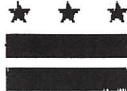


GOVERNMENT OF THE DISTRICT OF COLUMBIA  
HISTORIC PRESERVATION OFFICE



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

New Designation X for: Historic Landmark X Historic District \_\_\_\_\_  
Amendment of a previous designation \_\_\_\_\_  
Please summarize any amendment(s) \_\_\_\_\_

Property name The Tabard Inn  
*If any part of the interior is being nominated, it must be specifically identified and described in the narrative statements.*

Address 1737-39-41 N Street, NW

Square and lot number(s) Square 158, Lots 807, 58, 59

Affected Advisory Neighborhood Commission ANC 2B

Date of construction 1887 (1737 N), 1888 (1741 N), and 1900 (1739 N)

Date of major alteration(s) \_\_\_\_\_

Architect(s) T.F. Schneider (1737); Hornblower & Marshall (1739); and Samuel Edmonston (1741) Architectural style(s) Queen Anne (1737 & 1741); Renaissance (1739)

Original use Residential Present use Hotel/Inn

Property owner Fritzi Cohen & Employees (ESOP)

Legal address of property owner 1739 N Street, NW

NAME OF APPLICANT(S) Hotel Tabard Inn

*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) 1739 N Street, NW, Washington, DC 20036

\* Name and title of authorized representative Felice (Fritzi) Cohen

\* Signature of representative Felice Cohen Date Jan. 7, 2020

Name and telephone of author of application Alyssa Stein, 202-393-1199 Date received \_\_\_\_\_  
H.P.O. staff \_\_\_\_\_

Office of Planning, 1100 4<sup>th</sup> Street, SW, Suite E650, Washington, D.C. 20024 (202) 442-7600 fax (202) 442-7638

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: The Tabard Inn

Other names/site number: N/A

Name of related multiple property listing: N/A

## 2. Location

Street & number: 1737-1739-1741 N Street, NW

City or town: Washington, DC State: N/A County: U.S.

Not For Publication: N/A Vicinity: N/A

## 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

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

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#### 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  
☐ site  
☐ structure  
☐ object

**Number of Resources within Property**  
(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
0	0	buildings
0	0	sites
0	0	structures
0	0	objects
0	0	<b>Total</b>

Number of contributing resources previously listed  
in the National Register: 3

#### 6. Function or Use

**Historic Functions**  
(Enter categories from instructions.)

DOMESTIC/single dwelling  
DOMESTIC/hotel  
COMMERCE/restaurant

**Current Functions**  
(Enter categories from instructions.)

DOMESTIC/hotel  
COMMERCE/restaurant

#### 7. Description

**Architectural Classification**  
(Enter categories from instructions.)

LATE VICTORIAN/Queen Anne (1737; 1741)  
LATE VICTORIAN/Renaissance (1739)

**Materials**  
(Enter categories from instructions.)

foundation: Brick and Concrete  
walls: Brick and Stone  
roof: Slate and EPDM Membrane  
other:

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## Narrative Description

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(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

### Summary Paragraph

The Tabard Inn, consisting of three rowhouse dwellings with interior connections, located at 1737, 1739, and 1741 N Street, stands in the heart of Northwest Washington, DC. 1739 N Street, which serves as the Inn's entrance, is the center rowhouse, flanked by 1737 N Street to the east and 1741 N Street to the west. Located in the Dupont Circle Historic District, the Inn is sited is located southwest of Dupont Circle.

The three rowhouses, independently designed by different architects for different owners, are three and one-half to four and one-half stories in height and constructed primarily of brick, and each exhibit character-defining features associated with their architectural styles. The building at 1739 N Street, constructed in the Italian Renaissance Revival style, serves as the centerpiece for the property. The adjacent building to the east at 1737 N Street was constructed in the Queen Anne style, incorporating elements of the popular Richardsonian Romanesque style. The adjacent building to the west at 1741 N Street, like that at 1737, was constructed in the Queen Anne style. The three rowhouses conform to the uniform building line established along the street, fronting on a planted, banked berm that extends the width of all three buildings.

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## Narrative Description

### Exterior – Facades

#### *1739 N Street*

Designed in the Italian Renaissance Revival style, the four-story, rectilinear, three-bay, flat-fronted symmetrical rowhouse at 1739 N Street is decorated with restrained classically-inspired ornament. The building's smooth, plain walls, stringcourses, large cornice, flat roof, and ancient decorative motifs are hallmarks of the Italian Renaissance Revival style. The building is constructed of brick laid in five-course American bond.

The first story is marked with a central segmentally arched doorway flanked by matching arched window openings. A brick keystone crowns the soldier brick arched opening, which is filled with double-leaf wood doors with full-height lights. Metal grillework of nautical design has been installed in front of the central lights. The flanking window openings feature an arch lined with headers (without a keystone), and each opening is filled with a non-original 1/1, sash, wood window. An ornamental iron canopy with a canvas canopy displaying "Hotel Tabard Inn 1739" marks the building entrance. Glass globe light fixtures are suspended the canopy's scrolled iron brackets on either side of the door. Above the canopy is an iron balustrade ornamented with foliate grillework. A frieze of brickwork laid in a geometric design divides the first and second stories.

The second and third stories are treated in a similar manner. Both stories are characterized by a flat brick wall pierced by three evenly-spaced, segmentally-arched window openings, the arches of which are lined with rows of headers and crowned with a molded bracket. Each opening rests on a stone sill and is filled with a 1/1, sash, wood window. Brick stringcourses form a geometric frieze that marks the base of the fourth story. At this story, three 1/1, sash, wood windows are set on stone sills and capped with jack arches. The brick cornice is decorated with a large bas-relief Greek key design and a row of dentils. Terra cotta brackets articulated as acanthus leaves flank the cornice and lead to a flat tin roof above. A brick chimney laid in stretcher bond is located at the western edge of the roof.

The facade of this building remains substantially as it originally appeared. The only significant alteration to the facade was the nautically-inspired pair of doors set in the original entrance. Although no building permit has verified this alteration, the maritime theme of the grillework on the doors lead one to surmise that they were installed by Senator Lippitt, renowned for his keen interest in sailing.

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*1737 N Street*

The rowhouse at 1737 N Street is four and one-half stories in height and two bays in width. It displays many of the hallmarks of the Queen Anne style, including an oriel window, a steeply pitched roof with contrasting forms, ornamental molded brick, multi-pane transoms, and a pediment with a modillion course. While the flat surfaces of the upper stories are articulated with brick laid in stretcher bond, the raised basement and oriel window are distinguished through the use of ashlar masonry. These heavy stone elements and carved details evoke elements of the then-popular Richardsonian Romanesque style.

A banked berm contained within a round curb of concrete hugs the foundation of the building. Off-centered concrete stairs interrupt the partially-planted berm to provide access from the public sidewalk to a concrete landing.

The first story of the façade features a central tapered pier positioned beneath the oriel window. The pier is flanked to the west by two doorways filled with panel and light wood doors, and to the east by two 1/1, sash, wood windows. A Richardsonian Romanesque-style course of stone ornamented with scrolled, foliate carving and terminated with sculpted knobs divides the first story (raised basement) from the upper stories. The round-bay oriel window spans the central portion of the second story. The oriel is pierced with three 1/1, sash, wood windows with fixed transoms. Molded brick stringcourses divide the sash windows and transoms and extend across the façade, providing visual interest. The oriel is topped with a carved stone cornice ornamented with scrollwork and iron cresting; a molded brick stringcourse extends across the flat portions of the façade to divide the second and third stories. At the third story, two pairs of 1/1, sash, wood windows situated above the oriel reinforce the two-bay system established below. Each pair of windows is topped with a large carved foliated bracket and a soldier-lined brick jack arch. Molded brick stringcourses aligned with the tops of the third-story windows extend across the façade. Another molded brick stringcourse stretches across the brackets and extends the full width of the façade. A frieze ornamented with molded brickwork sits between the bracket stringcourse and a slightly projecting denticulated brick cornice above. The third story is additionally ornamented with vertical molded brick elements on either side of the central windows that resemble ornate downspouts topped with denticulated capitals. Much like the stringcourses and decorative elements throughout the façade, the molding interrupts the flat wall, creating additional variety in the wall surface.

The fourth story is not as tall nor as wide as those below. Italianate terra cotta scrolls bracket the fourth story and elegantly frame the windows at this level, where three evenly spaced openings crowned with jack arches and filled with multi-pane sashes are divided by small engaged colonettes with Corinthian capitals. A pediment rises above the fourth story to mark the upper half-story of the building. The pediment is pierced with a multi-light oval lunette and defined by a brick modillion course; a motif detail sits within the pediment gable peak and the composition is crowned with a weathervane. The pediment gable intersects with the building's steeply pitched, visible slate roof.<sup>1</sup>

The facade of 1737 N Street, NW remains much as it appeared originally.

*1741 N Street*

1741 N Street is Queen Anne style rowhouse constructed of pressed brick. It rises three and a half stories above an English basement and is capped with a mansard roof and robustly decorated brick cornice. Typical of the Queen Anne style, the building features a three-story projecting bay, a recessed entry set within a portico featuring a Romanesque-style arch, and contrasting wall surfaces formed by corbelled brick and pressed brick stringcourses.

The English basement is clad in rock-faced stone and capped with a smooth ashlar water table. Stone steps lined with serpentine railings lead to the main entry and obscure the western half of the basement. The eastern half of the basement is pierced by two window openings filled with 1/1, sash, wood windows. Above the English basement, the western bay of the building is recessed behind the building line, leading the eastern half of the façade to read as a projecting bay.

The entrance to 1741 N Street is located at the western end of the first story. The entrance is recessed from the building line behind a soldier-lined archway, as was common in Queen Anne-style buildings. The doorway is filled with a multi-light wood door flanked with multi-light sidelights and crowned with a multi-light fanlight. A one-over-one, sash, wood window is located at the east wall of the entry vestibule. Two one-over-one, sash, wood windows with stone sills and pressed brick lintels are located within the eastern bay of the building. A fluted brick stringcourse marks the line of the sills, and a band of

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<sup>1</sup> 1737-1739-1741 N Street, NW have slate roofs facing N Street with rear (north) roof portions capped with EPDM membrane coverings.

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vermiculated brickwork outlined with beading marks the line of the lintels. This decorative brickwork continues above the archway, and in the western bay is crowned with a row of brick dentils and iron cresting.

The second and third stories are treated in a similar manner. At both stories, one segmentally arched window opening marks the western bay, while a pair of segmentally arched windows marks the eastern bay. Each opening has a stone sill and an arch of soldier bricks, and is filled with a one-over-one, sash, wood window. A similar window is located on the west wall of the eastern bay. Despite the difference in wall planes, the windows are united by a course of fluted pressed brick that extends between the sills, and by rows of vermiculated and beaded brick that unite the window arches. A vertical is introduced at either side of the east bay, where each corner is recessed and rounded, terminating at a corbelled point just beneath the building's cornice. The bands of pressed brickwork that mark the lines of the sills and arches extend across these recessed and rounded corners.

The façade is topped with a corbelled cornice detailed with pressed brick. A shingled slate mansard roof with pressed metal coping rises above the cornice; each bay is pierced with a hipped roof dormer with multi-light casement windows. Pressed brick is used to outline the window openings.

The facade of 1741 N Street has not been significantly altered since the time of its original construction.

### Exterior – Rear elevation

The original rear elevations of 1737, 1739, and 1741 N Street, NW have been much altered through a series of additions, many of which predate or coincide with the establishment of the Tabard Inn. The rear elevations are united by the consistent use of red brick and by a common courtyard delimited by a brick wall lined with blind arches. The additions at 1737 and 1741 N Street project farther than that at 1739 N Street, acting as wings and creating a central courtyard. The floor of the courtyard is paved with bricks laid in a basket-weave pattern.

Most of the rear additions date from the early twentieth century. In 1929, Mrs. Grace K. Legare hired her son, architect Wolcott Clarke Waggaman, to design a one-story brick addition to her garage at 1737 N Street. This addition was to be 4' 6" wide, 16' long, and 60" tall.<sup>2</sup> Permit research indicates that Mrs. Jennie Fassett was the first to add onto the building at 1739 N Street. She hired the original architects, Hornblower and Marshall, to build a four-story addition with a basement at the rear of the building. This addition was to be of brick and to measure 19' x 35'.<sup>3</sup> Eight years later, Senator Lippitt expanded the house again, constructing a one-story, fireproof addition on the west side of the rear elevation. This addition was to measure 11' x 29'.<sup>4</sup> At 1741 N Street, a brick one-story addition 4' 10" wide and 10' deep was erected in 1934.<sup>5</sup> A second addition was constructed in 1954.

In 1924, Marie Rogers filed an application expressing her "wish to enclose [the] court as a conservatory to be used also as breakfast room. [The] Wall [was] to be of brick construction: roof of tin with two large skylights ventilations 4' x 12'".<sup>6</sup> Once constructed, these additions resulted in a U-shaped courtyard. The C-shaped eastern leg of the "U" includes the LeGare and Fassett additions. These two additions are three stories in height with a raised basement and constructed of brick laid in 5-course American bond. The inside of the "C" is marked with regularly placed segmentally arched window openings resting on stone sills, lined with headers, and filled with 1/1 and 6/6, sash, wood windows. The northern elevation of the addition is treated in a similar manner, but the windows are irregularly spaced. Most of the openings at the north elevation are segmentally arched, but one in the uppermost story is rectangular. These openings, like the others in this addition, are filled with 1/1 and 6/6, sash, wood windows. One of these openings at the top floor has been infilled with brick. The cornice of the northernmost portion of the "C" is articulated with soldiers. Brick chimneys laid in stretcher bond flank the western edge. A flat roof covers the addition, and a chimney laid in stretcher bond rises at the southwest corner of the addition. At the western edge of the addition is the one-story Lippitt addition with a raised basement, a gable roof, and regularly spaced windows like those above.

Two bays wide and four stories in height, the center portion of the "U" forms the original rear wall of 1739 N Street. Each story is expressed by a window in each bay. Most of the openings are filled with 1/1, sash, wood windows with stone sills and are crowned with soldier-lined segmental arches. The exception is the uppermost opening in the western bay, which is

<sup>2</sup> DC Building Permit #124214, 4 June 1929, RG 351, National Archives Building, Washington, DC.

<sup>3</sup> DC Building Permit #3274, 17 April 1907, RG 351, National Archives Building, Washington, DC.

<sup>4</sup> DC Building Permit #5479, 2 June 1915, RG 351, National Archives Building, Washington, DC.

<sup>5</sup> DC Building Permit #171612, 23 May 1934, RG 351, National Archives Building, Washington, DC.

<sup>6</sup> DC Building Permit #1461, 9 August 1924, RG 351, National Archives Building, Washington, DC.

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filled with a pair of wood casement windows. A brick chimney with a corbelled cap rises above this central portion of the rear elevation. A one-story addition which serves as an entrance vestibule has been constructed to the north of the center portion of the "U." A Craftsman-style door with a jack arched lintel is located in the western bay of this addition.

The western leg of the "U" comprises the original rear elevation of 1741 N Street and the Rogers addition. The southern portion of this leg is three stories in height. Rectangular in plan with chamfered corners, the southern addition is constructed of brick laid in 6- and 7-course American bond. Regularly spaced windows are located on the eastern and western elevations as well as at the chamfered corners. These segmentally arched openings, lined with stone sills and soldier-course arches, are filled with one-over-one, sash, wood windows. A large chimney rises at the northern edge of this addition. The one-story brick addition by Rogers extends farther north at the western leg of the "U." The addition is punctuated with Craftsman-style windows and is capped with a flat roof.

Although the rear elevations of the three buildings have been substantially altered since their original construction, most of the alterations were made before or at the time of the opening of the Tabard Inn. Thus, throughout the history of the Inn, the appearance of not only the building façades but also the rear of the buildings has remained largely the same.

#### **Interior of 1737-1739-1741 N Street, NW**

The interiors of all three buildings are for the most part separated; the only connection between 1739 and 1741 N Street is through a doorway off the main dining area. 1739 and 1737 N Street are connected via a doorway at the first floor, and through a doorway at the second floor.

All three buildings have a cellar. Portions of the foundation walls between the buildings have been removed in order to combine the cellars of all three buildings. The cellar features an exposed concrete slab on grade, and painted cinderblock and brick. The cellar is used for storage.

1739 N Street serves as the central building of the Tabard. As such, the first floor of 1739 N Street contains communal spaces including the reception area, main lounge, bar, and dining room. Two additional dining area/private event spaces are located at the rear of 1741. A metal stairway connects these smaller dining areas with the main dining hall, and also serves as the interior connection between 1739 and 1741. The kitchen, which services the dining room and bar, is located in the northern portion of 1737 N Street.

Two event spaces (Rooms 24 and 26) occupy the front half of the second floor of 1739 N Street.

The Inn has a total of thirty-five guest sleeping rooms, twenty-six of which have an en-suite bathroom; the remaining nine rooms share a bath at the end of the hall. The current breakdown of guest rooms per building is as follows: 1737 N Street, NW has eleven guest rooms; 1739 N Street, NW has fourteen guest rooms; and 1741 N Street, NW has ten guest rooms. Rooms are of varying sizes and decor.

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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.)

Property is:

- ☐ 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

Other

### Period of Significance

1887; 1888; 1900; 1922; 1924; 1928; and 1936

### Significant Dates

1887; 1888; 1900; 1922; 1924; 1928; and 1936

### Significant Person

(Complete only if Criterion B is marked above.)

### Cultural Affiliation

N/A

### Architect/Builder

T.F. Schneider (1737); Hornblower & Marshall  
1739); and Samuel Edmonston (1741)

### Period of Significance (justification)

1887, 1888, and 1900 are dates corresponding to the buildings' construction (1737, 1741, and 1739, respectively). Mrs. Marie Willoughby Rogers purchased 1739 in 1922 and later acquired and combined the neighboring buildings at 1741 and 1737 N Street, NW in 1928 and 1936, respectively. 1924 is when the Tabard Inn appears to have begun formally operating.



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**Criteria Considerations (explanation, if necessary)**

**Statement of Significance Summary Paragraph** (Provide a summary paragraph that includes level of significance and applicable criteria.)

Established in 1924, the Tabard Inn originated in the private single-family rowhouse dwelling at 1739 N Street, designed by the notable Washington, DC architectural firm of Hornblower and Marshall.<sup>7</sup> Mrs. Marie Willoughby Rogers assembled the inn over a period of fourteen years. She opened the establishment with her purchase of 1739 N Street in 1922; she later purchased the neighboring building at 1741 N Street in 1928; followed by 1737 N Street in 1936, combining the three Victorian rowhouses to form the Tabard Inn as it is known today. In the early twentieth century, the property was located within an area of Dupont Circle that was known as "the Mayfair of Washington."<sup>8</sup> N Street at the time was still home to some of Washington's most prominent residents. By establishing the Tabard Inn on this important residential street Mrs. Rogers gave the Tabard Inn the prestige needed to attract patronage; however, its presence also served as a bellwether of a change in Dupont Circle's character from a residential neighborhood to one dominated by institutional and commercial uses. Over the years the Inn, named after the famous hostelry of Chaucer's *Canterbury Tales*, has served as a guest house to many important visitors to the Nation's Capital. It is notable for its role as formal quarters for female Navy Officers during World War II. In the early 1970s, following the death of the original owner and the precarious social climate of Washington following the 1968 Civil Right Riots, the Tabard was threatened with demolition when a developer planned to purchase the three buildings and replace them with a high-rise office building. In 1974, the Inn was purchased by attorney Fritz Cohen and her husband government consultant Edward Cohen, who made a concerted and successful effort to operate the Inn in a manner consistent with Mrs. Rogers's intent. The long-term future of the Inn continuing as a hotel was further strengthened when the Dupont Circle Historic District was first designated in the DC Inventory of Historic Sites in 1977. The designation provided formal recognition of the area's architectural and historic significance, thwarting any demolition plans for the Inn and nearby property. The Tabard, currently owned by Fritz Cohen and employees, offers thirty-five rooms for overnight guests, each unique in character and design, continuing Mrs. Rogers legacy and vision for a charming and eclectic gathering place for close to a century. As such, it stands as one of the oldest hotels in the District and is further the only inn or small-scale hotel to be continuously owned and operated by a woman. Thus, the Tabard Inn is significant under Criterion A for its contribution to history and development of Washington, DC.

Beyond their importance as part of the Tabard Inn, the three buildings display a high degree of architectural merit. They collectively comprise a grouping of three fashionable Victorian houses designed by Washington's leading architects and builders including T.F. Schneider, Hornblower and Marshall, and Samuel Edmonston for prominent Washingtonians. The buildings are excellent examples of Victorian revival styles including the Queen Anne and Renaissance Revival style, and display the scale, design quality, and building materials of the late nineteenth and turn of the twentieth century. As such, the three buildings that make up the Tabard Inn are also significant under Criterion C as exemplary examples of late nineteenth century urban architecture.

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

Established in 1924, the Tabard Inn originated in the private single-family rowhouse dwelling at 1739 N Street, designed by the notable Washington, DC architectural firm of Hornblower and Marshall.<sup>9</sup> Mrs. Marie Willoughby Rogers assembled the inn as it is known today over a period of fourteen years. She opened the inn in 1924 following her 1922 purchase of 1739 N Street; she later purchased the neighboring building at 1741 N Street in 1928; and 1737 N Street in 1936, combining the three Victorian rowhouses to form the Tabard Inn as it is known today. In the early twentieth century, the property near Dupont Circle was known as "the Mayfair of Washington."<sup>10</sup> N Street at the time was still home to some of Washington's most prominent residents. By establishing the Tabard Inn on this important residential street gave the Tabard Inn the

<sup>7</sup> Various sources state that the Tabard Inn was established in 1922. However, this common misconception appears to refer to when Mrs. Rogers purchased 1739 N Street, NW, when in fact she did not formally establish the Inn until two years later, in 1924.

<sup>8</sup> Sue Cronk, "Tabard 'Just Grew' Into Charming Inn," *The Washington Post*, 6 January 1963, F8.

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<sup>10</sup> Sue Cronk, "Tabard 'Just Grew' Into Charming Inn," *The Washington Post*, 6 January 1963, F8.

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prestige needed to attract patronage; however, it also serves a bellwether of a change in Dupont Circle's character from residential to once dominated by institutional and commercial uses. Over the years the Inn, named after the famous hostelry of Chaucer's *Canterbury Tales*, has served as a guest house to many important visitors to the Nation's Capital. It is notable for its role as quarters for female Navy Officers during World War II. In the early 1970s, following the death of the original owner and the precarious social climate of Washington following the 1968 Civil Right Riots, the Tabard was threatened with demolition when a developer planned to purchase the three buildings and replace them with a high-rise office building. In 1974, the Inn was purchased by attorney Fritz Cohen and government consultant Edward Cohen, who made a concerted and successful effort to operate the Inn in a manner consistent with Mrs. Roger's intent. The long-term future of the Inn continuing as a hotel was further strengthened when the Dupont Circle Historic District was first designated in the DC Inventory of Historic Sites in 1977. The designation provided formal recognition of the area's architectural and historic significance, thwarting any demolition plans. The Tabard, currently owned by Fritz Cohen and partially owned by employees, offers thirty-five rooms for overnight guests, each unique in character and design, continuing Mrs. Rogers legacy and vision for a charming and eclectic gathering place for close to a century. As such, it stands as one of the oldest hotels in the District and is further the only inn or small-scale hotel to be continuously owned and operated by a woman. Thus, the Tabard Inn is significant under Criterion A for its contribution to history and development of Washington, DC.

Beyond their importance as part of the Tabard Inn, the three buildings display a high degree of architectural merit. They collectively comprise a grouping of three fashionable Victorian houses designed by Washington's leading architects and builders including T.F. Schneider, Hornblower and Marshall, and Samuel Edmonston for prominent Washingtonians. The buildings are excellent examples of Victorian revival styles including the Queen Anne and Renaissance Revival style, and display the scale, design quality, and building materials of the late nineteenth and turn of the twentieth century. As such, the three buildings that make up the Tabard Inn are also significant under Criterion C as exemplary examples of late nineteenth century urban architecture.

## THE NEIGHBORHOOD: THE 1700 BLOCK OF N STREET

The 1700 block of N Street, NW boasts an outstanding collection of graceful and compatible nineteenth century designs by notable Washington architects, including Hornblower and Marshall; Waddy B. Wood; Harvey Page; Fredric B. Pyle; and T.F. Schneider. Sandwiched between the grand mansions of Dupont Circle along Connecticut and Massachusetts Avenues, the row of single-family dwellings along the relatively narrow N Street creates a streetscape of distinct architectural and historic character. Persons of wealth and position resided on this block for many years, with the majority of the houses remaining residential through the 1940s. Gradually they have given way to associations and other commercial uses; however, the block retains integrity of setting to the period when General Nelson Miles returned triumphant from the Spanish-American War to his elegant residence in the 1700 block of N Street (1761-63 N Street).

The Dupont Circle neighborhood, considered the outskirts of Washington in the early 1800s, remained relatively undeveloped until the antebellum period. In 1873, Alexander "Boss" Shepherd constructed his own house south of Dupont Circle, at the intersection of Connecticut Avenue and K Street. Other prominent and wealthy Washingtonians followed suit, building elegant residences in the area, gradually changing the face of the working-class neighborhood. By 1885, real estate agents were promoting the "West End," as the neighborhood was known, as an area of affluence and style. By the early 1890s, the lots surrounding the circle and along Massachusetts and New Hampshire avenues were filled with architecturally significant mansions, handsome townhouses, and gracious rowhouses designed by the city's most notable architects. Dupont Circle remained one of the most fashionable addresses in Washington throughout the early twentieth century, even as many of the more affluent Washingtonians were being drawn northward to newly developing neighborhoods even farther beyond the confines of the downtown core.

The three houses that now make up the Tabard Inn were constructed at the turn of the century, "in the gay 90s" when this portion of N Street was known as the "Mayfair" of Washington.<sup>11</sup> Within this block, approximately 50 townhouses, rowhouses, and urban mansions were built after the Civil War for prominent Washingtonians, including important political figures and prestigious military officers. In addition to the congressmen, senators, and high-ranking officers who lived at

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<sup>11</sup> John B. Willmann, "A Downtown Island of Quiet Charm: Drowsy Island Found on N St.," *The Washington Post*, 12 August 1961, D1.

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1737, 1739, and 1741 N Street, distinguished neighbors included General Sherman Miles (1761-63), Admiral William Radford (1734), General Nelson Miles (1734), and Captain Gibbons (1719). The block also was home to the illustrious Franklin D. Roosevelt, who while he was Assistant Secretary of the Navy, lived next door at 1733 N Street (now Canterbury House Apartments).

*1739 N Street*

The first of the three houses that would be transformed from a single-family dwelling into the Tabard Inn was 1739 N Street, which was designed by prominent Washington architecture firm Hornblower and Marshall for Colonel Frank Lee Denny in 1900.<sup>12</sup> Denny served with distinction in the Marine Corps for over thirty years, attaining rank of Colonel Quartermaster in 1899. He retired from active service in 1913, at which point he retired from the military to his house on N Street and entered the real estate industry. Denny suffered an untimely death in 1914. At that time, he was Vice President of the Real Estate Trust Company in Washington.<sup>13</sup> He appears to have lived in the house for one year, at which point the house was sold to John McGowan, a recently retired Rear Admiral in the U.S. Navy. The McGowan family lived in 1739 N Street until 1908, at which point it was sold to Jacob Sloat Fassett (1853-1924), a member of the U.S. House of Representatives from New York, and his philanthropist wife, Jennie. The Fassetts were responsible for the four-story plus cellar rear addition, designed by original building's original architects Hornblower and Marshall.<sup>14</sup>

In the 1880s Fassett, a lawyer, financier, and New York State Senator, "rose to great prominence as chairman of the Senate committees on commerce and navigation and on insurance, and more especially as head of the committee on cities, known at that time as the 'Fassett committee' because of its investigation which unearthed notorious evidence of corruption in the departments of New York City."<sup>15</sup> In 1889, Fassett was elected temporary president of the State Senate by a unanimous vote and was reelected in 1890 and 1891. A rising young Republican star, Fassett was his party's nominee for governor for the State of New York in 1891. When his bid for the governorship was unsuccessful, Fassett threw himself wholeheartedly into national politics. He became active in the Republican National Committee, serving as the temporary chairman for the 1892 National Convention at Minneapolis, where he sounded the keynote of the campaign. In 1904, he was elected to represent the Elmira district in Congress, where he served until 1911.

During his terms in Congress, Fassett was a member of committees on foreign affairs, post offices and post-roads and rules. His wife, Jennie, was primarily recognized for her generous contributions to Elmira College. She also assisted in financing the women's activities in Elmira, specifically to the Elmira Federation of Social Service. The Fassetts occupied 1739 N Street during the last three years of Fassett's term in Congress.

In 1912, the Lippitt family took residence at 1739 N Street. Henry Frederick Lippitt (1856-1933), U.S. Senator from Rhode Island, 1912 to 1917, was the head of Mansville-Jankes Company, the largest textile corporation in Rhode Island, and a renowned yachtsman. As a member of the Senate, he was associated with the Republican Old Guard and was a strong advocate of military preparedness and high tariffs. While Senator, he served as chairman of the Committee on Expenditures in the Department of Agriculture. Following his term in the Senate, Lippitt returned to his career in the textile industry, which earned him the nickname of "Cotton King."

The year before Lippitt moved into 1739 N Street, his first wife, Marie Louise Bowen Lippitt, died. In 1915, while living at 1739, Lippitt married his second wife, Lucy Hayes Herron Laughlin, sister of Helen Taft wife of the President Taft and widow of Thomas McKennon Laughlin. Lippitt and his wife had two children. They continued Mrs. Fassett's remodeling and the house soon was regarded as a Washington showplace, becoming known as the Lippitt Mansion. Lippitt is credited with the addition of the double entrance doors and the marquee. No building permit has verified this alteration; however, the grillwork on the doors have a distinctly nautical motif which would have fit Lippitt's reputation as a passionate amateur sailor. The first-floor lounge also retains a large coat of arms above the fireplace with a nautical motif and the french doors feature stained glass lights with a ship design.

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<sup>12</sup> DC Building Permit #1524, 25 April 1900, RG 351, National Archives Building, Washington, DC.

<sup>13</sup> "Death of Colonel Frank Lee Denny," *Army-Navy-Air Force Register and Defence Times* 56, 11 July 1914, 36.

<sup>14</sup> DC Building Permit #3274, 17 April 1907, RG 351, National Archives Building, Washington, DC.

<sup>15</sup> Allen Johnson and Dumas Malone, ed, *Dictionary of American Biography, Vol. III* (New York: Charles Scribner's Sons, 1931), 297.

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During World War I, Colonel Chester Bolton (1882-1939) of Cleveland took residence with his family. Bolton was a member of one of Cleveland's oldest families and identified with the shipping and steel industries before turning to public service. During his stay in Washington, he was assigned to General Pershing's war staff. Later, Bolton, a Republican, represented Ohio's 22nd District in the U.S. House of Representatives (1929-1937, 1939). After his death in 1939, his wife, Frances Bingham Bolton, took his seat in Congress, where she served until 1949.

In 1922, Mrs. Marie Willoughby Rogers (1885-1970) purchased the house, still known as the Lippitt Mansion. Mrs. Rogers was the recent widow of Dr. Gaillard Sherburne Rogers, a prominent geologist who drowned in 1919 while on a mission in Colombia with the U.S. Geological Survey. Mrs. Rogers, a native of Florence, South Carolina, came to Washington via New York City where she had lived with her husband until, his untimely death. In 1920 Mrs. Rogers opened a small restaurant, The Dixie Cupboard, in New York City.<sup>16</sup> Soon afterwards, in 1924, Mrs. Rogers began operating the Tabard Inn from this single building. She was a member of various organizations, including the Daughters of the American Revolution, the Association of International Mining Engineers, the Arts Club, the Political Study Club, and the English-Speaking Union. She was also an honorary chairman of the Board of Trustees of Trinity College in Washington.<sup>17</sup> Mrs. Rogers is also known to have been involved with Boys' and Girls' club work. Additionally, she authored a bulletin titled "Potatoes," about cooperative extension work in agriculture, home economics, and recipes using potatoes and homemade potato starch. The bulletin was published by States Relations Service in 1915.<sup>18</sup>

*1741 N Street*

1741 N Street, the second house to be incorporated into the Tabard Inn, was designed in 1888 for Mrs. Mary A. Casey, widow of Joseph Casey, Chief Justice of the U.S. Court of Claims. Mrs. Casey, a Pennsylvania native, relocated to Washington in 1861 when her husband was appointed as a member of the Court of Claims by President Abraham Lincoln.<sup>19</sup> Following Mrs. Casey's death, Mrs. Isabella W. Campbell, widow of General John Allen Campbell, moved into the house with her daughter, Isabella, and mother, Mrs. Rachel D. Wunderly. Mrs. Campbell, along with several members of her family and servants, resided at 1741 N Street until her death in 1923.<sup>20</sup> Mrs. Campbell's daughter, Isabella, inherited the property, and sold it in 1927 to Alice Graham Dennis.<sup>21</sup> Shortly after acquiring the property, Ms. Dennis entered into a deed of trust with Isla Willoughby, Mrs. Rogers' sister. By November 1927, Ms. Dennis had defaulted on her loan, and the property's ownership transferred to Ms. Willoughby. In 1928, the building was incorporated into the Tabard Inn, and in 1930, Mrs. Roger's purchased the property from her sister.<sup>22</sup>

*1737 N Street*

The final house purchased with the intent of expanding the Tabard Inn was 1737 N Street. This house was built for Caroline Sherman in 1887. A socialite whose name shows up consistently in Washington's Elite lists and Social Registers, Caroline Sherman moved into her new house with her husband, John P. Story, in 1894. Story, a Wisconsin native, was a graduate from the U.S. Military Academy and an officer in the U.S. Army. His son, John P. Story, Jr., of the real estate firm of Story and Cobb, and his wife, Jane, lived with them until 1900. Story Sr. rose in the ranks, becoming the Army's Chief of the Artillery with the rank of Brigadier-General in 1904 and Major General one year later. During their tenure, the Story family employed a number of servants who also lived with them at 1737 N Street. In 1915, Major General Story died. Mrs. Story continued to live on N Street until 1925 when Lt. Cmdr. Alexander Brown Legare, a noted club man who was a founder of the Old Chevy Chase Hunt Club, purchased the residence.

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<sup>16</sup> "Innkeeper Preserves Historic Past," *The Christian Science Monitor*, 8 September 1960.

<sup>17</sup> "Mrs. Rogers, Owner-Manager of Tabard Inn," *Evening Star*, 6 May 1970, B-7.

<sup>18</sup> Marie Willoughby Rogers, "Potatoes," State Relations Service. United States Government Publications Monthly Catalog (October 1915), 145.

<sup>19</sup> "Death of Mrs. Mary Casey," *The Evening Star*, 7 November 1899, 13.

<sup>20</sup> "Deaths," *The Evening Star*, 24 September 1923, 7.

<sup>21</sup> DC Recorder of Deeds, Isabella Campbell to Alice Graham Dennis, made 1 March 1927, recorded 3 March 1927, Liber 5961 Folio 480 No. 186, DC Recorder of Deeds.

<sup>22</sup> Trustees Deed, Fritz L Sandoz and Isla Willoughby to Marie Willoughby Rogers, made 14 August 1930, recorded 14 August 1930, Liber 6475 Folio 95 No. 66, DC Recorder of Deeds.

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Alexander B. Legare and his second wife, Grace Knowlton Waggaman Legare, widow of Washington architect Clark Waggaman, lived at 1737 N Street until 1935 when they moved to Georgetown. When the Legares sold 1737 N Street to Mrs. Rogers in 1936, Mrs. Rogers was able to complete the Tabard as it is today.

## THE TABARD INN

### *The Tabard Inn: Establishment and Early Years of Operation*

In 1922, Mrs. Marie Willoughby Rogers, initially from South Carolina and involved with several civic organizations in Washington, purchased the property at 1739 N Street. As later reported in a *Washington Post* article about the Tabard Inn, "the hotel grew, despite the fact that Mrs. Rogers hadn't planned originally to operate one. She just had in mind a place 'just to give parties,' and in its early days the Inn 'was full of debutantes running back and forth all the time.'"<sup>23</sup>

The Inn appears to have begun operating more formally as guest house by 1924, though Rogers did not advertise. Rogers embraced the social tradition established by the building's socially prominent former residents by providing a welcoming and inviting hostelry.<sup>24</sup> Wanting to give her inn a traditional ambience reminiscent of the English manner she found so appealing in a trip abroad, Mrs. Rogers reported that she spent hours searching through the Library of Congress for the perfect name. Tabard, the fourteenth-century inn made famous by the English poet Geoffrey Chaucer in the *Canterbury Tales*, seemed the obvious choice for the London-style atmosphere she intended for her hostelry.

Chaucer's Tabard was located in the London Borough of Southwark. Historians believe that the inn was originally a hostel for members of the Church of England who pilgrimaged to the nearby Shrine of St. Thomas. The name of the original inn was in deference to the custom in Chaucer's time which required a guest arriving by stagecoach to be preceded by a herald wearing the master's emblem on a sleeveless coat known as a "tabard." However, by 1597, poet Thomas Speght to defined a tabard as "a jacquet or sleeveless coate worn inn times past by Noblemen in the Warres, but now only by Heraults, and is called their coat of arms in service."<sup>25</sup> Chaucer's original Tabard was largely destroyed as a result of a large fire in 1676, but illustrations have allowed for the reconstruction of the building at several points in more recent centuries.

In 1928, the Inn was expanded to include the residence at 1741 N Street, and in 1936, it was again expanded into 1737 N Street. As described in the *Washington Post*, the Tabard developed into "a quaint four-story establishment with a marvelous maze of halls, passageways, and staircases."<sup>26</sup> Mrs. Rogers had great pride in the buildings' heritage and was quick to remind visitors that 1739 N Street, known for a period as the Lippitt Mansion, had been regarded as one of Washington's finest town houses.

Mrs. Rogers also took great pleasure in the international status of her guests. A large map of the world, marked with pins indicating the homes of the visitors, hung prominently in the dining room. Points as diverse as Severnaya Zemirya, beyond the Arctic Circle, and Tierra del Fuego, the southernmost tip of South America, claimed patrons of her inn. Many of the guests were permanent residents and included members of Washington's elite: Rear Admiral Guy H. Borge, Mrs. Clifton McArthur, Mrs. Randall Hagner, and Miss Emily J. Dodge. It is also claimed that author Edward Everett Hale wrote *Man Without a Country* while staying in the attic of the Tabard Inn.

### *The Tabard Inn: As Navy Quarters During World War II*

Throughout World War II, women contributed to the war in various fields of endeavor. In addition to filling civilian jobs that had previously been filled by men, many women enlisted in the armed services. While women were not drafted, all branches of the military had created women's corps – WAAC/WAC (Women's Army Corps) for the Army, WAVES (Women Appointed for Volunteer Emergency Service) for the Navy, the Marine Corps Women's Reserve, and the Coast

<sup>23</sup> Sue Cronk, "Tabard 'Just Grew' Into Charming Inn," *The Washington Post*, 6 January 1963, F8.

<sup>24</sup> Deed, Chester O. Bolton to Marie Willoughby Rogers, made 25 September 1922, recorded 17 October 1922, Liber 4831 Liber 262 No. 283.

<sup>25</sup> Robert B. Ludy, "European Inns in the Middle Ages," *Historic Hotels of the World* (Philadelphia: David McKay, 1927), 12.

<sup>26</sup> Sue Cronk, "Tabard 'Just Grew' Into Charming Inn," *The Washington Post*, 6 January 1963, F8.

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Guard's SPAR.<sup>27</sup> The Women's Reserve of the US Naval Reserve, more commonly referred to as WAVES, was created with the adoption of Public Law 77-689 in July 1942. From the very beginning, the WAVES were an official part of the Navy, and as the program became more established, its members were able to hold the same rank, ratings, and pay as male personnel.<sup>28</sup> Unlike their male counterparts, however, WAVES could not serve aboard combat ships or aircraft, and initially were restricted to duty in the continental United States (in 1944, Congress amended the law by allowing WAVES to volunteer for service in the territories of Alaska and Hawaii). Washington, DC offered both civilians and enlisted citizens a large number of job opportunities during the War, and thus it is no surprise that the highest concentration of WAVES resided in the city.<sup>29</sup>

In order to accommodate Washington's increased workforce, many of the city's hotels were requisitioned for use by military personnel. The Tabard was no different; during World War II, it served as officer quarters for WAVES for three years. One of the first residents describes her impressions of the Tabard:

The Tabard Inn, at 1739 N Street, N.W. was a residential hotel, formerly the home of retired generals and admirals, ambassadors, and senators with their wives, but recently taken over by the Navy for WAVE office quarters. After the horror stories we'd heard about the wartime housing shortage in the nation's capital, we were delighted to be quartered there. We each had our own room; tiny single rooms, to be sure, but after training school it was luxurious to have any kind of private space. Better yet, each room had a closet, plenty of drawers, and maid service! When we arrived in April, Mary and I were Tabard Inn's first WAVE occupants. By May it would be filled by seventy women officers.<sup>30</sup>

The rooms and lounge areas offered high standard, even luxurious accommodations for the WAVE officers. From all accounts the officers felt extraordinarily lucky to be housed at the Tabard Inn, rather than other locations throughout the city. By July 1943, the WAVE officers had organized a mess and Officer's Club in the Tabard Inn, where they were able:

... to get breakfast and dinner for forty cents a day. This seems too good to be true since I've been spending over two dollars a day at restaurants ever since I've been in Washington ... We're in luck to get such good food at our officers' mess so reasonably.<sup>31</sup>

Throughout the WAVE occupation of the Tabard Inn, Mrs. Rogers maintained a watchful and helpful eye over its residents. She regularly took the officers on outings to nearby attractions such as Fredericksburg, and to charity and social events in Washington:

One weekend, Mrs. Rogers drove a few of us around a charity tour of foreign embassies (Tickets \$2.50). We wandered along grass paths and across wide meadows through the extensive gardens at the British Embassy, admiring flowering trees and shrubs ... We had a little chat with Mrs. Woodrow Wilson who was one of the hostesses.<sup>32</sup>

Following the War, Mrs. Rogers resumed control of the building, and the Tabard Inn returned to its normal operations as a hotel.

#### *Tabard Inn After World War II*

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<sup>27</sup> Laurie Scrivener, "US Military Women in World War II: The SPAR, WAC, WAVES, WASP, and Women Marines in US Government Publications," *Journal of Government Information* 26, no. 4 (1999): 361.

<sup>28</sup> "Waves", *United States History*, <https://www.u-s-history.com/pages/h1708.html> (accessed November 15, 2019).

<sup>29</sup> Winifred Quick Collins, "The Waves Go Overseas," *More Than a Uniform: A Navy Woman in a Navy Man's World* (Denton: University of North Texas Press, 1997), 74.

<sup>30</sup> Helen Clifford Gunter, Lieutenant, USNR (ret.) *Navy Wave, Memories of World War II* (Fort Bragg, California: Cypress House Press, 1992), 49.

<sup>31</sup> Gunter, 59.

<sup>32</sup> Gunter, *Navy Wave, Memories of World War II*, 105.

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Mrs. Rogers remained the owner and operator of the Inn until her death in 1970. Throughout her tenure, the Tabard was rarely advertised; it was neither listed in Business nor City Directories. Instead, the Tabard was promoted as a guest house, known by word of mouth. Rogers' guests enjoyed the Inn's cozy rooms, and elegant yet comfortable lounges and public spaces. Over the years she established a loyal clientele base who relished the Tabard's ideal neighborhood location so close to downtown, and its congenial and comfortable hotel accommodations.

In the early 1970s, following Mrs. Rogers' death, the Tabard was threatened with demolition. A Californian developer planned to purchase the three buildings, raze them, and construct a high-rise office building. In the tradition of Rogers' commitment to her neighborhood, the residents of the 1700 Block of N Street rallied and successfully halted the plans through the courts.

In 1974, Fritz and Edward Cohen purchased the Tabard Inn, and in 1977, the restaurant was reopened, thereby successfully revitalizing the spirit of Mrs. Rogers' original hostelry. The homey charm of the Tabard was thoughtfully retained throughout this transfer of ownership. As reported in the *Washington Star* in 1977, "The venerable inn at 1739 N St. NW [has] no elevators, no bell-boys summoned by annoying bells and generally eschews all those shiny symbols of the modern-day hotel world."<sup>33</sup> Part of the revitalization can be credited to two young women, Nora Pouillon and Margee Wright, who were brought on by the Cohens in 1976 to run the Tabard Inn Restaurant.<sup>34</sup> The Cohens selected the young pair of women because "they were right for the Tabard" and had the potential to "run a type of operation to complement the hotel, to reflect the ambiance, charm and lack of commercialism we try to maintain here."<sup>35</sup>

Nora Pouillon hailed from Vienna, Austria, where she grew up baking for the family pastry business. She arrived in the United States in the 1960s with her then husband, a French journalist, armed with cookbooks and a culinary passion.<sup>36</sup> She started a catering company and cooking school in DC in the early 1970s, before joining the Tabard team. Margee Wright came to the Tabard from New Jersey by way of Greece, where she and her husband had built vacation homes to rent out.

The women partnered to successfully launch the Tabard Inn restaurant, which featured "home cooking from scratch using only fresh ingredients and absolutely nitrate-additive-preservative-free meats."<sup>37</sup> The menu was eclectic, varied every few days, and proved popular with guests and locals alike. The two women left the Tabard after only a few years, at which point they moved on to their own ventures.

Pouillon went on to open Restaurant Nora in 1979 at the corner of 23<sup>rd</sup> Street and Florida Avenue NW. Both at Tabard Inn and at Restaurant Nora, she prioritized sourcing ingredients from the local suppliers who avoided pesticides and antibiotics. In the 1970s, the term "organic" was not yet typically applied to food, and certainly was not yet mainstream. Nora is also credited as an early proponent and founder of local farmer's markets in DC, including Dupont Farmers Market, of which she remains a board member today.<sup>38</sup> Pouillon received a James Beard Lifetime Achievement medallion in 2017; at the award ceremony she was praised as "a pioneer and champion of organic, environmentally conscious cuisine."<sup>39</sup> Author Michael Pollan has commented, "I think, for a lot of people, Nora changed the understanding of what organic could be."<sup>40</sup> Nora's limited time at the Tabard Inn appears to have set the Tabard Inn Restaurant on course for success. Today, the restaurant remains one of DC's beloved dining establishments.

Throughout the late twentieth century, Tabard Inn owner Fritz Cohen practiced public interest law in addition to her role as innkeeper. Her husband, Edward, worked as a government consultant on social welfare and manpower practices. The couple established an ownership structure where Inn employees enjoyed 30% ownership. The Inn continued to thrive under that model and strayed very little from the design aesthetic and standard of hospitality first established by Mrs. Rogers. The guest room counts and room layouts were modified over the years, but the Inn interior remained generally

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<sup>33</sup> Vicki Ostrolenk, "A Quaint, Quiet Oasis in our Midst," *The Washington Star*, 16 July 1977, 9.

<sup>34</sup> Ostrolenk, 9.

<sup>35</sup> Ostrolenk, 9.

<sup>36</sup> Peggy Sands, "Nora Leaves a Legacy," *The Georgetown*, 24 May 2017, 22.

<sup>37</sup> Ostrolenk, 9.

<sup>38</sup> Nora is a board member of FreshFarm, the organization that oversees multiple farmers markets in DC, Maryland, and Virginia.

<sup>39</sup> Sands, 22.

<sup>40</sup> Sands, 22.

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informal and eclectic in nature. As reported in the *Washington Post* in 1984, "the rooms, strung out along a maze of passages connecting three late-Victorian townhouses, enjoy as many looks, shapes and sizes as there are personalities to occupy them."<sup>41</sup>

Fritzi and Edward moved to Washington state in the mid-1990s to run the Moby Dick Hotel. Edward Cohen passed away in November 1999, and Fritzi (as co-trustee of her late husband's trust and the majority shareholder) retained ownership of the Inn.

In May 2016, Washington architect Darrel Rippeteau designed an enclosure for the terrace at the rear of the Tabard. Described as a "corn crib", it was constructed with aged barn timbers and a steel frame with a large skylight to provide protection to guests from the elements.

Fritzi continues to operate the Inn, making it the oldest Inn in Washington to be continuously women-owned (either fully or partially) and operated.

#### *Employee Stock Ownership Plan*

The Tabard Inn has a qualified retirement benefit program called an "Employee Stock Ownership Plan" or ESOP. The ESOP was created in 1992 to reward employees with a retirement program that, unlike a 401(k), does not require employees to fund their savings through payroll deductions. There are no costs for an employee to participate in the ESOP. To be eligible to become a participant, an employee must be 18 years old and have been employed by the Tabard Inn for 12 full continuous months and must work at least 700 hours during a specific 12-month period (usually either the 12 months following the employee's start date or a later plan year).

In February of 2018, Fritzi Cohen agreed to sell a considerable number of shares back to all Tabard employees. Today, employees of the Tabard are collectively 51% or "majority" shareholders in the business. As of the sale, Dave Roubie handles the day-to-day operations of the Tabard as its Managing Director.

## **ARCHITECTURAL SIGNIFICANCE**

Together the three buildings that comprise the Tabard Inn provide excellent illustrations of the Queen Anne and Italian Renaissance Revival styles, meeting the Criterion C. The center dwelling, 1739 N Street, is a classic example of the Italian Renaissance Revival style. Characteristic hallmarks of the style illustrated in this building include the form and rigid symmetry of the building. Also typical of the style are the building's smooth, plain walls, stringcourses that link the windows, large cornice, flat roof, and ancient decorative motifs inspired by geometric Greek designs. Meanwhile, the flanking buildings at 1737 and 1741 N Street provide good examples of the popular Queen Anne style. The house at 1737 includes a number of features commonly associated with the style including an oriel window, a steeply pitched roof with contrasting forms, ornamental molded brick, multi-pane transoms, and a pediment with a modillion course. The use of brick and stone and of molded brick provides a variety of wall textures typically identified with the style. Likewise, the building at 1741 exhibits several characteristics of the Queen Anne style. These include various methods for creating contrasting wall surfaces such as a projecting bay, a recessed entry, corbelled brick, and pressed brick stringcourses. In addition, the three rowhouses afford fine examples of the work of a number of prominent Washington architects and builders.

#### *1739 N Street, N.W.*

The main center building at 1739 N Street was designed in 1900 by the notable Washington architectural firm of Hornblower and Marshall for Colonel Frank L. Denny, U.S.M.C. The simple flat facade of 1739 N Street, N.W. is Renaissance Revival in style and is typical of Hornblower and Marshall's work, especially in its geometric forms and bas relief brick work. The most ornate element of this restrained composition is the heavy cornice. Three horizontal rows of three windows each diminish in size as they near the cornice. The fenestration appears stripped down with only a keystone

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<sup>41</sup> Georgianna Havill, "Rekindling the Romance," *The Washington Post*, 10 February 1984, 5.



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to decorate the relieving arch at each opening. The main entrance of double doors follow the motif of the windows, but both the doors and marquee were later alterations.

In 1907, Hornblower and Marshall were retained to design the four-story and cellar addition to the rear of the house. In 1912, the firm of Boal and Brown were responsible for the design of the new bathrooms throughout. In 1915, the interior walls were rearranged, a one-story addition was built onto the west rear wall, and another bathroom installed, again by Boal and Brown. Little is known about the firm of Boal and Brown, but they enjoyed some of Washington's most prominent citizens as clients.

Original Architects: Hornblower and Marshall

Joseph Hornblower (1848-1908) graduated from Yale in 1869. He was a member of the prestigious Parisian atelier that was supervised by Jean-Louis Pascal and connected to the Ecole des Beaux Arts. In 1877, Hornblower returned to Washington to practice architecture and in 1883, joined J. Rush Marshall in a professional partnership. Married to his first cousin, Caroline Bradley, Hornblower was socially inclined and well-connected, belonging to many of Washington's most prominent clubs. Besides his practice, Hornblower taught at Columbia University, now George Washington University.

James Rush Marshall (1851-1927), a graduate of Rutgers, began his career as a draftsman in the Office of the Supervising Architect of the Treasury Department. While Marshall never married, he too, was an active member of many of Washington's social clubs.

As a firm, Hornblower and Marshall were highly regarded for their distinctive buildings. The men were well-versed in the vocabulary of late nineteenth century architecture. Their buildings represent a variety of revival styles such as Queen Anne, Romanesque, Georgian, and Renaissance, as well as the contemporary Arts and Crafts and Beaux Arts. Examples of their work include the Lothrop Mansion (now the Russian Delegation), The Phillips Collection Building, The Fraser House, the Boardman House (now the Embassy of Iraq), and the Fleet Reserve Building in Washington, DC. They were also responsible for the National Museum of Natural History, the Monkey House at the National Zoo, and the Gardiner Greene Hubbard Memorial Library of the National Geographic Society, also in Washington.

Original Builders: Charles A. Langley (1850-1942)

Charles A. Langley was born in Dover, New Hampshire on March 16, 1850. He came to Washington by way of Acton, Maine and Brookline, Massachusetts in 1875 and began his career as a construction worker on the State, War and Navy Building. In 1879, he opened his own firm in partnership with James G. Gettinger "for the purpose of carpentering, building, and contracting."<sup>42</sup> In 1889, Gettinger retired, leaving Langley as the sole proprietor of the Charles A. Langley Company, which he headed until his retirement in 1921. Charles E. Langley, the son of Charles A. Langley became a partner in the firm and assumed responsibility upon his father's retirement. The firm continued operations with its "chief activities in the northwest section of the city with many of the finest residences and business buildings bearing the Langley mark of excellence."<sup>43</sup> The Langleys are known to have been responsible for such prominent structures as the residences of Mrs. A.C. Barney, Commodore Upshur, Judge Hillyer, Herbert Wadsworth, Gifford Pinchot, William C. Boardman, and former Senator George Hearst, and such important buildings as the Army and Navy Club and the Richmond Flats.

*1741 N Street, N.W.*

A nicely composed design, the outstanding feature of its facade is the skilled handling of a recessed entrance and upper bay. The facade is two bays wide, but the eastern bay holds a vertical row of paired windows. This optical trick causes the second bay to appear as a projection. The building is of brick ornamented by a series of double-beaded string courses of pressed brick. These string courses run across the facade at the lintel lines of the windows, disappearing at the actual lintel, and then appearing again on the other side. Once again, a relieving arch is used over the windows as at 1739. The entrance is reached via a short span of stairs creating an English basement below. The opening is a bell arch leading to a multi-paned door with sidelights. The foundation is of rusticated stone. An abbreviated mansard roof is set above a decorative cornice of patterned brick with angled dentils. This design is quite successful in maintaining a uniform facade line while creating visual relief from flatness.

<sup>42</sup> Unknown Source. "Langley and Gettinger Carpenters and Builders, corner 12th and B Street, N.W."

<sup>43</sup> Proctor, John Clagett. *Washington Past and Present*, p. 729.

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Original Architect: Samuel C. Edmonston (1846-1911)

1741 N Street, N.W. was designed by Samuel C. Edmonston and built by Charles Edmonston for Mary A. Casey in 1888. A native of Washington, Samuel Edmonston attended public schools in Washington, as well as private schools in Maryland and Virginia. He apprenticed for four years with William H. Johnson, a well-known builder in this city, to learn the carpentry trade. Upon completion of his apprenticeship, he was employed by Johnson as a journeyman for two years. He joined his uncle Charles Edmonston, a prominent local builder and remained with him for twenty-seven years. Samuel Edmonston directed the construction of many of the city's finest residences including those of Senator Eugene Hale, at Sixteenth and K streets; Secretary Hay, at Sixteenth and H streets; the Adams house, adjoining that of General Anderson, also at Sixteenth and K streets; the Tuckerman residence, and those of W.B. Gurley at Sixteenth and O streets; S.G. Ward, at 1608 K Street; the Carlisle House on I Street; and the Postal Telegraph Building on E Street.

In 1897, upon the death of his uncle, Samuel assumed ownership of the firm, and furthered his uncle's admirable reputation with the construction of some of the city's most exceptional residences and most important commercial structures. He constructed the significant 1902 addition for the Woodward and Lothrop Department Store occupying the entire frontage on G Street between 10<sup>th</sup> and 11<sup>th</sup> streets. Of this work it has been reported that "the building is a fine model of the artisan's skill, and its construction has been characterized by great celerity, as well as fine workmanship."<sup>44</sup> Edmonston also constructed the Woodward & Lothrop Warehouse and was responsible for the large addition to the Geological Survey Building on F Street.

Original Builder: Charles Edmonston (1817-1897)

Charles Edmonston was born in Prince George's County, Maryland on the estate of his family who had emigrated from Scotland. At the age of fifteen he came to Washington to work as a carpenter under James Towle. He was later employed as a foreman by Joseph Bryan. He was briefly associated with a local builder, Hemming, before setting up his own firm. For fifty-three years Charles Edmonston "was one of the most prominent contractors and builders in Washington."<sup>45</sup> The residences credited to the construction talents of Mr. Edmonston include Mrs. Zachariah Chandler's house constructed at the corner of 16th and K streets; the Adams and Hay houses designed by architect Henry Hobson Richardson; the Tuckerman house; and Mrs. John R. McLean's house facing MacPherson Square, constructed for Jonah Hoover, who was Marshal of the District under Franklin Pierce. He also built the row of houses on Vermont Avenue opposite the Arlington Hotel for Governor E.D. Morgan of New York. Edward M. Stanton's house on K Street next to Senator Sherman's house was also built by Charles Edmonston.

1737 N Street, N.W.

1737 N Street, N.W. was designed for Mrs. Caroline Sherman by Washington architect and entrepreneur, T.F. Schneider in 1887. 1737 N Street is the most typically Victorian of the three buildings that comprise the Inn. Although primarily Queen Anne-style in design, the house also incorporates elements of the popular Richardsonian Romanesque style. The dominant element is a single gable dormer extending from a mansard roof. By far the most ornate of the three buildings, it still retains a subdued quality with its low relief brick and stone work and inconspicuous entrance at the base of the oriel. An interesting aspect of the design is the manner in which it incorporates the drain pipe motif into the symmetry and ornamentation of the facade.

Original Architect: T.F. Schneider

Thomas Franklin Schneider was a noted Washington, DC architect who played a key role in shaping the city's built environment at the turn of the twentieth century. During the forty-five years of his architectural practice in the Nation's Capital, he was responsible for the design of more than 2,000 residences and nineteen apartment buildings (the Cairo was his third).

Schneider was born in Washington, DC in 1859 to German immigrants who had established a printing business in the city. He graduated from the local public school system in 1875 and began his architectural training that year as an apprentice in the office of Cluss and Schulze. Adolph Cluss was Washington's most significant architect of public buildings in post-Civil

<sup>44</sup> Entry for Samuel Heston Edmonston in *The City of Washington Its Men and Institutions*, (Washington, DC: The Washington Post, 1903), 317.

<sup>45</sup> "Death of Mr. Charles Edmonston," *The Evening Star*, 27 January 1897.

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War Washington. In addition to a flourishing private practice, Cluss was the head (1862-1876) of the municipal office which was responsible for the design and construction of almost every public building erected by the city government. The private commission for the Portland Flats, the city's first apartment building was in the Cluss and Schulze office during the years of Schneider's apprenticeship. The range and abundance of work provided Schneider with the exposure and experience he required to begin a successful career of his own. In 1883, after eight years with Cluss and Schulze, he left the firm to open his own office. He was only 23 years old when he set up an independent practice at 929 F Street, NW, with five hundred dollars in borrowed capital.

Schneider's acute sense of business and ambition immediately spawned a successful architectural and real estate practice. By 1889, only six years after the founding of his own firm, *The Evening Star* ran a profile of him which dubbed him "the young Napoleon of F Street." The November 5, 1889 article offers an interesting look at this important local architect at an early point in his career:

The Young Napoleon of F Street. That is the term applied to a certain young architect of this city by his friends. "Why, it's just a few years ago that I was going to school with him playing 'Old Man' and buying a cent's worth of taffy, which we divided at recess," said an acquaintance. And it was just last Saturday that the young Napoleon paid \$175,000 for a row of lots on Q Street, occupying the whole front of the square between Seventeenth and Eighteenth streets. Upon this square he will erect a row of residences. Just across the street is another row of some thirty pressed-brick houses which he completed last year. His operations in building for the past four years have been upon the most extensive scale.

When the young man came out of school he put out his shingle as an architect over a modest little office in the third story of a building on F Street, where he still holds forth.

He got a start and put his money into a house, devising the plans himself. When it was built he sold it at a profit. This was the beginning. He has kept on building and selling, putting his profits into other buildings. Many of his houses were sold before completed and payments were made, which he would immediately resolve into bricks and mortar for another venture. Good judgment in buying lots, taste and ingenuity in planning, the architectural features of the residences and business ability to keep his money moving, gathering profit as it rolled, have made him one of the solid men of the city. He is a young looking man, with a slight mustache, and a modest, retiring air, but he certainly is what the Westerners call "a hustler."

<sup>46</sup>

As the article stated, in many instances Schneider both designed and owned his projects. Combining his talents as an architect and his skill in real estate speculation, he became one of Washington's first successful architect-developers. Most of his design work was done in conjunction with his own financial investment. During his early career, his work was primarily single-family houses until 1894, when his focus changed to apartment buildings. In 1893, after ten years of practice, Schneider published a book of photographs and 15 renderings depicting his work to date: *Work of T.F. Schneider, Architect, Washington, DC*. The publication of the book was supported by advertisements purchased by his subcontractors. It included such buildings as his rowhouses on Q Street; the Forest Inn at Forest Glen, Maryland; his own 50-room house at 18<sup>th</sup> and Q Streets, N.W.; and the soon-to-be-constructed Cairo.

Schneider's early buildings reflect the eclectic tastes of the late Victorian period. His rowhouses incorporate various elements of the Queen Anne style: contrasting wall surfaces, contrasting roof lines, and oriel windows. Likewise, he frequently employed the Richardsonian Romanesque style, incorporating conical towers, great rounded archways, and heavy blocks of ashlar limestone. These rowhouses are easily identifiable today. Schneider was one of the few Washington architects influenced by the highly personal style of Louis Sullivan. The grand arched entry of the Cairo was derived from Sullivan's design for the Golden Doorway of the Transportation Building, at the 1893 World Columbian Exposition in Chicago. Although some of his early apartment designs illustrate the Victorian penchant for the exotic, he was also masterful in the design of buildings in the Beaux Arts style – a style he frequently found ideal for many of his apartment house designs.

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<sup>46</sup> *The Evening Star*, 5 November 1889.

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Schneider retired as an architect in the 1920s. During his retirement, however, he was responsible for the design of houses for himself and his two daughters on Broad Branch Road on the edge of Rock Creek Park. He also continued to manage his large real estate holdings. He died after a brief illness in 1938, at which time the highlight of his career was the design and building of the Cairo, the first steel-frame skyscraper in Washington, DC. He was survived by his second wife, his son, T.F. Schneider, Jr., and his daughters, Florence and Ethel.

Among Schneider's extant work are the Cairo (1615 Q Street, N.W.), the Iowa (Logan Circle), the Albemarle (1704 T Street, N.W.), the Woodley (Columbia Road, N.W. at Mintwood Place, N.W.), California Court (2125 California Street, N.W.); the Ethelhurst (15th and L Streets, N.W.); the 1700 block of Q Street, N.W.; the 1300 block of Wallach Place, N.W.; and Schneider's Triangle (Square 53 on Washington Circle). Between 1888 and 1906, Schneider designed nineteen apartment buildings – several of which are contributing buildings to historic districts listed in the National Register of Historic Places, and two of which are individually listed in the National Register (the Cairo and Clifton Terrace).

Original Builder: Emmert & Heisley

George W. Heisley, born in Lycoming County, Pennsylvania in 1850, was apprenticed to Stephen Swain, a carpenter and builder, in Alexandria, Virginia. After six years apprenticeship, Heisley relocated to Washington, where he took a job with the Baldwin Brothers, who were prominent Washington contractors in the early 1870s.

In 1882, Heisley formed a partnership with Mr. L.H. Emmert as Emmert and Heisley. The firm handled general contracting and building business and were involved in the construction of significant Washington landmarks, until its dissolution in 1900. Emmert and Heisley advertised themselves as "Contractors, Carpenters, and Builders," working out of an office at 425 12th Street NW.

The partners worked closely with architect T.F. Schneider on many occasions, including during the construction of 1737 N Street. Together they built a number of the city's finest residences including those of Levi Woodbury (11 Logan Circle, NW), Mrs. Richardson Clover (1535 New Hampshire Ave., NW), and Colonels Lippincott (1432 Binney St., NW) and Wall (1918 N Street, NW). They also constructed residences for several members of the Schneider family, including T.F. Schneider himself.

**Conclusion**

While the three buildings that make up the Tabard Inn display a high degree of architectural merit, the greater individual significance of the buildings is derived from their association with the Tabard Inn, a woman-owned and operated business that hosted a number of prominent Washingtonians and served as officer quarters for WAVES. Established in 1924, the Tabard Inn originated in the private residence at 1739 N Street, designed by the notable architectural firm of Hornblower and Marshall.<sup>47</sup> Mrs. Marie Willoughby Rogers, a young widow, established the inn over a period of fourteen years, beginning with her purchase of 1739 N Street in 1922; she later purchased the neighboring building at 1741 N Street, designed by Samuel C. Edmonston, in 1928; and 1737 N Street, designed by T. F. Schneider, in 1936, combining the three Victorian rowhouses to form the Tabard Inn as it is known today. In the early twentieth century, the property near Dupont Circle was known as "the Mayfair of Washington."<sup>48</sup> Established as a guest house among private residence, the Inn also served as a bellwether of the neighborhood's change from residential to one dominated by institutional and commercial uses. Over the years the Inn, named after the famous hostelry of Chaucer's *Canterbury Tales*, has served as a guest house as well as quarters for female Navy Officers during World War II. In the early 1970s, following the death of the original owner, Marie Willoughby Rogers, the Tabard was threatened with demolition as a developer planned to purchase the three buildings and replace them with a high-rise office building. In 1974, the Inn was purchased by Fritz and Edward Cohen. The Dupont Circle Historic District was first designated in the DC Inventory of Historic Sites in 1977 and provided recognition of the area's architectural and historic significance, thwarting the demolition plans. The Tabard Inn remains operational today, continuing in the same transition of its originator Marie Rogers. It is considered among the city's longest operating hotels.

<sup>47</sup> Various sources state that the Tabard Inn was established in 1922. However, this common misconception appears to refer to when Mrs. Rogers purchased 1739 N Street, NW, when in fact she did not formally establish the Inn until two years later, in 1924.

<sup>48</sup> Sue Cronk, "Tabard 'Just Grew' Into Charming Inn," *The Washington Post*, 6 January 1963, F8.

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The three buildings that make up the Tabard Inn are significant architecturally. All three were designed by prominent architects; Hornblower and Marshall designed the center building, 1739 N Street, NW, in 1900, while T.F. Schneider and Samuel Edmonston designed the flanking buildings, 1737 and 1741 N Street, NW, in 1887 and 1888, respectively. These buildings represent not only good examples of the work of these three architects, but also illustrate architectural styles popular at the turn of the century including the Queen Anne style and the Italian Renaissance Revival style. 1739 N Street was purchased by Mrs. Marie Willoughby Rogers in c.1921-22 and she began formally operating an Inn by 1924. In 1928, she purchased the neighboring building at 1741 N Street and combined it with 1739 N Street. She purchased and combined 1737 N Street in 1936 to complete the Tabard Inn, which today is considered among the city's longest operating hotels.

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**Developmental history/additional historic context information** (if appropriate)

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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  
☐ Local government  
☐ University  
☐ Other  
Name of repository: \_\_\_\_\_

Historic Resources Survey Number (if assigned): \_\_\_\_\_

**10. Geographical Data**

**Acreage of Property** 7,657 square feet

(Do not include previously listed resource acreage.)

1737 N Street, NW is 2,812 square feet. 1739 N Street, NW is 3,696 square feet. 1741 N Street, NW is 3,106 square feet.

**UTM References**

(Place additional UTM references on a continuation sheet.)

1	<u>1/8/</u> Zone	<u>3/2/3/1/0/0/</u> Easting	<u>4/3/0/8/3/0/0/</u> Northing	3	<u>1/8/</u> Zone	<u>3/2/3/0/7/0/</u> Easting	<u>4/3/0/8/2/6/0/</u> Northing
2	<u>1/8/</u> Zone	<u>3/2/3/1/0/0/</u> Easting	<u>4/3/0/8/2/6/0/</u> Northing	4	<u>1/8/</u> Zone	<u>3/2/3/0/7/0/</u> Easting	<u>4/3/0/8/3/1/0/</u> Northing

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

Square 158, Lots 58, 59, and 807.

**Boundary Justification** (Explain why the boundaries were selected.)

The nominated property includes the entire parcel historically associated with the 1737-1739-1741 N Street since their construction in 1887, 1900, and 1888 respectively.

**11. Form Prepared By**

Name/title: Alyssa Stein and Katherine Wallace, Architectural Historians  
Organization: EHT Traceries, Inc.  
Street & number: 440 Massachusetts Avenue, NW  
City or town: Washington, DC  
Email: eht@traceries.com

Date: November 2019  
Telephone: (202) 393-1199  
State: \_\_\_\_\_

Zip: 20001

**Additional Documentation**

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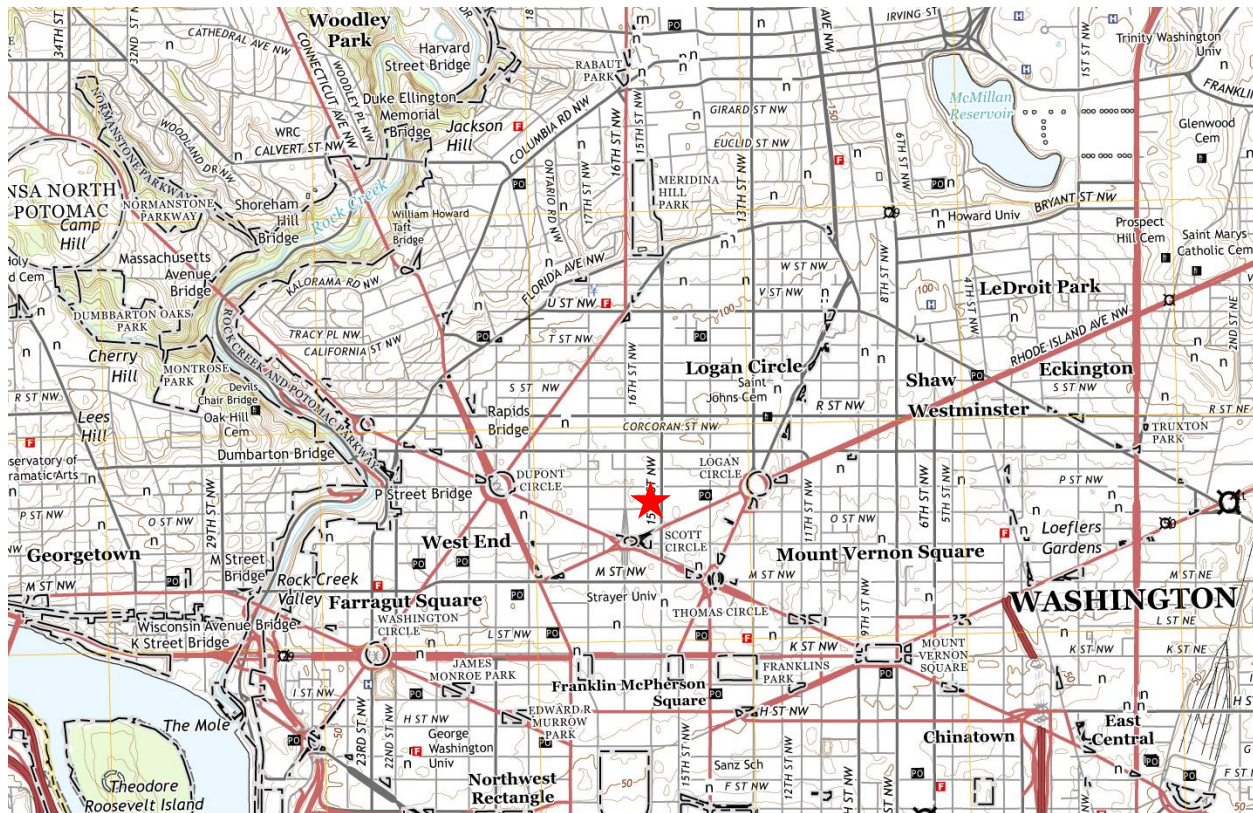


Figure 1: Detail from 2014 USGS Washington West quadrangle, showing the location of Tabard Inn (starred in red).



Figure 2: Mrs. Rogers with world map. Source: Sue Cronk, "Tabard 'Just Grew' Into Charming Inn," Washington Post (6 January 1963). Photo by Norman Driscoll.

Tabard Inn

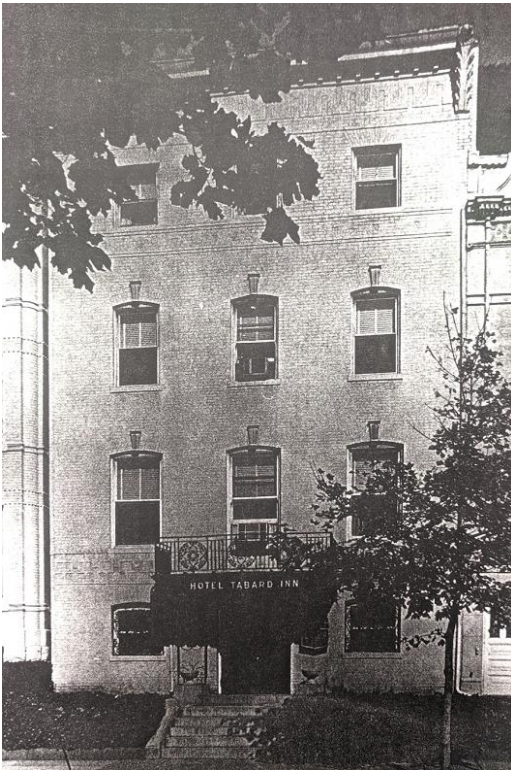
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*Figure 3: Common area (presently used as the Event Room). Source: John Sherwood, "In a Plastic Age, Inn's Charm Survives," Washington Star (26 October 1975). Photo by Yvonne Cowett.*



*Figure 4: 1739 N Street, NW (28 October 1975). Source: Washingtoniana Collection Photo File Star Photos – Hotels and Motels – Hotel Tabard Inn.*



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Figure 5: 1739 N Street, NW entry (30 May 1976). Source: Washingtoniana Collection Photo File Star Photos – Hotels and Motels – Hotel Tabard Inn.



Figure 6: Nora Pouillon (left) and Margaret Wright (right) at Tabard terrace (7 July 1977). Washingtoniana Collection Photo File – Star Photos – Restaurants – T.

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Figure 7: Lounge Fireplace. Source: John Sherwood, "All Fired Up for a Cold Winter Night," (19 November 1977). Photo by Glen Leach.

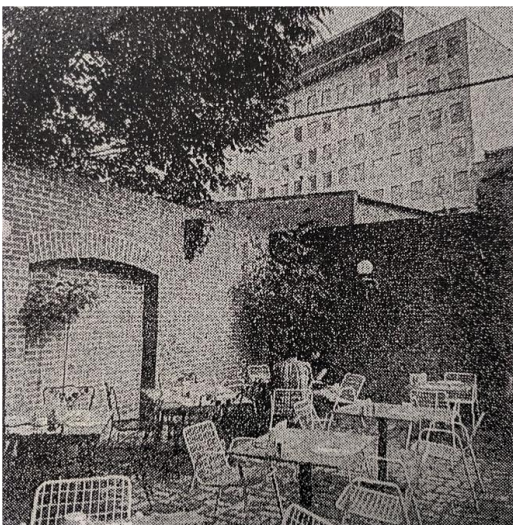


Figure 8: Dining terrace. Source: Ann Mariano, "School Given an 'F'—Neighbors Hit Johns Hopkins Plan," Washington Post (21 July 1984). Photo by Larry Morris.



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Figure 9: Tabard Inn postcard (undated). Source: Washingtoniana Collection.



Figure 10: Fritzi Cohen and Dave Roubie sign final paperwork as Fritzi sells her shares back to the ESOP, February 2018. Source: Tabard Inn.

### Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

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Name of Property: Tabard Inn

City or Vicinity: Washington, DC

County:

State:

Photographer: Alyssa Stein, EHT Tracerics Inc.

Date Photographed: October 30, 2019

Description of Photograph(s) and number:

Photo 01: 1737 (image right), 1739 (image center), and 1741 N Street, NW (image left). View north.

Photo 02: 1737 N Street, NW. View north.

Photo 03: 1739 N Street, NW. View north.

Photo 04: 1741 N Street, NW. View north.

Photo 05: Rear elevation of 1737 N Street, NW. View south.

Photo 06: Rear elevation of 1737-1739-1741 N Street, NW. View southwest.

Photo 07: Rear elevation of 1739-1741 N Street, NW. View southeast.

Photo 08: Main lobby and reception area, 1739 N Street.

Photo 09: Main lobby, 1739 N Street.

Photo 10: View from lobby to stair and hall, 1739 N Street.

Photo 11: Lounge, 1739 N Street.

Photo 12: View from lounge room to office, 1739 N Street.

Photo 13: Bar, 1739 N Street.

Photo 14: Dining room, 1739 N Street.

Photo 15: Stairway, 1739 N Street.

Photo 16: Event space, second floor, 1739 N Street.

Photo 17: Fireplace, event space, second floor, 1739 N Street.

Photo 18: Connection between 1739 N Street and 1741 N Street off of main dining room.

Photo 19: Common area, 1741 N Street.

Photo 20: Entry hall, 1741 N Street.

Photo 21: Entry hall, 1737 N Street.

Photo 22: Typical hallway.

Photo 23: Stairwell.

Photo 24: Guest room.

Photo 25: Detail of guest room fireplace.

Photo 26: Guest room sitting area.

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Photo 27: Guest room sitting area.



Photo Key Map (Exterior Photos Only)  
Source: Google Maps, 2019 (Aerial View)



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Photo 01: 1737 (image right), 1739 (image center), and 1741 N Street, NW (image left). View north.

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Photo 02: 1737 N Street, NW. View north.

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Photo 03: 1739 N Street, NW. View north.

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Photo 04: 1741 N Street, NW. View north.



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Photo 05: Rear elevation of 1737 N Street, NW. View south.

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Photo 06: Rear elevation of 1737-1739-1741 N Street, NW. View southwest.



Photo 07: Rear elevation of 1739-1741 N Street, NW. View southeast.



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Photo 08: Main lobby and reception area, 1739 N Street.



Photo 09: Main lobby, 1739 N Street.



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Photo 10: View from lobby to stair and hall, 1739 N Street.



Photo 11: Lounge, 1739 N Street.



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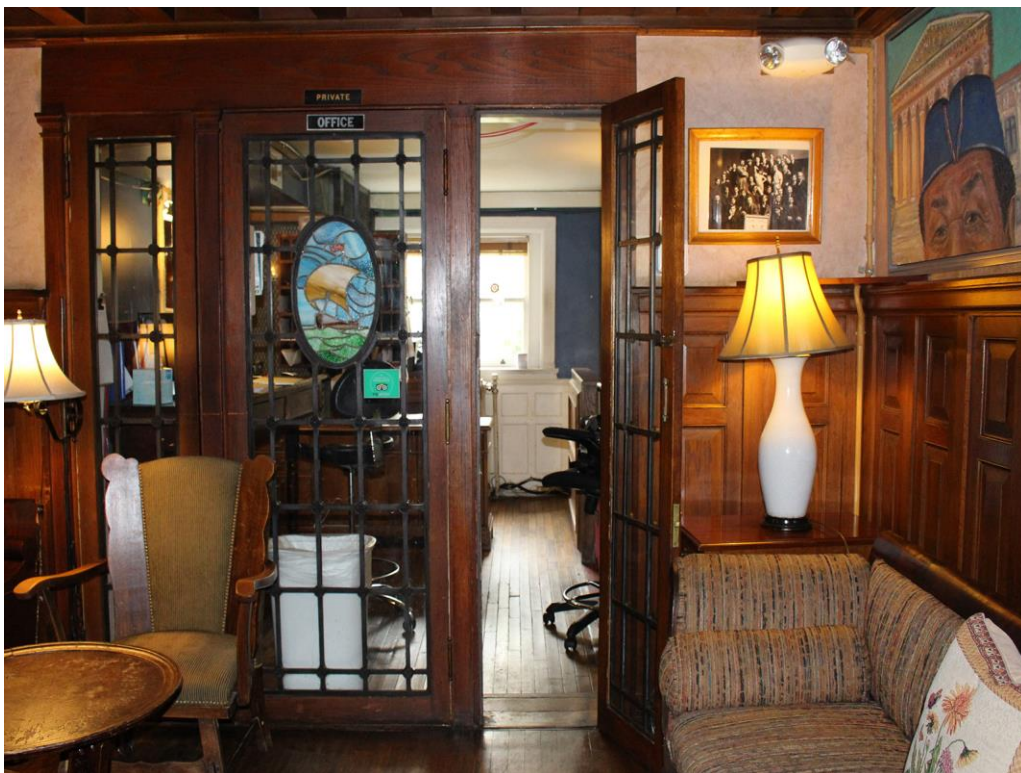


Photo 12: View from lounge room to office, 1739 N Street.



Photo 13: Bar, 1739 N Street.

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Photo 14: Dining room, 1739 N Street.

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Photo 15: Stairway, 1739 N Street.



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Photo 16: Event space, second floor, 1739 N Street.



Photo 17: Fireplace, event space, second floor, 1739 N Street.

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Photo 18: Connection between 1739 N Street and 1741 N Street off of main dining room.

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Photo 19: Common area, 1741 N Street.



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Photo 20: Entry hall, 1741 N Street.

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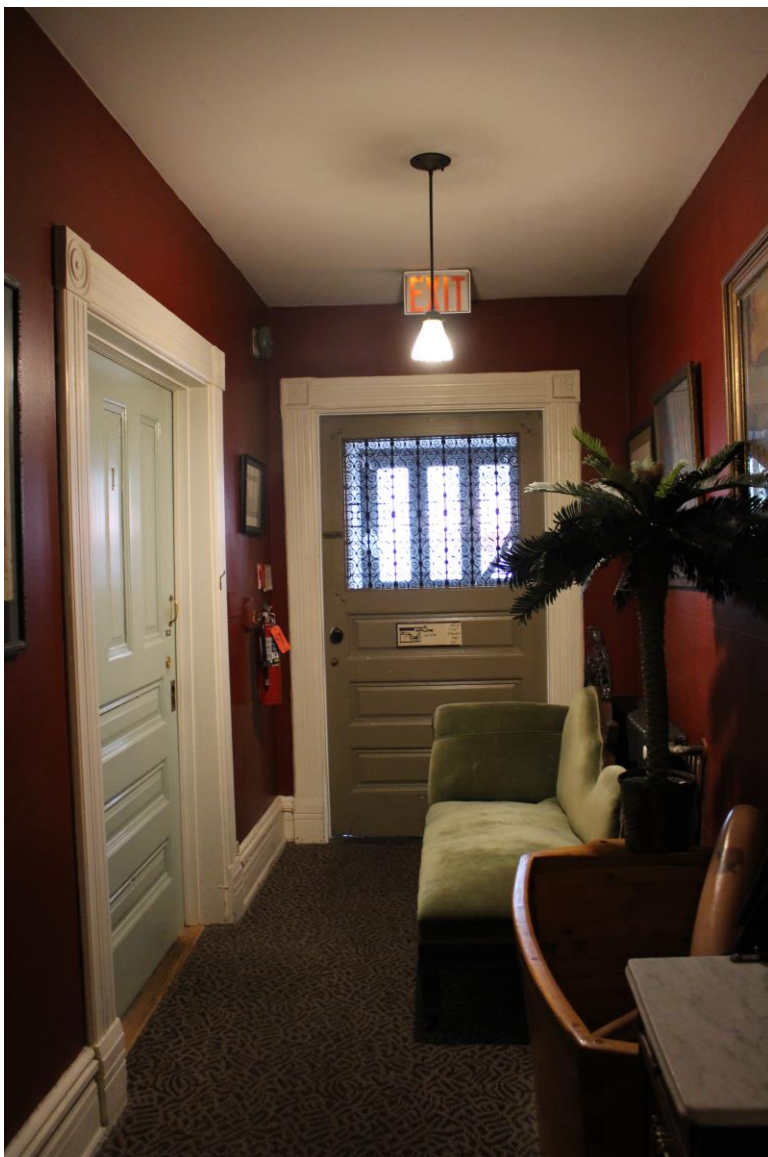


Photo 21: Entry hall, 1737 N Street.



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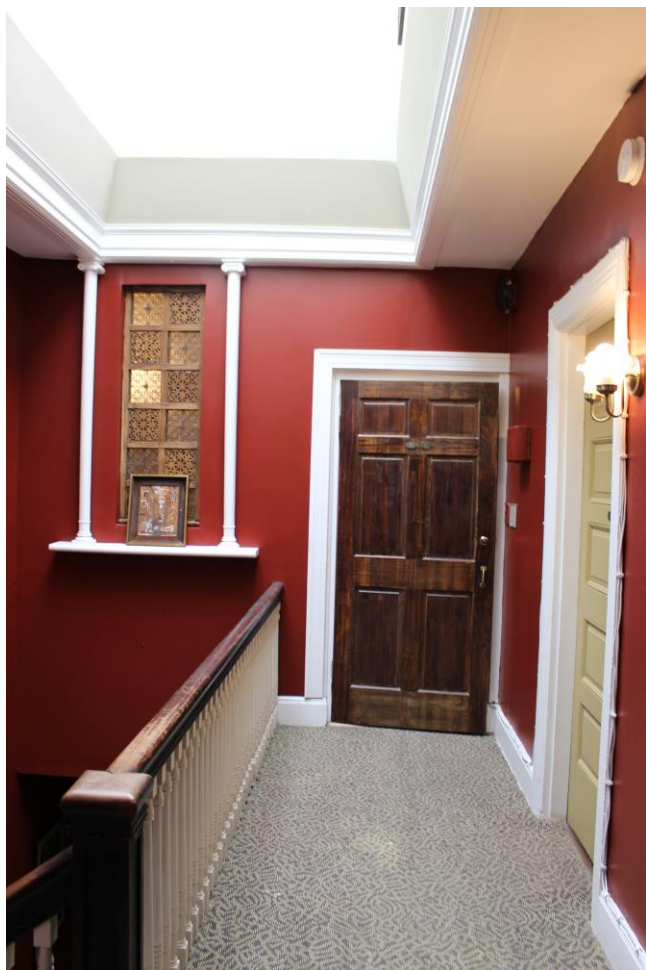


Photo 22: Typical hallway.

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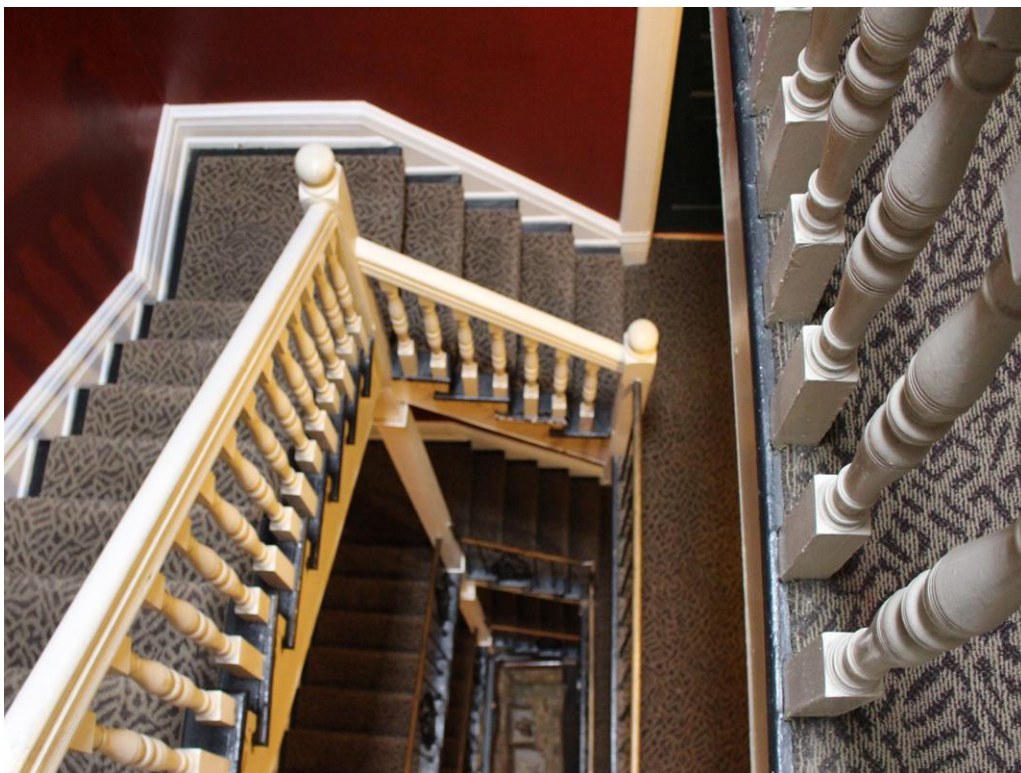


Photo 23: Stairwell.



Photo 24: Guest room.



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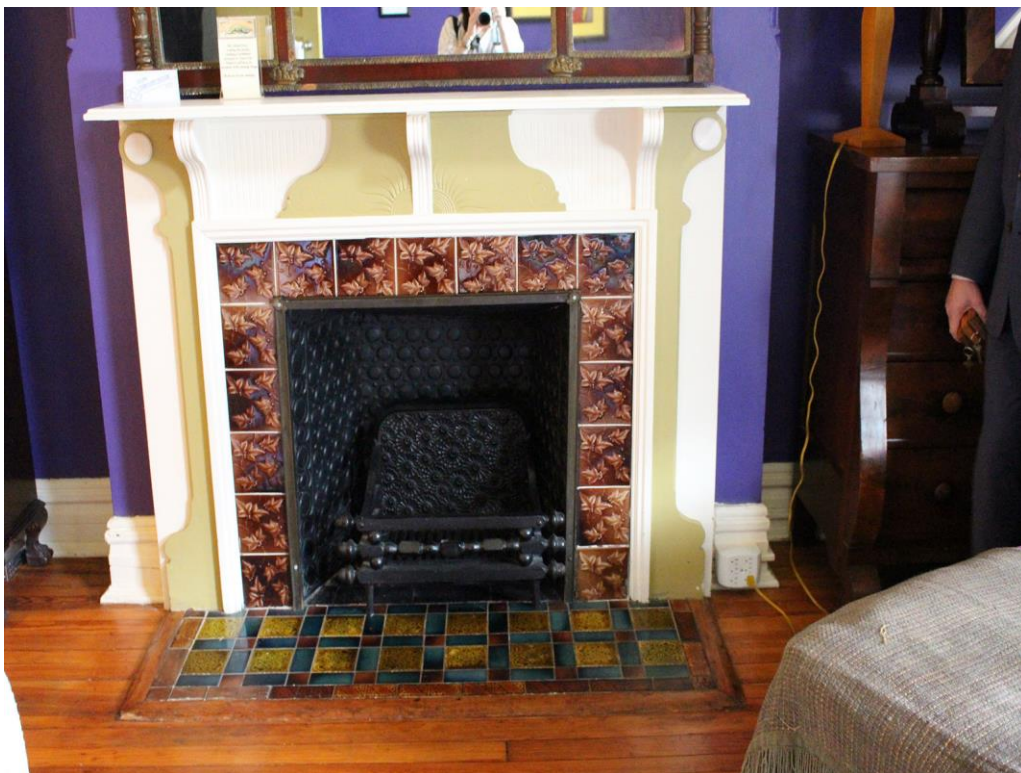


Photo 25: Detail of guest room fireplace.



Photo 26: Guest room sitting area.

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Photo 27: Guest bathroom.

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**Property Owner:** (Complete this item at the request of the SHPO or FPO.)

Name: \_\_\_\_\_

Street & number: \_\_\_\_\_ Telephone: \_\_\_\_\_

City or town: \_\_\_\_\_ State: \_\_\_\_\_ Zip code: \_\_\_\_\_

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**Paperwork Reduction Act Statement:** This information is being collected for applications 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.).

**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.