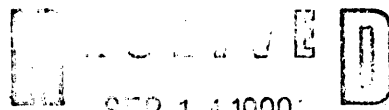


United States Department of the Interior
National Park ServiceNational Register of Historic Places
Registration FormNATIONAL
REGISTER

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 Lisner Auditorium

other names/site number The George Washington University Auditorium

2. Location

street & number 730 21st Street, N.W.

☐ not for publication N/A

city, town Washington

☐ vicinity N/A

state code DC county District of code 001

zip code 20052

Columbia

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
1	_____ buildings
_____	_____ sites
_____	_____ structures
_____	_____ objects
1	_____ Total

Name of related multiple property listing:
N/ANumber of contributing resources previously
listed in the National Register 0

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

S H P O

Date

State or Federal agency and bureau

In 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 Anders

10/25/90

Signature of the Keeper

Date of Action

6. Function or Use

Historic Functions (enter categories from instructions)

EDUCATION/College

RECREATION AND CULTURE/Auditorium

Current Functions (enter categories from instructions)

EDUCATION/College

RECREATION AND CULTURE/Auditorium

7. Description

Architectural Classification

(enter categories from instructions)

MODERN MOVEMENT

Other: Abstract Classical

Materials (enter categories from instructions)

foundation Brick

walls Limestone

roof Asphalt

other Metal

Describe present and historic physical appearance.

Lisner Auditorium, located at 730 21st Street, N.W. (Square 79, Lot 853), is a large rectangular building measuring approximately 120 feet long and 150 feet deep. Designed in 1940 by the architectural firm of Faulkner and Kingsbury, the building expresses its modern roots in the basic geometric form of a cube. Its association with the stripped classicism phase of the Art Deco movement, so pervasive in Washington, is also evident in the extreme abstraction of classical forms. The building is sheathed in a tight skin of light colored limestone which contributes to the formal appearance of the building. The alternating limestone courses of square and rectangular blocks and the precise placement of joints present a pleasing pattern to the stonework.

Oriented to the east of 21st Street, the projecting box-like portico offers the only relief to the severe geometrical form of the building. While the lines of the portico mimic those of the building, the scale and abstracted columns echo classical qualities. The building is approached from 21st Street by a concrete walkway spanning the full width of the portico. The three bays of the portico are pierced by doors leading to the interior space. Polished metal grates, steel panel doors and light fixtures based loosely on the design traditions of the Art Deco movement accent the building.

The interior of the building continues the modern and abstracted classical forms of the exterior. The foyer is marked by a green marble floor while the lobby is delineated with a brown marble floor. The auditorium is accessed by three entrances which lead to a back cross aisle. Two aisle continue to the front of the auditorium which has a seating capacity of 1495. Recessed lights are placed within the arched ceiling.

Through its scale, proportion, material and classical references, Lisner Auditorium achieves a formal dignified quality while at the same time expressing its modern roots. Both its modern and formal character are skillfully manipulated to speak the building's function as a prominent center for the performing arts in Washington.

8. Statement of Significance

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

☐ nationally ☐ statewide ☒ locallyApplicable National Register Criteria ☒ A ☐ B ☒ C ☐ DCriteria Considerations (Exceptions) ☐ A ☐ B ☐ C ☐ D ☐ E ☐ F ☐ G

Areas of Significance (enter categories from instructions)

PERFORMING ARTS

ARCHITECTURE

Period of Significance

1940 - 1946

(construction to
completion)

Significant Dates

1940

1946

Cultural Affiliation

N/A

Significant Person

Architect/Builder

Architect: Faulkner, Waldron

Builder: Tompkins, Charles A.

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

The George Washington University, by virtue of its academic standing and its physical presence, stands as a significant institution in the District of Columbia. The history and development of the school, from its beginnings in the early nineteenth century to its current status as a major urban university, is inextricably linked to the history and development of Washington as the Nation's Capitol. A number of the University's buildings are especially noteworthy for their strong associations with the University and significant figures in the city's history.

Lisner Auditorium is an important cultural resource for the city of Washington and offers a skillfully executed architectural achievement for the University campus. Designed in 1940 by Waldron Faulkner of the architectural firm, Faulkner and Kingsbury, Lisner Auditorium's bold geometrical form, clean, taut limestone skin and highly abstracted classical references act as the sole ornamentation for the building. It is one of the University's finest examples of modern architecture. Additionally, Lisner Auditorium has served as the focal point for University cultural events as well as for the Washington community.

The building's stripped classical appearance is part of the larger modern movement which is found on numerous governmental buildings in Washington. Lisner Auditorium exemplifies the architectural heritage of the city in this regard and embodies the distinguishing characteristics of the modern architectural movement and the auditorium building type that were significant to the appearance of the city (Criteria C). Furthermore, its role in the development and functioning of the University associates it with an institution that has contributed significantly to the heritage of the National Capital (Criteria A). It is also associated with an architect who has contributed to the architectural heritage of Washington, D.C. (Criteria C). The building possesses integrity of location, design, setting, materials, workmanship, feeling and association.

☒ See continuation sheet

9. Major Bibliographical References

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Application to the Joint Committee on Landmarks of the National Capital for Designation of Lisner Auditorium as a Historic Landmark. Submitted by The George Washington University & Advisory Neighborhood Commission 2A, April, 1987.

☒ 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: _____

10. Geographical Data

Acreage of property 0.4 acre

UTM References

A 18 322 460 4307380
Zone Easting Northing

C

B
Zone Easting Northing

D

☐ See continuation sheet

Verbal Boundary Description

In Square 79, portion of Lot 853, consisting of 122-foot frontage along 21st Street, N.W., by 150-foot frontage along H Street, as indicated on the supplemental map.

☐ See continuation sheet

Boundary Justification

The boundary includes that portion of Lot 853 in Square 79 that has been historically associated with the building.

☐ See continuation sheet

11. Form Prepared By

name/title Anne H. Adams/Architectural Historian

organization Wilkes, Artis, Hedrick & Lane, Ctd. date September, 1989

street & number 1666 K Street, N.W. telephone 202-457-7800

city or town Washington, state D.C. zip code 20006

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The George Washington University began in 1821 as the Columbian College under a charter granted by President Monroe. The small school was located near Florida Avenue and Sixteenth Street in northwest Washington. By 1870, it had grown to include a medical school and law school. At the urging of William Corcoran, a noted philanthropist and Columbian College trustee, the school was renamed the Columbian University in 1873, and shortly thereafter it relocated to the city's financial district on H Street, between 13th and 15th streets, N.W.

It was not until 1905 that the University adopted the name of our nation's first president. In 1904, the George Washington Memorial Foundation chose Columbian University to fulfill the president's dreams for a national university, and the following year the school was renamed The George Washington University.

Operating now as a national university, the school grew ambitious and began its search for a location which would allow for a spacious, self-contained campus environment. The reality of the cost for such a plan, however, almost destroyed the university. In 1912, faced with serious financial troubles, the University was forced to reorganize and relocated to inexpensive rental property at 2023 G Street, N.W. From this modest new beginning, the school took hold in the Foggy Bottom neighborhood and developed into a leading university.

The history of The George Washington University can be traced through four major periods of development: the Needham years, the Harris Plan, the Marvin era, and the Elliott years.

Charles Needham was president of the University from 1902 through 1912, and was instrumental in transforming the school into a national university. His optimism and visions for the school outpaced financial realities, however, and his quest for a formal campus setting ultimately crippled the school.

Upon assuming the presidency in 1902, Needham set out to elevate the university to national standing. Universities around the country were designing, redesigning and relocating their campuses to meet the challenges of a new twentieth century aesthetic, and Needham was determined to make his university a part of this movement. By 1904, the school had been selected as the university to fulfill George Washington's dream for a major academic center in the District of Columbia, and Needham developed plans to correspond to this new function. A site was selected at Van Ness Park, and an architectural competition was held for the new campus design. Percy Ash, the school's professor of architecture, invited six architectural firms to submit plans proposing a general scheme for the site and specific designs for a memorial building. With the help of Charles Mikimo, Chairman of the Park Commission,

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and Bernard Green, Superintendent of the Library of Congress, Ash selected George B. Post and Son of New York for their classically inspired design based on the teachings of the Ecole des Beaux Arts. The five-acre site, however, proved too small for the needs of the University and a new search was launched for a more appropriate location.

This change, however, which required an additional \$2,500,000, caused several of the earlier funding pledges for the Van Ness site to be voided and thus likewise marked the beginning of the school's financial crises. Bank notes became due on the Van Ness property, refinancing demanded more capital, and operating expenses were used to cover the mounting debts. Compounded by the economic panic of 1907, the school found itself unable to pay its professors and on the verge of bankruptcy.

Drastic measures were needed to save the University from financial ruin and in 1908 Needham was swiftly replaced by Admiral Charles Herbert Stockton. After a long distinguished naval career, Stockton was called upon to exercise his strict discipline on the failing school. Costs were cut, realistic goals identified, and finally relocation achieved. In 1912, the school moved to its present Foggy Bottom location and purchased its first building at that site, the former St. Rose's Industrial School.

This step marked the beginning of a new era for the school. With its financial situation now stabilized, and adequate space secured, the school could now concentrate on developing an appropriate campus. Through the influence of a newly elected trustee, Maxwell Woodhull, a neighbor to the school, the Board of Trustees was encouraged to expand its campus at the Foggy Bottom location. The once fashionable neighborhood was in transition, and the lowering real estate prices gave the school the opportunity to acquire the property needed for a formal campus plan.

Between 1910 and 1920, and under the leadership of Stockton, Woodhull and William Collier, president between 1918 to 1921, the University gradually acquired numerous lots in the south portion of Square 102, the city block bounded by 20th, 21st, G and H streets, N.W. In 1921, Woodhull bequeathed his house at the corner of 21st and G Street to the school, further establishing the University's stronghold in that block.

Post-World War I activity increased enrollment at the University and placed further space demands on the school. Washington developer and University trustee Harry Wardman encouraged the Board to purchase a building at 14th and K Streets for the law school, but after some deliberation, the Board reaffirmed its commitment to Square 102, and acquired the downtown building strictly for

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investment purposes. It was now official: The George Washington University would permanently develop its campus at Square 102 in the Foggy Bottom neighborhood of Washington.

Howard Lincoln Hodgkins became president pro tempore in 1921, and immediately set out to develop the formal campus that had been the dream of the school for so many years. In 1922, Hodgkins proposed the purchase of 2014 H Street, the renovation of the G Street buildings, and finally the development of Square 102 into a formal campus. The plans were presented by Albert Harris, a professor of architecture at the University and the District of Columbia's newly-appointed Municipal Architect.

William Mather Lewis was elected as the permanent president of the University in 1923, and under his direction the Harris Plan was begun. By 1925, two of the eight proposed buildings of the Harris Plan were completed. Corcoran Hall, begun in 1923, was located at the western edge of Square 102 and Stockton Hall, completed in 1926, was located across the quadrangle at the eastern terminus of the cross-axial plan.

As the campus was finally taking shape, problems arose concerning the future of the medical school. Talk of mergers with other area health programs not only cast doubts on continuation of the medical and nursing schools, but also halted progress on the development of the other branches of the school. It was not until 1927 that the issue was resolved and that plans for the quadrangle could be resumed.

That same year, however, a new president was appointed to the University. President Cloyd Heck Marvin rejected the principals of the Harris Plan and set out to develop a new image for the University. Marvin approached the University in a completely different manner than his predecessors, bringing a new direction and philosophy to the school. One of his primary objectives was to enhance the image of the University by improving its physical environment and expanding the campus. The Harris Plan was rejected, and Marvin embarked on a new campaign which stressed his belief in functional architecture. Between 1928 and 1934, the school acquired nineteen additional properties in the areas surrounding Square 102, and several new buildings were erected that set a new style for the school grounds.

The Georgian Revival style that was employed in the quadrangle was abandoned for a more direct and modern architecture. Stuart and Bell Halls were constructed on either side of Lisner Hall and displayed a simple rectangular massing of red brick. Although they were not intended as permanent additions to the campus, the buildings nevertheless conveyed Marvin's approach and feeling

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toward the campus were later adopted as the new architectural style for the school.

Marvin turned back to the Georgian Revival style only once before his functional architecture became the sole design formula for campus buildings. The Hattie M. Strong Residence Hall for Women, begun in 1934, was designed in the Georgian Revival style because that style was commonly associated with houses and thus deemed appropriate for a women's dormitory. Strong Hall was the last building to use this mode, however, and Marvin quickly returned to modern designs with abstracted ornamentation.

The principle architect hired by Marvin for these new buildings was Waldron Faulkner. Although Faulkner used the Georgian Revival style on Strong Hall, he seemed more comfortable with the designs he produced for Lisner Hall, the School of Government building and Lisner Auditorium. These buildings were presented in modern resolutions where the geometrical massing, form, and line are the essence of the buildings.

The school's commitment to Waldron Faulkner as the campus architect reflects the school's growing financial resources and desire to establish a sophisticated presence in the community. His ideas coincided with Marvin's principles, and together they created an identifiable image for the George Washington University.

In more recent years, the campus continued to grow under the leadership of President Lloyd H. Elliott. Elected as president in 1965, Elliott strengthened the school's position among institutions of higher learning by expanding the school's research capabilities and academic programs. He orchestrated the construction of an additional 3.7 million square feet of space for the campus, including a medical school, student center, athletic center, academic building and support facilities. Additionally, new activity continued to focus on Square 102 in realization of the Heaton and Harris design for a formal campus. The Jacob Burns Law Library, designed by Mills, Petticord and Mills, was constructed in 1970, and the Law School complex, designed by Keyes, Condon and Florance, was completed in 1984. The quadrangle itself recently underwent renovation to provide a well-landscaped central focus to the campus continuing the Marvin philosophy of providing a cohesive quality to the University.

Even as the campus evolves, Lisner Auditorium continues as a key element in the campus plan. Its long-time association with the University and its continuing contribution to Washington's cultural heritage marks the building as a tribute to the Marvin era.

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Lisner Auditorium was the realization of Abram Lisner's dream for the university. At his bequest in 1938, the George Washington University was left \$1 million to build an auditorium for the school. It was the second time that Mr. Lisner's donations to the University resulted in the construction of campus facilities; Lisner Library was built in 1935 in memory of his wife, Laura Lisner.

With the aid of additional funding from the George Washington Memorial Association, Susan Dimock, and others, a site was purchased and plans were drawn up for the building. The architectural firm of Faulkner and Kingsbury was retained for the project, with Charles Tompkins selected as the builder. The building was completed in 1941 and it contains a meeting hall, the first such space commensurate with the size of the student population, an art gallery, classrooms, and workshops. The building was designed to serve the drama and speech departments, as well as all university organizations and student and faculty groups.

Abram Lisner was well known in the Washington business community, having made his fortune as the owner and proprietor of the Palais Royal Department Store. Lisner was born in Muningen, Germany, in 1855. He arrived in the United States in 1867 and went to work for his two older brothers, who ran a dry goods store in New York. Lisner's talents were significant and soon discovered. At the age of 15 he was hired as a buyer by B. Altman Company, one of New York's largest department stores. After a short stint at Altman's, Lisner returned to work for his brothers and, in 1877, he convinced them to open a branch store in Washington, D.C.

Although early financial setbacks caused the older Lisner brothers to withdraw from this venture, Abram continued alone in the business. His store, located at 12th Street and Pennsylvania Avenue, N.W., became so successful that in 1893, he opened the Greater Palais Royal at 11th and G streets, N.W. While Lisner's business peers were skeptical about this change in location, the new store was highly successful and Lisner's profits grew. He remained in charge of the business until 1924, when he sold his interests to the Kresge Corporation.

Lisner took his civic duties seriously. He also served on the Board of Trustees of The George Washington University and Georgetown Hospital, and was a director of the National Metropolitan Bank. Lisner actively participated in the operations of the University, and continually renewed his commitment to the school through several charitable contributions. Lisner, who died in 1938, was one of the University's most outstanding philanthropists. Lisner made numerous financial contributions to the University over the years. In 1919, during a period of severe post-war financial pressure, Lisner contributed \$24,000 to help

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stabilize the University's resources. In recognition of this gift, which helped bring the institution closer to fiscal responsibility, St. Rose's Industrial School was renamed Lisner Hall. Lisner Library was also named after this generous donor. However, it was Lisner's death and subsequent bequest that allowed the University to build what may be its finest building.

Waldron Faulkner, partner at Faulkner and Kingsbury, was responsible for the design of Lisner Auditorium. Paris-born, Yale University-trained architect Faulkner (1898-1978), was a principal in a successful architectural practice from 1927 to 1968. His firm began in 1927 as a joint New York City-Washington, D.C. office. Although it maintained its New York address until 1939,¹ the primary influence of the practice was in the national capital and its suburbs, where Faulkner's office (under its several names) erected numerous hospitals, educational structures, office and commercial buildings, and single-family homes.

Faulkner's impact on mid-twentieth century Washington, D.C., was significant. It would be fair to say that through family background and education, as well by marriage to the daughter of the Chicago patron of modern architecture, Avery Coonly, Faulkner was connected to, and aided in his career by, people of considerable wealth and influence. Among the works of the firm are the Washington residence of Mr. and Mrs. L.C. Strong (1932); the campus and original twelve buildings of the Madeira School in Virginia (1936); the Lisner Home for Aged Women (1940); the Potomac River Lodge of Mr. and Mrs. Eugene Meyer (near Greenway, Virginia); Suburban Hospital (1943) and St. John's Episcopal Church (1948) in Bethesda, Maryland; the Massachusetts Avenue headquarters of the American Association for the Advancement of Science (1956); the Washington Evening Star Newspaper plant and offices (1958); the American Chemical Society building (1959); and the Brookings Institution (1960) in Washington, D.C.; St. Agnes Hospital in Baltimore (1962); and Silver Spring's Holy Cross Hospital (1963). In the mid-1930's and early 1940's, Waldron Faulkner was effectively the campus architect for George Washington University. He was named official campus architect for Vassar College in February 1938,² and he designed a number of structures for such prestigious local preparatory schools as St. Alban's, Holton Arms, and Potomac over the period of several decades.

Although serious architectural criticism of Waldron Faulkner's work is almost absent from professional periodical literature, several of his early designs for private homes attracted attention. For example, his small, traditional wooden house for E.H. Corlett in Lake Katonah, New York, received an Honorable Mention in the 1931 Better Homes in America Competition judged by a committee appointed by the American Institute of Architects. In the case of the 1931 competition, the jury was composed of five architects, including three from

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Washington, D.C.: Arthur B. Heaton, Irwin S. Porter, and Waddy B. Wood.³ In the December 1932 and December 1934 issues of the Architectural Record, Faulkner's designs for the handsome houses of Mr. and Mrs. C.L. Strong (Washington, D.C.) and Alan T. Klots (Oyster Bay, New York), respectively, are featured in illustrated articles of several pages each.⁴ Both houses derive inspiration from the simple massings and roof lines of French Norman vernacular architecture, and typify Faulkner's preference for clean lines, white-washed brick, metal casement windows painted peacock blue, and black slate roofs. They are commodious and comfortable, but completely unpretentious houses.

Waldron Faulkner's respect for the native landscape and for regional traditions in architecture were strongly praised by Architectural Forum in an illustrated review of the 1936 design for the Madeira school campus and buildings.⁵ In this project Faulkner associated with architect A.B. Trowbridge. The architectural journal complemented not only the choice of the so-called "Federal" style of architecture, but also the site plan of the group of buildings, which "follow the simple symmetrical pattern which was developed to its highest point in this country in the University of Virginia. . . . The group has an extremely attractive appearance, due not only to the charm of its landscaping and the pleasant surroundings, but also to the intimate scale of the buildings and the simplicity with which the materials have been handled."⁶

In March 1940, Architectural Record highlighted the open spaciousness of the light-filled Potomac-River lodge Faulkner designed for Mr. and Mrs. Eugene Meyer, near Greenway, Virginia, and commented on the successful siting of the house, and the architect's sensitive use of the materials, including painted white pine and large areas of steel sash.⁷ Faulkner's economical use of building materials was greatly admired in his wartime design for Suburban Hospital, a building which was examined in the architectural magazine Pencil Points in 1944.⁸ The writer of the review noted that the "architects had to run a veritable obstacle course of wartime limitations and restrictions," and remarked further, "[t]hat the finished group is as good as it is reflects much credit on the architects' ingenuity; the plan has many unusual features which we present in considerable detail."⁹

The several works of the architectural office of Waldron Faulkner cited above which attracted the attention and praise of the national architectural press were from the period in which Faulkner designed a number of buildings for George Washington University. Unfortunately, in the case of the George Washington University commissions, no critical reviews of the architecture of the Hattie Strong Residence Hall for Women (1936), the University Library (1936), the Hall of Government (1938), the Lisner Auditorium (1941)--all works

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of the Faulkner firm--have been located, other than what seem to be the local newspapers' reproduction of the press releases issued by the University itself.

Faulkner seems to have worked harmoniously with the powerful personality of George Washington University president Cloyd Heck Marvin, whose term began in 1927, and who undertook a program of expansion of university facilities that was curtailed only by World War II. Faulkner's happy association with the University continued through the period of construction of the George Washington University Hospital in the early 1950's. Faulkner's designs for such university structures as the hospital were reviewed periodically by the Commission of Fine Arts. Generally, they received the almost unanimous and immediate approval of the commission members.¹⁰

In terms of scale, form, and siting--and from the standpoint of its role in the general Washington community for several decades--Faulkner's Lisner Auditorium is perhaps the most important of the firm's work in the central area of the university campus. Although the ground-breaking ceremony for the Lisner Auditorium occurred on October 1, 1940, an application for a permit to build the structure was not made until December 21st of that year. The conditions of a war-time economy seriously delayed the completion of the building. What is fascinating about the architecture of the building is the resemblance it bears to the winners of the 1938 and 1939 Paris Prize Competitions of the Beaux Arts Institute.¹¹ In the case of the Paris Prize for 1938, the First Medal was awarded to S. Thomas Stathes of Washington, for his design for the facade of the American Institute of Architects building. The 1939 prize was presented to George A. Downs, graduate architecture student at Princeton University, for his design for a music hall. In this resemblance to winners of a prestigious architectural competition, and to so many other public and semi-public buildings of the era, Faulkner's scheme for Lisner Auditorium is clearly in the mainstream of contemporary architectural taste. His design for Lisner Auditorium provided a sharp contrast to the building practices initiated by the Harris Plan, a formal campus arrangement which called for buildings constructed in a Georgian Revival Style. Faulkner's bold treatment of the Auditorium was directly in keeping with University President Cloyd Heck Marvin's philosophy for functional architecture which would compliment the modern government buildings in the area.

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¹John D. Gane, ed., American Institute of Architects Directory, (New York: R.R. Bowker Company, third edition, 1970), 268.

²"Waldron Faulkner Named Vassar College Architect," Evening Star, 11 February 1938, B-1.

³"Prize-Winning Small Houses," Architectural Record 71, no. 4 (April 1932): 235-255.

⁴"Portfolio of Current Architecture," Architectural Record 72, no. 6: 361-384; "Portfolio of Houses," Architectural Record 76, no. 6: 397-412.

⁵"The Madeira School, Greenway, Virginia," Architectural Forum 66, no. 6 (June 1937): 523-526.

⁶*Ibid.*, 527.

⁷"House on the Potomac River," Architectural Record 87, no. 3 (March 1940): 70-71.

⁸"Suburban Hospital, Bethesda, Maryland," Pencil Points, April 1944, 49-53. Faulkner was by this time in partnership with Slocum Kingsbury and regularly associated with John W. Stenhouse.

⁹*Ibid.*, 49-50.

¹⁰From 1957 to 1960, Waldron Faulkner served on the Shipstead Panel of the Commission of Fine Arts, which helped to advise the commission on design matters relating to private buildings fronting on public spaces in certain areas of Washington.

¹¹"Paris Prize, 1938," Pencil Points 19, no. 8 (August 1938): 528.

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**National Register of Historic Places
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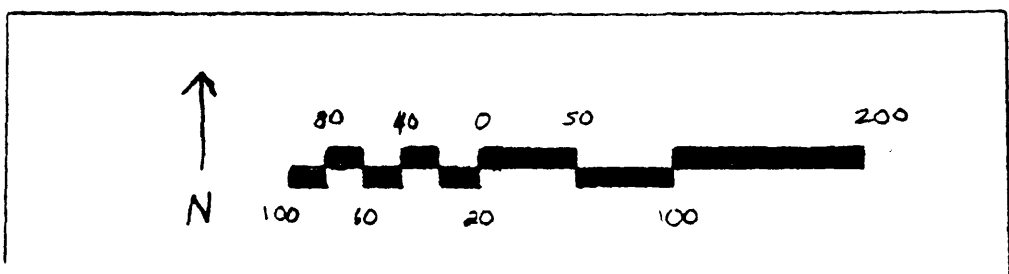
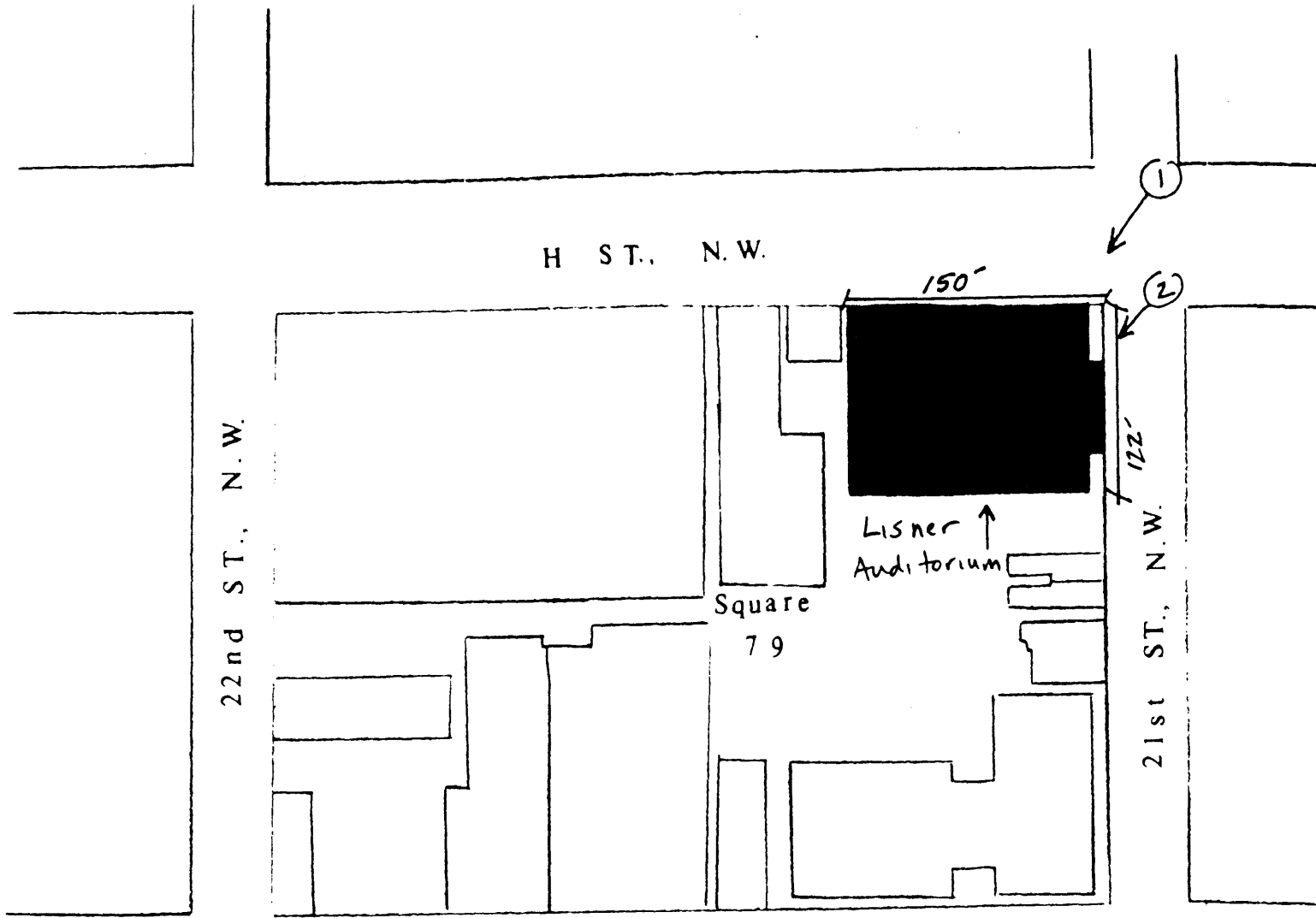
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