

GOVERNMENT OF THE DISTRICT OF COLUMBIA
HISTORIC PRESERVATION OFFICE



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

New Designation _____ for: Historic Landmark _____ Historic District _____
Amendment of a previous designation

Please summarize any amendment(s) Designate lobby, Wardman Tower (Wardman Park Annex)
+ two pairs of entrance gates fronting Woodley Road (and the Washington Marriott Wardman Park)

Property name Wardman Tower (Wardman Park Annex)
If any part of the interior is being nominated, it must be specifically identified and described in the narrative statements.

Address 2660 Woodley Road NW Washington DC 20008

Square and lot number(s) Lobby: Square 2132, lot 32 Gates: Square 2132, lot 25

Affected Advisory Neighborhood Commission ANC 3C

Date of construction Lobby - 1928
Gates - 1927 Date of major alteration(s) _____

Architect(s) Mihran Mesrobian Architectural style(s) English Colonial Revival - Adamsque

Original use Lobby for residential wing (Annex),
Wardman Park; entrance gates for Wardman Park Present use Lobby - Washington Marriott Wardman Park
Gates - 1 pair at exit to hotel, 1 pair decorative

Property owner JBG Companies

Legal address of property owner 4445 Willard Avenue Suite 400 Chevy Chase MD 20815

NAME OF APPLICANT(S) Woodley Park Community Association

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) PO Box 11134 Washington DC 20008

Name and title of authorized representative Carolyn Abbey WPCA President

Signature of representative Carolyn Abbey Date 2/27/17

Name and telephone of author of application Caroline Mesrobian Hickman 202 270-1519

17-10 Date received 3/7/17
H.P.O. staff [Signature]

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: Wardman Park Annex

Other names/site number: Wardman Tower

Name of related multiple property listing:
N/A

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

2. Location

Street & number: 2600 Woodley Road NW

City or town: Washington State: DC County: _____

Not For Publication: N Vicinity: N

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

<p>_____ Signature of certifying official/Title:</p> <p>_____ State or Federal agency/bureau or Tribal Government</p>	<p>_____ Date</p>
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In my opinion, the property ___ meets ___ does not meet the National Register criteria.

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

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

4. National Park Service Certification

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

Signature of the Keeper Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

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

Category of Property

(Check only **one** box.)

- Building(s)
- District
- Site

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Structure

Object

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
1 (Wardman Tower lobby)		buildings
		sites
		structures
4 (entrance gates)		objects
		Total

Number of contributing resources previously listed in the National Register 1 (Wardman Tower exterior) _____

6. Function or Use

Historic Functions

(Enter categories from instructions.)

Domestic _____

Current Functions

(Enter categories from instructions.)

Domestic _____

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7. Description

Architectural Classification

(Enter categories from instructions.)

Neo-classical revival

Materials: (enter categories from instructions.)

Principal exterior materials of the property: _lobby: plaster and stucco. Entrances gates: brick and cast stone _____

Narrative Description

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

Summary Paragraph

The Wardman Park Annex (1928), now known as the Wardman Tower, 2600 Woodley Road, Washington, DC, was listed in the DC Inventory of Historic Sites in 1979 and National Register in 1984. This amended application is for a boundary increase to include two pairs of entrance gates, and for interior designation of the Wardman Tower lobby. The two pairs of gates, fronting Woodley Road, were built in 1927 as entrances to the original and no longer extant Wardman Park Hotel (1918). Although moved according to a re-alignment of driveways following demolition of the historic hotel, the gates retain their historic setting and integrity. In order to include these gates, this amendment proposes to extend the boundaries by a strip of land measuring 280 feet by 20 feet running parallel to Woodley Road from the eastern edge of the existing landmark boundary.

The lobby occupies part of the first floor of the Wardman Tower, which is situated on a promontory at the southwest intersection of Woodley Road and Connecticut Avenue, NW on Lot 32 in Square 2132. The elegant, irregularly shaped space has a carefully planned scheme of wall and ceiling decoration in the 18th-century English "Adam Style." Architect Mihran Mesrobian designed the lobby and the exterior of the building as a unified whole. The lobby decoration corresponds with the English Colonial revival style exterior, a highly sophisticated design that employs numerous classical-revival architectural motifs. Alterations to the Wardman Tower lobby do not detract from the integrity of the original plan and décor.

The two pairs of majestic entrance gates, also designed by Mesrobian, correspond in date of construction, style, and material to the Wardman Tower. The gates are composed of the same red brick and limestone as the Tower, along

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with classical revival motifs such as volutes, shells, and urns. The entrance gates are located on present-day Square 2132, Lot 25, part of the Washington Marriott Wardman Park property. Both pairs of gates were moved slightly on the site to accommodate altered driveways following demolition of the Wardman Hotel. However, the setting remains intact and the gates retain integrity.

Narrative Description

Lobby:

The Wardman Tower lobby occupies most of the central core and parts of the radiating wings on the first floor of the building. It features exposed ceiling beams and a series of arches that unify the irregularly shaped room and, as James Goode has pointed out, “establish a formal rhythm reminiscent of the Georgian period. Some of the arches are windows; others are mirrored, while still others open onto corridors, staircases and an elevator.”¹ The English Colonial Revival decoration on the exterior of the Wardman Tower, such as swags and brackets on the balcony tiers and the original entrance on Woodley Road, is exuberantly, if not more delicately used for the décor of the lobby. The elegant decorative scheme was inspired by 18th-century London townhouses designed by Robert Adam, albeit on a more modest and simplified scale in that the décor is located primarily in the ceiling areas. The ceilings, with delicate arabesques and medallions, and the grotesques in the fan light areas over the elevator doors, derive from several of Adam’s most celebrated interiors, including Derby House (1773-74), Watkin Wynn House (1772-74), and Shelburne (Lansdowne) House (1768). These decorative schemes were widely disseminated by *Works in Architecture of Robert and James Adam*, one of the most important architectural books of the 18th century.²

The lobby originally had two main entrances. The entry from Woodley Road, designed as the primary entrance to the building, was reached by a long interior promenade and a stairway rising to the lobby level. This entrance now serves the Wardman Tower Condominiums, which opened in late 2016. The condominium lobby (one floor below the original lobby) now connects directly with the enclosed promenade and the Woodley Road entrance. The staircase that connected the Woodley Road entrance to the original lobby has been sealed off.

On the west side of the building, a long, enclosed arcade or gallery connects the lobby with the main buildings of the Marriott Washington Wardman Park Hotel. Three interior hallways, on the south, east, and northwest wings of the lobby, access the first floor hotel rooms. A passenger elevator provides access to the second floor. Elevators on the south side of the lobby, original to the plan, have been sealed off.³

From the arcade, one enters the lobby through French doors (3 over 5 lights), which are surmounted by a fanlight divided into eighteen lights. The semi-circular motif compliments the round-arch windows that line the entire arcade. Two sidelights (2 over 5 lights) flank the entrance doors to the lobby. Two pairs of pilasters with acanthus-leaf capitals flank the sidelights. The composition as a whole creates a Palladian effect. The side of the entrance that faces the lobby is more ornate than that facing the arcade: pairs of engaged columns with acanthus-leaf capitals, surmounted by decorative urns, flank the sidelights and give a three-dimensional effect. Matching windows (5 over 5 lights) with fanlights (11 lights) and deep sills flank the entrance area. Although all other ceiling areas in the lobby have plasterwork decoration, the ceiling in this entrance area is plain stucco. The walls in this area are stucco; however, most of the lobby walls are plaster. The baseboard throughout the lobby is 8” high.

The south and southeast sides of the lobby have three large mirrored (blind) windows flanked by stairway corridors that access the guest room wings. The southeast side also has an archway that opens into an alcove housing an elevator (accesses the second floor of guest rooms) and a mirrored (blind) “window.” This alcove is not original to the lobby; rather, the arch framed a mirrored “window,” which was flush with the walls flanking it. Its configuration was identical to the three large mirrored “windows” (eight over 5 segments) also found on this side of the lobby.

¹ James M. Goode, *Best Addresses*, Washington, DC: Smithsonian Press, 1988, 288.

² Robert and James Adam, *Works in Architecture of Robert and James Adam*, London, 1773-79.

³ The Marriott Wardman Park operates the lobby and guest rooms on the first and second floors. The recently opened Wardman Tower Condominiums occupy floors three through eight.

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These “windows” have identical semi-circular pediments with Adamesque decoration resembling Derby House’s Second Drawing Room overdoor decoration.⁴ Pilasters and freestanding columns with acanthus-leaf capitals and narrow friezes of triglyphs and metopes frame the alcove and mirrors. This southeast, service core of the lobby also features an archway with an elevator that is now boarded up. This originally held two side-by-side elevators, whose pediment decoration (now missing) was inspired by Derby House’s Second Drawing Room decoration: delicate arabesques link urns, griffins, and classical figures.⁵ On either side of the boarded up elevators is an arched entry to a stairway accessing a corridor with guestrooms. Adamesque decoration carries over into the corridors, with decorative cornice plasterwork and consoles.

The lobby walls on the south and southeast sides are decorated with four large plasterwork medallions with classical figures in bas-relief. Ornamental consoles (some small and grouped, others single and oversized) also define the lobby walls. The ceilings in these areas are decorated with plasterwork of delicate arabesque foliage and medallions with classical figures organized around a central light fixture. This scheme is a simplified version of the ceilings in the Countess of Derby’s Dressing Room, Derby House; and Lady Wynn’s Dressing Room, W. Wynn House, both illustrated in Adam’s *Works in Architecture*.⁶

On the southeast side of the lobby, a large alcove with an arched entrance flanked by ornate, oversized consoles originally contained the custom-made neo-classical registration desk, mail center, and other administrative needs. In the late 20th century, the open archway was fitted with a door, and the furnishings in the alcove were removed. The alcove presently serves as an ice and vending room. The oversized consoles are directly inspired by an engraved plate in Adam’s *Works in Architecture* “Profile of a Console, Door in the Eating Room, Shelburne House.”⁷ The lobby main seating area is defined by a series of six exposed beams whose cornices are decorated (bottom to top) with an alternating pattern of urns and a classical figure, which was inspired by a Derby House mantel frieze;⁸ dentil work; and acanthus leaves. This decorative scheme is used for the cornices throughout the lobby. Interlocked oval arabesques decorate the soffits. The ceiling decoration of the central area repeats the Adamesque interlocking series of stylized floral arabesques and medallions described above. The main seating area is also defined by four load-bearing piers, which support the exposed beams and separate the seating area from the thoroughfare that links exits, elevator, and stairways. An exterior window with fanlight (5 over 5 lights with 13 arch segments) and a shallow arched alcove with small oculus window punctuate the west and east piers. On the exterior, these oculus windows compliment the series of oculus windows that illuminate the long, enclosed passageway leading to the original Woodley Road entrance.

The west wall of the central seating area was originally lined with (facing the wall, from right to left) three mirrored (blind) “windows” (5 over 4) with semi-circular fanlights (11 segments); two arched stairway entrances; and two archways opening to a shallow space with seating. The three mirrored “windows” have woodwork panels decorated with a central sunburst flanked by triglyphs with beaded dividers and are intact. Adjacent to this grouping is an arched stairway entry with stylized floral trim, with five risers leading to a corridor with guest rooms. The stairway that originally accessed the lower level interior passage to the Woodley Road entrance has been closed off and fitted with a semi-circular mirrored “window.” The two open archways mentioned above have been closed off with mirrored “windows.” The three new “windows” match the original ones, except they do not have the woodwork panel decoration below the mirrored “window.”

⁴ “Two Chimney Pieces,” Earl Derby’s House, Grosvenor Square, *Works in Architecture, Published in 1778-1782, & 1822*, vol. II, part I, plate III, Dourdan: E. Thézard Fils, 1901.

⁵ “Section of End and Side of Second Drawing Room,” Earl Derby’s House, Grosvenor Square, *Ibid*, vol. II, part I, plate IV.

⁶ “Ceiling in the Etruscan Taste Executed in the Countess of Derby’s Dressing Room,” Earl Derby’s House, Grosvenor Square, *Ibid*, vol. II, part I, plate VII; “Ceiling of Lady Wynn’s Dressing Room,” *Ibid*, vol. III, plate XXIV, Dourdan: E. Thézard Fils, 1902.

⁷ Robert Adam, “Profile of the Console, Door in the Eating Room,” Shelburne (Lansdowne) House, Berkeley Square, *Ibid*, vol. II, part III, plate VI, Dourdan: E. Thézard Fils, 1901.

⁸ The mantel is shown on the right side of the page: “Two Chimney Pieces,” Earl Derby’s House, Grosvenor Square, vol. II, part I, plate III.

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On the northeast side of the lobby, a double archway, flanked by slightly attenuated engaged columns with Corinthian capitals and Adamesque decoration in the spandrels, separates the main lobby area from an area leading to an exterior door. The exterior door opens to a long, open-air promenade situated directly above the lower level interior passageway that originally led to the Woodley Road entrance. The door to the promenade has 3 over 5 lights and is flanked by sidelights. The door has a rectangular fixed transom with painted ironwork decoration. The door trim has classically inspired decoration. Semi-circular windows with 5 over 5 lights flank the side walls of this entrance. The woodwork below these windows bears a central sunflower with sunbursts flanked by a series of vertical incised panels (triglyphs) with beaded dividers. Small arched mirrored (blind) windows with metalwork sunburst design flank the archway. The ceiling and soffits and cornices of the exposed beams bear extensive, delicate Adamesque decoration. A large oil portrait of the socialite, diplomat, and businesswoman Perle Mesta, who periodically resided in an expansive Wardman Tower apartment from the 1950s to the 1970s, hangs on the west wall.

Robert Adam was known for his use of varied paint colors to differentiate interior ornament, but it is not known whether the Wardman Tower lobby was originally painted in one or several colors. The earliest known photographs (black and white) date from the late 1930s or early 1940s and show only the area with the registration alcove, which was then painted in monochrome. However, black and white photographs of other areas in the lobby, dating from the mid-1970s, show a pronounced light-dark contrast in the coloration of the lunettes over the elevators and some of the mirrored panels. The dark color is actually gilt.⁹ Paint analysis would determine the original color scheme. Currently most of the decorative scheme is painted white, except the areas above and below the dentil work on the exposed beams, which are light pink. The walls and piers are currently shades of taupe. Removing the numerous coats of paint on the Adamesque decoration would restore the three-dimensionality of the delicate ceiling, cornice, and soffit plasterwork.

The double-arm gilt wall sconces, which flank most of the archways and mirrored arched “windows,” are original to the lobby. The flush-mounted light fixtures in the center of the ceilings are also original to the lobby. The three large crystal chandeliers are not original to the building. The floor was originally hardwood parquet - Wardman’s signature flooring - but has been replaced or overlaid with bleached wood panels.

The overall condition of the lobby is very good. Some ceiling areas exhibit old water damage. There is minor water damage in the stucco ceiling just inside the entrance from the arcade. Some of the furnishings resemble pieces in photographs dating from the 1970s. The antiques (or fine reproductions) likely date from the 1950s, when the Sheraton Corporation, then the owner of the hotel complex, purchased period pieces to decorate the lobby as well as the “Presidential” and other VIP suites.¹⁰

Summary of the alterations to the original plan and decorative scheme (most of the changes are due to the recent conversion of floors three through eight to condominiums, to separate the entries to the two facilities):

- New alcove with mirrored “window” and elevator in south wall (2016)
- Side-by-side elevators boarded up and pediment decoration removed (February 2017, in process)
- Registration alcove fitted with a door to function as room for ice and beverage dispensary (1980s -1990s)
- Enclosure of the two shallow alcoves in west wall with mirrored “windows” (2016)
- West wall stairway shut off to lower level and access to the Woodley Road entrance with mirrored “window” (2016)
- Parquet floor replaced with bleached flooring (early 2000s)
- Replacement of three primary ceiling fixtures with large chandeliers (date unknown)
- Color of the walls and ornamentation

⁹ Caroline Isabelle Mesrobian. “A Selection of the Oeuvre of Mihran Mesrobian,” M.A. Thesis, Tulane Univ., 1978, 70. Based on drawings, paint analysis, and Adam’s writings, Adam scholar Damie Stillman concludes that he made “judicious use” of gilding, with colored grounds and white decoration; *Decorative Work of Robert Adam*. London and New York: Academy Editions and St. Martin’s Press, 1973, 28.

¹⁰ Sarah Booth Conroy, “Rare Antiques Furnish Hotel’s Well-Used Rooms,” *Washington Post* 8 June 1958, F24, Proquest Historical Newspaper.

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Gates:

The two pairs of Georgian Revival gates are situated along Woodley Road in front of the Washington Marriott Wardman Park Hotel complex. Historic photographs show that the pairs of gates historically flanked either side of the semi-circular drive that was located in front of the original Wardman Park Hotel. Following demolition of the hotel, both pairs of gates were moved slightly to accommodate new drives to the current hotel. The eastern pair of gates were only slightly moved as the eastern drive was only slight re-aligned. The western pair of gates was moved easterly from its historic site as a new drive was aligned on-axis with the new hotel. This drive has since been removed and landscaped, leaving the gates in place with no drive between them. Each gate is approximately ten feet eight inches long and 50 inches wide. The span between each pair of gates is approximately thirty-five feet. In order to include these gates, this amendment proposes to extend the boundaries or the gates by a strip of land that runs parallel to Woodley Road from the eastern edge of the existing landmark boundary approximately 280 feet long by 20 feet wide.

Although the gateways were built as entrances to the driveways fronting the 1918 Wardman Park Hotel,¹¹ they are more closely linked in design and ornamentation to the Wardman Tower. They are exemplary examples of Mesrobian's keen understanding of the forms, scale, and proportions of Georgian architecture. The piers are built of running bond red brick with limestone decoration and consist of a tall central block with smaller piers attached to each side. A low brick wall and taller pier capped with a ball on pedestal extend from the main pier, providing a visual horizontal balance to the height and mass of the central block. The ball is missing from all but the eastern-most sited gate. Limestone bands define the bases and lower part of the piers. The main pier has a semi-circular brick arch over a low-relief limestone shell, and above that, a decorative low-relief limestone plaque with a classical female face surrounded by horns of plenty and crowned with a lion's head. The upper limestone ledge of the main pier is articulated by pronounced dentil work and capped by a large limestone urn on pedestal. Limestone consoles define the sides of the piers.

¹¹ Designed by Frank White, one Wardman's architects during the 1910s.

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8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

- A. Owned by a religious institution or used for religious purposes
- B. Removed from its original location (1 pair of the gates)
- 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

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Areas of Significance

(Enter categories from instructions.)

Architecture
Art
Entertainment/Recreation
Other: Political, social, & cultural life in Washington, DC

Period of Significance

1927-1928

Significant Dates

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

Mihran Mesrobian, architect
Harry Wardman, developer

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

The Wardman Tower, the two pairs of Georgian Revival entrance gates fronting Woodley Road, and the Arcade situated between the Tower and main hotel complex are the only surviving architectural components of the Wardman Park, the sprawling residential hotel complex that prominent Washington developer Harry Wardman built incrementally from 1917 to the late 1920s in Woodley Park, then a developing suburb of Washington. No other hotel property in Washington was larger than this complex during its heyday, or offered more services, or housed more illustrious personages. No other property was so strongly associated with Harry Wardman, whose buildings housed one-tenth of the capital's population in the 1920s.

The Wardman Tower lobby and the entrance gates meet Criterion A, in that the properties contribute broadly to the history of Washington's urban development during the 1920s and specifically to the development of the Woodley Park neighborhood. They meet Criterion B, in their association with many prominent figures in Washington, DC, and the nation. They also fulfill Criterion C as the works of a master architect and possessing high artistic values. The lobby of the Wardman Tower is an integral part of the architectural character of the exterior of the building, which Mihran Mesrobian designed in the English Colonial Revival style in 1928, and which received landmark designation in 1984. Its plan shows Mesrobian's skill in creating a highly functional and ordered space in an irregularly configured area. Alterations to the lobby have by in large not compromised the original plan and decoration. It is one of a handful of opulent apartment house lobbies decorated in the "Adam Style" that were constructed in Washington during the 1910s and 1920s.

The two pairs of majestic entrance gates compliment the architecture of the Wardman Tower and are additional examples of Mesrobian's mastery of the aesthetics of Georgian architecture. Like the Wardman Tower lobby, they are an intrinsic part of and testimony to a century of key social, business, and cultural events that took place at the hotel and its grounds, and the numerous residents who were integral to the political, social, and cultural life of 20th-century Washington. The gates survive despite the demolition of the original hotel in the late 1970s for the erection of a new hotel that opened in the early 1980s, and subsequent "improvements" to the property.

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

The Wardman Park complex helped complete Wardman's grand vision of providing quality long-term lodging, impeccable service, and multiple entertainment and recreation opportunities for guests in a resort-like setting near downtown Washington. This caliber of hospitality continued long after he declared bankruptcy during the Depression and relinquished most of his properties, notably beginning in the 1950s with ownership and management by the Sheraton Corporation. The Washington Marriott Wardman Park continues that tradition today. The hotel serves as a gateway and defining landmark to the Woodley Park neighborhood, which contains numerous Wardman single-family, community, and multi-family dwellings.

The Tower was Wardman's final major imprint on land that he began amassing in the Woodley Park neighborhood shortly after the opening in 1907 of the "Million Dollar" or Taft Bridge, which spanned Rock Creek Valley to connect downtown Washington with upper Northwest. He pieced together tracts fronting Connecticut Avenue, from below Calvert Street on the south, and beyond the Klinge Valley to the north. Another large tract ran from Cathedral Avenue on the south to the National Cathedral close on the west. Supremely confident that upper Connecticut Avenue would quickly become fashionable, Wardman built his own expansive Spanish Revival-style house in 1909 at the intersection of Connecticut Avenue and Woodley Road. Less than twenty years later, he tore down the house to build the Tower, which stands on this same promontory.

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Dedicated development of the Woodley Park properties began during WWI. The original Wardman Park, the “parent” hotel of the Tower, opened at the end of the war, just west of Wardman’s house. Cathedral Mansions apartment houses rose during the early 1920s across from the National Zoo. The residential subdivision “English Village” took form during 1923-24 on land situated east of the Cathedral. No other area in Washington can claim the concentrated, high-quality output of one real estate developer: expansive in-town resort hotel, more than ten distinguished apartment houses, blocks and blocks of architecturally significant single-family, semi-detached, and community houses.

The original eight-story, red brick Wardman Park was by far the largest hostelry in Washington in its heyday, boasting over 1,200 rooms on radiating wings, many of which opened directly onto balconies. Its immediate success stunned critics who had called the enormous, remote complex “Wardman’s Folly.” With his downtown hostelries thriving, Wardman planned a luxury residential addition to the Wardman Park to better serve his prestigious long-term lessees, some of which had been living at the hotel.

Mesrobian’s design for the new Annex proved markedly sophisticated and complex. The compact, equal-armed-cross plan resulted in an innovative and highly functional design, a brilliant solution for the relatively small lot, with all rooms affording generous views of the city, and abundant light and ventilation. Most of the rooms on each floor connected, so that the apartments could be enlarged or reduced according to the tenants’ requirements. Service facilities were tucked into the central octagonal core, including the elevators and stairways.

The eight-story structure of red brick and limestone trim complimented the older complex, while giving *homage* to Wardman’s English heritage. Employing an English Colonial Revival design, the architect skillfully incorporated Palladian windows and recessed French doors, balconies of various shapes, Ionic and Corinthian columns, decorative carvings of swags and classical figures. For a detailed architectural description of the Wardman Tower exterior, please refer to the 1984 designation.¹²

Lobby Decorative Scheme – Robert Adam and the “Adam Style”

The decorative scheme of the lobby continues the neoclassical spirit of the exterior. Mesrobian had recently designed the Hay-Adams Hotel (16th and H Streets, NW, 1927) for Wardman, who wanted the lobby to resemble a stately English gentleman’s private club. For the Wardman Tower lobby, Mesrobian employed a more delicate, refined scheme of decoration inspired by the interiors of the 18th-century British architect Robert Adam, who created sumptuous neoclassical spaces that spoke to their owners’ wealth and refined taste.

The Scottish-born Adam (1728-1792), along with his brother James, developed a personal style characterized by a lightness and freer use of classically inspired decoration, in contrast to the more academically focused Palladian neoclassicism. After studying classical art and architecture in Italy during the mid 1750s, Adam returned to England and developed his distinctive brand of neoclassicism. The “Adam Style” most frequently refers to Adam’s elegant, refined designs for the interiors of country houses and London townhouses. His talents extended to all aspects of an interior, from the wall and ceiling decoration to the furniture, rugs and lighting, which resulted in a highly synthesized ensemble. Adam’s interior decoration was highly fashionable during his lifetime, with designs disseminated by his popular *Works in Architecture of Robert and James Adam* published in three volumes in 1778, 1782, and 1822.

The “Adam Style” influenced architecture, interior decoration, and furniture design in England as well as on the Continent and North America.¹³ Renewed interest in neoclassical design in the early 20th century interest prompted

¹² Available online at the National Register of Historic Places website:

<https://npgallery.nps.gov/NRHP/AssetDetail?assetID=9c7b2272-0508-4656-8943-4985009be6b4>.

¹³ For studies on the Adam’s decorative work, see especially Damie Stillman, *Decorative Work of Robert Adam*, London and New York: Academy Editions and St. Martin’s Press, 1966; Eileen Harris, *The Genius of Robert Adam: His Interiors*, New Haven, CT and London: Yale UP, 2001; and Arthur T. Bolton, *The Architecture of Robert and James Adam, 1785-1794*, London: Country Life, 1922, reprinted 1984).

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the reissuing of their books. The Wardman office library held recently published copies, including *The Architecture, Decoration, and Furniture of Robert and James Adam, Selected from "Works in Architecture, Published in 1778-1782*.¹⁴

The Wardman Tower lobby is one of a handful of luxury apartment house lobbies decorated in the "Adam Style" that were constructed in Washington during the 1910s and 1920s. These include Meridian Mansions (now the Envoy, 2400 16th Street, NW, 1916); Kew Gardens (2700 Q Street, NW, 1922); Presidential (1026 16th Street, NW, 1922); and 2101 Connecticut Avenue NW (1927).¹⁵ Of these five examples, the Wardman Tower lobby has the most extensive, sophisticated scheme of "Adam Style" decoration.

Mesrobian creatively adapted much of the Wardman Tower lobby decorative program from Adam's designs for the celebrated Derby House (1773-74).¹⁶ The effect is more an elegant drawing room in an 18th-century London townhouse than a hotel lobby. Adam's "Ceiling in the Etruscan taste, executed in the Countess of Derby's Dressing Room" and "Ceiling of Lady Wynn's Dressing Room" inspired the designs for the lobby ceilings.¹⁷ Motifs in the semi-circular pediment overdoors in the "Second Drawing Room" of Derby House decorate areas over one of the Wardman Tower elevators. Other elevators feature a decorative scheme directly inspired by Derby House's "Two Chimney Pieces" The mantel frieze of this same chimneypiece is the dominant motif used for the cornice pattern throughout the Wardman Tower lobby. Even one of the decorative motifs from Derby House's "Third Drawing Room," which Adam boasted "is undoubtedly one of the most elegant in Europe, whether we consider the variety or the richness of its decoration," decorates the woodwork under the lobby windows (real and mirrored).¹⁸ Other Adam-inspired elements in the lobby include the extensive use of mirrors, which gives the illusion of a larger space, and the double-arm wall sconces, which cast a rich soft light reflected by the mirrored panels.

As discussed in the "Narrative" section of this nomination, whether or not the lobby decoration was originally a monochromatic shade of white or painted in colors is a matter of conjecture. Adam himself wrote that he used various tints for Derby House's "Third Drawing Room" and that the ceiling for the Countess of Derby's Dressing Room was "in the colouring of the Etruscans."¹⁹ But the engraved plates from which Mesrobian worked were of course black and white, and any photographs taken of Derby House prior to its demolition in 1862 would also have been black and white.

The decoration of the Tower lobby complimented the interior decoration of some of the public rooms in the original Wardman Park Hotel, which was torn down in the late 1970s. A photograph dating from the early 1920s shows that one of the main entrance halls in the 1918 hotel had exposed ceiling beams and extensive Adamesque plasterwork decoration, including classical swags, medallions, and piers with urns and arabesques crowned with Corinthian capitals. Thus the décor of the Tower lobby is a visual link and reminder of the sprawling hotel that welcomed myriads of guests, and hosted presidential inaugural parties and numerous national conventions for over sixty years.

Residents of the Wardman Tower

The Wardman Tower, as a residential hotel from the late 1920s to the late 1970s, served as an official address for numerous important social, political, and cultural figures in the life of Washington, DC, and the nation, including presidents, vice-presidents, cabinet members, chief justices, and members of Congress. As longtime resident Mrs.

¹⁴ New York: W. Helburn, 1919.

¹⁵ All of these apartment houses are featured in James M. Goode's *Best Addresses*, which has photographs of the lobby areas.

¹⁶ Derby House, 26 Grosvenor Square, London, demolished 1862.

¹⁷ "Ceiling in the Etruscan Taste," Earl Derby's House, Grosvenor Square, vol. II, pt. 1, plate VII; "Ceiling of Lady Wynn's Dressing Room," Sir W. W. Wynn's House, St. James Square, vol. III, plate XXIV, *The Works in Architecture of Robert and James Adam, Esquires, Published in 1778-1782, & 1822*, Dourdan: E. Thézard Fils, 1901-1902.

¹⁸ Ibid, vol. II, part I, Plate V, and "Explanation of the Plates."

¹⁹ Ibid, "Explanation of the Plates." In this case, Adam was inspired by the coloration of Etruscan vases.

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David Blair recalled, "Most of official Washington lived there in the early days."²⁰ This was still true in 1969 when the list of residents included Vice President Spiro Agnew, Secretary of the Interior Walter Hickel, Undersecretary of Defense David Packard, Chief Justice Earl Warren, and Senators Barry Goldwater and Spessard Holland.

One of the longest-staying residents was Cordell Hull, Secretary of State under Franklin Roosevelt, who lived in the Tower for twenty years beginning in 1935. Among those who occupied Hull's apartment, after his death in 1955, were Secretary of the Treasury Robert Anderson, Vice President Lyndon Johnson, and World Bank President George Woods. The list of notables who occupied suites in the Tower also includes Richard Nixon, Vice Presidents Henry Wallace and Hubert Humphrey, Chief Justice Fred Vinson, Mamie Eisenhower, and Clare Booth Luce, congresswoman from Connecticut and wife of publishing magnate Henry Luce. Of all the residents, the most colorful was the diplomat, businesswoman, and political hostess Perle Mesta, "the hostess with the mostes'," who entertained frequently from her expansive ten-room apartment with two functioning fireplaces.²¹ The Wardman Tower was the preferred residence of US vice presidents prior to the purchase of the US Naval Observatory on Massachusetts Avenue, NW, as the dedicated vice-president's residence.²²

Given that the Tower residential suites, once the homes of so many illustrious figures, have been gutted for condominiums, the lobby is the sole visual reminder of the rich social, political, and cultural life that took place in the building for over fifty years.

The lobby housed the guest registration and mail alcove and served as the primary access to residents' suites. It provided an elegant venue for formal and informal gatherings of its illustrious residents. Mail signature books that survive from the 1930s and 1940s are tangible reminders of the celebrated literary figures, educators, and politicians who considered the Wardman Tower a "home away from home" whenever they were in Washington. Register entries for these decades include Sinclair Lewis, Senator T. P. Gore of Maine, Henry Wallace, Clare Boothe Luce, Fred Vinson, Cordell Hull, and Horace Mann.²³

Although the Tower lobby functioned as a private space for its illustrious elite, the Mesrobian-designed Arcade connecting the Tower to the Wardman Park gave easy access to the hotel's full service amenities, including spacious dining rooms, Turkish bath, billiard and card tables, grocery and drugstore, theater, even a post office and beauty salon. Tennis courts, playgrounds, swimming pool, and ice-skating contributed to the resort-like atmosphere. Linked to the main hotel but removed from it, Tower residents enjoyed a secluded lifestyle in close proximity to a full service resort-like hotel. In that aspect, it was unique among other residential hotels in Washington. As a whole, the Wardman Park complex offered the best features of a resort hotel and superior service with those of a secluded residence convenient to downtown Washington.

Significance - The Entrance Gates

The two pairs of elegant Georgian Revival entrance gates located in front of the Washington Marriott Wardman Park, 2660 Woodley Road, NW, have been a visual anchor and landmark to the historic Wardman Park hotel complex since early 1927. The gates, Wardman Tower, and Arcade that connects the Tower to the main hotel are the only physical reminders of the sprawling residential resort hotel that prominent Washington developer Harry Wardman built in 1918, as the Woodley Park neighborhood was taking shape. The majestic brick and limestone gateways anchored the entrance and egress to the expansive semi-circular drive of the original Wardman Park Hotel, which at its opening in 1918 was by far the largest hotel in Washington. A major attraction was the spacious rolling grounds that provided a park-like setting for the resort. Today, little of this celebrated ground remains undeveloped or in an original state. The gates sit on a vestige of the once-spacious property, on a narrow expanse of lawn fronting Woodley Road. This green area continues to provide a welcome recreational area for the neighborhood and buffer between the current hotel complex and the low-rise residential neighborhood directly across Woodley Road.

²⁰ "Hotel Delegates Recall History of Sheraton-Park," *Evening Star* 23 Nov. 1956, 32.

²¹ Goode, *Best Addresses*, 288-89; 60th Anniversary dinner program for the Wardman Park, 1978, Mihran Mesrobian Architectural Archive.

²² Daniel Poole, "Agnews Make the Transition from Mansion to Hotel Suite," *Evening Star*, 7 Feb. 1969, 49, NewsBank Historical Archive.

²³ Washington Marriott Wardman Park Collection.

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The master architect Mihran Mesrobian, Harry Wardman's chief architect during the 1920s, designed the gates in late 1926, at a time when the two men were collaborating on the Carlton and Hay Adams Hotels, their two signature Beaux-Arts hotels in downtown Washington. Shortly thereafter, Mesrobian would design the Georgian Revival Wardman Tower, the annex to the Wardman Park Hotel.

The application for the permit for "two entrance gateways ... to be of brick and limestone, on the owner's property" at 2660 Woodley Road, NW, was filed on 16 November 1926 and approved on 20 November 1926.²⁴ Although the plan for the gates has not survived, a sketch of the property was filed with the permit. The sketch is not signed or initialed, but the two inscriptions "Proposed Gate" with arrows pointing to the two sites and "Current Driveway" are in Mesrobian's handwriting. The gates were completed by 27 January 1927.

The eastern-most sited pair of gates continues to function as access for the current hotel complex and grounds, which are owned by the JBG Co. and managed by the Marriott Corporation. The other pair sits on the lawn to the west, probably in its original location.

The Wardman Tower, Arcade, and entrance gates are the only surviving architectural entities from the hotel complex built by Harry Wardman – a complex intimately and long associated with the history and social life of 20th-century Washington. From its wooded site above busy Connecticut Avenue, the Tower sill serves as a reminder of the architectural character of Harry Wardman's most ambitious project. Wardman believed that "a happy guest is a permanent guest," and the fact that the Tower has been home to so much of official Washington over the years proves his point. Its carefully landscaped grounds with specimen trees and blooming perennials still give a sense of the once expansive, park-like setting. In 2013-14, JBG developed the west side of the property for the Woodley luxury apartment building, which greatly reduced the green space fronting Woodley Road. The gates stand as sentinels on the last vestige of green space, a reminder of the once-expansive open area of the once-sixteen-acre property, which to some extent still separates the massive hotel complex from the neighboring low-rise residential community of Woodley Park.

Significance – The Architect

Mihran Mesrobian's wide-ranging architecture contributed significantly to the Washington, DC, Metropolitan area. His designs helped shape Washington's built environment between the two world wars and beyond, a period of unprecedented growth and change in the nation's capital. His projects include signature hotels, office buildings, apartments, and residences constructed for a variety of socio-economic constituencies in diverse neighborhoods. Many of his buildings have been designated national and local landmarks. The Turkish-born Armenian (1889-1975) began a promising career as a municipal architect in Izmir in 1909, then assistant to Vedat Tek in the office of the palace architect in Istanbul. But the extraordinary circumstances under which he trained and practiced architecture in Turkey during the final years of the Ottoman Empire profoundly altered this trajectory. His graduation from the Imperial School of Fine Arts in 1908 came just as the "Young Turks" were seizing power from the sultan, bringing about political and social change that would culminate in the founding of the Republic of Turkey in 1923. These upheavals and the First World War would upend his early career and compel him to practice his profession outside of Turkey.

Mesrobian immigrated to the United States in 1921 and was working in the architectural office of Harry Wardman, then the preeminent real estate developer in Washington, before the end of that year. His quick rise to chief architect came during the developer's most ambitious building period and ended only with Wardman's death in 1938. Mesrobian also singly maintained a prolific private practice, producing well-designed buildings for a variety of clients and budgets, skillfully adapting historicist design to modern building typologies, and embracing new movements with originality. His premier hotels for Wardman include hallmarks of Washington Beaux-Arts classicism such as the Hay-Adams (1927, 16th and H Streets, NW, overlooking Lafayette Park and the White House) and the St. Regis (1926, 16th at K Streets), as well as the English revival-style Wardman Tower (1928), which

²⁴ Permit # 4645, 15 Nov. 1926, Square 2132, Plot 25, DC Building Permits, 1877-1949, RG 351, microfilm roll 344, 3-18 Nov. 1926, National Archives, Washington, DC.

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anchors the Washington Marriott Wardman Park at Connecticut Avenue and Woodley Road. Residential developments for Wardman range from the lower-middle- income Fort Stevens Ridge in upper northwest Washington to the upper-income English Village in Woodley Park.

Mesrobian's commissions from Wardman and other developers for office and apartment buildings, and shopping centers during the 1930s and 1940s show an evolving interest in modernist design, particularly Art Deco. This new movement stimulated remarkable creativity in Mesrobian's work, especially in his use of architectural decoration. Indeed, he produced a number of significant Art Deco buildings in Washington. In addition to Sedgwick Gardens, notable examples of his use of the Art Deco style during the 1930s are the Dupont Circle building (1931, 1350 Connecticut Avenue, NW), and the Macklin apartment house (1939, 2911 Newark Street, NW). The Nejib Hekimian Oriental rug store (1931, 1214 18th Street, NW) demonstrates his predilection for Near-Eastern motifs during this period and speaks to his Ottoman heritage and earlier practice of architecture in Turkey prior to his Washington career. His large-scale, Federal Housing Authority-insured garden apartment complexes in northern Virginia, which helped accommodate the influx of government workers to the Washington area during World War II, continue to provide quality housing in the 21st century. Designs for shopping centers in northern Virginia, his modernist residence in Chevy Chase, Maryland, and St. Mary Armenian Apostolic Church in Washington are significant works of the 1940s and 1950s.

Significance – The Builder

No name is more closely associated with residential development in the nation's capital than that of Harry Wardman (1872-1938). Responsible for over three thousand buildings as a developer, as a builder, and often as both, Wardman played a critical role in shaping the constituent city during the first four decades of the twentieth century. The scope of his work encompassed a wide range of business and residential building types as well as the British Embassy. He set a standard large-scale for housing in Washington that remains unsurpassed.

Wardman's driving ambition, combined with acuity in mass-production techniques and the building trades generally, contributed to his meteoric rise in Washington. Born to a family of textile workers in Bradford, England, a city renowned for its wool industry and innovative textile technologies, Wardman left England alone at the age of seventeen. Arriving in New York in 1889, he took a job as a floorwalker in a department store. After a few years he moved to Philadelphia, where he worked at that city's premier emporium, John Wannamaker, and as a carpenter.

In 1895 Wardman settled in Washington, where job opportunities were greater and wages slightly higher than in many other parts of the country. Insulated somewhat from economic swings by the presence of the federal government, Washington had recovered more quickly than most cities from the depression of 1893 and was now experiencing a housing shortage. Wardman went directly into the construction trade, purportedly laying floors at the new Willard Hotel. He had become a builder in his own right by 1899. Three years later, at the age of thirty, he was well established as a row house developer, a fitting occupation for the native of a country where the row house remains the dominant dwelling type.

Wardman's early residential projects were modest in scale, encompassing no more than two dozen houses in a given project or four, eight-unit apartment buildings at one time. Within a few years, however, he was collaborating with capital-rich individuals such as financier-developer B. F. Saul and patent attorney Harry Willson, which enabled him to purchase large tracts of land outside the original city – that encompassed by the 1791 L'Enfant Plan – and construct as many as three hundred houses in a single project. With these undertakings, Wardman introduced residential mass production to Washington on a scale not previously known. His strategy included owning a lumberyard, a planing mill, and a woodworking company; volume purchasing of stock, manufactured goods; and employing standardized components inside and out. To assist in the financing of his projects, he bought and sold property at a rapid pace, sometimes keeping it for only a day but always selling at a profit. His transactions for one week in 1905 were reported to have totaled \$300,000.

Between 1900 and 1915, Wardman's row house development grew exponentially, resulting in the construction of thousands of dwellings. During the First World War, however, it came to a precipitous halt, as Wardman invested in

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the far more efficient arena of apartment building construction and also erected the enormous, trend-setting Wardman Park Hotel (1918). After the war, he recovered quickly, returning to the development of single-family houses. Instead of block-long rows of houses, Wardman now built what he called “community houses” – three, four, and sometimes five attached units, with each varied in exterior treatment – in English Village and an adjacent development, “Woodley Park.” By 1925, Wardman claimed in his advertising that he housed ten percent of the city’s population (Figure 3.2). If accurate, that would have amounted to 46,000 people. The press supported his claim, declaring, “Harry Wardman, almost alone, has solved the housing problem in Washington after carrying the capital through the period of war expansion.” During the 1920s, he diversified by constructing office buildings, luxury hotels, automobile show rooms, an enormous and innovative parking garage, and a hospital. Overextended, Wardman went bankrupt following the crash of 1929. Yet the incurable optimist declared, “I can quit but I don’t want to. I still have five hundred lots and I’m going to build on them.” And so he did for almost a decade until he succumbed to cancer at the age of sixty-six.

Wardman capitalized on his English heritage while embracing the spirit of American enterprise. He exploited tools for mass production and profited from American Anglophilia, often using time-honored British names to title his apartment buildings and the newly platted streets in his developments. The entrepreneur had an uncanny ability to predict the real estate market. He partnered with rich investors, hired accomplished architects, and turned over properties quickly. He diversified by constructing row houses and apartment buildings at the same time and for the same market. The Wardman Construction Company expanded into a full-service real estate business, using copious newspaper advertisements to market its mortgage and insurance services in addition to rentals and sales.²⁵

His grand residential hotels designed by Mesrobian – the Carlton (1926, now the St. Regis, 16th and K Streets, NW), Hay-Adams (1927, 16th and H Streets, NW), and the Wardman Annex (now the Wardman Tower) – remain prime luxury buildings in Washington, testaments to the developer’s insistence on superior design and quality materials and construction.

²⁵ The passages concerning Wardman are excerpted from Caroline Mesrobian Hickman and Sally Lichtenstein Berk, “Harry Wardman’s Row-House Development in Early Twentieth Century Washington,” in Richard Longstreth, ed., *Housing Washington: Two Centuries of Residential Development and Planning in the National Capital*. (Charlottesville, VA: Center for American Places, 2010), 41-60. See also Sally Lichtenstein Berk, “The Richest Crop: The Rowhouses of Harry Wardman (1872-1938, Washington, DC Developer,” MA Thesis, George Washington Univ., 1989.

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9. Major Bibliographical References

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See also the Bibliography for the Wardman Tower 1984 National Register Nomination

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<https://npgallery.nps.gov/NRHP/AssetDetail?assetID=9c7b2272-0508-4656-8943-4985009be6b4>.

Previous documentation on file (NPS):

preliminary determination of individual listing (36 CFR 67) has been requested
 Wardman Tower, exterior 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: DC Libraries

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreege of Property _____

Use either the UTM system or latitude/longitude coordinates

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Latitude/Longitude Coordinates (decimal degrees)

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

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| 1. Latitude: | Longitude: |
| 2. Latitude: | Longitude: |
| 3. Latitude: | Longitude: |
| 4. Latitude: | Longitude: |

Or

UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

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

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

The boundary of the Wardman Park Annex (Amendment) includes the Wardman Tower and its entry gates. The boundary consists of part of Record Lot 32 on Square 2132, including old Lot 824, and a strip of land running easterly 280 feet by 60 feet and parallel to Woodley Road from the eastern edge of old Lot 824.

Boundary Justification (Explain why the boundaries were selected.)

The boundary for the Wardman Park Annex (Amendment) is co-terminus with the original boundaries for the 1984 National Register designation with an additional strip of land extending easterly from it to pull in the two pairs of entrance gates associated with Wardman Park Annex. The gates are historically and architecturally linked to Warman Park Annex.

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11. Form Prepared By

name/title: Caroline Mesrobian Hickman, PhD
organization: _Woodley Park Community Association
street & number: PO Box 4852
city or town: Washington state: DC zip code: 20008
e-mail (preparer) cimhickman@gmail.com
telephone: (preparer) (202) 270-1519
date: 28 February 2017

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

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Historical Illustrations – List

- 1 of 30** Baist Insurance Map showing the Wardman Annex/Tower (Square 2132, Lot 32 [old Lot 824]), and the Arcade that connected the buildings (portion of Square 2132, Lot 25), 1930, vol. 3, plan 25.
- 2 of 30** Map from the 1979 and 1984 Wardman Tower designations showing the land designated for the western half of the Arcade, 1978.
- 3 of 30** Baist Insurance Map with original location of Wardman Park entrance gates marked, 1930, vol. 3, plan 25.
- 4 of 30** Plan of a typical floor of the Wardman Tower, with lobby area outlined, Sheraton Corp. map, Mihran Mesrobian Architectural Archive.
- 5 of 30** Aerial View of the Wardman Park and the developing Woodley Park neighborhood, 1922, National Photo Collection, Library of Congress, Prints and Photographs.
- 6 of 30** “Wardman Park Annex Planned,” *Evening Star*, 10 April 1928, 19.
- 7 of 30** Robert Adam, “Ceiling in the Etruscan Taste Executed in the Countess of Derby’s Dressing Room,” Earl Derby’s House, Grosvenor Square, *Works in Architecture, Published in 1778-1782, & 1822*, vol. II, part I, plate VII, Dourdan: E. Thézard Fils, 1901, <http://digital.library.wisc.edu/1711.dl/DLDecArts.RobertAdamV2>, accessed 17 Feb. 2017.
- 8 of 30** Robert Adam, “Ceiling of Lady Wynn’s Dressing Room,” *Works in Architecture, Published in 1778-1782, & 1822*, vol. III, plate XXIV, Dourdan: E. Thézard Fils, 1902, <http://digital.library.wisc.edu/1711.dl/DLDecArts.RobertAdamV3>, accessed 17 Feb. 2017.
- 9 of 30** Robert Adam, “Section of End and Side of Second Drawing Room,” Earl Derby’s House, Grosvenor Square, *Works in Architecture, Published in 1778-1782, & 1822*, vol. II, part I, plate IV, Dourdan: E. Thézard Fils, 1901, <http://digital.library.wisc.edu/1711.dl/DLDecArts.RobertAdamV2>, accessed 17 Feb. 2017.
- 10 of 30** Robert Adam, “Two Chimney Pieces,” Earl Derby’s House, Grosvenor Square, *Works in Architecture, Published in 1778-1782, & 1822*, vol. II, part I, plate III, Dourdan: E. Thézard Fils, 1901, <http://digital.library.wisc.edu/1711.dl/DLDecArts.RobertAdamV2>, accessed 17 Feb. 2017, and detail of chimney piece shown on right side of page.
- 11 of 30** Robert Adam, “Profile of the Console, Door in the Eating Room,” Shelburne (Lansdowne) House, Berkeley Square, *Works in Architecture, Published in 1778-1782, & 1822*, vol. II, part III, plate VI, Dourdan: E. Thézard Fils, 1901, <http://digital.library.wisc.edu/1711.dl/DLDecArts.RobertAdamV2>, accessed 17 Feb. 2017.
- 12 of 30** Robert Adam, “General View, Third Drawing Room,” Earl Derby’s House, Grosvenor Square, *Works in Architecture, Published in 1778-1782, & 1822*, vol. II, part I, plate V, Dourdan: E. Thézard Fils, 1901, <http://digital.library.wisc.edu/1711.dl/DLDecArts.RobertAdamV2>, accessed 17 Feb. 2017, and detail of frieze
- 13 of 30** Ford Motor Co. exhibit in the Wardman Park lobby, early 1920s, National Photo Co. Collection, Library of Congress, Prints and Photographs.
- 14 of 30** View of the Wardman Tower Lobby and Registration Alcove, 1940s, Harris & Ewing, Library of Congress, Prints and Photographs.
- 15 of 30** The Wardman Tower Lobby Registration Alcove, 1940s, Harris & Ewing, Library of Congress, Prints and Photographs.

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16 of 30 Wardman Tower Lobby, Looking Northwest, Caroline Isabelle Mesrobian, 1977, from "A Selection of the Oeuvre of Mihran Mesrobian," M.A. Thesis, Tulane Univ., 1978, figure 97.

17 of 30 Registration Alcove, Wardman Tower Lobby, Caroline Isabelle Mesrobian, 1977, from "A Selection of the Oeuvre of Mihran Mesrobian," M.A. Thesis, Tulane Univ., 1978, figure 99.

18 of 30 Lobby Elevator, Wardman Tower, Caroline Isabelle Mesrobian, 1977, from "A Selection of the Oeuvre of Mihran Mesrobian," M.A. Thesis, Tulane Univ., 1978, figure 101.

19 of 30 Wardman Tower Lobby, Looking South, Caroline Isabelle Mesrobian, 1977, from "A Selection of the Oeuvre of Mihran Mesrobian," M.A. Thesis, Tulane Univ., 1978, figure 102.

20 of 30 Wardman Park Lobby, Looking Northwest, date unknown (before the stairway to the lower level was closed off), Oyster.com, <https://images.oyster.com/photos/the-hotel-marriott-wardman-park-hotel-v591233-720.jpg>, accessed 2 Feb. 2017.

21 of 30 Wardman Park Lobby, Looking Southwest, date unknown (before the stairway to the lower level and the adjacent archways were closed off), Oyster.com, <https://images.oyster.com/photos/the-hotel-marriott-wardman-park-hotel-v591236-720.jpg>, accessed 2 Feb. 2017.

22 of 30 Clare Boothe Luce (seated far right on sofa) and Other Guests Having Tea in the Wardman Park Lobby, 1970s, from a photograph in Harry's Pub, Washington Marriott Wardman Park, Caroline Mesrobian Hickman, 2016.

23 of 30 Wardman Tower Mail Signature Book, February-March 1936, Washington Marriott Wardman Park, photo Caroline Mesrobian Hickman, 2015.

24 of 30 Wardman Tower Mail Signature Book, April 1946, Washington Marriott Wardman Park, photo Caroline Mesrobian Hickman, 2015.

25 of 30 Aerial View (A) Showing Entrance Gates, Sheraton (Wardman) Park complex, *Evening Star-Daily News*, Sept. 1968, Special Collections (Washingtoniana), DC Public Library, and detail.

26 of 30 Aerial View (B) Showing Entrance Gates, Sheraton (Wardman) Park complex, *Evening Star-Daily News*, Sept. 1968, Special Collections (Washingtoniana), DC Public Library.

27 of 30 Sheraton (Wardman) Park Entrance Showing Western-Most Sited Pair of Gates, 1979, Special Collections (Washingtoniana), DC Public Library.

28 of 30 Application for Permit to Build Gateways, Permit No. 4645, 16 Nov. 1926, DC Building Permits, National Archives, Washington, DC.

29 of 30 Sketch Showing Location of Wardman Park Gateways, filed with application for building permit, Nov. 1926, DC Building Permits, National Archives, Washington, DC.

30 of 30 Sketch (detail, inverted) Showing Wardman Park "Proposed Gates," filed with Application for Building Permit, Nov. 1926, DC Building Permits, National Archives, Washington, DC.

Historical Illustrations

Wardman Tower

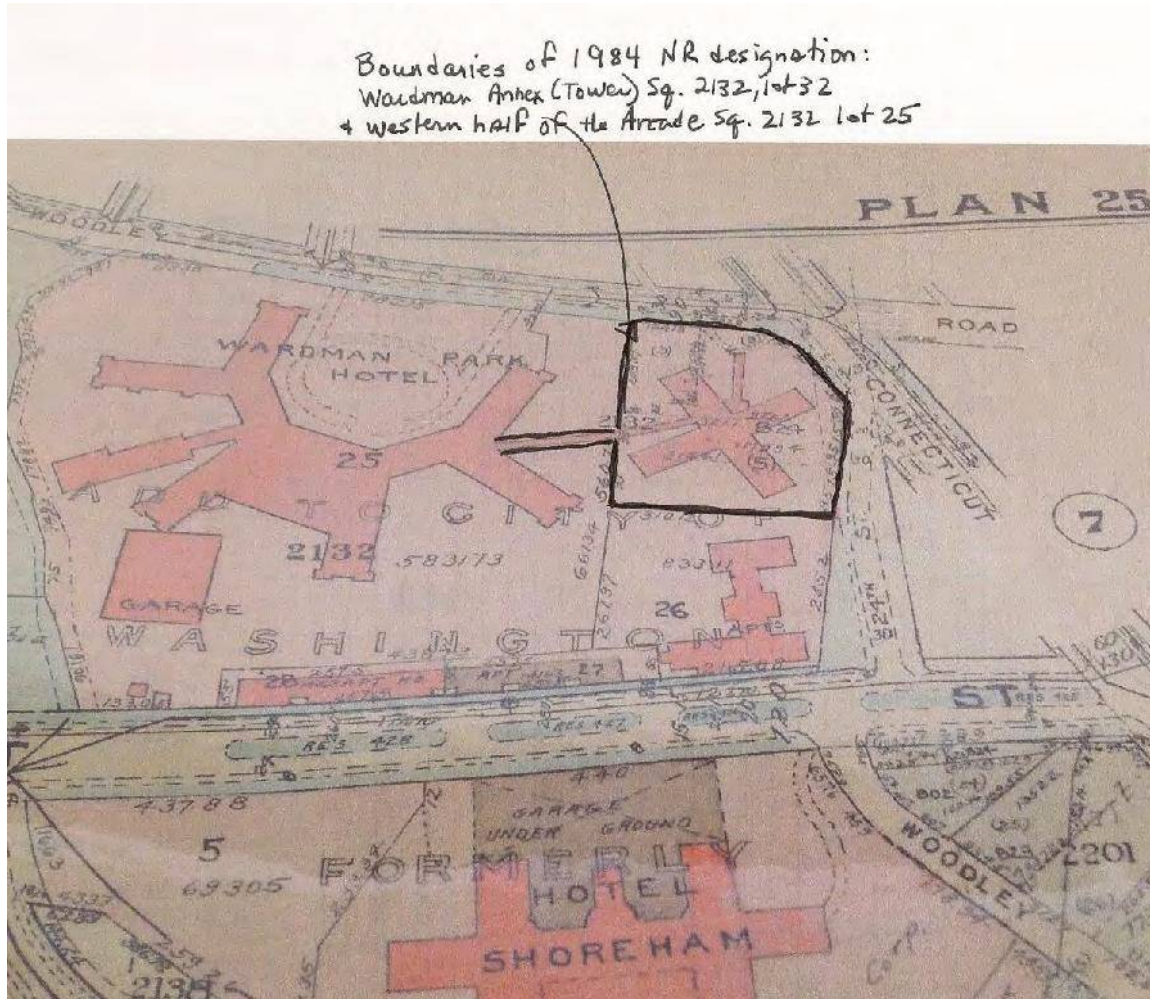
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Baist Insurance Map showing the Wardman Annex/Tower (Square 2132, Lot 32 [old Lot 824]), and the Arcade (portion of Square 2132, Lot 25), 1930, vol. 3, plan 25.



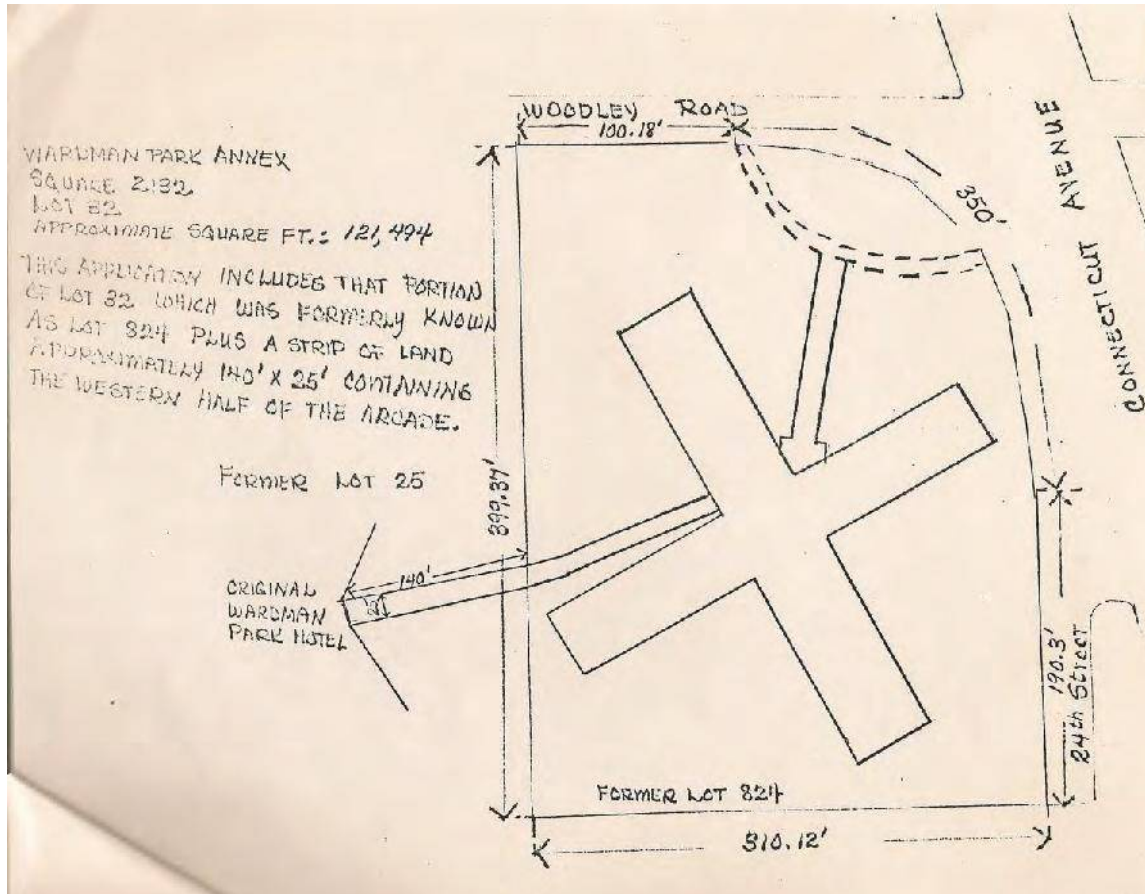
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Map from the 1979 and 1984 Wardman Tower designations showing the land designated for the western half of the Arcade, 1978.



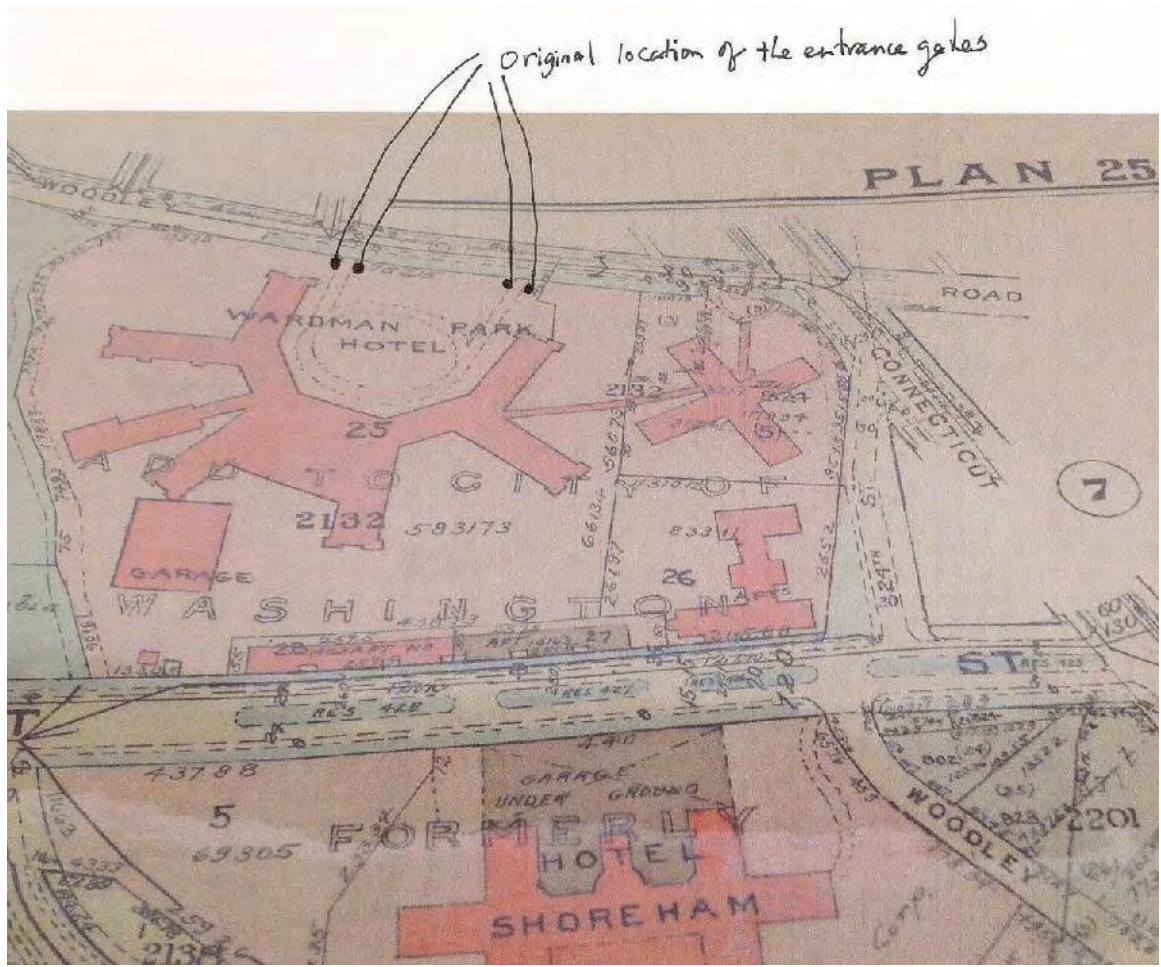
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Baist Insurance Map with original location of Wardman Park entrance gates marked, 1930, vol. 3, plan 25.



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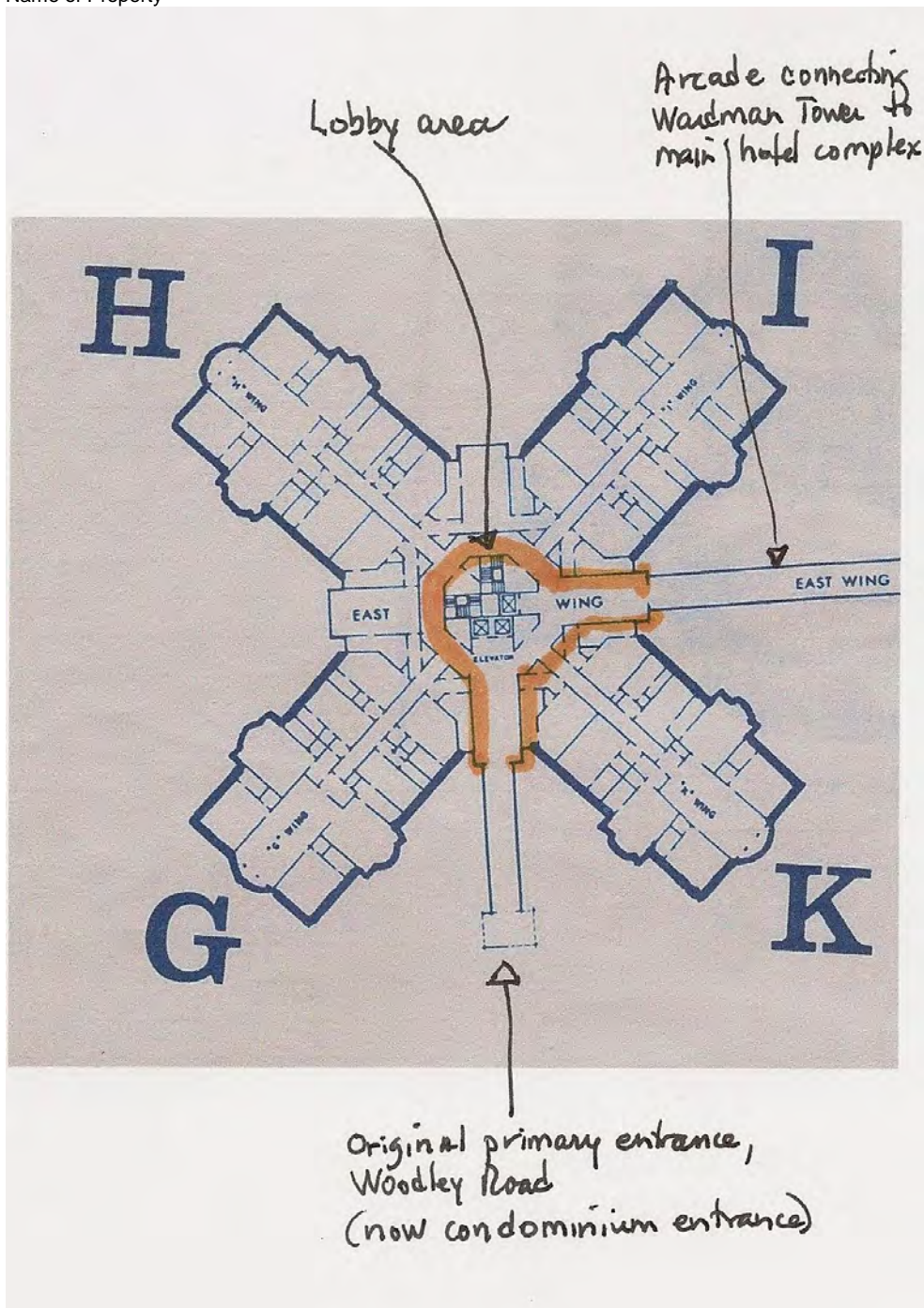
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4 of 30

Plan of a typical floor of the Wardman Tower, with lobby area outlined, Sheraton Corp. map, Mihran Mesrobian Architectural Archive.

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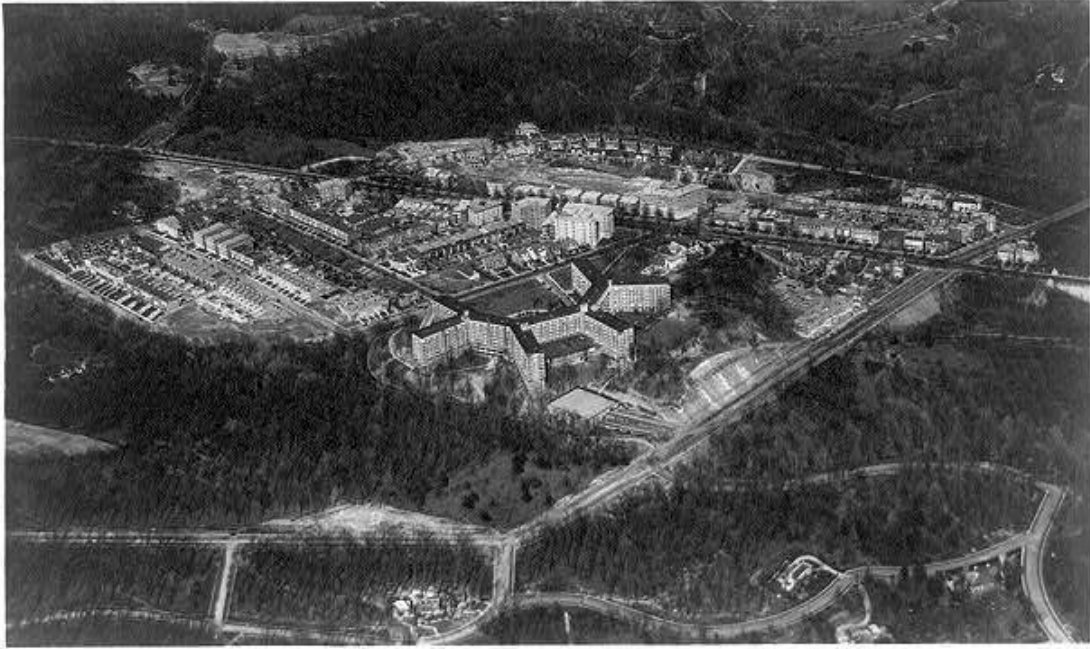
Historical Illustrations

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Aerial View of the Wardman Park and the developing Woodley Park neighborhood, 1922, National Photo Collection, Library of Congress, Prints and Photographs.

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"Wardman Park Annex Planned," *Evening Star*, 10 April 1928, 19.

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20 * THE EVENING STAR, WASHINGTON

WARDMAN PARK ANNEX PLANNED

\$2,000,000 Structure of 350 Rooms Will Be at Connecticut and Woodley Road.

Construction of a \$2,000,000 annex to the Wardman Park Hotel, already the largest residential hotel development in the District of Columbia, and which, when planned in 1917, was one of the largest in the country, will be started within a week, according to plans announced today by Harry Wardman, real estate broker.

The annex, containing 350 rooms, is to be erected on the southeast corner of Woodley road and Connecticut avenue on a site comprising several acres and on a part of which is located the palatial home of Mr. Wardman. The annex will be built as a separate unit on the property adjoining the Wardman Park Hotel, but will connect with the main corridor of the hotel proper by an ornamental gallery.

English Colonial.

Application for permit for the construction of the annex building, together with detailed specifications of the building, were filed with the District building inspector today by officials of the Wardman Construction Co.

The annex, designed by M. Mesrobian, architect of the Wardman office, will be similar in height to the Wardman Park Hotel and will be of the English Colonial style of architecture. It will be laid out in the cross shape, conforming to the general plan of the main building.

The wings will give all the suites outside rooms. The suites of the annex will range from three to ten rooms.

The facades will be of brick, with stone quoins at the corners of the wings. There will be tiers of porches, and the structure will have friezes and other ornamentation at the top. The roof will be mansard. There will be a separate porte cochere.

Built in 1917-18.

The interior of the annex will be decorated in Colonial style.

Mr. Wardman has just acquired title to the two lots to the east of his residence at 2640 Connecticut avenue which will be a part of the annex property. The Wardman residence, a large Spanish type home containing about 25 rooms, was built more than 15 years ago.

Wardman Park Hotel was constructed in 1917-18 at a total cost of about \$5,000,000. The inn, completed, contained about 1,200 rooms and 625 baths. The main corridor or gallery of the hotel, 400 feet long and 45 feet wide, is one of the unusual features of the building. This will be greatly extended when the gallery of the annex is connected with it.

Since Wardman came to Washington from England in 1905 he and his associates have built more than 5,000 houses and more than 400 apartments and hotels here, in addition to a number of office buildings.

ANNEX TO BE ADDED TO WARDMAN PARK HOTEL



Architect's sketch of proposed addition to Washington's largest residential hotel, on Woodley road near Connecticut avenue, designed by M. Mesrobian, architect, for Harry Wardman, owner of the property.

ASKS WAKEFIELD FUND.

Expenditure of \$450,000 for improvement of the birthplace of George Washington at Wakefield, Westmoreland County, Va., has been proposed in a bill by Representative Bland, Democrat, that State.

The measure was prefaced by the statement that the proposed improvement be carried out to have the old Washington home "ready for the celebration in 1932 of the 200th anniversary of the birth of George Washington."

The improvement also would include the burial ground and dredging of Popes Creek, so far as might be deemed necessary to admit river craft to Wakefield.

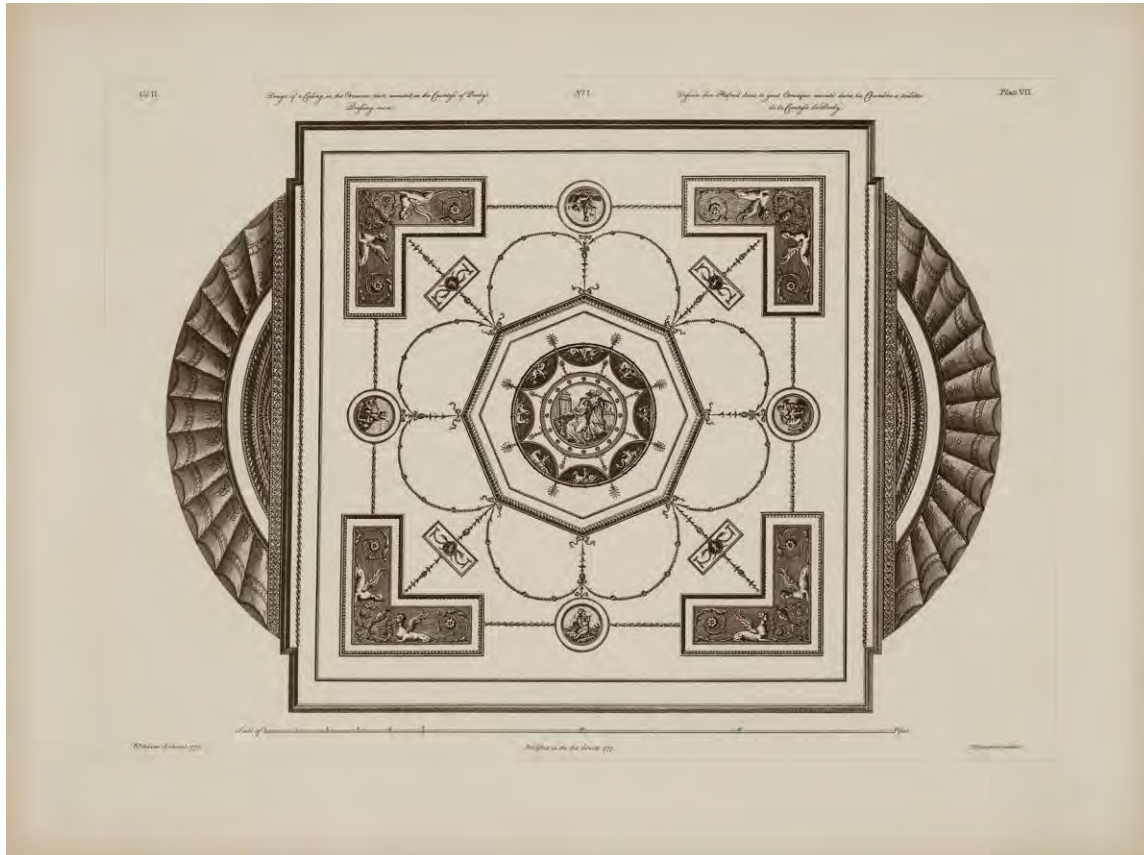
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Robert Adam, "Ceiling in the Etruscan Taste Executed in the Countess of Derby's Dressing Room," Earl Derby's House, Grosvenor Square, *Works in Architecture, Published in 1778-1782, & 1822*, vol. II, part I, plate VII, Dourdan: E. Thézard Fils, 1901, <http://digital.library.wisc.edu/1711.dl/DLDecArts.RobertAdamV2>, accessed 17 Feb. 2017.



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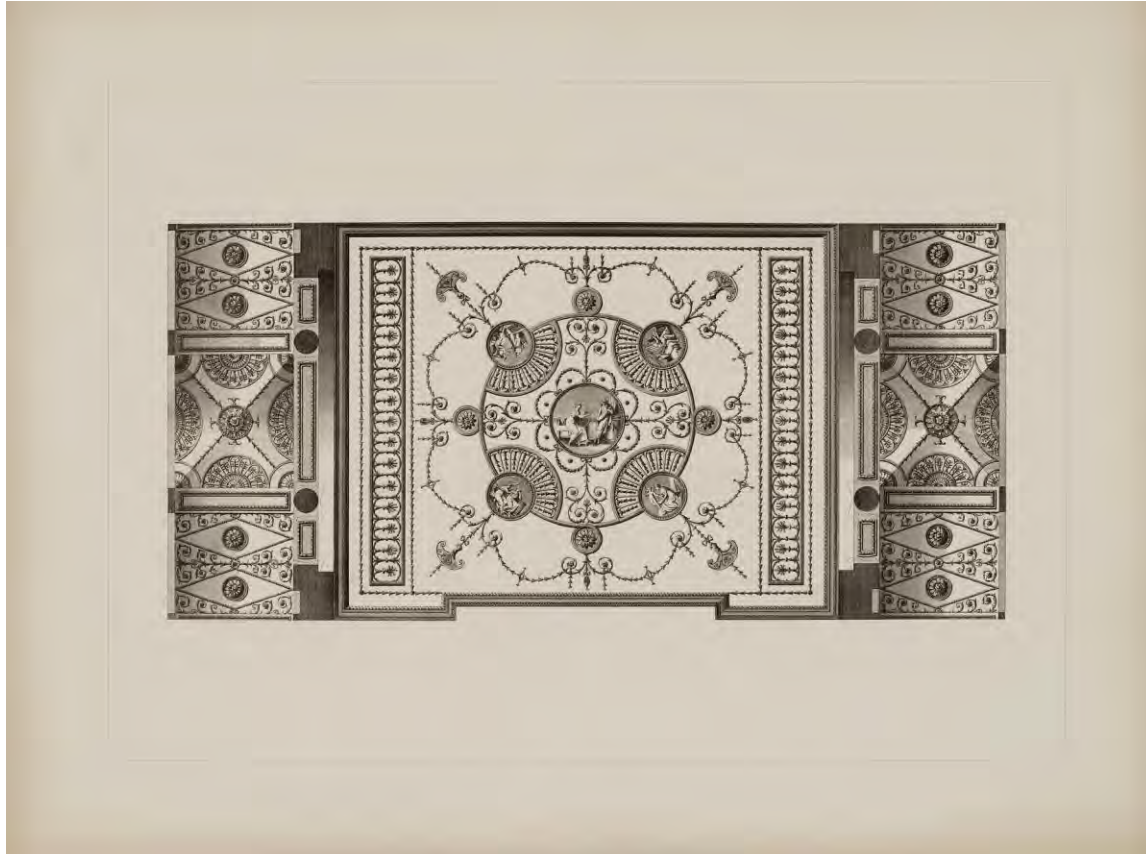
DC

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Robert Adam, "Ceiling of Lady Wynn's Dressing Room," *Works in Architecture, Published in 1778-1782, & 1822*, vol. III, plate XXIV, Dourdan: E. Thézard Fils, 1902, <http://digital.library.wisc.edu/1711.dl/DLDecArts.RobertAdamV3>, accessed 17 Feb. 2017.



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Robert Adam, "Section of End and Side of Second Drawing Room," Earl Derby's House, Grosvenor Square, *Works in Architecture, Published in 1778-1782, & 1822*, vol. II, part I, plate IV, Dourdan: E. Thézard Fils, 1901, <http://digital.library.wisc.edu/1711.dl/DLDecArts.RobertAdamV2>, accessed 17 Feb. 2017.



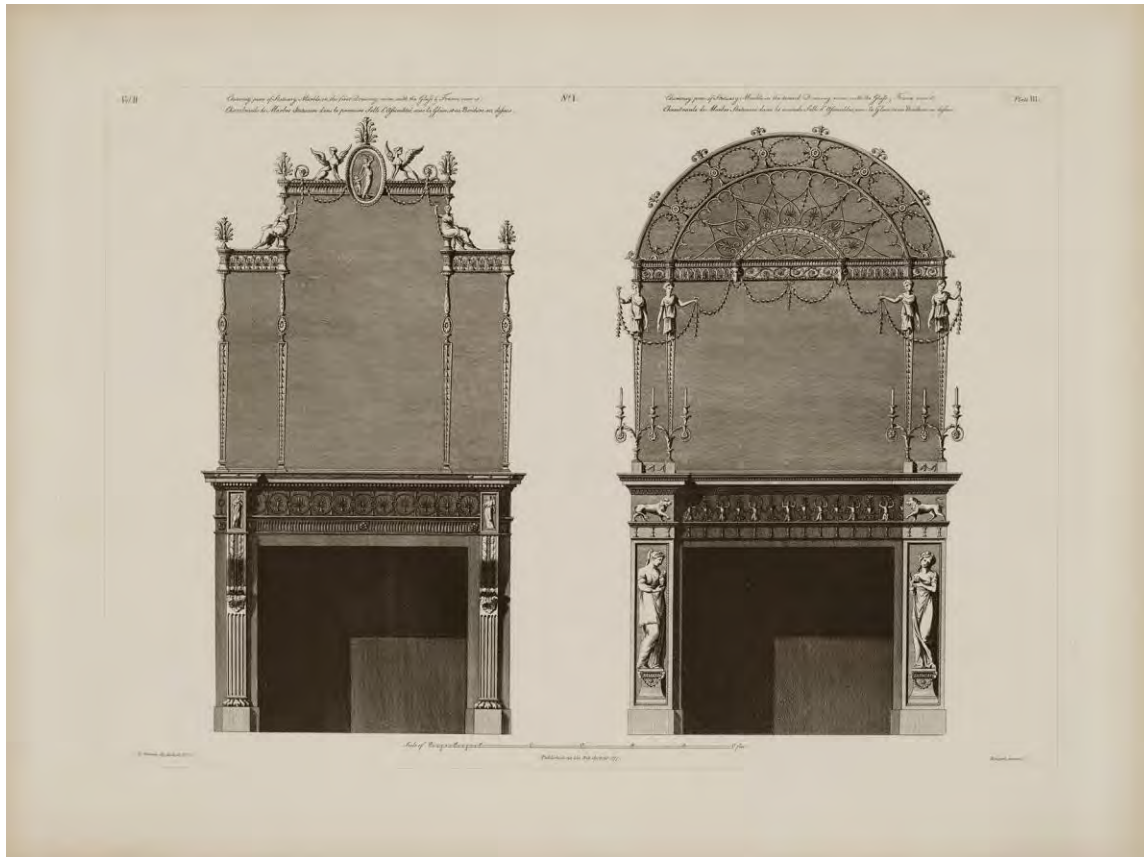
Wardman Tower
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10 of 30

Robert Adam, "Two Chimney Pieces," Earl Derby's House, Grosvenor Square, *Works in Architecture, Published in 1778-1782, & 1822*, vol. II, part I, plate III, Dourdan: E. Thézard Fils, 1901, <http://digital.library.wisc.edu/1711.dl/DLDecArts.RobertAdamV2>, accessed 17 Feb. 2017.
Detail of chimney piece frieze, right side of page



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Robert Adam, "Profile of the Console, Door in the Eating Room," Shelburne (Lansdowne) House, Berkeley Square, *Works in Architecture, Published in 1778-1782, & 1822*, vol. II, part III, plate VI, Dourdan: E. Thézard Fils, 1901, <http://digital.library.wisc.edu/1711.dl/DLDecArts.RobertAdamV2>, accessed 17 Feb. 2017.

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Robert Adam, "General View, Third Drawing Room," Earl Derby's House, Grosvenor Square, *Works in Architecture, Published in 1778-1782, & 1822*, vol. II, part I, plate V, Dourdan: E. Thézard Fils, 1901, <http://digital.library.wisc.edu/1711.dl/DLDecArts.RobertAdamV2>, accessed 17 Feb. 2017, and detail of frieze.

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Ford Motor Co. exhibit in the Wardman Park lobby, early 1920s, National Photo Co. Collection, Library of Congress, Prints and Photographs.

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View of the Wardman Tower Lobby and Registration Alcove, 1940s, Harris & Ewing, Library of Congress, Prints and Photographs.

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The Wardman Tower Lobby Registration Alcove, 1940s, Harris & Ewing, Library of Congress, Prints and Photographs.



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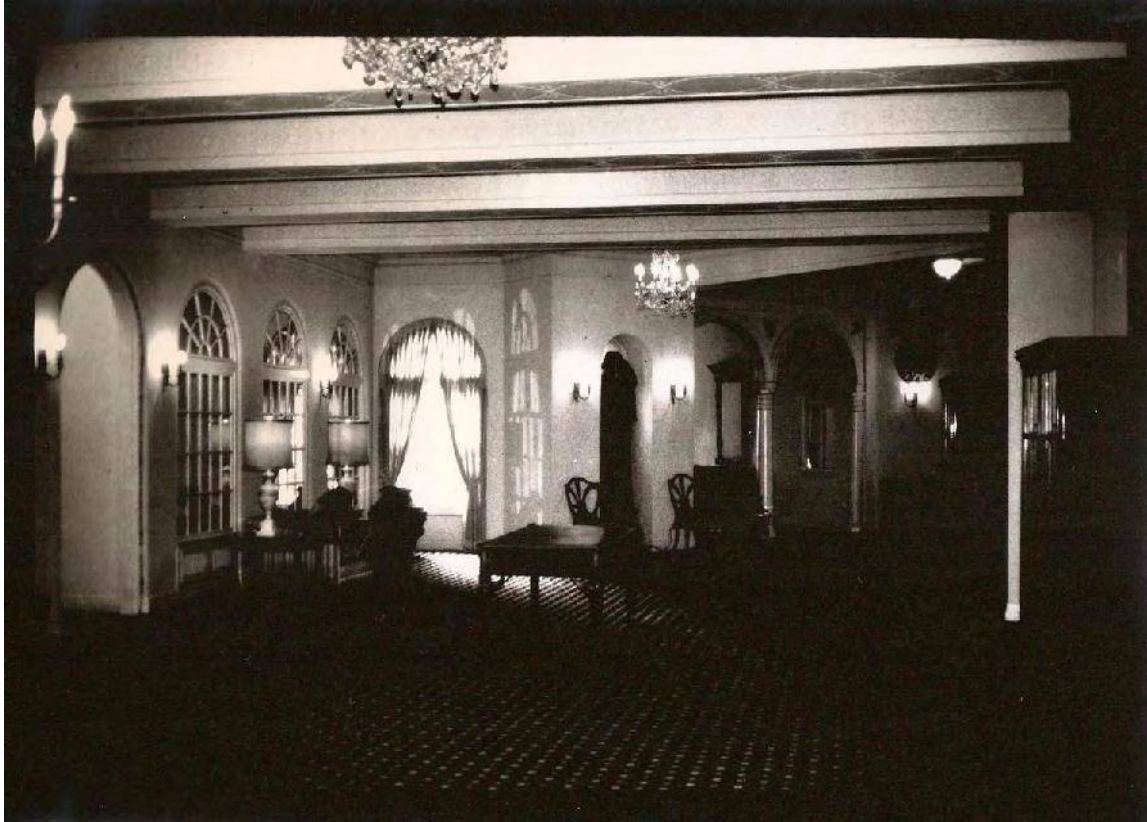
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Wardman Tower Lobby, Looking Northwest, Caroline Isabelle Mesrobian, 1977, from "A Selection of the Oeuvre of Mihran Mesrobian," M.A. Thesis, Tulane Univ., 1978, figure 97.



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Registration Alcove, Wardman Tower Lobby, Caroline Isabelle Mesrobian, 1977, from "A Selection of the Oeuvre of Mihran Mesrobian," M.A. Thesis, Tulane Univ., 1978, figure 99.



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Lobby Elevator, Wardman Tower, Caroline Isabelle Mesrobian, 1977, from "A Selection of the Oeuvre of Mihran Mesrobian," M.A. Thesis, Tulane Univ., 1978, figure 101.



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Wardman Tower Lobby, Looking South, Caroline Isabelle Mesrobian, 1977, from "A Selection of the Oeuvre of Mihran Mesrobian," M.A. Thesis, Tulane Univ., 1978, figure 102.



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Wardman Park Lobby, Looking Northwest, date unknown (before the stairway to the lower level was closed off), Oyster.com, <https://images.oyster.com/photos/the-hotel-marriott-wardman-park-hotel-v591233-720.jpg>, accessed 2 Feb. 2017.



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Wardman Park Lobby, Looking Southwest, date unknown (before the stairway to the lower level and the adjacent archways were closed off), Oyster.com, <https://images.oyster.com/photos/the-hotel-marriott-wardman-park-hotel-v591236-720.jpg>, accessed 2 Feb. 2017.



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Clare Boothe Luce (seated far right on sofa) and Other Guests Having Tea in the Wardman Park Lobby, 1970s, from a photograph in Harry's Pub, Washington Marriott Wardman Park, Caroline Mesrobian Hickman, 2016.

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Wardman Tower Mail Signature Book, February-March 1936, Washington Marriott Wardman Park, photo Caroline Mesrobian Hickman, 2015.

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MAIL SIGNATURE BOOK

Wm. Allen & Co., New York, Stock Form 6161

Date	Room No.	Registry No.	Name	Where From	Signature	Clerk	Date
2/14/36	508 H	12578	Smith, G.R.	Charlotte, N.C.	G.R. Smith		
2/15/36	500-I	893476	Hopkins John L.	Chicago Ill.	John Hopkins		
2/15/36	500-K	49636	Gleynock M.M.	Brooklyn, N.Y.	M. Gleynock		
2/15/36	400-K	345	Alford, George	Stamps, Mass	George Alford		
2/17/36	606-D	762024	Riesenfeld, Helen	New York City	Helen Riesenfeld		
2/17/36	806-K	14422	GORE, SEM. T.P.	BANGOR, MAINE	Sem. T.P. Gore		
2/17/36	400-H	11543	Peysen, Julius	Atlantic City, N.J.	Julius Peysen		
2/17/36	300-H	250850	Adams Alva B.	Denver, Colorado	Alva B. Adams		
2/17/36	400-H	59046	Jackson, Aaron	Atlanta, Georgia	Aaron Jackson		
2/19/36	208-K	01312	Perrine, Grace	New York N.Y.	Grace Perrine		
2/20/36	608-D	46249	Clay, Mrs. Norma	Chickston Ill.	Mrs. Norma Clay		
2/21/36	401-D	764665	Conroy, J.	Chicago Ill.	J. Conroy		
2/27/36	306-K	56799	Lewis R. Davis	SAN FRANCISCO Calif.	R. Davis		
2/28/36	508-D	310341	Taylor	Wash D.C.	Taylor		
2/28/36	606-K	504410	Anderson	Chicago Ill.	Anderson		
2/28/36	400-I	70805	Lewis M. Sinclair	Bronxville N.Y.	M. Sinclair		
2/29/36	208-I	013034	Perrine, Grace	Chapin Co, N.Y.	Grace Perrine		
3/2/36	800-I	226536	Holmes W.	Los Angeles Calif.	W. Holmes		
3/3/36	208-I	013057	Perrine	N.Y.C.	Perrine		
3/3/36	400-H	157794	Lewis	N.Y.C.	Lewis		
3/4/36	100-K	55168	Rosenbaum	Baltimore Md.	Rosenbaum		
3/4/36	800-I	67165	Holmes W.B.	Baltimore Md.	W.B. Holmes		
3/6/36	400-I	H-54793	Lewis Sinclair	New York City	Lewis Sinclair		

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Wardman Tower Mail Signature Book, April 1946, Washington Marriott Wardman Park, photo Caroline Mesrobian Hickman, 2015.

MAIL SIGNATURE BOOK							
William Allen & Co., N. Y. Form 6161							
Date	Room No.	Registry No.	Name	Where From	Signature	Clerk	Date
4-10-46	200H	397396	Hen Wallace	Wash. D.C.	[Signature]	[Clerk]	[Date]
4-13-46	306I	INS. 766	Holmes, Mr. H. S.	Am Arbor, Mich.	[Signature]	[Clerk]	[Date]
4-13-46	100I	257260	Luce, Clare Boothe	N.Y.C.	[Signature]	[Clerk]	[Date]
4-13-46	808K	INS. 65138	Killian, Mr. G. L.	Oakland, Calif.	[Signature]	[Clerk]	[Date]
4-15-46	402K	INS. 118010	Mann, Mr. H.A.	Nashville, Tenn.	[Signature]	[Clerk]	[Date]
4-15-46	204G	1821	Lolli, Ettore	Milan, Italy	[Signature]	[Clerk]	[Date]
4-15-46	300I	82621	Leith, Dr. Ck.	Brasn.	[Signature]	[Clerk]	[Date]
4-16-46	500H	534167	Hickey, Mr. H.H.	Wash. D.C.	[Signature]	[Clerk]	[Date]
4-16-46	700G	534161	Brown, Mrs. P.M.	Wash. D.C.	[Signature]	[Clerk]	[Date]
4-17-46	4704	1173452	Padway, Mrs. Hester	Was Dept. D.C.	[Signature]	[Clerk]	[Date]
4-17-46	402K	11019	Mrs. Horace Mann	West Virginia	[Signature]	[Clerk]	[Date]
4-17-46	200I	34113	Mr. Fred Vinson	Louisville, Ky.	[Signature]	[Clerk]	[Date]
4-17-46	400G	1711	Cardell Hull	Italy	[Signature]	[Clerk]	[Date]
4-17-46	808I	169324	Harry B. Taylor	Washington D.C.	[Signature]	[Clerk]	[Date]
4-17-46	508K	169294	Arthur I Marks	Washington D.C.	[Signature]	[Clerk]	[Date]
4-18-46	108I	19150	Miss Alice Lyman	Newark, N.J.	[Signature]	[Clerk]	[Date]
4-18-46	700G	1288627	Mrs. Phillip M. Brown	New York, N.Y.	[Signature]	[Clerk]	[Date]
4-18-46	400K	365311	Geo. E. Allen	New York, N.Y.	[Signature]	[Clerk]	[Date]
4-18-46	500G	5000	Miss Hillary E. Beard	Olympia, Wash.	[Signature]	[Clerk]	[Date]
4-18-46	100H	732028	Frank E. Weakly	Wash. D.C.	[Signature]	[Clerk]	[Date]
4-18-46	400G	385132	Mrs. Rose S. Hull	Baltimore, Md.	[Signature]	[Clerk]	[Date]
4-19-46	106H	INS. 407235	Hill, Mr. J. P.	N.Y.C.	[Signature]	[Clerk]	[Date]

Historical Illustrations

Wardman Tower

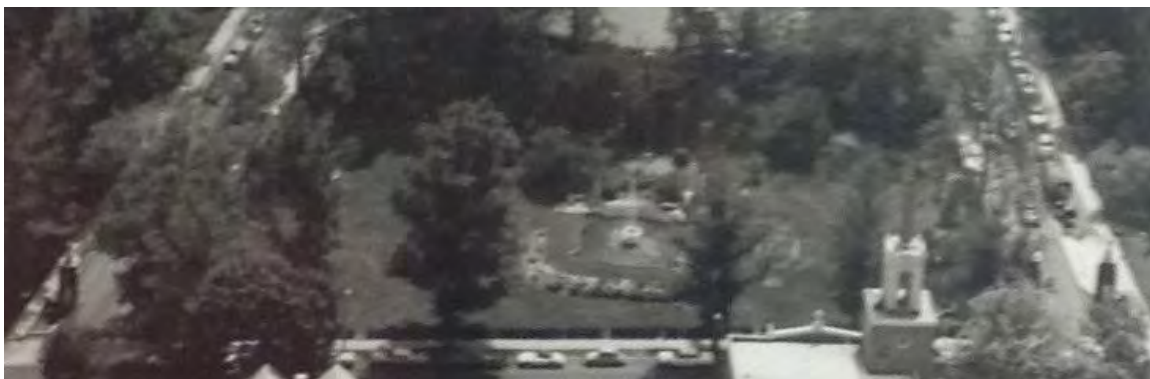
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Aerial View (A) Showing Entrance Gates, Sheraton (Wardman) Park complex, *Evening Star-Daily News*, Sept. 1968, Special Collections (Washingtoniana), DC Public Library, and detail.



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Aerial View (B) Showing Entrance Gates, Sheraton (Wardman) Park complex, *Evening Star-Daily News*, Sept. 1968, Special Collections (Washingtoniana), DC Public Library.



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Sheraton (Wardman) Park Entrance Showing Western-Most Sited Pair of Gates, 1979, Special Collections (Washingtoniana), DC Public Library.



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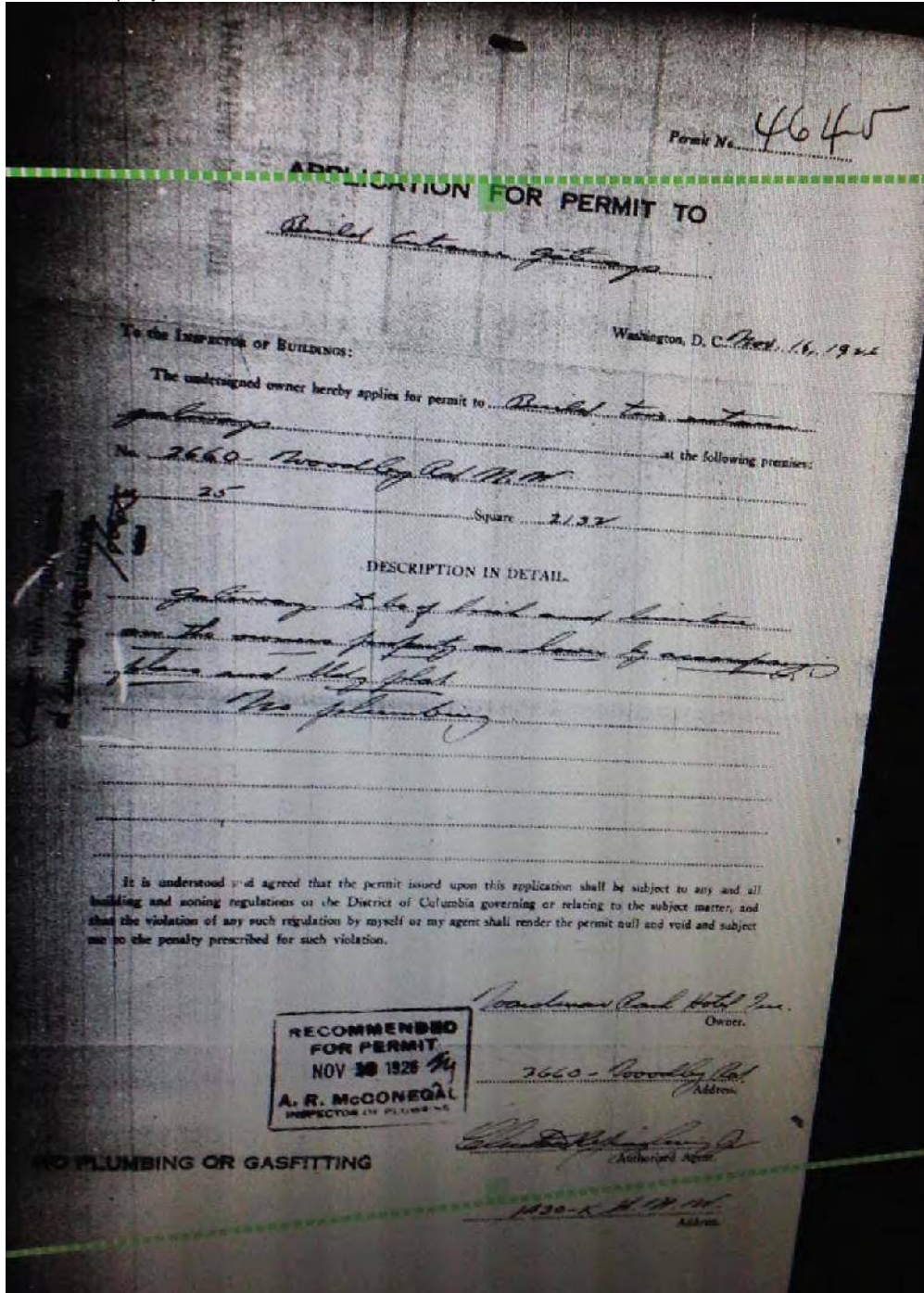
Historical Photographs

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Application for Permit to Build Gateways, Permit No. 4645, 16 Nov. 1926, DC Building Permits, National Archives, Washington, DC.

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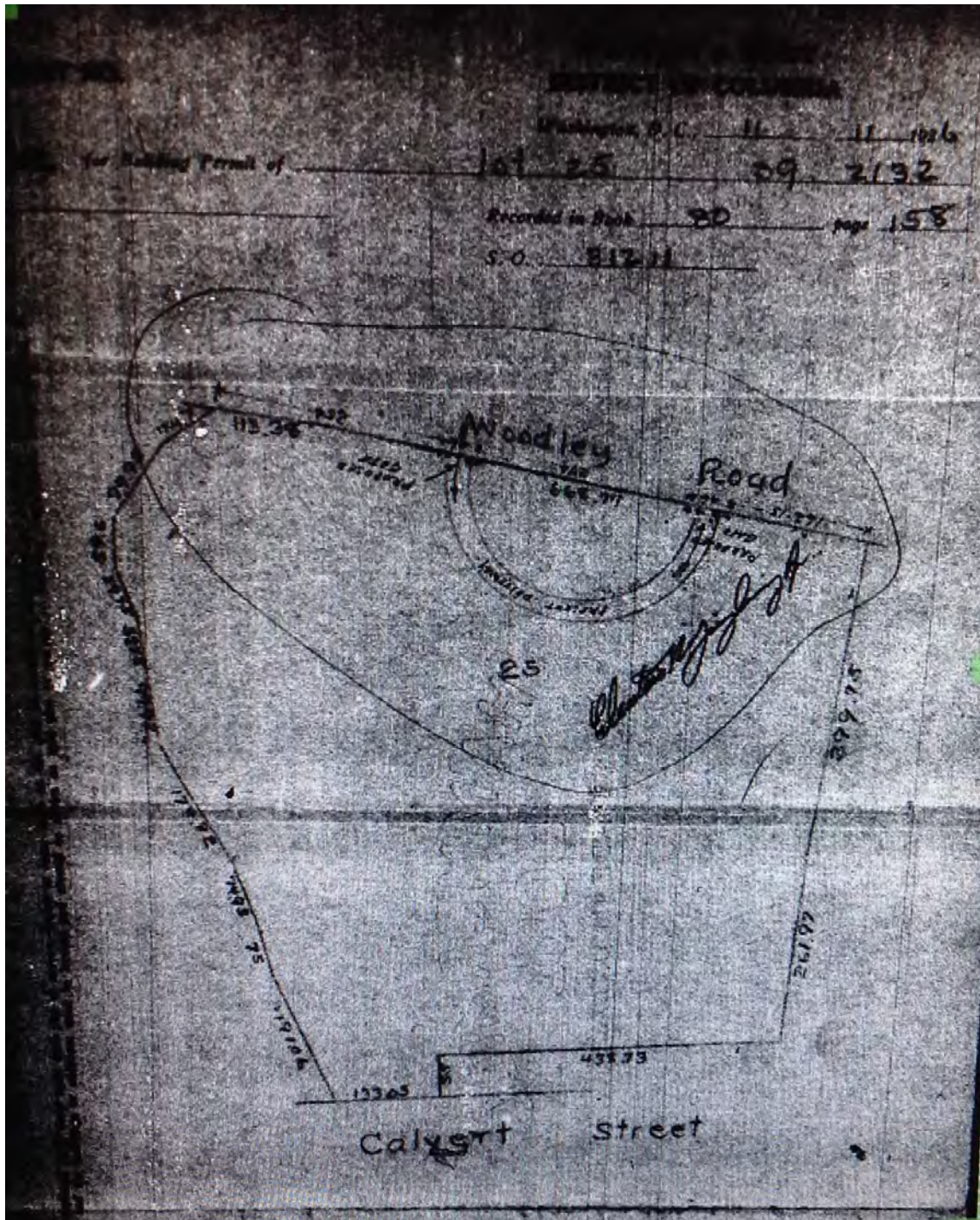
Historical Illustrations

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Sketch Showing Location of Wardman Park Gateways, filed with application for building permit, Nov. 1926, DC Building Permits, National Archives, Washington, DC.

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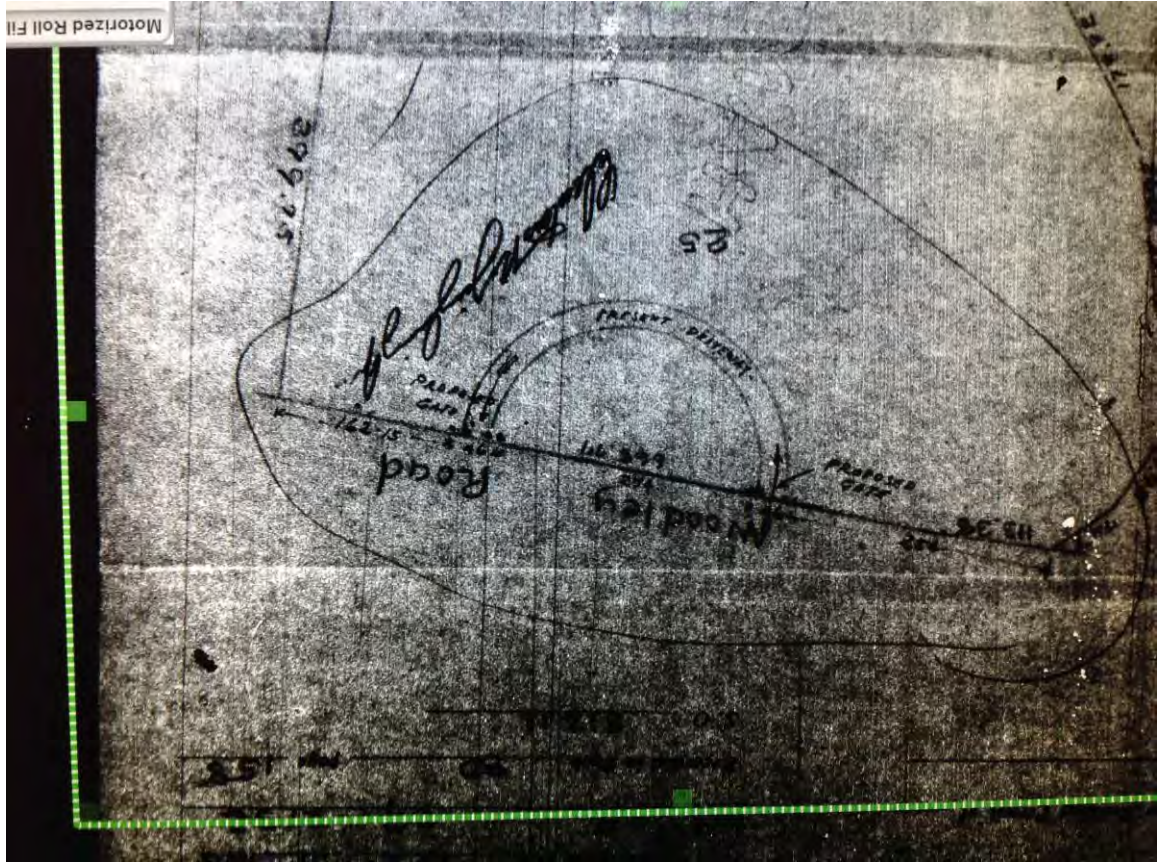
Historical Illustrations

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Sketch (detail, inverted) Showing Wardman Park "Proposed Gates," filed with Application for Building Permit, Nov. 1926, DC Building Permits, National Archives, Washington, DC.

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Photographs