

PH0011851

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY - NOMINATION FORM**

(Type all entries - complete applicable sections)

STATE:
COUNTY:
FOR NPS USE ONLY
ENTRY DATE
FEB 15 1974

1. NAME

COMMON:
The Willard Hotel
AND/OR HISTORIC:

2. LOCATION

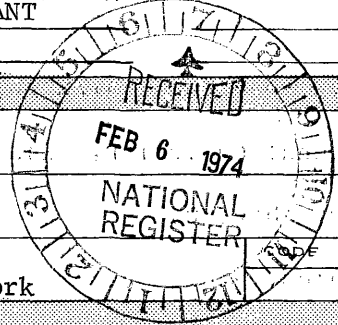
STREET AND NUMBER:
1401-09 Pennsylvania Ave., N. W.
CITY OR TOWN:
Washington
CONGRESSIONAL DISTRICT: **Congressman
Walter E. Fauntroy, D.C.**
STATE: **District of Columbia** CODE: **11** COUNTY: **District of Columbia** CODE: **001**

3. CLASSIFICATION

CATEGORY (Check One)	OWNERSHIP	STATUS	ACCESSIBLE TO THE PUBLIC
<input type="checkbox"/> District <input type="checkbox"/> Site <input type="checkbox"/> Object <input checked="" type="checkbox"/> Building <input type="checkbox"/> Structure	<input type="checkbox"/> Public <input checked="" type="checkbox"/> Private <input type="checkbox"/> Both	Public Acquisition: <input type="checkbox"/> In Process <input checked="" type="checkbox"/> Being Considered	<input type="checkbox"/> Occupied <input checked="" type="checkbox"/> Unoccupied <input type="checkbox"/> Preservation work in progress
PRESENT USE (Check One or More as Appropriate)			
<input type="checkbox"/> Agricultural <input type="checkbox"/> Commercial <input type="checkbox"/> Educational <input type="checkbox"/> Entertainment	<input type="checkbox"/> Government <input type="checkbox"/> Industrial <input type="checkbox"/> Military <input type="checkbox"/> Museum	<input type="checkbox"/> Park <input type="checkbox"/> Private Residence <input type="checkbox"/> Religious <input type="checkbox"/> Scientific	<input type="checkbox"/> Transportation <input checked="" type="checkbox"/> Other (Specify) VACANT <input type="checkbox"/> Comments

4. OWNER OF PROPERTY

OWNER'S NAME:
Charles B. Benenson
STREET AND NUMBER:
250 Park Avenue
CITY OR TOWN:
New York
STATE:
New York



5. LOCATION OF LEGAL DESCRIPTION

COURTHOUSE, REGISTRY OF DEEDS, ETC.:
Recorder of Deeds
STREET AND NUMBER:
6th & D Streets, N. W.
CITY OR TOWN:
Washington
STATE:
District of Columbia CODE: **11**

6. REPRESENTATION IN EXISTING SURVEYS

TITLE OF SURVEY: **Proposed District of Columbia additions to the National Register of Historic Places recommended by the Joint Committee on Landmark**
DATE OF SURVEY: **1968; revised, 1973** Federal State County Local
DEPOSITORY FOR SURVEY RECORDS:
National Capital Planning Commission
STREET AND NUMBER:
1325 G Street, N. W.
CITY OR TOWN:
Washington
STATE:
District of Columbia CODE: **11**

SEE INSTRUCTIONS

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7 DESCRIPTION

CONDITION	(Check One)					
	<input type="checkbox"/> Excellent	<input checked="" type="checkbox"/> Good	<input type="checkbox"/> Fair	<input type="checkbox"/> Deteriorated	<input type="checkbox"/> Ruins	<input type="checkbox"/> Unexposed
	(Check One)			(Check One)		
	<input checked="" type="checkbox"/> Altered	<input type="checkbox"/> Unaltered	<input type="checkbox"/> Moved	<input checked="" type="checkbox"/> Original Site		

DESCRIBE THE PRESENT AND ORIGINAL (if known) PHYSICAL APPEARANCE

The Willard Hotel (1900-1904) was designed by New York architect Henry Janeway Hardenbergh and erected by the George A. Fuller Co. Hailed at its opening in 1901 as Washington's first skyscraper, the building successfully adapts the eclectic Beaux-Arts vocabulary of French domestic architecture to the rigors of steel frame and concrete construction.

Occupying the entire east end of Square 225, the Willard fronts 139' on Pennsylvania Ave., 309' on 14th St. and 129' on F St., N. W. Its site is irregular and slopes sharply down from F St. to Pennsylvania Ave. The main entrance is on Pennsylvania; a secondary entrance, on F St. The building rises 130' to a parapet topped by a mansarded penthouse. There are 13 stories on Pennsylvania Ave. and 12 on F St. as well as a basement story with fully-excavated areaways and access to vault space under all three streets. Foundations are of reinforced concrete. Curtain walls are of ashlar Indiana limestone backed with terracotta tile in the basement and 3 entrance stories, and of light face brick and terracotta tile above that point. In recent years these surfaces have been painted a uniform limestone gray. Interior partitions are of terracotta tile with plaster applied directly to the tile. The convex mansard roof is of slate and slag laid on a frame of elliptical steel arches.

In spite of its massiveness and the difficulties encountered insite and plan, the Willard attains an attitude of dignity and quiet symmetry characteristic of its architect's mature work. Its well-articulated facades are organized both vertically and horizontally into three-part compositions. On the important Pennsylvania Ave. facade a 3-bay central section is flanked by 2-bay end pavilions, each section delineated by nearly continuous vertical relationships of bays and crowned by a vigorously modeled and scaled 2-story penthouse dormer. The long, subordinate 14th St. facade is broken by a 2-bay central pavilion flanked by 5-bay sections recessed by a depth of one bay above the entrance stories. End pavilions are 3 bays in width to accommodate the added length. Organization is similar to that of the Pennsylvania Ave. facade, but with accentuating dormers occurring only over the three pavilions. Between the dormers the penthouse, on this side, is opened up through almost continuous areas of glazing. A minor entrance--the so-called Ladies' Entrance--is incident to the 2nd bay of this facade. The F St. facade, narrower and facing an ordinary business street, is composed on a more modest scale. Here a 3-bay central section is flanked by one-bay pavilions. The mid-point of the composition is emphasized by the entrance arch, a 4-story oriel window and a typical 2-story dormer. Subordinate dormers are placed over the pavilion bays. A 3-bay addition of 1925 continues only the horizontal, not the vertical elements of the composition. The S.E. corner of the building, facing down Pennsylvania Ave., becomes the ceremonial focus of the composition. Its acute angle flattened to accommodate one bay, it rises in a quasitower effect to a 2-story domical vault originally terminated in a lofty flag pole.

A strong and level base is provided for the composition by the entrance stories, faced in stone, elaborately detailed, and set off from the stories above by a substantial, vigorously moulded cornice and plain frieze which run from the entrance porticoes entirely around the street facades of the

(Continued on Form 10-300a)

SEE INSTRUCTIONS

8. SIGNIFICANCE

PERIOD (Check One or More as Appropriate)

<input type="checkbox"/> Pre-Columbian	<input type="checkbox"/> 16th Century	<input type="checkbox"/> 18th Century	<input checked="" type="checkbox"/> 20th Century
<input type="checkbox"/> 15th Century	<input type="checkbox"/> 17th Century	<input type="checkbox"/> 19th Century	

SPECIFIC DATE(S) (If Applicable and Known) 1900-1904 Addition 1925

AREAS OF SIGNIFICANCE (Check One or More as Appropriate)

<input type="checkbox"/> Aboriginal	<input type="checkbox"/> Education	<input type="checkbox"/> Political	<input type="checkbox"/> Urban Planning
<input type="checkbox"/> Prehistoric	<input type="checkbox"/> Engineering	<input type="checkbox"/> Religion/Philosophy	<input type="checkbox"/> Other (Specify)
<input type="checkbox"/> Historic	<input type="checkbox"/> Industry	<input type="checkbox"/> Science	<u>National &</u>
<input type="checkbox"/> Agriculture	<input type="checkbox"/> Invention	<input type="checkbox"/> Sculpture	<u>Local History</u>
<input checked="" type="checkbox"/> Architecture	<input type="checkbox"/> Landscape	<input type="checkbox"/> Social/Humanitarian	_____
<input type="checkbox"/> Art	<input type="checkbox"/> Literature	<input type="checkbox"/> Theater	_____
<input checked="" type="checkbox"/> Commerce	<input type="checkbox"/> Military	<input type="checkbox"/> Transportation	_____
<input type="checkbox"/> Communications	<input type="checkbox"/> Music		_____
<input type="checkbox"/> Conservation			_____

STATEMENT OF SIGNIFICANCE The Joint Committee on Landmarks has designated the Willard Hotel a Category II Landmark of importance which contributes significantly to the cultural heritage and visual beauty of the District of Columbia. An excellent example of French-inspired eclectic Beaux-Arts classicism, it is perfectly suited to the dominating position it occupies on ceremonial Pennsylvania Ave., 1 1/2 blocks from the White House. Grand and stately, yet, through the rich visual intricacy of its fabric, possessing a decidedly human scale, it effectively complements the neighboring District Building, Commerce Department Building and Pershing Square, unifying the north and south sides of Pennsylvania Avenue.

From 1847 when the enterprising Willard brothers first set up as innkeepers on the NW corner of 14th St. and Pennsylvania Ave. until the closing of the hotel in 1968, "Williard's" has occupied a unique niche in the history of Washington and the nation. Noted from the first for its lavish hospitality, elegant accomodations and excellent food, it has been a center of Washington social and political life. Carl Sandburg has called it "the conversation capital of the United States," noting Nathaniel Hawthorne's observation in the 1860's that "the Willard Hotel more justly could be called the center of Washington than either the Capitol or the White House or the State Department". Presidents Taylor, Fillmore, Pierce, Buchanan, Lincoln, Grant, Taft, Wilson, Coolidge and Harding stayed at the Willard. It has been said that every president since Pierce has at least been present at social functions held there. Several presidents, including Lincoln, stayed at the Willard on the eve of their inaugurations. Calvin Coolidge used the third floor as a temporary White House for three weeks following the death of Warren G. Harding. Many vice-presidents have also been guests of the Willard--Thomas E. Marshall, Calvin Coolidge and Charles Dawes lived there while in office. Marshall, protesting the hotel's prices, coined there the phrase "What this country needs is a good 5-cent cigar." Other notable guests have included Charles Dickens, Jenny Lind, Adelina Patti, Lord and Lady Napier, the Japanese treaty embassy to the United States in 1860, Buffalo Bill, David Lloyd George, P.T. Barnum, Victor Herbert, John Philip Sousa, and countless others. Julia Ward Howe wrote the Battle Hymn of the Republic while staying at the Willard in 1862. Walt Whitman included the Willard in his verses. Mark Twain wrote two books there in the early 1900's. Washington's first soda fountain opened in the Willard's drug store in 1867.

The site upon which the Willard stands was orginially part of the farm

(continued on Form 10-300a)

SEE INSTRUCTIONS

9 MAJOR BIBLIOGRAPHICAL REFERENCES

Dictionary of American Biography
 Eskew, Garnett Laidlow. Willard's of Washington. New York: Coward-McCann, Inc., 1954.

Hartman, Sadakishi. "Conversation with Henry Janeway Hardenbergh".
Architectural Record, V. 19. (May), 1906, pp. 376-380.

Martin Luther King Memorial Library. Washingtoniana Collection.
 Newspaper Clipping File. (CONTINUED)

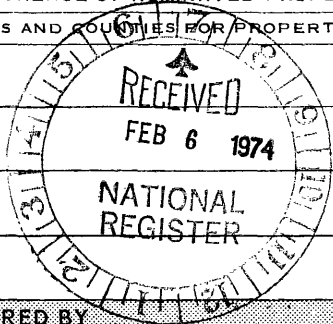
10 GEOGRAPHICAL DATA

LATITUDE AND LONGITUDE COORDINATES DEFINING A RECTANGLE LOCATING THE PROPERTY			O R	LATITUDE AND LONGITUDE COORDINATES DEFINING THE CENTER POINT OF A PROPERTY OF LESS THAN TEN ACRES		
CORNER	LATITUDE	LONGITUDE		LATITUDE	LONGITUDE	
	Degrees Minutes Seconds	Degrees Minutes Seconds		Degrees Minutes Seconds	Degrees Minutes Seconds	
NW	° ' "	° ' "		38 ° 53' 48"	77° 01' 57"	
NE	° ' "	° ' "				
SE	° ' "	° ' "				
SW	° ' "	° ' "				

APPROXIMATE ACREAGE OF NOMINATED PROPERTY: 33489 Sq. Ft. .768+ acre

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE:	CODE	COUNTY	CODE
STATE:	CODE	COUNTY:	CODE
STATE:	CODE	COUNTY:	CODE
STATE:	CODE	COUNTY:	CODE



SEE INSTRUCTIONS

11. FORM PREPARED BY

NAME AND TITLE:
 Tanya Beauchamp, Architectural Historian

ORGANIZATION: National Capital Planning Commission DATE: October 1973

STREET AND NUMBER:
 1325 G St., N. W.

CITY OR TOWN: Washington STATE: District of Columbia CODE: 11

12. STATE LIAISON OFFICER CERTIFICATION **NATIONAL REGISTER VERIFICATION**

As the designated State Liaison Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service. The recommended level of significance of this nomination is:

National State Local

Name: James A. Banks
 Title: Assistant to the Mayor for Housing Programs

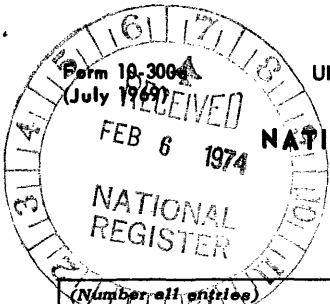
Date: FEB 4 1974

I hereby certify that this property is included in the National Register.

A. Puortense
 Director, Office of Archeology and Historic Preservation

Date: 2/15/74

ATTEST:
George F. Emery
 Keeper of The National Register
 Date: FEB 15, 1974



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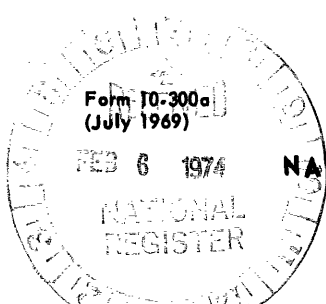
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7. Description - The Willard Hotel

building. The massive 3-story main Pennsylvania Ave. entrance portico --tetrastyle prostyle of modified Doric inspiration, crowned with balustrade and urns--serves as a visual buttress on the important downhill side of the building. The 2-story F St. entrance, distyle in antis with central arch projecting into the third story, is appropriately subdued. Transition to the upper stories is gentle. Elements of the porticoes intrude into the story above. A minor cornice and frieze at the head of the fourth story windows echo the cornice of the base. The 5th story windows, resting on this projection, are given a ceremonial treatment with finely wrought iron balcony railings and alternating groups of segmental and triangular pediments supported by scrolled consoles. Windows in the stories above are designed with increasing simplicity. The stone of the entrance stories is quoined and rusticated in horizontal joints only. This is imitated in the brick work above through the 9th story. A boldly projecting crowning cornice supported by brackets one story in height in scale with the entrance porticoes and penthouse dormers--occurs between the 10th and 11th stories. This cornice is surmounted by a continuous wrought iron balcony railing of restrained rhythmic design. A subordinate cornice at the base of the dormers and just below the parapet completes the transition to the penthouse stories. Bullseye windows originally occurred in the mansard roof above the smaller windows between dormers. The west facades of the building are simpler than the street facades, though carefully designed. The 1925 addition is composed of 2 rectangular sections separated by a light well.

The interior of the 450 room hotel is arranged in a practical, structurally straightforward manner, yet contains a rich variety of architecturally conceived spaces consistent with the exterior design of the building. Within the irregular plan dictated by site conditions an axial arrangement of public rooms at the entrance story creates a dramatic illusion of symmetry. Elegant dining and club rooms open onto a grand promenade linking the lofty and spacious main lobby with the more utilitarian F St. lobby. This promenade--known popularly as Peacock Alley--occurs on a level intermediate between those of the two lobbies. The carefully thought-out decor of these rooms is eclectic in conception with predominately classical and Renaissance motifs, subtly varied from room to room. Structural elements are dramatized by panelled beams, pilasters, polychromed marbelized columns. There is much use of ornate, beautifully executed plaster cornices and capitals, mirrors, fine panelling and chandeliers. Subordinate, utilitarian rooms are fitted around these principal rooms. Typical sleeping rooms are 10' x 18' to 15' x 22' with ceilings 11' 3" to 13' 3". Windows are large, 1/1 light sash often extending to the floor. In most cases a bathroom and large closet are ranged end to end along one wall with bathrooms having a small window. Ceilings are coved; mouldings are simple and well-proportioned. Elaborate suites are located at the SE corner of the building with sitting rooms which are circular, oval or octagonal containing a variety of differently shaped niches. In the penthouse are located a banquet room and ballroom with their attendant subsidiary accommodations. These enormous rooms have elliptical

(Continued on Form 10-300a)



UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

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7. Description (continued) - The Willard Hotel

ceilings, a free span the width of the hotel and lavish fenestration offering magnificent views of the city. The well-developed basement and vaults contain the working and storage areas of the hotel together with limited public rooms. The main kitchen is located in the basement.

Though the hotel has received little maintenance since its closing in 1968, its structure and exterior fabric are in excellent condition. The interiors, have suffered somewhat from this neglect. During the hotel's closing auction they were heavily vandalized.

8. Significance(continued) - The Willard Hotel

of David Burnes. In 1816 John Tayloe erected there as an investment a row of 6 two-story-and-attic houses. By 1818 the corner house was being used as a hotel. Changing management several times, it was known variously as Joshua Tennison's Hotel, Williamson's Mansion Hotel, the American House and and City Hotel. In 1847 Benjamin Ogle Tayloe leased the establishment to Henry A. Willard and his brother Edwin D. Willard. Edwin withdrew in 1849 and another brother, Joseph C. Willard, took his place. In 1853 the brothers purchased the entire row of houses from Tayloe's heirs, uniting them architecturally in a major remodelling. In 1858 the Willards purchased the property of Col. James Kearney on the SW corner of 14th and F Sts. They demolished the Kearney mansion and built a six-story addition to the hotel. A Presbyterian Church adjoining this property of F St., was acquired at this time and converted to use as an auditorium known as Willard Hall. In succeeding years, as business increased, the roofs of the conglomerate hotel structure were raised to allow for vertical expansion. Finally, c. 1899, Hardenbergh was commissioned to design an entirely new and modern hotel for the site. The old building was demolished and the new erected one half at a time (1900-1901 and 1902-1904) so that the hotel might remain open for business during construction. The New Willard opened its register October 15, 1901. Since that time the New Willard, like the old, has kept abreast of the times through several modernizations of its interiors. In 1925 a one-hundred room addition was made to the west side of the building, broadening the F St. facade by about 40'. At this time a restaurant entrance was cut through from the street to the basement of the old building. Aside from these changes the exterior of the Willard is virtually intact. The property remained in the Willard family until 1946. On July 15, 1968, financially troubled and facing the prospect of demolition to make way for the proposed National Square, the Willard Hotel finally closed its doors.

Henry Janeway Hardenbergh, the architect of the Willard Hotel, was a pioneer of modern hotel building as made possible by the development of the elevator and steel frame construction. An impressive body of work includes the Dakota Apts., N.Y.C. 1884; the Waldorf Hotel, N.Y.C. 1891; the Astoria Hotel, N.Y.C. 1896; the Raleigh Hotel, Washington, D.C. 1898; and the Plaza Hotel, N.Y.C. 1907. His design approach was organic, (Continued on Form 10-300a)

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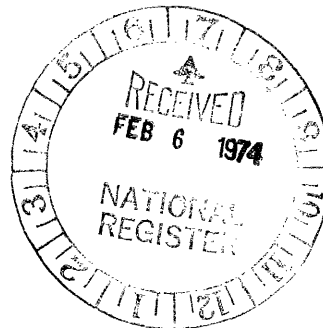
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8. Significance (continued) - The Willard Hotel

integrating aesthetic considerations with those of construction and function. He attacked the problem of the large urban residential complex in a straight-forward, practical manner. Though planned meticulously for safety, convenience and financial profit, his hotels were sumptuous and exciting places in which to live. This is true even today in such buildings as the Dakota and the Plaza. Though drawing on classical motifs for inspiration Hardenbergh felt he had developed a new architectural form far in advance of his European counterparts. A descendent of one of the founders of Brown College, he was especially proud of having been trained entirely in the United States. Construction of the Willard Hotel is well-documented. A series of 50 photographs completely detailing construction of the first section from the beginning of the demolition of the old Willard on June 25, 1900, to the completion of the building March 31, 1901, 9 months and 6 days later, is in the possession of Mr. Kermit Roosevelt, a descendent of Joseph Willard. The National Archives holds a series of 9 working drawings submitted by Hardenbergh for permit purposes to the District government. For the first section these include a blueprint of the ground floor plan, a blueprint of the plan of the upper floors, an ink on linen drawing of the 14th Street areaways, and an ink and wash on linen section through the 14th Street front. For the second section there are ink on paper drawings of the F Street elevation, the F Street vaults, the ground floor plan, and a longitudinal section, as well as a blueprint of the ballroom floor plan. In addition, The American Architect and Building News published in its issue of Feb. 22, 1902, a perspective rendering and complete floor plans of the first section together with measured drawings of interior details of the dining room and ballroom and sections of the palm court and ballroom.



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STATE	
COUNTY	
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ENTRY NUMBER	DATE
	FEB 15 1974

(Number all entries)

9. Bibliography (continued)

National Archives. Records of the District of Columbia. R.G. 351. Building Permits No. 1386 (April 5, 1900) and No. 926 (November 12, 1902). Large number of working drawings included with both permits.

"New Willard Hotel, Washington, D.C. " American Architect and Building News. V. 75. (February 22), 1902, illus., plans, pl. 1365, p. 163.

Proctor, John Clagett. Proctor's Washington and Environs. (Written for the Washington Sunday Star, 1928-1949), 1949, p. 287-9.

Records of the Columbia Historical Society.

Roosevelt Kermit. Album of 50 construction photos of the Willard Hotel, 1900-1901.

Schuyler, Montgomery. "Henry Janeway Hardenbergh." Architectural Record. V. 6. (Jan.-March), 1897, illus., pp.335-375.

U.S. Commission of Fine Arts. Photographs of the interior of the Willard Hotel.

