



# DACOR BACON HOUSE HISTORIC STRUCTURE REPORT

FINAL SUBMISSION

October 2021

**BEYER  
BLINDER  
BELLE**

**DACOR BACON HOUSE FOUNDATION**





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# DACOR Bacon House

## Historic Structure Report - Final Submission

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*Washington, DC*

*October 2021*



*Ca. 1982 photograph of the main entrance, Historic American Buildings Survey (HABS)*

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## Introduction

The purpose of the DACOR Bacon House Historic Structure Report (HSR) is to serve as a guide for the DACOR Bacon House Foundation to determine the appropriate methods of treatment for the preservation, restoration, rehabilitation, modernization, interpretation, and continued maintenance of the historic property, consisting of the House, Garden, and Carriage House. The report is to be used as a planning tool to help prioritize treatment recommendations based on existing conditions as well as the needs of DACOR members and the Foundation to carry out its mission and support all functions and uses of the property.

## Significance and Heritage Status

Located at 1801 F Street, NW, Washington, DC, the DACOR Bacon House has been purchased and sold as a unified property since 1802.<sup>1</sup> Previously referred to

as the Ringgold-Carroll House, Bacon House, or John Marshall House, the Federal-style brick masonry residence was constructed in 1825 by Tench Ringgold, who served as US Marshal for the District of Columbia. It was listed in the National Register of Historic Places on July 26, 1973. The property is historically and architecturally significant, contributing to the cultural heritage and development of Washington, DC, and the nation.

The House is a fine example of Federal architecture and is one of the few remaining examples of prominent nineteenth-century residences constructed by well-connected and socially prominent families seeking to live within the vicinity of the White House and executive departments of government. In 1982, the property was documented by the Historic American Buildings Survey (HABS), which has been administered since 1933 through cooperative agreements with the National Park Service, the Library of Congress, and the

<sup>1</sup> Among the lots sold by John Oakley on behalf of Marcia Burnes were the three lots on which the DACOR Bacon House is now located. The sale was carried out under a court decree of April 24, 1802, which conveyed title to the property to William Hammond Dorsey. William Calderhead, DACOR Bacon House (Washington, DC: DACOR Bacon House Foundation, 1999), 28.

private sector to record America's built environment. The HABS documentation includes hand-measured drawings and a series of photographs that document the House and Carriage House before it was renovated to serve DACOR members and the DACOR Bacon House Foundation.

Over the course of its nearly 200-year history, the House has been owned by five well-known families, each utilizing the prominence of the House and the standing of former occupants to support and affirm their position in Washington society, contributing to the political and social history and development of the city and nation.

Notable residents include Chief Justice John Marshall, who temporarily boarded with several other Supreme Court justices at the Ringgold household in 1832 and 1833, when the Supreme Court was in session. The prominent Carroll family owned and resided at the property from 1835 to 1895, during which time the House became a fixture of Washington society. Matriarch Sallie Sprigg Carroll established her reputation as a *grande dame* entertaining guests of national importance. Chief Justice Melville Fuller and his wife, Mary Ellen (Molly), were residents of the property from 1896 to 1910. During this time the Chief Justice held weekly conferences with fellow members of the Supreme Court, continuing a tradition first practiced by Chief Justice John Marshall during the Ringgold residency. Ms. Alice Copley Thaw, an heiress and former countess, purchased the property in 1911, hiring noted DC architect Jules Henri de Sibour to remodel and modernize the residence. Congressman Robert Low Bacon and his wife, Virginia Bacon, were the last private residents, having purchased the House in 1925. Though the congressman passed away in 1938, Mrs. Bacon maintained her influence amongst politicians, diplomats, and other prominent members of society, establishing her reputation as one of the last *grande dames* of Washington, DC.

Residing at the property until her death in 1980, Mrs. Bacon dedicated her final years to ensuring the preservation and continued stewardship of the property. She founded the Bacon House Foundation, which merged with the DACOR Education and Welfare Foundation

to form the DACOR Bacon House Foundation in 1985. Today, the building is home to members of DACOR, an organization of foreign affairs professionals, which hosts a range of programs and events to enhance awareness of and foster leadership in international affairs. DACOR acts as steward of the historic mansion, which also serves as a museum. The museum offers public tours of the House and its collections.

The Foundation is committed to the preservation and interpretation of the property and its many residents throughout history, recognizing the important themes that can be explored by dissecting the lives and work of the House's occupants throughout time. Such themes include the legacy of well-connected and wealthy women who owned the property, connections of the House's occupants to the US Supreme Court, and associations with US politics and diplomacy. The history of the House facilitates an important discussion on slavery and encourages further learning about the identities and roles of the men, women, and children enslaved by the Ringgold and Carroll families who were vital to the construction and operation of the House in the nineteenth century.

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## Scope and Objectives

The DACOR Bacon House Foundation tasked Beyer Blinder Belle Architects & Planners LLP (BBB) to develop an HSR for the DACOR Bacon House as part of the strategic plan for the continued preservation and modernization of the property in light of the upcoming 200th anniversary of the House. The project team included architects, an architectural historian (Beyer Blinder Belle), and building system engineers (James Posey and Associates). After conducting historic research and field survey, the team developed a detailed report documenting the historical background, chronology of development, physical description, assessment of significance, existing conditions assessment, and corresponding recommendations for the House, Carriage House, and grounds. The research, documentation, assessment, and recommendations will serve as a tool for the Foundation to determine future maintenance and repair, programming and use, preservation, restoration,

and rehabilitation for the sensitive modernization of the historic property. The DACOR Bacon House HSR includes the following elements:

- **Context, Chronology, and Physical Description**— A brief historical background on the property and its owners; a narrative that describes the chronology of the site's development and changes over time; architectural description of the exterior, interior, and landscape; and the identification of character-defining features.
- **Evaluation of Significance**— An assessment of significance utilizing the *National Register Criteria for Evaluation* and an evaluation of integrity.
- **Condition Assessment**— existing condition description of the architectural features and building systems (mechanical, electrical, plumbing).
- **Recommended Treatments**— Recommendations for work treatments to meet the goals for the ongoing preservation and use of the DACOR Bacon House for all members and users, including historic preservation treatment zones and a building code review.

The HSR is divided into two parts. Part 1 chronicles the history and evolution of the property, providing the background information necessary to evaluate the significance and guide continued stewardship as well as a physical description and an assessment of existing conditions.

An evaluation of significance articulates the historical and architectural value of the property and forms the basis for defining the period of significance (1825 to 1980) and the primary period of architectural significance (1825 to 1912). The primary period of architectural significance guides the recommendations included in Part 2 for the continued maintenance and repair, restoration, rehabilitation, and modernization of the building so that alterations determined to negatively impact the historical and architectural significance may be avoided.

Part 2 of the HSR documents historic preservation treatments, provides a building code overview, and includes recommendations to address deficiencies in a manner consistent with the various treatment strategies for preservation and rehabilitation.

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## Methodology

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The contents, format, and objectives of the HSR follow the guidelines as set forth by the National Park Service in two publications: *NPS-28: Cultural Resource Management Guideline* (specifically Chapter 8: Management of Historic and Prehistoric Structures) and *Preservation Brief 43: The Preparation and Use of Historic Structure Reports*.

Research methods used in the preparation of the report included the examination of primary and secondary resources and a physical inspection of the property. Primary resources include historic photographs, newspaper articles, tax records, building permit records, and numerous documents and records at the DACOR Bacon House. Building permits, starting from 1896, which are kept at the Washington, DC archive, were critical to the understanding of the chronology of development, as were historic photographs from the DC Historical Society, the Library of Congress, and the DACOR Bacon collection.

Prominent secondary sources include *DACOR Bacon House* by William D. Calderhead and the extensive biographical information and historic research on Tench Ringgold, the Carroll family, the Fullers, Justice John Marshall, and others conducted by Dr. Terry Walz. Such sources were used to understand the history and significance of the building and its many historic residents as well as certain aspects of changes to the property over time.

In Part 2, preservation treatment classification zones were developed according to the Secretary of the Interior's *Standards for the Treatment of Historic Properties*, which are used to guide the preservation treatment, future planning, alterations, and other work recommended in this report. All future treatment and



work should consult the plans and corresponding recommendations provided in Part 2.

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### Summary of Existing Conditions

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Overall, the property is in good to fair condition. However, serious conditions exist, many of which are common and recurring for buildings of such an age and traditional masonry construction. The landscape and grounds remain susceptible to drainage issues and the limited number and size of the existing downspouts at the House contribute to deterioration at the roof, cornice, and exterior masonry. Increasing the size and/or number of downspouts serving the House and installing appropriate strainer boxes at the roof is a high priority. Since the initial existing conditions survey, work has been completed to install strainer boxes and replace two copper downspouts. The southwest downspout, which had detached from the cornice, resulting in increased moisture and biological growth at the southwest corner, was replaced. This will greatly improve conditions to the masonry in that area.

Several structural issues persist at the Garden and retaining walls, most seriously at the south Garden wall where major bowing and cracking is present. There is also deflection at the tripartite window at the center of the south façade. Repointing of brick work is necessary in several locations, especially above the entrance bay and at the interior face of the entrance bay masonry piers on the first-floor level. Evidence of water infiltration at the east side and stone deterioration at the sill

course of the entrance bay should also be addressed. Finally, many wood elements across the facade, including window frames, sills, lintels, and shutters require maintenance, repair, or replacement. Work has been initiated to hang repaired shutters and begin the restoration of others across the exterior elevations.

On the interior, areas of cracking, peeling paint, and missing finish are prevalent in the Garden Room and Grand Stair Hall. Separation of joints at wood window headers, jambs, and baseboards is present on the interior, especially along the south elevation. All existing conditions identified during the assessment are described in *Part 1, Chapter 5: Existing Conditions* of this report.

In terms of building systems, the HVAC water source heat pump system requires continuous repair and replacement of various components each year. The PVC piping system inside the House is failing, causing leaks and damage to the architectural finishes; the cooling tower is too low, causing pumping problems; and heat pumps fail and require frequent replacement. The replacement of heat pumps is challenged by size restrictions necessary for their concealment in ceiling panels. Domestic water and sanitary plumbing appear to be in good condition as does the power service. No mechanical ventilation system is present, and ventilation is currently provided by operable windows throughout the House and Carriage House.





## Property Information

<b>Property Name:</b>	<i>DACOR Bacon House</i>
<b>Other Names (Historical):</b>	<i>Ringgold-Carroll House; Carroll House; John Marshall House; Bacon House</i>
<b>Address:</b>	<i>1801 F Street NW, Washington, DC</i>
<b>Square and Lot:</b>	<i>Square 142; Lot 24. Pre-1912: Square 142; Lots 1, 2, and 15.</i>
<b>Date of Original Construction:</b>	<i>1825</i>
<b>Current Use:</b>	<i>Institutional use for the DACOR Bacon House Foundation</i>
<b>Status:</b>	<i>National Register of Historic Places July 26, 1973; DC Inventory of Historic Sites November 8, 1964</i>
<b>Significance:</b>	<i>Over the course of its nearly 200-year history, the historically and architecturally significant property has been owned by five prominent families, each contributing to the political, cultural, and social history and development of Washington, DC, and the nation. It meets National Register criteria A, B, and C.</i>





Developmental History



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## Chapter 1: Historical Background Summary

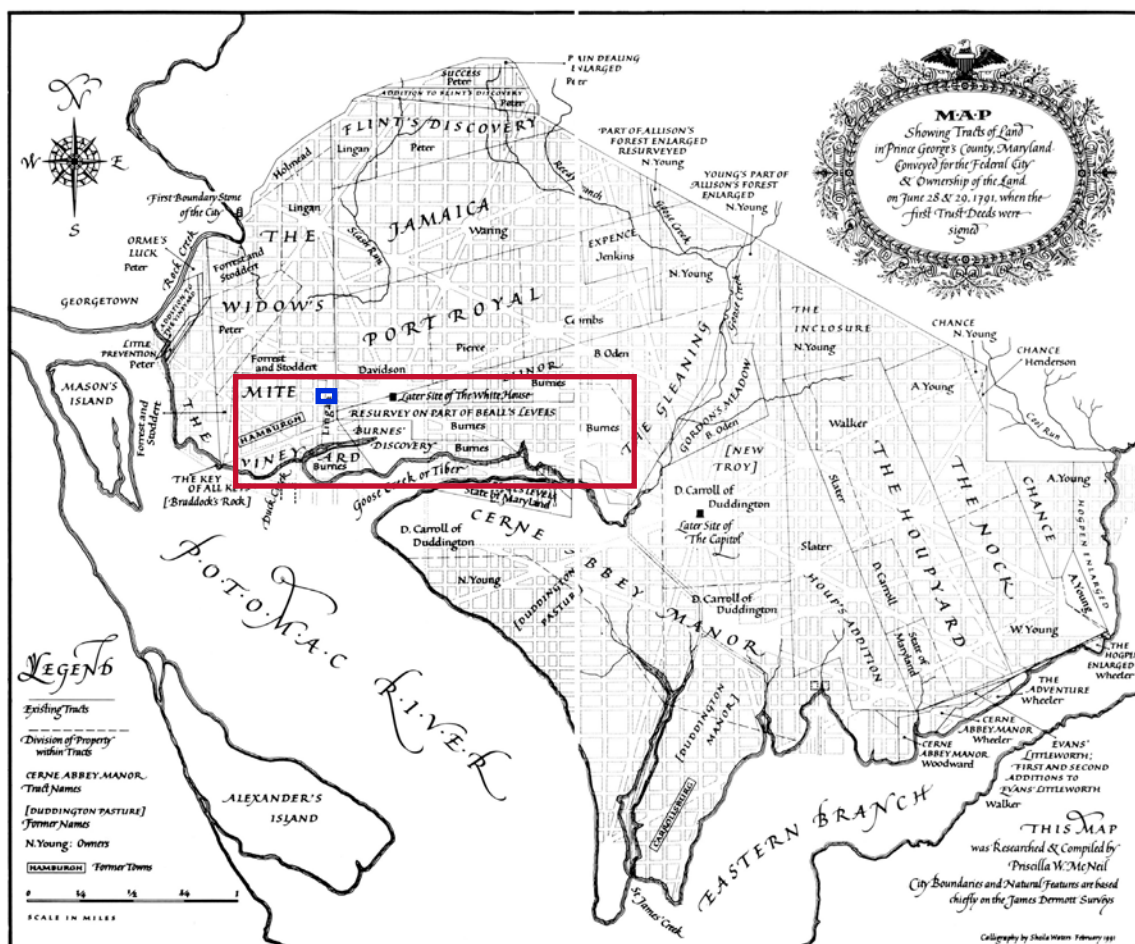
This chapter summarizes the comprehensive historical documentation provided by a number of existing resources, especially William D. Calderhead's book *DACOR Bacon House*, in order to provide a background history and context for the property. Other important sources include the research conducted by independent scholar Dr. Terry Walz on the Carrolls, Fullers, Tench Ringgold, John Marshall, and Alice Copley Thaw.

The DACOR Bacon House, previously called the Ringgold-Carroll House, Bacon House, or sometimes the John Marshall House, is located at 1801 F Street in Washington, DC. It is situated at the southeast corner

of Square 142, bordered by F Street to the south and 18th Street to the east. The property is prominently located a block west of the Eisenhower Executive Office Building and directly west of the White House.

### Early Ownership of the Property: 1721-1824

Prior to European colonization, Algonquian-speaking indigenous tribes occupied the land on which Washington, DC, now stands. David Burnes, a Scottish immigrant, was the first recorded owner of the land on which the current property stands. From 1721 to 1801, the land was owned by four generations of the Burnes



**1.1** Map showing tracts of land conveyed for the federal city and ownership of the land on June 28, and 29, 1791, when the first Trust Deeds were signed. The map is superimposed on the planned streets of the new city. The approximate area of the Burnes' property is outlined in red. Square 142, on which the DACOR Bacon House stands is outlined in blue. [Priscilla McNeil, Historical Society of Washington, DC, 1991]



**1.2** Portrait of Marcia Brown Burnes Van Ness by artist Gilbert Stuart. [Boundary Stones: WETA's Washington DC History Blog, May 6, 2016, <https://boundarystones.weta.org/2016/05/06/first-leading-lady-washington-marcia-van-ness>, accessed October 26, 2020]



family, whose nearly 600 acres, stretched from H Street NW to Constitution Ave and from Third Street NW to the Potomac River.

On July 16, 1790, the First Congress declared that the new federal city, to be named Washington, DC, would become the nation's permanent capital in 1800. The plan for the new city was designed by Pierre Charles L'Enfant and finalized by surveyor Andrew Ellicott in 1792. David Burnes II, the grandson of David Burnes, owned an important section of the land needed to create the core of the city. He and other property owners were asked to convey their land to the United States; however, Burnes had no wish to do so.<sup>1</sup> Under great pressure and only after a personal intervention by President Washington did Burnes agree to sell half of his land holdings, which today form a large section of the National Mall and White House grounds. Burnes retained the other half of his property (then valued at \$1.5 million), including the lots that would become the

DACOR Bacon House property, which passed to his daughter Marcia Brown Burnes upon his death in 1800.<sup>2</sup>

Known as the "Heiress of Washington City," Marcia Burnes, was described as pretty and pleasant. She was well educated, having first studied at home and then having attended a respected finishing school in Baltimore. With her large fortune, she was highly eligible for marriage and chose Congressman John Peter Van Ness from New York for a husband. Together, the couple continued to be fixtures of early Washington society, throwing large parties at their extravagant Van Ness Mansion, located on the block bounded by C Street, Constitution Avenue, 17th, and 18th Streets. Marcia was highly regarded as one of the founders of the Washington City Orphan Asylum. Together with First Lady Dolly Madison, Marcia dedicated herself to the charity. It exists today as the Hillcrest Children and Family Center. Marcia was the director of the Asylum from 1817 until her death in 1832.<sup>3</sup> To honor her passing, Congress adjourned on the day of her funeral; evidence of her exceedingly high regard.<sup>4</sup>

In 1802, Marcia Burnes sold the DACOR Bacon House property to William Hammond Dorsey, a prominent member of the Georgetown community who constructed Dumbarton Oaks. In the years that followed, the property was purchased by a series of prominent men: first in 1803 by Colonel John Tayloe, who had constructed the nearby Octagon House; then in 1806 by William Dorsey; and in 1806 by Jacob Wagner, the chief clerk of the Department of State from 1798 to 1807. In 1815, the property was purchased by Tobias Lear, who served as George Washington's private secretary from 1786 until 1793.<sup>5</sup>

1The government's plan, as proposed, was to pay nothing for the area set aside for public buildings and streets. Of the remainder of Burnes's property, half would be purchased at a fixed per-lot price and half would remain under his control. William Calderhead, DACOR Bacon House (Washington, DC: DACOR Bacon House Foundation, 1999), 26.

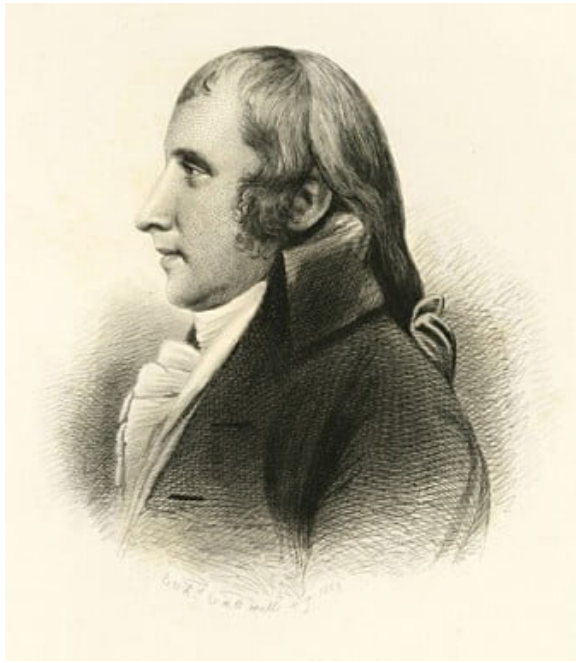
2 William Calderhead, DACOR Bacon House (Washington, DC: DACOR Bacon House Foundation, 1999), 26-27.

3 WETA, "The First Leading Lady of Washington: Marcia Van Ness," Boundary Stones: WETA's Washington, DC History Blog, May 6, 2016, <https://boundarystones.weta.org/2016/05/06/first-leading-lady-washington-marcia-van-ness>.

4 Frances Carpenter Huntington, "The Heiress of Washington City: Marcia Burnes Van Ness, 1782-1832." Records of the Columbia Historical Society, Washington, DC 69/70 (1969): 80-101, accessed October 22, 2020. <http://www.jstor.org/stable/40067706>, 100.

5 Calderhead, 28-30.





In 1801, Lear gained an appointment from Thomas Jefferson as American consul in Santo Domingo. He later served as consul general in Algiers from 1803-1812. Between 1803 and 1805, he negotiated the Treaty of Peace and Amity at Tripoli, resulting in the ransom payment and release of 300 officers and crew of the USS Philadelphia who had been captured off the Barbary coast. Weary of his position and facing quickly deteriorating ties with the Dey of Algiers, Lear returned to the United States in 1813.<sup>6</sup>

Shortly after purchasing the DACOR Bacon property in 1815, Lear tragically committed suicide on October 11, 1816. At the time, Lear worked as an accountant at the War Department, a position noted to be beneath his experience and talents. His wife Fanny, with their son Benjamin, held the DACOR property until February 28, 1824, when it was sold to Tench Ringgold, the US marshal for the District of Columbia.<sup>7</sup>

Past documents have suggested that Lear shot himself in the Garden of the DACOR property; however, newspaper descriptions of the incident and further research

suggest that this is false. Lear likely died at his nearby property at square 169, on the south side of G Street between 17th and 18th Streets. In the fall of 1815, Lear and his son, Benjamin, purchased all properties along G Street, including a three-story brick residence, which, at the time, served as offices for the Department of State. The Department of State continued to occupy the House until April 1816, at which point it was presumably occupied by the Lear family.<sup>8</sup> Newspapers reported that on the morning of his death, Lear breakfasted with his family and was proceeding to his office at the War Department, which would have been located to the east of the White House, when a pistol was heard from the back part of the yard. Given the fact that there were no known structures on the DACOR property, let alone a residence, it is more likely that Lear was residing at his G Street residence and that his death occurred on that property a block away from DACOR.<sup>9</sup>

**1.3** Portrait of Tobias Lear by Henry Bryan Hall. [Tobias Lear, George Washington's Mount Vernon, <https://www.mountvernon.org/library/digitalhistory/digital-encyclopedia/article/tobias-lear>, accessed October 27, 2020]

## Tench Ringgold and the Supreme Court Justices

### *Early History and Business Enterprise*

Tench Ringgold played an important political and social role in the early-nineteenth-century history of Washington, DC. Born in Chestertown, Maryland in 1776, he was descended from a prominent Maryland family that had made its fortune in shipbuilding and transporting slaves from Africa. Tench's father, Thomas Ringgold, was a merchant in the linen and cotton manufacturing business. His home was a popular stop-over for friends traveling through the area, among them George Washington and Benjamin Franklin.<sup>10</sup> Thomas died when Tench was an infant. Around 1790, Tench, his mother, brothers, and sisters moved from Chestertown to a family estate in western Maryland, near Hagerstown. In 1796, at the age of 20, Ringgold settled in Georgetown and opened a warehouse to ship goods by river. In 1799, he married Mary Christian Lee, the daughter of

<sup>6</sup> Calderhead, 34-36.

<sup>7</sup> Calderhead, 36-37.

<sup>8</sup> "G Street Near Eighteenth Street Sept. 1814-March 1816," Department of State Office of the Historian. Accessed January 4, 2021. <https://history.state.gov/departments/history/buildings/section23>

<sup>9</sup> Terry Walz, "Tobias Lear and DACOR Bacon House," 2020, 1-2.

<sup>10</sup> Terry Walz, "Tench Ringgold, First Owner of DACOR Bacon House (1776-1844) Part 1 - The Ringolds to 1824," 2020, 2-3.

**1.4** Ca. 1860 photo of the Ringgold house constructed on L Street in 1812. It was later owned by Edward Maynard who sold it to the Columbia Hospital in 1872. [Historical Society of Washington, DC]



the wealthy Maryland planter and former governor of Maryland, Thomas Sim Lee.

Tench himself owned slaves, and he was allotted 1,200 to 1,500 acres of the Ringgold estate on which he cultivated grains and maintained a flock of sheep, thirty head of black cattle, and a number of Berkshire hogs. In 1803, he paid Maryland state property taxes on it and on thirty-four enslaved men, women, and children, then valued at £885. His ties to his estate were close enough that he ran for Maryland Assembly in 1806 and 1808. He appears to have served at least one term in the Maryland Assembly representing Washington County.<sup>11</sup>

After alternating between Georgetown and Hagerstown between 1799 and 1810, Ringgold decided to focus on a career in Washington (City), asking President Madison for a job in his administration and showing ambitions to play a larger role among the men making up the Federal government. Though no position seems to have been

offered, he established friendships with James Madison, James Monroe, and other prominent men in Washington, DC.<sup>12</sup>

Ringgold took great interest in new commercial opportunities and had his hand in many enterprises. In 1809, he bought a tavern in Havre de Grace with his brother, Samuel, and later joined with others to establish a stagecoach and ferry line between Baltimore and Philadelphia. Naturally, one of the planned rest stops along the line was at the brothers' tavern in Havre de Grace. In 1810, Ringgold mortgaged his estate in Maryland to establish a ropewalk near Buzzard's Point on the Anacostia River that would supply rope to the US Navy. In 1811, he became involved in a brick-making enterprise, which occupied nine lots in the city and remained in operation for the next five years. Toward the middle of the decade, he also went into the tanning business, advertising "Spanish sole leather" and hides at his "currying shop" in Washington on 26th Street.<sup>13</sup>

<sup>11</sup> Walz, "Tench Ringgold Part 1," 4-5.

<sup>12</sup> Ibid, 7

<sup>13</sup> Ibid, 6-9

From 1811-1812, Ringgold constructed a Federal-style mansion located on a lot near the corner of L and 26th Streets. Bricks for the building were likely made by slaves in Ringgold's newly open brickyard. The Ringgolds lived in the residence for only a year or so before Mrs. Ringgold died in November 1813, leaving Tench a widower with five children.<sup>14</sup>

The War of 1812 led to a series of financial setbacks. First, in 1813, the British burned Havre de Grace, forcing the Ringgold brothers to sell their rights to the ferry crossing there.<sup>15</sup> When the British burned Washington in August 1814, Ringgold was with President Madison and accompanied him on the escape route. They fled the capital with a party that included Secretary of War John Armstrong and Secretary of State James Monroe.<sup>16</sup> During the attack of the city, Ringgold's ropewalk was destroyed, causing a serious financial blow.

In the aftermath, he was appointed to be one of three commissioners—along with Richard Bland Lee and John Van Ness—to restore the public buildings the British had damaged. The position required correspondence with President Madison (as well as Thomas Jefferson) to keep them informed of progress and additional construction expenses. The role also introduced him to architects Benjamin Henry Latrobe and James Hoban. The commission expired after a year but offered a stipend of \$1,500, which must have aided Tench's financial struggles.<sup>17</sup> Additionally, in 1814, Tench was invited by then Secretary of War James Monroe to join the finance department of the Department of War as a chief clerk, which must have also offered some relief.<sup>18</sup>

In 1816, Ringgold advertised the sale of his brickyard, 30 enslaved men and boys, and two enslaved families with young children. The advertisement from the sale indicates that at least five enslaved men had also worked at the ropewalk.<sup>19</sup> Financial stress also likely led

**FOR SALE.**

**T**HE subscriber intending to discontinue his brick yard establishment, will dispose of all the sheds, materials and implements necessary for carrying on the manufacture of bricks, as well as the property thereto attached, consisting of nine lots on which there is erected a comfortable brick house for the use of the yard.

Also, about thirty valuable negroes, consisting of young men and boys of different ages and sizes, among whom there are five complete rope-makers, several brick moulders, temperers, wheelers, off-bearers and boys, who have been accustomed to waiting on a family. In addition to the above I will sell two families of negroes, equal in value and good qualities to any slaves in the district, consisting of two men, their wives and children.

Most of the above slaves having been long in my possession, and being all faithful servants, will be allowed by me to choose their masters.

Terms (which will be accommodating) will be made known by application to

**TENCH RINGGOLD.**

January 27—31

**1.5** Newspaper clipping from the Daily National Intelligencer advertising the sale of the Ringgold brickyard and slaves. [Daily National Intelligencer, January 27, 1816.]

Ringgold to lease his mansion on L Street to the British legation in Washington for five years. He later sold the property to Edmund Smith sometime around 1819.<sup>20</sup> Additionally, Ringgold prevailed upon his brother, Samuel, to underwrite his debts in return for taking over all of his land, houses, and improved lots in Washington County, MD thereby ending his economic ties to western Maryland.<sup>21</sup>

In 1815, the widowed Ringgold married again. His second wife was Mary Aylet Lee, whose father, Thomas Ludwell Lee, owned a large plantation in Loudoun County called "Coton." Tench and Mary had two additional children. When Ringgold's first wife's father, Thomas Sim Lee, died in 1819, his property in Georgetown was divided among each of Ringgold's five children from his first marriage.<sup>22</sup>

Continuing to face financial struggles, Ringgold applied to newly-elected President James Monroe for the position of US Marshal in the District of Columbia in the fall

<sup>14</sup> Ibid, 11-12

<sup>15</sup> Ibid, 10-12.

<sup>16</sup> Calderhead, 40.

<sup>17</sup> Walz, "Tench Ringgold Part 1," 10.

<sup>18</sup> Ibid, 8.

<sup>19</sup> Ibid, 13-14.

<sup>20</sup> Ibid, 12.

<sup>21</sup> Ibid, 16.

<sup>22</sup> Ibid, 15.



1.6 Contemporary photo of Decatur House, which has many similar features to the House, including the three-bay facade and double-hung windows with bull's eye lintels. [John DeFerrari, "Triumph and Tragedy at Decatur House," accessed January 31, 2020, <https://ggwash.org/view/7778/triumph-and-tragedy-at-decatur-house>]

of 1817. In the next few months, he enlisted more than a dozen well-known Washingtonians to endorse his application, and in April 1818, the appointment was confirmed, beginning a significant new chapter in his life.<sup>23</sup>

Ringgold served as US Marshal to the District of Columbia from 1818-1831, during which time he became well-known throughout the city and worked closely with each presidential administration. Ringgold's main duty was to maintain order in the capital. This required him to be responsible for minding criminals until they were prosecuted, maintaining the District jail, seeing that justice was carried out, and attending public executions.<sup>24</sup> He was responsible for carrying out the 1820 federal census in the district, accounting for prisoners and monies for the federal courts, enforcing the Fugitive Slave Act of 1793, planning civil processions such as inaugural parades and state funeral processions, and escorting foreign dignitaries.

During this time, Ringgold and his family rented a house at Square 122 on the corner at F and 19th Street, where he is listed as living in the first directory of Washington, published in 1822.<sup>25</sup> The location is now occupied by the Thurston Hall student dormitory at George Washington University. Ringgold's residence was well known and appreciated in the city. Proximity to his residence there was touted by neighbors and businesses hoping to draw attention to potential customers in newspaper advertisements.

### ***Original Construction of the House (1824-1825)***

Ringgold purchased the DACOR property (Lots 1, 2, and 15 of square 142) in February, 1824 from the son and widow of Tobias Lear. Several days later, in what amounted to a property swap, Ringgold sold to the Lears (for the same price as his purchase) two lots on Square 166, fronting Pennsylvania Avenue between 17th and 18th Streets. According to the Tax Assessment of 1824



for the District of Columbia, Ringgold's three lots, totaling 12,918 square feet, were assessed at \$1,351.<sup>26</sup> To construct the residence, which forms the original portion of the DACOR Bacon House, he borrowed \$6,000 from his daughter, Sarah Brooke Lee (fourth daughter from his first marriage). They formalized this arrangement in a mortgage document in November 1825. Sarah was unmarried at the time and the money likely came from the property she inherited from her grandfather, Thomas Sim Lee. In the agreement, Sarah and her heirs would become the *de facto* owners of the House should Tench fail to repay the money borrowed in five years' time.<sup>27</sup>

The architect of the House is unknown. However, Ringgold worked with both Benjamin Henry Latrobe and James Hoban in his capacity as commissioner to oversee the rebuilding of the US Capitol and White House. It is likely that Ringgold was influenced by the designs of these two great architects and the Federal style architectural trends of the day, which were published in popular pattern books including *The Country Builder's Assistant* (1797) by Asher Benjamin and *The Young Carpenter's Assistant* (1805) by Owen Biddle.<sup>28</sup> The Decatur House, designed by Latrobe and constructed in 1818, has many similar features to the House, including the three-bay facade and double-hung windows with bull's eye lintels.

<sup>23</sup> Ibid, 17.

<sup>24</sup> Walz, "Tench Ringgold Part 1," 14.

<sup>25</sup> Ibid, 21.

<sup>26</sup> Walz, "Tench Ringgold Part 2," 1.

<sup>27</sup> DC Archives, Land Records, Liber W.B. 15, new pages 153-55 in Walz, "Tench Ringgold Part 2," 7.

<sup>28</sup> More information is shared on the pattern books in Chapter 2. Terry Walz, "The Enslaved Household of Tench Ringgold," The White House Historical Association, <https://www.whitehousehistory.org/the-enslaved-household-of-tench-ringgold>, accessed October 27, 2020.



The Federal-style Blair House, which was constructed in 1824 for first Surgeon General Dr. Joseph Lovell, has been enlarged and now serves as the President's Guest House. Calderhead notes that the DACOR Bacon House was said to have been a mirror of the original Blair House.<sup>29</sup> When originally constructed, Blair House was a two-story brick building with basement. The property also featured a brick stable, carriage house, and cultivated fruit and flower garden.<sup>30</sup> The existing stucco finish, two-story wing, and additional two stories were later alterations and additions. The existing portico, entrance, and tripartite windows are restorations. Despite such changes, it is possible to imagine a similar appearance of the DACOR Bacon House as constructed by Ringgold.

Ringgold likely used the men he enslaved as well as other slaves rented from their owners to build the House. Census records from 1820 indicate that Ringgold enslaved eighteen men, women, and children. Eleven of these were adults, some of whom may have previously worked in his brickyard. Free Black or Irish carpenters may also have been used.<sup>31</sup>

Curiously, the 1824 and 1826 tax assessments for the property note improvements valued at \$900. It is unclear to what improvements these refer, but the value does not suggest that of a residence. Several years later, in 1830, the tax assessment lists improvements valued at \$8,000, which would have included the House, two outbuildings, and the Garden wall.<sup>32</sup> For comparison, the Decatur House, a full three floors in 1830, was assessed at \$10,000, as was the earlier "Ringgold" house on L and 26th Streets.<sup>33</sup>

When finished, the residence was filled with Ringgold's household, which included his second wife, Mary Aylett Lee (married in 1815) and children from his first and second marriages, totaling five males and six females.



**1.7** Ca. 1920 photo of Blair House. Similar to the DACOR Bacon House, the Blair House is a three-bay Federal facade with tripartite windows and a raised basement/first floor. [Library of Congress]

Enslaved workers, including some of those counted in the census, almost certainly also lived in the residence or outbuildings on the property. The Ringgolds used the House to entertain and offered lodging to government officials who came to Washington, including former president James Monroe and his wife who were now close friends of the Ringgolds.

In 1826, Ringgold's second wife died of dropsy at the House. She was 32. The *National Intelligencer* recorded, "Never was manifested towards a mother-in-law more sincere affection than was exhibited during the whole of her illness, from the children of her husband by his former wife."<sup>34</sup> Her death left Ringgold with the care of seven children, two of whom were under ten years of age. Ringgold never remarried, and it is likely that the duties of running the household were taken over by his eldest daughter, Mary D.G. Ringgold, then aged 26.<sup>35</sup>

In 1829, Ringgold hosted weddings for two of his daughters at the House. Sarah Brooke Lee Ringgold

<sup>29</sup> Calderhead, 41.

<sup>30</sup> National Register of Historic Places Inventory - Nomination Form, "Blair House," 1965.

<sup>31</sup> Calderhead, 41 and Bob Arnebeck, *Slave Labor in the Capital* (Charleston, S.C.: History Press, 2014), chap. 8 in Walz, "Tench Ringgold, First Owner of DACOR Bacon House (1776-1844) Part 2," 6.

<sup>32</sup> Tax assessments compiled by Terry Walz at the National Archives.

<sup>33</sup> Walz, "Tench Ringgold Part 2," 6.

<sup>34</sup> *National Intelligencer* (Washington, DC), June 13, 1826.

<sup>35</sup> Walz, "Tench Ringgold Part 2," 13.

married John Moylan Thomas, and Anna Maria Ringgold married Henry Hunt.<sup>36</sup> Both men served as attending physicians to Presidents of the United States. Hunt was a physician to James Monroe, John Quincy Adams, and Andrew Jackson. Thomas was a physician to John Tyler and James K. Polk. A vivid description of Anna Maria Ringgold and Henry Hunt's wedding was recorded by Salmon Chase, an aspiring lawyer, who crashed the wedding reception at the Ringgold House and later wrote:

Mr. R [Ringgold] was bustling about like an [a man] determined that if his guests were not pleased it should be [through] no fault of his... At 10 large folding doors were thrown open displaying to the gourmands of the company a most pleasing spectacle. An instant rush was made toward the tables; yet the gallantry of the gentlemen [led] them to resist until the fairer half of creation had retired. Then however hams, rounds of beef, chicken were not spared. Pyramids of ice were demolished in less time than is required to record their fate. Wine flowed in rivers – and rivers [were] drank dry. At length however the appetite of the most eager was sated and as there was nothing more to be seen I returned home.<sup>37</sup>

By 1830, the census indicates that the household consisted of twenty-one individuals: eight free white persons and thirteen enslaved men, women, and children.<sup>38</sup> In addition to Tench, the Ringgold family would have consisted of three unmarried daughters, two sons, his recently married daughter Sarah and her husband, Dr. Thomas. The enslaved staff had been reduced from eighteen to thirteen, including several young children.<sup>39</sup>

### ***Justices of the Supreme Court Board with Ringgold***

In 1831, Ringgold's term as Marshal for the District ended and was not renewed by President Andrew

Jackson. The loss of this appointment stripped him of his political power and marked a period of economic hardship.

It is difficult to understand Jackson's reasoning or determine whether his decision was justified. Several years earlier a complaint had been made by the widow of a debtor who alleged that Ringgold had taken public funds and spent them on his personal expenses. There was also a complaint about debtors being given quarters in the DC jail with common criminals.<sup>40</sup> Many of his friends were surprised and upset. Former president John Quincy Adams wrote:

T. Ringgold has lost the office of Marshal of the District, and Colonel Henry Ashton has been nominated to take his place. Ashton is a petty Crawfordite lawyer converted into a Jackson Central Committee man. Ringgold is poor, with an expensive family, and has been an excellent officer. There is sympathy with him, but it is a sympathy of fear. *Oderint dum metuant* [let them hate, so long as they fear] is the maxim of the day.<sup>41</sup>

US Supreme Court Chief Justice John Marshall wrote to his wife:

I suppose you have heard we have lost our marshal. Poor Ringgold is out of office, and I fear greatly that his family and himself will be distressed. He just left us. Brother Story and myself condole with him very sincerely, and he is grateful to us for our friendly regard.<sup>42</sup>

Chief Justice Marshal and Ringgold were acquainted through their work in the court and on Capitol Hill. The two played roles in the inaugural ceremonies every four years, and when new court officials were appointed and

<sup>36</sup> Walz, "Enslaved Household," accessed October 27, 2020.

<sup>37</sup> John Niven, Salmon Chase Papers, vol. 1 (Salmon Portland Chase, Kent, OH, Kent State University Press, 1993), included in Walz, "Tench Ringgold Part 2," 11-12.

<sup>38</sup> 1830 US Census. Washington Ward 1, Washington, District of Columbia; Series: M19; Roll: 14; Page: 51, [https://search.ancestry.com/cgi-bin/sse.dll?indiv=1&dbid=8058&h=2041884&tid=&pid=&queryId=2d89d8f0df7d7ec09183121a159da3e0&usePUB=true&\\_phsrc=UJT7&\\_phstart=successSource](https://search.ancestry.com/cgi-bin/sse.dll?indiv=1&dbid=8058&h=2041884&tid=&pid=&queryId=2d89d8f0df7d7ec09183121a159da3e0&usePUB=true&_phsrc=UJT7&_phstart=successSource), accessed October 27, 2020.

<sup>39</sup> Walz, "Tench Ringgold Part 2," 14.

<sup>40</sup> Daniel Feller, ed. in chief, Jackson Papers: [https://trace.tennessee.edu/cgi/viewcontent.cgi?article=1005&context=utk\\_jackson](https://trace.tennessee.edu/cgi/viewcontent.cgi?article=1005&context=utk_jackson), in Walz, "Tench Ringgold Part 2," 15.

<sup>41</sup> Adams, Memoirs of John Quincy Adams, vol 8., 307, entry dated January 31, in Walz, "Tench Ringgold Part 2," 15.

<sup>42</sup> Papers of John Marshall, vol. 12, 17, in Walz, "Tench Ringgold Part 2," 15.

required offices, they went to Ringgold to obtain keys to their assigned office space.<sup>43</sup> After his successor had been appointed, a recommendation from the entire Supreme Court was published in the *Daily National Intelligencer* commending him for his conduct and service as Marshal:

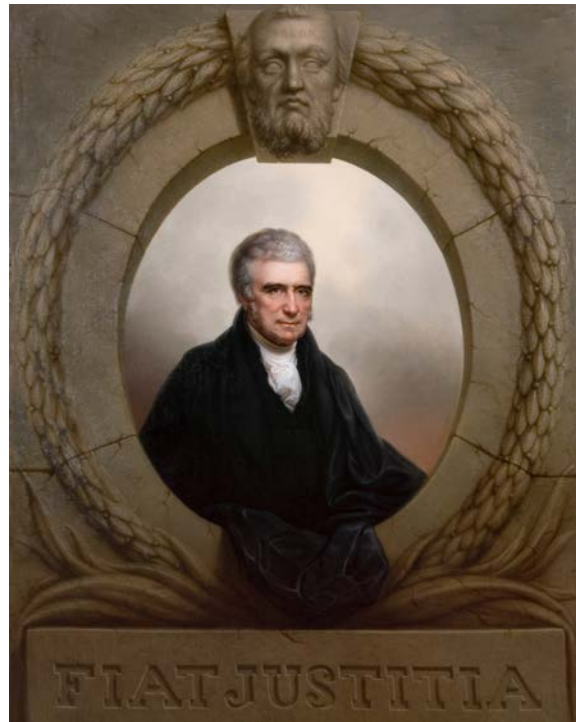
We say with pleasure that, his whole conduct, so far as it has come within our observation, has been unexceptionally correct. He has not only been mindful of every thing required by his office, but has facilitated the performance of our duties by voluntary and gentlemanly attentions, for which we feel ourselves greatly indebted to him.<sup>44</sup>

The expiration of Ringgold's term did not end his relationship with the Court Justices. Chief Justice Marshall had long before established the custom of having all the justices board together during the two-month term they spent in Washington. His purpose appears to have been to encourage congeniality among the group. Beginning in 1801, the justices first boarded together at Conrad and McMunn's Boarding House on Capitol Hill, and in the ensuing 30 years they continued to board together at one house or another.

In November 1831, Marshall wrote to Justice Joseph Story:

At length it seems fixed that we quarter with Ringgold. You may not like being out of the center of the city. I am told that our accommodations as to rooms will be convenient, and as to everything else you know they will be excellent. Mr. Johnson will quarter by himself – and our brother MacLain [sic] will preserve his former position. The remaining five will I hope be united.<sup>45</sup>

In January 1832, Chief Justice Marshall, Justice Joseph Story, Justice Smith Thompson, Justice Gabriel Duvall,



**1.8** [Right] Portrait of Chief Justice John Marshall. [Collection of the US Supreme Court]

and Justice Henry Baldwin began their stay at the House, becoming temporary members of the Ringgold household and gathering at the dining table or in the drawing rooms to discuss the cases being argued.<sup>46</sup> The most important case to be decided in the 1832 term was *Worcester vs. State of Georgia*, which was argued before the court from February 21<sup>st</sup> to the 23<sup>rd</sup> and was decided by the justices on March 5, 1832. The decision affirmed the power of the national government to sign treaties with American Indian tribes. The term concluded in the third week of March and the justices later departed for their various homes.

Marshall also enslaved Black Americans. It is reported that he owned approximately 300 individuals throughout his life, including at least 12 adults in Richmond and hundreds more on his rural plantations.<sup>47</sup> It is possible that one or more of his household slaves accompanied him during the Supreme Court term and resided at the 1801 F Street property. Though Marshall is recognized for his brilliant mind and many contributions

<sup>43</sup> Terry Walz, "Marshall and the Justices at Ringgold House 1832 and 1833," 2020., 2.

<sup>44</sup> *National Intelligencer* (Washington, DC), September 24, 1831.

<sup>45</sup> Charles Hobson, ed., *The Papers of John Marshall Digital Edition* (Charlottesville: University of Virginia Press, Rotunda, 2014), vol. 12, 119, quoted in Terry Walz, "Marshall and the Justices at Ringgold House 1832 and 1833," 2020.

<sup>46</sup> Walz, "Marshall and the Justices," 2.

<sup>47</sup> Paul Finkelman, "America's 'Great chief Justice' Was an Unrepentant Slaveholder," *The Atlantic*, June 24, 2021, accessed July 9, 2021, <https://www.theatlantic.com/ideas/archive/2021/06/chief-justice-john-marshall-slaves/619160/>.

to constitutional law, a contemporary study of his life and career acknowledges his racism towards Black and Native Americans and his unwavering support of slave owners.

For the 1833 term, Justices Marshall and Story again boarded with the Ringgold household. However, the other justices found lodging in other private residences or boarding houses.<sup>48</sup> It is possible that the justices planned to stay again during the 1834 term, but in October or November, Tench wrote Marshall that this would not be possible as he was vacating the House and moving “out of the city.” Accordingly, the justices made plans to stay at Mrs. Dunn’s boarding house closer to the Capitol.<sup>49</sup>

In 1831, Ringgold arranged to forestall the repayment of the \$6,000 loan on the House from his daughter Sarah. He likely hoped that taking in the justices would alleviate his financial troubles. However, in the spring of 1833, the court was obliged to foreclose on the property. It was sold at public auction to Sarah and her husband. Two years later, on April 12, 1835, John Thomas sold the House and property to Samuel Sprigg, former governor of Maryland.<sup>50</sup>

Abandoning the House, Ringgold purchased a farm in Alexandria County (presently Arlington) and moved his family and five enslaved men, women, and children out of Washington City. In March 1834, an auction of Ringgold’s house furnishings was carried out by the well-known Washington firm of P. Mauro and Sons. The advertisement for the auction lists window curtains, a book case, carpets, tables, chairs, bedding, lamps, and valuable books among the items Ringgold was forced to part with.<sup>51</sup> In Virginia, Ringgold appears to have lived modestly and out of the social spotlight, focusing on his farm and misguidedly investing in the Alexandria Canal Project, which failed. In 1836, he was appointed

justice of the peace, the lowest grade judicial office in the system, which may have allowed him to earn an income from collecting fees. Ringgold died on July 31, 1844, and he was buried in Congressional Cemetery. The inventory of his property after his death was valued at \$525.

### *Ringgold Family Slaves*

Born into a white, upper-class, land-holding family, Ringgold was surrounded by slavery and accustomed to owning and dealing in enslaved men, women, and children. Tax records from 1803 indicate that his estate in Maryland amounted to 1,500 acres and thirty-four enslaved people.<sup>52</sup> In 1810, he asked the prominent Georgetown lawyer, Philip Barton Key, uncle of Francis Scott Key, for a loan of \$2,000, and pledged eighteen of his enslaved people in mortgage as collateral for the loan. The loan allowed him to build a ropewalk in the area of the Navy Yard and to use his slaves for free labor.

As marshal it was his duty to account for “runaways”—those enslaved who had fled their owners and were found in the city without proper papers. The marshal was asked to hold them in the District jail until the owners could retrieve them or, if they failed to claim them, sell them at auction. In this capacity, Ringgold was intrinsically linked to the slave trade.

Mary Beth Corrigan, a historian of slavery and community in pre-Civil War Washington, writes that enslaved people had great fear of the “marshal’s sales” once they realized their owners were in debt and recognized that their families could be torn apart by being sold to separate owners across the states.<sup>53</sup> The marshal received a percentage on the sale of property in these transactions. It was called “poundage” and was set at five percent. It constituted the marshal’s salary, as he was not provided with a salary at this time. Thus, it is clear that Ringgold profited from the sale of slaves.<sup>54</sup>

<sup>48</sup> Ibid, 2.

<sup>49</sup> Letter from John Marshall to Joseph Story, 16 November 1833; Hobson, Papers of John Marshall Digital Edition, vol. 12, 309 in Walz, “Tench Ringgold Part 2,” 18.

<sup>50</sup> Calderhead, 47 and Walz, “Enslaved Household,” accessed October 27, 2020.

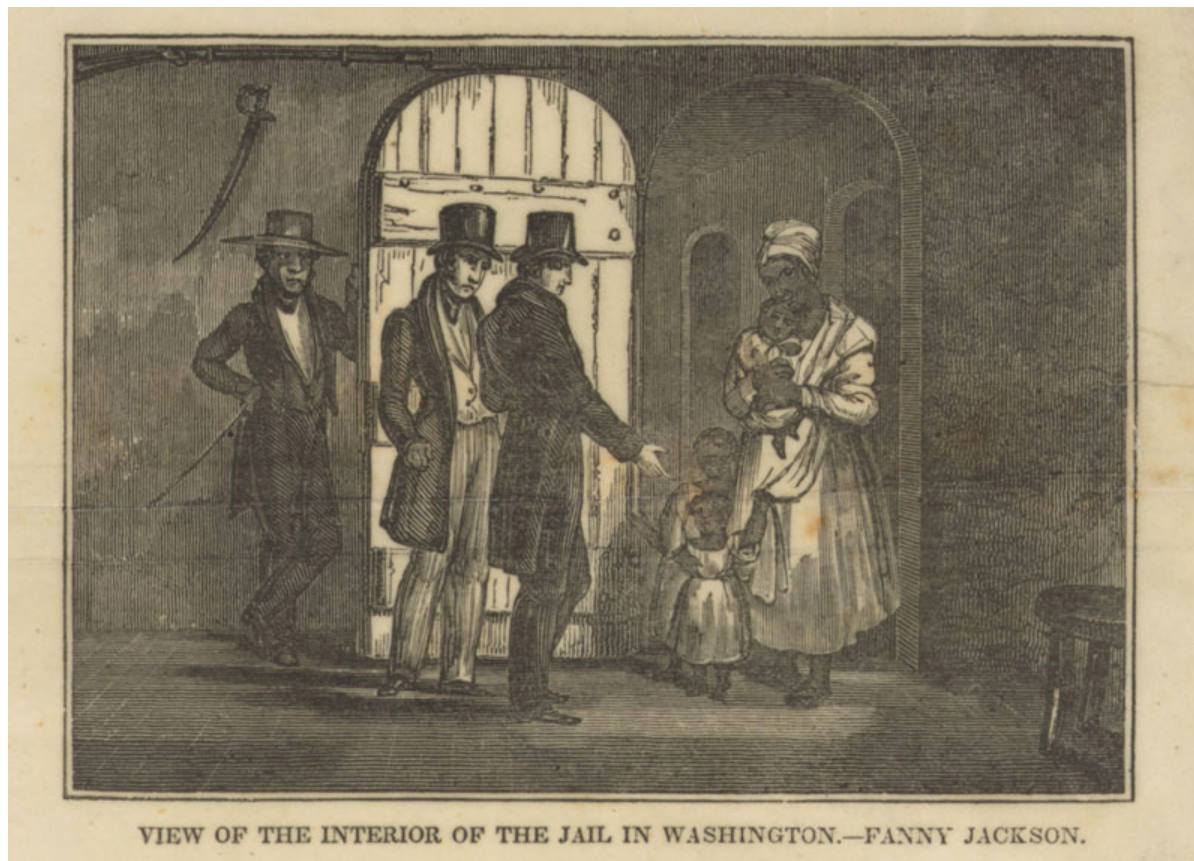
<sup>51</sup> Terry Walz, “Ringgold House Furnishings For Sale,” June 30, 2021, 1.

<sup>52</sup> Walz, “Enslaved Household,” accessed October 27, 2020.

<sup>53</sup> Mary Beth Corrigan, “Another Type of Passage: African American Community in the Slave-Exporting Center of Georgetown,” 2015, in Walz, “Tench Ringgold Part 1,” 20.

<sup>54</sup> Ibid, 20.





**1.9** [Right] A 1836 illustration included in a broadside condemning the sale and keeping of slaves in the District of Columbia. As marshal, Ringgold was responsible for holding runaway slaves in the DC jail. [Library of Congress Dorris, William S., and American Anti-Slavery Society. *Slave market of America. Washington DC Alexandria Virginia, 1836.* New-York: Published by the American Anti-Slavery Society. Photograph. <https://www.loc.gov/item/2008661294/>]

At the time of the original construction of the House, the Ringgold household—according to the census—included eighteen enslaved men, women and children. The 1824 tax assessment shows Tench was taxed on fourteen of them, paying \$2 per head for the eight enslaved men (for a total of \$16), and \$1 per head for the six enslaved women (total of \$6). Four other enslaved persons would not have been assessed a tax because they were under the age of 10 or over the age of 45.<sup>55</sup>

By way of comparison, Col. John Tayloe of the Octagon House was assessed taxes on five enslaved men and one enslaved woman in 1824, and John Ness, the future mayor of Washington and owner of the Van Ness mansion, was assessed on three enslaved men and three enslaved women. Another large slave owner was Joseph Bromley, a leading citizen of Washington and one of the members of an early governing chamber of the city, who was taxed on five males and five females in 1825.

The tax books suggest that Ringgold may have owned the largest number of enslaved people in the first and second wards of Washington, DC.<sup>56</sup>

The enslaved women would have served the Ringgold household as cooks, ladies' maids, and washerwomen. In a house of such size, the work list was extensive. They would have been expected to tend the fireplaces, provision the larder, cook, sew, clean, and attend to all members of the Ringgold family.<sup>57</sup> The enslaved men would have had duties in the stables and carriage house or have been assigned work in one of Ringgold's various enterprises, such as the tannery, brickyard, and rope-walk ventures. Others would have worked as waiters in the dining room during meal times. All the enslaved staff would have been busy during the social engagements hosted by the Ringgolds or during the times they hosted former president Monroe.<sup>58</sup>

<sup>55</sup> Walz, "Tench Ringgold Part 2," 10.

<sup>56</sup> *Ibid.*, 10.

<sup>57</sup> *Ibid.*, 10–11.

<sup>58</sup> Walz, "Tench Ringgold Part 1," 23.

One of the enslaved women was named Betsy, who had been given to the Ringgolds in 1806 by the first Mrs. Ringgold's father, Gov. Thomas Sim Lee. Betsy gave birth in 1822 to Louisa, who would have been aged 2 at the time of the 1824 tax assessment and therefore probably not taxed. In her emancipation petitions filed in 1862, Louisa was noted as an "accomplished House Servant & Cook & seamstress" and "always in perfect health & free from any blemish."<sup>59</sup> Louisa's mother, Betsy, who died before she could be emancipated by law, may also have been a cook for the household.

Louisa is described as a "light mulatto, about five feet high, straight black hair, dark eyes, small regular features, and inclined to fullness." She was an expert lady's maid, cook, and seamstress, and in later years was hired out by Miss Mary D.G. Ringgold to work for \$8.00 a month. In 1844, Louisa gave birth to a daughter named Elizabeth, and she too worked for Mary Ringgold and was trained as a cook and seamstress. When Elizabeth was hired out, Mary Ringgold collected \$6.00 a month for her labor. Thus three generations of an enslaved family were forced to labor in the Ringgold household. After Louisa and Elizabeth were emancipated, they disappear from the written record.<sup>60</sup>

Also living in the House was Susan, mother of four children – Thomas, Kitty, Mary and Maria. Among the other enslaved workers whose names are known was Ben Dorsey, who escaped from the household in 1825, shortly after the house was finished, and seems to have disappeared up north. The description of the clothing he was wearing upon his escape suggests he worked in the house or as a coachman: form-fitting blue coat, a white waistcoat, coarse linen pantaloons and a black wool hat. A \$100 reward for his return was posted by Ringgold in the *Daily National Intelligencer*.<sup>61</sup> Two additional young men likely lived and/or worked in the House. In 1828,

Ringgold also offered them for sale, describing them as "good carriage drivers and waiters."<sup>62</sup>

The living arrangements of the enslaved household cannot be fixed at this time. Enslaved workers were often not given private rooms but slept in the rooms where they worked. In the example of the Ringgold's household, the enslaved women and children who served the House likely slept at the ground floor where the kitchen, cellars, and other service rooms were located. Ladies' maids may have slept outside the bedrooms of their mistresses. Groomsman and the coachman may have slept in the two outbuildings, which likely accommodated the stable for the horses and the carriage house. It is also possible that some of the enslaved men were working and living outside the House in the buildings associated with Ringgold's various business enterprises.

The enslaved numbers in the Ringgold household fluctuated over time. The 1830 census lists thirteen enslaved men women and children, which likely included Betsy, Louisa, a young boy, and Susan and her four children, Kitty, Mary, Maria, and Thomas (ages unknown). In 1836, Susan sued Ringgold for her and her children's freedom following his relocation to Alexandria County. Their relocation would have meant being separated from her husband, who was living in Washington.<sup>63</sup> Francis Scott Key served as Susan's lawyer, and a subpoena was issued to Tench and Mary Ringgold to appear before the Circuit Court of the District of Columbia on the fourth Monday of November 1836.<sup>64</sup> The proceedings of the case are unknown at this time.

By 1840, Ringgold owned five enslaved workers, three of whom were employed as farm hands, according to the census.<sup>65</sup> Ringgold died in 1844, and the inventory of his estate lists no enslaved men, women, or children.

59 Executive Documents, House of Representatives, Vol. 9, no. 42, "Petitions filed with compensation allowed for each slave," p. 42. Petition filed by Mary Digges Galloway Ringgold, in Walz, "Tench Ringgold Part 1," 21.

60 Walz, "Enslaved Household," accessed October 27, 2020.

61 *Daily National Intelligencer*, June 21, 1825; Terry Walz, "Two more names to add to the List of Enslaved Workers of Tench Ringgold."

62 *Daily National Intelligencer*, June 19, 1828, p. 3; Terry Walz, "Two more names to add to the List of Enslaved Workers of Tench Ringgold."

63 Walz, "Tench Ringgold Part 2," 20.

64 National Archives and Records Administration, Record Group 21, Entry 6, Box 561, Folder 399: <http://earlywashingtondc.org/doc/oscsys.case.0208.001>

65 Walz, "Tench Ringgold Part 2," 20.



**1.10** Portrait of William Carroll, clerk of the Supreme Court. It was painted by Rufus Wright in 1864 after a photograph by Mathew Brady, who is most well known for his documentation of the Civil War and portraits of some of the most famous citizens of his time. [Collection of the US Supreme Court]

amongst Washington society, which continued through the nineteenth and twentieth centuries.

Sallie was the daughter of Maryland Governor Samuel Sprigg, a wealthy planter and slave owner who purchased the home for Sallie and her family. Prior to their marriage in 1828, Sallie's husband, William, taught law and was one of the founders of the Law Department at George Washington University. In 1827, he was appointed to serve as clerk of the Supreme Court. He was highly respected in this capacity and remained clerk for thirty-six years—to the time of his death in 1863—serving under Chief Justice John Marshall and his successor, Chief Justice Roger Brook Taney.<sup>67</sup>

The Carrolls were one of the nation's foremost families, having made fortunes in planting and exporting crops and in other businesses such as merchandising, manufacturing, land speculation, money lending, and law.<sup>68</sup> William was the son of Charles Carroll of Bellevue. His great-uncle, Charles Carroll of Carrollton, was a statesman, wealthy Maryland planter, and signer of the American Declaration of Independence. Another cousin, Jesuit Reverend John Carroll, was the first American-born Catholic bishop and the founder of Georgetown University. William studied the law in Connecticut and, upon being admitted to the bar, he returned to Washington, DC, where he continued to live for the rest of his life.<sup>69</sup>

Sallie was born at Northampton Plantation, her father's estate near Bowie, Maryland, on March 27, 1812. Sallie Sprigg's father, who was governor of Maryland (1819 to 1822), inherited the estate from his uncle, Osborn Sprigg. The Spriggs had settled in Maryland in the mid-seventeenth century. Her mother, Violetta Lansdale, came from the neighboring estate of Hazelwood and from an equally old family.

Having inherited great familial wealth and social standing, William and Sallie, along with their large family, enjoyed a privileged and comfortable lifestyle. Known for

In all likelihood, they had been given to his heirs, as Louisa and Elizabeth were passed on to Mary Ringgold, or sold privately.<sup>66</sup>

Slavery continued in Washington, DC, until Abraham Lincoln signed the District of Columbia Emancipation Act on April 16, 1862. Enslaved men, women, and children owned by the Ringgold family and the Carroll Family labored and resided in the House until that time. The contribution they made to the construction, maintenance, and daily operation of the House is an important history that will never be fully known, but should never be forgotten. Discussion on the Carroll Family slaves is provided in the following section.

### The Carroll Family

For sixty years, from 1835 to 1895, the House was the residence of the prominent Carroll family, headed by Mr. William Thomas Carroll and his wife Mrs. Sarah "Sallie" Sprigg Carroll. Sallie was the first *grande dame* to reside in the House, establishing its importance

<sup>66</sup> Walz, "Enslaved Household," accessed October 27, 2020.

<sup>67</sup> Calderhead, 53.

<sup>68</sup> Calderhead, 51.

<sup>69</sup> Calderhead, 52.



**1.11** Sally Griffin, the Carrolls' daughter and wife of Capt. Charles Griffin, was invited to the Lincolns' balls held at the White House. After such a ball, she was depicted on the far right of this sketch appearing in *Illustrated Weekly* on February 22, 1862. [From Frank Leslie's *Illustrated Weekly*, February 22, 1862]



Mrs. Vallette. Mrs. E. G. Squier. Mrs. Commodore Levy. Mrs. O'Sullivan. Mrs. Senator Weller. Mrs. Senator Ames. Mrs. Griffin.  
SOME OF THE PRINCIPAL COSTUMES WORN AT THE GRAND PRESIDENTIAL PARTY AT THE WHITE HOUSE, WEDNESDAY EVENING, FEBRUARY 5.

their hospitality and lavish entertaining, the couple established their home as a center of Washington society. The House became, as the *Evening Star* wrote, "as well known to the old residents of the city as the White House itself."<sup>70</sup> "For over forty years [the House] has been famous as the scene of generous hospitality," wrote a columnist in the *Philadelphia Times* in 1885.<sup>71</sup>

The couple had four daughters and five sons, born between 1829 and 1860 (when Sallie was 48 years old). Between their children, staff, and slaves, the Carroll household was a busy one. According to census data, in 1830, the Carrolls had just one young daughter, Violetta, but also enslaved eight men, women, and children. By 1840, the Carroll household had grown to twenty people, including Mr. and Mrs. Carroll, five children, one white female between 40 to 50 years old, three free Black female staff, five enslaved males, and four enslaved females. The 1850 census shows an English-woman named Mary Clay, aged 40, living in the House. She could have been a housekeeper or a governess for

the Carrolls' daughters. In 1850, the family owned six slaves and hired another free Black woman, named Mary A. Brook. In the 1860s, the household included five family members (the Carrolls and three daughters) and four Irishwomen working as a cook, seamstress, and servants. Though not included as part of the household in the census, emancipation and compensation records indicate that the Carrolls enslaved at least two men and one woman until 1862, when slavery was abolished in Washington, DC.

The Civil War years dealt many challenges to the Carroll family. The military career of their son, Sam Sprigg Carroll, took on specific focus once the war commenced. He received an appointment with the Tenth Regiment of the US Infantry and then was assigned as colonel to the newly formed Eighth Regiment Ohio Volunteers, launching his notable contribution to the war effort. He participated in the battle of Gettysburg as Colonel of the 1st Brigade, 3rd Division, 2nd Corps of the Army of the Potomac, helping to repulse Pickett's charge.<sup>72</sup>

<sup>70</sup> "Washington Society" column, *Evening Star*, January 29, 1879, p. 2 as cited in Terry Walz, "Sallie Carroll, First Grand Dame of DACOR House: Introduction," 2020, 2.

<sup>71</sup> *Philadelphia Times* as reprinted in the Charles Town, WV Virginia *Free Press*, October 15, 1885, p. 4.

<sup>72</sup> Terry Walz, "Sallie Carroll, First Grand Dame of DACOR House: Section 2 The Civil War Years," 2020, 3 and 7.



During this period, the Carrolls welcomed many military officers to their home. One of them, Capt. Charles Griffin, who had distinguished himself at the Battle of Bull Run, caught the eye of their second eldest daughter, Sally, who was twelve years younger. Their marriage was celebrated by the Episcopal minister of St. John's Church in the House at 1801 F Street on December 10, 1861. The occasion was one of the great events in Washington society that winter. Among the attendees were the Lincolns, and the President is said to have signed the wedding certificate.<sup>73</sup>

William and Sallie Carroll were close friends with Presidents Filmore and Lincoln. The President and Mrs. Lincoln had attended the wedding of the Carrolls' daughter, held at the House, and at the death of their son, Willie, his body was temporarily interred in the Carroll mausoleum at Oak Hill Cemetery. William Carroll purchased the Bible that was used for the inauguration of Abraham Lincoln in 1861. Now known as the "Lincoln Bible," it was published in 1853 by Oxford University Press and bears a dedication to "Mrs. Sally Carroll from her devoted husband William T. Carroll," dated 4 March 1861. The Bible was eventually given to Robert Todd Lincoln, whose widow gave it to the Library of Congress.<sup>74</sup>

After her husband's death, Sallie Carroll continued to hold parties and host weddings that drew Washington's most fashionable society and were widely reported in the newspapers. In 1879, the *Evening Star* captured the gaiety of the *soirées*: "Mrs. Carroll's beautiful home was all thrown open to her guests, who by 10 o'clock filled the large parlors, and the young people danced merrily in the ballroom until a late hour."<sup>75</sup>

For certain periods, when Sallie Carroll was away for the summer or visiting, the House was rented for a season or even several years at a time. For a three-year period, beginning in 1875, the House was rented to the Russian Imperial Legation and was the scene for parties



**1.12** Portrait of Major General Sam Sprigg Carroll. [Medford, MA Historical Society - Civil War Photograph Collection]

given in honor of the visit of the Grand Dukes Alexis and Konstantine in 1877.<sup>76</sup> Several years later, in 1882, the House was leased to Mrs. J.F. Cake, a hotelier in Washington and New Jersey, who advertised rooms in the newspapers available to rent, with or without board.<sup>77</sup>

During the winter seasons (December to April) of 1885 to 1886 and 1886 to 1887, the House was leased to a New York society couple, Mr. and Mrs. William Cruger Pell, who hosted many teas and cotillions. The *Daily National Republican* reported on the Pells' final event of the 1886 season writing:

The fine old place was like a bride adorned with her wedding finery. Everywhere, at open casements and over the garden wall, hung great clusters of wisteria, perfuming all the neighborhood.<sup>78</sup>

After six decades residing and entertaining at 1801 F Street, Sallie Carroll passed away of pneumonia at the House on February 11, 1895. During the Carroll

<sup>73</sup> Walz, "Civil War Years," 3-4.

<sup>74</sup> Walz, "Civil War Years," 3.

<sup>75</sup> *Evening Star*, January 29, 1879, p. 2. as cited in Terry Walz, "Sallie Carroll, First Grand Dame of DACOR House: Moving On," 2020, 3.

<sup>76</sup> Terry Walz, "Sallie Carroll, First Grand Dame of DACOR House: Section 4 Moving On," 2020, 1.

<sup>77</sup> Walz, "Moving On," 1 and 6.

<sup>78</sup> *Daily National Republican*, May 1, 1886 as cited in Terry Walz, "Sallie Carroll, First Grand Dame of DACOR House: Moving On," 2020, 9.

residence, the House played witness to numerous births, marriages, and deaths; celebrations and periods of mourning. Sallie was survived by three daughters, a son, and eight grandchildren.

### ***Carroll Family Slaves and Staff***

Both Sallie and William came from the slave-owning landed gentry of Maryland. Sallie's mother continued to own slaves who worked the plantation until almost the end of the Civil War (in Maryland slaves were not emancipated until January 1, 1865).

Prior to his marriage, William had purchased an enslaved woman to serve as his housekeeper. Her given name is not known, but she may have been known as Mrs. Warren, since she later became the mother of three children with that surname who were enslaved in the Carroll household.<sup>79</sup> After the marriage of William and Sallie and shortly before the birth of their first child, Governor Sprigg gave Sallie a young boy aged twelve named John Brooks, one of the family of Brookses who lived at Northampton Plantation. It is possible that the other enslaved workers who resided with the Carrolls and who were counted in the 1830 census when the couple resided on Capitol Hill, also originated from the Northampton Plantation's enslaved population. In 1831, four years before Sallie's father bought the Ringgold House on F Street, they acquired the services of William Shorter, an enslaved worker owned by Washingtonian Maj. Parke Howle, who rented him to William Carroll for a period of three years starting in 1831 at \$10 a month.<sup>80</sup>

The staff of the House grew in tandem with the increasing size of the family, so that by 1840, the census reveals there were three free "colored" women working for the family, along with nine enslaved men, women and children. Of the enslaved workers, four were boys and girls under the age of 10. Three of them would have been the two daughters and son of Mrs. Warren: Ellen,

Henry, and Henrietta. They would have done chores about the House, including helping Mrs. Warren in her tasks. If Mrs. Warren was employed in the kitchen, her children might have helped with the preparation of food or with bringing wood for the stoves and fire places, or with running errands. There were stoves in at least four bedrooms in 1863; the other six rooms were heated by fire places.<sup>81</sup>

In addition to Mrs. Warren, the older staff included a free "colored" woman, who in the 1850 census is identified as Mary A. Brooks. She was born in Pennsylvania and may have been free at birth. The names of the two other free colored women employed by the Carrolls are unknown. At some time, probably in the 1840s, the Carrolls purchased a "first rate pastry and French cook" named Fanny Lee from William S. Nichols of Georgetown. Fanny was an older woman, "hardly five feet high," and may have found the level and pace of the Carroll's entertaining too much for her. She was sold in 1856 for \$40 to a free colored lady named Amelia Tilghman, who hired her services out for parties until 1862 when she was emancipated.<sup>82</sup> In 1862, the Carrolls owned two Black men and one woman. William Carroll applied for compensation from the government for the loss of services of his three emancipated household staff: John Brooks, Ellen Warren, and Henry Warren. He claimed a total of \$3,500; he was reimbursed \$1,182.60<sup>83</sup>

By 1860, the Carrolls relied mostly on hired Irish servants to run their household. Mary Murphey, born in Ireland, had been hired as cook. Julia Murphey, possibly a younger sister, and Mary Santry worked as maids, and Sarah O'Neal was employed as a seamstress. All four were no doubt kept busy by the Carrolls' full social calendar as well as the growing Carroll daughters' own active social activities. Three of the Carrolls' formerly enslaved staff remained working in the House following their emancipation: John Brooks and Ellen and Henry Warren.<sup>84</sup> Ellen was described in her emancipation

79 Terry Walz, "Sallie Carroll, First Grand Dame of DACOR House: Section 1 Youth and Married Life," 2020, 3.

80 Walz, "Youth and Married Life," 4.

81 Ibid, 6.

82 Ibid, 7.

83 House of Representatives, Executive Documents, 1863-64, vol. 9, no. 42, appearing in Walz, "Civil War Years," 6.

84 Walz, "Civil War Years," 6.



**1.13** Portrait of Chief Justice Melville Fuller taken in 1899 by noted woman photographer Frances B. Johnson. The location of the photo is likely the South Drawing Room, which Fuller used as a library and study. [Library of Congress]

document as a “valuable chambermaid and lady’s dressing maid,” and Henry as the staff member assigned to shop for the family and to stand in, when required, as a waiter at their dinner parties. Mary Brooks, John’s wife who was freed by the time of the 1850 census, also continued working in the House. John and Mary probably performed chief duties on the second floor, where social activities took place.<sup>85</sup>

### A Chief Justice Returns: Fuller Residency

After Mrs. Carroll’s death in 1895, General John Marshall Brown, Sallie’s son-in-law and executor of her will, sold the residence on April 13, 1896, to Mary Ellen (Molly) Fuller, wife of US Supreme Court Chief Justice Melville Weston Fuller. Nominated by President Grover Cleveland, Justice Fuller was sworn in as the Court’s eighth chief justice on October 8, 1888. Justice Fuller continued to reside in Washington, DC, until his death in 1910.

A native of Augusta, Maine, Melville Fuller was born on February 11, 1822. Many members of the family were

lawyers. His maternal grandfather served as one of the three justices of the Maine Supreme Court. Fuller attended Bowdoin College, graduating in 1853. After graduation, he read law for a year in the Bangor law offices of his uncles, Nathan Weston and George Melville. He also attended Harvard Law School for six months. He was admitted to the bar in Maine in 1855 and opened his own law practice with his uncle, Benjamin Fuller, in Augusta. Shortly after, in 1856, Fuller decided to make a fresh start and moved to Chicago. He married Calista Reynolds, with whom he had two daughters before she died in 1864.<sup>86</sup>

Throughout this time, Fuller dabbled in politics, serving in 1861, as a representative from Chicago at a convention to frame a new state constitution for Illinois and as a representative in the state legislature in 1862. He belonged to and was an officer of several Democratic Party organizations and was also a delegate to several Democratic Party conventions. Although he was regarded for his legal and oratory skills, after serving his term in the legislature, he decided to return to private law practice, though his interest in politics and support of democratic candidates would continue.<sup>87</sup>

In addition to his private law practice, Fuller began a portfolio of real estate investments. He remarried in 1866, to Mary Ellen Coolbaugh, the daughter of a wealthy Midwest banker. The marriage was a love match, and the couple took up residence in a large home given to Mary Ellen as a wedding present by her father. There, the couple raised Fuller’s two daughters from his first marriage and their own six daughters and one son, born between 1868 and 1880.<sup>88</sup>

Fuller was a longtime friend of Grover Cleveland who, following his election to the presidency in 1884, tried repeatedly to entice Fuller into government service. All efforts were refused until the death of Chief Justice Morrison Waite gave Cleveland the chance to nominate Fuller to the Supreme Court. Fuller gladly accepted the

<sup>85</sup> Walz, “Youth and Married Life,” 9.

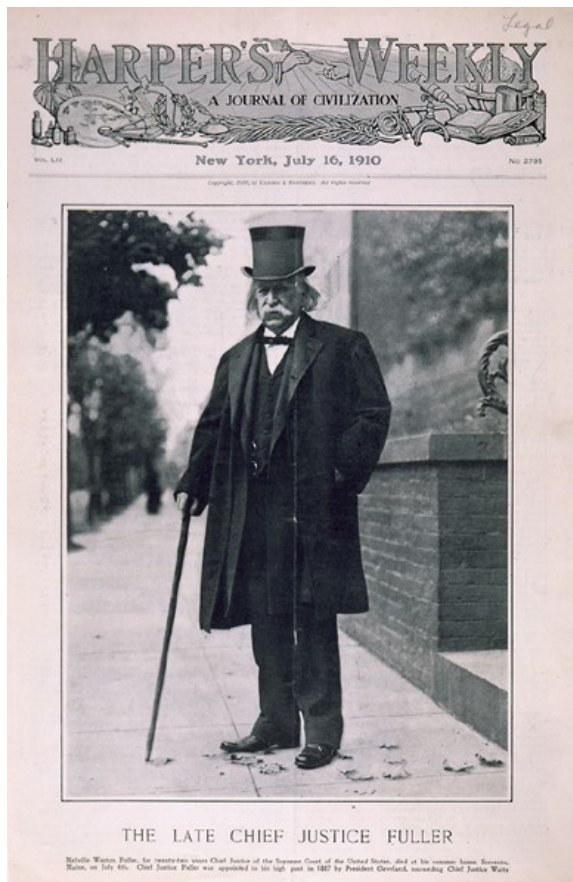
<sup>86</sup> Calderhead, 61-64.

<sup>87</sup> *Ibid.*, 64.

<sup>88</sup> Terry Walz, “Molly Fuller, Owner of 1801 F Street 1896-1910 - Part 1,” 2021, 2.



**1.14** Portrait of Chief Justice Melville Fuller taken outside the House in 1910. [Harper's Weekly, 1910]



honor.<sup>89</sup> Arriving in Washington, DC, from Chicago, the Fullers and their family first lived at a rented residence on Belmont Place, upper 14th Street. Then in 1889, they rented a large brick mansion on the corner of 18th and Massachusetts Avenue. It had been constructed a decade earlier by Senator Charles Van Wyck, and was known as the “Van Wyck Mansion.”<sup>90</sup>

As Chief Justice, Fuller and his wife held a high position in society and were fully engaged with the societal expectations to which a couple of their standing was held. While residing at the Van Wyck Mansion, their daughter Mildred's wedding had been attended by President and Mrs. Cleveland as well as many members of the cabinet and justices of the Supreme Court.<sup>91</sup> They were frequently invited to social engagements and reciprocated

by hosting their own dinners and receptions. Molly welcomed guests to call on her at home on Monday afternoons and hosted an annual open house in early January to which all the justices and many others were invited. The couple also put on special dinners to welcome new justices to the court.<sup>92</sup>

In 1895, Senator Van Wyck wanted to move back into his home. Consequently, Molly Fuller began looking for a suitable property to rent or purchase. The timing of her search was opportune, and Molly purchased the distinguished 1801 F Street residence in April 1896, from Sallie Carroll's estate.<sup>93</sup> The purchase was made for a reported \$50,000, and the couple hired noted DC architects Hornblower & Marshall and builder John McGregor to enlarge and modernize the House and Carriage House before moving in.<sup>94</sup>

At the time, the Fuller household consisted of Justice and Mrs. Fuller, two unmarried daughters, one married daughter (separated and soon to be divorced), two grandsons, their son Weston, and (likely, according to the later 1900 census data) four live-in Black women servants.<sup>95</sup> Other servants, including a coachman, may have been hired as daytime employees.<sup>96</sup> The couple's other daughters and family members were also frequent guests.

The four Black women servants were Aurelia Gay (aged 55) originally from South Carolina, who was listed as the family nurse; Julia Cross (aged 30), who was originally from Virginia and was a cook; Maizy Williams (aged 32), who served as a maid; and Julia V. Brooks (aged 29), who was from Brandywine, Maryland, and became the Fuller's most trusted servant, marrying John Burk Edelin in 1903.<sup>97</sup> Their marriage was reported in *The Colored American*, along with photographs of the couple. Edelin worked as a mixologist (bartender) and later as a valet for a congressman. After marrying, Julia

<sup>89</sup> Calderhead, 65.

<sup>90</sup> Walz, “The Fuller's Household Staff, 1896-1910,” 2020, 1.

<sup>91</sup> Walz, “Molly Fuller - Part 1,” 8.

<sup>92</sup> Ibid, 9.

<sup>93</sup> Walz, “Fuller's Household Staff,” 1.

<sup>94</sup> Calderhead, 68.

<sup>95</sup> Terry Walz, “Molly Fuller, Owner of 1801 F Street 1896-1910 - Part 2,” 2021, 23.

<sup>96</sup> Walz, “Molly Fuller Part 2,” 30.

<sup>97</sup> Walz, “Molly Fuller Part 2,” 35-36.



worked as a cleaning woman at the Bureau of Printing and Engraving.<sup>98</sup>

The Fuller family continued to host receptions and dinner parties for important politicians and appointees at the F Street residence. In time, however, Justice Fuller restricted his social presence to small dinners with close friends, including President and Mrs. Grover Cleveland, and Mr. and Mrs. William Howard Taft, then serving as solicitor general and later, secretary of war.<sup>99</sup> Exceptions were made for important family events, such as his daughter's social debut in 1900.<sup>100</sup> Justice Fuller also invited the justices to the House to discuss upcoming cases, and it is said he took great pride in living in a house that had once housed Chief Justice John Marshall.

Justice Fuller participated in many other aspects of Washington life. He was a founding member of the Columbia Historical Society when it was established in 1894. As chief justice he was an ex-officio member of the Smithsonian Institution, and he became chancellor of the institution soon after his arrival in Washington. He presided over the annual meetings of the Board of Regents that took place in January of each year and helped draw up the proper forms for the acceptance of gifts to the institution. President Roosevelt wrote to Fuller in 1905 urging that the regents accept the art collection of the Detroit collector Charles Freer as a gift.<sup>101</sup>

98 Walz, "Molly Fuller Part 2," 37-38.

99 Calderhead, 70.

100 Walz, "Molly Fuller Part 2," 39.

101 *Evening Star*, December 28, 1905, p. 12 in Walz, "Molly Fuller Part 2," 35.

102 Walz, "Molly Fuller Part 2," 38.



**1.15** [Left] Portraits of Julia Brooks on right and her husband John Burk Edelin on the left, appearing in *The Colored American*. ["A June Wedding," from *The Colored American*, June 27, 1903]

**1.16** [Right] Chief Justice and Mrs. Fuller on the veranda at "Maynestaye," their summer home in Sorrento, Maine. [Sullivan-Sorrento Historical Society.]

Beginning in 1897, Chief Justice Fuller was involved in arbitrating the border dispute between Venezuela and Great Britain over the colony of British Guiana (now Guyana), which took him and Molly to Paris in 1899. The successful outcome of the arbitration led to his appointment by President McKinley as one of four commissioners to the International Court of Arbitration for the next 10 years.<sup>102</sup> He was one of three judges to decide the Muscat dhow case in 1905, which is regularly cited in legal literature surrounding the practice of issuing flags of convenience to merchant ships.

In 1894, the Fullers purchased a cottage in the resort town of Sorrento, Maine, where they regularly spent the summers with other members of their family. It was there that they lived when the House was being renovated in 1896. While summering there in 1904, Molly Fuller died of a heart attack. Six years later, on July 4, 1910, Justice Fuller passed away in Sorrento.

### **Architects Hornblower & Marshall**

The firm of Hornblower & Marshall was hired in 1896 by the Fullers to design the west wing addition and alterations to the front entrance of the House. Architects Joseph C. Hornblower and James Rush Marshall were the first Beaux Arts architects in Washington, DC, and their designs were a collection of Classical and eclectic revival styles that defined the tastes of the late nineteenth century.

Hornblower was born in 1848 and studied philosophy and architecture at Yale University before continuing his architectural training in the prestigious *atelier*, or studio, of Jean-Louis Pascal in Paris, making him among the first American architects to study in France. He moved to Washington in 1877 and began the firm of Hornblower & Marshall in 1883. Hornblower taught architecture at Columbian University (renamed George Washington University in 1904) from 1895 to 1900.

Marshall was born in 1851 and studied at Rutgers College Scientific School but never completed his degree. He worked as a draftsman in the US Department of Treasury, Office of the Supervising Architect from 1871 to 1883, at which point he partnered with Hornblower. After Hornblower's death in 1908, he continued to operate the office until circa 1920.

Hornblower & Marshall designed nine major commissions for the Smithsonian. The firm's residential designs include the Richardsonian Romanesque design of the Boardman House at 1801 P Street NW, which currently serves as the Consular Section of the Embassy of Iraq; the Arts and Crafts style Edward Lind Morse Studio at 2133 R Street NW, which was converted into a residence in 1910; and the Georgian Revival style Duncan Clinch Phillips House at 2010 Massachusetts Avenue NW, which is now the Phillips Collection. The firm also had many commissions to improve and alter existing residences.

In 1893, they designed a new wing and semi-circular bay for Senator Cameron's residence at Lafayette Square. The bay is very similar to the semi-circular entrance bay at the 1801 F Street House. In 1895, the firm designed extensive improvements to Justice White's residence at 1717 Rhode Island Ave and a new private stable.<sup>103</sup> Work to White's residence was carried out by builder John McGregor. It is possible that Justice White suggested to the Fullers that they employ Hornblower &

Marshall.<sup>104</sup> Through that firm, the Fullers might have become acquainted with builder John McGregor. It is also possible that Hornblower & Marshall were known to the Fullers through Molly's work at the St. John's Orphanage, where the firm was responsible for designing the new quarters. They also may they have been recommended by General Adolphus Greely, the Fullers' neighbor in Sorrento, Maine who taught with Hornblower at the Corcoran Scientific School (later part of George Washington University).<sup>105</sup>

### ***Builder John McGregor***

John McGregor was a prolific contractor and builder in Washington, DC, throughout the late nineteenth and early twentieth centuries. He was born in Fortingal, Scotland, and immigrated to the United States at the end of the Civil War, living in Hartford, Connecticut before relocating to Washington, DC. For forty years, until his death in 1911, McGregor designed, built, and remodeled many residences throughout the city. He was a Knight Templar and 32nd Degree Scottish Rite Mason. His office was located on 12th Street between G and H Streets NW. Upon his death, *The Evening Star* wrote, "Probably no man has had more to do with the building and construction life of the National Capital than Mr. McGregor."<sup>106</sup>

Over 100 new building permits are associated with McGregor including for residences, churches, stores, stables, hospitals, schools, warehouses, and offices. This does not include the permits associated with alterations and renovations of existing buildings. He worked with many DC architects and firms including Hornblower & Marshall; Wood, Donn & Deming; Gray & Page; Hill & Kendall; Totten & Rodgers; Bruce W. Gray; and James G. Hill.

He died suddenly on March 17, 1911, at his home at 212 Maryland Avenue NE.<sup>107</sup>

<sup>103</sup> *Evening Star* (Washington (DC), District of Columbia), June 8, 1895: 9.

<sup>104</sup> Coincidentally Justice White was the grandson of Tench Ringgold and may have taken a particular interest in the House at 1801 F Street for that reason.

<sup>105</sup> Walz, "Molly Fuller Part 2," 23.

<sup>106</sup> *Evening Star* (Washington, DC), March 18, 1911.

<sup>107</sup> Ibid.





**1.17** Photograph of the House and portrait of Alice Copley Thaw. [*The Sunday Star*, Washington, DC, December 3, 1911]

### Alice Copley Thaw

Following Justice Fuller's death, the House was purchased by Alice Copley Thaw, the former Countess of Yarmouth and daughter of Pittsburgh industrialist William Thaw, who made millions from investments in coal and transportation. Alice was born on January 2, 1880. She was the youngest child of five born to William Thaw and his second wife, Mary Sibbet Copley. Her brother was Harry Kendall Thaw, the man made famous for shooting and killing architect Stanford White in 1906 over grudges that included White's former relationship with Thaw's wife, the famed former chorus girl and great beauty Evelyn Nesbitt.

Alice's father died in 1889, leaving her to inherit coal lands and shares in the William Thaw Coke Trust. In April 1903, Alice married George Seymour, seventh Marquess of Hertford and later seventh Earl of Yarmouth. The marriage was an unhappy one. It was reported that at their wedding ceremony he demanded to receive \$1,000,000 of the Thaw family fortune before

he took his vows. In 1908, Alice secured a divorce. All financial interests were returned to her in 1910, and she resumed using her maiden name.<sup>108</sup>

Deciding to settle in Washington, DC, Alice purchased the F Street property for an astonishing \$52,000 in 1911—one of the highest amounts paid for a residence in DC at the time. Alice hired noted architect Jules Henri de Sibour to repair, remodel, and decorate the interior of the House.<sup>109</sup> Several newspapers covered the purchase with interest. The *Washington Times* noted:

The announcement that Mrs. Copley Thaw has bought the Fuller house and intends to remodel it for her permanent residence is interesting. The old fashionable section in which the House is located may be destined for a revival of the days when the Carrolls did their famous entertaining.<sup>110</sup>

A *Washington Herald* article from September 9, 1911, notes:

<sup>108</sup> *The New York Times* (New York, New York), December 19, 1912: 1; *Evening Star*, June 9, 1910, p. 16.

<sup>109</sup> *Evening Star* (Washington (DC), District of Columbia), September 7, 1911: 20

<sup>110</sup> *Washington Times* (Washington, DC), June 24, 1911.



**1.19** National Women's March program cover. [Woman Suffrage Procession, Washington, DC Official program woman suffrage procession. Washington, D. C. March 3. Washington, 1913. Pdf. <https://www.loc.gov/item/rbpe.20801600/>.]



Miss Thaw has taken the old residence of Chief Justice Fuller, at Eighteenth and F Streets Northwest, and is having the historic mansion remodeled after her own ideas.<sup>111</sup>

The renovations on the House were completed in December 1911, and work on the Carriage House was finished in January 1912. Upon completion she was expected to entertain on a lavish scale, continuing the tradition of hosting parties as was enjoyed by all previous owners.<sup>112</sup>

Unfortunately, nothing is known about the staff Alice employed at the House once renovations were completed. There is no census data from her time in Washington. However, in the 1920 census when she was living as the wife of Geoffrey Whitney in Milton, Massachusetts, she employed eight servants, all but one of whom were women, mostly born in Europe. The solitary man was an Englishman named Stanley Rushton, who may have been the chauffeur or butler.<sup>113</sup> It is possible she employed the same people or a similar staff at the F Street residence.

Glimpses of Alice's new life in Washington were reported in the local newspapers. She appeared at social gatherings and philanthropic events, and she seems to have enjoyed tennis and ice skating.<sup>114</sup> In March 1912,

Alice held a dinner dance for Elinor Williams, her friend from Milton, Massachusetts, and at the end of the month, gave a small dinner party for Katherine McClinton and her cousin Oliver Ricketson, Jr.; friends with Pittsburgh connections.<sup>115</sup>

In December, Alice's engagement to Geoffrey Whitney, a banker from a wealthy New England family, was announced. Alice met Whitney in 1910, while visiting her friend and old schoolmate, Elinor Wilson, in Milton, Massachusetts. Elinor had married Edward Cary Williams. Geoffrey Whitney was the couple's neighbor.<sup>116</sup> In January, Alice gave a large dinner dance for him at the House. Elinor was there along with Andrew Gray, the attorney general for Delaware, and her new Washington friends and acquaintances, including the daughters of the out-going president (Taft) and president-elect (Wilson), society matrons, daughters of well-to-do businessmen, friends from the Skating Club, and friends from the Chevy Chase Country Club.<sup>117</sup>

In March, 1913, Alice hosted Patience Verney, the daughter of the 18th Lord Willoughby de Broke and the sister of the 19th, who married Basil Hanbury and was known as the Hon. Mrs. Basil Hanbury. Both Patience and her sister-in-law, Marie Lisette Verney, were forceful advocates of both women's vote and worker's rights. She may have arrived in time for the Women's March, which took place on the eve of President Wilson's inauguration, March 3rd, mobilizing thousands of women in a massive suffrage parade through the city. She spent time in Washington addressing women's groups and attending important salons in Washington. It was noted in the *Washington Times* that:

Mrs. Hanbury is the type of advocate described as a suffragist rather than a suffragette and does not believe in the efficacy of the methods of the militants pursued in Great Britain. She believes a policy

<sup>111</sup> *Washington Herald* (Washington, DC), September 9, 1911.

<sup>112</sup> "Former Countess of Yarmouth and Husband Coming to Washington for Visit. Ceremony at Sister's Home," *Washington Post* (Washington, DC), April 23, 1913.

<sup>113</sup> Walz, "Alice Cornelia Thaw, aka Mrs. Copley Thaw Whitney, owner 1911-1925," May 11, 2021, p. 14.

<sup>114</sup> *Washington Times*, Feb 18, 1912, p. 11 and *Washington Times*, April 02, 1912, p. 11 in Walz, "Alice Cornelia Thaw, aka Mrs. Copley Thaw Whitney, owner 1911-1925," May 11, 2021, p. 14.

<sup>115</sup> Walz, "Alice Cornelia Thaw, aka Mrs. Copley Thaw Whitney, owner 1911-1925," May 11, 2021, p. 14.

<sup>116</sup> *Ibid*, 8.

<sup>117</sup> *Ibid*, 15.



of education, conducted quietly but firmly, will bring the success of 'the cause' sooner than the anarchistic and vandalistic tactics pursued by the Pankhurst suffragette element in Great Britain. She has been heard with great interest in Washington society, and one of the homes that she has been received and talked on suffrage is that of Mrs. Charles Bough-ton Wood. Mrs. Hanbury plans to stay in the city for some time.<sup>118</sup>

Mrs. Hanbury continued to stay with Alice and was part of her wedding party, accompanying Alice to Cumberland Island, Georgia, where on April 22, 1913, Alice married Geoffrey Whitney at Plum Orchard, the home of her sister and brother-in-law.<sup>119</sup>

After a brief stay at the House, the couple went abroad on their honeymoon. Shortly after their return, they relocated to Milton, Massachusetts, and Alice rented the House to a series of well-connected couples, beginning with Adolph C. Miller and his wife in November

1913. Miller was a nationally recognized economist who served as assistant to the Secretary of the Interior. Later, she rented to Harold Walker, a well-known lawyer and his wife; and Joseph Medill McCormick, a Senator from Illinois and his wife. Finally she rented the House to Mr. and Mrs. Robert Low Bacon in 1923, and the couple purchased the property in 1925.<sup>120</sup>

**1.20** Alice and her husband Geoffrey Whitney on their wedding day. [Witzell, "Gardeners and Caretakers of Woods Hole," *Spiritsail* 19: 2 (2005), <https://www.woodsholemuseum.org/oldpages/sprtsl/v19n2-Garden.pdf> p. 13.]

### *Jules Henri de Sibour*

Jules Henri de Sibour, was born in Paris, France in 1872. His father, Count Jean Antoine Gabriel de Sibour, was a member of the French Diplomatic Corps stationed as consul in Charleston, South Carolina, and Richmond, Virginia. His mother was Mary Louise Johnson de Sibour from Belfast, Maine. His family background, education, and social standing as well as his architecture made him one of Washington's most distinguished architects.<sup>121</sup>

De Sibour attended boarding school in New Hampshire, before attending and graduating from Yale in 1896. He studied at the *atelier* of Daumet and Esquie in Paris before returning to the US and working in the offices of architects Ernest Flagg from 1896 to 1898 and Bruce Price from 1900 to 1902 in New York. De Sibour became a partner in of Price & de Sibour from 1902 to 1909, continuing to operate the practice in New York and Washington, DC, after Price's death in 1903. In 1909, he closed the New York office, establishing J.H. de Sibour. He flourished in Washington as architect of many apartment buildings, mansions and private residences, commercial structures, and Federal buildings. Fifty-five buildings are attributed to him.

Some of de Sibour's most well-known mansion and multi-family residences include the French-inspired McCormick Apartments at 1785 Massachusetts Avenue NW, the Tudor Revival-style Hammond Residence (currently the French Ambassador's Residence) at 2221 Kalorama Road NW, and the Beaux Arts-style Clarence Moore Residence (currently the Embassy of Uzbekistan) at 1746 Massachusetts Avenue NW.

<sup>118</sup> *Washington Times* (Washington, DC), March 3, 1913.

<sup>119</sup> *Washington Times* (Washington, DC), April 22, 1913.

<sup>120</sup> Calderhead, 77-78.

<sup>121</sup> DC Architects Directory, "Jules Henri de Sibour," accessed February 20, 2021. <https://planning.dc.gov/sites/default/files/dc/sites/op/publication/attachments/Architects%20Bios%20C%20and%20D.pdf>.

He was commissioned by some of the cities' leading financial and business professionals to design their office, hotel, and bank buildings, erecting monumental designs in the Classical or Renaissance Revival styles including the Hibbs (Folger) Building, McLachlen Building, Hamilton Hotel, and the Federal American National Bank.

In 1917, he worked as the consulting architect for the US Naval Academy for the addition to Bancroft Hall and Isherwood Hall, which laid the foundation for much of his Federal commissions to design post offices, embassies, and other government buildings. De Sibour was a member of the Allied Architects, a group of architects who banded together to work on government commissions. Their most prominent commission was the design for the Longworth House Office Building. The group disbanded in 1949. De Sibour's last completed work was for the US Public Health Service Building, currently known as the Department of the Interior - South Building. He died in 1938.<sup>122</sup>

### The Bacons

Through their marriage, Robert Law Bacon and Virginia Murray brought together two privileged, well-connected families. Born in 1884, Robert Low Bacon was first elected to the US House of Representatives in 1922 and served as a Republican from New York's First District on eastern Long Island for eight terms. Virginia Murray, was born in 1890, and was the daughter of Fannie Morris Babcock and Henry Alexander Murray. The couple married in New York in 1913. As the last private residents, the Bacons continued a legacy of wealthy owners drawn to the House by its distinguished history and prominence within Washington society. Though widowed in 1938, Virginia maintained a noted presence in the city for forty-two years until her death in 1980.

Descended from shipowners, traders, and bankers, Robert Bacon's earliest recorded family member

immigrated from England in 1639. Bacon's father was a banker, soldier, and diplomat, who succeeded Elihu Root as Secretary of State for the final two months of Theodore Roosevelt's presidency and later served as the ambassador to France. Robert earned a law degree from Harvard in 1910, worked for the US Treasury Department for a year, and entered banking in New York. He served with the US Army from 1917 to 1919 and remained in the Reserve Corps for the rest of his life.<sup>123</sup>

Robert Bacon's signature piece of legislation was the Davis-Bacon Act of 1931, which applies to contractors and subcontractors working on federally funded or assisted contracts. Contractors must provide all on-site employees fair wages, benefits, and overtime. There have been several attempts to repeal or adjust the act, most recently in 2017. Robert Low Bacon died in 1938, and he is buried in Arlington National Cemetery.

Prior to the American Revolution, Virginia Murray's paternal great-great grandfather, John Murray, fourth Earl of Dunmore, served as the final royal Governor of New York and Virginia, before fleeing Williamsburg on June 8, 1775, at the beginning of the Revolution. The Murrays were (and continue to be) one of the most ancient and distinguished families in Scotland.<sup>124</sup>

Virginia's earliest maternal ancestor was James Babcock, who came to America in 1642. Her ancestors include Joshua Babcock (1707-1783), a physician, chief justice of the colony of Rhode Island, and a member of the Rhode Island assembly; and Henry Babcock, a commander of the Continental forces of Rhode Island. Virginia's grandfather, Samuel Babcock, was a prominent New York financier and president of the New York, New Haven, and Hartford Railroad and the International Bell Telephone Company.<sup>125</sup>

Virginia had a privileged and connected upbringing. She was friends with Ethel Roosevelt, the youngest daughter of President Theodore Roosevelt, and she was

<sup>122</sup> Ibid.

<sup>123</sup> Calderhead, 79-80.

<sup>124</sup> Calderhead, 83-84.

<sup>125</sup> Calderhead, 84-85.



**1.21** [Left] Portrait of Robert Low Bacon. [United States House of Representatives, History, Art & Archives]



**1.22** [Right] Portrait of Virginia Murray Bacon. [DACOR Bacon House]

often a guest at the White House during the Roosevelt presidency. On a visit to Britain, she was presented to King George V and Queen Mary at Holyrood Palace in Edinburgh.<sup>126</sup>

Due to her upbringing, wealth, and her husband's position, Mrs. Bacon was one of Washington's foremost hostesses with political and social influence. A 1934 article describes her as a "very important factor not only in society, but in music circles, being active in promoting the national Symphony Orchestra...and doing her part toward bringing the Metropolitan Opera, when it has come."<sup>127</sup>

She entertained often, organizing political and social leaders for lively discussions and cultural events. Musicians Arthur Rubinstein (with his wife Aniela) and Eugene Ormandy often stayed with her when they performed in Washington. Rubinstein is said to have assisted her in purchasing the Steinway grand piano, still

located in the House. She was a great collector of Asian art, inheriting and purchasing many pieces on her travels that decorate DACOR Bacon House to this day.<sup>128</sup>

During WWII she hosted daily buffet luncheons for military friends, statesmen, and civic leaders. Like her husband, she was active in Republican Party affairs and was a state and national convention delegate. In 1955, President Eisenhower appointed her to be his representative at the Silver Jubilee of Emperor Haile Selassie of Ethiopia and at the coronation of King Mahendra of Nepal.<sup>129</sup>

Virginia spearheaded efforts to preserve and find an appropriate use for the House after her death. It was her wish that the House enjoy a lively existence consistent with the interests and connections of its occupants through the years, and be characterized by dignity, taste, and intelligence.

<sup>126</sup> Calderhead, 88-89.

<sup>127</sup> *Evening Star* (Washington, DC), September 9, 1934: 40. NewsBank: Access World News – Historical and Current.

<sup>128</sup> Calderhead, 89.

<sup>129</sup> Calderhead, 89.



**1.23** 1967 Photograph of Arthur and Aniela Rubinstein sitting together in the South Drawing Room after a concert at DAR Constitution Hall. [DACOR Bacon House]



**1.24** Portrait of a 16-year old Virginia Murray (Bacon) painted by Constance Curtiss, hanging in the Garden Room of the House. [BBB, 2020]



She had the property listed in the National Register of Historic Places and entered into a Historic Preservation Covenant with the District of Columbia in 1977, which granted the newly formed Bacon House Foundation a real property tax deduction for twenty years in return

for maintaining the historical, aesthetic, and cultural character and condition of the House through that period. Also in 1977, she deeded to the National Trust for Historic Preservation an “easement of scenic, open space, and architectural facade” on the House ensuring that the footprint of the existing structure and its exterior features would never be changed.

### **DACOR Bacon House Foundation**

Virginia Bacon established the Bacon House Foundation in 1975, dedicated to the memory of her late husband, to be an informal meeting place where “statesmen and those who, like him, devote their lives to civic service, can get together and exchange views on world problems.” The foundation, recognizing the financial need to join forces with a similar organization matching in character and purpose, entered into discussions with DACOR (Diplomatic and Consular Officers Retired, Inc.) and the DACOR Educational and Welfare Foundation. The merger was approved and formalized on April 26, 1985, establishing the DACOR Bacon House Foundation.



The DACOR organization was founded in 1952 as an association of retired officers of the US Foreign Service to further the interests of retired officers and of the Foreign Service. DACOR wished to improve retiree welfare, foster community, help members find post-retirement employment, and set up a service to assist Foreign Service parents with the education of their children in the United States.

A precursor of the DACOR organization was known as “The Family,” founded in 1907 by Col. James Addison Logan, Gen. Frank B. McCoy and Col. Sherwood A. Cheeney. The Family purchased 1718 H Street NW to serve as a residence and clubhouse for their members. The H Street property was purchased by the reformed DACOR organization in 1954.

In 1986, DACOR sold their offices and clubhouse at 1718 H Street NW, moving all furnishings, books, and memorabilia to the DACOR Bacon House. The DACOR Bacon House Foundation used the proceeds from the sale of the H Street property to partly fund the



**1.25** [Left] Illustration of the DACOR property at 1718 H Street NW, which was sold in 1986. [DACOR Bacon House]

**1.26** [Right] Photograph of the inaugural ceremony at DACOR Bacon House, following the renovation, on May 23, 1986. Secretary of State Shultz was the guest of honor and is shown at the podium. A bronze plaque was presented and was later mounted to the F Street entrance. [DACOR Bacon House]

renovation of the House. Following the renovation of the House in 1986, Secretary of State George P. Shultz was present at the inaugural gathering of the DACOR Bacon House Foundation. Chief Justice William Rehnquist was a guest of honor at a reception held in 2002.

In 1952, DACOR supported or took the lead in lobbying Congress for better Foreign Service pensions and established a group medical and hospitalization program for DACOR members. In 1965, Foreign Service annuities were permanently linked to the Cost of Living Index and Foreign Service officers began receiving the same treatment as Civil Service workers in 1970. By the end of the 1960s, many of the pension and health benefit improvements that DACOR had sought had been achieved.

The Senior Living Foundation (SLF), launched by the American Foreign Service Protective Association (AFSPA) in 1988, gradually supplanted DACOR's welfare role. DACOR now donates annually to the SLF. In 1964, as a counterpart to Arlington Cemetery for uniformed military, DACOR began to offer plots in the “DACOR Memorial Area” of Rock Creek Cemetery, a service that continues along with annual Memorial Day observances.<sup>130</sup>

DACOR created a tax exempt “DACOR Trust Fund” in 1953 and in 1965 incorporated it as the “DACOR Educational and Welfare Foundation,” allowing DACOR to engage in scholarship programs, hold seminars, produce monographs, and maintain a library and museum. The

<sup>130</sup> DACOR, “Appendix 1 Summary History of DACOR and DBHF: Final Report on the DACOR and DACOR Bacon House Foundation Strategic Plan for 2021-2025,” October 2020, 23.

Foundation granted six graduate fellowships in 1980, eight in 1985 (when the Bacon Foundation and the DACOR Education and Welfare Fund merged to form the DACOR Bacon House Foundation), and eleven in 1990. That number has continued to rise. In 2019, the DACOR Bacon House Foundation provided 12 graduate fellowships and 22 undergraduate fellowships, including 12 grants administered by AFSA for children of Foreign Service members. In 2009, DACOR Bacon House began offering public guided tours in its capacity as a museum.<sup>131</sup>

DACOR continues its work in education and outreach, hosting an annual conference, providing financial support for publishing books on foreign service subjects, and expanding upon its foreign affairs lecture program. The DACOR Bacon House serves as a clubhouse and

venue for member functions. DACOR members have hosted innumerable receptions, lectures, lunches, concerts, meetings, and other events at the property. It also serves as offices for the DACOR staff. Guest rooms are available for members, and non-member private events are also held in the House and Garden.

Over the past several years the number of private events and DACOR programs and meetings has risen steadily, plateauing from 2017 to 2019 at over 700 events per year. As part of the strategic plan over the next five years, DACOR hopes to ensure the long-term viability of the property; create a self-sustaining capital fund to preserve, modernize, and maintain the House; enhance the Museum; and continue to conserve the House's many collections.<sup>132</sup>

<sup>131</sup> Ibid, 24.

<sup>132</sup> DACOR, "Final Report on the DACOR and DACOR Bacon House Foundation Strategic Plan for 2021-2025," October 2020, 14

## Chapter 2: Chronology of Development and Use

This chapter details the physical construction, alteration, and use of the structure since 1825. It is based on historical documentation corroborated by physical survey and observation, where possible. A summary timeline is provided below, followed by a narrative description.

### Timeline

1721-1802	Land that would become the DACOR Bacon House property is owned by the Burnes family, first by David Burnes, who emigrated from Scotland in 1721, and in succession by his son, grandson, and great-granddaughter, Marcia Burnes. The succession of Burneses amass a 527-acre tract of land which extends from the US Capitol to the Potomac River between H Street to the north and Constitution Avenue on the south.
1802	Marcia Burnes' guardian, John Oakley, sells the property to William Hammond Dorsey.
1803-1824	The property is purchased by a series of prominent men. It is purchased in 1803 by Colonel John Tayloe, who had constructed the nearby Octagon House. It is purchased again by Dorsey in 1806 and by Jacob Wagner, also in 1806. In 1815, the property is purchased by Tobias Lear, who served as George Washington's private clerk from 1786 to 1793. Tragically, Lear commits suicide in 1816. Lear's widow holds the property until 1824.
1824-1825	US Marshal Tench Ringgold purchases the property with a \$6,000 loan from his daughter, Sarah, and builds the original two and a half story residence, measuring 45x47 feet. The building is designed in the Federal style and features an English-style basement with a gable roof.
1832	Ringgold provides board and lodging for Chief Justice John Marshall, Associate Justice Joseph Story, and three other justices for the two-month Supreme Court term.
1833	Marshall and Story board once again with Ringgold for two months during the Supreme Court term.
1833	Ringgold defaults on the \$6,000 loan from his daughter, Sarah. The court decrees the sale of the property with the title vested in Sarah's husband, John Thomas. Ringgold moves to Alexandria County (now Arlington).
1835	John Thomas sells property to Samuel Sprigg, Governor of Maryland, and the house becomes the residence of Governor Sprigg's daughter, Sarah (Sallie) Sprigg and her husband, William Thomas Carroll, which begins the Sprigg-Carroll family's 60-year stewardship of the property.



1836-1857	A porch structure (approximately 14x36 feet) is built on the west elevation of the house.
Post 1863	A fourth floor is added to the house by extending the walls, adding windows, and replacing the gabled roof with a nearly flat roof.
1870s	The streets are lowered seven feet and leveled to install water and sewer systems. Subsequently, the Carrolls build brick and Seneca red sandstone-capped retaining walls, enclosing the south (F Street) and east (18th Street) sides of the property. The original entrance is removed. A new semi-octagonal entrance bay is constructed and a new entrance door is added at the ground floor (first floor). A new interior stair opposite the new entry is constructed to lead from the first floor to the second-floor rooms. Windows on the second floor are lengthened — extending to the floor — and wrought-iron balconies are added. Gas and sewer lines are connected to the house. The Carrolls demolish the two existing outbuildings located in the yard behind the house and construct two new outbuildings, which form portions of the existing Carriage House. It is speculated that the outbuildings served as storage, stable, and carriage house.
1857-1887	The Carrolls construct a porch on the north elevation of the building, which is later enclosed and converted into the existing Gallery by the Fullers in 1896.
1896	The property is purchased by Mary Ellen (Molly) Fuller, wife of sitting Chief Justice Melville Weston Fuller. The Fullers engage DC architecture firm Hornblower & Marshall and builder John McGregor to enlarge the house, constructing a four-story wing on the west elevation, which replaces the porch constructed in the same location by the Carrolls prior to 1857. The two-story semi-octagonal entrance bay is removed and reconstructed as the present semi-elliptical entrance bay. Many interior changes are made, especially to the entrance and Grand Stair Hall. The Carriage House is enlarged (the two separate buildings are joined) and is renovated to incorporate a laundry on the lower level.
1904	The Fullers add a window at the center bay of the fourth floor on the west elevation.
1911	After Justice Fuller dies in 1910, Alice Copley Thaw buys the property. Thaw hires prominent DC architect Jules Henri de Sibour to remodel the interior of the House.
1911-1912	Thaw and de Sibour oversee the renovation of the House and Carriage House. The Carriage House is remodeled to provide living quarters for a chauffeur above the stalls and laundry facility.
1913-1924	Alice Copley Thaw marries Mr. Geoffrey Whitney in 1913 and elects to rent the house in the years that follow. From 1923 to 1924, the house is rented to Mr. Robert Low Bacon and Mrs. Virginia Murray Bacon.
1925	In 1925, the Bacons purchase the house and property. They are the last private residents of the property.
1928	The Bacons divide several rooms to make servants quarters, add two windows, and construct two bath rooms.
1935	The Bacons install an air conditioning system in the main residence.

1938	Congressman Bacon dies, leaving his widow, Virginia Murray Bacon, as the sole owner of the property.
1949	Louis A. Simon is hired to design the New Orleans style porch on the west elevation between the Carriage House and the main House.
1958	The Willow Oak tree is planted in the Garden. Transplanted from Silver Spring, Maryland, it is 35 feet tall and weighs 15 tons when planted. F Street is closed, and three cranes are required to lift the tree over the Garden wall.
1973	The property is listed in the National Register of Historic Places.
1975	Mrs. Bacon establishes the Bacon House Foundation in honor of her late husband, Robert Low Bacon.
1980	Mrs. Virginia Bacon dies and the title of the property formally passes to the Bacon House Foundation.
1982-1983	The Foundation engages J.L. Sibley Jennings, AIA, to renovate the Carriage House to create leaseable office space and install new building systems.
April 1985	The Bacon House Foundation merges with the DACOR Educational and Welfare Foundation, forming the DACOR Bacon House Foundation, with title to the property vested in the new organization.
1985-1986	The House is renovated, preserving the representational rooms on the second floor, converting the third floor bedrooms to offices and the fourth floor bedrooms to offices and guest rooms for members to stay. The first-floor service area is converted to lounges, a library, and meeting room. The total cost of the renovations is approximately \$2 million, financed largely from the \$1.5 million proceeds from the sale of DACOR's property on H Street. The renovations were designed and carried out by DC architectural firm Archetype.
1988	The Garden is redesigned. Brick paving is installed throughout; a wall is constructed in line with the Carriage House, creating a shielded area at the north end; and a pergola on a raised platform is installed in the southwest corner.
2008	The kitchen is relocated to the Carriage House, and the New Orleans-style porch connecting the House to the Carriage House is enclosed to create a passageway to the kitchen. The area to the west of the Dining Room is converted to two accessible bathrooms and a storage area.
2012-2015	Termite damage at the first floor necessitates the removal and replacement of historic finishes at the Grand Stair Hall and non-historic finishes within the Ladies' Lounge and the corridor beyond the Stair Hall.
2017	Exterior ADA ramp project is completed, providing an accessible entrance to the main building from the F Street sidewalk.

**2.1** South façade of the House depicting the periods of construction. Changes in the masonry indicate different periods of building evolution. [BBB, 2020]



**2.2** East elevation of the House depicting the periods of construction. Changes in the masonry indicate different periods of building evolution. [BBB, 2020]







### Original Construction: 1824-1825

On February 28, 1824, the DACOR Bacon House property was purchased by US Marshal Tench Ringgold, who borrowed \$6,000 from his daughter Sarah to construct the Federal-style residence for himself and his household. Finished in 1825, the residence was an almost square (45 feet by 47 feet), two-and-a-half-story brick masonry building with a gable or hipped-roof and an English-style (raised) basement. The south façade featured three bays of double-hung windows with bull's eye lintels and louvered shutters. The original form of the roof is still visible today and can be distinguished easily on the south and east elevations by the change in brick bond used to construct the building.

The original structure features a beautifully constructed Flemish bond brick pattern with an English corner, exemplifying the skill of the enslaved laborers, who likely constructed the building. The alternating stretchers (sides of brick) and headers (ends of brick) of the bond form a pleasing patterned regularity. The English corner



**2.3** [Left] Photograph of the purported original entry stored at Oatlands, featuring highly decorative pilasters and sidelights with wood panels. [BBB, 2020]

**2.4** [Right] Photograph of a fanlight frame whose decorative features match that of the entry, suggesting that it would have topped the entry, as is common for Federal-style doorways. [BBB, 2020]

is identified by a two-inch brick closer placed four inches from the corner of the elevation.

It is reported in the National Register nomination form for the House that the original front entrance is held in storage by the National Trust for Historic Preservation at Oatlands in Loudoun County, Virginia. It was purportedly removed from the House in the 1870s during the Carroll ownership and taken to a property in Marblehead, Massachusetts. The National Trust acquired the entrance pieces in 1964, when it was thought that Mrs. Virginia Bacon would bequeath the property to them. According to the nomination form, the front portico, including a door and balustrade, consists of carved columns, baluster turnings, dentil moldings, rope carvings, etc.<sup>1</sup> A photograph of the supposed entrance surround, featuring highly decorative pilasters, entablature, and sidelights with wood panels was provided by the staff at Oatlands, and it is hoped that more information from the National Trust regarding the provenance of the pieces will be available in the future.<sup>2</sup> The project team followed up with a site visit to take additional

<sup>1</sup> National Register of Historic Places Inventory - Nomination Form, "Ringgold-Carroll House," 1973.

<sup>2</sup> Due to COVID-19, the National Trust staff continues to work remotely and has not yet been able to access their records regarding the acquisition of the door.



**2.5** [Top Left] Photograph of a fanlight frame whose decorative features match that of the entry, suggesting that it would have topped the entry, as is common for Federal-style doorways. [BBB, 2021]

**2.6** [Top Right] Photograph of the fanlight glazing and wooden tracery. [BBB, 2021]

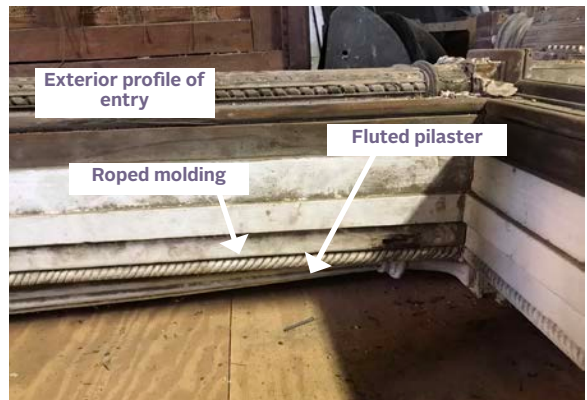
**2.7** [Upper Center Right] Detail photo of the fanlight carpentry. [BBB, 2021]



**2.8** [Center Left] Profile of the entry showing small portion of exterior facing side. [BBB, 2021]



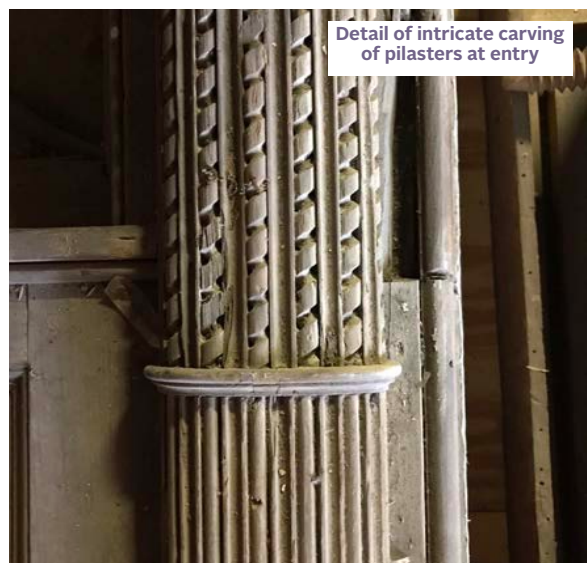
**2.9** [Lower Center Right] Profile of the entry showing small portion of exterior facing side. [BBB, 2021]



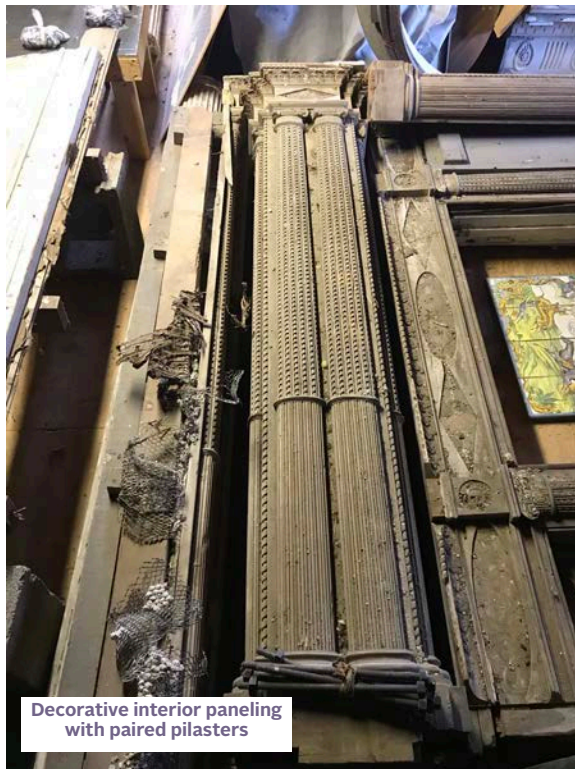
**2.10** [Lower Left] Decorative frieze at interior face of the entryway featuring acanthus leaves, rosettes, and oval and diamond panels for inlaid wood. [BBB, 2021]



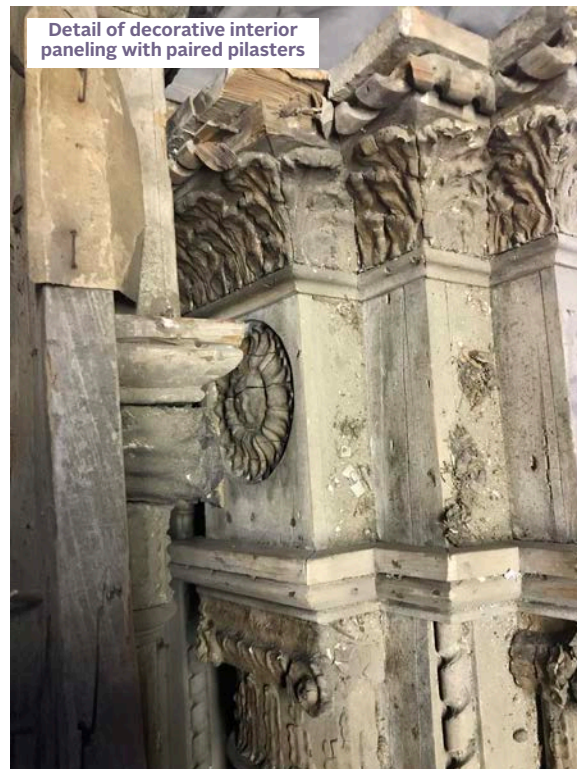
**2.11** [Lower Right] Detail of interior facing pilaster featuring spiraled beading showing high level of craftsmanship. [BBB, 2021]







Decorative interior paneling with paired pilasters



Detail of decorative interior paneling with paired pilasters

**2.12** [Top Left] Detail of interior facing pilastered paneling that features spiraled beading showing high level of craftsmanship. [BBB, 2021]

**2.13** [Top Right] Detail of interior facing pilastered paneling cornice that features acanthus leaves and rosettes. [BBB, 2021]

photographs and measurements of the architectural pieces in storage at Oatlands. The team did not find a portico and balustrade but did identify a Federal-style entry with sidelights featuring elliptical tracery and decorative entablature, an elliptical fanlight, and several sections of interior paneling matching the entry. Only the interior face of the entry was visible though a small portion of the exterior profile could be seen lying face down. The interior face of the entry features highly detailed pilasters carved with a spiraled bead and Ionic capitals. The frieze is decorated with rosettes and inlaid diamond and oval shapes. The cornice is decorated with acanthus leaves and a spiraled bead. While some elements are carved, others including the rosettes and acanthus leaf appear to be a molded gesso material applied to the wood. The exterior profile is painted white and features roped molding and fluted pilasters.

A fanlight and fanlight frame were also present and presumed to be a part of the entry. The fanlight frame features roped molding that matches that found on the exterior profile of the entryway. Four additional interior paneling pieces were also identified. One pair of paneling is joined together to turn a corner and may have framed an adjacent interior doorway. The other pair of



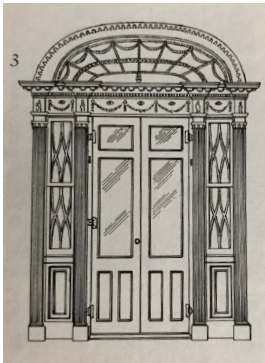
Decorative corner paneling

**2.14** Detail of corner paneling, which may have framed an interior doorway with details that match other interior panels. [BBB, 2021]

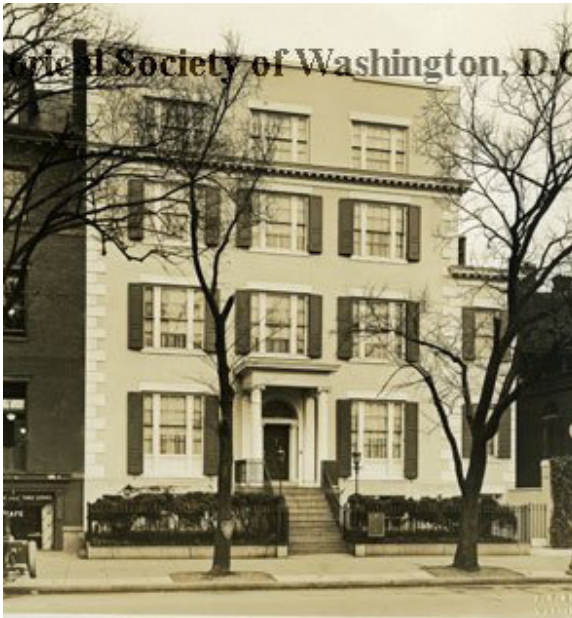
pieces feature paired pilasters. All of the interior paneling pieces are decorated to match the interior face of



**2.15** [Top Left] Illustrations of Federal doors. [Stephen Calloway, *The Elements of Style* (Toronto: Reed International Books, 1993), 207]



**2.16** [Top Right] Decatur House entrance door with fanlight and sidelights. [Historic American Buildings Survey, Creator, Benjamin H Latrobe, Owner National Trust For Historic Preservation, White House Historical Association, Photograph. <https://www.loc.gov/item/dc0085/>.]



**2.17** [Lower Left] 1930-1935 photo of the Blair House, originally constructed in 1824. [Historical Society of Washington, DC]

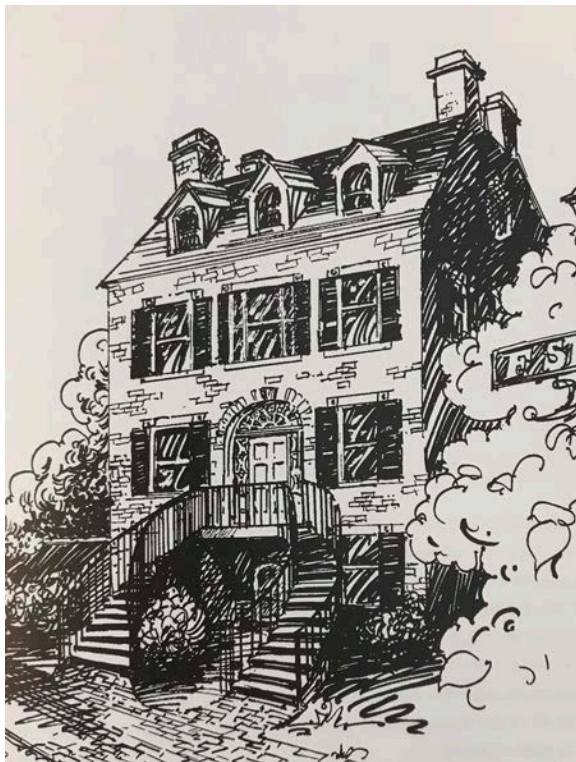
**2.18** [Lower Right] Lloyd House in Alexandria, VA [https://jay.typepad.com/william\_jay/2012/02/top-twelve-buildings-and-homes-in-alexandria-lloyd-house.html accessed October 26, 2020]

the entry, featuring rosettes, inlaid diamond patterns, acanthus leaves, and spiraled beading.

If the architectural features stored at Oatlands are original to the House, the original entry vestibule must have been impressive indeed. The detail and craftsmanship are exquisite and speak to the high skills of the carpenters—many likely enslaved—who built the House for the Ringgold family. The ornate detail of the entry and interior paneling is likely why (if indeed the story is true) they were taken apart and reused at the property in Massachusetts. It was not uncommon for entire rooms to be salvaged and resold. When joined together, the architectural pieces form an entry with an elliptical fanlight, pilasters, and sidelights that is a hallmark of the Federal style.

While the exact appearance of the original building is unknown, other Federal homes of the period provide indications of how the residence may have originally looked. The Decatur House—constructed in 1818 and shown in Chapter 1—is a three-bay example of the Federal style and has many features that may have inspired the design of the original House, including an entrance door with fanlight and sidelights and shuttered windows with distinctive bull's eye lintels. The Blair House in Lafayette Square, constructed in 1824 for first Surgeon General Dr. Joseph Lovell, is said to have been a mirror of the original House.<sup>3</sup> While it has also experienced many alterations and restorations (most noticeably two additional floors have been added), the similarities between the two buildings can still be seen. When originally constructed, the Blair House was a two-story brick building with raised basement. The tripartite windows on the Blair House façade, though restorations, are very similar to the center window on the third floor (original top floor) of the House. The Lloyd House in Alexandria, Virginia, constructed in 1797, offers another example

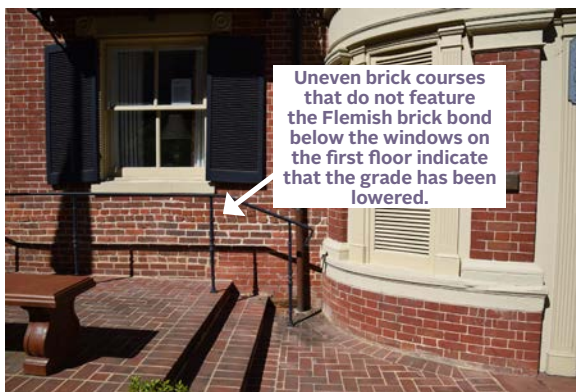
<sup>3</sup> Calderhead, 41.



**2.19** [Top Left] Conceptual drawing by Zane Carter and Katherine J. McGwier shows how the original house may have looked, imagining the house with a double stair. [DACOR Bacon House]



**2.20** [Top Right] Slightly reimagined conceptual drawing of the exterior of the original house with a single stair. The ground level is also higher in this depiction. [BBB tracing on original image from DACOR Bacon House]



stored at Oatlands also make it likely that the door represented in the conceptual drawing is accurate.

**2.21** [Left] The brick coursing below the first floor windows indicates that the grade has been lowered and originally would have been just below the first floor windows. [BBB, 2020]

The location of the original entrance on the second floor is supported by several factors. Firstly, the principal rooms, including the drawing rooms and dining rooms are on this level, matching the design and entrance of the Blair House. By many accounts the first iteration of the existing entrance bay was constructed during the Carroll period after the streets were lowered in the 1870s. If the door were originally at the first floor level, it likely would not have been necessary to completely redesign the entrance to be harmonious with the grade change. Finally, based on measurements taken of the entry stored at Oatlands (approximately 87 inches wide and 125 inches tall), the entry is too tall to be located on the first floor as it would interrupt the symmetry of windows on the floor above.

There are several minor known inaccuracies with the Carter-McGwier conceptual drawing. For one, the distance between the first-floor windows and the ground is too high. The existing brick work below the windows is irregular and would not have been exposed, meaning that the ground would have been approximately two

of a Federal style residence. It has five-bays and retains a gabled roof, dormers, and dentilcuated cornice.

A conceptual drawing of the House by Zane Carter and Katherine McGwier was included in William D. Calderhead's book *DACOR Bacon House*. The illustration purposes that an elliptical double stair led to the front entrance located at the second floor (first floor above raised basement) of the House. In the illustration, the entrance door is articulated by a fanlight and sidelights, and three dormers are inserted in the gabled or hipped roof. Based on the design of other Federal townhouses, it is likely that gabled dormers were also present. The popularity of doors with elliptical fanlights and sidelights, in addition to the design of the presumed door



**2.22** [Top] Plate 55 from the 1816 publication of *The American Builder's Companion* by Asher Benjamin shows the floor plan for a Federal style house, which may have served as a precedent for the original layout of the House. [Benjamin, Asher (1816). *The American builder's companion: or, A system of architecture, particularly adapted to the present style of building ... Illustrated with fifty nine copperplate engravings*. 3d ed., cor. and enl. Boston: Published by R. P. & C. Williams, for the author. Printed by Thomas G. Bangs.]

brick courses below the windows. Additionally, most examples of Federal houses do not exhibit exterior elliptical double staircases. The project team developed an alternative conceptual drawing, showing a straight exterior stair like that of the Blair House, which was more common at the time. The railings would have been wrought iron, similar to those at the Decatur House.

On the interior, the second floor served as the main representational space, featuring several drawing rooms, a dining room, and a smaller parlor (currently the Garden Room). Though no original floor plans or other drawings of the House survive, floor plans circulated in architectural pattern books at the time provide some idea of the original organization of the House.

In 1797, American architect and author Asher Benjamin, published the first of several American architectural guidebooks that would become a fixture of Federal and Greek Revival design until the mid-nineteenth century. *The Country Builder's Assistant*, by Benjamin and *The Young Carpenter's Assistant* (first published in 1805) by Owen Biddle were well-known pattern books of their day, providing examples of architectural designs, specifications for tradesmen, and how-to illustrations. It is likely that Ringgold and the architect of the House (who remains unknown) were familiar with and influenced by such books.

In Benjamin's *The American Builder's Companion* (1816), several example floor plans are included for townhouses. In the example shown in Plate 55, the main (first) floor is located above a raised basement. On the main floor a continuous geometrical stair is located in the central hall leading to the upper stories. A separate open newel stair is located behind the grand stair leading to the basement, which has a separate back entry. The kitchen, storeroom, and cellars are located at the basement level while the first floor consists of a parlor, china closet, front entry and stairway, back stairs, and drawing room. It is written that the second or "chamber" floor may have four bedchambers with three additional chambers on the attic floor. The back stair was likely intended to be predominantly used by servants or enslaved workers as was customary at the time.

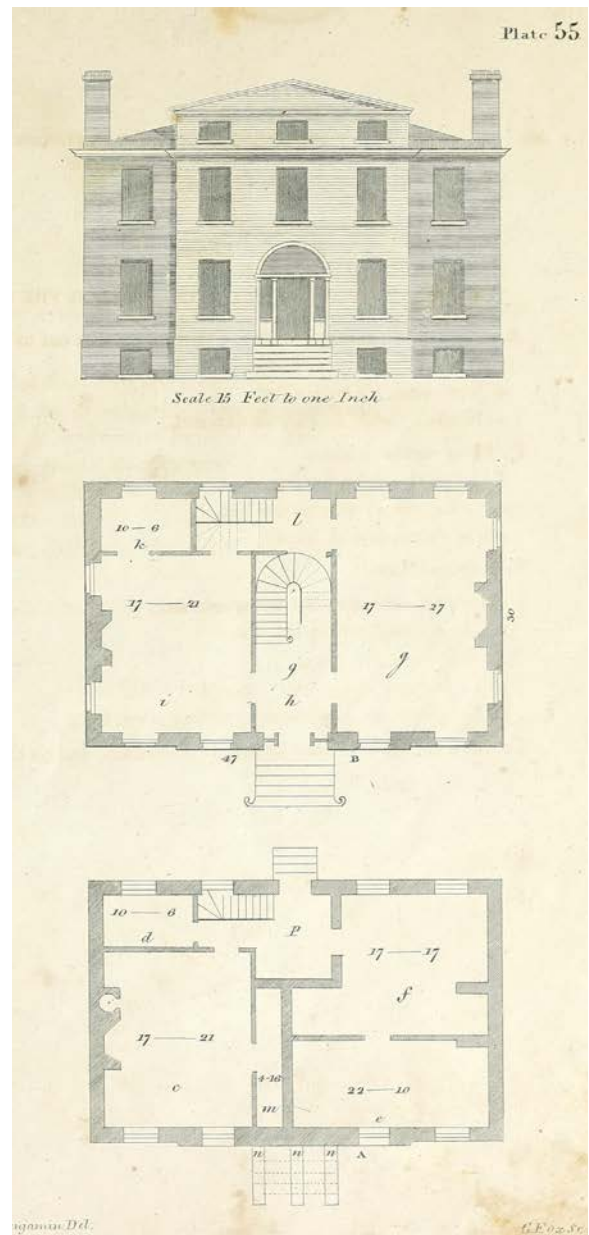


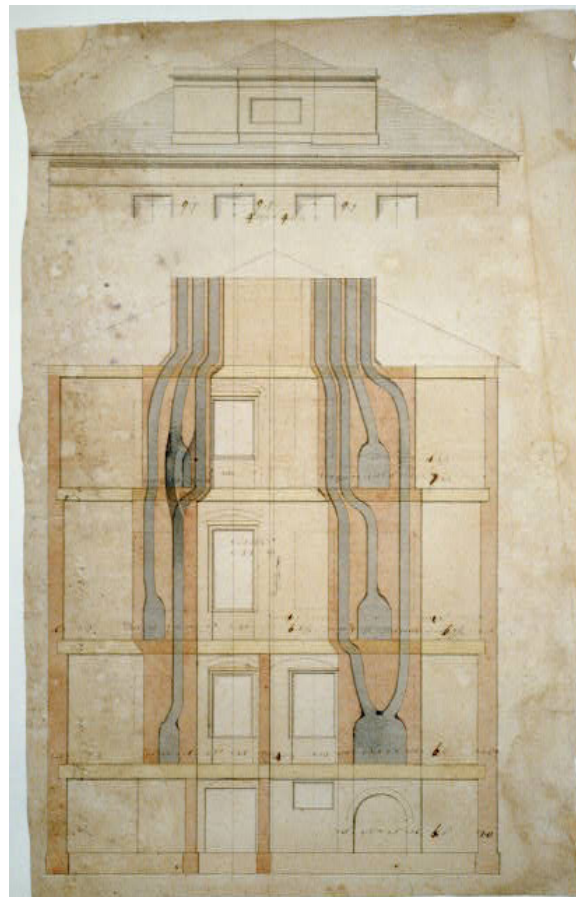
PLATE 55.

DESIGNS FOR A HOUSE INTENDED FOR THE COUNTRY;

- A, Basement story, forty seven by thirty feet, from out to out.  
 e Kitchen, seventeen by twenty one feet.  
 d Storeroom, ten by six feet.  
 m Kitchen closet, four by sixteen feet.  
 P, Entry and back stairs.  
 f Cellar, seventeen feet square.  
 e Cellar, twenty two by ten feet.  
 n n n Foundation of steps.  
 B, Principal floor.  
 i Parlour, seventeen by twenty one feet.  
 k China closet, ten by six feet.  
 l Back stairs and entry.  
 h Front entry and stairway, nine feet wide.  
 g Drawingroom, seventeen by twenty seven feet.  
 On the chamber floor may be four bedchambers, and on the attic floor three.



**2.24** [Top Left] Circa 1980 photo of the first floor (English basement) kitchen, looking south, which is the likely location of the original Ringgold kitchen. The stove on the right is against the original fireplace and a hole in the wall above the stove indicate where an older stove pipe was likely located. [HABS Library of Congress]



**2.25** [Top Right] Circa 1986 construction photograph of the fireplace wall where the kitchen stove was located. It appears that any openings were patched with masonry during the renovation. [DACOR Bacon House]

**2.26** [Lower Left] Circa 1980 photo of the first floor (English basement) stair, looking west. The stair was removed in 1986 as part of the renovation. [HABS Library of Congress]

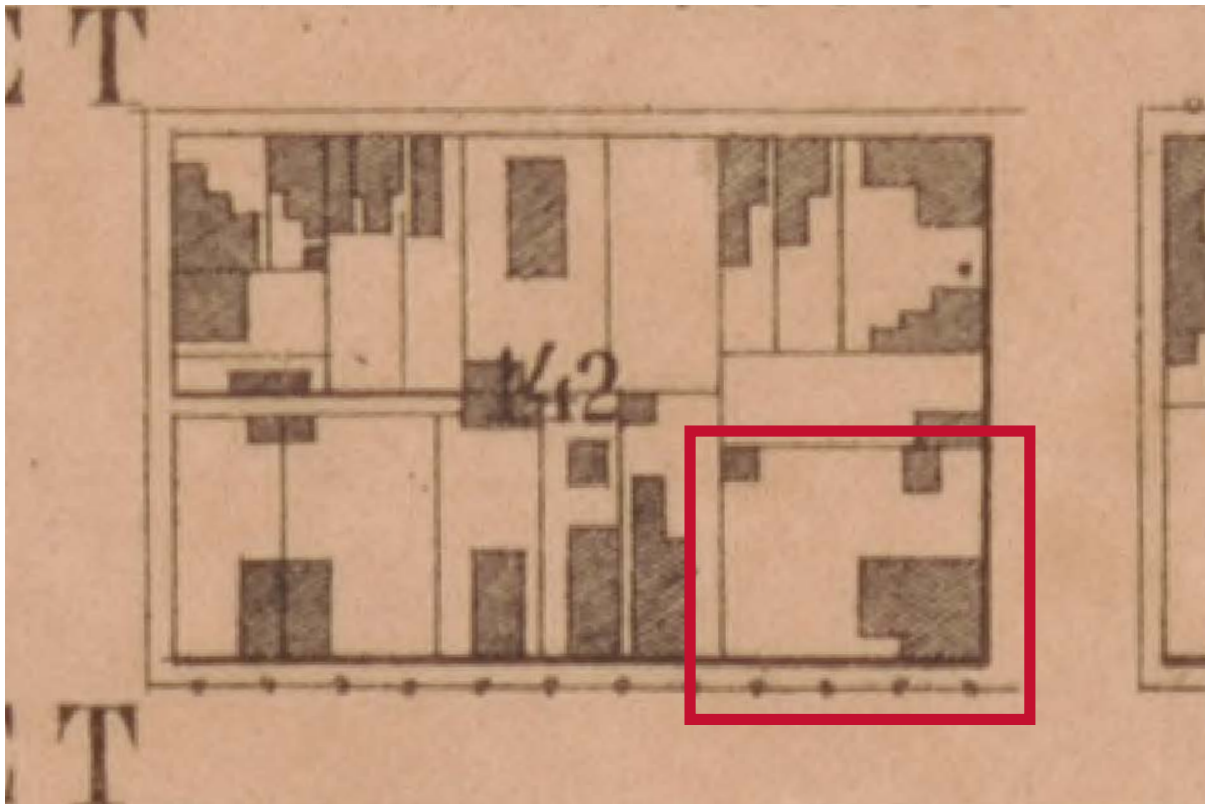
**2.27** [Lower Right] Roof elevation and flue diagram of the Decatur House looking north. [Latrobe, Benjamin Henry, Architect. House "Decatur House" for Commodore Stephen Decatur, 748 Jackson Place, N.W., Washington, DC Roof elevation, flue diagram, and parapet, 1818. Photograph. <https://www.loc.gov/item/2001698083/>]

Given the physical evidence presented in the House and the common designs of many residences at the time, the first floor (English basement) likely held the kitchen, cellars, and other service areas primarily inhabited by the enslaved household workers. It is likely that the original kitchen was located in the northwest corner of the ground floor and remained in that location until the renovation of the House undertaken by the DACOR Bacon House Foundation in 1986. It is possible that only the main stair of the House led to the basement, similar to the design circulated in Asher's pattern book. This stair remained until the 1986 renovation.

A section drawing of the Decatur House by architect Benjamin Latrobe shows the complex construction of chimneys and flue networks through residences at the time. The House likely features a similar chimney construction. Multiple flues may extend from the northwest chimney at the first floor where the kitchen was likely located. Smaller singular flues would have likely extended from the other fireplaces throughout the house.



**2.28** 1857 map of square 142. The property is outlined in red. [Boschke, A. Map of Washington City, District of Columbia, seat of the federal government: respectfully dedicated to the Senate and the House of Representatives of the United States of North America. [Washington: A. Boschke, 1857] Map. <https://www.loc.gov/item/83694274/>]



The original layout of the second floor (main level) remains largely intact with the two drawing rooms at the east, the dining room at the northwest, and the small parlor (Garden Room) at the southwest. Large folding doors are described in the account of Salmon Chase (see Chapter 1: Historical Background Summary) as leading to the dining room, perhaps from the north drawing room.<sup>4</sup> A central hall with a grand stair leading from the second to the third floor seems likely given the existing layout and the precedents of other Federal houses with centrally located stairs. The grand stairway would have been placed opposite the front door, and the third floor may have been divided into four bed-chambers with a fireplace per chamber. The half-floor in the attic of the roof was also likely used for bedrooms by the family or enslaved members of the household.

Adjacent to the main House and along the north property line, Ringgold constructed two outbuildings: one—possibly a storage shed—located in the northwest

corner of the Garden and another—a larger building centered at the back of the house and accessible from 18th street—was likely a carriage house. Records show that the Ringgolds owned a coach on which Tench Ringgold paid \$9 in annual taxes and a carryall, which was a smaller carriage drawn by a single horse. The carriage house may also have included a stable for the horses and would have likely been the living quarters for several enslaved men and boys. Alternatively, the outbuilding located in the northwest corner of the Garden may have been a stable, building for storage, or an ice house.<sup>5</sup> The outbuildings at the similarly constructed Blair House included a brick stable and carriage house. Archaeological testing in the Garden, especially at the northwest corner, may reveal additional clues about the original purposes of the two outbuildings.

In summary, the existing layout of the House and examples of other Federal style residences provide clues as to the original design and layout of the House. Hopefully,

<sup>4</sup> John Niven, *Salmon Chase Papers*, vol. 1 (Salmon Portland Chase, Kent, OH, Kent State University Press, 1993), included in Walz, “Tench Ringgold Part 2,” 11–12.

<sup>5</sup> Terry Walz proposes that the structure in the northwest corner may have been an ice house. Walz, “Enslaved Household,” accessed October 27, 2020.



records will be revealed that can confirm whether the Federal entryway stored at Oatlands is in fact original to the House. It is possible that selective openings in the existing fabric will provide additional clues. For example, investigation at the northwest fireplace on the basement/first floor may confirm the original location of the kitchen and openings at the wall paneling in the Grand Stair Hall may provide further details on the original placement of the Ringgold stair.

Newspaper records indicate that in 1830, upon the petition of Tench Ringgold and others, pavement and curb stones were laid along F Street, between 17th and 21st Streets.<sup>6</sup> Such work likely represented some of the earliest street improvements made in DC, highlighting the prominence of the neighborhood to the west of the White House. The city street network at the time was notoriously muddy and rutted. The type of paving used at the time is unknown, but may have been wood or macadam. A map of street conditions from 1873 shows that F Street, beginning at the corner of 18th Street and moving west, was paved with concrete, while 18th Street, between G and E streets, was wood.<sup>7</sup>



**2.29** [Left] Photograph of the southeast corner of the property showing the fourth floor addition, retaining walls along F and 18th Streets NW, the fourth floor addition, and the semi-circular entrance bay. [BBB, 2020]

**2.30** [Right] Photograph of the east corner of the south façade showing the transition in the brick masonry from the third to fourth floors. [BBB, 2020]

### Modifications During Carroll Ownership: 1835-1895

The 60-year residency of the Carroll family brought a number of changes to the DACOR Bacon House property, most notably the addition of the fourth floor and the first iteration of the front entrance bay.

The 1857 map of Washington, DC, by Albert Boschke indicates that sometime between 1836 and 1857 the Carrolls added an addition, reportedly a porch, on the west side of the residence, overlooking the Garden. The addition was approximately in the same position as the current rectangular west wing, which was constructed in 1896.<sup>8</sup>

A fourth story was added to the house, likely in the 1860s, following the Civil War and the death of William Carroll in 1863. A 1863 article appearing in the *New York Express* indicates that the House was still two stories and that following William's death, it was speculated that Sallie Carroll rented the F Street house for a

<sup>6</sup> "City Concerns: Proceedings in the City Council," *Daily National Intelligencer*, April 19, 1830.

<sup>7</sup> Stone, William James. Map of Washington D.C. showing wood, concrete, and stone street pavements. [Washington?: s.n., ? 1873] Map. <https://www.loc.gov/item/87695618/>.

<sup>8</sup> Calderhead, 54.



**2.31** Circa 1900 photograph of the fourth floor of the residence, added by the Carrolls, as it appeared during the Fuller residence. [Washington Historical Society]



year at \$4,000, “the highest rent ever paid for a house in Washington, and this for a house of two stories, worth not more than \$10,000.”<sup>9</sup>

If the fourth story was built after 1863, the extra space would have readily accommodated the Carroll household, which grew to include the family of Sallie’s daughter, Violetta Carroll Mercer. Violetta, her husband Dr. John Mercer, and their two young sons, Carroll and John, relocated to DC from Dr. Mercer’s family plantation in Maryland in the early 1860s.<sup>10</sup> Prior to the Civil War, the 1860 census recorded just nine individuals residing in the Carroll household, including William, Sallie, three daughters ranging from 16-20 years of age, and four female staff from Ireland, including a cook, seamstress and two servants.

It is possible that the floor was also added during the 1870s when other alterations were made after the streets were lowered for new water and sewer lines. Unfortunately, building permit records do not survive prior to 1896, so the dates of many of the Carroll alterations cannot be confirmed. Further investigative analysis, including dendrochronology, may establish a more conclusive time frame when such alterations were made.<sup>11</sup> Regardless, the addition of the fourth floor led

to the removal of the original roof, which was replaced by a nearly flat roof with overhanging eaves. The change in brick bond for the construction of the fourth floor is clearly visible on the F and 18th Street elevations. While the original residence constructed by Ringgold uses Flemish Bond with an English corner, the Carroll addition features American Bond, using seven courses of stretcher bricks between courses of header bricks.

A photograph from ca. 1900 shows the likely configuration of the fourth-floor windows installed by the Carrolls. On the south façade, three windows aligned vertically with the windows on the third floor below. It is unknown whether the windows themselves featured the two-over-two lights seen in the photograph or the more traditional six-over-six lights common before the 1860s. By the end of the nineteenth century, two-over-two light windows were the most popular window type and were certainly present at the House during the Fuller period in 1896.<sup>12</sup> Following the Federal style and Classical tastes, the windows on the fourth floor are the same width as the windows below but are of a different height. The window at the center bay above the third-floor tripartite window also appears to be a tripartite window, featuring a center double-hung window framed with windows on either side. In the photo, the wood window shutters are closed, covering the side windows at both the third and fourth floors. Two double-hung windows are centered on the fourth floor at the east elevation.

Gas lighting was likely installed throughout the house in 1860, or just prior. The Carrolls were taxed for “lighting” in 1862, which mentioned earlier taxes from 1860.<sup>13</sup> It was during the 1850s that gas street lights were installed and other buildings throughout the city were illuminated.<sup>14</sup>

9 “Rents in Washington,” Correspondence of the *New York Express*, November 9, 1863, in *Boston Daily Advertiser*, November 12, 1863, in Walz, “Sallie Sprigg Carroll Section 2 - The Civil War Years,” 10.

10 Walz, “Sallie Sprigg Carroll Section 3 - Life After William’s Death,” 1.

11 More information on investigative analysis that may be performed is provided in the recommendations given in Part 2 of the HSR.

12 Swiatosz, Susan. “A Technical History of Late Nineteenth Century Windows in the United States.” *Bulletin of the Association for Preservation Technology* 17, no. 1 (1985): 31-37. Accessed February 8, 2021. doi:10.2307/1494065.

13 Terry Walz, correspondence from July 7, 2021.

14 Washington Gas Light Company History, accessed August 5, 2021, <http://www.fundinguniverse.com/company-histories/washington-gas-light-company-history/>.

Following William Carroll's death in 1863, an inventory of goods was conducted as part of the probate.<sup>15</sup> While the inventory cannot definitively answer many questions regarding the physical appearance and layout of the House, it does provide a more detailed picture of the types of rooms, the furnishings, and who may have occupied or used the various rooms. The inventory does not assign floor numbers but does list room names. The contents of the second (primary) floor are listed first, including items in the hall, parlor, drawing room, dining room, and small dining room:

- Hall: The hall at the time likely refers to the entryway, hall, and grand stair leading to the third floor. It was sparsely furnished with a Brussels carpet, several chairs, a hat rack and fancy mat.<sup>16</sup> The total value of items in the hall was \$85.50.
- Parlor: This room may refer to the existing South Drawing Room. It was decorated with carpet on the floor, damask and lace curtains and cornice, two curved bookcases, a set of rosewood furniture upholstered in maroon silk damask, a piano, music stand, and marble top table. The fireplace featured a "G.F.F.P. mantle glass" and two bronze mantle ornaments.<sup>17</sup> A bronze "drop light and shade" possibly refers to a central chandelier gas light fixture, which was valued at \$10. The total value of items in the parlor was \$1,257.
- Drawing Room: The drawing room may refer to the existing North Drawing Room. It was decorated with a velvet Brussels carpet, a set of rosewood furniture upholstered in blue and gold silk damask, damask curtains in green and gold with lace curtains, a walnut stand with drawer, bronzed ornaments, fancy vases, a fancy liquor case, and two Japanese bowls.<sup>18</sup> The fireplace featured a "G.F.F.P. mantle glass." The total value of items in the drawing room was \$965.
- Dining Room: The dining room is likely in the same location as it is today. It was decorated

with red damask curtains with lace curtains and cornice, a red damask center curtain with cornice, a Brussels carpet, several red damask covered arm chairs and a sofa, a large mahogany dining table, mahogany sideboard, and mahogany dining chairs. A drop light and shade, valued at \$10 may have hung from the center of the room. Other items included a liquor case, tea set, salvers, pitchers, vases, chess board, a Japanese punch bowl, "G.F.F.P. mantle glass", ornamental branched candlesticks, and argand lamps. The total value of items in the dining room was \$667.50

- Small Dining Room: The small dining room is likely the existing Garden Room. It appears to have been more modestly decorated and may have also been used to store much of the dining room service ware and china. It was decorated with carpet on the floor, oak cane seat dining chairs, silk damask lounge chairs with pillows, a green window shade, a set of ornamental branched candlesticks, and a round walnut table. A silver plated pitcher, dinner knives, forks, spoons, china and glass ware, pearl handle fruit knives, and more were also stored in the room. Other items in the list are noted as being stored in a hall or pantry. The location referenced is unclear, but it could refer to the hallway and main stair adjacent to the Garden Room. The total value of items in the small dining room was \$821.25; however the large majority of that value was invested in the china and silver plated tableware.

The inventory then jumps to rooms on the first (English basement) floor including the servants' dining room, two servants' rooms, the kitchen and laundry. These rooms are not greatly detailed, but it can be deduced that the first floor was divided at least into five separate spaces. The servants at the time, which would have

<sup>15</sup> Bishop Cooper and John Highlands, "Estate of William T. Carroll," July 25, 1863.

<sup>16</sup> A Brussels carpet is a type of machine-made floor covering with the loops of the pile level and uncut. The wool not exposed as pile is carried in a dense backing and colors are drawn to the surface as needed for the pattern. Carpets using this technique became fashionable in the first half of the 19th century.

<sup>17</sup> It is speculated that "G.F.F.P." may stand for gilt-framed fireplace mantel glass, referring to a gilt-framed mirror above the fireplace.

<sup>18</sup> Japanese pieces became popular after President Buchanan opened up trade with Japan.

included free black and Irish workers, slept on the matting and bedding listed in the servants room.

- Servants' Dining Room: The servants dining room featured a carpet, walnut leaf dining table, a large painted bookcase, six chairs, and a rocker.
- Servants' Room 1: This room included matting on floor, a bedstead and bedding, pine wardrobe, pine table, mahogany bureau, and several chairs.
- Servants' Room 2: This room included unlisted contents valued at \$25.
- Kitchen: The kitchen included unlisted utensils and a clock valued at \$13.
- Laundry: The unlisted contents of the laundry, including a carpet, were valued at \$15.

The bedrooms, sitting, and dressing rooms in the House are listed next. They were presumably located on the third (second floor above the English basement) and half floor in the attic/roof space.

- Sitting Room and Bedroom No. 1: This bedroom and sitting room featured walnut furniture including a bureau, desk, wardrobe, bedstead, and washstand. A spring hair mattress was placed on the bed. Various chairs and a rocker, carpet, Brussels carpet, and two lace window curtains also decorated the space. The room was heated with a stove. The total value of items in the room was \$249.50.
- Bedroom No. 2: This bedroom featured a carpet, lace and damask curtains, mahogany chamber furniture, a large easy chair, and a hair mattress. Ornaments are also listed on a mantel, denoting that the room was heated by a fireplace. The total value of items in the room was \$277.
- Bedroom No. 3: This bedroom was decorated with a Brussels carpet, red damask and lace curtain with shade, a mahogany bedstead and valise, a feather bed, and a hair mattress.<sup>19</sup> A bureau and two mahogany chairs were also located in

the room. The total value of items in the room was \$154.

- Dressing Room: This room may have adjoined or been a part of Bedroom No. 3 as Bedroom No. 3 does not have a heat source by itself and yet the expensive bed and furnishings suggest that an important member of the family slept there. The dressing room featured carpet on the floor, two mahogany wardrobes, a mahogany bookcase, a arm chair, a wash stand, a center table, and a dressing stand. The room was decorated with Bohemian ware, Japanese plates, ornaments on bureau and mantel, and two ornamental branched candlesticks. The total value of items in the room was \$456.
- Hall: The hall would have likely been the second story of the central grand stair hall. It was sparsely furnished with a wardrobe, a clothes basket, and several chairs. The total value of items in the hall was \$18.75.
- Bedroom No. 4: This bedroom featured maple bedroom furniture, a featherbed, and hair mattress. The room was decorated with carpet and two red damask and lace curtains. Tin and crockery toilet ware, a table, and cover are also listed as are ornaments on a mantel and bureau. The total value of items in the room was \$297.
- Bedroom No. 5: This bedroom featured mahogany furniture, a Franklin stove, fender, shovel and tongs, feather bed and hair mattress, as well as toiletry items. The room was decorated with two damask and lace curtains with a cornice and carpet on the floor. A lounge and easy chair were also present. The total value of items in the room was \$485.50, suggesting that another important family member, perhaps William or Sallie, slept in this room.
- Bedroom No. 6: This room featured mahogany chamber furniture, a feather bed and hair mattress, carpet on the floor, curtain at window, a rocker, ornaments on bureau, several chairs, and

<sup>19</sup> Feather bed would have been placed on top of the hair mattress. These items alone were \$50, denoting that either William or Sallie slept in this room.

toilet ware. The room was heated by a stove. The total value of items in the room was \$184

- Bedroom No. 7: This room did not feature a bedstead or mattress suggesting it was not used at the time as a family bedroom or may have been used by a servant. Instead the room held a wardrobe, table and cover, arm chair, several chairs, a rocker, window shade, and a stove for heat. The total value of items in the room was \$39.75.
- Sitting Room: This room featured mahogany furniture including a bureau, wardrobe, bookcase, side chair, and washstand; an easy chair, rocker, crockery toilet ware, lounge, and towel rack. It was decorated with window curtains and carpet. The total value of items in the room was \$129.50
- Bedroom No. 8: This room featured a bureau and glass, rocker, washstand, bedstead, two hair mattresses, a chair, many sets of silver forks and spoons, and assorted bed clothing. There was no heat source. The items suggest that this room was partly used as a closet for storage of household items. The total value of items in the room was \$385.50. The majority of this value came from the silverware and bed linens.

It is difficult to identify the location of the various bedrooms and associated sitting rooms or dressing rooms. The types of furnishings and value of the furnishings give some clues as to who occupied the bedrooms. Maple and mahogany were more expensive furnishings than walnut. Bedrooms No. 3 (coupled with the dressing room), 4, and 5 appear to have the most expensive furniture and decorations, suggesting important members of the family slept in those rooms. These rooms were likely on the third floor. Several of the later listed bedrooms and sitting rooms would likely have been located on the half floor in the attic space. Five of the bedrooms featured stoves, which likely replaced open fires in the fireplaces as the primary heat source. Bedroom No. 2 seems only to have had a fireplace, while bedroom No.



**2.32** South façade showing the relationship of the house to the existing street grade, which was lowered to its existing elevation in the 1870s. [BBB, 2020]

3 has no apparent heat source, further suggesting that the dressing room, which had a fireplace, was adjoining and that those rooms were linked. The sitting room and Bedroom No. 8 have no heat source and were likely located in the attic and primarily used for storage. Servants may also have slept in those spaces.

From 1871-1874, the city undertook a vast public works program laying new water and sewer lines, which resulted in the lowering of F and 18th Streets by seven feet.<sup>20</sup> The lowering of the street in the neighborhood of the House occurred in 1871-1872. The dramatic grade change left the house “hanging in mid-air” and threatened the House foundation, necessitating the construction of red brick retaining walls with red sandstone coping stones along F and 18th Streets.<sup>21</sup> To navigate the grade change from the street to the front entrance, the presumed exterior stair to the entrance door on the second (primary) floor was removed and a new semi-octagonal entrance bay was constructed extending from the first floor (original English basement) to the second floor.<sup>22</sup> The change in the brick pattern below the first-floor windows on either side of the entrance bay suggests that the grade was lowered around the house. The first floor was reconfigured with the addition of an octagon-shaped hall and stair which ascended from the new entrance to the representational/primary rooms on the second floor. An article appearing

<sup>20</sup> DC Water, “Our Sewer System is Over 200 Years Old,” accessed February 3, 2021. <https://www.dewater.com/wastewater-collection-history> and Calderhead, 55.

<sup>21</sup> *Times-Picayune* (New Orleans, LA), February 11, 1879, 6.

<sup>22</sup> *DACOR Bacon House* by William Calderhead states that the entrance, as originally constructed by the Carrolls was semi-octagonal and was altered to be semi-elliptical (its current configuration) by the Fullers in 1896. The 1896 building permit calls for a “new circular bay on front to take place of present bay - same projection.” The permit does not state the shape of the first bay, and no primary sources have been found at this time to confirm that it was originally semi-octagonal.



**2.33** [Top Left] Photograph showing the entrance bay, cast and wrought iron lamp posts, and cast iron balconies added by the Carrolls following the lowering of the streets. [BBB, 2020]



**2.34** [Top Right] Gaslight chandelier in the South Drawing Room, which was installed following the lowering of the streets in the 1870s. [BBB, 2020]



**2.35** [Lower Left] Cast iron balconies added by the Carrolls ca 1870s. [BBB, 2020]



**2.36** [Lower Right] Photograph of the interior shutters added at chair rail height. [BBB, 2020]



in a New Orleans newspaper in 1879 provides the following description: “The house was left by the Board of Public Works hanging in mid-air, but the yard has been terraced to the street and the front door is reached by a long flight of Seneca sandstone steps. The grand stairway of the house is opposite the front door, and leads directly to a spacious vestibule, upon which four large rooms open.”<sup>23</sup> A 1896 newspaper article describes the hall as octagon-shaped “upon which all the rooms on the first and second floors open.”<sup>24</sup> This description supports the theory that the entrance bay was octagon-shaped and constructed to serve as the new first-floor entrance. Another article that year describes a “wide stairway running from the front door to the second story.”<sup>25</sup>

At this time, the Carrolls also improved their living conditions by connecting the newly laid water and sewer

lines to the house. Gaslight chandeliers were installed in the South and North Drawing Rooms and the Dining Room. They continue to hang in those rooms today, having been converted from gas to candle chandeliers by 1936, and they are still lighted with candles on occasion.<sup>26</sup> The exterior cast and wrought iron gaslight posts and railings were also added during this period.

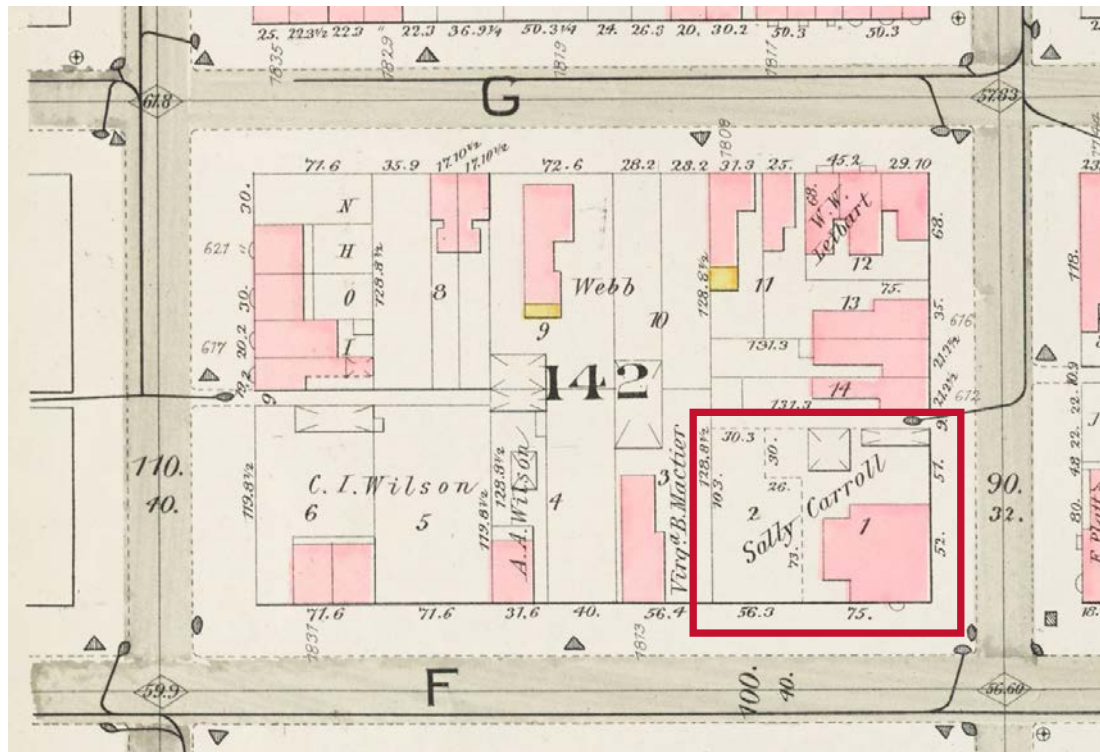
The addition of the two-story entrance bay and the fourth floor prompted the Carrolls to realign the window arrangement on the south façade to achieve

<sup>23</sup> *Times-Picayune* (New Orleans, LA), February 11, 1879, 6.

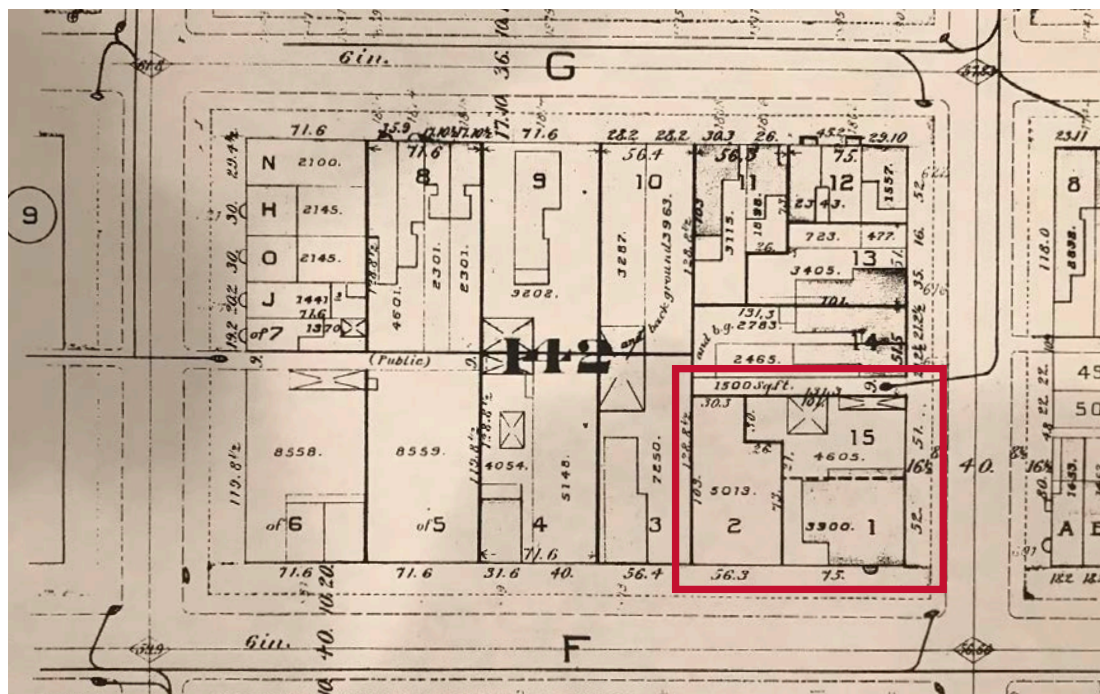
<sup>24</sup> *Evening Star* (Washington (DC), District of Columbia), January 27, 1896: 8. NewsBank: Access World News – Historical and Current. <https://infoweb-newsbankcom.dclibrary.idm.oclc.org/apps/news/document-view?p=WORLDNEWS&docref=image/v2%3A13D5D-A85AE05A305%40EANX-NB14044A5C25D43FF8%402413586-14040C29B5787618%407-14040C29B5787618%40>

<sup>25</sup> *Evening Times* (Washington, DC), December 21, 1896.

<sup>26</sup> It is likely that gas lighting was removed when Alice Copley installed electricity in the house in 1912. Interior photographs from 1936 show candlesticks in the chandeliers.



**2.37 1887**  
Hopkins Map. The property is highlighted in red and shows an addition at the west and north elevations of the building. Two outbuildings replaced those originally constructed by Ringgold. [G.M. Hopkins and Co., A complete set of surveys and plats of properties in the city of Washington, District of Columbia, 1887 - Plate 6, accessed February 8, 2021, <https://digdc.dclibrary.org/islandora/object/dcplislandora%3A28882>]



**2.38 1892**  
Hopkins Map. The property is highlighted in red and shows an addition at the west and north elevations of the building. There are no noted changes from the 1887 Hopkins Map. [G.M. Hopkins and Co., Real estate plat-book of Washington, District of Columbia, volume 1, 1892 - Plate 16, accessed February 8, 2021, <https://digdc.dclibrary.org/islandora/object/dcplislandora%3A29025>]

architectural symmetry consistent with the Federal-style residence. The three 11-foot tall windows at the second floor of the entrance bay necessitated the adjacent windows on the south façade be lowered in alignment. Thus the second-floor window openings were expanded and the windows were replaced with double-hung jib windows that extended to the floor.

Decorative wrought iron and wood balconies were added. Indoors, interior shutters were installed at chair rail height to achieve symmetry in the rooms and provide a measure of privacy and security.

The 1887 and 1892 maps of the city show another addition at the north side of the residence, which may



**2.39** [Left] Photograph of the west elevation of the Carriage House, which, based on the 1887 Hopkins map, dates to the Carroll period. [BBB, 2020]



**2.40** [Right] Photograph of the south elevation of the east wing of the Carriage House, which, based on the 1887 Hopkins map, dates to the Carroll period. [BBB, 2020]



have been a porch forming the current Gallery. This possibility is supported by a 1896 article that states that the Fullers enclosed “a broad piazza” opening from the dining room, transforming the space into a conservatory.<sup>27</sup> It is therefore likely that the structure of the existing north porch/Gallery was constructed sometime prior to 1887.<sup>28</sup>

At this time, the addition appearing at the west side of the residence was reportedly a porch, sometimes referred to as a balcony. A vivid picture of the residence and Garden is presented in an 1886 article in the *Evening Star*. Local press covering a garden party held at the Carroll residence wrote:

The spacious rooms were thrown open to the guests, and the large balconies were enclosed with crimson draperies, thus extending the refreshment room. A winding staircase led into the beautiful rose Garden with its gravel walks and inviting rustic seats.<sup>29</sup>

In addition to alterations made at the House, the change in street grade may have also prompted changes to the grounds and outbuildings. The two outbuildings dating to the Ringgold period, which appear on the 1857 Boschke map, were demolished, and two new

outbuildings were constructed, appearing in the 1887 Hopkins map of Washington, DC. The two structures form portions of the existing Carriage House and were likely constructed to serve as a carriage house and stable or other storage building. In urban areas most carriage houses and stables were incorporated into one building. Private carriage houses were commonly two stories with two or three bays with a wide carriage door and pedestrian door on the first floor and a hayloft opening and windows on the second story.<sup>30</sup>

### Fuller Residence: 1896-1910

Mary Ellen (Molly) Fuller, wife of Chief Justice of the United States Melville Weston Fuller, purchased the property on April 13, 1896, and the Fuller family resided there for the next fourteen years. Upon acquiring the property, the Fullers engaged noted architecture firm Hornblower and Marshall to enlarge and modernize it. The 1896 building permit was filed by DC builder John McGregor, who carried out the work. The permit gives the following description of the proposed changes:

To build rear addition 14'x36' - 3 story and base, tin roof - and make general interior repairs and alterations - new circular bay on front to take place of present bay - same projection.<sup>31</sup>

<sup>27</sup> *Evening Times* (Washington, DC), December 21, 1896.

<sup>28</sup> Secondary sources tell a conflicting story about the origins of the north porch. Calderhead writes that the porch was added by the Fullers in 1896, but his source has not been located. The 1896 article and the maps suggest otherwise. The 1896 building permit does not describe the construction or alteration of the porch.

<sup>29</sup> *Evening Star*, May 11, 1886, p. 2, cited in Terry Walz, “Sallie Carroll, First Grand Dame of DACOR House: Moving On - Life in and Out of the F Street House,” 2020, 10.

<sup>30</sup> District of Columbia Office of Planning, “The DC Historic Alley Buildings Survey,” 2014, accessed February 8, 2021, <https://planning.dc.gov/sites/default/files/dc/sites/op/publication/attachments/Alley%20Survey%20FINAL.pdf>.

<sup>31</sup> District of Columbia Building Permits, Permit 1552, 1896.

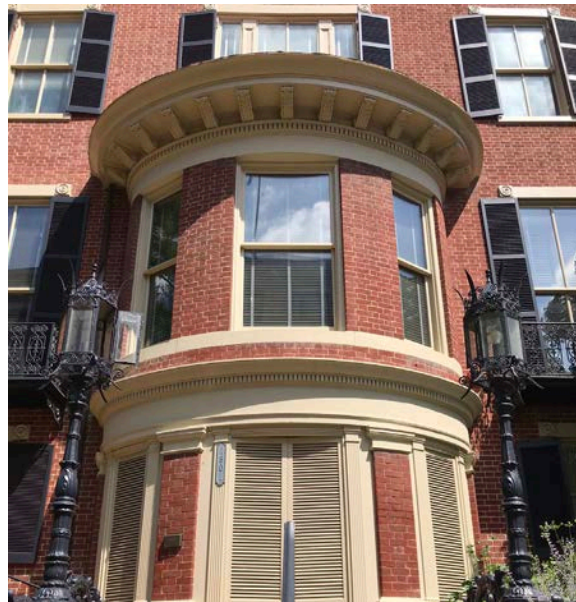




**2.41** Photograph of the west wing addition, constructed by the Fullers in 1896. [BBB, 2020]



**2.42** [Left] Circa 1900 photograph of the residence as it appeared during the Fuller residence. [Washington Historical Society]



**2.43** [Right] Photograph of the semi-elliptical entrance bay, constructed by the Fullers in 1896. [BBB, 2020]

The description is frustratingly vague and fails to mention anything about the north or southwest porches. However, it does reiterate that the project removed the west porch addition and constructed a 14'x36' four-story brick masonry wing in the same location. The new wing increased the interior space of the House from eight thousand to ten thousand square feet and accommodated additional bedrooms, bathrooms, an elevator

at the south end of the wing, and a butler's pantry adjoining the dining room. In addition to the passenger elevator, which survived until the 1985 renovation, a dumbwaiter connected the second-floor pantry to the kitchen on the first floor.

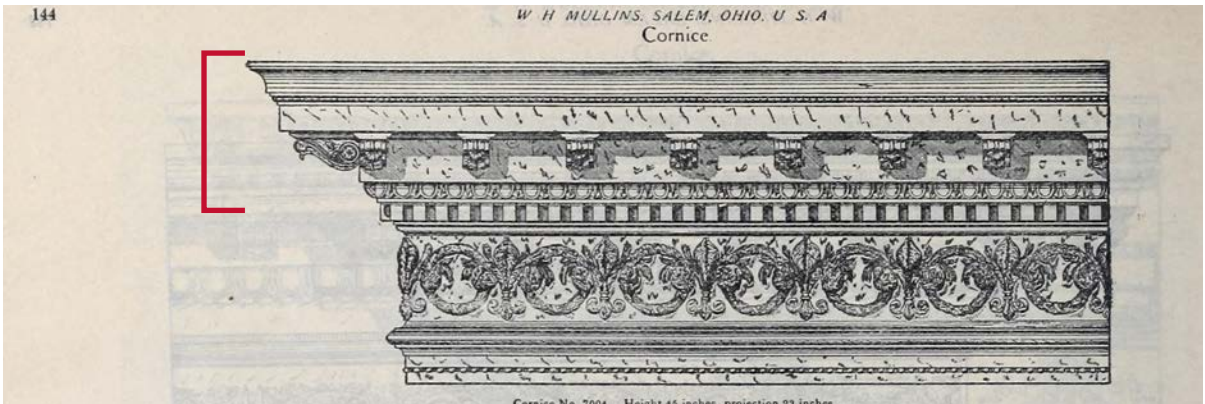
As the permit states, the semi-octagonal entrance bay constructed by the Carrolls was redesigned by



**2.44** [Top Left] Photograph of the Benjamin Ogle Tayloe House on Lafayette Square. In 1893, builder John McGregor constructed the semi-elliptical bay on the left. The bay is very similar to the one constructed at the House in 1896 by the same builder. [Historic American Buildings Survey, Creator, Don Cameron, and Mark Hanna. Benjamin Ogle Tayloe House, 25 Madison Place Northwest, Washington, DC 1933. Documentation Compiled After. Photograph. <https://www.loc.gov/item/dc0198/>]



**2.45** [Top Right] Photograph of the galvanized sheet metal cornice installed during the 1896 addition and renovation. [BBB, 2020]



**2.46** [Lower image] Page from the W.H. Mullins Company 1894 catalog, showing a sheet metal cornice. The uppermost portion of the cornice (bracketed in red) is similar to the design used at the House. [W.H. Mullins, "Catalogue of architectural ornaments and statuary, in sheet zinc, brass or copper : manufactured by W.H. Mullins, Salem, Columbiana Co., Ohio," accessed February 9, 2021, <https://archive.org/details/catalogueof-farchi00whmu/page/144/mode/2up>]

Hornblower and Marshall and rebuilt by McGregor to its present semi-elliptical form.<sup>32</sup> In 1893, Hornblower and Marshall designed (and McGregor constructed) a semi-elliptical addition at the Benjamin Ogle Tayloe House, located at 21 Madison Place NW on Lafayette Square.<sup>33</sup> The residence was owned at the time by Senator Cameron of Pennsylvania. The bay is of a very similar design and no doubt inspired the entrance bay constructed for the Fullers three years later.<sup>34</sup>

To unify the new wing with the original building, a decorative galvanized sheet metal cornice was installed at the overhanging eaves. The cornice featured modillions decorated with acanthus leaves above a denticulated frieze.<sup>35</sup> A similar cornice was installed at the roof of the entrance bay. Manufacturing techniques first introduced in the 1870s led to the widespread availability and popularity of decorative galvanized sheet metal

throughout the late nineteenth and early twentieth centuries. Between 1870 and 1930 there were at least forty-five major sheet metal companies with national distribution.<sup>36</sup> Many of these companies produced catalog books of their architectural ornaments and statuary. Hornblower & Marshall and the Fullers likely selected a design for the cornice from such a pattern book. The maker of the House's cornice is unknown, but may be stamped somewhere on the material.

The Fullers enclosed the north porch with glass windows, transforming what is described as the "broad piazza" into a conservatory and creating the existing Gallery.<sup>37</sup> A coal-burning Franklin stove was installed at the center of the enclosed porch, making it livable for much of the year. Double-hung jib windows with wood paneled doors connected the gallery to the Dining and

<sup>32</sup> *Evening Star* (Washington (DC), District of Columbia), April 4, 1896: 11.

<sup>33</sup> *Evening Star* (Washington (DC), District of Columbia), May 27, 1893: 10.

<sup>34</sup> District of Columbia Building Permits, Permit 2602, 1893.

<sup>35</sup> Calderhead and other building summaries incorrectly attribute the existing metal cornice to alterations made by Alice Copley Thaw.

<sup>36</sup> Simpson, Pamela H. "ORNAMENTAL SHEET METAL IN THE UNITED STATES, 1870-1930." *Journal of Architectural and Planning Research* 11, no. 4 (1994): 294-310. Accessed February 9, 2021. <http://www.jstor.org/stable/43029135>.

<sup>37</sup> *Evening Times* (Washington, DC), December 21, 1896. See Footnote 22.



**2.47** [Top Left]  
North elevation of  
the enclosed north  
porch, which forms  
the Gallery. Below,  
[BBB, 2020]



**2.48** [Top Right]  
Photo of the  
southwest corner  
porch, presumably  
added in 1896 with  
the construction  
of the west wing.  
[BBB, 2020]



**2.49** [Lower Left]  
1936 photograph  
of the enclosed  
north porch, fea-  
turing a coal-burn-  
ing stove at the  
right. [DACOR  
Bacon House]



**2.50** [Center  
Right] Detail of  
the decorative  
brackets on the  
southwest porch.  
[BBB, 2020]



**2.51** [Right] Detail  
of the decorative  
brackets and mo-  
dillions at the north  
porch/Gallery.  
[BBB, 2020]

North Drawing Rooms, and an outside stair led into the Garden.<sup>38</sup>

At the southwest corner of the residence, a small covered porch led from the southwest room of the original residence (the Garden Room) to the Garden. The porch features overhanging eaves with decorative brackets, supported by a Tower of the Winds fluted column, wood board ceiling, and black and white marble floor finish. The scrolled design of the brackets contrasts with the more Classical design of the modillions decorating the eaves of the north porch, which may further indicate

that the two porches were constructed at different periods, the former likely dating to the Carroll period.

An article describes the new entrance at the semi-circular bay “to be on a level with the parking” with “steps now required to reach the front door placed inside the vestibule.”<sup>39</sup> The reference to “parking” in this description is unclear. The 1900 photo shows steps leading from the street up to the entrance bay, as is the condition today. However, steps do exist inside the vestibule leading to the first floor. The description seems to indicate that during the end of the Carroll period, the

<sup>38</sup> Calderhead, 68.

<sup>39</sup> *Evening Star* (Washington, DC), April 4, 1896: 11.



**2.52** Ca. 1910 photo of the South Drawing Room, looking north. The room served as the Fuller library. [Chief Justice Fuller's library, Washington, DC, ca. 1910. Photograph. <https://www.loc.gov/pictures/item/2006684318/>]



entrance door was level with the first floor and all steps required to reach the elevation were on the exterior of the House. During the Fuller renovation, the earlier “wide stairway,” which ran from the front door to the second story, was replaced by the existing stair, which is described as a “winding structure of wood in antique pattern and in keeping with the character of the rest of the house.”<sup>40</sup> In summary, the configuration of the existing front entrance, vestibule, and Grand Stair dates to the Fuller period.

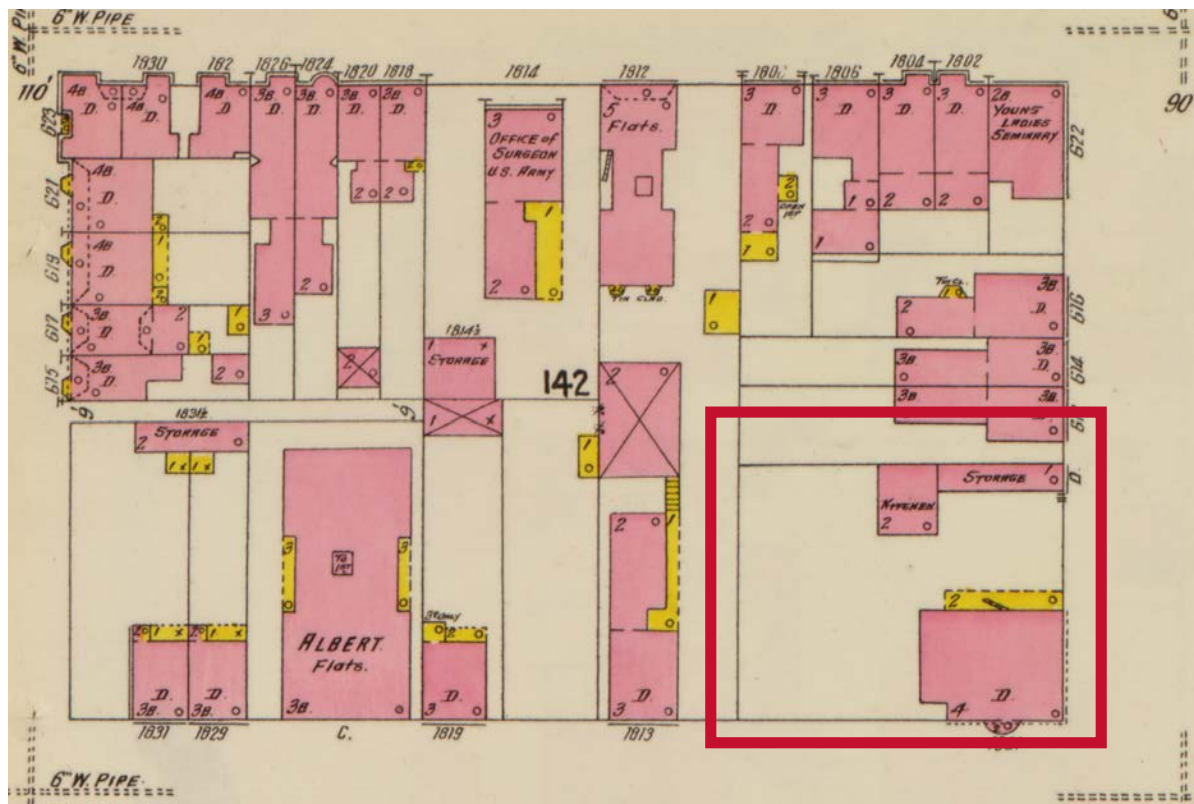
According to Calderhead, the wood paneled wainscoting and wall panels at the entrance and Grand Stair Hall were added at this time. It is likely that the mosaic tile floor at the entrance vestibule was also added. The wood paneled walls with lead-camed glazing were erected to separate the stair hall from the first-floor service area. The first-floor service area was renovated to include a furnace room (with boiler to provide central heat), a store room, servant bedroom, and bathroom.<sup>41</sup>

A coal room would also have been necessary to store fuel for the furnace. This may have been located in a room under the north porch, which was the location of the coal room until the 1980s and appears on floor plans from 1982. It is likely that the Fullers also expanded the kitchen into the space below the north porch/Gallery at this time, which required two cast iron columns to support the structure above.

It is unclear when the two south-facing rooms on the first floor became reception/lounge rooms intended to be used by the family and guests, instead of the servants and staff. Reception rooms became popular during the Gilded Age and were designed in large mansions at the time. As such, the change in use of these rooms may have been initiated by the Fullers in 1896 or by Alice Copley Thaw in the early twentieth century. Unfortunately, investigative analysis is unlikely to provide an answer as the 1985 to 1986 renovation replaced much of the interior fabric in these spaces.

<sup>40</sup> *Evening Times* (Washington, DC), December 21, 1896.

<sup>41</sup> Calderhead, 68-69.



**2.53** [Left] 1903 Sanborn Fire Insurance Map. The property is highlighted by the red box. The wood construction of the north porch is clearly noted, and it notes that the Carriage House had a kitchen and was used for storage. [Sanborn Fire Insurance Map from Washington, District of Columbia, District of Columbia. Sanborn Map Company, - 1916 Vol. 1, 1903. Map. [https://www.loc.gov/item/sanborn01227\\_002/](https://www.loc.gov/item/sanborn01227_002/)]

An interior photograph from 1910 provides a sense of the second-floor decor and wall finishes during the Fuller residence. The photo shows the South Drawing Room looking northwest towards the North Drawing Room and Grand Stair Hall. The room served as a library and featured wallpaper covered walls, white molded door surrounds, and glass shades on the chandelier. Low bookcases framed the walls, which were hung with many portraits and other artwork. The opening to the North Drawing Room could be closed off with plush curtains hanging from a rod at the top of the surround.

Chief Justice Fuller was known to have been a voracious reader and spent much of his time in his library (South Drawing Room). An article describes the drawing room (presumably the North Drawing Room) as being decorated in green and rose.<sup>42</sup> Various architectural features dating to the Fuller period include the fireplace mantel and surround in the fourth-floor northeast bedroom, known as the Fuller bedroom. Calderhead notes that when the unit was removed during the 1986 renovation,

a penciled note was found scratched on the back reading, “RUSH, Chief Justice Fuller, 1896.”<sup>43</sup>

The 1903 Sanborn map indicates that the Fullers also enlarged the Carriage House, constructing a brick addition that linked the two detached sections originally constructed by the Carrolls. Interestingly, the map notes that a kitchen was also located in the Carriage House, possibly indicating living quarters for the coachman. An 1896 article notes that “the stable will be fitted up for a laundry,” indicating that the building was in fact used to house horses.<sup>44</sup> No building permit was found to be associated with this work, and it was likely completed with the modifications to the House. The map does not depict the angled wall of the existing Carriage House, and it is unknown if this was a detail not captured by the map or if the angle represents a later addition/alteration, possibly during the residence of Alice Copley Thaw. The angled wall is also not shown on the later 1913 Baist Real Estate Atlas, but it does appear on the 1928 Sanborn Map. No building permit

<sup>42</sup> *Evening Times* (Washington, DC), December 21, 1896.

<sup>43</sup> Calderhead, 69.

<sup>44</sup> *Evening Star* (Washington, DC), District of Columbia, April 4, 1896: 11.

**2.54** [Left] Photo of the Carriage House and the angled massing that was built to connect the previously separate structures. [BBB, 2020]



**2.55** [Right] Photo of the west elevation. The center window on the fourth floor was added by the Fullers in 1904. [BBB, 2020]



expressly mentions this alteration. However, the fact that the angled wall features a hoisting beam suggests it was constructed either during the Fuller period or as a part of Alice Copley Thaw's renovation in 1911. The west massing of the Carriage House may also have been expanded to the south by the Fullers at this time. A seam in the brick—visible on the east elevation—indicates that the southernmost bay where the stalls stand today is an addition.

The only other alteration known to have occurred during the Fuller's residency was in 1904. A building permit granted in June 1904, calls for a 2'6"x5'4" window to be cut in the west elevation at the third story, which translates to the current fourth floor.<sup>45</sup> The provided measurements and window alignment indicate that it was the center window on the fourth floor of the west elevation that was added at this time. This work was also carried out by John McGregor.

### Changes by Alice Copley Thaw: 1911-1912

In 1911, after Chief Justice Fuller passed away of a heart attack in 1910, the residence was sold to Alice Copley Thaw. Thaw was a wealthy heiress who—with the assistance of noted Washington architect Jules Henri de Sibour and Page Construction Company—remodeled the interior, creating many of the architectural details seen in the House today.

The building permit, granted July 24, 1911, describes changes to the main residence as follows:

Install new partition as shown. Repaint interior throughout and wood work on exterior. Install electric lights as shown. Install new ceiling in dining [dining] room and Garden room. Install new toilet on first floor, new bath on third and fourth floors as shown. Install new sink in store room. Replace present fixtures on third and fourth floor baths with new fixtures. Replace present radiators with the low down type in the masters room.<sup>46</sup>

The improvements were valued at \$6,209 and were completed in January 1912.<sup>47</sup> The Dining Room was remodeled with an ornate faux-marble plaster crown molding with modillions. The Garden Room does not have an elaborate ceiling, but it was likely replastered as indicated in the building permit, and picture rail, picture moldings, and chair rail were likely installed. Calderhead notes that black marble surrounds and mantels

<sup>45</sup> District of Columbia Building Permits, Permit 1991 ½, 1904.

<sup>46</sup> District of Columbia Building Permits, Permit 456, 1911.

<sup>47</sup> Included with inspector notes: District of Columbia Building Permits, Permit 456, 1911.





**2.56** 1936 photo of the Dining Room as designed by architect Jules Henri de Sibour for Alice Copley Thaw. It is interesting to note that in this photo the Dining Room chandelier has been removed. [DACOR Bacon House]



**2.57** 1936 photo of the North Drawing Room, looking southwest towards the South Drawing Room on the left and Dining Room on the right. Henri de Sibour installed pocket doors at the Dining Room and widened the opening between the two drawing rooms. [DACOR Bacon House]



**2.58** 1936 photo of the North Drawing Room, looking northeast. The wood carved and gilded mirror over the fireplace was purchased in London in 1906 by Thaw and is purported to be the work of craftsman Thomas Johnson ca 1760. [DACOR Bacon House]



**2.59** 1936 photo of the South Drawing Room, looking east. [DACOR Bacon House]

were mounted on the three fireplaces in the Drawing and Dining Rooms. A white marble surround and mantel was also added to the fireplace in the master bedroom at the northeast corner of the third floor.<sup>48</sup> Similarities between the black marble mantelpieces on the second floor and the black marble mantelpiece in the southeast corner of the third floor indicate that it was also installed by Thaw, and she may have installed others throughout the house. Above the mantel in the North Drawing Room, Thaw installed an elaborate eighteenth-century carved giltwood mirror, purportedly by craftsman Thomas Johnson ca 1760, that she had purchased in London in 1906.



**2.60** 1936 photo of the North Drawing Room, looking north. [DACOR Bacon House]

De Sibour enlarged the opening between the two Drawing Rooms and replaced the Dining Room's existing doors (possibly folding doors as described in accounts from the Ringgold period) with pocket doors for improved circulation to better accommodate large-scale entertaining.<sup>49</sup> The pocket door is perhaps what is alluded to as the "new partition" in the building permit



<sup>48</sup> Calderhead, 76.  
<sup>49</sup> Calderhead, 76.



**2.61** [Top Left] 1936 photo of the Dining Room, looking northeast. [DACOR Bacon House]



**2.62** [Lower Left] 1936 photo of the Garden Room, looking west. [DACOR Bacon House]



**2.63** [Right] 1936 photo looking south from the North Drawing Room through to the South Drawing Room. [DACOR Bacon House]

description. Earlier Dining-Room wall paper, which dates at least to the Fuller period, can still be seen with some effort at the pocket door cavity.

Though not explicitly stated in the description of work, replastering did take place throughout the house. Photographs from 1936 show the architectural changes to the second-floor representational spaces as they were when completed in 1912. The walls of the second-floor rooms were finished with picture molding and chair rails. Picture rails were placed just below the ceiling in all representational rooms except the Dining Room, which received the elaborate crown molding decorated with modillions and a coved ceiling. The photographs of the Dining Room show that the chandelier was removed; however, it is not known if this was done by Thaw or later by the Bacons. During the Bacon residence, the Dining Room chandelier was located in Mrs. Bacon's bedroom at the northeast room on the third floor.

Historic photographs show that the renovation included inserting new windows on the east elevation. The circa 1900 photograph is the earliest known image of the property, providing a snapshot of the residence during the Fuller period. A circa 1912 photograph appears to be taken after the renovations undertaken by Alice Copley Thaw. The photos show that de Sibour added several windows to the east elevation. One window was added at the northeast corner of the fourth floor. On the third floor, two existing windows can be seen in the circa 1900 photograph, one at the northeast corner, and one at left center. A walled-in window opening appears to the right of the center window at the third floor, which may have been part of the original design. Walled-in windows did occur on elevations where complex flue networks in the walls made the placement of windows a challenge, and walled-in windows were purposely designed to maintain symmetry. In the circa 1912 photo, glazing has been installed in the walled-in window and an additional window has been inserted at the southeast corner. Two windows were installed at the southeast and northeast corners on the second floor, and one window was installed at the southeast corner on the first floor. The windows installed at this time feature wood lintels instead of stone lintels, which date to the original construction of the House.



**2.64** Ca. 1912 photo of the southeast corner of the house from F and 18th Streets NW. Notice the additional windows on the east elevation and the painted window lintels. [Washington Historical Society]



**2.65** Circa 1900 photograph of the residence as it appeared during the Fuller residence. The cornice is the same as the cornice in the ca. 1912 photo above. [Washington Historical Society]

The photographs also reveal that the shutters were replaced and the exterior lintels were painted. Before the renovation, shutters appear to be composed of single panels of louvers except on the second floor. Afterwards, the shutters feature two and three louvered panels per shutter. The center window at the fourth floor on the south façade was also altered. Although the dimensions of the window opening did not change, paired double-hung windows replaced the tripartite window that mimicked the window on the third floor below.

While some sources state that the existing metal cornice was installed by Thaw and de Sibour, there is no evidence to suggest that this was the case. There is no mention of such work in the building permit, and while it is difficult to clearly see all details of the roof in the 1900 photo, the overall profile matches the cornice in the circa 1912 photo. Furthermore, it would not make sense for Thaw to replace a roof cornice that would have been installed in 1896 to unify the roof of the west wing with the rest of the House. However, it is possible that Thaw had the cornice painted a light color at this



time to match the painted window lintels and contrast with the brick masonry.

During the renovation, all the plumbing was replaced and a full-scale electric lighting system was installed. New bathrooms were created on the two upper floors, adding further modern amenities to the House.<sup>50</sup> It is

<sup>50</sup> Calderhead, 76.

unclear if further modifications were made to the bedrooms on the third and fourth floors.

For alterations made to the Carriage House, a separate building permit was granted on October 5, 1911, describing the following changes:

Change position of walls, openings and roof as shown on plans. Install concrete floor over entire 1st floor. Build reinforced concrete floor for 2nd floor over stalls and laundry. Partitions generally to be 2" plaster. Install plumbing and heating as shown. Build living rooms and bath on second floor.<sup>51</sup>

The mention of stalls suggests that the Carriage House may still have been partially used to house horses. However, automobiles were becoming more and more popular in Washington, DC. In April 1912, it was reported in the *Evening Star* that Alice had purchased a Peerless "38" six seater automobile from the Zell Motor Car Company of Baltimore. This was likely the first automobile to be sheltered in the Carriage House.<sup>52</sup> The living spaces mentioned in the permit likely provided rooms for a chauffeur or other house staff. Changes to the Carriage House totaled approximately \$5,000, and according to construction notes kept in the permit record, the renovations were finished at the end of January in 1912.<sup>53</sup>

A *Washington Herald* article from September 9, 1911 notes:

Miss Alice Copley Thaw, formerly the Countess of Yarmouth, left Washington for Pittsburg after spending several days in the Capital supervising the alterations on her new home.

The house, which is of modified colonial architecture, has a beautiful Garden on the side, and it is said

Miss Thaw is planning to raise rare plants and make it one of the most noted Gardens in Washington.<sup>54</sup>

There is no further mention of her plans for the Garden, and it would seem her plans didn't come to fruition. However, the Garden must have continued to be a special space used by Thaw and her guests. In her later years, Alice was known as an avid horticulturalist.<sup>55</sup>

In the spring of 1913, Thaw married Geoffrey Whitney, a wealthy New England banker and broker. After a brief stay at the property, the couple moved to Boston and Alice rented the property to a series of well-connected couples until she sold it to the Bacons in 1925. No changes are known to have occurred during this period except for the repair of the brick retaining wall. A permit for this work was submitted and the work completed in August 1918.<sup>56</sup>

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### Bacon Residence: 1923-1980

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Virginia and Robert Low Bacon moved into the residence in 1923, renting from Alice Copley Thaw (now Whitney) until purchasing the property on March 27, 1925.<sup>57</sup> In 1928, the Bacons acquired a building permit to carry out repairs to the house. The permit states that they had permission to "divide several rooms to make servants quarters - cut 2 windows - construct 2 bath rooms."<sup>58</sup> Such changes were likely made to the first and/or fourth floors where the servants quarters were located. Unfortunately, no building plans exist prior to 1982 to clarify the locations of the new rooms and bathrooms. The windows must have been inserted on the north or west elevations. The irregular placement and size of the existing windows on these elevations suggest that these windows included the second window from the west on the fourth floor of the north elevation and the first window from the south on the second floor of the west elevation.

51 District of Columbia Building Permits, Permit 1767, 1911.

52 *Evening Star* (Washington, DC), April 21, 1912.

53 District of Columbia Building Permits, Permit 1767, 1911.

54 *Washington Herald* (Washington, DC), September 9, 1911.

55 Walz, "Alice Cornelia Thaw, aka Mrs. Copley Thaw Whitney, owner 1911-1925," May 11, 2021, p. 13.

56 District of Columbia Building Permits, Permit 187, 1918.

57 Calderhead, 78.

58 District of Columbia Building Permits, Permit 117212, 1928.

**2.66** [Top Left]  
Ca. 1980 photo of  
the Ladies' Lounge,  
looking east. Door  
in corner goes to a  
bathroom. [DACOR  
Bacon House]



**2.67** [Top Right]  
Ca. 1980 photo of  
the Gentlemen's  
Lounge, looking  
northwest. Doors  
lead to a bathroom  
and closet. [HABS,  
Library of Con-  
gress]



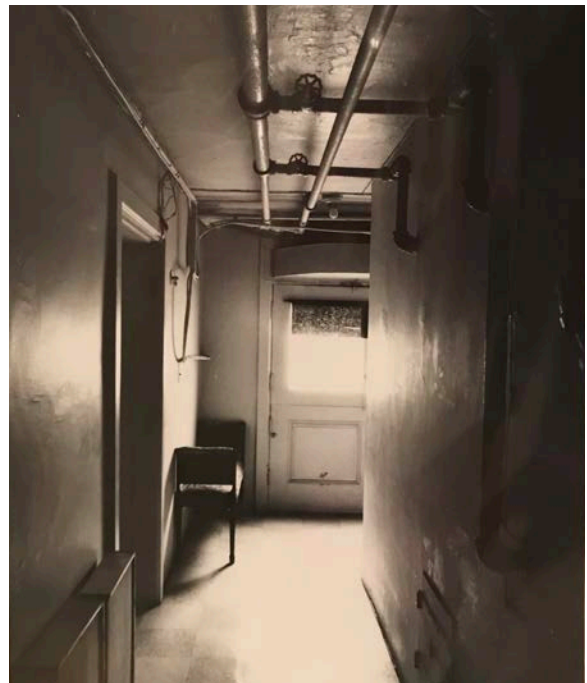
**2.68** [Center Left]  
Ca. 1980 photo of  
the first floor kitchen,  
looking north.  
[DACOR Bacon  
House]



**2.69** Ca. 1980  
photo of the first  
floor service cor-  
ridor and service  
door on the east  
elevation, looking  
east. [DACOR  
Bacon House]

No other interior divisions are known to have occurred after this modification. Therefore, the 1982 HABS floor plans likely document the layout of the House and Carriage House as they appeared from 1928 onwards. Refer to the 1982 floor plans, beginning on page 79.

The first floor was divided into service areas for staff as well as more public rooms used to receive guests. A Ladies' Room with fireplace and bathroom was located to the east of the entrance hall and Grand Stair. The fireplace in the room is designed in the Greek Revival style and features a Greek Key fret and Ionic Columns. Based on its style and condition, it likely dates to the early to mid-nineteenth century. It is not known when this mantle was placed in the Ladies' Room and if it was relocated from another room in the House when the room was first used as a reception room/lounge. A Gentlemen's Room with closet and bathroom was located to the west. The use of reception rooms designated by gender was common during the Gilded Age. As such, these rooms may have first been used for these purposes by the Fullers or Alice Copley Thaw. Beyond the glazed panel door and partitions at the north wall of the Grand Stair, a corridor ran east-west from the service entry door on the east elevation of the building to the



servants dining room, a bathroom, and elevator at the west wing. Beyond the corridor, the kitchen and storage rooms were located in the northwest corner, and the butlers' rooms and the boiler room were located in the northeast corner. A north-south corridor divided the boiler room and kitchen, providing direct access to the courtyard. A service stair, to the north of the





**2.70** [Top Left] Ca. 1980 photo of the first floor service corridor and main stair, looking west. This stair was removed during the 1985 to 1986 renovation. [DACOR Bacon House]



**2.71** [Top Right] Ca. 1980 photo of the Main Stair Hall on the second floor, looking west. [DACOR Bacon House]



**2.72** [Left] Ca. 1980 photo of the jib window opening to the Gallery from the Dining Room. [DACOR Bacon House]



**2.73** [Center Right] Ca. 1980 photo of the pantry, looking north. The dumb waiter is located on the right. [DACOR Bacon House]



**2.74** [Lower Right] Ca. 1980 photo of the pantry, looking south-west. [DACOR Bacon House]

**2.75** [Top Left]  
Ca. 1980 photo  
of Mrs. Bacon's  
bedroom at the  
northeast corner  
on the third floor.  
The chandelier,  
originally located  
in the Dining Room  
is hung from the  
ceiling, view look-  
ing south. [DACOR  
Bacon House]



**2.76** [Top Right]  
Ca. 1980 photo of  
the morning room  
adjoining Mrs.  
Bacon's bedroom  
to the south, view  
looking north.  
[DACOR Bacon  
House]



**2.77** [Lower Left]  
Ca. 1980 photo of  
the fireplace in Mrs.  
Bacon's bedroom,  
looking east.  
[DACOR Bacon  
House]



**2.78** [Lower Right]  
Ca. 1980  
photo of the fire-  
place in the morn-  
ing room, looking  
east. [DACOR  
Bacon House]



gentlemen's room led to the second floor, connecting with the second-floor hallway and the Main Stair.

The second floor retained its layout from earlier periods. The South and North Drawing Rooms were situated to the east and northeast of the Grand Stair Hall, respectively. The Dining Room adjoined the North Drawing Room to the west. To the north of the Dining and North Drawing Rooms, the Gallery was accessed by two double-hung jib windows with wood paneled doors. To the west of the Grand Stair Hall, a corridor extended past the Main Stair to the west wing, added by the Fullers in 1896. The Garden Room was accessed to the south of the Main Stair. The room featured a lead-camed glass door arranged in a segmented pattern that

matched the glazed door at the bookshelf to the right of the fireplace. A pantry, wine closet, and china closet, and elevator were located in the west wing. A dumb-waiter in the pantry eased the transfer of dishes from the kitchen at the first floor, below.

The third floor consisted of a master suite and several guest rooms and bathrooms. Mrs. Bacon's bedroom was located in the northeast corner with an adjoining morning room to the south and bathroom to the west of the morning room. An office was located in the southwest corner of the house. A hallway to the north of the Main Stair and stair hall led to Mrs. Bacon's bedroom at the far east, a guest room (called the Tangerine Room) at the southwest corner, and an additional guest bedroom





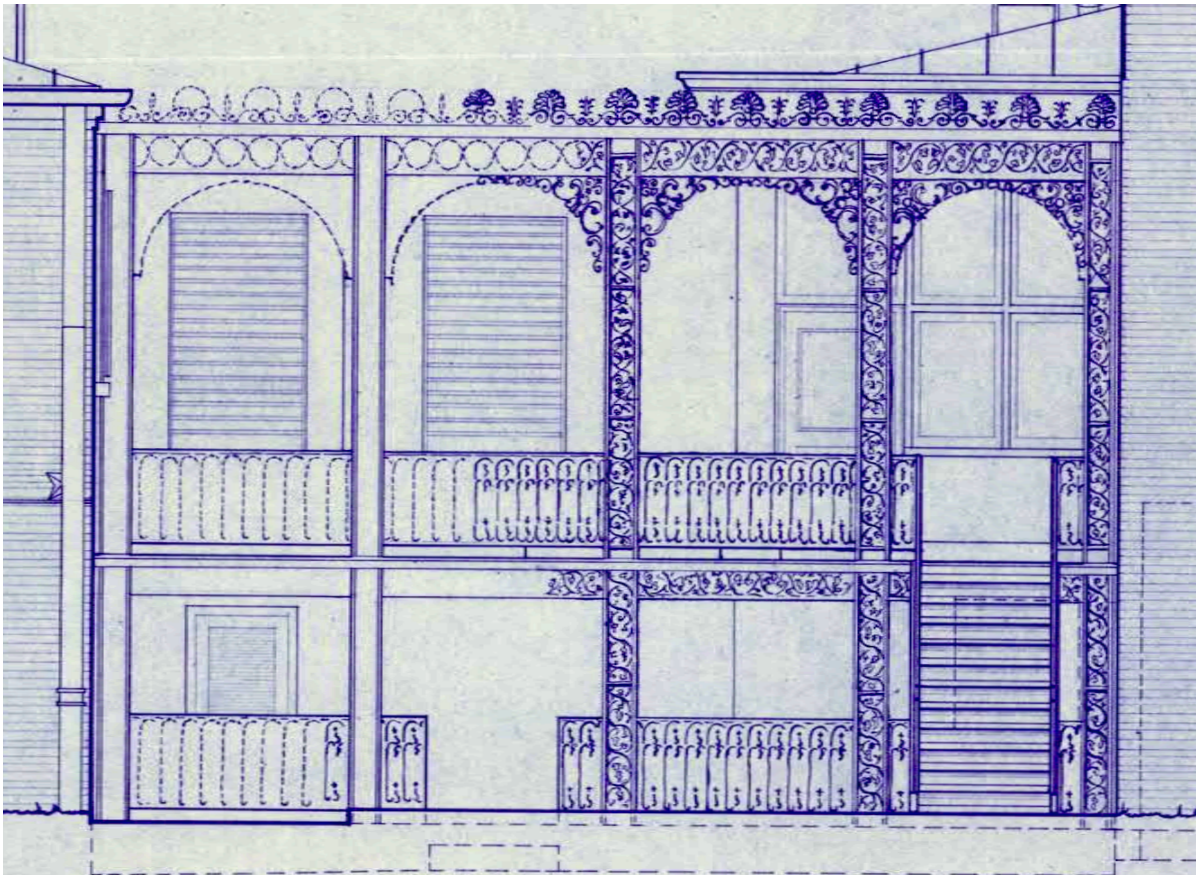
**2.79** [Left] Ca. 1980 photo of the third floor office, looking west. [DACOR Bacon House]



**2.80** [Top Right] Ca. 1980 photo of the Tangerine Room, looking west. [DACOR Bacon House]



**2.81** [Right] Ca. 1980 photo of the fourth floor bedroom in the southwest corner of the house adjacent to the stairs, looking southwest. [DACOR Bacon House]



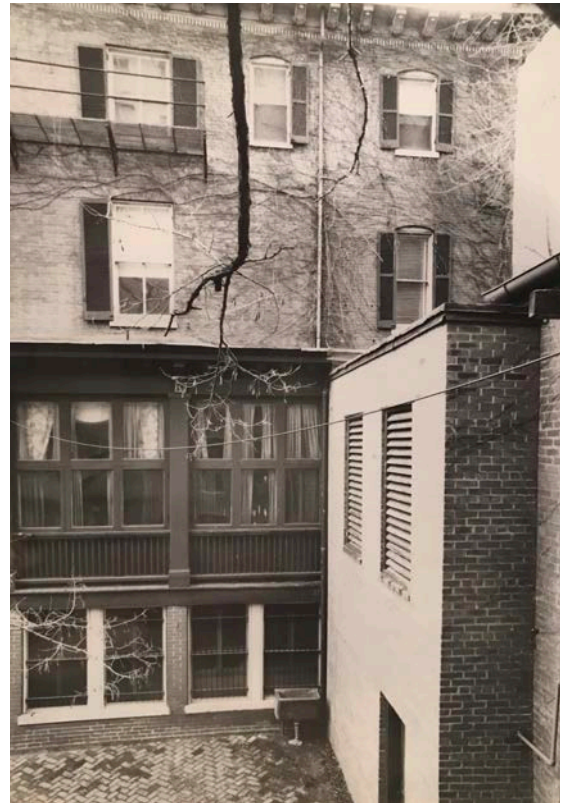
**2.82** 1982 HABS elevation drawing of the New Orleans porch. [DACOR Bacon House]



**2.83** [Left] Ca. 1980 photo of the New Orleans porch and stair to Garden, looking northeast. [DACOR Bacon House]



**2.84** [Right] Ca. 1980 photo of the east elevation of the New Orleans porch with the enclosed north porch and north elevation of the residence beyond, view looking south. [DACOR Bacon House]



and series of bathrooms and closets were located in the west wing.

Nine additional bedrooms, three bathrooms, a playroom, and a series of closets were located on the fourth floor, which may have been used by a combination of guests and staff.

In 1935, the Bacons installed a York air-conditioning system, and in 1942 Mrs. Bacon upgraded the kitchen and bathroom, installing one new basin, bath tub, water-closet, gas range, and kitchen sink.<sup>59</sup> Mr. Bacon passed away in 1938, but Mrs. Bacon continued to live and entertain in the House, frequently hosting political and social leaders, artists, and musicians for lively discussions and dinner parties.

In 1949, Mrs. Bacon hired noted American architect Louis A. Simon to add a two-level porch between the House and the Carriage House, further defining the Garden and courtyard. The porch was accessed from the west door of the Gallery. The west elevation of

the porch facing the Garden was designed with elaborate cast iron railings, posts, and lintels, reminiscent of porches and balconies in New Orleans. For that reason, the structure was called the New Orleans porch. The iron posts and lintels featured a grape vine motif with delicate brackets decorated with scrolls and volutes. The railings consisted of ornamental panels featuring scrolls and pointed spears. A row of acroterion ornaments decorated the roof line.

The east elevation of the porch facing the courtyard was decidedly less glamorous. It was constructed of brick and featured a wood-paneled door providing access between the Garden and the courtyard at the lower level and two louvered openings at the porch level. The partially enclosed porch was sheltered by a flat metal roof.

It is reported that at this time Mrs. Bacon carried out renovations to the Carriage House, improving the quarters for the chauffeur and enlarging the laundry facility. The layout of the Carriage House after these

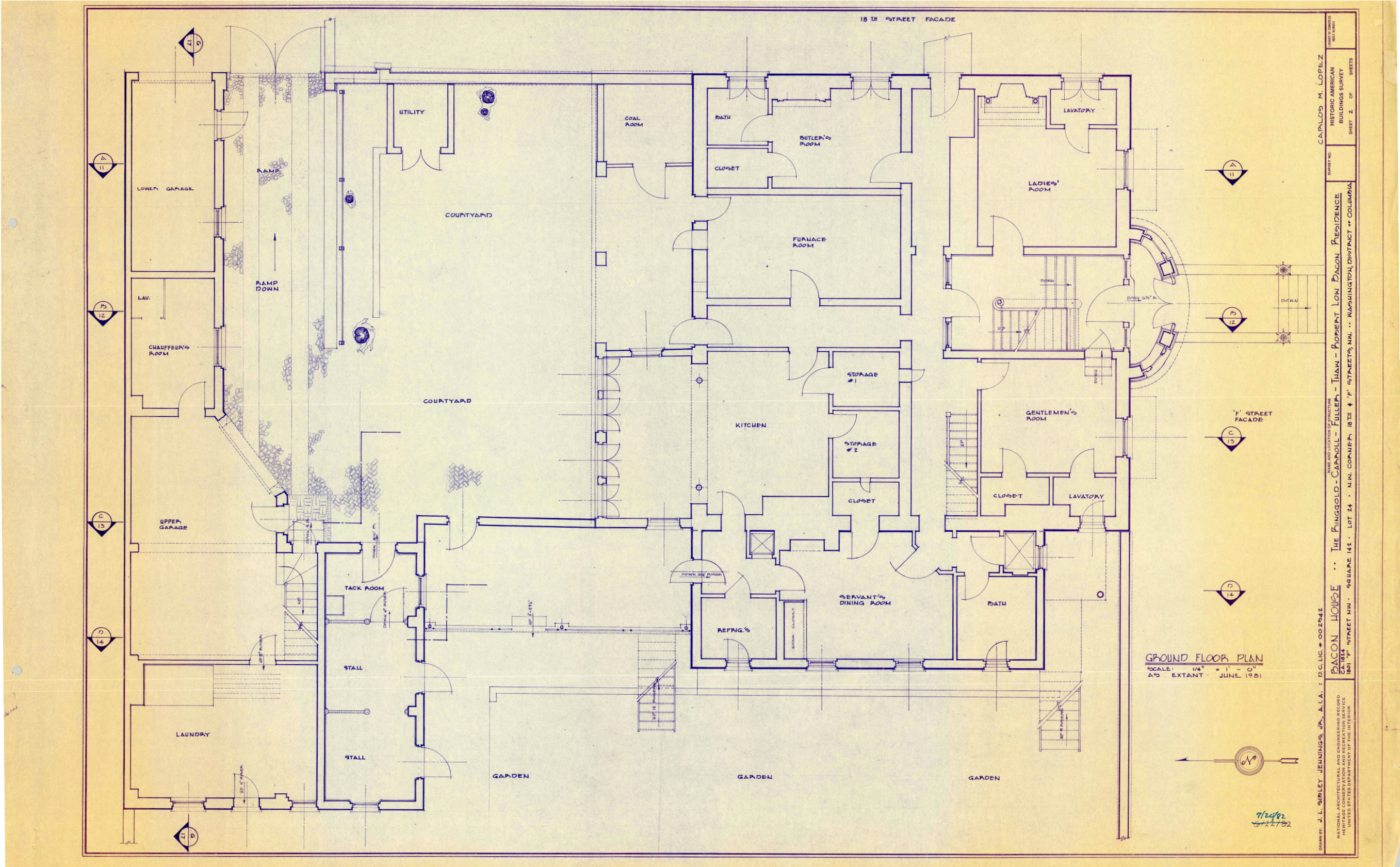
<sup>59</sup> District of Columbia Building Permits, Permit 182281, 1935 and District of Columbia Building Permits, Permit 256654, 1942.



1982 Historic American Buildings Survey Drawings

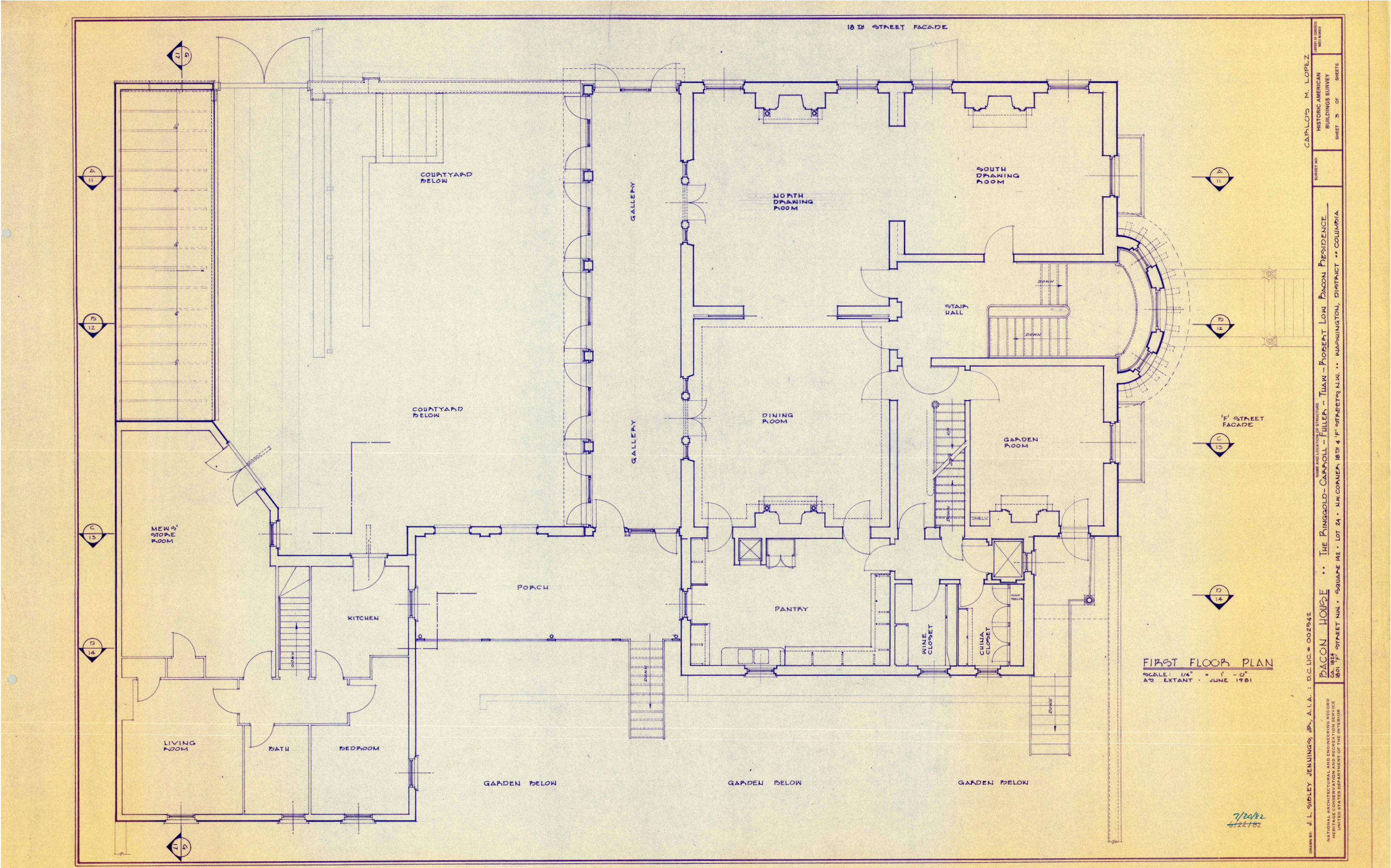
The following floor plans from 1982 depict the conditions of the main residence and Carriage House during the Bacon residence from 1928 onwards.

First Floor



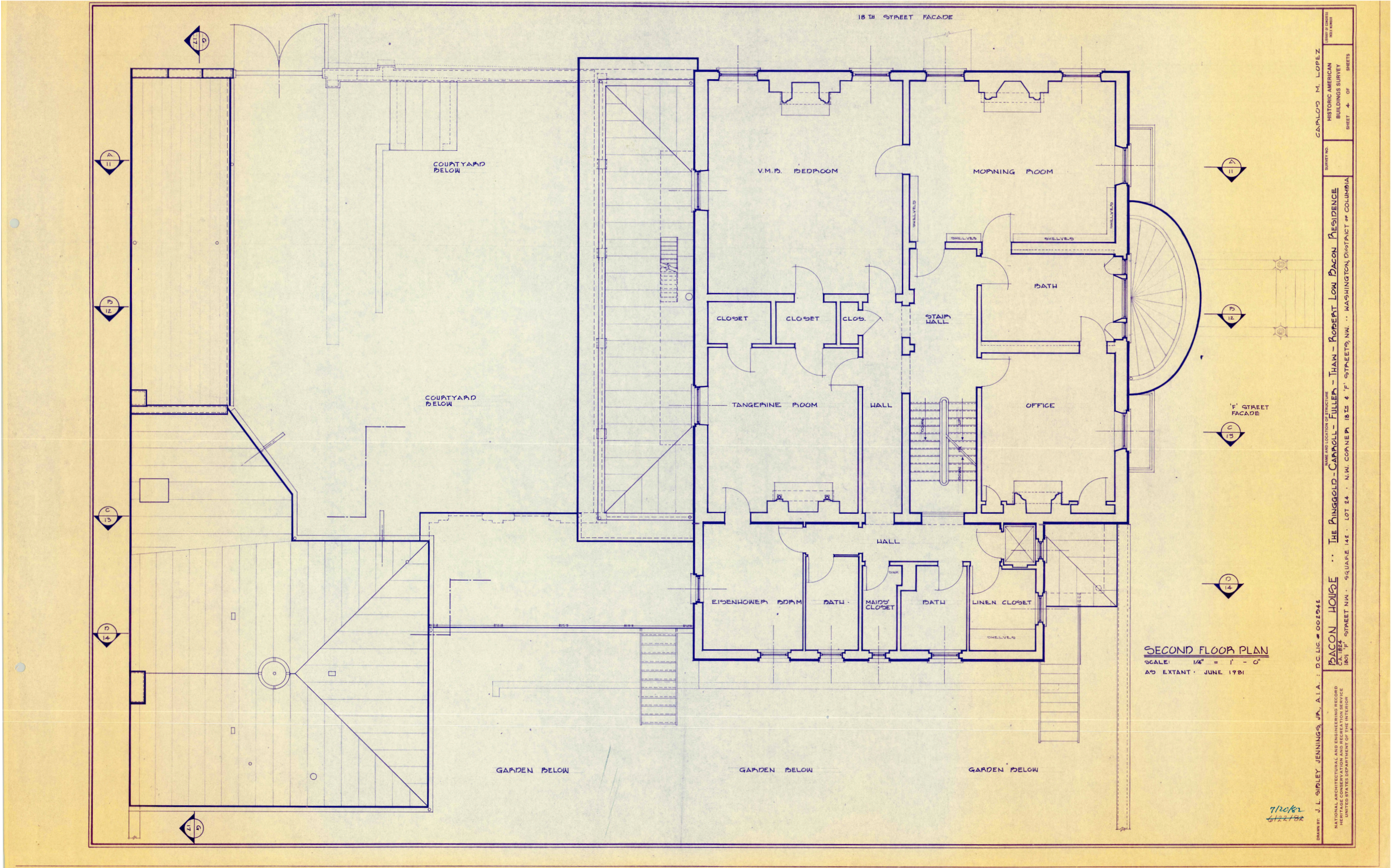


Second Floor





Third Floor





7/20/82  
6122102





modifications is reflected in the 1982 HABS drawings. The narrow east wing fronting the drive and 18th Street was divided into two spaces serving as a garage and service room. The rest of the first floor served as another garage, stalls, and laundry. The second floor included a living space for the chauffeur, which included a kitchen, bathroom, living room, bedroom, and work room.

In 1958, Mrs. Bacon planted the Willow Oak tree, which remains the most prominent character-defining feature of the Garden, producing the welcome shady canopy and the unique and precious green space in the present neighborhood of large office buildings. When planted, the tree was thirty-five feet tall and required three cranes to lift it into place over the Garden wall. In 1964, to further shelter the property from the office buildings being erected to the north and west, she planted nine Magnolia trees that hug the north and west Garden walls.

Across the street from the property stood the General Services Administration building, which had been



**2.85** [Left] Ca. 1980 photo of the New Orleans porch, looking southeast towards the Gallery door. [DACOR Bacon House]



**2.87** [Top Left] Ca. 1930 aerial photo of the neighborhood surrounding the property. Square 142 remains residential while tall office buildings were constructed nearby. [DACOR Bacon House]

**2.86** [Lower Right] Ca. 1980 photo of the South Drawing Room showing water damage at ceiling, view looking southwest. [DACOR Bacon House]

constructed in 1917. Square 142 was still entirely residential when the Bacons purchased the property in 1925, as the aerial photo from circa 1930 indicates. In 1965, the 10-story office building to the north of the property was constructed. As a stipulation of its construction, Mrs. Bacon demanded that no windows be placed below the sixth floor on the south elevation, which would overlook her property. The Organization of American States' office building to the west of the property was constructed in 1980. The land for the building was purchased from Mrs. Bacon, and the sale enabled her to establish an endowment for the Bacon House Foundation.<sup>60</sup>

Mrs. Bacon passed away on February 24, 1980, and the title of the property passed to the Bacon House Foundation. The Foundation was tasked with converting the property from private residence into an educational center. These efforts began in 1982, concurrent

<sup>60</sup> Calderhead, 100.

**2.88** [Left] Ca. 1980 photo of the west elevation, showing the overgrown nature of the exterior of the house and Garden. [DACOR Bacon House]



**2.89** [Right] Ca. 1982 photo of the newly renovated Carriage House into offices. This photo shows an office located in the Carriage House stalls. [DACOR Bacon House]



with the documentation of the property by the Historic American Buildings Survey. Measured drawings and photographs documented the existing conditions of the property, providing an essential record of its long tenure as a private residence. The photographs reveal that the interior of the house remained in good to fair condition with some evidence of weathering and water damage, especially at the ceilings in the Grand Stair Hall, South Drawing Room, Gallery, Dining Room, and third floor office. The exterior also required a considerable amount of repair and maintenance. Many window shutters were broken or missing, and the lower panels of the enclosed north porch appeared to be in poor condition. Additionally, ivy had grown along most of the west elevation and at parts of the south and north elevations and Carriage House, creating a look of neglect.

## **Renovation of Property from Private Residence to Institution: 1982-1986**

### ***Carriage House Renovation***

In 1982, the Bacon House Foundation renovated the Carriage House, transforming the garage, laundry, and chauffeur's living quarters into offices that could be used by both the Foundation and leased to other organizations to generate revenue. The renovation was designed by J.L. Sibley Jennings, AIA, and began in March, 1983.<sup>61</sup> When completed, the Carriage House featured six offices, three on each floor. The largest stretched the entire length of the east wing of the Carriage House and had three working levels within the space. These

platform levels survive today, creating office nooks for desks and storage. The main entry was located at the angled middle section and there was a small reception by the stair. Along the south side and accessible from the Garden was a second office located in the old stall room. The office retained two spoked dividers that had previously created separate stalls for horses. A third office was located at the back with access to the service yard. On the second floor, in addition to the three offices, there were two tiled bathrooms and a small kitchenette. The two wooden hoist beams on the exterior of the Carriage House were preserved. On the east elevation adjacent to the angled massing, a door leading to the Carriage House stair was converted to a window. When completed, the American Institute of Architects awarded the Bacon House Foundation a citation for "Achievement of Excellence in Historic Preservation and Architecture" on September 29, 1984.

### ***1985-1986 Renovation of the Main House***

In 1985, the Bacon House Foundation merged with the DACOR Education and Welfare Foundation to form the DACOR Bacon House Foundation. The merger served both entities, and with joined financial resources, the DACOR Bacon House Foundation was able to move

<sup>61</sup> Calderhead, 101.





**2.90** [Left] 1986 renovation photo of the Gentlemen's Lounge showing new drywall finishes, looking southeast. [DACOR Bacon House]



**2.91** [Top Right] 1986 renovation photo of the Garden Room, looking northwest. Plaster walls and picture moldings, which were restored and the floors refinished. [DACOR Bacon House]

forward with the renovation of the House between 1985 and 1986. DACOR sold its former offices located at 1718 H Street in May, 1986 for \$1.5 million, which covered the approximately \$1.2 million that the DACOR Bacon House Foundation spent on the renovation of the House. The Foundation hired DC architecture firm Archetype to design and carry out the renovation, which focused on the restoration and preservation of the historic interiors. The renovation began in June, 1985, preserving the representational rooms on the second floor and converting the first, third, and fourth-floor rooms into offices and other space for DACOR members and Foundation staff.

The first-floor service area was converted to lounges, Library, and Meeting Room. The Ladies' and Gentlemen's Lounges were retained and expanded with new adjoining bathrooms and coat closets. The first-floor service stair was removed in order for a bathroom and coat closet to adjoin the Gentlemen's Lounge. Similarly, the east-west service hallway was removed and the east service entrance was walled up to create a bathroom and closet adjoining the Ladies' Lounge. Despite being infilled, the east service entry door remains on the exterior. The kitchen and storage areas were removed to form the Meeting Room, and the furnace room and butler rooms were removed to form the Library. A new fire stair was constructed at the southwest corner of the west wing and the elevator was relocated to the bathroom north of the new fire stair. The servant's dining room and refrigerated storage was converted to a caretaker's suite. All plaster finishes were replaced with drywall or were laminated with drywall on top of older plaster walls. All floors and ceilings were also



**2.92** [Center Right] 1986 renovation photo of the Garden Room, looking southwest. Drywall was installed at the exterior facing walls and the picture molding was replaced. [DACOR Bacon House]



**2.93** [Lower Right] 1986 renovation photo of the third floor southwest office, looking southwest. The plaster walls were restored and the floors were refinished. [DACOR Bacon House]

replaced. Wall finishes in the Grand Stair Hall were preserved and restored. The north wall of the Grand Stair Hall, dividing the Hall from the rest of the first floor was rebuilt using drywall, and the historic wood paneling and glazing was reinstalled. Picture moldings and chair rails in the Ladies' and Gentlemen's Lounges were replaced.

On the second floor, the representational rooms were restored. All ceilings (except for the one in the Dining Room) were replaced, but the wood floors and plaster finishes were restored except on exterior facing walls,

which were insulated and received new drywall. Picture molding and other details were replaced in kind. All wood features including doors, baseboards, panels below windows, and door and window trim were removed, restored, and reinstalled. Only when necessary were such items replaced. A kitchen replaced the old pantry to the west of the Dining Room.

The third floor was converted to offices; however, the layout of the bedrooms and bathrooms remained mostly intact. The east-west corridor was removed as were the linen closet and bath at the south end of the west wing to make room for the fire stair and new elevator. A bathroom remained north of the new elevator. The hardwood floors were restored and new drywall was laminated to the plaster walls in all rooms except the office in the southwest corner, the plaster walls of which were restored.

The fourth floor was completely reconfigured with new bedrooms and offices. Each bedroom was renovated with its own full bathroom. The skylight that had been located above a bathroom was relocated slightly to the northeast to sit above an open reception area. Built-in cabinets were installed at each corner of reception. The rooms received new drywall, except for the plaster walls of the main stair, which were restored. The hardwood floors were covered with carpet, except in the new bathrooms, which received new tile.

On the exterior, the wood windows were restored, primed, painted, and reinstalled with new weatherstripping and sash locks. The wood shutters were similarly removed, restored, and reinstalled. Wood porch elements were replaced where rotted. Otherwise, they were scraped, primed, and painted. Exterior iron work was removed, wire-brushed, primed, painted, and reinstalled.

Water source heat pumps and corresponding PVC piping were installed throughout the building. The heat pumps were generally concealed above ceilings to provide HVAC service. The renovation was completed in 1986.

In 1988, following the building renovation, the Garden was also redesigned to its present form. Brick pavement was installed throughout much of the Garden and a brick lattice wall was erected that aligns with the south elevation of the Carriage House, dividing the Garden and creating a shielded area that can be used to store outdoor kitchen, Garden, and service items.

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## **DACOR Stewardship 1985 - Present**

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### ***Early Maintenance and Improvements***

Early maintenance work following the newly completed renovation included routine HVAC improvements and the repair or replacement of deteriorated building elements. In several instances noted conditions led to detailed investigations and subsequent repairs. All work is noted by year and was recorded in the DACOR Annual Committee Reports as well as other documents such as invoices, estimates, and reports:

#### **1991:**

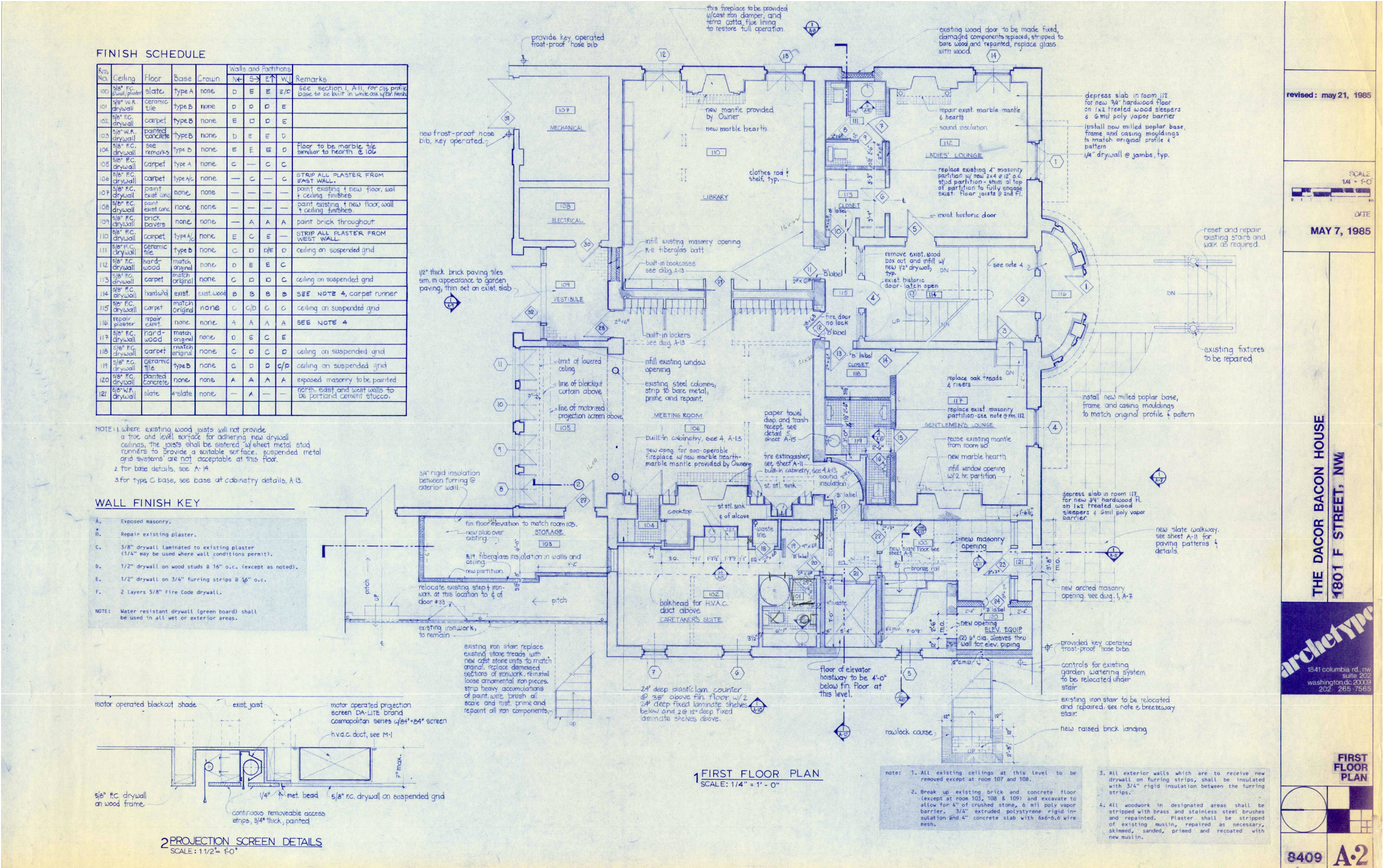
- HVAC improvements were made to replace motors in pump units and key valves.
- Repairs were made to the emergency lighting system, and various lamps were rewired.
- Garden chairs and tables were repainted.
- Rotted doors at the Carriage House leading to the Garden were replaced.
- Water damage to the floor, ceilings, and walls in Gentlemen's Lounge was caused by a broken pipe. The damage was repaired and covered by insurance.
- Complaints of inadequate and inefficient kitchen space, inadequate dining space, restroom facilities, storage, and the need for larger laundry capacity were recorded. Several solutions to increase space were presented, including an idea to triple the size of the Gallery, which was rejected by the National Trust for Historic Preservation, which holds an easement on the property. Another proposal was made to construct a three-story annex building in the Garden.



1985 Renovation Drawings

The following floor plans from 1985 renovation depict the changes made to the former private residence to serve its new function for the DACOR Bacon House Foundation.

First Floor





## Second Floor

## FINISH SCHEDULE

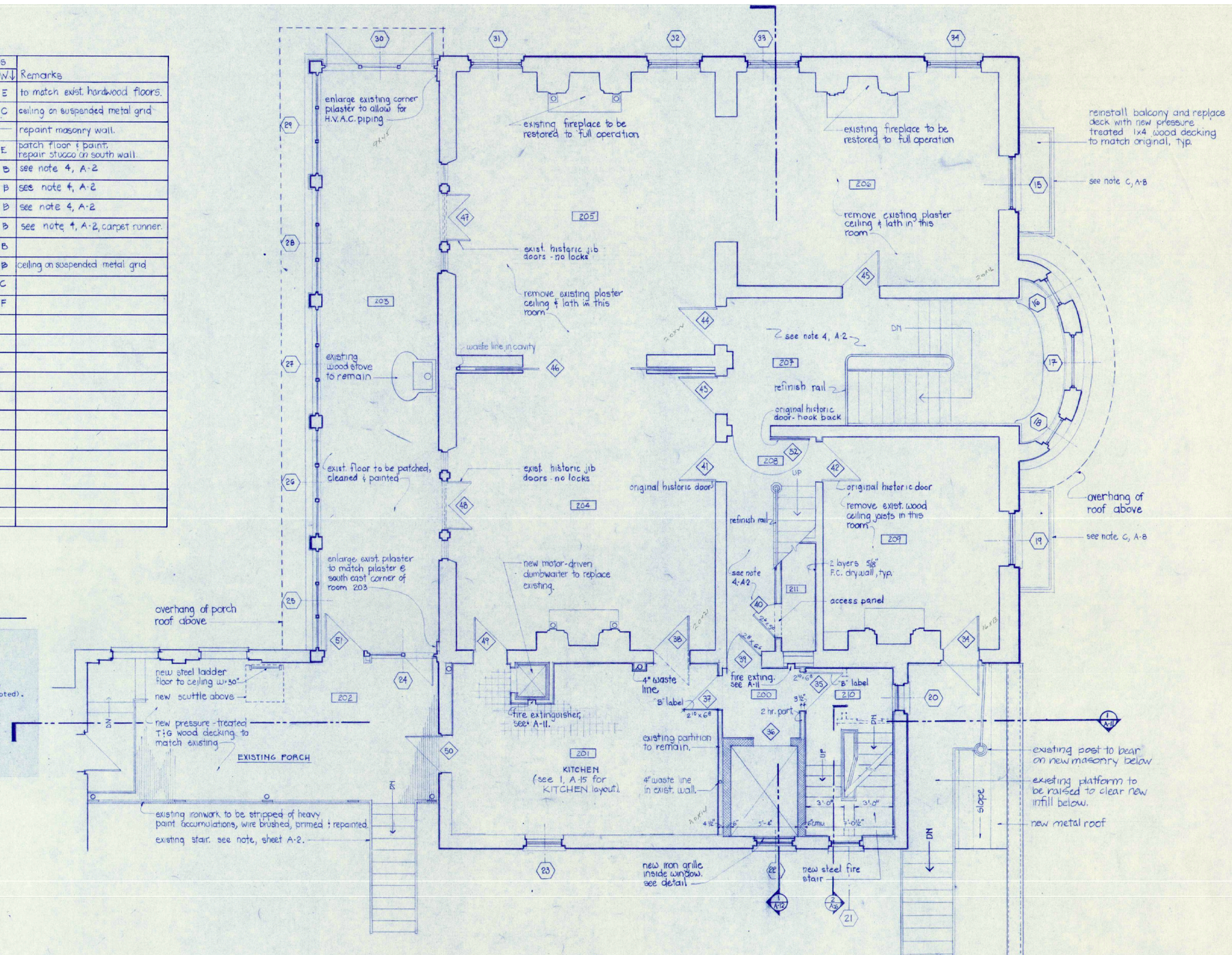
Rm No.	Ceiling	Floor	Base	Crown	Walls & Partitions				Remarks
					← A	S →	E ↑	W ↓	
200	3/8" F.C. drywall	hardwood to match exist.	match original	none	D	F	C/O	E	to match exist. hardwood floors
201	1/2" F.C. drywall	linoleum	4" vinyl	none	C/O	D	C	C	ceiling on suspended metal grid
202	1/2" W.R. drywall	new 7-pg wood	none	none	A	A	A		repaint masonry wall.
203	1/2" F.C. drywall	existing	existing	none	E		E	E	patch floor & paint; repair stucco on south wall.
204	5/8" F.C. drywall	existing hardwood	existing	exist. plaster to remain	B	B	S	B	see note 4, A-2
205	5/8" F.C. drywall	existing hardwood	existing	exist. wood to remain	B	B	B	B	see note 4, A-2
206	5/8" F.C. drywall	existing hardwood	existing	exist. wood to remain	B	B	B	B	see note 4, A-2
207	5/8" F.C. drywall	existing hardwood	existing	exist. wood to remain	B	B	B	B	see note 4, A-2, carpet runner
208	5/8" F.C. drywall	existing hardwood	existing	none	B	B	B	B	
209	1/2" F.C. drywall	existing hardwood	existing	exist. wood to remain	B	B	B	B	ceiling on suspended metal grid
211	1/2" pnt'd metal	rubber	none	none	F/E	C	C	C	
	2 1/2" x 6" F.C. drywall	painted plywood	—	—	F	F	F	F	

NOTE: for base details, see A-14

### WALL FINISH KEY

- A. Exposed masonry.
- B. Repair existing plaster.
- C. 3/8" drywall laminated to existing plaster (1/4" may be used where wall conditions permit).
- D. 1/2" drywall on wood studs @ 16" o.c. (except as noted).
- E. 1/2" drywall on 3/4" furring strips @ 16" o.c.
- F. 2 layers 5/8" Fire Code drywall.

NOTE: Water resistant drywall (green board) shall be used in all wet or exterior areas.



1 SECOND FLOOR PLAN  
SCALE:  $1/4" = 1' - 0"$

revised: may 21, 1985

SCALE

1/4" = 1'-0"

DATE \_\_\_\_\_

MAY 7, 1985

THE DACOR BACON HOUSE  
1801 F STREET, NW

**archetype**  
1841 columbia rd., nw  
suite 202  
washington dc 20009  
202 265 7565

**SECOND  
FLOOR  
PLAN**

8409 A.3



### Third Floor

## FINISH SCHEDULE

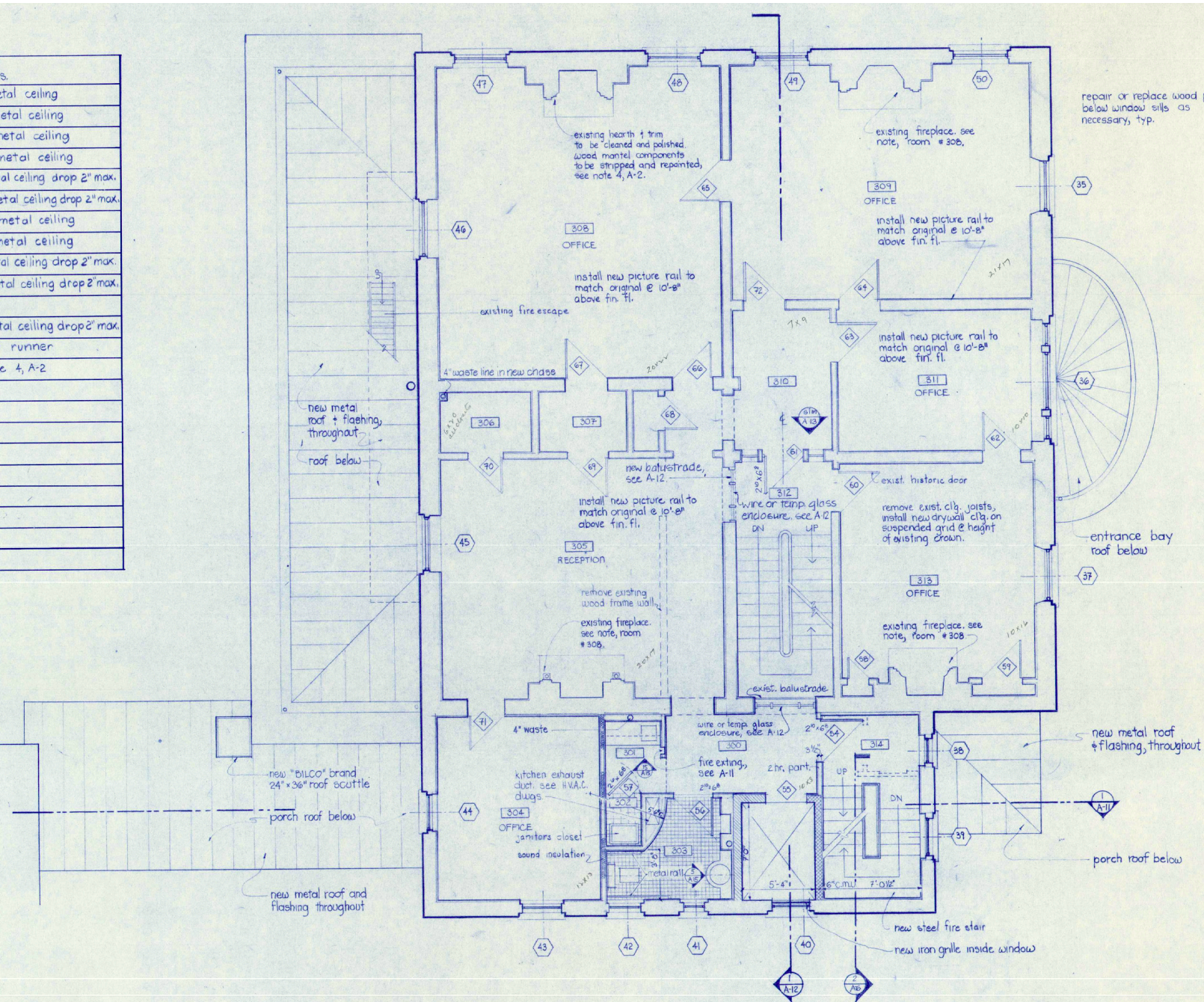
[illegible]

NOTE: for base details, see A-14.

### WALL FINISH KEY


- A. Exposed masonry.
- B. Repair existing plaster.
- C. 3/8" drywall laminated to existing plaster (1/4" may be used where wall conditions permit).
- D. 1/2" drywall on wood studs @ 16" o.c. (except as noted).
- E. 1/2" drywall on 3/4" furring strips @ 16" o.c.
- F. 2 layers 5/8" Fire Code drywall.

NOTE: Water resistant drywall (green board) shall be used in all wet or exterior areas.



revised: may 21, 1985

SCALE  
1/4" = 1'-0"



0 1 2 4 8

DATE  
MAY 7, 1985

THE DACOR BACON HOUSE  
1801 F STREET, NW

1841 columbia rd., n.  
suite 200  
washington, dc 20006  
202 265-7566

### THIRD FLOOR PLAN

8409 A.4

1 THIRD FLOOR PLAN  
SCALE: 1/4" = 1'-0"



Fourth Floor

FINISH SCHEDULE

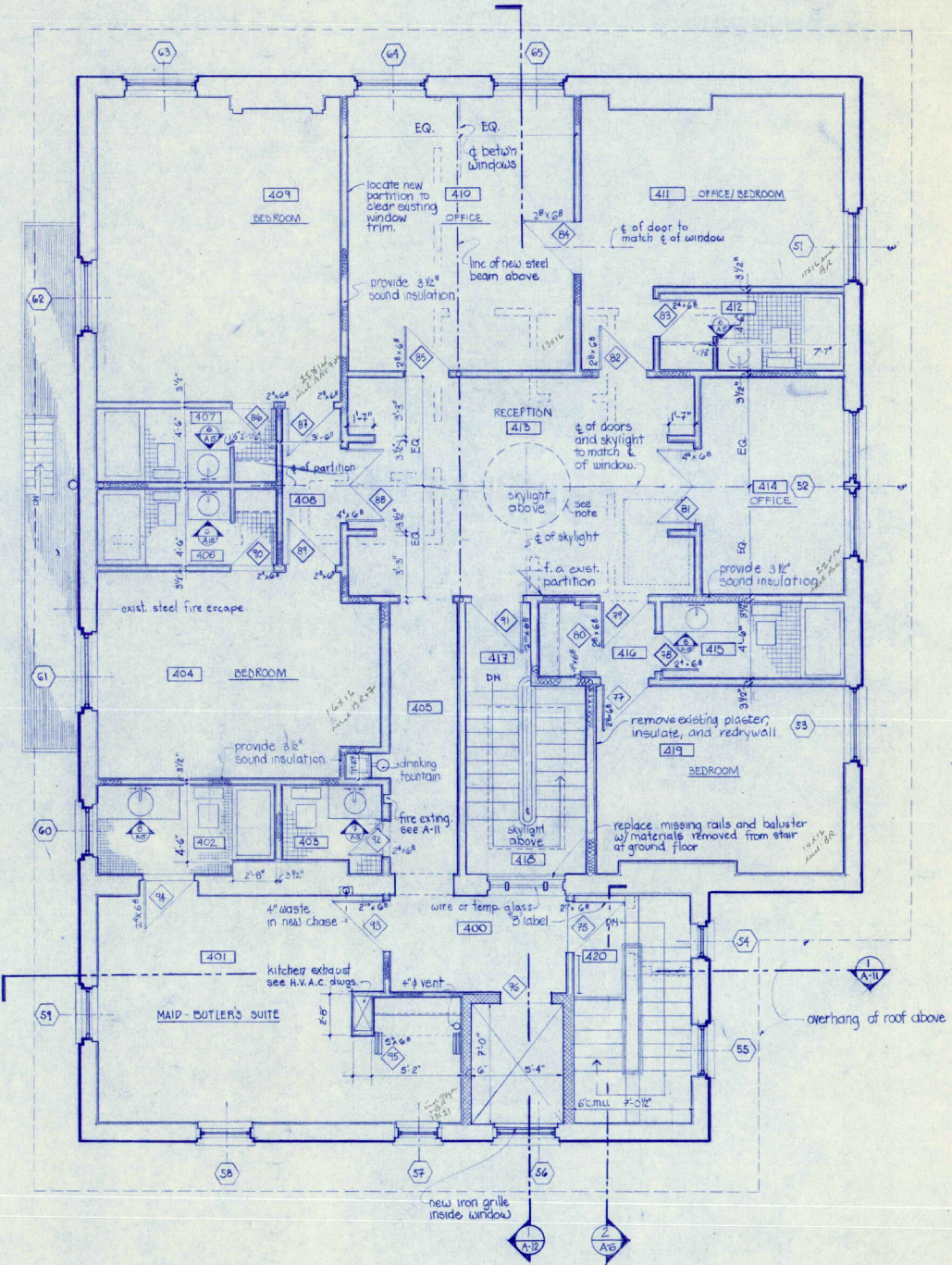
Rm. No.	Ceiling	Floor	Base	Crown	Walls & Partitions				Remarks
					E.N.	S.W.	E.W.	W.I.	
400	1/2" F.C. drywall	carpet	type A	none	D	F	C	C	C/F
401	1/2" F.C. drywall	carpet	type A	none	C	C/F	C	C	susp. metal ceiling drop 2" max.
402	1/2" F.C. drywall	ceramic tile	type B	none	C	C/F	D	C	susp. metal ceiling
403	1/2" F.C. drywall	ceramic tile	type B	none	D	D	D	C	susp. metal ceiling
404	1/2" F.C. drywall	carpet	type A	none	C	D	D	D	susp. metal ceiling drop 2" max.
405	1/2" F.C. drywall	carpet	type A	none	D	F	D	C	susp. metal ceiling
406	1/2" F.C. drywall	ceramic tile	type B	none	C	D	D	D	susp. metal ceiling
407	1/2" F.C. drywall	ceramic tile	type B	none	C	D	D	D	susp. metal ceiling
408	1/2" F.C. drywall	carpet	type A	none	D	D	D	D	susp. metal ceiling
409	1/2" F.C. drywall	carpet	type A	none	C	D	C	D	susp. metal ceiling drop 2" max.
410	1/2" F.C. drywall	carpet	type A	none	D	D	C	D	susp. metal ceiling drop 2" max.
411	1/2" F.C. drywall	carpet	type A	none	D	C	C	D	susp. metal ceiling drop 2" max.
412	1/2" F.C. drywall	ceramic tile	type B	none	D	C	D	D	susp. metal ceiling
413	1/2" F.C. drywall	carpet	type A	none	D	D	D	D	susp. metal ceiling drop 2" max.
414	1/2" F.C. drywall	carpet	type A	none	D	C	D	D	susp. metal ceiling drop 2" max.
415	1/2" F.C. drywall	ceramic tile	type B	none	D	C	D	D	susp. metal ceiling
416	1/2" F.C. drywall	carpet	type A	none	D	D	D	D	susp. metal ceiling
417	1/2" F.C. drywall	existing hardwood	match original	none	B	B	B	B	carpet runner
418	1/2" F.C. drywall	existing hardwood	exist.	none	F	F	F	C	carpet runner
419	1/2" F.C. drywall	carpet	type A	none	D	C	D	C	
420	1/2" F.C. drywall	rubber	none	none	E/F	C	C	C	

NOTE: for base details, see A-14.

WALL FINISH KEY

- A. Exposed masonry.
- B. Repair existing plaster.
- C. 3/8" drywall laminated to existing plaster (1/4" may be used where wall conditions permit).
- D. 1/2" drywall on wood studs @ 16" o.c. (except as noted).
- E. 1/2" drywall on 3/4" furring strips @ 16" o.c.
- F. 2 layers 5/8" Fire Code drywall.

NOTE: Water resistant drywall (green board) shall be used in all wet or exterior areas.



NOTE: reuse existing inner skylight frame from DACOR house. frame to be repaired, reglazed w/ etched glass and installed as fixed unit. Glass panels shall be layed in without glazing compound to facilitate removal.

1 FOURTH FLOOR PLAN  
SCALE: 1"= 1'-0"

revised: may 21, 1985

SCALE  
1/4" = 1' - 0"

DATE  
MAY 7, 1985

THE DACOR BACON HOUSE  
1801 F STREET, NW

archetype  
1841 columbia rd., nw  
suite 202  
washington dc 20009  
202 265-7565

FOURTH FLOOR PLAN

8409 A.5



## 1993:

- The kitchen was renovated. Floorboards were strengthened, walls were repainted, and new stainless steel wainscoting and solarium floor covering were installed.
- The Gallery was repainted and a chair rail was installed.
- Severely water damaged joists at the New Orleans porch were repaired and the entire floor surface was replaced.
- A proposal was made to construct a 30'x50' three-story annex in the northwest corner of the Garden.

## 1994:

- The annex proposal for the Garden was put on hold.
- Several heat pumps were replaced in the house, and the western Garden was replanted.

## 1995 and 1996:

- A number of maintenance measures were undertaken on the exterior. The main roof of the House and entrance bay were repaired.
- The red sandstone steps and walkway were cleaned, reset, and resealed.
- The entrance bay was repainted; and shutters on the House and Carriage House were restored and repainted.
- Interior work included the refurbishment and redecoration of the bathrooms and cloak rooms in the Ladies' and Gentlemen's Lounges, the installation of acoustic ceiling tile in the Meeting Room, and the replacement of several heat pump units that necessitated new wiring, piping, and ductwork. Some ceilings were removed and wallboards repaired.

## 1997:

- The gas fireplace was installed in the first-floor Library.

## 1998:

- The Meeting Room was redecorated.



**2.94** Ca. 1998 photo of redecorating work to the Meeting Room. The mass masonry walls dividing the room from the Library with later wood framing are visible. [DACOR Bacon House]

- A new gas fireplace system was installed in the North Drawing Room and acoustical ceiling tile was installed in the Gallery.
- A new gate was installed at the driveway.
- In a new effort to create more space for meetings, Archetype Architects prepared a study and estimates to remodel the third-floor offices to create a conference room, bathroom, and projection facilities.

## 2000:

- The Foundation started the renovation of the three guest rooms on the fourth floor. This project was completed in 2001.
- By 2000 almost all of the original heat pumps in the House had been replaced.

## 2001:

- Stonemasons made repairs to the Carriage House and Garden. Bricks were taken up and areas re-graded to eliminate bulges created by tree roots. The brick portions of the driveway were also re-laid and broken bricks were replaced.
- The lampposts, handrails, stair panels, and louvered insets of the front bay were repaired and painted.

## 2002:

- All wood and iron elements on the exterior were repainted.
- The Garden wall was noted to be "bowing and showing signs of displacement."

**2.95** [Left] 2007 work to place additional weeping holes at the retaining wall. [DACOR Bacon House]



**2.96** [Right] Cracks resulting from the 2011 earthquake on the second floor. [DACOR Bacon House]



2003:

- The front flagpole was installed with an automatic night lighting system.
- The two remaining original pumps were replaced.
- The cooling tower in the courtyard was replaced.
- A thorough inspection of the Carriage House led to the installation of new copper flashing where the roof meets structural walls. The copper gutters were reinforced, drainpipes were repaired or replaced, and water collection basins were strengthened. Seams in the copper sheathing were inspected and repaired.
- Repair work to the roof of the House was also completed.

In 2004, Vaughan Restoration Masonry carried out a number of masonry repairs across the site. The front steps and paving stones were patched with Jahn patching material. The brick retaining walls on each side of the front steps at the south elevation were repointed, and the slate steps at the front landing were reset. The north elevation of the House was repointed where step cracks had formed at the corners of several windows, and bricks were replaced on the north elevation above the Gallery roof. The two chimneys at the Carriage House roof were repointed, and in the Garden, mortar joints between the stone caps at the southwest Garden wall were also repointed. To improve the condition of the site's retaining walls, it was proposed that weep holes be installed every 3 inches.

Other exterior repair work was also undertaken at this time. Windowsills were refinished, and window shutters

were repaired and repainted. The decorative metal cornice was refastened, caulked, and painted at the lower level of the entrance bay.

A number of interior restoration measures were also taken to remove rotten water-damaged veneer panels in the front entrance hall; repair cracks, sand, and refinish walls in the Garden Room; refinish the pilasters in the Gallery; and apply new faux wood-grain to several doors.

In 2005, more repair work was carried out on the roof of the House, straightening the standing seams and touching up paint at the gutter joints. The exterior wood and metal materials of the House were repainted, and backer rod and caulk was installed at the cornice on both sides of the semi-elliptical entrance bay.

In 2007, the Dell Corporation completed a condition survey of the Garden walls, and improved the drainage at the retaining walls by creating weep holes, as recommended in 2004. Following the earthquake in 2011, the walls were reinspected but no additional damage to the retaining walls was found. On the interior of the House, the earthquake caused cracking to the interior plaster walls, which was repaired.

### ***Kitchen Renovation***

By the early 2000s there was growing concern that the kitchen space, which was located in the west wing behind the Dining Room, was too small and inadequate to serve the needs of DACOR. At the time, the kitchen was needed to prepare and serve 5,000 annual meals





and cater to over 5,000 guests at formal receptions. In 2003, an idea was first introduced to relocate the kitchen to the Carriage House and enclose the New Orleans porch.

To accommodate the kitchen relocation, the New Orleans porch floor was leveled and raised to the level of the adjoining Gallery. The two open and louvered windows on the east elevation of the New Orleans porch were replaced with traditional windows, and a window wall was installed on the inside of the cast iron railings on the west elevation. The single door leading from the Gallery to the porch was replaced by a double door to improve circulation. The exterior metal stair leading to the Garden was replaced and a platform at the top of the stair was added to provide greater convenience and safety for egress. The finished kitchen in the Carriage House incorporated expanded electrical and plumbing, stove and oven capabilities, plate warmers, multiple refrigerator and deep freeze units, and expansive counter space.

For several years, DACOR focused on raising money for the kitchen relocation project. In 2008, the final drawings were submitted by Wohlmuch Associates Architects and work on the project began.



**2.97** [Left] 2008 photo of worker enclosing the New Orleans porch for the Kitchen relocation project. [DACOR Bacon House]

**2.98** [Top Right] 2008 photo of the new stair being lifted into place during the Kitchen relocation project. [DACOR Bacon House]



**2.99** 2012 photo of work following termite damage in the Ladies' Lounge. [DACOR Bacon House]



**2.100** 2015 photo of work following termite damage in the Grand Stair Hall, looking east. [DACOR Bacon House]

### ***Continuous Maintenance and Repair***

In 2012, termite damage was found throughout the southeast corner of the first floor, impacting the east wall of the Grand Stair Hall, the entrance vestibule, and the Ladies' Lounge. The lower half of the south wall in the Ladies' Lounge was replaced and the window was reframed. Further damage discovered in the ladies' restroom required repair of the subfloor and flooring finishes. New tile, toilets, and vanity were also installed.

The main entry was closed for two weeks for repairs. The east wall was supported and reframed, and molding

**2.101** [Left] Photo of the south retaining wall prior to the ADA ramp project. [BBB, 2020]



**2.102** [Top Right] Contemporary photo of the ADA ramp, the opening of which cut into the south retaining wall. [BBB, 2020]



**2.103** [Lower Right] Repointing work at the south wall of the Carriage House in June 2020. [BBB, 2020]

at the stairs inside the main entrance was replaced. All new wood wall paneling was installed along the east wall, and a faux wood-grain finish was applied to match the existing design. After further termite damage was discovered in 2015 to the Grand Stair Hall, repairs were made in 2015 and 2016.

Other fairly recent changes include the redecoration and renovation of the guest room bathrooms and office bathrooms on the fourth floor in 2014. The southwest office bathroom was damaged by a leaking heat pump in the ceiling above. A separate leak from a heat pump on the third floor resulted in damage to the Dining Room ceiling, which was repaired. Floor joists in the southeast corner of the Dining Room were also repaired after the floor boards fell in. It was discovered during repairs that the joists had been cut and that portion of the Dining Room floor had been left unsupported.

In 2014, the gutters were cleaned on all roofs and other roof repairs were made. The broken leaded glass side-light at the entrance was repaired, and the entry door was repainted and weatherstripping was installed. In 2016, the site retaining walls were repointed and all exterior metal surfaces on the House and Carriage House were sanded, primed and painted.

In 2017, the ADA ramp project, designed by Bell Design Inc., was completed. An opening for the ramp was made in the brick retaining wall and the ramp cut into the banked landscape. The ramp ends at the business entrance door, which is also ADA accessible. The

pavement surrounding the business entrance and the pavement and steps down to the semi-elliptical entrance bay were repaved in brick, replacing the earlier slate paving material.

Other changes in 2017 included audio system updates to the second floor, which required wall openings in the Dining Room ceiling and north Drawing Room wall. All openings were replastered and repainted. The fireplace in the North Drawing Room showed signs of settlement; work was completed to shore up the fireplace from below. Repairs were also made to the doors at the Carriage House.

In 2018, the fire suppression system in the kitchen was updated, the business entrance stairwell and walls were repainted, the jack arch floor construction at the business entrance was repointed, and the business entrance door was replaced with the existing design. In 2019, a new floor was laid in the kitchen and new double-doors from the Gallery to the Garden were installed. An additional number of other small maintenance repairs and redecorating measures were made. In 2020, following evidence of water ingress at the Carriage House, the south wall of the east wing was repointed.



## Historical Comparison Photographs



**2.104** [Left] Circa 1900 photograph of the property. [DC History Center]

**2.105** [Top Right] 1913 photograph of the property. [DigDC]



**2.106** 1927 photograph of the property. [DC History Center]



**2.107** 1940 photograph of the property. [DC History Center]



**2.108** Circa 1980 photograph.  
[HABS Library of Congress]



**2.109** [Left] Circa 1980 photograph of the east elevation.  
[HABS Library of Congress]



**2.110** [Right] 1985-1986 photograph during DACOR Bacon House renovation.  
[DACOR Bacon House]



**2.111** [Bottom two photos] Contemporary photos of the east and south elevations.  
[BBB, 2020]







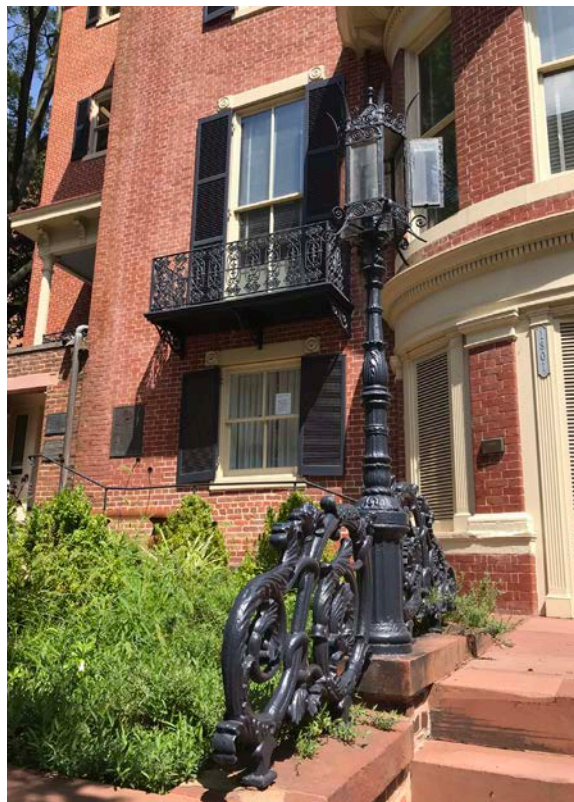
**2.112** [Left] Circa 1980 photograph of the entrance bay. [HABS Library of Congress]



**2.113** [Right] Contemporary photo of the entrance bay. [BBB, 2020]



**2.114** [Left] Circa 1980 photograph of the historic entrance light fixtures. [HABS Library of Congress]



**2.115** [Right] Contemporary photo of the historic entrance light fixtures. [BBB, 2020]



**2.116** [Left] 1932 photo of the Garden and Carriage House before the New Orleans style porch was constructed connecting the Carriage House with the main House. [DACOR Bacon House]



**2.117** [Right] 1932 photo of the Garden and west elevation of the main House. A vegetated arbor sits in front of the elevation adjacent to the southwest porch stair. [DACOR Bacon House]

**2.118** [Center] Ca. 1930 photo of the Garden and northwest corner of the residence taken from a neighboring property. [DACOR Bacon House]



**2.119** [Left] Undated photo taken after 1949, when the New Orleans style porch was constructed. [DACOR Bacon House]



**2.120** [Right] Contemporary photo of the New Orleans style porch. [BBB, 2020]







**2.121** [Left] Circa 1977 photo of the southwest porch and wrought iron railing. [DACOR Bacon House]



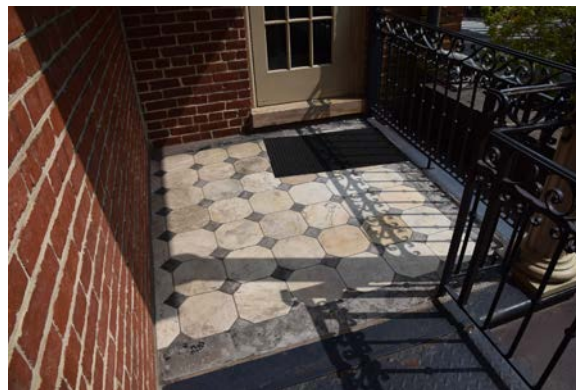
**2.122** [Right] Circa 1980 photo of the southwest porch and wrought iron railing. [HABS Library of Congress]



**2.123** [Left] Contemporary photo of southwest porch. [BBB, 2020]



**2.124** [Center Right] Contemporary photo of southwest porch with elevator mechanical room below. [BBB, 2020]



**2.125** [Lower Right] Contemporary photo of southwest porch with white and black marble flooring. [BBB, 2020]



**2.126** Circa 1940 photo of the west elevation, Carriage House, and Garden. The photo shows the condition of the property before the New Orleans porch was added in 1949 [DACOR Bacon House]



**2.127** Circa 1980 photo of the west elevation and Garden. [HABS Library of Congress]







**2.128** [Left]  
1988 photo of the Carriage House and porch from the Garden taken during the Garden renovation. [DACOR Bacon House]



**2.129** [Right]  
1988 photo of west elevation taken during the Garden renovation. [DACOR Bacon House]



**2.130** [Left] Contemporary photo of Carriage House, porch, and Garden. [BBB, 2020]



**2.131** [Right] Contemporary photo of Carriage House, porch, and Garden. [BBB, 2020]



**2.132** [Top Left] Circa 1977 photo of the north elevation of the residence from below the New Orleans style porch. [DACOR Bacon House]



**2.133** [Right] Contemporary photo of the area under the New Orleans style porch and area below. The laundry room takes up a good portion of the area. [BBB, 2020]



**2.134** [Center Left] Contemporary photo of the area under the New Orleans style porch and stair. [BBB, 2020]



**2.135** [Top Left] Ca. 1980 photo of the New Orleans porch, looking north towards the Carriage House. [DACOR Bacon House]



**2.136** [Top Right] 2006 photo of the New Orleans style porch and south elevation of the Carriage House. [DACOR Bacon House]



**2.137** [Center Right] Contemporary photo of the New Orleans style porch looking north. [BBB, 2020]



**2.138** [Lower Left] 1986 renovation photo of the New Orleans style porch looking south. [DACOR Bacon House]

**2.139** [Lower Right] Contemporary photo of the New Orleans style porch looking south. [BBB, 2020]







**2.140** [Left] Circa 1977 photo of the North elevation. [DACOR Bacon House]



**2.141** [Top Right] Circa 1977 photo of the North elevation showing the gallery and two open bays below. [DACOR Bacon House]



**2.142** [Right] 1988 photo of the North elevation showing the gallery. The 1985-1986 renovation enclosed all the open bays under the gallery. The center bay is still used as an entrance. [DACOR Bacon House]



**2.143** [Left] Circa 1977 photo of the courtyard, looking east. [DACOR Bacon House]



**2.144** [Right] Contemporary photo of the courtyard, looking east at the fenced off area where the cooling tower is located. [BBB, 2020]



**2.145** [Lower Left] 1977 photo of the courtyard, looking north at the Carriage House. [DACOR Bacon House]



**2.146** [Lower Right] Contemporary photo of the courtyard, looking north at the Carriage House. [BBB, 2020]



**2.147** [Top Left]  
Circa 1977 photo  
of the east wing  
of the Carriage  
House. [DACOR  
Bacon House]



**2.148** [Top Right]  
Contemporary  
photo of the east  
wing of the Carriage  
House. [BBB,  
2020]



**2.149** [Right]  
Contemporary  
photo of the east  
wing of the Carriage  
House. [BBB,  
2020]



**2.150** [Left] Circa  
1977 photo of  
the east elevation  
of the west wing  
of the Carriage  
House. [DACOR  
Bacon House]



**2.151** [Right]  
Contemporary  
photo of the east  
elevation of the  
west wing of the  
Carriage House.  
Notice that the  
door on the right  
has been removed  
and replaced with  
a window. [BBB,  
2020]







**2.152** [Left] Circa 1977 photo of the east elevation of the west wing of the Carriage House and the New Orleans porch. [DACOR Bacon House]



**2.153** [Right] Contemporary photo of the east elevation of the west wing of the Carriage House and the enclosed New Orleans porch. [BBB, 2020]



**2.154** [Left] Circa 1977 photo of the east elevation of the east wing of the Carriage House. [DACOR Bacon House]



**2.155** [Right] Contemporary photo of the east elevation of the east wing of the Carriage House. [BBB, 2020]



**2.156** [Left] Circa 1980 photo of the west elevation of the west wing of the Carriage House. [DACOR Bacon House]



**2.157** [Right] Contemporary photo of the west elevation of the west wing of the Carriage House. [BBB, 2020]



**2.158** [Left] Circa 1977 photo of the House entrance bay, looking east. [DACOR Bacon House]

**2.159** [Right] Contemporary photo of the House entrance bay, looking east. [BBB, 2020]

**2.160** [Center Left] 1986 photo of the entrance bay following the 1986 renovation. The red sandstone at the entrance bay is unpainted. [DACOR Bacon House]

**2.161** [Center Right] Contemporary photo of the entrance bay. The sandstone bands have been painted. Other photos suggest that the entrance bay was painted by 2003. [BBB, 2020]

**2.162** [Lower Left] Contemporary photo of the decorative cast iron work. [BBB, 2020]

**2.163** [Lower Right] Detailed photo of the painted sandstone at the entrance bay. [BBB, 2020]







**2.164** [Top Left] 2003 photo taken at the ceremony celebrating the new flag pole, looking west at the slate steps and business entrance. [DACOR Bacon House]



**2.165** [Top Right] Contemporary photo looking northwest towards the business entrance. The slave paving has been replaced with brick. [BBB, 2020]



**2.166** [Center Left] 2003 photo taken at the ceremony celebrating the new flag pole, looking east and showing the paving along the south elevation. [DACOR Bacon House]



**2.167** [Center Right] Contemporary photo of paving along the south elevation, looking northwest. [BBB, 2020]



**2.168** [Lower Left] Contemporary photo of paving along the south elevation, looking east. [BBB, 2020]



**2.169** [Lower Right] Contemporary photo of paving along the south elevation, looking northeast. [BBB, 2020]



**2.172** [Top Left] Ca. 1980 photo of the entrance vestibule and Grand Stair Hall, looking north. [DACOR Bacon House]

**2.170** [Top Right] Contemporary photo of Grand Stair from the entrance vestibule, looking northwest. [BBB, 2020]

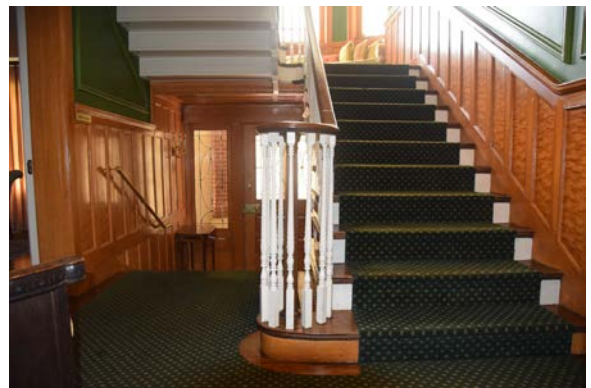
**2.171** [Center Right] Contemporary photo of the entrance vestibule, below the stair. [BBB, 2020]



**2.173** [Left] Circa 1980 photo of the Grand Stair at the first floor, looking west. [HABS Library of Congress]

**2.174** [Center Right] Contemporary photo of the Grand Stair at the first floor, looking west. [BBB, 2020]

**2.175** [Lower Right] Contemporary photo of the Grand Stair at the first floor, looking south. [BBB, 2020]







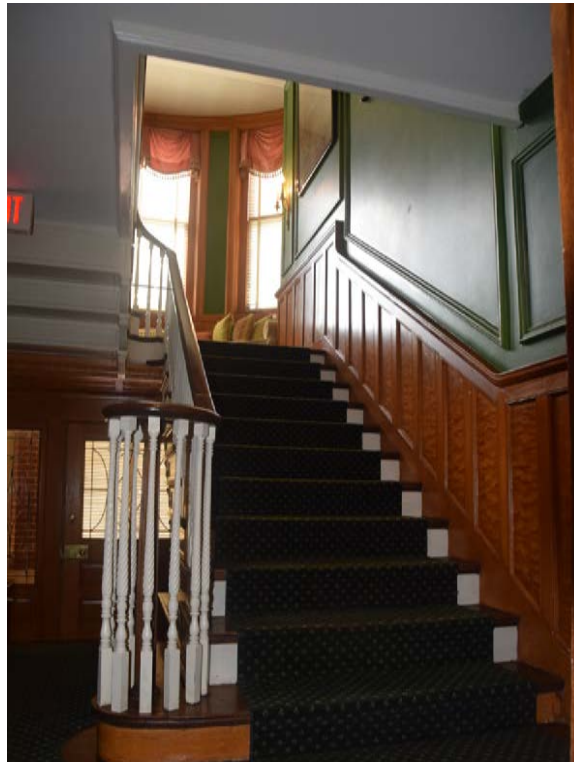
**2.176** [Left] Circa 1980 photo of the Grand Stair at the second floor, looking south. [HABS Library of Congress]



**2.177** [Right] Contemporary photo of the Grand Stair at the second floor, looking south. [BBB, 2020]



**2.178** [Left] 1986 renovation photo of the Grand Stair, looking south. [DACOR Bacon House]



**2.179** [Right] Contemporary photo of the Grand Stair, looking south. [BBB, 2020]

**2.180** [Left] 1936 photo of the South Drawing Room, looking southwest. [DACOR Bacon House]



**2.181** [Right] Circa 1980 photo of the South Drawing Room, looking south. [HABS Library of Congress]



**2.182** [Center Left] Contemporary photo of the South Drawing Room, looking south. [BBB, 2020]



**2.183** [Center Right] Contemporary photo of the South Drawing Room, looking southwest. [BBB, 2020]



**2.184** [Lower Center Left] 1986 renovation photo of the South Drawing Room, looking north. [DACOR Bacon House]



**2.185** [Lower Center Right] 1986 completed renovation photo of the South Drawing Room, looking north. [DACOR Bacon House]



**2.186** [Lower Left] Contemporary photo of the South Drawing Room, looking north. [BBB, 2020]



**2.187** [Lower Right] 1986 completed renovation photo of the South Drawing Room, looking east. [DACOR Bacon House]







**2.188** [Left] Circa 1980 photo of the South Drawing Room, looking southeast. [HABS Library of Congress]



**2.189** [Top Right] Contemporary photo of the east wall in the South Drawing Room. [BBB, 2020]



**2.190** [Center Right] Contemporary photo of the fireplace in the South Drawing Room. [BBB, 2020]



**2.191** [Center Left] 1936 photo of the North Drawing Room, looking northeast. [DACOR Bacon House]



**2.192** [Lower Right] Circa 1980 photo of the North Drawing Room, looking east. [HABS Library of Congress]



**2.193** [Lower Left] Circa 1980 photo of the North Drawing Room, looking northwest. [HABS Library of Congress]



**2.194** [Top Left]  
1986 renovation  
photo of the North  
Drawing Room,  
looking northeast.  
[DACOR Bacon  
House]



**2.195** [Top Right]  
1986 completed  
renovation photo  
of the North Draw-  
ing Room, looking  
northeast. [DACOR  
Bacon House]



**2.196** [Left]  
Contemporary  
photo of the North  
Drawing Room,  
looking east. [BBB,  
2020]



**2.197** [Right]  
Contemporary  
photo of the North  
Drawing Room fire-  
place, looking east.  
[BBB, 2020]



**2.198** [Lower  
Center Right]  
Contemporary  
photo of the North  
Drawing Room,  
looking north.  
[BBB, 2020]



**2.199** [Lower  
Left] 1986 ren-  
ovation photo of  
the North Drawing  
Room, looking  
southwest. [DA-  
COR Bacon House]



**2.200** [Lower  
Left] Contemporary  
photo of the  
North Drawing  
Room, looking  
south. [BBB, 2020]







**2.201** [Left] 1936 photo of the Dining Room, looking northeast. [DACOR Bacon House]



**2.202** [Center Right] Circa 1980 photo of the Dining Room, looking east. [HABS Library of Congress]



**2.203** [Lower Left] Circa 1980 photo of the Dining Room, looking southwest. [HABS Library of Congress]



**2.204** [Lower Right] Contemporary photo of the Dining Room, looking west. [BBB, 2020]



**2.205** [Top Left] 1986 renovation photo of the Dining Room, looking southeast. [DACOR Bacon House]



**2.206** [Top Right] 1986 renovation photo of the Dining Room, looking west. [DACOR Bacon House]



**2.207** [Top Left]  
1986 completed renovation photo of the Dining Room, looking southwest. [DACOR Bacon House]



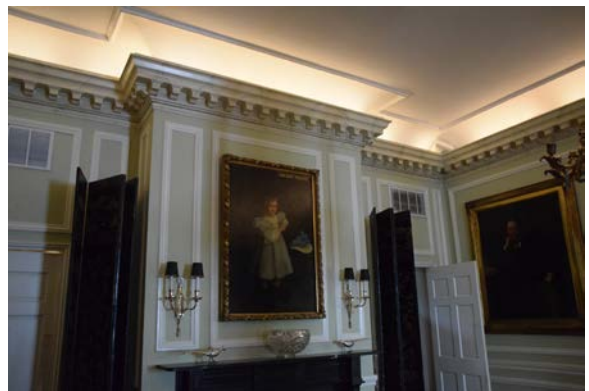
**2.208** [Top Right]  
1986 completed renovation photo of the Dining Room, looking east. [DACOR Bacon House]



**2.209** [Center Left]  
Contemporary photo of the Dining Room, looking south. [BBB, 2020]



**2.210** [Center Right]  
Contemporary photo of the Dining Room, looking west. [BBB, 2020]



**2.211** [Lower Left]  
1936 photo of the Garden Room, looking west. [DACOR Bacon House]



**2.212** [Lower Right]  
Circa 1980 photo of the Garden Room, looking northwest. [HABS Library of Congress]







**2.213** [Top Left] Circa 1980 colored slide of the Garden Room, looking northeast. [DACOR Bacon House]



**2.214** [Top Right] 1986 renovation photo of the Garden Room, looking northeast. [DACOR Bacon House]



**2.215** [Upper Center Left] 1986 completed renovation photo of the Garden Room, looking northwest. [DACOR Bacon House]



**2.216** [Upper Center Right] Contemporary photo of the Garden Room, looking west. [BBB, 2020]



**2.217** [Lower Center Left] 1986 renovation photo of the Garden Room, looking southwest. [DACOR Bacon House]



**2.218** [Lower Center Right] Contemporary photo of the Garden Room, looking south. [BBB, 2020]



**2.219** [Lower Right] Circa 1980 photo of the Garden Room, looking northeast. [HABS Library of Congress]

**2.220** [Lower Right] Contemporary photo of the Garden Room, looking east. [BBB, 2020]



**2.221** [Top Left]  
1936 photo of the  
north porch, called  
the Gallery, looking  
east. [DACOR  
Bacon House]



**2.222** [Top Right]  
1936 photo of the  
Gallery, looking  
north through the  
jib windows at the  
north side of  
the Dining Room  
[DACOR Bacon  
House]



**2.223** [Lower  
Left] Circa 1980  
photo of the Gal-  
lery, looking east.  
[HABS Library of  
Congress]



**2.224** [Lower  
Right] Circa 1980  
colored slide of  
the Gallery, looking  
east. [DACOR  
Bacon House]







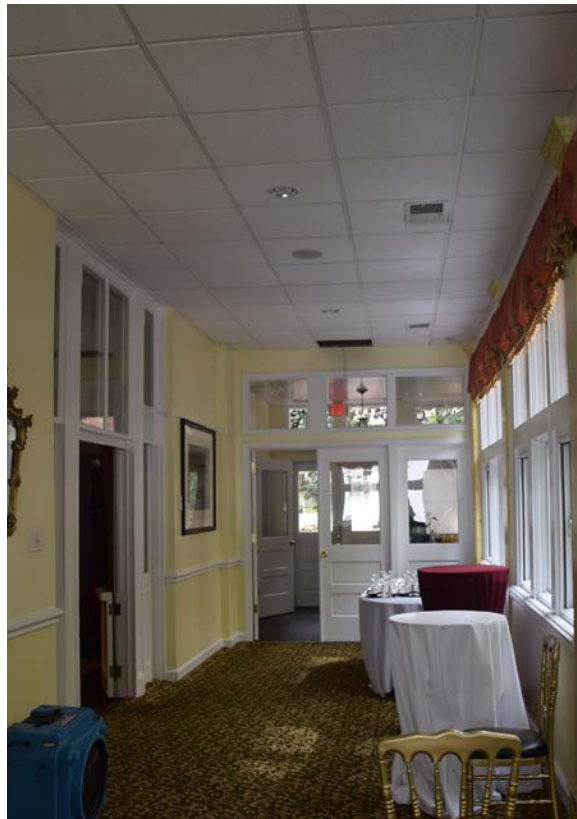
**2.225** [Top Left]  
1986 renovation  
photo of the Gal-  
lery, looking east.  
[DACOR Bacon  
House]



**2.226** [Top Right]  
1986 renovation  
photo of the  
Gallery's west door  
from the New  
Orleans porch.  
[DACOR Bacon  
House]



**2.227** [Lower  
Left] Ca. 1990  
photo of the Gal-  
lery, looking west.  
[DACOR Bacon  
House]



**2.228** [Lower  
Right] Contem-  
porary photo of the  
Gallery, looking  
west. [BBB, 2020]



**2.229** [Top Left]  
Contemporary  
photo of the Gal-  
lery, looking east.  
[BBB, 2020]



**2.230** [Top Right]  
Contemporary  
photo of the jib  
window opening  
leading from the  
North Drawing  
Room to the Gal-  
lery. [BBB, 2020]



**2.231** [Center  
Left] Contempo-  
rary photo of Gal-  
lery, looking west.  
[BBB, 2020]



**2.232** [Lower  
Left] Circa 1980  
photo of the Men's  
Lounge on the  
first floor, looking  
northwest. [HABS  
Library of Con-  
gress]



**2.233** [Center  
Right] Contempo-  
rary photo of the  
west wall of the  
Men's Lounge. The  
closet and bath-  
room doors in the  
1980s photo have  
been removed.  
[BBB, 2020]



**2.234** [Lower  
Right] Contempo-  
rary photo of  
the east wall of  
the Men's Lounge.  
[BBB, 2020]







**2.235** [Top Left] 1986 renovation photo of the Gentlemen's Lounge, looking southeast. [DACOR Bacon House]



**2.236** [Top Right] Contemporary photo of the Gentlemen's Lounge, looking south. [BBB, 2020]



**2.237** [Upper Center Left] Circa 1980 photo of the Ladies' Lounge on the first floor, looking northeast. [HABS Library of Congress]



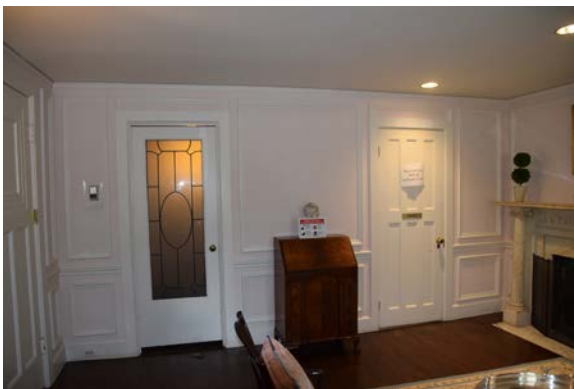
**2.238** [Upper Center Right] 1986 renovation photo of the Ladies' Lounge, looking east. [DACOR Bacon House]



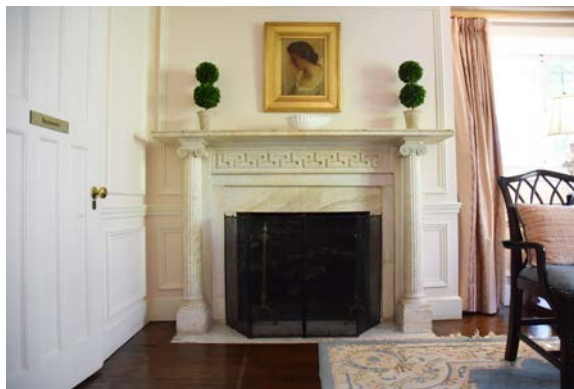
**2.239** [Lower Center Left] Ca. 1988 photo of the Ladies' Lounge, looking southeast. [DACOR Bacon House]



**2.240** [Lower Center Right] Contemporary photo of the east wall of the Ladies' Lounge. [BBB, 2020]



**2.241** [Lower Left] Contemporary photo of the north wall of the Ladies' Lounge. [BBB, 2020]



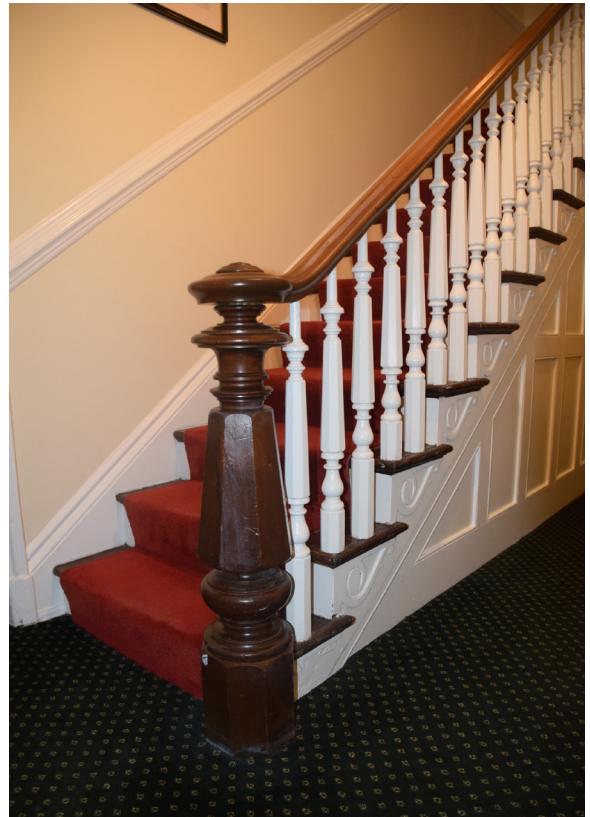
**2.242** [Lower Right] Contemporary photo of the fireplace in the Ladies' Lounge. [BBB, 2020]



**2.243** [Top Left]  
Circa 1980 photo  
of the staircase at  
the second floor,  
looking southwest.  
[HABS Library of  
Congress]



**2.244** [Top Right]  
Contemporary  
photo of the  
second floor stair.  
[BBB, 2020]



**2.245** [Left] 1986  
renovation photo  
of the second floor  
stair, looking west.  
[DACOR Bacon  
House]



**2.246** [Right] Con-  
temporary photo  
of the second floor  
stair, looking west.  
[BBB, 2020]







**2.247** [Left] Circa 1980 photo of the staircase at the third floor, looking west. [HABS Library of Congress]



**2.248** [Right] Contemporary photo of the staircase at the third floor, looking west. [BBB, 2020]



**2.249** [Left] Circa 1980 photo of the staircase at the fourth floor, looking west. [HABS Library of Congress]



**2.250** [Right] Contemporary photo of the staircase at the fourth floor, looking west. [BBB, 2020]

**2.251** [Left] Circa 1980 photo of the southwest room at the third floor, looking west. [HABS Library of Congress]

**2.252** [Top Right] Contemporary photo of the southwest room at the third floor, looking west. [BBB, 2020]

**2.253** [Center Right] Contemporary photo of the fireplace in the southwest room at the third floor. [BBB, 2020]



**2.254** [Left] Circa 1980 photo of the fireplace in the northeast room at the third floor, looking east. [HABS Library of Congress]

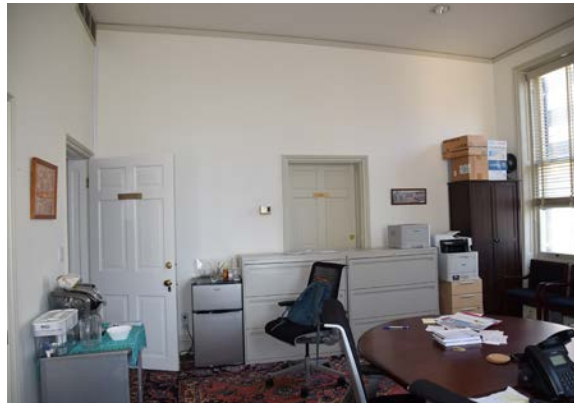
**2.255** [Right] Contemporary photo of the fireplace in the northeast room at the third floor. [BBB, 2020]







**2.256** [Top Left] Circa 1980 photo of the southeast room at the third floor, looking north [HABS Library of Congress]



**2.257** [Top Right] Contemporary photo of the southeast room at the third floor, looking north. [BBB, 2020]



**2.258** [Center Left] Circa 1980 photo of the fireplace in the southeast room at the third floor. [HABS Library of Congress]



**2.259** [Center Right] Contemporary photo of the fireplace in the southeast room at the third floor. [BBB, 2020]



**2.260** [Left] 1986 renovation photo of the southeast room at the third floor, looking southeast. [DACOR Bacon House]



**2.261** [Right] Contemporary photo of the southeast room at the third floor, looking southeast. [BBB, 2020]

**2.262** [Top Left] Circa 1980 photo of the fireplace in the northwest room at the third floor, looking west. [HABS Library of Congress]



**2.263** [Top Right] Contemporary photo of the fireplace in the northwest room at the third floor, looking west. The faux marble finish has been painted white. [BBB, 2020]



**2.264** [Center Left] 1986 renovation photo of the fourth floor hallway, looking west. [DACOR Bacon House]



**2.265** [Center Right] Contemporary photo of the fourth floor hallway, looking west. [BBB, 2020]



**2.266** [Left] 1986 renovation photo of the main stair pivoting laylight. [DACOR Bacon House]



**2.267** [Left] Contemporary photo of the main stair pivoting laylight. [BBB, 2020]





## Chapter 3 : Physical Description

This chapter provides a physical description of the exterior and interior spaces of the House and Carriage House. It also lists the property's character-defining features and materials. Character-defining features communicate the architectural and historical significance of the DACOR Bacon House. Such features date to the period of significance and are distinguished by their design, materiality, and display of workmanship, which in turn communicate a feeling of a particular period of time and an association with early nineteenth century residences in Washington, DC.

The DACOR Bacon House is located at 1801 F Street NW in Washington, DC. It is situated at the south-east corner of Square 142, bordered by F Street to the south and 18th Street to the east. The residence

is elevated from the street and is surrounded by brick retaining walls and planted Garden beds. The main entrance is articulated by a two-story semi-circular bay at the center of the south façade. A driveway and a courtyard entrance are located on the east elevation from 18th Street NW. The property is prominently located a block west of the Eisenhower Executive Office Building and directly west of the White House. Historically, the property consisted of three lots: Lots 1, 2, and 15. In 1911, the lots were consolidated into Lot 24.

### Physical Description and Character-Defining Features of the Exterior

The Federal style brick masonry residence is four stories and features a flat standing-seam terne-coated (alloy of



**3.1** Southwest oblique view of property from F Street NW. [BBB]

3.2 Southeast oblique view of property from F Street NW. [BBB]



lead and tin) metal roof with overhanging eaves and a decorative galvanized sheet metal cornice. The massing is almost square except for the semi-elliptical two-story entrance bay and a rectangular wing on the west elevation that is recessed from the south façade. The wing was constructed in 1896 and is two bays wide and four bays deep, aligning with the north elevation. The south façade is three bays wide and the building extends four bays deep along the east elevation. The north elevation is articulated by an enclosed porch extending the full length of the second floor. The porch is supported by brick piers which have mostly been enclosed, expanding the interior space of the first floor below. Four brick chimneys (two sets, paired) punctuate the roof line.

The building's foundations consist of brick masonry walls and footings. The foundation walls were threatened in the 1870s when the street grade was lowered seven feet. This resulted in the construction of Garden retaining walls along the south and east property lines.

### *South Façade*

Though the main residence has experienced many exterior alterations, the Federal style is highlighted in the symmetrical composition of the south façade, which is articulated in the three bays and strong Classical decorative features. Such features include the bull's eye window lintels, shutters, two second-floor iron balconies, a decorative overhanging cornice made of galvanized sheet metal with modillions and denticulated frieze, and the semi-elliptical entrance bay. The brick masonry of the 1825 building is constructed in Flemish bond with an English corner, while the fourth floor and west wing additions feature American bond.

The entrance bay is open at the first floor, although it is protected from the elements by louvered wood double doors and louvered panels at the openings between brick masonry pilastered piers. The first level is articulated by a painted stone water table, painted stone pilaster capitals and a painted stone entablature with denticulated frieze. The second-floor level of the entrance





bay is fully incorporated with the interior of the residence and features three single pane double-hung windows. The sills of the windows are incorporated into the painted stone stringcourse and the window lintels form the architrave of the entablature above, which also features a metal denticulated frieze and overhanging cornice with modillions decorated with acanthus leaves. The entrance bay entablature matches the entablature at the building's roof.

The windows at the south façade of the original massing are two-over-two double-hung and are vertically aligned. The second-floor windows are elongated to align with the window positions at the second floor of the semi-elliptical entrance bay. The second-floor windows on either side of the entrance bay feature wrought iron balconies supported by scrolled brackets. The third-floor center window opening features a two-over-two double-hung window with single-pane double-hung windows separated by molded mullions on either side. The center window opening at the fourth floor features paired two-over-two double-hung windows.

The south elevation of the recessed west wing features a window and covered porch at the second floor, and



**3.3** [Left] Detail of the south elevation showing the transition from Flemish bond to American bond at the third and fourth floors. The Flemish bond construction features an English corner. [BBB]

**3.4** [Right] Semi-elliptical entrance bay on the south façade. [BBB]



**3.5** Wrought iron balcony at the second floor windows on the south façade. [BBB]

two single-pane double-hung windows at the third and fourth floors. The window openings at the west wing are articulated by brick jack arches, unlike the bull's eye window lintels that feature so prominently on the rest of the south façade.

### ***East Elevation***

The east elevation of the main residence features two centered bays of shuttered two-over-two double-hung windows at the second, third, and fourth floors. A wood-paneled door and two-light casement window are located at the two centered bays on the first floor. Brick stairs with red sandstone treads lead from the sidewalk up to the east door, the opening of which was



**3.6** East elevation along 18th Street showing the original square massing and the enclosed north porch, forming the current Gallery. [BBB]



**3.7** North elevation showing the enclosed north porch and the enclosed bays below the porch. The entrance from the courtyard is located at the center bay. [BBB]



closed off during the 1986 renovation. The first floor also features casement windows at the south and north bays. The second and third floors feature double-hung windows at the north and south bays and the fourth floor features an additional double-hung window at the

north bay. The base (first floor) of the north porch features a brick masonry wall that extends from the east elevation and continues to form a wall that encloses the courtyard on the east elevation.



### **North Elevation**

The most prominent feature of the north elevation is the north porch. It is an enclosed gallery space, extending from the second floor. It features chamfered pilasters (posts), wood floor boards, and wood hand rails and balusters. Wood panels on the interior of the railing and a series of casement windows enclose the porch. The porch has a standing-seam metal roof that is almost flat and features an entablature decorated with modillions and decorative brackets above each pilaster. The east elevation features one bay of single-pane casement windows, placed in two rows of three. The north elevation of the porch features five bays with the same window configuration.

The porch is supported by brick piers. All bays below the porch have been enclosed, or partially enclosed to increase the amount of interior space. The two western bays are enclosed with two sets of paired casement windows. The center bay is partially enclosed, featuring a recessed first-floor entrance with glazed double-doors and glazed sidelights. Brick walls enclose the two eastern bays, forming the boiler room on the far east and another service room adjacent. Above the porch, three windows provide light to the third floor: two two-over-two double-hung windows with flat jack arches and one single-pane double-hung window with a segmental arched brick lintel at the west wing. The fourth floor has four windows on the north elevation. All but one align with the placement of the third-floor windows. The additional window matches those at the west wing, which feature segmental arched brick lintels. It appears to the right of center bay and is inserted in the brick of the original structure.

### **West Elevation**

Each floor at the west elevation features a different number and configuration of windows. The second, third, and fourth floors each feature two single-pane double-hung windows that are aligned. Between these two windows are an additional window on the fourth floor, two additional windows on the third floor, and one window to the right of the southern window on the second floor. These additional windows are smaller than the aligned windows and originally corresponded



**3.8** West elevation showing the west wing addition and the south end of the New Orleans porch, connecting the main building to the Carriage House. [BBB]



**3.9** Southwest porch adjacent to the Garden Room and the west wing of the main building. [BBB]

to interior bathrooms, closets, or other secondary functions. A small porch tucked into the southwest corner of the building leads from the Garden Room to the Garden and is supported by a column in the Tower of



**3.10** West elevation of the enclosed New Orleans porch, connecting the main building to the Carriage House. [BBB]



**3.11** East elevation of the enclosed New Orleans porch, features a brick masonry wall that shields the Garden from the courtyard. [BBB]

the Winds order and features a decorative wood cornice with scrolled brackets, a wrought iron railing and black and white marble flooring.

A breezeway adjacent to the north porch (Gallery) extends from the second floor of the north elevation at the west side of the House and connects the House with the Carriage House. Originally constructed in 1949, it separates the Garden from the courtyard. It was called the New Orleans porch, named for the ornate cast iron railings, posts, and lintels on the west elevation. The porch has a metal stair, installed in 2008, leading from the second floor down into the Garden. The east elevation is constructed of brick masonry and features a door at the first level, providing passage between the courtyard and Garden, and two three-paned windows at the second level. Originally, the two second-level openings featured louvered panels. In 2008, the louvers were replaced with windows and a window wall was installed at the west elevation behind the wrought iron structure, enclosing the porch. The existing laundry room was constructed in a large portion of the areaway below the porch, and a ramp leads from the Garden to the door at the east elevation and courtyard beyond. The



breezeway may be accessed from the double doors at the west end of the gallery or by the single door at the north elevation of the building.

Elevation drawings from the 1985 renovation are included for reference, starting on page 133.

#### ***Exterior Character-Defining Features:***

- Mostly square building plan and massing of the main residence, which has remained consistent



since 1896 when the west wing was constructed during the Fuller residence.

- Four stories of red brick masonry walls featuring Flemish and American brick bonds.
- Form and structure of the almost flat standing-seam metal roof.
- Decorative metal cornice featuring modillions decorated with acanthus leaves above a denticulated frieze.
- Brick chimneys.
- Two-story semi-elliptical entrance bay featuring decorative metal cornice matching the roof cornice, molded water table at base, brick pilastered piers with stone capitals in the Doric order, an ornate entablature above the first floor entrance with dentil molding, wood louvered doors and louvered panels that enclose the first floor entrance.
- Enclosed north porch with wooden handrails, chamfered pilasters, and a cornice featuring modillions and decorative brackets.
- Open southwest porch featuring a nearly flat standing seam metal roof, column in the Tower of the Winds order, metal railing, black and white marble flooring, and a decorative cornice with scrolled brackets.
- New Orleans porch with decorative wrought iron arcade and railings. (Although this porch does not date to the primary period of architectural significance it does date to the overall period of significance and should be preserved.)
- Window openings and configurations, including the bull's eye lintels at the south and east elevations, the jack arch lintels at the north elevation, and the segmental arched and lintels at the west-wing window openings.
- Window shutters.
- Wrought-iron window balconies at the second-floor windows on the south façade.

### Physical Description and Character-Defining Features of the Interior

Many alterations have been made to the interior, especially on all floors of the west wing, and to much of the first and fourth floors. The second floor, excluding the



**3.12** Detail of the brick metal cornice featuring modillions with acanthus leaves and a denticulated frieze. [BBB]

west wing, retains the majority of its historic layout and finishes while the third floor also retains many historic elements although renovations have removed several walls and altered finishes. The 1985 renovation drawings provided in Chapter 2: Chronology of Development may be used as a general reference for the descriptions below. However, some more recent physical changes are not represented.

#### *First Floor*

Members and guests enter the house at the entrance hall and Grand Stair, leading from the first floor to the principal entertaining rooms on the second floor. The first-floor level of the semi-elliptical entrance bay is protected by louvered doors and panels set between the brick piers. The wood-paneled entrance door features a decorative lead-camed glazed panel. Two wood paneled sidelights that also feature lead-camed glazed panels frame the door. The door, sidelights, and paneling surrounding the entrance have a faux wood-grain finish.

A mosaic floor panel, likely dating to the Fuller period and featuring a decorative scrolled border with yellow, red, and black stones, called tesserae, is located at the entrance vestibule. The vestibule features wood paneled walls and ceiling with a faux wood-grain finish. A six-paneled faux wood-grained wood door, elevated one step above the mosaic floor, is located on the west wall of the vestibule leading to the Gentlemen's Lounge. Four wood stairs on the right lead up to the entrance hall landing, and on the left the underside of the stair structure above is visible. The wood Grand Stair has a turned out starting step with left-hand volute dowel-top fluted newel post. The spindle-work balusters

**3.13** Wood paneled entrance door with a lead-camed glass panel and lead-camed sidelights. Wood elements are finished with faux wood graining. [BBB]



**3.14** Entrance vestibule looking west with faux wood-grained wood wall and ceiling paneling and mosaic tile floor. The door leads to the Gentlemen's Lounge. [BBB]

are painted white, as is the skirt board, which features a decorative volute and molded nosing at each riser. The handrail is stained as are the stair treads. The west wall of the stair is plastered with picture molding and a wood-paneled faux wood-grained wainscot.

An open doorway on the north wall of the entrance hall and Grand Stair leads to an east-west oriented hallway with open rooms to the north. The doorway is surrounded by wood panels featuring lead-camed windows. The Ladies' Lounge is located to the east of the entrance hall and may be accessed from the east wall. The room features a wood floor, painted drywall finishes, a milled poplar baseboard, and wood picture moldings that match the original profile and pattern of the historic features. The white marble fireplace and hearth located at the east wall is historic and features fluted Ionic columns supporting the mantle, with a carved Greek Key pattern below. It is unknown when the fireplace mantle was installed in this room. The Greek Revival design indicates that it may date to ca. 1830 to 1850. However, if it is original to the House, it is

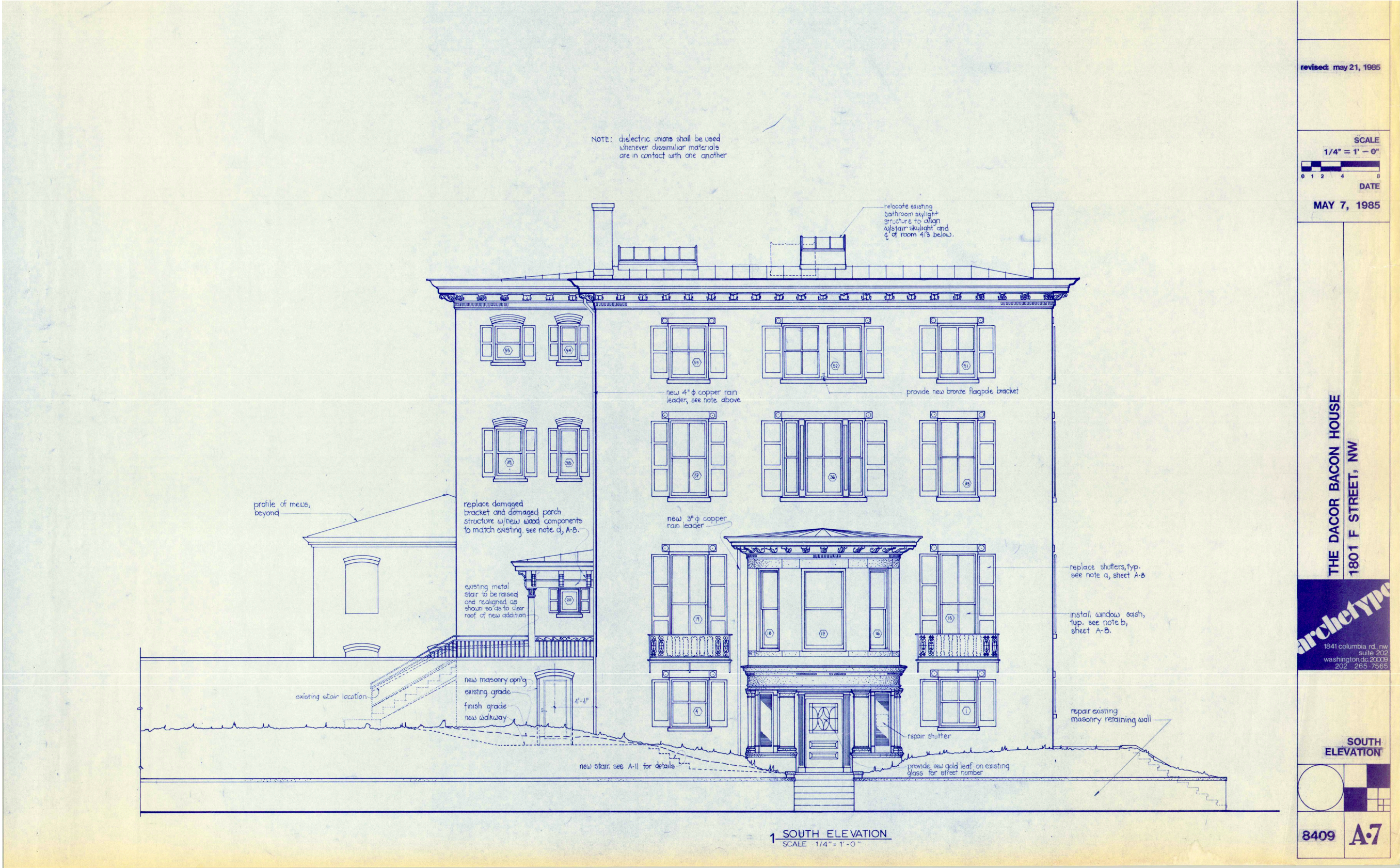




1985 Elevation Drawings

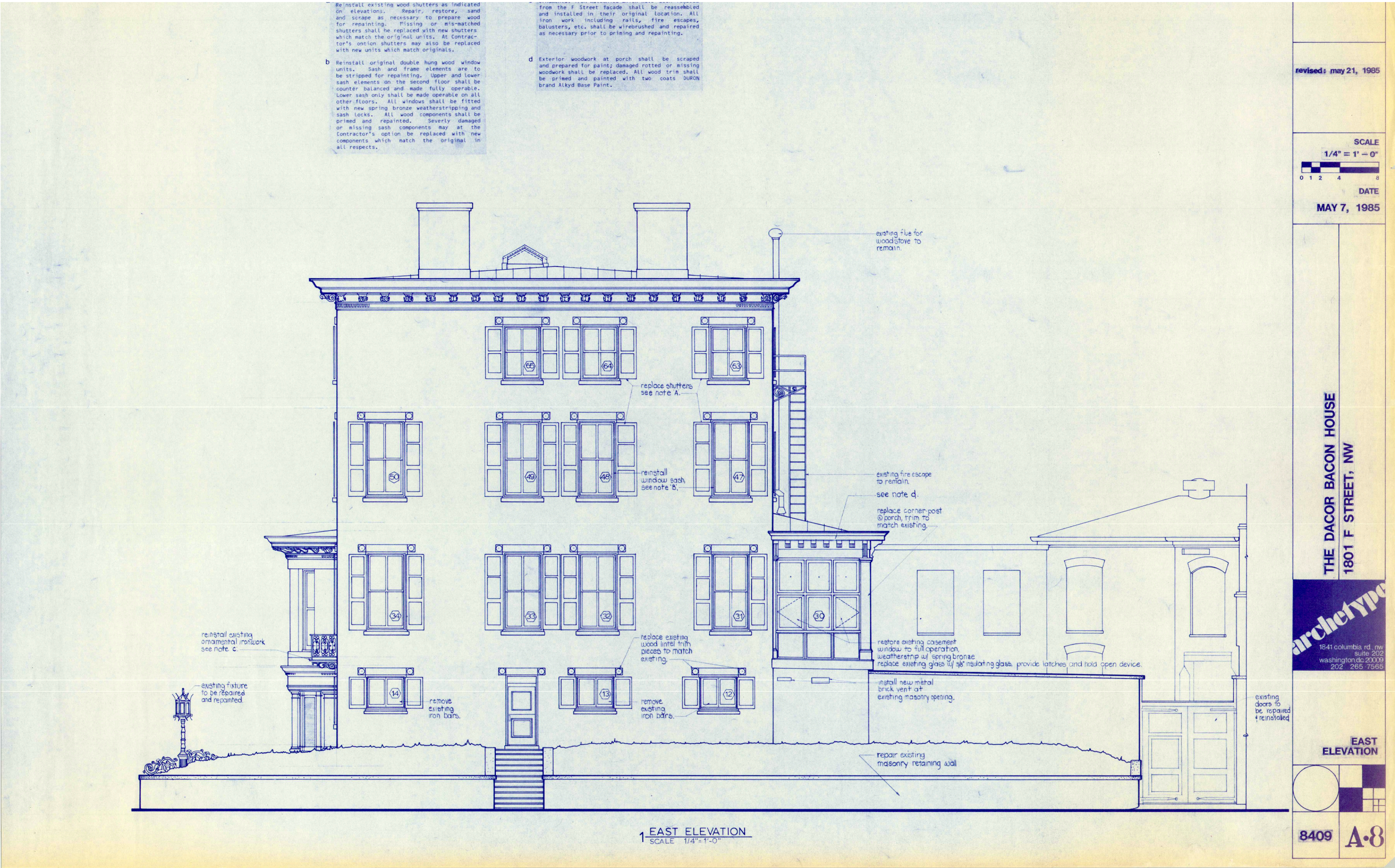
The following elevation drawings from the 1985-1986 renovation depict the most accurate existing conditions of the main residence. Drawings are not to scale.

South Elevation



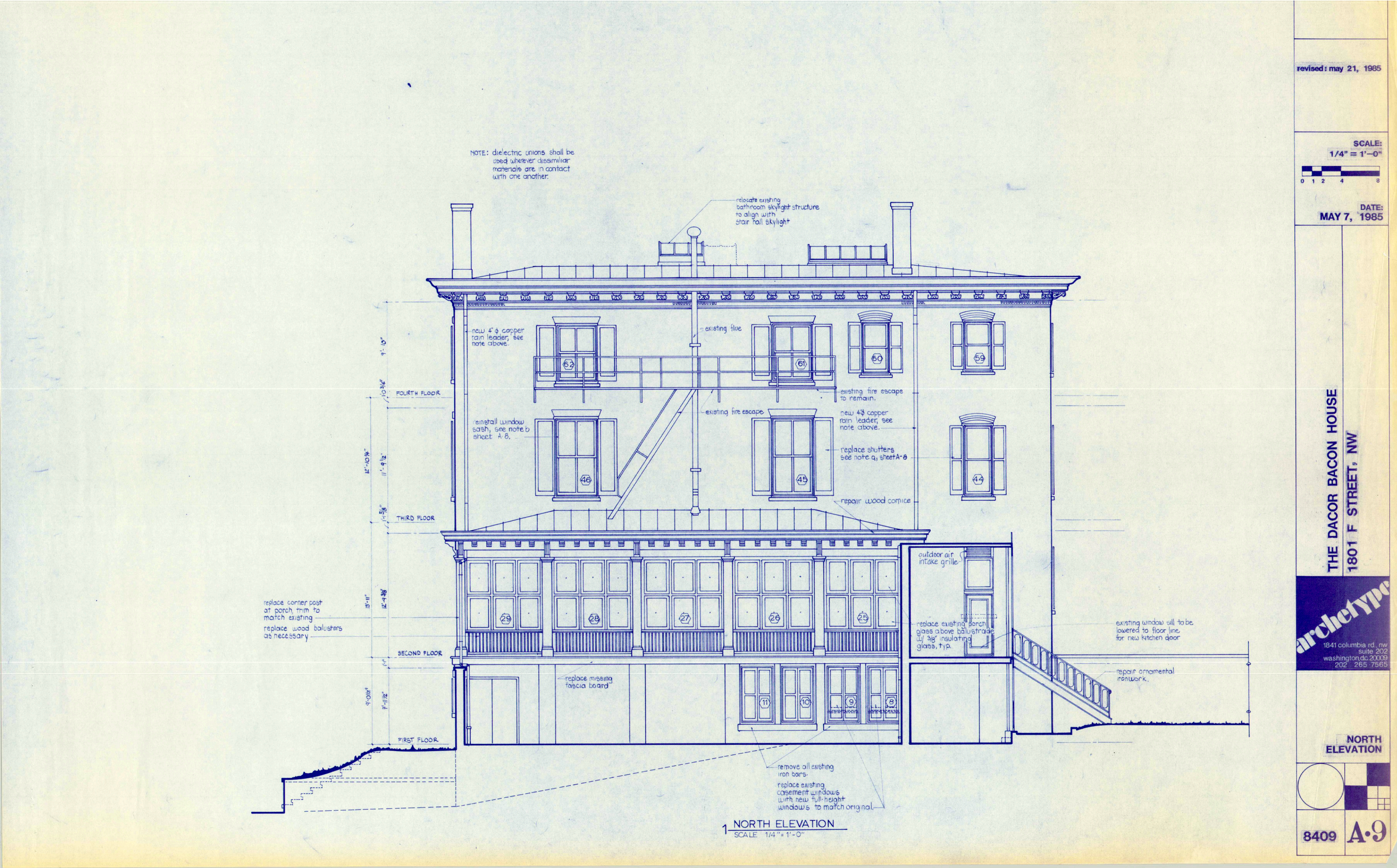


East Elevation



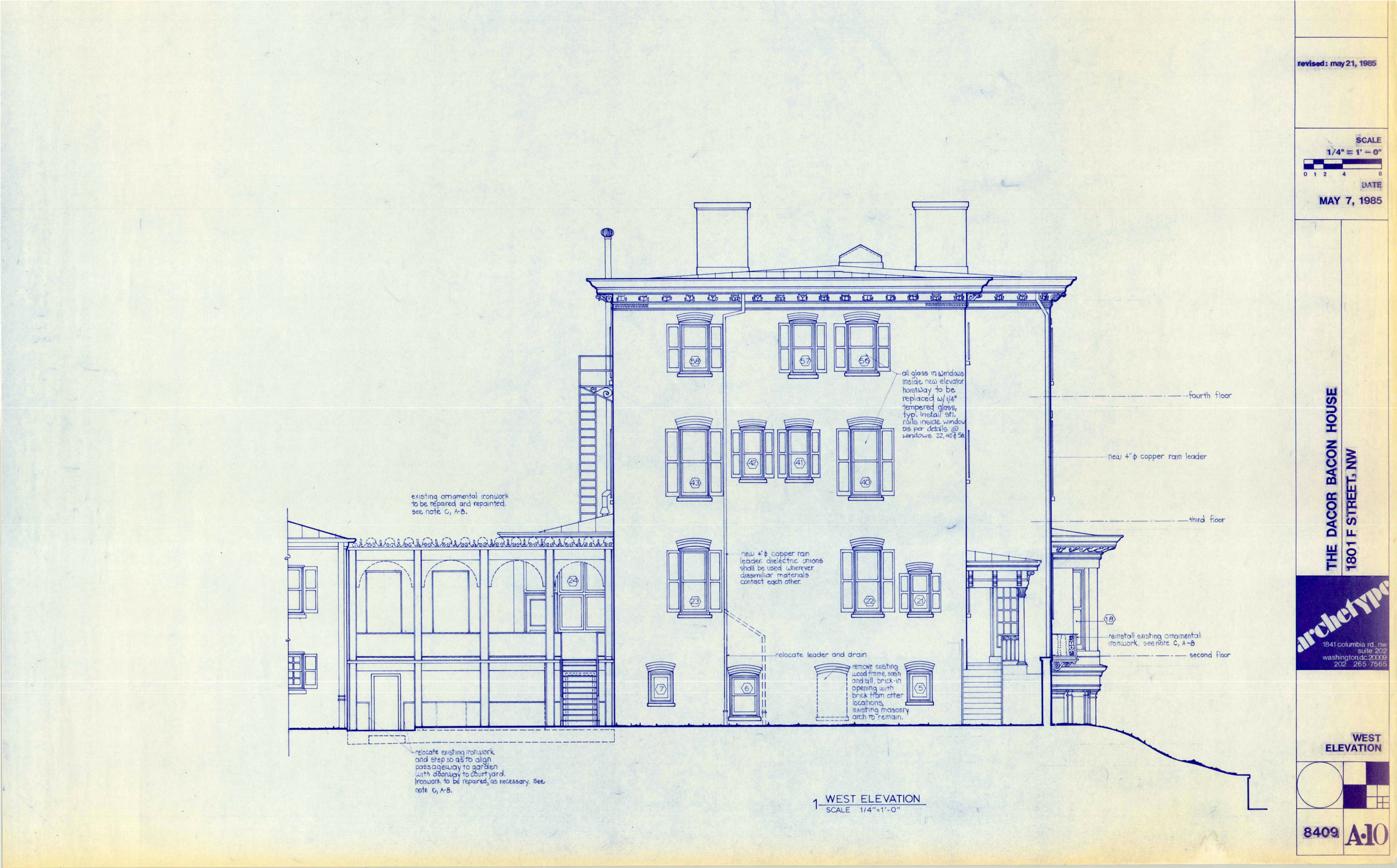


North Elevation





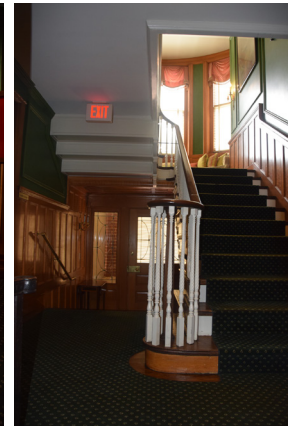
West Elevation







**3.15** [Top Left] North wall of Grand Stair Hall. The doorway leads to the Meeting Room, Library, and Ladies' and Gentlemen's Lounges. [BBB]



**3.16** [Top Right] Left: Grand Stair newel post, spindle balusters, and handrail. Right: Grand Stair looking south towards front entrance. [BBB]



**3.17** [Center Left] Ladies' Lounge looking east toward the fireplace. [BBB]



**3.18** [Center Right] Ladies' Lounge looking west. The door leads to the Grand Stair Hall. [BBB]



**3.19** [Lower Left] Gentlemen's Lounge looking west. [BBB]



**3.20** [Lower Right] Gentlemen's Lounge looking east. Door on right leads to entrance vestibule. [BBB]

likely that it was relocated by the Fullers or Alice Copley Thaw. It is unlikely that a fireplace of such artistry was originally located at a room on the service oriented first floor during the Ringgold and Carroll periods.

Two doors on the north wall of the Ladies' Lounge lead to a bathroom with two stalls on the right and closet on the left. The closet connects to the east-west hallway to the north of the entrance hall.

The Gentlemen's Lounge is located to the west of the entrance hall. It also features wood floors, painted drywall finishes, a milled poplar baseboard, and wood picture moldings that match the original profile and pattern of the historic features. The room may be entered through the six-paneled wood door on the east wall, which connects to the entrance vestibule, or by the door on the north wall connecting to a closet and the east-west hallway. Another door on the left side of the north wall leads to a bathroom with one stall and two urinals.

**3.21** [Top Left]  
Library, looking  
east. [BBB]



**3.22** [Top Right]  
Library, looking  
west towards  
Meeting Room.  
[BBB]



**3.23** [Center Left]  
Meeting Room,  
looking west.  
Opening on left  
leads to the eleva-  
tor, fire stair, and  
business entrance.  
[BBB]



**3.24** [Center  
Right] Meeting  
Room, looking  
northwest towards  
courtyard. [BBB]



**3.25** [Lower Left]  
Business entrance  
door and vestibule,  
looking south.  
[BBB]



**3.26** [Lower  
Right] Brick  
masonry jack  
arch construction  
exposed at the  
business entrance  
vestibule. [BBB]



The Library is located in the northeast corner of the building, north of the Ladies' Lounge and accessed from the hallway. It features built-in bookcases on the north and south walls, wood floors, drywall finishes, stained baseboard and door surrounds, and a fireplace and two windows on the east wall. The fireplace mantle and hearth were installed during the 1985 renovation. A door opening on the west wall leads into the Meeting Room—an open space that extends into the enclosed area below the second-floor Gallery. The room has wood floors, stained wood baseboard, drywall finishes, and an acoustic tile ceiling. A built-in display shelf is located on the east wall in the southeast corner of the

room. On the west wall, a recessed alcove, which used to be a wet bar, is also used to display objects from the DACOR Bacon House collection. A door on the west wall leads to a closet. Two structural painted cast iron columns stand at the opening of the alcove below the gallery, supporting the floor above. The alcove features a window wall of paired casement windows with exterior grilles for added security.

To the northwest of the alcove, a laundry room is located below the New Orleans porch, and to the northeast, an enclosed vestibule below the Gallery provides exterior access to the courtyard. To the east of the





**3.27** [Left] Doorway and hallway leading from the business entrance to the Meeting Room. [BBB]



**3.28** [Top Right] Curved handrail and newel post at the Grand Stair. [BBB]



**3.29** [Lower Right] Carved marble fireplace in the Ladies' Lounge featuring Ionic columns and Greek key pattern likely dating to ca 1830 to 1850. [BBB]

vestibule, there is an electrical room. In the far north-east corner, the mechanical room is accessed from the courtyard.

The west wing contains a caretaker's suite at the north, a passenger elevator, a fire stair connecting all four floors, and an additional entrance vestibule on the south elevation. This entrance, referred to as the business entrance, was cut into the Garden wall, below the south-west porch, and it is primarily used by DACOR staff and other individuals using the office space in the building. The entrance is ADA accessible. The business entrance door is similar to the main entrance. It is a wood-paneled door with a glazed panel framed by wood-paneled sidelights. The ceiling at the entrance has been cut away to show the masonry jack arch construction of the porch structure above. An elevator mechanical room is located to the south of the elevator, immediately adjacent to the entrance. A narrow corridor leads from the office entrance at the west wing to the Meeting Room, opposite the elevator.

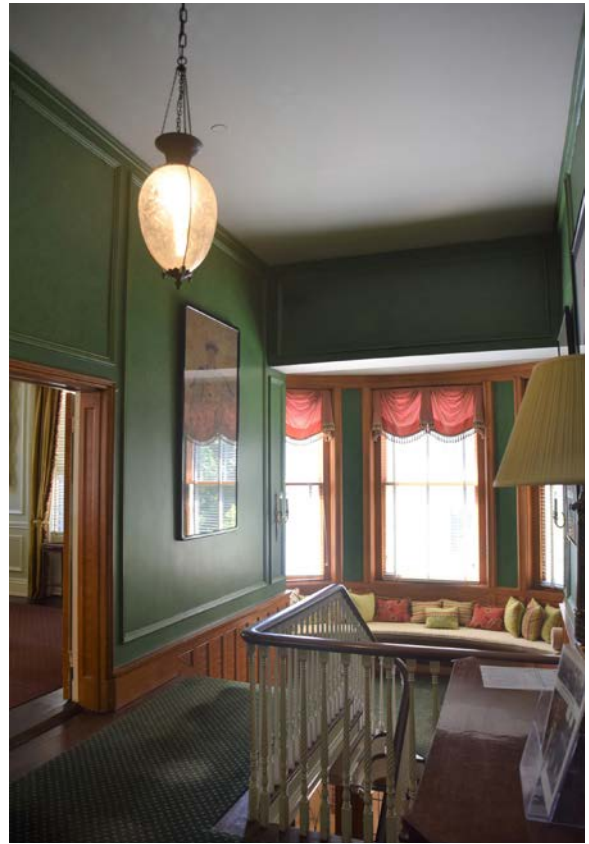
#### ***First Floor Character-Defining Features:***

- Entrance door and sidelights with lead-camed glazing.
- Wood-paneled wainscot and plaster walls with picture molding at the entrance hall.
- Mosaic flooring at entrance vestibule, believed to date to the Fuller period.
- Grand Stair, including balusters, newel post, handrail, decorative stringer, treads, and risers.
- Room size and layout of the Ladies' and Gentlemen's Lounges (the north wall in both rooms is not historic or character-defining).
- Fireplace and hearth with Greek Revival style marble mantelpiece and surround in the Ladies' Lounge.
- Fireplace location in the Library.
- Picture molding profile and location in the Ladies' and Gentlemen's Lounges.
- Stairs and door leading from the Gentlemen's Lounge to the entrance vestibule.
- Masonry south wall of the Meeting Room and Library; west and north walls of the Library.

**3.30** [Left] Grand Stair Hall landing at the semi-circular bay, looking south. [BBB]



**3.31** [Top Right] Grand Stair Hall second-floor landing, looking south-east. The doorway on the left leads to the South Drawing Room. [BBB]



**3.32** [Lower Right] Grand Stair Hall second-floor landing, looking north. The doorway on the far left leads to the hallway and Main Stair, the doorway in the center leads to the Dining Room, and the doorway on the right leads to the North Drawing Room. [BBB]

- Cast iron columns at the alcove of the Meeting Room.
- Masonry jack-arch structure at the ceiling of the vestibule office entrance.

### **Second Floor**

The second floor features the principal rooms used by the occupants for entertaining throughout the building's history. As such, they are the most prominent and feature many historic and character-defining features.

The floor is primarily accessed by the Grand Stair. The stair features a landing at the half-turn with a built-in window seat, which corresponds with the second level of the semi-elliptical entrance bay on the south façade. The window seat seamlessly merges with the wood-paneled wainscoting that continues to the second-floor landing, where it transitions into a baseboard. The three single-pane double-hung bay windows feature faux wood-grain surrounds and molded cornice above. The walls throughout the Grand Stair Hall are painted plaster with picture molding. An undated historic light fixture that dates to (at least) the Bacon



period hangs from the ceiling at the center of the second-floor landing and features a decorative glass pendant. The stair landing features four six-paneled faux wood-grained doors, one on the east wall leading to the South Drawing Room, two on the north wall leading to the Dining Room and North Drawing Room, and one on the west wall leading to the hallway and main stair that rises to the third and fourth floors.

The South Drawing Room is located at the southeast corner of the building. Its painted plaster walls feature painted wood baseboards, picture molding, and a chair





**3.33** [Top Left] South Drawing Room, looking south. [BBB]



**3.34** [Top Right] South Drawing Room, looking north towards the North Drawing Room. [BBB]



**3.35** [Lower Left] South Drawing Room marble fireplace. [BBB]



**3.36** [Right] North Drawing Room, looking east. [BBB]

rail and a picture rail just below the ceiling. The room has stained wood floors, and a black marble fireplace and hearth stand at the center of the east wall, framed by two windows on either side. The marble fireplace was installed by Alice Copley Thaw. The south window opening extends to the floor, and painted wood interior shutters are placed at chair rail height to allow for architectural symmetry within the room. A historic six-branch chandelier, dating to the Carroll residency, hangs at the center of the room.



**3.37** Left: North Drawing Room fireplace; Right: North Drawing Room jib window opening to the Gallery on the north wall. [BBB]

A wide opening with paneled jambs at the north wall connects to the North Drawing Room, which also features wood floors and plaster walls with baseboard, picture molding, chair rail, and picture rail. A jib window consisting of a double-hung window over two wooden panel doors is located on the north wall, providing access to the Gallery at the north porch. The lower sash of the window has been fixed to provide a more permanent opening, and the opening is framed by single-pane double-hung windows that have been fixed to serve as sidelights. A black marble fireplace and hearth are centered on the east wall. The ornate gilded mirror and marble fireplace were installed by Alice Copley Thaw in



**3.38** Dining Room, looking east. The opening with pocket doors leads to the North Drawing Room. [BBB]

1912. The room features an eight-branch chandelier, matching that in the South Drawing Room.

**3.39** [Top Left]

Dining Room, looking west. The doors on either side of the fireplace lead to the storage room, hallway, and restrooms. [BBB]

**3.40** [Top Right]

Detail of the crown molding and coved ceiling in the Dining Room northwest corner. [BBB]

**3.41** [Lower Left]

Dining Room, looking south. The door on the left leads to the Grand Stair Hall and the door on the right leads to the Main Stair Hall. [BBB]

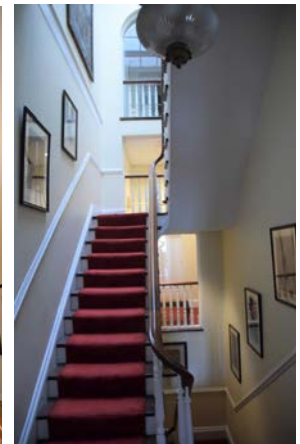
**3.42** [Center Right]

Main Stair Hall and Main Stair, looking southwest. [BBB]



**3.43** Left: Main Stair, looking west between the second floor and landing; Right: Main Stair, looking west from the third floor landing. [BBB]

A wide opening with pocket doors connects the North Drawing Room with the Dining Room to the west. The Dining Room also features a wood floor, plaster walls with baseboard, picture molding, chair rail, and a black marble fireplace (also installed by Thaw and matching the fireplace in the North Drawing Room) and hearth at the center of the west wall. A highly decorative crown molding, which features modillions and a faux-marble finish, distinguishes this room from the others on the second floor. Cove lighting is installed above the crown molding, illuminating the coved plaster ceiling and ceiling molding. Ten recessed lights perforate the center of the ceiling surrounding the eight-branch chandelier that matches the one in the North Drawing Room. A jib window opening on the north wall, also matching that in the North Drawing Room, opens onto the Gallery. On the west wall, two swinging doors on either side of the fireplace lead to a hall and two bathrooms on the left and a storage area on the right. These spaces are within the west wing of the building. On the south wall, two painted six-paneled doors lead to the Grand Stair Hall on the left and the hallway with the Main Stair on the right.







**3.44** [Top Left] Garden Room, looking west. The door on the left leads to the southwest porch and Garden. [BBB]



**3.45** [Top Right] Garden Room, looking north. The door on the right leads to the Main Stair Hall. [BBB]



**3.46** [Center Left] Left: Garden Room window on the south wall. [BBB]



**3.47** [Center Middle] Garden Room built-in cabinet to the right of the fireplace. [BBB]



**3.48** [Center Right] Gallery, looking northwest. [BBB]

The Main Stair is a half-turn stair that rises to the fourth floor. The plaster walls feature a wood baseboard and molded chair rail. The stair features stained treads, nosing, newel post, and handrail with painted spindle balusters and stair risers. Painted wood skirtboard with a decorative volute and painted wood paneling accentuate the wall below the stair. The hall on the second floor is carpeted, and on the south wall, a painted six-paneled door leads to the Garden Room, located in the southwest corner of the original construction of the residence. Openings are cut in the west wall at each of the half-turn landings, providing glimpses of the third and fourth floors. The openings have a stained wood railing with painted spun balusters. Glass has been inserted at each opening to enclose the stair for fire and life safety. Chair rail molding continues throughout the stair. The stair is partially lit by a skylight and laylight with pivoting center panel at the fourth-floor ceiling. A molded and painted fascia board at the fourth-floor landing wraps the east and south walls in the stairwell.

Back on the second floor, to the south of the Main Stair Hall, the Garden Room features green-glazed plaster



**3.49** [Lower Right] Gallery, looking west. The doorway at the center leads to the breezeway connecting the house to the Carriage House. The opening on the left leads to the Dining Room. [BBB]

walls with baseboard, picture molding, chair rail and picture rail. The decorative wood fireplace is also finished with green glaze and has a black marble hearth. A small built-in book shelf cabinet below the chair rail sits adjacent to the fireplace in the northwest corner of the room. The cabinet has a glass door with muntins set in a hyperbolic pattern. To the left of the fireplace, a doorway leads to the southwest porch and Garden beyond. The doorway features an interior and exterior door. The interior door has one panel of glazing while the exterior door is divided into 15 lights (3 columns and 5 rows). Like the south-facing window in the South Drawing

**3.50** [Left] Jib window with wood panel doors leading from the North Drawing Room to the Gallery. [BBB]

**3.51** [Top Right] Left: Double-door leading to the Garden from the enclosed breezeway; Right: Wet-bar area within the enclosed breezeway. [BBB]

**3.52** [Lower Right] Left: Enclosed breezeway, looking north towards the kitchen within the Carriage House; Right: Hallway behind the Dining Room with restrooms on left and storage area beyond. [BBB]



Room, the south window features painted wood interior shutters at chair rail height to allow for architectural symmetry within the room.

The Gallery extends along the entire north elevation, connecting to the adjoining Dining Room and North Drawing Room to the south and the enclosed breezeway of the New Orleans porch on the west. The north and east window walls feature bays of stacked case-ment and fixed windows rising from the height of a chair rail. Each bay is separated by a pilastered post of the porch structure. The pilasters have a faux-marble finish. The walls on the south wall feature a baseboard and chair rail. The floor is carpeted and the ceiling is 24"x24" acoustic ceiling tile. At the west wall, a wood and glazed-panel double door leads to the enclosed New Orleans porch. A matching wood and glass panel is placed to the right, creating symmetry with the adjoining window bays. Three transom windows are placed above the west door grouping.

The enclosed breezeway at the New Orleans porch links the House with the kitchen at the second floor of the

Carriage House. A vestibule has been fashioned within the porch to provide direct access from the Gallery to the Garden. Wood and glazed-panel double doors with transom windows above are located on the west wall leading to the exterior metal stair and Garden. Two swing doors at the north wall of the vestibule lead to the service area of the porch. A partial height wall separates this space north to south. The door on the right provides direct access to a wet bar and area for coffee and beverage service, while the door on the left provides direct access to the corridor and stairs leading up to the glass paneled door, which opens onto the kitchen in the Carriage House. The service hall has a painted wood board ceiling with track lighting and exposed pipes.

On the south wall, a door leads to the storage area in the west wing, to the west of the Dining Room. To the south of the storage room is a hallway with two accessible restrooms. South of the bathrooms and across from the Main Stair and hallway are the passenger elevator and fire stair. These areas have been completely renovated and contain no character-defining features.



**Second Floor Character-Defining Features:**

- Layouts and form of the Grand Stair Hall, South Drawing Room, North Drawing Room, Dining Room, Main Stair, Garden Room, and Gallery.
- Grand Stair and Stair Hall features including the paneled wainscoting, plaster walls, picture molding, crown molding, window bench, baseboard, wood paneled doors, handrail, balusters, newel post, stringer, risers, and treads.
- Ceiling light fixture in the Grand Stair Hall.
- Chandeliers in the South Drawing, North Drawing, and Dining Rooms, dating to Carroll period.
- Fireplaces, hearths and mantelpieces in the South Drawing, North Drawing, Dining, and Garden Rooms (black marble mantelpieces installed by Thaw).
- Plaster walls with picture molding, baseboards, chair rails, and picture rails in the South Drawing, North Drawing Dining, and Garden Rooms (except on the exterior facing walls, which were removed and replaced during the 1986 renovation).
- Dining Room coved ceiling with molding and painted faux-marble crown molding featuring modillions.
- Hardwood floors throughout second floor.
- Pocket doors between the Dining Room and North Drawing Room, and Main Stair Hall.
- Historic six-paneled wood doors, each featuring a key hole, at the Dining Room, Garden Room, and Main Stair Hall.
- Interior wood shutters at the south facing windows in the South Drawing and Garden Rooms.
- Wood window frames, jambs, headers, and paneling below windows in the South Drawing, North Drawing, and Garden Rooms.
- Jib windows leading from the North Drawing and Dining Rooms to the Gallery.
- Gallery floor beneath carpeting and pilasters in Gallery dividing the window bays.
- Doorway and door frame in the Garden Room leading to the southwest porch.
- Built-in book shelf with glazed cabinet door in the Garden Room.



**3.53** Southwest room on the third floor, looking southwest. [BBB]



**3.54** Marble fireplace in the southwest room on the third floor. [BBB]

- Main Stair and Main Stair Hall features including the plaster walls, chair rail, wood paneling, door at wood paneling below stair, newel post, treads, risers, stringer, balusters, handrail, second and third floor light fixtures, and fourth floor laylight and skylight opening with pivoting center panel.

**Third Floor**

The third floor consists of several large offices in spaces that served as bedrooms, bathrooms, and other private spaces when the building was a private residence. The Main Stair and third-floor landing have been enclosed for fire and life safety. A door on the south wall of the third-floor landing leads to the southwest office, which

**3.55** [Left] Main Stair Hall, looking northeast at the third-floor landing. [BBB]



**3.56** [Top Right] Tripartite window on the south wall of the center room on the third floor. [BBB]



**3.57** [Right] Third floor southeast room, looking southeast. [BBB]



**3.58** [Right] Detail of the black marble fireplace in the southeast room on the third floor. [BBB]

features a crystal chandelier, marble hearth and fireplace, and plaster walls with chair rail, picture molding, and picture rail. It is unknown to what year the fireplace and chandelier date; however, the moldings likely date to the Thaw period. Given the fact that Thaw installed other fireplaces throughout the house, it is possible that she did the same in this room. Two closets protrude from the west wall and align with the fireplace, which features a mirrored wall panel above the mantle. A door on the east wall in the southeast corner of the room adjoins the south center office. However, this access point is currently closed off and features a reversible sound-proofing treatment.



**3.59** [Right] Southeast room on the third floor, looking north. [BBB]

A glazed door with side lights and divided transom on the east wall leads from the third-floor landing to the hall. The arched opening on the north wall of the landing has been enclosed with glazing. An arched opening has been infilled with a wall to the height of the chair rail and glazing above. From the hall, a door on the south wall leads to the south center office, and a door on the east wall leads to the southeast office. These two offices are connected. The south center



office was a bathroom during the Bacon residency and has painted drywall laminated to existing plaster with baseboard and picture rail. The south wall is taken up by





the tripartite window with a center two-over-two double-hung window framed by single-pane double-hung windows.

The adjoining southeast room served as a sitting room (morning room) during the Bacon residency. It also has painted drywall walls that are laminated to existing plaster and features a painted baseboard, picture rail, and painted wood panels below the window stools. The center of the east wall features a black marble fireplace and hearth that is very similar to the black marble fireplaces on the second floor installed by Thaw. The room has wood floors. A door on the north wall leads to the northeast office, which served as Mrs. Bacon's bedroom.

Similarly, the northeast office has painted drywall walls that are laminated to existing plaster and features a painted baseboard, picture rail, and painted wood panels below the window stools. The east wall features a white marble fireplace and hearth installed by Thaw. Two six-paneled doors are located on the west wall. The door to the left leads directly to the northwest office space while the door on the right leads to a closet that is shared by and also connects to the northwest office.

The northwest office was originally divided into a bedroom and hallway, however, that partition wall was removed in the 1986 renovation. A closet that was originally located in the hallway is positioned just opposite the central hall. The northwest office has painted drywall walls that are laminated to existing plaster and features a painted baseboard, picture rail, and painted wood panels below the window stools. A painted wood fireplace, dating to at least the Bacon period and featuring Doric pilasters and a black marble hearth, is



**3.60** [Left] Northeast room on the third floor, looking east. [BBB]

**3.61** [Top Right] Northeast room on the third floor, detail of white marble fireplace. [BBB]



**3.62** Northwest room on the third floor, looking south. [BBB]



**3.63** Northwest room on the third floor, looking west. The doorway on the left leads to the west wing hall with elevator and fire stair. [BBB]

located on the west wall. To the right of the fireplace a six-paneled door connects to the north office located in the west wing. An arched opening to the left of the fireplace connects to the west wing hallway, providing access to a bathroom, small kitchenette, the elevator, and fire stair.

### *Third Floor Character-Defining Features:*

- Layouts and form of the southeast, south central, southwest, and northeast offices.
- Wood floors throughout third floor, especially in southwest office, southeast office, central hall, and closet opposite hall.

**3.64** [Top Left]  
Northwest bedroom on the fourth floor, looking south. [BBB]



**3.65** [Top Right]  
Reception area at the center of the fourth floor, looking north. [BBB]



**3.66** [Center Left]  
Reception area at the center of the fourth floor, looking west. [BBB]



**3.67** [Center Right] Left: Guest bathroom for northeast room, looking northwest; Right: Bathroom to southwest office, looking south. [BBB]



**3.68** [Lower Left]  
Northeast guestroom, looking northeast. [BBB]



**3.69** [Lower Left]  
Southeast office, looking southeast. [BBB]



- Fireplaces and hearths in the southeast, southwest, northeast, and northwest offices, including mantelpieces and surrounds. The marble mantelpieces in the northeast and southeast rooms were installed by Thaw.
- Arched openings from the stair hall and hall at the west wing connecting to the northwest office.
- Plaster walls in the southwest office and the Main Stair landing.
- Built-in closets, picture molding, chair rail, and picture rail in the southwest office.

#### ***Fourth Floor***

The fourth floor consists of offices and bedrooms with ensuite bathrooms. The fourth floor was heavily altered during the 1986 renovation. In the current configuration, three bedrooms line the north side of the floor. Two bedrooms with ensuite baths are located in the northeast and northwest corners of the original building massing, and one bedroom with an ensuite bath is located at the north end of the west wing. The elevator and fire stair are located to the south of the west wing bedroom.





**3.70** [Left]  
Fourth-floor hallway, looking west.  
[BBB]

currently occupied by the executive director. All finishes were replaced during the 1986 renovation except for the Main Stair Hall.

To the west of reception, a hallway leads to the west wing. A small alcove for a mini fridge and coffee maker has been inserted on the north wall of the hall. An arched opening distinguishes the wing from the original massing.

#### ***Fourth Floor Character-Defining Features:***

- Fourth-floor Main Stair Hall, including plaster walls, chair rail, and fascia board at fourth floor landing, which wraps along the south wall of the stair well.
- Fireplaces in the northeast bedroom and south-east office.
- Fireplace mantel and surround in the northeast bedroom, which is known to date to the Fuller period.
- Arched opening at hallway in wall separating the west wing from the original massing of the building.

From the fourth-floor landing, the Main Stair opens into a central open space, which serves as a reception area for the DACOR Bacon House Foundation. There are metal built-in filing cabinets and shelves in the four corners of this space and the walls feature painted baseboards and door surrounds. A laylight and skylight above provides additional lighting to the space. To the north are two bedrooms with ensuite baths. The bedroom in the northeast corner features a fireplace with a painted wood mantle dating to the Fuller period and built-in shelving to the right.

Two doors on the east wall of the reception lead to the east and southeast offices. The southeast office also features a fireplace on the east wall. The provenance of the fireplace surround and mantle is unknown. The adjacent bathroom has been converted to storage and closet space for the offices. A door on the north wall of the office connects to the east office.

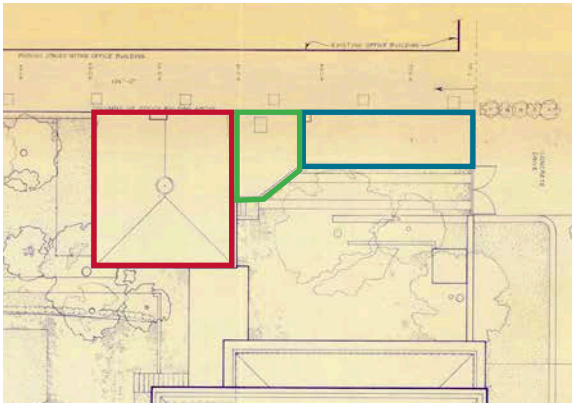
Glazed double doors lead to a small south central office to the south of the reception and in the southwest corner there is an additional office and bathroom that is

### **Physical Description and Character-Defining Features of the Carriage House**

The Carriage House was constructed in several different building campaigns, which are visible through variations in the exterior brick masonry. The existing Carriage House may be described in three distinct sections: the two-story western massing that primarily faces the Garden, the long rectangular one-and-a-half story massing that fronts 18th Street and extends along the north property line, and the two-story angled massing that connects them.

The two-story western massing features a copper standing-seam hipped metal roof with two shed dormers on the eastern pitch and a simple corbeled brick cornice. It was likely built in two phases: first, a mostly square massing with three bays was constructed by the Carrolls. The second phase was likely added by the Fullers and consisted of an additional bay added at the

**3.71** [Left] Diagram showing the three components of the Carriage House. The western massing is shown in red, the angled massing in green, and the long rectangular massing in blue. [BBB]



**3.72** [Top Right] West elevation of the west massing of the Carriage House that faces the Garden. [BBB]



**3.73** [Center Left] Southwest oblique of the western massing of the Carriage House. [BBB]



**3.74** [Center Right] Passage below the New Orleans style porch, connecting the Garden and the courtyard. [BBB]



**3.75** [Lower Left] East elevation of the western massing of the Carriage House that faces the courtyard. [BBB]



**3.76** [Lower Right] View of the courtyard looking northwest towards the Carriage House. Door to passageway into the Garden is on the far left. [BBB]



The west elevation has four bays, three of which consist of vertically aligned windows. A single door is located at the second bay from the north. All openings vary in size but feature segmental arched brick lintels, and the windows all are double-hung with painted wood shutters. Iron security bars are installed at the first floor windows.

The New Orleans enclosed breezeway adjoins the western massing at the southeast corner, separating the Garden and the courtyard. The south elevation has three bays, two of which face the Garden, and the third

south. The addition is evident through the change in masonry on the west and east elevations.





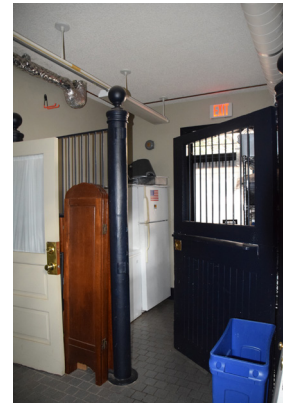
**3.77** [Top Left]  
Kitchen, looking  
west. [BBB]



**3.78** [Top Right]  
Carriage House  
conference room,  
looking south.  
[BBB]



**3.79** [Lower Left]  
Left: Door and  
hoisting beam on  
the east wall of the  
kitchen; Right: Car-  
riage House stair,  
looking southwest.  
[BBB]



**3.80** [Lower  
Right] Left: Door  
on south wall  
of horse stalls;  
Right: Carriage  
House horse stalls,  
looking northeast.  
[BBB]

is incorporated or covered by the enclosed breezeway. The first floor features two wood and glass-paneled doors with glass transoms and a two-over-two double-hung window with iron security bars, the opening of which has been shortened to accommodate the breezeway above. The second floor features a two-over-two double-hung window at the left bay. All openings facing the Garden feature segmental arched brick lintels. The brick masonry has a mottled appearance with evidence of masonry repairs and repointing.

The east elevation has two bays that represent the two building phases of this portion of the Carriage House. A seam in the brick masonry is visible differentiating the two phases. On the left two wood and glass-paneled doors are vertically aligned. The raised first-floor door has iron security bars at the glass panel and a glass transom. The door at the second floor features nine glass panes and has an iron balcony with a wood hoisting beam protruding from the masonry above. The bay on the right features a single-pane double-hung window with iron security bars on the first floor. All openings feature segmental arched brick lintels.

On the interior, this section of the Carriage House holds the kitchen and service area on the second floor and a conference room, archival space, and storage area on the first floor. The hoisting beam at the second floor above the east door is visible at the ceiling. A winder style painted metal stair connects the first and second floors of the Carriage House and is located at the center of the kitchen and service space. The south room on the first floor is used as storage but retains historic stable features including the wood and metal stall dividers and doors. The walls feature stained beadboard wainscoting.

A two-story massing that is angled to accommodate the curve in the courtyard and driveway forms the central portion of the Carriage House. This section has one south-facing elevation and an angled elevation facing southeast. The south elevation has a raised wood and glass paneled door with transom on the first floor aligned with a two-over-two double-hung window with shutters on the second floor. The openings have segmental arched brick lintels. The angled elevation features two large openings. The first-floor opening, which historically served as a carriage and garage door, is filled

**3.81** [Top Left] South and southeast facing elevations of the angled massing of the Carriage House. A hoisting beam is present above the second floor double door and Juliet-style balcony. [BBB]



**3.82** [Top Right] First floor space of the angled massing of the Carriage House, looking northeast. [BBB]



**3.83** [Lower Left] South elevation of the long rectangular massing of the Carriage House. [BBB]



**3.84** [Lower Right] East elevation of the long rectangular massing of the Carriage House featuring a stepped masonry wall. [BBB]



with three fixed windows with wood panels below and transom windows above. The jambs of the opening are chamfered, and the jambs and lintel have been patched with a red-tinted patch material. The second floor features a double door with glazed panels and a wrought iron Juliet-style balcony. A wood hoisting beam protrudes from the masonry above and the roof line features a corbeled brick cornice. All first-floor glazed window and door panels feature iron security bars.

On the first floor of the interior, this section of the Carriage House has a bathroom and a large open space used to store many pieces of art and decorative art objects in the DACOR Bacon House collection. The second-floor

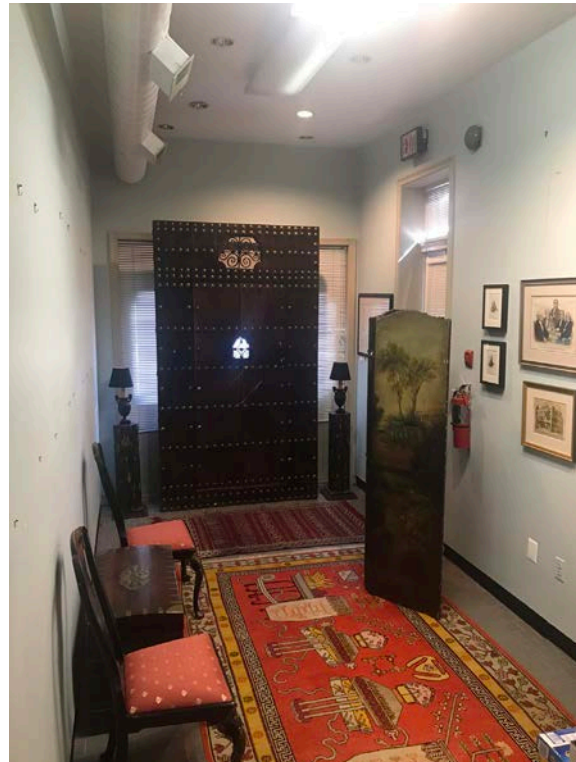
space is used as a service area for a kitchen office and storage.

Adjoining the central portion of the Carriage House to the east, a long rectilinear wing extends along the north property line to the end of the driveway at 18th Street. The masonry wing features a copper standing-seam shed roof with a stepped masonry gable at the east elevation. The two double-hung windows and single wood and glass-paneled door with transom on the south elevation are stepped, following the downward sloping grade toward 18th Street. On the east elevation, a large opening, which historically served as a carriage/garage door is filled with three fixed windows with wood panels below. The opening has a painted steel lintel. All glass





**3.85** [Left] Interior of long rectangular massing of the Carriage House showing stepped platforms, looking east. [BBB]



**3.86** [Right] Interior of lower level of the long rectangular massing of the Carriage House, looking east. The Tangier Legation door stands along the east wall. [BBB]

windows and door panels feature iron security bars. Following the stepped profile of the east gable, three stepped dormers are located at the eastern side of the shed roof above the south elevation door. The brick of this wing is distinguished by its uneven appearance with wider mortar joints and many areas showing various campaigns of masonry repair and repointing.

On the interior, this section of the Carriage House is made up of a series of stepped platforms used for storage, to display objects from the collection, and offices. The lowest space at the east end of the wing is open and displays some of the larger objects in the collection, including the original door of the American Legation in Tangier. The rooms are simply finished with tile floors, painted drywall, and vinyl baseboard.

#### ***Carriage House Character-Defining Features:***

- Brick masonry exterior walls with corbeled brick cornice, stepped gable, and segmental arched lintels at openings.
- Window and door openings and lintels.
- Nine lite glass and wood paneled door at second floor of the east elevation with wood hoist beam above.

- Wood hoist beams.
- Interior metal winder stair and handrail.
- Painted metal and wood stall dividers and bead-board wainscoting in the stable area on the first floor facing the Garden.

### **Physical Description and Character-Defining Features of the Landscape and Grounds**

The landscape surrounding the property consists of several distinct areas including the street-facing Garden beds that front F and 18th Streets, the walled Garden to the west of the main building and Carriage House, and the courtyard and driveway between the north elevation of the House and the Carriage House. Many significant historic architectural features form and delineate the grounds within these areas, including the brick wall enclosing the Garden, the south and east brick retaining walls, the stone steps leading to the semi-elliptical entrance bay flanked by decorative cast and wrought-iron light posts that date to the Carroll period, and brick and stone steps leading from the street to the east entrance (currently blocked and unused).

The south and east retaining walls were constructed by the Carrolls in the 1870s when the streets were

**3.87** [Top Left]  
Steps leading from  
sidewalk to the  
main entrance  
along F Street NW.  
[BBB]



**3.88** [Top Right]  
Retaining wall  
and steps leading  
from sidewalk to  
the east door (no  
longer operational)  
along 18<sup>th</sup> Street  
NW. [BBB]



**3.89** [Lower Left]  
ADA ramp leading  
from the sidewalk  
to the business  
entrance along F  
Street NW. [BBB]



**3.90** [Lower  
Right] Steps and  
pathway connect-  
ing the main  
entrance and the  
business entrance.  
[BBB]



lowered seven feet. They are constructed of brick masonry with red sandstone coping stones and extend from the southwestern edge of the property on F Street to the east driveway on 18th Street. Several breaks in the walls occur at the stone and brick steps to the south and east entrances, respectively, and at the ADA ramp installed on the south elevation in 2017. Six red sandstone steps lead from the sidewalk to the red sandstone walkway and semi-elliptical entrance bay. The steps are framed by decorative wrought and cast iron railing and lamp posts. To the west of the entrance, a stepped brick walkway leads to the office entrance cut in the south Garden wall and connects to the ADA ramp. To the east, the planting beds wrap around to the east elevation and the river stones indicate the French drain that borders the perimeter of the exterior walls at the southeast corner and east elevation of the main building.

The Garden at the west of the property is walled on three sides by a historic masonry wall with gray flagstone coping. The south Garden wall rises above the ADA ramp and Garden bed and extends to the western edge of the property line. The wall wraps along the north property line and ends at the Carriage House.

Along the west wall, in the northwest corner, there is a historic wood door that originally connected to an ally.

The Garden is largely paved with brick and slate paving stones and has planted garden beds at the perimeter. A majestic willow oak, centered along the western elevation of the main building, which was planted in 1958, shades most of the Garden. A raised platform and wood pergola are located in the southwest corner of the Garden. A brick lattice wall—aligned with the south elevation of the Carriage House—divides the Garden, creating a shielded area adjacent to the Carriage House that may be used to store outdoor kitchen, Garden, and service items.

The Garden and courtyard are connected below the New Orleans enclosed porch and breezeway. A brick paved ramp at the north end of the porch provides ADA access to the wood and glass paneled door leading to the courtyard.

The brick paved courtyard features a driveway with steps at the center of the concrete ramped drive. A retaining wall with a narrow planting bed and tree separates the drive from the courtyard. At the east end of





**3.91** [Top Left]  
Decorative cast  
iron flanking the  
steps to the main  
entrance along F  
Street NW. [BBB]



**3.92** [Top Right]  
Cast and wrought  
iron light post  
flanking the  
steps to the main  
entrance along F  
Street NW. [BBB]



**3.93** [Left] Portion  
of the south Garden  
wall showing  
significant bowing  
and structural  
damage. [BBB]



**3.94** [Right]  
Door cut into the  
west portion of  
the Garden wall,  
currently hidden  
by a wooden shed.  
[BBB]



**3.95** Garden  
looking southwest.  
[BBB]



**3.96** Garden  
looking north.  
A non-historic  
brick wall divides  
the Garden and  
is in line with the  
Carriage House.  
[BBB]







**3.97** [Top Left]  
North portion of  
the Garden used  
for storage and  
service items, look-  
ing west. [BBB]



**3.98** [Top Right]  
Garden, looking  
northeast. The  
Willow Oak tree is  
at the center of the  
frame. [BBB]



**3.99** [Lower Left]  
Driveway leading  
to the courtyard,  
looking west.  
[BBB]



**3.100** [Lower Right]  
Courtyard,  
looking north.  
[BBB]

### *Landscape and Grounds Character-Defining*

#### *Features:*

- Brick masonry walls enclosing the Garden and the wood Garden door at the northwest corner.
- South and east retaining walls.
- Red sandstone steps and paving stones at the south entrance.
- Cast- and wrought-iron railing and lamp posts.
- Brick and stone steps at the service entrance on the east elevation.
- Layout of the courtyard and driveway; courtyard retaining wall and position of the tree.
- Willow oak tree in Garden and magnolia trees along the north Garden wall.

the courtyard, a painted wood fence encloses an area adjacent to the boiler room for the cooling tower for the HVAC system, trash, and recycling.

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## Chapter 4: Evaluation of Significance

This chapter describes the significance of the DACOR Bacon House based on the National Register of Historic Places *Criteria for Evaluation*. These criteria are uniform, national standards by which properties are assessed and nominated to the National Register of Historic Places. While the property is listed in the Register, the nomination was completed at a time when the criteria were not described as they are today, and a full evaluation of significance including an identification of a period of significance was not provided. This chapter completes such an evaluation and also assesses the integrity of the property, as is customarily completed for nominations today.

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### Evaluation of Significance

The Criteria for Evaluation are: Criterion A, properties associated with significant events, pattern of events, or historic trends that made a significant contribution to the development of a community, municipality, or nation; Criterion B, properties associated with significant persons; Criterion C, properties that embody distinctive characteristics of a type, period, or method of construction, properties that represent the work of a master, or properties that possess high artistic value; and Criterion D, properties (typically archaeological) that yield information important to prehistory or history.

Based on such criteria, the DACOR Bacon House is significant under criteria A, B, and C. The property has not yet been evaluated under Criterion D as no archaeological investigations have been completed to date, though it is likely that archaeological features from earlier structures remain in the Garden.

The property is historically, culturally, and architecturally significant. Over the course of its nearly 200-year

history, the House has been owned by five influential families, each contributing to the political and social history and development of Washington, DC, and the nation.

The building, a fine example of Federal architecture, is one of the few remaining prominent nineteenth century residences constructed by affluent and powerful families seeking to live within the vicinity of the presidential mansion and other executive departments of the government. The property is associated with the original development of the residential and institutional neighborhood near the White House, which includes many early nineteenth century residences in Lafayette Square as well as the Octagon House. The location of the property and its architectural prominence, which is demonstrated through the building's design, materials, and workmanship, illustrates the continuous wealth and importance of those who have owned and occupied the property throughout its history. These qualities also demonstrate the skill and artistry of those who built the House, whether indentured, enslaved, or free craftsmen.

Though several exterior alterations have significantly modified the original design of the property, the DACOR Bacon House maintains distinctive characteristics of the Federal style of architecture. Preceded by the Georgian style, the Federal style was dominant in the United States from 1780 to 1820, representing the British influence and interest in early Greek and Roman monuments. Style indicators include a rectangular or square form, symmetrical chimneys, an emphasized entrance and cornice, horizontally and vertically aligned double-hung windows with thin profile muntins, flat lintels, and tripartite windows. Though of later construction, the west wing projection, semi-elliptical entrance

bay, iron balconies, and metal cornice with modillions and denticulated frieze are consistent with the Federal style.

While the original architect remains unknown, the designs of two later additions were made by several noted architecture firms in Washington, DC, that were well regarded for their architectural and institutional designs in the late nineteenth and early twentieth centuries. The firm of Hornblower & Marshall was hired in 1896 by the Fullers to design the extensive exterior additions and alterations to the front entrance. Architects Joseph C. Hornblower and James Rush Marshall were the first Beaux-Arts architects in Washington, DC, and their designs were a collection of Classical and eclectic revival styles, which defined the tastes of the late nineteenth century. The result at the DACOR Bacon House was a new wing and front entrance that blended well with the original Federal design. Later, in 1911, Alice Copley Thaw hired French-born architect Jules Henri de Sibour to design interior modifications and finishes to the second floor rooms, creating updated drawing room and dining room spaces for grand entertainments. De Sibour came to Washington, DC, in 1901, and continued with a career that flourished as a noted designer of many embassies, legations, office buildings, and private residences.

Even before the House was constructed, the property was held by many socially and politically prominent individuals significant to the history and development of Washington, DC. The property's early ownership by the Burnes family, especially heiress Marcia Burnes, and later President George Washington's former private secretary and early American diplomat, Tobias Lear, are notable. The later ownership and eventual purchase by Tench Ringgold, US marshal of the District of Columbia, illustrates the importance and value that highly connected families placed on the property's location. Ringgold was an important political and social figure in the early-nineteenth-century history of Washington, DC. His family name and position placed him in the esteemed

political circles of presidents, justices, and other notable Washingtonians. Like many in these circles, Ringgold as well as the second family who owned the House—the Carrolls—depended on the labor of enslaved Africans to make possible their social position.

Chief Justice John Marshall and five other U.S. Supreme Court justices boarded with the Ringgold household in 1832 during the court session. The justices often gathering at the dining room or in the drawing rooms to discuss the cases being argued. Chief Justice Marshall and Justice Story continued to board with the Ringgolds during the 1833 court term and likely would have continued to do so; however, Ringgold faced financial troubles and was forced to give up the residence in 1834.

The prominent Carroll family owned and resided at the property from 1835 to 1895, during which time many guests of national importance attended a multitude of social gatherings, hosted by Sarah (Sallie) Sprigg Carroll. Sallie Carroll was the daughter of Maryland Governor Samuel Sprigg. Her husband, Thomas Carroll, served as the highly respected clerk of the Supreme Court for thirty-six years. The couple was close friends with Presidents Filmore and Lincoln. President and Mrs. Lincoln are known to have attended the wedding of the Carroll's daughter, held at the property. At the death of the President's son, Willie, his body was temporarily interred in the Carroll mausoleum at Oak Hill Cemetery. During the Carroll residence, the property became well known in the newspapers and society pages throughout the country. Reports and guest lists from the many parties held there were widely circulated.<sup>1</sup> The Carrolls cemented the status of the House as one of Washington's most well known venues of social importance. Their legacy of hospitality and prominence would follow the reputation of the House for decades to come.

Continuing the property's association with individuals linked to the US Supreme Court, Chief Justice Melville Fuller and his wife Mary (Molly) were residents of the property from 1896-1910. During this time, Chief

<sup>1</sup> The Carroll family remained a popular topic of social reporting, appearing in reports in the Portland (Maine) *Daily Press*, February 3, 1879. The Carroll's daughter, Mrs. John Marshall Brown was a prominent leader of Portland society.



Justice Fuller held weekly conferences in the comfort and privacy of his home, taking pride in the fact that Chief Justice Marshall had also lived in the residence for a time. The Fullers fully engaged with the societal expectations naturally held by a couple of their political position. They were entertained frequently and reciprocated by hosting their own dinners and receptions at the House.

Alice Copley Thaw, the heiress daughter of Pittsburgh capitalist William Thaw, owned the property for fourteen years, from 1911 to 1925. She almost never lived in the House except for a brief period in 1912 and 1913, following her renovation of the House. A number of significant changes were made to the interior of the House, including redecorating the representational rooms, expanding the connections between these rooms, and modernizing the building's plumbing and electricity. After her marriage in 1913, Thaw lived in Milton, Massachusetts, renting the property from 1913 onward. The renovation and modernization, designed by de Sibour, ensured that the House remained a highly sought-after residence by prominent politicians, lawyers, and Washington elites.

Congressman Robert Low Bacon and his wife, Virginia Bacon, were the last private residents of the House. Both descendants of prestigious families, the couple purchased the property in 1925 after Robert was re-elected to a second term. After her husband's death in 1938, Virginia continued to reside at the property until her death in 1980. She was a much admired patron of the arts and was a member of the board of more than two-dozen charitable, educational, and cultural organizations. Widely known for her entertainment and hospitality, she hosted many dinner parties and salon-style gatherings to discuss politics, diplomatic history, music, and art. Recognizing the importance of the property as a microcosm of a century and a half of Washington's political, judicial, cultural, and social history, Virginia Bacon dedicated her remaining years to ensuring that the House and grounds would be preserved. She established the Bacon House Foundation, which later became the DACOR Bacon House Foundation and continues to

preserve the property and serve DACOR members to this day.

It is notable that well-connected, wealthy women feature prominently throughout the history of the House. Beginning with Marcia Burnes, the legacy of women owners is unusual for the time and speaks to the wealth and status of these women independent of their husbands. Following the Ringgold residency, the House was purchased by Samuel Sprigg as a gift for his daughter, Sallie Carroll and her family. Limited by the rights of women at the time, ownership of the House passed into a trust following Samuel Spigg's death in 1855. Ownership was finally transferred to Sallie in 1874, following the Married Woman's Act, which for the first time permitted a wife to hold property free of her husband. Molly Fuller, wife of Justice Fuller, purchased the House following Sallie's death for her family. The circumstances of this decision are unknown, but is illustrative of Molly's individual wealth. Alice Copley Thaw, an heiress also of great individual wealth, continued a tradition of woman owners and hostesses who used the House for grand entertaining to assert their high social standing. Virginia Bacon was the last of these indefatigable women owners, who continued to play a large role in Washington society until her death in 1980.

The connections of the House's owners and occupants to the US Supreme Court are also striking. Two chief justices resided in the House. First was Chief Justice John Marshall, who boarded with five other justices for several months during the Supreme Court sessions in 1832 and 1833. The second chief justice to reside in the House was Chief Justice Melville Fuller, who hosted regular meetings with the other justices to discuss upcoming cases. He and Molly also hosted the justices and their wives to dinner, welcoming new appointees to the court. Justice Edward D. White Jr. became an associate justice in 1894. Coincidentally, he was the grandson of Tench Ringgold. Justice White must have derived great pleasure in visiting his mother's and grandfather's old home to attend weekly conferences with the court. Following Chief Justice Fuller's death, Theodore Roosevelt appointed White as chief justice in 1910.

Diplomacy is another strong theme interwoven throughout the House's history. Prior to the House's construction, the property was owned by Tobias Lear, who, after serving as President Washington's private secretary, became a diplomat. He was first appointed American consul in Santo Domingo and later consul general in Algiers from 1803 to 1812, negotiating the Treaty of Peace and Amity at Tripoli in 1805.

For a three-year period during the Carroll ownership, beginning in 1875, the House was rented to the Russian Imperial Legation and was the scene for parties given in honor of the visit of the Grand Dukes Alexis and Konstantine in 1877.

Chief Justice Melville Fuller also had ties to international diplomacy. In 1897, he was involved in arbitrating the border dispute between Venezuela and Great Britain over the colony of British Guiana (now Guyana). In 1898, he became a member of the International Court of Arbitration for the next 10 years, deciding the *Muscat dhow* case in 1905.

Mr. and Mrs. Robert Low Bacon took a great interest in US diplomacy. Robert Bacon's father was assistant secretary of state under President Roosevelt, and from 1909 to 1912 he was US ambassador to France under President William Howard Taft. Virginia Bacon was a staunch supporter of the World Affairs Council, hosting luncheons and salon sessions with invited speakers to talk about issues around the world. It was in this spirit that the Bacon House Foundation and DACOR merged to form the DACOR Bacon House Foundation, which continues its educational program in foreign affairs.

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### **Period of Significance 1825-1980**

Following a review of the historical context and an understanding of the chronology of development of the property, the period of significance has been determined to begin in 1825, with the original construction of the residence for Tench Ringgold. The period ends in 1980, following the death of Mrs. Virginia Bacon, with the transfer of the property to the Bacon House Foundation. The period of significance spans the time the

property achieved its existing exterior appearance and served as a home to many of the city's most prominent and affluent residents.

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### **Primary Period of Architectural Significance: 1825-1912**

The extended period of significance (1825 to 1980) addresses the significant cultural and social history of the property. However, the architectural significance of the property can be narrowed to a shorter period to guide the preservation treatment. The primary period of architectural significance has been determined to cover the years from the residence's original construction in 1825—through the Carrolls' and Fullers' ownership and period of substantial building modifications—to 1912, when owner Alice Copley Thaw remodeled the residence. With the assistance of architect Jules Henri de Sibour, Thaw created many of the interior architectural features extant in the second-floor rooms, especially the dining room and the north and south drawing rooms. All such architectural changes during this period respected the Federal style of the residence and are prominent existing architectural characteristics. Alterations since 1912, which occurred during the Bacon residence (1925 to 1980)—most significantly the construction of the "New Orleans" style porch in 1949, which enclosed the Garden and established a connection from the House to the Carriage House—do not embrace the Federal style for which the House is revered.

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### **Evaluation of Integrity**

Integrity, as regards historic preservation, is defined as the ability of a property to convey its significance. The aspects or qualities that, in various combinations, can establish the integrity of a historic property—according to the National Register of Historic Places—include location, setting, design, material, workmanship, feeling, and association. A preliminary study comparing the historic and contemporary conditions of the property indicates that while significant modifications to the interior have occurred outside the period of significance, especially in 1985 to 1986 when the residence was renovated by the DACOR Bacon House Foundation, many



characteristics that define the building's significance are present and the property retains a moderate to high level of integrity. The following summary considers each criteria of integrity for the DACOR Bacon House.

*Location is the place where a historic property was constructed or the place where the historic event associated with the property occurred.*

The location of the property retains a high level of integrity. The residence was built at the corner of F Street and 18th Street NW in Washington, DC, and it remains in its original location. The site boundaries continue to be defined by the municipal streets on the south and east and the original property lines for Square 142 Lot 24 on the north and west.

*Setting is the physical environment of a historic property.*

The setting of the property has a moderate level of integrity. While the setting within the property continues to be defined by the lush greenery of the Garden, the rise of the property above street grade, and the Garden and site boundary walls, the setting of the surrounding neighborhood has continued to change as more commercial and institutional development occurs. Until the mid-20th century, Square 142 was mostly residential, featuring rows of three- and four-story townhouses. The property is now surrounded by a ten-story office building to the north, constructed in 1965, and the eight-story Organization of American States General Secretariat Building to the west, constructed in 1980. Such change has diminished the wider setting of the property. However, the immediate setting of the property's grounds and landscape remains consistent, defined by the walled Garden to the west of the House, the courtyard and Carriage House to the north, and the retaining walls adjacent to the public sidewalks and streets to the east and south.

*Design is the combination of elements that create the form, plan, space, structure, and style of a property.*

The design integrity of the DACOR Bacon House to the period of significance is moderate to high. The design features many characteristics of the Federal style, and the alterations that have occurred to the exterior of the building since its construction in 1825 are sympathetic to the original design. The mostly square plan and massing, overhanging eaves and decorative cornice with acanthus leaf modillions and dentilculated frieze, semi-elliptical entrance bay, symmetrically-aligned windows on the south elevation, and bull's eye window lintels are important Federal-style characteristics that are still evident today. While interior changes have also occurred, many design elements and interior layouts of the principal representational spaces on the second floor remain intact. In many cases, though the historic finishes have been removed, they have been faithfully restored and recreated.

*Materials are the physical elements that were combined or deposited during a particular period of time in a particular pattern or configuration to form a historic property.*

The materials used in the design and construction of the property have a moderate level of integrity. The House's exterior has retained materials and finishes dating to the period of significance. These include red brick masonry walls, the decorative metal cornice, red sandstone elements at the elliptical entrance bay, stone and wood window lintels, wood-framed double-hung windows, wood shutters, iron balconies, and wood porches. On the interior, original materials include wood floors, wall paneling, and stair elements; plaster walls and moldings; marble fireplaces; and decorative glass and iron features. Changes to materials have included the replacement of plaster ceilings and walls, historic glazing, and painted finishes. While many historic materials remain on the second floor, many materials on the first, third, and fourth floors have been replaced.

*Workmanship is the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory.*

Like the integrity of materials, the workmanship that contributes to the design of the property retains a moderate to high degree of integrity. It is especially apparent through the Flemish and American bond masonry, decorative wrought and cast-iron metalwork, the marble fireplaces, and plaster walls and moldings.

*Feeling is a property's expression of the aesthetic or historic sense of a particular period of time.*

The feeling associated with the Dacor Bacon House is high. The property was constructed as a large single-family residence in the Federal style and the exterior aesthetic expression of the building, its design, and many materials have not changed. While the House no longer serves as a private residence, its function as the

institutional home of the DACOR Bacon House Foundation, serving as offices, meeting, club, and event space is compatible with the role the mansion played for social gatherings throughout its history.

*Association is the direct link between the property and the event or person for which the property is significant. A period appearance or setting is desirable; integrity of setting, location, design, workmanship, materials, and feeling combine to convey integrity of association.*

The integrity of association of the DACOR Bacon property is high. The setting, location, design, workmanship and feeling convey the property's association with Federal style as well as the historic significance of the development and use of the property over the past 200 years.



## Chapter 5: Existing Conditions

This chapter describes the existing conditions of the DACOR Bacon House as of October 2020. It identifies the architectural elements and building systems that exhibit various levels of deterioration throughout the property. While the condition assessment focuses on the exterior and interior of the House and Carriage House, overall conditions, especially of the architectural elements throughout the site and grounds were also noted and are included below.

Existing conditions are a function of the materials of construction, quality of workmanship, durability of design and detailing, environmental factors, age and function, subsequent repairs and alterations, and maintenance actions over the life of the building or building element. All such factors contribute, in differing degrees, to the conditions noted at the DACOR Bacon House.

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### Methodology

A visual survey and assessment of the existing conditions was conducted during several site visits in September 2020. The survey included the observation of all accessible surfaces within all rooms of the House and Carriage House. Access was also provided to the roof of the House. While close observation of the Carriage House roof was not possible, the roof was generally observed from the upper stories of the House. The survey did not involve the removal of any building materials or finishes, but was completed with reference to the 1985 renovation drawings by Archetype Architects, the 1982 HABS drawings, and the 2009 existing condition drawings by French Studios Architecture and Planning, which aided in the understanding of existing room layouts, features, and material finishes. The property's longtime plumber, John Strohl, joined the survey team while completing the existing condition assessment of the HVAC

and other building systems. Strohl has worked on the property's mechanical and plumbing systems since the 1970s, and his knowledge was invaluable to understand the evolution and existing conditions of the systems.

This section of the report utilizes condition and deficiency ratings to help describe existing conditions and prioritize maintenance and repair. Such terms are described below.

### *Condition Assessment – Standard Rating*

#### **Definitions**

The terms used to define and describe the conditions of the various building elements and systems are as follows:

#### **EXCELLENT**

- Element or system is in condition that requires no restoration or rehabilitation and performs as expected.

#### **GOOD**

- Element or system is sound and performing its function, although it may show signs of normal wear and tear. Some minor restoration or rehabilitation work may be required.

#### **FAIR**

- Evidence of previous repairs not in compliance with commonly accepted practice,
- Workmanship not in compliance with commonly accepted standards,
- Element or system is obsolete,
- Element or system approaching end of expected performance. Repair or replacement is required to prevent further deterioration or to prolong expected life.

#### **POOR**

- Element or system has either failed or cannot be relied upon to continue performing its original

function as a result of having exceeded its expected performance, excessive deferred maintenance, or state of disrepair. Present condition could contribute to or cause the deterioration of other adjoining elements or systems. Repair or replacement is required.

#### VERY POOR

- Element or system has failed. Present condition contributes to or causes the deterioration of other adjoining elements or systems. Immediate replacement is required.

#### **Condition Assessment – Deficiency Priority Ratings**

The condition rating of each building element may be translated into priority ratings, depending on the urgency to carry out an appropriate repair or other treatment. The priority ratings are as follows:

#### MINOR – Short to Long-Term Priority

- There is a reduced life expectancy of the affected and/or adjacent materials and/or systems within five to 10 years and beyond; or
- There is a condition with a long-term impact within five to 10 years and beyond.

#### SERIOUS – Immediate/Short-Term Priority

- This rating defines a deteriorated condition that if not corrected within one to five years will result in the failure of the feature; or
- A threat to the health and/or safety of the user may occur within one to five years if the ongoing deterioration is not corrected; or
- There is ongoing deterioration of adjacent or related materials and/or features as a result of the feature's deficiency.

#### CRITICAL – Immediate Priority

- This rating defines an advanced state of deterioration which has resulted in the failure of a feature or will result in the failure of a feature if not corrected within one year; or
- There is accelerated deterioration of adjacent or related materials or systems as a result of the feature's deficiencies if not corrected within one year; or
- There is immediate threat to the health and/or safety of the user; or

- There is a failure to meet a legislated requirement.

#### NOT RATED

- The feature does not have a deficiency as of yet, but regular maintenance should continue; or
- No treatment is required at this time

For each of the elements described below, the overall condition and deficiency priority rating are noted; however, recommendations for treatment are noted in Part 2 of this report. A condition summary matrix of all elements is provided at the end of this chapter for easy reference. The most serious condition and priority ratings have been listed in the summary matrix. Full details on conditions are provided in the narrative below.

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### **Landscape and Grounds**

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The landscape and grounds surrounding the House and Carriage House include many architectural elements that characterize the design and use of the space, namely the south and east retaining walls that border F and 18th Streets NW, the Garden walls that enclose the Garden at the west of the property, and the paved courtyard with ramped driveway and retaining wall positioned between the House and the Carriage House.

#### ***Retaining Walls, Exterior Steps, and Front Paving***

*Condition Rating: Fair*

*Priority Rating: Minor to Critical*

Hydrostatic pressure has resulted in deflection and cracking at the walls over time. The deflection was mitigated with the insertion of additional weep holes in the masonry. Cracking, especially at the corner of F and 18th Streets, has been routinely repaired by repointing. The coping stones exhibit weathering and stone deterioration, including scaling, fracturing, and cracking in addition to soiling and biological growth. It appears that two types of stone have been used and one is more prone to fractures and cracks. Skyward facing cracks have been filled with restoration mortar.

The south and east steps leading up to the House exhibit peeling and chipping of the stone masonry. The south steps have been patched with restoration mortar,





**5.1 [Top Left]** Southeast corner of the retaining wall showing signs of step cracking, repair, and repointing. [BBB, 2020]



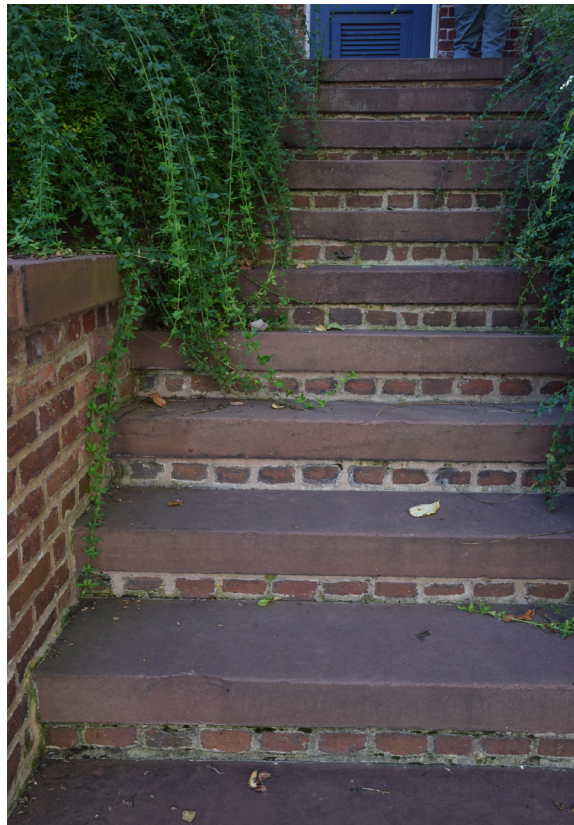
**5.2 [Top Right]** East retaining wall showing deflection from hydrostatic pressure. [BBB, 2020]



**5.3 [Top Center Left]** East retaining wall showing cracking along the bedding planes of the sandstone coping stones. [BBB, 2020]



**5.4 [Lower Center Left]** Sandstone steps at south entry exhibit scaling, past repairs, and cracking along the bedding planes. [BBB, 2020]



**5.5 [Lower Right]** Minor chipping at the sandstone steps on the east elevation. [BBB, 2020]



**5.6 [Lower Left]** Sandstone paving stone at front entrance has scaled and blistered, leading to detachment of the stone. [BBB, 2020]



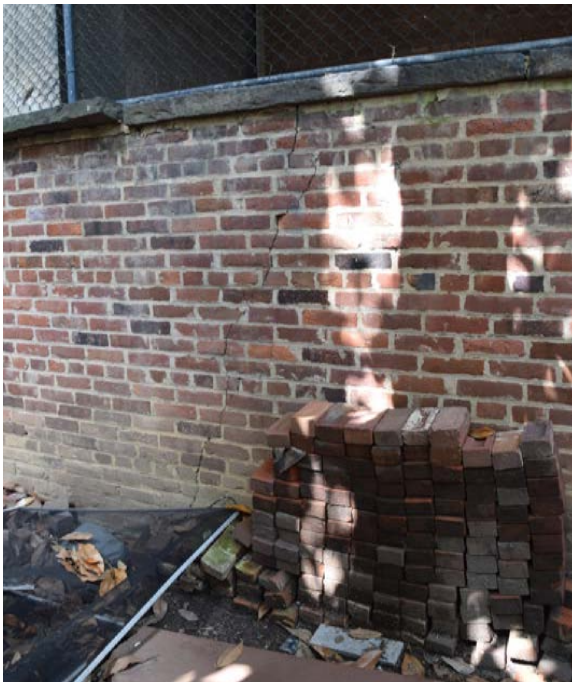
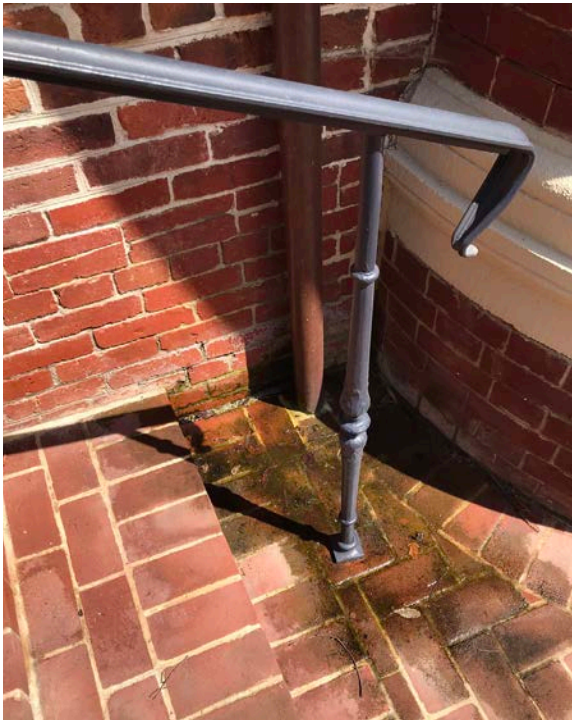
**5.7** [Top Left] Evidence of drainage issues and water ponding at west side of the entrance bay. [BBB, 2020]

**5.8** [Top Right] Left: South elevation of Garden wall showing significant bowing. Right: Bowing of Garden wall visible from above, looking west above the coping stones [BBB, 2020]

**5.9** [Center Right] Section of bowing Garden wall showing cracking and loss of mortar. [BBB, 2020]

**5.10** [Lower Left] Fracture through the masonry along the north Garden wall. The coping stone at the left is displaced. [BBB, 2020]

**5.11** [Lower Right] Missing mortar at the west Garden wall. Wall requires repointing. [BBB, 2020]



which is peeling in parts. The brick masonry retaining walls at the sides of the steps have been repointed and exhibit uneven mortar joints.

The Seneca red sandstone paving stone in front of the semi-circular entrance has chipped and blistered. The

detached stone layer should be ground/tooled down to sound stone. Additionally, the mortar joints between the paving stones have detached in some areas and should be monitored. The brick paving at the west side of the semi-circular entrance bay exhibits biological growth from excess water ponding in the area surrounding the bay's downspout. This condition may be remedied by addressing the cause of the excess water collecting there, which likely occurs when water overflows from the bay's roof. The downspout may be undersized or blocked with debris.





**5.12** [Top Left] Brick paving stones in the Garden exhibit minor unevenness. [BBB, 2020]



**5.13** [Right] Photo of flooding in the courtyard during a heavy rain. [DA-COR Bacon House, 2020]



brick joints and require repointing. Bricks also exhibit erosion/loss of surface, efflorescence, and biological growth.

**5.14** [Lower Left] Dirt and debris from rain have washed into the areaway below the porch/breezeway. This is evidence of poor drainage within the Garden. [BBB, 2020]

The brick and slate paving throughout the Garden is in good to fair condition. Several bricks are missing at the raised platform in the southwest corner below the pergola. There are areas of minor unevenness along Garden paths and in the main open space due to settlement and lifting from roots and other ground movement. The paving is power washed regularly to remove soiling and biological growth.

At a macro scale, drainage issues are present throughout the Garden. Water runs east towards the areaway below the New Orleans porch and courtyard beyond. The areaway exhibits soiling from the water and run-off debris.

### **Garden Walls and Garden Paving**

*Condition Rating: Fair to Very Poor*

*Priority Rating: Serious to Critical*

The south Garden wall at the southwest corner of the Garden exhibits major bowing and will require stabilization. A fracture running the entire height of the wall is present at the north wall in the northwest corner. A number of the coping stones are displaced and exhibit peeling, especially at their sky-facing surfaces. The joints between the coping stones exhibit loss of mortar or detached mortar. The joint below the coping stones is of varying thickness to accommodate the displacement of the coping stones.

The brick masonry walls exhibit various levels of deterioration. Many areas have missing mortar at the

### **Courtyard Elements**

*Condition Rating: Good to Very Poor*

*Priority Rating: Minor to Critical*

The courtyard also has issues with drainage and is prone to flooding during large downpours. Dirt and debris is then left at the center of the courtyard and the bottom of the wood fence, which encloses the cooling tower and trash collection area at the west. The fence is susceptible to wood decay from the pooling water.

The brick and concrete driveway is in good to fair condition, and the brick retaining wall is in good condition. There are areas of unevenness and gaping at the brick



**5.15** [Top Left]  
Dirt and debris from rain have washed into the courtyard, surrounding the drain. [BBB, 2020]



**5.16** [Top Right]  
The step ramped driveway is in overall good condition. [BBB, 2020]



**5.17** [Top Center Left]  
The brick paving at the driveway shows minor unevenness and gaps between bricks. [BBB, 2020]



**5.18** [Lower Center Left]  
Left: West wrought iron lamppost fixture at the south entrance is missing a bulb and the glass panel does not latch closed. Right: East wrought iron lamppost fixture. [BBB, 2020]



**5.19** [Lower Right]  
Multiple spotlights near business entrance appear to be redundant. [BBB, 2020]



**5.20** [Lower Left]  
Left: Emergency light fixtures at Carriage House. Right: More traditional looking light fixtures at courtyard entrance to the House. [BBB, 2020]



paving as well as general soiling and areas of biological growth.

### Lighting Fixtures

Condition Rating: Fair

Priority Rating: Minor

Historic cast- and wrought-iron light posts and railings, dating to the mid-nineteenth century, frame the south steps leading to the main entrance. The fixtures are in fair condition. There is no active corrosion, but the iron does have an uneven surface texture, which may indicate there is past corrosion below the painted surface. The glazed panel doors of the lamp shade do not latch shut.

Other site lighting is provided by various fixtures attached to the building exteriors. Large emergency





**5.21** [Top Left] Northwest corner of the House roof, looking northwest. Standing seams have been flattened. [BBB, 2020]



**5.22** [Top Right] Roof coating is peeling and cracking. The small downspout opening is missing a strainer box. [BBB, 2020]



**5.23** [Lower Left] Stair skylight on the roof, looking north. [BBB, 2020]



**5.24** [Center Right] Peeling paint on the roof flashing that protects the overhanging cornice. [BBB, 2020]

lighting fixtures appear at the rear of the Carriage House, facing the Garden, and within the courtyard. Spotlight style fixtures are also used as well as more traditional lantern-style fixtures at the courtyard entrance. While the majority of lights appear to function, fixtures are inconsistent, aesthetically inappropriate, and may be redundant.

## Exterior

The exterior envelopes of the House and Carriage House are in good to fair condition overall; however, the deterioration of individual areas or elements varies. Refer to the annotated drawings, beginning on page 193, which note the location of the observed exterior conditions.

### *Roof, Chimneys, Cornice, Downspouts, and Gutters*

*Condition Rating: Good to Very Poor*

*Priority Rating: Minor to Critical*

The standing-seam terne-coated steel roof of the House is in poor condition. The seams are uneven and have been flattened in many cases. The paint coating



**5.25** [Lower Right] Peeling paint at roof. The strainer box at the downspout is displaced. [BBB, 2020]

is peeling, crazing, and cracking, exposing the metal below. This is especially true at the gutter and edges that cover the metal cornice below. Four four-inch downspouts serve the approximately 2,800 square foot roof. Strainer boxes have become dislodged, are missing, or are blocked with debris.

**5.26** [Top Left]  
Left: Northeast chimney and flashing is in good condition. This chimney remains operable. Right: Southeast chimney is also in good condition. [BBB, 2020]



**5.27** [Top Right]  
Gutter at the entrance bay roof is clogged with debris and the roof exhibits peeling paint. [BBB, 2020]



**5.28** [Center Left]  
Painted flat roof of the New Orleans porch/breezeway in foreground and copper roof of the Carriage House in background. [BBB, 2020]



**5.29** [Lower Right]  
Copper shed roof of Carriage House. [BBB, 2020]



**5.30** [Lower Left]  
New Orleans porch/breezeway exhibits a displaced copper gutter at the right. [BBB, 2020]



inspection. The copper gutter at the west side of the New Orleans porch is bent above the door and stair to the Garden and should be repaired.

The copper standing-seam hipped and shed roofs at the Carriage House also appear to be in good condition although they were not accessed. The copper gutter at the south façade of the Carriage House, above the New Orleans porch roof, is bent and should be repaired.

The skylights are in good condition with no noted deficiencies, as are the chimneys. The flashing, masonry, and mortar at the chimneys are in good condition. Only the two east chimneys remain in active use.

The roof at the semi-elliptical entrance bay also exhibits its peeling and crazing of the coating. The gutter and downspout at the west corner is clogged with debris. Other flat, coated roofs at the north porch (Gallery) and New Orleans porch appear to be in good condition; however, these roofs were not accessed for a close

The painted metal cornice at the House is in fair condition. It exhibits peeling paint, minor corrosion, and lifting/displacement from the brick masonry. A piece of acanthus leaf decorating the cornice modillions is missing at the southwest corner. The downspout at the southwest corner of the building was dislodged from the cornice; however, it was replaced in February 2021. Water saturation at the masonry walls in this location will therefore be relieved. The remaining one downspout on the west elevation and two on the north elevation appear to be in fair condition. A section of





**5.31** [Top Left] Peeling paint and iron staining at the galvanized sheet metal cornice, [BBB, 2020]



**5.32** [Top Right] The galvanized sheet metal cornice exhibits peeling paint and lifting from the masonry. There is also some staining and soiling on the brick masonry below. [BBB, 2020]



**5.33** [Center Left] Previous southwest downspout showing displacement from the gutter at the overhanging cornice causing deterioration and biological growth to the masonry below. This downspout was replaced in 2021. [BBB, 2020]



**5.34** [Lower Right] Left: previous northwest downspout at the north porch has split at the seams causing excess water saturation of the masonry at the corner. It was replaced in 2021. Left: southeast downspout at the Carriage House is dented in areas. [BBB, 2020]



downspout on the north elevation that was leaking at the seams was also replaced in February 2021. Downspouts at the Carriage House are in good to fair condition, exhibiting minor dents and weathering.

### **Walls**

*Condition Rating: Fair*

*Priority Rating: Serious*

The brick masonry walls at the House and Carriage House are in fair condition overall, with more isolated areas exhibiting poor and very poor conditions. Some deterioration and weathering conditions include loss of mortar, cracking, erosion, delamination, missing pieces, settlement and deflection, biological growth, efflorescence, and staining from water.

The previously displaced downspout at the southwest corner of the building has resulted in biological growth, loss of mortar, and staining from water along the west elevation above the southwest porch. The downspout

**5.35** [Lower Left] Southwest corner of the House. The masonry exhibits biological growth from water saturation of the masonry due to the displaced downspout. [BBB, 2020]



**5.36** [Top Left] Masonry above the entrance bay exhibits missing mortar and step cracking from the corners of the tripartite window, above. [BBB, 2020]



**5.37** [Top Right] Joint at east side of the entrance bay and the south facade is open. [BBB, 2020]



**5.38** [Lower Left] Red sandstone sill course at the entrance bay exhibits erosion and has been painted, causing water to become trapped within the stone and leading to further deterioration. [BBB, 2020]

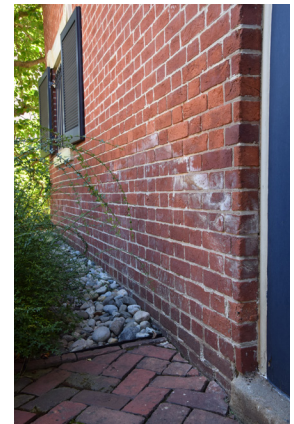


**5.39** [Top Center Right] Red sandstone sill course at the east side of the entrance bay exhibits erosion. [BBB, 2020]



**5.40** [Lower Center Right] Left: Efflorescence at the inside face of the entrance bay. Right: Efflorescence on the east elevation. [BBB, 2020]

was replaced in February 2021. Loss of mortar and step cracking appears above the entrance bay and below the tripartite window on the south façade. The interior facing piers at the first floor of the entrance bay also exhibit loss of mortar, where the binder of the mortar has been lost and what remains is fine, powdery sand. The east joint between the entrance bay and the south façade is partially open at the entablature above the first floor. The Seneca red sandstone water table and other decorative embellishments at the entrance bay have been coated with an unknown paint. The stone substrate shows evidence of erosion and delamination, resulting in missing pieces and loss of detail. Active stone decay is present at the east corner. The coating is encouraging this decay by trapping moisture in the stone and surrounding brick masonry.



**5.41** [Lower Right] Uneven courses below the first floor windows and a fracture crack at the stone lintel. [BBB, 2020]

Moisture is also present at the interior of the entrance bay. Efflorescence, from salts dissolved in water that move through the masonry piers, appears at the east side of the bay. The French drain installed along the perimeter of the east elevation and the southeast corner of the south façade has reduced the amount of moisture in the adjacent walls. A line of efflorescence is visible







showing the extent of previous rising moisture. Moisture in these areas is no longer a concern, but should be monitored. The efflorescence may be brushed from the brick with a stiff natural or synthetic bristle brush.

There is evidence of settlement in some areas, especially at the first floor of the south façade where the brick courses below the first floor windows are uneven and there is some deflection and cracking at the right window sill and below. There is also deflection at the lintels of the center tripartite window on the third floor and the paired window on the fourth floor.

Other cracking appears in several areas, especially at the masonry above the bull's eye lintels and where the iron balconies are attached to the brick on the south façade. Iron staining is limited to small sections of masonry below the cornice and the masonry on the east elevation, below the north porch and a corroding grille. Other staining and biological growth is present below the cornice, below the iron railings of the fire escape, and at the second floor window sill string course at the entrance bay.

The patchwork brick masonry of the Carriage House from many building campaigns and alterations gives the structure a special character. Signs of deterioration are present at the first floor of the west elevation in the northwest corner where a section of the masonry has



**5.42** [Top Left] Windows on the south elevation of the House. The center windows above the entrance bay show some deflection from settlement. [BBB, 2020]



**5.43** [Top Right] Crack at brick masonry above window lintel on the east elevation. [BBB, 2020]

**5.44** [Right] Left: Cracking at brick where cast iron balcony is attached on the south elevation. Right: Iron staining below the corroding grille at the masonry below the Gallery/north porch. [BBB, 2020]



**5.45** [Right] Cracked and displaced brick on the west elevation of the Carriage House. [BBB, 2020]



**5.46** [Right] South elevation of the Carriage House showing areas of cement mortar. The brick has various finishes resulting in a patchwork appearance. [BBB, 2020]



**5.47** [Left] Loss of mortar on east elevation of the Carriage House. The cracking and loss of mortar occurs where an addition was keyed into an earlier construction. [BBB, 2020]

**5.48** [Top Right] Crack in glass at front entrance sidelight. [BBB, 2020]

**5.49** [Lower Right] Left: Front entrance door and sidelight showing white weatherstripping. Right: Previous intercom device has been removed from wall outside the business entrance. [BBB, 2020]



cracked and is bulging, displaced from the plane of the elevation. An inappropriate cement mortar has been used to repoint sections of the Carriage House, especially at the second-floor level on the south elevation, facing the Garden. There are a few areas that exhibit loss of mortar and will require repointing.

### **Windows and Doors**

*Condition Rating: Fair*

*Priority Rating: Serious*

The east side light of the main entrance door on the south façade has two cracked panes and the door exhibits peeling paint. White weatherstripping inserted at the door frame is very noticeable against the cream color of the door. The wood door, frame, and sidelight frame is in good condition. The louvered doors that enclose the entrance bay exhibit peeling paint, uneven texture, and broken louvers. The service entrance at the south façade is also in good condition. The base of the door surround shows minor checking from moisture. The wall in the alcove to the right of the door has perforations where an intercom device used to be attached.

The door on the east elevation is no longer in use and the opening has been infilled behind the door. The door exhibits minor checking at the center wood panel. The exterior glazed panel door at the southwest porch leading to the Garden shows cracked paint and minor checking at the base rail. The double doors at the north elevation and at the New Orleans porch are in good condition.

The windows at the House are in overall good condition. Window sills on the south and east elevations exhibit peeling paint and checking from their increased exposure. On the east elevation, the windows at the outside bays feature painted wood lintels, many of which also exhibit peeling paint and checking. Additionally, many of the shutters that frame each window are missing or have broken or missing pieces. Many of the missing shutters have been removed, restored, and are in the process of being rehung. The fourth-floor shutters typically have two louvered panels; however, one window on the east elevation features shutters with three louvered panels. The insulated double-glazed panes exhibit a cloudiness, which indicates that the seal protecting the window assembly has failed.





**5.50** [Top Left] Checking and peeling paint at the third floor tripartite window sill and frame on the south elevation. [BBB, 2020]



**5.51** [Top Right] Checking and peeling paint at the fourth floor window lintel on the east elevation. [BBB, 2020]



**5.52** [Center] Windows on the east elevation. Several window shutters are missing or broken. The center window at the fourth floor has shutters with three panels as opposed to two panels. [BBB, 2020]



is also a missing section at the base which is allowing weather and debris into the archival space and conference room. The Dutch door on the south elevation facing the driveway at the far eastern side of the building also has a spacing between its bottom rail and the threshold, allowing debris to enter the lower room of the Carriage House. There is also a gap between the door frames and the masonry opening at the south elevation of the Carriage House, facing the Garden. These doors frames also show cracking and water damage at their base.

**5.53** [Left] Left: Uneven texture at the window frame from overpaint and checking at the bottom rail of the frame. Right: many window panes present a cloudiness, indicating that the window seal has failed. [BBB, 2020]

The glazed and wood-paneled doors at the Carriage House are in overall good condition. The door on the west elevation of the Carriage House is not historic and exhibits a large crack below the door handle. There

The former garage door opening which faces the courtyard has been infilled with a tripartite window. The chamfered masonry opening has been previously patched and the patch is failing.



**5.54** [Top Left]  
Door to the Carriage House on the west elevation is cracked and there is a large gap between the door and the threshold. [BBB, 2020]

**5.55** [Top Right]  
Left: Door on the south elevation of the Carriage House. Right: Gap between the brick masonry and door frame may lead to water penetration. [BBB, 2020]

**5.56** [Center Right]  
Patching material at the old garage entrance lintel is cracking. [BBB, 2020]



**5.57** [Lower Left]  
Wood hoisting beam at the Carriage House is rotting. [BBB, 2020]

**5.58** [Lower Right]  
Wood railing and enclosure elements of the north porch. The bottom/foot rail of the hand railing exhibits deflection. [BBB, 2020]



The Carriage House windows are in overall good condition, however, many shutters are missing or damaged. The second-floor window on the south elevation facing the Garden exhibits peeling paint at the bottom rail of the lower sash. Screens have been installed at some windows but are bent or out of alignment. The stepped dormer windows at the east end of the shed roof are in good condition. Finally, the two wood hoisting beams above the second-floor doors facing the courtyard are deteriorating and show signs of checking and rot.

### ***Porches and Balconies***

*Condition Rating: Good to Fair*

*Priority Rating: Minor*

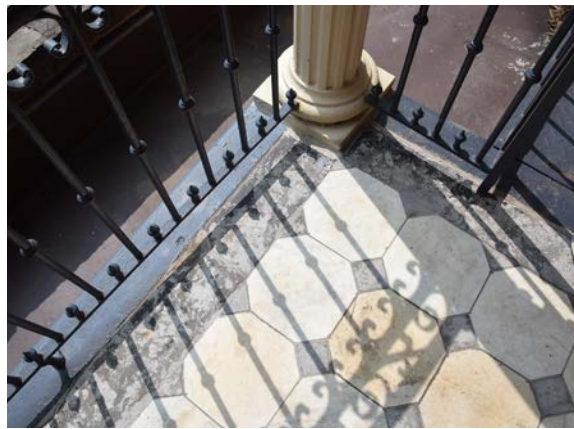
The enclosed north porch, forming the Gallery, is well maintained and regularly painted. The base of the east wood post exhibits minor checking. The foot rail of the hand railing at the center bay shows deflection/sagging.

The porch at the southwest corner shows some cracking and uneven texture at the entablature and there is loss of detail at the column capital. The metal flashing





**5.59** [Top Left] Southwest porch exhibits cracking at the frieze and loss of detail from over-paint, especially at the column capital. [BBB, 2020]



**5.60** [Top Right] Minor staining of marble flooring at southwest porch. [BBB, 2020]



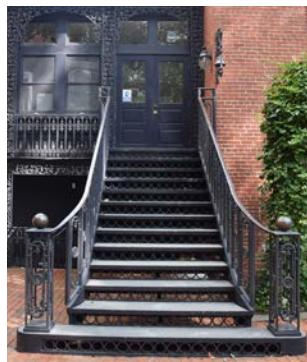
**5.61** [Center Left] Split wood member at east balcony on the south elevation. [BBB, 2020]



**5.62** [Center Left] Edging strip at New Orleans porch is split and pulling away. [BBB, 2020]



**5.63** [Lower Left] Left: Metal railing and platform at southwest porch exhibits corrosion. Right: Metal steps also exhibit corrosion. [BBB, 2020]



**5.64** [Lower Right] Left: Garden stair to New Orleans porch/breezeway is in good condition. Right: Handrail shows patina. [BBB, 2020]

covering the cornice is lifting and shows signs of deterioration. The marble flooring shows some staining and weathering, but is in overall good condition. The metal stair has some areas of corrosion at the handrail, platform, and steps.

A wood framing piece supporting the east balcony at the first-floor window on the south facade has failed. The iron work at the balconies is in good condition. The iron work at the New Orleans porch is also in good condition. Portions of the wood edge at the original wood flooring have broken or are missing.

### Exterior Stairs

*Condition Rating: Fair*

*Priority Rating: Minor*

Two sets of exterior stairs provide access from the second floor of the House to the Garden. The stair at the southwest porch has a platform that extends to the edge of the west wing. The stair and railing is in fair condition and exhibit minor corrosion.

The stair from the New Orleans porch was installed in 2008 and is in good condition but does show signs of weathering and should be cleaned and coated in the short-term.

**5.65** Northwest corner of the South Drawing Room exhibiting missing paint on the baseboards and jambs of the opening between this room and the North Drawing Room [BBB, 2020]

## Interior

The interior features and finishes primarily consist of painted historic plaster finishes, non-historic drywall finishes, wood floors and stairs, wood paneled doors, wood paneling, and marble hearths and fireplaces. Overall the interior is in good to fair condition. Refer to the annotated drawings beginning on page 193, which note the location of the observed conditions.

### Wall Finishes

*Condition Rating: Fair*

*Priority Rating: Minor to Serious*



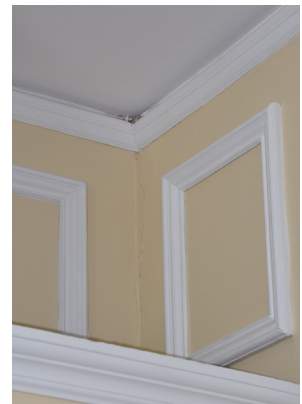
**5.66** Extensive cracking at the east wall of the Grand Stair Hall [BBB, 2020]

Throughout the House, walls exhibit a number of conditions. Baseboards show general wear and tear, having missing paint, and scuff marks. Chair rails, picture moldings, and door surrounds also exhibit these conditions. Flat wall surfaces show minor cracking, especially on the west wall of the Dining Room, west wall of the Grand Stair Hall, north wall of the third-floor southeast room, and on the east wall of the third-floor southwest room. Moderate and major cracking appears at the east wall of the Grand Stair Hall, at the northeast corner of the Garden Room, and at the northwest and northeast corners of the third-floor southwest office. A wall panel above the fireplace in the Dining Room shows uneven texture.



**5.67** [Left] Extensive cracking at the northeast corner of the Garden Room. [BBB, 2020]

Cracked paint and joint separation occur at baseboards, door and window plinths, door and window surrounds, and other joints. Such separation is especially present in the Garden Room. There is also repeated cracking along the chamfered edges of the faux marble-painted pilasters in the Gallery.



**5.68** [Right] Cracking at the wall and ceiling of the northwest corner of the southwest office on the third floor. [BBB, 2020]

**5.69** [Lower] Separation of joints at the baseboard and window jamb molding in the Garden Room. [BBB, 2020]

Wood paneling in the Grand Stair Hall with faux wood-grain finish shows minor separation at joints and peeling paint. There is a gap between the wall paneling and the Grand Stair Landing on the west wall. There are also cracks in the wood paneling below the third-floor windows in the southeast office.



There are many other areas of missing paint and finish, especially in the Garden Room, Grand Stair Hall, and





**5.70** [Top Left]  
Cracked wood panels below window in southeast corner of southeast room on third floor. [BBB, 2020]



**5.71** [Top Right]  
Water damage at ceiling above business entrance. [BBB, 2020]



**5.72** [Lower Left]  
Peeling paint and staining from water damage at ceiling of semi-elliptical bay within the Grand Stair Hall. [BBB, 2020]



**5.73** [Center Right]  
Water staining from water damage from leaking heat pump in third floor hall. [BBB, 2020]

Gallery. A large chip of missing paint is located to the right of the North Drawing Room fireplace.

Walls throughout the Carriage House are in good condition without noted deficiencies.

### **Ceiling Finishes**

*Condition Rating: Good to Fair*

*Priority Rating: Minor to Serious*

All ceilings (except for the Dining Room) were replaced during the 1986 renovation and are not composed of historic materials. Overall the ceilings are in good condition; however, there are areas that show staining, bubbling, or uneven texture from water damage. Such conditions are present at the south office entrance vestibule, at the Grand Stair Hall, northwest corner of the Garden Room, at the acoustic ceiling tile in the Gallery, in the northeast office on the third floor, and in the center guest bath on the fourth floor. A number of removable ceiling panels at the heat pumps also have staining from water leaks.



**5.74** [Lower Right]  
Cracking at ceiling in Grand Stair on second floor. [BBB, 2020]

Ceiling cracks are minimal and typically occur at the crown molding. This is especially apparent at the Grand Stair Hall.

Ceilings throughout the Carriage House are in good condition without noted deficiencies.

### **Floor Finishes**

*Condition Rating: Good to Fair*

*Priority Rating: Minor*

Historic wood floor finishes are found throughout the second and third floors of the House while historic mosaic tile floor is located in the entrance vestibule at

**5.75** [Top Left]  
Discoloration at marble mosaic floor at entrance vestibule. Chewing gum in top left corner. [BBB, 2020]



**5.76** [Top Right]  
Discoloration of grout at marble mosaic floor at entrance vestibule. [BBB, 2020]



**5.77** [Center Left]  
Lifting and spongy feeling of wood floor in Meeting Room near laundry. [BBB, 2020]



**5.78** [Center Right]  
Mechanical damage to the hardwood floors and finish in the southeast room on the third floor. [BBB, 2020]



**5.79** [Lower Left]  
Loss of finish to the hardwood floors in the southeast room threshold on the third floor. [BBB, 2020]



There is a gap where a piece of wood is missing at the floor near the Library fireplace as well as a gap in the floor boards on the west side of the Dining Room near the door to the bathrooms. There are other areas of mechanical damage from carpeting staples and other damage to the floor in the southeast corner of the southeast office on the third floor where a gridded stipple pattern has been etched in the wood. The stained floor finish is in good condition overall; however there are some areas where the finish and lacquer has worn away, especially at doorway thresholds.

the first floor. The mosaic floor shows some areas of soiling and discoloration, likely from dirt and moisture. A few sections have discolored grout and there is minor deterioration of the individual stones, called tesserae. Blackened chewing gum is also deposited on the floor.

A section of wood floor outside the first-floor laundry room shows lifting and movement from water damage. Other spongy spots in the floor boards, where the boards or joists may be weakened, occur at the foot of the Main Stair; in front of the elevator of the second, third, and fourth floors; and in the southeast room on the fourth floor.

Floors in the Carriage House are in good condition without noted deficiencies.

### ***Stairs and Stair Finishes***

*Condition Rating: Good to Fair*

*Priority Rating: Minor to Serious*

The Grand Stair and Main Stair in the House are in good condition. The Grand Stair exhibits small occurrences of missing paint at the balusters and edges of the decorative corbels set below the stringer. There is also a deposit of wood finish that has dripped down from the





**5.80** [Top Left]  
Staining and missing paint at Grand Stair. [BBB, 2020]



**5.81** [Top Left]  
Missing paint at Grand Stair. [BBB, 2020]



**5.82** [Lower Left]  
Deflection at main stair from half landing to fourth floor. [BBB, 2020]

**5.83** [Center Right]  
Left: Newel post at Main Stair with a paint deposit at base. Right: Separation of joints and staining at Main Stair nosings. [BBB, 2020]



**5.84** [Lower Right]  
Separation of joints at Main Stair nosings. [BBB, 2020]

stair nosing onto the stringer. Cracked paint and evidence of separation at joints of the various stair components are also present.

The Main Stair exhibits settlement away from the wall, which is especially noticeable at the fourth floor. There are other minor conditions such as a paint smudge on the newel post, the separation of nosing from the stair tread, and cracking at the half-turn of the stringers below the treads and nosing.

The stair in the enclosed New Orleans porch leading from the House to the Carriage House is heavily used, and its stair treads exhibit scuff marks, loss of finish, and soiling from heavy use. The painted metal stair in the Carriage House is in good condition.

### **Fireplaces**

*Condition Rating: Good to Fair*

*Priority Rating: Minor to Serious*

The House features twelve exposed fireplaces with fireplace mantles, and only the northwest fireplaces

**5.85** [Top Left] Left: Scuff marks and staining at stairs to Carriage House. Right: Metal stair in Carriage House is in good condition. [BBB, 2020]



**5.86** [Top Right] Peeling and missing firebox lining at southeast fireplace on first floor (Ladies' Lounge). [BBB, 2020]

**5.87** [Lower Left] Cracking at marble hearth in southwest room on third floor. [BBB, 2020]



**5.88** [Lower Right] Settlement of fireplace into the floor at the northeast fireplace on the third floor. [BBB, 2020]

in the Library and North Dining Room remain active. Overall, the fireplaces are in good condition. The firebox opening in the Ladies' Lounge features a blackened render over the brick masonry that is deteriorating. It is lifting away from the brick and is cracked and missing in several sections. The white marble mantel shows a few cracks and areas of previous repair. On the third floor, the black marble hearth in the northwest office has many cracks and fractures through the stone, and the white marble fireplace in the northeast office on the third floor shows signs of settlement where the support for the fireplace in the floor below has weakened.

### ***Interior Door and Window Elements***

*Condition Rating: Good to Fair*

*Priority Rating: Minor to Serious*

The most common conditions at the interior door and window openings include loss of paint, cracking, separation of joints, loss of molding profile, and mechanical damage. Additionally, door and window hardware

is missing, damaged, or inconsistent with other similar elements.

At the inside of the main entrance door, there is a bulge where an old piece of hardware below the existing lock was likely installed. The glazed panel at the entrance door is surrounded by a wood bead that is painted brown and does not match the faux wood-grained finish of the rest of the door. The door is losing its finish at the edges where it is more commonly worn. The painted finish is also wearing off at the Garden Room doors, header, and jambs and at the edges of the faux wood-grained painted doors throughout the second floor. A crack is located in the top right panel of the door leading from entrance vestibule to the Gentlemen's Lounge.

The left door jamb of the door leading from the Dining Room to the storage room has many scuff marks and gouges from the high frequency of moving chairs back and forth through its opening.





**5.89** [Top Left] Worn finish and brown painted molding at the main entrance door. Door also features a bulge below the existing lock where old hardware was likely located. [BBB, 2020]



**5.90** [Top Right] Worn finish at door and door jambs to southwest porch in Garden Room on the first floor. [BBB, 2020]



**5.91** [Center Left] Mechanical damage to door jamb between the Dining Room and storage room on the second floor. [BBB, 2020]



**5.92** [Center Right] Loss of profile at window stool in Library on the first floor. [BBB, 2020]



**5.93** [Lower Left] Loss of profile from settling at window surround and separation of joints at window header and jamb in south central room on third floor. [BBB, 2020]



**5.94** [Lower Right] Separation of joints at window header and jambs of south facing window in south-east room on third floor. [BBB, 2020]

**5.95** [Top Left]  
Metal pin installed  
at window frame  
between Dining  
Room and Gallery.  
[BBB, 2020]



**5.96** [Top Right]  
Crack in panel  
at door from  
entrance vestibule  
to the Gentlemen's  
Lounge. [BBB,  
2020]



**5.97** [Lower Left]  
Left: Door from  
Grand Stair Hall  
to North Drawing  
Room features  
modern lock.  
Right:  
A typical door on  
the second floor  
with locking mech-  
anism to the right  
of the knob. [BBB,  
2020]



**5.98** [Lower  
Right] Colored  
glass doorknob  
at Garden Room.  
[BBB, 2020]



Window openings also exhibit worn and missing paint in addition to cracks, separation of joints, and loss of molding profiles. There is gouging and loss of profile at the first-floor Library window sills. The south facing window at the third-floor southeast office shows cracking and separation of joints at the header and jambs. The window surround of the tripartite window in the center third-floor office on the south wall shows loss of definition as the surround becomes flush with the wall at the top of the opening.

The jib windows leading from the North Drawing and Dining Rooms to the Gallery on the second floor feature double-hung windows and wood-paneled doors. The jib window at the North Drawing Room is operable. The window chords and weights are working and the lower sash remains lifted by itself, counter-balanced by the weights. However, the double-hung jib window at the Dining Room is not fully operable, and in order to keep the lower sash raised, a metal pin has been installed at the jamb. This solution is not sound and the jib window should be restored to working order.

The door and window hardware is in overall good condition, however, there are some damaged or missing pieces and door hardware is inconsistent. For example only the door from the Grand Stair Hall to the North Drawing Room features a modern lock set above the knob. The other doors feature a locking mechanism immediately to the right of the knob, which may be locked from inside the respective second floor rooms. Most door knobs are brass, but the inside knob of the door to the Garden Room is colored glass.

The Carriage House interior doors are in good condition, exhibiting normal wear and tear and scuff marks at the door bases and door surrounds.

### ***Other Architectural Fixtures***

Other important architectural elements include the cast-iron columns located in the Meeting Room on the first floor and the historic chandeliers and light fixtures on the second floor. These elements are in good condition with no reported deficiencies.



## Building Systems

### HVAC Space Conditioning

Condition Rating: Fair

Priority Rating: Serious

The House is served by several water-source heat pumps which were originally installed circa 1986. They are generally concealed above ceilings with access panels to facilitate service. Generally, concealed supply and return ductwork connect the water source heat pumps to air devices mounted in walls and ceilings. With the exception of Unit #10, which once served a kitchen, the units are not provided with outside air. Heat pumps have been replaced as they fail. The average age is approximately 6 to 8 years old. The following table is a list of the water-source heat pumps, and the associated areas served. The expected remaining life of the heat pumps varies with age. As a group, their condition requires semi-continuous replacement of units as they fail. Presently, three units are non-functional.

### HVAC System Heating

Condition Rating: Good

Priority Rating: Not Rated

All boilers have been replaced since they were originally installed. The facility is presently heating by three parallel gas-fired boilers: (1) Weil McClain with a capacity of 210,000 BTUH, (1) Lochinvar Knight with a capacity of 210,000 BTUH, and (1) Lochinvar Knight with a capacity of 150,000 BTUH. The boilers are controlled to maintain the heat-pump loop system at a minimum supply temperature of approximately 70°F. The boilers appear to be in good condition.

### HVAC System Cooling

Condition Rating: Good

Priority Rating: Not Rated

Heat is rejected from the water-source heat-pump loop by a forced-draft cooling tower with a capacity of 65

### Water Source Heat Pumps and Areas They Serve

Name	Area Served	Location
#1	House: 2nd Floor Main Hall	Above 2nd Floor Ceiling
#2	House: 1st Floor Women's Lounge	Above 1st Floor Ceiling
#3	House: 1st Floor Library	Above 1st Floor Ceiling
#4	House: 1st Floor Meeting Room	Under 2nd Floor Stair
#5	House: 1st Floor Caretaker's Room House: 1st Floor Dining Room	1st Floor Laundry
#6	House: 1st Floor Hall 100 House: 2nd Floor Side Stair	Under 1st Floor Stair
#7	House: 3rd Floor Office 302 House: 3rd Floor Hall 300 House: 3rd Floor Toilet 305	Above 3rd Floor Ceiling
#8	House: 2nd Floor Drawing Room	Above 2nd Floor Ceiling
#9	House: 2nd Floor Gallery	Above 2nd Floor Ceiling
#10	House: 2nd Floor Dining Room House: Former 2nd Floor Kitchen Area	Above 2nd Floor Ceiling
#11	House: 3rd Floor Office 309	Above 3rd Floor Ceiling
#12	House: 3rd Floor Office 311 House: 3rd Floor Office 313	Above 2nd Floor Ceiling
#13	House: 1st Floor Gentlemen's Lounge	Above 1st Floor Ceiling

Name	Area Served	Location
#14	House: 3rd Floor Office 305 House: 3rd Floor Office 308	Above 3rd Floor Ceiling
#15	House: 4th Floor Office 410 House: 4th Floor Office 411 House: 4th Floor Reception 413	Above 4th Floor Ceiling
#16	Not Used	Not Used
#17	House: 4th Floor Bedroom 407	Above 4th Floor Ceiling
#18	House: 4th Floor Bedroom 408	Above 4th Floor Ceiling
#19	House: 4th Floor Bedroom 401 House: 4th Floor Hallway	Above 4th Floor Ceiling
#20	House: 4th Floor Bedroom 419	Above 4th Floor Ceiling
HP-1	Carriage House: 1st Floor East	1st Floor Closet
HP-2	Carriage House: 2nd Floor Kitchen	2nd Floor Ceiling
HP-3	Carriage House: East 1st Floor	East Loft
HP-3	Connecting Link: Vestibule & Service Hall	Connecting Link: Vestibule

5.99 [Left] Heat pump in ceiling at coat room in Gentlemen's Lounge.



5.100 [Right] Heat pump in ceiling at Main Stair Hall.



tons. It is located on the East side of the property lot. A Tranter plate heat exchanger exchanges heat between the water-source heat-pump loop and the cooling tower's condenser water loop. It is located in the first-floor mechanical room of the House. A base-mounted end-suction centrifugal pump circulates condenser water between the tower and the heat exchanger. The cooling tower was replaced in 2003. It appears to be in good condition, but is mounted low relative to associated pump suction elevations, making it difficult to start the condenser water system each year while avoiding problems related to suction of air into the pumps.

#### **Water-Source Heat-Pump Piping**

*Condition Rating: Poor*

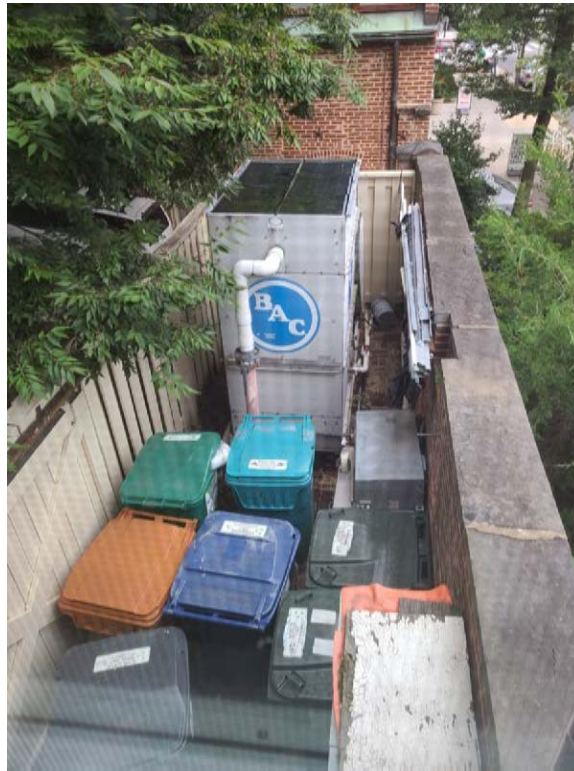
*Priority Rating: Serious*

The water-source heat-pump loop piping is original to the 1985 installation. Piping inside the main mechanical room is a combination of iron, copper, PVC, and service blue. Distribution piping in the Carriage House is copper. Distribution piping in the House is PVC, and is very brittle. A base-mounted end-suction centrifugal pump circulates heat pump loop water. A standby pump can be used as a backup to this pump, or as a backup to the condenser water pump.





**5.101** [Left] Boilers in the boiler room on the first floor.



**5.102** [Right] Cooling tower in fenced off area in courtyard adjacent to boiler room.

### **Kitchen HVAC Equipment**

*Condition Rating: Good*

*Priority Rating: Not Rated*

Kitchen equipment in the Carriage House was installed circa 2008. A 2,100 CFM exhaust fan withdraws air from a kitchen hood in the first floor of the Carriage House. A 1,200 CFM makeup air unit with gas-fired heating provides heated and filtered ducted makeup air to the hood. The kitchen hood has an associated fire suppression system and is interlocked with the gas solenoid valve serving cooking equipment under the hood.

### **Plumbing Piping**

*Condition Rating: Good*

*Priority Rating: Not Rated*

Sanitary piping was installed circa 1985 and has not had any performance issues to date. Piping in the House is PVC. Underground piping in the Carriage House is cast-iron, and the remainder is PVC. This piping was connected to existing underground utilities in 1985, which are not well documented. Kitchen waste piping, installed circa 2008, is appropriately piped through a grease interceptor.



**5.103** [Left] Kitchen, looking east.

Domestic water piping was installed circa 1985. Existing documents reference a water service connection at the property line but provide no further detail. Existing documents indicate that the water service splits underground with a 1" branch serving the Carriage House, and a 1-1/4" branch serving the House. Distribution above grade in each building is PVC. None of the distribution piping is problematic.

Domestic hot water for the House is produced via a heat exchanger and storage unit connected to the heating water boiler system. Domestic hot water demand in the Carriage House is met by electric domestic water

**5.104** [Left]Electrical panels in room adjacent to first floor courtyard entrance.

**5.105** [Right]Electrical panels in room adjacent to first floor courtyard entrance.



heaters. Presently, neither heater of the distribution piping is problematic.

Storm water for the facility is drained via gutters and downspouts, and is not part of the plumbing systems.

### **Power**

*Condition Rating: Good*

*Priority Rating: Not Rated*

Normal power systems in the House were installed circa 1985 and have not been problematic. Power originates from a 120/208V, Main Distribution Panel "MDP" in the House. This "MDP" serves as the normal power source for an automatic transfer switch, feeds the

elevator, powers four 225A panels in the House (Panels "A", "B", "C", and "D", one on each floor), and powers a 225A Panel "M" in the Carriage House ground floor. The ground floor panel "M" in the Carriage House also serves a 100A Panel "M1" on the first floor. Presently, these systems are not problematic.

Emergency power is derived from an automatic transfer switch in the House. The normal source of power for the switch is Panel "MDP." The backup source of power is a battery. Emergency power serves emergency lighting loads as well as the fire alarm system. Presently, these systems are not problematic.



## Existing Conditions Summary Matrix

Building/ Landscape Element	Figures	Condition Rating	Priority Rating	Explanation/Condition Summary
Front Retaining Walls	Pg. 166	Fair	Minor (5-10 yrs)	Deflection and cracking from hydrostatic pressure; cracking and peeling at coping stones
Exterior Steps	Pg. 166	Fair	Minor (5-10 yrs)	Chipping of stone and peeling of restoration mortar; uneven mortar joints at brick masonry to side of steps
Front Paving	Pg. 168	Fair	Serious to Critical (1-2 yrs)	Chipping and blistering of paving stone at front entrance; biological growth at brick paving to left of entrance bay
Garden Walls	Pg. 169	Very Poor	Serious to Critical (1-2 yrs)	Bowing, cracking, and loss of mortar are affecting the structural integrity of the walls, especially at the south-west corner
Garden Paving	Pg. 169	Fair	Serious (1-5 yrs)	A few uneven areas of paving are tripping hazards
Garden Drainage	Pg. 169	Poor	Serious (1-5 yrs)	Water flows and collects at the areaway below the New Orleans porch
Courtyard Drainage	Pg. 169	Very Poor	Serious to Critical (1-2 yrs)	Water collects and does not properly drain at center of the courtyard, causing flooding during heavy downpours.
Courtyard Paving	Pg. 169	Fair	Minor (5-10 yrs)	Areas of gaping between paving bricks; soiling and biological growth, minor unevenness.
Courtyard Retaining Wall	Pg. 169	Good	Not Rated	No recorded deficiencies
Exterior Light Fixtures	Pg. 170	Fair	Minor (5-10 yrs)	Uneven surface texture at wrought-and cast-iron fixtures at main entrance; various fixtures may be redundant
Roof	Pg. 171	Poor	Serious (1-5 yrs)	Flattened seams, peeling, crazing, cracking of paint; dislodged or missing strainer boxes at the main roof
Chimneys	Pg. 172	Good	Not Rated	No recorded deficiencies
Skylights	Pg. 172	Good	Not Rated	No recorded deficiencies
Cornice	Pg. 172	Poor	Serious (1-5 yrs)	Missing and peeling paint, lifting from masonry, corrosion and corrosion staining
Downspouts	Pg. 172	Poor	Serious (1-5 yrs)	Bent downspouts, others with potential leaking seams
Gutters	Pg. 172	Poor	Serious (1-5 yrs)	Shallow gutters on main roof exhibit peeling paint and dislodged or missing strainer boxes; gutter at entrance bay roof is filled with debris; copper gutters at New Orleans porch and Carriage House are bent
Masonry Walls	Pg. 173-176	Fair	Serious (1-5 yrs)	Loss of mortar, cracking, and water infiltration at brick masonry; erosion, delamination, missing pieces at stone masonry details; minor settlement, deflection, efflorescence, staining, and biological growth
Windows	Pg. 176	Fair	Serious (1-5 yrs)	Peeling paint and checking at window sills and lintels; broken or missing louvered shutters; seal failure of double glazed windows
Exterior Doors	Pg. 176	Fair	Serious (1-5 yrs)	Gaps, cracks, and missing pieces of doors at Carriage House

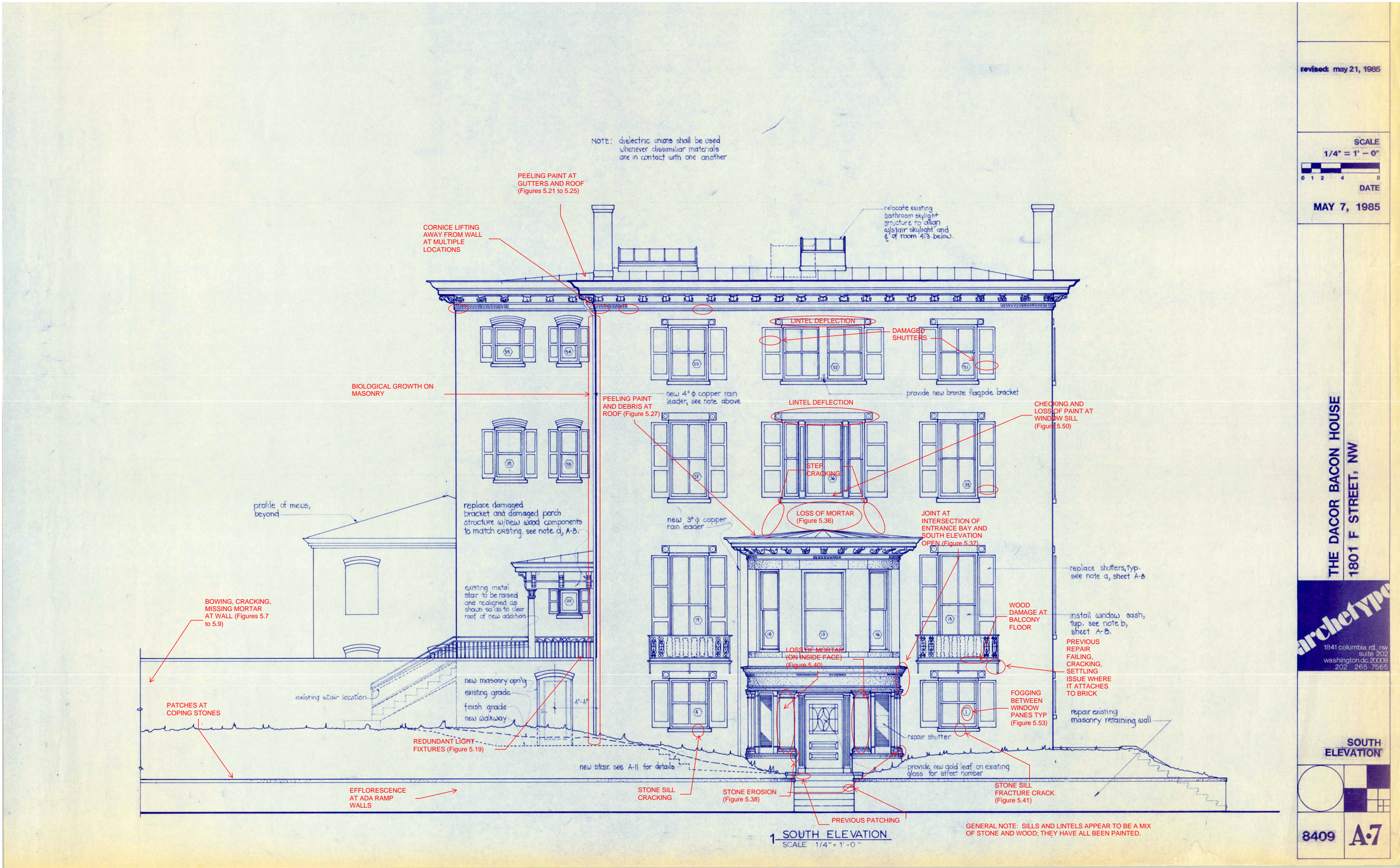
Building/ Landscape Element	Figures	Condition Rating	Priority Rating	Explanation/Condition Summary
Porches	Pg. 178	Good	Minor (5-10 yrs)	Minor checking at painted wood; deflection of wood railing where previous sistering repair was made; loss of detail at column capital at southwest porch
Balconies	Pg. 178	Fair	Minor (5-10 yrs)	Wood framing piece on the east balcony has failed
Exterior Stairs	Pg. 179	Fair	Minor (5-10 yrs)	Corrosion at the platform and stair at the southwest porch
Wood Hoisting Beams	Pg. 178	Poor	Serious (1-5 yrs)	Checking, weathering, rot
Wall Finishes	Pg. 180	Fair	Serious (1-5 yrs)	Cracking of plaster finish; missing and peeling paint at walls, chair rails, picture moldings, wood paneling, and baseboards; joint separation, especially at baseboards, plinths at door and window surrounds
Ceiling Finishes	Pg. 181	Fair	Serious (1-5 yrs)	Areas of water infiltration, showing bubbling, staining, and uneven texture; cracking adjacent to walls and picture rail
Floor Finishes	Pg. 181	Fair	Minor (5-10 yrs)	Soiling, discoloration, and deposit at mosaic floor; spongy areas of hardwood floor; mechanical damage (especially at southeast room on third floor); missing/worn finish
Stairs	Pg. 182	Fair	Serious (1-5 yrs)	Cracked paint, joint separation, staining, loss of finish
Fireplaces	Pg. 183	Fair	Serious (1-5 yrs)	Cracking, settlement, cracked and missing firebox liner
Interior Door and Window Elements	Pg. 184	Fair	Serious (1-5 yrs)	Loss of paint, joint separation especially at headers and jambs, cracking, loss of molding profile, mechanical damage, damaged or inconsistent hardware
Cast Iron Columns	Pg. 186	Good	Not Rated	No recorded deficiencies
Light Fixtures	Pg. 186	Good	Not Rated	No recorded deficiencies
HVAC Space Conditioning	Pg. 187	Fair	Serious (1-5 yrs)	Continued failure and frequent need for repair and replacement
HVAC System Heating	Pg. 187	Good	Not Rated	Heating system is not problematic other than overall space conditioning condition noted above
HVAC System Cooling	Pg. 187	Good	Not Rated	Cooling system is not problematic other than overall space conditioning condition noted above
Water Source Heat Pump Piping	Pg. 188	Poor	Serious (1-5 yrs)	PVC piping is brittle and fails causing water leaks and damage to building and finishes
Kitchen HVAC Equipment	Pg. 189	Good	Not Rated	No recorded deficiencies
Plumbing Piping	Pg. 189	Good	Not Rated	No recorded deficiencies
Power	Pg. 190	Good	Not Rated	No recorded deficiencies



Existing Condition Survey Notes

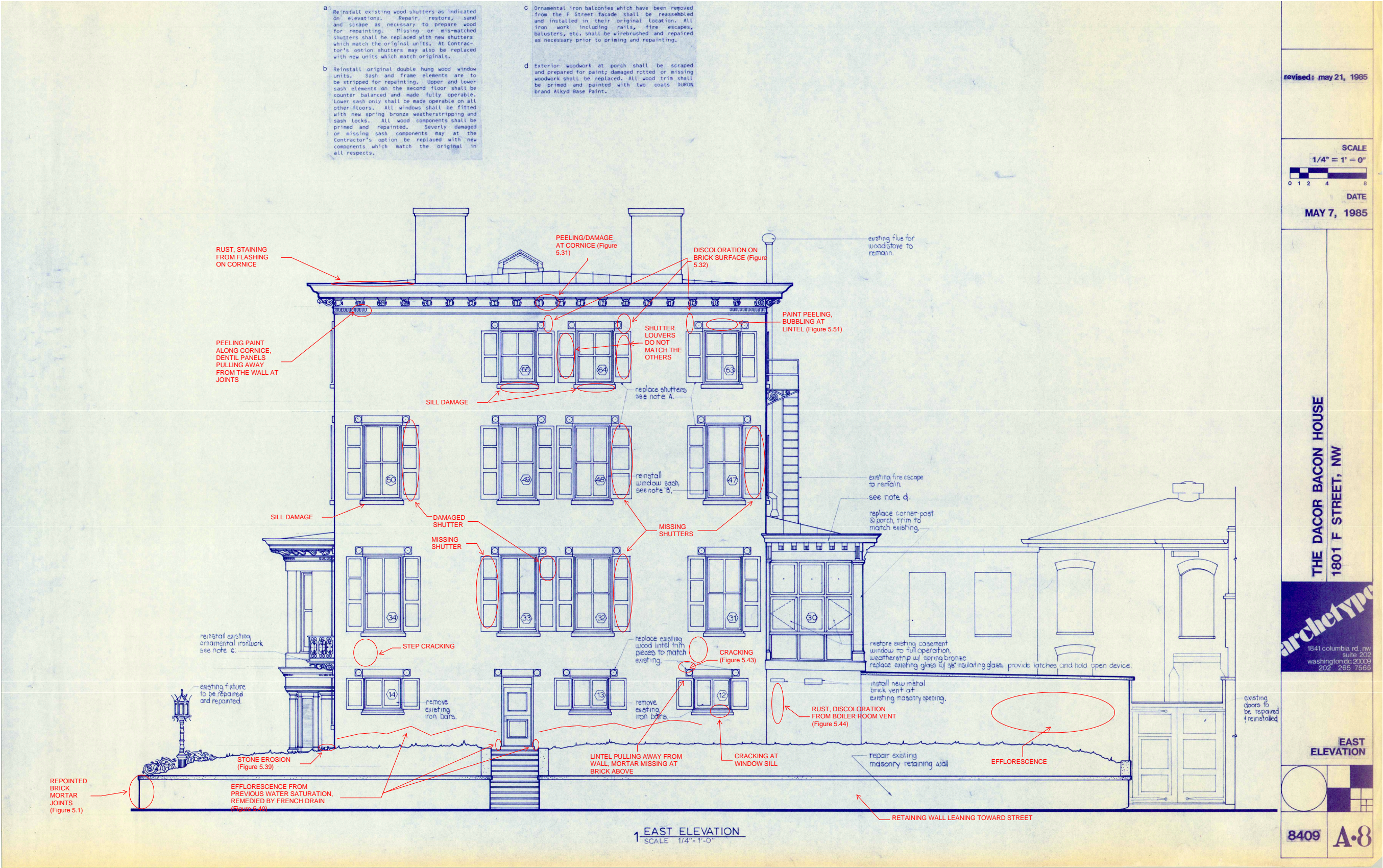
Figure numbers of the photographs of various conditions included in this chapter are referenced in the existing condition notes below.

South Elevation



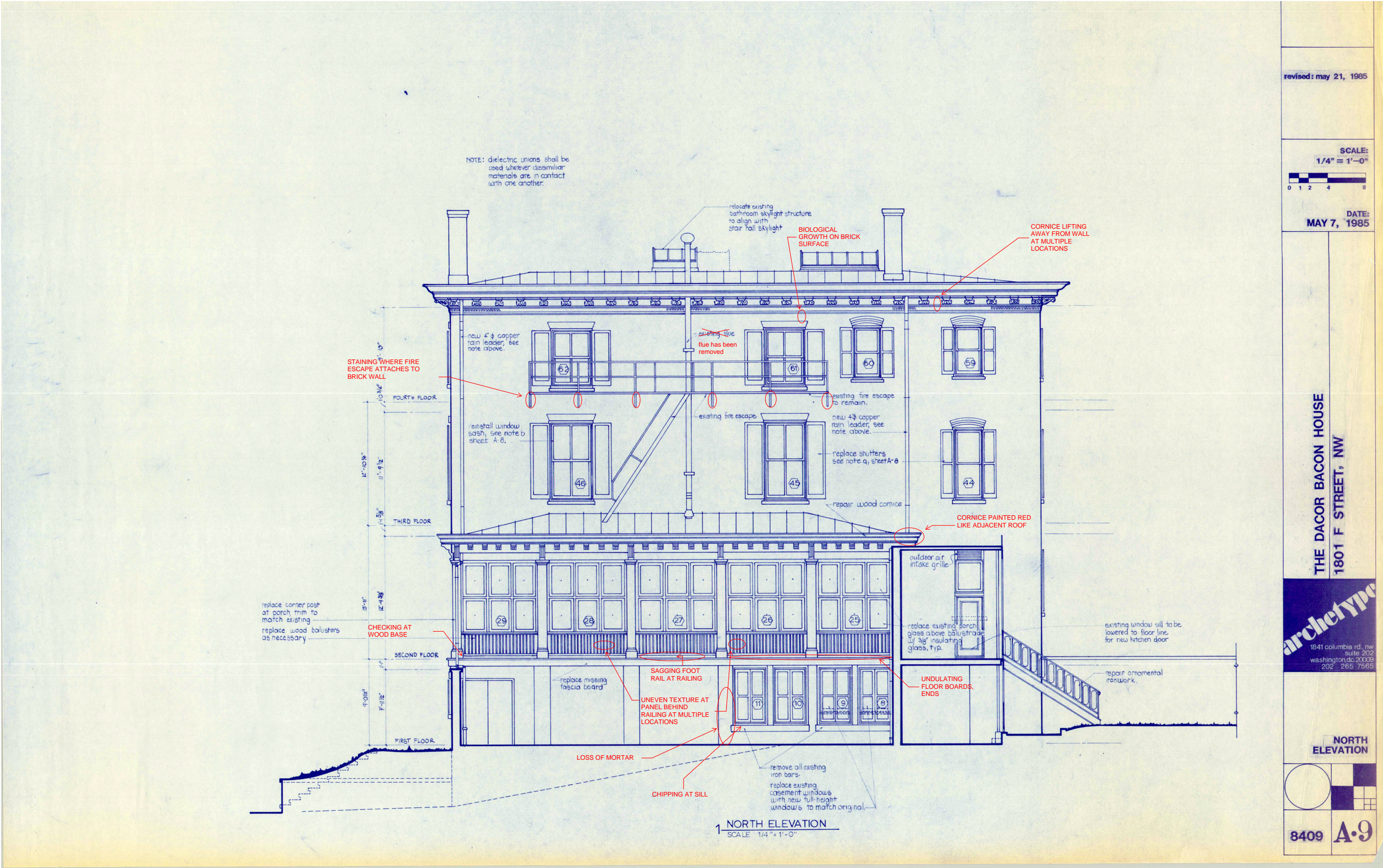


East Elevation



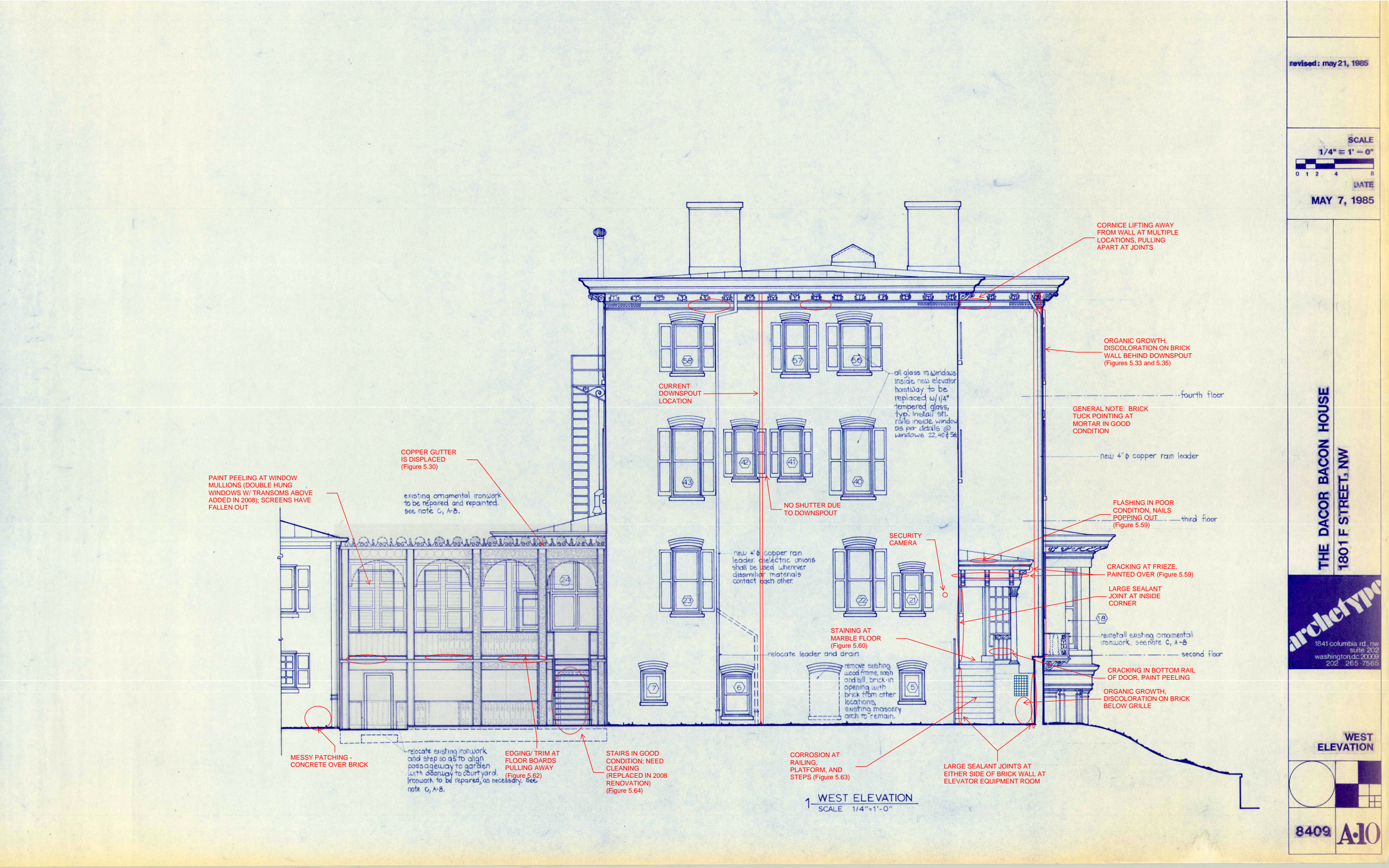


North Elevation



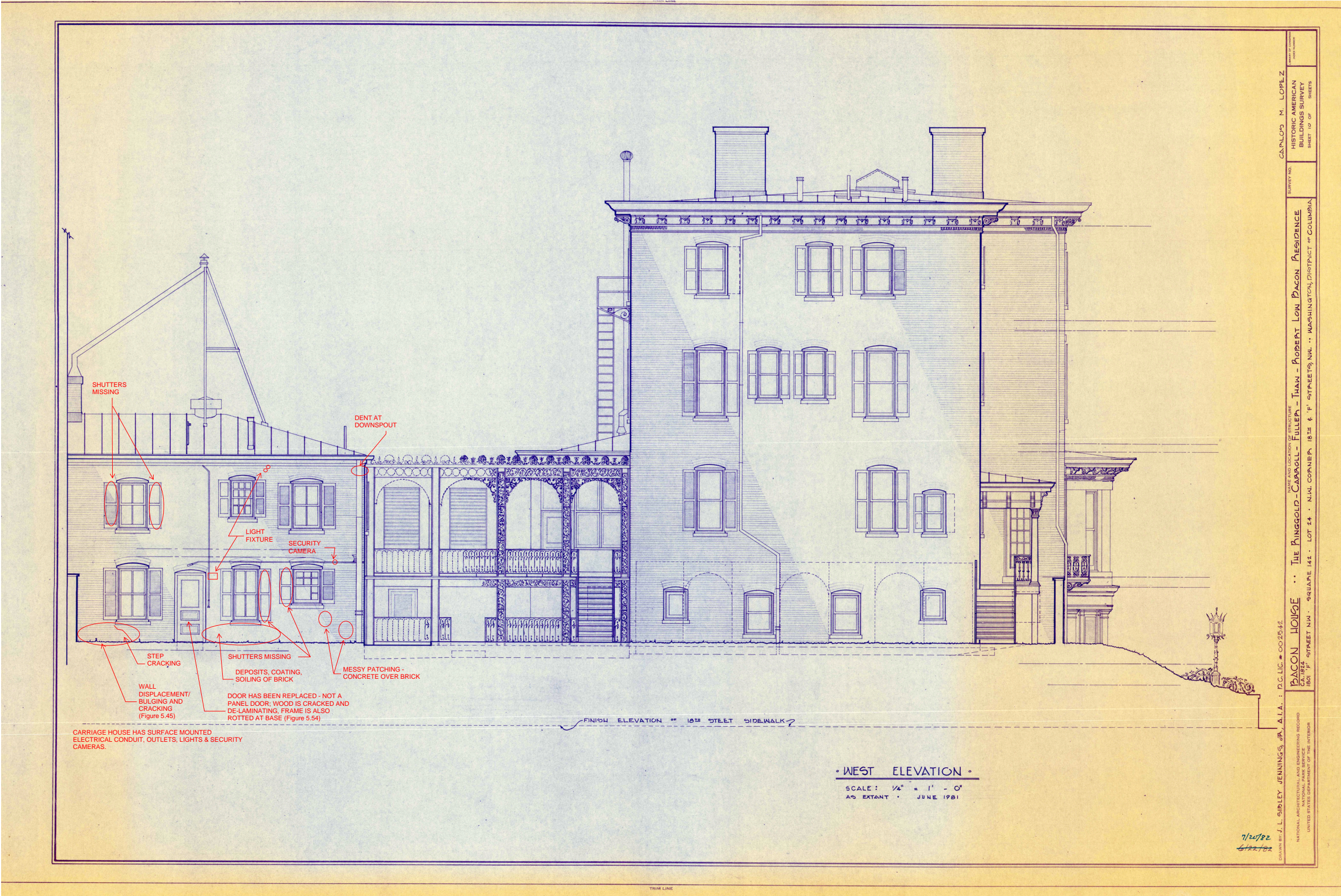


West Elevation





Carriage House – West Elevation



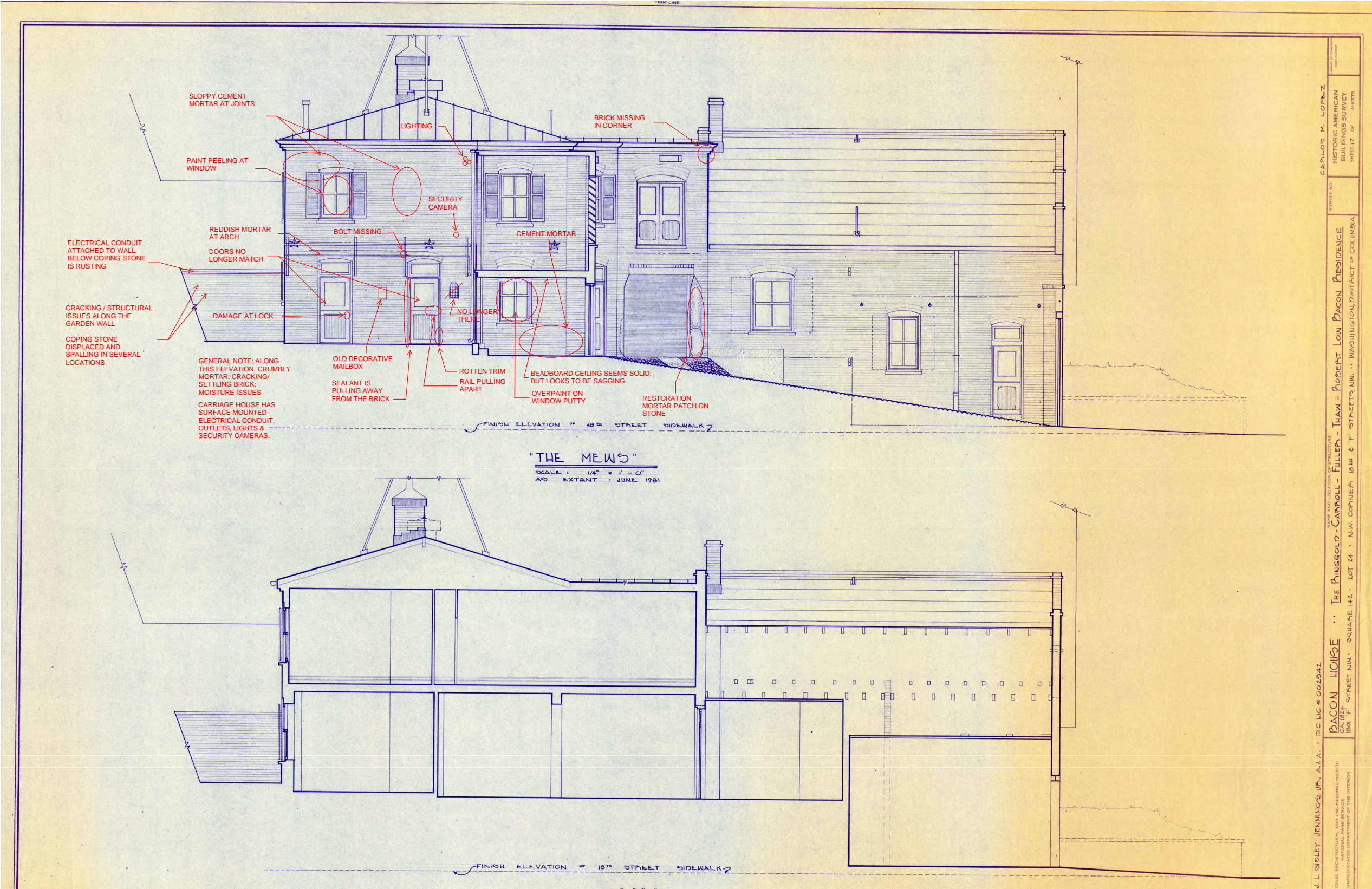


Carriage House – East Elevation



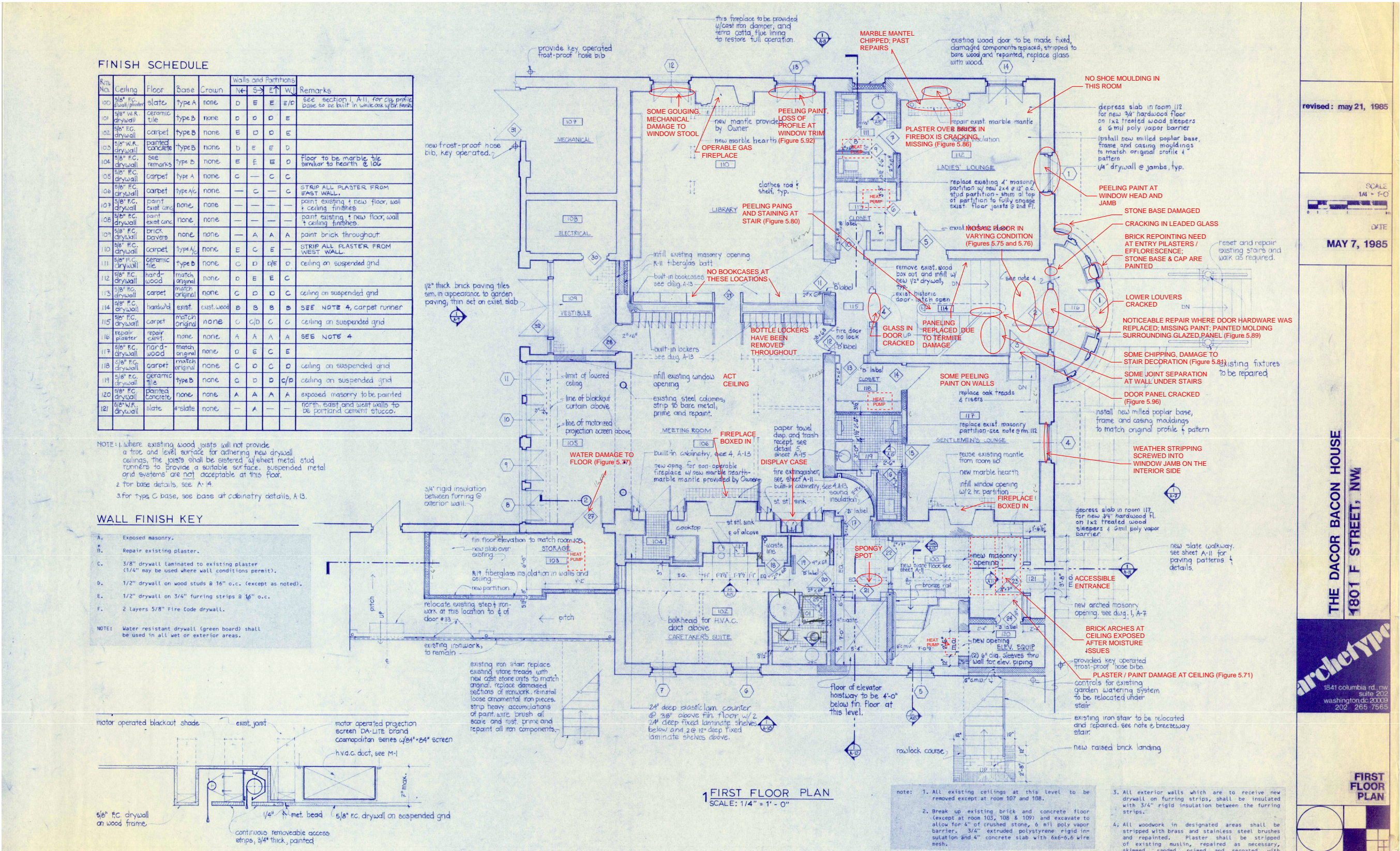


Carriage House – South Elevation





First-Floor Plan





### Second-Floor Plan

## FINISH SCHEDULE

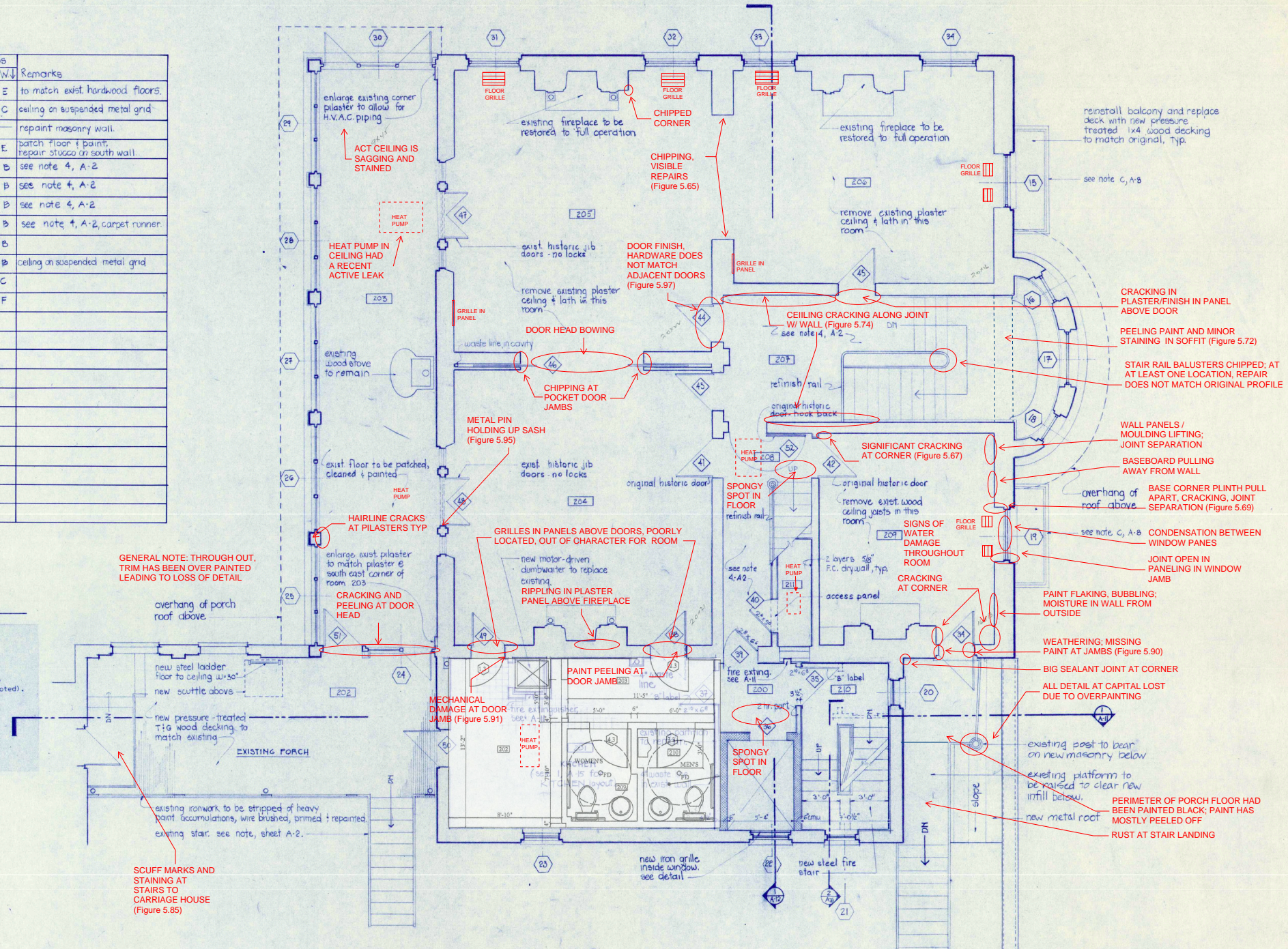
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NOTE: for base details, see A-14

### WALL FINISH KEY

- A. Exposed masonry.
- B. Repair existing plaster.
- C. 3/8" drywall laminated to existing plaster (1/4" may be used where wall conditions permit).
- D. 1/2" drywall on wood studs @ 16" o.c. (except as noted).
- E. 1/2" drywall on 3/4" furring strips @ 16" o.c.
- F. 2 layers 5/8" Fire Code drywall.

NOTE: Water resistant drywall (green board) shall be used in all wet or exterior areas.



revised: may 21, 1985

SCALE  
1/4" = 1'-0"

DATE

MAY 7, 1985

THE DACOR BACON HOUSE  
1801 F STREET, NW

**archetype**  
1841 columbia rd., nw  
suite 202  
washington, dc 20009  
202 265-7565

### SECOND FLOOR PLAN

1 SECOND FLOOR PLAN  
SCALE:  $1/4" = 1' - 0"$



# FINISH SCHEDULE

Rm. No.	Ceiling	Floor	Base	Crown	Walls & Partitions	Remarks
300	5/8" F.C. drywall	carpet	Type D	none	D F C D/E	susp. metal ceiling
301	5/8" F.C. drywall	carpet	Type D	none	D D D D	susp. metal ceiling
302	5/8" F.C. drywall	tile	none	none	D D D D	susp. metal ceiling
303	5/8" F.C. drywall	tile	Type D	none	D D/E D C	susp. metal ceiling
304	5/8" F.C. drywall	carpet	Type D	none	C D C C	susp. metal ceiling drop 2" max.
305	5/8" F.C. drywall	existing hardwood	Type D	none	C C C C	susp. metal ceiling drop 2" max.
306	5/8" F.C. drywall	existing hardwood	Type D	none	C C C C	susp. metal ceiling
307	5/8" F.C. drywall	existing hardwood	Type D	none	C C C C	susp. metal ceiling
308	5/8" F.C. drywall	existing hardwood	Type D	none	C C C C	susp. metal ceiling drop 2" max.
309	5/8" F.C. drywall	existing hardwood	Type D	none	C C C C	susp. metal ceiling drop 2" max.
310	5/8" F.C. drywall	existing hardwood	Type D	none	C C C D	susp. metal ceiling drop 2" max.
311	5/8" F.C. drywall	carpet	Type D	none	C C C C	susp. metal ceiling drop 2" max.
312	5/8" F.C. drywall	existing hardwood	match original	none	B B B B	carpet runner
313	5/8" F.C. drywall	existing hardwood	Type D	exist. wood	B B B B	see note 4, A-2
314	5/8" F.C. drywall	rubber	none	none	E/F C C	

NOTE: for base details, see A-14.

## GENERAL NOTES:

TRIM THROUGHOUT HAS BEEN OVER PAINTED LEADING TO LOSS OF DETAIL.

MANY WINDOWS HAVE HAZE BETWEEN GLASS PANES.

## WALL FINISH KEY

- A. Exposed masonry.
- B. Repair existing plaster.
- C. 3/8" drywall laminated to existing plaster (1/4" may be used where wall conditions permit).
- D. 1/2" drywall on wood studs @ 16" o.c. (except as noted).
- E. 1/2" drywall on 3/4" furring strips @ 16" o.c.
- F. 2 layers 5/8" Fire Code drywall.

NOTE: Water resistant drywall (green board) shall be used in all wet or exterior areas.

The floor plan shows a complex layout of rooms and corridors. Key areas include:

- Kitchen:** Located at the bottom left, featuring a kitchen exhaust duct, a new metal roof and flashing, and a new steel fire stair.
- Reception:** Located in the center, featuring a new metal roof and flashing, a new iron grille inside window, and a new steel fire stair.
- Offices:** Several offices are shown, including Office 308, Office 309, Office 310, and Office 311. These offices contain various fixtures and furniture, including desks, chairs, and bookshelves.
- Corridors:** Multiple corridors connect the rooms, featuring various floor finishes and wall treatments.
- Structural Details:** The plan includes numerous annotations in red and blue ink, highlighting areas of concern such as paint bubbling, cracking, and structural damage. Key areas include the kitchen, reception, and several offices.

1 THIRD FLOOR PLAN  
SCALE: 1/4" = 1'-0"

revised: may 21, 1985

SCALE  
1/4" = 1'-0"

DATE  
MAY 7, 1985

THE DACOR BACON HOUSE  
1801 F STREET, NW

archetype  
1841 columbia rd., nw  
suite 202  
washington, dc 20009  
202 265 7565

THIRD  
FLOOR  
PLAN



Fourth-Floor Plan

FINISH SCHEDULE

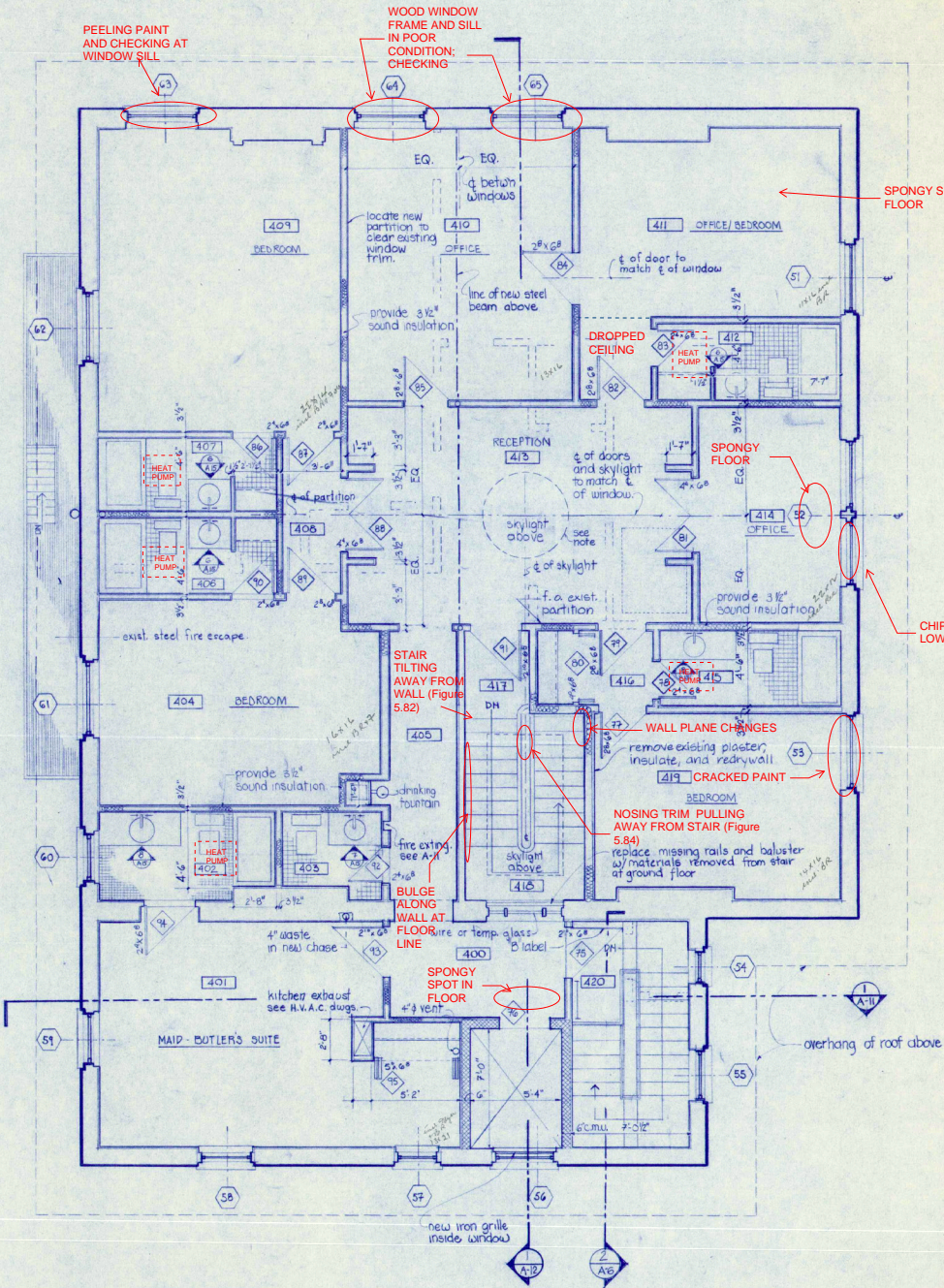
Rm. No.	Ceiling	Floor	Base	Crown	Walls & Partitions	Remarks
400	1/2" F.G. drywall	carpet	type A	none	D F C C/E	
401	1/2" F.G. drywall	carpet	type A	none	C C/E C C	susp. metal ceiling drop 2" max.
402	1/2" F.G. drywall	carpet	type B	none	C C/D C C	susp. metal ceiling
403	1/2" F.G. drywall	carpet	type B	none	D D D C	susp. metal ceiling
404	1/2" F.G. drywall	carpet	type A	none	C D D D	susp. metal ceiling drop 2" max.
405	1/2" F.G. drywall	carpet	type A	none	D F D C	susp. metal ceiling
406	1/2" F.G. drywall	carpet	type B	none	C D D D	susp. metal ceiling
407	1/2" F.G. drywall	carpet	type B	none	C D D D	susp. metal ceiling
408	1/2" F.G. drywall	carpet	type A	none	D D D D	susp. metal ceiling
409	1/2" F.G. drywall	carpet	type A	none	C D C D	susp. metal ceiling drop 2" max.
410	1/2" F.G. drywall	carpet	type A	none	D D C D	susp. metal ceiling drop 2" max.
411	1/2" F.G. drywall	carpet	type A	none	D C C D	susp. metal ceiling drop 2" max.
412	1/2" F.G. drywall	carpet	type B	none	D C D D	susp. metal ceiling
413	1/2" F.G. drywall	carpet	type A	none	D D D D	susp. metal ceiling drop 2" max.
414	1/2" F.G. drywall	carpet	type A	none	D C D D	susp. metal ceiling drop 2" max.
415	1/2" F.G. drywall	carpet	type B	none	D C D D	susp. metal ceiling
416	1/2" F.G. drywall	carpet	type A	none	D D D D	susp. metal ceiling
417	1/2" F.G. drywall	carpet	type A	none	D D D D	susp. metal ceiling
418	1/2" F.G. drywall	carpet	type A	none	D D D D	susp. metal ceiling
419	1/2" F.G. drywall	carpet	type A	none	D C D C	susp. metal ceiling
420	1/2" F.G. drywall	carpet	type A	none	D C D C	susp. metal ceiling

NOTE: for base details, see A.A.

WALL FINISH KEY

- A. Exposed masonry.
- B. Repair existing plaster.
- C. 3/8" drywall laminated to existing plaster (1/4" may be used where wall conditions permit).
- D. 1/2" drywall on wood studs @ 16" o.c. (except as noted).
- E. 1/2" drywall on 3/4" furring strips @ 16" o.c.
- F. 2 layers 5/8" Fire Code drywall.

NOTE: Water resistant drywall (green board) shall be used in all wet or exterior areas.



1 FOURTH FLOOR PLAN  
SCALE: 1" = 1'-0"

door no. 31 to be "B" label with alarm that is activated when door is opened.

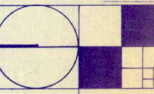
revised: may 21, 1985

SCALE  
1/4" = 1' - 0"  
DATE  
MAY 7, 1985

THE DACOR BACON HOUSE  
1801 F STREET, NW

archetype  
1841 columbia rd. nw  
suite 202  
WASHINGTON, DC 20009  
202 265 7565

FOURTH FLOOR PLAN



A.5



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## Treatment and Work Recommendations



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# Chapter 1: Historic Preservation Objectives

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## Introduction

This chapter provides a description and rationale for the recommended treatment of the DACOR Bacon House, which will guide decision making for the preservation, restoration, rehabilitation, and modernization of the property. For the purposes of guiding appropriate treatments, the Primary Period of Architectural Significance (1825 to 1912) was used as opposed to the broader historical Period of Significance (1825 to 1980). The building's massing and form, construction materials, exterior and interior decorative features, interior layout, and other design elements were considered when classifying treatment zones. Archival plans and other historic research were referenced to delineate rooms and features extant during the period of architectural significance, an important factor in deciding which treatment options would be most appropriate.

## Treatment Options

The Secretary of the Interior's Standards for the Treatment of Historic Properties (DOI 1995) defines four distinct approaches and procedures for the treatment of historic structures and resources: Preservation, Restoration, Rehabilitation, and Reconstruction.

*Preservation* is defined as the act or process of applying measures necessary to sustain the existing form, integrity, and materials of a historic property. Work, including preliminary measures to protect and stabilize the property, generally focuses upon the ongoing maintenance and repair of historic materials and features rather than extensive replacement and new construction. New exterior additions are not within the scope of this treatment; however, the limited and sensitive upgrading of mechanical, electrical, and plumbing systems, and other code-required work, making the properties functional is appropriate within a preservation project.

*Restoration* is defined as the act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time, typically identified as the Period of Significance, by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period. The limited and sensitive upgrading of mechanical, electrical, and plumbing systems, and other code-required work to make properties functional is appropriate within a restoration project.

*Rehabilitation* is defined as the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values and respect the identified Period of Significance.

*Reconstruction* is defined as the act or process of depicting, by means of new construction, the form, features, and detailing of a non-surviving site, landscape, building, structure, or object for the purpose of replicating its appearance at a specific period of time and in its historic location.

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## Treatment Recommendations

Based on the research, survey, evaluation of significance, and understanding of the current functions of the House, the most appropriate historic preservation strategy for the DACOR Bacon House is preservation with areas of rehabilitation and restoration. An additional treatment option of "adaptive reuse" is also recommended for areas of minimal architectural or historical significance, which have been significantly altered, and contain little to no character-defining elements.



The Preservation Treatment Zone diagrams, provided in this chapter, graphically categorize the interior and exterior of the property into classification zones, based on the levels of historical and architectural integrity, significance, and condition of materials and architectural features. The zone categories are the following:

- High Significance
- Moderate Significance
- Low Significance

The classification zones are translated into preservation treatments, as defined by the Secretary's Standards.

### ***High Significance***

High Significance zones contain the highest level of architectural integrity and served a critical role in the history and physical evolution of the property. The spaces are typically more ceremonial or public in nature and they exhibit unique or distinctive architectural features, historic materials or details, and representative examples of highly skilled craftsmanship. Primary focus is placed upon the maintenance and repair of existing historic materials and retention of physical forms and architectural detailing. The appropriate treatment for these zones is preservation and restoration.

Architectural features dating to the period of significance should be preserved or restored as part of any repair or alteration project. The overall volume and architectural features should be maintained and preserved as a highest priority. Treatment or intervention should be very carefully planned and designed so that any alteration (for example, installation of new or upgraded building systems such as ductwork, piping, conduit, etc.) will result in little or no visible impact, and little or no loss of historic fabric. Where the repair or restoration of architectural features is required, the work should return the element to its original appearance and conform to current technical standards. The reconstruction of missing features from the restoration period will be handled with the utmost care. Continued maintenance, protection, stabilization, and conservation is recommended. Where the severity of deterioration requires repair or localized replacement, the new

material should match the old in composition, design, color, and texture.

This zone is applied to the majority of the second floor, particularly all representational rooms, including the North and South Drawing Rooms, Dining Room, Grand Stair Hall, Main Stair Hall, and the Garden Room. These spaces exhibit moderate to high levels of architectural integrity and possess strong historical significance. While the openings and finishes have been changed over time, many elements dating to the period of significance remain intact. Therefore, preservation and restoration treatments are appropriate. Additionally, the exterior masonry walls and interior masonry walls, which define the important room layouts dating to the period of significance, have also been categorized in this zone. The main roof and roofs over the entrance bay, southwest porch, and north porch are of high significance because, while they have been replaced and repaired many times, their design, form, and materiality are significant and should be preserved.

### ***Moderate Significance***

Moderate Significance zones contain a moderate level of integrity and architectural finish, but may exhibit a greater level of alteration outside of the period of significance. Typically, these spaces are secondary in architectural import and functioned as private spaces not often publicly accessible. These spaces may be modified to meet modern functional needs, but every effort should be made to retain and preserve significant architectural features. New materials should be introduced in a sensitive manner. The appropriate treatment for these zones is rehabilitation.

Areas may be modified to meet modern functional needs, but every effort should be made to retain and preserve the significant architectural features. If any work is completed as part of repair or alteration project, the significant architectural features are to be restored to their original appearance to the greatest extent possible. Only after an exhaustive search for a matching replacement material has proven impossible, should new material be introduced.



This zone is applied to the majority of the third floor, as well as the Gallery on the second floor and the Ladies' and Gentlemen's Lounges on the first floor. It has also been applied to the New Orleans porch and the stalls and stair in the Carriage House. While the Gallery is a significant space, its finishes have been replaced and there are few character-defining features remaining. The same is true for the first-floor lounges, the finishes of which were replaced during the 1986 renovation. The New Orleans porch is outside the primary period of architectural significance and has also been altered, although the porch and the cast iron porch elements should continue to be preserved. The third-floor offices and the former stables in the Carriage House also retain some character-defining features, which should be preserved.

#### **Low Significance**

Low Significance zones contain minimal architectural or historical significance, are not often publicly accessible and contain few significant architectural details. Alterations should be thoughtful with the careful coordination of new work with any existing character-defining

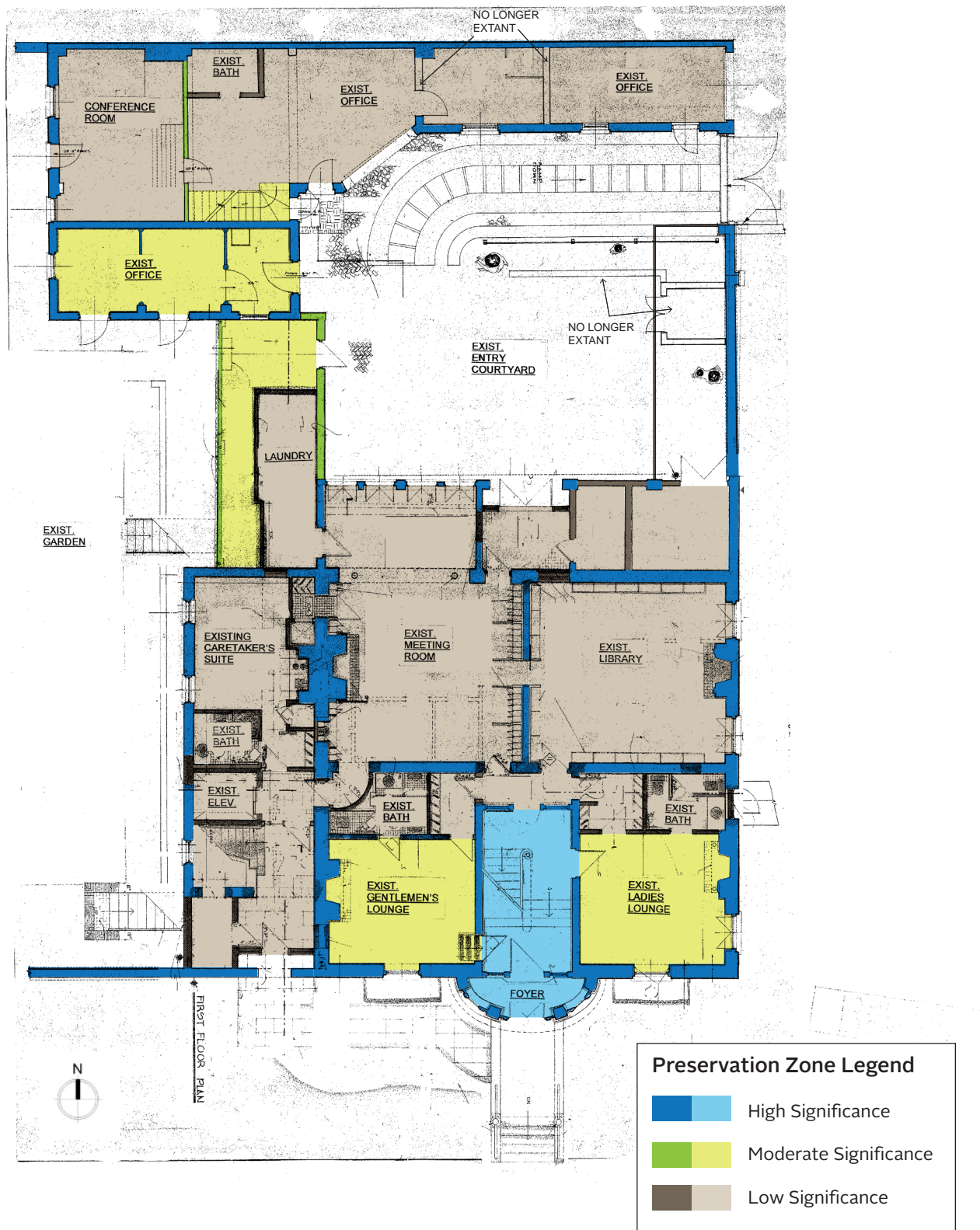
features, which should be repaired and preserved where possible. The appropriate treatment for these zones is rehabilitation and adaptive reuse.

Although substantial redesign of these areas is acceptable, alterations should temper the intrusive quality of projects such as installation of mechanical and electrical systems through careful coordination of new work with existing architectural features and finishes to the greatest extent feasible. Where repair or preservation of character-defining features is required, such work should conform to current technical standards.

This zone is applied to the majority of the first and fourth floors, as well as the west wing and the majority of the Carriage House. Such areas have experienced many alterations, exhibit new partitions and finishes, and few character-defining features remain. This classification will ensure that repair and alterations may be made as needed.

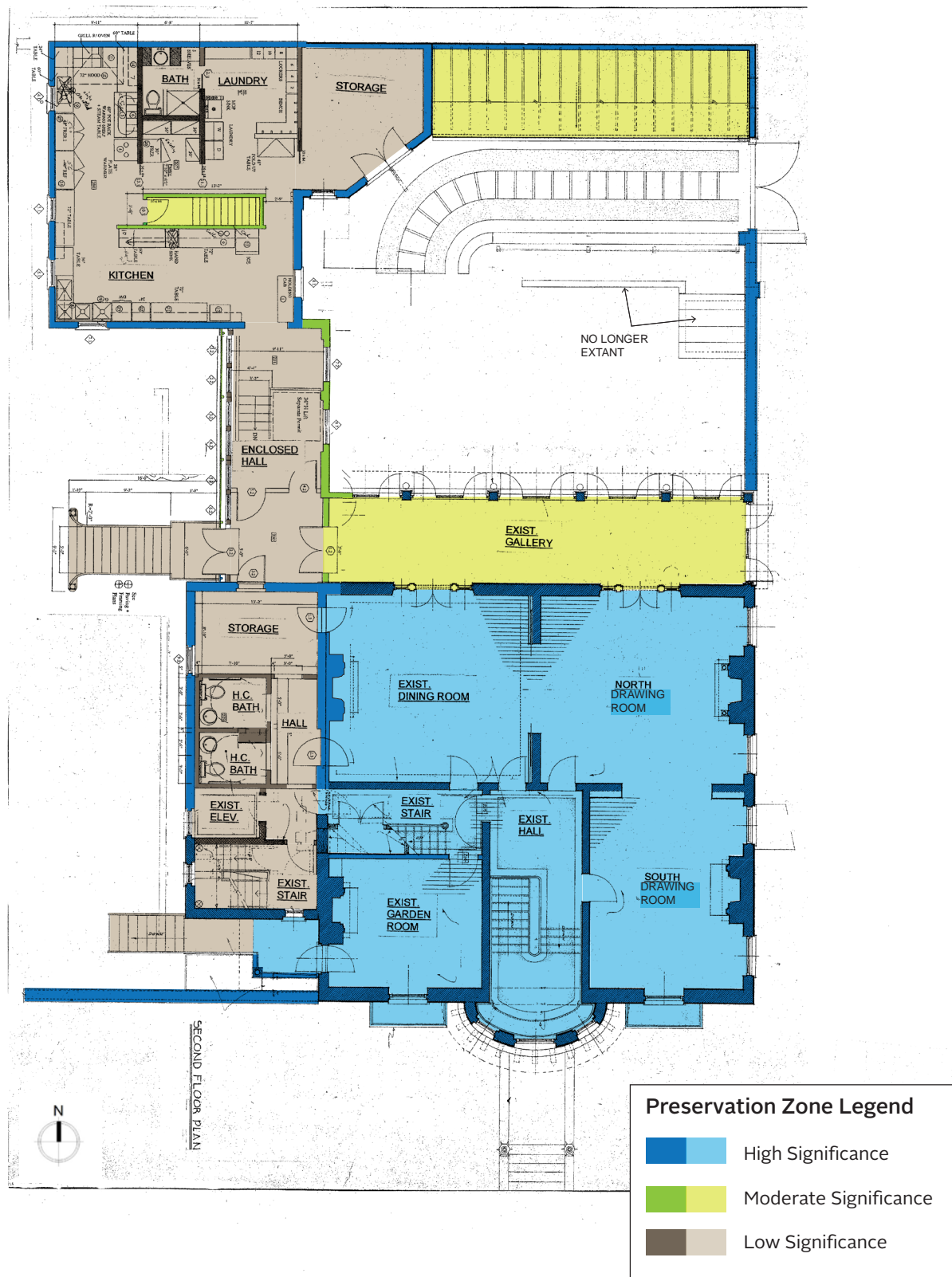


## First Floor



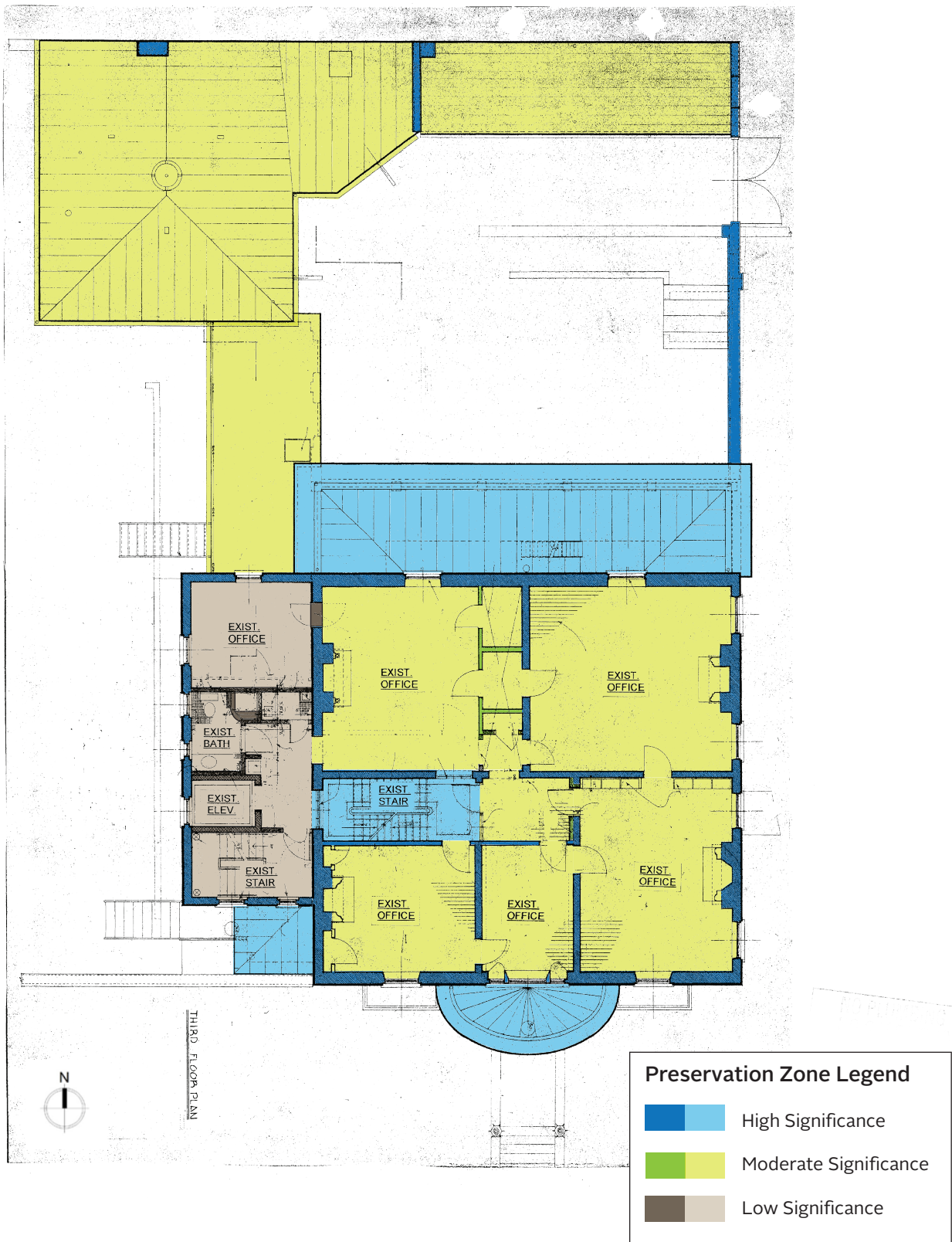
FIRST FLOOR PLAN



**Second Floor****SECOND FLOOR PLAN**

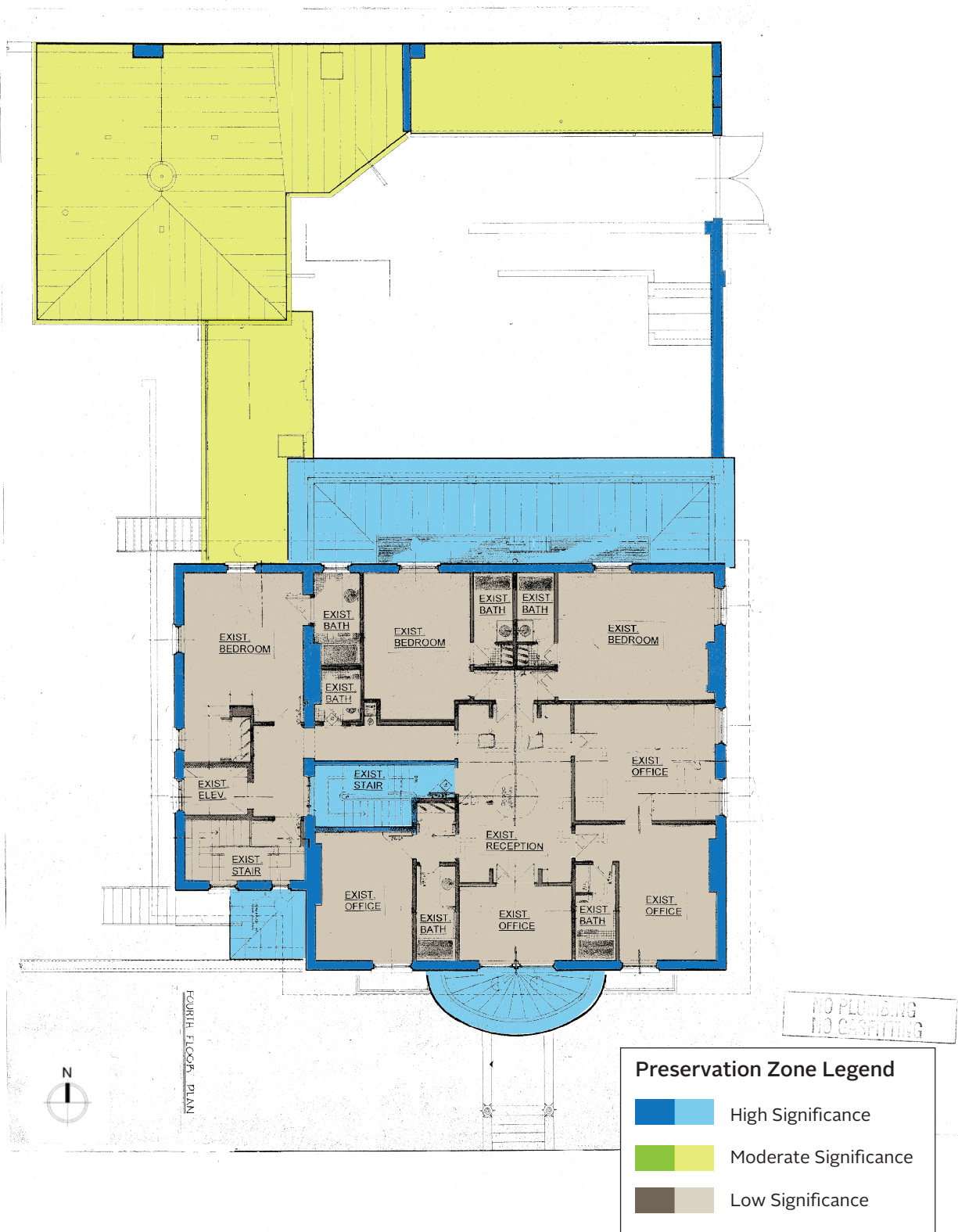


## Third Floor





## Fourth Floor



## FOURTH FLOOR PLAN



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## Chapter 2: Building Code Review

### Applicable Codes, Classifications and Standards

At the time of this building code analysis, the 2017 DC Construction Codes are in effect. They consist of the 2015 International Code Council (ICC) family of model codes, the 2014 National Electrical Code, and 2013 ASHRAE 90.1, as amended by the District of Columbia Municipal Regulations (DCMR) Title 12, Sections A through M.

Other applicable codes include:

- NFPA 101 Life Safety Code
- NFPA 914 Code for Fire Protection of Historic Structures
- 2010 ADA Standards for Accessible Design

The International Existing Building (IEBC) code provides requirements for repair and alternative approaches for alterations and additions to existing buildings. The level of compliance required with the code is based on the type of work that is being done and how much area is being disturbed.

Additionally, because the building is historic, IEBC Chapter 12 Historic Buildings applies. The intent of the chapter is to provide a means for the preservation of historic buildings.

### Occupancy Classification

International Building Code (IBC)

- Business Group B (IBC – Section 304)
- Residential Group R-3 (IBC – Section 310.5)

The assembly spaces in the building are classified as business occupancies due to their limited sizes. Per



**2.1** [Left] Fire extinguisher located in the fourth-floor corridor. [BBB, 2020]

**2.2** [Right] Fire alarm system at wall and fire stair adjacent to elevator. [BBB, 2020]

IBC Section 303, a room or space used for assembly purposes that is less than 750 square feet (70 m<sup>2</sup>) in area and accessory to another occupancy shall be classified as a Business Group B occupancy or as part of that occupancy.

The three guest rooms on the fourth floor of the building are classified as Residential Group R-3.

### Construction Type (IBC 602.2 and Table 503)

Construction Type III-B:

- 2 Hr. Exterior Walls\*
- No fire resistance for structural frame, floors, ceilings, or roofs.

### Fire and Life Safety

The building currently has a fire alarm system. The project team did not test or observe it to confirm if it complies with building codes. Wall mounted fire extinguishers are located throughout the building. The means of egress are noted with illuminated 'Exit' signs. A chemical suppression system is installed above the stove in the Carriage House kitchen.



**2.3** [Left] Chemical fire suppression system above the stove in the Carriage House kitchen at the right. [BBB, 2021]

**2.4** [Top Right] ADA-accessible ramp leading from the F Street sidewalk to the business entrance. [BBB, 2020]

**2.5** [Lower Right] ADA-accessible ramp connecting the courtyard to the Garden. [BBB, 2020]



### ADA Accessibility Review

Accessibility was reviewed within the House, Carriage House, and across the site for conformation with the 2010 Americans with Disabilities Act (ADA) Standards for Accessible Design. As a private club and historic building, the DACOR Bacon House is not required to be fully ADA compliant. However, it is good practice to follow basic guidelines that allow for an accessible route to the House, an accessible toilet, and accessible routes at the level of the accessible entrance. Overall, the DACOR Bacon House does meet these guidelines, providing wheelchair accessible routes throughout the House and Garden, even if the routes fall short of full ADA compliance.

### Garden and Site

In 2017, an ADA-compliant ramp was added from the F Street sidewalk to the business entrance, allowing an accessible entrance from F Street to the House. The driveway from 18th street to the courtyard is not accessible as it has an approximately 8.5 degree slope. The maximum recommended for ADA accessibility is 4.8 degrees.

The Garden is wheelchair-accessible through the first floor of the House. One may exit the Meeting Room to the courtyard and move across the courtyard up the ramp located under the New Orleans porch/breeze-way to the Garden. However, the path from the first floor to the Garden is not fully ADA compliant. By ADA standards, the clear width of a door opening must be a minimum of 32 inches. This clear width measurement is taken between the face of the door and the stop of the frame with the door open at 90 degrees. Therefore, doors measuring 34 inches (2 feet 10 inches) wide (if 2 inches thick) are considered compliant. Doors that are 2 feet 8 inches are just short of ADA compliance. The door from the Meeting Room to the courtyard entrance vestibule measures 2 feet 8 inches and is not ADA compliant.

### Main House

Within the House, an elevator provides wheelchair access to each of the floors. While wheelchair accessible, many doorways are not of ADA-compliant width. On the first floor, there is an ADA-compliant accessible path from the business entrance to the elevator lobby and into the Meeting Room and Library. However,



access to hallway and to the Ladies' and Gentlemen's Lounges is not ADA compliant, limited by the size of the existing doors and doorways. Doors from the Meeting Room and Library to the hallway measure 2 feet 8 inches. Doors to the Ladies' and Gentlemen's Room closets are 2 feet 6 inches, which means these doorways are also not ADA compliant. The opening between the Meeting Room and Library is 2 feet 6 inches and is also too narrow. There are no ADA-accessible toilets on the first floor.

On the second floor, a wheelchair-accessible path leads from the elevator to the representational rooms and accessible toilets. However, the doorway from the elevator hallway to the hall with the toilets is not ADA compliant, measuring 2 feet 8 inches. The doorway from the elevator hall to the Main Stair Hall is 2 feet 7 inches.

Accessible toilets were added to the second floor during the 2008 kitchen renovation. It should be noted that the door hardware at the bathrooms is not ADA compliant, as the doorknobs are round as opposed to levers. BBB recommends that lever doorknobs be installed at the second-floor toilets.

ADA-compliant handrails measure between 34 and 38 inches in height. The accessible handrail leading from the entrance vestibule to the first-floor landing at the Grand Stair Hall is 36 inches high and is ADA compliant. The historic handrail height at the Grand Stair is 28 ½ inches, the historic handrail height at the Main Stair is 29 inches, and the handrail height in the fire stair is 32 inches.



**2.6** [Right] ADA-compliant handrail at the front vestibule. [BBB, 2020]

### *Carriage House*

There is currently no wheelchair-accessible or ADA-compliant entrance to the Carriage House. At the courtyard side of the building, none of the doors open at grade. They all require a step up from the courtyard into the building. The Garden side has the opposite condition. The three doors are all open at grade but require a step down to enter the building.

The Carriage House is connected to the House by the enclosed New Orleans porch at the second-floor level. Again, this connection is not wheelchair-or ADA-accessible, because the second floor of the Carriage House is approximately 30 inches higher than the second floor of the House and requires climbing a set of stairs.

Within the Carriage House itself, there is no access between floors other than the staircase. A previous renovation to create office space in the Carriage House further complicated accessibility in the east wing by introducing a series of multilevel office platforms connected by a series of stairs.



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## Chapter 3: Work Recommendations

### Architectural Recommendations to Address Existing Conditions

Overall, the property is in good to fair condition. However, serious conditions exist, many of which are common and recurring due to age and environmental factors. The landscape and grounds remain susceptible to drainage issues, and the limited number and size of the existing downspouts at the House contribute to the deterioration at the roof, cornice, and exterior masonry.

The roofs of the House exhibit peeling paint and flattened standing seams, which should be addressed. The life expectancy of terne-coated steel roofs can extend to 100 years when they are well maintained and cleaned and painted periodically. The roofs on the House were replaced in the 1986 renovation and were last repaired in 2014, though the extent of the repairs is unknown. A roof contractor with experience restoring and replacing standing seam metal roofs should be consulted. The capacity of the existing downspouts should also be considered in future roof repairs. Currently, the number and size of the downspouts do not adequately shed water from the roof. Increasing the number and placement of the downspouts should be considered.

In the time between the existing conditions survey and the completion of this report, new strainer boxes and two new copper downspouts were installed at the House, replacing existing downspouts that had leaking seams. The southwest downspout that had detached from the cornice, resulting in increased moisture and biological growth at the southwest corner of the House, was replaced, which will greatly improve conditions to the masonry in that area. A portion of the northwest downspout adjacent to the north porch/Gallery was also replaced. Efforts have also been made by DACOR

to address the site drainage in the courtyard, which floods regularly when there is heavy rainfall.

Brick masonry should be repointed in several locations, especially above the entrance bay and at the interior face of the entrance bay masonry piers on the first-floor level. Evidence of water saturation and stone deterioration at the sill course on the east side of the entrance bay should also be addressed. The most serious structural condition occurs along the south Garden wall where the wall exhibits severe bowing, cracking, and missing mortar. A structural engineer should be



**3.1** [Top] New copper downspout at the southwest corner of the House. [BBB, 2021]



**3.2** [Left] New copper downspout at the southwest corner of the House. [BBB, 2021]

**3.3** [Left] New copper downspout from the porch roof at the northwest corner of the House. [BBB, 2021]



**3.4** Retaining wall in foreground with bowing Garden wall in background. [BBB, 2021]

consulted for recommendations on whether pinning or buttresses would be needed in addition to repointing.

Many wood elements along the exposed south and east elevations, including window frames, sills, lintels, and shutters require maintenance, repair, or replacement. Work has been initiated to hang repaired shutters and begin the restoration of others across the exterior elevations.



**3.5** Bowing of the south Garden wall. [BBB, 2021]

On the interior, areas of cracking, peeling paint, and missing finish are prevalent in the Garden Room and Grand Stair Hall. Separation of joints at wood window headers, jambs, and baseboards is present on the interior, especially at the south walls on the second and third floors of the south elevation. All existing conditions identified during the assessment are described in Part 1, Chapter 5: *Existing Conditions* of this report.



All repair and restoration work should be undertaken so as to cause minimum intervention, be reversible, and be compositionally and visually compatible with character-defining features and the historic character of the property. Special care should be taken to prevent further deterioration. All alternations and modernizations should be compliant with the Secretary of Interior's *Standards for the Treatment of Historic Properties* to protect the historic character of the House and Carriage House, especially within areas that have been categorized as zones of high significance (see Part 2, Chapter 1: *Historic Preservation Objectives*).

Regular and recurring maintenance should be undertaken, aided by annual inspections of existing conditions of the various building and landscape elements. Much of this work is already being done. Recommendations for regular maintenance are provided in the Prioritized Work Matrix below. Refer to Part 1, Chapter 5: *Existing Conditions* for descriptions and photos of the conditions as well as the definitions of the ratings used to describe existing conditions and prioritize maintenance and repair.

The condition rating of each building element is translated into priority ratings, depending on the urgency to

carry out an appropriate repair or coordinate with related treatments recommendations. The priority ratings used are as follows:

MINOR – Short to Long-Term Priority (Treat Within 5-10 Years)

- There is a reduced life expectancy of the affected and/or adjacent materials and/or systems within five to 10 years and beyond; or
- There is a condition with a long-term impact within five to 10 years and beyond.

SERIOUS – Immediate/Short-Term Priority (Treat Within 1 to 5 Years)

- This rating defines a deteriorated condition that if not corrected within one to five years will result in the failure of the feature; or
- A threat to the health and/or safety of the user may occur within one to five years if the ongoing deterioration is not corrected; or
- There is ongoing deterioration of adjacent or related materials and/or features as a result of the feature's deficiency.



CRITICAL – Immediate Priority (Treat Within 1 Year)

- This rating defines an advanced state of deterioration which has resulted in the failure of a feature or will result in the failure of a feature if not corrected within one year; or
- There is accelerated deterioration of adjacent or related materials or systems as a result of the feature's deficiencies if not corrected within one year; or
- There is immediate threat to the health and/or safety of the user; or
- There is a failure to meet a legislated requirement.

NOT RATED

- The feature does not have a deficiency as of yet, but regular maintenance should continue; or
- No treatment is required at this time.

**Building System Recommendations**

The existing HVAC space conditioning system continues to require constant and costly repair and replacement of components from frequent failure. The PVC piping of the water-source heat pumps is brittle and frequently leaks, resulting in water damage to architectural fabric, especially interior ceilings, walls, and floors. Other issues arise in sourcing replacement heat pumps that can fit within the shallow areas between the ceilings and floors of the House. The HVAC repair, maintenance, and replacement budget accounts for approximately 13 to 20 percent of the annual expenses required to

maintain, preserve, and modernize the property. It is recommended that the water-source heat pumps HVAC system be replaced with a Variable Refrigerant Flow (VRF) space conditioning and an active ventilation system. The installation of such a system would require new piping and condensing units, which would replace the heat pumps. The condensing units and new pipes would hold refrigerant or gas so there would be less risk of leaking and of damage to the building fabric. The VRF system would also be quieter and more energy efficient. However, the installation of such a system would take six to eight months to complete, including three to four months of major disturbances, limiting the use of the House during that time.

Currently, the House has no active ventilation system and relies on open windows for fresh air circulation. It is recommended that a mechanical ventilation system be installed to circulate fresh air and provide better indoor air quality inside the House. Such a system could be installed in phases, beginning with public and major occupancy areas.

**Prioritized Work Matrix**

The following matrix arranges the repair and maintenance recommendations—according to building or landscape element—by on priority level. The existing conditions are those noted in Part 1, Chapter 5: *Existing Conditions*.



Material Element	Deficiency Rating	Priority Level	Repair/Treatment Recommendations	Regular Maintenance
Site Drainage	Very Poor	<b>Serious to Critical</b> (1-2 yrs)	<i>Condition:</i> Water collects and does not properly drain, causing flooding in the courtyard during heavy downpours. In the Garden, water flows and collects at the areaway below the New Orleans porch/breezeway. Water also pools on the west side of the semi-elliptical entrance bay. <i>Recommendations:</i> A civil engineer should be consulted to address flooding and drainage concerns across the site, especially within the Garden and courtyard. Grade change, addition of drains, and the addition of more permeable surfaces may improve drainage. The reintroduction of plantings or continuation of the French drain on the west of the entrance bay may also alleviate water ponding in those areas. Regular preventative maintenance should be taken to remove debris from all drain areas. Maintenance should also be carried out on other architectural elements impacted by standing water, including the door frames and thresholds at the Carriage House and the wood fence in the courtyard that encloses the cooling tower and trash collection area.	Yes. Remove debris from all drain areas as needed, and monitor condition of adjacent elements impacted by standing water.
Garden Walls	Very Poor	<b>Serious to Critical</b> (1-2 yrs)	<i>Condition:</i> Deflection, cracking, and loss of mortar are affecting the structural integrity of the walls, especially at the southwest corner. <i>Recommendations:</i> Consult a structural engineer to address bowing and structural vulnerability of the Garden wall. Pinning or and addition of buttresses may be required to support the structure, especially along the south wall and at the northwest corner. Repoint the wall and reset displaced coping stones with new mortar. Ensure horizontal, skyward facing joints at coping stones are maintained with mortar. Consider addition of a lead T-cap at these joints.	Continue to monitor condition.
Front Paving	Fair	<b>Serious to Critical</b> (1-2 yrs)	<i>Condition:</i> Chipping and blistering of paving stone at front entrance; biological growth at brick paving to left of entrance bay. <i>Recommendations:</i> Remove the unattached blistered and scaled area of the paving stone in front of the entrance with hand tools. Tool stone so that water doesn't pool. Another option may be to lift and flip the paving stone, resetting in situ. To address the biological growth and drainage issues at the west side of the entrance bay see recommendations above in "Site Drainage."	Continue to monitor condition of pavers.
Garden Paving	Fair	<b>Serious</b> (1-5 yrs)	<i>Condition:</i> A few uneven areas of paving are tripping hazards. <i>Recommendations:</i> Reset areas of brick paving that are very uneven and present tripping hazards. Brick paved areas lifted by tree-roots may require sanding. Minimize soil disturbance within five to ten feet of trees to avoid damaging tree roots. An arborist should be consulted before paving is altered in the area surrounding the Willow Oak.	Continue to monitor condition.



Material Element	Deficiency Rating	Priority Level	Repair/Treatment Recommendations	Regular Maintenance
Roof, Gutters, Downspouts	Poor	<b>Serious</b> (1-5 yrs)	<p><i>Condition:</i> Flattened seams; peeling, crazing, and cracking of paint; dislodged or missing strainer boxes at House roof; clogged gutters; bent downspouts.</p> <p><i>Recommendations:</i> Consult a reputable roof contractor with experience working with historic terne-coated standing-seam roofs. The paint coating, covering the House roof should be stripped, recoated, and seams straightened where needed, etc. If and when the roof requires replacement, effort should be made to redesign the shallow roof gutters and increase the number of downspouts to allow for more water to be collected and removed. Existing conditions are such that during heavy rains, the roof cannot cope with the level of water and water runs over the cornice and down the masonry walls. In the short term, the existing strainer boxes, many of which have become dislodged, should be replaced with larger boxes to ensure the downspouts do not become clogged with debris. The same recommendations apply to the House roof at the entrance bay. Continue to monitor roofs on the Gallery, breezeway/New Orleans porch, and Carriage House. The leaking downspouts have been replaced. However, continue to monitor the condition of the downspouts on the House and Carriage House on a semi-annual basis to identify leaking seams, bends, displacement, and other conditions. Watch for conditions such as wet masonry and biological growth surrounding the downspouts, which would indicate that repair and replacement is necessary.</p>	Yes. Clean gutters and downspouts on annual basis to ensure they do not become blocked with debris. Continue to monitor the condition of the existing roofs and monitor for evidence of leaks at the interior of the buildings.
Cornice	Poor	<b>Serious</b> (1-5 yrs)	<p><i>Condition:</i> Peeling paint, lifting from masonry, corrosion and corrosion staining.</p> <p><i>Recommendations:</i> Strip peeling paint from cornice, clean zinc-galvanized sheet metal and make necessary repairs to address corrosion, missing pieces, etc. Reattach areas of cornice where they are lifting away from the masonry wall below.</p>	Continue to monitor condition.
Windows	Fair	<b>Serious</b> (1-5 yrs)	<p><i>Condition:</i> Peeling paint and checking at window sills and lintels; broken or missing louvered shutters; seal failure of double glazed windows.</p> <p><i>Recommendations:</i> Strip, clean, and repaint window frames and sills. Repair or replace window sills showing moderate to major checking, especially at the south and east elevations. Patch cracked and fractured masonry window sills with patching/restoration mortar. The crack should be cleaned of all debris before the patch repair is made. Wood louvered shutters should be removed, restored, repainted and rehung. The insulated glass units (IGUs) that have become hazy due to seal failure may be removed and replaced. A frost point test may be conducted to confirm that the seal of the IGU has failed. Windows should be restored and repainted during the IGU replacement as well. The oversized window connecting the Dining Room and Gallery should be restored to operable condition and the temporary pin holding the Dining Room window removed. Monitor windows on the south elevation for continued movement/settlement, especially the tripartite window at the south elevation of the House. Consult a structural engineer if signs of settlement persist.</p>	Yes. Continue to monitor condition. Window sills on the east and south elevations receive the most exposure and will require repainting more regularly. Monitor settlement of the House's tripartite window.
Wood Hoisting Beams	Poor	<b>Serious</b> (1-5 yrs)	<p><i>Condition:</i> Checking, weathering, rotting throughout.</p> <p><i>Recommendations:</i> Consult conservator for appropriate consolidation treatment. Treatments could range from the injection of epoxy to replacement as last resort.</p>	Continue to monitor conditions.



Material Element	Deficiency Rating	Priority Level	Repair/Treatment Recommendations	Regular Maintenance
Masonry Walls	Fair	<b>Serious</b> to Minor (1-5 yrs)	<p><i>Condition:</i> Overall good condition, with isolated areas of poor condition including loss of mortar, cracking, and water infiltration at brick masonry; erosion, delamination, missing pieces at stone masonry details; minor settlement, deflection, efflorescence, staining, and biological growth.</p> <p><i>Recommendations:</i> Conduct various masonry repairs pertaining to each condition. The most urgent masonry repairs include stabilization and repair to the west wall of the Carriage House and repointing work to the inside face of the masonry piers at the entrance bay and the brick masonry below the tripartite window of the House. Mortar should also be tested and potentially repointed at the southwest corner of the House where water saturation from a displaced downspout has led to biological growth. Ensure that the mortar used for repointing is compatible with the existing/historic mortars in composition, porosity, strength, and bond character. Identifying a suitable lime mortar to repoint the historic masonry is very important and a conservator should be consulted. The existing patch at the former garage opening at the Carriage House should be removed and redone. Biological growth, staining, and soiling on the brick masonry may be cleaned, using the gentlest method possible. Mock up testing of various cleaning methods should be tested, before selecting the cleaning treatment. Efflorescence on the inside face of the entrance bay and along the east elevation may be brushed off with a stiff bristle brush. The sandstone sill courses at the entrance bay, which are painted and exhibit erosion should be stripped of paint using the gentlest means possible. A conservator should be consulted to determine whether consolidation of the stone is a good course of treatment. The stone may be replaced, but this should be considered only when the stone becomes structurally unsound. If replacement is the selected course of action, a stone sample should be collected and assessed in order to identify a matching replacement stone. If DACOR wishes to paint the stone at the entrance bay, a highly permeable potassium silicate coating should be used. No latex or elastomeric paints should be used. During the winter months, limit use of de-icing salts at brick and stone pavement outside the entrances and use salt-free grit and sand mixtures instead when possible. This will limit the effects of salts on masonry walls and reduce appearance of efflorescence.</p>	Continue to monitor conditions, especially of mortar joints, which are designed to be sacrificial and will require repointing on a more regular basis. Ensure that water is managed properly and address causes of water saturation, which will inevitably lead to the deterioration of the brick masonry. Mortar joints should never be coated with silane or other sealers.
Exterior Doors	Fair	<b>Serious</b> (1-5 yrs)	<p><i>Condition:</i> Gaps, cracks, and missing pieces of doors at Carriage House.</p> <p><i>Recommendations:</i> Replace door at west elevation of the Carriage House with a door that is similar in style to the doors on the south elevation. Repair the door frames and bottom rails of the doors on the south elevation of the Carriage House, ensuring that there are no large gaps between the doors and thresholds. Restore and refinish entry door, especially the area where new lock was added and refinish the trim surrounding the glazed panel on the interior.</p>	Continue to monitor conditions.



Material Element	Deficiency Rating	Priority Level	Repair/Treatment Recommendations	Regular Maintenance
Interior Wall Finishes	Fair	<b>Serious</b> to Minor (1-5 yrs)	<p><i>Condition:</i> Overall good condition, with isolated areas of poor condition, including cracks in plaster finish; missing and peeling paint at walls, chair rails, picture moldings, wood paneling, and baseboards; joint separation, especially at baseboards, plinths at door and window surrounds.</p> <p><i>Recommendations:</i> Hairline cracks may be filled/covered with patching material as long as the underlying plaster is in good condition. Test plaster by gently pushing on either side of the crack to test for movement. To repair larger cracks in plaster, especially those present in the Garden Room and Grand Stair Hall, a professional plasterer with experience making repairs to historic and traditional plaster should be consulted and hired. In some cases, it may be necessary to bridge the crack with a fiberglass mesh tape. If the substrate surrounding the crack is weak, stabilization and reattachment repairs may be required. In which case the plaster must successfully be reattached to the lath underneath with screws and plaster washers. Once the plaster has been repaired, the surface should be repainted. Cracks and other damage to drywall should be repaired as needed. Conditions such as loss of profile and unevenness from overpaint, as well as peeling paint, may be corrected by removing the paint, patching and sanding the surface as needed, and applying new paint. Cracking and joint separation at wood paneling and baseboards should be addressed by a professional. The wood should be stripped of paint, cracks or gaps filled with a wood filler, sanded, and repainted.</p>	Continue to monitor conditions.
Interior Ceiling Finishes	Fair	<b>Serious</b> to Minor (1-5 yrs)	<p><i>Condition:</i> Overall good condition, with isolated areas of poor condition, including areas of water infiltration that show bubbling, staining, and uneven texture; cracking adjacent to walls, and picture rail. Such conditions occur at the south office entrance vestibule, Grand Stair Hall, northwest corner of the Garden Room, Gallery (acoustic ceiling tile), in the northeast office on the third floor, and in the center guest bath on the fourth floor.</p> <p><i>Recommendations:</i> First address all causes of water infiltration. Plaster repairs should be carried out by a professional and may follow the strategy described for the walls above. The majority of ceilings feature drywall and should be repaired or replaced as needed. Replace stained acoustic ceiling tile.</p>	Continue to monitor conditions.
Interior Stairs	Fair	<b>Serious</b> to Minor (1-5 yrs)	<p><i>Condition:</i> Overall good condition, with isolated areas of poor condition, including joint separation, staining, loss of paint/finish.</p> <p><i>Recommendations:</i> Strip, sand, clean, and apply new paint where needed. Cracking and joint separation should be addressed by a professional. The wood should be stripped of paint, cracks or gaps filled with a wood filler, sanded, and repainted. Some stair nosing moldings may be removed, repaired, and reattached. Stained surfaces should be cleaned and refinished as necessary.</p>	Continue to monitor conditions.
Fireplaces	Fair	<b>Serious</b> to Minor (1-5 yrs)	<p><i>Condition:</i> Overall good condition, with isolated areas of fair and poor condition, including settlement and cracking/missing firebox liner.</p> <p><i>Recommendations:</i> The white marble fireplace in the northeast office on the third floor shows signs of settlement where the support for the fireplace in the floor below has weakened. Similar settlement was repaired at the first floor northeast fireplace by adding support from the ceiling below. It is recommended that a similar repair take place. The liner at the fireplace in the Ladies' Lounge is cracked and pieces are missing. However, because the fireplace is not used and the condition is aesthetic, repairs are not necessary.</p>	Continue to monitor conditions.

Material Element	Deficiency Rating	Priority Level	Repair/Treatment Recommendations	Regular Maintenance
Interior Doors and Window Elements	Fair	<b>Serious</b> to Minor (1-5 yrs)	<p><i>Condition:</i> Overall good to fair condition, with isolated areas of poor condition, including loss of paint, joint separation especially at headers and jambs, cracking, loss of molding profile, mechanical damage, damaged or inconsistent hardware.</p> <p><i>Recommendations:</i> Cracking and joint separation appearing at the headers and window jambs, especially in rooms along the south elevation of the House should be addressed by a professional. The wood should be stripped of paint, cracks or gaps filled with a wood filler, sanded, and repainted. Conditions such as loss of profile and unevenness from overpaint, as well as peeling paint, may be corrected by removing the paint, sanding the surface, and applying new paint. Certain elements, such as the edge molding surrounding the glazed panel of the front door may be painted so it doesn't stand out as much as it currently does. The doorway between the storage room and the Dining Room exhibits a lot of mechanical damage. Edge guards may be installed at the storage room side of the door opening. Hardware and other functional components should be repaired as needed and designed to match the existing. Continue to monitor joint separation at window headers and jambs on the south elevation. If persistent, it could be a sign of movement of the south elevation and a structural engineer should be consulted.</p>	Continue to monitor conditions.
HVAC Space Conditioning	Fair	<b>Serious</b> (1-5 yrs)	<p><i>Condition:</i> Continued failure of components and frequent need for repair and replacement. Failure typically results in damage to architectural fabric, especially interior ceilings, walls, and floors.</p> <p><i>Recommendations:</i> Replace water source heat pumps with VRF space conditioning and an active ventilation system.</p>	Continue to monitor and repair system until it can be replaced.
Water Source Heat Pump Piping	Poor	<b>Serious</b> (1-5 yrs)	<p><i>Condition:</i> PVC piping is brittle and fails causing water leaks and damage to building and finishes.</p> <p><i>Recommendations:</i> Replace the water source heat pump piping with refrigerant piping as part of the HVAC Space Conditioning system replacement.</p>	Continue to monitor and repair system until it can be replaced.
Front Retaining Walls	Fair	<b>Minor</b> (5-10 yrs)	<p><i>Condition:</i> Deflection and cracking from hydrostatic pressure; efflorescence; cracking and scaling at coping stones.</p> <p><i>Recommendations:</i> Continue to monitor walls for increased deflection and bowing. Step cracks at joints and loss of mortar may be repointed. Serious displacement of coping stones may require resetting. Monitor skyward facing joints at the coping stones and ensure the mortar is intact. Patch coping stones with appropriate restoration mortar, as required. Consult a conservator prior to patch repairs and hire a restoration mason to carry out work. Efflorescence should be monitored and brushed off masonry with a stiff bristle brush. Limit use of de-icing salts at the sidewalks and access ramp in winter and use salt-free grit and sand mixtures instead when possible.</p>	Continue to monitor conditions.
Exterior Masonry Steps	Fair	<b>Minor</b> (5-10 yrs)	<p><i>Condition:</i> Chipping of stone and peeling of restoration mortar; uneven mortar joints at brick masonry to side of steps.</p> <p><i>Recommendations:</i> Monitor condition of stone steps and existing patch repairs for failure. If chipping at steps becomes hazardous consider a Dutch masonry repair, where matching stone is keyed into the existing stone. Should existing patches fail, replace patch with appropriate restoration mortar, as required. Consult a conservator prior to patch repairs and hire a restoration mason to properly carry out repair.</p>	Continue to monitor conditions.



Material Element	Deficiency Rating	Priority Level	Repair/Treatment Recommendations	Regular Maintenance
Courtyard Paving	Fair	Minor (5-10 yrs)	<i>Condition:</i> Areas of gaping between paving bricks; soiling and biological growth, minor unevenness. <i>Recommendations:</i> Reset and replace brick paving as needed in coordination with any drainage or other civil/site improvements.	Continue to monitor conditions.
Exterior Light Fixtures	Fair	Minor (5-10 yrs)	<i>Condition:</i> Uneven surface texture at wrought and cast iron fixtures at main entrance; various fixtures may be redundant. <i>Recommendations:</i> Remove redundant light fixtures from exterior elevations, patching any perforations in the masonry with mortar, which may be blended with brick dust and other aggregates to camouflage as needed. In the future, consider a consistent and appropriate light fixture design to mount to the exterior and always mount fixtures to mortar joints, not masonry units, if possible.	Continue to monitor conditions.
Porches	Good	Minor (5-10 yrs)	<i>Condition:</i> Minor checking at painted wood; deflection of wood railing where previous sistering repair was made; loss of detail at column capital at southwest porch. <i>Recommendations:</i> Consider stripping, sanding, priming, and repainting the column at the south porch so that the detail at the decorative capital is more pronounced. Monitor deflection at railing of north porch and restore if condition worsens. Monitor wood and iron elements. Keep paint coatings in good condition to protect these materials.	Continue to monitor conditions.
Balconies	Fair	Minor (5-10 yrs)	<i>Condition:</i> Wood framing piece on the east balcony has failed. <i>Recommendations:</i> Monitor wood and iron elements. Keep paint coatings in good condition to protect these materials. Restore east balcony on the south elevation where the wood has split. Ensure balconies are adequately anchored to the masonry wall.	Continue to monitor conditions. Repaint iron elements approximately every 5 years.
Exterior Staircases	Fair	Minor (5-10 yrs)	<i>Condition:</i> Corrosion at the platform and stair at the southwest porch. <i>Recommendations:</i> Strip, clean, prime and repaint stair at the southwest porch. Clean stair from Garden to New Orleans porch/breezeway and consult conservator as to the type of coating that should be applied.	Continue to monitor conditions. Repaint iron elements approximately every 5 years.

Material Element	Deficiency Rating	Priority Level	Repair/Treatment Recommendations	Regular Maintenance
Interior Floor Finishes	Fair	Minor (5-10 yrs)	<p><i>Condition:</i> Soiling, discoloration, and deposit at mosaic floor; spongy areas of hardwood floor; mechanical damage (especially at southeast room on third floor); missing/worn finish.</p> <p><i>Recommendations:</i> Regularly clean hardwood floors using vacuum cleaners or a microfiber mop (do not use wet mop). More sporadically wet clean wood floors. Damp mop floors before attempting to clean with pH neutral detergents. The wood floors appear to have a polyurethane base varnish with satin finish. Where damage to the flooring occurs on the third floor, the flooring should be stripped, the polyurethane removed, and the floors sanded only to the extent necessary to remove mechanical damage to the floor boards in those areas. Sanding the floors presents challenges because 1/8" or more of wood surface may be removed in the process, and damaging the tongue and groove joints of the floorboards and resulting in the need to replace this character-defining feature. The marble mosaic floor at the entrance vestibule should be regularly cleaned with a clean microfiber mop. Once a month, clean with a pH neutral soapless cleaner or mild phosphate-free detergent. First, wet the surface with a damp mop using clean water, then clean with solution using a soft mop. Rinse the surface thoroughly with a damp mop and clean water, and dry with a clean soft cloth. It is important to never clean the marble with an acidic cleaner. Remove gum with a plastic spatula or scraper. Gum may need to be softened with warm soapy water.</p>	Regular cleaning and maintain historic floors with appropriate cleaning methods. Keep high trafficked areas protected with rugs and carpet.
Courtyard Retaining Wall	Good	Not Rated	No recorded deficiencies. No treatment is recommended at this time.	Continue to monitor condition.
Chimneys	Good	Not Rated	No recorded deficiencies. No treatment is recommended at this time. Continue to monitor condition as part of annual roof inspection and gutter cleaning.	Continue to monitor condition.
Skylights	Good	Not Rated	No recorded deficiencies. No treatment is recommended at this time. Continue to monitor condition as part of annual roof inspection and gutter cleaning.	Continue to monitor condition.
Cast Iron Columns	Good	Not Rated	No recorded deficiencies. No treatment is recommended at this time.	Continue to monitor condition.
Interior Light Fixtures	Good	Not Rated	No recorded deficiencies. No treatment is recommended at this time. Continue with regular cleaning and monitor for changed condition.	Continue to monitor condition.
HVAC System Heating	Good	Not Rated	Heating system is not problematic other than overall HVAC space conditioning condition noted above. The system will no longer be needed when the HVAC space conditioning system is replaced.	Continue to monitor condition.
HVAC System Cooling	Good	Not Rated	Generally, the cooling system is not problematic, with the exception of the cooling tower's elevation being too low, but it will no longer be needed when the HVAC space conditioning system is replaced.	Continue to monitor condition.
Kitchen HVAC Equipment	Good	Not Rated	No recorded deficiencies. No treatment is recommended at this time.	Continue to monitor condition.



Material Element	Deficiency Rating	Priority Level	Repair/Treatment Recommendations	Regular Maintenance
Plumbing Piping	Good	Not Rated	No recorded deficiencies. No treatment is recommended at this time.	Continue to monitor condition.
Power	Good	Not Rated	No recorded deficiencies. No treatment is recommended at this time.	Continue to monitor condition.
Fire Safety*	Good	Not Rated	*Fire safety was not formally assessed in this report. Currently, the building has a fire alarm system, wall mounted fire extinguishers located throughout the buildings, and a chemical suppression system is installed above the stove in the Carriage House kitchen. The means of egress are noted with illuminated 'Exit' signs. No comments were received from the fire marshal based on the 2021 fire inspection. In the future, should other building systems be holistically updated, a fire suppression system may be considered. It is recommended that a fire and life safety specialist be hired to provide further guidance.	N/A until the size or change of use related to a project requires the property meet current codes.

### Recommendations to Meet DACOR Bacon House Foundation Objectives

Over the course of several meetings in the fall and winter of 2020, key members of the DACOR Bacon House Foundation staff and volunteers worked with the HSR team to share the objectives and program needs of the property in order to best serve DACOR members, visitors, staff, and guests. Various themes emerged from the list of improvements. Increased storage space, improved circulation, amenities, and systems were all discussed. Another program element of great importance and vital to the DACOR Bacon House Foundation mission is the function of the property as a museum with a dedicated space to showcase and interpret items in the DACOR Bacon collection.

Overall, the discussions envisioned a future program allowing DACOR to fully utilize the property for their own purposes. The organization has a goal to convert the third-floor offices that are currently leased to other organizations to offices for their own staff and members. The fourth floor would be rehabilitated to a full suite of bedrooms for members to stay overnight. There is also a goal to increase amenity space for lounges and smaller meeting rooms. It is important to maintain the full use of the second-floor public rooms and the Garden for DACOR events as well as revenue-generating private events. The following summary is arranged according to

area and describes the current uses and conditions of these spaces. Future goals, needs, and considerations are also noted. The bullets are lettered and numbered for ease of reference.

#### 1. Grounds

##### 1A. Storage Space:

1. DACOR would like to see weather-tight sheds installed on the north side of the Garden screen wall to provide additional storage space. This could free up considerable space currently used for storage in the Carriage House stalls and other storage areas on the first and second floors of the House.
2. The current storage shed at the northwest corner should be relocated so that it does not block the historic Garden door at the west Garden wall.

##### 1B. Amenities:

1. An outdoor kitchen sink and barbecue area are desired features that will require plumbing and electricity upgrades.
2. DACOR would like to use the Garden to showcase and interpret aspects of the history of the House or items from the objects collections that may be safely located outdoors.
3. Audio and catering equipment for weddings and receptions is regularly placed in the

**3.6** First-floor plan showing how the door from the hall to the Meeting Room may be widened if the door jambs to the Gentlemen's Lounge closet were moved to the west. [BBB, 2021]

Garden. It is important that the equipment be easily accommodated.

#### 1C. Systems to Benefit Events in Garden:

1. The electricity serving the Garden requires an upgrade. Plans to install new lighting scheme in Garden are moving forward.
2. Upgraded WIFI coverage is now available in the Garden using a mesh system installed above the stair.
3. A sheltered location for equipment with weatherproof access to power and data is needed.

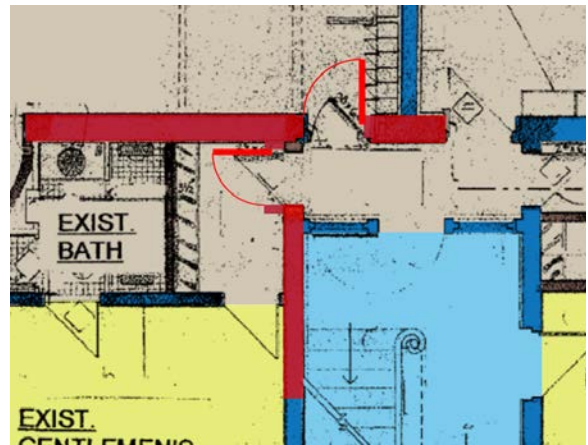
#### 1D. Physical Improvements/Repairs:

1. The spigot in the northeast corner of the Garden, adjacent to the Carriage House, was repaired. There is still an active water leak and the source of the leak is yet to be identified.
2. Paving in the Garden is prone to becoming uneven and a tripping hazard. The paving conditions should be monitored and repaired as needed each season.
3. Garden pavement requires powerwash cleaning several times during the seasons of outdoor use.
4. The current fencing in the courtyard used to enclose the cooling tower and trash receptacles should be repaired and repainted. A darker color paint may be more compatible with the red brick surroundings.
5. The courtyard is typically full of vehicles, which can cause logistical issues. Transportation and parking can be difficult for members. The solution for this is more operational in nature and could include arrangements made with nearby parking garages, arrangements for valet parking, and so on.

## 2. First Floor:

### 2A. Amenities:

1. The Meeting Room is commonly used for receptions and cocktail hours.
2. The Library is used for board meetings and as a lounge. The Library fireplace remains operational.



3. Currently, it is important to members that the first-floor lounges remain designated for Ladies and Gentlemen, respectively.

### 2B. Circulation:

1. When there are multiple events occurring at the House, there is congestion at the entrance vestibule and Grand Stair Hall. Members must check-in and be directed to the appropriate room for the event and the line to check-in can back up. Such congestion may be mitigated through use of both the business entrance and the main entrance and by having multiple check-in locations for the various events. A temporary canopy or tent may be used in warmer seasons to check people in outside the main entrance, allowing the vestibule and hall to be less congested.
2. There is also congestion at the narrow hallway between the Grand Stair Hall and the Meeting Room and Library. The wood-paneled walls with the lead-camed glass panels that divide the entry hall from the hall and other first-floor spaces are character-defining. They distinguish the public representational spaces from the original service areas of the House. Any alterations to improve circulation should be made without diminishing these important features.
3. It may be possible to widen the doorways from the hall to the Meeting Room and Library. To widen the doorway to the Meeting Room, the door and jamb to the Gentlemen's Lounge may be relocated to the closet side,





allowing the doorway to the Meeting Room to be expanded to the west. Additionally, should current attitudes towards retaining the gender-designated restrooms attached to the Ladies' and Gentlemen's Lounges change, there may be additional options to reconfigure the first-floor restrooms and improve circulation.

4. The opening between the Meeting Room and the Library is 30", which is very narrow and may be widened to the north to ease circulation and make the rooms more accessible. The existing pocket door may be removed and a new door frame and door installed.
5. To ease congestion and increase circulation from the first floor to the Garden, the windows in the north alcove of the Meeting Room may be converted to one or two double doors that open out to the courtyard.

## 2C. Storage Space:

1. Chairs that are frequently used in the Meeting Room and Library are stored in the laundry room. A small fridge and ice machine are also located there. The laundry room should



**3.7** [Top Left] Narrow doorway between the Meeting Room and Library may be widened to improve circulation. [BBB, 2020]

**3.8** [Top Right] Windows at the north elevation may be converted to a single or two double doors to improve circulation from the first floor to the courtyard and Garden. [BBB, 2020]

be cleaned, rearranged, and used more efficiently to also store chairs that are set up for events on the Second Floor.

## 2D. Future Program/Site Interpretation:

1. There was consensus that more interpretation space is needed to display objects. This has been helped with the addition of display cases in the Meeting Room; however, additional room is needed. Work is currently underway to catalog the collection so that a comprehensive understanding of the extent of the collection and an approach to its interpretation may be made. Grant applications to the Institute of Museum and Library Services should be encouraged to assist with this work. Further discussion on site interpretation is listed in the description of the Carriage House.

**3.9** [Lower Left] Existing laundry room could be rearranged to more efficiently use the space and make room for additional storage. [BBB, 2020]

## 3. Second Floor:

### 3A. Amenities:

1. The North Drawing Room fireplace remains operational. The chandeliers are on occasion lighted with candles, creating a lovely ambiance.
2. Sound carries easily between the North and South Drawing Rooms. A way to minimize sound transfer may be to install draperies as an acoustical baffle between the rooms, as was done during the Fuller residency. Sound-absorbing draperies with a valance matching those in the North Drawing and Dining Rooms may be hung on the north

**3.10** [Left] South Drawing Room as it appeared during the Fuller residence. Curtains were hung at the opening between the North and South Drawing Rooms. [Chief Justice Fuller's library, Washington, D.C., ca. 1910. Photograph. <https://www.loc.gov/item/2006684318/>]



**3.11** [Right] Storage room behind the Dining Room limits circulation from the Garden and Gallery to the restrooms on the first floor. [BBB, 2020]



wall of the South Drawing Room to improve acoustic separation.

3. To increase light in the second floor representational rooms, look to modify existing light fixtures to cast upward, in addition to downwards.
4. Consider the restoration of the Dining Room ceiling, removing the recessed lighting surrounding the chandelier.

#### 3B. Storage Space:

1. The storage room behind the Dining Room is very full with tables and chairs used for events. This is not ideal as people must move through this space from the Garden/Gallery to access the toilets if there is a separate event going on in the Dining Room. Increased storage space is needed to relocate the items stored there. Additional space could be provided in the first-floor laundry room, if the space were more efficiently organized. Additional storage could be provided by the installation of sheds in the Garden.

#### 3C. Circulation:

1. The hallway and bathrooms behind the Dining Room are typically congested during events. Addressing the storage issue to allow

for clear circulation between the hall and Gallery would help address this issue.

2. The current horizontal sound unit is hidden in the cabinet across from the toilets, which is a good solution to hide the equipment.
3. Currently, there are two ADA restrooms accessed from the hall. If the restrooms, storage area, and hall were reconfigured, it may be possible to accommodate one ADA restroom and two smaller restrooms, but renovating one restroom into two would not be possible. The addition of an additional restroom is not recommended.
4. The butler's pantry in the New Orleans porch/breezeway is very helpful and used often. The stairs from the breezeway to the kitchen are inconvenient, but the distance between the kitchen door and the door to the butler's pantry from the breezeway vestibule is too short to introduce a ramp with an accessible slope. If, in the future, an accessible route is desired, a lift may be inserted in the butler's pantry as was done previously.





**3.12** Butler's pantry and stairs up to the kitchen in the breezeway of the New Orleans porch. [BBB, 2020]

floor may be turned into meeting and lounge spaces for DACOR members. Frequent requests are made to create more lounge and informal meeting spaces in the House.

#### 4C. Future Program/Site Interpretation:

1. Should the third floor be used by DACOR members, there would be the opportunity to display and interpret additional items from the collections.

### 5. Carriage House:

#### 5A. Current Program:

1. The kitchens and store rooms on the second floor of the Carriage House are fully equipped and serve the needs of the property well. The only improvement would be revisions to the efficiency of storage.
2. The conference room on the first floor is sometimes used for committee and other meetings. It has also been used to hold meetings with individuals looking to book private events. Otherwise, it holds various documents, archival records, and some hanging collections.
3. The remaining areas of the Carriage House are primarily used for storing collections, service ware, decorations, archival collections, etc. with a loft space and desk occasionally used by the curator or interns.

#### 5B. Future Program/Site Interpretation:

1. The Carriage House loft space should continue to be used for collection storage and curatorial work. This space is climate controlled and restricted to most foot traffic, making it ideal to store art and objects not currently in use or on display in the House's public areas.
2. Creating a dedicated exhibition space is important. The lower part of the Carriage House is suited to the rotation display of artifacts and may serve as a gallery space for parts of the collection that may not have a dedicated location within the House. This space would ideally be altered in the future to

#### Future Program/Site Interpretation:

- There is a wish to display portable interpretive panels on the second floor that can be moved throughout the representational spaces and easily stored when the rooms are used for events.

### 4. Third and Fourth Floors:

#### 4A. Current Program:

1. Most office spaces on the third floor are currently leased, generating revenue for the DACOR Bacon House Foundation.

#### 4B. Amenities:

1. The long-term goal is to move the DACOR offices to the third floor and convert the fourth floor to bedrooms for guests. Currently the fourth floor supports three guestrooms with adjoining bathrooms. It is anticipated that two additional rooms could be accommodated on the fourth floor as suites in addition to a common lounge or breakfast area.
2. Should the third floor be converted to offices for the DACOR staff, other rooms on the

**3.13** Glimpse of wallpaper hidden inside the pocket doors between the Dining Room and the North Drawing Room dates to at least the Fuller period. Evidence of earlier wall coverings and finishes would likely be present below. [BBB, 2020]

- provide an accessible entrance and improved environmental controls.
3. The existing conference room may be converted to a dedicated archival room with storage space for unused objects. Additional shelving and a smaller desk table could replace the conference table. Additionally, the space currently used as a closet for the hot water heater may be reclaimed for storage or used to create a larger conference room.
4. Portions of the stall room adjacent to the Garden may also be used to store items from the collections, if the items currently stored there can be relocated to new weather-tight sheds in the Garden.
5. It is important to find a suitable location for the Tangier Legation Door. Several options for relocation have been offered, including the Meeting Room, Gallery, northeast corner of the Grand Stair Hall on the second floor, the Garden, or a third-floor room should DACOR end the lease on one of the current tenants. If it were to be placed in the Meeting Room, a section of the floor or ceiling would have to be cut for the door to fit there. If a dedicated museum space were created in the lower room of the Carriage House, it could remain where it is. All locations should be assessed on factors that consider the dimensions and weight of the door, any necessary structure to support the door, climate/moisture and light conditions to best protect the door, circulation around the door, and prominence/enjoyment of the door by members and visitors.
6. The lower room of the Carriage House (turned museum space) could also be used to accommodate small meetings, depending on the items displayed.
7. A more controlled environment in the Carriage House is recommended for the care and longevity of the collections and archives.
8. Should the Carriage House be used as a museum space and accessed by the public, an



accessible route from the Garden or courtyard should be provided to the first floor.

### Recommendations for Future Investigation

Historic photographs, building permits, maps, and newspapers have been used to provide dates for many alterations to the House and Carriage House, especially in the late-nineteenth and twentieth centuries. However, there are many questions regarding changes that occurred during the early history of the House. For example, the date of the fourth floor addition is unknown, as are the dates of other Carroll-era alterations and additions. While speculations can be made as to the House's original appearance, it cannot be known for certain. The following recommendations are made to assist the further investigation of the House's evolution and appearance over time. Should further investigation be desired, a historic architect or conservator should be consulted.

- Dendrochronology of wood samples from roof rafters and fourth-floor floor joists may help date the Carroll-era fourth-floor addition.
- Dendrochronology of posts or wood joists at the north porch may date this addition.



- The removal and visual inspection of the wood jambs at the second floor south elevation of the South Drawing Room and Garden Room may confirm that windows were lowered and material sampling may date when these alterations during the Carroll period occurred.
- Removal of paneling in the Grand Stair Hall and investigation of walls could provide additional information regarding alterations, especially between the Carroll and Fuller periods.
- Further documentation and analysis of the wall-paper located in the pocket door jamb in the Dining Room could be made to examine the wall finishes during the Fuller period, and earlier.
- Paint analysis may be possible depending on the desired period of interpretation of the representational rooms on the second floor.
- Archaeological investigations in the garden, especially in the northwest corner, may reveal further information about early ancillary structures in the Garden from the Ringgold and early Carroll periods.

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## Chapter 4: Bibliography

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### Primary Sources

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The Washingtoniana Collection at the DC Public Library houses DC building permits issued from 1877 to 1949. The building permit records for the DACOR Bacon House property available in this collection were found by a researcher and were sent to the BBB team. Building permits from 1896 and 1904 during the Fuller residence; permits from 1911 and 1918 during the Copley Thaw residence; and permits from 1928, 1935, 1942, 1943, 1945, and 1946 during the Bacon residence were reviewed. Additionally, building permits from 1893 for 21 Madison Place NW were reviewed to confirm that the same builder was used at that property as was used at the House. Tax assessment records available through the archive from 1889, 1893, 1908, 1911, and 1949 were also reviewed.

#### ***DACOR Bacon House Archives***

Photographs, architectural drawings, newsletters, DACOR annual reports, newspaper and article clippings on the House, correspondence between DACOR and Archetype Architects and other consultants or contractors, invoices, reports, and many other documents from the DACOR Bacon House Foundation were very helpful and provided information on recent House history from the 1980s onward. Other material was helpful in understanding the history of the DACOR organization. A collection of Mrs. Virginia Bacon's personal photographs, including photographs of the house from as early as the 1930s were incredibly valuable. Copies of photographs collected from the Columbia Historical Society and the historic collections of the US Supreme Court were also part of the DACOR Bacon House collection.

#### ***National Archives***

Historian Terry Walz accessed the Estate of William T. Carroll in the National Archives, Probates and Wills, District of Columbia, Box 74. This document prepared on July 25, 1863, by Bishop Cooper and John Highlands provided insight into the layout and use of the various rooms within the House.

#### ***Census Records***

Census records from 1830, 1840, 1850, 1860, and 1870 were reviewed to understand the makeup of the Carroll household. Other census data was used as sources for other secondary source material that was cited.

#### ***Newspaper Archives***

Online newspaper archives for a number of Washington, DC and other national papers proved invaluable for discerning changes to the House, descriptions of the House, and descriptions of the residents and guests at the time. Newspaper articles included those from the *Evening Star*, *Washington Herald*, *Washington Times*, *Washington Post*, *National Intelligencer*, *Daily National Republican*, *Philadelphia Times*, *New York Express*, *New York Times*, *Boston Daily Advertiser*, *Portland Daily Press*, and the *Times-Picayune*.

### Maps

Various maps, including real estate and fire insurance maps, were available from a variety of primary sources including the Library of Congress and the DC Public Library via DigDC. Boschke, Baist, and Sanborn maps were available online via the Library of Congress while the Hopkins maps were available online via DigDC.

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