

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

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

1. Name of Property

Historic name: Sedgwick Gardens

Other names/site number: _____

Name of related multiple property listing: *Apartment Buildings in Washington, D.C., 1880-1945*

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

2. Location

Street & number: 3726 Connecticut Avenue, NW

City or town: Washington State: DC County: _____

Not For Publication: _____ Vicinity: _____

3. State/Federal Agency Certification

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

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

In my opinion, the property X meets ___ does not meet the National Register Criteria.

I recommend that this property be considered significant at the following level(s) of significance:

___ national ___ statewide X local

Applicable National Register Criteria:

X A ___ B X C ___ D

<p>_____</p> <p>Signature of certifying official/Title:</p> <p>_____</p> <p>State or Federal agency/bureau or Tribal Government</p>	<p>_____</p> <p>Date</p>
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<p>In my opinion, the property ___ meets ___ does not meet the National Register criteria.</p>	
<p>_____</p> <p>Signature of commenting official:</p> <p>_____</p> <p>Title :</p>	<p>_____</p> <p>Date</p> <p>_____</p> <p>State or Federal agency/bureau or Tribal Government</p>

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4. National Park Service Certification

I hereby certify that this property is:

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

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

Category of Property

(Check only **one** box.)

- Building(s)
- District
- Site
- Structure
- Object

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Number of Resources within Property

(Do not include previously listed resources in the count)

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

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

DOMESTIC/Multiple Dwelling

Current Functions

(Enter categories from instructions.)

DOMESTIC/Multiple Dwelling

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7. Description

Architectural Classification

(Enter categories from instructions.)

MODERN MOVEMENT/Art Deco

Materials: (enter categories from instructions.)

Principal exterior materials of the property: Concrete, brick, limestone, copper, cast stone

Narrative Description

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

Summary Paragraph

Constructed in 1931-32, Sedgwick Gardens is a five-story apartment house located at the intersection of Connecticut Avenue and Sedgwick Street, NW in the Cleveland Park Historic District.¹ Master architect Mihran Mesrobian designed the building in the Art Deco style for local developer Max Gorin. In designing Sedgwick Gardens, Mesrobian employed a mix of Byzantine, Romanesque, Moorish, and Art Deco decorative motifs to create one of the most striking buildings along Connecticut Avenue. The red brick building's exterior ornamentation includes string courses of white glazed brick, stylized figures and mythological creatures, floral and animal motifs. A limestone porte-cochere, with its four octagonal piers, Art Deco lamps, sculptural panels and figures, creates a dramatic entrance and sets Sedgwick Gardens apart from other buildings on the avenue.

The plan, consisting of two angled, U-shaped wings that intersect at their ends, allowed for an elaborate lobby at the corner apex on the interior. For this lobby, Mesrobian made use of numerous design motifs and materials to create a grand and dramatic space that offered an elegant entry to pass through, as well as areas where residents and guests could socialize or take advantage of the services offered to the building's occupants. The space features terrazzo floors,

¹ The Cleveland Park Historic District was listed in the National Register in 1987.

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artificial travertine walls, and a central rotunda area whose circumference is created by massive Scagliola piers with pairs of columns between them supporting a Serlian arch colonnade. A central fountain, with a six-sided Art Deco skylight, serves as the lobby's focal point; the space suggests an exterior courtyard enclosed by a Romanesque colonnade. The perimeter of the lobby includes gathering spaces separated from the center of the lobby by the Serlian triple arches lining the room. The elevator lobby on the mezzanine level is no less opulent. The upper-floor elevators open onto spacious lobbies with abundant natural light. Piers with decorative capitals placed at regular intervals break the visual monotony of lengthy hallways.

The apartment house is in excellent condition on both the exterior and interior and has had very little alteration since its construction in 1931. The original formal garden and playground at the rear of the property were converted years ago into a parking lot.

Narrative Description

Sedgwick Gardens is located at the southwest corner of Connecticut Avenue and Sedgwick Street, NW in northwest Washington, D.C. The apartment building occupies Lot 31 on Square 2060, and encompasses 53,067 square feet of land (1.2 acres).² The lot slopes slightly in a southerly manner and abuts Melvin Hazen Park on the west. The building fills about 35% of the irregular-angled lot, the maximum allowed by zoning law. The plan has an intersecting double U-shaped footprint where open courtyards of the two U-shaped wings front Connecticut Avenue and Sedgwick Street. This configuration provides nearly every room with abundant exterior light and ventilation. Architect Mihran Mesrobian oriented the entrance of the building with its grand *porte cochère* to the intersection of the two streets. This corner orientation gives the building a pronounced presence on Connecticut Avenue, an orientation that celebrates the intersection and distinguishes it from the other apartment houses on corner lots whose entrances face either Connecticut Avenue or the secondary street.

Exterior

The building, set upon a raised basement, has as its focus a highly decorated *porte cochère* with a tall service tower recessed behind it, and five-story wings to either side. The building is constructed of concrete, brick and tile, with abundant limestone and cast stone sculptural decoration. The roof of the tower is hipped and clad with copper, while the roof of the wings, not visible behind the parapet, is flat and covered with slag. The amount of exposure at the basement level varies with the slope of the land. The facades that face Connecticut Avenue and Sedgwick Street are linear, three-part blocks, forming a unified frontage that defers visually to the prominent *porte cochère* at the intersection of the two streets. The interplay of solid walls and courtyards creates a dynamic building that makes efficient use of the relatively small lot. The southern-most wing is longer than the other wings. The rear, side, and courtyard-facing facades have bay windows spaced at intervals, for a total of fifteen. The bays generally increase the square footage of a living room, and in some cases, a master bedroom. Sun porches face the rear garden.

² DC Building Permits, 1915-49, RG 351, Records of the District of Columbia, Record Group 351, National Archives.

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The facades facing the two roadways are divided vertically into bays of windows, whereby there is an established rhythm of windows arranged in pairs of 6/6 double-hung sash and groups of three with a central 6/6 double-hung sash flanked by narrower, 4/4 sash. Awnings originally protected all of the windows.

The building originally had 117 apartments, with the largest units placed at the wings facing the southeast. The exterior masonry is laid in six-course American bond which provides a decorative effect through the use of various shades and textures of brick.

The most prominent feature of the building is the exuberant Art Deco *porte cochère* of limestone that faces the intersection of Connecticut Avenue and Sedgwick Street. Four octagonal piers surmounted by Art Deco styled lamps support the marquee. Two monumental, high relief, medieval robed female figures holding staffs rise above the entrance, which is articulated by a large semi-circular limestone screen in an interlocking Islamic-inspired geometric design. Stylized shapes such as gargoyles with low relief heads that project above the low-relief frieze, chevrons, fluting, reeding, and a frieze composed of vines bearing grapes and palmyra also decorate the *porte cochère*. The original wrought-iron, Gothic-style letters and numbers “3726 Sedgwick Gardens” are affixed to the front octagonal piers. Sculptural panels decorate the windows that flank the *porte cochère*.

Behind this grand, one-story entryway and lobby rises a central service tower, capped by a hipped copper roof. The tower is a robust brick structure with a central arched window on-center, superimposed by a limestone panel. This panel depicts in *bas relief* a pair of stylized, classically garbed male figures facing each other and separated by a central vertical pier. Below the arched window is a limestone panel that is carved with the letter “M,” a rare instance of a Washington architect marking his building.³ Above the limestone panel, a large sixteen-sided geometric star of Islamic crowns the sculptural ensemble.

The Connecticut Avenue and Sedgwick Street wings to either side of the central *porte cochere* are composed of three parts—a central and deeply recessed section with grassy courtyard in front, and flanking side wings. The side wings extend four bays long each, with the south wing being longer than the northern one. The central recessed pavilion is a narrower three-bay section, but pronounced by a projecting bay on-center and capped by projecting gables with limestone *bas relief*.

Stringcourses of white glazed brick emphasize the horizontal massing of the wings. The stringcourses essentially divide the wings into three vertical sections of base, middle and cap. Four rows of stringcourses made of white glazed brick are located below the second-story windows clearly articulating the base and first story of the building, just as regular stringcourse banding of white glazed brick spans the upper floors of the building. The middle of the

³ The practice of an architect or builder signing his building was not uncommon in Istanbul during the late 19th and early 20th centuries when Mesrobian trained and practiced in the Ottoman capital.

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building—floors 3-5— is defined by its regular bays of windows with no stringcourses running between the floors. A parapet wall with crenelation obscures the flat roof behind it.

At each corner of the side wings, the end bays project slightly by one-brick-depth. At the upper floor of these end bays, a central limestone gable rises above the parapet wall. This limestone panel has low-relief sculptural panels depicting stylized figures in seated positions facing one another and separated by a central vertical pier, capped by a finial.

In between the end piers of the wings, the middle section of the building is articulated by a regular arrangement of tri-partite window openings in each bay. At the fourth floor level of the wings, limestone balconies project from the wall, with narrow windows above set within a slightly recessed green marble panel with a ziggurat-shaped arch. Above the arch an exaggerated keystone connects to an oculus window opening, while below the balcony there is another small window opening. At the roofline, the crenelated parapet wall has an alternating pattern of limestone panels with raised reliefs of peacocks, and metal railings or grilles filling in the crenellated openings. Several other wrought-iron features decorate the building, including at the ground-level octagonal windows that flank the main entrance.

Elevations facing the inner courtyards have projecting bays that accommodate enclosed porches or extend the floor space of dinettes.

Glazed white brick stringcourses run the full perimeter of the building. The rear elevations of the wings have an unusually high degree of decoration that is atypical of most apartment houses. These elevations have square and octagonal bays that project at certain intervals, providing additional exposure towards the southern and western orientations. There are replacement windows at the rear. Window units provide air conditioning for the apartments.

Photographs taken by Washington photographer Theodore Horydzack during the 1930s and early 1940s show that the area in the rear of the building was landscaped with a formal garden in the shape of a double T, with radial areas defining the central and ends. There was also an informal park and playground for children.⁴ The garden and playground are now a parking lot.

Interior: Entrance, Lobby, and Mezzanine

The formal (main) entrance is at-grade and reached from a semi-circular drive through the *porte cochère*. Double doors, which are not original to the building, lead into the vestibule. Rectangular wrought-iron double doors painted gold, with interlocking bands and stylized tendrils surmounted with rosettes decorate the walls flanking the vestibule. The walls are artificial travertine with a deep, rose-colored marble baseboard. The painted plaster ceiling contains a pattern of spirals and leaves. The ceiling holds a central flush-mounted, original chandelier.

⁴ Theodore Horydzack Collection, Library of Congress; "Weaver Bros. Sales Brochure for Sedgwick Gardens," 1932, Mihran Mesrobian Archive.

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As one enters the lobby from the main entry, a powder room is discreetly tucked into the wall on the left side of the entrance, stacked with the upper-floor apartment bathrooms. The size and appointments of the powder room show that it was intended for the comfort of residents and guests as they enjoyed leisure activities in the lobby, rather than a service facility. The lobby and hallways have remained essentially unchanged since the building opened in 1932.

The lobby is exuberant eclecticism. Mesrobian's creative uses of Byzantine, Romanesque, Moorish, and Art Deco decorative motifs transport one to an otherworldly golden-toned interior. The central focus of the lobby is an operative fountain that features a statue of a nude, classically inspired youth holding a large fish.⁵ Four lion heads spout water into an octagonal cast stone basin lined with tile. Four original flush-mounted chandeliers light the rotunda. The lobby walls are composed of artificial travertine. Ten massive, round scagliola piers flanked by pairs of columns support Serlian triple arches to form the interior rotunda. Additional sets of columns supporting triple arches define the outer walls of the lobby, providing six intimate areas for seating, reading, and other leisure activities. Each of these spaces has hanging chandeliers of Art Deco design. Six pairs of engaged piers define the outer walls. Two twenty-four light tripartite windows pierce the walls facing Connecticut Avenue to provide natural light.

The decorative stone ornamentation in the lobby consists of a variety of textured surfaces and colors. Stylized cast griffins adorn the columns capitals; rosettes line the abacus, from which spring the arches. Stylized, striated arrowheads decorate the arches and terminate at the heads of horned grotesques. The northeast walls flanking the entrance each have a sixteen-light rectangular window that is divided vertically by a narrow pier. Beneath these windows are benches that cover the radiators, as well as octagonal windows set into a scagliola mantel flanked by low-relief piers with ornate capitals. Low relief sculptural panels of unclothed Native Americans poised to release arrows from bows, and fruited vines decorate the window surrounds. Areas on the outer walls and surrounds have cracked, probably from the foundation settling, and are in need of repair. A pair of large niches flanks the east and west walls of the lobby. The niches hold identical, Art Deco-style, high-relief panels of a classically robed woman holding a small child in her right hand and a cornucopia with grains and flowers and nuts in the left hand. The figures represent Demeter, the goddess of the harvest and fertility. Golden honeycomb-shaped grids with a turquoise background frame the golden-hued figures. Two floor-to-ceiling, round-headed mirrors are set into the outer walls.

A centrally placed, nine-part Art Deco leaded-glass skylight with a geometric pattern and divided by narrow beams, brings abundant light into the lobby. Grained maple beams support the skylight.⁶ The beams were originally stained a dark wood color but have been painted white and are inconsistent with the coloration and detailing of the lobby. Four original flush mounted Art Deco chandeliers illuminate the central space. The terrazzo floor, which is original and in excellent condition, consists of variegated imitation stone. Solid dark rose marble floor panels

⁵ Photographs taken at the opening of the building show that the statue of the nude youth was not in place at that time; "Sedgwick Gardens Section," 3 Apr. 1932, R2. The statue was in place by the time Horydczak photographed the building.

⁶ "Ceiling beams of beautifully grained maple..." "Sedgwick Garden Section," *Washington Post*, 3 Apr. 1932, R1.

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define the perimeter of the lobby. Much of the seating and other furniture in the lobby are original; two photographs taken at the opening of the building show some of the pieces of furniture in the lobby and confirm their authenticity.⁷

Interior: Hallways and Elevator Lobbies

Marble stairs flanked and bisected by wrought-iron railings lead to a mezzanine with a wrought-iron balustrade and decorative panels, a centrally located pair of elevators, which measure approximately five by eight feet, and passageways leading to the first floor corridors. The elevator doors and brass surrounds are original; the interiors of the cabs are updated. The large brass Art Deco-inspired mailbox is original. Three original Art Deco chandeliers light the elevator lobby. The lobby floor is mauve-colored marble. For the second through fifth floors, two elevators open to a spacious heated lobby; this commodious space is found infrequently in apartment buildings of any size or luxury. An arched window bisected by a pier lights the fifth-floor elevator lobby; floors two through four have flat-topped windows all of which are replacements. The elevator lobby includes original furniture and original brass "U.S. Mail" chutes, which flank the elevators on each floor. The chutes bear the inscription "Cutler Mail Chute Co."

Several architectural features, all of which are original to the building, distinguish the corridors on each of the five floors. Slightly projecting piers support a ceiling beam to divide the long corridors at approximately twenty-foot intervals on each floor, an effect that reduces the visual monotony found in many apartment and hotel corridors. The walls are stucco. The hallways are enhanced with pilasters. Low relief plaster panels adorn the pilasters, serving as a sort of decorative capital. The panels depict stylized fronds intersected by a triangle decorated with beading and sunbursts. Original rose-colored marble flooring borders of the corridor. The interior woodwork is of California white pine; the doors are solid birch with ebony inlay.⁸ Many of the louvered doors to individual apartments are still extant, allowing for air circulation from the hall ventilation system when the main door is left open. Many of the brass doorknockers bearing the numbers of individual apartments and peepholes are original. Many of the door entry handles and escutcheons are original. The service elevator and stairs are tucked in an area behind the elevator lobby.

INTEGRITY

Sedgwick Gardens retains a high degree of integrity on the exterior and interior. All of the building's original decorative features indicative of its eclectic design are fully intact and in excellent condition. The original doors and some original windows have been replaced, but these replacements do not detract from the quality of design, materials, and workmanship found throughout the building.

⁷ "Sedgwick Garden Section," *Washington Post*, 3 Apr. 1932, R2.

⁸ "Woodwork Made by Langdon Mill," "Sedgwick Gardens Special Section," *Washington Post*, 3 Apr. 1932, R2.

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8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

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

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Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE
COMMUNITY PLANNING AND DEVELOPMENT

Period of Significance

1931-1932

Significant Dates

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

Mesrobian, Mihran, architect
Gorin, Max, developer

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

Constructed in 1931-1932, the Art Deco Sedgwick Gardens was designed by prominent Washington architect Mihran Mesrobian for local developer Max Gorin as one of several apartment buildings constructed along Connecticut Avenue north of Rock Creek Park in the 1920s and early 1930s. A small number of luxury apartment buildings were erected just south of Rock Creek Park by 1910, but with the construction of the Taft Bridge over the park in 1909, development continued northward, expanding the apartment building corridor along the avenue. Building construction generally came to halt during World War I, as materials and supplies were dedicated to the war effort, creating a housing shortage as new residents flooded the city to fill war-related jobs. In the decade following the war, an apartment building boom swept Washington to meet the demand for housing. New buildings sprang up around the city; the largest and most lavish of these buildings were erected on Connecticut Avenue, including the Wardman Park (1918), the Broadmoor (1928), the Kennedy-Warren (1931), and Sedgwick Gardens (1931-32).

Sedgwick Gardens Apartments is eligible for listing in the National Register under the Multiple Property Document: *Apartment Buildings in Washington, D.C., 1880-1945* with Architecture and Community Planning and Development as its Areas of Significance. Sedgwick Gardens is a *Luxury Type Apartment Building*, as defined in the Multiple Property Document and meets National Register Criteria A and C. Under Criterion A, the property contributes broadly to the history of Washington's urban development during the Depression years specifically as it relates to the growth of the Connecticut Avenue corridor with luxury apartment houses as well as those built in a garden setting. It meets Criterion C as the work of a master architect and possesses high artistic values. Architect Mihran Mesrobian's eclectic and highly creative use of Art Deco, Middle Eastern and Romanesque elements for the decoration of the facades, *porte-cochère*, and interior spaces make Sedgwick Gardens one of the most distinctive apartment houses in the city. Indeed, the lobby is unique, an exuberant statement of Mesrobian's artistic expression given shape by the creative eclecticism of the Art Deco movement. Only one other Washington apartment-house lobby, that of the Cairo, built in 1894 (building is still standing, but it no longer retains its historic interiors), could match its opulence. Even its hallways are exceptional, in their massing and ornamentation. Mesrobian designed the interior and exterior of Sedgwick Gardens as an ensemble.

The Period of Significance is 1931-32, representing the period of construction of the building.

Narrative Statement of Significance

Development of the Connecticut Avenue Apartment Building Corridor

Connecticut Avenue in northwest Washington has been the premiere apartment building corridor in the city since the last quarter of the nineteenth century and now ranks among the three most

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prestigious in the country along with Park Avenue in New York City and Michigan Avenue in Chicago. Laid out by L'Enfant as the principal diagonal thoroughfare between the White House and Boundary Street (the street that defined the northern edge of the L'Enfant Plan, now known as Florida Avenue), Connecticut Avenue remained primarily farmland until after the Civil War.

During the Gilded Age,⁹ Connecticut Avenue south of what is now known as Dupont Circle became the locale of lavish mansions and, soon thereafter, luxury apartment houses. The construction of the British Embassy at Connecticut Avenue and N Street in the early 1870s solidified the prestige of the avenue.¹⁰ By 1922, when the Mayflower Hotel was constructed at M Street, the avenue was being compared to 57th Street in New York City.¹¹ In 1925, an article in the *Washington Times* declared that a new plan would render Connecticut Avenue a boulevard modeled after the Fauberg St. Germain in Paris and the Unter den Linden in Berlin.¹²

But success brought with it the demise of Washington's grand boulevard as a prestigious residential address. Just as the Fauberg St. Germain and the Unter den Linden are not characterized by residential buildings, neither was lower Connecticut Avenue by the early twentieth century. Mansions and luxury apartment buildings gave way to commercial establishments and, later, office buildings. Residential construction moved north of Florida Avenue along Connecticut Avenue, aided by the extension of the streetcar line in the last decade of the nineteenth century.¹³ A cluster of luxury apartment buildings rose on the avenue just south of Rock Creek Park in the first decade of the twentieth century. Located at the peak of the Washington escarpment, these buildings were provided stunning views of the monumental city to the south and Rock Creek Park to the north. With the completion of the Taft Bridge (the Million Dollar Bridge) over Rock Creek in 1909, construction north of the streambed proceeded at a rampant pace. The creation of the suburb of Chevy Chase in Maryland, on both sides of Connecticut Avenue just over the district line, contributed to the northern growth.¹⁴

Residential construction was brought to an abrupt halt in 1917 by the United States' entry into World War I as material and labor were directed to the war effort. However, the population of Washington increased dramatically. The surge in war-related jobs resulted in a tripling of the federal work force, creating a serious housing shortage. The decade following the war saw the greatest number of new apartment buildings in Washington than any previous decade.¹⁵ While

⁹ Term coined by Mark Twain in reference to the period immediately following the Civil War, when those who sought to improve their social standing established winter residences in Washington.

¹⁰ Connecticut Avenue Association, "Life Along Connecticut Avenue," c. 1957-58.

¹¹ Wolf Von Eckhart. "Walking Up Connecticut Avenue," *Potomac Magazine Washington Post*, 14 Sept., 1969, 12-36.

¹² "Connecticut Avenue to Become Paris Boulevard by New Plan," *Washington Times*, 1925,

n. p.

¹³ Goode, James. *Best Addresses: A Century of Washington's Distinguished Apartment Houses*, Washington, DC & London: Smithsonian Institution Press, 1988, xix.

¹⁴ National Capital Planning Commission and Fritz Gutheim. *Worthy of the Nation: the History of Planning for the National Capital*, Washington, DC: Smithsonian Press, 1977, 107.

¹⁵ "Apartment Buildings in Washington, DC, 1880-1945," National Register of Historic Places Multiple Property Documentation Form, Traceries, 1993, section E, 39.

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these new apartments proliferated throughout the city, the largest and most luxurious continued to be constructed on Connecticut Avenue.

A few of the luxurious apartment buildings constructed immediately following the war were located on 16th Street. As a prestigious address, it might have become the city's preeminent apartment building corridor, but for the efforts of Mary Foote Henderson, developer and wife of former Senator John Henderson. The Hendersons, who owned much of the land north of Florida Avenue, sought to develop the area as an enclave of private mansions, embassies and foreign legation buildings, and to limit the height of apartment buildings along the avenue.

Other factors contributed to the establishment of the Connecticut Avenue apartment corridor as the address of choice for congressmen, future presidents, ambassadors, and others who moved to Washington for the opportunities it offered, as well as Washingtonians who improved their station in life with a move to north-northwest Washington. The avenue's proximity to the verdant and picturesque Rock Creek valley, which was established as a national park in 1890, contributed to its appeal.¹⁶

Zoning regulations were another factor that shaped Connecticut Avenue as an apartment-building corridor. In 1920, Washington became one of the first cities in the country to enact zoning laws.¹⁷ A major impetus for the enactment was the desire of single-family residents to control the location of apartment buildings. As a result, apartment buildings were confined to specific enclaves and corridors, particularly outside the central city. By this time, however, little undeveloped land remained within the original city.

The growth of outlying areas was facilitated not only by the extension of streetcar lines but also the proliferation of automobiles. During the 1920s, Washington's per capita automobile ownership was higher than that of any other American city.¹⁸ In response, the 1920 zoning regulations mandated garages for large apartment buildings. In Chevy Chase, where the residents were especially successful in influencing the zoning regulations, apartment buildings were prohibited on side streets, thereby relegating them to Connecticut Avenue; height was limited to 55 feet; only 50% lot coverage was allowed on corner sites; and corner apartment buildings could extend to a depth of only 100 feet from the street.¹⁹

In many instances, however, such stringent control of lot coverage was unnecessary as apartment building development began to mimic the development of Garden Cities. The first of these apartment buildings in a garden setting to be constructed along Connecticut Avenue pre-dated

¹⁶ Elizabeth Jo Lampl and Kimberly Prothro Williams, *Chevy Chase: A Home Suburb for the Nation's Capital*, Montgomery County Historic Preservation Commission, Maryland National Park and Planning Commission, Maryland Historical Press, 1998, 24.

¹⁷ Mark Andrich, "The Impact of Zoning on Apartment House Development, Washington, DC, 1920-1985," Feb. 1985, 1.

¹⁸ Sally Berk, "The Richest Crop: The Row Houses of Harry Wardman (1872-1938)." M.A. Thesis, The George Washington University, April 1989, 6.

¹⁹ Andrich, "Impact of Zoning," 2-19.

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zoning legislation. The Wardman Park residential hotel, which developer Harry Wardman had modeled after a rambling country resort, opened in late 1918 on Woodley Road, a half-block off Connecticut Avenue and one block north of the Taft Bridge. In 1921, Wardman began construction on Woodley Road of a subdivision of houses influenced by the Garden Movement. Yet a decade was to elapse between the opening of the Wardman Park and the Garden Movement strongly influencing apartment building development along Connecticut Avenue. In 1928, the Broadmoor Apartment Building, set far back from the street, was constructed at 3601 Connecticut Avenue; in 1929, the Woodley Towers at Devonshire Place, backing onto Klingle Valley; in 1930, Tilden Gardens at 3930 Connecticut Avenue, a complex of four buildings situated in five lushly landscaped acres; in 1931, the Kennedy-Warren Apartments at 3133 Connecticut Avenue, backing onto the National Zoo; and in 1932, Sedgwick Gardens at 3726 Connecticut Avenue.²⁰

Sedgwick Gardens – The Project

The Baist real estate map for 1931 shows that the Chevy Chase Land Company owned the lot on which Sedgwick Gardens stands (square 2060, lot 31), as well as the land behind (west) the property, also fronting Sedgwick Street.²¹ Shortly thereafter, it appears that Max Gorin purchased the lot as the application for the building permit, dated 18 September 1931, lists Gorin as owner. The permit also lists the building materials as brick, tile and concrete, and estimated the cost of construction at \$500,000, quite a significant amount during the Depression years. The application notes that the five-story building was to house 117 apartments (with 342 rooms).²² Mesrobian's presentation drawing on linen, dated 23 July 1931, shows a highly finished front elevation.²³ A comparison with the building as constructed shows little modification. Construction proceeded through the winter, and the building opened in early spring 1932. Weaver Bros. Realtors (Mortgage Loan Correspondent, Metropolitan Life Insurance Company), a local firm founded in 1888, provided the financing and managed rentals.

An original marketing brochure with a detailed floor plan and rent schedule delineated by the architect, shows that monthly tariffs ranged from \$55 for a living room with bed closet, galley kitchen, bath, and closet, to \$150 for an apartment situated on a corner wing with two bedrooms and two baths, living and dining rooms, kitchen, and porch.²⁴ Mesrobian located the most spacious apartments at the ends of the wings. Other period sales brochures tout the building's "beauty of architectural and decorative detail" and its affordability. A "New Era of better living" in a "bright, modern new apartment" awaited those who dreamed of that "Castle in Spain." Sedgwick Gardens' "restful quiet breeze-swept homes" "were strategically located, with easy access to downtown Washington but far removed from "downtown heat and turmoil."²⁵

²⁰ Sam Black, "Selected Art Deco Buildings in Cleveland Park, NW, Washington, DC," Draft, 2 Sept. 2014.

²¹ Baist Real Estate Maps, v. 3, pt 2, 1931.

²² DC Building Permits, 1915-49, RG 351, Records of the District of Columbia, Record Group 351.

²³ Mihran Mesrobian Archive, Washington, DC.

²⁴ Mihran Mesrobian Archive, Washington, DC.

²⁵ Ibid.

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A special illustrated “Sedgwick Gardens Section” in the Sunday, 3 April 1932 edition of the *Washington Post* provides invaluable documentation of the building’s opening, construction, suppliers and craftsmen, and original appearance.²⁶ The documentation confirms a visual assessment of the building, that the architect and developer engaged some of the most highly skilled craftsmen working in Washington during the 1920s and ‘30s. The lobby in particular illustrates exceptional craftsmanship. The scagliola piers²⁷ and columns, and artificial travertine are cases in point. The Washington-based A. De Bernardo Company fabricated the forty scagliola pillars employed for the arches and lobby walls. The firm had supplied pillars of similar material for the entrance hall of the Wardman-constructed British Embassy (1927-31), the Fox Theater lobby (1927, demolished), and the Mesrobian-designed Wardman Park Tower (1928). Scagliola, which consists of cement and marble chips as a foundation and cement mixed with coloring agents for the surface, is less expensive than marble. However, the craftsmen’s ability to control the coloration makes it possible to create unusual designs and color combinations, while fabricating a product that is of similar strength and durability. The methods for finishing and molded scagliola are the same as that of marble, with a high degree of hand labor necessary for achieving a highly polished surface. A. De Bernardo also fabricated and installed the 6,000 square feet of artificial travertine in the lobby. The faux travertine consists of cement and 30% marble chip aggregate and is molded for ease of construction work, instead of cut for size and design.²⁸

The Porte Cochère

The *porte cochère* illustrates Mesrobian’s creativity in designing an innovative sculptural program given full license by the Art Deco movement. The towering relief sculptures of women dressed in medieval garb and holding staffs are unique to Washington architecture. The work of the architectural sculptor Lee Lawrie, particularly his reliefs of lawgivers for the Nebraska State Capital (1920-34) and his sculptural program for the Los Angeles Public Library (1921-26) must have inspired Mesrobian. But the effect at Sedgwick Gardens is wholly his. The architect also used monumental figural reliefs to delineate the top floor of the Dupont Circle Apartment House facing the circle (1931, now 1350 Connecticut Avenue). In fact, the two buildings date from the same time period and exhibit various characteristics of the Art Deco style in their decoration and horizontal orientation. Both buildings capitalize on their placement at a prominent open public space, a wide intersection in the case of Sedgwick Gardens, an expansive circle for the Dupont Circle Apartment House. Both command and seem to project into their respective public spaces.

The Lobby

²⁶ “Sedgwick Gardens Section,” *Washington Post*, 3 Apr. 1932, R2.

²⁷ Scagliola derives from the Italian scaglia, which means “scales or chips of marble.” Although this artificial marble is indistinguishable from the original, it is actually colored and polished cement. Scagliola was used extensively in the western architecture of the 18th, thru early 20th centuries. Examples include many early 20th century state houses and theaters built during this time. Scagliola provides a durable surface, which is far more permanent and far more realistic in appearance than faux surfaces. Scagliola can be casted into forms that would virtually be impossible or cost prohibited carving out of natural stone, therefore, making it a particularly attractive option for the design industry.

²⁸ *Ibid*, 2.

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The lobby also illustrates the architect's mastery of design. Its placement at the apex of the two U-shaped wings provides an open area for the large, two-story space with an atrium to provide natural light. Mesrobian transformed T. Franklin Schneider's classically inspired design for the Cairo apartment house lobby (1894) -- with a center, sky-lighted court and fountain -- into a brilliant scheme.²⁹ Intimate "rooms" for social engagement ring the outer walls. The effect of the richly golden-toned scagliola and faux travertine prompted one reviewer to proclaim that the "huge main lobby [is] of almost barbaric splendor."³⁰

Mesrobian's Serlian triple arches, which dominate the space, are at once utilitarian and integral to the aesthetic exceptionalism of the lobby. They divide the room into various functions, while the rhythm formed by the repetition of their scale, massing, and placement transform the space into an usually dynamic configuration. The arrangement appears to derive from no one source, but must draw on Western or Eastern Byzantine models, such as those of the Basilica of San Vitale at Ravenna (completed 548). The church at Ravenna has multiple arches of different proportions grouped together, but they are undifferentiated in height. However, the dynamism of the space at Sedgwick Gardens derives in good part from the alternating height of the arches.

The Hallways

The hallways of Sedgwick Gardens are exceptional in their configuration and ornamentation. Slightly projecting pilasters support a ceiling beam to divide the long corridors at approximately twenty-foot intervals on each floor, an effect that reduces the visual monotony found in many apartment and hotel corridors. Low relief plaster panels adorn the pilasters, serving as a sort of decorative capital. Original marble rose-color flooring defines the borders of the corridors. Solid wood entry doors with Art Deco hardware and louvered doors for air circulation also enhance the hallways. Few architects of Washington rental apartment houses appear to have taken the effort to incorporate similar improvements to the hallways for the aesthetic enjoyment of the tenants. Or it may be that few developers, particularly during the Depression years, were willing to finance their architects' creative schemes for enhancing purely utilitarian passageways for rental units. Mesrobian and Gorin were the exception.

Sedgwick Gardens—Context

Sedgwick Gardens, which boldly addresses the corner as very few Washington apartment buildings do, has been a familiar landmark of Upper Connecticut Avenue since it opened in 1932. It is an outstanding example of the luxury apartment building and relates closely to four earlier buildings in a garden setting that are located along Connecticut Avenue.³¹ Although not set back from the street as is typical of the apartment building in a garden setting,³² the configuration of the plan of Sedgwick Gardens affords garden space at the front and rear of the

²⁹ For a photographic reproduction of the Cairo lobby (gutted in the mid-1970s), see James Goode, *Best Addresses*, London: Smithsonian Institution Press, 1988, 17.

³⁰ "Sedgwick Gardens Section," *Washington Post*, 3 Apr. 1932, R4.

³¹ Mentioned above (Broadmoor, Woodley Towers, Tilden Gardens, Kennedy-Warren).

³² It is likely that the Depression accounts for the fact that Tilden Gardens, 1932, was the last of the apartments to be enhanced by open space that greatly exceeded that mandated by zoning.

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building. The courtyards that define the front facades facing Connecticut Avenue and Sedgwick Street provide pleasing green space. Landscape architect E.H. Bauer enhanced the rear grounds with a no-longer extant formal garden.³³

The building conforms to the 1920 Zoning Regulations as revised in 1925, is less than 100 feet in depth from the street and covers less than the allowable 50% of the site (37% to be exact). The facades on Connecticut Avenue and Sedgwick Street are planar and hold the street line, while the rear elevations project with bays and sun porches into the landscape to bring light and air into the apartments. The result is an interesting and flexible plan. While conforming to the zoning regulations, Mesrobian achieved an amazingly dynamic design that is unique among all Washington apartment buildings.

The Washington economy was slow to respond to the Stock Market Crash of 1929 and never felt the downturn as harshly as other American cities. When Sedgwick Gardens was constructed 1931-32, the Depression was nascent. The building represents a transition period between the large, luxurious apartment buildings constructed in Washington in the 1920s and the pared down buildings that were constructed along Connecticut Avenue in the mid-to-late 1930s. The later buildings were intended to accommodate the dramatically increased number of federal employees who flocked to Washington to work in New Deal programs.

The square footage of the apartments at Sedgwick Gardens does not compare to that of the luxury apartments of the previous decades but the building, nonetheless, represents a luxury residence by virtue of its high aesthetic design, opulent lobby, and the services offered. Residents and visitors were greeted by a doorman; valets parked the residents' cars in a heated basement garage; secretarial service was provided, and there were no commercial enterprises in the building.³⁴ Additionally, at a time when some apartment buildings were being equipped with automatic elevators, Sedgwick Gardens had manually-operated elevators and employed elevator operators. This could only have been for the sake of prestige. Rental brochures that touted the prestigious location of the building included a map of northwest Washington, rather exaggerating the relationship of the White House to Sedgwick Gardens in a direct route along Connecticut Avenue. Its noteworthy location, however, pales in comparison to the building's unparalleled design of Mihran Mesrobian.

Sedgwick Gardens exemplifies distinguishing characteristics of architecture. By 1931, more than a dozen prominent apartment buildings exhibited the influence of the Art Deco Movement, if not actually in the incorporation of motifs, or at least in massing. Mesrobian, as was his custom -- whether designing the Georgian Revival Wardman Tower and Cathedral Mansions, or Sedgwick Gardens -- was inclined toward a traditional Beaux-Arts massing and ornament that became increasingly pared down beginning in 1930. In the case of Sedgwick Gardens, the Art Deco preference for horizontality accommodated a variety of ethnic motifs: Moorish, Islamic, and

³³ Sedgwick Gardens, report by EHT Tracerics, Inc., April 2014, 8.

³⁴ "Sedgwick Gardens Section," *Washington Post*, 3 Apr.1932, R1, and "Apartment Buildings in Washington, DC 1880-1945," Section F 31.

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even Native American. One of Mesrobian's hallmarks was his ability to combine, in a balanced composition, an array of references. While most apartment building architects of his period provided commodity and firmness, his skill at producing delight, even whimsy, raises him above the majority of his peers and inspires curiosity about his buildings to this day. Only recently was it discovered that he incorporated his initial "M" into the prominent bas-relief on the front of the tower of Sedgwick Gardens.

Mihran Mesrobian—The Architect

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

Mesrobian immigrated to the United States in 1921 and soon entered the architectural office of Harry Wardman (1868-1938), then the preeminent real estate developer in Washington. His quick rise to chief architect came during the developer's most ambitious building period and ended only with Wardman's death in 1938. Mesrobian also singly maintained a prolific private practice, producing well-designed buildings for a variety of clients and budgets, skillfully adapting historicist design to modern building typologies, and embracing new movements with originality. His premier hotels for Wardman include hallmarks of Beaux-Arts classicism such as the Hay-Adams (1927, overlooking Lafayette Park and the White House) and the St. Regis (1926, 16th at K Streets), as well as the English revival-style Wardman Tower (1928), which anchors the Marriott Wardman Park at Connecticut Avenue and Woodley Road. Residential developments for Wardman range from the lower-middle-income Fort Stevens Ridge in upper northwest Washington to the upper-income English Village in Woodley Park.

Mesrobian's commissions from Wardman and other developers for office and apartment buildings, and shopping centers during the 1930s and 1940s show an evolving interest in modernist design, particularly Art Deco. This new movement stimulated remarkable creativity in Mesrobian's work, especially in his use of architectural decoration. Indeed, he produced a number of significant Art Deco buildings in Washington. In addition to Sedgwick Gardens, Mesrobian designed several buildings during the 1930s having Art Deco influences, namely the Dupont Circle building (1350 Connecticut Avenue), and the Macklin apartment house (1939), at 2911 Newark Street. The Nejb Hekimian Oriental rug store at 1214 18th Street demonstrates his

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predilection for near-Eastern motifs during this period and speaks to his Ottoman heritage and earlier practice of architecture in Turkey prior to his Washington career.

Mesrobian's large-scale, Federal Housing Authority-insured garden apartment complexes in northern Virginia, which helped accommodate the influx of government workers to the Washington area during World War II, continue to provide quality housing in the 21st century. Designs for shopping centers in northern Virginia, his modernist residence in Chevy Chase, Maryland, and St. Mary Armenian Apostolic Church in Washington are significant works of the 1940s and 1950s.

Max Gorin—The Developer

Max Gorin, a native of Russia, came to the United States in the early 1900s and entered the Washington construction industry during the early 1920s. His largest projects were Sedgwick Gardens and the Capitol Towers near Union Station. Max Gorin Builders, later known as Southern Construction Company, developed areas in southeast Washington and Petworth as well as small parcels in upper northwest. He built single-family houses, small apartments, and flats. Gorin also developed a large tract of land in Maryland, which he called New Hampshire Gardens, now part of Langley Park. He was very active in the local Jewish community.³⁵ Sedgwick Gardens was his largest development and according to oral history, bankrupted him.³⁶ An advertisement in the *Evening Star* of 1931 reveals Gorin's approach to the successful sale of his houses: "Give the public what they want at a lower price than competitors, and your houses will sell."³⁷

³⁵ Obituaries: *Evening Star*, Sunday, 15 May 1966, 31; *Washington Post*, 16 May 1966, B2. The two papers have conflicting dates for Gorin's immigration: 1902 and 1912; "Builder," "Sedgwick Garden Section," *Washington Post*, 3 Apr. 1932, R1.

³⁶ Telephone interview of the Washington real estate developer Joseph Horning by Caroline Mesrobian Hickman, 9 Sept. 2014.

³⁷ "Beautiful Michigan Manor," *Evening Star*, 3 July 1931, 19.

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Section 9, 2

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Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____
- recorded by Historic American Landscape Survey # _____

Cleveland Park Historic District Nomination

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency National Park Service, NRHS
- Local government
- University
- Other

Name of repository: DC Libraries

Historic Resources Survey Number (if assigned): _____

1. Geographical Data

Acreage of Property 1.2 acres

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates (decimal degrees)

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

1. Latitude: 38.938984 Longitude: 77.061172
2. Latitude: Longitude:
3. Latitude: Longitude:
4. Latitude: Longitude:

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Or

UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

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

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

Sedgwick Gardens is located southwest of Connecticut Avenue and south of Sedgwick Street. The property is bounded on the south by residential single-family houses and duplexes and on the west by Melvin C. Hazen Park.

Boundary Justification (Explain why the boundaries were selected.)

The boundary of the site being nominated is co-terminus with the original lot and square.

2. Form Prepared By

name/title: Caroline Mesrobian Hickman, PhD, Sally Lichtenstein Berk
organization: Art Deco Society of Washington and the Cleveland Park Historical Society
street & number: (ADSW) PO Box 42722
city or town: Washington state: DC zip
code: 20015
e-mail (preparer) cmhickman@gmail.com
telephone: (preparer) (202) 270-1519
date: 5 December 2014

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Additional Documentation

Submit the following items with the completed form:

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

Photographs

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

Photo Log

Name of Property: Sedgwick Gardens
City or Vicinity: Washington, DC
Photographer: Photos 1; 3-15 Kim Williams
Date Photographed: November 2015

Photographer: Photo 2: Library of Congress, Prints and Photographs Collection

Description of Photograph(s) and number, include description of view indicating direction of camera: Section of the Connecticut Avenue façade, looking northwest

View looking Southwest at Sedgwick Gardens showing porte-cochere at intersection of Connecticut Avenue and Sedgewick Streets
1 of 15

View looking southwest showing service tower and bas relief detailing
2 of 15

View looking west showing east elevation along Connecticut Avenue
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View looking west showing south section of east elevation along Connecticut Avenue
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View looking south showing north elevation of Sedgwick Street elevation

5 of 15

View looking skyward showing the top of the end pier at the southeast corner of the north wing of the Connecticut Avenue elevation

6 of 15

View looking westerly at the south (rear) elevation of the Sedgwick Street wing

7 of 15

View looking north at south (rear) elevation of the Sedgwick Street wing

8 of 15

Interior view showing lobby looking from front entrance door to stairs and elevator landing

9 of 15

Interior view showing lobby looking from elevator landing to front entrance door

10 of 15

Interior view from lobby showing stairs to elevator landing

11 of 15

Interior view from elevator landing to south side arcade of lobby

12 of 15

Interior view at elevator landing to elevator doors and letter box

13 of 15

Interior column detail

14 of 15

Detail of fountain statue

15 of 15

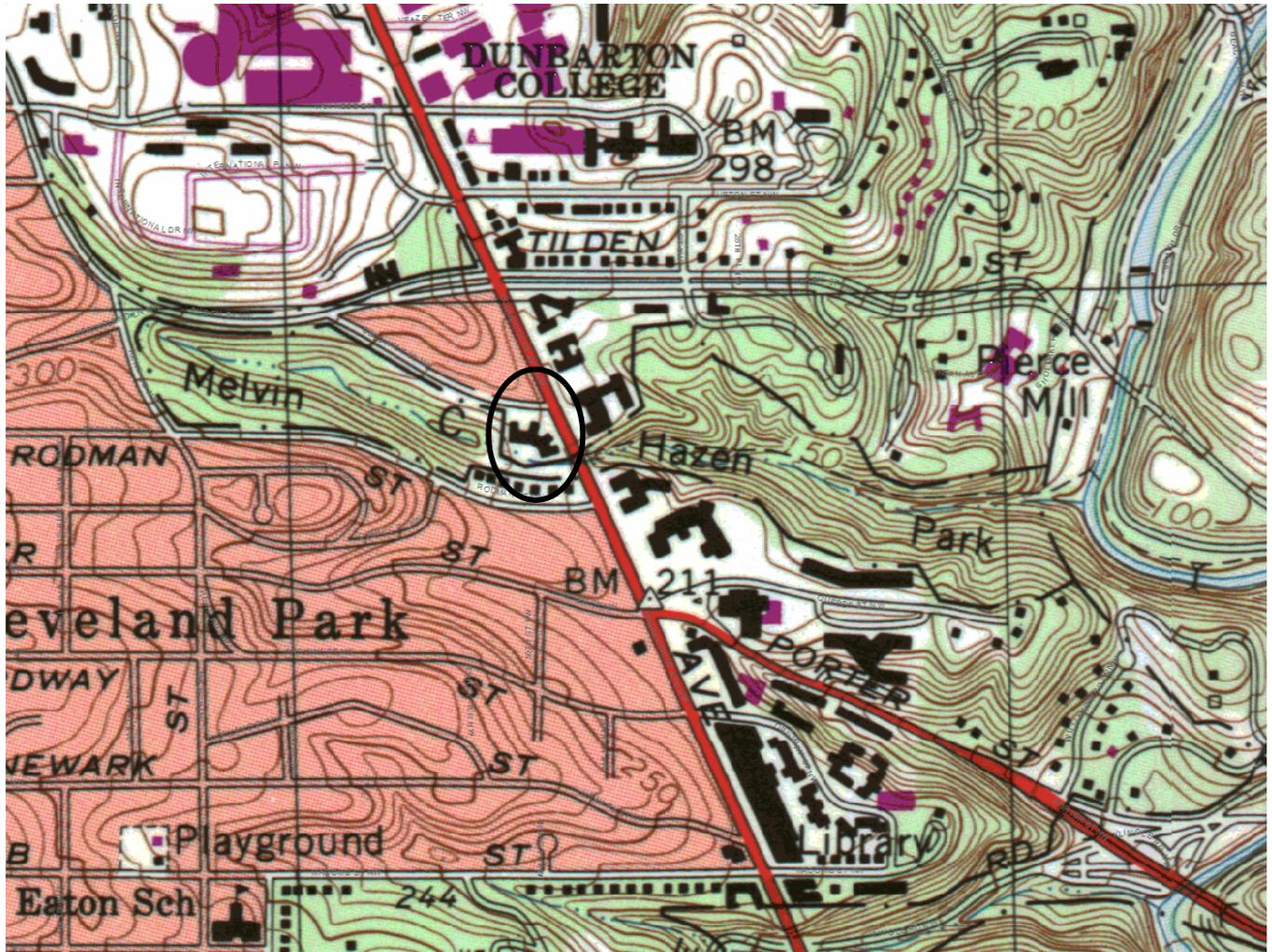
Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

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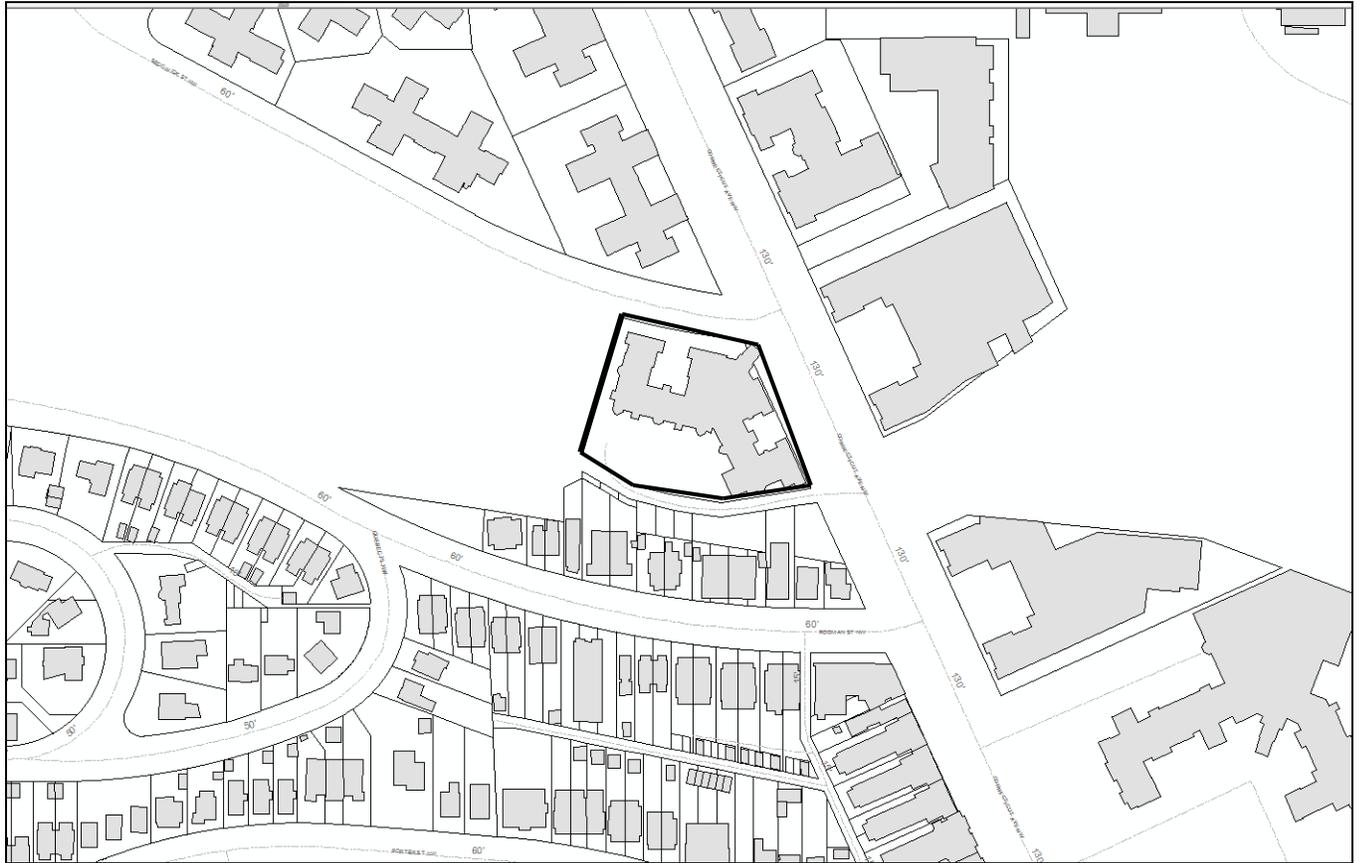
Map



Site plan USGS Quad Map Washington West

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Arc GIS Map (DC Office of Planning), 2015 showing National Register Boundaries

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Key to Photographs

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Historical Illustrations

Baist Insurance Map showing undeveloped property at Connecticut Ave. and Sedgwick Street, 1931, vol. 3, plan 28



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Sedgwick Gardens site plan filed with permit no. 146687, National Archives

Surveyor's Office
DISTRICT OF COLUMBIA

Washington, D. C., 7 9, 1931

Plat, for Building Permit of pt par 49/44 (S9 2060)

Recorded in Book 77 page 4

s. o. 69947 ATT 1554
80 50

"The owner or applicant shall show upon each plat or survey drawn to same scale as this plat or survey, all buildings or additions, located and to be located thereon, and the buildings or additions must be located and created as shown on said plat or survey."—Building Regulations, Sections 2, Part 1, Paragraph B-11.

Scale: 1 inch = 50 feet

58067-517

Issued in accordance with Section 2, Part 1, Paragraph B-11, Building Regulations.

Furnished to Max Gorin

I CERTIFY that all existing and proposed buildings (including covered porches) on the lot are indicated accurately with the dimensions thereof on this plat.

M. Marshall
Surveyor, District of Columbia.

Per CCUR

6-1207

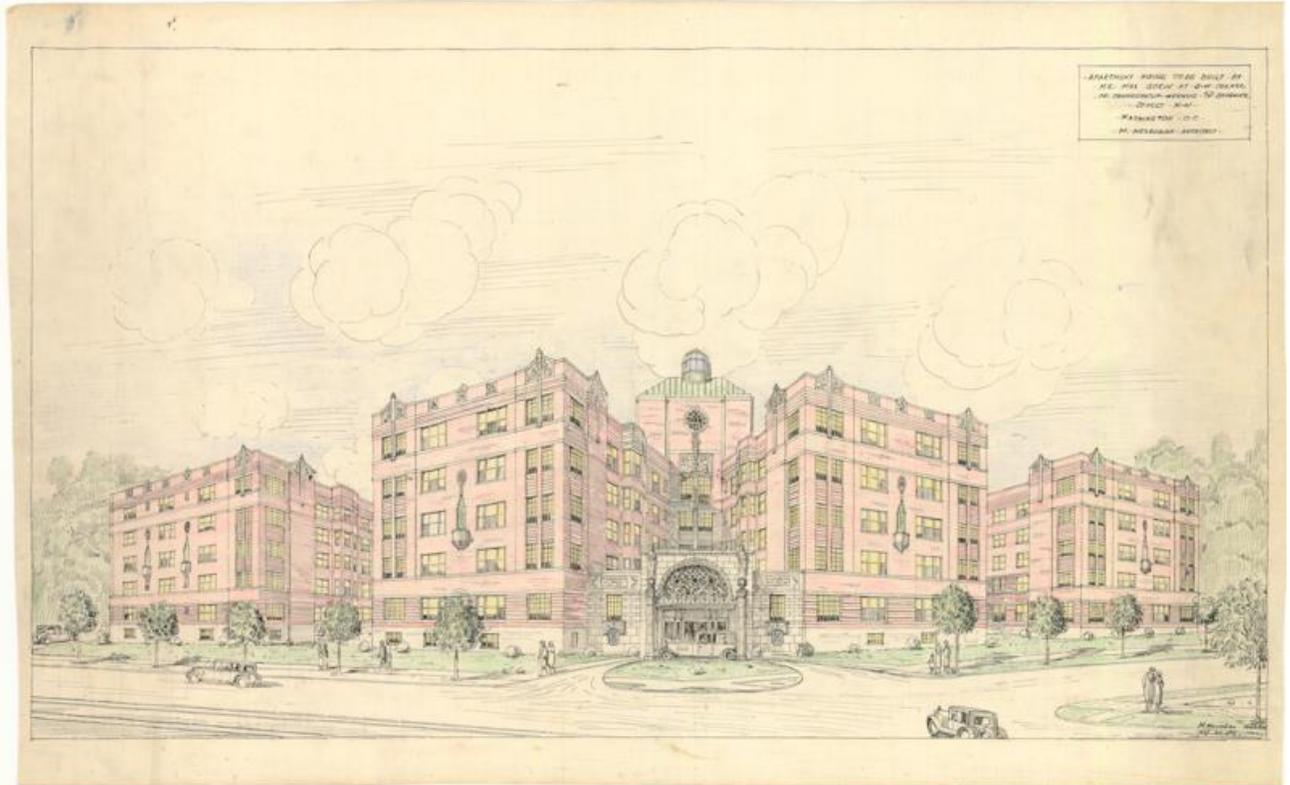
Sedgwick Gardens

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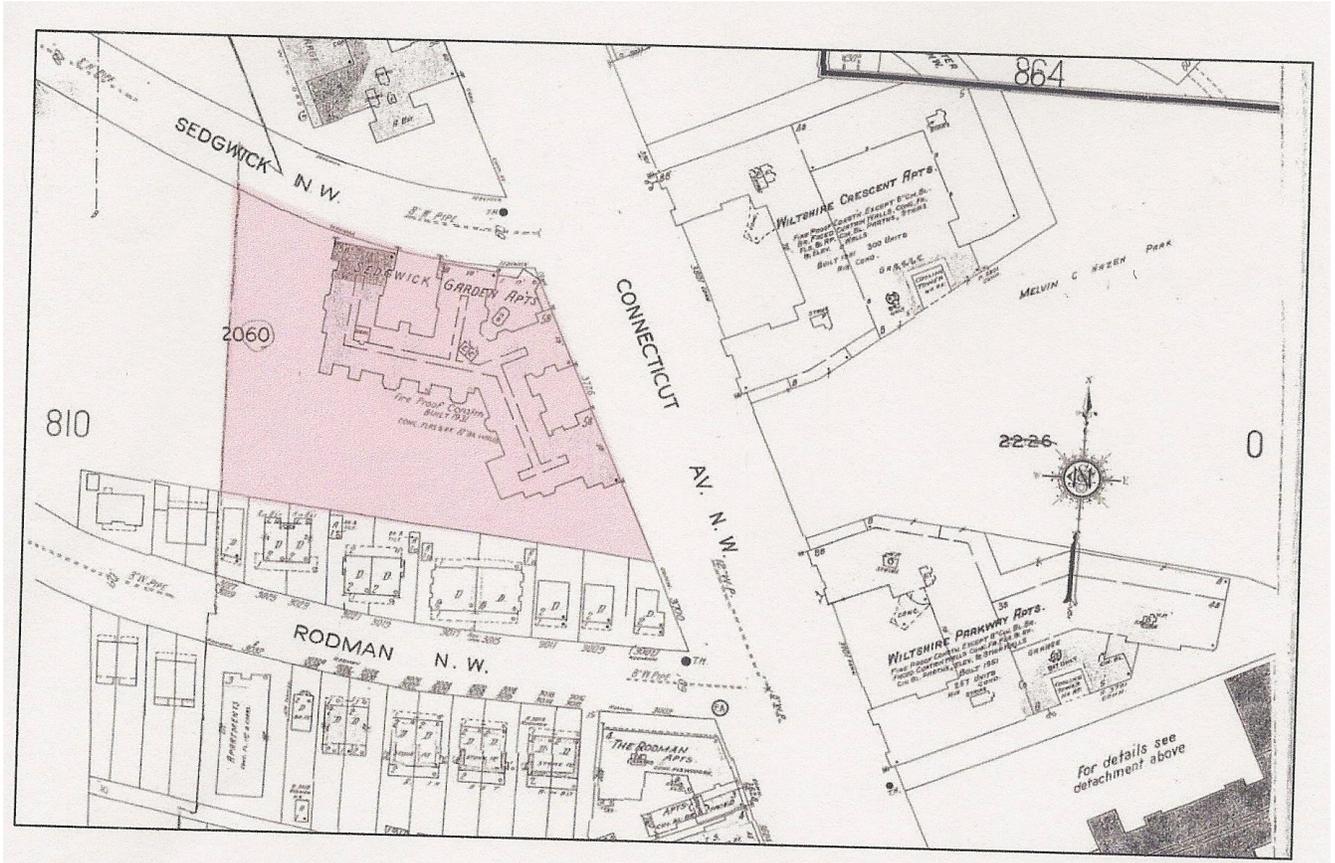
Mihran Mesrobian, architect, Front Elevations, Sedgwick Gardens, 1931, Mihran Mesrobian
Archive



Sanborn Insurance Map showing Sedgwick Gardens, 1935

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Sedgwick Gardens – Weaver Bros. Rental Brochure, with map showing location, 1932

*Your
"Castle
in
Spain"*

AS you enter the main hall a fresh glow of life comes in from the "Castle in Spain" - the best available view always seen from Adams' corner, looking across to a bright, modern-day apartment by day, a scene in which every possible convenience has been thought of and provided, with all the modern-day conveniences and luxuries of the new town plan, the most modern plan, the best work in construction and fixtures.

After all, life is what we make it. And in a duplex the modern way to live, life is made, either outward or inward and beautiful by what we do.

Each apartment, daily conveniences, beauty of construction and contact with spacious grounds are some of the advantages of the modern. These things help to make us what we are.

These bright, new apartments in a pleasant and convenient location in the heart of all Washington, are available in every size and arrangement from one room and bath to five rooms with two baths. And really among them is just the one, unique and complete that you'd like best to live.

THE modern look of Sedgwick Gardens is a sight not unlike that of those other "Castles." They were always to be seen as white they were to go, but the modern apartment look, modernity, but not modern in style, modern spirit. Modern spirit. These new in Sedgwick Gardens will show you at once the best of places to live. And when you know that it is better Weaver Brothers management you are assured that the high standard will be constantly maintained in every way.

The further information you are needed to visit Sedgwick Gardens or to subscribe the modern manager at Cleveland 4147 in the office.

**WEAVER BROS
REALTORS**
WASHINGTON BUILDING
DISTRICT 446

**Sedgwick
Gardens**

Connecticut Avenue
at Sedgwick Street Northwest
in WASHINGTON

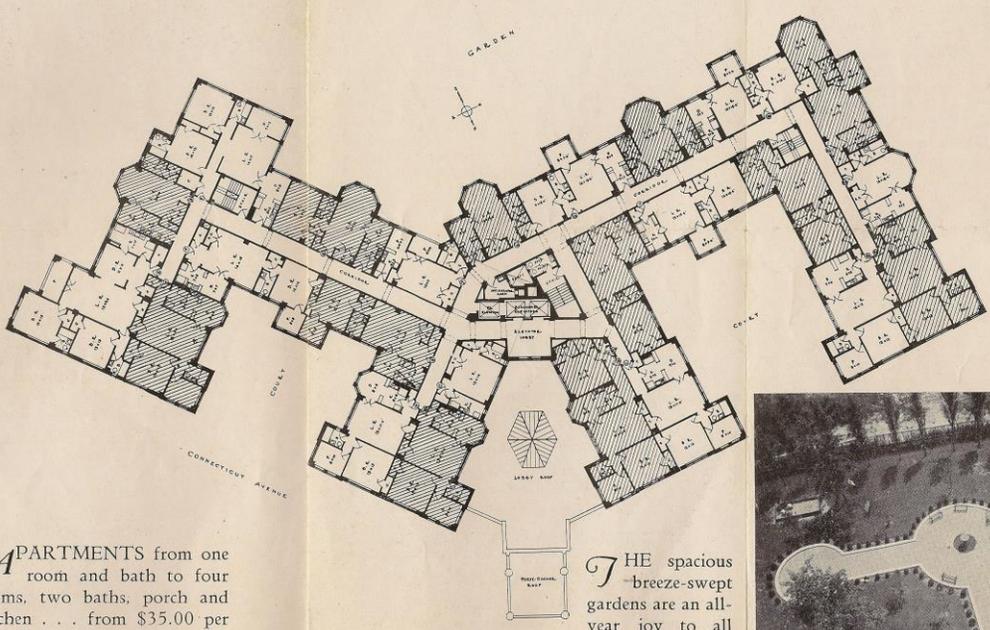
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Sedgwick Gardens Rental Brochure, showing typical floor plan and rear garden, 1932

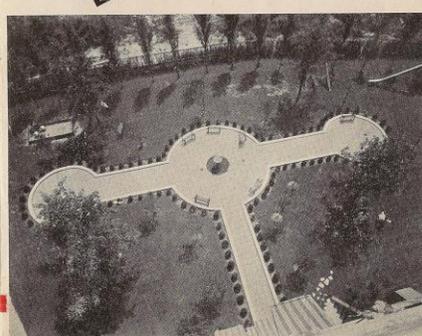
IDEAL IN ARRANGEMENT ● ● REFRESHING IN OUTLOOK

SEDGWICK GARDENS, as you will see from a study of this floor plan, was built to make living more enjoyable . . . and economical too. Begin here in Sedgwick Gardens that New Era of better living that lies a head.



APARTMENTS from one room and bath to four rooms, two baths, porch and kitchen . . . from \$35.00 per month up.

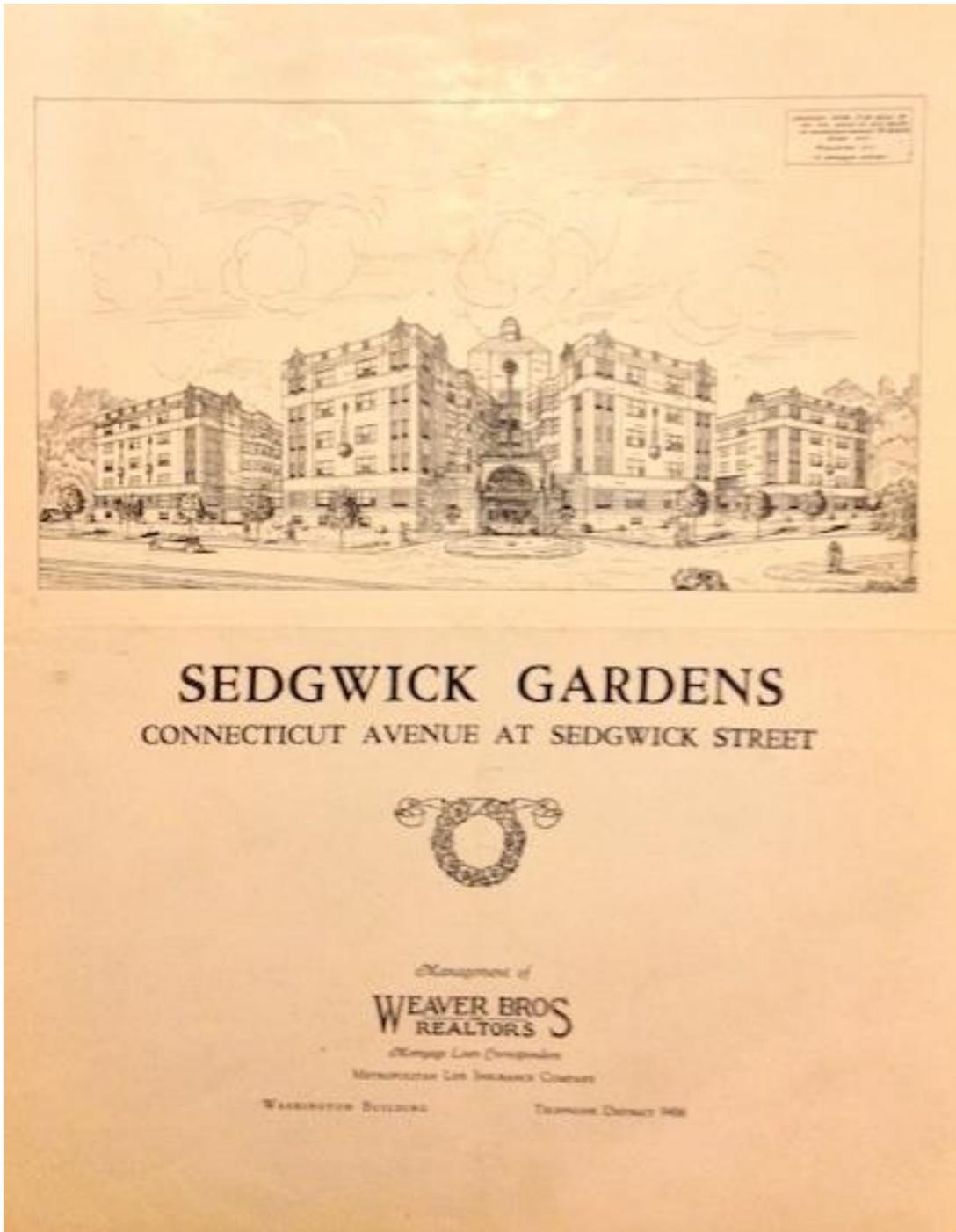
THE spacious breeze-swept gardens are an all-year joy to all who live here.



Sedgwick Gardens
Name of Property

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County and State

Sedgwick Gardens-Weaver Bros. Realtors brochure, 1932, part A



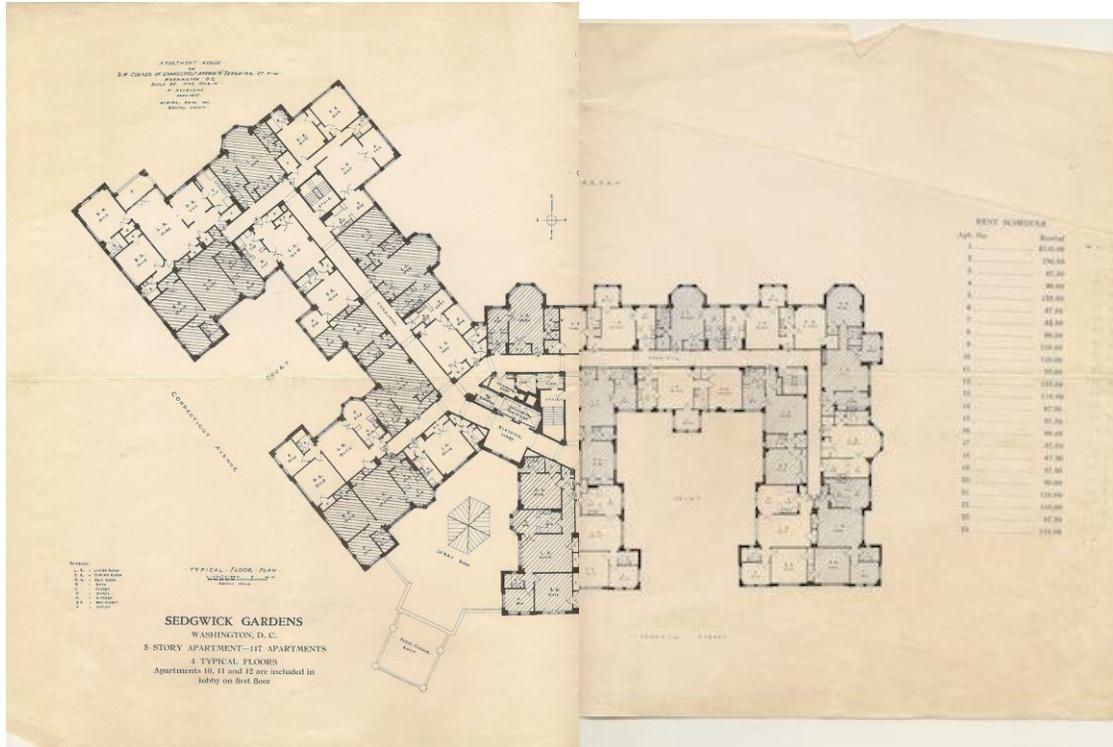
Sedgwick Gardens

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Sedgwick Gardens-Weaver Bros. Realtors brochure, 1932, part B

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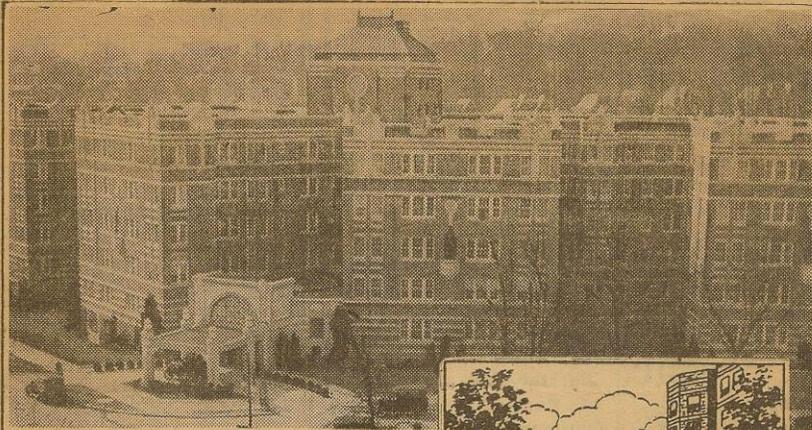
Sedgwick Gardens

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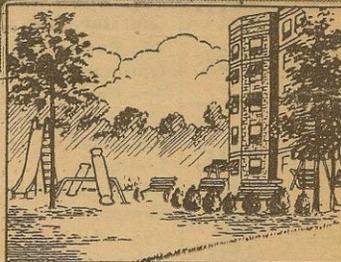
Washington, DC

County and State

Sedgwick Garden(s)-Weaver Bros. newspaper advertisement, 1932



SEDGWICK GARDEN
At Conn. Ave. and Sedgwick St.
Newest Feature Is—
An Informal Park and Play
Space, to Add to Your



Comfort and Pleasure
Trees, benches, bird baths, fountains, and awnings for you, with slides and swings for the children.
20,000 square feet of refreshing and resting coolness completes the luxuriousness of Washington's newest apartment residence. The building itself is well ventilated and appointed.

Reasonable Rentals
We invite your inspection of these suites ranging in size from 1 room and bath to 5 rooms and 2 baths. Drop in and look at some really attractive apartments and ask for our prices. Secretarial Service. Garage. Resident Manager.

Washington Bldg. **WEAVER BROS REALTORS** District 9486
AGENTS

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Sedgwick Gardens Front Elevations, Theodore Horydzack, photographer, between 1932-40,
Library of Congress



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Sedgwick Gardens Porte Cochère, Theodore Horydzack, photographer, between 1932-40, Library of Congress



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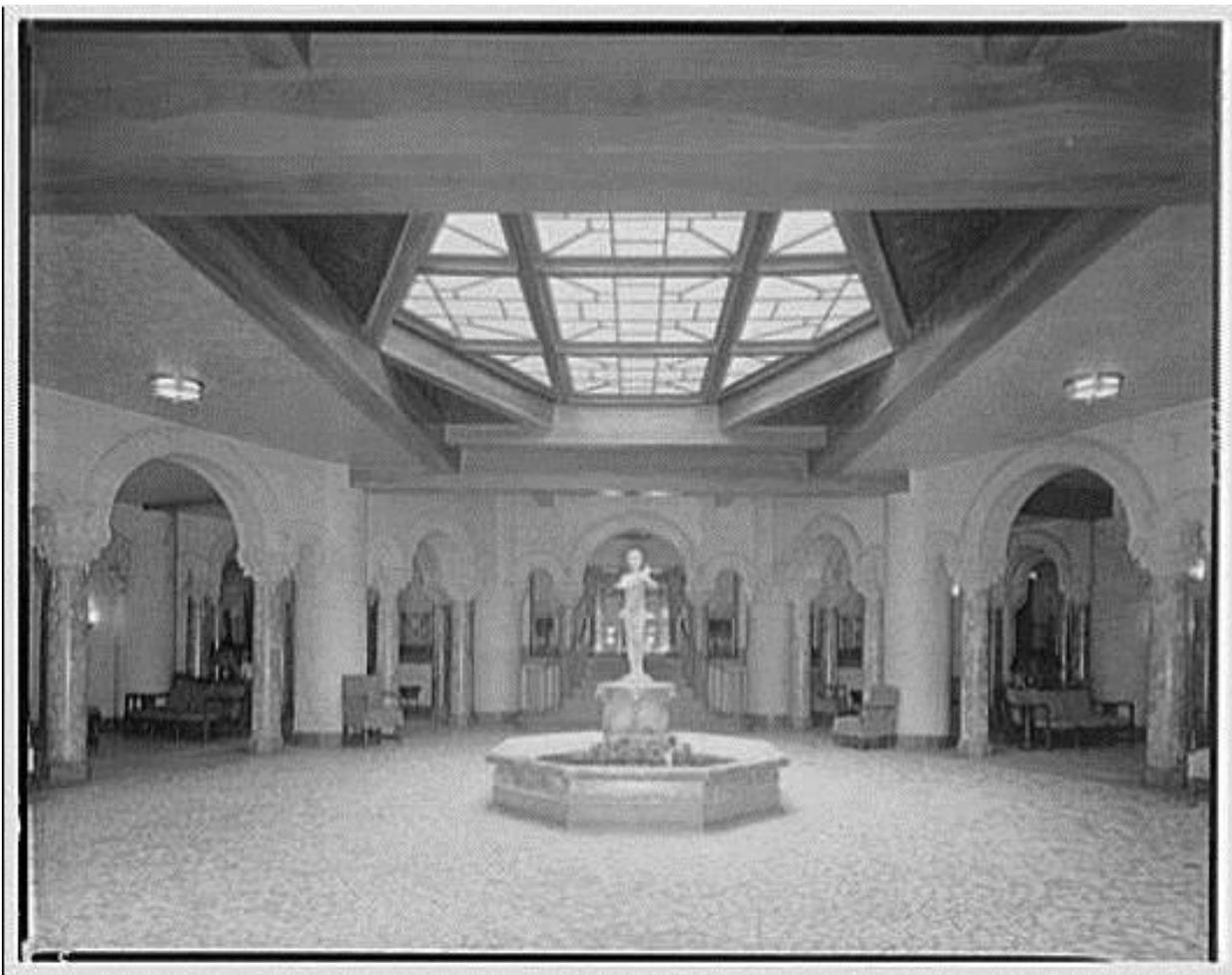
Sedgwick Gardens Porte Cochère and Tower, showing Mesrobian's initial "M", 19 Library of Congress



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Sedgwick Gardens Lobby, Theodore Horydzack, photographer between 1932-40, Library of Congress



Historical Illustrations

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Sedgwick Gardens Lobby, *Washington Post*, 3 April 1932, R2



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Sedgwick Gardens Rear Garden, E. H. Bauer, Landscape Architect, Theodore Horydzack, photographer, between 1932-40, Library of Congress



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Sedgwick Gardens Rear Garden, E. H. Bauer, Landscape Architect, Theodore Horydzack, photographer, between 1932-40, Library of Congress

