

PHILLIPS HOUSE
 Built 1897
 Addition Music Room 1907
 Addition 2nd floor over Music Room 1920
 Addition 4th floor over House 1923
 Addition 3rd floor over Music Room 1983

ANNEX
 Built 1960
 Became **GOH ANNEX** 1989
 Renovated 2001-2004

SANT BUILDING
 Addition 2001-2006

THROUGH HILLIER COURT WALKWAY, BEHIND THE MAIN BUILDING
CARRIAGE HOUSE
 Built 1890s
 Renovated 2006 to become **CENTER FOR THE STUDY OF MODERN ART**
 Became **UNIVERSITY OF MARYLAND CENTER FOR ART AND KNOWLEDGE AT THE PHILLIPS COLLECTION** 2014

PHILLIPS BUILDING HISTORY

The House

Built 1897

Architects: Hornblower and Marshall

A three-story town home of red brick with sandstone trim and a flat roof was designed for the family of Major D. Clinch Phillips, his wife Eliza Laughlin Phillips (of the Jones and Laughlin Steel family, Pittsburgh, Pennsylvania), and their two young sons, James and Duncan.

The building's overall design is considered Georgian Revival, but with shuttered windows of large plate glass instead of more traditional small panes. A double set of curved stairs frames the rounded two-story entrance portico. Square sandstone columns support a frieze of undulating plants; a second frieze and cornice surmount windows on the second floor and are repeated on the bay on the Q Street/Massachusetts Avenue side.



The Phillips House, c. 1900



Fourth floor and skylight 1923 Architect: Frederick H. Brooke

Another floor, under a mansard roof, was added to provide a small library, a nursery, and a studio space for Marjorie Phillips, Duncan Phillips's wife. Carefully placed dormers reflected the original window arrangement.

The southern end of the roof was raised to provide a slanted glass wall giving valuable north light to Marjorie's art studio and the museum's art school. When the Phillips family moved to a home on Foxhall Road (also in Northwest Washington, DC) in 1930, the entire house was given over to the collection galleries, offices, and studio space.

Renovated 1983 Architects: Arthur Cotton Moore/Associates, P.C.

The transformation from a house filled with art to a museum in a stately home was completed through this renovation. Subtle but significant changes in rooms improved the gallery space. Light-filtering window shades were installed to protect the art. Painted fireplace surrounds were restored to their original appearances. Central air conditioning, fire stairs, elevators, and other essentials were integrated.

The oak entry foyer, with heavy beams in the coffered ceiling and quarter-sawn panels in the side walls, was left in its original state.

Instead of the academic grandeur of marble halls ... [with] miles of chairless spaces ...we plan to try the effect of domestic architecture, of rooms small or at least livable, and of such an intimate, attractive atmosphere as we associate with a beautiful home."

Duncan Phillips, A Collection in the Making



The Phillips Gallery Art School painting class in the fourth floor studio of the house, 1931-33



The Phillips House, 1930s



House gallery (formerly the dining room), 1931, featuring Pierre Bonnard's *The Palm*



House galleries (formerly the east and west parlors), 1950-51, featuring works by Jean-Auguste-Dominique Ingres, Honoré Daumier, and Pierre Bonnard



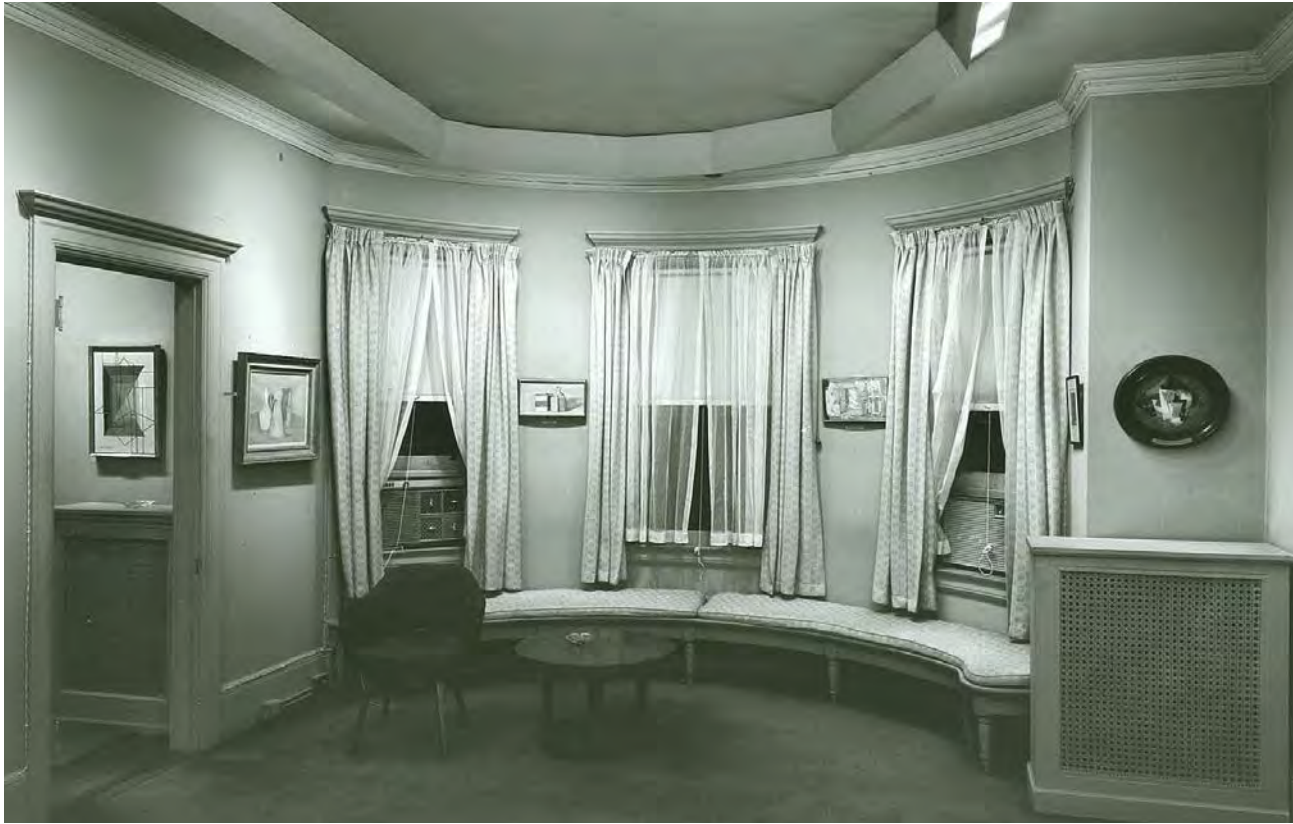
House galleries (formerly the east and west parlors), 1931, featuring work by Pierre Bonnard and Paul Gauguin



House galleries (formerly the east and west parlor), 2008



House gallery (formerly the west parlor), 2012. The barrel chairs are likely reproductions of Stickley charis. They could have been made by Philadelphia Furniture Workshop in 1985.



House gallery, second floor, 1940, featuring works by Giorgio Morandi, Nicolas de Stael, and Louis Marcoussis in the exhibition *Emotional Design in Painting*



Exhibition of sculptures by Seymour Lipton, 1964, in the basement level of the House, which featured small exhibitions from 1931 through the 1980s



House gallery, second floor, 1963, called the "Klee Room," where Duncan Phillips displayed a selection of works by Paul Klee from 1948 to 1982

The Music Room

Built 1907

Architects: Hornblower and Marshall

As a gift to Duncan and James when they were students at Yale University (class of 1908), their parents added a one story oak-paneled library that almost doubled the first floor space. It now functions as gallery space and an intimate setting for concerts and other events.

The massive stone fireplace is surrounded by a floor-to-ceiling, hand carved oak mantle that includes an invented coats of arms representing both the Phillips and the Laughlin families. The deeply molded ceiling features two different but complementary designs. The parquet floor is made of teak.



Exterior view of the Music Room and the new entrance at 1608 21st Street (on left side) to provide visitors with direct access to the Main Gallery, mid-1920s



Music Room looking toward the dining room and parlors with commissioned works by Augustus Vincent Tack and a screen by Charles Prendergast in the gallery (formerly the dining room) beyond, 1930-31



Music Room with a work by Augustus Vincent Tack to the left of the fireplace, 1962-64



Music Room in 2011 with Tack's paintings during a Sunday Concert



Music Room with Maria Elena Vieira da Silva, Alberto Giacometti, and Augustus Vincent Tack, 1964



House gallery (formerly the dining room) with works by Charles and Maurice Prendergast, 1986



House gallery, second floor, with works by John Marin, c. 1955



Duncan and Marjorie Phillips in the Music Room, c. 1922

The Main Gallery

Addition 1920

Architects: McKim, Mead, and White

A second floor gallery added above the Music Room provided a large open space for art. Because there were no windows, the sky-lit space allowed larger works of art to be displayed. This addition, known as the Main Gallery, was the official home of the museum when it opened to the public in 1921.

Duncan and his mother opened the space to the public as The Phillips Memorial Art Gallery in honor of Duncan's father, who died in 1917, and his brother, who died in 1918. Until 1930, the Main Gallery, a smaller room in the house, and the Music Room served as the only gallery spaces.

Addition 1983

Architects: Arthur Cotton Moore/Associates, P.C.

A third floor addition was built over the Main Gallery, eliminating the skylight. Under a mansard roof like that of the house, the new addition provided office space for the growing staff. Three dormers matching those of the house were placed above the main windows.



The Main Gallery with skylight in February 1927 featuring contemporary American and French painting with works by Pierre Bonnard and Henri Matisse (left wall) opposite John Marin watercolors (right wall); works by Maurice Prendergast, John Henry Twachtman, Augustus Vincent Tack, and Paul Cézanne occupy the center wall along with an Eighteenth Dynasty Egyptian head



Main Gallery with works by El Greco and American artists Ernest Lawson, John Henry Twachtman, and Julian Alden Weir, 1923



Main Gallery, 1951, featuring works by Honore Daumier, Edouard Manet, and Jean-Baptiste Simeon Chardin Main Gallery, 1963, featuring work by Bradley Walker Tomlin, Henri Matisse, Nicolas de Stael



Pierre-Auguste Renoir's *Luncheon of the Boating Party* displayed in the Main Gallery in its original location on the north wall late 1950 and in 2011



The Annex

Built 1960

Architects: Wyeth and King

Wyeth and King designed a two-story building on 21st Street that was distinctly different in style from the Phillips house. This became the new main entrance to The Phillips Collection, with its stylized bird, based on a design by Georges Braque, capping the door. The building, clad with blocks of Kasota stone, was connected to the house through a glass-enclosed bridge spanning the driveway. While providing more space, the building's galleries repeated the intimate domestic atmosphere of the house, even including a non-working fireplace with a mantle in one of the rooms. A sculpture courtyard with plants and slate pavers separated the new building from the apartment house next door on 21st Street.

What you will see will be a small masterpiece of modern museum design and a rare example of quiet brilliance in the installation of art for public view.

Frank Getlein, Sunday Star (April 9, 1961)



Exterior view of the Music Room and the new Annex, 1960



Entrance to The Phillips Collection at the Annex during an Alberto Giacometti exhibition, 1963



Above: The Annex, second floor, 1960-61, with Vincent van Gogh's *Entrance to the Public Gardens in Arles*

Left: The Annex, second floor, 2010, with an *Intersections* installation by Linn Meyers inspired by Vincent van Gogh's *The Road Menders*



Annex stairwell in 1979 featuring a work by Franz Kline, and in 2011 with Sam Gilliam talking about his 90th anniversary stairwell installation



Annex stairwell in 1962 during a David Smith exhibition





The Rothko Room, 1960–63, in the original Annex with a work by Jackson Pollock in the adjoining gallery, and in 2010 after it was relocated with identical specifications to the new Sant Building



The first sculpture exhibition in the Annex courtyard featured works by Alicia Penalba, 1966

The Goh Annex

Renovated/enlarged 1987-89
Architects: Arthur Cotton
Moore/Associates, P.C.

The Goh Annex, named after Phillips patrons Yasuhiro and Hiroko Ishibashi Goh, incorporated the land area of the sculpture courtyard, providing needed gallery space by doubling the size of the Phillips. It was visually connected to the house by using Kasota stone to imitate the base of the house and by adding red brick. Tall, narrow false windows on the second story, small false third story windows, and a mansard roof line mimicked those elements of the house. Sandstone details, stone and copper cornice work, grand window surrounds, and slate roof tiles all related to the original home in a contemporary way. The Braque bird was reinstalled over the recessed entrance. Inside, an oval, sky-lit, open stairwell provided display space for sculptures, mobiles, and wall-hung art.



The House and Goh Annex, 1989

Renovated 2001-2004 Architects: Cox Graae + Spack

The oval portico with its square sandstone columns echoes the original entrance of the Phillips house and leads into a large lobby. First floor renovations created expanded gallery space as well as a new shop and café. The Braque bird received a place of prominence on the stone grid beside the entrance.



Exterior, interior lobby, shop, and café of the renovated Goh Annex, 2011

The Sant Building

Expansion 2001-2006

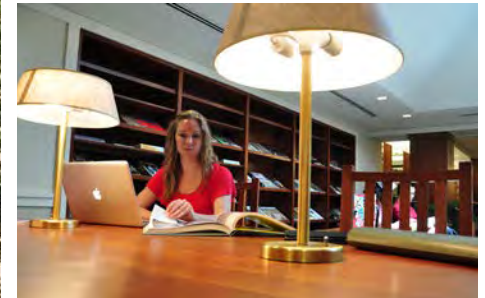
Architect: Cox Graae + Spack

**Original structure built 1884 by
Colonel Robert Fleming**

Incorporating the apartment building next door provided yet more gallery and office space, doubling The Phillips Collection to 60,000 square feet. The building's historic façade with its wooden double door and detailed roof line was preserved and visually integrated with the Phillips House and Goh Annex through paint colors and textured surfaces.

An interior staircase of American cherry provides access to all five floors of the Sant Building, named after Phillips patrons Victoria Sant, Honorary Chairman of the Board of Trustees, and Roger Sant. The upper two floors utilize the street side for offices, placing intimate gallery space at the rear, including a new sky-lit gallery on the third floor.

The two floors below ground, excavated for this expansion, contain the Phillips library and archives as well as a 180-seat auditorium. In addition, there are classrooms and activity spaces for education programs. The rear façade now opens to the Hunter Courtyard and its raised bioretention planters.



The Sant Building includes a space for the Phillips's Young Artists Exhibitions, which feature student artwork, as well as an auditorium, a library and archive, and a two-story-tall gallery on the main floor.

The Hunter Courtyard

From 1960 to 1987, the Phillips had a sculpture courtyard next to the Annex; that space was absorbed into the building's expansion and reopening in 1989 as the Goh Annex. In 2006, outdoor space for sculpture again became a feature in the Hunter Courtyard, named after Phillips patron and member of the Board of Trustees Margaret Stuart Hunter, which includes outdoor dining and access to the galleries and café.



The Carriage House

A red brick carriage house was built behind the original house in the 1890s. Over the years it has had many uses, but in 2006 it was transformed into office and instructional space for the University of Maryland Center for Art and Knowledge (formerly the Center for the Study of Modern Art).

