development of the entire city of Washington D.C. The Causeway (Tregaron) represents the work of the outstanding country house architect of the day who was inspired by the principles of Renaissance architecture. Charles A. Platt was designing The Causeway (Tregaron) in the Georgian Revival style just as the city of Washington was experiencing a Renaissance exemplifying the high point of the City Beautiful movement. Renaissance inspired styles, including Beaux Arts Classicism and Georgian Revival, were dominating the design of public buildings for the monumental core of Washington D.C. and high style mansions on the edge of the original city. Subsequently designs similar to The Causeway (Tregaron), smaller in scale and less ornamented, were promoted by suburban developers such as W.C. and A.N. Miller whose Georgian Revival houses populated the streets of Cleveland Park and Wesley Heights.

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Placed in a national historic context, Charles A. Platt was the leading designer of country houses in 1913 accurately reflecting the mood of the country which preferred Renaissance, Georgian, inspired homes. The Causeway (Tregaron) was designed when he was at the peak of his career as a country house architect. In the following years he turned to the design of institutions and commercial architecture. In recognition of his national prominence, Platt was selected to sit on the Commission of Fine Arts in Washington D.C., the body responsible for reviewing all proposed projects for the monumental core of the city. He was also asked to prepare designs for a National Gallery of Art which were not executed because of his death.

**E. HISTORY OF THE PROPERTY**

From 1886 to 1911 The Causeway (Tregaron) estate was half of the adjacent Twin Oaks estate. At that time there was a shingle style summer house designed by Francis Allen for Charles Bell and a barn/stable constructed in 1890 accompanied by a tennis court, a pond and gardens. The Parmelees purchased Mrs. Alexander Graham Bell's inherited portion of the Twin Oaks estate in 1911. The 1887 summer house was demolished to make way for the construction of the gardener's cottage and greenhouse. They maintained and adapted the portion of the barn/stable which was located on their property and it remains today as the frame farmhouse. The Causeway (Tregaron) estate has had only two owners, the Parmelees and the Davies, during the time it was used as a country residence. In 1941 the Davies made some alterations to the interior of the mansion and added some space to the service wing. In 1945 they added the Russian style dacha to the west of the mansion. Following Davies' death in 1958 his heirs rented the estate to various organizations until purchasers were found in 1980. The Washington International School rented and then purchased the six acres at the top of the hill including all of the buildings and the driveway from Macomb Street. Since 1980 the school has adapted the historic buildings to accomodate classrooms and office space and to bring them into compliance with the building code. The school has not demolished any buildings. In 1988 they completed the construction of a new classroom building adjacent to the carriage house/stable. The remaining 14 acres of landscaped grounds were purchased by the Tregaron Development Corporation which currently leases the property to the Washington International School.

The integrity of the estate as a whole has thus far been maintained largely due to the fact that it was designated a D.C. landmark in 1979.

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F. CONCLUSION

Keith Morgan has summed up Platt's significant approach to design:

"...first, that design should begin from a knowledge of the past, creatively adapting the best of our inheritance to the needs of the present; second, that any design must be derived from and fully interrelated with its setting; third that the elements of a design must be restricted to those that clearly reinforce the larger spatial and organizational framework; and finally, that the creation of beauty must be the ultimate purpose of all art - for Platt, a beauty based on symmetry, a coherence and hierarchy of parts and a system of visually interlocking forms." [\*\* 15 ]

The Causeway (Tregaron), retaining its original integrity of house and grounds, exemplifies Platt's approach to design and his search for beauty. The landscaped grounds surrounding the hilltop mansion insulate this country estate from the adjoining urban neighborhood presenting the visitor or student with a compelling experience of the lifestyle of a bygone era and of the design excellence of its architect, Charles Adams Platt.

The Causeway (Tregaron) remains intact as a significant example of Charles Adams Platt's architecture and landscape architecture at the time when he was the most prominent country house estate designer in the United States. It is also significant in the history of U.S. politics/government as the home of Ambassador Joseph E. Davies during and after the second World War when he played a critical role in the history of U.S./Soviet Union relations.

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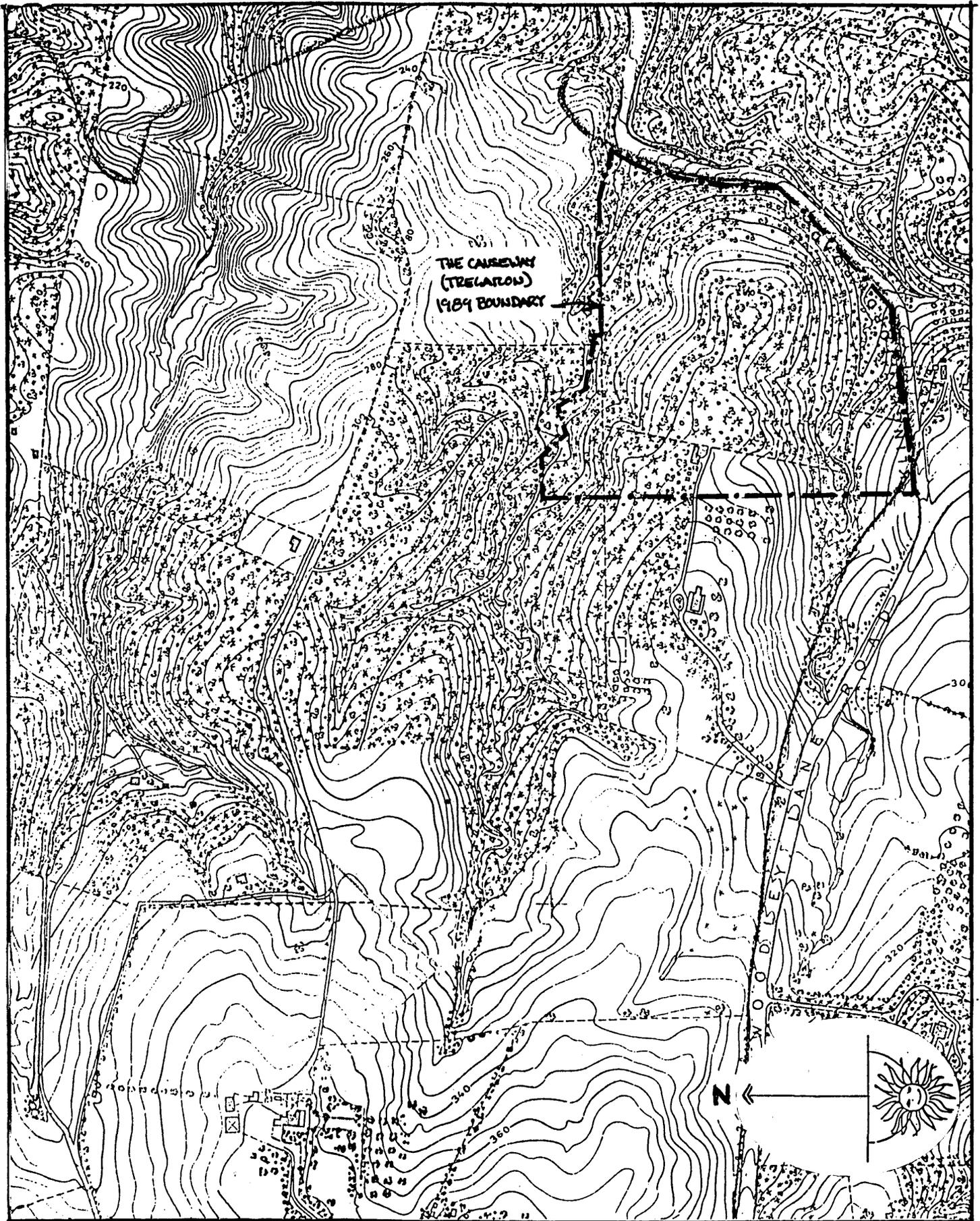
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FOOTNOTES FOR SECTION 8: SIGNIFICANCE

1. Morgan, Keith N.; Charles A. Platt: The Artist as Architect; 1985; Cambridge & London; page 1.
2. Ibid. p. 19.
3. Ibid. p. 45.
4. Ibid. p. 61.
5. Ibid. pp. 2-3.
6. Ibid. p. 120
7. Ibid. p. 122
8. Andrews, Wayne; Architecture, Ambition and Americans; A Social History of American Architecture; 1964; New York; p. 201.
9. Brooklyn Institute of Arts and Sciences; The American Renaissance, 1876-1917; The Brooklyn Museum; 1979; Philadelphia; p. 85.
10. Ibid. p. 85.
11. Garraty, John A., editor; Dictionary of American Biography, Supplement Six, 1956-1960; 1980; New York; p. 147.
12. The National Encyclopedia of American Biography; Vol. 58; 1979; New Jersey; p. 432.
13. New York Times; April 22, 1931, Obituary for James Parmelee.
14. Ibid.
15. Morgan, op. cit. p. 197.



LOCATION MAP 1893

Excerpt from the US Geological Survey (4 maps), printed 1893.  
Private collection; Don A. Hawkins, Wash. DC









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Landscape drawings of Ellen Shipman for Mr. and Mrs. James Parmelee, The Causeway. Department of Manuscripts and University Archives, Cornell University Libraries. File #1259+. December, 1915.

Building Permits for the District of Columbia are located in the National Archives, Washington, D.C.

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The Historical Society of Washington D.C. library (formerly  
The Columbia Historical Society).

The Washingtoniana Collection at the Martin Luther King Library,  
Washington D.C.

The Map room at the Library of Congress, Washington D.C.

ARTICLES AND ILLUSTRATIONS IN NEWSPAPERS AND JOURNALS

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1958.

Obituary: James Parmelee. Washington Star. April 20, 1931.

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"In Memoriam, James Parmelee". The Cathedral Age. Midsummer, 1931,  
pp. 28-31.

Obituary: Alice Maury Parmelee. Washington Times Herald. September 30,  
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Obituary: Alice Maury Parmelee. Washington Star. September 30, 1940

Obituary: Alice Maury Parmelee. Washington Post. October 4, 1940.

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Vertical Files are maintained in the library of The Historical Society of  
Washington D.C. (formerly the Columbia Historical Society) and in the  
Washingtoniana Collection of the Martin Luther King Library in Washington D.C.  
Many of the above listed articles were located in these files.

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FIGURE # 14

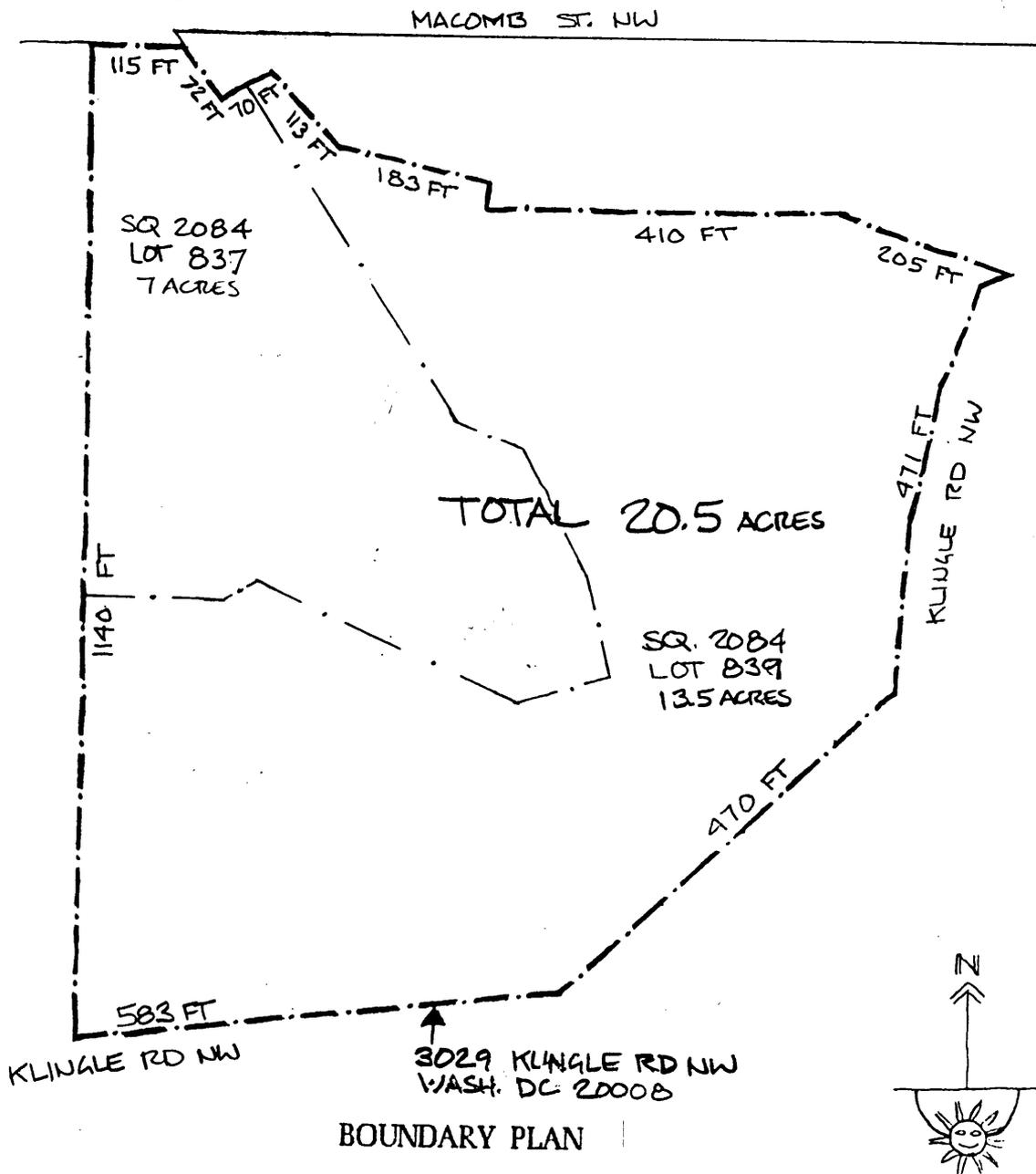
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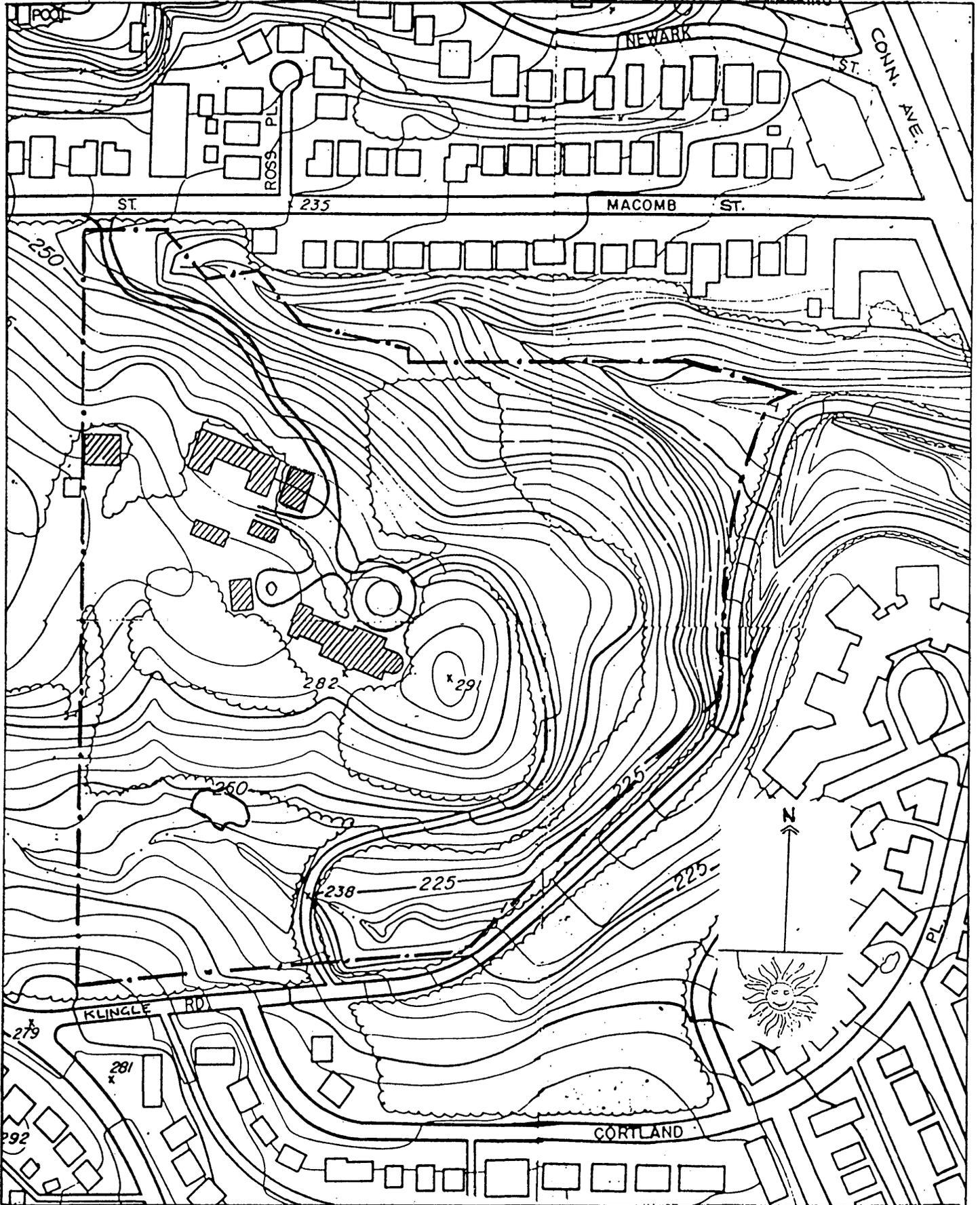
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Owner of lot # 837 (3100 Macomb Street NW.)  
Washington International School, 3100 Macomb St.NW. Wash.D.C. 20008

Owner of lot # 839 (3029 Klingle Road NW)  
Tregaron Limited Partnership, 4 East 39th St. New York, NY. 10016



Derived from Baist's Survey Map of Washington, DC, Vol. III, Plan 26, 1960



TOPGRAPHIC MAP

Derived from National Capital Planning Comm. Maps # 5673, 5674, 5773 & 5774  
by Alster & Associates, Washington, DC 1973

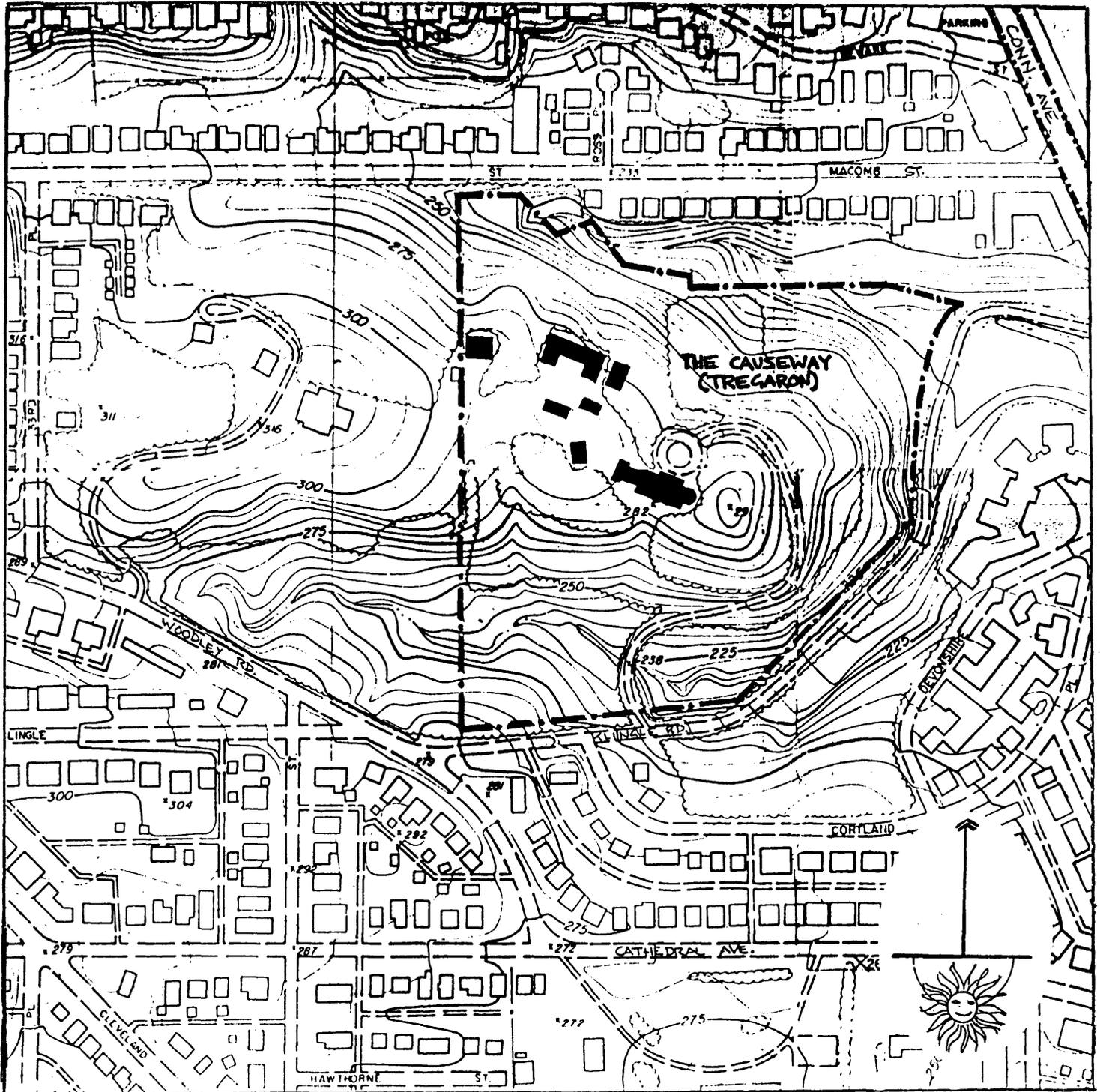
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FIGURE # 16

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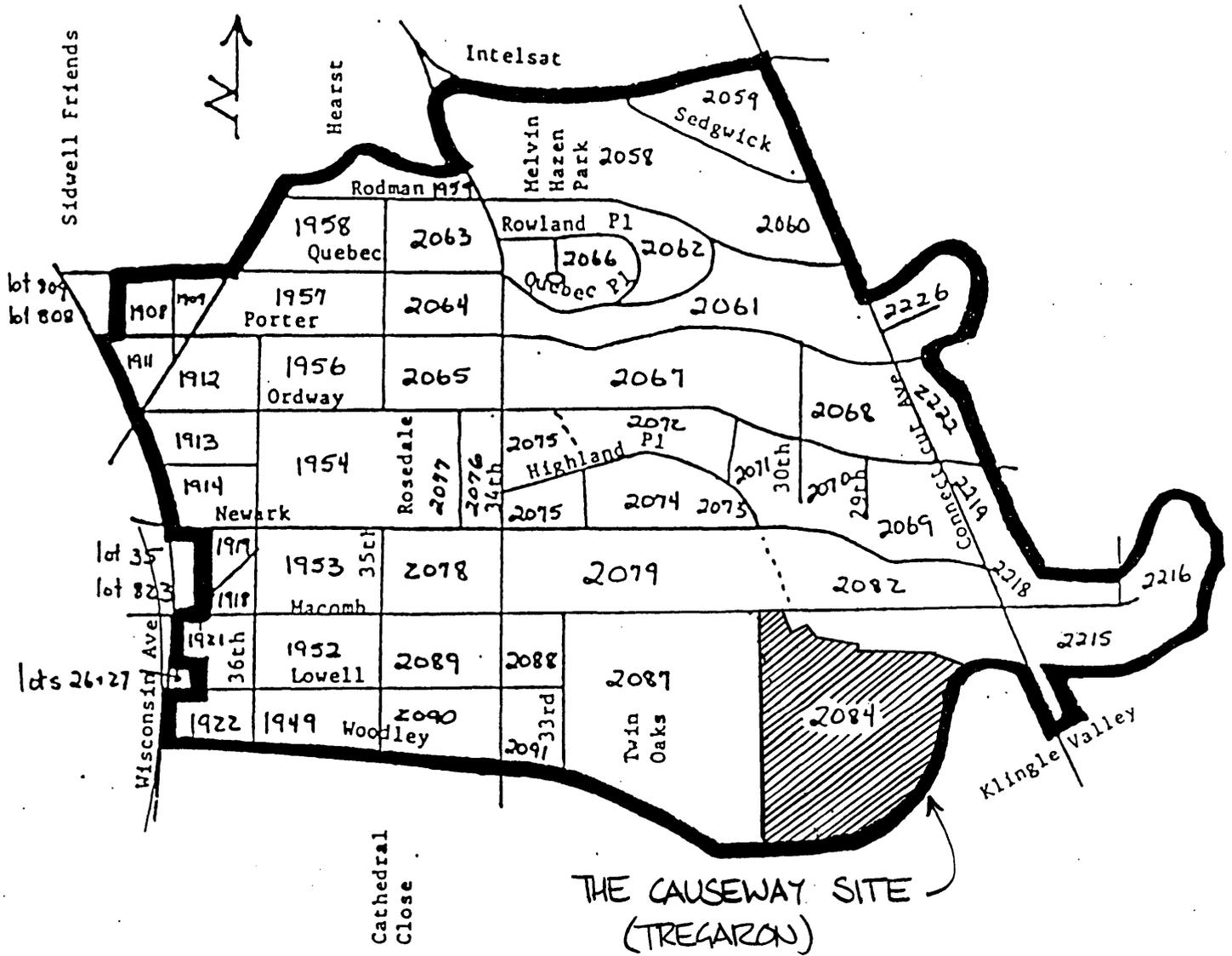
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LOCATION MAP

Derived from: National Capital Planning Comm. Maps 5673, 5674, 5773, 5774. By Alster & Assoc. Washington D.C. 1973.



CLEVELAND PARK HISTORIC DISTRICT  
(The numbers indicate "square" numbers.)

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INDEX TO PHOTOGRAPHS

1. ALL PHOTOGRAPHS ARE OF THE CAUSEWAY (TREGARON) ESTATE
2. LOCATED IN WASHINGTON D.C.
3. KATHLEEN SINCLAIR WOOD WAS THE PHOTOGRAPHER UNLESS OTHERWISE INDICATED.
4. ALL PHOTOGRAPHS WERE TAKEN IN JANUARY OF 1989.
5. ALL NEGATIVES ARE LOCATED IN THE OFFICE OF THE PHOTOGRAPHER.

- # 1. NORTH FACADE, MANSION; LOOKING SOUTH
- # 2. SOUTH FACADE, MANSION & SOUTHERN VISTA; LOOKING NORTH
- # 3. SOUTH FACADE, MANSION; LOOKING NORTHEAST  
PHOTO TAKEN BY CHARLES SZORADI  
NEGATIVE LOCATED IN OFFICE OF CHARLES SZORADI
- # 4. EAST FACADE, CONSERVATORY; LOOKING WEST
- # 5. SOUTH FACADE, CARRIAGE HOUSE/STABLE; LOOKING NORTH
- # 6. NORTH FACADE, GARDENER'S COTTAGE; LOOKING SOUTH
- # 7. SOUTH FACADE, GREENHOUSE; LOOKING NORTH
- # 8. SOUTH FACADE, GREENHOUSE, EAST FACADE, GARDENER'S COTTAGE, AND  
TWO QUADRANTS OF FORMAL GARDEN; LOOKING WEST
- # 9. WEST & SOUTH FACADES, DACHA; LOOKING NORTHEAST
- # 10. SOUTH FACADE, DACHA; LOOKING NORTH
- # 11. GARDEN GATE AND WALL, EAST FACADE DACHA, EAST FACADE GARDENER'S  
COTTAGE; LOOKING WEST.
- # 12. SOUTH & EAST FACADES, FARMHOUSE; LOOKING NORTHWEST
- # 13. SOUTH & EAST FACADES, 1988 CLASSROOM BUILDING; LOOKING NORTHWEST
- # 14. THE CAUSEWAY; LOOKING WEST
- # 15. STONE RETAINING WALL ALONG DRIVEWAY; LOOKING SOUTHWEST

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- # 16. RUSTIC STONE BRIDGES; LOOKING NORTHWEST
- # 17. INTERIOR, FRONT HALL, MANSION; LOOKING SOUTHEAST  
PHOTO TAKEN BY CHARLES SZORADI  
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FIGURE # 18

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