JACKSON HALL
(Holt House)
Nat'l. Zoological Park
Washington, D.C.

HABS No. DC-21

PHOTOGRAPHS
WRITTEN HISTORICAL AND DESCRIPTIVE DATA
District of Washington D.C.

Historic American Buildings Survey
Delos H. Smith, District Officer
1707 Eye St. N.W., Washington, D.C.

HABS
D.C.
WASH
128-

JACKSON HILL
or
~~Holt House~~
National Zoological
Park
Washington
District of Columbia

Owner: Not given.

Date of Erection: 1809-25 (see index card).

Architect and Builder: No record.

Present Condition: Good.

Number of Stories: Two.

Materials of Construction: Brick.

Other Existing Records: See text.

Additional Data: See following pages.

HOLT HOUSE

"Jaokson Hill"

In 1800 the land upon which it stande - and, no doubt, the surrounding land itself - was transferred by Benjamin Stoddert to William Mackall, who, in turn, in 1803, oonveyed to Jonathan Shoemaker, apparently, the mill property alone. Shoemaker sold to Roger Johnson in 1809, and the latter to John Quincy Adams in 1825. When Dr. Henry Holt bought the mansion and grounds in 1843, it was known ae "Jaokson Hill." There were no trees then surrounding the house, and these Dr. Holt planted at about the time the purohase was made.

The house is quite likely more than 100 years old, for it is eaid to have been ocoupisd at different times by Presidents John Quincy Adams, Andrew Jackson and Martin Van Buren, before Dr. Holt moved there. The latter was born in 1809, and hie name appears in the oity directory (1880) as Dr. Henry C. Holt, Jaokson Hill, Columbia Road. At this time he wae evidently farming the land, for Henry Holt and Charles D. Holt, probably sons of the doctor, were at this time also living at the eame address, their ocoupations being given ae "farmer."

References: John Clagett Proctor - Story of Famous Taylor's Lane Road, page 67 - Magazine Section - Sunday Star, 1-28-34.

Author: Major H. Brooks Price, District Officer

By Wm. M. Rittenhouse

Reviewed 1936, H.C.F.

Jackson Hill (Dr. Henry C. Holt House; National Zoological Park Administration Building)
National Zoological Park, off Adams Mill Road north of Ontario Place, NW
Washington
District of Columbia

HABS No. DC-21

HABS DC, WASH, 128-

Addendum to

Holt House
Nat'l. Zoological Park
Washington, D.C.

PHOTOGRAPHS

WRITTEN HISTORICAL AND DESCRIPTIVE DATA

Historic American Buildings Survey
National Park Service
Department of the Interior
Washington, D.C. 20240

HABS DC, WASH, 128-

Form 10-920
(June 1983)

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

ARCHITECTURAL DATA FORM

STATE	COUNTY	TOWN OR VICINITY
District of Columbia		Washington

HISTORIC NAME OF STRUCTURE *(INCLUDE SOURCE FOR NAME)*: Jackson Hill

HABS NO.: DC-21

SECONDARY OR COMMON NAMES OF STRUCTURE:
Dr. Henry C. Holt House; National Zoological Park Administration Building

COMPLETE ADDRESS *(DESCRIBE LOCATION FOR RURAL SITES)*:
National Zoological Park, off Adams Mill Road north of Ontario Place, NW

DATE OF CONSTRUCTION *(INCLUDE SOURCE)*: before 1827

ARCHITECT(S) *(INCLUDE SOURCE)*:

SIGNIFICANCE *(ARCHITECTURAL AND HISTORICAL, INCLUDE ORIGINAL USE OF STRUCTURE)*
Interesting example of 5-part plan mansion. Traditionally associated with Andrew Jackson and John Quincy Adams, however, the stories are largely unsubstantiated. Residence of Dr. Henry Holt in mid 19th Century. House and land donated to newly formed Zoo in 1890.

STYLE *(IF APPROPRIATE)*
Georgian/Federal

MATERIAL OF CONSTRUCTION *(INCLUDE STRUCTURAL SYSTEMS)*
Stuccoed brick

SHAPE AND DIMENSIONS OF STRUCTURE *(SKETCHED FLOOR PLANS ON SEPARATE PAGES ARE ACCEPTABLE)*
5-part mansion, with main block, wings and hyphens; approximately 89' by 58'; originally 1-story on raised basement; projecting entrance vestibule

EXTERIOR FEATURES OF NOTE
Gable roofs; denticulated cornice

INTERIOR FEATURES OF NOTE *(DESCRIBE FLOOR PLANS, IF NOT SKETCHED)*

MAJOR ALTERATIONS AND ADDITIONS WITH DATES
Substantially altered for zoo offices in 1891, basement converted to entrance level, original interiors altered.

PRESENT CONDITION AND USE
Condition in 1974 appeared fair.

OTHER INFORMATION AS APPROPRIATE

SOURCES OF INFORMATION *(INCLUDING LISTING ON NATIONAL REGISTER, STATE REGISTERS, ETC.)*
Schwartz, Nancy B. Historic American Buildings Survey District of Columbia Catalog, 1974.
Listed on National Register of Historic Places
Category II District of Columbia Landmark

COMPILER, AFFILIATION	DATE
Druscilla J. Null, HABS	7/6/83

ADDENDUM TO:
NATIONAL ZOOLOGICAL PARK, HOLT HOUSE
(Jackson Hill)
(Dr. Henry C. Holt House)
(National Zoological Park Administration Building)
Adams Mill Road Vicinity
Washington
District of Columbia

HABS DC-21
DC,WASH,128-

WRITTEN HISTORICAL AND DESCRIPTIVE DATA

REDUCED COPIES OF MEASURED DRAWINGS

FIELD RECORDS

HISTORIC AMERICAN BUILDINGS SURVEY
National Park Service
U.S. Department of the Interior
1849 C Street NW
Washington, DC 20240-0001

This report is an addendum to a two-page historical report and one-page architectural data form previously transmitted to the Library of Congress.

HISTORIC AMERICAN BUILDINGS SURVEY

NATIONAL ZOOLOGICAL PARK, HOLT HOUSE
(Jackson Hill)
(Dr. Henry C. Holt House)
(National Zoological Park, Administration Building)

Location: Off of Adams Mill Road, north of Ontario Place, on the grounds of the National Zoological Park, Washington, D.C.

Latitude: 38° 52' 29" Longitude: 77° 02' 50" degrees taken from the National Register of Historic Places Nomination form (1973) and converted to decimal points: 38.8748; -77.0472 for use in GIS.

Present Owner/
Occupant: National Zoological Park, Smithsonian Institution.

Present Use: Presently vacant, the house is undergoing condition assessment and stabilization.

Significance: The dwelling known today as the Holt House was built after Roger Johnson purchased the property in 1809. The parcel known as Pretty Prospect was associated with leading members of society in early Washington, notably, the Beall, Stoddert and Mackall families.[1] Each possessed the land for a time in the eighteenth century and at the dawn of the nineteenth century. John Quincy Adams later bought part of the property. Adams's parcel included the milling operation and its attendant structures. He and his heirs owned the Columbia Mill from 1823 to 1872 and in time the mill assumed Adams's name. However, the area around the house - and the building itself - remained in the hands of the Johnson family until the 1830s. Dr. Henry C. Holt acquired the house and just over 13 acres in 1844.

The Holt House is a vernacular rendering of the formal, five-part house plan popularized by Andrea Palladio's villa designs in the Vicenza and immortalized in his treatise, the *Quattro Libri* (*Four Books of Architecture*). Tudor Place in Georgetown is a

[1]See Priscilla McNeil, "Pretty Prospects: The History of a Land Grant," *Washington History* 14, no. 2 Special Issue Commemorating the Centennial of the McMillan Plan, edited by Pamela Scott (2002/03): 6-25.

notable example, nearby, of the five-part house type. While the Holt House may lack the sophisticated expression and refined level of detail of Tudor Place, the central block, matching wings, and connecting hyphens place the Holt House firmly within the oeuvre. Moreover, the denticulated or bracketed cornice and *piano nobile* (raised main floor) plan recall classical design principles.[2] The Holt House was also one of several large houses erected along the hills just outside the boundaries established by Pierre Charles l'Enfant's plan of Washington. Houses on the heights had a view of the emerging federal city, circumstances which lend the Holt House a kinship with some of Washington, DC's better-known mansions and which impart a contextual meaning to the building before its acquisition for the National Zoological Park in 1889 and 1890. By that time, the Holt House, and those like it, would be described as suburban villas.

Historian(s): Virginia B. Price, HABS, 2009.

Project Information: The recording project was jointly sponsored by the Smithsonian Institution, National Zoological Park, and by the Historic American Buildings Survey (HABS) branch, Catherine C. Lavoie, Chief, of the National Park Service's Heritage Documentation Programs, Richard O'Connor, Manager. Project planning was guided by Catherine Lavoie and Mark Schara of HABS and Timothy Buehner, Architect, National Zoological Park. The field measurements and measured drawings were completed by HABS Architects Mark Schara, Paul Davidson, Alexander Matsov, and Daniel De Sousa in 2009.

The author would like to thank the following people for their help with this project: Amy Ballard, Architectural History and Historic Preservation Office, Smithsonian Institution; Daniel Davies, Zone Facilities Manager, Smithsonian Institution, National Zoological Park; Polly Lasker, Librarian, Smithsonian Institution, National Zoological Park; Nancy Hadley, Archivist, American Institute of Architects; Michele Clark, Olmsted Archives, Olmsted National Historic Site; Roger G. Reed, Historian, National Register of Historic Places; Paul Dolinsky, Chief, Historic American Landscapes Survey; Catherine Lavoie, Chief, HABS; and Tina Roach, AIA, Quinn Evans Architects.

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[2]Dennis Peter Myers objected to the term "denticulated." The rectangular brackets (or modillions) placed along the cornice line of the pediments in the central block and wings resemble dentil molding (a series of closely spaced, small rectangular blocks beneath the coronas of the Ionic, Corinthian, and Composite orders), a similarity which no doubt prompted the description in the documents he read. Myers observed from historic photographs that there had been denticulated cornices along the hyphens and a single course of brick skirting the main block forming the base of the frieze. See Myers, "Report on the Holt House: A Feasibility Study to Determine Restoration Goals," Report, May 1977, Smithsonian Institution, Washington, DC, 21.

Part I. Historical Information

A. Physical History

1. Date of erection: 1810-30. Most likely the main part of the house was complete - or nearly so - by 1818 when the property was subdivided and the acreage associated with the milling operation listed for sale.[3] It was built by the time of Roger Johnson's death in 1831, and most probably by the time of George Johnson's relocation to Georgetown several years earlier.[4]

2. Architect: The name of the architect or designer for the Holt House is not known. The expression of Palladianism in the Holt House, plus its structural anomalies, together suggest that the builder was a carpenter-craftsman working from precedent (and perhaps a pattern book) rather than the European-trained, gentleman-architect or, since it was erected in the nineteenth century, a professional architect. Construction could have been directed from afar by Roger Johnson, and inexpertly overseen by his son George; however, George Johnson successfully rebuilt - and improved - the mill in 1814. George Johnson could have been unable to manage two simultaneous building campaigns, or maybe he took less care with the dwelling than with what should have been his livelihood. This scenario is also plausible if the house was intended primarily for seasonal occupancy and intermittent use by George Johnson.

Architects for the early repairs and modernization of the building undertaken by the National Zoological Park were William Ralph Emerson (1890-92), Glenn Brown (1892-99), and the firm Hornblower and Marshall (1900-03).[5]

3. Original and subsequent owners, occupants, uses: Built during the tenure of Roger Johnson, either for himself or for his (profligate) son George, the property on which the house was constructed belonged to the Beall family in the eighteenth century. Benjamin

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[3]Myers again would quibble; many of the stylistic features he identified in (and on) the house suggested a 1820s (or even 1830s) construction date, if original and not Colonial Revival-era copies installed during the renovations. Myers, 27; Gavin Farrell, "Smithsonian Institution National Zoological Park: A Historic Resource Analysis," Report for the Office of Architectural History and Historic Preservation, September 2004, 175. It is possible that Amos Kendall added reeded door surrounds or other embellishments in time for his daughters' weddings there or Ashton Alexander, who owned it then, fitted it out in order to rent it and, later, to sell it.

[4]Farrell, 176, who cites Washington/Georgetown City Directory, 1 January 1830, 44 (SI American History Library, microfiche file). George Johnson stayed at the property, despite his indebtedness and unprofitable business, and ran the mill for John Quincy Adams, until 1826.

[5]The partners' names were Joseph C. Hornblower and J. Rush Marshall.

Stoddert bought the property in 1793 and made the first improvements to the land, probably with a mill and perhaps with a dwelling of some kind, and he in turn sold the tract to Walter Mackall in 1800. Mackall owned it for three years. The Columbia Mill was operational during Mackall's tenure. Mackall conveyed the parcel to Jonathan Shoemaker, a miller with family ties to Quakers near Philadelphia. Shoemaker's efforts were unsuccessful and business losses likely prompted the sale to Roger Johnson in 1809.[6]

The following is a chain of title for the house tract:

Jonathan Shoemaker to Roger Johnson, 1809. Deed of sale. Liber W22, folio 109-11.

Roger Johnson to James Dunlop, Jr., 1818. Mortgage. Liber AT44, folio 39-42.

James Dunlop to John Quincy Adams, 1823. Sale of Mill. Liber WB9, folio 157-59.[7]

Will of Roger Johnson, 1831. Frederick County Recorder of Wills, Liber GME1, folio 212.

Joseph A. and Charles Johnson to Ashton Alexander, 1835. Deed of sale. Liber WB51, folio 280-82.

Ashton Alexander to Henry Holt, 1844. Deed of sale. Liber WB114, folio 205-08.

Henry Holt to Thomas Jackson, 1854. Mortgage. Liber JAS 78, folio 90-93.

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[6]For more information on Benjamin Stoddert, see the HABS reports for the Forest-Marbury House (HABS No. DC-68) and for the Halcyon House (HABS No. DC-69); Stoddert built the Halcyon House. The Mackall family was also prominent in early Washington, D.C., social-political circles; for more on their property, see Mackall Square (HABS No. DC-164) and the Leonard Mackall House (HABS No. DC-835). For an overview of the period before Roger Johnson, see Farrell, 171-73. For chain of title references, see District of Columbia Recorder of Deeds, Land Records, Liber F6, folio 95-97; District of Columbia Recorder of Deeds, Land Records, Liber K10, folio 117-18; District of Columbia Recorder of Deeds, Land Records, Liber W22, folio 112; and District of Columbia Recorder of Deeds, Land Records, Liber W22, folio 109-11. By the time of the last transaction (1809) transfer to Johnson, a Quaker burial ground was established on the property and was excluded from the parcel. Supplementing the deed records are various private documents, including Stoddert family papers. See Rebecca Stoddert to Eliza Gant, 4 August 1799, Personal Papers of Rebecca S. Stoddert, Manuscript Division, Library of Congress; and Benjamin Stoddert to James McHenry, Esq., 31 October 1803, Personal Papers of Benjamin Stoddert, Manuscript Division, Library of Congress.

[7]Johnson first offered the mill up for sale in 1821; *National Intelligencer* 29 May 1821 (microfilm NP2016, reel 29, p. 4, DCPL)

Thomas Jackson to Henry Holt, 1877. Release. Liber 866, folio 178-79.

Henry Holt to the Commissioners of the Zoological Park, 1890. Deed of sale. Liber 1424, boundary map.[8]

4. Builder, contractor, suppliers: For the initial building campaign, none are known at this writing. The National Zoo hired carpenter Perry Cleveland in December 1898; William Chester worked for him for several months the following year.[9] Chester later recalled Frank Lowe's uncle working with Cleveland. Lowe laid the floors while Cleveland did the wainscoting.[10] Cleveland's experience at the Corcoran helped secure the contract for retrofitting the Holt House.[11] Records also indicate that John McGregor, a carpenter and builder, was involved with implementing some of the Secretary of the Smithsonian Samuel P. Langley's desired improvements to the building, such as the lowering of the floor on the lower level.[12] The Washington Wood-Working Company made the window paneling and south entrance door according to Hornblower and Marshall's designs in 1901. That year, Thomas Hughes supplied the yellow brick for the new floor in the central room and south entrance on the ground floor and Murray Brothers plastered the upstairs vestibule.[13] In 1903 Barber and Ross sold the National Zoo a grate (for coal), a heating mechanism that proved ill-suited for the conditions in the Holt House.[14]

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[8]The agreement was reached in 1889 but the deed was not prepared until 1890. See W.T. Hornaday to Secretary Samuel P. Langley, 1 July 1890, Smithsonian Institution Archives, Record Unit 31, box 78, folder 1; W.T. Hornaday Real Estate Record Book, 1889, and Secretary Langley to Henry Holt, 2 July 1890, SIA, RU 74, box 289, folder 9; Langley to Holt, 2 July 1889, SIA, RU 74, box 289, folder 2; Hornaday to Holt, 21 April 1890, SIA, RU 74, box 7, pp. 187-88. Holt reluctantly accepted the offer of $40,000 for the house, a figure higher than the survey and tax assessment. Holt delayed transferring the deed and then complained about the ensuing delay in payment. Hornaday observed in his real estate book that "anyone buying this tract would undoubtedly pull down this house" because of its poor condition.

[9]Contract for Perry Cleveland, December 1898, SIA, RU 74, box 137, folder 1: Contracts 1891-1920.

[10]William Chester interviews (1957), on file with the Office of Architectural History and Historic Preservation Department, Smithsonian Institution, NZP, box 10.

[11]Frank Baker to Glenn Brown, 17 December 1898, American Institute of Architects Archives, RG 804, Series 5, Brown box 4, folder 29.

[12]Frank Baker to Glenn Brown, 7 October and 12 October 1898, AIA Archives, RG 804, Series 5, Brown box 4, folder 29.

[13]Var. Letters, 1901, SIA, RU 74, box 125, folders 9-10.

[14]Frank Baker wrote of his dismay that the system could not maintain room temperature; the

For the earlier repairs, soon after acquiring the property, the National Zoo placed M.L. Reed "in charge of the work."[15] In the mid-1890s, accounts also suggest the Zoo contracted with the following: Devereuz and Gaghan, plumbing and gas fitting; Julius Lansburgh, chairs; Barber and Ross, graters; George Breitbarth, chairs; and A. Eberly's Sons, stoves.[16] The skylight came from Wolfsteiner. Outstanding bills reveal lumber was procured from Church and Stephenson.[17]

John McGregor, Devereuz and Gaghan, Barber and Ross, A. Eberly's Sons, and Church and Stephenson appear in the 1892-93 *Washington Architects, Contractors and Builders Directory*; so does John Corning, to whom Frank Baker turned with questions about the glass for the skylight among other renovation needs. M.L. Reed and Perry Cleveland do not.[18]

5. Original plans and construction: The building was conceived of and constructed as a five-part, Palladian house although the use of materials appears to have been somewhat haphazard throughout the masonry walls, with stone found in patches and interspersed with the brick. Subsequent work commissioned and carried out by the National Zoo altered floor and foundation levels, chimney flues and stacks; added windows, a skylight, fireplaces, and flooring; replaced structural framing and built-out walls; and partitioned interior spaces for offices. The Zoo's augmentation of the central room upstairs likely prompted one descriptor

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company's response was that the grate needed more care than a stove and the room in question was "hard to heat, it being exposed on all sides and a cellar below, having no ceiling..." suggesting this was the north room. Baker complained about the performance of the "Oliver" grate in December 1903. This grate was in a "little room 14'6"x12'8" and 8'6" high, only [one] side exposed... others are interior walls." The [Superintendent's?] office had a "Jackson ventilating" grate. Barber and Ross were paid for grates in 1896 as well. SIA, RU 74, box 126, folder 3. The replacement heating system of steam grilles that was installed in 1913 also was ineffective, and this deficiency was one of many cited in the late 1940s as the case for a new office building was made. Estelle Gaines, "Zoo Director Envies Animals – They're Safe," clipping 9 October 1949, Washingtoniana Division, DCPL.

[15]Memorandum, 1 August 1890, SIA, RU 74, Series 2, box 4: Dairies, Ledgers, Memoranda, folder 11.

[16]G. Brown Goode [Acting Secretary] to The Honorable Carlisle, Secretary of the Treasury, 25 June 1896, SIA, RU 34, box 25, folder 5.

[17]Frank Baker to Secretary Langley, 5 November 1890, SIA, RU 31, box 6: Correspondence of the Secretary, folder 3. Lumber cost $38.96 and Wolfsteiner was owed $55.

[18]*Washington Architects, Contractors, and Builders Directory 1892-1893* (Baltimore: Monumental Publishing Co., 1892).

of the space as the (historic) ballroom.[19] It is probable, however, the original floor plan featured the grand central space with bedchambers and other more private spaces in the wings of the upper floor. The placement of staircases in the hyphens, or at least apart from the main hall or saloon, was in keeping with early nineteenth-century house plans that differentiated between entrance halls and stair halls. Typically, by the time the Holt House was constructed, in large houses of the period, the entry was socially-neutral and was embellished to impress; but the stair was less elaborate, particularly after it wound up (or down) out of sight.

The earliest known references to the Holt House date to the time of Ashton Alexander's ownership of the property (1835-44). Alexander rented the property to Amos Kendall, who served in Andrew Jackson's administration.[20] Kendall's two daughters were married at "Jackson Hill" in 1839 and 1841; unfortunately the *Daily National Intelligencer* only cites the occasion and location, omitting any details.[21] In addition to the weddings, Kendall's entertaining solicited at least one other comment. The party was "gotten up in very good style"; the guest mentioned "four rooms below," suggesting the event was contained to those spaces. Two had "cotillion dancers." The other two were identified as "chambers" in which Kendall had set up various tables for cards and chess and the like.[22] Uncertain is the location of those rooms in the building as the ground floor had at least five rooms. It also was less finely finished than the upper level and not yet a full-story. Thus the ground floor space would seem an unusual choice for where to host party guests in a "good style."

Equally tantalizing is a watercolor rendering of the house as it appeared during Kendall's occupancy (1838-41). The artist painted the building in perspective, showing four steps leading up to the central block. The building is placed on top of the hill, but without the many trees that threatened to overwhelm it by the end of the century. Holt is said to have planted the trees to alleviate a barren, "destitute" landscape. Interestingly, the west wing is

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[19]"Holt House ca. 1810" in Harold Donaldson Eberlein and Cortlandt van Dyke Hubbard, *Historic Houses of George-Town and Washington City* (Richmond: Dietz Press, 1958).

[20]Kendall vacated the premises by 1841; he would build his own house by the end of the decade. His Greek Revival-styled dwelling was known as Kendall Green and it became the center of Galludet University. James M. Goode, *Capital Losses: A Cultural History of Washington's Destroyed Buildings* (Washington: Smithsonian Institution Press, 1979), 47-48.

[21]*Daily National Intelligencer*, 21 November 1839; *Daily National Intelligencer*, 14 August 1840. Kendall's daughter Adela married Dr. Frederic Culver of Kentucky in November 1838, and daughter Mary Ann married Daniel Gold of New York in 1840. The announcements suggest that the name "Jackson Hill" dates to this period.

[22]Letters 3 January 1838 and 5 January 1838, in Arthur G. Staples, ed., *The Letters of John Fairfield* (Lewiston, ME: Lewiston Journal Company, 1922), 185.

not clearly shown and what appears on the far side of the central block is covered by a shed roof.[23] This could be an extension off the end of the west wing if the artist's sight line made it so the central block obscured all but the very end of the building.[24]

Kendall proved a dissatisfactory tenant. Alexander placed an advertisement for the property in 1841 that took aim at Kendall's political affiliation (a "friend of the old tyrant") and his stewardship.[25] Alexander objected to Kendall's name for the place, "Jackson Hill," and undoubtedly would have been dismayed at the pro-Jackson graffiti cut into the glass of the windows had he seen it.[26] His advertisement bemoaned "three years of deterioration by the worst treatment ... [by] those unfortunately tenanted" and revealed Kendall had not paid rent. Alexander's experience with Kendall is at odds with the party-goer's and, presumably, with the wedding guests' impression of the house.

The building was described as being a "most desirable retreat on the heights of Washington." The house was "superior" with "...two wings and a centre building, rooms of every size, unique and beautiful in plan..." The advertisement conceded that it needed - but due to Kendall's negligence rather than the likely change in fashion - new wallpaper and paint. Its elevation afforded views of the city, Pierce's pleasure gardens and the Columbian College.[27] Such a location, Alexander reminded the newspaper's readers, was also

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[23]SIA, RU 365, box 35, folder 9; Myers, 3, who cites Simmons, "Roadside Sketches," *Evening Star*, 29 August 1891.

[24]It is possible that the west end of the addition is in the background of the 1889 picture (Smithsonian Institution negative #5375) showing the pig pen and storage barn west of the house. The photographer is looking back toward the house and what appears to be a masonry extension of the building, with a shed roof sloping to the north, is obscured by tree foliage. The addition should be evident in the background of negative #5376 (also of the pig pen) but only an outline of the shed roof and a possibly a door opening is discernable. The fence, with the cloth draped over, is shown from the other side in negative #5370, a view looking southeast past the northwest end of the house with a wood shed extension to the yard and cow barn. Interestingly, the roof line shown in negative #5370 (with the wood shed) does not match that shown in negative #5375 (pig pen). Olmsted's preliminary plan of the National Zoological Park records the footprint of the Holt House. Olmsted included the accretions at the west end of the building, additions that push west and north. The northern part could be what is shown in the watercolor.

[25]*Daily National Intelligencer*, 30 June 1841 (microfilm, DCPL).

[26]Sash from one of the upstairs rooms preserved fractious 1820s politics: "Down with Hickory's enemies"; "Huzzah for old hickory"; and "old hickory forever." The panes were removed at the behest of another department in the Smithsonian. *Annual Report of the Board of Regents of the Smithsonian Institution...1962* (Washington, DC: GPO, 1963), 178.

[27]Alexander's reference to "views of the city" suggests the south side was the principal elevation, an

advantageous for the breezes that would mitigate the heat of the weather and dust from the avenue. Interestingly, Alexander said the house was 126' long, somewhat longer than the footprint of the building today.

By the end of the century, when the Holts were living in the house, the upper room was reached by interior stairs as well as by one exterior staircase on the north.[28] The hall and stairway walls were covered in ivy that had come in through the window casings and walls.[29] Historic photographs show ivy over the exterior walls and in the windows; Secretary Samuel P. Langley of the Smithsonian found it appealing and wanted to keep it trained along the walls.

A map from 1892 included the footprint of the Holt House. The building footprint, as drawn, depicts a jog off the west wing, likely incorporating an addition to the building or wood frame lean-to additions, or both, in the depiction of overall living space.[30] Wood outbuildings were present on the grounds at the time, some in proximity to the house.[31]

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orientation implied by the elaboration of that facade with the three-part windows that not only captured sunlight but also added a classical motif to the building's architectural expression. The triple windows appeared in many of Benjamin Henry Latrobe's and William Thornton's designs. However, "Pierce's pleasure gardens" likely alludes to Joshua Pierce, a nurseryman, and the grounds of his estate called Linnean Hill in present-day Rock Creek Park. This was less of a commentary on orientation than about the panoramic views made possible by the elevation of the site.

[28]There were two flights of circular stairs on the south side, in the entrance pavilion. Evidence of these is in the framing of the ceiling; there are documentary references to the stairs as well. Glenn Brown included them in his drawing proposal. The location of the other interior staircases is undetermined.

[29]Myers, 9-10 who cites a letter in *Washington Star* 2 April 1927.

[30]An addition to the west end of the building is also shown on the "Preliminary Study for Grounds of National Zoological Park, Washington, DC," done by Frederick Law Olmsted. The expansion is off the northwest corner. It also abuts a larger rectangular structure (divided in half, possibly the carriage barn?). The road leads up to the eastern side of the house and loops around. It extends close to the building along the south side. A separate roadway or pathway leads down into the Zoo grounds on the north side. It connects to the stable and proceeds farther down the hillside into the central core of the Zoo. This route runs along the lower terrace. Olmsted Archives, Olmsted National Historic Site. See also SIA, RU 95, box 35, negatives #5370, #5375, and #5376.

[31]Outbuildings are shown on the Boschke map of 1856-59, Michler's survey of 1867, and Hopkins's plat book of 1887. Michler, and the Evans and Bartle map of 1892, show only the one outbuilding west of the house, across the loop drive. Perhaps it was the most substantial and that is why it was drawn.

Moreover, in 1890, the Superintendent of the National Zoo Frank Baker observed that the "western room" was "not integral" to the original house and so he speculated that Langley would want it "torn away."[32] This expansion to the west was formalized in plans made by the architect Glenn Brown in the mid-1890s; Brown also commented that the house was completed in two phases. He referred to the north porch which was an early addition to the central block, one that was then expanded by the Zoo with the cantilevered room. It is unclear what else he meant.[33]

6. Alterations and additions: Sometime during the Holt family's occupancy the use of space inside the building shifted as the north vestibule was extended and the wood steps constructed; as wood sheds were appended to the west end of the building (with or without internal access) or built adjacent thereto; outbuildings were added; verandahs were tacked onto the south elevation of both hyphens with steps rising up from the ground and the shuttered windows used as points of entry; and both floors were pressed into service as living spaces. It is likely, too, that the south entrance pavilion was also an early addition. It probably replaced a porch that provided access to the main floor.[34] Historic photographs around 1890 show Holt sitting on a bench by the south entrance. The door is open, and so silently reiterates the continued use of this side of the building as an entrance after the

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[32]Evans and Bartle, engravers, "District of Columbia," U.S. Coast and Geodetic Survey, Map 1892-94, Library of Congress; Myers, 11, who cites Frank Baker to Secretary Langley, 5 July 1890. Myers's endnotes indicate this letter was part of "NZP Correspondence" on file at NARA, however, current records held by NARA consist of some papers from 1890 to 1900 compiled into one box and filed in RG 48 Records of the Office of the Secretary of the Interior, Papers relating to the National Zoological Park. These pertain to the National Zoological Park Commission, title to land in Meridian Hill, and the 1890 report to Congress. It does not include the National Zoological Park correspondence referenced by Myers. Perhaps these were transferred to another archive in the years between Myers's research and this report.

[33]The seam for the first expansion on the north side of the central block is evident; this was in place by the end of the Holts' tenure, and created a vestibule entrance on the upper floor. Steps led up to that doorway. Visible in photographs are the arched doors under the vestibule and the west side, single door opening into the house. Brown could also have been talking about the south entrance pavilion. It is likely the west additions were gone by this time.

[34]Site visit, April 2009. More investigation needs to be done, but most probably the bricks of the pavilion and the main body of the house are not interlocked. Without the south entrance pavilion the upper stairs room - with the exterior double doors and sidelights - would have had light. As it is now, the pavilion robs the main room of any exterior light save that from the skylight. And the skylight was installed in 1890. Surprisingly no evidence was found of windows in the south end of the east and west walls of the main block (i.e., above the windows Emerson suggested be added downstairs). In 1890 there was one reference to a recommendation for windows to be added in that location, a notation that implies no openings were there then.

construction of the north vestibule and stair. Census and property records indicate both of Holt's grown sons lived in the house; perhaps the conversion of the south side hyphens into secondary entries reflects the occupancy of those men, one per side, as an attempt to lend each some autonomy.[35] (Fig. 1)

The Smithsonian readied the building for occupancy by January 1891, but lacked funds to properly repair it or to rehabilitate it fully.[36] The Zoo officials made do. Walls were stabilized, the skylight and sash windows were installed, and the roof repaired. Some painting was done. Outbuildings were torn down and a stable was built. The architect William Emerson made suggestions and outlined specifications for repairs that guided the National Zoo's efforts at the house throughout the decade.[37]

Some of Emerson's recommendations were implemented immediately, such as the removal of the wood verandahs on the south side, and the enlargement of the windows previously obscured by those offending verandahs soon followed. In addition to his call for the enlargement of the ground-floor hyphen windows, Emerson also wanted "a window as large as possible to be placed in each wing of the basement, ..." although the windows in the

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[35]U.S. Census, 1860, Population Schedules; U.S. Census, 1880, Population Schedules. Dr. Holt and his wife Susan lived on the property with their two children, Charles and Henry. In 1860 Henry (age 14) was away at school; Charles (age 16) was at home. The notation next to Charles reads "criple" (sic). In 1880 the boys had grown up and both were identified as farmers, although Charles had been a carpenter for a time. No qualifying statement appeared next to Charles's name.

The addition of the verandahs or porches to the hyphens and the creation of secondary entrances speaks to the division of public and private space that occurred around the beginning of the nineteenth century and its expression in houses contemporary to the Holt House and in those dating slightly earlier that shared its five-part plan. In Brandon, for example, the public sphere was located in the central block and the private areas tucked to the side in the wings. As multiple generations shared the domestic interior, the porches were one way of accommodating the family's increasing need for personal space.

[36]A March 1890 report from the Appropriations Committee noted $2000 was needed to make the Holt House suitable for occupancy. The funds were to pay for "a roof that will not leak [specifications called for tin], a skylight and ventilator in the large central room, repairs to plastering, new steps, a water closet, furnace, office desk, book cases, chairs, etc." SIA, RU 74, Series 19, box 285, National Zoological Park Scrapbook, 1887-1900.

[37]"At Work on the Zoo," *Washington Post* 27 August 1890 (microfilm, DCPL); W.R. Emerson, "Specifications for Repairs and Alterations...1890," SIA, RU 74, Series 13, box 125, folder 7; W. R. Emerson, Suggestions, 12 May 1890, SIA, RU 74, Series 12, box 42: Incoming Correspondence, folder 4.

entrance were to be left alone.[38] The ground around the south side was to be excavated, enabling the lengthening of the three-part windows in the hyphens and wings as well as providing an opportunity to grade near the foundation to help with drainage. Floors in the basement or ground floor, plus those upstairs, were to be taken up and replaced. Rotten timbers were also to be replaced and the chimneys taken down "to some solid and convenient place, ... and then rebuilt." Emerson also said the north side stairs had to be "entirely taken away", but noted a similar structure would have to be built.[39]

In the summer of 1890 work on the house exposed the fragility of the structure. The walls were cracked and "not extending below the lower floor but resting on the surface of the ground" making the proposal to lower the level of the basement floor impractical at that juncture. Superintendent Baker's letter to Emerson documented the progress; he noted that laborers were "tearing off roofs and taking out the floors and partitions..." In the course of removing the interior floors and partitions and roofing materials, Baker's men discovered the building's structural weakness. Baker stated that almost all the woodwork would have to be removed and the flues entirely rebuilt. Taking up the basement flooring revealed a precarious lack of depth in the foundations.[40] In August, activity at the Holt House was under M.L. Reed's charge; bids were sought from contractors to finish the roof, to repair the exterior walls, to "put in windows and window casings" upstairs, to place a furnace at the east end of the building, to repair the stairways, and to concrete the basement floors and lay sleepers, as well as plumbing associated with the water closet.[41] Carpentry was underway, but there was some problem with the bricklayers. The trouble was twofold. The workmen were discharged at the month's end, but the judgment of the building inspector from the District proved harder to overcome. The inspector pronounced the walls dilapidated and "unfit for the purpose of a permanent building."[42] Concern over the ground floor of the Holt House persisted into the fall; Secretary Samuel P. Langley requested that Baker prepare an estimate detailing the costs of finishing it by completing the underpinning of the walls and the laying

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[38]As Emerson recommended, these windows were neither lengthened or glazed initially. Historic photographs from the mid-1890s show these openings with the bars still in-situ and other ground-floor windows with the sash.

[39]Emerson, Suggestions, 12 May 1890. The window openings were to be 5' in length.

[40]Frank Baker to W. R. Emerson, 9 July 1890, SIA, RU 74, Series 6, box 7: Director's Outgoing Correspondence, folder 1; Memorandum, 1 July 1890, SIA, RU 74, Series 2, box 4: Diaries, Ledgers, Memoranda, folder 11.

[41]Memorandum, 1 August 1890, SIA, RU 74, Series 2, box 4: Diaries, Ledgers, Memoranda, folder 11.

[42]Memorandum, 11 August, 13 August, 25 August, and 30 August 1890, SIA, RU 74, Series 2, box 4: Diaries, Ledgers, Memoranda, folder 11.

of drainage trenches, and less specifically, "making the whole of the lower story ... a well lighted, dry and wholesome set of working rooms."[43]

Evidence that the work was incomplete - despite the efforts of Reed and his carpenters - is in the correspondence between Langley and Baker throughout the fall. In October there were estimates prepared but, without new appropriations, Baker had to trim costs. Nonetheless he wanted "the floors of the side rooms raised to the level of the floor in the central room"; all floors upstairs "deafened"; a window cut north of the chimney in the east room; the north partition in the east room moved 6" to accommodate the bathtub; the door between the east rooms closed and the small one near the stairs enlarged; the partition between the main room and north hall removed; the skylight readjusted so it would be centered over the large room; and two side windows put in the central room of the basement. Omitted were the eastern stair and two side windows shown in the plan of the central room.[44] Regardless of whether or not the changes Baker cited were done his notes indicate that by this time the skylight had been installed and so, too, had a bathroom in the east wing. There were bedrooms on that side of the house as well, attesting to the use of space during the Holt's tenure.

Pecuniary matters dictated still another reduction in the proposed scope of work. Baker asked Langley to chose between fitting up two office rooms in the basement or the east room, bathroom, and stairs leading up to them. The first option included concreting [the floors], plus brick and flooring materials; three doors (doors, frames, transoms, trimmers, locks, hinges, transom pivots); three windows; sash, cords, weights and locks, casings, trimmings; and studding walls and partitions and plastering the same. Labor costs included the necessary carpentry and masonry, though brickwork for underpinning the walls, building a chimneybreast and fireplace, and bricking up a door were mentioned specifically. The second option involved alterations to the east side to make two rooms for "the Secretary's use." Similar to the basement modifications, these included flooring and plastering, and five doors (doors, frames, trimmings). More elaborate finishes were suggested, such as new sash for the windows and installing baseboards and molding, a new ellipse frame, and 162 yards of deadening felt. Labor expenses would be incurred for laying paper and floors; putting up jambs, trimming, and hanging doors; trimming the windows; putting up the stairway, baseboards, and molding; putting down carpet sills; and making a new mantel.[45] Without

[43]Secretary Langley to Frank Baker, 12 September 1890, SIA, RU 31, box 25.

[44]Frank Baker to Mr. Reed, 2 October 1890, SIA, RU 74, Series 13, box 125, folder 7.

[45]Baker to Langley, 5 November 1890. The notation "making a new mantel" suggests one of the mantels in the east side is new. This could explain the drawing of the existing fireplace surround by Washington Wood-Working in 1901. Perhaps it was drawn in order for the woodworking company to replicate it, replacing a deteriorated surround with one in-kind or making new mantels for the ground-floor rooms to look like the old mantels upstairs. Since the renovations for Langley's use were limited to the east rooms - his preoccupation with converting the central room to a library

new monies, neither alternative could be pursued. Basic work was done and the office rooms minimally inhabitable by January.[46]

Discussion of work at the Holt House ensued, and in October 1892, repairs were undertaken. These echoed Emerson's recommendations for they included trenching around house, a water closet, millwork, doors, windows, ceiling and plastering, a fireplace, and painting and kalsomining. Baker received advice from the architect Glenn Brown, who proposed cost-cutting measures to the drainage trench, and he took care not to disturb the ivy that had captured Langley's fancy.[47]

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came later - this new mantel is unlikely to be that seen in the central room today. Moreover, the specifications from 1890 indicated that "all old mantels" should be taken down, repaired (all "good parts that may be broken or decayed...") and replaced as before. New wood mantels were to made in a style similar to the old ones for places shown on the plans. (The plans have not been found). Although done some years later, the sketch by Washington Wood-Working was the likely template when the work was finally completed.

[46]Secretary Langley to Frank Baker, 7 November 1890, SIA, RU 34, box 25: Outgoing Correspondence of the Secretary; Frank Baker to Secretary Langley, 5 January 1891, SIA, RU 31, box 6, folder 5; Baker to Langley, 24 January 1891, SIA, RU 31, box 6, folder 5; Executive Committee Minutes, 4 March and 21 June 1891, SIA, RU 74, Series 19, box 288: Scrapbook, 1917-1931, folders 3-4. Even with Baker's careful monitoring of expenses, the costs exceeded the $2000 appropriation. $500 was advanced from the Smithsonian's funding to pay for the roof repair. This payment was referenced again in the Zoo's Executive Committee meeting on 21 June 1891. Minutes from this meeting suggest that much remained undone, including underpinning the foundations. Costs of completing the house in the "simplest manner" and fully underpinning the walls were estimated at around $3000, but expenses could be halved, the Committee speculated, if the walls were underpinned and two-thirds of the rooms left with studding and flooring and no plaster. It is unclear if this discussion was a review of work done and costs incurred or about work still to be done. It is possible it was a summation of decisions made the previous fall since only two of the ground-floor rooms were finished for offices. However, the foundation walls remained a concern throughout the decade and an exchange in May 1896 infers the stabilization was not yet finalized. Other records indicate that it was not until May 1898 that the bricklayers started work on the underpinning. SIA, RU 74, Series 1, box 1: Diaries of the Director, 1898. Ironically the same day work started, the Director (Blackburne) observed that lightening struck a telephone wire doing damage to the office and Baker's house.

[47]Frank Baker to Secretary Langley, 5 October 1892, SIA, RU 31, box 6, folder 12; Secretary Langley to Frank Baker, 6 October 1892, SIA, RU 34, box 25; Frank Baker to Secretary Langley, 10 October 1892, SIA, RU 31, box 6, folder 12.

In 1896 a storm damaged the south entrance and, as a result, the flat roof was replaced with the gable seen today.[48] Also in this year, but before the September storm, Baker had Glenn Brown draft plans for the building's overhaul, with an addition to the west end of the house.[49] Brown's plans were not implemented.

The walls were stabilized in 1898.[50] The exterior likely received its coating of pebble-dash stucco in 1899, concurrent to the renovation of the "shabby" rooms above the office and

[48]Frank Baker to Secretary Langley, 28 December 1896, SIA, RU 31, box 7: Correspondence of the Secretary, folder 10; *Annual Report ... 1897*, 58; Olmsted Photograph Album Collection, Olmsted Job #2822 National Zoo Washington, DC, Photograph #2822-1 View of Office of Holt House, taken by Mr. J. C. Olmsted, 16 May 1896; "Old House, Washington D.C., negative # LC-BH8233-13, Washingtoniana Collection, Prints and Photographs, Library of Congress.

[49]One estimate for work at the house, including repairing doors, brick, plastering, stairs, and two porches, came to about $4100; a more complete overhaul came to just under $5500 and covered excavation, stone and brickwork, pebble-dashing, plastering, woodwork, painting, plumbing, and steam heating. Langley objected not only to the cost (more than the amount devoted to saving the buffalo ($5000) but also to the remodeling of the front of the house and the destruction of the ivy, a feature he found attractive in the "existing building." Langley also apparently changed his mind about the house eventually serving the park's resident superintendent. Baker defended the plans citing a report from 1890 concerning the use of the building, as well as reminding Langley that Reed had urged similar repair work in 1890 and that the building remained in ruinous condition. The walls had apparently continued to crack, and Baker feared the house would have to be "practically rebuilt or it will fall." Brown's plans, he thought, were an attempt to restore the house in the style of the period to which it belonged. Baker to Langley, 19 May 1896; Langley to Baker 14 May 1896; Baker to Langley, 13 May 1896; Brown to Baker, 9 May 1896. Congressional funding came to a meager $426.75 and reimbursed the Smithsonian $499.45 for assuming the expenses of urgent repairs to the house. These included plumbing and gas fitting (Devereuz and Gaghan), graters (Barber and Ross), stoves (A. Eberly's Sons), and chairs (Julius Lansburgh). SIA, RU 365, box 36, folder 14; Goode to Carlisle, 25 June 1896.

[50]There are references to the work throughout August and into September. Baker's note to Langley dated 26 September 1898 states that the walls were in far worse shape than previously supposed and the underpinning more extensive than anticipated. The work absorbed most of the appropriated funds. Also in this note Baker relays Brown's observation of the interior woodwork that there were two periods of construction. Frank Baker to Secretary Langley, 26 September 1898, SIA, RU 31, box 7: Correspondence of the Secretary, folder 16. Langley replied, authorizing the money for the library and suggesting that the ground floor be lowered further. Funds for the library were taken from that money earmarked for the flying cage. Secretary Langley to Frank Baker, 27 September 1898, SIA, RU 34, box 26: Outgoing Correspondence of the Secretary, folder 5; Rathbun, Acting Secretary, to Frank Baker, Memorandum 29 September 1898, SIA, RU 34, box 26. Neither Baker nor Brown thought lowering the floor level further was a good idea, either aesthetically in regards to the entrance or in relation to the outside grade.

the kalsomining of the walls of the office.[51] Beyond basic repairs, and plans for a hot water heating system, done in 1899, interior work primarily consisted of the elaboration of the central room upstairs for use as a library and the addition of a small room to the north.[52] Work in the library included the frieze and paneling, and a remodeling of the fireplace. The skylight was enlarged at this time too.

Attention continued to be focused on the library through 1901; by then, however, the consulting architect was no longer Glenn Brown. Instead the Zoo turned to Hornblower and Marshall who designed bookcases and a table for the library. Other furnishings and display items were ordered for the library and studio (the north cantilevered extension). Hornblower and Marshall also guided the renovation of the main ground floor space into office space, designing the south entrance door, north doors, and the fireplace and mantel shelf in the central room.[53] The windows with paneled reveals and interior shutters were

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[51]Frank Baker to Acting Secretary Rathbun, 26 June 1899, SIA, RU 31, box 8: Correspondence of the Secretary, folder 4. A contractor named Morgal "and his men put pebble-dash on chimney and about windows at office" in June 1901. 10 June 1901, SIA, RU 74, Series 1, box 1: Diaries of the Director, 1901.

[52]Frank Baker to Secretary Langley, 7 September 1899, SIA, RU 31, box 8, folder 5. The cantilevered room was completed by mid-July. This addition was done over the objections of Glenn Brown and its design has been attributed to Emerson. Glenn Brown to Frank Baker, 8 May 1899, SIA, RU 74, Series 12, box 42: Incoming Correspondence, folder 1; 6 June 1899, SIA 74, Series 1, box 1: Diaries of the Director, 1899. Emerson's other commissions in the Washington area included work for the Chautauqua at Glen Echo (for the tower, see HABS No. MD-1080-D) and other buildings for the Zoo, namely the Lion House, Bison House, and a bridge. Emerson's stylistic choices for the Zoo structures were somewhat rustic, in keeping with the park's woodland setting and with the Olmsteds' vision of what the park should be. While those structures featured natural materials, such as wood and stone, the Holt House was a formal, five-part house whose classicism and scale was somewhat at odds with the picturesque movement that defined the zoological park. Perhaps that is why Langley fastened onto the ivy as an essential feature, and why Emerson designed a cantilevered room, a concept appearing in at least two other commissions. The cantilevered room could add a quirky, picturesque form to the house that softened the determined symmetry of main block behind it. On architectural styles of the Zoo, Farrell, 35-37, 40-41, 45-46, 203; on Emerson's commissions, Roger G. Reed to Virginia B. Price, personal communication, May 2009.

[53]Repairs were made to the chimney in the "large upper room" in March 1900; that fall, Langley again pressed to have the floors lowered in the central room downstairs. He suggested a 7" to 8" drop. Although he said the flooring could be concrete or wood, his preference was for wood. (Neither was done - except perhaps the "concreting over of the cellar passage" in preparation to receive the bricks "laid on edge" in the central room and south entrance in April 1901). He was also concerned about the lighting. He requested the room over the east stair be finished and plastered and that a stair - to the old design - be installed. The description sounds like the current stair in the east hyphen. Frank Baker to Secretary Langley, 26 March 1900, SIA, RU 31, box 8, folder 11;

placed in the side walls according to Emerson's plan but the paneling was designed by Hornblower and Marshall.[54] Elsewhere in the building, the walls were painted, floor boards replaced, the present east stair installed, and the circular stairs removed.[55] In April 1901 the west basement room, then used for coal, was finished.[56] By October, kalsomining and painting work had been done in a "larger office room" and an adjoining office room, a west office room, and two halls. Floors in the offices were waxed. The small room, recently improved, was intended for the Superintendent.[57]

The building was wired for electricity in 1906, a trellis on the north side of the house was removed, and new gutters and downspouts were installed. In January 1907 the large office was "dismantled" for plastering and wiring; these changes prompted others for in May it was

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Secretary Langley to Frank Baker, 7 November 1900, SIA, RU 74, box 125, folder 8; Hornblower and Marshall to Frank Baker, 24 April 1901, SIA, RU 74, box 125, folder 9; Frank Baker to Secretary Langley, 10 May 1901, SIA, RU 74, box 125, folder 10; 15 May 1901, SIA, RU 74, Series 1, box 1: Diaries of the Director, 1901; Hornblower to Frank Baker, 28 May 1901, SIA, RU 31, box 9: Correspondence of the Secretary, folder 5.

[54]Frank Baker to Secretary Langley, 19 April 1901, SIA, RU 31, box 9, folder 4; Secretary Langley to Frank Baker, 23 April 1901, SIA, RU 74, box 125, folder 9. Langley commented, and approved, the estimates for work on-going at the Holt House. Expenses came to $915. Work mentioned included "closing openings, enlarging fireplace, concreting over cellar passage, new entrance doors, two additional windows, painting and plastering, ..." See also, Frank Baker to Secretary Langley, 25 April 1901, SIA, RU 31, box 9, folder 4. (Some) Drawings supplied by Hornblower and Marshall are in SIA, RU 74, box 125, folder 10.

[55]Regarding the removal of the circular stairs, Secretary Langley to Frank Baker, 8 April 1901, SIA, RU 74, box 125, folder 9; Frank Baker to Messrs Hornblower and Marshall, 8 April 1901, SIA, RU 74, box 125, folder 9.

[56]15 May and 20 May 1901, SIA, RU 74, Series 1, box 1: Diaries of the Director, 1901.

[57]Thomas A. Brown to Frank Baker, 18 October 1901; Langley, 22 October 1901; Frank Baker to Gustave Stickley, 26 October 1901, SIA, RU 74, box 126. In the last, dimensions of the Superintendent's Office were given as 12'x14'. It is likely the large office room and adjoining office were in the east side of the building; in 1899, in regards to Brown's proposal for a heating plant (which he endorsed), Baker observes of the alternatives (kerosene stove, hot water radiators, hot air) that "cutting hot air ducts through the eastern wing where the offices are" would be very expensive. The rooms upstairs in the east wing and east hyphen served as offices for the Zoo Director (Dr. Theodore Reed) and his Secretary in the mid twentieth century as well. Baker, however, was downstairs. Frank Baker to Secretary Langley, 31 October 1899, SIA, RU 74, box 125. In 1903 the Superintendent's Office was described as 14'6"x12'8" and 8'6".

noted that "a new window was put in at the office building."[58] In 1913, a hot water heating system was put in; this necessitated the creation of a stair leading from the west end of the building into the cellar. Tin ceilings were also introduced into the building.[59] The roof was re-shingled in 1914, and the *Annual Report* for 1916 described the office as "an old dwelling house situated rather remotely from the buildings for animals and inconveniently for the prompt and constant supervision of the operations of the park, ..." It followed the description with a request for a "modest" office building in a central location.[60] More than mere convenience, a centrally-located office would be in keeping with the practice of the foreign zoological gardens; throughout this period, the National Zoo appears very conscious of the standards maintained in other zoological gardens particularly for the care and display of animals. The Zoo's desire for a modern, purpose-built office was in keeping with other requests for improvements made with the intention of modernizing the facilities and thereby bringing it in line with other prominent zoological parks.

Subsequent reports documented the plowing of the pasture near the office to expand a garden area and grow more food for the animals. In an effort to further reduce the costs associated with feeding the animals, part of the stable near the office was rebuilt as a chicken coop and the garden area increased again. No mention is made of the house proper in the *Annual Reports*, however, records of the Public Building Commission indicate it was a "temporary office building" for the Superintendent and for storage. It housed five employees. The Zoo spent $8000 on repairs since acquiring it in 1891 and valued it at $15,000. This information was refined, reducing the value of the building to $10,000, providing date parameters to the repairs (1891-1901), describing it as containing two floors plus a cellar for a heating boiler and coal, with three staircases. Six employees worked in the building; all of them were men.[61]

The 1929 report noted the "office was painted and redecorated for the first time in twenty-six years" and the 1933 report stated that a screen of shrubbery had been planted to hide a service area.[62] With funding through the Civil Works Administration, the Holt House

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[58]27 March and 23 August 1906 and 9 January 1907, SIA, RU 74, Series 1, box 1: Diaries of the Director, 1906; Frank Baker to Secretary Walcott, 28 May 1907, SIA, RU 45, box 87, folder15.

[59]Frank Baker to Secretary Walcott, 27 October 1913, SIA, RU 74, box 126, folder 3; Frank Baker to S. Keighley, Metal Ceiling and Manufacturing Company, 6 December 1913, SIA, RU 74, box 126, folder 3; *Annual Report ... 1914*, 83.

[60]*Annual Report ... 1915*, 79; *Annual Report ... 1916*, 83.

[61]*Annual Report ...1917*, 83; *Annual Report ...1918*, 78; Public Buildings Commission, 1 July and 27 August 1917, SIA, RU 74, Series 13, box 129.

[62]*Annual Report ... 1929*, 91; *Annual Report ... 1933*, 45.

received some repairs. The Director's Office was rewired and the plaster patched. New floor was laid in parts of the building. A new boiler and oil burner were installed.[63]

Almost immediately at the end of the Second World War the Zoo began to lobby for proper buildings for the animals and for an administration building. The house, about which the Zoo admitted little was known prior to 1827 (the date of the graffiti in the window glass), was deemed obsolete, and worse, a fire hazard that jeopardized the Zoo records and research library.[64] By 1947 the language regarding the Holt House's deficiencies was standardized in the *Annual Reports*, and highlighted not only the aged structure and the lack of any improvements for many years but also the "excessive dampness" that threatened equipment, records, photographic archives, books, and employee health.[65]

More colorful in its description was a 1949 article that took the Zoo's needs to the public in hopes of garnering support for a new administration building. Director William Mann presented his case, arguing for a new administration building by recounting how he was struck on the head by a piece of falling plaster and how he stubbed his toe on the pine floor boards (though the flooring was worse for the experience, it splintered). Part of the basement had "eroded like an unterraced cotton patch"; the valuable records on species and remedies held by the Zoo were endangered by their surroundings. The fire department classified the building as a "firetrap"; the heat piped through steam grilles contributed to the moisture problem, a dampness that encouraged mold to grow on the books and the stairs to sweat. Shelves sagged. Crumbling walls produced a white caulk dusting that settled on every surface.[66] Supplementing the steam heat, electric (baseboard) heaters were installed in several places in the house including the Director's Office.[67]

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[63]SIA, RU 74, box 216, folder 2: Civil Works Administration.

[64]*Annual Report ...1945*, 73-74.

[65]*Annual Report ...1947*, 91; the language becomes more proactive in the 1950 report offering alternative uses for the building as a recreational structure and insisting the new office be better situated for access to the public and for better administration of the Zoo itself. *Annual Report ...1950*, 94.

[66]Gaines, "Zoo Director Envies Animals - They're Safe." Apart from the intentionally dramatic assessment of the Holt House's condition, the attribution of the construction to Judge Holt is incorrect. Likewise the "four narrow, dank bunks where slaves slept" is similarly inaccurate. Slaves most likely lived on the property in the first half of the nineteenth century, either at the house or near the mill, or both, but outside bunks would not have survived in-situ. One possibly is that Gaines encountered the rustic benches designed by Hornblower and Marshall around 1900, or sought to explain the boards (probably shelving) in the space beneath the north vestibule that leads into the cellar. See Baker to Langley, 19 April 1901. It was not unusual for Gaines to misinterpret the shelving; many of her contemporaries saw similar "evidence" of slavery in the houses they visited like the so-called "bunks" Gaines cited or bolts in the walls where "chains" would have been.

In the mid-1950s, termites entered the Holt House. In 1954 termite damage was identified on the 2x4 timbers supporting the stairs and coal bin in the boiler room and a tube of live termites was spotted on the front brick wall suggesting that the termites were entering the building through the mortar as well as up from the ground. On the ground floor, the floor in "Mr. Walker's room" had termite damage despite being covered with linoleum. In addition to the floor, termites had gotten into the baseboard and mantelpiece. The floor and window frame near to door of the front office was damaged as was the window frame to the right of the door in the entrance hall. Upstairs, in the library, termites were into the baseboards and window frames.[68] The effect of the termite infestation was a proposal for a new administration building, but the cost ($245,000) muted the initiative. The *Annual Reports* mentioned the termite "invaders" observing with some consternation that the photographic files were destroyed; apparently those archives were kept on the ground floor. The library books were taken upstairs.[69] Not without humor, Theodore Reed said he enlisted the aid of an anteater to clean out the termite colony in the photographic files, but hesitated to let him loose on the building as the termites may have been what was holding the structure together.[70] Reed, however, did not take the problem lightly. The District of Columbia Department of Buildings and Grounds inspected the house and judged it unsafe unless extensive repairs were made.[71] The *Annual Report* for 1960 was equally damning; the building was described as "honeycombed with termites and rotted from dampness."[72]

Many times these were installed in the twentieth century or, as in the Holt House, were remnants of something else dating to the post-bellum era. The manufacture of nails and other building technologies can date these features. Actual evidence of how the space was used, and by whom, in the antebellum period remains elusive.

Census records place George Johnson at the mill in 1820; he was married to Elizabeth Dunlop. Their household included three slaves and two free people of color. Amos Kendall owned four slaves in 1830; presumably these moved with him from Georgetown to the Holt House. In 1850 Henry Holt had a black, hired hand named Cornelius Newman counted as part of his household. Holt's sons, Charles and Henry, were only six and four years of age respectively. In 1860 the numbers swelled but included hired hands from Ireland rather than enslaved persons. In 1870 Elizabeth Carroll (from Prussia?) lived with the Holts; by then the two boys were twenty-four (Charles) and twenty-two (Henry). Charles's occupation was noted as carpentry; Henry's as farming.

[67]*Annual Report ...1951*, 116.

[68]Report, 7 June 1954, National Zoological Park Administrative files.

[69]*Annual Report ...1957*, 153; *Annual Report ...1958*, 179; *Annual Report ...1959*, 189.

[70]Harry Gabbett, "Attorney Leads Battle for Zoo's Renewal," *Washington Post* 3 December 1958.

[71]*Annual Report ...1958*, 179. Drawings were done at this time recording places where there was

In the 1960s, the Zoo embarked on a modernization campaign for its facilities, focusing primarily on the buildings needed for animal care but also including plans for a new administration building. Master Plans and studies were conducted. In the interim, repairs were done to the offices on the ground floor of the east wing of the Holt House. The wood floor was replaced with concrete and a layer of asphalt tile; dropped ceilings of acoustical tile were also installed. Walls were repainted and woodwork restored. The engraved window panes were removed. The floor in the Director's Office was also replaced.[73] In 1961 a structural evaluation pronounced the condition of the structural systems poor, and both the exterior and interior extensively damaged by termites.[74] Despite the hardships of working in the deteriorating building, Zoo officials hoped to restore the Holt House so that it would have the feel of Federal Period design but be adapted for modern use inside.[75]

In 1973, some shoring up of the structure occurred. The Office of Facilities Management was tasked with removing the existing skylight, adding support to the beams, and installing new lintels over the windows. A dropped ceiling was put in the library at this time.[76] The new administration building opened in 1977, but researchers continued to occupy the Holt House until 1988. At that time the building was closed. The roof was replaced in 2001 and a structural analysis completed in 2003.

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damage.

[72]*Annual Report ...1960*, 171.

[73]*Annual Report ...1961*, 164-65; *Annual Report ...1962*, 178; var. dates, National Zoological Park Administrative files; regarding the window glass, see Memorandum, 8 May 1962, National Zoological Park Administrative files. By 1960 the floor in front of the fireplace in the Director's Office had been eaten away; the openings made during the 1957 investigation by the Buildings and Grounds inspector remained unfilled. Together with the damaged woodwork (trim, frames, railings, baseboards), these caused the interior to be likened to that of a "haunted house." The precarious condition of the roof and flashing contributed to the aura of decrepitness. Water leaked through the plaster ceilings. These circumstances prompted the studies by Zoo officials into the history of the house, as well as prompted the master plans.

[74]15 March 1961, SIA, RU 50, box 124: File on NZP buildings. Costs expended by the Zoo were summarized as follows: $2000 in 1890; $3000 in 1899; and $950 in 1914.

[75]T.H. Reed to Mr. Bradley, 14 March 1966, National Zoological Park Administrative files.

[76]E. Petrella to Dr. T.H. Reed, Memorandum, 30 April 1973, SIA, RU 325, box 43. Also in 1973 the building was listed on the National Register of Historic Places. See Leonard H. Gerson and Suzanne Ganschinietz, "Holt House," Nomination 1973, National Register of Historic Places, National Park Service.

B. Historical Context

With the establishment of the 10-mile square District of Columbia in 1790, the fledgling United States finally had its capital city. The boundaries included the port cities of Georgetown, on the Maryland side of the Potomac, and Alexandria in Virginia. The Virginia portion was ceded back to the Commonwealth in 1847. In 1791 Pierre Charles l'Enfant designed a plan for the federal city with radial avenues overlaid on a grid of narrower streets that created numerous small parks as well as spaces for monumental sculpture. Around the public buildings, such as the President's House and the U.S. Capitol building, l'Enfant planned for residential development. True to l'Enfant's ideal, Lafayette Square hosted the well-to-do throughout the much of the nineteenth century, and today the square boosts of two, extant Benjamin Henry Latrobe designed buildings: the Decatur House and St. Johns Church. The neighborhood attracted patrons such as John Van Ness, who commissioned Latrobe to design his town house on a lot near the President's House. Similar to how the neighborhood around the President's House grew, the U.S. Capitol served as the locus for rowhouses and elegant town houses, like the Sewall-Belmont House, and the markets that emerged around it.[77] The larger parks, like those at Dupont Circle and Logan Circle that were formed by the intersection of the streets and avenues, also anchored domestic enclaves that have since become sought-after residential areas. Present-day Florida Avenue, originally known as Boundary Street, marked the northern edge of the l'Enfant city.[78] Beyond it the terrain rose. It was here up on the hills of what was then known as Washington County, sometime between 1810 and 1830, that the Holt House was erected.

Early maps of Washington, DC, trace the emergence of the federal city. Along the boundary were farms and mills, plus the country places of the affluent. Benjamin Stoddert, who served in the Revolutionary War and became the first Secretary of the Navy, lived in Georgetown and maintained an estate outside the city. Stoddert also owned much of the land that became the National Zoological Park and likely made some improvements to the property on which the Holt House was

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[77]Regarding the Sewall-Belmont House, see HABS No. DC-821. On the U.S. Capitol, see, for example, Donald R. Kennon, ed., *The United States Capitol: Designing and Decorating a National Icon* (Athens: Ohio University Press, 2000); Glenn Brown, *History of the U.S. Capitol* (reprint, NY: De Capo Press, 1970). For the White House, see William Seale, *The President's House* 2 vols. (Washington, DC: White House Historical Association, 1986).

[78]For the overview, Pamela Scott and Antoinette J. Lee, *Buildings of the District of Columbia* (NY: Oxford University Press, 1993), 3-27; on Lafayette Square, 158-65. Also, other texts on the architecture of early Washington include Daniel D. Reiff, *Washington Architecture, 1791-1861* (1971); John W. Reps, *Monumental Washington* (1967) and *Washington on View: The Nation's Capital in 1790* (1991); John Ziolkowski, *Classical Influence on the Public Architecture of Washington and Paris* (1988); Dianne Maddex, *Historic Buildings of Washington* (1973); Frederick Gutheim and Wilcomb E. Washburn, *The Federal City: Plans and Realities* (1976); Kenneth R. Bowling, *Creating the Federal City, 1774-1800: Potomac Fever* (1988).

eventually constructed, before he sold the tract to Walter Mackall in 1800. Mackall lived elsewhere, as Stoddert had done, but he most probably had the Columbia Mill (later Adams Mill) built, circumstances which would have made the parcel appealing to Jonathan Shoemaker. Shoemaker came from a family with milling experience and he had worked for Thomas Jefferson at the Shadwell mills; nonetheless, his venture in Rock Creek (1804-09) was unsuccessful. Because much of the property and the surrounding area was undeveloped, Shoemaker was able to partition a portion of the tract for use as a Quaker burying ground. This cemetery was exempted from the lot he sold to Roger Johnson in 1809.

Roger Johnson, a younger brother of Maryland's first governor Thomas Johnson, who was also one of the three commissioners George Washington appointed to oversee construction in the capital, lived in Frederick, Maryland.[79] It appears that Roger Johnson bought the Shoemaker property outside Washington, DC, for his son George. Between 1809 and 1818, George Johnson ran the Columbia Mill. He was no more successful than Shoemaker had been and in 1818 the mill was mortgaged. The land was subdivided and the acreage associated with the Columbia Mill sold to John Quincy Adams in 1823. Adams married Roger Johnson's niece, Louisa, and it is this tangential connection to the Holt House that, at least in part, prompted a description of the building as President Adams's summer retreat.[80] George Johnson erected a larger, more substantial mill on the property in 1814 and most probably began building the Holt House in the 1810s. His debts, tallying between $50,000 and $60,000, strained his relationship with his father, who tried to settle his son's affairs. When Roger Johnson died in 1831 no mention of George is made in his will. He ordered that the house and its surrounding acreage be sold to raise funds to pay (George's) creditors to the estate.[81]

Around the Holt House, on the city's periphery, others established farms and erected houses. The high ground, like that owned by Johnson overlooking Rock Creek, quickly earned a reputation as a healthful retreat from the lower-lying city proper. For example, even before the Johnson family bought the Holt House tract, Georgetown merchant Uriah Forrest constructed Rosedale in what is now Cleveland Park. Forrest's dwelling was five bays across with masonry end chimneys; it was later

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[79]Washington's other two commissioners were Daniel Carroll and Dr. David Stuart. Thomas Johnson had Rose Hill Manor built in the town of Frederick. The house was for his daughter. He later moved into Rose Hill Manor and lived there, with his daughter's family, for the last twenty years of his life. See HABS No. MD-493.

[80]See, for example, Major H. Brooks Price, District Officer, "Holt House (Jackson Hill)," Historic American Buildings Survey, Library of Congress, 2. (HABS No. DC-21). Price cites John Clagett Proctor, "Story of ... Lane," *Sunday Star*, Magazine Section, 28 January 1934. The report was reviewed by Wm M. Rittenhouse and signed off on by Henry Chandlee Forman in 1936.

[81]Farrell, 170-76, summarizes the research materials and what is known of the early history of the Holt House property.

expanded.[82] Rosedale was constructed on part of the old Pretty Prospect tract, a parcel whose boundaries would have also included other estates to the west of Rock Creek such as Philip Barton Key's Woodley (ca. 1800), the Nourse family's Highlands with a house erected sometime between 1817 and 1827, and Major John Adlum's the Vineyard.[83]

Around the same time as Forrest occupied Rosedale, a merchant from Georgetown named Robert Peter had a farm called Mount Pleasant in the part of the city now known as Meridian Hill. Portions of the land changed hands, and in 1816 Commodore David Porter had a house built on Meridian Hill. The dwelling is attributed to the architect George Hadfield and, until it burned in the 1860s, it was considered among Washington's most elegant.[84] Construction of this dwelling would have been contemporary to George Johnson's architectural endeavors on the property in Rock Creek.

In Rock Creek, in the early 1820s, nurseryman Isaac Pierce had a house built and began designing his gardens.[85] Joshua Pierce continued to cultivate the estate and nursery, likely building the present stone house and converting the grounds into a "residential landscape and tree park" in the mid-nineteenth century.[86] The landscaping was well-enough established by 1841 when the then owner of

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[82]Scott and Lee, 366-68, including entry for "Rosedale." Also on Rosedale, see Louise Mann-Kenney, *Rosedale* (Washington, DC: Youth for Understanding Exchange, 1989) and Perry Carpenter Wheelock, "Cultural Landscape Report: Pierce-Klingle Mansion, Rock Creek Park," Report 1993, for the National Park Service, Department of the Interior, Rock Creek Park, National Capital Region, 6. Rosedale was part of the Pretty Prospect (or sometimes, Pretty Prospects) parcel. The 1282-acre tract was purchased by Uriah Forrest, Benjamin Stoddert, and William Deakins, Jr., in 1792, and by 1798 belonged to Forrest alone. The land overlooked the city, and much of the heights had been cultivated or supported milling operations long before the three men bought Pretty Prospect. Forrest's speculative ventures failed and his creditors sold his Rosedale estate, by then more a working farm than a summer retreat, in 1804. Philip Barton Key acquired it and transferred part to Isaac Pierce. Pierce already owned property in Rock Creek. He farmed and operated a sawmill, gristmill, distillery, and nursery. Wheelock, 6-7.

[83]Wheelock, 7, who cites The Junior League of Washington, *The City of Washington: An Illustrated History*, edited by Thomas Froncek (NY: Knopf, 1977). Woodley is the main building on the Maret School campus, and the Highlands is part of the Sidwell Friends campus. For photographic documentation on Woodley, see HABS No. DC-52.

[84]Scott and Lee, 297-98.

[85]Scott and Lee, 362-64. The house is now part of Rock Creek Park and overseen by the National Park Service. The site was recorded by HABS. See HABS No. DC-168.

[86]The house and gardens also have been attributed to Joshua Pierce, the second owner of the property (1823-69), and the description of the land as a "residential landscape and tree park" came from Wheelock, 33. Also in the Cultural Landscape Report the estate name is spelled "Linnaean Hill." The HABS record splits the difference - the house is identified as "Linnean Hill" and with

the Holt House listed views of "Pierce's pleasure gardens" as an enticement to prospective buyers. The house was known as Linnean Hill; it was five bays across and heated with chimneys at either end of the building. The five-bay facade suggests a central passage plan inside; it also is a tightened expression of the five-part house, condensing the linear, horizontal plan with its central core into a cubic form seen in cities along the eastern seaboard in the Colonial and early National periods. As Johnson did, Pierce operated a mill.[87]

Also in the 1820s, Columbia College was erected; the college was built on the site of John Holmead's estate on Meridian Hill and so his son relocated, creating Holmead Manor above Florida Avenue and S Street.[88] In 1841, panoramic views from the Holt House included the college. Near Columbia College, William J. Stone commissioned a five-part house called Mount Pleasant (later, Calumet Place) around 1840.[89] Stone's building project coincides with the earliest known description of the Holt House, one that emphasized its five-part plan with a central block and wings. Its currency in architectural fashion is underscored by more refined houses like Mount Pleasant that shared both layout and ornamental details. The Holt House may have needed new wallpaper and paint - interior decor - after Amos Kendall's occupancy but its overall form remained salient.

In 1817, not long after he designed a house for Van Ness, Benjamin Henry Latrobe planned Brentwood for the daughter of Washington mayor Robert Brent. The dwelling had a two-story central core and flanking wings that were one story in height. Brentwood and the Holt House both had exterior stairs, a feature of English Palladian design Latrobe thought inadvisable because of the weather. However, its pedimented Ionic portico, beltcourses, and lantern lent the execution of Brentwood's design a similar refinement to that which characterized Latrobe's other commissions.[90]

Whereas Brentwood's construction began as that at the Holt House likely was winding down, Latrobe's association with Joel Barlow's Kalorama house earlier in the decade corresponds to the

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Joshua Pierce. Likely Joshua Pierce continued where his father Isaac left off, and converted an agricultural enterprise and nursery into a horticultural center and it is the refinement of the property that led to the attribution of Joshua as the builder. Wheelock states that Isaac Pierce transferred a portion of his land to Joshua in 1821 and in 1823 deeded it to him. In that year Joshua built the stone house. Wheelock, 7. No deed reference is included.

[87]"Pierce Mill," HABS No. DC-22.

[88]Henry Wardman developed part of the Holmead Manor grounds in 1909-11 as subdivision with several hundred Colonial Revival-style houses. An apartment project replaced the manor house.

[89]Julie Polter, "Dreams, Schemes, and Plat Maps: Mary Logan and Columbia Heights," *Washington History* 19/20 (2008/09): 31-48; *Capital Losses*, 36-37.

[90]*Capital Losses*, 39; Michael W. Fazio and Patrick A. Snadon, *The Domestic Architecture of Benjamin Henry Latrobe* (Baltimore: Johns Hopkins University Press, 2006), 688-94.

Johnson's acquisition of the property from Jonathan Shoemaker.[91] Latrobe recommended Barlow build a five-part house in Kalorama, but the full Latrobe-prescribed plan remained incomplete. Barlow's Kalorama mansion was demolished in 1889.[92] Activity in such proximity to the Holt House could hardly have gone unnoticed. Five-part houses, like that intended for Kalorama, typically were found in the countryside, on the mid eighteenth-century plantations of the very wealthy throughout the Chesapeake from the Tayloe's Mount Airy in Virginia to the Lloyd's Wye plantation house on the Eastern Shore of Maryland. Urban examples appeared in Annapolis, like the Hammond-Harwood House and Whitehall, both associated with notable craftsman William Buckland. Above the docks and streets of the port of Georgetown, on the hills or palisades to the south and west of Barlow's Kalorama, rose the classically-inspired Dumbarton House (with a five-part plan), Dumbarton Oaks, Evermay, Montrose, and Tudor Place.[93] Latrobe is associated with renovations at Dumbarton House and Dr. William Thornton created Tudor Place.[94]

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[91]On the emergence of Kalorama as a neighborhood, see Michael R. Harrison, "Above the Boundary: The Development of Kalorama and Washington Heights, 1872-1900," *Washington History* 14, no. 2 Special Issue Commemorating the Centennial of the McMillan Plan, edited by Pamela Scott (2002/03): 56-69. Also, for the early twentieth-century changes to Kalorama, see scholarship on the architect Waddy Wood who, for example, designed the Woodrow Wilson House in 1915.

[92]*Capital Losses*, 32-33; Fazio and Snadon, 641-42. The house was started by Gustavus Scott after he purchased a 30-acre farm from Anthony Holmead. Scott called his dwelling Belair. Financial reverses precipitated the sale of his estate to William Augustine Washington, who had the west wing constructed. Washington sold the property to Joel Barlow in 1807. Barlow named the place Kalorama and solicited the advice of Latrobe to refashion his mansion. Latrobe conceived of the Kalorama house as a five-part structure - like many Colonial-era buildings - but the wings were never completed. The central block featured paired windows set in recessed panels and an archway opening onto a balcony. Kalorama changed hands several times in the nineteenth century, was burned in the Civil War and rebuilt, only to be razed for the extension of S Street in 1889.

[93]See HABS No. DC-434, HABS No. DC-825, HABS No. DC-61, and HABS No. DC-171 respectively. Regarding the Hammond-Harwood House and Whitehall, see HABS No. MD-251 and HABS No. MD-294. Also in Annapolis is the William Paca House (HABS No. MD-253); like the Hammond-Harwood House and Whitehall, the Paca House dates to the Colonial period.

A five-part house, once outside the city of Baltimore and now enveloped in the campus of Johns Hopkins University is the Carroll family's Homewood (built in the first decade of the nineteenth century). See HABS No. MD-35. As in Baltimore, the city of Washington expanded out to and beyond the rural (suburban) retreat that was the Holt House; both the Holt House and Homewood were offered a measure of protection by the park and campus setting that preserved the grounds immediately around each house. Homewood was far more elaborate than the Holt House, however. Peter Myers offers a brief comparison, see p. 32. Also, Lara Pomernacki, "Holt House: Structural Alterations," Report for the Office of Architectural History and Historic Preservation, 1997, 2, who cites Marlene Elizabeth Heck, "Palladian Architecture and Social Change in Post-revolutionary Virginia," Ph.D. diss, University of Pennsylvania, 1988, for her synopsis of Palladianism.

Benjamin Henry Latrobe and William Thornton are just two of the figures that dominated the architectural scene in early nineteenth-century Washington.[95] They worked alongside the three Commissioners appointed to oversee building projects, and alongside Thomas Jefferson.[96] Others included Pierre Charles l'Enfant, whose influence quickly faded but whose plan of the city endured, and architects James Hoban and George Hadfield. Hoban left his imprint on the President's House, while Hadfield, who worked with James Wyatt before coming to the United States and thus bringing with him the knowledge of "Wyatt window" forms, produced buildings that exhibited a stripped down Palladianism and, often like the portico fronting George Washington Custis's Arlington House, a monumentality.[97] All of these architects were engaged - at various times - in the planning and construction of the capital's new public buildings, chiefly the President's House and U.S. Capitol, whose scale and complexity required a level of expertise beyond that acquired by many

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In Georgetown, Montrose (ca. 1810) was constructed by Richard Parrott on the north side of R Street; the building exemplified Federal period design with its five-bay facade and sprawling wing to the east. In the 1820s the Boyce family lived in the house and their daughter married George Washington Peter, the son of Thomas Peter of Tudor Place. The house was demolished in 1911. *Capital Losses*, 13.

[94]For Myers's comparison of Holt House and Tudor Place, see p. 33.

[95]For a still indispensable overview, see William H. Pierson, Jr., *American Buildings and Their Architects*, vol. I: *The Colonial and Neoclassical Styles* (NY: Oxford University Press, 1970).

[96]Jefferson's first plan for Monticello is closer to the five-part plantation houses seen in Virginia and Maryland at the time, however, the final manifestation of Monticello with its central, receiving rooms at the core of building and lateral extensions with Jefferson's private rooms to one side and dining rooms to the other, is perhaps the best-known example of segregated social space as it was at the turn of the century. Service space in Monticello - the places where the work of supporting the household was done - was suppressed, kept out of sight. Madison's Montpelier was also renovated; in the 1810s, Madison added wings to the house and formalized the central block as his reception room. It was not a full, five-part plan but the interior arrangement of public and private zones functioned in much the same way.

[97]On Hoban, see William Bushong, "Honoring James Hoban, Architect of the White House," *CRM: The Journal of Heritage Stewardship* 5, no. 2 (Summer 2008): 64-67; on Hadfield, Julia R. King, "George Hadfield (1763-1826): His Life and Works and His Place in American Architecture," Ph.D. diss, University of London, 2001. See also, HABS No. VA-443. Hadfield worked on the Capitol from 1795 to 1798 and later designed the Marine Barracks (1805). Fazio and Snadon reference Hadfield (pp. 521-22) and a plan he devised for a house in DC; see fig. 8.7. They explain that Hadfield's composition is more rigorous than any by Latrobe. They are likely discussing the house associated with Commodore Porter.

practicing carpenter-builders.[98] Latrobe, who would mentor Robert Mills and William Strickland, participated in the design of both structures.[99] Bostonian Charles Bulfinch would succeed Latrobe at the Capitol. As Latrobe did, William Thornton sought private commissions alongside those he helped build for the nation. Thornton's most notable private works are the innovative Octagon House built for John Tayloe III and the exquisite, five-part house called Tudor Place built for Thomas Peter.[100]

Arguably, despite Thornton's contributions to the built environment of Washington, it was Latrobe's many design proposals, and the dwellings he was able to construct in Virginia and Maryland, as well as in the cities of Washington and Philadelphia, that altered the arrangement of domestic space and "reinvented the American house" in the first part of the nineteenth century. The rational classicism of Latrobe's plans, and the refined simplicity of his architectural designs, imparted an air of distinction to his buildings. Latrobe relied on sheer surfaces and contrasts of light and shadows and solids and voids to give his facades interest; proper proportions brought balance and harmony to the overall massing and scale. Masonry construction gave an impression of permanence. Within the classically-inspired building envelope, Latrobe's sequencing of the interior has been said to have a picturesque sense of movement fostered through off-axis shifts in direction. While spatial hierarchies remained, a greater sense of privacy was entertained and accommodated. Latrobe regulated service to a ground floor, elevating the primary living spaces above it; delineated the southern side of the building as living quarters; left the north for stairs and a vestibule; and pulled the stairs inside.[101]

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[98]Pamela Scott, "Two Centuries of Architectural Practice in Washington," in *Buildings of the District of Columbia*, 14-61.

[99]On Mills, see John M. Bryan, *Robert Mills: America's First Architect* (NY: Princeton Architectural Press, 2001). Mills trained with Latrobe in the first decade of the nineteenth century and is remembered for the public buildings he worked on and for his fireproof construction. Also, Pierson, "American Neoclassicism, The Rational Phase: Benjamin Latrobe and Robert Mills," in *American Buildings and Their Architects*, 335-94.

[100]Regarding the Octagon, see Orlando Ridout V, *Building the Octagon* Octagon Research Series (Washington, DC: American Institute of Architects, 1989); Barbara G. Carson, *Ambitious Appetites: Dining, Behavior, and Patterns of Consumption in Federal Washington* Octagon Research Series (Washington, DC: American Institute of Architects, 1990). See also, Gordon S. Brown, *Incidental Architect: William Thornton and the Cultural Life of Early Washington, D.C., 1794-1828* (Athens: Ohio University Press, 2008).

[101]This synopsis of Latrobe's work is drawn from Fazio and Snadon, *The Domestic Architecture of Benjamin Henry Latrobe*. Also important is Jeffrey A. Cohen and Charles E. Brownell, eds., *The Architectural Drawings of Benjamin Henry Latrobe*, 2 vols. (New Haven: Yale University Press for the Maryland Historical Society and the American Philosophical Society, 1994).

The Holt House shares many of Latrobe's requirements for appropriate, "rational house" plans, including the use of the south side of the building for "inhabited" quarters; that the interior of the Holt House adhered to this room arrangement is evidenced by the verandahs added to the south side hyphens. The verandahs suggest both familial use and secondary, but direct, access into private spaces. A vestibule was added to the north side; but then, so was the wood external stair Latrobe would have deplored. Spatial hierarchies implied by the level of finish throughout the house, such as the lack of glazing in the ground floor windows, hint that the Holt House conformed to Latrobe's preference for service space on a separate floor from living space.[102]

Yet the *piano nobile* plan predates Latrobe and can be found in any number of Renaissance period buildings as well as in English Palladian houses. Similarly the tripartite windows at the Holt House are a derivative of the *serliana*; and others besides Latrobe used tripartite windows in many of their designs. Latrobe's interpretation of this motif generally featured the tripartite window beneath a blind arch, and examples of where he used the tripartite windows include the Van Ness house, the Pope Villa, and Sedgeley.[103] However, those in the Holt House are true Wyatt windows and lack any arch above the three-part sash. Houses with Wyatt windows, besides the Holt House, are Mattaponi (renovated ca. 1820) and Bowieville (1810-20), both in nearby Prince George's County, Maryland.[104]

In addition to the three-part windows, historic photographs document other architectural similarities such as a bracketed cornice and stuccoed exterior between the Holt House and, for example, Latrobe's house for Van Ness.[105] The builder of the Holt House would have been aware of the Van Ness project, which began around 1813, but the interruptions of the brick masonry with patches of stone in the walls of the Holt House dictated the use of stucco to unify the exterior appearance. This was in keeping with general practice at the time and so the application of stucco is not indicative of merely copying an architect-designed townhouse. The carpenter-builder of the Holt House was versed in neoclassicism as it evolved in and around the nation's capital; rather it is in the execution of architectural principles that the distinction is made.

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[102]Fazio and Snadon, "Reinventing the American House," in *The Domestic Architecture of Benjamin Henry Latrobe*, 183-208.

[103]In their discussion of the Pope Villa, Fazio and Snadon observed how the tripartite windows of Latrobe's masterpiece were copied, however, its proliferation in houses through 1850s came at the expense of design. The windows were inserted into building elevations without a regard to the interior space or spatial hierarchy inherent in Latrobe's designs. Latrobe's designs often varied elevations. See p. 528.

[104]See HABS No. MD-651 and HABS No. MD-644; Catherine C. Lavoie, *Landmarks of Prince George's County*, architectural photography by Jack E. Boucher (Baltimore: Johns Hopkins University Press for the Maryland-National Capital Park and Planning Commission, 1993). Hadfield's work with James Wyatt, and his presence in Washington, provide a possible source for the window forms in these three buildings but no connection to Hadfield has been established for any of them.

[105]On the Van Ness house, Fazio and Snadon, 452-73; *Capital Losses*, 34-37.

While the plan of the Holt House bears some similarity to the general concepts of Latrobe's "rational house" with a *piano nobile* and north vestibule, and despite a common use of neoclassical features, the Holt House lacks the sophistication of the Palladian, multi-part houses Latrobe is known to have designed. These include the Harvie House in Richmond, Sedgeley in Philadelphia, and Adena in Ohio, among others.[106] Latrobe's houses in Washington, specifically those located in a comparable setting to the Holt House like Brentwood, were more elegant countryseats than that erected on the promontory overlooking Rock Creek for George Johnson. Instead, the builder of the Holt House drew on architectural precedent from the Colonial-period that had evolved over the seventeenth and eighteenth centuries as building technologies, resources, and social needs of the genteel demanded.[107] By the middle decades of the eighteenth century, the determined symmetry of the exterior of plantation and town houses, sometimes reinforced with flanking wings, imposed a sense of order and balance on the landscape and reiterated the authority, success, and distinction achieved by the patriarch owner. The restrained classicism that shaped these polite houses bespoke of educational opportunities, discerning taste, and a manner of inter-personal conduct and control that governed societal leaders and those who hoped the consumer revolution would usher them into that world.[108]

By the fourth quarter of the eighteenth century, moreover, specialized room use enabled the separation of public and private space and, even more urgently for the planter, the segregation of service and slaves or servants from family areas. The insertion of a stair passage reordered the interior allowing for circulation, public anterooms, and a socially-neutral but highly embellished

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[106]On Latrobe's plans, Fazio and Snadon, 524-35, on Palladian house types specifically, 538-39, and fig. 8.10.

[107]For examples of comparable houses in Maryland, see Mills Lane, *Architecture of the Old South: Maryland* (NY: Abbeville Press, 1991). Houses with a five-part plan included in the volume are Tulip Hill (HABS No. MD-286), Whitehall (HABS No. MD-294), Hammond-Harwood House (HABS No. MD-251), Montpelier (HABS No. MD-140), Wye Plantation (HABS No. MD-88-C), and Hampton (HABS No. MD-226-A). These all date to the third quarter of the eighteenth century. Others in the HABS collection, but not in Lane's book, are Doughoregan Manor (HABS No. MD-230), Mount Clare (HABS No. MD-192), Blandfield (HABS No. VA-1198), Mount Airy (HABS No. VA-72), and Monticello (HABS No. VA-241). These also predate the Holt House, and so provided what was by then a familiar model for the Johnsons and their craftsmen and laborers to emulate. No direct connection between the Holt House and these extant examples of elite housing stock has been established, instead the eighteenth-century houses contextualize those of the federal city through a continuity of design.

[108]Richard L. Bushman, *The Refinement of America: Persons, Houses, Cities* (NY: Knopf, 1992); Cary Carson, "Why Demand?" in *Of Consuming Interests: The Style of Life in the Eighteenth Century*, edited by Cary Carson, Ronald Hoffman, and Peter J. Albert (Charlottesville and London: 1994), 168-232.

receiving room inside the house.[109] The large houses erected by the elite members of Chesapeake society had a classical form and finish; they were symmetrical, articulated houses wherein spatial hierarchies could be read from the exterior and could be determined by interior detail.[110] They contained more private rooms with dedicated purposes, such as bedchambers and closets, plus a wide array of entertaining rooms called parlors and on occasion drawing rooms, passages or saloons, and, dining rooms. In some early eighteenth-century dwellings, like the Carter's house at Shirley plantation, the building envelope prevented a drastic rearrangement of internal social space. This meant, for example, that a principle chamber remained on the first floor even as it became off-limits to the public. Thus the interior woodwork and level of finish of Shirley's first floor suite became a visual link for the public rooms, queuing visitors on where to go. Other houses like Green Spring, which had a *piano nobile* plan, and Scotchtown also had the main chamber on the first floor long after that room was moved upstairs in the newly-built dwellings of the genteel.[111] Despite the passage of time, the Holt House would appear to resemble these houses that had both private and public zones on the primary floor given the Holt family's emphasis on accessing the upstairs living space with a myriad of exterior staircases and a ground floor likened to a cellar at the end of the nineteenth century. Even with a *piano nobile* and no inhabitable attic, it could accommodate a variety of persons and activities due to its multi-part plan.

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[109]Mark R. Wenger, "The Central Passage in Virginia: Evolution of an Eighteenth-Century Living Space," in *Perspectives in Vernacular Architecture* II, edited by Camille Wells (Columbia: University of Missouri Press, 1986), 137-49. This reception room replaced the old multi-purpose hall.

[110]See for example: Mark R. Wenger, "The Dining Room in Early Virginia," in *Perspectives in Vernacular Architecture* III, edited by Thomas Carter and Bernard Herman (Columbia: University of Missouri Press, 1989), 149-59; Camille Wells, "Virginia by Design: The Making of Tuckahoe and the Remaking of Monticello," *ARRIS* 12 (2001): 44-73; Mark R. Wenger, [Eighteenth-Century Bedchambers], unpublished paper, September 2000; Mark R. Wenger, "Jefferson's Designs for the Governor's Palace," *Winterthur Portfolio* 32 (Winter 1997): 223-42; Willie Graham, Carter Hudgins, Carl Lounsbury, Fraser Neiman, and Jim Whittenburg, "Inheritance, Adaptation, and Innovation: Archaeological and Architectural Perspectives on the Seventeenth-Century Chesapeake," *William and Mary Quarterly* 3rd series 64, no. 3 (July 2007): 451-522; Camille Wells, "The Planter's Prospect: Houses, Outbuildings, and Rural Landscapes in Eighteenth-Century Virginia," *Winterthur Portfolio* 28, no. 1 (Spring 1993): 1-32; Dell Upton, "Vernacular Domestic Architecture in Eighteenth-Century Virginia," in *Readings in American Vernacular Architecture*, edited by Dell Upton and John Michael Vlach (Athens: University of Georgia Press, 1986), 315-35; and Rhys Isaac, *The Transformation of Virginia, 1740-1790* (Chapel Hill: University of North Carolina Press for the Institute of Early American History and Culture, 1982).

[111]Betty Leviner, "Furnishing the Chesapeake House," unpublished paper, 2000, 28-38; *The Early Architecture of Tidewater Virginia: A Guidebook* (Williamsburg: Architectural Research Department, Colonial Williamsburg Foundation, 2002), 75-77; Wenger [Eighteenth-Century Bedchambers].

In the eighteenth-century Palladian house, the central block was the public sphere and service and family rooms were pushed outward and away from the formal, entertaining core into the wings. An example of this arrangement of rooms can be seen at Brandon; by the end of the century, a more lateral organization of the interior prevailed, often with a dining room at one end and a bedchamber at the other.[112] The defined compartments of the Palladian house were present in the Holt House, with the rooms of the hyphens and wings providing a secondary or cross axis to the center room, but how they were used specifically is unknown.[113] Nonetheless, it was this Anglo-Palladian, Colonial-era building tradition, with its inherent class and racial lines, that guided the creator of the Holt House along with the tenets of neoclassicism practiced by Latrobe, Thornton, Hadfield and others that were shaping the l'Enfant city and the houses around it.

Part II. Architectural Information

A. General statement

1. Architectural character: The Holt House is later example of the Palladian five-part house type with a center block, hyphens, and wings. Generally the hyphens were lower in height or scale than the center and wings which lent an architectural rhythm (a-b-c-b-a) to the ensemble and imparted visual cues to the hierarchy of social space inherent in the arrangement of the domestic interior. At the Holt House, however, the hyphens are the same height as the wings. This disrupts the visual harmony and proportional balance typically found in high-style Palladian buildings. Other classically-derived elements include the blind arches, tripartite windows,[114] low-pitched roof lines, and modillions (brackets supporting a cornice).[115] The dwelling was originally one full story above grade, and a placement of the main living space on that level invoked the classical *piano nobile* plan. By the end of the nineteenth century, a straight run of steps leading up to an entrance vestibule on

[112]On Brandon, Camille Wells, *Cradles of Culture: The James River Plantations Guidebook* (Richmond: 2006), 38-46; Wenger, [Eighteenth-Century Bedchambers].

[113]At some time in the nineteenth century, the western end of the building likely contained the service areas; this was the side expanded with a one-story, shed-roofed addition and a smattering of sheds.

[114]The tripartite arrangement of the window glazing set in moveable sashes is sometimes referred to as "Wyatt windows" after James Wyatt who first used it in his designs around 1810. Benjamin Henry Latrobe and William Thornton also used similar, though more sophisticated, window forms in their buildings. The tripartite window is a derivative of the serliana, or Palladian, window; Wyatt windows do not have the arch over the central portion.

[115]With the exception of the tripartite windows, Myers suggests these features were added during the renovations by the Zoo. Myers, 21-22. Regardless, they were popular in the Colonial Revival period *because* they were classical motifs.

the north elevation provided the primary means of egress to the upper floor. A double door opened into the south entrance pavilion on the ground floor and two spiral staircases connected that space to the upper floor.[116] Inside, the Holt House featured a large, central room with a cross passage leading into the hyphens and wings.[117]

2. Condition of fabric: The present condition of the Holt House is poor, though it is no longer worsening due to the replacement of the roof and installation of new gutters and downspouts. The stability of the building is a concern because of long-time termite infestation, moisture damage to the wall finishes inside and outside, mold and mildew throughout, rotten wood structural members, exposed brick and deteriorating mortar joints, and cracks in the exterior masonry walls. Wood braces help support a weakened exterior wall on the south elevation; protective plywood covers the window openings to stave off vandals and vermin. Inside, the floors have a sort of spongy feel to them in places because of the termite damage and they are littered with debris. There are also asbestos containing materials throughout the building.

B. Description of Exterior

1. Overall dimensions: A five-part house type with a central block connected to wings by hyphens, the Holt House stretches east-to-west over the landscape. The principle facades look to the north and south, and most probably the south elevation was the front of building. The south elevation is five bays across the length of the building whereas the north elevation is nine. The footprint of the house is around 89' x 58'.[118] Today the Holt House

[116]Historic photographs dating to around the time of the Zoo's acquisition of the property show a double door into the south pavilion as well as the two ramshackle (by that time) wood porches fronting the hyphens on the south elevation; wood steps led up to these porches (or verandahs as they were referred to). Although shuttered in the pictures, the tripartite windows of the hyphens extended to the level of the porch floor and so offered a secondary way into the building on this side of the house. The east and west end elevations - the wings - had no fenestration prior to Zoo ownership.

[117]How the central room upstairs was lit - or ventilated - remains an enigma. With the north entrance opening first into a passage and later into a vestibule, neither the glazing in the double doors nor the sidelights would offer any light or breeze into the central space; the addition of the south entrance pavilion also robbed the south walls of the room of any exterior fenestration. Possibly there were windows at the south end of the east and west walls that were later covered over, but while this makes sense spatially, Emerson recommended in May 1890 that "in this main room, exactly over AA [i.e., the windows downstairs], put in large windows. One on each side." The suggestion of adding windows there - rather than enlarging them - implies no opening existed at that time.

[118]Overall dimensions taken from the 1983 inventory; see Druscilla J. Null, "Jackson Hill," Architectural Data Form July 1983, Historic American Buildings Survey, Library of Congress (HABS No. DC-21).

stands a full two-stories in height, however, it was built as a one-story building with the main floor raised in the classical *piano nobile* tradition over a basement.[119] Presently the main floor is accessed on the ground floor by way of an entrance pavilion on the south side; the entrance stair on the north side is no longer extant. There are doors leading into the ground floor that are located on either side of the cantilevered feature on the north elevation.[120]

2. Foundations: The foundations of the house are made of fieldstone, although records suggest that the some of the walls were originally laid on bare earth.[121] The depth and scale of structural underpinnings of the building, added by the Smithsonian in the 1890s,[122] cannot be verified in a surface-level survey of existing (visible) fabric. Exploratory investigations could potentially reveal these details.[123]

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[119]This arrangement of social space has parallels to Secretary Langley's creation of a library - the most formal room in the building and the most significant to a research facility - in the upstairs, central room at the end of the nineteenth century. By the time Langley got his library the grade had been lowered around the building and the Holt House was a full two stories. It is difficult to get beyond the National Zoo's interpretation of the interior, or even the Holt family's, to understand how the space was used initially.

[120]Historic photographs suggest that these, as well as the arched opening under the vestibule, were there by 1889-90.

[121]Baker to Emerson, 9 July 1890. Here Baker notes with alarm that "I have had some laborers tearing off the roofs and taking out the floors and partitions and this has developed an amount of weakness in the old structure that was not dreamed of at first. Almost the entire woodwork will have to be removed, and the flues entirely rebuilt. Besides this, in getting up the basement floor it was discovered that the walls sit immediately on the ground. It appears that what is now the basement must have been at once a cellar. We cannot excavate much without going below the walls..."A memo of July 1st reiterates Baker's findings, stating that "...many defects were discovered... the walls were found to be very weak, cracked in many places, and not extending below the lower floor but resting on the surface of the ground, so that it would be impossible to lower the basement floor as had been contemplated..." In August the building inspector from Washington, D.C., pronounced the walls unsafe and recommended the condemnation and removal of the building. Costs of repair were estimated to equal those of constructing a new building. SIA, RU 74, Series 2, box 4: Diaries, Ledgers, Memoranda, folder 11; SIA, RU 74, Series 12, box 42: Incoming Correspondence, folder 8. Underpinning the walls remained a concern, nonetheless.

[122]*Annual Report ...1899*, 54. The report of work completed notes that the "walls of the office building have been underpinned and part of its interior finished," and that the cost with architect's fees came to $3000. In a message regarding the landscaping at the Holt House it was noted the foundations had been repaired the year before. Frank Baker to Secretary Langley, 28 March 1899, SIA, RU 31, box 8: Correspondence of the Secretary, folder 1.

[123]As noted by Quinn-Evans Architects, "The Preservation of the Holt House: Phase One, Report

3. Walls: The walls are stucco over complex (brick and fieldstone) masonry construction; gaps in the stucco reveal that the bricks were laid in common bond.[124] The pebble-dash stucco dates to the turn of the twentieth century and has been compromised by water infiltration.[125] In 1890, the building was described as "this old brick and stone house, ..."suggesting the masonry walls were at least partially exposed. Moreover, specifications for repairs that year call for tearing off the old plaster and re-plastering and painting the exterior.[126] Historic photographs taken in the 1890s confirm the need for repair to the exterior, including the stucco.[127]

4. Structural system, framing: The structural system consists of load-bearing masonry walls and framed construction.

5. Porches, stoops, balconies, porticoes, bulkheads: On the south elevation, the projecting entrance pavilion extends the central block of the building and so becomes the focus of the facade.[128] It is accessed by way of a centrally-located doorway and lit by three-part windows on the east and west elevations. It is capped by a pediment with a bracketed cornice. Off the north elevation, obscuring the original entrance and replacing the stair, is a cantilevered

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prepared for the Holt House Preservation Task Force of the Kalorama Citizens Association, 2003, 16-17, 34. Also, site visits in spring 2009 included forays into the present cellar space under the west hyphen and leading back under the north vestibule. Brick and stone walls are evident in those spaces; the masonry in the vestibule area has plaster over the exterior stucco, what appears to be shelf, no evidence of floor joists, and stair running from the east doorway into the dirt. The west doors would open into empty space.

[124]The use of stone is somewhat random.

[125]See for example, Baker to Rathbun, 26 June 1899. Here Baker recommends spending $75 to have the pebble-dash restored. In the same letter he advocates for kalsomining the walls of the "office and of the rooms above" since they were in "shabby" condition.

[126]"At Work on the Zoo"; Emerson, Specifications for Repairs and Alterations...; Emerson, Suggestions, 12 May 1890.

[127]The photograph taken by Frances Benjamin Johnston (looking from the northeast) shows the north side of the house and shows that the stucco has come off in places. The image is dated ca. 1895. Frances Benjamin Johnston Collection, Library of Congress. Other views, in the collections of the Smithsonian, echo Johnston's.

[128]It is possible this is an addition as well. There has been some repair work to the stucco at the joint of the pavilion to the central block; perhaps this is due to a leak at the building seam. Site visit, spring 2009.

addition designed by W.R. Emerson.[129] It is lit by three windows, one in each elevation at the main floor level. Below the spur is a pass-through that would have run east-west under the stairs leading up to the entrance; today that area is enclosed and double doors open into a storage area, albeit one without floor boards or floor joists. Emerson's design guided the enlargement of the existing vestibule in 1899.[130] In the late nineteenth century there were verandahs along the south elevation as well; these were removed almost immediately under the Zoo's stewardship.[131]

6. Chimneys: There are four, interior chimneystacks for the fireplaces used to warm the interior of the house, one chimney in each end wall of the wings and in the east and west walls of the central block. The end chimneys accommodated fireboxes on one side, while those for the central block had fireplaces opening from both sides. The chimney at the west wall of the central block appears to have been rebuilt.[132] The specifications of 1890 called for the chimneys to be inspected and replaced. Likely what was eventually done was the rebuilding of the chimney caps in 1901 along with the work on the center, west chimney stack.[133]

7. Openings

a. Doorways and doors: The three exterior door openings on the ground-floor have been covered with protective plywood, one is situated in the center bay of the south elevation and

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[129]The cantilevered addition is attached to the spur off the north elevation; in September 1898 architect Glenn Brown reportedly observed that there were two periods of construction, with the later phase "distinctly inferior" to the original. He believed the gabled addition or spur was part of the second period. Material evidence lends credence to Brown's assessment. This part of the building lacked foundations whereas the walls in the wings had some stone. Farrell, 179.

[130]Baker to Langley, 7 September 1899.

[131]Historic photographs indicate that these were along the hyphens and were reached by wood stairs; the openings on the main floor level were shuttered. See also Pomernacki, 3.

[132]Records for repairs to the house in 1901 indicate that this chimney needed to be "wider and deeper in the lower room and, on the back, to [be] enlarge[d...] throughout its height so as to provide a new flue." Baker to Langley, 25 April 1901.

[133]Myers (p. 22) states that the tops were all rebuilt. Emerson recommended as much in May 1890. Also, for excerpts on the chronology of modifications, see Farrell, 190. Today the chimneystack on the west wing protrudes slightly from the wall plane; this was likened to a buttress. Its form raises questions about its relationship to the former additions located on that side of the house. Tina Roach, AIA, Quinn Evans Architects, to Virginia B. Price, Mark Schara, and Paul Davidson, personal communication, April 2009.

the other two placed on either side of the cantilevered addition on the north elevation. The south door is a single, paneled door flanked by sidelights; it was designed and installed under Hornblower and Marshall's direction in 1901. The two on the north elevation are single doors. The west is a glazed and paneled door with four lights over the lock rail and three recessed horizontal panels below it. It is hung from modern hinges beneath a single transom light with glazing divided by muntins in an ornamental pattern featuring a center oval.[134] The east door has one recessed panel with molding at the perimeter of the field; it is secured by a rimlock. It, too, has glazing above the lock rail but in an ornamental pattern matching that found on the south door.

b. Windows and shutters:[135] On the exterior, the window glazing has been covered over with plywood. Beneath the plywood, wood frames have been constructed to shore up the openings. Plain wood lintels and wood sills are visible on the exterior, however.[136] The ground-floor window in the west hyphen has plain, modern mullions but elsewhere the window mullions all have molded profiles. The profiles vary; for example, one of windows in wings on the first floor has reeded mullions whereas its counterpart has fluted mullions.[137] The ground floor window mullions are reminiscent of the fireplace surrounds and window aprons with the molded center piece.[138] The variation suggests a sequence of events, as does the glazing, however which came first between the fluting and reeding is unclear.

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[134]This has been described as a spider-web pattern.

[135]A 1977 article in the *Washington Star*, occasioned by the opening of the new administrative and educational building for the Zoo, not only described the Holt House as a summer home in ruinous condition but also as a farmhouse that the Zoo shored up and refurbished as an office. It was said that Dr. William Mann, a former Director of the Zoo, had "little windows inserted in the downstairs windows [window openings?] so squirrels could come into the building. Mann would scatter peanuts all over his furniture and the furry marauders would come into his office and have dinner on his manuscript-laden desk." Thomas Crosby, "$2 Million Headquarters Built at Zoo," *Washington Star* 6 February 1977. The source of information was likely Dr. Theodore Reed, then Director of the Zoo, for the story of Mann and his squirrels also appeared in a October 1956 newspaper article. See "National Zoological Park" Clipping files, Historical Society of Washington. It is unclear what those "little windows" were but perhaps the story is indicative of a change from sash to casements in the west end of the ground floor, on the north elevation.

[136]Although documentary evidence indicates that the Zoo wanted to have stone sills for the doorways and iron beams for the window openings, current conditions show only wood lintels and sills. Some have been concreted over. Frank Baker to Secretary Langley, 27 October 1898, SIA, RU 31, box 7, Correspondence of the Secretary, folder 17.

[137]See the floor plans drawn by HABS in 2009.

[138]Myers (pp. 22-24) described the east wing windows, and the upstairs window of the west wing, as having reeded mullions; these were different than those he saw in the other windows. The ground-

There are green awnings still hanging over several of the windows on the north and south elevations, mostly found on those windows in the wings. Historic photographs show that the windows in the upper floor of the hyphens had louvered shutters at one time.

The windows are predominantly double-hung sash, with variable glazing including those with six-over-six lights as well as a series of tripartite windows (the so-called Wyatt windows) on the south elevation with glazing arranged one-over-one on the sides and three-over-three in the center (found in the main floor, entrance pavilion for example) or on a larger scale with glazing arranged with lights two-over-two on the sides and six-over-six in the center or with lights placed three-over-two on the sides and nine-over-six in the center. Along the north wall, on the basement ground floor at the west end, there are three folding casement windows.[139] These are glazed with three lights per side.[140] Louvered openings are found in the gabled pediments of the wings.

Prior to the Zoo's ownership, the ground floor window openings lacked any glazing. Records indicate that vertical, wood bars filled the openings and that the sash windows date from the 1890s.[141] It is unclear if sash was initially hung inside the bars, as seen in the basement windows of Arlington House.[142] The casement windows later replaced sash in the window openings in the north elevation to the west of the central block.[143] The louvered ventilation openings of the gables are also from the Zoo period of the ownership.[144] The

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floor west hyphen window had plain mullions then as now.

[139]Folding casement windows consist of a pair of casements hung in a frame without a mullion.

[140]In his evaluation of the building, Myers (p. 24) stated that the casements were glazed with four lights per leaf.

[141]Emerson, Suggestions, 12 May 1890; Emerson, "Specifications for Repairs and Alterations..."; Baker to Langley, 28 December 1896. Two panes were broken in October 1895; Frank Baker to Secretary Langley, 25 October 1895, SIA, RU 31, box 7, folder 5. Historic photographs also show the vertical, wood bars in place. However, something - a cross brace or what looks suspiciously like part of a sash (but without glazing) - appears to run horizontally on the inside of the bars on the windows in the south entrance pavilion. (SIA, RU 95, box 35, negatives 5369; 5373; and 5371; scans of these images are available at www.si.edu/ahhp/holthous/histfoto.htm)

[142]If so, then the sash was in such disrepair that Emerson did not comment on it. For the reference to Arlington House, Mark Schara to Virginia B. Price, May 2009.

[143]Myers, 24.

[144]These were present by the time of the first HABS photographs in 1937. They are not shown in the views of the building taken in the 1890s.

tripartite windows in the south elevation, on the ground floor, were lengthened in the hyphens and wings. Four other windows were added: one six-over-six sash window in the west elevation on the ground floor; two six-over-six sash windows with paneled jambs and interior shutters located in the south end of the main room in the central block, cut into the east and west walls; and one eight-over-eight sash window in the upper level of the east wing, to the south of the fireplace.[145]

8. Roof

a. Shape, covering: The central block, hyphens, and wings have low-pitched gable roofs covered with asphalt shingles.[146]

b. Cornice, eaves: The gable pediments have modillions made of wood as well as louvered openings; however, the central pediment in the main block contains a blind arch. The pediment over the cantilevered addition on the north elevation is broken and so able to accommodate the arched window opening. The eaves are recessed. The downspouts and gutters were replaced in tandem with the roof work completed in 2001.

c. Dormers, cupolas, towers: It has been said that the Secretary of the Smithsonian, Samuel P. Langley, had the metal-framed skylight installed after the Zoo assumed ownership of the property; certainly it was of special interest to him and records indicate he was integral in its redesign in 1898-99 under Glenn Brown. Specifications for work to be done on the Holt House outlined by the architect W.R. Emerson in order to receive bids from prospective contractors in 1890 included carpentry work for a skylight: "frame holes in roof and ceiling of upper story and for sky- and ceiling-lights as shown in the drawings. Put in a ridge skylight, Bickelhoupt Brothers' patent, 7'x7', with ventilator (note. Shown in fig. 65 of O.L. Wolfsteiner & Co.'s catalogue) and a ceiling-light 8'x8', as shown on the drawings."[147] Appropriations for the work were considered in March 1890, and in June the planned renovations were scaled back due to budget constraints; one of the proposed omissions was

[145]Regarding the sash windows in the ground floor, center room, Baker to Reed, 2 October 1890; Baker to Langley, 19 April 1901. Hornblower and Marshall followed Emerson's plans, and the windows in the main block were installed in the 1901-phase of renovation. Another of the windows was added in 1907, but records do not indicate whether it was the eight-over-eight light window in the east wing or the smaller window in the west wing. Baker to Walcott, 28 May 1907.

[146]The roof was replaced in 2001. The roof over the south entrance pavilion was a flat, parapeted roof in 1889-90; likely it was replaced with the present gable form in the winter of 1896-97 after a storm damaged it in September 1896. Records indicate extensive repairs had to be made as a portion of the roof "was blown off." Repairs cost $100. *Annual Report ...1897*, 56.

[147]Emerson, "Specifications for Repairs and Alterations..." Emerson's drawings have not been located.

the skylight. Emerson himself recommended "considering" it later. However, in November, an accounting of the work done and expenses incurred included $55 owed to Wolfsteiner for the skylight.[148] A historic view of the building taken in 1896 shows a monitor or skylight in the roof which confirms the earlier expense reports and so dates the skylight to the initial stage of the renovation work.[149]

The placement of the skylight in the roof and its relationship to the space below was the cause of concern in 1890. For example, a letter dated October 1890 asked the carpenter to "readjust the skylight so it will be central to the large room." Whether or not this was an adaptation to the plans or to existing building fabric is unclear as the remainder of the letter addresses both. Nonetheless, the centering of the skylight preoccupied Secretary Langley enough that it reappeared in the discussions surrounding the 1898-99 repairs.[150] The Zoo altered the skylight over the central block in 1899 in consultation with architect Glenn Brown.[151]

C. Description of Interior

1. Floor plans: Comments from Zoo officials that the ground floor must have been a cellar, together with the presence of wood bars in the windows at the time of acquisition suggest the building was originally a one-story house with the main living floor raised over a less-finished ground-floor. This impression is reinforced by the embellishment of the central room upstairs, however, this was executed under the auspices of the Zoo. Today the Holt House includes a first and second floor and a partial basement (cellar) under the west hyphen, which serves as a mechanical room. Primary access to the living spaces by the end of the Holt era would have been up the north stairs to an enclosed vestibule; this vestibule was understood to be an addition by 1901 and was engulfed in the cantilevered extension. A double door opened into the south entrance pavilion and spiral stairs led from there up to the main floor.[152] At the present, all portals are on the ground-floor level and open into the

[148]Report from the Committee on Appropriations, 29 March 1890, SIA, RU 74, Series 19, box 285, National Zoological Park Scrapbook 1887-1900; W.R. Emerson to Secretary Langley, 30 June 1890, SIA, RU 74, Series 12, box 42: Incoming Correspondence, folder 4; Baker to Langley, 5 November 1890.

[149]Olmsted Photograph Album Collection, Olmsted Job #2822 National Zoo Washington, DC, Photograph #2822-1 View of Office of Holt House, taken by Mr. J. C. Olmsted, 16 May 1896.

[150]Baker to Reed, 2 October 1890.

[151]Frank Baker to Glenn Brown, 7 February 1899, AIA Archives, RG 804, Series 5, Brown box 5, folder 29; Frank Baker to Secretary Langley, 16 March 1899, SIA, RU 31, box 8, folder 1.

[152]These are shown on Glenn Brown's drawings (the proposal for renovating the building) and framing for the west stair is evident in the ceiling since the plaster has been pulled off on that side.

main or central block of the building. The center room has been subdivided on the ground floor into several offices; upstairs it retains more of its initial spatial character with a half-partition screening the library area from an open pass-through area adjoining the north entrance and cross passage. The cross passage, linking the wings and hyphens to the central core, is located on the north side of the building; in this space two stairs have been inserted to connect the two floors of the house. The east wing has been subdivided into office areas on the ground floor and into bathrooms and an office on the main floor. The west wing has a similar configuration, but with the bathrooms on the ground floor.

2. Stairways: There are three stairways in the house, two connecting the main floors of the building and one leading down into the cellar or basement mechanical area from the west hyphen. This last stair is a single run. It was installed concurrently with the boiler by the Zoo in 1913.[153] The west wing stair is also modern, a straight run of steps with a handrail and closed stringer. It is utilitarian in character; there are no balusters. The stair in the east hyphen is the earliest remaining staircase; it was in place no later than April 1901 when the two circular stairs were removed from the south entrance pavilion. In discussing essential renovations in November 1900, it was decided that "the stairs [should be] completed to the old design, within three steps of the lower floor. These steps, which will go into the center newel will be added later, ..."[154] This stair, tucked as it is into the east hyphen and south of the cross passage, rises in a single run from three winder steps at the base. It has a closed stringer with two spindle balusters per tread. The fourth staircase also leads down to the cellar; it is located under the north pavilion and cantilevered addition.

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[153] *Annual Report ...1914*, 83; Pomernacki, 17, who cites Baker to Walcott, 27 October 1913.

[154] In 1890 Emerson's suggestions for immediate repairs to the Holt House included, for the upper floor, the recommendation for the "wall at top of stairs to be cut away and all space thrown into one big room. To do this the posts dividing the door must be taken away." Likely this referred to the south side of the building and the two spiral stairs, although Emerson does not say explicitly. Emerson, Suggestions, 12 May 1890; Langley to Baker, 7 November 1900; 22 April 1901, SIA, RU 74, Series 1, box 1: Diaries of the Director, 1901. It is unclear precisely when the east wing stair was installed. In 1890 notes about repairs included renewing the stairways and then, in an effort to trim expenses, a memo written that October recommended "omitting" the eastern stair. Alternatives were presented in November, either to work on the office rooms in the basement or to pursue renovations in the east room, bathroom, and hall on the main floor "together with the stairway leading to them." Baker to Reed, 2 October 1890; Baker to Langley, 5 November 1890. Further confusing matters, in 1899, the "stairway in the hall by the office" was widened. Baker to Langley, 7 September 1899. Specifications (1890s) for rehabilitating the Holt House called for reusing the handrail and balusters, but that does not mean it was done or indicate from whence the handrail and balustrade came.

3. Flooring: Flooring is a mixture of the original wood (and its replacements by the Zoo in the 1890s and 1900s and later around mid century in response to termite damage and rot), brick, concrete, asbestos tile, and carpet.

Oral history interviews revealed that the main floor originally had 6" plank board flooring which was replaced during the late 1890s renovations.[155] Also at this time, a proposal was made to lower the floor level of the central room on the ground floor; architect Glenn Brown was opposed.[156] In 1900 the floor was lowered in accordance with Secretary Langley's wishes.[157]

4. Wall and ceiling finish: Original ceilings and walls, and the early Zoo period restorations, are painted plaster on lath. Later, dropped ceilings of acoustical tile were added, as well as interior partition walls for office spaces. Some of these partitions consist of faux-wood paneling. The ground-floor room in the west hyphen and those upstairs in the east wing and hyphen have closets; most rooms have either bookshelves or other shelving for storage. The ceiling of the central room on the main floor was augmented by an enlarged skylight and ornamental frieze in the 1898-99 renovations.[158] Visible above the dropped ceiling of the west wing on the ground floor and of the east hyphen and east wing on the first floor are the remnants of what appear to be pressed tin tiles. The metal ceiling was installed in 1913.[159]

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[155]William Chester interviews (1957), as well as letters between Frank Baker and Glenn Brown in 1898. SIA, RU 365, box 36, folder 9.

[156]Frank Baker to Glenn Brown, 7 October 1898, AIA, RG 804, Series 5, Brown box 4, folder 29; Glenn Brown to Frank Baker, 11 October 1898, SIA, RU 74, Series 12, box 42: Incoming Correspondence, folder 1.

[157]Langley to Baker, 7 November 1900. Presumably this was done since the floor level of the center space on the ground floor is lower than that of the wings and doorways.

[158]There is much discussion over the skylight, namely enlarging it and installing the metal supports for it, in the 1898-99 correspondence. In October 1890 there is a reference to the skylight in the context of estimates received for the planned alterations; the skylight was to be "readjusted" so that it could be centrally-placed over the space in the large room upstairs. Baker to Reed, 2 October 1890. A historic photograph, in the collection of the Olmsted National Historic Site, shows the south elevation of the house in perspective (looking from the southeast) and a skylight over the center roof is visible. Presently the skylight has been covered with plywood overlaid with asphalt shingles. Olmsted Photograph Album Collection, Olmsted Job #2822 National Zoo Washington, DC, Photograph #2822-1 View of Office of Holt House, taken by Mr. J. C. Olmsted, 16 May 1896.

[159]Baker to Keighley, 6 December 1913. Nonetheless, by mid-century, the Director's Office was located in the east wing, on the first floor, and his secretary's office in the east hyphen. The Assistant Director occupied the room in the east hyphen, on the ground floor.

There were baseboards throughout; most have been removed. Modern crown molding and baseboards augmented the walls of the room on the first floor, in the west hyphen.

5. Openings

a. Doorways and doors: Early moldings are found on the double doors leading into the north and south pavilions off of the main room on the upper floor. The surrounds are reeded. The south doors have five lights per leaf over a panel and are set within sidelights consisting of two-over-two lights placed above a panel. The north doors have four lights per leaf, but otherwise exhibit the same characteristics. The sidelights match that of the south doors, and the doorknob and box locks appear to be same the vintage as the molding. The elliptical archway leading from the east passage into the center room on the main floor is also reminiscent those known to date to the second quarter of the nineteenth century.[160]

The door connecting the east hyphen and the central block on the ground floor is missing its transom light but its hinges are still in-situ. The transom over the door at the end of the passage is closed; so too is the transom light over the door at the end of the west passage. There are also transom lights over the doors leading into the east wing, east hyphen, and west hyphen on ground floor. Doors leading into the office spaces are modern, hollow-core single doors affixed by butt hinges to unadorned surrounds with mitered corners. Similar doors open into the bathroom in the east wing. Most doors are paneled, with six panels on the front and back; but the door to the closet under the east stairs has six panels on the front and a flat back. A five-panel door opens into the bathroom in the northwest corner, on the ground floor. All of these likely date to the turn of the twentieth century, as do the architrave moldings. Most of the Colonial Revival-era surrounds feature a reverse ogee curve with an applied backband and full-bead stop. The doorways leading into the passage from the main floor, central room have paneled soffits and reveals. This paneling was installed as part of the renovations to the center room. The door surround of the west wing, ground floor room evokes the Greek Revival with its corner blocks; this, however, is comprised of plain boards and plain square corner blocks.

There is a trap door in the ceiling of the room in the west wing, on the first floor.

b. Windows: The ground-floor casement windows in the west end of the north elevation are deeply recessed and have plain reveals. Those upstairs are similarly plain, and the western window also is recessed from the interior wall plane. The eastern window has a modern

[160]Myers offers an example. See p. 29. However, in November 1890, Baker submitted a statement with suggestions for improvements to the building, including costs of materials and labor, and asked Langley to choose which he wished to pursue (i.e., either the east wing or the basement offices). Included in the list for the "two rooms for the Secretary's use on the main floor" was "one ellipse frame." While the opening may have been there, the frame and molding or paneling likely dates to the Colonial Revival period. Baker to Langley, 5 November 1890.

architrave. Also minimalist in detail is the small, six-over-six window cut into the west wall of the west wing, south of the chimney, on the ground floor. It is recessed, with plain reveals and a simple apron terminating in a bead. The east end of the north elevation is punctuated by sash windows glazed with multiple lights; these have molded architraves and aprons similar to that seen surrounding the eight-over-eight light window in the east elevation of the east wing. The two windows in the south end of the center room on the ground floor have paneled reveals and interior shutters; these two were added in 1901 but followed Emerson's earlier design. Tripartite windows of varying sizes characterize the south elevation.[161]

6. Decorative features and trim: The frieze found in the center room on the main floor features festoons and ribbons, a dentil band, and egg and dart molding. It was designed by Glenn Brown.[162] So, too, was the wainscoting or dado molding found in this space. Bookcases designed by Hornblower and Marshall were added in this second phase of renovation as well.

The surrounds of the doors vary. But with the exception of the casement windows, and the sash windows above, the architraves generally have a full bead or stop at the jamb and consist of a fillet and shallow reverse ogee molding with a wide quirk. There is a continuity to the overall character of window and door surrounds in the east side of the house, particularly in the aprons beneath the window sills in this part of the building as well as those beneath the tripartite window openings on the west side and beneath the two windows cut into the east and walls of the ground floor, central room. This suggests they were milled and installed as part of the Zoo's rehabilitation effort in the 1890s and in 1900-03.

Of the four remaining fireplaces in the house, three have ornamental wood mantel shelves and colonnettes supporting the frieze and mantle shelf. The most ornate fireplace surround is in the center room upstairs. The frieze consists of a centrally-placed paterae (decorative oval-shaped motif in bas relief) and a dentil band; the end blocks also have a paterae. The colonnettes have a central molded piece, a motif repeated in the surrounds of the fireplaces in the east side of the house, and are reeded. Early twentieth-century tiling fills in the space around the firebox opening and covers the hearth. The mantel shelf aligns with the top molding of the paneling designed by Glenn Brown; it is known this opening was remodeled but it remains unclear if the shelf is contemporary to the paneling and the frieze and

[161]The window in the west hyphen, on the ground floor, had molded architraves as well as the molded aprons matching those seen in the east part of the house and under the central room windows dating from 1901. Site visit, January 2009.

[162]Baker first asked Brown for a scheme to fix up the center room on the main floor ("large upper room") as a library in October 1898. He said the walls could be with or without paneling but wanted a picture molding and glazed bookcases. Brown modified his drawings in November, submitting a simple design scheme with chair rail and cornice as well as one with wainscoting. AIA, RG 804, Series 5, Brown box 4, folder 29; SIA, RU 31, box 7 Correspondence of the Secretary, folder 18.

colonnettes are reused, if the old entablature was removed and reinstalled in conjunction with the paneling, or if the entire surround dates to the turn of the century.[163]
The other two, both in the east rooms upstairs, substitute a reeded, rectangular band for the center paterae. The end blocks are unadorned. The molding of the colonnettes is similar to that found on the window mullions; it also could be the inspiration for the (presumably) later window aprons that feature half-round moldings at the edges and something similar to a brace molding but without the arris or fillet at the center.[164] The firebox in the central room of the ground floor was put in under Hornblower and Marshall's direction and features a brick hearth and chimneybreast.[165] The stone mantel shelf is supported by molded bricks; the opening has rounded corners and is capped by a segmental arch with a keystone represented in the brickwork. The firebox in the ground-floor room of the west wing has been sealed; the opening was capped by a segmental arch as was that in the east wall of the west hyphen.[166] Fireboxes in the ground-floor east hyphen and east wing also are closed, and covered over with faux-paneling (east wing) or shelving (hyphen). The firebox on the first floor, in the west wing, has also been closed.

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[163]In Glenn Brown's papers at the AIA library are a collection of photographs taken by Frank Cousins; most of the subjects are in Pennsylvania (and Independence Hall in particular). However, there is one image of an interior of a house on N Street near Rock Creek. The view includes the fireplace and mantel, and the surround is reminiscent of those in the Holt House. AIA, RG 804, Series 5, Brown box 5a, folder 14. Also, William Chester recalled the "fireplace and mantel in the big room were remodeled." William Chester interviews (1957).

[164]Supporting this idea that these surrounds were in the house is the letter from Washington Wood-Working Co., to Hornblower and Marshall stating the company had, at Frank Baker's request, "made a drawing from a mantel of one in the building..." The drawing was of one of the mantels in the east side of the house; it was sent to the architects and Baker was to see Hornblower and Marshall about it. Bailey, Manager, Washington Wood-Working Co., to Hornblower and Marshall, 12 June 1901, SIA, RU 74, box 125, folder 9.

[165]"Plan of fireplace and window adjoining in large room," Hornblower and Marshall, SIA, RU 74, box 125. Comments in April 1901 about the need to establish a new flue since the "original flue" for the firebox was closed when the upstairs fireplace was enlarged reveal that Hornblower and Marshall redesigned an existing fireplace opening at this time. Baker to Langley, 25 April 1901.

[166]The ground-floor room in the west hyphen was likely that space "in which coal is now stored" until Langley asked Baker to have it fitted with a fireplace, wood floor, and plain walls in April 1901. The openings by the ground-floor windows in the west hyphen look as if they could have served as coal shoots; perhaps they are an indication that the coal room moved downstairs. Langley to Baker, 8 April 1901.

7. Hardware: The remaining hardware in the house consists of butt hinges, loose pin hinges, a lift-off or loose-joint hinge with pintle exposed, box locks, sliding bolt locks, door knobs and key locks.

8. Mechanical equipment: All modern building systems are present in the Holt House albeit either inactive or disabled at the present time. This includes water, electricity, and smoke detection mechanisms.

a. Heating, air conditioning, ventilation: There are radiators and baseboard heaters located throughout the house and a boiler in the basement. There is no central air conditioning or cooling system; records indicate the Zoo installed window units and these were in place at the time of 1967 feasibility study.[167]

b. Lighting: The house is fully wired for electricity; with surface-mounted conduit leading to switches and outlets.[168] There are overhead lights in the office areas and spotlights on the exterior. There are also smoke detectors and fire alarms in the building.

c. Plumbing: Although the water is presently turned off, the Holt House has two bathrooms with the necessary plumbing for sinks and toilets. The Zoo installed the indoor plumbing in 1890.[169]

9. Original furnishings: Furnishings relating to the Holt family, or belonging to earlier occupants of the house, are unaccounted for. Historic photographs document the appearance of the exterior of the building, and the one recollection of the interior mentions the "peculiar wall covering" of ivy. Secretary Langley had decided opinions on the

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[167]Quinn Evans, 19. The 1914 *Annual Report* (p. 83) stated that a hot water heating plant was installed to replace the stoves which had heated the building rather unsatisfactorily until that time. Heating the building had been a topic of discussion for some time as indicated by correspondence between Frank Baker and Glenn Brown in 1899 and the Secretary's recommendation of a furnace. The house did receive gas fittings in 1896 concurrent to the plumbing work. In 1903-04, Baker ordered (coal) grates for the house; these did not work satisfactorily. Baker to Barber and Ross, 20 January 1904, SIA, RU 74, box 126, folder 3. Baker finally prevailed, and in 1913, Secretary Charles Walcott approved a hot water heating system to replace the two stoves and fireplace then in use. SIA, RU 74, box 126, folder 3.

[168]The 1906 *Annual Report* (p. 69) announced that conduit for electric lighting had been extended to the park's entrance so the opportunity was seized to wire the office and stable. Neither previously had any fixed lights. However, in May 1901, reference was made to electric wiring and plumbing in discussions of the proposed modifications and requisitions to do the work.

[169]Pomernacki, 6, who cites a memo dated 1 August 1890, SIA, RU 74, box 4, folder 11. Presently there are two bathrooms - one in the east wing and one in the west. In 1917 there was only one.

furnishings for the library or exhibition hall upstairs, commissioning bookcases and a mahogany table in 1900-01, for example. He also mentioned placing a half dozen chairs and a lounge in the room.[170] There was discussion, too, of displaying maps, items in cases, and skins (antlers, Buffalo head) as well as debate over the purchase of Navajo blankets. At this time, Frank Baker's office was to be in the room recently finished, a space he described as about 12'x14' with a large south window. Baker wanted a desk or table, a desk arm chair, two smaller chairs, and a cabinet to hold papers for his office.[171] In 1908 the interior of the Holt House was used for the Superintendent's Office, Library Room, Assistant Superintendent's Office, large office room, hall, large basement room, toilet room, and drawing room. In 1949, eleven rooms were in use.[172]

D. Site

The Holt House is perched on a hill overlooking Rock Creek and the public grounds of the National Zoological Park. The sloping site is covered with dense mature trees, many of which were planted by Henry Holt to alleviate a landscape he found to be "destitute of trees."[173] In recent years, the Holt House site has been compared (unfavorably) to a maintenance yard for the National Zoo because of the dumpsters and chain link fence storage areas in proximity.[174] A 20'-wide service road winding off of Adams Mill Road leads to the building itself and loops around it. Presently paved, part of this roadway is shown on late nineteenth-century maps of the site - although it does not extend all the way to the house - and it dominates the hilltop on which the Holt House stands.[175]

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[170]Langley to Baker, 7 November 1900; Frank Baker to Hornblower and Marshall, 29 April 1901, SIA, RU 74, box 125, folder 9. Once the design was approved for the bookcases, the architects wrote up the specifications and the job was put out to bid. There was also debate in 1901 about the full-length bathtub intended for the bathroom in the east wing. (Note, Myers (31) attributed the bookcases to Brown's remodeling. It was part of the later phase of work on the house but documentary evidence points to Hornblower and Marshall).

[171]Also, in a 1905 bid for painting work at the Holt House, the office was described as "Dr. Baker's little room downstairs. Frank Baker to Glenn Brown, 31 October 1898, AIA, RU 804, Brown box 4, folder 29; Langley, 22 October 1901, and Baker to Stickley, 26 October 1901; 1905, SIA, RU 74, box 126.

[172]Gaines, "Zoo Director Envies Animals – They're Safe."

[173]Myers, 3, who cites Simmons, "Roadside Sketches."

[174]Quinn Evans, 21.

[175]Evans and Bartle, engravers, U.S. Coast and Geodetic Survey, Map 1892-94, Library of Congress.

1. Historic landscape design: At the time of the Zoo's acquisition, the run-down house was a dubious improvement to the 13 75/100-acre property, but the location of the Holt tract made it an essential parcel. The lower end of the park would be ruined if houses were constructed along the ridge, and this fear of development despoiling the natural setting forced the Park Commission's hand.[176] They had to buy the Holt property. The land consisted of four or five acres level enough for cultivation; Holt grew crops there. The topography was mainly characterized by steep hillsides with a grade too severe for agricultural or residential needs. The mature forest trees - whether or not Holt planted them - also made the tract appealing.[177]

The appearance of the Holt parcel found similar favor with Secretary of the Smithsonian Samuel P. Langley who urged the noted landscape architect Frederick Law Olmsted to "preserve the Holt House promontory" plus parts of the woods.[178] Olmsted, and later his sons who continued his practice as the firm Olmsted, Olmsted and Elliott, laid out plans for the National Zoological Park and served as consultants during the initial years of the Zoo's development in the 1890s and early 1900s. In the mid-1890s the Olmsted firm offered advice on the Adams Mill Road entrance to the grounds, specifically on the road as it would pass by the Holt House. If the route went by the rear of the building on the lower terrace then the terrain would obscure the house from sight of those on the path. Advantages to a northern route included a better view of the scenery and required less grading to create. Disadvantages chiefly consisted of competing uses for the land on that side of the building. If the road were located there then the level land near the stable could not be used for cultivation. Langley wanted to follow the lines of the old road, and the decision was postponed. In 1898 Brown sketched a plan for the roadway around the house that was placed on the lower terrace and sloping away from the building on the north. His plan would require several steps leading up the south entrance. Baker suggested these steps would lend the entrance a dignity lacking in the present configuration, and admitted the Zoo could not afford the porch Brown proposed.[179] Griffin Taylor surveyed the hillside in 1906.[180]

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[176]Sanborn maps, for example, document the development of the area surrounding the National Zoological Garden.

[177]William Hornaday, 1 January 1889, SIA, RU 74, Box 289, folder 9.

[178]Samuel P. Langley to Frederick Law Olmsted, 16 June 1890, Job File #2822, Olmsted Associates Archives, Manuscripts Division, Library of Congress.

[179]Frank Baker to Olmsted, Olmsted and Elliott, 16 September 1895, Job File #2822, Olmsted Associates Archives, Manuscript Division, Library of Congress; 15 December 1894, Letterbook, Olmsted Associates Archives; Baker to Langley, 24 October 1898.

[180]1906, Job file #2822, Olmsted Associates Archives.

As a cultural landscape, details surrounding the roadway around the house matter less than the parcel's historic association with an extensive milling operation once owned by John Quincy Adams and run, for a time, by a miller who once worked for Thomas Jefferson at Shadwell; with Washington's earliest Quaker graveyard and later, on adjacent lots, with an African-American cemetery; and with Rock Creek Park.

2. Outbuildings: In May 1890 W.R. Emerson recommended that "all old structures and outhouses be taken down"; glimpses of these buildings are afforded in photographs of the period. The Zoo built a stable nearby.[181] By 1945 the barn and garage building was described as an "ancient frame structure" and it is likely this building that was "eliminated" during the construction of an access road west of the Holt House some years later.[182]

Part III. Sources of Information

A. Architectural drawings: Extant measured drawings of the Holt House are limited to the proposal by Glenn Brown in the mid 1890s that included floor plans, to detail drawings for mantels and bookcases, and to those plans sketched in conjunction with the termite inspection in the mid to late 1950s. These drawings served as the basis for the plans included in the report by Quinn Evans in 2003.

B. Early Views: Of the historic images known to exist, all of the nineteenth-century images are of the exterior of the building. The Smithsonian Institution Archives possesses the oldest photographs and those date primarily to when the Smithsonian acquired the property from Dr. Holt (1889-90). The Olmsted Archives also has a photograph of the building. That view dates to 1896; contemporary images to that held in the Olmsted collection is the one taken by Frances Benjamin Johnston around 1895 and the one taken after the September 1896 storm that is part of the Library of Congress Prints and Photographs Washingtoniana Collection. Like the Washingtoniana Collection, Johnston's photographs are housed in the Prints and Photographs Reading Room at the Library of Congress. Also at the Library are the six photographs in the HABS collection. The earliest of these are the four taken by John Brostrup in 1937. The other two date to the 1970s and were taken by Ronald Comedy. Another Library of Congress image, also of the exterior, is in the C.M. Bell Collection (1873-1916). This last dates after the Zoo's acquisition of the property (the verandahs are gone) and before September 1896.

A ca. 1840 watercolor rendering of the Holt House was donated to the Smithsonian in 1981 by a descendent of Amos Kendall. It is possible that a painting by John Ross Key (1832-1920), an American painter known for his landscapes, shows the Holt House. The painting, identified as "Temporary White House, Rock Creek," shows the building in perspective. If it

[181]Emerson, Suggestions, 12 May 1890; "At Work on the Zoo."

[182]*Annual Report ...1945*, 74; Farrell, 191, who cites the *Annual Report ...1965*, 206.

is of the Holt House, the view is of the southwest corner. Although the image resembles the Holt House the title of the painting most probably refers to Woodley, the Federal period house of Philip Barton Key known to have been used by two Presidents: by Martin Van Buren in 1837 and then formally leased by Grover Cleveland in 1893.

Visual records of the interior are scarce, although there is a view of the library taken in 1948.

C. Bibliography:

1. Repositories

American Institute of Architects, Washington, DC
The library and archives maintains files of the Institute's fellows as well as books and periodicals befitting an architectural research collection. In addition, because of his connection to the AIA, the archives has a collection of papers belonging to Glenn Brown. The architect's papers include some correspondence relating to his work at the National Zoo.

Historical Society of Washington, Washington, DC
The Kiplinger Library maintains collections of photographs and maps, manuscripts and artifacts, and books, pamphlets, periodicals, and ephemera that together represent 200-plus years of Washington history. The library also has clipping files on various sites and subjects in Washington and relating to the city's evolution over time. Copies of the journal *Washington History* (formerly *Records of the Columbia Historical Society*) are also available here.

Library of Congress, Washington, DC
The library offers a variety of primary and secondary source material, including various photographs, maps and surveys of Washington and a collection of papers from the Olmsted Associates.

Martin Luther King, Jr., Memorial Library, Washington, DC
MLK, the central branch of the DC Public Library system, maintains clipping files on Washington-area subjects in the Washingtoniana Collection; here too are photograph and map files, microfilm copies of the *Evening Star and Washington Post* newspapers, copies of census records, and city directories. Particularly useful are the copies of several atlases or plat maps of the city dating from 1856-59 through 1903 that include a footprint of the house and its outbuildings. The additions to the west end of the building are delineated.

National Archives and Records Administration, College Park, MD
Textual records contain papers relating to the establishment of the National Zoological Park and the acquisition of property in the 1890s. Downtown (Archives I) there are records of the late nineteenth-century property assessments and records of the case files for the lawsuits against George Johnson (RG 21 Case Files).

Olmsted Archives, Olmsted National Historic Site, Brookline, MA
While the bulk of the Olmsted firm's correspondence has been transferred to the Library of Congress, records maintained at the Olmsted Archives for job #2822 (the Zoo) include fifty-one plans and drawings, dating to 1889-1905; one file of planting lists, 1893-99; one file of correspondence, 1972-73; and one photograph album, 1892-1910. In this collection, there is one photograph of the Holt House dating to 1896.

Smithsonian Institute Libraries and Archives, Washington, DC
The Smithsonian libraries are concentrated within the various museums to provide curators and researchers with on-site reference materials directly relating to their subject and area of study. Each library maintains special collections, secondary sources, pertinent journals, reports, and images, or other archival material, as appropriate. The archives has the papers, reports, scrapbooks, drawings, and photographs relating to the history of the Institution and has the largest concentration of materials that reference the Holt House. The Office of Architectural History and Historic Preservation has copies of various research papers, studies, assessments, and annual reports relating to the building as well. The Zoo maintains administrative files on site.

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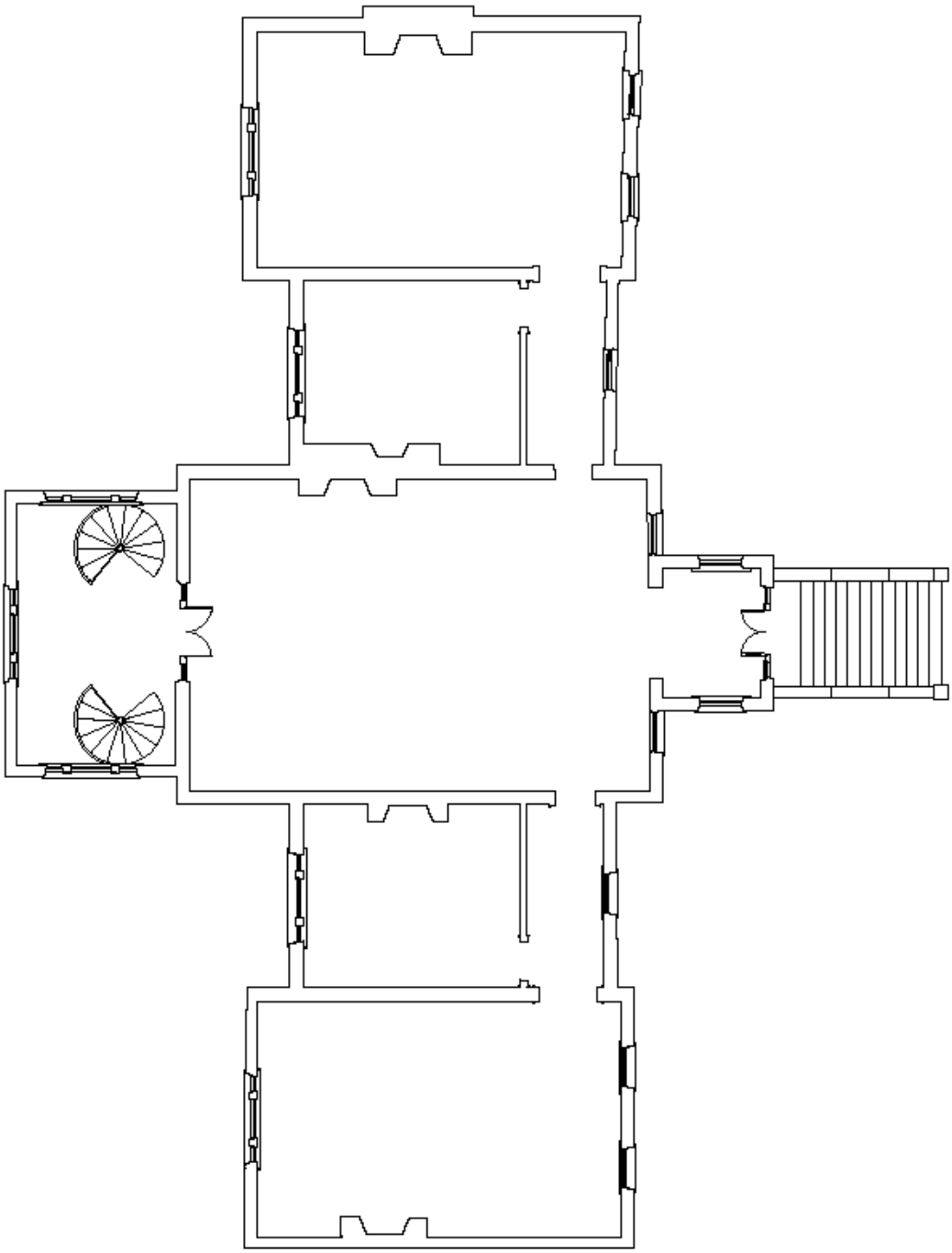
Figure 1. Suggested floor plan, ca. 1889, to show the exterior stair on the north facade and the two spiral stairs in-situ in the south entrance pavilion.



ADDENDUM TO:
NATIONAL ZOOLOGICAL PARK, HOLT HOUSE
(Jackson Hill)
(Dr. Henry C. Holt House)
(National Zoological Park Administration Building)
Adams Mill Road Vicinity
Washington
District of Columbia

HABS DC-21
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