

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Registration FormRECEIVED  
MAR 19 1987  
NATIONAL  
REGISTER

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in *Guidelines for Completing National Register Forms* (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

## 1. Name of Property

historic name CLEVELAND PARK HISTORIC DISTRICTother names/site number N/A

## 2. Location Roughly between Wisconsin Ave. on the west, Connecticut Ave. on the east,

street & number Tilden St. to the north, Klinge Rd. to the south N/A not for publicationcity, town Washington N/A vicinitystate Dist. of Columbia code DC county N/A code 001 zip code 20008 & 20016

## 3. Classification

## Ownership of Property

- ☒ private  
☐ public-local  
☒ public-State  
☒ public-Federal

## Category of Property

- ☐ building(s)  
☒ district  
☐ site  
☐ structure  
☐ object

## Number of Resources within Property

Contributing	Noncontributing
<u>1000</u>	<u>68</u> buildings
<u>5</u>	<u>      </u> sites
<u>1</u>	<u>      </u> structures
<u>      </u>	<u>      </u> objects
<u>1006</u>	<u>68</u> Total

Name of related multiple property listing:

N/ANumber of contributing resources previously  
listed in the National Register 2

## 4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this  
☒ nomination ☐ request for determination of eligibility meets the documentation standards for registering properties in the  
National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.  
In my opinion, the property ☒ meets ☐ does not meet the National Register criteria. ☐ See continuation sheet.

Signature of certifying official Carol B. ThompsonDate MAR 19 1987State or Federal agency and bureau State Historic Preservation OfficerIn my opinion, the property ☐ meets ☐ does not meet the National Register criteria. ☐ See continuation sheet.

Signature of commenting or other official

Date

State or Federal agency and bureau

## 5. National Park Service Certification

I, hereby, certify that this property is:

- ☒ entered in the National Register.  
☐ See continuation sheet.  
☐ determined eligible for the National  
Register. ☐ See continuation sheet.  
☐ determined not eligible for the  
National Register.

☐ removed from the National Register.☐ other, (explain:)Patrick W. Anders4/27/87Board of Zoning Adjustment  
District of Columbia  
CASE NO. 21291  
EXHIBIT NO. 201

Signature of the Keeper

Date of Action

## 6. Function or Use

Historic Functions (enter categories from instructions)

DOMESTIC/Single Dwelling

DOMESTIC/Multiple Dwelling

COMMERCE/TRADE/Specialty Store

Current Functions (enter categories from instructions)

DOMESTIC/Single Dwelling

DOMESTIC/Multiple Dwelling

COMMERCE/TRADE/Specialty Store

## 7. Description

Architectural Classification

(enter categories from instructions)

LATE VICTORIAN

LATE 19th & 20th CENTURY REVIVALS

LATE 19th & EARLY 20th CENTURY AMERICAN MOVTS.

Materials (enter categories from instructions)

foundation Stone

walls Wood

Brick

roof Slate/Asphalt

other \_\_\_\_\_

Describe present and historic physical appearance.

The Cleveland Park Historic District, located in the northwest sector of the District of Columbia, is an intact community integrating residences, apartment buildings and neighborhood retail shopping located on a hill overlooking the city center and separated from it by Rock Creek Park, a deep geological chasm. The Cleveland Park Historic District includes approximately 280 acres and approximately 1100 resources. It is bounded on the west and east by two six-lane avenues (Wisconsin and Connecticut) radiating from the city center and on the north and south by natural boundaries formed by open space, ravines and parkland (Klingling Valley and Melvin Hazen Park).

The topography of the Cleveland Park Historic District is hilly and includes some of the highest land levels in the District of Columbia. Wisconsin Avenue, the western boundary, follows a high ridge and from it the land slopes downhill to Connecticut Avenue, the eastern boundary. Many of the streets within the Cleveland Park Historic District are curvilinear following the contours of the land and most are six blocks long oriented east-west connecting the two avenues. The park-like atmosphere of the neighborhood is further enhanced by the numerous large trees, generous front yards and open space of the estates and parks which form the northern and southern boundaries (the Melvin Hazen Park and the Intelsat property to the North; Klingling Valley, Tregaron, Twin Oaks and the Cathedral grounds to the South).

The Cleveland Park Historic District comprises a mixture of building types including several large intact 18th and 19th century country estates, numerous late-Victorian suburban homes, early 20th century single family homes, duplexes and garden apartments, large suburban apartment complexes, and an unusually intact example of a 1920's -1930's linear neighborhood retail commercial/apartment development along Connecticut Avenue.

A distinguishing feature of the Cleveland Park Historic District is the large number of frame houses with local Rock Creek granite foundations, in a city of predominantly brick structures, representing a full range of architectural styles popular around the turn of the century including: Carpenter Gothic, Italianate, Queen Anne, Shingle, Dutch Colonial Revival, Mission Revival, Colonial Revival, Neoclassical, Japanese influence, Craftsman Bungalows, Developer's Georgian and Mission, Tudor revival, English Cottage, Foursquare, Sears and Roebuck houses in various styles, Beaux Arts, Art Deco, International style, and modern or contemporary. Subsequently brick and some stone houses were built in the teens and twenties. Stylistically, the neighborhood is a veritable museum of changing tastes representing the overlay of history in a continuous line of development from 1894 to 1941.

## 8. Statement of Significance

Certifying official has considered the significance of this property in relation to other properties:

☒ nationally ☒ statewide ☐ locally

Applicable National Register Criteria ☐ A ☐ B ☒ C ☐ D

Criteria Considerations (Exceptions) ☐ A ☐ B ☐ C ☐ D ☐ E ☐ F ☐ G

Areas of Significance (enter categories from instructions)

COMMUNITY PLANNING AND DEVELOPMENT

ARCHITECTURE

Period of Significance

1880 - 1941

Significant Dates

1886

1894

1930

Cultural Affiliation

N/A

Significant Person

N/A

Architect/Builder

N/A

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

The Historic Preservation Review Board (HPRB) of the District of Columbia, decided on November 19, 1986 to designate the Cleveland Park Historic District and recommended that the State Historic Preservation Officer nominate the district to the National Register of Historic Places. The HPRB has determined that the Cleveland Park Historic District meets the National Register's criteria and possesses the quality of significance present in other districts nominated to the National Register of Historic Places in the following areas:

(1) The Cleveland Park Historic District is a major cohesive urban neighborhood which includes 18th and 19th century estates coexisting with late 19th century Victorian houses, 20th century Art Deco apartment houses and shops, and Art Deco style and other contemporary residences. This development of Cleveland Park parallels the growth and development of Washington from land grant to metropolitan area. (Criteria C; Area of Significance: Architecture and Community Planning and Development)

(2) Cleveland Park is a significant example of the development of a "streetcar suburb" created by an enlightened real estate developer who fostered a sense of pride in the community which continues to this day. The Cleveland Park Company and developer John Sherman established the prevailing residential streetscape of single family houses with associated amenities. (Criteria C; Area of Significance: Community Planning and Development)

(3) The urban design of Cleveland Park is significant because certain of the streets were designed to follow the natural contours of the land following graceful curves. This significant approach to urban design was introduced by the internationally renowned landscape architect, Frederick Law Olmsted, whose firm was consulting with the District of Columbia on the expansion of the street system outside the city center between 1894 and 1897. (Criteria C; Area of Significance: Community Planning and Development)

(4) Cleveland Park is significant because it contains virtually every

☒ See continuation sheet

## 9. Major Bibliographical References

### Cleveland Park

Carroll, Rives, project Director and Editor of the Cleveland Park Neighborhood History Project. Cleveland Park Voices. Washington D.C. 1984.

Hamilton, Sara White, Louise Mann Madden, Sheila Dressner Ruffine, Editors. Historic Preservation Study of Cleveland Park, Washington D.C. The American University, 1977.

Montague, Harry, Carolyn Hufbauer, Kathleen Wood and Karen Wood. A Plan for Cleveland Park. Washington D.C. 1978.

:

☒ See continuation sheet

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 # \_\_\_\_\_

Primary location of additional data:

- ☒ State historic preservation office
- ☐ Other State agency
- ☐ Federal agency
- ☐ Local government
- ☐ University
- ☒ Other

Specify repository:

Cleveland Park Historical Society

## 10. Geographical Data

Acreage of property approximately 280 acres

UTM References

A 1 8 3 2 0 8 0 0 4 3 1 2 0 4 0  
Zone Easting Northing

C 1 8 3 2 2 0 0 0 4 3 1 1 1 9 0

B 1 8 3 2 1 3 0 0 4 3 1 2 0 0 0  
Zone Easting Northing

D 1 8 3 2 1 2 5 0 4 3 1 0 8 1 0

☒ See continuation sheet

Verbal Boundary Description

The boundaries begin at the northeast corner of the intersection of Wisconsin Avenue and Woodley Road. The boundary line proceeds north by northwest along the eastern edge of Wisconsin Avenue crossing Lowell St., Square 1921 is included except for lots 26 and 27; crossing Macomb St.,

☒ See continuation sheet

Boundary Justification

West Boundary. The western boundary is formed by Wisconsin Avenue, a major thoroughfare which marked the early boundary of the Cleveland Park subdivision. Wisconsin Avenue as a whole is not included because of the number of non-conforming buildings. Wisconsin is a manmade barrier with

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## 11. Form Prepared By

name/title Kathleen Sinclair Wood, Executive Director

organization Cleveland Park Historical Society

date February 13, 1987

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Certain design characteristics, established with the earliest houses on Newark Street and Highland Place, were repeated by subsequent architects and builders. The houses, small and large, are set back and often up above the street on generous lots of varying sizes and shapes. Many houses have large porches overlooking front yards with tall trees. The columns and rooflines of the porches create a rhythm echoing the lines of the streets down the hills and around the curves creating attractive streetscapes.

The demand for housing following World War I created a proliferation of houses and garden apartments within the residential core and apartment buildings along Connecticut Avenue. The latter were constructed of brick generally with Georgian decorative features. The increase in population in the neighborhood created a demand for retail services which led to the rapid growth of local stores in the 1920's .

The retail/commercial district between Macomb and Porter on both sides of Connecticut Avenue is a remarkably intact assemblage of brick and stone commercial buildings exemplifying changing attitudes during the 1920's and 1930's. Architects and developers were exploring new configurations for neighborhood shopping areas especially in response to the increasing personal use of the automobile for shopping. The 3300 and 3400 block on the east side of Connecticut exemplify the typical 1920's linear commercial strip with small individual and varied shops abutting Connecticut Avenue with no provision made for parking. The L-shape configuration of the Park and Shop set back from Connecticut Avenue with a large parking lot in front represents a turning point exemplifying a significant planning movement in the National Capital to create small-scale commercial centers designed to service their immediate residential neighborhoods. Subsequently a convenient shopping center with coordinated merchandising providing one-stop shopping and easily accessible parking was felt to be an essential ingredient for every neighborhood. The 3400 block on the west side of Connecticut exemplifies the influence exerted by the Park and Shop with the 1930's construction of two adjacent aesthetically unified, Art Deco style, complexes (the Macklin and the Uptown) composed of several shops and including a parking lot.

Nationally prominent architects as well as local Washington architects, builders and developers were responsible for the design and construction of houses, shops, apartment buildings, the school, firehouse and church. All of the buildings have been generally well preserved with few major alterations. In the commercial area new signs and entire facades mask some of the original structures (Safeway, the Roma Restaurant and Poor Roberts) and in a few cases the original facades have been removed (American Security and Peoples). In all cases the original scale has been maintained. The houses are predominantly two stories with attics. The apartment buildings vary from three to five stories. Two exceptions are the Broadmoor, considerably set back from the avenue, and Tilden Gardens, surrounded by extensive open space and landscaping. The shops are all one and two-story buildings. A coherence of scale and proportions is maintained throughout the district. Newer taller buildings along the east side of Wisconsin were not included within the boundaries of the historic district. The retail/commercial/apartment strip

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along Connecticut is significant in that it maintains its original integrity in scale and in a number of original details.

The atmosphere of the neighborhood has an old world charm reminding one of Washington's southern graciousness and the slower pace of life at the turn of the century. The hustle and bustle of human activity and cars along Connecticut and Wisconsin Avenues contrasts sharply with the feeling of peace and quiet which envelopes the pedestrian turning off the avenues into the garden complex of the Broadmoor or Tilden Garden Apartments or as one walks onto one of the East/west streets -Macomb, Newark, Ordway, Porter, Rodman - which connect the two avenues and constitute the heart of the Cleveland Park Historic District.

The cohesiveness of the architectural fabric and scale of the neighborhood derives from the continuous line of development which occurred from 1894 to 1941. Cleveland Park's initial growth was in direct response to the opening of the electric streetcars connecting this area with the city center; service began in 1890 on Wisconsin and 1892 on Connecticut Avenue. The community grew rapidly and continuously reflecting changing aesthetic tastes, housing needs and lifestyles. The houses were largely constructed between 1894 and 1930 overlapping with the most intense period of apartment and retail/commercial construction between 1920 and 1941.

The Cleveland Park Historic District includes two estates which predate the development of the streetcar suburb. Both are listed on the National Register of Historic Places. Two additional estates were established after the initial phase of the suburb was completed. All four estates have maintained the integrity of their buildings and grounds including some of the original landscaping schemes.

EARLY ESTATES - COUNTRY HOMES AND SUMMER HOMES

Rosedale: 3501 Newark Street; 1794; owner/builder: Uriah Forrest;  
D.C. Landmark and  
listed on the National Register of Historic Places.

This is the oldest house in Cleveland Park. Its style is closely related to the original building of Mount Vernon before George Washington made all his additions and alterations. It is a simple frame farmhouse, asymmetrical, with chimneys at both ends recalling the 17th century colonial frame buildings of the southern states.

It has a simple porch which extends across the entire front of the building and it has four additional wings to the rear. The stone buildings, which are the furthest wings from the house, were probably earlier than the house, perhaps dating to 1740 and are considered to have been the kitchen and a store room. In southern farmhouses, especially wooden ones, the kitchens were located separately from the house to protect the house from the danger of fire and from excessive heat in the summers. The house is in good condition, having had some renovation work undertaken recently by its present owners, and

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maintains its original integrity. It still sits on top of a hill surrounded by a generous amount of land giving it a rural feeling reminiscent of the time when this was open farmland. The acreage is greatly reduced from what it was in the 18th-century having been sold off over the years especially in the 1890's when the Cleveland Park suburb was being developed. The house remained in the Forrest family until 1917 when it was rented to Mr. and Mrs. Avery Coonley of Chicago. In 1920 the Coonleys bought the property with approximately ten acres of land. Mr. Coonley was a prominent educator and philanthropist and had been one of Frank Lloyd Wright's early patrons.

In 1959 Mr. and Mrs. Waldron Faulkner (Mrs. Faulkner was the Coonleys daughter who had inherited the property) sold Rosedale to the Protestant Episcopal Cathedral Foundation but retained three acres for their own personal use. The brick National Cathedral School dormitories built behind the Rosedale farmhouse were designed by Avery Faulkner in 1968 in a simple functional style. Along 36th Street, Waldron Faulkner designed 3415 in 1936 for himself and his wife in a "Modern Style" with Art Deco and Greek decorative references. He also designed the house next door at 3419 which has the appearance of a "modern" cottage.

His son Winthrop Faulkner, also an architect, designed 3530 Ordway in 1963 and 3540 Ordway in 1968 in a "Modern Style" which emphasized the architect's concern to satisfy the internal demands for space for the family's activities. In 1977 the Rosedale property once again changed hands and was acquired by Youth for Understanding to be used for its national headquarters. At this time Winthrop Faulkner was able to acquire a little more land along 36th St. where he built three houses with identical exterior appearances and individual custom designed interiors. In 1982 he won a design award from the metropolitan chapter of the AIA for these three houses.

Twin Oaks: 3225 Woodley Road; 1888, Francis Richmond Allen  
of the Allen & Kenway Firm in Boston, architect;  
Colonial Revival Style;  
A D.C. Landmark and  
listed on the National Register of Historic Places

Twin Oaks is the only remaining example of a house designed to be a summer home located in the Cleveland Park area. It is an early example of a Colonial Revival house. Twin Oaks is an estate consisting of seventeen acres of rolling lawn and wooded areas, a large frame summer house and several smaller dwellings. The large frame summer home has a symmetrical appearance with a strong central axis provided by the porte cochere recalling the 18th-century Colonial Georgian houses in New England which were the source for many of the summer houses being constructed in the 1880's and 1890's in New England. To the west and south sides, a large wrap-around porch provides extra living space and a remarkable view over the rolling lawn down the hill to the wooded areas.

Hubbard originally purchased 50 acres of land for a summer enclave. His son-in-law Charles Bell, president of American Security and Trust, and his wife, Grace Hubbard, had their summer cottage next door on the property known

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today as Tregaron. After the death of Hubbard and his wife, the property was divided into two parcels both of which remain today. Twin Oaks has remained virtually intact except for a few alterations. The land has not been built upon so that the effect of a large summer estate remains, in the midst of the later suburban development.

Tregaron: 3029 Klinge Rd. N.W.; 1912; Charles Adams Platt, architect  
Neo-Georgian Style;  
A D.C. Landmark.

This 20 acre portion of Gardiner Greene Hubbard's estate was sold in 1911 by Mrs. Alexander Graham Bell, (Mabel Hubbard) to James Parmelee, an Ohio financier. The mansion, gardener's cottage and carriage house, as well as the over all layout were designed by Charles Adams Platt who was the foremost country house architect in the U.S. at that time. His brick Neo-Georgian mansion stands on the crest of a hill surrounded by sloping meadows and landscaped naturalistic woodland areas including bridle paths and rustic stone bridges. In designing the house, Platt was taking as a model English Georgian houses of the 18th century rather than the American ones of the same period.

In 1940 the estate was sold to Mrs. Merriweather Post and her husband Joseph Davies. They made some alterations but maintained the integrity of the house and the grounds. The "Russian Style" Dacha was added at this time and was sited in a way which provided a view of the rising National Cathedral but which interrupted the symmetry of the formal garden off of the kitchen wing.

In 1980 the property was purchased by two parties who have divided it into two parcels. The Washington International School owns 6 acres at the crest of the hill which contains all of the buildings. The Tregaron Development Corporation owns the remaining 14 acres which wrap around the school's property and contains most of the steep hills.

The buildings have all been subjected to internal alterations to accomodate the school, but the exteriors maintain their original integrity. The elaborate landscaping scheme is still in place although there has been some deterioration due to lack of maintainance of the grounds.

These three designated landmark estates represent the history of the neighborhood before the intensive suburban development at the turn of the century. They exhibit the large amount of land that used to surround these country estates and summer homes, which were on the outskirts of the city. Their styles of architecture are representative of the times in which they were designed. Rosedale is typical of a 17th-century vernacular farmhouse, in contrast to the the more formal 18th-century Georgian country houses represented nearby in Woodley House (Maret School) and the Highlands (Sidwell Friends School), which were built just a few years later. Twin Oaks is unique in that it was designed to be a summer home for the Hubbards who had their permanent home at Dupont Circle. Stylistically it is nationally significant as an early example of the more creative phase of the Colonial (Georgian) Revival Style. Tregaron represents the Beaux Arts concern for the overall design and layout of an entire estate as well as the turning toward earlier



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European, rather than American, stylistic examples as models for contemporary designs.

STREETCAR SUBURB

Most of the single family dwellings in the streetcar suburb were built between 1894 and 1930. The original core of the neighborhood (Newark, Highland Place and Macomb St. east of Ross Place) was constructed in two phases (1894 to 1901 and 1903 to 1912) and was largely complete by 1912.

During the first phase (1894 to 1901), which set the tone for the appearance of the neighborhood, the houses were individually designed by local architects and builders who employed a great variety of styles representing the eclecticism of the day. Robert Thompson Head, the most prolific architect for the Cleveland Park Company, was influenced by Queen Anne, Colonial Revival, Japanese, and Prairie styles in his four years of work for John Sherman. Waddy Wood introduced the first Shingle and Mission revival homes into the neighborhood.

During this period all of the houses were constructed of wood and employed a proliferation of decorative details which include turrets, towers, oriel and bay windows, steep gables with half timbering, tall pilastered chimneys, numerous Palladian windows, Georgian porches, Richardsonian arches, decorative brackets and Adamesque swags to name the most prominent features. The houses are located on generous lots and were set well back from the street. East of 33rd Street on Newark the land was unsubdivided agricultural land, consequently the streets are curvilinear following the terrain, and each plot of land was carved out individually to suit the plan and placement of the house. Thus the lots are irregular in size and shape which adds to the variety of the siting of the houses. The houses have generous front porches and gardens overlooking the street which creates an attractive streetscape. The columns and rooflines of the porches form a rhythm that marches down the street.

During the second phase of construction there was an increasing simplification in the house design, which was common after the turn of the century. "The trend toward smaller, less ornamented, more standardized houses also helped balance the mounting expenditures for domestic technology." In the houses of the 1900s the number of projecting wings, dormers, and porches declined drastically, leaving a simple rectangular box shape, often close to a perfect cube." \*(Gwendolyn Wright; Moralism and the Model Home; Chicago, 1980; pp.238 & 244) The houses continued to be primarily constructed of wood but some of them were covered with pebble dash, and the first brick houses were built in 1904 and 1905. The Foursquare house with evident Prairie style influence was popular. The front porch continued to be a standard feature. New developers and architects became active in the neighborhood during this period, and the Cleveland Park Company ceased to hire architects and depended on John Sherman and his artist wife, Ella Bennett Sherman, to produce the designs, some of which were repeated more than once in the neighborhood.

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After the departure of the Shermans in 1910, other developers moved in and filled in the gaps in Cleveland Park and then spread to the south and west into Cleveland Heights and Oak View (west of 33rd Place on Macomb, Lowell and Woodley to Wisconsin Ave.) These two subdivisions were largely completed by 1922. W.C. & A.N. Miller were very active in this area designing substantial brick and frame homes in a variety of the revival styles, alternating between classical and medieval in inspiration, popular in house design during the second and third decades of this century. They built a variety of Colonial Revival style houses, Tudor Revival houses as well as two romantic English cottages with roofs made to simulate thatch. Charles Taylor was the other developer who was most active at this time. His houses are usually variations on the Foursquare house with diverse front porches, gables and dormers, and they are generally less original and distinctive in appearance than the Miller houses.

In 1919 H.A. Kite undertook the most massive development Cleveland Park had yet witnessed when he took out building permits for 14 houses from 3101 to 3223 Macomb on the north side of the street between Ross Place and 33rd Place. He essentially repeated three designs (2 variations of Developer's Georgian and a Foursquare with Mission revival details).

In the teens and twenties development was also taking place on Porter, Ordway, Quebec and Rodman Streets. In this area more brick houses were being built and some semidetached and small apartment houses were constructed in the 1920's including the first garden apartments built in Washington D.C. The predominant styles in this area are Colonial Revival, Tudor Revival and a variety of Bungalows. The last area of development was Ordway Street between 30th and 34th Streets. These houses were built in the 1930's, 40's and even 1950's.

In attempting to comply with the request of the D.C. landmark application form for a "description of the style or styles of architecture representative of the district" it became quickly apparent how difficult it is to fit the exuberant and varied architecture of Cleveland Park into "stylistic boxes." Richard Longstreth has dealt with this problem so directly in his recent article: "Stylistic concepts were not devised to address the then-prevalent (19th- and early 20th-centuries) practice of eclecticism which, in its use of references to numerous historical precedents and its pursuit of varied expressive modes, was quite unlike the perceived qualities of earlier periods." \*(Richard Longstreth, "The Problem with 'Style'," "The Forum": the Bulletin of the Committee on Preservation of the Society of Architectural Historians, December, 1985, Vol VI, Nos. 1-2) Longstreth goes on to point out the ludicrous attempt to create more and more labels so that all buildings can have their own "Style" label. In Cleveland Park there are many architect-designed, one-of-a-kind houses which represent the creative abilities of the designer and do not necessarily fall into a stylistic category. This is especially true of the recent houses by I.M. Pei and Waldron Faulkner.

Cleveland Park has been called a visual textbook of the changing taste in domestic architectural styles between the years 1890 and 1940. Bearing in mind the inadequacy of stylistic labels, examples of the following styles can

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be identified throughout the residential neighborhood.

Carpenter Gothic (3607 Newark of 1894 and 3426 Macomb of 1897)

Italianate (3301 Newark of 1895)

Queen Anne (2941 Newark of 1898, 3315 Highland Place of 1897, and 3562 Macomb of 1901)

Shingle (3100 Newark of 1897 and 3314 Newark of 1908)

Dutch Colonial Revival (3608 Newark of 1895, 3509 Woodley of 1921)

Mission Revival (3432 Newark of 1897, 3433 34th St. of 1919)

Colonial Revival (3440 34th Place of 1895, 3432 Ashley Terrace of 1899, 3601 Macomb of 1901, and 3209 Highland Place of 1905; numerous W.C. & A.N. Miller houses from Woodley to Porter and W.D. Sterrett houses on Rodman and Rowland)

Neoclassical (2942 Ordway of 1904, 3033 Ordway of 1937)

Japanese influence (3138 & 3140 Highland of 1901)

Craftsman Bungalows (3615 Macomb of 1911, 2937 Macomb of 1911 and 3425 Porter of 1915)

Developer's Georgian and Mission revivals are prevalent on Macomb between Ross Place and 33rd Street)

Tudor Revival (3101 Highland of 1905, 3110 Newark of 1911 and 3605, 09, 13 Norton Place of 1908, 3501-3511 Reno Rd. of 1928-29)

English Cottage (Old English) (3417 Woodley of 1922, 3145 Newark of 1922)

Foursquare houses are prevalent throughout the neighborhood (3416 34th Place of 1900, 2934 Newark of 1903)

Sears and Roebuck houses (3035 Rodman of 1921, 3511 Porter of 1922, 3424 Quebec and 3024 Macomb)

Art Deco with a Greek flavor (3415 36th St of 1936)

International Style (1201 Rowland Place of 1940)

Modern (3411 Ordway of 1962, 3530 Ordway of 1963, 3540 Ordway of 1968, 3403, 07, 11 36th St. of 1978 and 3418 Newark of 1982).

The integrity of these houses has been maintained with some additions, usually to the rear. The houses that have been most changed on their street sides have generally been houses which are not one-of-a-kind architect designed houses. In most cases additions have been designed by architects thereby creating a blending of past and present in a single house. There is a tolerance, and even enthusiasm, for newer styles as they represent contemporary design, which is popular in the neighborhood

Cleveland Park is a predominantly green neighborhood with large trees defining the streetscape. The houses are set back, and generally the ample front yards are not fenced, consequently, the houses and yards are part of the visual excitement of the streetscape. There are open spaces throughout the neighborhood created by the estates, the school, the playground, and the churchyard which provide more variety and more greenery. In addition, the boundaries of Cleveland Park are formed by open spaces (the National Cathedral, Twin Oaks, Tregaron, and Hearst Playground) and by wooded parkland (Melvin Hazen Park and Klinge Valley). This adds to the park-like quality of Cleveland Park which John Sherman was celebrating in his choice of a name.

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WASHINGTON D.C.Section number 7 Page 9APARTMENT HOUSES AND SHOPS ON CONNECTICUT AVENUE

The first apartment house in Cleveland Park was constructed by Harry Wardman in 1919, shortly following the fire station which was the first building to open on Connecticut Avenue in 1916. Wardman was a successful builder by this time having recently completed the Wardman Park residential hotel in 1917-18. In his apartment building and contiguous rowhouses of 1921, he established the low rise appearance which was to become predominant along Connecticut Avenue. 3520 Conn. (3/13/1919) is a four-story tan brick building with Georgian revival details. It has arched windows on the second floor, stone trim around the entrance on the first floor and a modillioned cornice projecting from the building below the roof line. Wardman's second project, 3500-3518 Connecticut and 2815-19 Ordway, (1/21/1921) took a decidedly different approach. The three-story red brick building, with white trim, on Connecticut Avenue was conceived of as a long low block with a central organizing theme based upon Colonial Georgian precedents, especially the five-part houses in Annapolis. The building is divided into five sections, the central section, of three bays, projects as do the two end sections, of two bays each. The central section is given prominence by its larger size and by the brick pediment with a central fan light which dominates the roof line. There are ten units, each with its own separate entrance, giving this long low building a decidedly domestic appearance. There is no added ornamentation. The organization of the building into projecting and receding sections with the emphasis on the central section, and the use of contrasting white trim reminiscent of the Wren influence on Colonial Georgian architecture, provide the stylistic definition. These rowhouses were constructed to be exclusively residential with no provisions made for commercial use on the ground floor.

Apartment buildings of four and five stories with Colonial Georgian decorative motifs followed in rapid succession during the 1920's. These buildings were all brick (red and yellow) with stone trim accentuating the entrances and corners with some of the following details: arched entrances, pediments, angle quoins, key stones, pilasters, modillioned cornices and urns as well as decorative rectangular and round stone panels with rosettes and swags. The following apartments fall into this category.

Address	Date	Height	Architects
3620 Conn	-8/15/1921	- 4-story	- Stern & Tomlinson
3039 Macomb	- 12/29/1921	- 3-story	- Milburn, Heister Co.
3532 Porter	-6/6/1922	- 5-story	- L.G. White -owner
3432 Conn	- 6/29/1922	- 3-story	- Robert O. Scholz
3618 Conn	- 1/6/1923	- 4-story	- Stern & Tomlinson
3614-16 Conn	- 2/9/1925	- 4-story	- Stern & Tomlinson
3600-08 Conn	-2/16/1926	- 4-story	- Harvey H. Warwick
3301 Conn	- 3/3/1926	- 5-story	- Robert O. Scholz
3217-21 Conn	- 4/13/1926	- 5-story	- George T. Santmyers
3446 Conn	- 4/28/1926	- 5-story	- George T. Santmyers
3220 Conn	- 4/1/27	- 5-story	- Frank Russel White - owner

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A similar type of development of apartment buildings and retail shops was occurring on Wisconsin Avenue interspersed among the single family homes and even 19th century estates. Wisconsin Avenue predates Connecticut Avenue and was the main route into the city from this area until the Newlands syndicate laid out Connecticut. Several fine apartment houses on Wisconsin are extant: University Apartments, 3213 Wisconsin - 1925 - 3-story - George T. Santmyers The Abbey, Wisconsin & Newark - 1926 - 4-story - George T. Santmyers

One apartment complex was built during this period which did not conform to this general description. This was the Cleveland Park (3018 - 3028 Porter St., 3/22/1924) which has the distinction of being the first garden apartment designed and built in Washington D.C. These six separate, three-story red brick buildings, with twelve coop apartments in each building, are an eclectic combination of Tudor revival architectural forms having very steep gables plus Georgian-inspired stone arches and door surrounds. The buildings are surrounded by land on all sides with spacious lawns in front of and between the buildings; garages and gardens are located behind the buildings. The domestic scale and appearance blends in with the single-family homes prevalent in Cleveland Park. These buildings and their grounds have been maintained very much in their original condition.

The first store in Cleveland Park, the Monterey Pharmacy, opened in the Monterey Apartments, 3532 Porter, in 1923. 3301-5 Connecticut Avenue, a five-story apartment building which was completed in August of 1927, was constructed specifically to combine the apartment house entered from Macomb Street with shops on the first floor along Connecticut Avenue. These shops began opening in 1927. Generally in Cleveland Park the two functions, commercial and residential, were not combined. Later we find the rowhouses at 3500-3518 Connecticut Avenue converted their first floors to shops in 1933-34 and eventually their second floors as well. 3309 Connecticut Avenue is the only store which was constructed to have a single apartment above, presumably for the owner of the store. This store has Tudor half-timber detail in the gable which is unique in the Cleveland Park commercial strip.

All of these apartment buildings remain very much intact as they were originally conceived and they help to maintain the domestic scale along Connecticut Avenue and on the side streets where they are found.

Following 1927 larger apartment complexes were built immediately to the north of the commercial section of Cleveland Park which was just beginning to develop.

Tilden Gardens, which was built on a 5-acre plot of land between Sedgwick and Tilden Streets from 1927 to 1930, introduced the newly fashionable suburban style type of apartment house to Cleveland Park. It also employed a more literal Tudor Revival Style in its decorative details. "Tilden Gardens cost \$3 million and ranked as one of the five (Cathedral Mansions, Broadmoor, Westchester, Kennedy Warren) most significant very large luxury apartment houses, of 200 units or more, in Washington until the 1950's," \*(James Goode, first draft: Best Addresses, a Century of Washington's Distinguished Apartment Houses, 1880-1980; to be published in 1987 by the Smithsonian Institutions Press.) Some of the innovative features were the cross-shaped

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plans (single and double cross plans + ++)) derived from the Alden Park in Philadelphia designed in 1920 by Edwin Rorke and the siting of the buildings so that most of the 200 apartments have three sides exposed to the light and air. The Tilden Gardens complex consists of six 5-story brick and concrete buildings spaciouly arranged on the steeply sloping five-acre site so that each unit has a maximum of privacy and seclusion, as well as pastoral views of the gardens from their many windows.

The Warren brothers purchased the Tilden Gardens' site from the Chevy Chase Land Company and then they cut through Tilden and Sedgwick Streets to form a triangular island of five acres on which the new apartments were to be located. The interruption in the regular Washington grid street pattern created by these curvilinear streets complements the romantic, picturesque design of the landscaping and the irregular medieval-style buildings. The site itself is surrounded by park land with the Melvin Hazen Park to the south and west and the undeveloped grounds of the U.S. Bureau of Standards, today occupied by the Intelsat building, to the north.

The architects, Parks and Baxter and Harry L. Edwards, received a commended rating from the Architect's Advisory Council for the design they submitted in 1930 to receive a building permit for the 3900 Connecticut Avenue section of the complex which was designed in three separate but integrated parts.

The Warrens were known for high quality construction reflected here in the use of rough textured "tapestry" bricks and Indiana limestone trim. Flemish gables, brick corbels, and half-timber with stucco decoration were added to give the Tudor flavor which was very popular in domestic architecture at this time. The irregular silhouette provided by gables, peaked dormers, and chimneys adds to the medieval effect although the buildings are basically symmetrical.

The most spectacular feature is the extensive landscaping provided by landscape architect Henry Bauer. Three of the five acres of the site are covered with pathways, fountains, pools, pergolas and terraces as well as extensive plantings made all the more dramatic because of the hilly site. The plantings literally cascade down the paths like a waterfall. And all of this is placed beneath the umbrella of very large old trees which were left untouched during the building process. They supply desirable shade and coolness during the summer months as well as increasing the amount of privacy for the residents. As James Goode has said "After fifty-five years of growth and proper care, its grounds have become the most spectacular of any apartment house in the city." \*(Goode, op,cit.)

The Broadmoor is another example of the fashionable suburban style apartment house. The building occupies 15% of the 5 acre site. It is the tallest of the apartment buildings in Cleveland Park with its 8 stories, but it is set back from the avenue with a spacious front lawn and curving driveway which give it a grace and charm that sets it off attractively.

The architect, Joseph Abel, who was in the early stages of his career, selected an eclectic mixture of historicizing ornamentation, characterized by projecting irregular-shaped tapestry brick towers with carved limestone panels

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bearing strapwork decoration and other heraldic ornamentation, which was chiefly drawn from the English Jacobean period. Brick gate posts mark the entry into the complex and a curvilinear brick wall flanks the long semicircular driveway and sidewalk made also of brick laid in a herring bone pattern. The apartment house is composed of two L-shaped wings of different lengths joined by a tower section with a massive porte cochere marking the entrance into the generous lobby. The central section is the focal point of the structure's plan and design and consequently is the most richly decorated portion of the building. The extensive grounds have traditionally been a significant element in the overall design of the apartment complex. The manicured front lawn, with its sculptured Japanese holly hedge, Canna Lillies, and magnificent 60-year-old Maple tree, provides a gentility to the massive building towering above it. The Broadmoor is situated overlooking Rock Creek and Melvin Hazen Park so that the landscaping to the rear of the apartments is more informal and rustic providing privacy for the residents in contrast to the formal entrance garden.

The Broadmoor has undergone changes over the years but these are primarily on the interior. The entrance lobby of generous proportions was originally decorated in a medieval style but was remodelled in 1938 at the same time as the dining room to present the popular streamlined art deco style of that period.

The Broadmoor was named after the luxury hotel of the same name in Colorado Springs, Colorado. It was built with many features typical of a hotel at that time such as a large dining room, a hairdresser, a barber shop, a pastry shop, a newsstand, a valet, and a laundry service, which gave it the ambience of a self-contained resort. It is one of the first Washington D.C. apartment buildings to have an underground garage.

The Broadmoor is a significant Connecticut Avenue Apartment building which maintains its original integrity and contributes significantly to the flavor of Connecticut Avenue and Cleveland Park.

\*(Goode, op. cit.)

\*(Kevin Murray; The Broadmoor of Cleveland Park; October, 1983.)

\*(Antoinette Lee, Landmark Application form for the Governor Shepherd Apartment House, Feb. 4, 1985)

Sedgwick Gardens designed by Mihran Mesrobian in 1931 for Max Gorin, president of the Southern Construction Company, is a significant Art Deco building. The plan of this apartment complex consists of two U-shaped structures which join to form the lobby and entrance creating the overall effect similar to an E-shaped plan, which breaks at the central bar in the E forming a welcoming courtyard entrance with a massive porte cochere at the juncture of the two streets, Connecticut Avenue and Sedgwick Street. One U faces Connecticut Avenue with a large courtyard and the identical one faces Sedgwick Street. This arrangement forms four wings off the central core and allows for ample light and air to reach all of the apartment units. The back of the apartment complex (which forms a slight V) faces open garden space with a view over the Melvin Hazen Park.

The building is constructed of red brick with horizontal bands of white

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brick ornamenting the facade and giving it an Art Deco appearance. Indiana limestone is used for the more elaborate ornamentation and stone carving which includes the massive porte cochere with its tympanum of pierced stone forming an abstract lacey pattern, its statues of female guardian "angels", and various friezes with zigzag and floral patterns, the rose panel in the central tower with its pierced stone created by a zigzag pattern, the bas relief figures struggling to break out of the stone panels, the carved peacock panels (a middle eastern symbol of eternal life), and the carved stone rose in a panel above the stone balcony. The highly decorated copper roof crowning the central tower accentuates the focal point of the complex. Copper is also used on the opalescent lamps and fan motif below in the porte cochere. Wrought iron railings along the roof-line parapet add yet another decorative touch and provide variety as they alternate with the pinnacled stone panels which pierce the skyline.

The interior is also very elaborate. The lobby itself cost about half a million dollars. "No expense or attention to detail was spared. More than two dozen pillars were specially imported from Italy. Each was individually hand painted, glazed and baked. In the center was a marble fountain stocked with shimmering goldfish. The reception desk and the lobby furniture was crafted from expensive dark stained wood." \*(Bill Ivory; "Sedgwick Gardens;" Trans-Lux; Vol. II, Number 1, March 1984, p.1) "All of Sedgwick Gardens' 116 units have sun porches and bay windows. Two baths, considered an incredible luxury during the 30's, were included in the larger apartments. Promotional brochures advertised the buildings's air conditioning unit, a complex cooling system which used pumps to circulate water through the building to carry unwanted August heat up and out through the roof." \*(Ivory, op. cit. p. 2.)

Sedgwick Gardens with its Byzantine and Moorish influence combined with Art Deco motifs provides a transition from the medieval revival styles of the 1920's represented by Tilden Gardens and the Broadmoor to the more explicitly Art Deco buildings of the 1930s represented by the Uptown Theater and the Macklin Apartments in Cleveland Park.

This apartment building retains its integrity and is a significant landmark along Connecticut Avenue with its prominent porte cochere and tower on the corner of Connecticut Avenue and Sedgwick Street for all who are walking or driving along Connecticut Avenue to see. It is a building which not only addresses the corner - it celebrates it with an extraordinary exuberance.

\*(Ivory, op. cit.)

\*(Caroline Mesrobian Hickman; "Mihran Mesrobian (1889-1975): Washington Architect;" Design Action; Vol 2/Number3, May/June 1983)

\*(Hans Wirz and Richard Striner; Washington Deco: Art Deco in the Nation's Capital; Smithsonian Press, 1984)

\*(Goode, op. cit.)

The Macklin of 2911 Newark Street was designed by Mihran Mesrobian for Frank Macklin in 1939 and was built to combine residential units on Newark Street with a commercial strip along Connecticut Avenue (3400 to 3408). The



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tan brick building is turned at an angle so that the private entrance to the apartment building faces Newark Street and is located up a hill from the shops below, which separates the residential and commercial functions combined in a single structure. The Apartment entrance is clearly defined by an Art Deco glass brick door surround with a zigzag decorated aluminum cornice above. The varied size and placement of the windows alternating with decorated concrete balconies and pierced stone panels unify the Newark and the Connecticut Avenue facades. The stores on the lower level are distinguished by large show windows and a predominance of limestone facing which is composed to form the base of the apartment complex. The Macklin shopping complex forms an L-shaped structure enclosing a small parking lot. The one story building along the north side of the parking lot extends toward Connecticut Avenue and turns the corner with a massive stone pier and lines up with the earlier Art Deco strip created by John Zink adjoining the Uptown Theater. The way that the whole complex is set back and tucked into the hill allows the pedestrian on Connecticut Avenue to catch a glimpse of the houses as they gracefully line Newark Street as it curves and mounts the hill. This is especially significant since Newark Street with the lodge where the library now stands really marked the entrance into Cleveland Park in the 1890's.

SHOPS ON CONNECTICUT AVENUE

The Firehouse which opened in 1916 is the oldest and a most significant building in the Cleveland Park commercial strip along Connecticut Avenue. This two story plus attic Colonial Revival Firehouse is three bays wide and nine bays deep. It is constructed of brick laid in Flemish bond with the first story front facade having dressed stone. Stone and wood are used for the decorative details which include angle quoins, keystones, a modillioned cornice and brackets. The front facade is bilaterally symmetrical with two large stone arches on the first story allowing access for the fire trucks. The central axis of the building is emphasized by the central second story sash window flanked by Corinthian pilasters and capped by a full entablature including a handsome Baroque Swan's Neck Pediment. All of the wooden trim is painted white forming a contrast with the red brick which is typical of the Wren influence found in 18th-century Colonial Georgian buildings upon which this structure is modeled. The architect used as his overall motif an arcade on the first level supporting pilasters and a pediment on the second floor recalling the Old Brick Market in Newport, Rhode Island designed in 1761 by Peter Harrison. Snowden Ashford undoubtedly used this design because it suited the needs of the building with its requirement for two large opening to provide access for the large fire trucks and because the Colonial Revival was in full swing especially in domestic architecture which this building resembles. This building has been recently renovated and remains in excellent condition maintaining its original integrity.

The Firehouse established the low scale of the commercial area along Connecticut. The shops are all one or two stories unless they are combined with an apartment building. The stores are constructed of brick and stone

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often using limestone to add decorative touches around the doors and windows and along the rooflines. Rosettes are carved in the flanking stone piers of some buildings and classical urns are placed on the edge of the flat roofs adding a nice silhouette. On some buildings red roof tiles are used to add a decorative note.

Arthur B. Heaton's design for the "Park and Shop" picked up the Colonial Revival style in the Fire Station and Wardman rowhouses across the street. His L-shaped structure wraps around the parking lot. The building composed of bays of varying widths to suit the needs of the interior shops, is constructed of brick most of which is painted white. The base of the building is local fieldstone which unifies the long low structure as do the decorative brick corbels just below the eaves. Below the corbels are recessed panels of brickwork suitable for the introduction of signs advertising the stores providing a unified treatment for signage. A metal awning runs around the entire building which faces the parking lot, but it is not included on the Connecticut Avenue facade. Six bays have flat roofs (3507-3515), but the rest of the structure has a pitched roof with dormer windows. The pitched roof is covered with slate of varying sizes so that the larger squares are located near the bottom of the roof and they decrease in size as they ascend and get farther from the viewer thus enhancing the perspective. This was a feature commonly employed in Colonial Georgian buildings, for example the Governor's Palace in Williamsburg. The pitched roofs meet at the corner of the L-shape, and a hipped roof rises above the roofline and is capped by an octagonal cupola, traditionally used on public buildings to indicate their importance, which rises to a graceful peak with a ball on top. Originally the roof of the cupola was copper which at present is painted white. One large store in the complex has its entrance directly on Connecticut Avenue at 3523. The entrance is centrally located and is marked by a handsome wooden Georgian doorway with flanking pilasters and a full entablature capped by a Swan's Neck pediment with an urn in the center. The pediment echoes the one on the fire station across the street. The doorway is the most decorative feature in the entire complex. It is flanked by two bull's eye windows with decorative keystones. One of the windows has been replaced by an air conditioner. Centrally located in the hipped roof above is a dormer. This store has four bay windows along the side of the building which faces the parking lot, and the termination of this store is marked by a chimney rising above the roof. All of the bay windows are given simple jigsaw decorative wooden trim resembling a corbel table. The shopping complex remains in its original condition, although the gas station and the automobile laundry have been removed to make more space for parking.

3407 Connecticut designed by Upman and Adams in 1930 is an especially fine example of Washington's commercial Art Deco style. It carries on the more conservative classical architectural tradition of Washington D.C. in the shape of the building and the use of dressed stone carefully laid in courses. But the introduction of new materials such as the copper cornice and the neon sign, the lack of any clear classical decorative motifs, and the use of stylized floral patterns, zigzags, and ogee arches which impart a Middle

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Eastern flavor, combine to make this building fall under the larger umbrella of Art Deco design prevalent in the 1920's and 1930's. It is particularly representative of Washington Deco which tends to be more restrained than examples from other parts of the U.S. It is a one-story building of three bays constructed of Aquia Creek Sandstone which is in surprisingly good condition. The Art Deco details are carved directly into the stone around the windows and doors and at the upper level of the facade. The copper cornice with its ziggurat and abstract plant motifs is the most decorative element of the facade and is striking because of its contrasting green color. This building is in its original condition and occupies a very significant position in setting the scale and tone as well as establishing the historical context for this block of Commercial Art Deco buildings which includes the Roma Restaurant at 3411-3419 Connecticut with its significant decorative aluminum spandrels above the doors.

The Uptown Theater is the other extremely significant commercial Art Deco building in Cleveland Park. The exterior is red and yellow brick which contrasts with a central protruding portion which is faced with limestone. The articulation of the facade into protruding and receding sections reduces the impact of this rather massive structure and adds interest to it. The brickwork is laid so that bands are created which are then continued in fluted stone panels below. Underneath the central neon sign are more decorative stone panels with zigzag and fan motifs. The facade is composed as a series of set-backs, which means that the section closest to the street is one-story so that it is in keeping with the one-story stores to the south and the post office to the north. The etched glass windows, the neon sign, and the protruding marquee with its streamlined silver aluminum bands and contrasting red bands put it clearly in the mainstream of Art Deco movie house design of the 20's and 30's. Under the marquis the entrance is made more elegant with pink polished granite which continues inside into the lobby. Some of the original Scaviola marble is still evident in the lobby. Although the interior has lost some of its original furnishings the theater still operates as a single large movie house, and the original exterior is intact.

Flanking the theater (and actually an integral part of the theater building) are two small low shops which provide a transition from the tall theater entrance to the one-story shops to the south and the one-story post office to the north. The shops to the south were constructed to accompany the theater, providing a mixed use entertainment/shopping complex, all designed by John Zink. The shops are also faced with limestone so that they blend well with the theater (although they are clearly subservient in importance as is indicated by their smaller size and less decorated facades.) These shops join the Art Deco shops which are part of the Macklin Apartment/Shopping complex to form an unusually intact Art Deco commercial strip. The Macklin shops are also one story in height and faced with limestone. These shops have some decorative carving included in their stone facades especially as the larger building, now housing the Four Provinces, turns the corner and wraps around the parking lot to join the smaller shops in the base of the Macklin Apt.

The 3400 block of Connecticut on the west side is remarkably unified in

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appearance. With the exception of the two elevated apartment buildings at the corner of Ordway all of the buildings were constructed between 1936 to 1940 and represent the Art Deco style particularly representative of Washington D.C. in its stripped appearance. In contrast, the east side of Connecticut, which extends from 3300 to 3435, represents a variety of styles although all of the buildings maintain the low rise appearance. The tallest shop is two stories in height. A variety of decorative motifs ranging from classically inspired urns and rosettes to the distinctive Art Deco spandrels on the Roma and the copper cornice on 3407 are employed on these shops which date from 1924 to the 1941. It is the variety and low scale which make this block so inviting and appealing. If some of the recently-added facades and signs could be removed, the integrity and the beauty of this block of commercial buildings would become apparent. \*(Acceptance of such buildings as designated landmarks is in accord with the latest standards and practices of the National Register of Historic Places. This can be attested to by the acceptance of the Manhattan Downtown Historic District in Manhattan, Kansas for listing in the National Register in spite of the fact that some of the facades had received unsympathetic modernizations, which fortunately are removeable so that the integrity of the buildings can be recovered. Refer to the Nomination of Manhattan's Downtown Historic District to the National Register of Historic Sites and Places dated December, 1981, and a letter from Katherine H. Cole, Chief, Division of Cultural Programs, National Park Service, Rocky Mountain Region, to Mayor T. Russell Reitz, Manhattan, Kansas of May 27, 1982.)

The Klinge Valley Bridge designed by Paul Cret in 1931 replaced an earlier structure of 1891 which had been built by the Chevy Chase Land Company so the streetcars could reach their new suburban development in Maryland. The present bridge is simple steel arch construction with random stone abutments which provide a transition between the steel and the natural setting of Klinge Valley (which is a heavily wooded tributary of Rock Creek). The part of the bridge which is visible along Connecticut Avenue is faced with stone and has large fluted urns set up on massive bases; beveled glass lanterns with decorative brass moldings form the upper portions. The placement of these urns as matching pairs flanking the street at either end of the bridge creates the effect of a portal as you pass between these tall structures with their lights almost like beacons. The railing of the bridge is composed of a tubular steel rail with cast iron panels composed of chevron ornamentation which is Aztec in feeling. There are stone benches located at either end of the bridge near the urns. The bridge forms an appropriate entry into the Cleveland Park Historic District.

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Rives Carroll, Director of the Cleveland Park Neighborhood History Project, has found through her oral interviews that CONTINUITY is one of the most significant ingredients in the existence of a strong sense of community identity in Cleveland Park.

There is a continuity of spirit.

It is a close-knit neighborhood where people work together on projects and become friends. Newcomers can easily become assimilated into the neighborhood by working on these projects, and this comradery has been alive from the earliest days of Cleveland Park.

There is a continuity of purpose and interests.

Neighbors have been drawn together by their common concern for education. They have joined together in support of the John Eaton School and the Cleveland Park Library. Neighbors have also worked together to establish recreational facilities and special activities. Finally neighbors have banded together to fight to maintain the neighborhood which they value so much -they have made demands of developers city planners, and traffic engineers to preserve the special character of Cleveland Park.

There is a continuity of community activities.

The Cleveland Park Club functions, the sledding on Macomb Street, the yearly house tour and the annual Block and Halloween Parties, are valued activities which have in the past and continue in the present to form strong bonds among neighbors of all ages. Through the book and garden clubs, the Cleveland Park Camp and the babysitting coop longlasting friendships are made.

There is a continuity of family life orientation.

Intergenerational friendships are valued and encouraged as whole blocks are perceived of as extended families with surrogate grandparents, adopted aunts and uncles, brothers and sisters. Cleveland Park is viewed as a neighborhood which is conducive to raising a family in a nurturing environment. It is a place where whole families interact and form friendships. It is a neighborhood which has been so loved by some children that they have chosen to remain here as adults sometimes living in the house in which they grew up.

There is a continuity of small shops and dedicated shopkeepers.

The neighbors have long valued the convenience of the nearby shops which provide most of the necessities and which offer personal attention and special friendships.

There is a continuity of the tradition of convenient and quick public transportation linking Cleveland Park to the central city for work and play. Since the opening of the streetcars on Wisconsin and then Connecticut Avenue the residents of Cleveland Park have valued their closeness to the central city and all of the accompanying conveniences. The streetcars were replaced by the buses which have now been superseded by the new metro system.

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Attached is a partial sampling of resources within the  
Cleveland Park Historic District with dates and architects.

Rosedale, c. 1794

36th and Newark

\*\*It is listed on the National Register of Historic Places.

Twin Oaks, 1888 Francis R. Allen (Allen &amp; Kenway)

3225 Woodley Road

\*The entire estate is a D.C. Landmark

\*\*It is listed on the National Register of Historic Places.

Tregaron, 1912, Charles Adams Platt,

3100 Macomb

\*The entire estate is a D.C. Landmark

The Homestead 1914 Frederick B. Pyle

2700 Macomb addition - 1930 Ward Brown

<u>ADDRESS</u>	<u>DATE</u>	<u>ARCHITECT</u>
3607 Newark,	1894	R.J. Beall Jr.
Addition	1965	Hugh Jacobsen
3440 34th Place	1895	Pelz & Carlyle
3445 Newark	1894	Pelz & Carlyle
Addition	1982-3	Richard Ridley
3401 Newark	1895	Pelz & Carlyle
Addition	1980	Reid A. Dunn
3301 Newark	1895	Pelz & Carlyle
Addition	1970's	Harry Montague
3410 Newark	1895	Pelz & Carlyle
3608 Newark	1895	Pelz & Carlyle
3510 Newark	1895	Pelz & Carlyle
3155 Highland Place	1895	Robert I. Fleming
Addition	1981	Charles Szorati
3141 Highland Place	1896	Robert I. Fleming
3322 Newark	1896	Frederick B. Pyle
Addition	1967	Hartman & Cox
3100 Highland Place	1896	Frederick B. Pyle
addition	1984	Dickson Carroll
3249 Newark	1896	Frederick B. Pyle
3432 Newark	1897	Waddy B. Wood
3100 Newark	1897	Waddy B. Wood
3307 Highland Place	1897	Waddy B. Wood
3200 Highland Place	1897	Waddy B. Wood
3315 Highland Place	1897	Atkinson
3108 Newark	1897	Robert T. Head
3035 Newark	1898	Robert T. Head

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2941 Newark	1898	Robert T. Head
Addition	1978	Dickson Carroll
3149 Newark	1898	Robert T. Head
Addition	1970's	Richard Ridley
3320 Highland Place	1898	Robert T. Head
3225 Highland Place	1898	Robert T. Head
3434 Ashley Terrace	1899	Robert T. Head
3432 Ashley Terrace	1899	Robert T. Head
3311 Newark	1899	Robert T. Head
2960 Newark	1899	Robert T. Head
3601 Newark	1899	Robert T. Head
3416 34th Street	1900	Robert T. Head
3416 34th Place	1900	Robert T. Head
Addition	1970's	Harry Montague
3315 Newark	1900	Robert T. Head
Cleveland Park Club	1900	Robert T. Head
3140 Highland Place	1901	Robert T. Head
3138 Highland Place	1901	Robert T. Head
2945 Newark	1902	John Sherman
2940 Newark	1903	John Sherman
2934 Newark	1903	John Sherman
3031 Newark	1903	John Sherman
3038 Newark	1903	John Sherman
2946 Newark	1903	John Sherman
3042 Newark	1903	John Sherman
Addition	1970's	Harry Montague
3121 Newark	1903	Ella Bennett Sherman
Remodeling	1980's	Dickson Carroll
2955 Newark	1904	Sherman house
Addition	1970's	Harry Montague
3411 Newark	1904	John Sherman
3401 34th Place	1904	John Sherman
Addition	1977	Anne McCutcheon Lewis
3403 34th Place	1904	John Sherman
3125/27 Newark	1904	Ella Bennett Sherman
3025/27 Newark	1904	Ella Bennett Sherman
3021/23 Newark	1904	Ella Bennett Sherman
3023 Newark addition	1980	Dickson Carroll
3415 Ashley Terrace	1905	Ella Bennett Sherman
3409 Ashley Terrace	1905	John Sherman
2930 Newark	1905	Ella Bennett Sherman
2928 Macomb	1905	Ella Bennett Sherman
Addition	1970's	Harry Montague
3023 Macomb	1905	Ella Bennett Sherman
2935 Macomb	1905	Ella Bennett Sherman
2927 Macomb	1905	John Sherman
2945 Macomb	1906	John Sherman

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2929 Macomb	1906	John Sherman
Addition	1970's	Harry Montague
3300 Ross Place	1906	John Sherman
3030 Macomb	1906	Ella Bennett Sherman
3022 Macomb	1906	John Sherman
Addition	1970's	Harry Montague
3411 Ashley Terrace	1906	Ella Bennett Sherman
2926/24 Newark	1906	Ella Bennett Sherman
2950/52 Newark	1906	Ella Bennett Sherman
2952 Newark, Addition	1970's	Dickson Carroll
2944 Macomb	1906	Sherman house
Addition	1983	Calvert Bowie
3306 Ross Place	1906	Sherman house
3310 Ross Place	1906	Sherman house
3311 Ross Place	1906	Sherman house
3021 Macomb	1908	Ella Bennett Sherman
2923 Macomb	1909	Ella Bennett Sherman
Addition	1970's	Anne McCutcheon Lewis
3026 Newark	1909	Ella Bennett Sherman
3028 Newark	1909	Ella Bennett Sherman
Addition	1970's	Harry Montague
3154 Highland Place	c. 1900	
New Porch	1906	William H. Dyer
Tiles on roof	1916	Harry A. Kite, builder
Additions	1970's	Hugh Jacobsen
3049 Newark	1904	Frederick B. Pyle
2929 Newark	1904	Frederick B. Pyle
3319 Newark	1905	Frederick B. Pyle
3317 Newark	1905	Frederick B. Pyle
3333 35th	1906	Frederick B. Pyle
3136 Newark	1906	Frederick B. Pyle
3516 Newark	1907	Frederick B. Pyle
3314 Newark	1908	Frederick B. Pyle
3312 Newark	1908	Frederick B. Pyle
3411 34th Place	1908	Frederick B. Pyle
Addition	1980	Dickson Carroll
3605 Norton Place	1908	Frederick B. Pyle
3609 Norton Place	1908	Frederick B. Pyle
3613 Norton Place	1908	Frederick B. Pyle
3119 35th Street	1911	Frederick B. Pyle
3432 Lowell	1911	Frederick B. Pyle
3150 Highland Place	1901	Frank Gilliam
3307 Newark	1904	Wood, Donn and Deming
3316 Newark	1905	T. H. Morgan
3250 Highland Place	1906	A. M. Schneider
3135 Highland Place	1907	N.R. Haller & Co.
3120 Newark	1904	Hunter & Bell



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3209 Highland Place	1905	Hunter & Bell
3208 Highland Place	1906	Hunter & Bell
3212 Newark	1906	Hunter & Bell
Addition	1970's	Richard Ridley
2745-51 Macomb	1907	Hunter & Bell
2739 Macomb	1909	Hunter & Bell
3214 Newark	1909	Hunter & Bell
3210 Newark	1909	Hunter & Bell
3414 Newark	1909	Hunter & Bell
3415 34th Place	1909	Hunter & Bell
3421 34th Place	1909	Hunter & Bell
3427 34th Place	1909	Hunter & Bell
3216 Newark	1910	Hunter & Bell
3122 Newark	1910	Hunter & Bell
Additions	1960's & 1980	Bernardo Rossad
3312 Highland Place	1910	Hunter & Bell
3224 Highland Place	1910	Hunter & Bell
3600 Ordway	1910	Hunter & Bell
3454-56 Newark	1910	Hunter & Bell
3411 33rd	1911	Hunter & Bell
3607 Lowell	1912	Hunter & Bell
3215 Newark	1915	W. Essex
Addition	1970's	Winthrop Faulkner
3046 Newark	1909	F.L. Molby
2957 Newark	1909	A.H. Somrernoir
3030 Newark	1910	John Simpson, builder
3110 Newark	1911	Stuckert & Sloane of Phil. and R. W. Geare
Addition	1984	Reid A. Dunn
3230 Highland Place	c. 1912	
Addition	1977	Reid Dunn & Bruce Preston
3306 Highland Place	1912	B. Stanley Simmons
3518 Newark	1912	B. Stanley Simmons
Addition	1960's	Hugh Jacobsen
2922 Newark	1912	Kendall and Smith
3332 36th	1899	Arthur B. Heaton
3204 Highland Place	1903	Arthur B. Heaton
3101 Highland Place	1905	Arthur B. Heaton
3324 Newark	1906	Arthur B. Heaton
3556 Macomb	1906	Arthur B. Heaton
3428 Ashley Terrace	1906	Appleton P. Clark Jr.
2939 Newark	1906	Appleton P. Clark Jr.
Addition	1970's	Harry Montague
3514 Macomb	1912	Appleton P. Clark Jr.
3426 Macomb	1897	Harkness
3601 Macomb	1899	Sherman & Sonneman

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3404 Rodman	1915	John M. Donn
3627-33 35th St.	1915	John M. Donn
3405 Ashley Terrace	1906	Harry Barton
2900 Ordway	1919	H.L. Breuninger
2917-19 Ordway	1925	James A. Cooper
3704 Porter	1916	A.C. Minnix
3027 Rodman	1921	Private plans for a Primary School
3030 Rodman	1924	George T. Santmyers
3028 Rodman	1930	Charles E. Dillon
3034-36 Rodman	1927	E.S. Beall Jr.
3024-26 Rodman	1928	E.S. Beall Jr.
3038-40 Rodman	1926	E.S. Beall Jr.
3000-02 Porter		
3040, 56, 60, 62 Porter		
2911,13,15 Porter	1919	
3041 Porter		
3045-49 Porter	1923	
3171-81 Porter	1925	Robt. Munro (owner)
3193-95 Porter	1927	E.S. Beall Jr.
3199-3201 Porter	1927	E.S. Beall Jr.
3200-08 Porter		
3212 Porter		
3312-14 Porter	1928	Louis R. Moss
3407,09,11, 29th St.		
3418-20 29th St.	1927	J.L. Dillard (owner)
3434 30th	1925	F.G. Carroll (owner)
3511 30th	1912	Stacy (owner)
3520 30th	1912	Stacy (owner)
2808,12,14, Ordway.		
2915-33 Ordway	1916	Hight & Co.
2937 Ordway	1934	
3010 Ordway		
3009-11 Ordway	1925	Victor Cahill (owner)
3033 Ordway	1937	C.I. Johnson (owner)
3431 Ordway	1925	
3511, 13, 17, 21, 25, 29 Ordway		
3606-08 Ordway	1926	Tankersly (owner)
3612-14 Ordway	1926	Tankersly (owner)
3616 Ordway	1924	Boss & Phelps
3618-22 Ordway	1922	Boss & Phelps
3631-35 Ordway	1922	
3507 Idaho		
3515 36th St.		
3612-14 Newark		
3615 Newark		
3602-04 Macomb	1922	Boss & Phelps
3610 Macomb		

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3409 Rodman	1922	"
3415 Rodman	1923	"
3501,3,5, Rodman	1923	
3507-9 Rodman	1924	for W.D. Sterrett
3511-13 Rodman	1924	for W.D. Sterrett
3517-19 Rodman	1930	for W.D. Sterrett
3508 Rodman	1925	for W.D. Sterrett
3510 Rodman	1925	for W.D. Sterrett
3512-12 Rodman	1926	for W.D. Sterrett
3520 Rodman	1927	for W.D. Sterrett
3711-15 Idaho	1927	for W.D. Sterrett
3400 Rodman		
3800 Reno	1935	Ida G. Sterrett (owner)
3700-06 33rd Place	1928	W.R. Lamar for Sterrett
3707-08 33rd Place	1928	W.R. Lamar for Sterrett
3307-11 Rowland	1929	for W.D. Sterrett
3315-17 Rowland	1928	for W.D. Sterrett
3319-21 Rowland	1928	for W.D. Sterrett
3325 Rowland	1927	for W.D. Sterrett
3308 Rowland		
3310 Rowland	1928	for W.D. Sterrett
3312-16 Rowland	1929	for W.D. Sterrett
3318-20 Rowland	1928	W.R. Lamar for Sterrett
3700 Quebec	1926	
3704 Quebec	1937	for W.D. Sterrett
3708 Quebec	1927	
3600 Idaho	1925	for W.D. Sterrett
3610 Idaho	1925	for W.D. Sterrett
3614 Idaho	1925	for W.C. & A.N. Miller
3610 Quebec	1925	for W.C. & A.N. Miller
3619 37th	1925	for W.C. & A.N. Miller
3607 Porter	1926	for W.D. Sterrett
3601 Idaho	1926	for W.D. Sterrett
3611,15,17 Idaho	1925	G.E. MacNeil for the Millers
3518-42 Porter	1928	Louis R. Moss for Sansbury Co.
3545 Porter	1924	
3412-18 Porter		
3721 Porter		
3420-22 Quebec		
3524 Quebec		
3407-19 Quebec		
3607-11 35th St.		
3608-26 35th St.	1922	Boss & Phelps
3606 35th St.	1928	Claude N. Norton
3509 35th St.		
3506-14 35th St.		
3515 35th St.		

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3039 Macomb	1921	Milburn, Heister & Co.
3432 Conn.	1922	Robert O. Scholz
The Monterey		
Conn. & Porter	c. 1922	L.G. White, owner
3618 Conn.	1923	Stern & Tomlinson
3614-16 Conn.	1925	Stern & Tomlinson
3217-21 Conn.	1926	George L. Santmyers
3301 Conn.	1926	Robert O. Scholz
3446 Conn.	1926	George Santmyers
3600-3608 Conn.	1926	Harvey H. Warwick
The Abbey		
Wisconsin & Newark	1926	George Santmyers
University Apartments	1925	George Santmyers
3213 Wisconsin Ave.		
3220 Conn.	1927	Frank Russell White
3440 Ordway	1921	"New Servant's Cottage at Rosedale Estate"
		L.P. Hartsook & E.F. Sinnott
3001, 3025 Porter	1923	James Cooper
2926 Porter		
3427 Wisconsin	1926	Jesse L. Bunch
3433 Wisconsin	1922	G.W. Offutt (owner)
3409-21 Wisconsin	1924	George T. Santmyers
3211 Wisconsin	by 1923	
3219 Wisconsin	by 1919	
3515 Wisconsin	1915	W.R. Talbott
Home of the Washington Ballet School (altered)		
3019 Macomb	1931	George Santmyers
2815-19 Ordway	1921	Eugene Waggaman, H. Wardman
3200-10 Rodman	1929	Parks & Baxter
3624 Conn	1921	Stern & Tomlinson
3002 Rodman	1922	Stern & Tomlinson
3311-15 Conn	1924	
3425 Conn	1924	W.C. Nichols
3419, 21, 23 Conn	1925	Julius Wenig
3307 Conn	1925	Robert O. Scholz
3319 Conn	1925	Israel Diamond
3321-23 Conn	1926	George Ray
3407 Conn	1930	Upman & Adams
3409-11 Conn	1932	Karl W. Hartig
3413, 15, 17 Conn	1935	Eugene Waggaman & Jas. H. Grant
3427 Conn	1936	G.E. Sexton - Kresge Co. design
3433-39 Conn	1936	W.N. Denton Jr.
3430 Conn	1940	Carroll Meigs
3524-6 Conn	1925	
Addition	1945	R.C. Archer Jr.
3403 Rodman	1923	M.W. Offut for W.D. Sterrett
3405-7 Rodman	"	"

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3425 Ordway	1924	W.C. & A.N. Miller
3601-05 Porter	1925	Gordon R. MacNeil for Millers
3611, 15, 17 Idaho	1925	Gordon R. MacNeil for Millers
3309 35th	1929	Gordon R. MacNeil for Millers
3415 36th	1936	Waldron Faulkner
3419 36th	1930's	Waldron Faulkner
3201 Rowland Place	1940	William Lescaze
3200 Rowland Place	1950	
3202 Rowland Place		
3204 Rowland Place		
3411 Ordway	1962	I.M. Pei
3530 Ordway	1963	Winthrop Faulkner
3540 Ordway	1968	Winthrop Faulkner
3403, 07, 11 36th	1978	Winthrop Faulkner
3300 Highland Place	1970	John Richard Anderson
3701 Porter	1982	
3418 Newark	1982	Reid A. Dunn
3311 Rowland Place	Addition	Heather Cass & Patrick Pinnell
3315 Rowland Place	Addition	
John Eaton School	1911	Appleton P. Clark Jr.
34th & Lowell	Addition 1923	Arthur B. Heaton
	Addition 1931	
	Addition 1981	Kent Cooper Assoc.
Cleveland Park Congregational Church	1922	Clarence L. Harding
Firehouse #28	1916	Snowden Ashford
3522 Conn		
"Park and Shop"	1930	Arthur B. Heaton
3507 - 23 Conn.		
Klinglie Valley Bridge	1931	Paul Philippe Cret
Uptown Theater	1936	John J. Zinc
3426 Conn.		
The "Cleveland Park"	1924-25	James E. Cooper
3018 - 28 Porter		
Tilden Gardens	1927 -30	Parks & Baxter and
3900 Conn		Harry L. Edwards
The Broadmoor	1928	Joseph Abel
3601 Conn.		
Sedgwick Gardens	1931	Mihran Mesrobian
3726 Conn.		
The Macklin	1939	Mihran Mesrobian
2911 Newark		
3520 Conn.	1919	Wardman & Tomlinson
3500-3518 Conn.	1921	Eugene Waggaman, H. Wardman
3620 Conn.	1921	Stern & Tomlinson

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3403 Woodley Rd.	1925	H.L. Breuninger
3409 Woodley Rd.	1922	Claude Norton
3101 35th St.	1922	Ayman Embury II (NYC)
3100 35th St.	1916	E.O. Rarrod
3500 Lowell	1914	George Buckingham
3315 Woodley	1911	F.A. Kendall
3523 Woodley	1917	Marsh & Peter
3303 Highland Place	1912	B.F. Myers for Miller Co.
3301 Highland Place	1912	B.F. Myers for Millers
Addition	1970's	Harry Montague
3402 Macomb	1914	B. F. Myers for Millers
3404 Macomb	1914	B. F. Myers "
3503 Lowell	1915	B. F. Myers "
3403 Lowell	1915	B. F. Myers "
3401 Lowell	1915	B. F. Myers "
3400 Macomb	1915	B. F. Myers "
3218 Newark	1915	B. F. Myers for Miller Co.
Addition	1970's	Anne McCutcheon Lewis
3210 Macomb	1916	B. F. Myers for Millers
3400 Newark	1916	B. F. Myers "
3105 36th St.	1916	B. F. Myers "
3516 Lowell	1916	B. F. Myers "
3501 36th	1917	W.C. & A.N. Miller Co
3515 Lowell	1917	W.C. & A.N. Miller
3434 34th	1917	W.C. & A.N. Miller
3432 34th	1919	W.C. & A.N. Miller
3430 34th	1919	W.C. & A.N. Miller
3429 34th	1919	W.C. & A.N. Miller
3431 34th	1919	W.C. & A.N. Miller
3433 34th	1919	W.C. & A.N. Miller
3309-11 Highland	1919	W.C. & A.N. Miller
3411 Woodley	1920	Gordon R. MacNeil (W.C. & A.N. Miller)
3410 Lowell	1920	W.C. & A.N. Miller
3412 Lowell	1921	W.C. & A.N. Miller
3211 Newark	1921	W.C. & A.N. Miller
3145 Newark	1921	W.C. & A.N. Miller
3503, 05, 07 Woodley	1921	W.C. & A.N. Miller
3509, 11 Woodley	1921	W.C. & A.N. Miller
3415 Woodley	1921	W.C. & A.N. Miller
3417, 07 Woodley	1922	W.C. & A.N. Miller
3422-28 Porter	1922	W.C. & A.N. Miller
3429 Ordway	1922	W.C. & A.N. Miller
3405 Woodley	1923	W.C. & A.N. Miller
3421 Ordway	1923	G.R. MacNeil for Millers
3428 34th	1923	W.C. & A.N. Miller
3500 Newark	1923	Gordon R. MacNeil for Millers
3308, 10,12 35th	1923	Gordon R. MacNeil for Millers

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3314-15 Ross Place	1912	A.E. Laudvoight
3313 Ross Place	1913	A.E. Laudvoight
3025 Macomb	1914	A.E. Laudvoght
2942 Macomb	1913	B.F. Myers
3101-3113 Macomb	1919	H.A. Kite
3211-3223 Macomb	1919	H.A. Kite
3212-18 Macomb	1921	A.H. Sonneman for H.A. Kite
3325-7 33rd Place	1921	A.H. Sonneman for Kite
3201 33rd Place	1924	L.E. Breuniger & Sons
3121 33rd Place	1922	W.R. Lamar for C.H. Small
2938 Macomb	1922	Ward & Cobb
Additions 1973 & 1976		Harry Montegue
2936 Macomb	1922	Ward & Cobb
3024 Macomb	1929	Sears, Roebuck & Co.
3301 Macomb	1916	Frank M. Tyler
3303-09 Macomb	1918-9	George T. Santmyers
3311 Macomb	1926	Hiram Green
2947 Macomb	1915	George Santmyers
3401-03 Macomb	1917	George Santmyers
2949 Macomb	1920	George Santmyers
2946-54 Macomb	1921	George Santmyers
3509-13 Reno Rd	1928	George Santmyers
3501-5 Reno Rd.	1929	George Santmyers
2735 Macomb	1916	W.A. Vaughn
2737 Macomb	1916	W.A. Vaughn
3429 34th Place	1912	Raymond G. Moore for Charles Taylor
3435 34th Place	1914	R.G. Moore "
3459-65 Macomb	1911-12	R.G. Moore "
3454-3464 Macomb	1912-4	R.G. Moore "
3506-3512 Macomb	1914-15	R.G. Moore "
3500-04 Macomb	1915-20	Charles Taylor, builder
3503-3509 Macomb	1916	Davis Palmer for Charles Taylor
3512 Lowell	1916	Davis Palmer
3201 36th St.	1916	Davis Palmer
3519 Lowell	1916	Charles Taylor, builder
3511 Lowell	1913	R.G. Moore
3421 Lowell	1919	Charles Taylor, builder
3417 Lowell	1918	Charles Taylor, builder
3415 Lowell	1920	Palmer Davis
3416 Lowell	1921	Upman & Adams
3501 Lowell	1907	Ryerson
3507 Lowell	1925	A.P. Starr
3509 Lowell	1926	Cooper and Harris
3601 Lowell	1916	Sonneman
3605 Lowell	1922	Claude Norton
3611 Lowell	1919	Lamar
3401 Woodley Rd.	1921	George Santmyers

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3320 36th Street	1900	Sherman & Sonneman
3409 34th Place	1906	Sherman & Sonneman
3562 Macomb	1901	Frank Wagner
3600 Macomb	1901	A.B. Mullett & Co.
3615 Macomb	1911	W. Granville Guss
2942 Ordway	1904	Sherman, Lockwood & Paschal
2821 Ordway	1904	Sherman, Lockwood & Paschal
2820 Ordway	1905	Sherman, Lockwood & Paschal
3701 Porter	1908	N. T. Haller
3721 Porter		
3520 37th	1915	Clayton West
3425 Porter	1915	E.C. Oliver
3427 Porter	1915	John M. Donn
3429 Porter	1915	E.C. Oliver
3431 Porter	1913	B. Stanley Simmons
3433 Porter	1915	Hight & Co Builders
3435 Porter	1915	E.C. Oliver
3503 Porter	1928	Claude N. Norton
3511 Porter	1922	Sears, Roebuck & Co.
3513 Porter	1915	John M. Donn
3519 Porter	1915	E.C. Oliver
3401 Porter	1922	Claude N. Norton
3212/14 Porter	1928	Louis R. Moss
2928 Porter	1923	
2930 Porter	1923	
3414 29th Street		
3029 Ordway	1936	
3033 Ordway	1937	
2904,6,8,10 Ordway	1919	W.W. Taylor
3424 Quebec	1922	Sears, Roebuck & Co.
3520 Quebec	1924	G.T. Santmyers
3522 Quebec	1924	G.T. Santmyers
3420 36th	1913	Edwin V. Dunstan
3422 36th	1923	Russell O'Kluge
3436 34th Street	1923	Russell O'Kluge
3608 Norton Place	1919	W.R. Reeve
3445 Ordway	1917	A.C. Minnix
3500 35th	1917	A.C. Minnix
3425 Rodman	1911	Delos H. Smith
3035 Rodman	1921	Sears, Roebuck & Co.
Remodeling	1970	Arthur Cotton Moore
3500,2,4,6 Rodman	1925	M. William Offut Jr.
3215 Rowland	1938	
2937-39 Macomb	1911	A.E. Laudvoight
2939 Macomb, Addition	1983	Michael Finn
2941-43 Macomb	1911	A.E. Laudvoight
2930 Macomb	1911	A.E. Laudvoight
3612 Macomb	1909	Sonnemann



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major architectural style in vogue between 1890 and 1941, and represents the changing tastes in architectural styles but at the same time is distinctive as a visually unified neighborhood. The district contains many excellent and unaltered examples of the major architectural movements in the United States including Carpenter Gothic, Italianate, Queen Anne, Shingle, Dutch Colonial Revival, Neoclassical, Craftsman Bungalows, Tudor Revival, Art Deco, and contemporary. The architectural integrity of the community is present in structures ranging from the vernacular Rosedale of 1794 to a house by I.M. Pei of 1962. (Criteria C; Area Of Significance: Architecture)

(5) Cleveland Park is significant because it contains excellent and largely unaltered examples of the work of architects of both national and local stature, including Charles Adams Platt, R.J. Beall, Jr., Pelz and Carlyle, Frederick B. Pyle, Waddy B. Wood, Waldron Faulkner, William Lescaze, I.M. Pei, Winthrop Faulkner, Appleton P. Clark, Jr. Arthur B. Heaton, and Allen and Kenway. (Criteria C; Area Of Significance: Architecture)

Further, the proposed district possesses sufficient integrity to convey, represent, and contain the values and qualities for which it is judged significant, and sufficient time has passed since it achieved significance to permit its professional evaluation in its historical context.

## STATEMENT OF SIGNIFICANCE

The Cleveland Park Historic District embodies the distinctive characteristics of an electric streetcar suburb and is a significant example of this type of community planning and development in Washington D.C. including significant examples of all the most popular domestic architectural styles of that period. Cleveland Park was created by John Sherman, an enlightened and benevolent real estate developer, who hired individual architects to design one-of-a-kind houses, provided amenities to enhance and unify the neighborhood and fostered a sense of pride in the community. The district has a distinctive core of architect-designed late Victorian frame houses built between 1894 and 1901 which is unique in Washington D.C. (Criteria C; Areas of Significance: Community Planning and Development and Architecture)

The Cleveland Park Historic District also embodies distinctive characteristics of community planning and development in the District of Columbia with its commercial "main street" which was created in 1920 with the adoption of one of the earliest zoning ordinances in the U.S. The D.C. ordinance included an unusual provision establishing four clearly designated commercial precincts along Connecticut Avenue north of Rock Creek Park reflecting the most advanced and innovative thinking about positive neighborhood development and the necessity for creating a compatible integral relationship between residential neighborhoods and commercial areas serving the neighborhoods. The unusual aspect was the restriction of commercial activity to four relatively small (3 blocks) areas rather than designating the whole of Connecticut Avenue commercial which would have encouraged strip commercial development. Connecticut Avenue was the only street in the

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District of Columbia to receive such a designation, and the Cleveland Park area maintains its integrity especially with regard to scale. (Criteria C; Area of Significance: Community Planning and Development)

The Cleveland Park Historic District includes significant architectural examples of commercial architecture from the 1920's and 1930's. Located within the Cleveland Park Historic District is the first shopping center in Washington D.C. and possibly the earliest on the East Coast of this particular configuration since it was repeatedly cited in contemporary journals as a new solution to urban traffic, parking and shopping problems. The Park and Shop (Connecticut and Ordway) introduced the novel idea of a single commercial complex with coordinated merchandising and easily accessible off-street parking in front making one-stop shopping a convenient reality. The Cleveland Park Historic District includes in its commercial precinct an unusually intact example of the 1920's linear shopping (commercial) strip which generated increasing traffic congestion caused by on-street parking and located adjacent to it is the 1930 prototype shopping center which provided a solution to that problem. In addition directly across Connecticut Avenue in the 3400 block are two mixed use commercial projects of the 1930's capitalizing on the ideas introduced in the Park and Shop prototype shopping center. In a microcosm the Cleveland Park Shopping area represents the problems created during the 1920's with the increasing personal use of the automobile and the solution provided to ease that problem and subsequent variations on the solution. The Cleveland Park commercial precinct possesses the integrity of its original location, design, materials, workmanship, setting, feeling and association visually representing in the 1980's enlightened thinking and planning for the development of neighborhood shopping in the 1920's and 1930's. (Criteria C; Areas of Significance: Community Planning and Development and Architecture)

The Cleveland Park Historic District also includes important architectural examples of the development of apartment house design in the District of Columbia. It has examples of small scale apartment buildings (some of which are combined with first floor shops) of the 1920's along Connecticut Avenue adjacent to and punctuating the corners in the commercial precinct. Located on one of the residential street are the first garden apartments in the District of Columbia. Along Connecticut Avenue north of the shops are outstanding examples of late 1920's suburban style apartment houses in the Jacobean style and Art Deco apartment buildings of the 1930's. (Criteria C; Area of Significance: Architecture)

Finally the Cleveland Park Historic District yields information important to the understanding of the physical growth and development of Washington D.C. as a city. The Cleveland Park Historic District embodies visual examples of three distinct historic phases in its growth and development which parallel the history of the city. One 18th century estate, Rosedale, with its surrounding landscape intact, exemplifies the earliest period of the federal city when it was contained within its boundaries and only a few landowners found it convenient to travel into "town" from the surrounding farmland known as the "county". One summer home estate, Twin Oaks, stands intact as a reminder of the period in the 1880's when President Grover Cleveland set a

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precedent followed by other wealthy Washingtonians and chose a house in this area to be his summer home and consequently the "Summer White House." The streetcar suburb of the 1890's followed by the rise of apartment buildings and the shopping area along Connecticut Avenue making this a self sufficient neighborhood dramatically exemplifies the urban exodus at the turn of the century. The explosion of population into the outlying areas beyond the city center was facilitated and made possible by the construction of bridges across Rock Creek and the quick and convenient transportation provided initially by the electric streetcar and subsequently by the automobile which rapidly became a standard family possession. These periods of the history of Washington D.C. are visually represented in Cleveland Park because of the original land forms with hills, curving roads, and landscaping as well as the architectural structures themselves and their relationships all of which have been maintained throughout the passage of time. All of this has ensured that the integrity of location, design, materials, workmanship, setting, feeling and association has been maintained and exists at the present time visually recalling the past periods and the overlay of history from 1795 to the present in a single integrated neighborhood. (Criteria C; Areas of Significance: Community Planning and Development and Architecture)

The Cleveland Park Historic District definitely conveys a sense of architectural cohesiveness through its design, setting, materials, workmanship and association. The architectural styles which cover a range of time periods but represent a continuous line of development give a sense of the passage of time. As you walk through Cleveland Park you can recall the era of the country estates as you pass the open space of Rosedale, Twin Oaks and Tregaron; juxtaposed to this is the suburban development so evident from Woodley Road to Rodman with a predominance of frame houses set amidst generous front and side lawns many of which are located on hills and curving streets. Enter Wisconsin or Connecticut Avenue and you are reminded that this rural neighborhood is only 15 minutes from downtown Washington D.C. Along Connecticut Avenue the flavor of the linear commercial development of the 1920s with numerous individual shops each with a different storefront is adjacent to the prototype shopping center set back from the avenue with a large parking lot in front to service the automobile populus which was clogging the city with traffic and demanding attention to its needs at the end of the 1920's. The contrast of these two distinct elements (residential and commercial) and their interrelatedness and mutual interdependence are distinctive features of the Cleveland Park Historic District and represent so clearly the growth and change of the Washington D.C. metropolitan area as the urban dwellers sought a more rural lifestyle when improved transportation made that a realistic possibility. (Criteria C; Areas of Significance: Community Planning and Development and Architecture)

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The Neighborhood commercial precinct in the Cleveland Park Historic District on Connecticut Avenue between Macomb and Porter Streets, N. W. has been determined to be significant for the following reasons.

It exemplifies the significant planning movement in the National Capital to create small-scale commercial centers designed to service their immediate residential neighborhoods.

It represents the designation of commercial "islands" along Connecticut Avenue (of which Cleveland Park's commercial precinct is one) in the District's original (1920) Zoning Ordinance which was a highly unusual initiative at that time and reflects the most advanced concepts of city planning for residential areas -- it may well be of national significance.

Preliminary evidence suggests this provision for commercial development along Connecticut Avenue subsequently influenced zoning and the nature of commercial development in other parts of the city and in nearby suburban communities.

It exemplifies a significant aspect of the economic/historical heritage of the National Capital in providing a full range of retail services to a residential area; it was among the most fully developed of its type in the city prior to WWII.

The Park and Shop complex established a model for planned neighborhood shopping centers in the region, with a coordinated ensemble of stores, the presence of each calculated to reinforce the attraction of others.

As a whole, the precinct represents probably the finest architectural grouping of neighborhood commercial buildings in the National Capital and from a national perspective, the grouping is an excellent example of period/type.

The commercial precinct includes outstanding individual works of architecture:

The Park and Shop complex (1930) a nationally significant work in the evolution of the shopping center which was widely publicized and praised during the 1930's, a prototype for a number of other complexes in the metropolitan area and elsewhere in the U.S. during the 1930's and 1940's is among the most architecturally significant commercial properties in the National Capital.

The Uptown Theatre (1936) is among the largest and finest neighborhood movie houses built in the city and is an outstanding example of Art Deco commercial architecture in the city and region and perhaps the finest 20th century building of its type to survive in the metropolitan area.

The Fire Station #28 (1916) is an important example in the city of Colonial Revival design used for a small-scale public building and is a significant early example in the city of a firehouse designed exclusively for motorized vehicles. It is a splendid representative of City Beautiful efforts to employ high standards of public building design in neighborhoods and it is among the finest example of its type remaining in the metropolitan area.

The Macklin apartments/stores (1939) is an ingenious mixed-use complex with an unusually sensitive configuration designed in response to its urban context and is a good example of Art Deco design.

Thomas E. Clark's Showroom (3407 Conn. Ave. - now McDonald's Restaurant) (1930) is an excellent example of Art Deco storefront design in the city and a

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very rare example of the use of Aquia Creek sandstone on a commercial building.

3524-26 Connecticut Ave (ca. 1925, 1945) (now the Yenching Palace restaurant) is an outstanding and now very rare example of an Art Deco vitrolite facade in the city. The entry and signage have been altered and reflective infill panels have been replaced; nevertheless, much of the historic character of the 1945 remodeling survives.

The great majority of other commercial properties in the precinct are very good representative work of their period and type and essential components to understanding the precinct's development as a neighborhood service center and to maintaining the precinct's historic integrity.

The commercial precinct is an outstanding example of urban design in the city for period/type, with the broad boulevard as its central spine, wide sidewalks (altered for access and parking lanes in two blocks on the east side), and small-scale buildings with dignified, restrained facades contributing to a coherent, if varied, whole. Precincts of this period/type are increasingly rare in the U.S.

The commercial precinct includes several notable works by important architects and developers:

Arthur Heaton (architect of the Park and Shop Complex) was an important Washington practitioner, the designer of numerous significant buildings in the city and a long-time resident of Cleveland Park. The Park and Shop ranks among his most outstanding works.

John Zink (architect of the Uptown Theatre) was an important Baltimore practitioner and the most distinguished theater architect of his time in the region. The Uptown Theatre ranks among his outstanding works.

Mihran Mesrobian (architect of Macklin apartment/shops and Sedgwick Garden apartments) was an important Washington practitioner. He was the chief architect for Harry Wardman and subsequently established a distinguished independent practice. He was among the leading designers of apartment houses and hotels in the city at that time. The Macklin complex is an excellent illustration of his small-scale work.

Snowden Ashford (architect of Fire Station #28) was the first municipal architect for Washington. He is noted for the high standard of design he employed for municipal buildings. Fire Station #28 is an excellent example of his work.

Shannon and Luchs (developers of the Park and Shop complex) were among the most prominent real estate firms in the city and were developers of several innovative designs including the Capital Garage and Burleith. The Park and Shop was conceived as a prototypical neighborhood shopping center with innovative design and management system. Shannon and Luchs copyrighted the name and established a subsidiary (Parking Stores, Inc) to collaborate in the development of a number of similar complexes in the metropolitan area. Shannon and Luchs' work in this sphere achieved national attention.

Francis Newlands, U.S. Senator, was a major figure in the history of suburban development in the U.S. at the turn of the 20th century. He established the Chevy Chase Land Company which purchased a majority of the land along what became Connecticut Avenue between Rock Creek Park and the

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**CRITERIA CONSIDERATIONS:**

There are no intruding buildings within the boundaries of the Cleveland Park Historic District. Significant compatible structures, which are an integral part of the district, have continued to be designed and built up to the present. However, according the National Register's criteria all of the post 1941 additions to the district have been deemed to be noncontributing structures because of their age.

The Cleveland Park Historic District embodies a community that has developed over time. From 1880 to 1941 the majority of the architectural fabric was constructed. Since 1941 some residences have been constructed on vacant lots within the boundaries of the historic district. In 1952 the Post Office was constructed on a vacant lot on Connecticut Avenue and in subsequent decades a few of the commercial buildings have renewed their facades. These architectural structures are an integral part of the historic district and are compatible in scale, location, design, setting, materials, workmanship, feeling and association. Several residences constructed since 1941 are outstanding examples of the work of nationally significant architects. I.M. Pei designed a house on Ordway Street in 1962, one of only two houses designed by him throughout his long career. Winthrop Faulkner, a Washington D.C. architect designed a series of homes on Ordway and 35th streets in 1963, 1968 and 1978 for his family illustrating his architectural style. Cleveland Park also has numerous quality renovations designed by locally and nationally known architects; several projects have been awarded AIA preservation awards. The quality that John Sherman sought to establish in his early architectural designs for Cleveland Park has been sustained throughout the years and continues to be pursued today as is evidenced by the most recently built residence on 35th street designed by architect Theresa Weinheimer and constructed in 1986.

**HISTORIC CONTEXT**

Cleveland Park, the streetcar suburb, is unique in Washington D.C. because of the concentration of architect-designed late Victorian frame houses reminiscent of New England summer homes along the coast. It was the first electric streetcar suburb in Washington D.C. which was sufficiently successful that houses were constructed continuously from 1894 to 1901 representing diverse architects and a variety of contemporary popular styles. It is also unusual in that the suburban development beginning in 1894 was superimposed upon the land previously occupied by country estates (intact examples of which remain) rather than prior suburban dwellings as was the case with Mount Pleasant. Also unusual is that Cleveland Park maintained its rural ambiance throughout the period of its development to the 1940's. Unlike Mt. Pleasant, urban housing types were not introduced in great numbers thereby changing the suburban atmosphere. All of the streets between the avenues in Cleveland Park retain the suburban flavor of the initial development with a preponderance of

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single family dwellings, of varying sizes, set in generous natural surroundings.

Cleveland Park's commercial area along Connecticut Avenue is also unique in Washington D.C. It embodies an intact example of enlightened planning for a neighborhood shopping area which was the goal of the 1920 Zoning Law, one of the earliest adopted in the U.S. This area represents a concentration of commercial structures dating from 1925 to 1939 reflecting changing attitudes in community planning and development largely in response to the increased use of the automobile and changing trends in architectural styles. It contains within it the earliest known prototype shopping center in Washington D.C., possibly the earliest on the East Coast. Together with the residences the commercial area exemplifies the continuous line of development of a successful residential community from 1894 to 1941. The initial success of the Cleveland Park neighborhood prompted the establishment of apartment buildings and small shops along Connecticut and Wisconsin avenues which consequently led to the construction of additional houses and apartment buildings. The history of the two areas - the residential side streets and the main traffic arteries from the city -are inextricably linked.

Cleveland Park is distinguished from the later automobile-related suburbs situated to the north which are more sprawling and less oriented toward a commercial center along the avenues. They generally lack the cohesiveness as identifiable communities which is one of the distinguishing features of Cleveland Park. It is also distinguished from Woodley Park, situated to the south, which has more townhouses, fewer large front yards, fewer hills, and a predominance of brick architecture all of which give it a more urban atmosphere. The core of late Victorian houses in Cleveland Park predates the architecture in communities to the north, south and west and is separated from communities to the east by the geography of Rock Creek Park which originally made this area inaccessible.

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1. The Cleveland Park Historic District is a site of major interrelated historic, architectural, and cultural significance. The particular qualities which make it significant arise from its unique character as a liveable in-town community (almost like a village) of single family houses, apartment houses and small businesses. It has significant architectural examples representing three centuries of growth and development in a single cohesive neighborhood. It has a core of architect-designed late Victorian houses built between 1894 and 1901 which is unique in Washington D.C. The overlay of history is clearly evident in Cleveland Park with its 18th- and 19th-century estates which happily coexist with fine examples of late 19th-century Victorian houses, 20th-century Art Deco apartment houses and shops, as well as International Style and other modern residences.

A. Its three distinct historical phases of development parallel the history of the growth of the Nation's Capital and expand our knowledge and understanding of the history of the city of Washington D.C.

B. It represents an historically intact rather complex neighborhood with residential and commercial areas intertwined. It comprises 18th- and 19th-century estates, suburban residential dwellings, semidetached houses, garden apartments, large suburban apartment houses and a significant linear commercial development including one of the first shopping centers which provided parking.

C. Cleveland Park is a visual textbook of the changing architectural forms and conventions. It is a veritable museum of popular modes of expression from the late 19th- and early 20th-centuries. The eclecticism of the period is clearly represented in the neighborhood with architectural forms and ornamentation representing the following popular modes: Carpenter Gothic, Queen Anne, Shingle, Dutch Colonial Revival, Mission Revival, Colonial Revival, Developer's Georgian, Tudor Revival Art Deco and International Style. Large Queen Anne houses of the 1890's were followed by the simpler American Foursquare houses at the turn of the century, and then by a proliferation of craftsman bungalows in the 1910's and 1920's.

2. Cleveland Park is a significant example in Washington D.C. of the development of a streetcar suburb created by an enlightened and benevolent real estate developer who fostered a sense of pride in the community. This



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pride thrives in the neighborhood today despite the growth and expansion which occurred under the direction of subsequent developers.

A. Cleveland Park exemplifies the pattern of growth of the relatively isolated streetcar suburbs which grew up around the streetcar stops as the city expanded. Subsequently these separate communities merged together when the advent of the automobile made all locations equally accessible from the city center.

B. The initial development of Cleveland Park was primarily undertaken by John Sherman whose inspired vision continued to guide the community throughout its subsequent development. This vision, which was set forth in the promotional material of the Cleveland Park Company and substantially realized in its construction program, entailed the creation of a special community. Sherman believed that his firm should provide the community with various important local amenities, such as a firehouse, a stable, architect-designed residences, and the lodge, (or streetcar waiting station) which served as a community center. He also established the prevailing Cleveland Park streetscape, locating the houses deep on their lots with ample front porches forming a rhythm of columns and rooflines along the street. He also allowed the streets below 33rd Street to follow the natural contours of the land forming graceful curves. This significant approach to urban design was introduced by the internationally renowned landscape architect Frederick Law Olmsted whose firm was consulting with the District of Columbia on the expansion of the street system outside the city center between 1894 and 1897. From existing correspondence it is evident that the Olmsted Firm was specifically looking at streets north of Macomb and east of 33rd St. \*(Sara White Hamilton, Louise Mann Madden, Sheila Dressner Ruffine, editors, Historic Preservation Study of Cleveland Park, Washington D.C., The American University, 1977, p. 31.)

C. The sense of pride in community introduced by John Sherman continues to prevail today and is responsible for the cohesiveness of the community. The name Cleveland Park was given to one of about six subdivisions laid out within the present boundaries of the neighborhood. It was the first one to be developed as a community, and its success as a neighborhood was so

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great that the other subdivisions dropped their original names and sought to be identified with Cleveland Park. This is how the original Cleveland Park of 1894 expanded from Newark, Macomb and Highland to the larger boundaries which are identified as Cleveland Park today and which are proposed for the historic district. In Cleveland Park Voices former and present residents of Cleveland Park repeatedly agree that the neighborhood includes residents from Woodley to the Melvin Hazen Park.

3. In the area of apartment house development Cleveland Park has two distinctions. The first garden apartments in the city, known as the Cleveland Park, were constructed in 1924-25 at 3018 - 3028 Porter Street. Secondly, Cleveland Park is the location for some of the earliest and most innovative suburban apartment houses built in the city; most notable are Tilden Gardens (1928-30) and the Broadmoor (1928). James Goode has called "Tilden Gardens the most innovative apartment house built in Washington during the 1920's." It is significant because of "its unique landscaping plan (which covered 3 of the 5 acres of land with extensive designed gardens) and because it remained the city's largest luxury apartment house built as a co-op until the Watergate was constructed in the 1960's" \*(James Goode; first draft: Best Addresses, A Century of Washington's Distinguished Apartment Houses, 1880-1980; to be published in 1987 by the Smithsonian Institution Press.)

A. Harry Wardman constructed the first apartment house in Cleveland Park at 3520 Connecticut Avenue in 1919. He followed this with ten rowhouses (3500-3518 Connecticut) in 1921. He unified the rowhouses in an overall scheme drawn from the five-part Colonial Georgian houses of the 18th-century. Apartment houses predated the shops on Connecticut and in fact provided the location for the first shop which opened in the ground floor of the Monterey apartment house in 1923.

B. The Cleveland Park, Tilden Gardens and the Broadmoor exemplify the historical eclecticism of the period which drew upon the building shapes and decorative elements deriving from Tudor and Jacobean architecture of the 16th- and 17th-centuries in England.

C. Subsequently, the Art Deco Style became the fashion and was used by Mihran Mesrobian in the Sedgewick Gardens of 1931 and the Macklin of 1939. Consequently, Cleveland Park features significant stylistic examples showing the evolution of apartment house design.

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4. The low rise Cleveland Park commercial area which extends from Macomb to Porter streets along both sides of Connecticut Avenue is a significant part of the community. Richard Longstreth (Director of the Graduate Program in Historic Preservation at the George Washington University) recently said, "The whole precinct, Klingle Bridge to Porter Street, is without question the best remaining example in Washington D.C. of a linear neighborhood commercial development." \*(Informal lecture on shopping centers, July 18, 1985) Small businesses serve the residents and occupy buildings constructed primarily in the 1920's and 1930's which represent the quickly changing architectural fashions.

A. The Colonial Revival firehouse which opened in 1916 heralded the development of Connecticut Avenue and established the low rise scale for the avenue. It is an excellent example of the mode so popular at that time which drew its inspiration from 18th-century American architecture. It was soon accompanied by apartment houses, rowhouses and a shopping center also representing the interest in the revival of this early American domestic style.

B. "The "Park and Shop" of 1930 (3507-3523 Connecticut) is a good, and appears to be a very early, example of a neighborhood shopping center oriented for the automobile in which the supermarket was the anchor facility." \*(Richard Longstreth, Informal lecture on shopping centers, July 18, 1985)

C. The popularity of the Art Deco Style can be seen in the Uptown Theater of 1936 and the adjoining shops on both sides of Connecticut Avenue in the 3400 block. "... the extensive one-story building around the Uptown Theater on Connecticut Avenue, with its unbroken display of commercial Art Deco, is among the best examples in the city." \*(Hans Wirz and Richard Striner; Washington Deco: Art Deco in the Nation's Capital; Smithsonian Press, 1984)

5. From its earliest days the houses in Cleveland Park have been subject to alterations and additions of the highest quality. This tradition continues today with well known architects expanding the living spaces and creating interesting new architectural features.

A. President Grover Cleveland was responsible for the first major addition in this neighborhood. In 1886 he hired architect William Poindexter to design a summer house for himself and his new bride. Poindexter

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responded by wrapping a fanciful porch with a turret around the 1868 stone farmhouse Cleveland had purchased.

B. A simple Foursquare house at 3154 Highland Place was totally altered in 1906 when its owners added a new front porch in the shape of a pagoda tower. This precedent established a tradition for innovative additions to Cleveland Park houses.

C. Two recent architectural projects, involving additions to turn-of-the-century Cleveland Park houses, have been honored with Historic Preservation Awards by the Washington Chapter of the AIA.

1. 3401 34th Place by Anne McCutcheon Lewis in 1978.
2. 3155 Highland Place by Charles Szorati in 1981.

6. Cleveland Park possesses an especially strong community spirit fostered by a sense of identity and of continuity. Residents throughout its history have continued to cultivate, to an unusual degree, the feeling of community inherent in John Sherman's original vision, creating local institutions and nurturing small traditions which give it a strong sense of identity and of place. The school, library, playground, church, fire station, shops and Cleveland Park Club which serve the neighborhood have often been rallying points drawing the residents into a cohesive group. Proprietors of its small businesses have also been an integral part of this community along with the many notable people in government, science, journalism and other fields who have made it their home.

A. The Continuity of Community Spirit

The neighborhood 90 years after its inception, is as Sherman envisioned it, a very liveable community in the midst of a city considered to be very transient. Throughout its history, Cleveland Park residents have worked together to foster a sense of community. They have initiated projects, supported neighborhood schools, welcomed new neighbors, valued intergenerational friendships, and fought to achieve new benefits such as the the Cleveland Park Library and sought protection from excessive development such as at Tregaron.

The community spirit is clear in the publication The Cleveland Park Voices. A musical play was written based upon these oral interviews, and the authors found that it made sense to base the organization of the play on the continuity of traditions and spirit rather than on a chronological listing of events. It is the spirit of the community which endures and is cited time and

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time again by the residents over the 90-year life span of the neighborhood.

**B. The Cleveland Park Club**

The Cleveland Park Club was founded in the 1920's by a small group of neighbors who joined together and acquired a house in the heart of the neighborhood to serve as a gathering place for members; in a sense it replaced the Lodge on Connecticut Avenue (which burned down about 1912) originally built by Sherman to house community meetings and to provide a waiting station for the streetcar. The Cleveland Park Club has remained an active and central element in the community for over 60 years, a clear sign of the vitality of the neighborhood and the desire of the residents to have a place where they can gather with their neighbors to conduct community business and socialize.

**C. The Residents of Cleveland Park**

Cleveland Park was home to businessmen and scientists in the early years; more government people, journalists and lawyers have been moving in from the 1950's to the present. It has also been home to substantial numbers of people of local and national significance. These people have sought out Cleveland Park as a community in which to raise their children and in which to be involved as active participants. Over and over again we hear that people chose this neighborhood because of the community spirit and because it offered a place where they and their children could feel connected with other people and the community.

**D. The Cleveland Park Businesses**

As small businesses grew in the 1920's and 1930's on Connecticut Avenue and Wisconsin Avenue the shopkeepers became an integral part of the community. As Judith Caitlin, who grew up living in the Sedgwick Gardens, wrote in a recent Washington Post article, "The two blocks between Macomb and Porter streets were lined with 'Ma and Pa' stores... Down-the-street, as we called our little shopping area, were special friends... \*(Judith Caitlin, "Coming of Age in Cleveland Park," Washington Post, September 27, 1984)

In summary, the streets of Cleveland Park visually reflect its history of growth and change from a large tract of land supporting country and summer houses to a streetcar suburb created by an enlightened developer and

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originally dependent upon the city for all its amenities. As the commercial strip of shops built in the 1920's and 1930's developed along Connecticut Avenue the neighborhood became a self-sufficient in-town residential community. The housing from the latter period, of which apartment houses, garden apartments, and rowhouses are examples, further indicates this change to a more urban community.

But Cleveland Park is more than a museum of architectural styles; it is a community where individuals and families can establish roots. Located in the heart of a major metropolitan area, amid all the anonymity of such a large urban center, Cleveland Park is a "village" within the city. Such healthy places, we believe, make a healthy city, and this application is based on our desire to preserve the sense of community as well as to preserve its unique interrelated historic, architectural and cultural heritage.

Cleveland Park is thought of by its former and present residents as "a place of friendliness, a place for families, a place of beauty, a place to do things together--a place people are happy to say belongs to them. These reminiscences (in Cleveland Park Voices) revolve around friendly shopkeepers, around activities at John Eaton School and the Macomb Street Playground. The Voices tell of sledding in the winter, the Cleveland Park Club in the summer, and the Block Party and the Halloween Parade in the fall. In times of great change, in a city considered by many to be peopled by transients, it is worthwhile to listen to the voices which speak of continuity, tradition, and a strong and comforting sense of place." (Rives Carroll, project director and editor of the Cleveland Park Neighborhood History Project, Cleveland Park Voices, quote is from the introduction by Kathryn Schneider Smith)

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COUNTRY HOUSES AND SUMMER HOUSES 1800 - 1890

The second phase of growth began as residents were looking for property outside the center of the new Nation's Capital. "Pretty Prospects" was within the recently designated boundaries of the District of Columbia although it was in the area known as "the county" outside the city center which ceased at Boundary Street (Florida Ave.)

During the early part of the 19th-century, simple country houses were built on these generous parcels of rolling farmland. George Forrest Green, Uriah Forrest's grandson, built a stone farmhouse in 1868 on 23 and 1/2 acres across the street (Newark) from his mother's dwelling (Rosedale) on the land she had given him.

OAK VIEW

It has always been fashionable for wealthy men to have rural summer houses in an attempt to escape the heat and accompanying diseases of the crowded city centers. In 1886 President Grover Cleveland purchased Green's stone farmhouse and hired the architect William M. Poindexter to remodel it as a summer home in anticipation of his marriage to the young and beautiful Frances Folsom, the daughter of his former law partner. The stone farmhouse was transformed by the addition of fanciful Victorian porches which wrapped around it and culminated in a turret with a spectacular view of the city. During his first term in office President Cleveland and his wife spent their summers at Oak View (located between Newark and Macomb Street and 35th and 36th Streets). Cleveland sold the house in 1890 when he was not reelected. Unfortunately the house deteriorated and was razed in 1927, but Cleveland's brief presence lived on in the name chosen by the suburban developers a few years later. All that remains of his house is the stone wall around the house at the corner of Newark and 36th St.

TWIN OAKS

In 1888 Gardiner Green Hubbard hired Boston architect Francis Richmond Allen, of Allen and Kenway, to design a summer house for him on 50 acres of land outside the city center not far from Cleveland's "Summer White House." Allen designed the house in the latest, most fashionable style of the day: the Colonial Revival Style which had reached a high point in its development in the 1886 H.A.C. Taylor House of Newport, Rhode Island, designed by McKim Mead and White. Twin Oaks, reminiscent of the big resort houses in New England, still stands amidst rolling landscaping. It is significant in that it is an early example of the Colonial Revival Style and it is located in Washington D.C. where the style was not prevalent. It is also significant because it is the sole remaining example of a summer house estate in Cleveland Park and one of the few in Washington D.C.

Francis R. Allen was a native of Boston and received his architectural

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training from M.I.T. and the Ecole des Beaux-Arts in Paris. He became well known in New England for his design of college buildings, especially for Williams and Vassar. Later in partnership with Charles Collens the firm, Allen and Collens, was recognized for their Gothic Revival churches and were employed to design the Riverside Church and the Cloisters Museum both in New York.

Gardiner Green Hubbard was also from Boston, but his work drew him to Washington. Hubbard's foresight in providing financial backing to Alexander Graham Bell led to the invention of the telephone, and his leadership in establishing the forerunner of the American Telephone and Telegraph Company brought about the widespread distribution of telephone services. Hubbard was also responsible for the founding of the National Geographic Society. Twin Oaks was the summer gathering spot for the entire Hubbard family including Alexander Graham Bell who was married to Hubbard's daughter, Mabel.

The entire estate is a local landmark and is listed on the National Register of Historic Places.

TREGARON (prior to 1941 called The Causeway)

In 1912 James Parmelee, an Ohio financier, built a country house now known as Tregaron on 20 acres of land which he had purchased from Hubbard's daughter Mrs. Alexander Graham Bell. Parmelee hired the foremost country house architect of the period Charles Adams Platt to design the Neo-Georgian mansion and the extensive landscaped gardens and woodland paths. Platt was born in New York and became first an etcher, then a painter, thirdly a landscape designer and eventually an architect. He achieved national prominence in all these fields. Platt's goal always was that a harmony should be achieved between the design of the house and its grounds, and Tregaron exemplifies this successfully.

Marjorie Merriweather Post and her husband Ambassador Joseph Davies bought Tregaron after the death of the Parmelees and made some alterations to house their extensive Russian collections. Joseph E. Davies was a lawyer/diplomat who played a vital role in the relations between the Soviet Union and the United States before and during World War II. Marjorie Merriweather Post was a prominent patron of the arts well known for her Russian collections acquired while her husband was Ambassador to the Soviet Union from 1936-38.

The entire 20 acre Tregaron estate is a D.C. Landmark.

THE HOMESTEAD or "LA QUINTA"

In 1914 the last country house in Cleveland Park was designed by Frederick Bennett Pyle on five acres of land east of Connecticut Avenue majestically overlooking Rock Creek Park. Prominent merchant and philanthropist, David Joseph Kaufman and his wife Clara J. Luchs Kaufman were the first residents of "The Homestead," as they called it. This house at 2700 Macomb was enlarged and given the appearance of a Georgian Mansion in 1930 by



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Ward Brown for diplomat Walter H. Schoellkopfs and his wife, Anna Johnston Schoellkopf. They entertained lavishly when in residence, and when posted overseas in Spain and elsewhere, leased the house to a series of noteworthy Washingtonians (among them Ambassador Davies and Mrs. Post before they bought Tregaron).

In 1945 the newly independent Indian government purchased the house to be the residence for the Indian Ambassador. The first ambassadors were relatives of Prime Minister Jawaharal Nehru. Nehru and his daughter Indira Gandhi visited the Embassy and in fact did some entertaining of Presidents Kennedy and Johnson at the house. Prime Minister Rajiv Gandhi and his wife were its most recent illustrious guests.

SUMMARY

The individual significance of these estates has been recognized; three of them have been designated as historic landmarks. They are an important part of the Cleveland Park Historic District because they contribute significantly to an understanding of the history of the District of Columbia and to its pattern of growth from its inception in the 1790's to the present time. These estates are living reminders of the history of this area and of the way in which the city grew and expanded to encompass them. They have all survived because alternate uses have been found for them which are compatible with the urban neighborhood and with the buildings and their grounds. These estates, with their generous grounds, provide variety and open space along the streets of Cleveland Park creating one of the most significant visual characteristics of the historic district.

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STREETCAR SUBURB TO URBAN RESIDENTIAL COMMUNITY 1894 - 1985

This third phase of growth was the most prolific and was responsible for shaping the character of the neighborhood known today as Cleveland Park. The post-Civil War boom in Washington produced the tremendous growth of the city which resulted in pressures for expansion beyond its boundaries. In 1888 plans were made to extend the city beyond Boundary Street (Florida Avenue) out into the "county". In the early 1890's, small subdivisions began to appear on the maps outside the city center, but the government was slow to provide the necessary amenities.

Cleveland Park was made possible by Senator Francis Newlands and his dream of creating the suburb of Chevy Chase, Maryland. The Chevy Chase Land Company was responsible for laying out Connecticut Avenue, building the bridges across Rock Creek at Calvert Street and across the Klinge Gap, and constructing the tracks for the electric streetcar. The opening of streetcar service in 1890 on Wisconsin Avenue and in 1892 on Connecticut Avenue connected Cleveland Park with the city center, thus making it a viable and enviable neighborhood for persons who were primarily dependent on public transportation (because they did not own horses or carriages).

In 1894-95, Thomas Waggaman and John Sherman, two Washington realtors, formed the Cleveland Park Company and began constructing houses. It appears that Waggaman was the principal landowner and financier, whereas John Sherman, as president, was responsible for the daily construction and sale of houses from 1895 to 1909.

John Sherman (1840-1925) was born in Mount Vernon, Ohio in the distinguished Sherman family. His relatives included the illustrious brothers, the General William Tecumseh Sherman and the statesman Senator John Sherman (who was a prospective Presidential candidate in 1880, 1884, and 1888). These two Sherman brothers lost their father when they were quite young. Senator John Sherman, at age six, had gone to live for four years with his father's cousin who lived in Mount Vernon, Ohio. Although John Sherman, the developer of Cleveland Park, was not alive in 1831 when the future Senator John Sherman lived with his family, it can be presumed that the relationship between the families would have been maintained so that when John Sherman moved to Washington in 1871 he would have been in touch with his relative John Sherman who was already a Senator and representing his home state.

John Sherman, of Cleveland Park, graduated from Kenyon College, Ohio and then studied law for several years at Winona, Minnesota before moving to Washington D.C. He and his wife were members of the Church of the Epiphany. John Sherman was a founder of St. Stephens Episcopal Church and was also for many years a vestryman of the Rock Creek Church. He was active in real estate throughout the District of Columbia, but his most significant development project seems to have been the establishment of Cleveland Park. Many subdivisions were laid out at this time, but Cleveland Park established itself much more quickly than the others.

In accordance with the Act of 1888 regulating the subdivision of land in

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the "county," the city grid pattern of streets was used to lay out the new subdivision of Cleveland Park (which included Newark Street, west of 33rd Street to Wisconsin Avenue, and Ordway Street from 34th to 36th Street). The first eight houses of the new streetcar suburb were constructed in this area close to the Rosedale estate. John Sherman's houses were usually built on two and a half or three lots and they were set back from the street to allow for ample front lawns.

The quick success of the Cleveland Park Company's venture enabled John Sherman and Thomas Waggaman to purchase additional adjacent land which was called "The Connecticut Avenue and Northern Additions to Cleveland Park". This land was located east of 33rd Street, encompassing all of Highland Place, extending down Newark Street to Connecticut Avenue, and including lower Macomb Street from Ross Place to the crest of the hill overlooking Rock Creek (which today is the site of the Indian Embassy at 2700 Macomb). Houses were built in this area as early as 1896 (3155, 3141, and 3100 Highland Place). This land remained unsubdivided agricultural land for at least ten years, so that the size and shape of each lot was individually selected. The streets in this section, east of 33rd Street, follow the earlier property lines and curve around following the natural contours of the land.

At the time Cleveland Park was being developed, the U.S. Government had retained Frederick Law Olmsted's firm to submit "sketches, plans, etc... for the extension of streets and avenues of the District of Columbia," \*(Sara White Hamilton, Louise Mann Madden, Sheila Dressner Ruffine, editors; Historic Preservation Study of Cleveland Park, Washington D.C.; 1977; p. 19.) From correspondence at the Library of Congress it appears that the Olmsted firm was concerned with the streets east of 33rd Street. Newark Street was specifically mentioned, and its curving path certainly exemplifies the philosophy of the Olmsted firm. This philosophy stressed that streets should conform to the contour of the land, rather than that the contour of the land should be altered so that streets could be flat and straight. (Ibid, p. 23) From correspondence filed with one of the building permits in 1900 for a house in the eastern section, John Sherman indicates that he is waiting for a map of the street extension plans before having a subdivision of the land drawn up. This further indicates the involvement of the Olmsted firm, which was preparing sketches and thereby delaying the laying out of subdivisions until the pattern of the streets could be decided. John Sherman did not hold up the building of houses, so by the time the street plan came out in 1906 the curvilinear lines of Newark Street and Highland Place were already an established fact. The streets in Cleveland Park north of Newark and east of 34th Street follow the example set by Newark Street and exemplify the Olmsted philosophy (Ordway, Porter, Quebec, Rodman, Rowland Place, Sedgwick and Tilden Streets as well as 34th Street itself).

It is significant that the streets west of 34th Street laid out before 1895 reflect the earlier decision to continue the standard grid pattern of the Federal City, and the streets east of 34th Street represent the change in attitude brought about by Olmsted's involvement, beginning in 1895, which resulted in the hilly curvilinear streets. In a newspaper article in the

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Washington Times, May 10, 1903, the layout of the new suburb in accordance with the Olmsted philosophy is highly praised: "The Park has been laid out to preserve the beautiful rolling character of the tract, and is greatly admired because of this feature."

In the first years of development Sherman hired local architects to design one-of-a-kind houses. From the building permits it is apparent that in some cases the Cleveland Park Company sold the land, and the owner was responsible for building his own house, but in most of the cases from 1897 on, the Cleveland Park Company filed for the building permit. Presumably, the Cleveland Park Company was sufficiently successful in the first two years of operation that it amassed some capital which enabled it to build the houses and then sell them. This allowed John Sherman to have some design control over the development of his suburb. During this period he and his wife lived in Cleveland Park, which made it possible for them to be in close touch with all aspects of the development.

John Sherman did not fit the normal pattern for a developer. "Most early suburbs were planned only in the sense that a speculator bought a certain amount of cheap rural land, platted it -- usually in a grid pattern with lots 40 to 50 feet wide by 100 feet deep -- and sometimes constructed streets and sidewalks... Usually the developer of the streetcar suburb did not build but rather sold lots to homeowners who would erect their own house on the lot." \*(Ellen Marsh, "Getting to know your Early Twentieth-Century Neighborhood," Conserve Neighborhoods, Special Issue; National Trust for Historic Preservation, July/August, 1982) John Sherman was a more paternalistic developer. He hired the architects and took pride in the design of the houses. He also provided amenities for the residents. After the construction of only eight houses, he had a Waiting Shed built on Connecticut Avenue so that residents would not get wet while awaiting the streetcar. He eventually replaced this simple structure with a stone Lodge which was not only a waiting station but also a community center. In addition he provided a Chemical Engine House, with space for the police, on Newark Street, and a stable for horses and carriages which was located below Macomb Street near Klinge Road.

He selected local architects to design the houses for the Cleveland Park Company. Paul Pelz, one of the architects of the Library of Congress; Waddy Wood, who later designed the Woodrow Wilson house; Frederick Bennett Pyle, a prolific commercial and residential architect; and Robert Thompson Head, whose numerous houses give the neighborhood an appearance of great architectural variety, designed houses for the Cleveland Park Company between 1895 and 1901. It is the houses designed by these architects which set the tone for the neighborhood and established its architectural character and distinctiveness.

John Sherman took pride in the fact that his houses were individually designed: "...among the sixty houses of the Park, with a single exception, there is no repetition of design." "Cleveland Park has not one home that is unpleasant or unsightly. The houses have been built in the last six years and planned by architects who combined in them beauty, durability and economy." These attractive homes we offer have all been planned and designed specially

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for the park, and have been carefully and honestly built. They are recognized as the most beautiful and artistic homes in the District. In fact, they are known and spoken of far beyond the limits of the District for their beauty and originality." \*(Cleveland Park, Moore and Hill (Incorporated), Exclusive Agents, 1904, pp. 6, 10, & 14)

These houses are large frame structures resembling rambling summer cottages with expansive porches and numerous Queen Anne and Shingle Style details such as turrets, towers, oriel and bay windows, steep gables, tall pilastered chimneys and windows of all shapes and sizes. Summer houses for the wealthy, and suburban houses for the middle class, were the two fastest growing areas of housing design during the last two decades of the 19th century. The same architects were designing houses for both needs, and the houses were being published in the architectural journals and in the more popular magazines, like The Ladies Home Journal. Consequently, it is not surprising that there was some overlap, and many of the suburban homes have features reminiscent of the summer homes built by the sea. In both cases the architects were designing for people who were looking for an escape from the crowded, polluted, and unsanitary city centers. For some individuals it was an escape for the summer, for others it was a permanent upgrading of their living conditions. The people moving to the suburbs were seeking a better life, more like that enjoyed by the wealthy, so houses which resembled those owned by the more privileged were appealing.

This point is important for Cleveland Park, because it has often been said that the houses in this neighborhood were designed as summer homes. Research has proven that this is not true. The houses designed and built after 1894 were intended as permanent year-round residences. Grover Cleveland's home, Oak View, Gardiner Greene Hubbard's home, Twin Oaks, and a cottage on the Twin Oaks' grounds for Charles Bell and his wife (who was Hubbard's daughter) were the only houses known to have been built solely as summer homes in the area known today as Cleveland Park, and they were built prior to the laying out of the subdivisions.

Paul J. Pelz and F.W. Carlyle were the first architects to design houses for the Cleveland Park Company. Paul Pelz (1841-1918), the better known of the two, was born and educated in Silesia, Prussia, Germany. His family moved to New York where he served an apprenticeship with the Danish architect, Delef Lienau. He came to Washington in 1866. In conjunction with John Smithmyer, he won the competition for the design of the new Library of Congress Building in 1886. He was also responsible for the design of Healy Hall at Georgetown University. The houses Pelz and Carlyle designed in Cleveland Park represent the early and freer phase of the Colonial Revival Style. These houses are an eclectic mixture of Georgian decorative details combined with medieval building forms such as towers and oriels.

Frederick Bennett Pyle (1867-1934) was born in London Grove, Pennsylvania and studied engineering for two years at Swarthmore College. He settled in Washington in 1891 and became a prolific architect. He worked for the Cleveland Park Company in 1896 during which time he built three houses, all of which share similar curvilinear shapes and Federal decorative details,

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especially Adamesque swags, Palladian windows, and elliptical oculus windows. After a lapse of nine years he returned to Cleveland Park in 1905 to design a house for himself, in which he lived from 1906 to 1918, and to design a number of houses for others in styles dramatically different from those he used in 1896. His later houses reflect Tudor and Shingle style influences.

In 1897 Waddy Butler Wood (1869-1944) was the Cleveland Park Company's architect. He was born in St. Louis but moved to Virginia with his family. He studied engineering for two years at what is now the Virginia Polytechnic Institute. Then he came to Washington to be a draftsman. He also spent time at the Library of Congress studying architectural books and journals. His first commission was for the Capital Traction Company Car Barn at Key Bridge and M Street in Georgetown. Shortly thereafter he designed four houses for Cleveland Park in varied styles. He went on to design a number of houses in Kalorama including Woodrow Wilson's house. His design for 3100 Newark was the first Shingle Style house in the neighborhood and was published in an architectural journal. On this house he introduced a new decorative motif created by using rope dipped in plaster and applied in a circular pattern to the exterior of the house. Robert T. Head and Ella Bennett Sherman subsequently employed this decorative technique, which reflects the influence of the Arts and Crafts Movement, on some of their houses. Waddy Wood also designed the first Mission Revival house for the neighborhood at 3432 Newark Street.

Robert Thompson Head (b. 1870) from Leesburg, Virginia appears to have been largely self-taught, first by his father (until his death in 1882) who was a carpenter and builder in Leesburg, and subsequently as a draftsman from 1888 to 1891 in Washington.

In 1892 Head opened his own office as an architect. He was the architect who designed the greatest number of houses for the Cleveland Park Company during the four years (1898-1901) he was associated with John Sherman. He also designed the Lodge (or waiting station) on Connecticut Avenue and the firehouse on Newark Street, both of which have disappeared. From a family biography it is evident that Robert Head gave up the practice of architecture and moved to New York where he became a sound recording engineer for the first commercially successful talking picture company, the Vitaphone Corporation. \*(Hamilton, op. cit. pp. 46-47)

When Head departed in 1901 there was a lapse in building for 22 months. This break preceded the second phase of development, from 1902 to 1909, undertaken by the Shermans. During this period, all of the houses built by them were located in the "Connecticut Avenue Addition to Cleveland Park," on Ashley Terrace, on lower Newark Street from 3127 Newark to Connecticut Avenue, and on lower Macomb from 3300 Ross Place to 2923 Macomb. During this period all of their houses were designed without the aid of identifiable architects. From 1902 until 1909, John Sherman and his wife, Ella Bennett Sherman, were the only names listed as architects and owners on their building permits.

This dramatic change in the pattern of development was probably due to Thomas E. Waggaman's declaration of bankruptcy in 1905 and his death in 1906. Perhaps as early as 1901, the Shermans realized that Waggaman's finances were

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strained. In 1902 the Shermans moved out of their home in Cleveland Park. In 1903 the Washington Times ran an article calling Cleveland Park the "Queen of Washington suburbs: Cleveland Park is the prettiest suburb of Washington." 1904 is the last year that the Cleveland Park Company appears in the City Directory. It was also the year the Shermans hired Moore and Hill, a real estate firm formed in 1900, to be their exclusive agents and to put out a real estate brochure to promote the sale of Cleveland Park houses. Their success was documented by the Washington Post of 1909: "in 8 weeks alone they sold over \$200,000 worth of property in Cleveland Park." It seems clear that a major effort was underway to sell as much real estate in Cleveland Park as possible. As a consequence of his financial difficulties Waggaman's land holdings had to be sold which altered the prospects of the Cleveland Park Company. The Shermans' were able to retain ownership of the land at the lower end of Newark and Macomb Streets and continued to develop it until 1909, after which time John and Ella Bennett Sherman disappeared from the city directories.

It is possible that many of the houses built during the second phase were designed by John Sherman's wife who had been an active participant in the business from its earliest days. Ella Bennett Sherman (1850-1926) was a trained artist who had attended the Art Student's League in New York city and who had studied with Robert Henri, William Merritt Chase and Douglas Volk. In Washington she exhibited oil and watercolor paintings with the Washington Water Color Club and the Society of Washington Artists between 1904 and 1922. In 1923 she is listed in Who's Who in the Nation's Capital \*(1923-24, pp. 336-7), and the article says she had "designed and planned many suburban residences of National Capital and other Cities." The evidence, including a signed blueprint, suggests that Ella Bennett Sherman became the architect for the Cleveland Park Company after Head's departure. Some of her designs bear a resemblance to the last houses designed by Robert Head so she may have worked with him and learned architecture from him as an apprentice (which was standard practice for aspiring architects at the turn of the century before licensing laws were introduced).

John Sherman must have been proud of his streetcar suburb. He had the vision to hire architects to design original houses which were subsequently published in architectural journals such as the American Architect and Building News, and in popular trend-setting magazines like the Ladies Home Journal. The Moore and Hill real estate brochure and the article in the Washington Times on May 10, 1903 give glowing reports about Cleveland Park and the advantages of owning a house in the neighborhood.

Thomas Waggaman's bankruptcy and the necessity to liquidate his land holdings made land available to new developers. A new thrust appeared in the Cleveland Park brochure of 1904 aimed at attracting individual buyers of more modest means and developers who might buy lots to build houses on speculation. \*(Cleveland Park, originally published by Moore and Hill in 1904, reprinted in 1982 by the Columbia Historical Society, with an introduction by Kathleen Sinclair Wood, last page of the original text advertises the prices.) One such developer who was attracted by the offer was John L. Warren, who purchased at

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least ten lots in the Connecticut Avenue Addition on Macomb and Newark Streets between 1904 and 1909. Ella Bennett Sherman is listed as the architect for his first speculative houses (3021-27 Newark, 1904), and John Simpson, the Cleveland Park Company's builder, was responsible for their construction. For his own house, (3120 Newark of 1904) he hired architects Ernest C. Hunter and George N. Bell whom he also used for his subsequent group of houses (2745-51 Macomb in 1907 and 2739 Macomb in 1909). Warren built primarily semidetached houses on speculation, thus embodying the new directions called for in the real estate brochure of 1904. Following the design of Warren's home in 1904, Hunter and Bell became very active designing houses in Cleveland Park for various clients (they were responsible for designing the first brick house at 3209 Highland Place in 1905).

It is perhaps ironic that Waggaman's financial difficulties, which so altered the prospects of the Cleveland Park Company, ultimately may have resulted in the wide range of size and type of dwelling and the diverse mix of population which the Cleveland Park community prizes so highly today. John Sherman's flexibility in adapting to and capitalizing on those changed circumstances, is additional testimony to the tenacity of his vision.

In 1908 Charles and Louise Taylor began filling in the gaps in the western section of Cleveland Park (from 34th Street west on Newark) left by the Cleveland Park Company before expanding into "Oak View" and "Cleveland Heights" (Macomb, Lowell Streets and Woodley Road between Wisconsin Avenue and 33rd Street) which were two undeveloped subdivisions. They had appeared on the maps before Cleveland Park but they did not achieve the same measure of early success. Prior to the Taylor's development of upper Macomb Street (1911-1916), Oak View had a few houses which had been built at the turn of the century on the corner of Macomb and 36th Streets, just opposite Cleveland's former summer "White House." These were individual homes designed by architects: 3601 Macomb - 1899 - Sherman and Sonneman

3562 Macomb - 1901 - Frank Wagner

3600 Macomb - 1901 - A.B. Mullett

The architect, J.C. Harkness, designed 3426 Macomb, just down the street, in 1897 which is the oldest house on Macomb.

The Taylors, Charles and Louise, are more typical of the pattern of speculative builders at the turn of the century; they bought a plot of land, built a house, sold it and then moved on. They moved around the neighborhood living in several of the houses which they built (on 34th Place, Lower Macomb and then 35th and Macomb). They did, however, employ two architects, Raymond G. Moore and Davis Palmer, to design some of their houses during their twelve years of building houses in this neighborhood. W.C. and A.N. Miller, George and C.H. Small and H.K. and H.G. Boss joined the Taylors in completing the construction of houses in Oak View and Cleveland Heights by the early 1920's. These houses today are in the heart of Cleveland Park, and the names of the old subdivisions have been forgotten.

Connecticut Avenue Highlands was the other early subdivision which experienced the construction of a few houses during the first years of the 20th century. The architects, Sherman, Lockwood & Paschal, designed 2942,



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2821 and 2820 Ordway all of which were built of brick and local stone in 1904-05. In spite of heavy advertising and two attractive real estate brochures, this subdivision was also unsuccessful until the second and third decades of the twentieth century. It is now an integral part of Cleveland Park.

It was the brothers, W.C. and A.N. Miller who carried on the spirit and tradition of the Cleveland Park Company. They too were paternalistic developers, although this became more apparent when they moved to Wesley Heights. In 1912 they built their first houses on land in Cleveland Park given to them by their mother after the death of the father and just as they were completing their higher education. Their first two houses were almost next door to their family home "Woodlawn" at 3155 Highland Place. The Miller brothers were introduced to their first architects, B.F. Meyers and Gordon E. MacNeil, by Mr. Fetzner who was their first contractor. They were responsible for architect-designed houses of high quality. They generally did not repeat their designs and they used high quality materials, often brick and stone. The Miller brothers were responsible for houses located through-out the neighborhood, from Woodley Road to the Melvin Hazen Park. Concentrations of Miller-built houses can be seen on Woodley Road between 34th and 36th Streets, on 35th Street between Macomb and Newark, and on 34th Street between Highland Place and Ordway. These three streetscapes give an indication of their concern for the overall appearance and for the way in which the houses relate to each other and the street. The houses themselves are of differing shapes and sizes with varied decorative details. An article in The Leaves emphasizes the Millers' skill in this area. "In 1920, the Miller brothers expanded their operations by developing two blocks of Woodley Road (this section is not in Cleveland Park). Here they brought a 'new look' to the previously conventional row house by varying the exterior appearance of the homes, yet maintaining a harmonious blend with the adjoining buildings. This approach to a pleasing over-all 'community look' was to become a hallmark of the future Miller-built communities." (Seventy Years of Service, The Leaves, January, 1983, Vol. 57, No. 1, p. 14)

The Millers built the Cleveland Park Congregational Church at 34th and Lowell Streets which was designed by C.L. Harding in 1922. This is the only church that falls within the Historic District boundaries. They continued to build in Cleveland Park until the mid-1920's when they moved to Wesley Heights which they developed as a planned community.

Gordon E. MacNeil, who started out working with their first architect, B. Frank Meyers, was born in Oklahoma but moved to Washington as a boy. He studied architecture at Columbian College, now George Washington University, and studied art at the Corcoran School of Art. He became associated with the W.C. and A.N. Miller Company in 1914 and remained with them until his death in 1945. He was active in Cleveland Park designing houses for the Miller brothers before they moved their operation to Wesley Heights, where he demonstrated his skill in the planning of communities through his design of the overall layout and landscaping.

William C. Miller was born in Washington. He was educated at Yale University and then studied law at George Washington University. Allison N.

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Miller, his younger brother, was also born in Washington and was educated at George Washington University and Cornell University. Their father, John Miller, had been a coal and brick merchant. Together the brothers formed the W.C. and A.N. Miller Company which is still active today in real estate sales and development. They developed Wesley Heights with varied architecture and many amenities for the residents. "In Wesley Heights the Millers pioneered the concept of a planned community architecturally controlled to provide a pleasing blend of exterior facades." \*(Ibid. p. 14) "In 1929 the Millers began the development of Spring Valley which has become one of the most noteworthy communities in the Metropolitan Washington area. By planning curvilinear streets and by placing electric facilities underground the Miller Company made Spring Valley especially attractive to home-buyers. It attained national recognition and was acclaimed by professional critics for excellence of design and planning." \*(Ibid. p. 15)

It is significant that the W.C. and A.N. Miller Company got its start in Cleveland Park with its first office located in their home at 3155 Highland Place. It is also significant that in both Wesley Heights and Spring Valley the Miller Brothers brought to fruition the concepts they saw practiced in the development of Cleveland Park. They did create a much more controlled suburban development, but the seeds for their ideas concerning architectural distinction and variety, community amenities like a club house, and the layout of curvilinear streets are all present in the development initiated by the Cleveland Park Company. They lived in Cleveland Park from 1907 when William was 21 and Allison was 16 years old, and the Shermans were still building houses. It is interesting to note that in the Cleveland Park community the Miller brothers were responsible for building the only church, and their sister, Agnes Miller, was instrumental in the founding of the Cleveland Park Club when she deeded her house to the club in 1923. \*(Paper of reminiscences in the CHS file on Cleveland Park and evidence of the transfer of the deed on Oct. 4, 1923 for lot 883, square 2072 at the Recorder of Deeds.)

By 1926 when W.C. and A.N. Miller moved into their new Wesley Heights' homes, most of the residential part of Cleveland Park was completed. William Dent Sterrett was the last large scale developer in Cleveland Park concentrating the construction of new residences in the northern section of Cleveland Park on Quebec, Idaho, Porter, Rodman, and Rowland Place from 1922 to 1930. Ordway is the one street on which houses continued to be built slowly into the 1940's, 50's and even the 70's.

Several additional architects must be mentioned for their contributions to the early architecture in Cleveland Park. They designed homes for individual owners. Appleton P. Clark Jr., was born in Washington and received his architectural training under the tutelage of Alfred B. Mullett. He supplemented his apprenticeship in Mullett's office with a trip to Europe where he studied the different styles of architecture. He was a successful local architect and was chosen by the District of Columbia Commissioners to help revise the building codes. He also executed plans for school buildings, one of which is the original design for John Eaton School at 34th and Lowell Streets, which is the only public school in the Cleveland Park Historic

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District. He is also known for his chapter on the history of Washington Architecture in John C. Proctor's book, Washington, Past and Present, published in 1930. His buildings in Cleveland Park include John Eaton School of 1911; 2939 Newark of 1906; and 3514 Macomb of 1912.

Arthur B. Heaton is another local architect who was active in Cleveland Park and lived in the neighborhood for several years at 3220 Highland (designed by Robert T. Head in 1898). He was an associate architect for the George Washington University Campus, and for thirteen years he served as the supervising architect of the Washington Cathedral. He designed the addition to John Eaton School in 1923 which includes a matching wing and a tall chimney which towers over the complex like an Italian campanile. He also designed several houses in the neighborhood which received recognition in the Washington Architecture Club show and in contemporary publications of attractive house designs. His works in Cleveland Park include 3101 Highland of 1905 (exhibited); 3204 Highland of 1903; 3324 Newark of 1906 (published in American Country Houses of Today, preface by Frank Miles Day, 1912, New York, p. 88); 3556 Macomb of 1906; 3332 36th Street of 1899; Whitby Hall (NCS School Building) at Woodley Road and 36th Street of 1917; and the "Park and Shop" of 1930.

Two other prominent Washington architectural firms designed residences. Hornblower and Marshall designed 3448 34th Place in 1908, and Marsh and Peter designed 3525 Woodley Road in 1917 for the Dean of the Washington Cathedral, George Bratenahl and his wife.

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Although the residential neighborhood was established, successful, and essentially complete the innovative tradition did not die. Distinguished architects continued to design individual houses for residents wishing to live in Cleveland Park. Architects had, from the beginning, found Cleveland Park an attractive area in which to live, and this has continued to be true today. The Faulkner family, an architect father and his two architect sons, have a concentration of their work built around the Rosedale estate. Waldron Faulkner was born in Paris, the son of a painter who moved in the circle of painters known to John Singer Sargent. Waldron Faulkner began studying engineering but switched to architecture and received his degree from Yale University. He practiced first in New York, but found that there was little work, so he moved to Washington in 1926. He is known in Washington for his restoration of the Blair-Lee House, the design of the original campus of Madeira School, the Brookings Institution, some large hospitals, some private school buildings and private residents. His last major project was the restoration of the Old Patent Office and its adaptation to new uses - the National Portrait Gallery and the National Museum of American Art. He said it was his most difficult job. The project eventually won several awards and much praise.

He married Elizabeth Coonley, whose parents had been Frank Lloyd Wright patrons and were the owners of the Rosedale Estate. In 1936 Waldron Faulkner designed the house at 3415 36th Street for himself and his wife. It is one of the earliest "modern" buildings in Washington which, as a city, is essentially conservative with regard to architectural trends. "Modern architecture, he (Waldron Faulkner) said, did not arrive in Washington with a bang, as a challenge or menace, as it did in most other cities....So Washington never had any radically modern buildings in the Bauhaus and Le Corbusier manner....the only clearly modern building in town was William Lescaze's Longfellow office building at Rhode Island and Connecticut Aves. built in 1940." \*(Wolf Von Eckardt; "Basically Classic, But Quietly Modern;" Washington Post, Oct. 7, 1978, p. G-7) Wolf Von Eckardt calls the house "gently modern, a sublimated art deco." Mrs. Faulkner says of the house: "My husband built many larger houses, but none that takes itself so seriously. Back then we thought it was a Modern house, but he designed it to be harmonious with the classical architecture of Washington - the Capitol, the Treasury Department and the Lincoln Memorial." \*(Sarah Booth Conroy, "Elizabeth Faulkner and the Wright House," Washington Post, April 19, 1981.) Waldron Faulkner also designed the "cottage" next door at 3419 36th Street which has a rather romantic air about it.

His son, Avery Faulkner, joined his father's firm and was responsible for the design of the simple utilitarian school buildings which are behind the 18th century farmhouse at Rosedale.

Waldron Faulkner's other son, Winthrop, has built a succession of three houses on Ordway and 36th Streets as his family's size and needs changed over the years. 3530 Ordway was his first house built in 1963, followed five years later by 3540 Ordway next door. They are distinctly modern in style but are his own original design and can be given no architectural label. In each case

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he was designing the house to meet definite needs for internal spaces which the exterior reflects rather than determines, as well as to provide for privacy, and to fit into the streetscape rather than to confront or challenge it. He turned the houses sideways so that their smallest facades were to the street which allowed for more window space along the garden facades. His design included a molding of the lot in such a way that earth is banked against the street so that the house sits in a carved out area with a hill toward the street providing privacy for the yard and a barrier against street noises. In 1982, with a shrinking rather than an expanding family, he designed a new house for his family at 3403 36th Street and two accompanying houses (3407, 3511) which together form an enclave with a shared garden and swimming pool. These are starkly simple houses, very boxy in shape and all have identical exteriors but custom designed interiors which satisfy the needs and desires of the individual families. Winthrop Faulkner won an award from the metropolitan chapter of the AIA for his design for these three houses.

William Lescaze, an architect of Swiss birth and training who emigrated to the United States in the 1920's, has been recognized as introducing the International Style to the U.S. in his collaborative work with George Howe on the PSFS (the Philadelphia Saving Fund Society) Building of 1929-30. He introduced the International Style to architecturally conservative Washington D.C. ten years later in his Longfellow Office Building of 1940 (at the corner of Rhode Island and Connecticut Avenues). At this same time he designed an International Style residence tucked into a curve and a hill on Rowland Place in Cleveland Park. Once again Cleveland Park was the place where an innovative, and shockingly new design, could easily be assimilated and appreciated.

In 1962 I.M. Pei designed a residence in Cleveland Park on Ordway Street. Tucked behind a brick wall and set low on its sloping lot it blends in with the streetscape and is only visible if you look for it. I.M. Pei remarked when he first saw the site: "This neighborhood interests me. I don't feel the heavy hand of conformity." \*(T.W. Tirana, "Cleveland Park Contemporary, Washington Star, Sunday Magazine, Jan. 20, 1963). Ieoh Ming Pei was born in 1917 in Canton, China. He studied in Shanghai before coming to the U.S. He went to MIT in 1938 and then to the Harvard School of Design where he studied with Walter Gropius. From 1948 until 1960 Pei worked for entrepreneurial speculator and real estate developer William Zeckendorf as the architect in charge of his contracting firm Webb and Knapp Inc. In 1960 Pei founded his own architectural firm shortly before designing this house in Cleveland Park. In Washington Pei is recognized for his design of the East Wing of the National Gallery of Art (1979) and the Third Church of Christ Scientist and the Christian Science Monitor Building (1973). In addition he has designed distinguished buildings across the country from the Mile High Center in Denver (1959) to the Government Center (1963) and the John Hancock building (1973) in Boston.

In 1982 local architect Reid A. (Sam) Dunn designed a home for himself on Newark Street which startled the neighborhood and stirred up architectural debate. According to the architect, he wanted to recapture the romantic

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spirit of the turn of the century Cleveland Park Victorian houses and create his own personal interpretations of that romantic vision for the 1980's. He designed a house that was inspired by the spirit of the houses which John Sherman and his architects created for the Cleveland Park Company. In 1986 a frame house in a contemporary adaptation of the shingle style was built to the design of Theresa Weinheimer on the east side of 35th St. between Macomb and Newark Streets. So the tradition continues with architects of the 80's designing individual, innovative houses representing the latest ideas about architecture and design, while at the same time showing respect for the past styles of Cleveland Park and even occasionally being inspired by them.

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APARTMENT HOUSES AND SHOPS ON CONNECTICUT AVENUE

Although the building of homes in Cleveland Park's central core was largely completed by the early 1920's none of the support services along Connecticut Avenue had been developed. The residents were largely dependent upon the city for everything from jobs to groceries. The opening of the Connecticut Avenue Fire Station in 1916 heralded the beginning of the development of Connecticut Avenue. This Colonial Revival firehouse was designed by Snowden Ashford. When it opened on December 1, 1916 this station represented a new direction in the design of fire stations because it was built to house motorized vehicles rather than horse-drawn wagons. It was designed to accomodate a motor-propelled pumping engine and a motorized combination chemical and hose wagon with a booster pump.

Snowden Ashford (1866-1927) was born and raised in Washington. He attended St. John's College, Lehigh University, and Lafayette College. He worked in the office of A.B. Mullett and served for a time as the City Surveyor of Williamsport, Pa. He worked as a draftsman for two years with John L. Smithmeyer on the plans for the Library of Congress. In 1895 he was appointed Assistant Inspector of Buildings and in 1901 he became the head of that department. In 1909 he was appointed the first municipal architect for Washington D.C. and he continued in that position until 1921. "He was the only man the Commissioners seriously considered to place in charge of public buildings worth \$20,000,000 and constantly growing in number and value."

\*(Men of Affairs: History Makers of Today, compiled by R.L. Anderson, published by the Washington Herald, 1912, p. 114)

The choice of the Colonial Revival style for this firehouse was significant in that it established a domestic scale for Connecticut Avenue and introduced the popular revival style which was to be dominant during the 1920's in the design of apartment buildings and shops. Snowden modeled the firehouse on earlier 18th century public buildings such as the Old Colony House of 1739-41 by Richard Munday or Peter Harrison's Brick Market of 1749-54, both in Newport, Rhode Island. The similarity lies in the architects' attempt to take a basically domestic building form and make it more impressive through the use of monumental materials (the stone base) and more elaborate ornamentation (the Swan's Neck pediment). The fire station represents the finest example of this style along Connecticut Avenue in Cleveland Park

APARTMENT HOUSES

In the early 1920's apartment buildings began to appear and were soon followed by a variety of shops and services making Cleveland Park like a little village outside the city.

Harry Wardman constructed the first apartment building in Cleveland Park shortly after his success with the Wardman Park residential hotel in 1917-18. He built 3520 Connecticut Avenue in 1919 and in 1921 he constructed 10 rowhouses next door at 3500 to 3518 Connecticut. These are next to the fire station and complementary to it in style. They both use classical details to

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organize the facades. 3500 to 3518 is a group of rowhouses treated as a single unified three story building with 10 separate entrances. It is domestic in scale and continues the low rise appearance along the avenue established by the Fire Station. The Colonial Revival style used here is especially reminiscent of the 18th century five part houses in Maryland such as the Hammond Harwood House of 1774 in Annapolis. The long low mass of the building is divided into five sections. The central section of three bays and the two end ones of two bays each project while the remaining two sections recede. The central section is further emphasized by a brick pediment with a central fan light which is placed on the roof and dominates the roofline. The style chosen further accentuates the domestic character of this building and distinguishes it from Wardman's earlier building next door which is a 4 story building with a single central entrance accentuated by the use of limestone Georgian details. The colors of the two buildings further distinguish them; the earlier building is built of tan brick and the later one of red brick with white trim echoing the fire station and recalling Christopher Wren's influence on 18th century colonial American architecture. Wardman's earlier building, 3520 Connecticut, set the pattern for most of the apartment buildings along the commercial strip in Cleveland Park. These apartment buildings, constructed between 1920 and 1927, are four or five stories in height, constructed of red or yellow brick with single central entrances and decorated with stone details drawn from 18th-century Colonial Georgian buildings.

A variety of architects and owners were responsible for these apartment buildings. Frank Tomlinson and Eugene Waggaman worked with Harry Wardman. Stern and Tomlinson designed several for L.G. White. Robert Scholz was both architect and owner on several in partnership with David A. Baer. George Santmyers designed two for John J. McInerney.

During this period the first garden apartments in Washington D.C. were constructed in the heart of residential Cleveland Park. \*(James Goode op. cit.) Known as the Cleveland Park they were designed by James E. Cooper and built by Monroe and R. Bates Warren in 1924-25 at 3018 to 3028 Porter Street. These eclectic three story buildings with their domestic scale, domestic stylistic details and abundant land on all four sides introduced a new concept in apartment dwelling which approximated the experience of owning ones own individual residence in a suburban setting. These apartments were sold as coops which further simulated the experience of being a homeowner. There were no elevators or lobbies and only a small staff. The amenities were the spacious lawns and paths and the location of garages behind the buildings on the alley. In the garden apartments, the resident approaches his building across an open lawn rather than directly from the avenue as was the case with the Connecticut Avenue apartment buildings. The experience of the resident of a garden apartment is more analogous to that of a homeowner who enters directly into his house than it is to an apartment dweller who enters through a central door into a lobby and then approaches his abode from an inside hall. \*(James Goode, first draft: Best Addresses, A Century of Washington's Distinguished Apartment Houses, 1880-1890; to be published in 1987 by the Smithsonian Institution Press)



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The more impressive large scale apartment buildings with extensive landscaping were designed from 1927 onwards.

Tilden Gardens, designed by architects Parks and Baxter and Harry L. Edwards for Monroe and R. Bates Warren between 1927 and 1930, introduced the newly fashionable suburban apartment house to Cleveland Park. According to historian James Goode, "Tilden Gardens, the most innovative apartment house built in Washington during the 1920's, consists of 6 buildings located on a five acre triangular block of upper Connecticut Avenue just north of Porter Street. Not only was this complex of 200 units important for its unique landscaping plan but also because it remained the city's largest luxury apartment house built as a co-op until the Watergate was constructed in the 1960's." \*(Goode op. cit.) The Warren brothers had become interested in the development of co-op apartments and had been successful in their previous ventures such as the Cleveland Park. They embarked upon the much larger scale Tilden Gardens in 1927.

Monroe Warren organized the Home Builders Association in Washington in 1926 and throughout the 1920's he promoted co-op apartments locally and nationally. In the 1930's he turned his attention to low cost housing and he became one of Washington's most significant contributors in this area.

R. Bates Warren, his younger brother, was also active in the Co-op movement in the 1920's. In 1925 he helped found the Cooperative Apartment House Division of the National Real Estate Board whose headquarters were in Chicago. He became chairman of this new group and organized tours to visit the most distinguished new co-op apartment houses throughout the country. These visits enabled builders of co-ops to share information and work out solutions to common problems which they had encountered.

The tour of co-op apartment houses held in December of 1925 was most influential in affecting the ultimate design of Tilden Gardens. The apartments visited were of "the newly fashionable suburban style, including extensive landscaping, basement garages and other innovative features." \*(Goode, op. cit.) The next year the Warrens took their architects Parks and Baxter with them to Philadelphia and Westchester County, New York to study floor and site plans. The Alden Park in Philadelphia designed by Edwin Rorke in 1920 was the source for the cross-shaped plan, and much of the facade treatment was derived from the Blind Brook Lodge Apartment House in Rye, and the Fleetwood Country Club Apartment House in Fleetwood, N.Y. "When completed in 1930, the design of Tilden Gardens actually surpassed its three prototypes in architectural excellence since Tilden Gardens' buildings were lower in scale, its basement garages more cleverly concealed, and its landscaping more elaborate. The steeply sloping site of Tilden Gardens was also a great benefit in providing greater privacy, seclusion, and better vistas for the various buildings." \*(Goode, op. cit.)

As James Goode has said, "After fifty five years of growth and proper care, its grounds have become the most spectacular of any apartment house in the city."  
\*(Goode, op. cit.)

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The Broadmoor is another example of the suburban style apartment house occupying a five acre site and constructed at the same time as Tilden Gardens. It differs in that it is a single structure which wraps around an expansive lawn creating a formal appearance, whereas Tilden Gardens represents the more informal picturesque merging of its six buildings with a romantic landscaping scheme. Both, however, are clothed in medieval revival styles, drawing their decorative elements from English buildings of the 16th- and 17th-centuries recalling the Tudor and Jacobean periods.

Joseph Abel, the architect, is a native Washingtonian born in 1905 and still living nearby. He received his architectural degree from George Washington University. He served an apprenticeship with George Santmyers in the 1920's and then worked as a draftsman for Arthur B. Heaton. Later he formed several partnerships with Charles Dillon (Dillon and Abel), with Julian Berla (Berla and Abel), and finally with Jesse Weinstein (Abel and Weinstein). His career spanned a variety of stylistic and technological changes, and he attempted to stay on the forefront designing some of the earliest International Style buildings in Washington D.C. He was also an innovator in the area of apartment house design and in 1947 he published the book Apartment Houses with co-author Fred N. Severud who was responsible for the section on structural engineering. "In July of 1947, Progressive Architecture stated that Abel's name was synonymous with advanced apartment house design in Washington D.C." One year later, the Architectural Forum praised Abel's "striking apartment buildings which have done so much to raise design standards and awaken the public to the necessity for change." \*(Antoinette Lee, Landmark Application for the Governor Shepherd Apartment House, Feb. 4, 1985)

The Broadmoor is a familiar Cleveland Park landmark which signals the end of the commercial area and the beginning of a series of significant large apartment houses along Connecticut Avenue. Its extensive open space in front of the tall structure allows air and light to reach Connecticut Avenue thereby respecting its existence as an avenue of old world grace and charm.

Sedgwick Gardens, designed by Mihran Mesrobian in 1931 for Max Gorin, president of the Southern Construction Company, represents the "Piece de resistance of Mesrobian's originality of plan and sculptural decoration" according to Caroline Mesrobian Hickman, an art historian (and Mesrobian's granddaughter), who has done extensive research on his architectural career. \*(Caroline Mesrobian Hickman; "Mihran Mesrobian (1889-1975): Washington Architect;" Design Action; Vol2/Number3, May/June 1983, p. 4.) When this apartment house was completed in 1932 it quickly became known as the "Queen of Connecticut Avenue." It has an unusual plan which is uniquely well sited providing a very sumptuous and highly visible entrance at the corner of Connecticut Avenue and Sedgwick Street and enabling all of the apartments to have ample light, ventilation and good views. It is also very significant because of Mesrobian's design of the original ornamentation which incorporates Byzantine and Middle Eastern (Islamic) motifs into an overall Art Deco scheme.

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Mihran Mesrobian was born in Turkey, but his parents were Armenian. He studied architecture at the Academie des Beaux-Arts in Istanbul and received a "diplome" in 1908. He was the Municipal Architect in Smyrna and then became an architect to the Sultan in Istanbul. In 1914 he was drafted into the Turkish Army where he served as a military engineer. After the war he returned to Istanbul, but the increasing hostilities of the Turks towards the Armenians led him to emigrate to the United States in 1921. He settled in Washington and joined forces with Harry Wardman, who was already heavily involved in real estate development by this time. Mesrobian became his chief architect and stayed with him through his bankruptcy, designing a few buildings for him on the little bits of land for which he was able to maintain ownership after his declaration of bankruptcy in 1930. Mesrobian's architectural style passed through several phases. \*(Hickman, op. cit.)

The Macklin of 1939 was also designed by Mihran Mesrobian in a more typical Art Deco style. He introduced an unusual site plan which provided an interesting and successful solution to the combination of residential and commercial functions as well as parking on a steeply sloped corner lot at Newark and Connecticut Avenue. The apartment building with 18 units is entered at 2911 Newark through a clearly-defined Art Deco entrance. The shops, 3400-3408 Connecticut, are tucked into the hill below the apartment building and are entered from the parking lot at the corner. The functions are clearly separated because of the clever way the architect took advantage of the site. In addition the apartments are elevated above the Avenue with lots of air, light and good views. Another aspect of Mesrobian's site plan is very significant. The building is set back, it does not dominate this very important corner which has always marked the entrance into the oldest portion of Cleveland Park. From Connecticut Avenue, the hill-with its houses rising in a nice progression of front porches along the street-is clearly visible. Likewise, as one descends the hill on Newark Street, one has a view of the whole commercial area and beyond to Rock Creek Park, which calls to mind the spectacular view the earliest residents of the streetcar suburb would have had as they walked down the hill to catch the streetcar into the city. By siting his building as he did, Mesrobian left some vital open space with a significant view clearly indicating the integral relationship between the residential community and its vital neighborhood shopping center.

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According to the City Directories the first shop in Cleveland Park was the Monterey Pharmacy, which opened in 1923 in the Monterey Apartments at the corner of Porter and Connecticut Avenue. It was soon followed by grocery stores at 3311 and 3313 and 3315 Connecticut and two gas stations, all of which opened in 1925. A hairdresser and a confectioner plus two more grocery stores opened in 1926. By 1931 the first coordinated shopping center in Washington D.C. providing a convenient parking lot in front had opened with a hardware store, a drug store, two grocery stores, a hairdresser and barber, a bakery and a delicatessen; also by this date a bank, a plumbing establishment, and a Singer Sewing Machine store, were in place to service all the needs of the homeowners and apartment dwellers. Cleveland Park was finally getting the commercial services that were needed by the residents who previously had to travel into the downtown area for all of their shopping. In 1937 the Uptown Theater opened to provide a recreational facility for the neighborhood and in its accompanying shops were a bookstore, a florist, a beauty shop, a pharmacy, and a hat shop. The Post Office opened in 1941 and the library in 1952-3 making Cleveland Park indeed a small town within the city.

David A. Baer and Robert O. Scholz constructed the first shops in 1924 which were 3 one-story buildings presently addressed at 3309 to 3313 Connecticut Avenue. The Great A & P Tea Company, Piggly Wiggly Groceries, and the American Beef Company quickly occupied these buildings. Thereafter, Baer and Scholz moved down the block constructing 3307 which was built to provide a store at street level with an apartment above. Then in 1926 they undertook the first mixed use building in Cleveland Park. There are only two apartment-commercial complexes built in Cleveland Park; the other one is the previously-discussed Macklin at the corner of Newark and Connecticut, built in 1939. Baer and Scholz constructed a 5-story apartment building at the corner of Macomb and Connecticut, which included three stores in the lower level along the Avenue and a separate entrance to the apartments on Macomb.

Baer and Scholz helped to establish the scale and rhythm for building along Connecticut Avenue in Cleveland Park. A pattern developed with four- or five-story apartment buildings anchoring the corners at the cross streets, and lower single-story buildings lining Connecticut Avenue in between these taller structures. The stores were principally constructed of brick and stone with limestone ornament adding decorative touches around the doors and windows and along the rooflines. In the 1920's these details were generally Georgian in origin whereas during the 1930's more specifically Art Deco details and materials became popular.

In 1930 Shannon and Luchs introduced a new kind of shopping experience to the neighborhood, and indeed to the city as a whole, when they constructed the "Park and Shop" in the block between Ordway and Porter on the east side of Connecticut Avenue. They hired the architect Arthur B. Heaton to design this complex which included shops, parking spaces, a gas station and an automobile laundry. The significance of this early shopping center has been recognized

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in local newspapers and national architectural journals. As previously mentioned, Richard Longstreth, identified it as an early and very fine example of this new type of convenience shopping center which was just being established in the 1920's and 1930's. Enlightened developers were beginning to recognize that the car was here to stay and that their designs, if they were to be commercially successful, needed to provide for the convenience of the shopper driving an automobile. The Cleveland Park "Park and Shop" was in the first wave of these shopping centers to be built in the country and has repeatedly been cited as the first one of its kind in Washington D.C. and a successful prototype for a residential shopping area.

Heaton's design in a Colonial Revival style was commended by the Architects' Advisory Council when they reviewed it. This committee was set up in 1922 by the local chapter of the AIA to review various building projects when they were presented to the District authorities requesting a building permit and to make certain suggestions which would improve the quality of the design. As Appleton P. Clark said in his essay about Washington architecture, "The committee sometimes goes further (than suggestions) and commends designs which appear specially worthy." \*(Appleton P. Clark, Jr. "History of Architecture in Washington," Washington Past and Present, edited by John Claggett Proctor; New York, 1930; Volume II, p. 517) This means that Heaton's design was placed in the second of five categories with the statement that it "meets exceptionally well the standards which should be maintained for private buildings in the national capital." (Building Permit #134350 dated 7/9/1930 in The National Archives in Washington D.C.)

The significance of this prototype shopping center needs to be expanded upon. The Park and Shop exemplifies a significant aspect of the economic heritage of the National Capital. It is a pioneering example of a planned neighborhood retail center in Washington. It represents an early coordinated group of shopping facilities, the presence of each unit reinforcing the attraction of the others. It offered off-street parking to enhance convenience and market appeal. It reflects the most advanced approach to small scale retail development in the District and in the U.S. at that time. It was designed to address then current shifts in food product retailing: from home delivery to self-service at stores containing a wide variety of items. It was planned specifically to meet daily shopping needs of residents of Cleveland Park and other neighborhoods along the Connecticut Avenue corridor.

The Park and Shop exemplifies a significant aspect of the architectural heritage of the National Capital. It is an exemplary design of the period in its synthesis of expressive qualities manifesting its 1) commercial function, 2) new type of configuration and setting with off-street parking as a central component, 3) compatible relationship with a residential district, and 4) its character as a dignified component of the Connecticut Avenue corridor.

The Park and Shop embodies the distinguishing characteristics of an architectural style significant to the appearance and development of the National Capital. It is a noteworthy example of Colonial Revival design, as it was developed during the 1920's and 1930's, adapted to a small-scale

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commercial building. It represents Colonial Revival work which was the primary contributor to the character of suburban areas developed in the District and surrounding areas during the 1920's and 1930's - two important decades in the city's history.

The Park and Shop embodies the distinguishing characteristics of a building type significant to the appearance and development of the National Capital and the Nation. It is the earliest example in the Washington metropolitan area of a neighborhood shopping center with a L-shaped configuration enframing a parking lot at the property's front. It is a type that was widely emulated throughout the metropolitan area; at least twelve examples in the District and eight in nearby Maryland and Virginia suburbs were constructed between 1936 and 1944. This type continued to be a standard one during the post-World War II era. It was also a very early example of this type on the East Coast; no earlier example in the the East is known at present. The Park and Shop received national praise as an exemplary neighborhood shopping center in architectural and planning journals of the 1930's. Nationally, it appears to be a very early fusion of components of drive-in markets (developed in southern California during the second half of the 1920's) and automobile service centers (developed by oil and tire companies in several parts of the country during the same period). It was highly unusual at the time to combine food and other traditional retail facilities with those catering to the automobile. It is an important example in the history of shopping centers in the U.S.

The Park and Shop is a notable work of an architect who influenced the development of the National Capital. Arthur B. Heaton, a respected practitioner in Washington for over forty years, was an accomplished expositor of eclectic architectural modes of the period and was involved with efforts to improve the general calibre of design in the city. He was the designer of noteworthy commercial, institutional, and industrial buildings of the preiod. He was an automobile enthusiast and showed special ingenuity in responding to new programmatic needs of buildings designed to accomodate motor vehicles. His design of the Park and Shop for Shannon and Luchs exemplifies this as does the Capital Garage, also for Shannon and Luchs (1926, demolished), cited as being the first multi-level parking facility in Washington and the largest of its type in the U.S. at that time. He also designed two significant residential developments, both for Shannon & Luchs, in Washington: Burleith (1923) embodies progressive concepts advanced by housing reformers in the 1910's and 1920's, using row houses to create a cohesive, yet varied, ensemble in a suburban setting for moderate-income families; Wrenwood (1928) is an early example in Washington of a cul-de-sac arrangement for detached houses - a form then being employed on a much larger scale by Clarence Stein and Henry Wright for their design of Radburn, New Jersey (1928-1929) - both Washington projects reflect Heaton's interest in neighborhood planning.

The Park and Shop is a notable work of a developer which has influenced the development of the National Capital. Shannon and Luch, established in 1906, is a major real estate firm which has played a significant role in the development of the District of Columbia for many decades. The Park and Shop

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was the first of several neighborhood shopping centers developed by the firm in the metropolitan area and has often been cited in newspaper articles between 1932 and 1981 as one of the firm's most innovative contributions to the District. Shannon and Luchs were the leaders in this regard prior to World War II. This firm has also been noted for constructing the Capital Garage, Washington's first medical building, and a number of subdivisions containing moderately priced houses.

The Park and Shop contains significant information about historic settlement patterns. It is an important example of a planned neighborhood shopping center, reflecting widespread effort in the U.S. to reform the nature of commercial development along major urban arteries. It achieved national recognition through architectural journals as an exemplary demonstration of planned commercial development; it was probably influential elsewhere in this regard. It reflects the nationwide movement during the 1920's and 1930's to plan complete residential neighborhoods; this same concern was also reflected in other Shannon and Luchs projects designed by Heaton. It was designed as a contributor to the dignified orderly development of the Connecticut Avenue corridor (from Rock Creek Park to Chevy Chase) by the Newlands syndicate and other interests with the aim of offering a model for suburban development. It is an integral component of the Cleveland Park commercial node, the finest example in the District of a contained, linear retail center from the 1920's and 1930's.

3407 Connecticut Avenue which was built to be a showroom for Thomas E. Clark, plumbers, was the only other commercial building in Cleveland Park which received a commended rating from the Architects' Advisory Council. It was designed by architects Frank Upman and Percy Adams in 1930. It is a significant example of Washington Commercial Art Deco which retains its original 1930 appearance with a large show window and has the distinction of being a rare remaining example of a commercial building whose facing is Aquia Creek sandstone.

Individually there are some other significant shop structures, but it is the integrity of the entire complex which is important for the Cleveland Park Historic District. The scale, the materials and decorative details, the rhythm created by tall and short, projecting and receding, and the general overall appearance and feel of the streetscape combine to make this a very human and appealing place in which to do one's shopping. It is conducive to the community spirit which is so much a part of Cleveland Park and it is compatible with the residential architecture. It is representative of the scale of commercial development in the streetcar suburbs just after the turn of the century. The fact that this scale and character has been maintained thus far is significant in itself.

The Uptown Theater "is a key example of Art Deco architecture in Washington" according to Richard Striner, President of the Art Deco Society of Washington. "In my opinion, of all the Art Deco movie palaces surviving in Washington, it is, without question, in the best original condition."  
\*(Telephone Interview, July 9, 1985). It is, in fact, the centerpiece of a "little Art Deco district."

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Built by Warner Brothers (their fourteenth local theater) and designed in the Art Deco style by noted theater architect John Jacob Zink, this 1936 structure is the last of the large movie houses still in use as a movie theater in the District of Columbia.

The Uptown is a distinguished and celebrated example of a large, high-quality movie theater, continuously in use as such since the 1930's, and continuously upgraded to enhance its value as a large theater both for the community and the city at large. It is now the last vestige of the age of opulent "presentation houses" for films in Washington D.C.

John J Zink, headed the preeminent firm in the Mid-Atlantic region, Zink, Atkins, and Craycroft, which was devoted to designing movie theaters. According to contemporary news clippings, John Zink was a "well-known architect who has planned numerous theaters throughout the country." \*("Work will begin on New Theater", Washington Post, April 11, 1935)

In some ways, the Uptown was a forerunner of later suburban theaters of the 1950's. It was designed to be a neighborhood theater, it was smaller than downtown houses in general and not intended to be a first-run house, meaning that it would be used to show films that had already played at a downtown location. The commercial area in Cleveland Park was still developing in the 1930's providing Warner Brothers the opportunity to experiment with installing a theater in an area previously untouched by the movie industry. Zink intended the Uptown to be up-to-date in all features from the air conditioning and the light fixtures to the exterior Art Deco design with flashing neon lights and etched glass windows.

The Uptown Theater was opened on October 29, 1936 with a gala affair featuring many prominent Washingtonians, high officials from Warner Brothers, and the architect himself. "When the ceremonies began at 8:15 p.m., the 1,500 seats were filled with District officials, civic leaders and persons prominent in the Cleveland Park section, and other hundreds milled up and down the brightly lighted land outside, enthusiastic at the opening of Washington's most modern 'neighborhood' theater." Commissioner Melvin C. Hazen reminisced about the days before Connecticut Avenue was extended, and Washington had only one small movie theater. He said, "This new theater, modern in every respect, is a testimonial to the growth of this marvelous boulevard and also the growth of the movie industry." \*(New Theater, 'Uptown' has Gala Opening: Cleveland Park shows pride in Connecticut Avenue Playhouse; Commissioner Hazen speaks," October, 1936)

It is the largest theater remaining as a single movie house in the District of Columbia. It draws crowds from throughout the city for some of its exclusive runs, but it is "first and foremost a neighborhood institution. Since 1936, it has had only three managers." \*(Scott Sublett, Upbeat, Upscale, Updated - The Uptown Theater," The Washington Times Magazine; Friday, January 27, 1984; p. 5D) Sublett went on to say that some people had regular seats which they habitually selected, a tradition continued by some present-day patrons.

Whereas the 3500 block of Connecticut is largely representative of the Colonial Georgian, the 3400 block has a significant collection commercial Art



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Deco buildings. Accompanying the theater, and incorporated into its design, were six shops located to the south which connect to the stores in the lower level of the Art Deco Macklin apartment house at the corner of Newark and Connecticut Avenue. Across the street is the original Thomas E. Clark Plumbers Showroom at 3407 with its handsome Art Deco facade and the Roma Restaurant with its beautiful aluminum panels. At Richard Striner, President of the Art Deco Society of Washington has written: "...the extensive one-story building around the Uptown Theater on Connecticut Avenue, with its unbroken display of commercial Art Deco, is among the best examples in the city. The streamline style, with its horizontality, is used to connect the shops in a continuous band from the Uptown Theater to the base of Mesrobian's Macklin Apartments, with which the stores intersect. On the other side of Connecticut Avenue, the pattern continues in structures like the Roma Restaurant. Some very beautiful aluminum spandrels, reminiscent of the Chanin Building in New York, were recently uncovered on the Roma's facade." \*(Hans Wirz and Richard Striner; Washington Deco: Art Deco in the Nation's Capital; Smithsonian Institution Press, 1984.)

Across the street from the Uptown Theater in 1936 the Ofty building at the corner of Ordway was designed by W.N. Denton to include a variety of occupants including a restaurant and next door the same year a Kresge's was designed by their in-house designer G.E. Sexton. The Kresge's facade is presently covered by the Safeway's mansard while the Ofty building maintains its original integrity and mixed use occupants. The Post Office designed by C. Meigs in 1940 and the Cleveland Park Library which opened in 1952 continue the low scale along Connecticut Avenue and provide additional necessary services to the neighboring residents.

The Klinge Valley Bridge designed by Paul Philippe Cret in 1931 provides a distinctive Art Deco entrance into the Cleveland Park Historic District with its zigzag metal railing panels and 'classically' shaped urns with fluted glass. Cret was born in Lyons, France and educated at the Ecole des Beaux Arts before moving to Philadelphia to teach at the University of Pennsylvania at the turn of the century. In 1907 he launched his very successful architectural career. "Internationally famous American architect, Mr. Cret won wide recognition during his professional career as the designer of many distinguished buildings, and was honored by degrees from leading universities in this country and Europe." \*(Henry F. and Elsie Rathburn Withey, Biographical Dictionary of American Architects (deceased); Los Angeles, 1970; p. 149.) This bridge is significant not only for its distinguished Art Deco design but also for its simple steel arch construction which pleased the Commission of Fine Arts because it created "a minimal intrusion to the wooded valley. Random stone abutments lessen the impact of the steel on the natural landscape." \*(Donald Beekman Myer, Bridges and the City of Washington; The Commission of Fine Arts, 1974, p. 74.)

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In compliance with the National Register's Criteria the following list of buildings located within the boundaries of the Cleveland Park Historic District but constructed after 1941 are considered noncontributing. It should be noted that they are of the same quality of location, design, materials, workmanship, setting, feeling and association as the buildings constructed prior to 1941 and are compatible in scale and materials.

- 1 3411 Ordway (1962) - I.M. Pei, architect
- 2 3530 Ordway (1963) - Winthrop Faulkner, architect
- 3 3540 Ordway (1968) - Winthrop Faulkner, architect
- 4 3403 36th St. (1978) - Winthrop Faulkner, architect
- 5 3407 36th St. (1978) - Winthrop Faulkner, architect
- 6 3411 36th St. (1978) - Winthrop Faulkner, architect
- 7-9 3 Dormitories at Rosedale, 3501 Newark (1968)- Avery Faulkner, architect
- 10 3300 Highland Place (1970) - John Richard Andrews, architect
- 11 3418 Newark (1982) - Reid Dunn, architect
- 12 3305 35th St. (1986) - Theresa Weinheimer, architect
- 13 2756 Macomb
- 14 2710 Macomb
- 15 3203 Macomb (1947)
- 16 3207 Macomb (1947)
- 17 3209 Macomb (1947)
- 18 3511 Macomb (1952)
- 19 3513 Macomb (1952)
- 20 3515 Macomb (1951)
- 21 3517 Macomb (1951)
- 22 3301 36th
- 23 3323 36th
- 24 2964 Newark
- 25 2966 Newark
- 26 3500 Idaho (c. 1980)
- 27 3502 Idaho (c. 1980)
- 28 3504 Idaho (c. 1980)
- 29 3506 Idaho (c. 1980)
- 30 3703 Porter (c. 1980)
- 31 3537 Ordway
- 32 3541 Ordway
- 33 3545 Ordway
- 34 3552 Quebec
- 35 3554 Quebec
- 36 3238 Rodman
- 37 3200 Rowland Place
- 38 3202 Rowland
- 39 3204 Rowland
- 40 3206 Rowland
- 41 3101 Quebec (c. 1980)
- 42 3414 29th St.

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- 43 3021 Ordway (1948)
- 44 3025 Ordway (1948)
- 45 3029 Ordway (1949)
- 46 3045 Ordway (1949)
- 47 3120 Ordway (1951)
- 48 3122 Ordway (1950)
- 49 3126 Ordway (1950)
- 50 3130 Ordway (1949)
- 51 3134 Ordway (1949)
- 52 3220 Ordway (1955)
- 53 3306 Ordway (1951)
- 54 3310 Ordway (1955)
- 55 3314 Ordway (1954)
- 56 3318 Ordway (1954)
- 57 3091 Ordway (1970's)
- 58 3093 Ordway (1970's)
- 59 3095 Ordway (1970's)
- 60 3097 Ordway (1970's)
- 61 National Cathedral School for Girl's, new building (1960)  
3609 Woodley Road
- 62 Cleveland Park Library, Conn. Ave. & Macomb (1952)
- 63 3535 Connecticut, Exxon Station (1980's)
- Buildings with new facades
- 64 3524-26 Connecticut (1945) - R.C. Archer, architect
- 65 3401-5 Connecticut, American Security Bank
- 66 3327 Connecticut, People's Drugstore
- 67 3337 Connecticut, H.R. Block
- 68 3515 Wisconsin (built 1915) Washington Ballet School

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Unless otherwise indicated all bibliographical material is in the private possession of the researcher and will become the archives of the Cleveland Park Historical Society.

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Kathryn Smith  
Richard Striner



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VERBAL BOUNDARY DESCRIPTION

Square 1919 is included except for lots 823 and 35; crossing Newark St., Norton Place, Idaho Avenue, and Porter St. This describes the boundary along the east side of Wisconsin Avenue extending from the Northeast corner of Woodley Road to the Northeast corner of Porter Street.

At the intersection of Porter St. and Wisconsin the boundary turns east along the northern edge of Porter Street extending the depth of the apartment building lot. It then turns north behind the apartment building until it joins Quebec St., Square 1908 is included except for lots 808 and 809.

The boundary line runs east along the northern edge of Quebec Street, and turns northeast at the intersection of Quebec St. and Idaho Avenue. It then continues along the western edge of Idaho Avenue to the juncture of Idaho Avenue and Rodman St. The boundary line turns eastward and divides square 1959 to the north of Rodman St., including only lots 858, 855, 14, 813, 13, 10, 9, 803, 7, 847, 849, 5, 4, 826, 860, 815, 804, and 859. A steep ravine separates Rodman St. from Springland Lane below; the boundary line runs behind the properties on the north side of Rodman which are located on the ridge and are entered from Rodman.

At the line's juncture with 34th St., which it crosses, it turns north running along the east side of 34th St., which is the western edge of Melvin Hazen Park, and turns eastward at the intersection of 34th St. and Tilden St. It continues to follow the boundary of the park on the south side of Tilden St. until it reaches Sedgwick St. which it crosses and continues eastward along the southern edge of Tilden until it reaches Connecticut Avenue.

At this point the boundary line turns south by southeast and follows the western edge of Connecticut Avenue. Just beyond Sedgwick Street the boundary line turns east crossing Connecticut Avenue to include the Broadmoor Apartment House, lot 800 in Square 2226. The line proceeds south by southeast across Quebec and Porter Streets and runs down the alley behind the Exxon Gas Station and the Park and Shop, including lots 805, 806 and 807 in Square 2222. The line crosses Ordway Street continuing down the alley running south by southeast until it intersects the alley which turns east behind the residences along the north side of Macomb St. It follows this alley eastward until it intersects 27th Street, the line crosses 27th Street to include all of the following lots 818, 822, 802, 1, 2, 3, 4, 5, 6, 32, 9, 10, 11, 12, 13, 14, 15, 31, 23, 22, 21, 25, 821, 819, and 820 in Square 2218. The line includes the Indian Embassy property at the end of Macomb Street beyond 27th Street which is lot 804 in Square 2216. The boundary line continues south to include the properties on both sides of Macomb St. N.W. in the 2700 block and includes the Connecticut Avenue Bridge which spans Klingle gap.

The line drops down the steep ravine at the eastern edge of the Indian Embassy property and intersects Klingle Road. At this juncture the line turns westerly to follow the curves in the road proceeding west, and occasionally south, along the northern edge of Klingle Road. The line continues westward until Klingle joins Woodley Road. It then follows the northern edge of Woodley until it returns to the point of origin, the intersection of Wisconsin Avenue and Woodley Road.

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The Cleveland Park Historic District includes all of the following squares and their inclusive lots; exceptions are clearly indicated.

1911	1921 - (except lots 26 & 27)
1918	1919 - (except lots 823 & 35)
1912	1908 - (except lots 808 & 809)
1914	1922
1909	2065
1949	2064
1952	2063
1953	2091
1954	2088
1956	2079
1957	2075
1958	2074
2068	2072
2090	2067
2089	2061
2077	2062
2059	2078
2060	2076
2087	2066
2084	2058
2082	2073
2069	2071
2070	1913
2219	2215

2216 - including only lot 804  
2226 - including only lot 800  
2222 - including only lots 805, 806, & 807  
2218 - including only lots 818, 822, 802, 1, 2, 3, 4, 5, 6, 32,  
9, 10, 11, 12, 13, 14, 15, 31, 23, 22, 21, 25, 821, 819, 820  
1959 - including only lots 858, 855, 14, 813, 13, 10, 9, 803, 7,  
847, 849, 5, 4, 826, 860, 815, 804, 859

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BOUNDARY JUSTIFICATION

architectural structures of a different type and a different time period behind the neighborhood shops on the western side of the avenue.

North Boundary. The northern boundary is a natural boundary formed by the open space playing fields of the Sidwell Friends School and the Hearst Playground (both are outside the boundaries of the historic district), the steep revine to the immediate north of the houses on Rodman Street, the Melvin Hazen Park (included inside the historic district) and the grounds of the Embassy Complex and Intelsat approached from Van Ness St. N.W. (outside the boundaries of the historic district). These are natural topographical features including open fields, a steep revine, wooded land and hills which historically marked the northern boundary of the development pattern exemplified within the Cleveland Park Historic District.

East Boundary. The eastern boundary is formed by Connecticut Avenue, with non-conforming buildings on the eastern side of the avenue excluded. This boundary is based upon a visual barrier formed by newer construction of apartment buildings of a different style of architecture from the buildings which form the integral core of the Cleveland Park Historic District. Both sides of Connecticut Avenue within the commercial precinct have always been an integral part of Cleveland Park as is evident from early maps and buildings permits. At the turn of the century the residential section of Cleveland Park extended on Macomb Street across Connecticut to the Indian Embassy on the hill overlooking Rock Creek Park. The shops and the apartment houses along Connecticut Avenue which are contemporary with the development of the residential portion of Cleveland Park and were built to complement and serve the residential neighborhood are an integral part of the Cleveland Park Historic District. The boundary line is drawn along the alley behind these significant contributing buildings to separate them from the more recently built condominiums and apartment buildings.

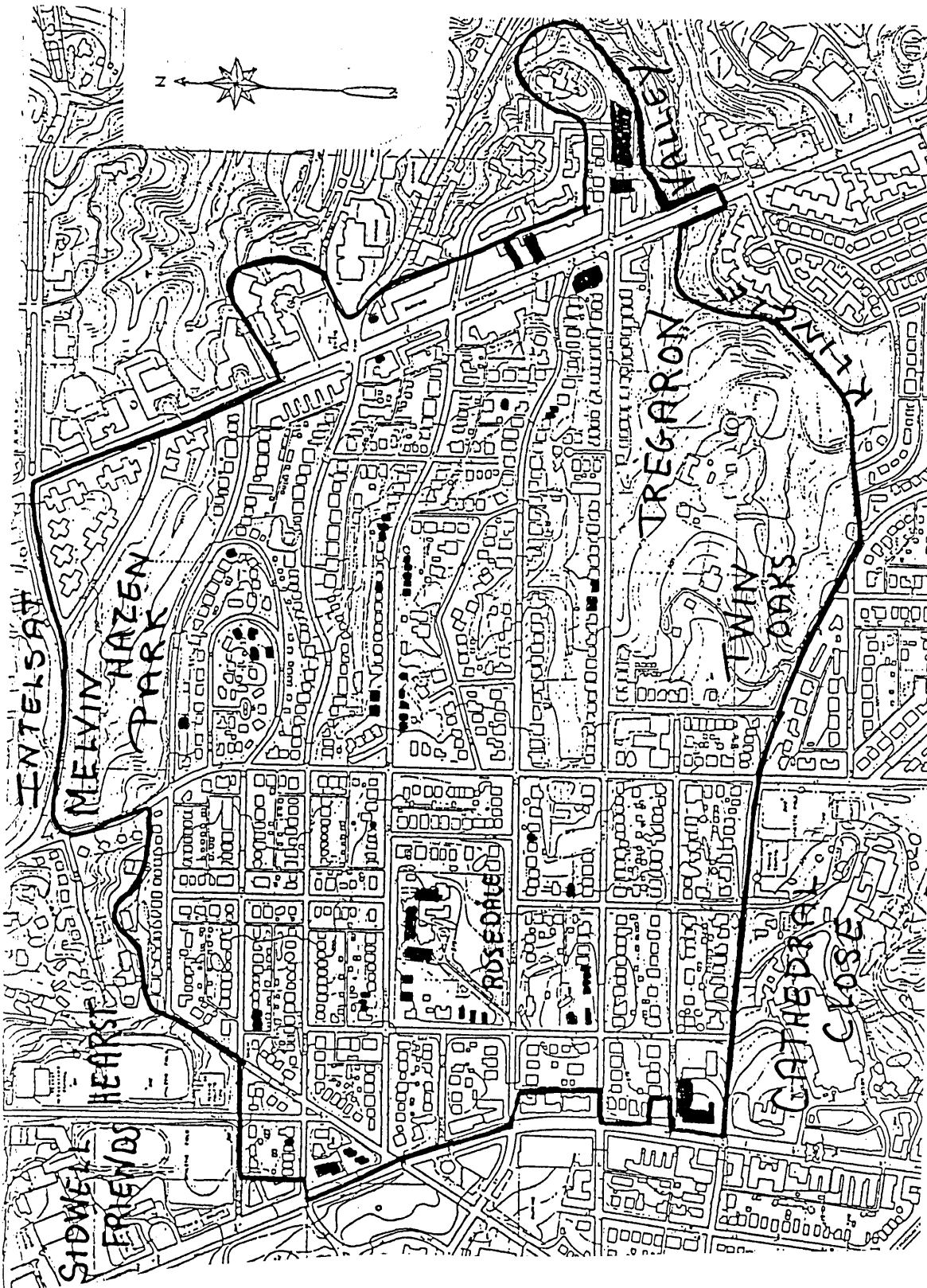
South Boundary. The southern boundary is formed by natural topographical features formed by the woodland and steep ravines of Klinge Valley and the Tregaron and Twin Oaks Estates (included inside the historic district) and the open space of the grounds of the National Cathedral (outside the boundaries of the historic district). The residences to the south of these natural boundaries are part of Woodley Park which is a distinctly separate community in terms of its development history and stylistic tendencies.

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MAP  
OF  
NONCONTRIBUTING  
BUILDINGS

(See Section 8  
pages 7, 43 & 44)

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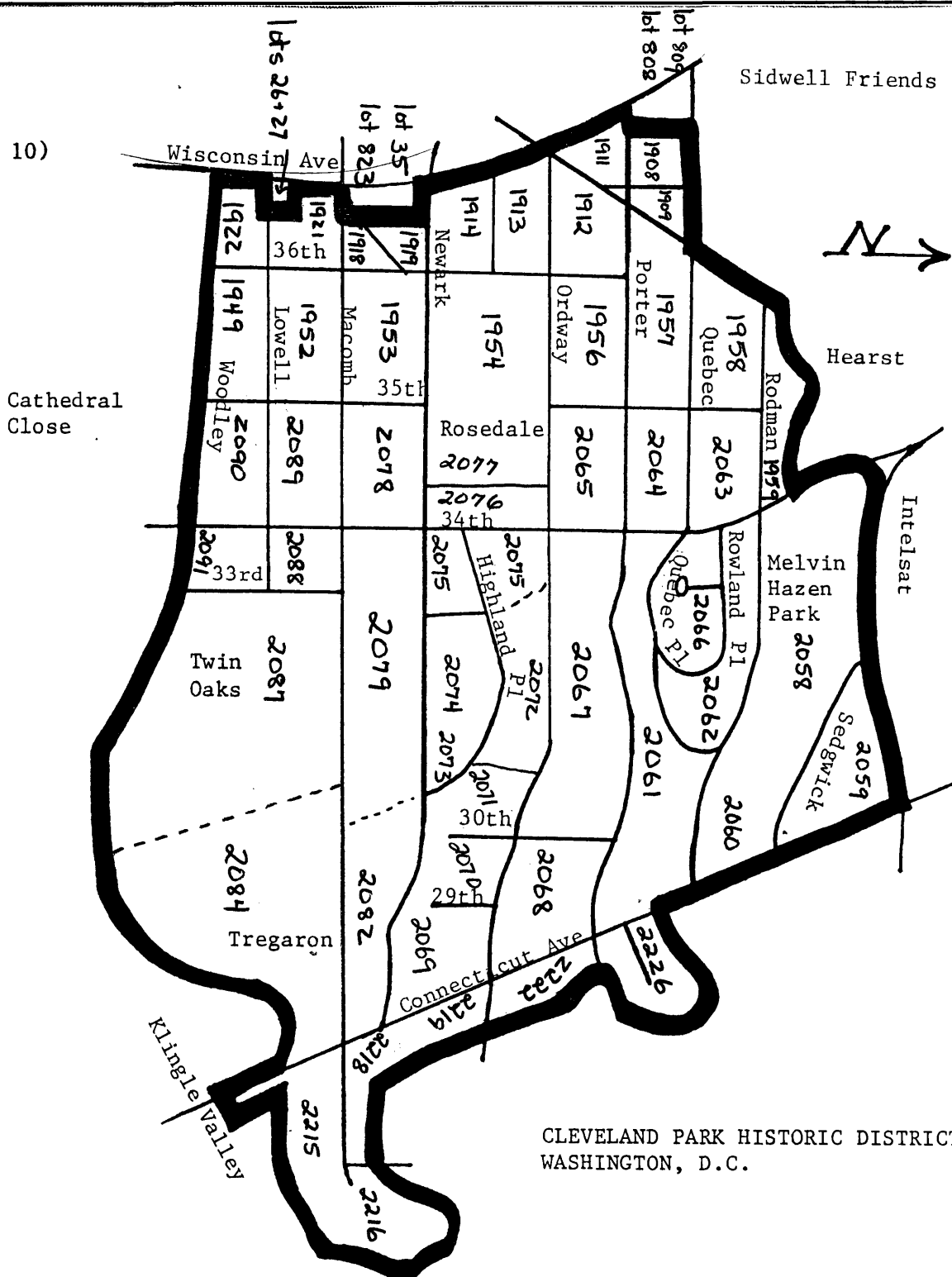
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MAP OF  
SQUARES

(See Section 10)



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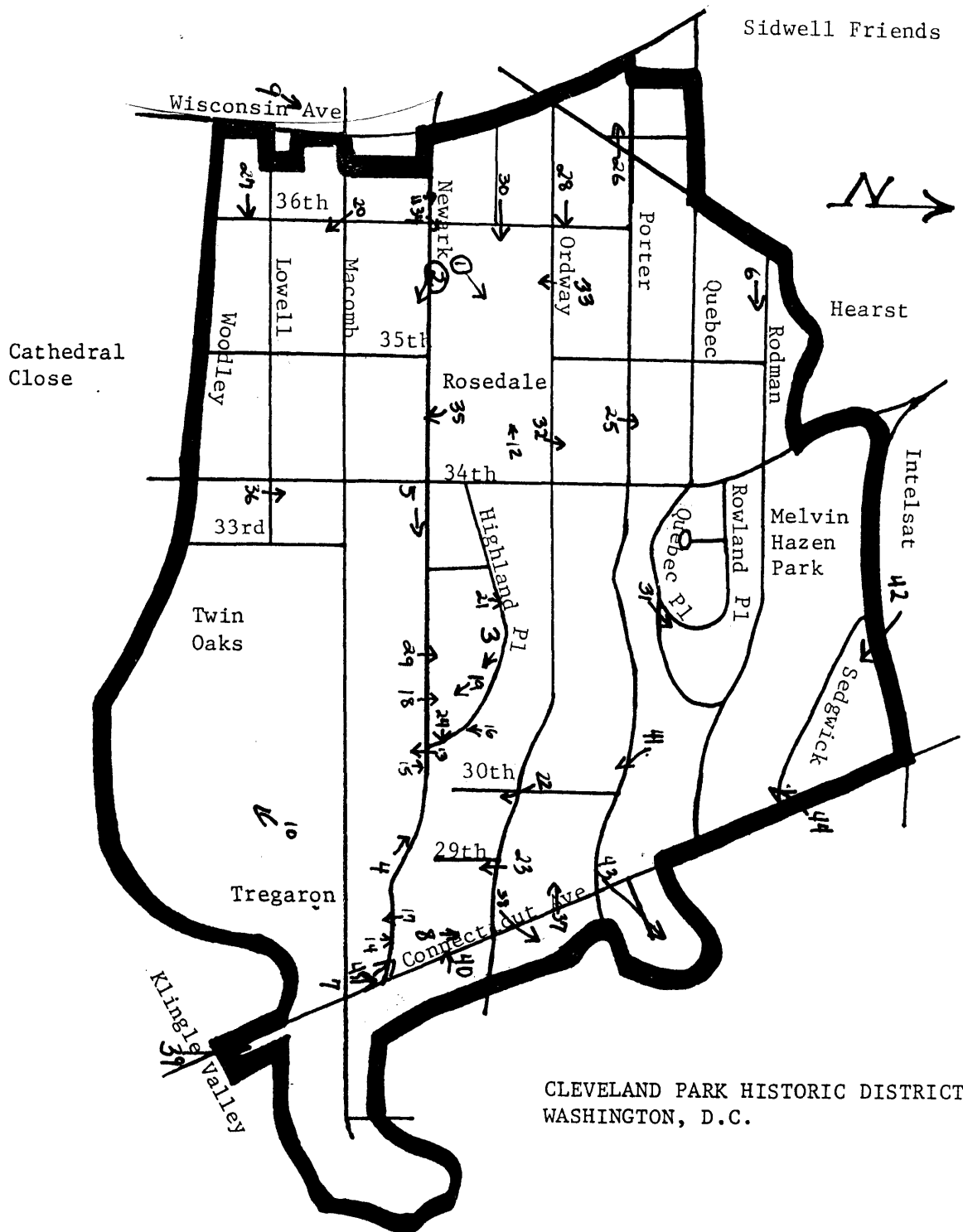
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MAP OF  
PHOTO  
LOCATIONS

(See Photos)



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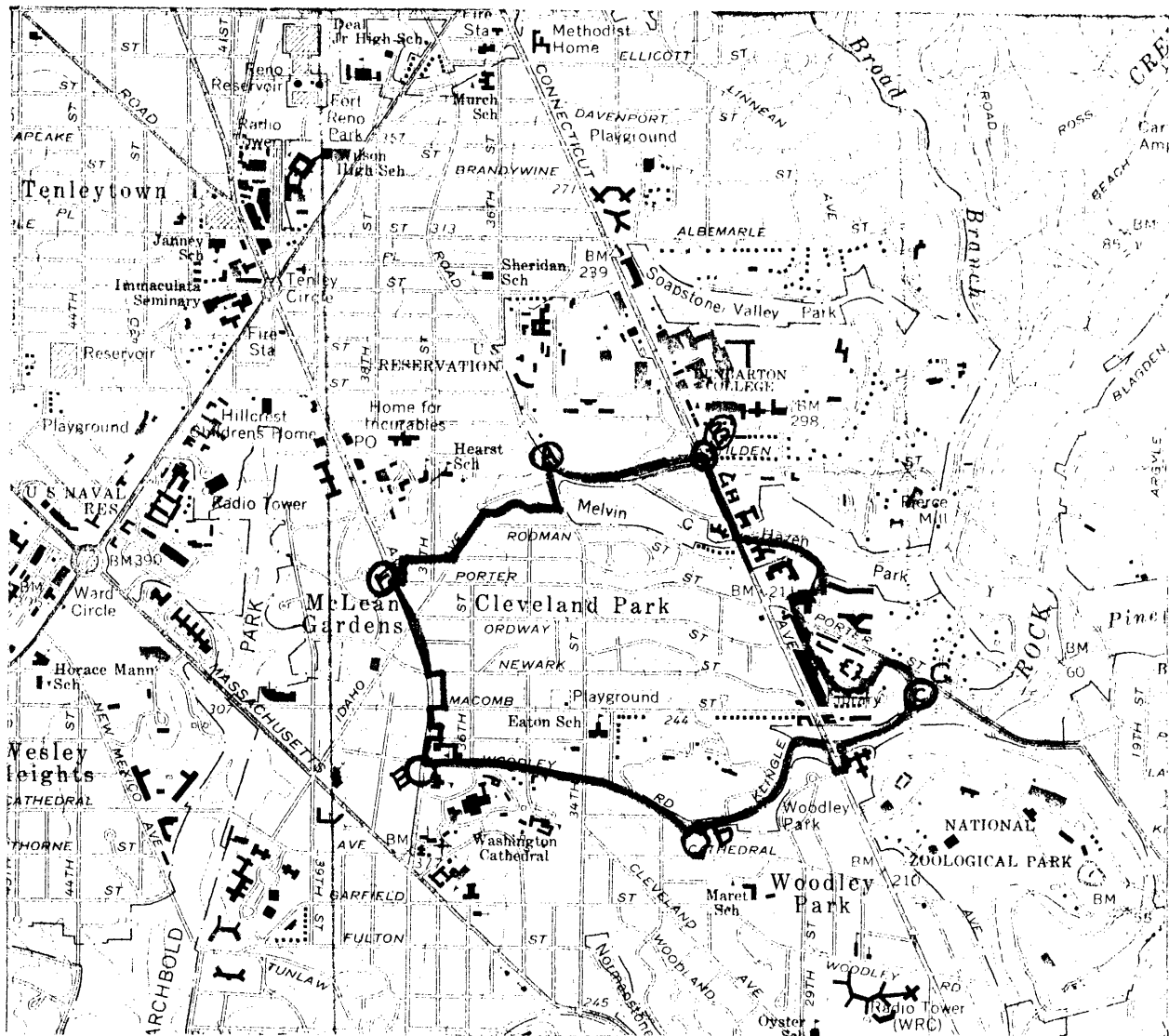
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CLEVELAND PARK HISTORIC DISTRICT  
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DETAIL OF USGS MAP



CLEVELAND PARK HISTORIC DISTRICT  
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UTM DATA

a. 18 320800 4312040	d. 18 321250 4310810
b. 18 321300 4312000	e. 18 320260 4311050
c. 18 322000 4311190	f. 18 320220 4311650