

GOVERNMENT OF THE DISTRICT OF COLUMBIA
HISTORIC PRESERVATION OFFICE



HISTORIC PRESERVATION REVIEW BOARD
APPLICATION FOR HISTORIC LANDMARK OR HISTORIC DISTRICT DESIGNATION

New Designation X
Amendment of a previous designation _____
Please summarize any amendment(s)

Property Name: John Joseph Earley House (including interior spaces)
If any part of the interior is being nominated, it must be specifically identified and described in the narrative statements.

Address: 1710 Lamont Street NW, Washington, DC 20010

Square and lot number(s): Square 2602, Lot 43

Affected Advisory Neighborhood Commission: ANC 1D

Date of Construction: 1911 Date of major alteration(s): _____

Architect(s): Waddy Wood (Wood, Donn & Deming) Architectural style(s): Italian Renaissance Revival

Original use: DOMESTIC: single dwelling Present use: DOMESTIC: single dwelling

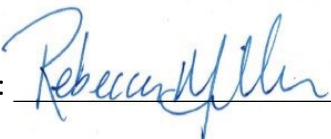
Property owner(s): Raymond DiPhillips and David Alfuth
Legal address of property owner: 1710 Lamont Street NW, Washington, DC 20010

NAME OF APPLICANT(S): DC Preservation League / Raymond DiPhillips / David Alfuth

If the applicant is an organization, it must submit evidence that among its purposes is the promotion of historic preservation in the District of Columbia. A copy of its charter, articles of incorporation, or by-laws, setting forth such purpose, will satisfy this requirement.

Address/Telephone of applicant(s): DC Preservation League, 1328 Florida Avenue NW, Washington, DC 20009, (202) 783-5144

Name and title of authorized representative: Rebecca Miller, Executive Director, DC Preservation League

Signature of applicant representative:  Date: 12/18/24

Name and telephone of author of application: DC Preservation League, (202) 783-5144

Name/title of co-applicant: DR. RAYMOND DiPHILLIPS

Signature of co-applicant: 

Name/title of co-applicant: MR DAVID ALFORD

Signature of co-applicant: 

Date received _____
H.P.O. staff _____

United States Department of the Interior

National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of Property

Historic name: John Joseph Earley House (including interior spaces)

Other names/site number: _____

Name of related multiple property listing: _____

(Enter "N/A" if property is not part of a multiple property listing)

2. Location

Street & number: 1710 Lamont Street NW

City or town: Washington State: DC County: _____

Not For Publication: Vicinity:

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this ___ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property ___ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___ national ___ statewide ___ local

Applicable National Register Criteria:

___A ___B ___C ___D

_____ Signature of certifying official/Title:	_____ Date
_____ State or Federal agency/bureau or Tribal Government	

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In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official: _____ **Date** _____

Title: _____ **State or Federal agency/bureau or Tribal Government** _____

4. National Park Service Certification

I hereby certify that this property is:
___ entered in the National Register
___ determined eligible for the National Register
___ determined not eligible for the National Register
___ removed from the National Register
___ other (explain:) _____

Signature of the Keeper Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

Category of Property

(Check only one box.)

- Building(s)
- District
-

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Site

Structure

Object

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>1</u>	_____	buildings
_____	_____	sites
_____	_____	structures
_____	_____	objects
<u>1</u>	_____	Total

Number of contributing resources previously listed in the National Register 1 (contributing building in the National Register-listed Mount Pleasant Historic District)

6. Function or Use

Historic Functions

(Enter categories from instructions.)

DOMESTIC: single dwelling

Current Functions

(Enter categories from instructions.)

DOMESTIC: single dwelling

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7. Description

Architectural Classification

(Enter categories from instructions.)

LATE 19TH AND 20TH CENTURY REVIVALS: Italian Renaissance

Materials: (enter categories from instructions.)

Principal exterior materials of the property: brick, concrete, glass

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

The John Joseph Earley House is a two-story rowhouse with a storage attic and a basement that included innovative design features such as a unique attic ventilation system, a basement swimming pool, and most significantly, a large central atrium. Commissioned by John J. Earley, who contributed to its design, it was designed by master architect Waddy B. Wood in an eclectic Italian Renaissance Revival style as a custom infill house in a largely built-out row of Lamont Street NW in the Mount Pleasant neighborhood in 1911. Built of tapestry brick, it features ornamental embellishments largely of concrete, reflecting the pre-eminence of its owner as a master of architectural concrete design and construction. Its interior includes architectural concrete features including a large central atrium and decorative fireplaces in the dining room and front parlor. Earley continued to reside in the house until the early 1940s while continuing to contribute innovative uses of concrete for many construction projects in Washington and other cities. Although its rear has undergone some modifications, the portions of the house visible from the street and its interior are largely unmodified. As a whole, the John Joseph Earley House retains a high degree of integrity of location, design, setting, materials, workmanship, feeling, and association.

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Narrative Description

Exterior

North (primary) elevation

Built in 1911, 1710 Lamont Street NW is a brick-faced, two-story rowhouse with basement that occupies an in-fill lot between two stylistically different rowhouses. It is located on the south side of the 1700 block of Lamont Street, just off Mount Pleasant Street NW, and is a contributing resource to the Mount Pleasant Historic District, listed in the National Register of Historic Places. The house is raised on a berm from the sidewalk. A flight of three concrete steps (replicas of the originals), framed by original cast concrete shoulders, leads from the sidewalk to the short front walk, followed by another step and a landing at the base of the entry porch. The front walk is centrally aligned with the house, while the entry porch abuts the house at a 90-degree angle from the front walk. (Photo A3) The cast concrete porch comprises six plain concrete steps leading to an upper landing, all enclosed by a low, thick, cast-concrete railing.

Stylistically, the front (north) façade is in an eclectic Italian Renaissance Revival style, one of several revival styles that were popular at the

The house is three bays wide. The façade is tapestry brick in various shades of brown, laid in an English cross bond pattern. The relatively unusual cross bond pattern gives the house a woven tapestry appearance that differs from the Flemish bond and common bond surfaces on neighboring houses. The front door and five main windows all have simple brick lintels and surrounds. On the first floor, the main door and two windows have round arches that read together at first glance as an array of three symmetrical windows. All three are composed of pairs of full-height French windows beneath neoclassical fanlights and feature moldings with a carved braided pattern that echoes a braiding pattern appears in exterior concrete trim. The two windows feature concrete balustrades, flush with the windows, with elaborately decorated balusters. An entry light separating the windows from the front door is the only other decorative feature on the first floor. At the second-floor level are three rectangular windows with rounded concrete sills and shallow iron balcony railings. The casement windows, which may not be original, have diaper-pattern lights as shown in Photograph A2.

The cornice and associated features at the top of the house are the most ornamental features of the façade. The front elevation is crowned by a rake overhung roof covered in Spanish terracotta tile. (The rest of the roof is flat, with a very large skylight over the central atrium.) The cornice is edged in a decorative diamond-shaped concrete, supported by concrete brackets. Three courses of bricks beneath the eave step back to the surface of the façade. Beneath the cornice is a protruding shelf that extends the width of the house, topped by a braided concrete rim and supported by round brick arches. These arches in turn are supported by concrete brackets. Within the brick arches, shells, presumably also concrete, are mounted. Beyond simply serving as decorations, the shells contain open slats between their ribs that originally provided ventilation for the attic. The ventilation system included slats covered by metal grills on the rear of the

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house (the grills are still in place), allowing for air flow through the attic space. In addition to providing ventilation, the row of decorative shells adds design interest to what would otherwise be a plain façade. Beneath each shell, a decorative diamond-shaped piece of green glazed terracotta is embedded in the surface of the façade.



Figure 1: Detail of decorative concrete shell with ventilation slats (J. DeFerrari).

At the bottom of the façade, a rounded concrete water table defines the base of the first floor. Below the water table, the brick is laid in common bond. Two small square windows, positioned beneath the first-floor windows, admit light to the basement. They are covered in decorative iron grills.

South Elevation

The building's only other exposed elevation is the south (rear) side of the house; however, the view of the rear is largely obscured from the rear alley by a brick wall and garage entrance. (Photo A5) The house is accessible through a gate in the alley wall that leads to a narrow brick passage along the east side of the freestanding garage with six stairs up to the ground level of the house. The entire passageway and rear of the lot are paved in brick. An enclosed stuccoed porch, approximately 14-feet by 11-feet, extends from the west side of the rear of the house at the first-floor level on a concrete base that is supported by concrete piers. Beyond the porch, the single-story garage extends to fill most of the rest of the rear lot. Currently a raised wooden deck, accessible from the enclosed porch, covers the top of the garage. Records show that Earley was charged a fine for filling too much of his lot with built structures. At ground (basement) level, other than the walkway alongside the garage, there is only a very small amount of yard area and some open space underneath the first-floor enclosed porch.

The rear elevation of the house is clad in common bond red brick with a simple brick cornice. (Photo A4.) Near the top are several shaded metal grills which provide ventilation through the attic of the building in conjunction with the concrete shell vents on the front. At the second-story level, a small open balcony tops the enclosed rear porch, enclosed by a low wall that extends up

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from the walls of the porch underneath. The balcony is accessed through a door from an adjoining second-story rear bedroom. The door and rear window are shaded by a large, non-original metal awning. Adjacent to the balcony on the east side is a stucco-clad rectangular bay that appears to be cantilevered approximately 3 feet over the rear of the lot but is attached at one corner to the first-floor porch on the adjacent side of the house and is also supported by small, utilitarian metal brackets. A set of three sash windows are centered in the bay, facing the rear yard and shaded by a non-original metal awning of the same type as the one over the adjacent window and door on the west side.

On the first-floor level, the enclosed stucco porch features non-original floor-to-ceiling windows on all sides and a sliding door providing access to the rear deck. It is unknown whether the original porch was open or enclosed. Next to the porch, a non-original metal spiral staircase has been installed to provide access from the rear deck to the ground level. Beneath the adjacent overhanging rectangular bay, a set of five casement windows on a plain concrete sill face out from the dining room. The windows have diaper-pattern mullions matching the casement windows on the upper story of the front elevation.

At the ground (basement) level, the exterior façade is simple and utilitarian. Two casement windows are positioned symmetrically under the set of five casement windows on the first floor. Underneath the concrete porch is a partially enclosed space with the exterior brick wall of the house on its north side and the brick rear wall of the garage on its south side. On the house wall is a utilitarian window and door to the basement level of the house.

Interior

The Earley House follows a side-passage-atrium plan, with two floors of living space above a multi-room concrete basement and below an attic storage space. The major rooms on the first-floor level are the front parlor, center hall, two-story atrium, and dining room, all described separately below. A side passage on east side extends from the entrance passage to the rear dining. Along the west side of the house, a staircase leads from the center hall up to the second floor. At the rear of the first floor, a large, modern kitchen includes space that was originally a raised, covered porch. Connecting with the rear porch is a deck atop the garage that faces the rear alley (see map 7).

The second story contains two bedrooms and bathroom at the rear of the house and a large bedroom/bathroom at the front of the house. These spaces are connected by a side passage on the east directly above the first-floor side passage. The center of the second story is pierced by the two-story central atrium, providing substantial daylight through ample floor-to-ceiling windows. A railed balcony surrounds the atrium on all four sides at this level. The atrium is topped by a roof with a glass-paned skylight.

The basement includes a spacious billiard/recreation room at the front of the house and a central room that is now used as an entertainment room. This central room was originally equipped with a sunken swimming pool, complete with a canvas harness for swimming in place. That pool has been covered over. The rear of the basement originally held space for a live-in domestic servant

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as well as a boiler and other mechanical equipment. It is used as an office now today. The basement was at one time rented out as an independent apartment.

At the front (north side) of the house is an attic above the second-story bedroom/bathroom space. It has been converted to a small bedroom, accessed by a spiral iron staircase that is not original.

Significant Interior Sections

The historically significant interior spaces of the house include the entrance hall, parlor, center hall, atrium, and dining room. All are on the first floor of the house. (see map 7). The descriptions below relate only to these sections of the interior.

The Entrance Hall

The Earley House's front door opens into a small vestibule that then opens into the entrance hall, which runs south along the house's east wall for approximately forty feet to the doorway of the formal dining room in the rear of the house. (Photos B1, B2) The entrance hall has a finished oak floor and smooth plaster walls, which have painted baseboards and flat wooden moldings that run along both walls at approximately doorknob height. The hall's east (party) wall is windowless and doorless, while its west wall has openings to the front parlor, the center hall (an east-west transverse corridor), and the atrium at the center of the house and then continues past the atrium doorway to the dining room doorway. The opening between the entrance and center hall is framed on each side by pilasters supporting a ceiling crossbeam. These crossbeams in turn support a cornice divided into several sections. Elaborate tiers of molding transition between the vertical wall surfaces, the crossbeams, and the horizontal planes of the ceiling. The soffit of each crossbeam is ornamented with an inset rectangular panel.

The Parlor

Just beyond the entry vestibule, to the right, the entrance hall opens into the front parlor. The parlor occupies the two windows of the building's façade on its front (north) wall and features a fireplace on-center of its (west) side wall opposite the entrance hall. (Photo C1) The doorway between the entrance hall and the parlor is framed by painted wood molding whose raised upper edge transitions across a series of curved edges to the flat panels that form the inside of the doorway. The parlor ceiling is bordered by a tall painted crown molding whose protruding upper edge, which abuts the ceiling, is carved in an embossed pattern and whose lower edge, which abuts the wall, is carved in a dentil pattern. Between the two rows is a scalloped row of ornamental brackets with embossed designs. In the center of the room, a crystal chandelier hangs from an eight-pointed plaster medallion.

The parlor's north wall has two double two-by-six pane French windows, each topped by a sunburst pattern transom.

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The parlor's west wall is occupied by a slightly protruding chimney wall on-center with an elaborate fireplace surround and mantle. (Photo C3) From its upper edge, the mantle top curves inward to a row of dentils. Below the dentils, a more inset blank panel flanked at either end by a protruding carved floral emblem completes the fireplace's mantle section.

Below the protruding rounded edge of the mantle's flat top is a vertical panel flanked on either side by an ornamental bracket. This panel bears a cartouche-like ornament that suggests a medal with a curling rope of laurel leaves. Its square firebox is framed by tiered moldings which diminish inward from raised outer edges.

The south wall of the parlor, opposite the front wall with windows, opens into the center hall through a wide, wood-trimmed opening.

The Center Hall

The center hall intersects the entrance hall behind the parlor. The center hall offers access to the front parlor and the atrium at the center of the house, while also leading directly to the principal stairs and second floor of the house. The center hall's flat plaster ceiling is bordered by crown molding which is virtually identical to that of the parlor. It runs east-west in parallel with the parlor, to which it is linked by a doorway in its north wall. (Photos D1, D2) It communicates with the atrium through a south wall doorway with a pair of metal French doors. On both the north and south sides of the center hall-entrance hall junction is a paired pilaster and column. A roughly two-inch gap separates each pilaster from the column beside it. The pilasters' and columns' simple rectangular capitals meet a crossbeam that spans the center hall between them. With the crossbeams that span the entrance hall on either side of the center hall entranceway, this crossbeam differentiates the ceiling above the halls' junction as an area that does not belong exclusively to either.

At the center hall's west end, a short flight of two steps leads to a quarter-turn stair landing and from there to a straight-flight of stairs that ascends against the west wall of the house. On the north end of this landing, facing the stair hall is a double-doored closet. The opening to the stair from the center hall is framed by a pilaster-column combination, mounted on the top step on either side of the opening. A similar pilaster-column arrangement frames the opening from the landing to the staircase at which point the staircase becomes fully enclosed with walls on the east and west sides.

The Atrium

The two-story concrete-walled atrium is perhaps the John J. Earley House's most remarkable feature because of its craftsmanship, aesthetic quality, and rarity as a feature in a Washington residence. (Photos E1 through E6) Longer north-south than wide east-west, it was originally a roofless space bordered by exterior walls on all four sides. However, probably near the beginning of the Earley's residence, it was enclosed under a roof with a central "greenhouse style" multi-paned skylight whose peak rafter runs north-south. As befits surfaces designed to be exposed to the elements, the atrium floor is brick, and its first-floor walls are clad in concrete molded in the

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shape of blocks. At the second story, a continuous balcony with a flat concrete floor and a waist-high metal outer railing wraps the atrium's four walls. Behind the balcony are walls clad in concrete that are smooth rather than block patterned. Both the east and west wall balconies communicate with the interior spaces behind them through a central French door, with a French window on either side. These windows are flanked by pilasters. The north and south balcony walls each have a series of three French doors, separated from each other and both corners by pilasters.

The first floor of the north, south, and west walls each have a double-width door opening at its center. There is no corresponding doorway in the south wall. Rather, at its center is an inset doorway-height fountain enclosure with an arched top. These doorways' stone moldings tie into the stone baseboards which wrap the room. The French doors in the atrium's east wall, which communicate with the entrance hall, align with a doorway with bronze double doors on the atrium's west wall. The north wall's double doorway to the center hall aligns with the center hall's north wall door to the parlor. These aligned doorways make it possible to look from the atrium through these rooms to the front wall and windows of the house.

The Dining Room

The entrance hall terminates at the doorway of the dining room, which is richly paneled in gleaming walnut. (Photos F1, F2) The dining room ceiling has dentiled crown molding like that in the center hall and parlor, but its plaster ceiling has raised geometric designs. Its south wall, an exterior wall of the house, is largely filled by an alcove containing five single-pane windows with diamond-shaped panes above a bench seat. The windows are separated by vertically patterned wooden framing, and each window's rows of diamond panes are diagonally aligned with those of its neighbor.

The room's walls consist of panels in rows of differing widths set within a lattice-like frame of crosspieces. Separated by this lattice-like framing, a row of inset panels about one-foot-wide and eight inches tall runs across the top of the wall below the bottom of the crown molding. Below it is a horizontal framing cross-piece and a row of taller panels about five feet high of the same width as in the row above. Below this row but above the baseboard is another horizontal framing cross-piece and then a row of inset panels of the same width, about two feet high.

The dining room's west wall is largely occupied by a concrete fireplace, as well as the doorway to a back pantry hall which gives egress to the kitchen as well as stairs to the basement, which once included a small built-in swimming pool beneath the atrium. (Photo F3) Although it has somewhat sharper angles, the fireplace is similar to that in the parlor. Built into a paneled, protruding bay, its mantle has flat rather than rounded sides and right-angle corners. Other than a rounded molding below the mantle and an ornamental casting of a shield with flowing ribbons, the face of the fireplace around the nearly square firebox is flat.

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B. Property is associated with the lives of persons significant in our past.
- C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

- A. Owned by a religious institution or used for religious purposes
- B. Removed from its original location
- C. A birthplace or grave
- D. A cemetery
- E. A reconstructed building, object, or structure
- F. A commemorative property
- G. Less than 50 years old or achieving significance within the past 50 years

Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

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Period of Significance

1911 to 1942

Significant Dates

1911

Significant Person

(Complete only if Criterion B is marked above.)

John J. Earley

Cultural Affiliation

Architect/Builder

Waddy Wood (Wood, Donn & Deming) (architect)

John H. Nolan (builder)

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The building at 1710 Lamont Street NW was built in 1911 by and for John J. Earley (1881-1945). Earley lived there with his family for over thirty years, throughout Earley's professional career as he devised and perfected the science and art of architectural concrete. Earley, who often referred to himself as an "architectural sculptor" or simply as a "craftsman," made lasting and historic contributions to the use of concrete as a sculptural element of architecture and pioneered the use of mosaic concrete as an aesthetic element in architecture. He invented, or was a primary developer of, processes for formulating aggregate-based concrete in a full palette of colors. He also led the team which perfected techniques for pouring and finishing such concrete to create a diverse portfolio of works. His work is an integral component of major landmarks and landscapes in Washington, DC, and beyond, including Meridian Hill Park, the Franciscan Monastery, the Shrine of the Sacred Heart, and numerous private houses, including his own house at 1710 Lamont Street NW.

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The house at 1710 Lamont Street's interior particularly exemplifies an early chapter in John J. Earley's long process of experimentation with architectural concrete and is associated with the evolution of his distinguished career as a master concrete technologist, architect, architectural sculptor, designer, artist, and artisan.¹ Commissioned by John J. Earley, the house at 1710 Lamont Street was designed in the Italian Renaissance Revival house by Earley's friend, master architect Waddy B. Wood then of Wood, Donn & Deming, who was renowned for designing custom houses in a variety of revival styles for well-to-do clients. The house he designed, in collaboration with Earley, is intimate and familial and also elegantly demonstrates Earley's craft with its atrium and other decorative features. The Earley House meets National Register Criterion C because it presents "the distinctive characteristics of a type, period, or method of construction, represent[s] the work of a master... [and] possess[es] high artistic values."

The property also meets National Register Criterion B for its associations with and as the home of John J. Earley. National Register Bulletin 32, *Guidelines for Evaluating and Documenting Properties Associated with Significant Persons*, specifies that ordinarily "a property that is significant as an important example of an individual's skill as an architect or engineer should be nominated under Criterion C rather than Criterion B."² However, Bulletin 32 also states that "a person's home at the time (s)he achieved significance will usually represent any significant accomplishments that occurred while the individual was living in that home,"³ and that buildings can "meet Criterion B rather than Criterion C because they are significant for associations with the career of the artist rather than as examples of his work."⁴ During the three decades between 1911 and 1942 that the house was his home, Earley achieved eminence in architectural concrete design, executed enduring artistic masterworks, and served as an executive of national trade and technology associations. Thus, while the house meets Criterion C for Architecture as a distinctive house type designed by master architect Waddy B. Wood in collaboration with John J. Earley, the house more importantly is associated with the life and career of John J. Earley from his early career as architect, artist, and designer to his later career accomplishments.

Bulletin 32 further notes that "different properties may represent different significant accomplishments or activities of a person's life... several properties may qualify for National Register listing under Criterion B for associations with the same person."⁵ Specifically, "it may be appropriate to recognize both the home and the workplace of a significant person."⁶ Although the Earley Office and Studio at 2131 Street NW has been listed in the National Register of Historic Places for its connection to John J. Earley, its associations do not duplicate those of the Earley House. The house's design displays artistic products of Earley and his studio in a domestic setting, including the concrete atrium, the concrete shell vents on the front façade, and the concrete fireplaces in the dining room and parlor. In contrast, the Earley Office and Studio is a purely functional office and workshop. Its period of significance ended when the studio moved

¹ John J. Earley," *Journal of the American Concrete Institute, Proceedings Volume 33*, (October 1946), 13.

² Beth Grosvenor Boland. *Guidelines for Evaluating and Documenting Properties Associated with Significant Persons* (National Register Bulletin 32) (Washington, DC: United States Department of the Interior, 1990), 13

³ Boland, 17.

⁴ Boland, 13.

⁵ Boland, 20.

⁶ Boland, 18.

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to Rosslyn, Virginia, in 1936, while Earley's career continued beyond that. Earley did not move out of the Lamont Street house until near the end of his life, in the early 1940s. Listing in the National Register under Criterion B for its association "with the lives of persons significant in our past" is thus as appropriate for the John J. Earley House as it is for the Earley Office and Studio.

The John Joseph Earley House at 1710 Lamont Street possesses both national and local significance for its association with the development of architectural mosaic concrete and the career of John J. Earley, a nationally influential figure in art, architecture, and design. Its period of significance begins with its construction in 1911 and ends when John J. Earley moved away in 1942.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

Historical Development of Lamont Street in Mount Pleasant

The small residential community of Mount Pleasant began in the years following the Civil War when a group of New Englanders built wooden frame houses on large lots near the present-day intersection of 14th Street and Park Road NW in what is now Columbia Heights. Successful businessman Samuel P. Brown had purchased a large estate during the war from William Selden, a Southern sympathizer, who moved to Virginia. Brown laid out streets between Piney Branch and the 14th Street Road to create the new community, which he called Mount Pleasant.⁷

By the 1880s, residential suburbs were being developed all around DC. Construction of new houses was stimulated in Mount Pleasant when transportation routes were built and improved. In 1892, the 14th Street streetcar line was extended from U Street north to Park Road, spurring new residential construction. To the west, 16th Street originally had been extended as a narrow lane up Meridian Hill that angled to the northwest and terminated at Park Road. The angled section forms today's Mount Pleasant Street. Much of early Mount Pleasant residential development had been north and east of this extension, but in 1892 the area immediately west of Mount Pleasant Street stretching to Rock Creek Park (including what is now the 1700 block of Lamont Street) was sold to Chapin Brown, son of Samuel P. Brown, for subdivision into residential lots. That acreage had previously been part of the Ingleside estate, owned by New York congressman Hiram Walbridge, and Brown named the new subdivision Ingleside.

The 71-acre Ingleside tract was perfect for new houses, being located on a restful, wooded suburban hilltop that featured a "magnificent prospect presented from the heights" and was "located almost at the very gates of the Zoological and Rock Creek Parks," according to a March 1892 *Washington Post* article. It was also easily accessible to downtown by the newly extended streetcar line just a few blocks east on 14th Street. The newspaper observed that the tract had been "sub-divided and staked off into lots." "A large force of workmen has graded and

⁷ Tanya Edwards Beauchamp, *Mount Pleasant Historic District* (Historical Society of Washington, DC: 2000), 4-7.

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macadamized the roadways.... [S]idewalks, eight feet in width, extend the whole length of this beautiful spot." All in all, "the improvements perfected at Ingleside...have transformed hills and valleys into a flourishing suburb, and all accomplished within a twelvemonth."⁸

However, apart from a scattering of large houses, development at Ingleside was slow over the next ten years. Noted architect Glenn Brown, founder of the local chapter of the American Institute of Architects, designed two large duplexes (1711-13 and 1715-17 Lamont Street) that were built in 1899 directly across the street from the lot where the Earley House would later be built. Other than those, Lamont Street remained undeveloped until around 1903, when a streetcar line was extended from Columbia Road up Mount Pleasant Street, terminating adjacent to these blocks of Lamont Street. Beginning around that time, most of the lots in the 1700 and 1800 blocks of Lamont Street were filled with large rowhouses. The houses adjoining 1710 Lamont were all constructed between 1906 and 1908. Across the street, eight townhouses went up between 1904 and 1908, although several empty lots remained. In the 1800 block, the Kennedy Brothers development firm built uniform rows of townhouses filling both sides of Lamont in 1909, selling them quickly. A 1906 article in the *Washington Times* observed that "numerous properties of desirable character and ample proportions are being developed" in the neighborhood.⁹

By 1911, when the John J. Earley house was built, new construction in Ingleside was focused on filling in the remaining empty lots. "The vacant places of Mt. Pleasant are rapidly filling with dwellings," one newspaper article reported. "The sold brick mass of the city proper is stretching northward and covering the available land east of Rock Creek Park. One of the fastest developing sections of Mt. Pleasant in this respect is that known as "Ingleside."

Design and Construction of 1710 Lamont Street NW

It was in this rapidly developing, fashionable haven that John J. Earley decided to build his custom-designed house in 1910, purchasing the still-empty lot at 1710 Lamont Street, less than half a block from the Mount Pleasant streetcar line. Earley had married Elizabeth Viboud in 1904, and daughter Frances A. Earley was born to them in 1910. Earley's growing family may have been one reason precipitating the construction of the new family home.¹⁰

There is little doubt that Earley had a strong hand in designing his home, although specific documentary evidence of his contributions has not been discovered. The architect of the house, Waddy B. Wood, of the firm Wood Donn & Deming, was designing many private homes for well-to-do clients, including the landmarked Old Chinese Legation at 2001 19th Street NW, completed in 1903. He was a logical choice as an architect for someone in the construction industry who wanted a unique residence. Further, according to historian Tanya Edwards Beauchamp, Wood was a friend of Earley's.¹¹

⁸ "Suburban Real Estate," *Post*, Mar. 27, 1892, 9.

⁹ "Suburban Realty Markets Shows Unusual Activity," *Washington Times*, May 6, 1906, 9; "Ingleside Enjoying Boom," *Washington Post*, Jul. 21, 1907, A3; "Sales in Ingleside," *Washington Post*, Jul. 24, 1910, C2.

¹⁰ "Mount Pleasant Is Fast Building Up," *Washington Times*, Apr. 22, 1911, 10.

¹¹ Beauchamp, *Mount Pleasant Historic District*, 15.

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Between April 25 and May 5, 1911, builder-developer John H. Nolan received a series of permits to construct the house at 1710 Lamont Street NW for Earley.¹² Wood, Donn & Deming, had an extensive relationship with Nolan, for whom the firm designed a series of properties, while Nolan, in turn, built residences the firm had designed for individual clients. In June, the *Evening Star* reported that Earley's "unusual" home on Lamont Street was under construction. "Architectural features of a type unusual in residence building in the District of Columbia will enter into the new home of J.J. Early, a local architectural sculptor, which is now in the course of construction on Lamont Street near 17th street northwest," the newspaper reported.¹³



Figure 2: 1710 Lamont Street NW under construction, c. 1911 (David Alfuth collection).

The house's large central atrium, then as now, was its most strikingly unique feature. Noting the house was to be built on a lot that was "rather narrow, yet quite deep" (25 feet wide and 70 feet deep), the *Star* article explained that "one of the problems to be met in laying out the scheme of the house was to secure rooms of the desired size and yet given sufficient light to all of the interior," which was resolved by "planning a patio in the center with an opening all the way through to the top." Alison K. Hoagland's *The Washington, DC Row House* describes the phenomenon that has plagued rowhouse design from the outset and what designers have done to

¹² "New Residences," *Washington Times*, May 5, 1911, 12.

¹³ "Unusual Type of Building in New Home of J.J. Early," *Evening Star*, Jun. 24, 1911, Part 2, 4.

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overcome the fact that adjoining house walls limit the daylight available to interior rooms. Hoagland found that, as designs evolved, DC rowhouses came to incorporate features such as L-shaped plans with narrow rear sections to accommodate light courts, over-staircase skylights, angled windows diffusing light from rooms with exterior access, and wide arches and portals arranged to circulate light through the interior. Earley's dramatic solution is spectacular, but it imposes severe constraints on the layout of the second floor of the house, and likely is the main reason the house was limited to two above-ground floors.¹⁴

According to the *Star* article, the "patio" was to be "sufficiently large to constitute an attractive feature of the house, since it will be utilized as a miniature inner garden, decorated with flowers and growing shrubs." This remarkable atrium, constructed of cast concrete formed to appear as rusticated stone blocks—undoubtedly Earley's design—served originally as garden space and continues to provide an extraordinary amount of sunlight in the center of the dwelling. The fountain at the center evokes the atrium of a Roman domus with its compluvium, or rectangular roof opening, above. The atrium thus lends an air of classical dignity and formality to the structure, defining the first floor as presentation space for social gatherings and celebrations. It communicates with the house's major public spaces through portal doorways to the entrance and central halls, enhancing available daylight, and extends beyond to the front parlor and dining room entrance. The second-story balcony and its row of windows opens the bedrooms and other spaces on that floor to additional light and air. Originally an open-roofed space, the atrium, which has no known counterpart in any other Wood, Donn & Deming residence, was covered by a skylight in 1915 (since replaced), transforming it into an all-weather, all-season space for both family gathering and socializing.

The construction of 1710 Lamont coincided with the beginnings of Earley's involvement with experiments at the National Bureau of Standards on concrete-coated metallic lath (see further discussion below). The rusticated treatment of the atrium walls is similar to work performed by Earley Studios a few years later at Meridian Hill Park (Figure 3), as well as later projects, such as the façade at 3300 Connecticut Avenue NW (1923, Figure 4). By the late 1920s, these techniques would become an important part of the "Earley Process."

¹⁴ Alison Hoagland. *The Row House in Washington, DC*. (Charlottesville: University of Virginia Press, 2024), 14-35.

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Figure 3: Patterned Concrete Walls at Meridian Hill Park. Source: Horace W. Peaslee. "Notes On the Concrete Work of Meridian Hill Park, Washington," *Landscape Architecture Magazine*, Oct. 1930, Vol. 21, No. 1, p. 34.



Figure 4: Façade at 3300 Connecticut Avenue Showing Concrete Detail, 1923. Source: Frederick W. Cron - John Joseph Earley collection, Georgetown University Booth Family Center for Special Collections.

While the 1911 *Star* article does not specifically mention Earley's hand in the design or construction of the atrium at 1710 Lamont Street, it does mention that the cast concrete balustrade enclosing the house's front porch is "after an original design by the owner." Earley's studio is known to have cast features such as concrete fireplaces, entrance surrounds, tablets, and

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cartouches for a variety of architects' projects. Anecdotal accounts suggest that concrete casting produced by the Earley Studio was included in the row of townhouses in the 2200 block of Wyoming Avenue NW that were designed by Wood, Donn & Deming and constructed by Nolan in 1910. This would mean that Earley, Wood, and Nolan already had an established working relationship by the time the 1710 Lamont Street project was begun.

In addition to the atrium and the exterior entrance balustrade, it is reasonable to assume that Earley created the house's other innovative uses of concrete, which include the concrete fireplaces of the parlor and dining room. These fireplaces are integral, central elements of these rooms and would have served as showpieces of the Earley Studio's prowess for any distinguished guests that Earley may have entertained. Together with the atrium they serve as tangible representations of the mastery of John J. Earley as an architectural sculptor. On the exterior, in addition to the entrance balustrade, neoclassical cast-concrete balustrades adorn the two French windows at the first-floor level, further demonstrating Earley's sculptural skill.

In the basement, Earley built a spacious billiard/recreation room at the front of the house and installed a small swimming pool in an adjoining room, complete with a canvas harness for swimming in place. The basement also included space for a live-in domestic servant.¹⁵

After the completion of the Earley House at 1710 Lamont Street, Wood, Donn & Deming designed only four more houses before Waddy Wood left the firm a little more than a year later. Although the exterior of 1710 Lamont shares stylistic elements with the architect's rowhouses in other neighborhoods, it presents features unique even among the firm's eclectically styled works. The façade stands out from the other rowhouses along the south side of the 1700 block of Lamont Street. Being only two stories tall, the house is shorter than the others, although each of the two floors appear slightly taller than the corresponding floors in neighboring houses. The other houses' façades feature a varying degree of decorative architectural motifs, including bays, cornices, covered porches, and front door surrounds, many in a Colonial Revival style. At least one house has a Flemish Revival pediment, as do others in the Ingleside development. Many of the townhouses feature slate mansard roofs, while a few have overhanging roofs of Spanish tile. While 1710 Lamont also has Spanish tile on its shallow mansard, its façade is markedly simpler in ornamentation than most of the others on the block, featuring three brick-framed arched French windows at the first-floor level, with the leftmost serving as the front entrance. If not for the Earley-designed concrete balustrade and steps, it could be difficult to discern the house's main entrance. The most substantial decorative element of the façade is the row of shells high up at cornice level. The overall effect of the façade is eclectic elegance. It announces the house's unique design and sets expectations for its unusual interior.

While the Earley House was among Wood, Donn & Deming's later commissions, it was built during the earlier years of John J. Earley's experiments with architectural concrete, prior to his involvement in the National Bureau of Standards experiments with that material and before his celebrated involvement in the Meridian Hill Park project. The distinguished career of John J. Earley, including these efforts, is discussed in the next section.

¹⁵ Beauchamp, *ibid.*

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The Earleys' only child, Frances, continued to live with her parents even after she married John J. Kuhn, a medical student at Georgetown University, in June 1935. The couple remained at the house until Dr. Kuhn, who later became chief of staff of the Columbia Hospital for Women, served with the U.S. Army Medical Corps at domestic bases and in Europe during World War II.¹⁶



Figure 5: Frances Earley stands on the balcony overlooking the atrium, circa 1913 (David Alfuth collection).

In 1942, just three years before John Earley's death, the Earleys sold the house and relocated to an apartment in Woodley Park. The first purchaser was Vincent di Girolamo, president of the Interstate Bankers Corporation, who lived in the house with his wife Amalia and daughter Gail from 1942 until his death in 1947. Born in Italy, di Girolamo came to the United States around 1908, earned a law degree at George Washington University, and served as consul and later chancellor of the Italian Embassy. Di Girolamo lived with his family at various locations, all of

¹⁶ 1930 Decennial Census, District of Columbia, ED 300, Sheet 14B; 1940 Decennial Census, District of Columbia, ED 342, Sheet 7A.

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them near the embassy, which was located at 16th and Fuller streets NW. After retiring from the diplomatic service, di Girolamo founded the Interstate Bankers Corporation.¹⁷



Figure 6: Fernando di Girolamo, Vincent's brother, sits in the atrium, c. 1943 (David Alfuth collection).



Figure 7: Patricia and Delfina di Girolamo, Vincent's nieces, sit on the stone bench in front of the fountain in the atrium, May 1943 (David Alfuth collection).

¹⁷ "Di Girolamo Funeral Rites Set for Today," *Post*, Sep. 10, 1947, B2

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Telephone and real estate directories indicate that, after di Girolamo's death in 1947, the house had a succession of residents who stayed from two to thirteen years each. In the 1950s, the basement was converted into an independent rental apartment. Since 1988, the house has remained in the hands of its current owners.¹⁸

John J. Earley's Irish and English Artistic Heritage

John J. Earley descended from a family of ecclesiastical artists who decorated churches throughout Ireland and England. In 1936, he told an inquiring Georgetown University archivist that his father, James Farrington Earley, had been born to an Irish family living in Birmingham, England and had studied at the Royal Academy in London.¹⁹

In the mid-1800s, John J. Earley's grandfather and great-uncle were artisans and artists living in Birmingham who decorated churches. From 1846 until 1852, his great-uncle Thomas Earley (1819-1893) was a decorative painter employed by John Hardman, business partner of renowned architect A.W. G. Pugin. Thomas Earley's mastery of painting, stained glass design, and sculpture so impressed Pugin that he was made manager of numerous projects across Europe. In 1849, Thomas' younger brother John Farrington Earley (1831-1873), another Hardman employee, was sent to Pugin's estate, where he spent two years as a draughtsman and stained-glass artist and artisan.²⁰

After Pugin died in 1852, Thomas Earley established a branch of Hardman's decorative arts business in Dublin. John Farrington Earley continued to work for Hardman in Birmingham, where his son James Farrington Earley, father of John J. Earley, was born in 1856. In 1861, John F. Earley moved to Dublin with his family to work with his brother.²¹ A few years later, Hardman turned his Dublin business over to his nephew Henry Powell and Thomas Earley.²²

Earley & Powells provided a full range of ecclesiastical and other decorative goods, primarily for Roman Catholic churches but also for Anglican churches, institutions like masonic temples, and private homes. While it sold manufactured products like those made at Hardman's Birmingham works, the firm also executed commissions, producing statues, altars and pulpits in marble and stone, murals, stained-glass windows, furniture, tombstones, tablets, and other memorials. Its workshop staff ranged from fifty to one hundred sculptors, metalworkers, church decorators, stone carvers, stained glass makers, and painters.²³

¹⁸ Classified advertisement, *Evening Star*, Nov. 18, 1951.

¹⁹ John J. Earley. Letter to Dr. John G. Bowen, Archivist, Georgetown University, June 9, 1937. Viewed at Cron Collection, Lauinger Library, Georgetown University, May 15, 2024,

²⁰ "Thomas Earley," at *Mapping the Practice and Profession of Sculpture*, https://www.sculpture.gla.ac.uk/mapping/public/view/person.php?id=msib3_1211555817.

²¹ Irish Architectural Archive. "John Farrington Earley," in *Dictionary of Irish Architects 1720 – 1940* (website), <https://www.dia.ie/architects/view/1734/EARLEY-JOHNFARRINGTON%2A>

²² "Earley and Powell," at *Mapping the Practice and Profession of Sculpture*, https://www.sculpture.gla.ac.uk/mapping/public/view/person.php?id=msib3_1211555817

²³ Ibid, Advertisement, *Dublin Builder*, July 1, 1865, 171; Advertisement. *The Irish Builder*. May 15, 1872, np

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Earley & Powells was established at a time of considerable ecclesiastical building, which followed the cessation of the Great Famine in the early 1850s. In addition to new construction, projects begun after the Catholic Emancipation Act of 1829 resumed and many long-abandoned and ruinous historic churches were restored. The firm sometimes collaborated with leading ecclesiastical architects like Dublin's James Joseph McCarthy (1817-1882), a one-time Pugin collaborator, to create full furnishings and decor for major churches like Thurles Cathedral (constructed 1863-1879).²⁴ Earley & Powells also created individual fixtures like pulpits, altars, communion rails, and stain glass windows for other churches, many commissioned as memorials by relatives, public officials, or clergy. Newly fashioned churches were typically described in detail by the local press, with Earley & Powells' contributions frequently singled out for accolades. John F. Earley's design for the Caen stone and marble altar in the Lattern Church of Tipperary was called "very superb" and "remarkably fine" by *The Irish Builder*.²⁵ New stained-glass windows and a brass memorial tablet for the Convent of Mercy led Dublin's *Freeman's Journal* correspondent to note:

I cannot speak too highly of the beauty of design and perfect workmanship of all these objects, nor do I know which most to admire, the genius and skill of Messrs. Earley and Powell, or the bold and truly patriotic course they have taken in opening an establishment which is at once a school and workshop of art workmen, where every object in stone, wood, glass or iron ... can be executed with the completeness and skill which is only obtained by long careful study and ample experience... *How* different this is from the state of things some few years ago in Ireland, when, if a work in high art... was wanted, we inevitably went to France or England.²⁶

In the 1860s, so-called "Irish Celtic crosses" became popular elite funeral monuments and Earley & Powells created more than a dozen for prominent patrons. As present-day art historian Colleen Thomas notes, the firm was "at the forefront of Victorian design, moving it beyond the documentation and replication of medieval monuments into a new phase of aesthetic production... [that created] not replicas of any particular medieval monument but a new form in their own right."²⁷

A project which gained enduring notoriety was the tomb of Daniel O'Connell (1775-1847) in Dublin's Glasnevin Cemetery, dedicated some 21 years after the champion of Irish Catholic emancipation's death. The tomb's rich sculptural Irish iconography and stained glass were "designed and lovingly executed" by Earley & Powells under the direction of Thomas Earley and "the Great Liberator's" son.²⁸ O'Connell's re-entombment on May 11, 1869, a national event

²⁴ Irish Architectural Archive. "James Joseph McCarthy," in *Dictionary of Irish Architects 1720 – 1940* <https://www.dia.ie/architects/view/3759/MCCARTHY%2C+JAMES+JOSEPH> ; "Consecration of Thurles Cathedral," *Freeman's Journal*, Jun 23, 1879. 7

²⁵ "Grand High Altar," *Irish Builder*, Aug 1, 1869, 180.

²⁶ "Ecclesiastical Art in Ireland," *Freemans Journal*, Feb.13,1866, 3.

²⁷ Colleen Thomas. "Invoking the Authority of the Middle Ages," in Rafael Ingelbien and Susan Galavan, editors. *Figures of Authority in Nineteenth Century Ireland*. Liverpool University Press, 2023, 205.

²⁸ "O'Connell's Tomb at Glasnevin," *Freeman's Journal*, May 5, 1869, 3

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involving both political leaders and clergy, was publicized internationally. Engravings of the tomb were widely marketed, and today it is a registered landmark of the Republic of Ireland.²⁹

Although it changed names and principal figures, the Earley & Powells firm continued its distinguished work through the 19th century and beyond. John Farrington Earley died at age 41 in the fall of 1873. His eldest son, stained-glass artist and designer John Bishop Earley (1854-1935) soon afterwards joined the firm, as did his second son, sculptor James Farrington Earley (1856-1906), the father of John J. Earley.³⁰ Reportedly, James at age 14 had been the youngest pupil ever admitted to Dublin's Royal Hibernian Academy. His education there lasted eight years, followed by additional study in Europe. In 1875, marble statues of Mary and St. John that the 19-year-old had carved for a Dublin church "were highly praised by critics."³¹

James Farrington Earley emigrated to America in 1880 at the age of 25).³² In the United States he launched a career as an independent architectural sculptor, settled in Washington, D.C., and established his own independent firm, which became known as the "Earley Studio" under his son John J. Earley. The Dublin firm operated under several successive names for decades under the management of James Earley's youngest brother, distinguished stained-glass artist William Earley (1872-1956).³³ During his fifty-odd years as its leader, Earley & Company's products increasingly centered upon stained glass, and for some time it maintained the largest stained glass display room in Dublin. Under a new generation, it continued in business until 1975.³⁴

Under its varying names the Earley firm achieved national cultural stature and today holds a prominent place in the history of Irish art.³⁵ The National Irish Visual Arts Library (NIVAL) of the National College of Art and Design calls it "one of the largest and most prestigious ecclesiastical decorators both in Ireland and the U.K."³⁶ Its principals and history are described

²⁹ "O'Connell's Tomb," *Freeman's Journal*, May 14, 1869, 2.

³⁰ Irish Architectural Archive. "John Bishop Earley," in *Dictionary of Irish Architects 1720 – 1940* (website), <https://www.dia.ie/architects/view/1735/EARLEY-JOHNBIOSHOP%2A>

³¹ Although it is often stated that James Earley was a pupil of the Royal Academy of Art in London, this institution does not list him as an attendee. In 1903, Earley submitted biographical information for the New Metropolitan Museum of Art's Catalogue of American Sculptors stating that he had attended the Royal Hibernian Academy of Art, with additional study in London and Paris. Unfortunately, this institution's early records were burned during the Easter Uprising of 1916. Cron, 5. James F. Earley to F.E. Elwell (letter, February 25, 1903), at <https://search.worldcat.org/title/750153697>. "Washington's Contribution to St. Louis in Art." *Washington Times*, Apr 3, 1904, 2. "The Government Buildings," *Washington Evening Star*, August 3, 1903, 16.

³² "Earley and Powell," at *Mapping the Practice and Profession of Sculpture*, https://www.sculpture.gla.ac.uk/mapping/public/view/organization.php?id=msib3_1206529589&search=earley%20and%20Powells.

³³ Cron, 5.

³⁴ "William Earley," in *Dictionary of Irish Architects 1720 – 1940* (website), <https://www.dia.ie/architects/view/1733/EARLEY-WILLIAM%2A>; University of Glasgow. "William Earley" at *Mapping the Practice and Profession of Sculpture*, https://www.sculpture.gla.ac.uk/mapping/public/view/person.php?id=msib3_1217512875&search=William%20Earley

³⁵ The Irish Architectural Archive holds a collection of books, drawings, prints, photographs and newspaper cuttings, from Earley & Co. (Accs. 99/95,99/99,99/100). A large collection of designs for altars and stained glass is in the National Irish Visual Arts Library in the archives of the National College of Art and Design.

³⁶ "Earley and Company," in National Irish Visual Arts Library, <https://www.nival.ie/digital/collection/earley>

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in such national resources as the *Dictionary of Irish Architects*, the *Dictionary of British and Irish Furniture Makers, 1500 - 1914*, and the *Art and Architecture of Ireland*.³⁷ Its long-time Dublin workshop has been listed by the National Built Heritage Service, and its portfolio of designs and records is divided among national-level archives.³⁸ The comprehensive *Gazetteer of Irish Stained Glass* includes geographically ordered references to Earley-created stained glass windows, and there are many other studies of individual works online.³⁹

James Farrington Earley's American Career

John J. Earley's development as an architectural artist is closely associated with his father's career. Today, James F. Earley is often simply described as "the son of a stonecutter," "a 4th generation stone mason," or "a fifth-generation descendant of Irish stone carvers." However, he was in fact a highly accomplished artist and designer who brought his talents from his family's highly successful and respected firm in Ireland to the United States where he exerted great influence on Washington's architectural development.⁴⁰ Although the Earley firm in Ireland had different focuses than the Washington studio established by James Earley and expanded by John Joseph Earley, areas of overlap are apparent. Like the Dublin firm, the Washington Earley studio undertook numerous ecclesiastical projects, which involved both Catholic churches and other faith's houses of worship. Both the Irish and American firms were long under the control of family members and remained in business until the 1970s.

James Earley's reasons for emigration are unknown, although it has been suggested that the firm offered him a limited path for advancement. Only about a month after he and his wife Mary arrived in America, their son John Joseph Earley was born in Manhattan on December 12, 1881. Although James later styled himself as a native of New York, no city directory lists the Earley family.⁴¹ It appears instead that the Earleys settled in Boston, where city directories record that a "sculptor" named James F. Earley resided in the mid-1880s.⁴² After several years' work with a Boston contractor, James Earley was dispatched to supervise projects in Washington in 1890. But labor conflicts delayed this work, and the contractor turned the contracts over to Earley, who then relocated his family to Washington where he began his own stone carving and architectural modeling firm.⁴³ Here, John J. Earley attended parochial school before entering St. John's

³⁷ *Dictionary of British and Irish Furniture Makers, 1500 - 1914* <https://bifmo.furniturehistorysociety.org/> and Frederick O'Dwyer, 'Earley and Powells: architectural sculptors', in Paula Murphy, ed.) *Art and Architecture of Ireland, vol. III Sculpture*, (Paul Mellon Centre, 2014). 101-3

³⁸ National Built Heritage Service, "Earley & Company, 5 Camden Street" at <https://www.buildingsofireland.ie/buildings-search/building/50110413/earley-company-5-camden-street-upper-dublin-2-dublin>

³⁹ David Caron (ed.) *Gazetteer of Irish Stained Glass: Revised New Edition*. (Kildare: Irish Academic Press, 2014)

⁴⁰ Benjamin Forgey. "Concrete Proof of One Man's Legacy to Washington." *Washington Post*. Mar 11, 2001, C1, Jenna Cellini. *The Development of Precast Exposed Aggregate Concrete Cladding: The Legacy of John J. Earley* (thesis, University of Pennsylvania, 2008) 46. Cunniff, 33.

⁴¹ Frederick W. Cron. *The Man Who Made Concrete Beautiful*. (Centennial Publications: Fort Collins, Colorado, 1977), 5.

⁴² Boston City Directory, 1886, 381. https://www.ancestry.com/discoveryui-content/view/464267905:2469?tid=&pid=&queryId=eecc1d3f-2733-4c03-9d2f-4a6b1aa64bd5&_phsrc=ejB608&_phstart=successSource

⁴³ Cron, 5

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Collegiate High School, where he won medals for oratory, fenced, and played football and tennis.

James Earley's first recorded Washington project came in 1892. Georgetown University campus lore long purported that an unnamed tramp-sculptor had carved the small figure of a monk on northeast wall of the Dahlgren Chapel in exchange for a meal.⁴⁴ In the late 1930s, John J. Earley noted that his father had carved the monk after discussing a bid to install the chapel's marble altar and stairs with the university president. He observed that it was not surprising that an accomplished sculptor like his father had completed the carving in a matter of hours and that he remembered the day well because he had fallen from the scaffold while accompanying his father.⁴⁵

During the next several years, James Earley's business grew quickly, and he came to employ numerous artisans in the stone yard and studio behind the family home at 1752 S Street NW. As the new Washington Post building approached completion in 1893, "the ornamental stonework fell to James Earley, a young Washington man who proved himself particularly skillful and speedy in his vocation. "

All of the carving was done after the block stone was put in place, the sculptor sitting astride any projecting angle within reach and chipping away till he had carved out the ornament, and then clambering round to the next one. In this way were worked out the eagle and the owl above the front door, the one signifying patriotism and the other wisdom. Who are typified by the pair of gargoyles at the upper corner of the building has not yet been given out for publication.⁴⁶

More terrestrial projects included carving tombstones, like that for Sophie Dallas Markoe (1848-1896) in Rock Creek Cemetery.⁴⁷ In 1898, Earley designed a memorial fountain and a bronze and multi-hued granite monument to James Marsland Lawton at the United States Military Academy.⁴⁸

John J. Earley's apprenticeship to his father

As James Earley's career prospered during the late 1890s, he was joined in the studio by his son John. This apprenticeship would have involved John J. Earley in a wide variety of projects during a period of great growth.

⁴⁴ James F. Earley. Letter to Father J.H. Richards, SJ, October 12, 1892; Letter to Father Frank Barnum, Oct 13, 1916. John J. Earley. Letter to Father Austin O'Leary, May 21, 1937. Dr. John G. Bowen. Letter to John J. Earley. May 25, 1937. "Monk of Dahlgren Mystery at GU Solved." *Washington Post*, Dec 26, 1937, c8.

⁴⁵ John J. Earley. Letter to Dr. William G. Bowen, June 9, 1936.

⁴⁶ "Home of a Newspaper" *Washington Post*. Nov 5, 1893, 23.

⁴⁷ "Sophie Dallas Emmons," https://www.findagrave.com/memorial/37444286/sophie_dallas_emmons

⁴⁸ "A Gift to West Point," *Washington Post*, Oct 12, 1896, 7.

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Many of Earley's studio's projects were ecclesiastical. In 1898, he sculpted dome rosettes and side altars, as well as the Shrine of the Holy Sepulture, for Washington's new Franciscan Monastery.⁴⁹ Earley would receive the Papal Medal from Pope Leo XIII for this work.⁵⁰

In 1900, James Earley designed and built an altar rail for St. Patrick's Roman Catholic Church at 10th and G streets NW. Historian and biographer Patricia Cunniff describes it as "a rich gothic-inspired composition with petite multicolored marble columns supporting a continuous series of open arches on which a mantle of marble rested."⁵¹ A *New Century Magazine* writer at the time called the rail "perhaps the finest and most elaborate in the country."⁵² Approximately two years later, Earley designed and built the church's magnificent marble and onyx pulpit, which had bronze railings and steps as well as eight marble panels showing reliefs of biblical scenes.⁵³ In 1902, James Earley designed an elaborate marble altar flanked by statuary at St. Vincent's Orphanage, an institution in Edgewood associated with Saint Patrick's Church.⁵⁴ Paul Pelz, co-designer of the Grace Reformed Church at 1405 15th Street NW, was said to have taken particular pride in the symbolic expressions of faith carved by James Earley in 1903.⁵⁵

James Earley was also occupied with secular commissions. In 1902, he contracted to create the interior lobby of the new Willard Hotel on Pennsylvania Avenue.⁵⁶ In 1904, the firm of McKim, Mead, and White began refurbishing the White House, with Earley providing plaster, stucco-cladding, and ornamentation for the interior walls.⁵⁷ He also decorated such federal buildings as Hornblower & Marshall's 1901 Customs House in Baltimore and prepared structures for national expositions. At Omaha's 1898 Trans-Mississippi Exposition, his sculpted figure modeled after the Statue of Liberty was mounted atop the dome of the federal building, the fair's centerpiece at the head of its grand canal.⁵⁸ The *Omaha Bee* reported that this "pearl against the sapphire" night sky held an electric torch "that outshone every other fairground light."⁵⁹

James Earley's contributions to the 1904 St. Louis World's Fair showed the span of his sculptural talents. His friezes, massive columns, and colossal allegorical figures adorned the U.S. Government Building, which was topped by a "quadriga" of four horses, three human figures, and a chariot. Its Library of Congress exhibit was dominated by Earley's model of its new Washington building.⁶⁰ In the Fisheries Building's fountains, torrents from the mouths of

⁴⁹ Cunniff, 14-16.

⁵⁰ Cunniff, 14.

⁵¹ Cunniff, 13. MacGregor, Morris. *A Parish for the Federal City, St. Patrick's in Washington, 1794-1994*, (Washington, DC: Catholic University of America Press, 1994), 406.

⁵² Ibid.

⁵³ "Magnificent Pulpit at St Pats Church," *Washington Times*, May 5, 1903, 2.

⁵⁴ "Blessed By Cardinal," *Washington Post*, Mar 4, 1902; 9

⁵⁵ Kim Prothro Williams. *National Register Nomination for Grace Reformed Church* (1991), Section 8, page 6.

⁵⁶ Cron, 7.

⁵⁷ Cron, 7.

⁵⁸ Sarah J. Moore, "The Great American Desert Is No More" in Wendy Jean Katz (editor). *The Trans-Mississippi and International Expositions of 1898-1899*. (University of Nebraska Press), 46

⁵⁹ Ibid.

⁶⁰ "Quadriga of Federal Building Finished, *St. Louis Republic*, July 11, 1903, np; "Big Gun at Worlds Fair." *St. Louis Republic*, Sept 27, 1903, 2.

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dolphins flowed into bowls on the shells of turtles. This sculpture had been fabricated at Earley's Washington studio and shipped west in special rail cars.⁶¹ For this work, Earley was awarded the Silver Medal of the AIA. His commercial commissions at the time included the marble relief on the Evening Star Building at 11th and Pennsylvania Avenue NW.⁶²

Sadly, during the peak of his career, James Earley fell ill while working on a monument at the United States Military Academy. He returned to Washington, where he died of typhoid fever complicated by pneumonia on February 16, 1906, aged 49.⁶³ Fittingly, his funeral was held at St. Patrick's Church, followed by burial at Mt. Olivet Cemetery.⁶⁴

On his deathbed, James Earley bequeathed his business to his son. His talented assistant Basil Taylor promised to remain with the firm to assist with technical matters as well as running the business. This collaboration would endure until John J. Earley died in 1945.



Figure 8: Undated photo of John J. Earley (Courtesy David Alfuth).

Beginning of the John J. Earley Studio

John J. Earley's first projects included designing a home for his firm's offices and studio. A permit for 2131 G Street NW, a two-story office building in front and a single-story workshop in the rear, was issued on May 12, 1907. Less than four months later, Earley hosted a gathering for

⁶¹ "Statuary for Fair Made in Washington," *Washington Times*, April 3, 1904, 2.

⁶² Cron, 6.

⁶³ "Earley Seriously Ill," *Evening Star*, Feb 8, 1906, 10. "James F. Earley Dead," *Evening Star*, Feb 17, 1906, 16.

⁶⁴ "Funeral of James F. Earley," *Washington Post*, Feb 18, 1906;8

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the Washington Architectural Club in this new space.⁶⁵ The John J. Earley Office and Studio at 2131 G Street NW would serve as the company's headquarters from 1907 to 1936 and is listed in the DC Inventory of Historic Sites and the National Register of Historic Places.

Under John J. Earley, the studio continued to work in stone. In 1909, it was reported that Earley would carve inscriptions written by Harvard President Charles Elliott on the façade of the new Union Station.⁶⁶ However, Earley and Taylor changed the firm's focus to plaster and stucco work.⁶⁷ Stucco had been used by the Romans. However, now as a mixture of Portland cement with lime and gypsum, it was reestablishing itself as a construction material. The Earleys had used stucco in such projects as the White House renovation of 1904 and historian Patricia Cundiff notes that, in 1899, James Earley had executed stucco statuary for the Franciscan Monastery's Shrine of the Holy Sepulcher, as well as the silver and bronze-covered reliefs which decorate its interior.⁶⁸

The year 1911 proved extremely eventful for John J. Earley, both professionally and personally. He had not only begun construction of his own house on Lamont Street, introducing a novel plan and the use of architectural concrete to the Washington rowhouse, he was also perfecting a new system of architectural concrete that would be patented by and named for him. Robert Armbruster, historian and expert on "Earley Process" concrete, notes that by 1911 John J. Earley was constructing the Franciscan Monastery's Grotto, a cave-like space formed of sculpted Portland cement plaster on wire lath suspended on a steel framework. Like Frederick Cron, Armbruster concludes that this complex project demanded technical expertise and establishes that he had acquired experience with using Portland Cement as a binder prior to 1911.⁶⁹

One critical limitation was that stucco and other Portland cement-based claddings were commonly applied over metal lath, which embedded moisture led to serious corrosion. In 1911, at the behest of the Associated Metal Lath Manufacturers Association, the Bureau of Standards began a two-year experiment by building a test structure on its campus and siding it with numerous manufacturers' panels, made with 39 varieties of metal lath and 20 different mixtures of sand, cement, Lime, and gypsum. Cron concludes that, though "the record is not entirely clear, it seems that the Earley Studio was engaged to make at least some of the test panels."⁷⁰

Building Meridian Hill Park

After the Bureau of Standards panel test project began, Earley developed a close association with Bureau of Standards chief cement chemist J.C. Pearson. When the results of the 1911 test were deemed insufficient to support firm conclusions, the Bureau selected Earley's firm as the sole provider of panels for an expanded 1914 test and appointed Earley to the advisory committee

⁶⁵ "Architectural Club Entertained by Earley," *Washington Times*, Jul 11, 1907, 3. Janet Emery Flynn and Laura Hughes, *National Register Nomination for John J. Earley Office and Studio* (unpublished), 2008.

⁶⁶ "Plaza Fount Placed" *Washington Post*, Oct 1, 1909; 3.

⁶⁷ Cron, 7.

⁶⁸ Cunniff, 14-15.

⁶⁹ Robert Armbruster. Personal Communication via email, April 23, 2024.

⁷⁰ Cron, 7.

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supervising it.⁷¹ When preparing panels, Earley successfully substituted slight dampening for the customary heavy soaking of the undercoat to facilitate adhesion while minimizing “map cracking.”⁷²

Cement-based stucco would prove a pathway to the defining project of Earley’s career. In the early 1910s, Congress had endorsed the cause championed by Mary Foote Henderson and others to transform the craggy southern slopes of Meridian Hill into a public park. Grading and land acquisition were substantially completed by 1915, but Congress balked at funding paths, walls, and other landscape features built of stone.⁷³ The Office of Public Buildings and Grounds then hired Earley to clad features as varied as fountains, benches, the massive retaining wall, paving, and planting beds, with stucco.⁷⁴ However, in 1915, the Commission of Fine Arts (CFA) found Earley’s first two wall mock-ups deficient in color, texture, or both.⁷⁵ He then embarked on a project with Pearson to aesthetically improve the product by applying “a finish coat that ”itself is a concrete with miniature aggregate... of cement and fine sand.”⁷⁶ Gentle wire brushing and washing with dilute acid removed this coating, leaving a surface “whose color... is determined by the color ... and... texture by the size and shape of the [carefully selected and graded embedded] aggregate.”⁷⁷

Commission chair and architect Cass Gilbert had suggested that the finish resemble the pebble mosaics of Italian garden walls. Concerned about coating integrity during Washington’s winters, Earley adopted a two-stage system, where larger aggregate providing the color would be revealed by removing concrete and smaller aggregate would be used as infill between the larger aggregates. He also developed a process for keeping wet concrete moist enough to be workable by blotting it with sheets of newspaper when moisture it contained was no longer needed. Earley’s third mock-up was approved by the CFA and wall-building began in 1915.⁷⁸

Making Concrete Beautiful

Although the Lamont Street house and Meridian Hill Park were certainly major endeavors, they were not Earley’s only projects. during the 1910s In 1919, he constructed the Potomac Park Field House using colorfast exposed aggregate stucco developed through experiments with J. C. Pearson.⁷⁹ In 1921, Lorenzo Taft, sculptor of the Columbus Memorial in the Union Station Plaza, approached Earley about casting his “Fountain of Time” in Chicago. This 120-foot-long outdoor sculpture’s base depicted a human wave of one hundred contorted and entwined figures, said to be the largest statuary group in the world. Casting it in concrete required complex

⁷¹ Cellini, 48.

⁷² Aument, 8-9. Cellini, 48-49.

⁷³ Aument, 5-6. Cellini, 49.

⁷⁴ Aument, 6, 9. Cellini, 49.

⁷⁵ Aument, *Construction History*, 9-10. Cron, 9.

⁷⁶ Earley, quoted in Cellini, 49.

⁷⁷ Earley, quoted in Cellini. 48-49.

⁷⁸ Aument, 9-10.

⁷⁹ Cron, 13-15.

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molding and pouring techniques. In the end, Earley cast the base in one piece from exposed aggregate poured over an absorbent core to absorb moisture.⁸⁰

From 1920 to 1923, Earley collaborated with the Murphy & Olmstead architectural firm on the Church of the Sacred Heart at 16th Street and Park Road NW. The church's brilliantly colored murals resembled Byzantine mosaics, and Earley cast them in grooved plaster molds to apply separate bands of aggregate, with thickness, size, color, and texture controlled to give particular effects at various distances.⁸¹

After Earley's construction at Meridian Hill Park ended in 1923-24, the work remaining was performed by other contractors trained in the use of the Earley processes. Earley continued to experimentally improve what he called "mosaic architectural concrete" while executing new projects posing special design challenges. From 1922 to 1925, he constructed the columns and exterior shell, including a red tympanum background and blue cornice mutules, of a Parthenon replica in Nashville planned by local architect Russell Hall.⁸² In 1925, Earley enclosed the Franciscan Monastery grounds with a colonnaded ambulatory in concrete mosaic and exposed aggregate that connected a Romanesque gateway and fourteen small chapels.⁸³ The Earley Studio also installed colorful patterned ornaments in Catholic University's Mullen Library. Between 1923 and 1930, it also executed mosaics and precast ornaments for seven churches across the south and east.⁸⁴

In the early 1930s, Earley took on his studio's most challenging project yet. In 1920, architect Louis Bourgeois had approached him with plans for a "Temple of Light" as the national worship center of the American Baha'i. This tower-like building on a bluff overlooking Lake Michigan in Wilmette, Illinois, was to be topped by "a great pierced dome through which by day the sunlight would stream to enlighten all within and through which by night the Temple light would shine out into a darkened world."⁸⁵ Circular, oval, and curved patterns cut into the dome's surface would trace stellar and planetary orbits, with tendril, flower, leaf, and fruit shapes woven into the design to symbolize life.

Fabricating the dome posed myriad problems, including selecting the proper concrete mix to produce a bright white color, calculating the optimal size ratio between the pattern apertures and the dome shell, and pouring and curing it without cracking from drying, thermal expansion, or flexing. Earley found engineering solutions, including embedding clear quartz pebbles in the bright white concrete mix, reducing a sieve opening by .0015 inches to select smaller aggregate particles that reduced weight by retaining less water, and dividing the dome's shell into sections that could be molded at his Rosslyn plant. Although the dome sections were installed on the steel

⁸⁰ Cron, 16-20.

⁸¹ Robert Armbruster. "John J. Earley's Mosaic Concrete Art" (paper at American Concrete Institute 2014 Fall Convention at Washington, D.C.), 30.

⁸² Cron, 30-35. Kim Prothro Williams. *Hidden Alleyways of Washington, DC*. (Washington, D.C: Georgetown University Press, 2023), 98.

⁸³ Cron, 28.

⁸⁴ Cron, 26.

⁸⁵ Cron, 40.

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framework in 1933-34, the temple's lower stories and tall flight of steps were not completed until 1942.⁸⁶

Despite the Depression, the Earley Studio remained busy into World War II. Major projects included enormous cast ceilings for the new Department of Justice Building, the construction of a development of polychrome concrete aggregate houses in Silver Spring, slab work for the Squibb Laboratories in New Jersey and the Normandy Building in Washington, murals for the David Taylor Model Ship Facility in Carderock, Maryland, and the Thomas Alva Edison Memorial Tower in Menlo Park, New Jersey.⁸⁷

The Earley Studio also carried on a full load of residential and commercial jobs, some of which, like the Scottish Rite Masonic Temple at 2800 16th Street NW, featured beautiful multi-colored mosaic concrete panels. John J. Earley also found time to serve in a variety of executive positions with the American Concrete Institute, including Director and President.⁸⁸ During this intense period of building, Earley and his family clearly saw their house on Lamont Street as a sort of refuge where the Earleys, their adult daughter Frances and her new husband could live together. In 1936, Earley moved his company's studio from Foggy Bottom to an industrial sector in Rosslyn, Virginia where the company could build its own stone crushing plant on its property. However, despite this longer commute, the Earleys continued to live on Lamont Street for another six years. They sold their house in September 1942, likely because the Kuhns and their son John Earley Kuhn (1936-2014) moved out while Dr. Kuhn served in the US Army Medical Corps. Eventually both the Earleys and the Kuhns settled into apartments at 2700 Connecticut Avenue NW.⁸⁹

World War II restricted material supplies and caused the Earley Studio to embrace such projects as fabricating precast concrete panels for utilitarian structures, like those that Early had used for the Washington Star Garage in 1940. As civilian construction began to accelerate at war's end, the Washington Statler Hotel contracted with Earley to construct such a garage. While inspecting the project in early November 1945, Earley suffered a stroke, which proved fatal on November 25, 1945.⁹⁰ He was buried in an unmarked grave in the Earley family plot in Mt. Olivet Cemetery, whose central monument is an aggregate Celtic cross.⁹¹

⁸⁶ Cron, 42,48

⁸⁷ Robert F. Armbruster. "Early Studio's Innovations Create a New Architectural Material." Paper presented at Fourth Biennial Symposium on the Historic Development of Metropolitan Washington, D.C., (2001). http://www.armbrusterco.com/Armbruster_Company/Robert_F_Armbruster_Articles_and_Videos_files/Armbruster%20-%20Earley%20Studio%27s%20Innovations%202001.pdf

⁸⁸ Cron, 59-60.

⁸⁹ "Annual Egg-Rolling to be Held," *Evening Star*, Apr 25, 1943, D-2; "News of District Area Men in Armed Forces," *Evening Star*, Oct 19, 1945, A-2; "John Earley Kuhn, Accountant," (obituary), *Baltimore Sun*, Dec 9, 2014, A10.

⁹⁰ "Earley, John," (Death Notice). *Washington Times-Herald*, Nov 27, 1945, 18.

⁹¹ This Celtic cross is reminiscent of Early & Powells' Irish monuments. Likely a product of the Earley studio, it is unlabeled and undated. The plot's earliest burials were those of John J. Earley's mother in 1899 and his father in 1906. The cross' somewhat weathered aggregate concrete surface suggests that it was placed by John J. Earley during the early twentieth century.

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While on his deathbed, Earley sold his business to Basil Taylor for one dollar. Taylor ran the Studio for almost seven years, until illness forced him to pass the business to his son, Vernon Taylor. The Studio continued to execute mosaic concrete projects, including battle maps for military cemeteries, the façade of the Washington Islamic Center, and paving at the Marine Corps Monument. In 1962, highway construction doomed the Rosslyn plant, and the Earley Studio relocated to Manassas, Virginia. Its output became increasingly devoted to precast panels, until, in 1971, it closed and sold off its facilities and equipment.

John J. Earley's Legacy

As *Washington Post* architecture critic Benjamin Forgey wrote, “[John] Earley is difficult to categorize. He was at once an artisan, artist, manufacturer, salesman and sometime architect.”⁹² Earley often referred to himself as an “architectural sculptor” or simply as a “craftsman.”⁹³ However he is titled, his manifold contributions were essential to establishing mosaic concrete as an aesthetic element in architecture. While he was a nationally recognized technical expert in fabrication of architectural concrete, his fundamental attitude toward the medium was aesthetic. In the words of Lori Aument:

[He] approached concrete from an artistic point of view drawing on the arts of painting, mosaic, and stucco to achieve artistic results ... Earley easily assimilated the optical science of pointillism where pure spots of color resolve to a uniform hue at a certain distance to exposed aggregate concrete... The surface of exposed aggregate concrete is similar to the mosaic surface in that [as Earley wrote] it "is made up of a myriad of tiny, irregular stone chips... closely grouped. Interstices are slightly tilted in various directions, resulting in a richly textured surface which, however, is held firmly in plane by the flat surface of the mold." [The aggregate's] "small size and jagged shape results in their catching and refracting light from all directions, giving the surface a subdued 'sparkle' which is highly distinctive."⁹⁴

If Earley's goal was artistic results, his technical and artisanal skills were essential to realizing them. He executed his immensely varied projects for clients, sometimes relying upon their designs, sometimes utilizing the skills of sculptors and other artists within his studio, and at other times designing aspects of them himself. Overall, Earley functioned as a visionary and director of a highly skilled team of artists and artisans, developing cement and concrete mixes that were aesthetically pleasing and translating designs into physical objects that brought their originator's visions to life. Even when Earley did not originate a particular design, translating it into physical reality shaped it.

⁹² Benjamin Forgey, “Concrete Proof of One Man’s Legacy to Washington,” *Washington Post*, Mar 11, 2001, c1.

⁹³ Patricia Cunniff, *The Contributions of John J. Earley to the Franciscan Monastery, Washington DC* (Washington, DC: Franciscan Monastery Garden Guild, 2015), 16

⁹⁴ Lori Aument. “Construction History in Architectural Conservation: The Exposed Aggregate, Reinforced Concrete of Meridian Hill Park” in *Journal of the American Institute for Conservation*, (Spring, 2003), 8.

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Architect Waddy B. Wood

Waddy Butler Wood (1869-1944) was a highly sought-after architect who practiced in Washington from 1892 to 1940. In an era when many successful architects traveled to the École des Beaux-Arts in Paris for rigorous academic training before presuming to design palatial mansions and important civic buildings, Wood was self-taught and his early path to prominence was circuitous. However, a portfolio filled with everything from grand houses to significant offices, transportation buildings, and even a federal department headquarters proves him to have been effective, creative, and comfortable working in a wide range of styles.

Descended from a prominent Virginia family, Waddy B. Wood was born on his father's farm near St. Louis in 1869. At the end of the 1870s, the Wood family returned to Virginia to farm near Spring Hill, the family estate outside Charlottesville. Wood grew up in the town of Ivy and entered the Virginia Agricultural and Mechanical College as an engineering student at age 16. However, at age 18 he left school to join a C&O Railroad Engineer Corps surveying team as an "axeman," and then, at 21, journeyed to Washington determined to become an architect.⁹⁵ A 1906 *Architectural Record* profile presented Wood's remarkable progress as a tale of inborn talent, pluck, and determination beyond even the imagination of Horatio Alger. One among "certain young men were coming from the local backwoods and from abroad with new ideas and good training," Wood "came to the city from a Virginia farm after three years' employment on a railroad survey" and "entered, after the usual manner, a local office."⁹⁶

Discouraged by his slow progress at that job, he left after a few weeks. Likely obtaining work as a draftsman, he began studying at the Library of Congress in the evenings. He studied the standard works on architecture, and from his associates he gleaned what practical information he needed.⁹⁷

In 1892, Wood went into business for himself. His initial projects were modest houses in Virginia, but his earliest commissions in Washington were large street railway facilities, suggesting that his work with the C&O Railroad had involved more elements of railroad construction than felling trees. The first was a carbarn for the Columbia Railroad Company on Benning Road NE, permitted in November 1894. A few months later, it was followed by a carbarn on Georgia Avenue for the Brightwood Railway Company.

In August 1895, Wood, who had just turned 26, received his first signature commission. This massive structure is known today as the "Georgetown Car Barn," a name which understates its importance as a component of the advancing technology and symbol of the forces of modernity that were transforming urban life. Known originally as Georgetown Depot or Union Station, t

⁹⁵ Leila Mechlin. "Noted Architect Has Perpetuated Washington's Finest Traditions," *Evening Star*, Sept 15, 1940, c6.; Emily H. Eig. "Waddy Wood: A Biographical Sketch of the Architect," in David W. Look and Carole L Perrault *The Interior Building: Its Architecture and Its Art*. (Washington, DC: United States Department of the Interior, 1986), 19.

⁹⁶ Leila Mechlin. "The Work of Wood, Donn & Deming in Washington, D. C." *The Architectural Record*, Vol XIX, No. 4, (April 1906), 247.

⁹⁷ Ibid.

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was built by the Washington and Georgetown Railroad Company (WGRCO) under congressional legislation authorizing a central terminal for the street railroads servicing the city and Virginia. Its site had been blasted out of the Potomac escarpment just above the future site of the Key Bridge and its four-story design integrated its many functions into this topography. A covered walkway on the roof conveyed passengers from the Metropolitan Street Railroad on Prospect Street atop the escarpment to a waiting room connected to the WGRCO line on M Street by an ornate elevator and massive staircase. The middle floors housed offices and conductors' lounges, while plans anticipated that interurban cars from the Virginia lines one day would reach passenger platforms on steel trestles. The rear portion of the building was devoted to storing more than 200 cars in a fireproof environment.⁹⁸

Wood's designs evolved with a changing environment. In 1896, the WGRCO converted its operations from cable car to electric streetcars and, even as it began merging with other railways to form the Capital Transit Company, other lines pulled out of the depot project and the terminal's planned four-story height was cut down to three.⁹⁹ However, even before it opened in 1897, the terminal was hailed as a triumph of structure and efficient engineering. The *Washington Times* marveled that:

Hundreds of steel beams and supporting posts... present a veritable threadwork of steel, a huge skeleton of possibilities... In matter of flooring a unique feature been introduced by the architect, Mr. Wood, for the first time in this city. The plan adopted is known as the Ransom system of concrete flooring, composed of a combination of twisted steel and cement, possessing at once all the benefits derived from greatest tensile strength of steel and greatest compressive strength of the concrete, arranged for most advantageous use and possessing the least possible weight in proportion to strength.¹⁰⁰

The city's newspapers also highly commended the architect for its aesthetics. The *Times* opined that "Mr. Waddy B. Wood, of this city" had "rare ability in making his plans serve to such delicate nicety the purpose of the builders."¹⁰¹ The *Evening Star* elaborated that:

Mr. Wood has handled the exterior of the building in a particularly graceful way.... and he has managed the difficult problem set for him in a particularly praiseworthy manner when it comes to relieving the edifice of the appearance of leaning against the hill. By harmonizing his colors and relieving the mass of the building here and there by well-conceived breaks and curves, he has succeeded in making the building stand out from its surroundings.¹⁰²

⁹⁸ "New Union Station," *Evening Star*, Aug 13, 1895, 1; "Two Big Projects of Transportation," *Washington Times*, Sept 6, 1896, 11.

⁹⁹ "Two Big Projects of Transportation," *Washington Times*, Sept 6, 1896, 11.

¹⁰⁰ Ibid., Alyssa Stein and EHT Tracerics, *National Register of Historic Places Nomination for Capital Traction Company – Union Station* (Unpublished, 2018), 9-20 to 9-23.

¹⁰¹ "Two Big Projects", *Washington Times*, Sept 6, 1896, 11.

¹⁰² "New Union Station," *Evening Star*, Aug 13, 1895, 1.

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Plainly, Wood, who was still not 30 years old, had established a reputation as an architect who could handle even large-scale projects with efficiency and style. While construction on the Georgetown Depot continued in early 1896, he designed a Capital Traction Company stable to the depot's rear and a large car barn for the Metropolitan Railroad Company at 1400 East Capitol Street NE.

At about the same time, Wood received his first residential commissions in Washington, a pair of modest houses at 74-76 P Street NW. Using social connections to gain entrée with important clients, he was soon designing substantial houses around the city. His clients included the Cleveland Park Syndicate headed by John Sherman, for which Wood became one of a team of four architects.¹⁰³ In 1897, a row of houses at the intersection of 18th Street and Kalorama Road NW for Sherman gave him entry to the rapidly developing area north of the old city boundary.¹⁰⁴ Over the next several years, he undertook more than a dozen impressive house projects in the rapidly developing Columbia Heights, Kalorama, and Washington Heights neighborhoods, as well as a Capital Traction waiting station on Calvert Street NW and the Morgan School near the intersection of Florida Avenue and V Street NW. In 1899, Wood moved into a rowhouse whose current address is 1796 Columbia Road NW and a year later moved next door to another rowhouse he had designed. Afterwards he resided near Sheridan Circle, another neighborhood where he had multiple commissions, designing and building townhouses for his family at 2017 Connecticut Avenue NW in 1907, 2109 Q Street NW in 1908 and 1909 23rd Street NW in 1929 and remodeling 2121 Bancroft Place NW in 1918.¹⁰⁵

In 1901-1902, Wood designed another major public project, Armstrong Technical High School for African American students at First and P streets NW. The Alice Pike Barney Studio House (1902) at 2306 Massachusetts Avenue NW, a Spanish Mission style eclectic mansion with elements of the Arts and Crafts built for an artist, philanthropist, and social leader was among his final projects as a solo practitioner before starting a partnership with Edmund Donn, Jr. and William I. Deming.¹⁰⁶ Donn was a gifted architect educated at the Boston Institute of Technology (now M.I.T.), whom Mechlin's *Architectural Record* article reported was "perhaps the more scholarly mind, but the less vigorous imagination. To him falls naturally the refinement of detail, the perfection of plan."¹⁰⁷ Deming, a construction engineer and graduate of Columbian College (later The George Washington University), was "a man of executive ability, excellent critical faculties and clear intelligence – the business manager" and was also a highly skilled restorer of historic buildings.¹⁰⁸

¹⁰³ Kimberly Prothro Williams. *The Cleveland Park Historic District* (brochure). District of Columbia Historic Preservation Office, 7.

¹⁰⁴ "Real Estate Gossip," *Evening Star*, July 17, 1897, 13

¹⁰⁵ Emily H. Eig and Gray Bryan III. *Waddy Wood in Kalorama: A Walking Tour*. (Washington, DC: The Preservation Press, 1975), 12, 19, 21-22.

¹⁰⁶ Eig and Bryan, 9

¹⁰⁷ Mechlin, *The Architectural Record*, (April 1906), 247.

¹⁰⁸ Mechlin. *The Architectural Record*, (April 1906), 248.

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Wood, who functioned as the firm's chief designer, once called the Colonial Revival style the "grammar of our building civilization, as correct English is the grammar of our literature."¹⁰⁹ He did not, however, intend this as an absolutist statement, as he was a proponent of using eclectic styles and made imaginative use of elements drawn from diverse historical sources throughout his career. In 1940, Lelia Mechlin wrote:

At no time has Mr. Wood followed a traditional style. His buildings are not gothic or renaissance, Venetian or French, English, or Central American, but they show familiarity with the past as well as vision for the future.¹¹⁰

In 1906, her *Architectural Record* article noted that Wood, Donn, & Deming's "component parts admirably complement each other and thus collectively, without wasted force, form a successful working unit."¹¹¹

The firm quickly vaulted into the uppermost echelon of Washington architecture, achieving great success in multiple areas of practice. Its portfolio in the Sheridan-Kalorama area included such notable mansions as the English and Dutch vernacular style Sheridan House at 2211 Massachusetts Avenue NW (1903), the Mediterranean Revival-accented General Charles L. Fitzhugh Residence at 2253 R Street NW (1904), the Otto Heintz House at 1609 22nd Street NW (1905), the George Cabot Lodge House at 2346 Massachusetts Avenue NW (1905), and the Italian Renaissance style Lawrence House at 2131 Wyoming Avenue NW (1907).¹¹² The firm designed rows of well-crafted townhouses such as those at 1810-1820 19th Street NW (1904) and 2214-2218 Wyoming Avenue NW (1910). Besides St. Patrick's School and Parish Hall (1904), its educational structures and other notable commissions included the Gunston Hall School for Girls at 1900-1904 T Street NW and the Washington Heights School at 2126 Wyoming Avenue NW (both 1907), the expansion of Providence Hospital on Capitol Hill (1905), the eclectic Jacobean and Beaux-Arts-themed Bachelor Apartment House (1905) at 1737 H Street NW, the Carnegie Institution Geophysical Laboratory (1906) on Upton Street NW, the Capital Traction Company Car Barn on 14th Street NW (1906), the Union Trust Bank Building at 740 15th Street NW (1907); and the Masonic Temple at 1250 New York Avenue NW (1907-1908).

One of Wood, Donn, & Deming's most notable designs is the landmarked Old Chinese Legation at 2001 19th Street NW (1903), a freestanding mansion whose forty-two rooms included a large entry hall with a three-story dome, a music room, ballroom, conservatory, parlor, and apartments for the minister and a rear wing that contained offices, attaches' quarters, and an "automobile house." Wood's design borrowed eclectically from English architectural traditions for its

¹⁰⁹ Waddy Wood. "The Colonial House – Yesterday and Today" in *Country Life*. (February 1922). 49.

¹¹⁰ Mechlin. *Evening Star*, Sept 15, 1940, c6.

¹¹¹ Mechlin, *The Architectural Record*, (April 1906), 248.

¹¹² Eig's and Bryan's *Waddy Wood in Kalorama: A Walking Tour* is a general descriptive source for this summary of Wood's work, as is Mechlin. "The Work of Wood, Donn & Deming in Washington, D. C." Tanya Beauchamp. *National Register of Historic Places Nomination for Bachelor Flats* (1978); Tanya Beauchamp and Anne Adams. *National Register of Historic Places Nomination for the Fifteenth Street Historic District*, (1982), 7-7; Stephen Callcott, *National Register of Historic Places Nomination for the Carnegie Institution Geophysical Laboratory* (1994), <https://historicsites.dcpreservation.org/items/show/33>, and other nomination forms provide information on individual designs.

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Elizabethan styling, Gothic details, and classical Jacobean elements such as the stone sunroom on the southwest corner with its arched windows, pilasters, and stone balustrade. The massing is symmetrical, like its Jacobean antecedents, whereas Elizabethan houses tend to embrace asymmetry. Typical Elizabethan Revival elements include the prominent peaked gables, varied roof line, limestone door and window surrounds, multi-paned windows in diverse arrangements, dominant chimneys, and the elaborate stone entry portico.¹¹³

The firm did not restrict its work to Washington. Its Virginia commissions included the Burke and Herbert Bank on King Street in Alexandria and the expansion of the Norfolk Naval Hospital in Portsmouth. Working on his own behalf, Wood had designed a house for his father at Nuthill, the family farm in Ivy Depot, Virginia, and in 1907 he sympathetically enlarged and remodeled Charlottesville's 1855 eclectic Classical Revival style great house Montesano (now Faulkner House) for Senator Thomas S. Martin, leader of Virginia's powerful Democratic Party machine, in 1907.¹¹⁴ He also extensively expanded Emmanuel Episcopal Church in western Albemarle County (1906) and designed the Colonial Revival style great houses Edgewood at Cobham (1910-13) and Ellwood, near Leesburg in Loudon County (1911).¹¹⁵

In 1912, Wood left his partnership with Donn and Deming and resumed solo practice. He achieved continuing success, while largely restricting himself to large projects like office, commercial, hotels, and apartment buildings, as well as great houses in both Washington and the Virginia countryside. He designed extensive temporary World War I buildings for the federal government, for which he donated his time and effort without collecting design commissions. His most unique wartime project was the United States Hotel for Women, a string of Colonial Revival style dormitories on the Capitol Plaza near Union Station providing safe, clean, affordable housing for female war workers. Wood designed the inauguration court of honor and reviewing stands for Presidents Wilson and Roosevelt. In 1915, he built a Georgian Revival home for Henry Parker Fairbanks at 2340 S Street NW, which in 1920 he remodeled as a home for former President Woodrow Wilson. He also renovated and expanded several 18th century Virginia houses associated with George Washington's family, including Woodlawn in Fairfax County and Bushfield in Westmoreland County.¹¹⁶ Wood's design for Gunston Hall, a great house in Biltmore Forest, North Carolina, commissioned by a descendent of George Mason in 1921, has been listed on the National Register of Historic Places as a nationally significant example of Colonial Revival architecture.¹¹⁷

¹¹³ John DeFerrari, Douglas Peter Sefton, and Zachary Burt. *National Register of Historic Places Nomination for the Old Chinese Legation* (2024), <https://historicsites.dcpreservation.org/items/show/1217>.

¹¹⁴ Richard Thomsen. *National Register of Historic Places Nomination for Spring Hill*. (1983), https://www.dhr.virginia.gov/VLR_to_transfer/PDFNoms/002-0140_Spring_Hill_1983_Final_Nomination.pdf and Jeffrey O'Dell. *National Register of Historic Places Nomination for Faulkner House (VHR 002-0146)* (1984), <https://www.dhr.virginia.gov/wp-content/uploads/2018/04/002-0146-Faulkner-House-1984-Final-Nomination.pdf>.

¹¹⁵ Sandra Esposito. *National Register of Historic Places Nomination for Edgewood (VHR 163-0003)* (2006), <https://www.dhr.virginia.gov/historic-registers/163-0003/>, and Susan Sutter. *National Register of Historic Places Nomination for Ellwood*. (VHR 53-639) (2003), <https://www.dhr.virginia.gov/historic-registers/053-0639/>.

¹¹⁶ Kemble A. David. *National Register of Historic Places Nomination for Bushfield Manor* (VHR-96-052) (2003).

¹¹⁷ Davyd Foard Hood. *National Register of Historic Places Nomination for Gunston Hall (Biltmore Forest)*. (BN0214) (1991), <https://files.nc.gov/ncdcr/nr/BN0214.pdf>.

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Wood concluded his commercial career with two million-dollar projects: the Southern Railway Building at 1500 K Street NW (1928) and the Potomac Electric Company Building at 999 E Street NW (1930).¹¹⁸ Thereafter, the Great Depression curtailed most private building, but, in 1934, Wood became the personal selection of Interior Secretary Harold Ickes to design the Department of the Interior Headquarters at 1849 C Street NW (1937), the largest building and final major work of his career. The stripped classical building, the first building authorized, designed, and built by the Roosevelt Administration, was completed ahead of schedule in 1936.¹¹⁹ Wood maintained an office until 1940, when he retired to his wife's family estate in Warrenton, Virginia. In January 1944, he died of pneumonia at a private sanitarium in Staunton, Virginia, after a long illness.¹²⁰ Many of Wood's buildings have since been added to the National Register of Historic Places.

Builder John H. Nolan

John H. Nolan (1861-1924) was a lifelong Washingtonian and prominent building contractor from the 1890s until the 1910s. Born in DC to James F. and Mary Nolan, both Irish immigrants, Nolan graduated from St John's College in Annapolis, Maryland. He learned elements of the building trade from his father, who was also in the construction business, and in the 1880s was apprenticed to Robert I. Fleming, another prominent local builder. In his free time, Nolan became a talented vocalist who would go on to sing at St. Matthew's Cathedral, the New York Avenue Presbyterian Church, and the synagogue of the Washington Hebrew Congregation.¹²¹

Nolan started his own construction company in 1891 and was involved in many local projects, including housing developments, mansion commissions for wealthy clients, and several large apartment and office buildings. In addition to Wood, Dunn, and Deming, Nolan worked with other important DC architects such as Nicholas T. Haller and George S. Cooper. His major DC projects included the Balfour Apartments (1900) at 2000 16th Street NW, the landmarked Bond Building (1901) at 1404 New York Avenue NW, and the landmarked Continental Trust Company Building (1913) at 1343 H Street NW. At the height of his business success, shortly after completing the John J. Earley House in 1911, Nolan became financially over-extended, and he filed for bankruptcy in 1913. While he continued to engage in construction projects in other cities, this marked the end of his DC career. By 1922, Nolan was afflicted with a chronic illness, which led to his death in 1924.¹²²

¹¹⁸ Kim Prothro Williams, *National Register of Historic Places Nomination for Southern Railway Building* (2009).

¹¹⁹ Look and Perrault's *The Interior Building: Its Architecture and Its Art* recounts the story of this commission in detail.

¹²⁰ EHT Tracerics, *D.C. Architects Directory: Waddy Butler Wood*, Oct. 2010., <https://dcpreservation.org/wp-content/uploads/2021/11/Architect-Bios-A-Z.pdf>; Virginia Death Record, Waddy B. Wood, https://www.ancestry.com/discoveryui-content/view/1143916:9278?tid=&pid=&queryid=032d3f69-2488-4604-ae75-f214f8e8d842&_phsrc=ejB1393&_phstart=successSource.

¹²¹ EHT Tracerics, "John H. Nolan" in *DC Builders and Developers Directory*, (DC Historic Preservation Office, 2012).

¹²² "Identified With Capital's Growth," *Post*, Jul. 26, 1905, 3; "Noted Builder Dies," *Post*, Feb. 19, 1924, 5.

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Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____
- recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency

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- Local government
- University
- Other
- Name of repository: _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property 0.08 acres

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: _____
(enter coordinates to 6 decimal places)

- | | |
|------------------------|-----------------------|
| 1. Latitude: 38.931302 | Longitude: -77.039558 |
| 2. Latitude: | Longitude: |
| 3. Latitude: | Longitude: |
| 4. Latitude: | Longitude: |

Or

UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

- | | | |
|----------|----------|-----------|
| 1. Zone: | Easting: | Northing: |
| 2. Zone: | Easting: | Northing: |
| 3. Zone: | Easting: | Northing: |
| 4. Zone: | Easting: | Northing: |

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Verbal Boundary Description (Describe the boundaries of the property.)

The John Joseph Earley House's boundaries correspond with Lot 43 within Square 2602. The rowhouse is located on this rectangular lot that is perpendicular to Lamont Street NW.

Boundary Justification (Explain why the boundaries were selected.)

These boundaries, corresponding with Lot 43 within Square 2602, neatly encompass the historic rowhouse at 1710 Lamont Street NW.

11. Form Prepared By

name/title: D. Peter Sefton and John DeFerrari (DCPL Trustees), Zachary Burt (DCPL Staff)
organization: DC Preservation League
street & number: 1328 Florida Avenue NW
city or town: Washington state: DC zip code: 20009
e-mail: info@dcpreservation.org
telephone: (202) 783-5144
date: December 18, 2024

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.

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- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Number	Title	Facing	Photo by	Date
Group A	Exterior			
A1	Historical photo of front elevation	SW	Unknown	Undated
A2	Contemporary photo of front elevation	S	J. DeFerrari	10/29/24
A3	Front staircase and entry porch	SE	J. DeFerrari	10/21/24
A4	Rear elevation as seen from rear deck	N	J. DeFerrari	10/31/24
A5	Garage and view from alley	NW	J. DeFerrari	10/21/24
Group B	Entrance Hall			
B1	Historical photo of Entrance Hall looking south to rear of house	S	Unknown	Undated
B2	Contemporary photo of Entrance Hall looking south to rear of house	S	D. Sefton	7/31/24
Group C	Parlor			
C1	Historical photo of Parlor mantle and fireplace, west wall	W	Unknown	Undated
C2	Parlor north wall with front windows	N	D. Sefton	7/31/24
C3	Parlor fireplace detail, west wall	W	D. Sefton	7/25/24
C4	View from Parlor looking south into atrium through center hall	S	D. Sefton	7/25/24
Group D	Center Hall			
D1	Historical photo of Center Hall facing west with doorway to Parlor	NW	Unknown	Undated
D2	Center Hall west wall with stairway	W	D. Sefton	7/25/24
Group E	Atrium			

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E1	Atrium south wall from Center Hall showing fountain	S	J. DeFerrari	3/8/24
E2	Atrium east wall doorway to Entrance Hall	E	D. Sefton	7/25/24
E3	Atrium north wall doorway to Center Hall	N	D. Sefton	7/25/24
E4	Atrium northwest corner	NW	J. DeFerrari	3/8/24
E5	Atrium west wall with non-original door	W	J. DeFerrari	3/8/24
E6	Atrium second story balcony south wall	S	D. Sefton	7/31/24
Group F	Dining Room			
F1	Dining Room northwest corner	NW	Unknown	Undated
F2	Dining Room west wall and fireplace	W	J. DeFerrari	3/8/24
F3	Dining Room fireplace	W	D. Sefton	7/25/24

Paperwork Reduction Act Statement: This information is being collected for nominations to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.). We may not conduct or sponsor and you are not required to respond to a collection of information unless it displays a currently valid OMB control number.

Estimated Burden Statement: Public reporting burden for each response using this form is estimated to be between the Tier 1 and Tier 4 levels with the estimate of the time for each tier as follows:

- Tier 1 – 60-100 hours
- Tier 2 – 120 hours
- Tier 3 – 230 hours
- Tier 4 – 280 hours

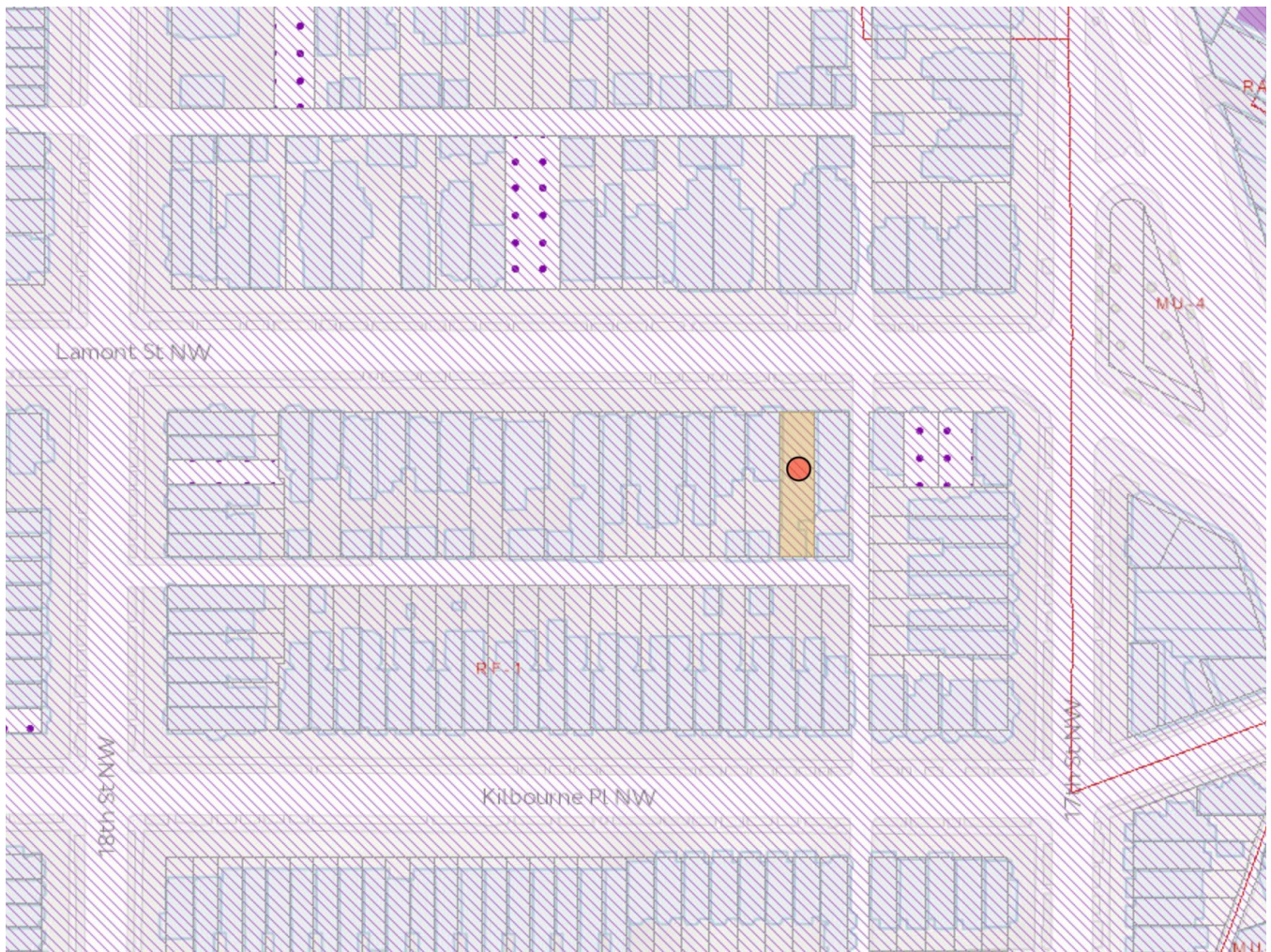
The above estimates include time for reviewing instructions, gathering and maintaining data, and preparing and transmitting nominations. Send comments regarding these estimates or any other aspect of the requirement(s) to the Service Information Collection Clearance Officer, National Park Service, 1201 Oakridge Drive Fort Collins, CO 80525.

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Map 1: 1710 Lamont Street NW boundaries (DC PropertyQuest).

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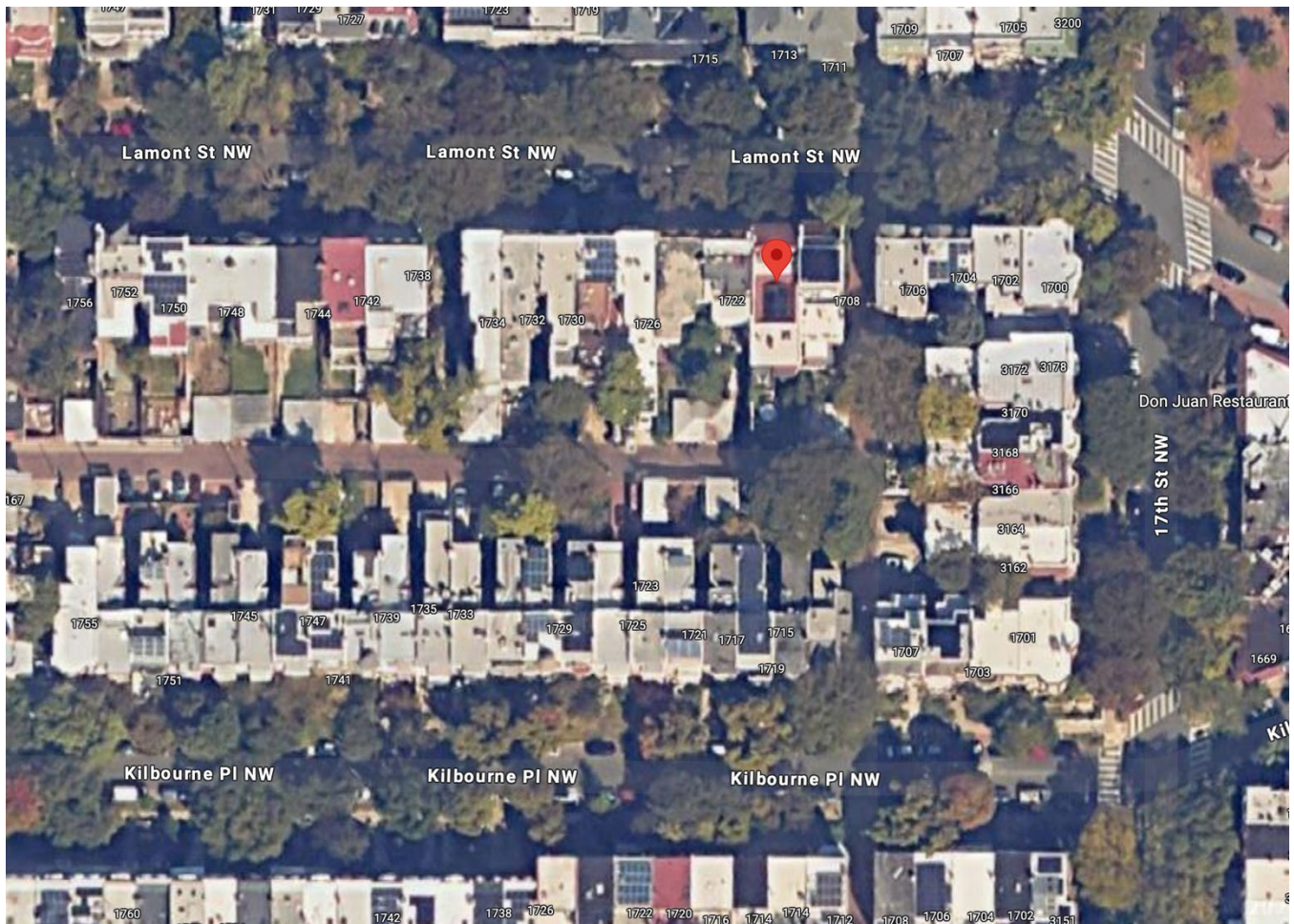
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Map 2: 1710 Lamont Street NW overhead view (Google Maps).

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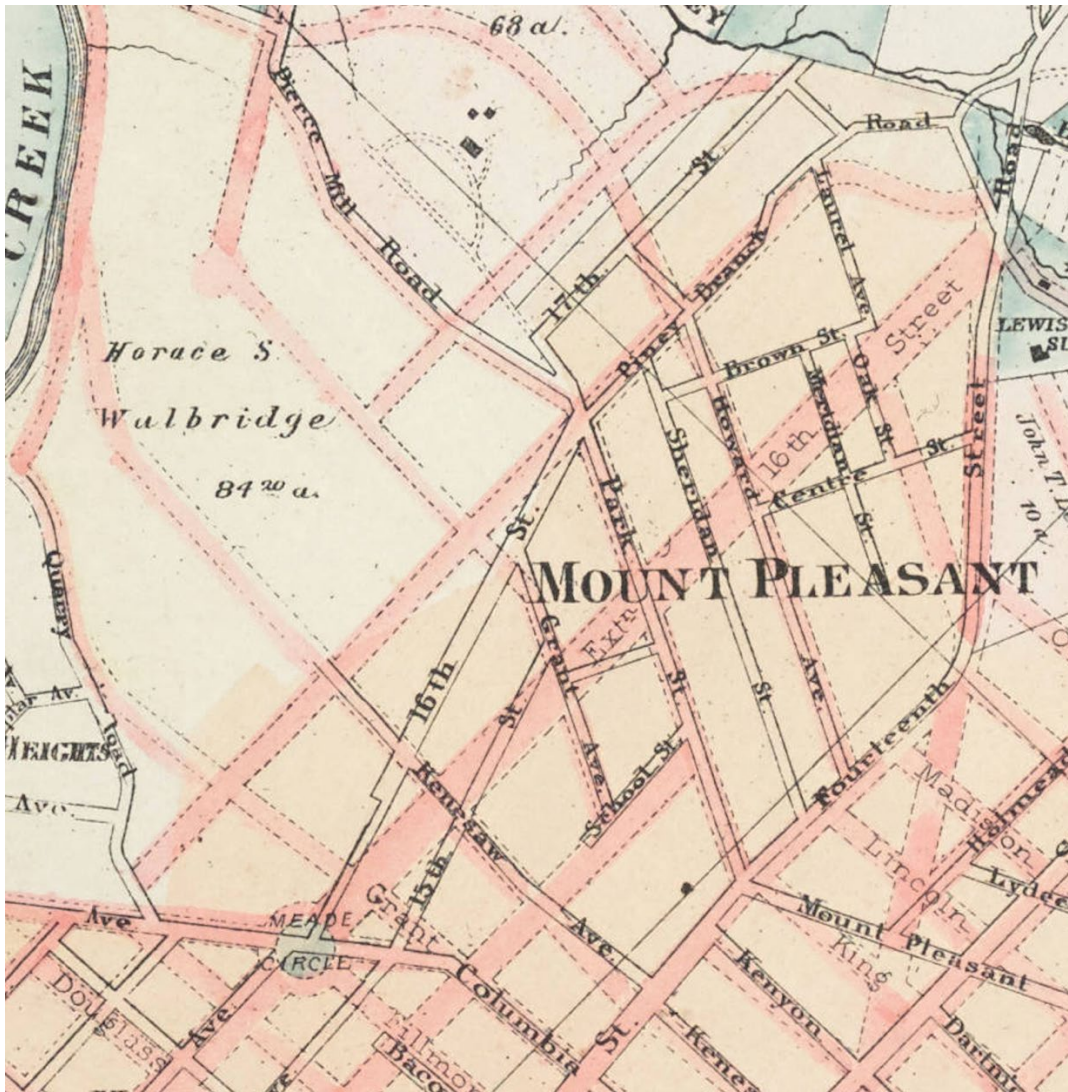
Map 3: Location map.

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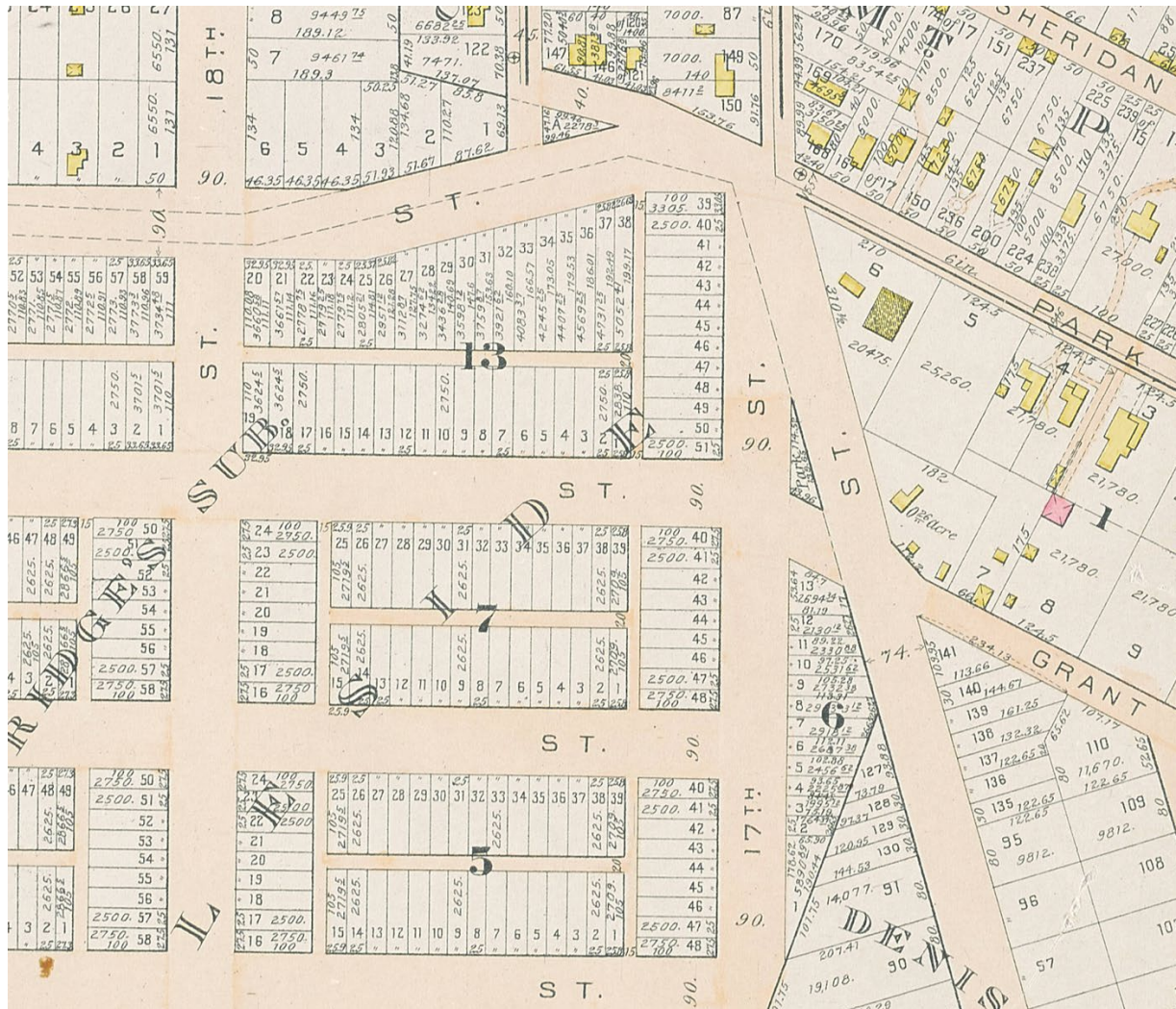
Map 4: Excerpt from Griffith M. Hopkins, *A Complete Set of Surveys and Plats of Properties in the City of Washington, District of Columbia*, (1887), plat 43, showing the undeveloped section of Mount Pleasant owned by Horace Walbridge where 1710 Lamont St would later be built. The future Lamont Street and other streets are shown by dotted lines. Note that “16th St” on the map is now Mount Pleasant Street NW. (Library of Congress).

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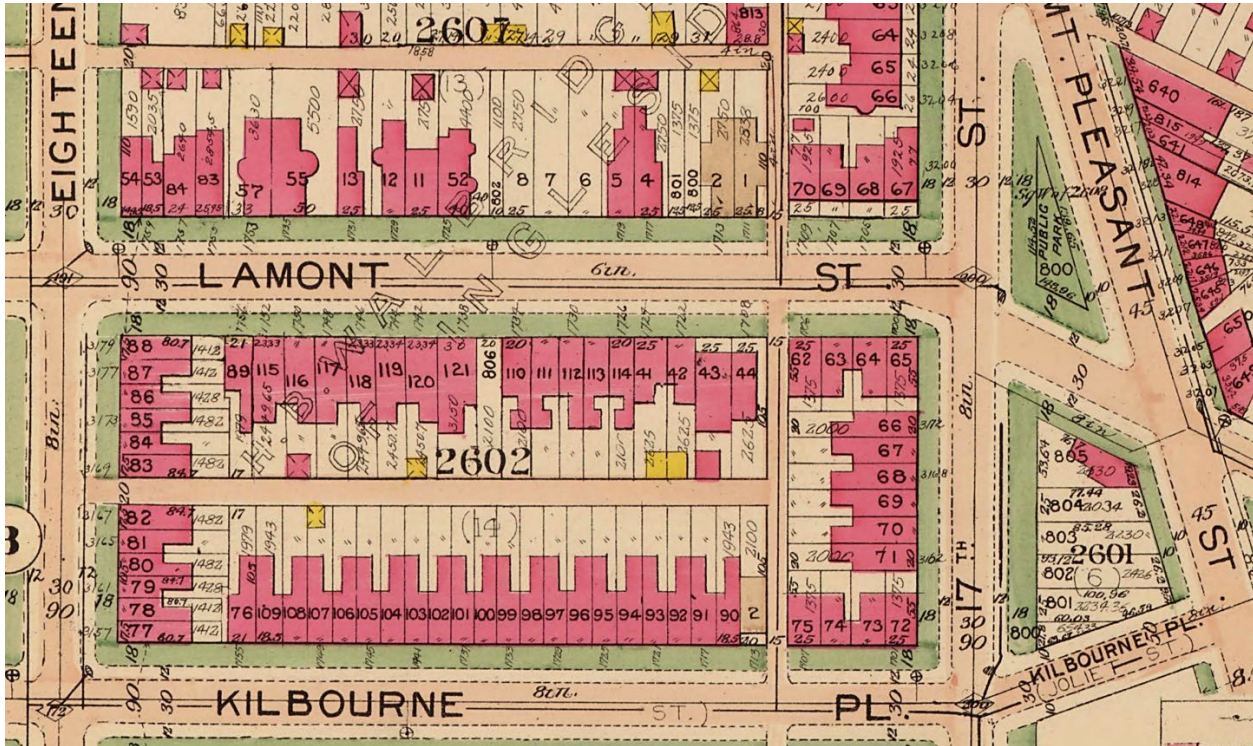
Map 5: Excerpt from Griffith M. Hopkins, *Real Estate Plat-Book of Washington, District of Columbia, Vol.1 (1892), plat 9*, showing that the Walbridge property, called Ingleside, has been fully subdivided into house lots, although no houses have yet been constructed. On this map, the 1710 Lamont Street property will occupy approximately lot 38 on Grant Street. The lots later will be renumbered, and Grant Street will be renamed Lamont Street. (Library of Congress).

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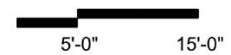
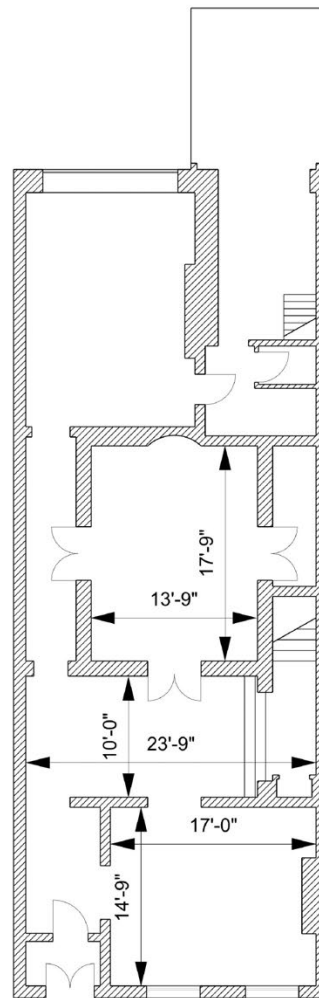
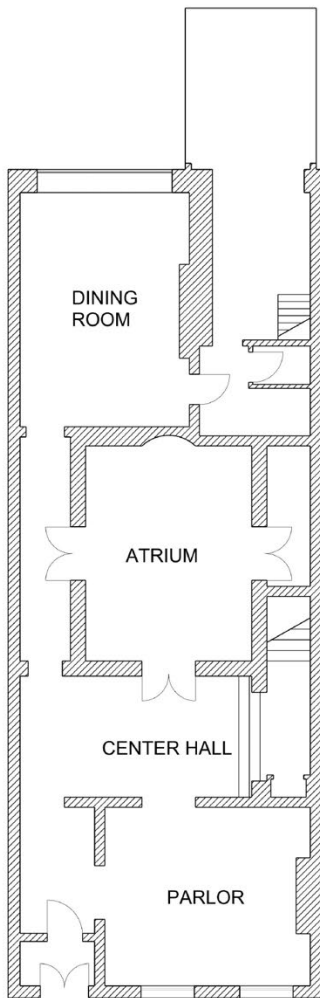
Map 6: Excerpt from G.W. Baist, *Baist's Real Estate Atlas of Washington, District of Columbia*, 1913, Vol. III, Plat 11. 1710 Lamont Street is on lot 43, one of only two houses on its block with a brick garage. (Library of Congress).

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Map 7: First-floor plan of 1710 Lamont Street NW showing historically significant spaces. (Rendering by J.H. Williams, 2024).

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Photo A1: Undated historical photo of front elevation (David Alfuth collection).

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Photo A2: Contemporary photo of front elevation (J. DeFerrari).

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Photo A3: Front staircase and entry porch (J. DeFerrari).

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Photo A4: Rear elevation as seen from rear deck (J. DeFerrari).

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Photo A5: Garage and view from alley (J. DeFerrari).

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Photo B1: Historical photo of Entrance Hall looking south to rear of house (David Alfuth collection).

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Photo B2: Photo of Entrance Hall looking south to rear of house (D.P. Sefton).

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Photo C1: Historical photo of Parlor mantle and fireplace, west wall (David Alfuth collection).

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Photo C2: Parlor north wall with front windows (D.P. Sefton).

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Photo C3: Parlor fireplace detail, west wall (D.P. Sefton).

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Photo C4: View from Parlor looking south into Atrium through Center Hall (D.P. Sefton).

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Photo D1: Historical photo of Center Hall facing west with doorway to Parlor (David Alfuth collection).

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Photo D2: Center Hall west wall with stairway (D.P. Sefton).

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Photo E1: Atrium south wall from Center Hall showing fountain (J. DeFerrari).

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Photo E2: Atrium east wall doorway to Entrance Hall (D.P. Sefton).

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Photo E3: Atrium north wall doorway to Center Hall (D.P. Sefton).

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Photo E4: Atrium northwest corner (J. DeFerrari).

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Photo E5: Atrium west wall with non-original door (J. DeFerrari).

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Photo E6: Atrium second story balcony south wall (D.P. Sefton).

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Photo F1: Dining Room northwest corner (David Alfuth collection).

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Photo F2: Dining Room west wall and fireplace (J. DeFerrari).

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Photo F3: Dining Room fireplace (D.P. Sefton).