



Marenka House (PG: 66-76)  
Name of Property

Prince George's County, Maryland  
County and State

**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:)

*Patrick Andrews*  
Signature of the Keeper

*9/8/2017*  
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

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**Number of Resources within Property**

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>1</u>	<u>          </u>	buildings
<u>0</u>	<u>          </u>	sites
<u>2</u>	<u>          </u>	structures
<u>0</u>	<u>          </u>	objects
<u>3</u>	<u>0</u>	Total

Number of contributing resources previously listed in the National Register 0

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**6. Function or Use**

**Historic Functions**

(Enter categories from instructions.)

DOMESTIC/single dwelling  
DOMESTIC/secondary structure  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Current Functions**

(Enter categories from instructions.)

DOMESTIC/single dwelling  
DOMESTIC/secondary structure  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

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## 7. Description

### Architectural Classification

(Enter categories from instructions.)

MODERN MOVEMENT

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**Materials:** (enter categories from instructions.)

Principal exterior materials of the property: Brick

### 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.)

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### Summary Paragraph

The Marenka House is a Modern Movement dwelling constructed in 1958 on the southwest corner of Radcliffe Drive and Edmonston Road in the Yarrow subdivision of College Park, in Prince George's County, Maryland. The residential neighborhood consists of gently rolling hills and curvilinear streets. The brick house is elevated from Radcliffe Drive, sitting atop a slight rise. The single-story house terminates in a side-gable roof with projecting front gable. Windows are single-light, wood-casement units. Single-leaf wood doors are common. The property comprises the house, an in-ground swimming pool, and a pigeon cote. Both the principal dwelling and the pigeon cote exhibit elements of organic architecture applied to a Modern Movement building. Character-defining features of organic and Modern architecture include the building's integration with the surrounding landscape and environment, the use of natural materials, the generous expanses of windows, an open floor plan, and the division of interior spaces into zones.



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## Narrative Description

The 1958 Marenka House is sited on the southwest corner of Radcliffe Drive and Edmonston Road on a one-acre parcel in the Yarrow subdivision of College Park, Maryland. The residential neighborhood consists of gently rolling hills and curvilinear streets. Landscaping consisting of mowed lawn, foundation shrubs, planting beds, and mature deciduous trees characterize the house lots. Dwellings in the neighborhood are set back from the road. Sidewalks line the north side of Radcliffe Drive, opposite the Marenka House. Generally, the houses along Radcliffe Drive are single-story ranch and rambler-style dwellings constructed of brick and date from the late 1950s and early 1960s.

The 3,431 square-foot dwelling is elevated from Radcliffe Drive, sitting atop a slight rise. Plantings, hardscape, and recreational facilities were carefully planned to create a unified landscape that is organized for active and passive recreation. A brick retaining wall completed in 6:1 common bond with a soldier course cap defines the north (front) and east (side) yards. Shrubs, mature deciduous and specimen trees, ground cover, and mowed lawn comprise the landscaping. Integrated brick planters are located on the north and east elevations of the house. Chain-link fencing encloses the entire rear yard, while a six-foot tall, board-on-board wood fence screens the service yard located on the west side of the house. The immediate house lot features concrete pavers and mowed lawn. As the property slopes towards Old Calvert Road to the south and Edmonston Road to the east, the site becomes increasingly wooded with mature deciduous trees, undergrowth, and ground cover. An asphalt driveway on the west side provides vehicular access to the property. A concrete walk from the driveway leads to the principal entrance located on the north elevation. The property comprises the dwelling, an in-ground swimming pool, and a pigeon cote.

The Marenka House is a single-story dwelling with an integrated garage. The house occupies a rectangular footprint with projecting gables on the north and south elevations and a service ell at the west elevation, and rests on a poured-concrete foundation. The stretcher-bond Roman brick dwelling is sheltered by an intersecting gable, built-up-roof with deep, overhanging wood eaves. The undersides of the eaves are stuccoed. Vents, some of which appear to have been inserted after the initial construction, are present along the underside of the eaves. Copper downspouts help drain water from the roof. Two brick chimneys pierce the roof. One chimney is located at the intersection of the front and side gables and the second chimney is located on the east slope of the service ell and has two flues: one for the oil burner and one for the Hancock fireplace. In addition, two brick vents protrude from the south slope of the east end of the dwelling. The exterior of the Marenka House exhibits elements of organic architecture applied to the Modern Movement through large bays of windows and the incorporation of planters as both landscape features and building ornamentation. The outdoor living space reinforces connections to the dwelling's environmental setting.

Windows are single-light casement units in wood sash. Concrete sills define the openings. In general, window openings are set high on the walls, close to the eaves. Entrances are found on the north and south elevations of the principal block and the east and west sides of the service ell. Generally, single-leaf wood doors with aluminum screen doors are employed. A center beam defines the ridge of the projecting gable on both the north and south sides.

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The north (front) facade faces Radcliffe Drive. The facade is bisected by an off-center, projecting, front-gable, multi-light window. The roof's overhanging eave shelters the walk leading to the front door and provides a recessed entrance. The overhanging eave features three skylights separated by rafters on the east slope. Wood posts extend from the eave to connect to a built-in brick planter. The planter reinforces the role landscape and the environment play in the visitor's experience of the house, and the expanses of window glass and skylights reinforce the connection between inside and out. Three single-light wood casement windows form the west wall of the entrance bay, which adjoins the brick planter. The entrance contains a single-leaf wood door with metal screen door and a single-light sidelight.

The projecting, front-gable bay is dominated by an asymmetrical window wall comprising three columns of single-light wood casement and fixed-sash windows; two columns of windows are located on the west side of the ridge and one on the east. The east end of the north elevation is two bays featuring two casement windows per bay. The west end of the north elevation is recessed from the principal block. A large window opening featuring a large single-light fixed-sash window with flanking paired casement windows is located west of the projecting bay. Horizontal wood drop siding is found above the window opening. Two casement windows are located at the northwest corner of the elevation.

The east elevation is two bays, the north end of which is slightly recessed. Paired wood-frame casement windows are found at both the north and the south end of this wing, which contains the master bedroom. The windows at the south end wrap around to the south elevation. The wrap-around window bay affords views of the side and rear yards from the master bedroom. Wood drop siding is present above both openings. Four single-light, fixed-sash windows similar to those found near the principal entrance are located in the north end of the overhanging eave. Two brick planters, which also function as a retaining wall, anchor this elevation. The planters are laid in 6:1 common bond and vary in height as they continue toward the rear of the property. A shadowbox wood privacy fence is installed between the two planters. An overhead garage door is located on the west elevation of the principal block. Wood drop siding clads the gable end. A single-leaf metal door with a small light is located on the south elevation of the principal block and provides access to the garage.

The rear elevation, which is divided into zones for dining, living, and sleeping, further reflects defining concepts of organic architecture with the principal block featuring numerous window and door openings.<sup>1</sup> One bank of fixed windows with flanking casements is present at the west end (i.e., the kitchen zone). The living zone is represented in the gable projecting bay with its ground to roof windows. Unlike the projecting gable bay on the north elevation, the four-bay south gable is symmetrical. The windows in the gable are fixed, while those centered in the elevation are fixed-sash units above single-light, wood awning windows. Two single-leaf wood doors with metal screen flank the windows. Three banks of fixed windows with flanking paired casements are located at the east end. This portion contains the bedrooms. The easternmost windows wrap around to the east side. Wood drop siding is located above each window opening. The windows provide access to the active, recreational (i.e., the mowed lawn, swimming pool, and pigeon cote) portion of the yard and passive (the wooded rear lot) areas. Two vents with hoods reflecting Prairie School influence are on the south slope of the roof.

An integral ell extends from the west end of the south elevation. The ell's three-bay west elevation contains one bay of paired, single-light, wood casement windows. Two bays feature a single-leaf metal door with a single light with flanking single-light casement windows. The openings are defined by wood

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<sup>1</sup> Period articles published in popular and professional magazines advocated the division of dwelling interiors into separate public and private areas, or zones. A more in-depth discussion of interior arrangement is presented in Section 8.

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drop siding and poured-concrete sills. The two-bay south elevation contains two single-light, wood casement windows. The outdoor cooking and dining area encourages living within the natural setting. An attached outdoor cooking area with a sink and a cooktop and oven manufactured by the Hancock Iron Works is found on the east elevation. A single-leaf wood door with one flanking casement window is located at the north end of the ell. The ell creates a recessed outdoor seating area that is partially sheltered by corrugated plastic paneling on the roof.

Elements of organic architecture also are evident in the building's interior. The interior employs an open floor plan and features four bedrooms and three bathrooms. It is divided into three distinct zones: the front entry and living and dining rooms comprise the central public zone, which is flanked to east and west by service and sleeping zones. The window walls open the interior to the exterior. Interior planters bring nature inside. Wood is employed generously throughout, in wall cladding, ceiling accents, and built-in furniture. Beams define the ceilings in the living room, family room, kitchen, and master bedroom. The west wall of the dining room is of wood executed in a geometric pattern. Built-in furniture includes planters, seating, a console table, bookcases, soffit lighting, and bar. The soffit lighting system consists of a wood frame cantilevered from the walls. Opaque light diffusers are flush with the wood frame. This system is employed in the living room, master bedroom, family room, and kitchen. Muted, earth-tone tiles are used in the kitchen and select bathroom spaces. The house used materials in interesting ways and employed state-of-the-art technology, including a whole-house intercom and radio system. The stainless-steel kitchen counter was installed without seams.

The entrance hall leads to the sunken living room, two steps below the rest of the house, and the dining room. The spine of the house contains the two most important living spaces: the formal living room oriented to the front and the informal family room facing the back. A massive fireplace divides the living room from the family room and provides a focal point for both spaces. The wall of windows in the living room connects the interior and exterior environments. A hallway from the entrance hall provides access to the dwelling's private zone of bedrooms and bathrooms. The walls in the master bedroom, which is located at the end of the hall, are wood and brick. The master bedroom features an *en suite* bathroom with two closets. The hall bathroom is tiled, whereas the master bathroom is finished in wood and ceramic tiles. The hall bathroom is unusual in that the vanity and commode are in one room and the shower stall is in an adjoining room. Both rooms are accessible to one another by pocket door and both rooms have direct access to the hall. The family room flows into the kitchen to create one cohesive space that accommodates cooking, dining, relaxing, and entertaining. The window wall provides ample natural light. In recognition of leisure activities conducted in the space, family room also includes built-in bookcases and a wet bar. The rear hall provides access to the service wing containing the garage, a pantry, built-in storage, a bathroom, a bedroom, and a utility room. Both the bedroom and utility room have direct exterior access.

#### Pigeon Cote

A single-story pigeon cote is located behind the dwelling, near the wooded portion of the yard. The structure incorporates some of the same architectural vocabulary as the dwelling to create a unified comprehensive whole.

The structure faces north, rests on a poured-concrete foundation, and terminates in an asymmetrical side-gable roof sheathed in asphalt shingles. The roof has overhanging eaves similar to the principal dwelling. Wood drop siding is located in each gable end. A poured-concrete pad extends from the north and west elevations. The main entry to the building features double-leaf, wood doors with vents and a hopper window above. Two single-light, fixed-sash windows flank the entrance. Each window on the structure has a small cut-out covered in metal. The west elevation contains an off-center single-leaf, three-panel

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wood door with four lights. One window similar to those found on the front elevation is centered on the east elevation. A single-story brick, flat-roof projection extends from the south (rear) elevation. Corrugated plastic comprises most of the rear wall and extends from eave to the roof of the projection. A steep change in grade resulted in the construction of a retaining wall extending in a westerly direction from the south elevation of the principal block. The west elevation of the projection contains one opening; the door no longer is extant. A wood screen door is located adjacent to the opening. All other elevations on the projection are blind.

Pool

An in-ground swimming pool is located behind the dwelling. The ca. 1958 rectangular pool has a poured-concrete deck with brick coping. A diving board is located at the east end of the pool.

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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.)



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- 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  
COMMUNITY PLANNING AND DEVELOPMENT

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Period of Significance**

1958  
\_\_\_\_\_  
\_\_\_\_\_

**Significant Dates**

1958  
\_\_\_\_\_  
\_\_\_\_\_

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**Significant Person**

(Complete only if Criterion B is marked above.)

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Cultural Affiliation**

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Architect/Builder**

UNKNOWN  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**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 Marenka House is significant under Criterion C as an example of a front-gabled Contemporary dwelling influenced by the organic school of Modern architecture. Constructed in northern Prince George's County in 1958 during the period of rapid development of outer-ring Washington D.C. suburbs that accompanied the construction of the Washington Beltway (US 495), the Marenka House illustrates the approach to Contemporary residential design influenced by the work of such architects as Frank Lloyd Wright and popularized by national periodicals such as *House Beautiful*. The property derives additional significance under Criterion A for its association with the dramatic growth in residential development that occurred in suburban Prince George's County during the 1950s.

The Period of Significance, 1958, reflects the date of construction of the architecturally-significant property.

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

Organic architecture, with its emphasis on design rooted in the environment, building function, and natural materials, competed for influence in mainstream residential design with International Style modernism inspired by basic functional forms exemplified nationally by the work of such architects as Mies van der Rohe and Richard Neutra. Modern minimalism influenced by the International Style was adopted for residential design in the Washington D.C. metropolitan area by such architects and architecture firms as Charles Goodman; Paul Kea; Charles Wagner; and Keyes, Smith, Lethbridge, and Satterlee. Rectangular forms, flat roofs, exposed structure, and stripped ornamentation were common design characteristics of Modern minimalist domestic architecture. The firm of Paul H. Kea, David Shaw

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& Associates designed the Ernest Maier, Inc., building in Bladensburg. The Maier building is the only other documented building in the Prince George's County Modern architecture inventory with elements of organic architecture (The Maryland-National Park and Planning Commission [M-NPPC] 2015).<sup>2</sup>

In contrast, the Marenka House embraces character-defining elements of organic architecture as applied to Contemporary residential design. The dwelling is integrated with the environment and the relationship between site and building are reinforced through thoughtful landscaping and visual and physical connections between interior and exterior living areas. Spatial hierarchies and interior circulation are defined clearly in the massing and plan and reinforced through built-in furnishings and interior finishes. While extensive archival research has not identified an architect associated with the dwelling, the quality of design and construction all-but guarantee the Marenka House was designed by a professional. The house and its site embody the holistic design approach promoted during the mid-twentieth century as a contemporary alternative to the Modernism influenced by the International Style, often criticized as austere. The organic and International approaches to the Modern style were applied to a small subset of residential buildings of the period. The Washington metropolitan region continued to be dominated by earlier traditional housing types; the Colonial Revival style and associated ornamentation were favored in Maryland and the Washington, D.C. area.

The following narrative explores the development and architectural trends of the postwar period that influenced the design of the Marenka House. The discussion presents a summary context on postwar suburbanization, a discussion on popular national and local architectural movements, and a brief history of postwar development patterns in suburban Maryland. The narrative demonstrates how the Marenka dwelling exhibits these local and national trends, as well as illustrates how the dwelling incorporates then prevailing development and design trends. The dwelling's association with the dramatic growth in residential development that occurred in Prince George's County during the 1950s also is explored.

#### **Historic Context: Summary History of Postwar Suburbanization**

The Marenka House was constructed during a period of rapid suburbanization that occurred during the years following the end of World War II. A number of factors contributed to the unprecedented postwar housing boom. Federal policies and a housing shortage affected the design of postwar residential neighborhoods. At the end of World War II, the forced austerity imposed by the Great Depression and World War II unleashed a pent-up demand for new housing with all the modern conveniences. Prior to the end of World War II, owning a house was reserved for the very rich and members of the upper-middle class. In addition, federal and state governments had not implemented policies to encourage homeownership. Following the end of the war, a sizeable portion of the American public had the financial resources available to buy a house.

The Federal government, recognizing the high demand for housing, enacted policies to facilitate and encourage homeownership. Favorable loans to World War II veterans through the Veterans Administration allowed returning servicemen to acquire new housing. The Federal Housing Administration (FHA), which guaranteed the mortgages for many of the houses constructed during the postwar housing boom, developed design guidelines for the construction of new houses. In order for a homeowner to obtain a FHA-backed mortgage, the house needed to meet the minimum FHA standards. These standards affected the design of both individual dwellings and the residential neighborhoods. Single-family, detached dwellings represented the preponderance of new residential construction. Local zoning ordinances and FHA guidelines expressed a preference for single-family dwellings.

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<sup>2</sup> The Maryland Historical Trust recommended the Maier Building eligible for inclusion in the National Register of Historic Places in January 2012.

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Postwar road construction policies also impacted suburbanization. Federal legislation enacted during the mid-1950s led to the construction of new, toll-free, limited-access, high-speed freeways. These highways made access to the cities and employment centers easier and allowed workers to move further from their places of work.

The population explosion that occurred following the war, combined with Federal housing policies, led to increased suburbanization. Since the end of World War II, the suburbs of major metropolitan cities increased dramatically, with many counties experiencing a population increase of 25 percent or more between 1960 and 1965 (American Institute of Planners 1968:2). People were not just moving to the suburbs; jobs, particularly those in the service and manufacturing sectors, were as well (AIP 1968:2). Postwar suburbs were located on the periphery of major urban centers and featured planned communities of low-density, single-family dwellings (Adams 1995:165). Most residents were of similar social, economic, and racial backgrounds.

#### Construction of the Postwar Suburbs

The massive World War II mobilization effort was the harbinger for rapid postwar suburbanization. World War II mobilization provided the training ground for the large-scale merchant builders who emerged during the postwar period. By the end of the war, these builders had perfected the expertise to construct large numbers of houses quickly and cost effectively. The acute, wartime housing shortage for employees in the defense industry spurred builders to innovate. These innovations were applied and adapted to meet the postwar demand for new housing. The sudden availability of previously unattainable resources and the introduction of new materials enabled merchant-builders to meet the pent-up demand for housing.

#### Architectural Trends during the Mid-Twentieth Century

The Marenka House exhibits influences of organic architecture as applied to a Midcentury Modern dwelling, one of the many styles that fall under the larger Modern architecture umbrella. The Modern style was popularized with the American public through books, magazines, including trade and popular publications; radio, and the new medium of television (Schein 2005:130). Modest, simplified versions of dwellings from the Modern Movement were introduced in years following the war (Wentling 1995:23).

Despite efforts by the media, designers, and builders to advance the style, most American consumers were ambivalent about Modern architecture after the end of World War II. While some consumers were interested in International Style residential designs, others were more comfortable with housing that recalled past architectural styles. Responses to government surveys and mail from readers of popular home and garden publications summarized consumer sentiment, which “remained apprehensive of modernist abstraction” (Penick 2007:32). The editors of popular magazines, such as *House Beautiful*, *Better Homes & Gardens*, and *McCall's*, recognized that their audiences preferred Modern architecture with references to more “traditional” architectural expressions. Dwellings constructed in a strict departure from traditional styles would not find widespread acceptance (Penick 2007:33). Postwar consumers, however, wanted their houses to feature the latest in modern conveniences. In other words, as *Woman's Home Companion* noted, the “American public seemed to want “modern on the inside” and traditional on the outside” (Penick 2007:33). Publications and magazines marketed towards the consumer influenced postwar domestic design. The press, through popular “ladies” magazines advanced the professional architect-inspired styles and designs for popular consumption (Penick 2007:33-35). The Marenkas, when choosing an architectural style for their new dwelling, bucked prevailing consumer trends. Their dwelling was “modern on the inside” as well as on the outside.



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Organic Architecture

The Marenka House was constructed during a period of reflection and debate amongst members of the design community on the best approach to domestic architecture. The struggle to introduce a postwar style that met the needs of the postwar consumer was aired in the popular press and academic publications. *House Beautiful* and its editor Elizabeth Gordon tried to reconcile the sometimes contradictory demands of the postwar consumer. She supported domestic design that did not employ the elements of the Modern style she found distasteful. Gordon accomplished the goal of introducing her vision of domestic architecture through the promotion of the Pace Setter house. The first Pace Setter house was designed in 1948 by Cliff May. Over the years, the Pace Setter house evolved until it embodied the ideals Gordon supported.

By the early 1950s, Gordon's Pace Setter houses advocated and promoted her vision of the modern home and specifically "organic" architecture: "open planning, indoor-outdoor living spaces, climatic considerations, designed landscaping, natural materials, flexible furnishings and technologically-advanced domestic equipment" (Penick 2007:98). She arrived at these elements of residential design by filtering her understanding of domestic architecture through the lens of the readers of her magazine. While Gordon was attempting to democratize residential construction through the promotion of the organic house, a disconnect existed between her ideals and the realities of the readership of her magazines. The readers of *House Beautiful* primarily were middle-class, white suburban women; however, the Pace Setter dwellings typically were constructed for the wealthy (Treib 2002:183). Pace Setter dwellings included amenities such as maid's quarters and multi-car parking, features that were unneeded or unaffordable to the majority of her readers.

Gordon was an admirer of Frank Lloyd Wright. Both rejected the strict tenets of the International Style, with its blocky masses and sterility, and both attempted to define a new "democratic" American architecture. She formed an alliance with Wright and his Taliesin Fellowship, which enabled her magazine to promote the principles of organic architecture and to provide a contrast to the International Style and Modernism. In Wright, she found a sympathetic advocate. He expressed his views on postwar domestic architecture in two articles that appeared in the magazine in 1953: "Frank Lloyd Wright Speaks Up" and "For a Democratic Architecture" (Penick 2007:116). Wright's essays, his travelling *Frank Lloyd Wright: Sixty Years of Living Architecture* exhibition, and the construction, in collaboration with his apprentices, Gordon, and the staff of *House Beautiful*, of a full-scale model of a "Usonian House" helped organic architecture, which had fallen out of favor, regain popularity (Penick 2007:120).

Wright's Usonian houses were zoned, with the bedrooms and bathrooms located in a wing separate from the "work space" (i.e., the kitchen) and the living and dining areas (Votolato 1998:99). Usonian houses were constructed of brick or wood and incorporated copious amounts of glass. Broad overhangs were common. These houses were constructed without basements, with electrical and plumbing housed in the foundation slab (Votolato 1998:99). A central fireplace defined the living room, which had a low ceiling typically detailed with wide timber planks. Frequently, the ceiling extended beyond the glass wall for two reasons: to provide sheltering eaves and to focus attention on the outside landscape (Votolato 1998:99). Built-in furniture was common.

Frank Lloyd Wright and Organic Architecture

Like Gordon, Wright was dissatisfied with the Modern approach to domestic design. The articles he wrote for *House Beautiful* allowed him to reach a popular audience. Through the women's magazines, Wright was given a forum where he could promote his ideas on appropriate design. He had some difficulty convincing large majorities of design professionals to adopt his philosophies regarding domestic

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architecture. By writing for the popular press, Wright could influence others with vested interests in residential design: the readers of women's magazines.

Wright's Usonian houses can be considered an early example of his "organic architecture" philosophy. According to Wright, an organic building was one that interpreted nature's principles, as expressed through the built environment, and that harmonized with their surroundings (Guggenheim n.d.). A building should complement its environment by creating a unified space that incorporates elements of the natural environment, such as, plant materials, light, and water (Guggenheim n.d.).

Key tenets of Wright's organic philosophy include:

- The belief that a building should appear to grow easily from its site
- Choosing one dominant form for a building and integrating that form throughout
- Using natural colors
- Revealing the nature of materials
- Opening up spaces
- Providing a space for foliage (Guggenheim n.d.).

Wright also encouraged a holistic approach to the use of new materials, technologies, and machinery in the design of buildings (Guggenheim n.d.). As he articulated in the accompanying brochure for his *Sixty Years of Living Architecture: The Work of Frank Lloyd Wright* presented by the Guggenheim Museum in New York City in 1953, "To use our new materials – concrete, steel and glass, and the old ones – stone and wood – in ways that were not only expedient but beautiful was Culture now. So many new forms of treating them were devised out of the working of a new principle of building. I called it 'organic'" (Wright in Guggenheim 1953). Interior space was arranged through the creation of a "single spacious, harmonious unit of living room, dining room and kitchen, with appropriate entry conveniences. The sleeping rooms were convenient to baths approached in a segregated, separate extended wing and the whole place was flooded with sunlight from floor to ceiling with glass" (Wright in Guggenheim 1953). In the Usonian model constructed for the 1953 exhibit, the segregated sleeping quarters were accessed by a long "gallery" at the terminus of which was located the master bedroom (Guggenheim 1953). The generous use of plywood and wood paneling is evident throughout the dwelling.

Organic architecture was popular before the war. In 1939, Wright acknowledged that organic architecture as he defined it was not as fully realized as he would prefer. He laid its failure to attract a broader audience at the feet of the education and training of design professionals. However, by the late 1950s, it was seen as an alternative to the strict rigidity of the Modern style, especially the International Style (Penick 2007:120). Wright and Gordon, through the promotion of the Pace Setter houses, introduced another option for the design of postwar domestic architecture. Wright's vision for organic architecture was one that embraces and was part of the surrounding environment and rejected the rhythm and symmetry of earlier periods (Wright 1939:11). This new domestic architecture, with its rejection of past styles and influences, would have greater implications for the larger society and could be applied to economics, statesmanship, and salesmanship (Wright 1939:13).

#### Postwar Housing Trends

Postwar Americans had more leisure time than earlier generations (AIP 1968:3). These factors put pressure on already limited recreational facilities in both urban and suburban communities (AIP 1968:3). Designers of mid-century dwellings recognized the increasingly important role leisure activities played the lives of American consumers. Outdoor cooking and barbecuing equipment often was incorporated into the design of the postwar dwelling. The private patio, with its siting at the back of the house, symbolized the outdoor living room and became the new focal point of the house (Penick 2007: 80). The

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front yards presented the public face and the backyard afforded privacy. With the introduction of the outdoor living area, homeowners no longer needed to seek out public venues to fulfill their recreational needs (Schein 2005:138). As one critic noted:

The garden became a place for "vitamin-conscious moderns" to relax, a new place for housewives to cook on the outdoor grill, a playground for the children, a recreation center for teens complete with stereo system and swimming pool, and extension of the living room for adult entertaining (Schein 2005:138).

Gordon's Pace Setter houses fully embraced the outdoor living concept. Early Pace Setter houses occupied irregular plans, which provided sheltering for the outdoor patio (Penick 2007:87). The large expanses of windows, through the inclusion of picture windows, window walls, and sliding glass doors, opened the interior of the house to the outdoors. The effect of these design considerations was the seamless integration of indoor and outdoor spaces. Large expanses of windows were common on the front elevations; however, as the 1950s progressed and privacy became an ever increasing concern, architects and designers began designing dwellings with the majority of the windows facing the back yards (Schein 2005:142, 143). The Marenkas and their architect seized upon the idea of these trends in leisure activity. Not only does the backyard incorporate an integrated outdoor cooking and dining area and a pigeon cote, the property also has in-ground swimming pool. At the time the pool was constructed, approval from the Prince George's County Commissioners was required. Of the four approvals for pools granted by the County Commissioners on June 19, 1958, three were for residential use (*The Evening Star* 1958:A-22).

Leisure time was not only reflected in the attempt to bring the outdoors in through the inclusion of large expanses of glass windows, patio dining, and outdoor cooking appliances. The inclusion of the "family room" in residential architecture was the builder's response to the growing demand by postwar homeowners for less-formal spaces. The "family room" had become nearly ubiquitous by the mid-1960s. According to a poll conducted by the National Association of Home Builders, of the 600 members who were polled in 1965, seven out of ten members constructed houses with family rooms (Jacobs 2006:70). Prior to World War II, a room used strictly for relaxation and leisure was an anomaly. The farmhouse kitchen was the closest room to function in that capacity (Jacobs 2006:71). Indeed, in their 1945 publication *Tomorrow's House: A Complete Guide for the Home-builder*, George Nelson and Henry Wright included a chapter on the "Room Without a Name" (Jacobs 2006:71). This nameless room, a "'big room' is intentionally set up to cover the family's social and recreational needs, and...the usual adult-versus-children distinction has been abandoned" (Jacobs 2006:71). Postwar, middle class homeowners felt casual living was necessary for family life (Jacobs 2006:71). At a time when more Americans had more leisure time, the living room functioned as a catch-all space where informal family activities, including playing, housework, and eating, could be conducted without disrupting the rest, i.e., the more formal, spaces in the house (Jacobs 2006:72).

By the 1960s, the suburban home was divided into distinct zones: formal and informal, private and public spaces. The family room and informal dining were regulated to one area of the house while the living and dining rooms were paired in another zone of the dwelling. The creation of these two zones allowed for the family to have casual private or semi-private space while separating the formal spaces usually used for entertaining (Jacobs 2006:74).

In addition to leisure time, the postwar period heralded a departure from the more rigid formality of the Victorian era, with its separate rooms for entertaining and receiving guests. Postwar houses, through the elimination of walls separating the various public spaces, introduced a new casualness and informal entertaining to American life. Outdoor barbeques and patios were ideal for casual entertaining. The kitchen flowing into the informal family room, which may or may not include a built-in bar, facilitated



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socialization (Kviklys 2011:52, 53). The Marenka House demonstrates these design trends. The formal living room, which is located at the front of the house, is separated from the family room by a fire place. The living room has direct access to the adjacent dining room and entrance hall. The kitchen, with its built-in bar and desk, and the family room, with its bookcases and bar, are located at the back of the house and provide the setting for informal entertaining.

### **Historic Context: Postwar Domestic Construction in the D.C. Metropolitan Region**

The real estate boom was in full swing by the time the Marenka House was constructed in 1958. The D.C. metropolitan region was among the top housing markets in the country in 1957. The region retained its status as an important residential real estate market despite the fact that the number of building permits fell 30 per cent from 1955 (Chase 1957:B-3). In fact, the number of new dwelling units constructed in the region from the end of World War II through July 1957 “more than replace(d) all the housing existing in 1950 in the District proper. The 242,000 new dwelling units authorized by building permits in the Metropolitan Area (sic) during this postwar period had a permit valuation of over \$2 billion” (Chase 1957:B-3). The majority of single-family houses scheduled for construction in the region for 1957 were to be constructed in Maryland (Chase 1957:B-3).

The local media recognized the regional demand for new housing. The *Evening Star* attempted to connect house buyers with regional builders. In 1955, for the first time, *The Evening Star* began publishing a home directory featuring projects by local builders (*The Evening Star* 1955:B-1). The metropolitan region’s booming real estate market prompted local newspapers to run special issues in conjunction with “Home Buyers Week,” which was sponsored by the Home Builders Association of Metropolitan Washington. The week-long event officially was named Home Buyers Week by District Commissioners (*The Evening Star* 1959:B-1).

Subdivisions in the D.C. metropolitan area were much smaller than their contemporaries in other regions of the country such as New York City and Los Angeles. Some have speculated that a lack of land available for development in the nation’s capital resulted in the construction of relatively modest neighborhoods ranging in size from a dozen to several hundred dwellings (Lampl 2004:E45).

### **Regional Housing Trends**

World War II created a severe housing shortage, as most construction projects were undertaken to support the war effort. Material shortages also hampered new, non-military construction. After the war, the Federal government encouraged new construction through favorable financial terms and the construction of new roadways. “Straightforward plans with varying degrees of regional or traditional applied ornament” characterized domestic architecture during the immediate postwar years (Wentling 1995:23). Single-family houses constructed in the Washington, D.C., metropolitan region were no exception. While Anshen and Allen, designers for Eichler homes in California, recalled that the Modern style was “so popular that the other, presumably more traditional models were impossible to see,” Modern architecture did not attain the level of popularity in the D.C., metropolitan region that it did in other regions of the country (Adams 1995:167). Mid-century Modern dwellings executed in the International Style or other similar styles are relatively rare in Prince George’s County. Like residential construction in adjacent Montgomery County, the overwhelming majority of domestic architecture relied on a more traditional architectural vocabulary (Prince George’s County Planning Department 2015:5).

Single-family, detached dwellings were the most common housing type constructed during the postwar period. Consumer preference for single-family dwellings continues to drive the county’s residential housing market. A quarter of the county’s housing stock was constructed in 1959 or earlier (M-NCPPC



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2014:63). Much of the older housing stock was constructed in communities located inside the Capital Beltway.

In the immediate postwar years, traditional residential styles remained prevalent. Houses were constructed in the Colonial Revival and Four Square style. "Modernized" Cape Cods and the ranch house were popular "modern" styles in the region (Lampl 2004:E56). The "Modern" style, or "contemporary style" as it was called during the immediate postwar years, rarely was used in domestic architecture. As executed by practitioners as Charles Goodman; Keyes, Smith, Lethbridge, and Satterlee; and Deigurt & Yerkes, among others, the Modern style incorporated flat-roofs and a generous amount of glass (Lampl 2004:E56). Goodman in particular used the window framing as structure to enable the copious use of glass. By exposing the framing and installing window walls, Goodman was able to link the dwelling to its environment (Lampl 2004:E53). On the interior, Goodman relied heavily on the open floor plan. The FHA's dislike of the Modern style resulted in few dwellings being constructed in the style in the region. The FHA was reluctant to provide favorable appraisals for dwellings constructed in the Modern style (Lampl 2004:E56). The FHA's reluctance to approve the construction of Modern dwellings suggests that only those property owners with the financial means to forgo a FHA-backed mortgage could do so. Other, more popular styles in the metropolitan region included ramblers and split-levels (Lampl 2004:E61).

While homeowners were reluctant to embrace the Modern Movement, this was not the case for region's design professionals. The Potomac Valley Chapter of the American Institute of Architects, which included architects practicing in Montgomery and Prince George's counties, began recognizing the works of local architects during the 1950s. A review of awards presented by the organization and articles presented in the organization's publication suggests a strong preference for the Modern style. Harold Lionel Esten received awards for the design of the Katinas residence in Bethesda and the Marcus residence in Washington, D.C., among other houses he designed, and Hugh Newell Jacobsen, received a

First Award for the residence of Mr. and Ms. Robert E. Lee of Washington, D.C. (Potomac Valley Chapter of the Maryland AIA (PVC) 1960; 1962). Award winning projects clearly exemplify the characteristics of the Modern style. The dwellings generally occupy rectangular footprints, express the window framing system, terminate in flat roofs, and employ extensive glass. Architects designing in subsets of the Modern style received little, if any, recognition (PVC var.).

The local D.C. housing market favored custom-built dwellings, with a smaller number of "mass-produced" houses under construction (Lewis 1957:B-1). The average sales price for such a dwelling was \$15,000 (Lewis 1957:B-1). A review of building permits approved in Prince George's County between 1957 and 1958 suggest the cost of constructing a new dwelling ranged between \$9,000 and \$15,000 with some dwellings costing as much as \$35,000 to construct (*The Evening Star* var.). Unlike other dwellings built during the time period, the Marenka House cost \$38,000 to construct (*The Evening Star* 1957:B-5).

#### **Historic Context: Summary History of Twenty-Century Development of Prince George's County**

Prince George's County comprises 498 square miles, and includes 27 incorporated municipalities, including the City of College Park (M-NCPPC 2014:54). Predominately rural during the nineteenth and early twentieth centuries, by the 1960, Prince George's County had become the fastest-growing county in the country (Prince George's County Planning Department 2015:4). The county's proximity to the Nation's capital and the federal government made the county the ideal location for families moving to the suburbs during the postwar years. The construction of the Beltway (I-495) facilitated rapid development of the county, as the road made access to government jobs easier. Rapid suburbanization came to a close by 1970 as a result of a slowdown in growth in the federal government (Prince George's County Planning Department 2015:4).

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Federal census records illustrate the dramatic population growth that occurred in the county following the end of World War II. The county had a total population of 60,095 in 1930 (University of Virginia 2004). By 1940, the population had grown to 89,490 residents (University of Virginia 2004). Excluding the two most populous jurisdictions in the state, Baltimore City and Baltimore County, Prince George's County had the largest population (n = 89,490) in the state and the second largest number of single-family "detached structures classed as dwelling units" (n = 18,788) after Montgomery County (University of Virginia 2004). County residents also had the second highest average value of owner-occupied units (n = \$4,587); the average value of dwelling units in Montgomery County were the highest in the state (n = \$8,215) (University of Virginia 2004).

The population of Prince George's County grew to 194,182 in 1950, representing a 54 per cent increase since 1940 (University of Virginia 2004). The population of Prince George's County continued to grow through 1960, when the county's population grew to 357,395, making the county the third most populous jurisdiction in the state after Baltimore City and Baltimore County (University of Virginia 2004). The Marenka House was constructed during a period in which the county's population exploded. Indeed, between 1940 and 1960, the county's population increased by 75 per cent.

State and local government officials attempted to control and guide the county's development. In 1955, the Maryland General Assembly authorized the creation of the Industrial Development Committee of Prince George's County. The Committee's purpose was to encourage industrial growth in the county and to provide information to potential companies interested in relocating to Metropolitan Washington (Industrial Directory of Prince Georges County, Maryland 1957:2).

In addition to the efforts undertaken by the Industrial Development Committee of Prince George's County, The Maryland-National Park and Planning Commission guided regional development by directing planning and zoning activities in Prince George's and Montgomery counties. Of particular concern for the rapidly growing counties was zoning authority over newly annexed properties. Legislation enacted in 1957 clarified issues arising from annexations. The land annexed into incorporated towns would be subject to the town's zoning ordinances. Such practices were not uniform across the counties and the new legislation sought to clarify this issue (Neumann 1957:B-5). Confusion over zoning responsibility and new construction approval may partially explain why the deed for the Marenka property stipulated detailed construction requirements and why the building permit was issued by Prince George's County rather than the municipality of College Park.

#### Incorporation of College Park

The Marenka House is located in the municipality of College Park, which developed during the nineteenth century and included the neighborhoods of Branchville, Berwyn, Lakeland, and Old Town (formerly the neighborhood called College Park) (City of College Park n.d.a). During the early twentieth century, College Park emerged as a streetcar suburb. Streetcar service to the community facilitated growth, as the community became more accessible to Washington (City of College Park n.d.a). Access to the Baltimore & Ohio Railroad and the Washington-Baltimore Turnpike facilitated development in College Park and Prince George's County in general (EHT Tracerics, Inc. 2009:2). The period between 1920 and the end of World War II underwent the greatest growth (EHT Tracerics, Inc. 2009:2).

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The city, which comprises approximately 5 square miles, was incorporated in 1945 (City of College Park n.d.b). Communities that would become the incorporated municipality wanted to form a unified government to consolidate services and to manage growth. Neighborhoods originally included in the merger included Berwyn, Branchville, Calvert Hills, College Park, and Lakeland (*The Evening Star* 1945a:B-1). Local employers supported incorporation. Indeed, after incorporation, the University of Maryland contributed \$10,000 to the newly created city with additional funds to be provided at a future date (*The Evening Star* 1945b:B-1). Ultimately, incorporation of the City of College Park, because of legal action, became a two-step process involving a referendum and two votes by the General Assembly in Annapolis.

The Marenka House was constructed during a period of dramatic growth in Prince George's County and extensive residential development in College Park. In November 1957, Stephen Marenka and his wife Mildred purchased Lot 1 in Block A in the subdivision known as "Blocks A, B, and C, Yarrow" (Prince George's County Land Records var.). "Block A" was the last section to be developed (NETR Online 1957). The subdivision was described as a "community of custom-built homes" (*Washington Post and Times Herald* 1958). The plat for Block A was filed in 1948 and comprised 11 lots lining the south and west sides of Radcliffe Drive, ending at Knox Road on the north.

Lot 1 on the corner of Radcliffe Drive and Edmonston Avenue contained 1.108 acres (Prince George's County Land Records var.). Use of the lot was restricted to one single-family dwelling costing no less than \$5,000.00. The dwelling was restricted to 2.5 stories in height with a garage not to exceed two cars. Approval for new construction on the lot rested with the neighborhood committee to be appointed or elected by the majority of the owners. According to the deed, the neighborhood committee had approval authority over "the architect...; the cost, type, size [of the residence]; the materials to be used in the construction, the color scheme; the plans, specifications and details thereof, and the site plan, showing the proposed location of the dwelling, garage, and driveways upon the site..." (Prince George's County Land Records L2165:142). The house presumably was constructed during 1958. A permit for the swimming pool at the rear of the house was approved in summer 1958 (*The Evening Star* 1958).

#### Owners of 7300 Radcliffe Drive

The first owner of the Radcliffe Drive dwelling, Stephen Marenka, was born in 1913 in Coatesville, Pennsylvania. In 1936, he moved from Claymont, Delaware, to Washington, D.C. (*The Evening Star* 1970; U.S. Social Security Death Index, 1935-2014; U.S. Federal Census 1940). He was married to Mildred Harrison in 1937 in St. Mary's Ukrainian Orthodox Church, in Chester, Pennsylvania (*Delaware County Daily Times* 1962). By 1939, Stephen and Mildred lived at 1762 E Street, N.E. (*The Evening Star* 1939). Stephen and Mildred had three children: Stephen, Jr. (born 1939), John W. (born 1941-died 1980), and Michael J. (born ca. 1954) (U.S. Social Security Death Index, 1935-2014; U.S. Federal Census 1940). While living in College Park, Marenka became an active member of the local Lions Club, the Chamber of Commerce, and the Elks (*Delaware County Daily Times* 1970).

Postwar Americans had more leisure time than previous generations. Leisure activities were incorporated into domestic architecture as reflected in the informal family room and outdoor cooking and dining amenities. The Marenka dwelling is typical of this trend. The expansive back yard incorporates integrated cooking facilities and a sheltered eating area. The Marenkas installed a Hancock Outdoor Fireplace in their backyard. The fireplace, which included an oven, was manufactured by the Hancock Iron Works in Pontiac, Michigan. Customers could order plans from the Hancock Iron Works that included working drawings of a variety of different grill designs (*Popular Mechanics* 1953:66). An in-ground pool provides recreational opportunities. In addition to the pool and outdoor eating and cooking facilities, Mr. Marenka also had a custom-built pigeon cote constructed. According to an acquaintance of the family, Stephen



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Marenka "even had them build in a pigeon rookery where he could raise and train his homing pigeons" (Personal communication, John Corkill, June 2015).

In his professional life, Stephen Marenka worked in steel fabrication. In 1939-1940, he worked as a shop foreman for the A.S. Johnson Co., Inc. (Washington, District of Columbia 1939; U.S. Federal Census 1940). In 1941, he founded the Marenka Metal Manufacturing Company, Inc. that specialized in the installation of stainless steel custom kitchens (*The Evening Star* 1970; *Baltimore Sun* 1970). He was identified as a sheet metal worker in 1942, when he was one of 60 persons or firms to receive a certificate to purchase a new passenger automobile (*The Evening Star* 1942). During the 1940s, the firm was located at 628 W Street, N.E. (*The Evening Star* 1945c; *The Evening Star* 1949).

Stephen Marenka not only moved his residence from the city to the rapidly expanding suburbs, but he also moved his business. By June 1950, the Marenka Metal Manufacturing Company had moved to 5011 Creston Avenue in Bladensburg, Maryland, where it was located until 1960 (*The Evening Star* 1950; *The Evening Star* 1960). In 1957, the firm employed 45 persons (Industrial Directory of Prince George's County 1957:9). Between October 1960 and April 1961, Stephen Marenka offered an industrial plant for sale. The plant contained approximately 20,000 square feet on one acre of paved ground and was located one block from the Kenilworth interchange (*The Evening Star* 1960; *Washington Post* 1961). By June 1961, the Marenka Stainless Steel Corporation was operating in Laurel, Maryland (*Bluefield Daily Telegraph* 1961). In 1962, Mildred Marenka was listed as the vice president of the company (Polk's Laurel City Directory 1962). At the time of Stephen Marenka's death in 1970, the firm had 60 employees (*Baltimore Sun* 1970).

The firm specialized in stainless steel kitchen equipment for hotels, restaurants, institutions, and residences. The firm fabricated custom-built sinks, drain boards, cafeteria counters, cooking equipment, hoods, steam tables, work tables, and sterilizers (Industrial Directory of Prince George's County 1957:9; *The Capital* 1972). The company served local, regional, national and international clients. A few of the local and regional projects included: restaurant equipment for the Longchamps Restaurant at 14<sup>th</sup> Street at New York Avenue, Washington, D.C in 1953 (*The Evening Star* 1953); kitchen equipment for the Virginia Treatment Center for Children in Richmond, Virginia, in 1960 (*Richmond Times Dispatch* 1960); equipment for the Carroll County General Hospital in 1961 (*The Evening Sun*, Hanover, Pennsylvania 1961); kitchen equipment for the White House in Washington, D.C. (*Delaware County Daily Times* 1962); equipment for the District of Columbia stadium in 1962; equipment to the Children's Convalescent Hospital in Washington, D.C. in 1967 (*The Evening Sun*, Hanover, Pennsylvania 1967); and, food service equipment for Hollidaysburg High School in Pennsylvania in 1969 (*Tyrone Daily Herald* 1969). The firm also supplied stainless steel goods for clients located in Chicago, Texas, India, and Venezuela (*Sheet Metal Workers Journal* 1956).

The company was identified in the National Sanitation Foundation Testing Laboratory directory. The company, after its move to Laurel, produced custom-built equipment (National Sanitation Foundation Testing Laboratory 1968:64). The company was authorized to use the Sanitation Foundation's seal of approval because the equipment the company manufactured met the foundation's standards for the manufacture of industrial equipment. The foundation, a collaboration between public health professionals and industry, established sanitary standards for the production of industrial equipment.

In 1972, the Marenka Stainless Steel Corporation celebrated its 31<sup>st</sup> year in operation. The main office was located in Baltimore; a post office box was located in Laurel (*The Capital* 1972). During the 1970s,



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the firm diversified to sell their own custom-made equipment, as well as commercial, industrial, and institutional food service equipment fabricated by other suppliers (*The Capital* 1972).

After Stephen Marenka died in 1970, his wife Mildred continued to own the house at 7300 Radcliffe Drive for two years. In 1972, the house was sold to Peter and Margaret Barbera. The house at 7300 Radcliffe Drive was owned by members of the Barbera family until 2014 (Prince George's County Land Records var.).

### **Evaluation**

The Marenka House is eligible for the National Register of Historic Places under Criterion C as a representative example of a Modern dwelling influenced by organic architecture, a subset of the Modern Movement, and under Criterion A for its association with the post-World War II development of Prince George's County. The dwelling represents a postwar response to the International style through site, landscape, and interior design.

The Marenka House exhibits trends in postwar residential construction through materials and design. Yet, a review of contemporary house plans suggests the Marenka dwelling was not a pattern-book design, but rather a custom, architect-designed residence. The plan and layout, the choice of materials, the size of the dwelling, and the siting all suggest a professional worked with the Marenkas in the execution of their dwelling. The integration of the indoor and outdoor spaces, the implementation of formal and informal landscaping, and the relationship of the building and its setting further suggest the Marenkas

worked with a trained professional. The natural environment is successfully incorporated into the house lot through the prominent window bays that open the interior of the dwelling to the exterior and the use of interior and exterior planters. The dwelling's hilltop siting, the informal wood lot, and the corner location take advantage of the natural setting.

The Marenka House employs an open floor plan. During the 1950s, the open floor plan emerged as the predominant approach to interior room arrangement. Postwar dwellings were divided into different zones based on function: formal versus informal and public versus private (Kviklys 2011:18). This organization by function most commonly manifested in the open floor plan, which at the time, was a new concept in interior layout (Kviklys 2011:18). The Marenka House interior plan is divided by function into zones. The living and dining rooms located at the front of the dwelling represent the formal public spaces whereas the private spaces of kitchen and family room are at the rear of the house. The bedrooms are located in a separate zone in the eastern end of the dwelling accessible by a corridor opening onto the main entry and the family room. A fourth zone is present at the western end of the dwelling and functions as the service wing. Postwar dwellings integrated utilitarian spaces into the floor plan. Utilitarian spaces could include extra storage, mechanical and heating systems, and laundry facilities (Kviklys 2011:36). Utilities in the Marenka House are located in a large utility room housing the furnace, hot water heater, and washer and dryer. The utility room is located in the zoned service wing of the house.

The open floor plan facilitated the introduction of another important component of the postwar dwelling: the open kitchen. Rather than being separated from the day-to-day operations of family life, the kitchen was fully incorporated into the informal living space and became integral to the functioning of the house. Once the kitchen was opened to the family room, homeowners were able to display their modern, high-tech kitchen gadgets (Votolato 1998:97). Modern gadgets and the combined living room/kitchen were seen as signs of affluence, with the kitchen replacing the formal parlor as the dwelling's showplace (Votolato 1998:97). In the Marenka House, the kitchen, which is joined with the informal, private family space, flows into the family room with only a laminated bar separating the two spaces.

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In addition to updating the floorplan, postwar builders brought materials that first were introduced during the war to the larger civilian market. Plastic, aluminum, laminate, and vinyl building materials were common (Kviklys 2011:40). Wood paneling replaced paint in living areas; and the era saw the introduction of wall-to-wall carpeting (Kviklys 2011:41). By the late 1950s, small square mosaic tiles for bathroom use were promoted in industry publications. The 1957 Briggs bathroom design incorporated polychromatic tiles on the floor and shower wall (Mid Century Home Style n.d.). Manufacturers such as American Standard and Kohler presented corner tubs similar to that installed in the Marenka residence (Mid Century Home Style n.d.). The Marenkas decision to use stainless steel for the kitchen countertops was not unusual and likely was a natural choice. Stephen Marenka was the owner of a manufacturing company that fabricated stainless steel appliances and equipment for industrial uses. However, the Marenkas use of stainless steel also came when the material began to emerge as an acceptable material for domestic kitchen use. The material, rather than the more traditional enamel, was applied to major appliances (Young and Young 2004:74). Sinks were fabricated in stainless steel and it was used for flatware, replacing silver (Young and Young 2004:75).

Many houses of the period lacked traditional storage. Instead, designers integrated familiar features such as built-in bookcases, cupboards, and furniture into the interior design (Kviklys 2011:43). Such components were incorporated in the Marenka House. The house, with its bookcases, seating, storage, and console table, not only makes generous use of built-ins, but also represents the owners' affinity for Wright's designs.

In keeping with the philosophies of organic architecture, of which the use of natural materials and neutral color palettes are key tenets, wood is found throughout the interior of the Marenka House. The material is used in flooring, wall paneling, the vaulted ceilings, and built-in furniture. Stone is employed in the massive fireplace that separates the living from the family room. Neutral colors were employed in two of the three bathrooms.

The dwelling was constructed during an unprecedented national building boom in the D.C. metropolitan region, an area of the country that was leading the nation in new housing starts. Substandard housing, a housing shortage, and high demand fueled postwar suburbanization. Prince George's County and College Park were not immune to the dramatic increase in residential construction. Indeed, the county's population grew from 60,095 in 1930 to 89,490 in 1940 to 357,395 in 1960 (University of Virginia 2004). Most houses constructed in the Capital region recalled earlier architectural precedents. Some architects, such as those affiliated with organizations like the Potomac Valley Chapter of the AIA, fully embraced the Modern style; yet, the region's average house buyer preferred more traditional architecture. Real estate advertisements appearing in local newspapers from the period touted the rambler and split-level, along with updated versions of the Cape Cod and the Colonial styles. Deviations from this limited architectural vocabulary appear rare in Prince George's County. Unlike the majority of county residents, the Marenkas opted for a less traditional design. Because the FHA disliked the Modern style, it is likely the Marenkas did not need FHA-secured financing, which gave them the freedom to design a dwelling in the style of their choosing. The combination of holistic site development, the building's integration with the natural environment, the zoned interior plan, and the dwelling's generous use of natural materials and built-in furniture suggests the Marenka House represents a professionally-designed local adaptation of organic architecture in Prince George's County (Criterion C).

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Maryland-National Park and Planning Commission (M-NCPPC)



Marenka House (PG: 66-76)

Prince George's County, Maryland  
County and State

Name of Property

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Marenka House (PG: 66-76)

Prince George's County, Maryland

Name of Property

County and State

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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

Marenka House (PG: 66-76)  
Name of Property

Prince George's County, Maryland  
County and State

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):** PG:66-076

---

**10. Geographical Data**

**Acreage of Property** 1.11 acre

Use either the UTM system or latitude/longitude coordinates

**Latitude/Longitude Coordinates (decimal degrees)**

Datum if other than WGS84: \_\_\_\_\_

(enter coordinates to 6 decimal places)

- |                        |                       |
|------------------------|-----------------------|
| 1. Latitude: 38.976007 | Longitude: -76.914277 |
| 2. Latitude:           | Longitude:            |
| 3. Latitude:           | Longitude:            |
| 4. Latitude:           | Longitude:            |

**Or**

**UTM References**

Datum (indicated on USGS map):

NAD 1927 or  NAD 1983

Marenka House (PG: 66-76)  
Name of Property

Prince George's County, Maryland  
County and State

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 boundaries are recorded among the Land Records of Prince George's County in Liber 36503, Folio 00208.

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

The nominated property, 1.11 acre, comprises the single suburban lot historically associated with the resource, and encompasses the dwelling, pigeon cote, swimming pool, and associated formal and informal landscaping.

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**11. Form Prepared By**

name/title: Kirsten Peeler, Senior Project Manager  
organization: R. Christopher Goodwin & Associates, Inc.  
street & number: 241 East Fourth Street, Suite 100  
city or town: Frederick state: MD zip code: 21701  
e-mail: kpeeler@rcgoodwin.com  
telephone: 301.694.0428  
date: August 2015

---

**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.



Marenka House (PG: 66-76)  
Name of Property

Prince George's County, Maryland  
County and State

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

### Photographs

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

### Photo Log

Name of Property: Marenka House

City or Vicinity: College Park

County: Prince George's County

State: MD

Photographer: Kirsten Peeler

Date Photographed: 28 May 2015

Location of Original Digital Files: MD SHPO

Description of Photograph(s) and number, include description of view indicating direction of camera:

MD\_PrinceGeorgesCounty\_MarenkaHouse\_001 North Elevation, looking south  
MD\_PrinceGeorgesCounty\_MarenkaHouse\_002 East Elevation, looking northwest  
MD\_PrinceGeorgesCounty\_MarenkaHouse\_003 East Elevation, looking southwest  
MD\_PrinceGeorgesCounty\_MarenkaHouse\_004 Garage, west elevation, looking east  
MD\_PrinceGeorgesCounty\_MarenkaHouse\_005 Ell, west elevation, looking northeast  
MD\_PrinceGeorgesCounty\_MarenkaHouse\_006 Ell, east elevation, looking west  
MD\_PrinceGeorgesCounty\_MarenkaHouse\_007 South elevation, looking north  
MD\_PrinceGeorgesCounty\_MarenkaHouse\_008 Main entry, looking towards family room  
MD\_PrinceGeorgesCounty\_MarenkaHouse\_009 Living room, from main entry  
MD\_PrinceGeorgesCounty\_MarenkaHouse\_010 Living room, from dining room  
MD\_PrinceGeorgesCounty\_MarenkaHouse\_011 Living room, looking towards dining room  
MD\_PrinceGeorgesCounty\_MarenkaHouse\_012 Dining room, west wall  
MD\_PrinceGeorgesCounty\_MarenkaHouse\_013 Family room, looking towards kitchen  
MD\_PrinceGeorgesCounty\_MarenkaHouse\_014 Kitchen, looking towards family room  
MD\_PrinceGeorgesCounty\_MarenkaHouse\_015 Bathroom  
MD\_PrinceGeorgesCounty\_MarenkaHouse\_016 Pigeon cote, north and west elevations  
MD\_PrinceGeorgesCounty\_MarenkaHouse\_017 Pool, looking east

Marenka House (PG: 66-76)  
Name of Property

Prince George's County, Maryland  
County and State

**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 100 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.

Marenka House (PG: 66-76)  
Name of Property

Prince George's County, Maryland  
County and State



MD\_PrinceGeorgesCounty\_MarenkaHouse\_001 North Elevation, looking south



Marenka House (PG: 66-76)  
Name of Property

Prince George's County, Maryland  
County and State



MD\_PrinceGeorgesCounty\_MarenkaHouse\_002 East Elevation, looking northwest



Marenka House (PG: 66-76)  
Name of Property

Prince George's County, Maryland  
County and State



MD\_PrinceGeorgesCounty\_MarenkaHouse\_003 East Elevation, looking southwest

Marenka House (PG: 66-76)  
Name of Property

Prince George's County, Maryland  
County and State



MD\_PrinceGeorgesCounty\_MarenkaHouse\_004 Garage, west elevation, looking east



Marenka House (PG: 66-76)  
Name of Property

Prince George's County, Maryland  
County and State



MD\_PrinceGeorgesCounty\_MarenkaHouse\_005 Ell, west elevation, looking northeast

Marenka House (PG: 66-76)

Prince George's County, Maryland  
County and State

Name of Property



MD\_PrinceGeorgesCounty\_MarenkaHouse\_006 Ell, east elevation, looking west



Marenka House (PG: 66-76)  
Name of Property

Prince George's County, Maryland  
County and State



MD\_PrinceGeorgesCounty\_MarenkaHouse\_007 South elevation, looking north

Marenka House (PG: 66-76)  
Name of Property

Prince George's County, Maryland  
County and State



MD\_PrinceGeorgesCounty\_MarenkaHouse\_008 Main entry, looking towards family room



Marenka House (PG: 66-76)  
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County and State



MD\_PrinceGeorgesCounty\_MarenkaHouse\_009 Living room, from main entry

Marenka House (PG: 66-76)  
Name of Property

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County and State



MD\_PrinceGeorgesCounty\_MarenkaHouse\_010 Living room, from dining room



Marenka House (PG: 66-76)  
Name of Property

Prince George's County, Maryland  
County and State



MD\_PrinceGeorgesCounty\_MarenkaHouse\_011 Living room, looking towards dining room

Marenka House (PG: 66-76)  
Name of Property

Prince George's County, Maryland  
County and State



MD\_PrinceGeorgesCounty\_MarenkaHouse\_012 Dining room, west wall



Marenka House (PG: 66-76)  
Name of Property

Prince George's County, Maryland  
County and State



MD\_PrinceGeorgesCounty\_MarenkaHouse\_013 Family room, looking towards kitchen

Marenka House (PG: 66-76)  
Name of Property

Prince George's County, Maryland  
County and State



MD\_PrinceGeorgesCounty\_MarenkaHouse\_014 Kitchen, looking towards family room



Marenka House (PG: 66-76)  
Name of Property

Prince George's County, Maryland  
County and State



MD\_PrinceGeorgesCounty\_MarenkaHouse\_015 Bathroom

Marenka House (PG: 66-76)  
Name of Property

Prince George's County, Maryland  
County and State



MD\_PrinceGeorgesCounty\_MarenkaHouse\_016 Pigeon cote, north and west elevations



Marenka House (PG: 66-76)  
Name of Property

Prince George's County, Maryland  
County and State

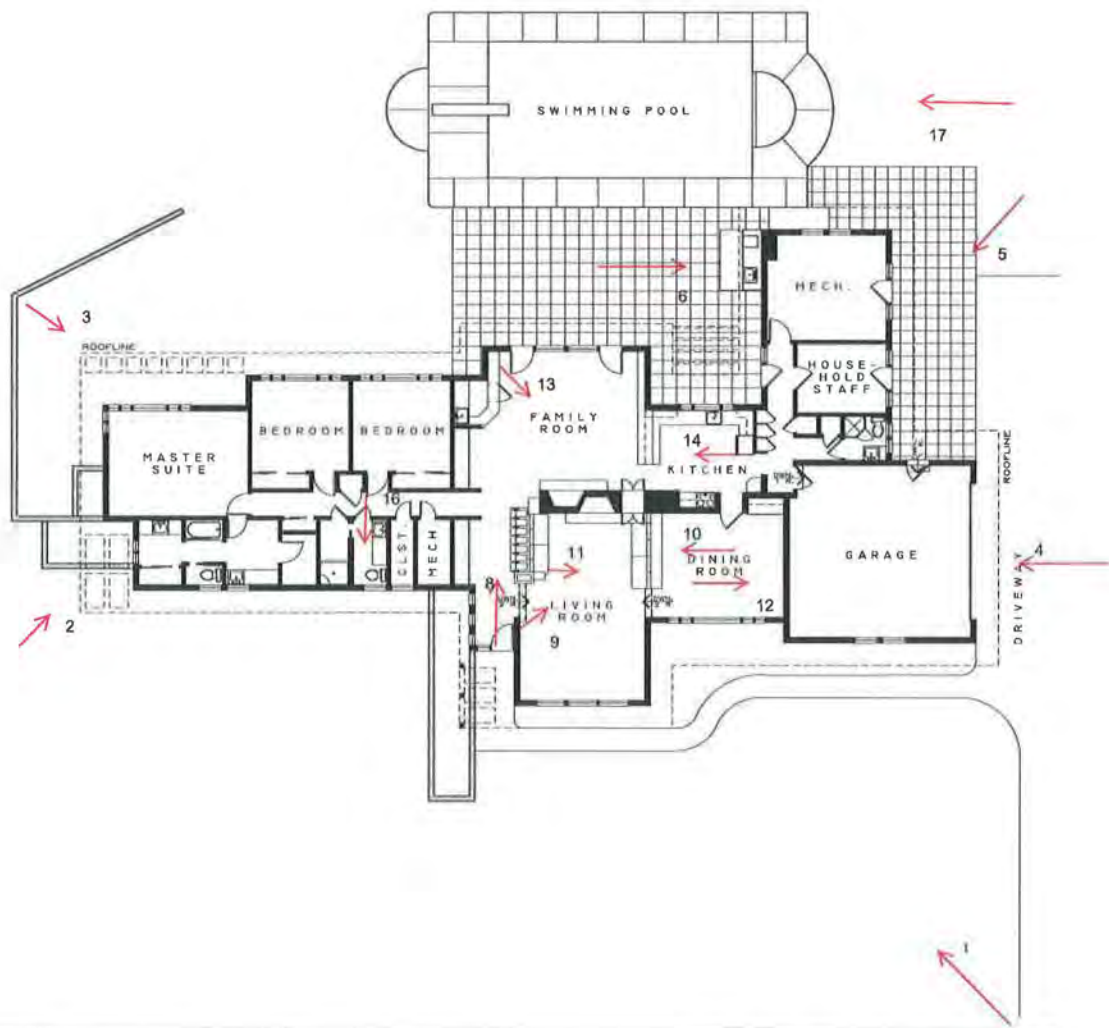


MD\_PrinceGeorgesCounty\_MarenkaHouse\_017 Pool, looking east



16

7



SCALE: 1/16" = 1' - 0"

0 5 10 15 FEET

0 1 2 3 METERS

MIHP # PG: 66-076

**MARENKA HOUSE**

College Park, Prince George's County, Maryland

RESOURCE SKETCH PLAN






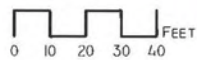
MIHP# PG:66-076  
76.914277  
38.976007  
(NAD 83)



MSR: 1:650  
SRS: SPCS MD (FT) / NAD 83

Aerial Image: 2011 USGS Orthoimagery (1 ft)

 Marenka Property

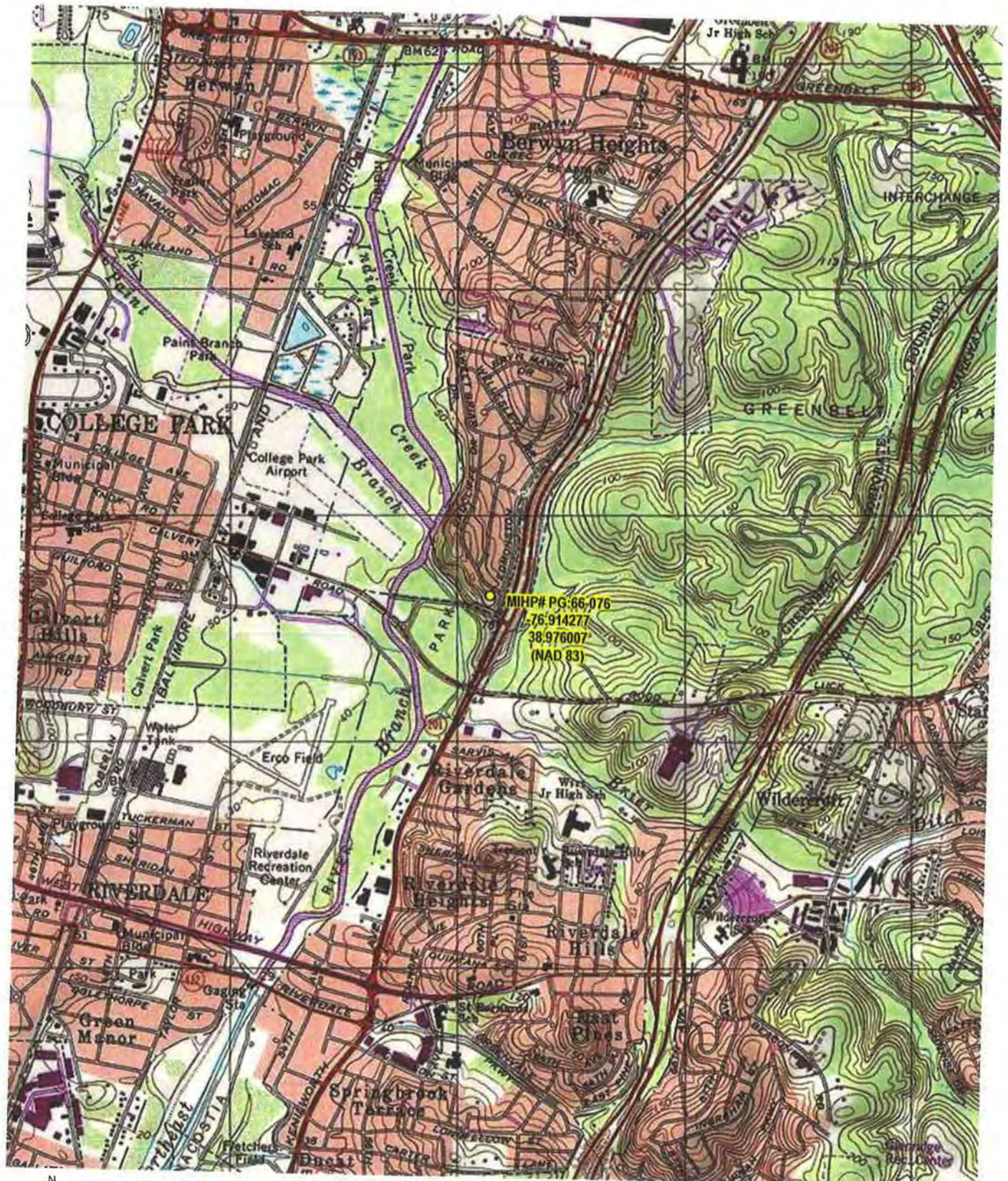
 FEET  
0 10 20 30 40

 METERS  
0 5 10 15 20

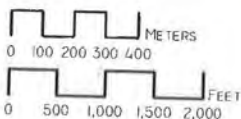
**Marenka House**  
MIHP# PG:66-076  
7300 Radcliffe Drive  
College Park, Prince George's County, Maryland

R. Christopher Goodwin & Associates, Inc.  
241 East Fourth Street, Suite 100  
Frederick, Maryland 21701  
PREPARED BY: KFM, 7.10.2015





MSR: 1:24,000  
 SRS: SPCS MD (FT) / NAD 83



Web Map Service Layer Credits:  
 Copyright: © 2013 National Geographic Society, I-cubed  
 Washington East 7.5 Quad (Pub. '83)

● Marenka House Location

Marenka House  
 MIHP# PG:66-076  
 7300 Radcliffe Drive  
 College Park, Prince George's County, Maryland

R. Christopher Goodwin & Associates, Inc.  
 241 East Fourth Street, Suite 100  
 Frederick, Maryland 21701  
 PREPARED BY: KFM, 7.10.2015







































































UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES  
EVALUATION/RETURN SHEET

Requested Action: Nomination

Property Name: Marenka House

Multiple Name:

State & County: MARYLAND, Prince George's

Date Received:  
7/25/2017

Date of Pending List:  
9/1/2017

Date of 16th Day:  
9/18/2017

Date of 45th Day:  
9/8/2017

Date of Weekly List:

Reference number: SG100001581

Nominator: State

Reason For Review:

Appeal

PDIL

Text/Data Issue

SHPO Request

Landscape

Photo

Waiver

National

Map/Boundary

Resubmission

Mobile Resource

Period

Other

TCP

Less than 50 years

CLG

Accept

Return

Reject

9/8/2017 Date

Abstract/Summary Comments: The discussion of Criterion A is found in Section 8, page 21.

Recommendation/ Criteria: Accept, National Register Criteria A and C.

Reviewer: Patrick Andrus

*Patrick Andrus*

Discipline: Historian

Telephone: (202)354-2218

Date:

9/8/2017

DOCUMENTATION: see attached comments : No see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.



MARYLAND HISTORICAL TRUST  
CERTIFIED LOCAL GOVERNMENT/ NATIONAL REGISTER  
RECOMMENDATION FORM

DRAFT

4



Property Name Marenka House (PG:66-76)  
Location City of College Park  
County Prince George's  
CLG Name Prince George's County Historic Preservation Commission

HISTORIC PRESERVATION COMMISSION RECOMMENDATION

Nomination recommended  Nomination not recommended

Please check the applicable National Register criteria and/or considerations (exceptions) used in decision:

criteria:  A  B  C  D

considerations:  A  B  C  D  E  F  G (NOT APPLICABLE)

Justification of decision: (use continuation sheet if necessary)

The 1958 Marenka House is sited on the southwest corner of Radcliffe Drive and Edmonston Road in the Yarrow subdivision of College Park, Maryland. The residential neighborhood consists of gently rolling hills and curvilinear streets. The brick dwelling is elevated from Radcliffe Drive, sitting atop a slight rise. The dwelling terminates in a side-gable roof with projecting front gable. Windows are single-light, wood-casement units. Single-leaf wood doors are common. The property comprises the dwelling, an in-ground swimming pool, and a pigeon cote. Both the principal dwelling and the pigeon cote exhibit elements of organic architecture applied to a Modern Movement dwelling. Character-defining features of organic and Modern architecture include the building's integration with the surrounding landscape and environment, the use of natural materials, the generous expanses of windows, an open floor plan, and the division of interior spaces into zones.

The Marenka House is locally significant example of a front-gabled Contemporary dwelling influenced by the organic school of Modern architecture. Constructed in northern Prince George's County in 1958 during the period of development of outer- ring Washington D.C. suburbs that accompanied the construction of the Washington Beltway (US 495), the Marenka House illustrates the design approach to Contemporary residential design promoted by such architects as Frank Lloyd Wright and popularized by periodicals including *House Beautiful* through its "Pace Setter Houses" (Criterion C).

*John Peter Strimling* 11/23/2015  
signature of commission chairman date

Prince George's County Historic Preservation Commission  
name of commission

CHIEF ELECTED OFFICIAL RECOMMENDATION

I concur with the opinion of the historic preservation review commission.  
 I do not concur with the opinion of the historic preservation review commission.  
(Please justify disagreement on a separate sheet.)

\_\_\_\_\_  
signature of chief elected official date

County Executive  
title



6



Larry Hogan, Governor  
Boyd Rutherford, Lt. Governor

David R. Craig, Secretary  
Wendi W. Peters, Deputy Secretary

Maryland Department of Planning  
Maryland Historical Trust



February 4, 2016

Meghan McCallum  
Joanna McCallum  
506 N State St  
Geneseo IL 61254-1029

RE: Marenka House (PG: 66-76), Prince George's County, Maryland

Dear Meghan McCallum and Joanna McCallum:

The Marenka House will be considered by the Governor's Consulting Committee for nomination to the National Register of Historic Places on Tuesday, March 8, 2016. The National Register is the official list of historic properties recognized by the Federal Government as worthy of preservation for their significance in American history, architecture, archaeology, engineering, and culture. In Maryland, the nomination process is administered by the Maryland Historical Trust. Enclosed you will find a copy of the criteria under which properties are evaluated for listing. The meeting will be held at the People's Resource Center, 100 Community Place, Crownsville, Maryland, beginning at 10:00 a.m. You are welcome to attend this meeting.

Listing in the National Register results in the following for historic properties.

1. Consideration in planning for Federal, federally or state funded, licensed and assisted projects. Federal and state legislation requires that Federal agencies allow the Advisory Council on Historic Preservation and state agencies, including the Maryland Historical Trust, opportunity to comment on all projects affecting historic properties listed in the National Register. For further information please refer to Section 36, Code of Federal Regulations, Part 800 and Annotated Code of Maryland, State Finance and Procurement Article, Section 5A-323 et seq. or call the Office of Preservation Services of the Maryland Historical Trust at (410) 514-7630.
2. Eligibility for Federal tax provisions. If a property is listed in the National Register, certain Federal tax provisions may apply. The Tax Reform Act of 1986 revises the historic preservation tax incentives authorized by Congress in the Tax Reform Act of 1976, the Revenue Act of 1978, the Tax Treatment Extension Act of 1980, the Economic Recovery Tax Act of 1981, and the Tax Reform Act of 1984, and as of January 1, 1987, provides for a 20 percent investment tax credit with a full adjustment to basis for rehabilitating historic commercial, industrial, and rental residential buildings. The former 15 percent and 20 percent Investment Tax Credits (ITCs) for rehabilitation of



older commercial buildings are combined into a single 10 percent ITC for commercial or industrial buildings built before 1936.

The Tax Treatment Extension Act of 1980 provides Federal tax deductions for charitable contributions for conservation purposes of partial interests in historically important land areas or structures. Whether these provisions are advantageous to a property owner is dependent upon the particular circumstances of the property and the owner. Because tax aspects outlined above are complex, individuals should consult legal counsel or the appropriate local Internal Revenue Service office for assistance in determining the tax consequences of the above provisions. For further information on certification requirements, please refer to 36 CFR 67 or the Office of Preservation Services of the Maryland Historical Trust at (410) 514-7630.

3. Eligibility for a Maryland income tax benefit for the rehabilitation of historic property. For further information on the Heritage Preservation Tax Credit, contact the Office of Preservation Services of the Maryland Historical Trust at (410) 514-7628.

4. Consideration of historic values in the decision to issue a surface coal mining permit where coal is located. In accord with the Surface Mining Control and Reclamation Act of 1977, there must be consideration of historic values in the decision to issue a surface coal mining permit where coal is located. For further information, please refer to 30 CFR 700 et seq.

5. Eligibility to apply for federal and state grants and state low interest loans for historic preservation projects. To determine the present status of such grants and loans, contact the Office of Preservation Services of the Maryland Historical Trust at (410) 514-7632.

Owners of private properties nominated to the National Register have an opportunity to concur in or object to listing in accord with the National Historic Preservation Act and 36 CFR 60. Any owner or partial owner of private property who chooses to object to listing may submit to the State Historic Preservation Officer a notarized statement certifying that the party is the sole or partial owner of the private property and objects to the listing. Each owner or partial owner of private property has one vote regardless of what portion of the property that party owns. If a majority of private property owners object, a property will not be listed; however, the State Historic Preservation Officer shall submit the nomination to the Keeper of the National Register of Historic Places for a determination of eligibility of the property for listing in the National Register. If the property is determined to be eligible for listing, although not formally listed, Federal agencies will be required to allow the Advisory Council on Historic Preservation and state agencies, including the Maryland Historical Trust, an opportunity to comment before the agency may fund, license, or assist a project which will affect the property. If you choose to object to the listing of your property, the notarized objection must be submitted to Elizabeth Hughes, State Historic Preservation Officer, ATTN: Peter Kurtze, Maryland Historical Trust, 100 Community Place, Crownsville, Maryland 21032-2023 by the date of the meeting given above.

Listing in the National Register does NOT mean that the Federal Government or the State of Maryland wants to acquire the property, place restrictions on the property, or dictate the color or materials used on individual buildings. Local ordinances or laws establishing restrictive zoning, special design review committees, or review of exterior alterations are not a part of the National Register program. Listing also does NOT require the owner to preserve or maintain the property or seek approval of the Federal Government or the State of Maryland to alter the property. Unless the owner applies for and accepts special



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Federal or state tax, licensing, or funding benefits, the owner can do anything with his property he wishes so long as it is permitted by state or local law.

If you wish to comment on whether the property should be nominated to the National Register, please send your comments to Elizabeth Hughes, State Historic Preservation Officer, ATTN: Peter E. Kurtze, before the Governor's Consulting Committee considers the nomination. Copies of the nomination, regulations and information on the National Register and Federal and State tax provisions are available from the Trust. If you have questions about this nomination, please contact Peter E. Kurtze, Administrator of Evaluation and Registration, Maryland Historical Trust at (410) 514-7649.

Sincerely,

A handwritten signature in cursive script that reads "Elizabeth Hughes". The signature is written in dark ink and extends across the width of the text area.

Elizabeth Hughes  
Director  
State Historic Preservation Officer

cc: Hon. Rushern L. Baker, III, Prince George's County Executive  
Hon. Patrick L. Wojahn, Mayor of College Park





Larry Hogan, Governor  
Boyd Rutherford, Lt. Governor

Wendi W. Peters, Secretary  
Ewing McDowell, Deputy Secretary

July 20, 2017



Mr. J. Paul Loether, Chief  
National Register of Historic Places  
National Park Service  
Mail Stop 7228  
1849 C St., NW  
Washington, DC 20240

RE: Marenka House, Prince George's County, MD

Dear Mr. Loether: *Paul*

Enclosed is documentation for nominating the above-referenced property to the National Register of Historic Places. The state review board and the owners concur in my recommendation for listing. Should you have questions in this matter, please contact Peter Kurtze at [peter.kurtze@maryland.gov](mailto:peter.kurtze@maryland.gov) or (410) 514-7649.

Sincerely,

Elizabeth Hughes  
Director-State Historic  
Preservation Officer

EAH/krk

Enclosures: NR form, maps, photographs, CD/DVD  
Correspondence: Owner Letter, CLG Recommendation Form