

Joseph Beale House
(Embassy, Arab Republic of Egypt)
2301 Massachusetts Avenue, N.W.
Washington, D. C.

HABS No. DC-257

HABS
DC
WASH
200

PHOTOGRAPHS
WRITTEN HISTORICAL AND ARCHITECTURAL DATA

Historic American Buildings Survey
Office of Archeology and Historic Preservation
National Park Service
Department of Interior
Washington, D. C. 20240

HISTORIC AMERICAN BUILDINGS SURVEY
JOSEPH BEALE HOUSE
(EMBASSY, ARAB REPUBLIC OF EGYPT)

HABS No. DC-257

DC, WASH, 200 -

Location: 2301 Massachusetts Avenue, N.W., Washington, D.C.;
on the north side of Massachusetts Avenue at its
intersection with R Street and Sheridan Circle.
UTM: 18.322120 .4308880

Present Owner: Arab Republic of Egypt

Present Occupant: Arab Republic of Egypt

Present Use: Residence of the Minister Plenipotentiary

Statement of Significance: The detached, stucco and limestone residence, in the 18th century Roman revival manner, is significant for its plan, spatial composition, and use of detail and material. The pie-shaped site faces across the west end of Sheridan Circle and the intersection of Massachusetts Avenue and R Street. This shape is reflected in the convex facade of the building and in its spatial sequences. The interior spaces on the ground floor contract toward the public stair at the rear and on the second floor expand outward from the stair to the street facade. The remarkable interior plasterwork is a foil for the sobriety of the exterior treatment. [Floors as in HABS D.C. Catalog.]

PART I. HISTORICAL INFORMATION

A. Lot and Square:

The building is located in Square 2516, lot 62 (formerly lot 57, which was made up of original lots 12 and 13 in Block 11, "Kalorama Heights"). Lot 61, Square 2516 (formerly part of original lot 21 in Block 11, "Kalorama Heights") is also included in the property.

B. Original and Subsequent Owners:

The following chain of title to the property shows the owners of the present structure and of any known preceding structures on the site.

1903 Deed April 21, 1903, recorded May 21, 1903 in
Liber 2730 folio 332

Wickliffe E. Mallory et ux, Rosena
William F. Hunter et ux, Elizabeth F.
To
Margaret K. C. Beale

"...Lot...(12) in Block...(11) 'Kalorama Heights' as per plat

recorded in Liber County # 7 folio 34, of the Land Records of the Office of the Surveyor of the District of Columbia..."

1905 Deed December 21, 1905, recorded December 23, 1905 in Liber 2935 folio 225

R. Golden Donaldson et ux
To
Charles S. Hillyer

"This Deed...by and between R. Golden Donaldson and Antoinette C. Donaldson, his wife, parties of the first part, and Charles S. Hillyer, all of the District of Columbia, party of the second part. Witnesseth, That in consideration of Seven thousand five hundred Dollars, the parties of the first part do grant unto the party of the second part, in fee simple...Lot...(13) in Block...(11) of 'Kalorama Heights' a subdivision of part of Widows Mite, 'Pretty Prospect' as said subdivision is recorded in the Office of the Surveyor of the District of Columbia in County Book 7 page 34..."

1905 Deed December 22, 1905, recorded December 23, 1905 in Liber 2935 folio 226

Charles S. Hillyer et ux
To
Margaret K. C. Beale

Lot 13, Block 11, "Kalorama Heights."

NOTE: April 11, 1907 Margaret K. C. Beale combined lots 12 and 13, Block 11, "Kalorama Heights" into lot 57. Recorded in County Book 22 folio 123, Office of the Surveyor, District of Columbia.

1907 Deed April 25, 1907, recorded April 25, 1907 in Liber 3075 folio 195

Margaret K. C. Beale
To
Charles S. Hillyer

"This Deed...Witnesseth, That Margaret K. C. Beale, of the District of Columbia, acting herein in relation to her sole and separate estate, party hereto of the first part, in consideration of Ten (10) Dollars, does hereby grant unto Charles S. Hillyer,...Party of the second part in fee simple,...Lot...(57) in Margaret K. C. Beale's subdivision of Lots in Block...(11) 'Kalorama Heights'..."

1907 Deed April 29, 1907, recorded April 29, 1907 in
Liber 3078 folio 140

Charles S. Hillyer et ux
To
Joseph Beale

Lot 57, Block 11, "Kalorama Heights".

NOTE: March 30, 1909 Joseph Beale subdivided part of lot 21
and all of lot 57, Block 11, "Kalorama Heights" into
lots 61 and 62. Recorded in Subdivisions, Book 35
folio 89, Office of the Surveyor, District of Columbia.

1916 Deed January 7, 1916, recorded January 7, 1916 in
Liber 3848 folio 338

Joseph Beale
To
Margaret K. C. Beale

"This Deed...by and between Joseph Beale, of the District of
Columbia, party of the first part, and Margaret K. C. Beale,
of the District of Columbia, wife of said Joseph Beale, party
of the second part...for and in consideration of his natural
love and affection, and the sum of Ten (10) Dollars to him
paid by said party of the second part, in fee simple,...Lots
...(61) and ...(62) in the Subdivision made by Joseph Beale of
Lots in Block...(11), 'Kalorama Heights', (now known as Square
2516), as per plat of said subdivision recorded in Liber No.
35 folio 89 of the Records of the Office of the Surveyor of
the District of Columbia..."

1928 Deed November 19, 1928, recorded November 27, 1928 in
Liber 6256 folio 65

Margaret K. C. Beale
To
The Royal Government of Egypt

"Witnesseth that for and in consideration of the sum of
\$150,000 the said party of the first part...does grant unto
the said party of the second part...Lot...(61) and...(62) in
Joseph Beale's Subdivision of lots in Block...(11), 'Kalorama
Heights'..."

Source: Recorder of Deeds, Washington, D.C.

C. Date of Erection:

The building was begun in April 1907 and completed in 1909.

D. Building Permits:

The applications for the following building permits were filed by the architect, contractor or owner's agent and provide significant data:

No. 3327, April 23, 1907
Permit to build dwelling
Owner: Mrs. Joseph Beale
Architect: Glenn Brown
Builder: John H. Nolan
Estimated cost: \$70,000.

Filed with No. 3327, April 23, 1907
Application for Building Projection, No. 64872
"Bay windows": 5'-0" projection
15'-0" width

"Porch, open": 3'-0" projection
7'-0" width

No. 4009, June 14, 1907
Permit for Repairs, Alterations, etc.
Owner: Mrs. Joseph Beale
Architect: Glenn Brown
Contractor: John H. Nolan
"To project the base and water table 7" beyond the building line, for a width of 2'-0"."

No. 2230, December 10, 1908
Permit to Repair or Reconstruct Building
Architect: Glenn Brown & Bedford Brown
Contractor: John H. Nolan
"Build brick fence along east side of lot line - 80'-0" long X 7'-9" high. Stuccoed on house side."

Source: Record Group 351, Records of the District of Columbia Building Permits 1877-1949, Legislative and Natural Resources Branch, Civil Div., National Archives/Records Service, Washington, D. C.

E. Alterations and Additions:

Interior walls have been removed between the ground floor east rooms which originally included the ladies' reception room, man's room, servants' hall, and kitchen. This area is now used as a museum.

The east wall chimney mantle in the kitchen has been removed, and the kitchen moved to the basement.

A curvilinear design for the vestibule and hall was not executed. (See reproduction of plan which is filed with Permit No. 4009, June 14, 1907.)

F. Architect: Glenn Brown, Washington, D.C.

Glenn Brown (1854-1932), son of Bedford Brown II, was born in Fauquier County, Virginia. After the Civil War his family moved to Washington. He studied at Washington and Lee University, received his M.A. from George Washington University and completed a special architectural course at the Massachusetts Institute of Technology. (Who Was Who in America 1897-1942; Biographical Dictionary of American Architects (Deceased)) On February 1, 1876 Glenn Brown and the former Mary Ella Chapman were married. They were to have two sons: Glenn M. and Bedford III.

In 1879 Glenn Brown was first listed as an architect in the Washington city directory, and in 1887 he was made a Fellow of the American Institute of Architects. From 1899 to 1913 he served as Secretary Treasurer of the AIA. During this period Brown was active in the AIA's efforts to encourage the Federal Government to employ private architects to design Federal buildings. He also promoted the creation of the predecessor of the National Fine Arts Commission.

On January 11, 1909, a committee of the American Institute of Architects appealed to President Roosevelt for the establishment of a Bureau of Fine Arts to advise as to plans and designs of all future public works of architecture, paintings, sculpture, parks, bridges, or other works of which the art of design forms an integral part. As an initiatory step the committee, of which Cass Gilbert was chairman and Glenn Brown secretary, suggested that the President designate a Council of the Fine Arts, which could exercise advisory functions when called upon... (Washington the National Capital, H. P. Caemmerer, p. 105.)

From 1921 to 1926 Brown was architect for the U.S. Marine Corps, Quantico, Virginia.

Glenn Brown's writings varied from historical to technical.

Water Closets - A Historical, Mechanical and Sanitary Treatise (1884)
Healthy Foundations for Houses (1885)
Trap Syphonage (1886)
History of the United States Capitol, 2 volumes (1900)
Papers Relating to the Improvement of the City of Washington (1901)
(compiled by Glenn Brown)
The Octagon (1915)
Personal Recollections of Gharles F. McKim (1916)
Roosevelt and the Fine Arts (1919)
Memories of Washington City 1860-1930
European and Japanese Gardens (1902), Glenn Brown, editor
Frank D. Millet and Augustus Saint Gaudens, memorial volume (1913),
Glenn Brown, editor

"Maintaining an office in the capital city for many years, Mr. Brown received commissions to design both public and private buildings, restored the old Pohick Church and Gunston Hall in Fairfax County, Va., and in association with his son, Bedford Brown, designed the Dumbarton Bridge in Washington (1914)" which takes Que Street, N.W. across Rock Creek Park. (Biographical Dictionary of American Architects (Deceased)) Better known as the "Buffalo Bridge", Dumbarton Bridge is flanked at each end by a pair of large bronze bison, designed by A. Phimister Proctor.

Three residences of various stylistic influences are known to have been designed by Glenn Brown: 927 Massachusetts Avenue, N.W. (1881); 1732 Massachusetts Avenue, N.W. (1889) and its library addition (1909); and 2301 Massachusetts Avenue, N.W. (1909).

Sources: H. P. Caemmerer, Washington the National Capital, Washington: The United States Government Printing Office, 1932.

Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased), Los Angeles: New Age Publishing Co., 1956.

Who Was Who in America 1897-1942: A Companion Volume to Who's Who in America, Vol. I, Chicago: The A. N. Marquis Company, 1942.

American Architect, Vol. 141, No. 2608 (June 1932), p. 44.

The Washington Post, 4-23-32, 5:5 (obituary).

G. Known Plans, Drawings, Elevations, etc.:

Front elevation. Blueprint. Scale 1/4" = 1'
Filed with Permit No. 3327, April 23, 1907
"Beale House, Washington, D.C.
Glenn Brown, Architect
February 21, 1906"
(see reproduction)

Ground floor plan. Blueprint. Scale 1/4" = 1'
Filed with Permit No. 4009, June 14, 1907
"Residence for Mr. Joseph Beale, Massachusetts Avenue
and R Street, Washington, D.C.
Glenn Brown, Architect
806 17th Street
Washington, D.C."
(see reproduction)

Projection plan. Ink on linen. Scale 1/8" = 1'
Filed with Permit No. 3327, April 23, 1907
"Residence for Mrs. Joseph Beale
Glenn Brown, Architect"

H. Important Old Views: none found.

I. Residents:

1. City and telephone directories list the following tenants:

1909 Beale, Jos., real est. 808 17th n.w.
home: 2301 Mass. Ave. n.w.

1910-1912 Beale, Jos., real. est., 2301 Mass. Ave. n.w.
1913-1917 Beale, Jos., 2301 Mass. Ave.
1918-1929 Vacant
1930-1946 Egyptian Legation
1947-1969 Egyptian Embassy
1970 Not listed
1971-1972 Indian Embassy (U.A.R. Interests Section)

2. The following residents were included in volumes of The Elite List: A Compilation of Selected Names of Residents of Washington City, D.C. and Ladies Shopping Guide:

1910-1918 Mr. and Mrs. Joseph Beale and daughter (Miss A. Waller Beale)

3. Biographies of the residents:

Little biographical material has been found on Joseph Beale or his wife, Margaret K. C. Beale. However, city directories and The Elite Lists provide several clues. Joseph Beale was first listed in the city directories in 1899 at 2023 Hillyer Place, N.W. From 1900 to 1903 he was listed at 2012 Massachusetts Avenue, N.W. and from 1904 to 1908 at 2026 Columbia Road, N.W. The following listings indicate his occupation and address during these years:

City Directories

1902 Joseph Beale, agent, 2012 Mass. Ave. N.W.
1903 Joseph Beale, marine eng, 808 17th St. N.W.
home: 2012 Mass. Ave. N.W.
1904-1906 Joseph Beale, real estate, 2026 Columbia Rd. N.W.
1907 Joseph Beale, U.S.N. 2026 Columbia Rd. N.W.

Elite Lists

1900-1903 Joseph Beale, Lieut. and Mrs. 2012 Mass. Ave. N.W.
1905 Joseph Beale, Lieut. and Mrs. 2026 Columbia Rd. N.W.

The only listing for Margaret K. C. Beale between 1918 and 1936 was: "1922-1923 M. K. C. Beale, Mrs., res. Wardman Park Hotel."

Her obituary in The Evening Star, January 10, 1936 reported that Mrs. Margaret K. C. Beale of 1712 Twenty-second Street, N.W. had died on January 1st in Atlantic City, N.J. She left an estate of \$400,000 to her daughter, Mrs. Atala Waller Beale Pankoke of Chicago. In the event of her daughter's death, the estate was to go to Margaret K. C. Beale's two sons: DeCoursey Fales and Halliburton Fales.

Source: The Evening Star, 1-10-36, 10:1 (obituary).

PART II. ARCHITECTURAL INFORMATION

A. General Statement:

1. Architectural character: This detached structure, with rich interior plaster details, is in the 18th century Roman revival manner. [Floors as in HABS D. C. Catalog.]
2. Condition: well maintained.

B. Exterior Description:

1. Overall dimensions: The four story plus basement structure measures 63'-1" from sidewalk to parapet cap. All elevations are three bays wide: the convex Sheridan Circle elevation 68'-10", with a tripartite central bay; the concave rear elevation 44'-8"; and the east and west elevations approximately 55'-4".
2. Foundations: concrete footings and slab.
3. Wall construction: Except for the exposed brick rear elevation, the wall surfaces are stucco with limestone decorative details. The base rustication has a torus and cavetto water table which serves as ground floor window sill. Above the rusticated ground floor, a block string course acts as second-floor window sill and balustrade cap for the Venetian loggia. The second and third floor stuccoed walls have corner quoins. The fourth floor is a full entablature. The window bays within the "frieze" are separated by incised panels.
4. Structure: brick bearing walls with steel roofing members.
5. Mechanical: The building has a steam and hot water heating system, an Otis passenger elevator, and electric lighting.
6. Porches, stoops, bulkheads, etc.: The R Street entrance stoop has four limestone risers. The torus water table is interrupted by benches which flank the stoop. The benches, set perpendicular to the building wall, are terminated by griffin arm rests.

The two story Venetian loggia has pairs of stone columns. The inner columns and pilasters, including those flanking the central door, rest on pedestals above a quarry tile floor. Flanking the central door are shell niches. The loggia entablature is plain. The arch has an acanthus keystone, a rosette-coffered soffit and incised spandrel panels.

At the north (rear), a stair descends to the basement, and a stoop of five risers leads up to the northeast service entrance (formerly the kitchen).

7. Chimneys: Flush with the structure wall above the cornice are single east and west wall chimneys with plain limestone caps.

8. Openings:

a. Doorways and doors: The wood, double door entrance with transom has a crossette, fascia and bead, limestone architrave with scroll consoles which flank a plain frieze and dentil course and support a bracket and cyma cornice.

Glazed doors enter onto the loggia from the east and west. The central casement and transom door at the north has a plain Ionic architrave.

b. Windows: All windows are casement, except for those of the service rooms. The main second-floor windows have transoms.

The ground floor windows have flat voussoir arches and wrought iron, stylized lattice grilles. Each, main, second-floor window has an Ionic architrave with a plain frieze and a cyma cornice. The cornice of either bay flanking the loggia is supported by scroll consoles. The central third-floor window is located over the loggia door. The end bays each have a crossette architrave and sill brackets supported by the second-floor window cornices. The remaining third-floor windows have plain architraves. The fourth-floor end bays are set within recessed panels. The central bay of the fourth-floor facade is separated into three window sections by panelled Tuscan pilasters.

9. Roof:

a. Shape, covering: built-up flat roofing, skylight at center.

b. Cornice, eaves: ovolo, guttae bracket and cyma cornice capped by panelled parapet.

c. Dormers, cupolas, towers: none.

C. Interior Description:

1. Floor plans: On axis with the street entrance are the ground floor vestibule (flanked by lavatories accessible from the library and museum), the trapezoidal entrance hall (approached by three risers within the vestibule), and the apsidal stair hall (approached by three risers from the entrance hall). The west library and east museum (refer to "Alterations and Additions" under Part I) flank the entrance hall. Flanking the stair are the northeast service rooms and utility stair, and the northwest elevator. (See plan,)

The apsidal stair ascends only to the second floor where it is on axis with the rectangular reception room, the circular sitting room and the convex Venetian loggia. Flanking all three spaces are the west drawing room and the east dining room. The stair is flanked on the east by a butler's pantry and stair with musicians' mezzanine, and on the west by the family stair and elevator. (See plan.)

Both the family and service stairs ascend to the third and fourth floors. The third floor has a skylighted foyer with peripheral bedroom suites. The fourth floor has additional bedrooms and servants' quarters.

2. Spaces:

Entrance hall: (trapezoidal)

- a. Flooring: carpeted.
- b. Baseboard: 1'-8", wood with double plinth.
- c. Walls: plaster, recessed panels.
- d. Ceiling: 11'-0" high, plaster painted white.
- e. Doorways and doors: All doorways have 10" double fascia architraves; the vestibule double door has crossettes.

Museum: (formerly the ladies' lounge, man's room, servants' hall and kitchen: walls removed.)

- a. Flooring: 2" regular hardwood, except for basket weave parquetry in the former southeast ladies' reception room.
- b. Walls: plaster.
- c. Ceiling: 12'-0" high, plaster painted white.

Library:

- a. Flooring: carpeted.
- b. Walls: wood panelled; north and south wall built-in bookcases with glass doors.
- c. Cornice: 4" dentils, cyma.
- d. Ceiling: 12'-0" high, plaster painted white. The recessed central section has a 2'-0" wide wood border with a 5" cyma moulding.
- e. Doorways and doors: door and window surrounds formed by wall panelling.

- f. Hardware: brass knobs and handles.
- g. Lighting: There is an eleven-light (exposed bulb), double sunburst, gilded ceiling fixture.
- h. Heating: The west wall chimney firebox has a fire tile lining. The limestone mantle, in the 15th century Italian manner (6'-0" wide by 7'-2" high) has plinths which support candelabra pilasters of paired dolphins, cherub, fountain and lamp; a plain architrave; a frieze with centered escutcheon flanked by rinceau-tailed griffins, cherubs and ribbon-rounded mantle ends; and a dentil and cyma shelf.

Stair hall: The three marble risers from the entrance hall and their landing are flanked by panelled, paired pilasters. Flaired at the bottom, twenty-one risers ascend around the stair well to the second-floor. The stringer, risers and treads are grey granite. The black-enamelled double balusters have gilded leaves; the round handrail is bound in blue velvet; and the spiral newel is capped by a brass rosette and crystal prism finial.

- a. Baseboard: At the second floor, a plain grey granite frieze, which reflects the floor thickness, is carried around the stair wall. The frieze is capped by the continuation of the 8", second-floor marble baseboard. The baseboard serves as sill for a stair window.
- b. Walls: plaster. The stair and foyer are separated by panelled, paired pilasters which support a transverse beam.
- c. Cornice: gouge and rosette frieze with bead and egg and dart mouldings below a modern light cove.
- d. Ceiling: The shallow, quarter-spherical ceiling has plaster vault ribs of fruit, flower and oak leaf applique with crossing bosses. The coffers are lined by gouge, egg and dart, dentil and talon mouldings.
- e. Lighting: an alabaster, cornucopia rinceau relief, hanging lamp.

Reception room: (See photograph.)

- a. Flooring: primary and secondary diagonally opposed lattice parquetry.
- b. Baseboard: 8", marble.
- c. Walls: plaster.
- d. Cornice: gouge and rosette frieze with bead and egg and dart mouldings below a modern light cove.

- e. Ceiling: The 15'-9" high, elliptical ceiling has plaster barrel vault ribs of fruit, flower and oak leaf applique with crossing bosses. Lined by gouge, egg and dart, dentil and talon mouldings, there are three central coffers flanked by six smaller coffers.
- f. Doorways and doors: The 8'-4" high by 4'-4" wide doors have double fascia (8") architraves. The exception is the cased opening of the sitting room (10'-8" high by 6'-0" wide) with a talon and egg and dart architrave interrupting the wall frieze and cornice.
- g. Hardware: brass pulls and knobs.

Sitting room: (circular. See photographs.)

- a. Flooring: herringbone parquetry.
- b. Baseboard: 8", marble.
- c. Walls: Wood, fluted, Corinthian pilasters on 8" marble bases flank all four openings. Between each opening is an urn, cornucopia, mask, flambeau and cherub, plaster rinceau panel. Each panel has an egg and dart, fascia and anthemion and palmette frame within a fruit and ribbon, swag and pendant surround. (See detail photograph.)
- d. Cornice: plaster, anthemion and palmette frieze behind a modern light cove.
- e. Ceiling: The 14'-6" high, plaster ceiling is a shallow dome of three concentric circles divided by eight, radiating, decorative ribs. At the center is a rosette and acanthus leaf medallion surrounded by palmette. Each of the inner ring rinceau panels has an eagle standard and wreath. The outer ring panels are divided into three coffers of mask, basket and palmette rinceau. (See detail photograph.)
- f. Doorways and doors: All openings are 10'-8" high by 6'-0" wide. The double door to the loggia is glazed; the dining and drawing room double doors are sliding.
- g. Lighting: Between each pilaster and panel is a two-light, flambeau, urn and drape, brass sconce.

Dining room: (painted white. See photograph.)

- a. Flooring: primary and secondary diagonally opposed lattice parquetry.
- b. Baseboard: 8", marble.

- c. Walls: plaster. A marble, paired console buffet is centered at the north wall. Over the buffet is a talon-framed mirror which interrupts the wall architrave. Above the mirror the wall entablature frieze is pierced by an orchestra grille.
- d. Cornice: The full entablature is plaster, approximately 3'-6" high, having:
- (1.) an egg and dart and acanthus fascia architrave;
 - (2.) a frieze with alternating floral rinceau and plain panels bordered by egg and dart (the plain panels flanked by fruit pendants); and
 - (3.) a cornice of talon (interrupted by lion masks over each plain panel), brackets, wave corona (with Greek key soffit), egg and dart, dentil and talon mouldings.

The cornice extends 1'-6" to form north and south coffers. At the north wall, the pierced lattice of the orchestra mezzanine grille is centered by a harp with leaf sprays.

- e. Ceiling: 15'-9" high, plaster painted white.
- f. Doorways and doors: Both the 8'-4" high, 2'-10" wide, glazed loggia door and the 4'-4" wide, sliding foyer door have double fascia architraves. The 10'-8" high by 6'-0" wide, sliding double door to the sitting room has a talon architrave which interrupts the wall architrave.
- g. Lighting: There are eight, six-light, silver-plated escutcheon sconces.
- h. Heating: The east wall chimney has a cast iron firebox in a lattice motif. The white marble mantel (6'-6" wide by 4'-10" high) has an egg and dart surround and flanking plinths which support lion head and paw console terms below a fascia and talon architrave, and an egg and dart, corona and talon shelf.

Drawing room: (painted white. See photographs.)

- a. Flooring: primary and secondary diagonally opposed lattice parquetry.
- b. Baseboard: 8", marble.
- c. Walls: plaster.
- d. Cornice: The full entablature is plaster, approximately 3'-6" high. It has an egg and dart and acanthus fascia architrave; a frieze of alternating egg and dart-bordered rinceau panels separated by lion mask with fruit pendants; and a talon, dentil, egg and dart, corona and talon cornice. (See detail photograph.)

- e. Ceiling: The 15'-9" high, plaster ceiling has a border of guilloche recessed between two parallel, pulvinated bay leaf beams with gouge sides. The beams form corner coffers with patera at their intersections. Around the plain central panel is a border of acanthus modillions and talon. Centered in the ceiling is a palm leaf fixture medallion.
- f. Doorways and doors: The 8'-4" high, 2'-10" wide glazed loggia door and the 4'-4" wide sliding foyer door have double fascia architraves. The 10'-8" high by 6'-6" wide, sliding double door to the sitting room has a talon architrave which interrupts the wall architrave.
- g. Lighting: There are two, Empire, standing candelabra each with a ram's head, griffin and anthemion-cornucopia pedestal which supports a bulbous bowl with a fluted shaft capped by a brass and crystal pendant, twelve-light candelabrum. Flanking the sitting room door are two brass and crystal sconces, which are similar in design to the candelabra. There is a tear drop, 5'-0" high, eighteen-light chandelier with brass bowl ribs, girdle, arms and acanthus crown, and crystal prism drapes.
- h. Heating: The west wall chimney has a cast iron firebox in a lattice motif. The white marble mantel (6'-6" wide by 4'-10" high) has a fascia and egg and dart surround and moulded plinths which support draped female terms below a fascia and talon architrave, and an egg and dart, corona and talon shelf. The overmantel moulded mirror frame interrupts the wall architrave.

D. Site:

1. Setting and orientation: Facing the west end of Sheridan Circle, the lot measures 46'-3" on R Street, 60'-10" on Massachusetts Avenue, 11'-0" on the west and 135'-0" on the east. A separate garage and garden stair form a rectangular north addition, 19'-5" deep by 22'-4" wide.
2. Enclosures: retaining walls at rear.
3. Outbuildings: The single space garage has a Roman clerestory window which gives interior light from above the car entrance. Its roof terrace is edged by a pierced balustrade. Attached to the garage east wall is a concrete stair, with a closed banister, which ascends to the terrace and Decatur Street.
4. Walks: The rear courtyard and semielliptical entrance drive are concrete. From the R Street sidewalk three risers ascend to the drive and entry on axis with the entrance stoop. The drive and sidewalk have limestone curbing.
5. Landscaping: hedges along driveway; boxwood, roses, ivy, grass and tree at west.

PART III. PROJECT INFORMATION

This document, made from records donated to the Historic American Buildings Survey by the Commission of Fine Arts, 708 Jackson Place, N.W., Washington, D. C., represents studies of prime, typical, diversified and sumptuous architecture erected primarily between the years 1890 and 1930, when American society and architecture were greatly influenced by the Ecole des Beaux-Arts. The material, originally organized for adaptation to the Historic American Buildings Survey format, was first published in Massachusetts Avenue Architecture, Vol. 1, in 1973, issued by the Commission of Fine Arts, Charles H. Atherton, Secretary; Donald B. Myer, Assistant Secretary; Jeffrey R. Carson, Architectural Historian; Lynda L. Smith, Historian; and J. L. Sibley Jennings, Jr., Architect. Photographs were made for the Commission by Jack E. Boucher, Linwood, New Jersey; J. Alexander, Wheaton, Maryland; and the Commission of Fine Arts Staff. The material, donated December 1973, was coordinated for the HABS documentation in 1978 by Lucy Pope Wheeler, HABS Writer/Editor.

Documentation of this property could not have been achieved without the cooperation of organizations and people concerned with the Commission's study-- The Embassy of India: Egyptian Interests Section, 2301 Massachusetts Avenue, N.W., Mr. Ahmed Tawfik Khalil, the Minister Plenipotentiary, Dr. Ashref Abdel Ghorbal, former Minister Plenipotentiary, and Mrs. Jamie Fish, personal secretary to the Minister.