

United States Department of the Interior  
National Park Service

3945  
AD 84000 869

# National Register of Historic Places Registration Form

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



### 1. Name of Property

Historic name: Wardman Park Annex and Arcade (Additional Documentation and Boundary Increase)

Other names/site number: Wardman Tower and Arcade

Name of related multiple property listing: N/A

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

### 2. Location

Street & number: 2600 Woodley Road NW

City or town: Washington State: DC County: \_\_\_\_\_

Not For Publication:  Vicinity:

### 3. State/Federal Agency Certification

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

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

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

\_\_\_ national \_\_\_ statewide X local

Applicable National Register Criteria:

X A \_\_\_ B X C \_\_\_ D

<p><u>DAVID MALONEY / DC SHPO</u></p> <p><b>Signature of certifying official/Title:</b></p> <p><u>DC HISTORIC PRESERVATION OFFICE</u></p> <p><b>State or Federal agency/bureau or Tribal Government</b></p>	<p><u>3/29/2019</u></p> <p><b>Date</b></p>
<p>In my opinion, the property ___ meets ___ does not meet the National Register criteria.</p>	
<p>_____</p> <p><b>Signature of commenting official:</b></p>	<p>_____</p> <p><b>Date</b></p>
<p>_____</p> <p><b>Title :</b></p>	<p>_____</p> <p><b>State or Federal agency/bureau or Tribal Government</b></p>

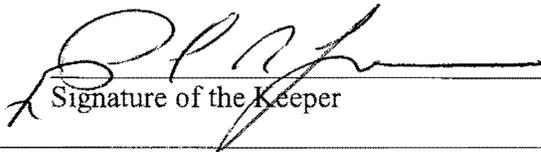
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**4. National Park Service Certification**

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain): \_\_\_\_\_

  
Signature of the Keeper

5/10/2019  
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	
_____	_____	buildings
_____	_____	sites
_____	_____	structures
<u>4</u>	_____	objects
_____	_____	Total

Number of contributing resources previously listed in the National Register: 1 (building)

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**6. Function or Use**

**Historic Functions**

(Enter categories from instructions.)

DOMESTIC/Multiple Dwelling

DOMESTIC/Secondary Structure

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

**Current Functions**

(Enter categories from instructions.)

DOMESTIC/Multiple Dwelling

DOMESTIC/Secondary Structure

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

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## 7. Description

### Architectural Classification

(Enter categories from instructions.)

20<sup>th</sup> CENTURY REVIVAL/Neo-Classical Revival

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

Principal exterior materials of the property: Brick and cast stone

### Narrative Description

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

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### Summary Paragraph

The Wardman Park Annex and Arcade (1928), commonly known as Wardman Tower at 2600 Woodley Road, NW in the Woodley Park neighborhood in Washington, DC, was listed in the DC Inventory of Historic Sites in 1979 and the National Register of Historic Places in 1984. This amended application is for a boundary increase to include two pairs of entrance piers on the property (four objects in total), and for additional documentation on the building's interior. The amended nomination is consistent with the updated listing in the D.C. Inventory of Historic Sites, approved by the Historic Preservation Review Board in November 2018.

The two pairs of Colonial Revival-style brick piers, fronting Woodley Road, were built in 1927 as entrance gates placed on either side of the two segments of a circular drive leading to the now-demolished Wardman Park Hotel (built 1918). The entrance gates were built the year before construction of the Wardman Park Annex, the apartment hotel constructed adjacent to the hotel and connected to it by an enclosed arcade. Following the demolition of the hotel in the 1970s and a re-alignment of the drive leading to the new hotel on the site, the gates were moved on their site. Two presently stand on either side of a slightly re-aligned segment of the historic drive, while the other two stand on the open lawn to the west. In order to include these entrance piers, this amendment extends the boundaries of the property by a strip of land measuring 280

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feet by 20 feet west of the 1984 National Register boundary and running parallel to Woodley Road.

The two pairs of majestic entrance gates, designed by architect Mirhan Mesrobian who designed the 1928 Wardman Park Annex, correspond stylistically and material-wise to the building. The gates are composed of the same red brick and limestone as the Tower, along with classical revival motifs such as volutes, shells, and urns. Despite having been moved slightly on the site to accommodate the altered driveway, the physical setting remains intact and the gates retain integrity.

The additional documentation on the building's interior provides greater architectural history on the main lobby of Wardman Park Annex. The lobby occupies part of the first floor of the building which is situated on a promontory at the southwest intersection of Woodley Road and Connecticut Avenue, NW. The elegant, irregularly shaped space has a carefully planned scheme of wall and ceiling decoration in the 18<sup>th</sup>-century English "Adam Style." Architect Mihran Mesrobian designed the lobby and the exterior of the building as a unified whole. The lobby decoration corresponds with the English Colonial Revival-style exterior, a highly sophisticated design that employs numerous classical-revival architectural motifs.

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### **Narrative Description**

The 1984 National Register nomination for Wardman Park Annex provides a full general description of the building and its site. The below description is limited to the lobby interior of the building, and to the entrance gates.

#### Lobby:

The Wardman Tower lobby occupies most of the central core and parts of the radiating wings on the first floor of the building. It features exposed ceiling beams and a series of arches that unify the irregularly shaped room and, as architectural historian James Goode has pointed out, "establish a formal rhythm reminiscent of the Georgian period. Some of the arches are windows; others are mirrored, while still others open onto corridors, staircases and an elevator."<sup>1</sup> The English Colonial Revival decoration on the exterior of the Wardman Tower, such as swags and brackets on the balcony tiers and the original entrance on Woodley Road, is exuberantly, if not more delicately used for the décor of the lobby. The elegant decorative scheme was inspired by 18<sup>th</sup>-century London townhouses designed by Robert Adam, albeit on a more modest and simplified scale in that the décor is located primarily in the ceiling areas. The ceilings, with delicate arabesques and medallions, and the grotesques in the fan light areas over the elevator doors, derive from several of Adam's most celebrated interiors, including Derby House (1773-74), Watkin Wynn House (1772-74), and Shelburne (Lansdowne) House (1768). These decorative schemes were widely disseminated by *Works in Architecture of Robert and James Adam*, one of the most important architectural books of the 18<sup>th</sup> century.<sup>2</sup> **(See Historic Images 1-3)**

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

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

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

On the west side of the building, a long, enclosed arcade or gallery connected Wardman Tower to the 1918 hotel. The arcade opens into the lobby of the Tower, with interior hallways leading to the building's wings, and an elevator core occupying the central part of the plan. Elevators on the south side of the lobby, original to the plan, have been sealed off.<sup>3</sup>

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

The vista from the arcade into the lobby terminates on-axis with a wall of the elevator core. This wall features an arched and mirrored "window" wall with decorative tympanum above (**Historic Image 8**). The other walls of the elevator core similarly feature arched and mirrored "windows" flanked by stairway corridors that access the guest room wings. One of these windows has been opened to form an alcove housing an elevator (accesses the second floor of guest rooms). This alcove is not original to the lobby; rather, the arch framed a mirrored "window," which was flush with the walls flanking it. Its configuration was identical to the other mirrored "windows" enclosing the elevator core.

These "windows" have identical semi-circular pediments with Adamesque decoration resembling Derby House's Second Drawing Room overdoor decoration.<sup>4</sup> Pilasters and freestanding columns with acanthus-leaf capitals and narrow friezes of triglyphs and metopes frame the alcove and mirrors. This southeast, service core of the lobby historically held an arched alcove with two elevator doors (**Historic Image 7**), now covered with a mirrored "window." The pediment decoration (now covered) was inspired by Derby House's Second

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

<sup>4</sup> "Two Chimney Pieces," Earl Derby's House, Grosvenor Square, *Works in Architecture, Published in 1778-1782, & 1822*, vol. II, part I, plate III, Dourdan: E. Thézard Fils, 1901.

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Drawing Room decoration: delicate arabesques link urns, griffins, and classical figures.<sup>5</sup> On either side of this now-blind arch is an arched entry to a stairway accessing a corridor with guestrooms. Adamesque decoration carries over into the corridors, with decorative cornice plasterwork and consoles.

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

On the east side of the lobby, a large alcove with an arched entrance flanked by ornate, oversized consoles originally contained the custom-made neo-classical registration desk, mail center, and other administrative needs (**Historic Images 4-6**). In the late 20<sup>th</sup> century, the open archway was fitted with a door, and the furnishings in the alcove were removed. The alcove presently serves as an ice and vending room. The oversized consoles are directly inspired by an engraved plate in Adam's *Works in Architecture* "Profile of a Console, Door in the Eating Room, Shelburne House."<sup>7</sup>

The lobby main seating area is defined by a series of six exposed beams whose cornices are decorated (bottom to top) with an alternating pattern of urns and a classical figure, which was inspired by a Derby House mantel frieze;<sup>8</sup> dentil work; and acanthus leaves. This decorative scheme is used for the cornices throughout the lobby. Interlocked oval arabesques decorate the soffits. The ceiling decoration of the central area repeats the Adamesque interlocking series of stylized floral arabesques and medallions described above. The main seating area is also defined by four load-bearing piers, which support the exposed beams and separate the seating area from the thoroughfare that links exits, elevator, and stairways (**Historic Image 9**). An exterior window with fanlight (5 over 5 lights with 13 arch segments) and a shallow arched alcove with small oculus window punctuate the west and east piers. On the exterior, these oculus windows complement the series of oculus windows that illuminate the long, enclosed passageway leading to the original Woodley Road entrance.

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<sup>5</sup> "Section of End and Side of Second Drawing Room," Earl Derby's House, Grosvenor Square, Ibid, vol. II, part I, plate IV.

<sup>6</sup> "Ceiling in the Etruscan Taste Executed in the Countess of Derby's Dressing Room," Earl Derby's House, Grosvenor Square, Ibid, vol. II, part I, plate VII; "Ceiling of Lady Wynn's Dressing Room," Ibid, vol. III, plate XXIV, Dourdan: E. Thézard Fils, 1902.

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

<sup>8</sup> The mantel is shown on the right side of the page: "Two Chimney Pieces," Earl Derby's House, Grosvenor Square, vol. II, part I, plate III.

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The west wall of the central seating area was originally lined with (facing the wall, from right to left) three mirrored (blind) “windows” (5 over 4) with semi-circular fanlights (11 segments); two arched stairway entrances; and two archways opening to a shallow space with seating (**Historic Images 10-11**). The three mirrored “windows” have woodwork panels decorated with a central sunburst flanked by triglyphs with beaded dividers and are intact. Adjacent to this grouping is an arched stairway entry with stylized floral trim, with five risers leading to a corridor with guest rooms. The stairway that originally accessed the lower level interior passage to the Woodley Road entrance has been closed off and fitted with a semi-circular mirrored “window.” The two open archways mentioned above have been closed off with mirrored “windows.” The three new “windows” match the original ones, except they do not have the woodwork panel decoration below the mirrored “window.”

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

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

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

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

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

Some alterations have occurred in the lobby, most as part of the recent conversion of floors three through eight into condominiums. Below is a summary of the alterations:

- Mirrored wall surface set within decorative arch on south wall, converted to alcove with elevator door and mirrored “windows” (2016)
- Historic elevators within decorative arch enclosed and covered by mirrored “windows” matching historic mirrored surfaces (2017)
- Registration alcove fitted with a door to function as room for ice and beverage dispensary (1980s -1990s)
- Enclosure of the two shallow alcoves in west wall with mirrored “windows” to match adjacent historic ones (2016)
- Stairway leading to lower level on west wall enclosed and covered with mirrored “window” (2016)
- Parquet floor replaced with bleached flooring (early 2000s)
- Replacement of three primary ceiling fixtures with large chandeliers (date unknown)
- Color of the walls and ornamentation

#### Entrance Gates:

The two pairs of Georgian Revival gates are situated along Woodley Road west of Wardman Tower. Historic photographs show that the pairs of gates historically flanked either side of the semi-circular drive that was located in front of the original Wardman Park Hotel (**Historic Image 12**). Following demolition of the hotel, both pairs of gates were moved slightly to accommodate new drives to the current hotel. The eastern pair of gates were only slightly moved as the eastern drive was only slight re-aligned. The western pair of gates was moved easterly from its historic site as a new drive was aligned on-axis with the new hotel. This drive has since been removed and landscaped, leaving the gates in place with no drive between them. Each gate is approximately ten feet eight inches long and 50 inches wide. The span between each pair of gates is approximately thirty-five feet. In order to include these gates, this amended nomination

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

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extends the National Register boundaries by a strip of land that runs parallel to Woodley Road from the eastern edge of the existing boundary approximately 280 feet long by 20 feet wide.

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

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<sup>11</sup> Designed by Frank White, one Wardman's architects during the 1910s.

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## 8. Statement of Significance

### Applicable National Register Criteria

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

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

### Criteria Considerations

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

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

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**Areas of Significance**

(Enter categories from instructions.)

COMMUNITY PLANNING AND DEVELOPMENT

ARCHITECTURE

ART

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

**Period of Significance**

1927-1928

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

**Significant Dates**

1927; 1928

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

**Significant Person**

(Complete only if Criterion B is marked above.)

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

**Cultural Affiliation**

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

**Architect/Builder**

Mihran Mesrobian, architect

Harry Wardman, developer

\_\_\_\_\_

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

The Wardman Tower (historically known as the Wardman Park Annex) is dramatically sited on a hilltop location overlooking Rock Creek Park at the intersection of Connecticut Avenue and Woodley Road NW in today's Woodley Park neighborhood. Designed with Colonial Revival details, the red-brick building is composed of four eight-story wings radiating spoke-like from a central octagonal tower that rises above its hilltop site. The edifice dominates the Woodley Park skyline, offers splendid views, and serves as a visual landmark of the neighborhood. Designed by Mihran Mesrobian, an architect noted for his luxury hotels, the Wardman Tower was built by and for prolific D.C. developer Harry Wardman.

The Wardman Tower is the culmination of Wardman's development in Woodley Park. It was erected on land that he began amassing in 1907 following construction of the Taft Bridge, which connected downtown Washington to northwest areas via Connecticut Avenue. Wardman first built his own expansive Spanish Colonial Revival house at the intersection of Connecticut and Woodley Road. During World War I, he engaged in the rowhouse development of Woodley Park, and at the end of the war, built and opened the sprawling Woodley Park Hotel just west of his residence. With 1,200 rooms, the original hotel was by far the largest in Washington, and offered an array of amenities that gave it a resort-like feel. The hotel faced Woodley Road with multiple southern wings to maximize light, air and views.

A semi-circular drive, flanked by extant pairs of entrance piers, announced the main vehicular approach to the hotel. These notably tall and assertive red-brick piers, designed by Mesrobian and placed in 1927, are the remnants of the original hotel, demolished in the 1970s. The current hotel on the site is known as the Marriott Wardman Park Hotel. The drive has been reconfigured and the piers moved; one pair flanks the principal leg of the drive leading to the hotel, while the other sits in open lawn between the hotel and Woodley Road's public sidewalk.

The hotel thrived in spite of critics who dubbed it "Wardman's Folly," and within the decade, the developer planned a luxury residential addition to the Wardman Park. This annex necessitated the demolition of Wardman's own home on the site. Wardman Tower was built specifically to accommodate long-term guests, many of whom were persons of prominence. During this time, the tower served as an official address for important social, political and cultural figures, many of whom are identified in the nomination. The Tower operated as a residential hotel from its completion in 1928 until the late 1970s, connected to the amenities of the larger hotels by the Arcade. The tower's lobby still serves as a satellite lobby of the Marriott Wardman Park. Its upper-level floors have been converted into condominiums, accessed by a new lobby at the street level.

The Wardman Tower, its two pairs of Georgian Revival entrance gates fronting Woodley Road, and an arcade situated between the Tower and main hotel complex are the surviving architectural

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components of the sprawling residential hotel complex that Harry Wardman built incrementally from 1917 to the late 1920s.

The Wardman Park Annex (Wardman Tower) was listed in the National Register in 1984 under National Register Criteria A and C. This amended nomination similarly meets these criteria at the local level of significance.

The lobby interior and the entrance gates meet Criterion A with Community Planning and Development as the Area of Significance, as they are associated with and contribute to the development and history of Woodley Park in the 1920s. In addition, the property meets Criterion C with Architecture and Art as the areas of significance. The lobby of Wardman Tower is an integral part of the architectural character of the of the building which Mihran Mesrobian designed in the English Colonial Revival style in 1928. Its plan shows Mesrobian's skill in creating a highly functional and ordered space in an irregularly configured area. The lobby is one of only a handful of opulent apartment house lobbies that Mesrobian decorated in the "Adam Style" and that were constructed in Washington during the 1910s and 1920s.

The two pairs of majestic entrance gates complement the architecture of the Wardman Tower and are additional examples of Mesrobian's mastery of the aesthetics of Georgian architecture. Like the Wardman Tower lobby, they are an intrinsic part of and testimony to a century of key social, business, and cultural events that took place at the hotel and its grounds, and the numerous residents who were integral to the political, social, and cultural life of 20<sup>th</sup>-century Washington. The gates survive despite the demolition of the original hotel in the late 1970s for the erection of a new hotel that opened in the early 1980s, and subsequent "improvements" to the property. The gates which were moved slightly on their site as part of the new hotel, qualify for inclusion in the National Register under Criterion Consideration B.

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

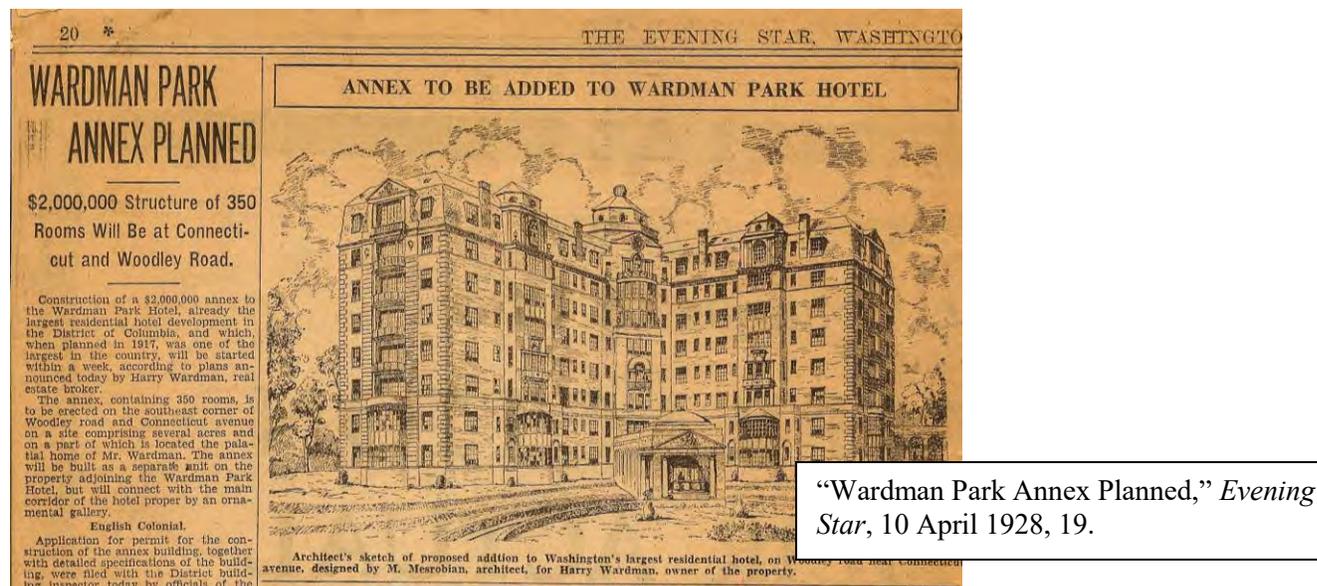
Community Planning and Development: The Wardman Park complex helped complete Wardman's grand vision of providing quality long-term lodging, impeccable service, and multiple entertainment and recreation opportunities for guests in a resort-like setting near downtown Washington. This caliber of hospitality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

The Tower was Wardman's final major imprint on land that he began amassing in the Woodley Park neighborhood shortly after the opening in 1907 of the "Million Dollar" or Taft Bridge, which spanned Rock Creek Valley to connect downtown Washington with upper Northwest. He

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pieced together tracts fronting Connecticut Avenue, from below Calvert Street on the south, and beyond the Klinge Valley to the north. Another large tract ran from Cathedral Avenue on the south to the National Cathedral close on the west. Supremely confident that upper Connecticut Avenue would quickly become fashionable, Wardman built his own expansive Spanish Revival-style house in 1909 at the intersection of Connecticut Avenue and Woodley Road. Less than twenty years later, he tore down the house to build the Tower, which stands on this same promontory.



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

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

#### Social History:

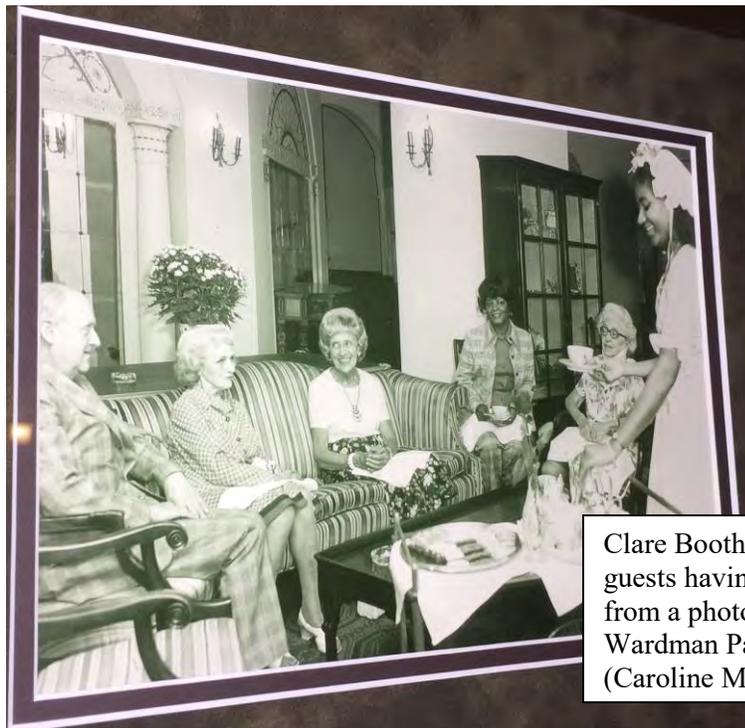
The Wardman Tower, as a residential hotel from the late 1920s to the late 1970s, served as an official address for numerous important social, political, and cultural figures in the life of

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Washington, DC, and the nation, including presidents, vice-presidents, cabinet members, chief justices, and members of Congress. As longtime resident Mrs. David Blair recalled, “Most of official Washington lived there in the early days.”<sup>12</sup> This was still true in 1969 when the list of residents included Vice President Spiro Agnew, Secretary of the Interior Walter Hickel, Undersecretary of Defense David Packard, Chief Justice Earl Warren, and Senators Barry Goldwater and Spessard Holland.

One of the longest-staying residents was Cordell Hull, Secretary of State under Franklin Roosevelt, who lived in the Tower for twenty years beginning in 1935. Among those who occupied Hull’s apartment, after his death in 1955, were Secretary of the Treasury Robert Anderson, Vice President Lyndon Johnson, and World Bank President George Woods. The list of notables who occupied suites in the Tower also includes Richard Nixon, Vice Presidents Henry Wallace and Hubert Humphrey, Chief Justice Fred Vinson, Mamie Eisenhower, and Clare Booth Luce, congresswoman from Connecticut and wife of publishing magnate Henry Luce.



Clare Boothe Luce (seated far right on sofa) and other guests having tea in the Wardman Tower Lobby, 1970s, from a photograph in Harry’s Pub, Washington Marriott Wardman Park  
(Caroline Mesrobian Hickman, 2016)

Of all the residents, the most colorful was the diplomat, businesswoman, and political hostess Perle Mesta, “the hostess with the mostes’,” who entertained frequently from her expansive ten-room apartment with two functioning fireplaces.<sup>13</sup> The Wardman Tower was the preferred

<sup>12</sup> “Hotel Delegates Recall History of Sheraton-Park,” *Evening Star* 23 Nov. 1956, 32.

<sup>13</sup> Goode, *Best Addresses*, 288-89; 60<sup>th</sup> Anniversary dinner program for the Wardman Park, 1978, Mihran Mesrobian Architectural Archive.

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residence of US vice presidents prior to the purchase of the US Naval Observatory on Massachusetts Avenue, NW, as the dedicated vice-president's residence.<sup>14</sup>

The residential suites, once the homes of so many illustrious figures, have recently been substantially altered for condominiums, leaving the lobby as the principal visual reminder of the rich social, political, and cultural life that took place in the building for over fifty years. The lobby housed the guest registration and mail alcove and served as the primary access to residents' suites. It provided an elegant venue for formal and informal gatherings of its illustrious residents. Mail signature books that survive from the 1930s and 1940s are tangible reminders of the celebrated literary figures, educators, and politicians who considered the Wardman Tower a "home away from home" whenever they were in Washington. Register entries for these decades include Sinclair Lewis, Senator T. P. Gore of Maine, Henry Wallace, Clare Boothe Luce, Fred Vinson, Cordell Hull, and Horace Mann.<sup>15</sup> **(Historic Images 13-14)**

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

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

The eight-story structure of red brick and limestone trim complimented the older complex, while giving *homage* to Wardman's English heritage. Employing an English Colonial Revival design, the architect skillfully incorporated Palladian windows and recessed French doors, balconies of various shapes, Ionic and Corinthian columns, decorative carvings of swags and classical figures. For a detailed architectural description of the Wardman Tower exterior, please refer to the 1984 designation.<sup>16</sup>

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<sup>14</sup> Daniel Poole, "Agnews Make the Transition from Mansion to Hotel Suite," *Evening Star*, 7 Feb. 1969, 49, NewsBank Historical Archive.

<sup>15</sup> Washington Marriott Wardman Park Collection.

<sup>16</sup> Available online at the National Register of Historic Places website:  
<https://npgallery.nps.gov/NRHP/AssetDetail?assetID=9c7b2272-0508-4656-8943-4985009be6b4>.

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### **The Lobby**

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

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

The "Adam Style" influenced architecture, interior decoration, and furniture design in England as well as on the Continent and North America.<sup>17</sup> Renewed interest in neoclassical design in the early 20<sup>th</sup> century interest prompted the reissuing of their books. The Wardman office library held recently published copies, including *The Architecture, Decoration, and Furniture of Robert and James Adam, Selected from "Works in Architecture, Published in 1778-1782."*<sup>18</sup>

The Wardman Tower lobby is one of a handful of luxury apartment house lobbies decorated in the "Adam Style" that were constructed in Washington during the 1910s and 1920s. These include Meridian Mansions (now the Envoy, 2400 16<sup>th</sup> Street, NW, 1916); Kew Gardens (2700 Q Street, NW, 1922); Presidential (1026 16<sup>th</sup> Street, NW, 1922); and 2101 Connecticut Avenue NW (1927).<sup>19</sup> Of these five examples, the Wardman Tower lobby has the most extensive, sophisticated scheme of "Adam Style" decoration.

Mesrobian creatively adapted much of the Wardman Tower lobby decorative program from Adam's designs for the celebrated Derby House (1773-74).<sup>20</sup> The effect is more an elegant drawing room in an 18<sup>th</sup>-century London townhouse than a hotel lobby. Adam's "Ceiling in the Etruscan taste, executed in the Countess of Derby's Dressing Room" and "Ceiling of Lady

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<sup>17</sup> For studies on the Adam's decorative work, see especially Damie Stillman, *Decorative Work of Robert Adam*, London and New York: Academy Editions and St. Martin's Press, 1966; Eileen Harris, *The Genius of Robert Adam: His Interiors*, New Haven, CT and London: Yale UP, 2001; and Arthur T. Bolton, *The Architecture of Robert and James Adam, 1785-1794*, London: Country Life, 1922, reprinted 1984).

<sup>18</sup> New York: W. Helburn, 1919.

<sup>19</sup> All of these apartment houses are featured in James M. Goode's *Best Addresses*, which has photographs of the lobby areas.

<sup>20</sup> Derby House, 26 Grosvenor Square, London, demolished 1862.

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Wynn's Dressing Room" inspired the designs for the lobby ceilings.<sup>21</sup> Motifs in the semi-circular pediment overdoors in the "Second Drawing Room" of Derby House decorate areas over one of the Wardman Tower elevators. Other elevators feature a decorative scheme directly inspired by Derby House's "Two Chimney Pieces" The mantel frieze of this same chimneypiece is the dominant motif used for the cornice pattern throughout the Wardman Tower lobby. Even one of the decorative motifs from Derby House's "Third Drawing Room," which Adam boasted "is undoubtedly one of the most elegant in Europe, whether we consider the variety or the richness of its decoration," decorates the woodwork under the lobby windows (real and mirrored).<sup>22</sup> Other Adam-inspired elements in the lobby include the extensive use of mirrors, which gives the illusion of a larger space, and the double-arm wall sconces, which cast a rich soft light reflected by the mirrored panels.

Whether the lobby decoration was originally a monochromatic shade of white or painted in colors is a matter of conjecture. Adam himself wrote that he used various tints for Derby House's "Third Drawing Room" and that the ceiling for the Countess of Derby's Dressing Room was "in the colouring of the Etruscans."<sup>23</sup> But the engraved plates from which Mesrobian worked were of course black and white, and any photographs taken of Derby House prior to its demolition in 1862 would also have been black and white.

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

### **The Entrance Gates**

The two pairs of elegant Georgian Revival-style entrance gates located in lawn adjacent to the Tower and on the grounds of the hotel, have been a visual anchor and landmark to the historic Wardman Park hotel complex since early 1927. The gates, Wardman Tower, and Arcade that connected the Tower to the main hotel provide the physical reminders of the extensive residential resort hotel that prominent Washington developer Harry Wardman built in 1918, as the Woodley Park neighborhood was taking shape. The majestic brick and limestone gateways anchored the entrance and egress to the expansive semi-circular drive of the original Wardman Park Hotel, which at its opening in 1918 was by far the largest hotel in Washington. A major attraction was the spacious rolling grounds that provided a park-like setting for the resort. Today, little of this

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<sup>21</sup> "Ceiling in the Etruscan Taste," Earl Derby's House, Grosvenor Square, vol. II, pt. 1, plate VII; "Ceiling of Lady Wynn's Dressing Room," Sir W. W. Wynn's House, St. James Square, vol. III, plate XXIV, *The Works in Architecture of Robert and James Adam, Esquires, Published in 1778-1782, & 1822*, Dourdan: E. Thézard Fils, 1901-1902.

<sup>22</sup> Ibid, vol. II, part I, Plate V, and "Explanation of the Plates."

<sup>23</sup> Ibid, "Explanation of the Plates." In this case, Adam was inspired by the coloration of Etruscan vases.

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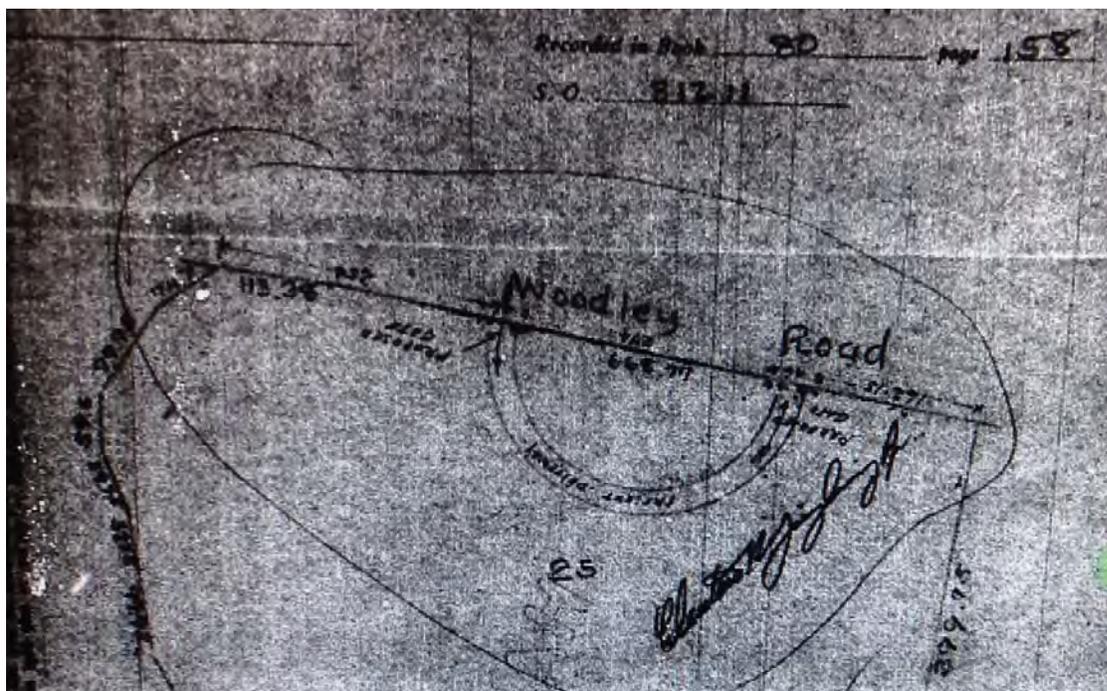
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celebrated ground remains undeveloped or in an original state. The gates sit on a vestige of the once-spacious property, on a narrow expanse of lawn fronting Woodley Road. This green area continues to provide a welcome recreational area for the neighborhood and buffer between the current hotel complex and the low-rise residential neighborhood directly across Woodley Road.

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

The application for the permit for "two entrance gateways ... to be of brick and limestone, on the owner's property" at 2660 Woodley Road, NW, was filed on 16 November 1926 and approved on 20 November 1926.<sup>24</sup> Although the plan for the gates has not survived, a sketch of the property was filed with the permit. The sketch is not signed or initialed, but the two inscriptions "Proposed Gate" with arrows pointing to the two sites and "Current Driveway" are in Mesrobian's handwriting. The gates were completed by 27 January 1927.



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

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

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

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

#### Mihran Mesrobian--The Architect

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

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

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Lafayette Park and the White House) and the St. Regis (1926, 16<sup>th</sup> at K Streets), as well as the English revival-style Wardman Tower (1928), which anchors the Washington Marriott Wardman Park at Connecticut Avenue and Woodley Road. Residential developments for Wardman range from the lower-middle-income Fort Stevens Ridge in upper northwest Washington to the upper-income English Village in Woodley Park.

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

### Harry Wardman—The Builder

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

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

In 1895 Wardman settled in Washington, where job opportunities were greater and wages slightly higher than in many other parts of the country. Insulated somewhat from economic swings by the presence of the federal government, Washington had recovered more quickly than most cities from the depression of 1893 and was now experiencing a housing shortage. Wardman went directly into the construction trade, purportedly laying floors at the new Willard Hotel. He

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had become a builder in his own right by 1899. Three years later, at the age of thirty, he was well established as a row house developer, a fitting occupation for the native of a country where the row house remains the dominant dwelling type.

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

Between 1900 and 1915, Wardman's row house development grew exponentially, resulting in the construction of thousands of dwellings. During the First World War, however, it came to a precipitous halt, as Wardman invested in the far more efficient arena of apartment building construction and also erected the enormous, trend-setting Wardman Park Hotel (1918). After the war, he recovered quickly, returning to the development of single-family houses. Instead of block-long rows of houses, Wardman now built what he called "community houses" – three, four, and sometimes five attached units, with each varied in exterior treatment – in English Village and an adjacent development, "Woodley Park." By 1925, Wardman claimed in his advertising that he housed ten percent of the city's population (Figure 3.2). If accurate, that would have amounted to 46,000 people. The press supported his claim, declaring, "Harry Wardman, almost alone, has solved the housing problem in Washington after carrying the capital through the period of war expansion." During the 1920s, he diversified by constructing office buildings, luxury hotels, automobile show rooms, an enormous and innovative parking garage, and a hospital. Overextended, Wardman went bankrupt following the crash of 1929. Yet the incurable optimist declared, "I can quit but I don't want to. I still have five hundred lots and I'm going to build on them." And so he did for almost a decade until he succumbed to cancer at the age of sixty-six.

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

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business, using copious newspaper advertisements to market its mortgage and insurance services in addition to rentals and sales.<sup>25</sup>

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

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

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**Previous documentation on file (NPS):**

preliminary determination of individual listing (36 CFR 67) has been requested

previously listed in the National Register

previously determined eligible by the National Register

designated a National Historic Landmark

recorded by Historic American Buildings Survey # \_\_\_\_\_

recorded by Historic American Engineering Record # \_\_\_\_\_

recorded by Historic American Landscape Survey # \_\_\_\_\_

**Primary location of additional data:**

State Historic Preservation Office

Other State agency

Federal agency

Local government

University

Other

Name of repository: \_\_\_\_\_

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

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## 10. Geographical Data

**Acreeage of Property** 2.8 acres (total); .13 acres (boundary increase)

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: 38.92537 | Longitude: -77.0561 |
| 2. Latitude:          | Longitude:          |
| 3. Latitude:          | Longitude:          |
| 4. Latitude:          | Longitude:          |

**Or**

### UTM References

Datum (indicated on USGS map):

NAD 1927 or  NAD 1983

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

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

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

Wardman Park Annex and Arcade (Amendment)  
Name of Property

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

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

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**11. Form Prepared By**

name/title: Caroline Mesrobian Hickman, PhD

organization: \_Woodley Park Community Association

street & number: PO Box 4852

city or town: Washington state: DC zip code: 20008

e-mail (preparer) cimhickman@gmail.com

telephone: (preparer) (202) 270-1519

date: 28 February 2017

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**Additional Documentation**

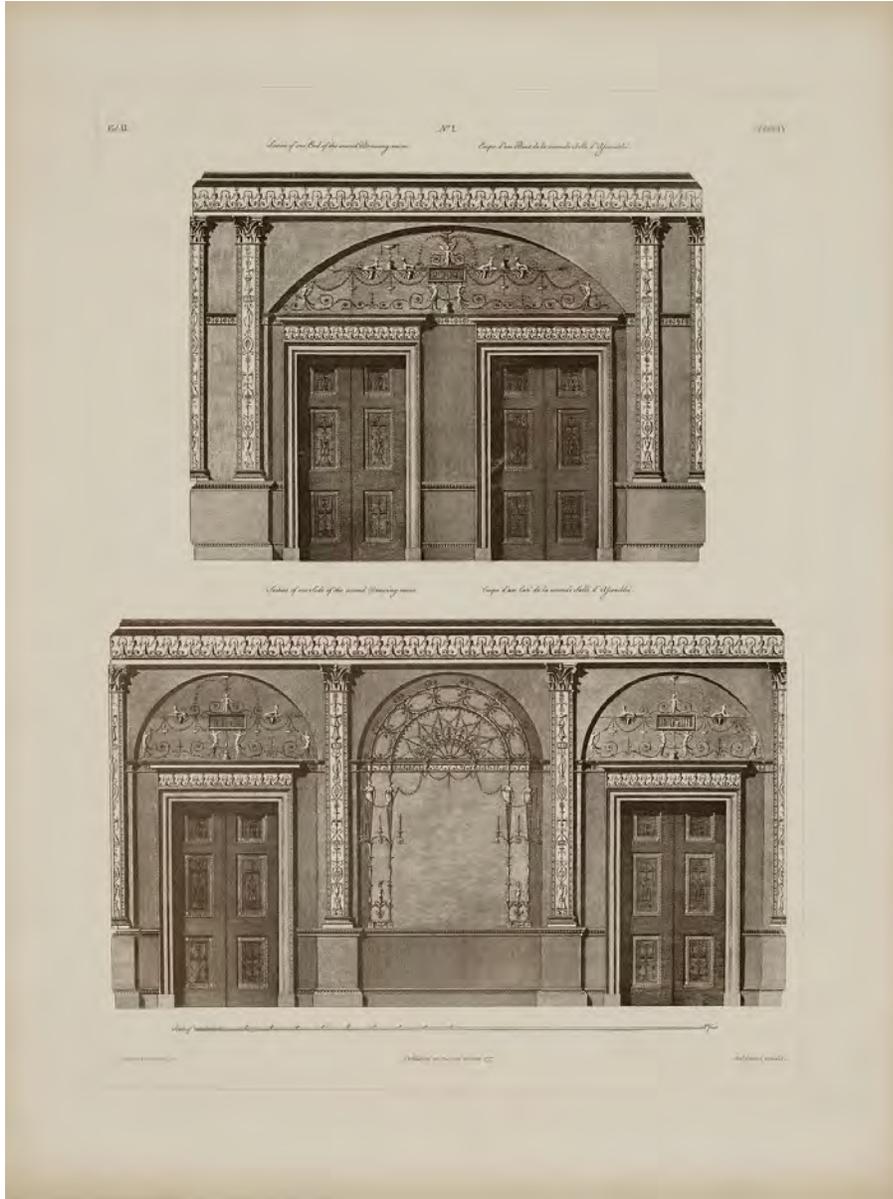
Submit the following items with the completed form:

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

Wardman Park Annex and Arcade (Amendment)  
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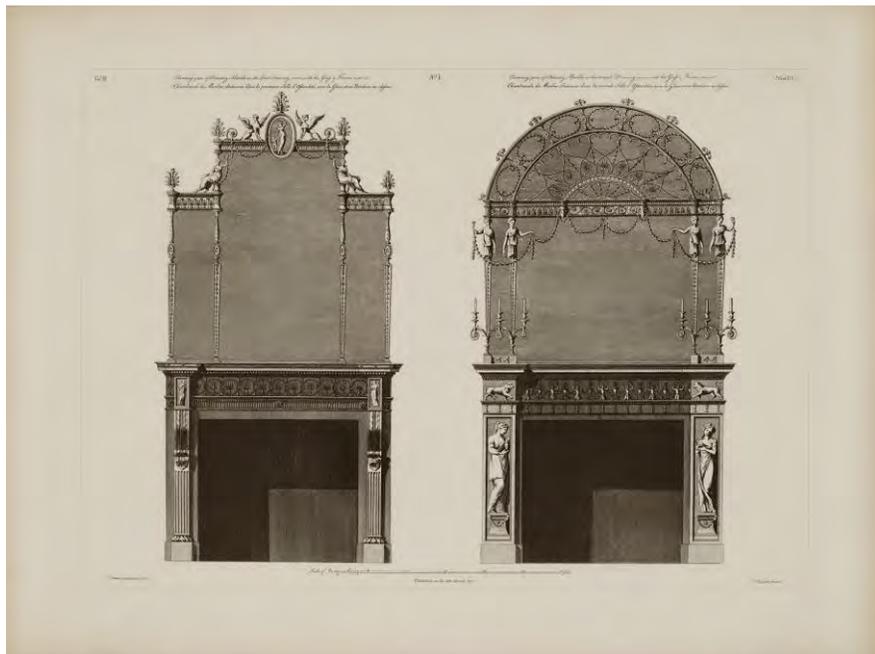
**Historic Images:**



**Historic Image 1:** Robert Adam, “Section of End and Side of Second Drawing Room,” Earl Derby’s House, Grosvenor Square, *Works in Architecture, Published in 1778-1782, & 1822*, vol. II, part I, plate IV, Dourdan: E. Thézard Fils, 1901, <http://digital.library.wisc.edu/1711.dl/DLDecArts.RobertAdamV2>, accessed 17 Feb. 2017.

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**Historic Image 2:** Robert Adam, “Two Chimney Pieces,” Earl Derby’s House, Grosvenor Square, *Works in Architecture, Published in 1778-1782, & 1822*, vol. II, part I, plate III, Dourdan: E. Thézard Fils, 1901, <http://digital.library.wisc.edu/1711.dl/DLDecArts.RobertAdamV2>, accessed 17 Feb. 2017.



**Historic Image 3:** Robert Adam, “General View, Third Drawing Room,” Earl Derby’s House, Grosvenor Square, *Works in Architecture, Published in 1778-1782, & 1822*, vol. II, part I, plate V, Dourdan: E. Thézard Fils, 1901, <http://digital.library.wisc.edu/1711.dl/DLDecArts.RobertAdamV2>, accessed 17 Feb. 2017, and detail of frieze.

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**Historic Image 4:** View of the Wardman Tower Lobby and Registration Alcove, 1940s, Harris & Ewing, Library of Congress, Prints and Photographs.

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**Historic Image 5:** The Wardman Tower Lobby Registration Alcove, 1940s, Harris & Ewing, Library of Congress, Prints and Photographs.

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**Historic Image 6:** Registration Alcove, Wardman Tower Lobby, Caroline Isabelle Mesrobian, 1977, from "A Selection of the Oeuvre of Mihran Mesrobian," M.A. Thesis, Tulane Univ., 1978, figure 99.

Wardman Park Annex and Arcade (Amendment)  
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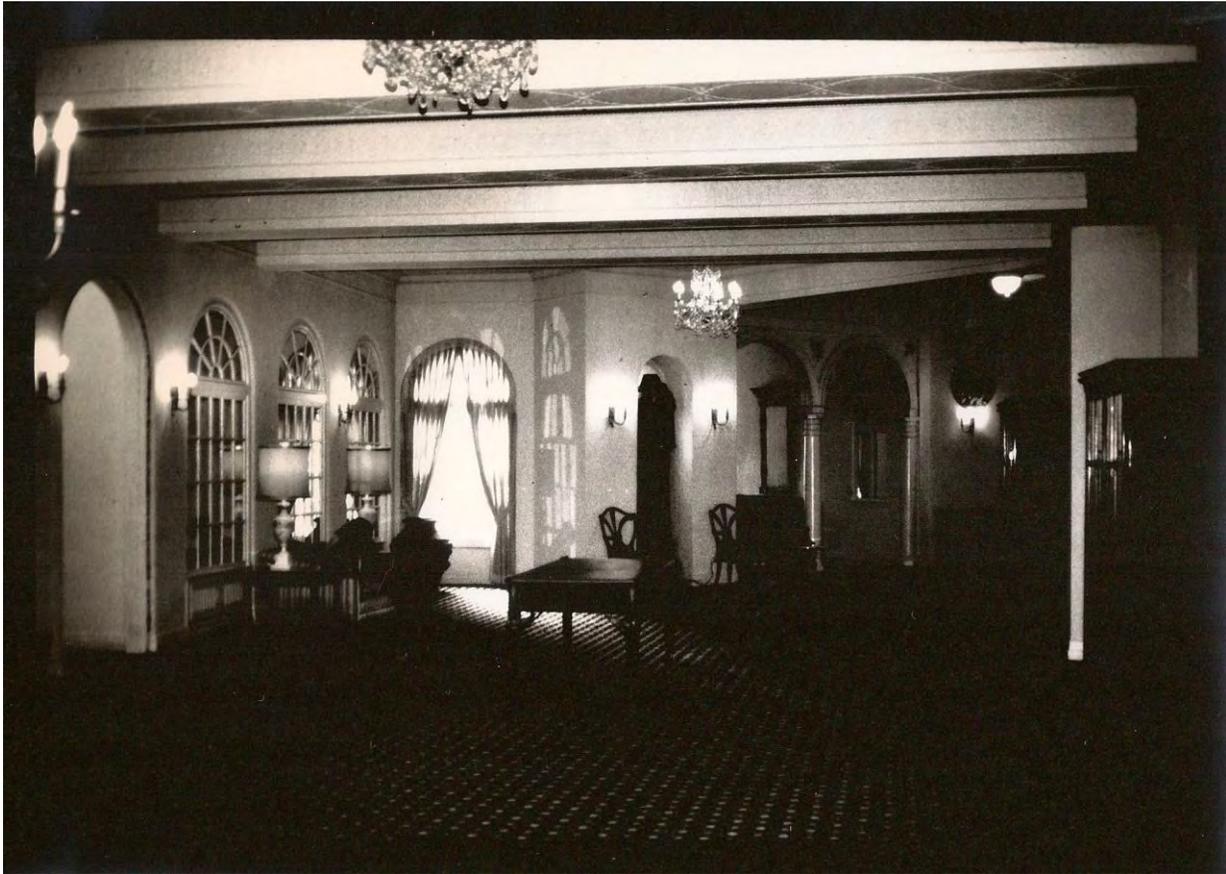
**Historic Image 7:** Lobby Elevator, Wardman Tower, Caroline Isabelle Mesrobian, 1977, from “A Selection of the Oeuvre of Mihran Mesrobian,” M.A. Thesis, Tulane Univ., 1978, figure 101.



**Historic Image 8:** Wardman Tower Lobby, Looking South, Caroline Isabelle Mesrobian, 1977, from “A Selection of the Oeuvre of Mihran Mesrobian,” M.A. Thesis, Tulane Univ., 1978, figure 102.

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**Historic Image 9:** Wardman Tower Lobby, Looking Northwest, Caroline Isabelle Mesrobian, 1977, from “A Selection of the Oeuvre of Mihran Mesrobian,” M.A. Thesis, Tulane Univ., 1978, figure 97.

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**Historic Image 10:** Wardman Park Lobby, Looking Northwest, Oyster.com, <https://images.oyster.com/photos/the-hotel-marriott-wardman-park-hotel-v591233-720.jpg>, accessed 2 Feb. 2017.



**Historic Image 11:** Wardman Park Lobby, Looking Southwest, Oyster.com, <https://images.oyster.com/photos/the-hotel-marriott-wardman-park-hotel-v591236-720.jpg>, accessed 2 Feb. 2017.

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**Historic Image 12:** Sheraton (Wardman) Park Entrance Showing Western-Most Pair of Gates, 1979, Special Collections (Washingtoniana), DC Public Library.

Wardman Park Annex and Arcade (Amendment)  
 Name of Property

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 County and State

MAIL SIGNATURE BOOK

William Allen & Co., N. Y. Form 6161

Date	Room No.	Registry No.	Name	Where From	Signature	Clerk	Date
4-10-46	200H	391396	Hen Wallace	Wash. D.C.	[Signature]		4/16
4-13-46	306I	INS. 766	Holmes, Mrs. H. S.	Ann Arbor, Mich.	[Signature]		
4-13-46	100I	257260	Luce, Clare Boothe	N.Y.C.	[Signature]		
4-13-46	808K	INS. 65138	Killian, Mr. G. L.	Oakland, Calif.	[Signature]		
4-15-46	402K	INS. 118010	Mann, Mr. H.A.	Nashville, Tenn.	[Signature]		
4-15-46	204G	1821	Lolli, Etterle	Milan, Italy	[Signature]		
4-15-46	300I	82621	Leith Dr. Ck.	Brasn.	[Signature]		
4-16-46	500H	534167	Hickey, Mr. H.H.	Wash. D.C.	[Signature]		
4-16-46	700G	534161	Brown, Mrs. P.M.	Wash. D.C.	[Signature]		
4-17-46	1704	1173452	Padway, Mrs. Hester	Wash. Dept. D.C.	[Signature]		
4-17-46	702K	11019	Mrs. Horace Mann	West Virginia	[Signature]		
4-17-46	200I	34113	Mr. Fred Vinson	Louisville, Ky.	[Signature]		
4-17-46	400G	1711	Cardell Hull	Italy	[Signature]		
4-17-46	808I	169324	Harry G. Taylor	Washington D.C.	[Signature]		
4-17-46	508K	169294	Arthur J. Marks	Washington D.C.	[Signature]		
4-18-46	108I	19150	Miss Alice Lyman	Newark, N.J.	[Signature]		
4-18-46	700G	1288627	Mrs. Phillip M. Brown	New York, N.Y.	[Signature]		
4-18-46	400K	365311	Geo. E. Allen	New York, N.Y.	[Signature]		
4-18-46	500G	5000	Miss Hillary E. Beard	Olympia, Wash.	[Signature]		
4-18-46	100H	732038	Frank E. Weakly	Wash. D.C.	[Signature]		
4-18-46	400G	385132	Mrs. Rose J. Hull	Baltimore, Md.	[Signature]		
4-19-46	106H	INS. 407235	Hill, Mr. J. P.	N.Y.C.	[Signature]		

Historic Image 13: Wardman Tower Mail Signature Book, April 1946, Washington Marriott Wardman Park, photo Caroline Mesrobian Hickman, 2015.

Wardman Park Annex and Arcade (Amendment)  
 Name of Property

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 County and State

MAIL SIGNATURE BOOK

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

Date	Room No.	Registry No.	Name	Where From	Signature	Clerk	Date
2/14/36	508 H	12578	Smith, J.K.	Charlotte, NC.	J.P. Smith	J.P.	
2/15/36	500-I	893476	Hopkins John L.	Chicago, Ill.	John Hopkins	J.H.	
2/15/36	500-K	49636	Stegingock M.M.	Brooklyn, N.Y.	M. Steingock	M.S.	
2/15/36	400-K	345	Elliot, George	Stoughton, Mass.	George Elliot	G.E.	
2/17/36	606-D	762024	Riesenfeld, Helen	New York City	Helen Riesenfeld	H.R.	
2/17/36	806-K	14422	Gore, Sen. T.P.	BANGOR, MAINE	T.P. Gore	T.G.	
2/17/36	400-H	11543	Peysen, Julius	Atlantic City, N.J.	Julius Peysen	J.P.	
2/17/36	300-H	250850	Adams, Alva B.	Denver, Colorado	Alva B. Adams	A.B.	
2/17/36	400-H	59046	Jackson, Aaron	Atlanta, Georgia	Aaron Jackson	A.J.	
2/19/36	208-K	01312	Perrine, Grace	New York, N.Y.	Grace Perrine	G.P.	
2/20/36	608-V	46249	Clas, Mrs. Norma	Chapin, Ill.	Mrs. Norma Clas	N.C.	
2/21/36	400-D	764665	Conroy, J.	Chicago, Ill.	J. Conroy	J.C.	
2/27/36	306-K	56799	Lewis, R. Davis	SAN FRANCISCO, Calif.	R. Davis Lewis	R.D.	
2/28/36	508-D	310341	Taylor	Wash D.C.	Taylor	T.	
2/28/36	606-K	4410	Anderson	Chicago, Ill.	Anderson	A.	
2/28/36	400-I	70805	Lewis, Mrs. Lenora	Bronxville, N.Y.	Mrs. Lenora Lewis	L.L.	
2/29/36	208-I	013034	Perrine, Grace	Chapin, N.Y.	Grace Perrine	G.P.	
3/1/36	800-I	22656	Holmes, W.	Los Angeles, Calif.	W. Holmes	W.H.	
3/3/36	208-K	013057	Perrine	N.Y.C.	Perrine	P.	
3/3/36	400-H	59799	Lewis	N.Y.C.	Lewis	L.	
3/4/36	100-K	55168	Rosenbaum	Baltimore, Md.	Rosenbaum	R.	
3/4/36	800-I	67165	Holmes, W.B.	Baltimore, Md.	W.B. Holmes	W.H.	
3/6/36	400-I	54793	Lewis, Lenora	New York City	Lenora Lewis	L.L.	

Historic Image 14: Wardman Tower Mail Signature Book, February-March 1936, Washington Marriott Wardman Park, photo Caroline Mesrobian Hickman, 2015.

Wardman Park Annex and Arcade (Amendment)  
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**Historic Aerial View:** Aerial View of the Wardman Park Hotel and the developing Woodley Park neighborhood, 1922 before construction of the Wardman Park Annex  
(National Photo Collection, Library of Congress, Prints and Photographs)

Wardman Park Annex and Arcade (Amendment)  
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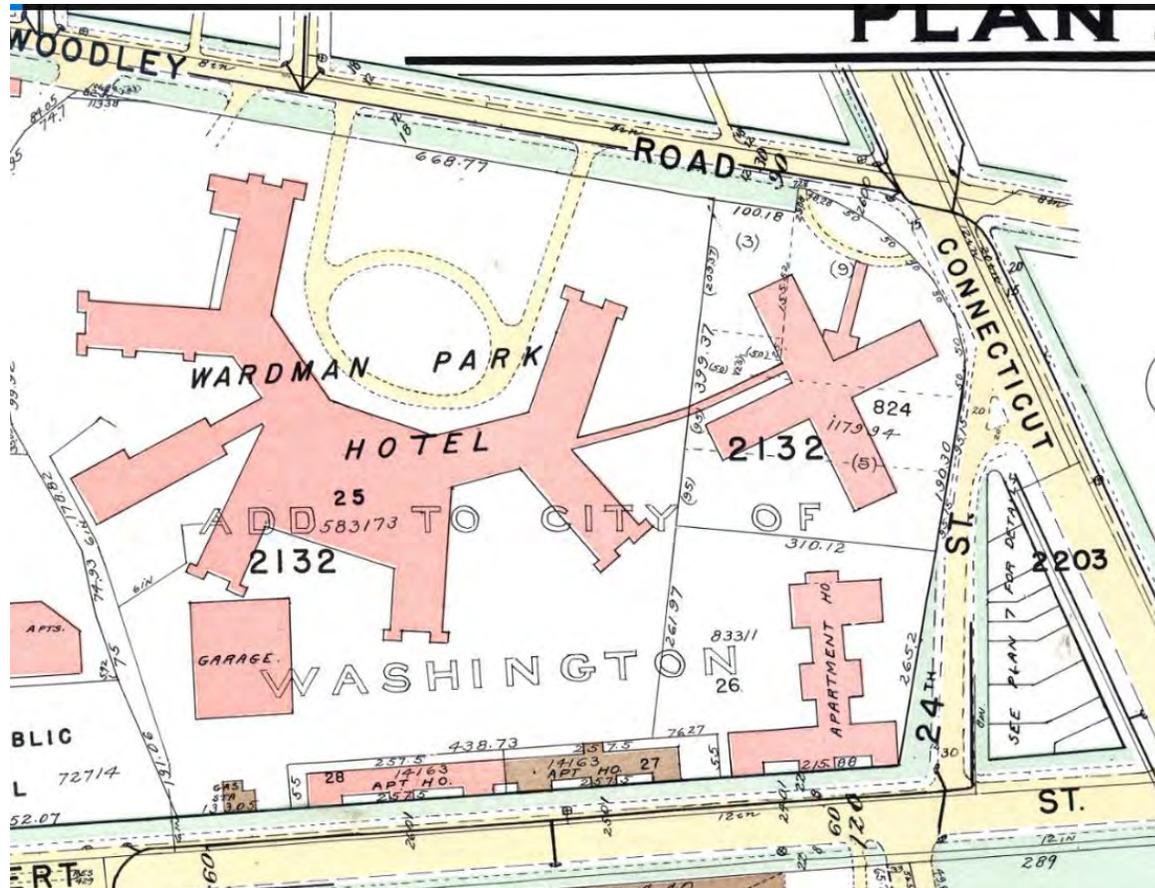
**Historic Aerial View:** Wardman Park complex, *Evening Star-Daily News*, Sept. 1968, Special Collections (Washingtoniana), DC Public Library. The entrance gates can be gleaned flanking the drives.



**Historic Aerial View:** Wardman Park complex, *Evening Star-Daily News*, Sept. 1968, Special Collections (Washingtoniana), DC Public Library

Wardman Park Annex and Arcade (Amendment)  
Name of Property

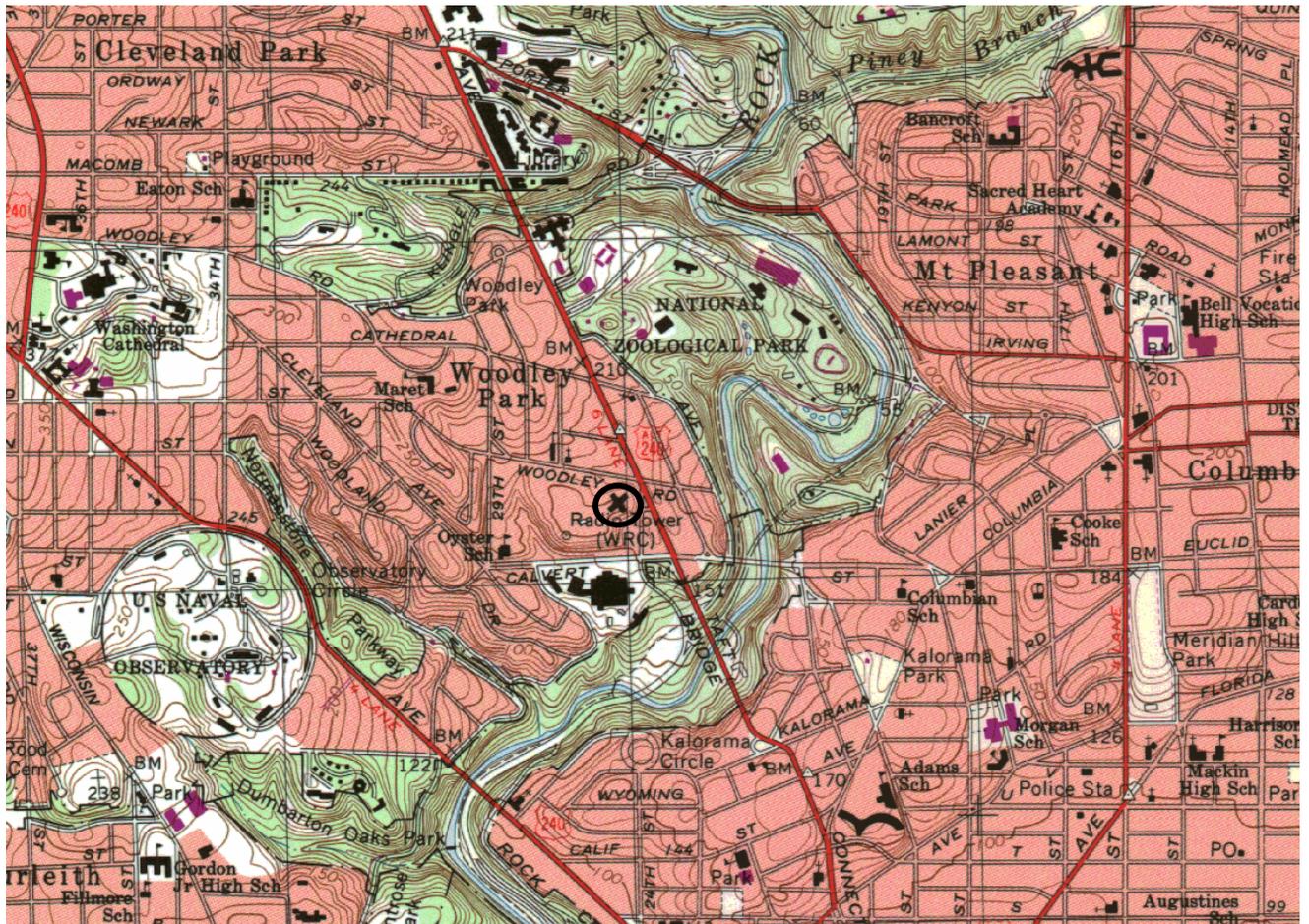
Washington, D.C.  
County and State



**Historic Map:** 1930 Baist Map showing original Wardman Park hotel (1918) with the Wardman Annex (1928) to the east connected by arcade (1928). The entrance gates (1927) to the hotel originally stood on either side of the semi-circular drive leading to the hotel. (Baist Insurance Map, Washington, D.C., 1930, vol. 3, plan 25).

Wardman Park Annex and Arcade (Amendment)  
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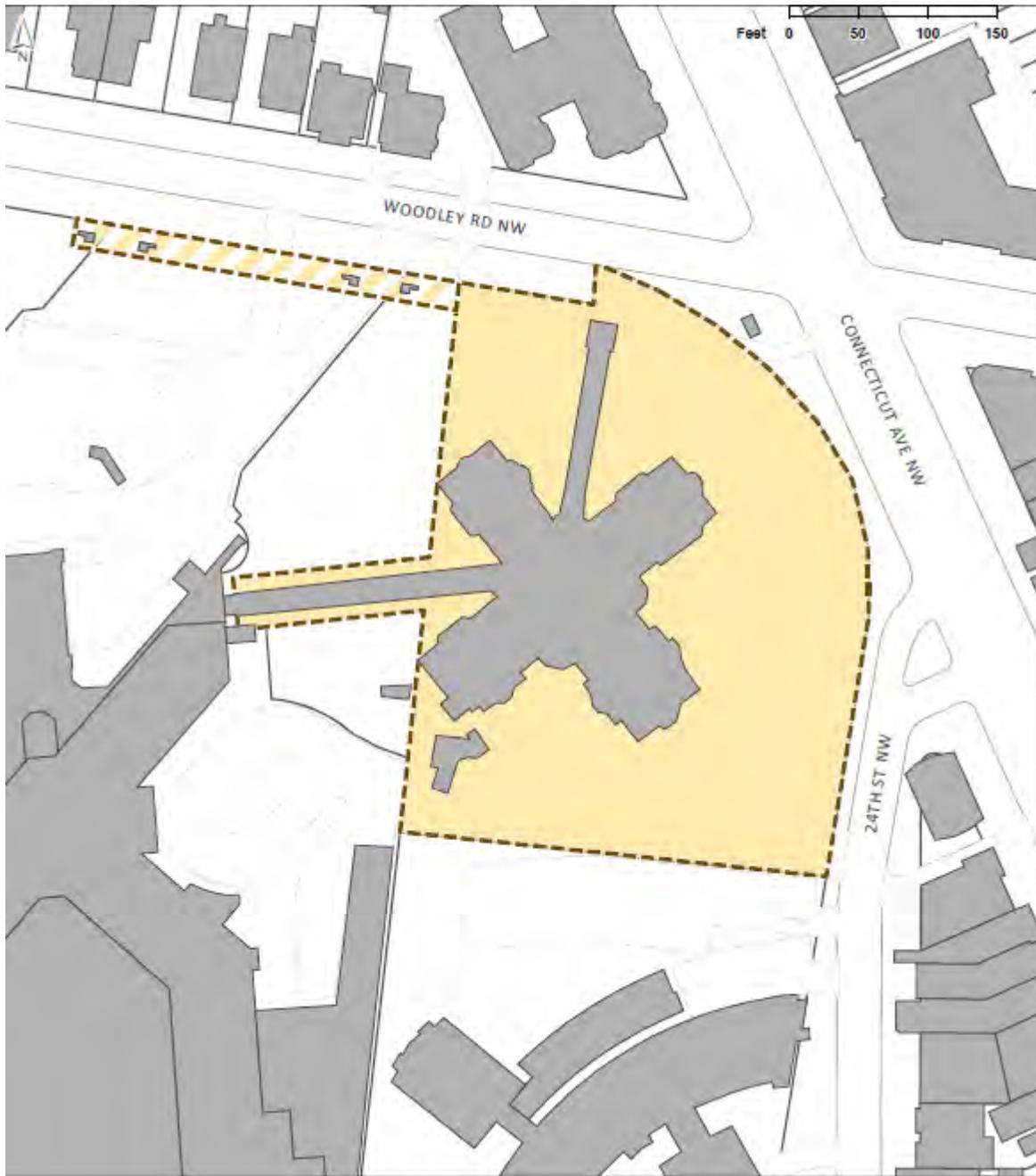
Washington, D.C.  
County and State



Vicinity Map (USGS Quad Washington West)

Wardman Park Annex and Arcade (Amendment)  
Name of Property

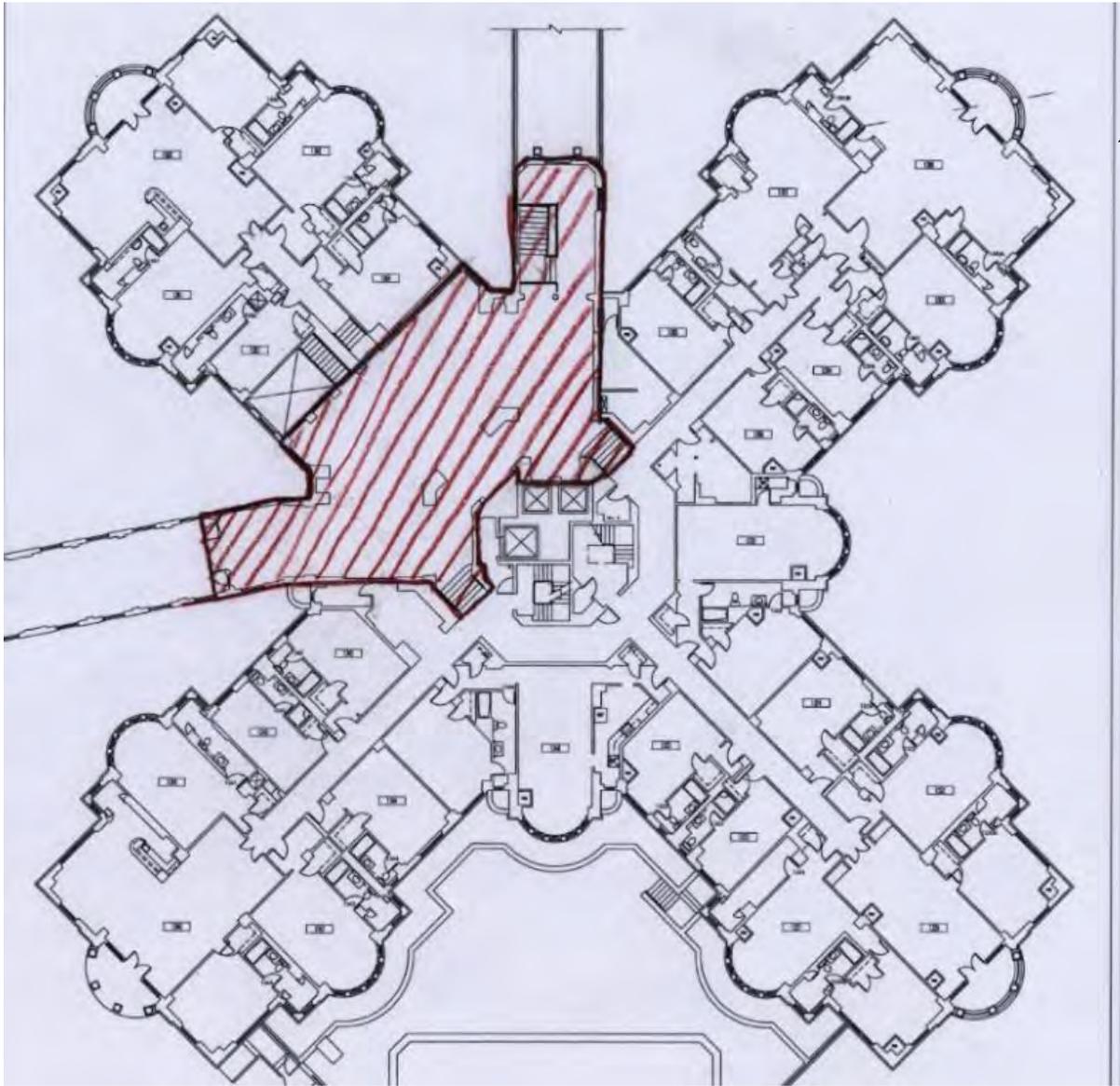
Washington, D.C.  
County and State



Boundary Map of Wardman Park Annex and Arcade, 2600 Woodley Road, NW showing boundary expansion area to the west including entrance gates  
(DC Office of Planning, 2018)

Wardman Park Annex and Arcade (Amendment)  
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Floor Plan showing lobby area with striated lines  
(DC Historic Preservation Office, 2018)

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Key to Photographs—Exterior Photos

Wardman Park Annex and Arcade (Amendment)

Name of Property

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### **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**

1 of 35

Name of Property: Wardman Tower

City or Vicinity: Washington, DC

Photographer: Caroline Mesrobian Hickman

Date Photographed: 6 Feb. 2017

Description of Photograph(s), include description of view indicating direction of camera: Partial view of the Woodley Road (original) entrance to the Wardman Tower lobby, showing enclosed passageway with oculus windows

2 of 35

Wardman Tower

Washington, DC

Caroline Mesrobian Hickman

20 Feb. 2017

View of one of the balcony tiers with Adamesque ornamentation, looking southeast

3 of 35

Wardman Tower

Washington, DC

Caroline Mesrobian Hickman

20 Feb. 2017

Woodley Road (original) entrance, showing Adamesque ornamentation

4 of 35

Wardman Tower

Washington, DC

Caroline Mesrobian Hickman

12 Sept. 2016

Interior of the Arcade, with lobby entrance in the distance, looking east

5 of 35

Wardman Tower

Washington, DC

Caroline Mesrobian Hickman

12 Sept. 2016

Lobby entrance, from the Arcade, looking east

Wardman Park Annex and Arcade (Amendment)

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Wardman Tower  
Washington, DC  
Caroline Mesrobian Hickman  
12 Sept. 2016  
Lobby entrance, toward the Arcade, looking west

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Wardman Tower  
Washington, DC  
Caroline Mesrobian Hickman  
12 Sept. 2016  
Lobby, entrance area, looking east

8 of 35

Wardman Tower  
Washington, DC  
Caroline Mesrobian Hickman  
20 Feb. 2017  
Lobby ceiling, looking west toward Arcade

9 of 35

Wardman Tower  
Washington, DC  
Caroline Mesrobian Hickman  
25 Feb. 2017  
Lobby, looking southeast

10 of 35

Wardman Tower  
Washington, DC  
Caroline Mesrobian Hickman  
25 Feb. 2017  
View of alcove with elevator and mirrored "window," looking southeast

11 of 35

Wardman Tower  
Washington, DC  
Caroline Mesrobian Hickman  
25 Feb. 2017  
Detail of Adamesque fanlight decoration, over new alcove, looking south

12 of 35

Wardman Tower  
Washington, DC  
Caroline Mesrobian Hickman  
12 Sept. 2016  
Adamesque ceiling decoration

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Wardman Tower

Washington, DC

Caroline Mesrobian Hickman

12 Sept. 2016

Adamesque decoration, stairway and corridor to guest room, looking southeast

14 of 35

Wardman Tower

Washington, DC

Caroline Mesrobian Hickman

12 Sept. 2016

Lobby thoroughfare, looking northeast

15 of 35

Wardman Tower

Washington, DC

Caroline Mesrobian Hickman

12 Sept. 2016

Double elevators with overdoor Adamesque decoration, looking southeast. Photo taken before the elevators were removed in early 2017

16 of 35

Wardman Tower

Washington, DC

Caroline Mesrobian Hickman

12 Sept. 2016

Tympanum over double elevators with Adamesque decoration, looking southeast, before it was covered in early 2017

17 of 35

Wardman Tower

Washington, DC

Kim Prothro Williams

November 2018

Former side-by-side elevators now mirrored and tympanum with Adamesque decoration covered, looking south

18 of 35

Wardman Tower

Washington, DC

Caroline Mesrobian Hickman

20 Feb. 2017

Detail of soffit decoration, above side-by-side elevators, looking south

Wardman Park Annex and Arcade (Amendment)

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Wardman Tower

Washington, DC

Caroline Mesrobian Hickman

25 Feb. 2017

Former registration alcove, now ice and beverage dispenser room, looking east

20 of 35

Wardman Tower

Washington, DC

Caroline Mesrobian Hickman

25 Feb. 2017

Console, right side of former registration alcove, looking east

21 of 35

Wardman Tower

Washington, DC

Caroline Mesrobian Hickman

12 Sept. 2016

Lobby seating area, looking southwest

22 of 35

Wardman Tower

Washington, DC

Caroline Mesrobian Hickman

12 Sept. 2016

Lobby seating area, looking northeast

23 of 35

Wardman Tower

Washington, DC

Caroline Mesrobian Hickman

25 Feb. 2017

Double archway leading to entrance and elevated promenade, looking northeast

24 of 35

Wardman Tower

Washington, DC

Caroline Mesrobian Hickman

12 Sept. 2016

Detail of archway with Adamesque decoration, looking northeast

25 of 35

Wardman Tower

Washington, DC

Caroline Mesrobian Hickman

12 Sept. 2016

Double archway, looking southwest

Wardman Park Annex and Arcade (Amendment)

Washington, D.C.

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Wardman Tower

Washington, DC

Caroline Mesrobian Hickman

6 Feb. 2017

Ceiling with original light fixture, entry area from elevated promenade, looking southwest

27 of 35

Wardman Tower

Washington, DC

Caroline Mesrobian Hickman

6 Feb. 2017

Woodwork under window, entrance area from elevated promenade, looking west

28 of 35

Wardman Tower

Washington, DC

Caroline Mesrobian Hickman

20 Feb. 2017

One of the original double-arm wall fixtures

29 of 35

Wardman Tower

Washington, DC

Caroline Mesrobian Hickman

12 Sept. 2016

Cornice showing pink coloration

30 of 35

Wardman Tower

Washington, DC

Caroline Mesrobian Hickman

20 Feb. 2017

Entrance gates and lawn fronting the Washington Marriott Wardman Park, looking east, with Wardman Tower in background

31 of 35

Wardman Tower

Washington, DC

Caroline Mesrobian Hickman

12 Sept. 2016

Western-most located pair of entrance gates, looking east

32 of 35

Wardman Tower

Washington, DC

Caroline Mesrobian Hickman

25 Feb. 2016

Wardman Park Annex and Arcade (Amendment)

Name of Property

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County and State

Detail of east gate, looking east

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Wardman Tower

Washington, DC

Caroline Mesrobian Hickman

25 Feb. 2017

Detail of east gate, looking northeast

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Wardman Tower

Washington, DC

Caroline Mesrobian Hickman

25 Feb. 2017

East gate, showing original ball

35 of 35

Wardman Tower

Washington, DC

Caroline Mesrobian Hickman

25 Feb. 2017

Alignment of both pairs of gates, looking west

**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.











EXIT

















Guestrooms  
▶ 1300-1348







▲○○○○○○○○○○○▼

▲○○○○○○○○○○○▼

EXIT





IN CASE OF FIRE,  
DO NOT USE  
ELEVATORS.  
USE STAIRS  
MARKED AS







EXIT

FIRE ALARM  
PULL  
IN THE EVENT  
OF FIRE, PULL  
ALARM TO ALERT  
FIRE DEPARTMENT  
LEAVE BUILDING  
BY USING  
NEAREST EXITS.



ICE &  
VENDING

House  
Phone











THE SIGN  
WILL  
BE USED  
TO  
INDICATE  
THE  
LOCATION  
OF  
THE  
FIRE  
ALARM  
PULL  
STATION

















PET WASTE  
YOUR BEST FRIEND'S DIRTY  
SECRET  
PLEASE KEEP  
THIS AREA CLEAN











UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES  
EVALUATION/RETURN SHEET

Requested Action: Boundary Update  
Property Name: Wardman Park Annex and Arcade  
Multiple Name: \_\_\_\_\_  
State & County: DISTRICT OF COLUMBIA, District of Columbia

Date Received: 4/3/2019      Date of Pending List: 4/22/2019      Date of 16th Day: 5/7/2019      Date of 45th Day: 5/20/2019      Date of Weekly List: \_\_\_\_\_

Reference number: BC100003945  
Nominator: SHPO  
Reason For Review: \_\_\_\_\_

X Accept       Return       Reject      5/10/2019 Date

Abstract/Summary Comments: The SHPO has provided documentation amending the Wardman Park Annex and Arcade listing to fully describe the elaborate interior detailing of the main lobby area designed by Mihran Mesrobian and provide stronger contextual information. The documentation also justifies extending the boundaries of the listed property slightly to include the historic Georgian Revival styles entrance piers that originally framed the entry drive to the hotel complex, also designed by Mesrobian.

Recommendation/ Criteria: Accept Boundary Increase and Additional Documentation

Reviewer Paul Lusignan      Discipline Historian  
Telephone (202)354-2229      Date 5/10/2019

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.

GOVERNMENT OF THE DISTRICT OF COLUMBIA  
HISTORIC PRESERVATION OFFICE



MEMO

DATE: March 28, 2019

TO: Paul Lusignan

FROM: Kim Williams 

RE: Transmittal Letter for Wardman Park Annex and Arcade (Additional Documentation and Boundary Increase)

Please find enclosed two disks for Wardman Park Annex and Arcade (Additional Documentation and Boundary Increase) National Register nomination. The enclosed disk, Disk 1 of 2 contains the true and correct copy of the nomination. The enclosed Disk 2 of 2 contains photographs as per the NR photo requirements.