

Submission for the Julia Rogers Research Prize

by

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**National Register of Historic Places Registration Form
for the Nomination of the Taytu Hotel,
Addis Ababa, Ethiopia**

Dr. Betsy Bradley, Professor

My research goal for the final project of the preservation documentation course (HP611) was to provide information to support the nomination of a historical site in Ethiopia as a national landmark, according to the United States Department of Interior National Park Service criteria for recognition as a national historic monument. The selected site, the Taytu Hotel, established by the Empress Taytu in Addis Ababa, was the first hotel in Ethiopia. The aim of the research strategy was to explore the hotel's connection to the early 20th century Ethiopian imperial court by gathering information through site visits; museum exhibitions; interviews with historic preservationists; and access to print materials (books, articles, maps and photographs) at local libraries.

While it is difficult obtain permission to use the Addis Ababa University library, the library of the Institute of Ethiopian Studies (IES) housed at the university is accessible to foreign researchers, who register as members. During the research period from January to May 2010, however, a number of unexpected obstacles hindered the research process; for example, frequent power outages limited access to the library because of inadequate lighting. As a result, the research strategy shifted from one relying on primary source materials found in the library collection to one based on locally available books, exhibitions at the IES and local museums, and websites on Ethiopian history and culture. Although the situation in Ethiopia prevented the use of the resources available in the university libraries, the overall experience led to my heightened appreciation of the Athenaeum, its professional staff and the inter-library loan system and the support that they provide to graduate student research.

(Itegue)

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. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name Taytu Hotel

other names/site number Etegue (or Itegue) Taytu Hotel, Itegue Hotel, Imperial Hotel, Hotel Imperiale, Empress Hotel, Rhinoceros Hotel

2. Location

street & number Unnamed street between Mundy Street and Dejazmach Jote Street, ☐ not for publication
Piazza Area ☐

city or town Addis Ababa vicinity

state Ethiopia code _____ county _____ code _____ zip code _____

3. State/Federal Agency Certification

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

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

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

___ **national** ___ **statewide** ___ **local**

Signature of certifying official/Title _____ Date _____

State or Federal agency/bureau or Tribal Government

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

Signature of commenting official _____ Date _____

Title _____ State or Federal agency/bureau or Tribal Government

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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.)

- | | |
|-------------------------------------|------------------|
| <input checked="" type="checkbox"/> | private |
| <input type="checkbox"/> | public - Local |
| <input type="checkbox"/> | public - State |
| <input type="checkbox"/> | public - Federal |

Category of Property

(Check only **one** box.)

- | | |
|-------------------------------------|-------------|
| <input checked="" type="checkbox"/> | building(s) |
| <input type="checkbox"/> | district |
| <input type="checkbox"/> | site |
| <input type="checkbox"/> | structure |
| <input type="checkbox"/> | object |

Number of Resources within Property

(Do not include previously listed resources in the count.)

Contributing	Noncontributing
_____	_____ buildings
_____	_____ district
_____	_____ site
_____	_____ structure
_____	_____ object
_____	Total

Name of related multiple property listing

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

Number of contributing resources previously listed in the National Register

6. Function or Use

Historic Functions

(Enter categories from instructions.)

Hotel

Administrative Offices/Personnel Lodging

Current Functions

(Enter categories from instructions.)

Hotel

Business offices

7. Description

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Architectural Classification

(Enter categories from instructions.)

Hybrid Ethiopian/Western/Indian Style

Materials

(Enter categories from instructions.)

foundation: stone

walls: Stone masonry, stucco

roof: Corrugated iron sheeting

other: wood

Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

Ethiopia's first hotelⁱ, the Taytu (Figure 1), is a well-preserved example of a hybrid architectural style combining Ethiopian traditional elements with Western and Indian stylistic influences, introduced by French, Armenian, Italian, and Greek architects and buildersⁱⁱ and Indian craftsmen, that developed in Addis Ababa in the first years of the twentieth century. The symmetry of the two-and-one-half story, rectangular, stone masonry main building, coated in whitewashed stucco and embraced by double verandas wrapping around the building from the projecting center bay on the north side to the enclosed bays flanking the main doorway on the south side, remains in evidence, despite the additions to the main building, the construction of annexes in the garden area and multi-story buildings on the southeastern and southwestern boundaries of the hotel property. The main building is located at the top of a steeply sloping hillside in the Piazza area of Addis Ababa, the city's earliest commercial section. The eight annexes (Figure 2) built on the southern side of the hill during the Italian Occupation period contribute to the historic context and physical appearance of the property, although they are not contributing factors to its architectural significance. The Taytu Hotel's period of significance dates from its founding in 1905ⁱⁱⁱ until the end of the Italian Fascist Occupation of Ethiopia in 1941.

Narrative Description

The Taytu Hotel retains much of the form, material and context from its earliest days in the first decade of the twentieth century. A number of its neighbors survive from the same period, including the adjacent Foalklands [*sic*] Bar, the residence of the hotel's Armenian designer and engineer, Minas Kerbekian (also spelled Kerbeguian) down the street to the east, the Kevorkoff building (Figure 3) to the northwest, the Bank of Abyssinia (Figure 4) across from the south entrance, several shops and homes that line the block facing the north entrance and the St. Giorgis Church (Figure 5). Identical carved wooden plaques next to the main entrances announce the date of its founding as 1898 E.C. (Ethiopian Calendar). A recent newspaper article about Ethiopian architecture confirms the date as September 1905^{iv}. In other accounts the date ranges from 1907 to 1914. The hotel exterior, interior and grounds have undergone changes over the past one hundred and five years, particularly during the Italian Fascist administration from 1936 to 1941 and sporadic, partial renovations, but the original

ⁱ Addis Ababa Heritage Database. Accessed on 1/27/10 at 4:30 p.m. (GMT+3). Other designations for the Taytu Hotel are *Taitu*, *Etegue*, also spelled *Itegue*, *Taitu* Hotel or simply *Itegue* Hotel. *Etegue* is the Amharic term for 'empress.'

ⁱⁱ Giorgis and Gerard, 178.

ⁱⁱⁱ Addis Ababa Heritage Database. Accessed on 1/27/10 at 4:30 p.m. (GMT+3). The AAHD lists 1907 as the official date of the hotel's establishment. On the plaques outside the two main entrances the date is listed as 1898 E.C. (Ethiopian Calendar), which is seven years earlier than the Gregorian. In that case the founding year is 1905.

^{iv} Bekele, 28. The Gregorian calendar is seven years ahead of the Ethiopian calendar; thus, 1898 E.C. signifies 1905 A.D.

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location, design, much of the historic fabric of the main building and the annexes are intact. The setting and the feeling of the building, particularly on the southern side have been impacted by the erection of a temporary barrier between the upper and lower sections of the hillside between the third and fourth annexes on the southeastern side of the property. (See Figure 2.)

The hotel's rectangular design reflects a Western influence that was new to Ethiopia in the early-twentieth century^v, while the building materials, roof and twin verandas retain elements of the Indian and Ethiopian building style and decoration popular in Addis Ababa during that period^{vi} (Figure 6).

Setting

From the time of its construction until the present day, the building's carefully selected location at the top of a wide, sloping hillset the building apart from its surroundings and enhanced the impression of its ample proportions (Figure 6). On the approach to the north side of the hotel property at the wide, gradual bend in the unnamed road that runs between Dejazmach Jote Street on the east and Mundy Street on the west, a roughly one-and-a-half meter high wall demarks the entrance to the hotel property. The original fieldstone masonry wall is currently sheathed in dark gray stucco decorated at regular intervals with panels covered in stucco and painted a rusty red. The enclosure extends around three sides of the property with gated openings on the north and south sides: on the north, a pair of wide, double, blue, metal gates on the east and west sides of the front wall are large enough to admit vehicles into the parking area in front of the hotel's north entrance. On the south, the gate that served as the original main entrance to the hotel property from General Wingate Street is no longer in use.

Inside the north section of the enclosure, tall twin juniper trees and a variety of flowering plants grow in a narrow, stone-edged, raised bed between the gates along the inside of the front wall and on both sides of the hotel's main entrance – a remnant of the hotel's famed gardens of the past. Broken pavement, stones and dirt form the driveway and parking lot in front of the hotel's original main building and the L-shaped extension to the west. A curved section of cobblestone paving abuts the border inside the main wall. On the east side of the building the driveway continues downhill between the hotel with its foundation plantings and garden terraces on the south side and the enclosure on the east side of the property, rounding the corner of the lowest terrace in front of the Occupation-era annexes on the southeast side of the lower property. The driveway ends in the parking lot in front of the annexes standing along both sides of the lower section of the property. The south side of the hotel has a series of terraces planted with grass and flowerbeds (Figure 8) on either side of the stone steps leading up to the main entrance. The area sloping down to the main gate is an unpaved parking lot divided horizontally into two halves by a temporary partition of tall, wood poles and torn, blue-and-white striped, plastic sheeting and bounded on the northwest by an eighth annex building. (See Figure 3.)

Exterior

The Taytu Hotel's rectangular form reflects a Western influence that was new to Ethiopia at the time of its construction, while the building materials, roof and twin verandas display elements of the Indian and Ethiopian building style and decoration popular in Addis Ababa during that period. The symmetry of the building with its flat, two-story, projecting bays in the middle of the north and south facades, the light-colored stucco material covering the exterior, and two-tiered hip roof, with a raised middle section, originally covered with shiny, silver colored, corrugated iron sheets,^{vii} (Figure 9) now replaced by a bright green material, continue to distinguish the building. While the masonry walls remain white, brown paint darkens the double veranda posts, caps and brackets on the first floor and slender single posts, also capped and reinforced with curving brackets on the second floor. The same shade coats the three straight, parallel railings that have replaced, except in one small section on the east side, the light-colored wood balustrade with fine, machine-turned balusters that once encircled the first and second floors from central bay to central bay. The effect of the dark trim is austere and in sharp contrast to the building's original expansiveness. (See Figure 7.) On the north side of the ground floor, wide, arched, twin bays on either side of the main entrance have been filled in with inset masonry walls, surmounted by broad, asymmetrical fanlights and pierced by a small, central window. In lieu of the original, arched window on each end of the northern façade, there is a rectangular door. On the southern side the wall was built out, incorporating sections of the veranda on either side of the main entrance. On both sides of the entrance, there is a set of multi-paned, double casement windows, with dark brown wood frames and muntins. (See Figure 1.) There is a balcony over each of the main entrances – one with its original roof and the other without. In lieu of

^v In the 16th and 17th centuries Portuguese craftsmen and builders contributed to the design and construction of the castles in Gondar, the hometown of Empress Taytu, but the style of architecture was limited to that northwestern highland region. In Harar, an 11th century, walled city to the northeast, the architecture reflected a Middle Eastern influence.

^{vi} Giorghis and Gerard, 180.

^{vii} Ibid., 180. The roofing material appeared in Addis Ababa in the early 1900s, at first arriving by camel from Djibouti and later from Dire Dawa, where the train from Djibouti ended until when the railway reached Addis Ababa in 1917.

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Empress Taytu's welcoming quotation, over the north entrance, there is a lighted sign composed of individual letters affixed to the wall that spell out the name of the hotel in Amharic and English (Figure 10). On the second floor, on either side of the balcony, the original pairs of French doors remain on both the north and south sides of the building.

Under the Italian Occupation, the Fascist administration requisitioned the Taytu Hotel, renamed it "the Hotel Imperiale... 'modernized' [it] and in 1937, [added] the present masonry annexes between the main building and General Wingate Street."¹⁷ The annexes are seven identical, two-story, stone masonry and stucco buildings with wood verandas, five on the southeast side and two on the southwest. (See Figure 2.) An eighth annex, also of masonry, but without a veranda, was built next to the west side of the garden terrace. The modifications from that era possibly include the additions on the second floor extending into veranda area on the east and west sides on to accommodate en suite bathrooms and on the lower level the wing for a hotel kitchen and a two-story el, extending out from the kitchen wing, that encloses the courtyard on the west and provides office space. Its prefabricated materials and commercial signage detract, however, from the simple elegance of the hotel's north façade and courtyard (Figure 11).

Interior

The interior space consists of spacious, airy, high-ceilinged, central halls on the first and second floors, running perpendicular to each other: on the first floor, the hall is oriented from north to south between the main entrances on each side and on the second floor hall runs east-west between central doorways opening out onto the veranda. A wood-and-glass revolving door stands inside the double doors at the north entrance, possibly dating from changes made during the Italian Occupation. A monumental, Art Deco-style staircase with beautiful, curved railings and balusters of highly polished dark wood, stylistically carved to resemble thick branches, connects the first and second floors (Figure 12). The staircase rises from the center of the main hall to a wide landing and then divides into two parallel stairways leading up to the middle of the second floor, where a massive balustrade of the same style surrounds the stairwell. A narrow stairway on the southwest side of the building leads to the third floor, where there is single, large, open room. On the main floor to each side of the center hallway there are three separate dining areas plus a lounge, a bar, and a separate dining room. Each guestroom on the second floor has a doorway opening off the center hall and French doors leading onto the veranda. The original layout of some of the rooms has been modified to accommodate *en suite* bathrooms. A floor-to-ceiling, Romantic-style, oil painting of an imaginary landscape, signed A. Rossetti – most likely the one that reputedly graced the bar area in an earlier era - hangs on the wall in the center of the hall.

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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.)

Property is:

- ☐ 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.

Areas of Significance

(Enter categories from instructions.)

Period of Significance

1905 - 1941

Significant Dates

1905 - 1910

1936 - 1941

Significant Person

(Complete only if Criterion B is marked above.)

Empress Taytu and Emperor Menilek II

Cultural Affiliation

Architect/Builder

Minas Kerbekian

Period of Significance (justification)

The period of significance extends from 1905/6 to 1941 which corresponds to the hotel's close association with the development of Addis Ababa from its founding during the reign of Menilek II and Taytu through its liberation at the end of the Italian Fascist Occupation.

Criteria Considerations (explanation, if necessary)

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

The Taytu Hotel is eligible for inclusion in the National Register of Historic Places. The building meets Criteria A, B and C: criterion A, due to its direct relationship to the major themes of modernization and international commerce promoted by Menilek II during his reign; criterion B, at first, due to its direct connection to the influential activities of Empress Taytu and later with the Italian Fascist regime; and criterion C, as a distinctive example of the modern Ethiopian hybrid style of architecture that developed in the young, remote capital from its founding in the late nineteenth century until the Italian colonial period. The period of significance extends from 1905/6 to 1941 because of the hotel's close association with the accomplishments of Menilek II, the activity of Empress Taytu and the influence of the Fascist regime. The building retains very good integrity of design, materials and workmanship. The presence of the annexes below the southern façade of the building and the el extending to the west and north alter the historic setting, but the original main building maintains its overall integrity of feeling through its location and appearance.

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

As the first hotel in the Ethiopian capital of Addis Ababa, and arguably in the entire country, the Taytu Hotel (See Figure 1) serves as a symbol of the period at the beginning of the twentieth century when Ethiopia began to open up to the rest of the world for better or for worse. Emperor Menilek II signaled this by welcoming foreign dignitaries and entrepreneurs to his court. The need to accommodate the increasing number of visitors led to his agreeing to establish a hotel, supervised by his consort, Empress Taytu.²³ The hotel became the centerpiece of the modern section of a new commercial district that grew up between the Arada, the vast traditional market to the northwest and the imperial palace to the southeast. The century-old structure, which continues to serve as a hotel, is a fine example of the buildings constructed with a foreign (mainly European and Indian) influence in Addis Ababa in the early twentieth century. It also provides an example of the numerous realizations of its designer, Minas Kerbekian, one of the early Armenian residents in Addis Ababa, who collaborated with the emperor on the development of the young capital city. The two segments of the overall period of significance of the property dates are: first, from its founding in 1905 until the exile of Empress Taytu from the court in 1910, and second, from the requisitioning of the property by the Italian Fascist regime in 1936 until its defeat and the liberation of Ethiopia in 1941. Because of its association with events signaling the emergence of Ethiopia as a modern state during the reign of Menilek and Empress Taytu through the Italian Occupation and the integrity of its location, design and historical fabric, the Taytu Hotel meets National Register Criteria A, B and C.

Criterion A: Association with Historical Events: The Development of the Modern Country of Ethiopia during the Reign of Menilek II (1878 to 1913) and during the Italian Fascist Occupation (1936 to 1941).

The Taytu Hotel is significant because it symbolizes Menilek II's goal to open Ethiopia to the outside world. The emperor embraced contact with the representatives of foreign cultures, such as Dr. Ilg, his Swiss adviser, foreign emissaries, and the Armenian refugees, invited to settle in the kingdom in 1895, after he learned of their persecution by the Turks.⁶ The emperor also embraced innovations and new technology, using the first telephone, watching movies, and driving the first automobile and holding the first Ethiopian driver's license⁷ (Figure 13). When he agreed to his consort's suggestion to found Ethiopia's first hotel,⁸ he envisioned an adjunct to the royal palace. As noted by Giorgi and Gerard, the hotel was situated on the principal road from the *gebbi* to the Arada⁹ and allowed the royal family to accommodate their many guests, Ethiopian nobility as well as foreign visitors, more easily than in the royal compound. The hotel served as an important backdrop for the social interactions of the Emperor and Empress with the many foreign dignitaries and entrepreneurs, who stayed there during this period, including the first British, Italian and German envoys to Ethiopia. As such, the establishment was directly associated with historical events during the reign of Menilek II. Following Menilek II's passing the hotel continued to serve as a focal point of Ethiopian-foreign interaction until the start of the Italian Fascist Occupation. At that time it was confiscated and used as administrative offices and housing for the Fascist regime.

Criterion B: Association with a Historical Person: Empress Taytu at the Peak of her Influence at Court.

The Taytu Hotel is significant because of its direct association with Empress Taytu, who realized the value of establishing the hotel and oversaw its management from its founding until her exile in 1910. The empress was wary of foreigners. Suspicious of their purpose for coming to Ethiopia, she mistrusted them and feared their influence with the emperor, but she welcomed them in order to serve her own purposes. According to Batistoni and Chiari, "the Empress ordered to put [sic] on the front side [over the hotel entrance] a sentence in Amharic, saying more or less this: 'People coming from the sea, do you believe Abyssinia is one of the last countries in the world? Here you can sleep and eat according to your customs.'"¹⁰ Because of her special position, not only as

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empress, but also as a trusted adviser to her husband, Taytu used the hotel to meet foreigners and observe their interactions with each other in order to inform the emperor about their motives. After Menilek's physical decline and Taytu's banishment from court, she continued to send strawberries from her garden to customers at the hotel¹¹ and in this way used it to remind those in power as well as visitors from the outside world of her existence, even if only as an exile up on Mount Entotto.

Criterion C: Architectural Significance: The Distinctive Characteristics of the Taytu Hotel

The Taytu Hotel is the premier example of the Ethiopian hybrid style, combining local taste and design preferences with distinctive Western and Indian elements, which emerged in Addis Ababa during the first decade of the twentieth century. Its original design by the Armenian architect, Minas Kerbekian, survives relatively intact. It incorporated local building materials, such as stone and the wood of now rare indigenous trees, primarily a local variety of juniper. The hotel's rectangular form reflected a Western influence that was new to Ethiopia at the time of its construction¹² and the building materials, roof design and twin verandas display elements of the Indian and Ethiopian stylistic preferences and decoration popular in Addis Ababa during that period.¹³ (See Figure 9.) The main building retains the location, design, and much of the setting, original fabric and workmanship from its earliest days. From the time of its construction until the present, the building's carefully selected location at the top of a wide, sloping hill, together with its light color and two-tiered hip roof, with raised, half-story middle section, set the building apart from its surroundings and continue to enhance the impression of its ample proportions. (See Figure 1.)

The symmetry of the main building with its flat, two-story, projecting entrance bays on the north and south sides, and the roofed balcony and third floor windows and French doors on the east and south sides of the building with their direct view of the imperial palace, or *gebbi*, recall the prominence of the hotel and its intimate association with the era of Menilek II and Empress Taytu. The hotel continues to benefit from the advantages of its location. Because the view shed from the site remains relatively unaltered, it is still possible to survey from all sides the activity in the commercial area surrounding the hotel. The building's walls are the same white color as in the past, but instead of white-wash, a dark brown color coats the exterior door, window frames, and veranda posts and railings, creating a broken up, austere effect that contrasts with the expansiveness of the original appearance, enhanced by a shiny metal roof, whitewashed walls, and light-colored trim. (See Figure 7.)

Above the north entrance, recalling the banner with Taytu's welcoming quotation that graced the entryway in the past, lighted, individual Amharic and English letters spell out the name of the hotel. (See Figure 10.) On the south, three wide, stone terraces flank the stairway leading up to the entrance, contributing to the façade's monumentality. At each level colorful flowerbeds, fruit trees and green lawns recall Empress Taytu's celebrated hillside garden^{viii} and a grape arbor on the west side of the second level and market umbrellas on the top terrace shade garden tables and chairs.

In addition to the main building, there are eight annexes (Figure 2), constructed during the Italian Occupation that support the historical significance of the property through their direct association with the Fascist regime, but, due to their ordinary design and materials, are not contributing factors to the architectural significance of the property. "In the early years of the Italian colonization, the Hotel Imperiale (the hotel's name at the time) was 'modernized' and in 1937, the present masonry annexes between the main building and General Wingate Street were added,"¹⁷ destroying much of Taytu's hillside garden. Seven of the annexes are identical, two-story, stone masonry and stucco buildings with wood verandas on each level, connected in a row that steps down the slope of the hill, five on the southeast side and two on the southwest. The eighth annex built during that period below the western extension of the second terrace is also unremarkable in its design and materials. It is posited that the L-shaped wing to the west of the main building currently housing the hotel kitchen and a bank and an insurance company offices were constructed during this period. This utilitarian aspect of this section of the hotel detracts from the appearance of the northern façade and courtyard. (See Figure 11.)

Developmental history/additional historic context information (if appropriate)

The Evolution of Modern Day Ethiopia and the Founding of Addis Ababa

The history of the Taytu Hotel parallels that of Addis Ababa, Ethiopia. The establishment of the hotel in 1905/6 followed closely upon the founding of Addis Ababa as the capital of Ethiopia in the late 1800s. This period marked the nation's entrance into the modern era of diplomacy and business, when foreign visitors began to frequent the court of Menelik II. These purveyors of diplomatic and commercial ties made their way westward from the Red Sea or eastward from Sudan to discover the remote realm and make contact

^{viii} Batistoni and Chiari,

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with its ruler and his court. While Western powers attacked other African kingdoms, exiling kings and queens and subjugating peoples under colonial rule, they treated Ethiopia with respectful deference. Several factors contributed to the increasing exchange with the Ethiopian emperor and the growth of Addis Ababa as the seat of the imperial government.

As late as the mid-nineteenth century, Ethiopia remained one of the least known places in a largely unfamiliar continent. Africa beckoned explorers to stake claims on behalf of their rulers and from the fourteenth century, Portuguese and Spanish emissaries were searching for storied trade routes to ancient kingdoms and the riches of lost civilizations.^{ix} Ethiopia, however, due to its geography – mountainous highlands surrounded by vast arid, semi-desert areas, was largely insulated from the outside world. It was only in the eighteenth century that a Scot, James Bruce, claimed to have discovered the source of the Nile during the course of his travels through the Ethiopian highlands.^x In fact, there were two sources – one, the White Nile, flowing north into Sudan from Lake Victoria in Uganda, and the other, the Blue Nile, flowing south from Lake Tana in Ethiopia until bending to the west and eventually to the north, where it joins its sister at Khartoum to form the Nile River and traverse Egypt to the Mediterranean.^{xi}

Once home to prosperous civilizations that flourished along the age-old caravan routes from the Arabian Peninsula and the Red Sea through the Sahara Desert to the empires of West Africa, Ethiopia remained largely out of reach of modern conquerors until the mid-nineteenth century.^{xii} By that time, the legendary Axumite Empire of northern Ethiopia dating from 300 B.C.^{xiii} and the fabled medieval realms of King Lalibela and King Fasiladas had declined and no longer united the clans and tribes, populating the territory that the ancient Greeks called *Aethiopia*.^{xiv} Although the region, also called Abyssinia and renowned as the home of the Queen of Sheba from Biblical times, remained remote and largely unexplored, as Europe's monarchs vied with each other to acquire new lands, Ethiopia fell into their sphere of influence. Rather than enter into an alliance with Emperor Tewodros II, in 1867 as a result of quarrel, the following year British forces invaded Ethiopia and defeated the Ethiopian forces in the battle of *Maqdala*, also referred to as *Magdala*. Among the plunder that the conquering army carried back to Queen Victoria was royal treasure that became the object of an ongoing dispute between the two countries.^{xv} Despite the tragic consequences of the battle for Ethiopia, marked by not only the military defeat, but also the suicide of Tewodros II^{xvi}, the country remained outside of the purview of British rule.

Three decades later, when the Italian king envisioned the creation of an Italian empire, by incorporating portions of the Horn of Africa, he devised a plan to conquer Ethiopia. First, his representatives entered into a treaty with Ethiopia's Emperor Menilek II that had differing language between the Italian and Amharic versions in a key provision: the Ethiopian version conferred authority on Italy to represent Ethiopia in specific foreign undertakings, while the Italian text defined their relationship as that of a protectorate.^{xvii} When Emperor Menilek II understood the treachery of the Italian government, he declared war. The Battle of Adwa on March 1, 1896, pitched the traditional Ethiopian army against Italian forces – both were equipped with modern artillery and firearms. Menilek's

^{ix} Last, Pankhurst and Robson, 32.

^x Briggs, 207.

^{xi} Ibid, 4. According to the Briggs, 'the Blue Nile, or Abay, supplies most of the water that flows into Egypt's Nile Valley.' *Abay* is the Ethiopian name for the Blue Nile.

^{xii} Last, Pankhurst and Robson, 40. Fasiladas is also referred to as Fasiledes (Gobezie) and Fasilidas (Briggs). The author defers to spelling used by Ethiopian historian, Bahru Zedwe, in the choice of *Fasiladas*.

^{xiii} Ibid., 13.

^{xiv} According to an interpretive panel in the permanent display at the Anthropological Museum at the Institute of Ethiopian Studies, Addis Ababa, the Greek word means "land of burnt faces." This was the way "the territory south of the Empire of the Pharaohs was generally called." Noted during a visit by the author to the IES, 1/16/10.

^{xv} Rose, 1. "Ethiopia is pressing for the return of some 15 elephant and 200 mule loads...taken when the British captured Maqdala, capital of the Abyssinian emperor Tewodros II, in 1868."

^{xvi} Last, Pankhurst and Robson, 43.

^{xvii} Ibid., 46.

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decisive victory over the invaders gained the respect of European leaders.^{xviii} According to Ethiopia's foremost contemporary historian, Bahru Zedwu, this period marked Ethiopia's tentative entrance into the modern era of international diplomacy and commerce. "With regard to particularly her relations with the imperialist powers, it forced on the latter a revision of their strategy for drawing the country into their economic orbit."^{xix}

Before he was crowned emperor, following the death of Emperor Yohannes in 1889, *Negus*, or King, Menilek was consolidating the reach of his authority. He recognized the need to relocate his court in order to have to a more centrally located position with access to adequate supplies of wood and water. Therefore, in 1881, he transferred the *gebbi*, or royal palace, to the south, about one hundred sixty kilometers from Ankober, to a site on Mount Entotto, a strategically important location with a commanding view over the region, abundant natural resources, and traces of earlier medieval kingdoms.^{xx} In 1886, while the king was engaged in a military campaign in Harar in the eastern part of the country, Queen Taytu discovered the hot springs, called *felweha*, on Entotto's lower slopes. Since she preferred the warmer climate in the valley, Taytu began to build a home in that area. Upon his return to Mount Entotto, at first the king refused to give up his strategic vantage point, but eventually compromised with his consort, agreeing to relocate the *gebbi* on the highest point in proximity to the hot springs. Thus, by 1887 the permanent royal capital was established on Entotto's lower slopes.^{xxi} As Fasil Giorgis, one of Ethiopia's most prominent architects and engaged preservationists, observed in a recent magazine article, "The uniqueness of the city of Addis Ababa...comes from the fact that it is an indigenous African city, meaning that the city was founded with the intention of its indigenous leaders. A lot of other African capital cities were established according to plans laid out by colonial powers."^{xxii} Taytu called the new town *Addis Ababa*, which means 'New Flower.' As Menilek's consort, she continued to play an active part in the development of the city.

Following the Ethiopian victory at Adwa in 1896, the number of foreign dignitaries and businessmen grew and, in accordance with the Ethiopian tradition of hospitality, the royal family felt compelled to lodge them. When Dr. Alfred Ilg, the Swiss engineer advising the emperor, described the hotels that provided suitable accommodation in other parts of the world, following the suggestion of Empress Taytu, Menilek decided to establish the first hotel in Addis Ababa.^{xxiii} The emperor charged his consort with the oversight of the new establishment, which became known as *Itegue* Taytu Hotel, Empress Taytu Hotel, or simply *Itegue* (empress or imperial) or Taytu Hotel.^{xxiv}

Architectural Influences in Early Twentieth Century Addis Ababa

The Taytu Hotel is situated in the southern section of the Piazza district of Addis Ababa, Ethiopia, at the wide bend in the nameless street that runs from Dejazmach Jote Street to the east, past the intersection with Mundy Street to join Cunningham Street at its broad intersection with Gandhi Street in the northwest. Menilek II Square on the north, the Old Post Office complex on the west, the Kechene River on the east and General Wingate Street on the south form the boundaries of the historic district over which the Taytu presides from its south-central position. The hotel, a building of ample proportions in its day and of considerable mass today, occupies a wide tract of land on a prominent, south-facing hillside between the unnamed street to the north and General Wingate Street on the south. From its high vantage point, the building overlooks the city on all sides. There are many historical buildings in the immediate

^{xviii} Giorgis and Gerard, 50.

^{xix} Zewde, 194. The author again defers to the spelling of the emperor's name, *Menilek*, used by Zewde. A second variation is *Menelik* (Last, Pankhurst and Robson, Gobezie and Briggs).

^{xx} Last, Pankhurst and Robson, 43

^{xxi} Zewde, 487. Another name for the hot springs is *finfinne*, an Oromo term. The word, *felweha*, is also spelled *filwoha* (Giorgis and Gerard; Last, Pankhurst and Robson) and *felwuha* (Gobezie). The author again defers to Zewde's spelling of *Entotto*, rather than use the second variation, *Entoto*, found in Briggs, Giorgis and Gerard, Gobezie, and Last, Pankhurst and Robson.

^{xxii} Shiferaw, Michael. "Addis Ababa Potential Tourist Attraction: Architect Fasil Giorgis and Addis Ababa." *Horizon Ethiopia*. January 2010. Vol. 3, Issue No. 4.

^{xxiii} Addis Ababa Heritage Database. Entry on the Taytu Hotel. See footnote 4.

^{xxiv} Batistoni and Chiari, 68. These authors use the alternative spellings of *Etegue* and *Taitu* for the title and name of the Empress. They also translate *Etegue* as imperial. The date of the hotel's construction is given as 1907, two years later than the date on the plaques at the hotel entrances.

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area, dating from the early years of the city of Addis Ababa in late nineteenth century through the Italian Occupation (1936-1941). The present survey focuses primarily on four buildings that are the contemporaries of the Taytu Hotel and represent the introduction of western influences into the style of architecture found in Ethiopia during that period.

At the time of its ground-breaking in 1905, the Taytu Hotel was strategically located at the burgeoning capital's economic heart between the *Arada*, the traditional marketplace, to the north and the *gebbi*, or the imperial palace compound, to the southeast. Founded by the empress to serve the foreign legations and businessmen, who were coming to Ethiopia to establish diplomatic and commercial ties with Emperor Menilek II^{xxv}, the hotel was situated in a prime location for new businesses.^{xxvi} The Arada district continued to expand with the addition of European banks, Armenian and Indian establishments, and government offices, such as the post office and customs offices. Key foreign adjuncts to the imperial court, including Alfred Ilg, a Swiss engineer and Menilek's trusted adviser, and Minas Kerbekian^{xxvii}, the Armenian architect, who designed the Taytu and numerous other buildings in the city, also built their private residences there. Major undertakings in the area at the time made strong statements with their western design and materials, including dressed stone blocks and decorative elements, such as carved pilasters, cornices, and rosettes, Palladian windows, and large doorways. The district flourished during the forty-year period between the victory of Adwa in 1896 and the Italian Fascist invasion in 1936. After that, a different type of development followed the destruction of large portions of the Arada district in protest on the eve of the foreign occupation. A number of the office and apartment blocks were built during the Occupation. These, along with buildings that are the contemporaries of the Taytu Hotel, line the streets of the area, also contributing to its context and reinforcing its integrity.

In the first decades of the twentieth century, foreign engineers, architects and builders residing in Addis Ababa designed and constructed many of the major buildings in the capital. Prominent among them were the Italian, Sebastiano Castagna^{xxviii}, the Armenian, Minas Kerbekian and the Greek, Orphanaides. Among their important realizations in the historic district, where the Taytu is situated, are three well-known buildings that date from the same period and possess sufficient integrity to contribute to the context of the hotel's location: the Bank of Abyssinia, St. Giorgis Church, and the Kevorkoff Building. These, along with the Elias Bessmelian Building, are contemporaries of the hotel that are strong representations of the early western influences in Addis Ababa. It is notable that over a century later, two of the four buildings continue to serve their original purpose, as a bank headquarters and a place of worship, while the other two, although no longer stores, retain their commercial identity as offices. Located to the northwest, northeast, and south of the hotel property, these places anchor the historic district around the Taytu Hotel property that grew up along or in proximity to the important *Arada-Gebbi* axis.^{xxix}

On all four sides of the Taytu there are important historical buildings. Beyond the southern gate of the hotel compound stands the Bank of Abyssinia across General Wingate Street. Outside the northern gate to the east rises the five-story residence of the hotel architect, Minas Kerbekian, deserving of notice, but not included in the present survey, due to its high degree of eclecticism. Its neighbor, the Elias Bessmelian Building, however, is among the properties surveyed because it is more representative of the western-influenced, rectangular building style of the nearby Taytu than the architect's home. To the northwest of the hotel is the imposing Kevorkoff building whose interior was destroyed when it burned, along with the second post office building and many other

^{xxv} Giorgis and Gerard, 50. According to the authors, "The victory of Adwa cemented the position of Ethiopia as an independent African state...Diplomatic representatives of these powers [those at the time were Italian, French and British] were sent to the capital..."

^{xxvi} Batistoni and Chiari, 69. The authors refer to the area around the Taytu and the Bank of Abyssinia across from the Taytu's southern entrance as "the same first, historic nucleus of Arada..."

^{xxvii} Giorgis and Gerard, 182. The authors state, "the most famous Armenian contractor among [the well-known Armenians who worked in Addis Ababa as contractors and carpenters] was Minas Kherbeguian [note variation on spelling of 'Kerbekian'], who came to Ethiopia in 1881 and designed a number of churches, roads, bridges and houses from 1895 onwards."

^{xxviii} Batistoni and Chiari, 84. According to the authors, "Castagna was neither an engineer nor an architect, but a sergeant of the engineers corps of the Italian military forces that were defeated at Adwa...Imprisoned, he was brought to Addis where he remained even after his liberation...He married Ras Desta Damtew's aunt and had several posts in the public administration, such as that of general director of the Ethiopian Ministry of Public Works in 1935."

^{xxix} Ibid., 61. "According to the current maps, there are no more direct routes linking Imperial *Ghebbi* [sic] and Arada, although this axis played a historic role in the development of the city. In fact, it connected the centre of political power with a district that, in the early period of Addis, was the core of the city's economic life."

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government and commercial buildings during the 1936 revolt that preceded the entrance of the Italian forces into the Arada area. The two-story, exterior masonry walls survived, however, and the building is an outstanding example of the Neo-Classical style favored by the Armenian, Greek and Italian designers and builders active in Addis Ababa in the first decades of the twentieth century. It is also important to take note of the series of Indian-style, one-story villas with high walls and enclosed gardens directly across the street from the Taytu's northern gate. These buildings contribute significantly to the historical integrity of the hotel's immediate surroundings. The same type of building continues along the north side of the street to the corner of Dejazmach Jote Street, where two additional buildings complete the series. Across the street the Omar Khayyam Restaurant is located in a building that was once part of the original compound associated with the Kerbekian residence. Adjacent to the north side of the restaurant is the Elias Bessmelian Building, the fourth building in the survey.

The buildings that anchor the historical district around the Taytu Hotel are St. Giorgis Church, built between 1905 and 1911, the Kevorkoff Building, built in the 1910s,^{xxx} and the Bank of Abyssinia, built in 1907. Although different in style from the hotel, they were all built during the same period, between 1905 and 1915. There are a number of other similarities among the three buildings. First, they are examples of the Neo-Classical style favored by the European builders active in Ethiopia at that time. Second, they are built of a local, grayish, dressed stone and third, they possess strong facades decorated with finely carved elements, such as dentillated cornices, Corinthian capitals, and rosettes. Although the setting of each building is considerably different from when it was built, nonetheless it retains some of the original feeling. St. Giorgis, for example, now faces an important roundabout in a busy thoroughfare, but, due to the extent of its vast site and the fact that the side facing Menilek II Square is raised considerably and only accessible by a long, broad stairway from street level, the church is somewhat removed from the bustle of the public square. It also is surrounded by a high, stone enclosure and benefits from the shade of century-old trees planted by the emperor himself. The bank is also secluded behind its original, high stonewall with an iron gate that separates it from General Wingate Street. Only the Kevorkoff Building is located directly on one of the busiest corners in the city with neither wall nor terrace, only a narrow sidewalk, between the street and the main entrance.

An additional, fourth building included in the survey, the Bessmelian Building (Figure 14), is located around the corner from the Taytu on Dejazmach Jote Street. It is also constructed of the same dark grayish blocks of dressed stone as the three previous buildings and has quoins around the windows and doors of the first floor; however, its overall style is not Neo-Classical. Instead, the smooth, light-colored stucco on the second story of the façade, together with the veranda across the front, surmounted by a long balcony, its symmetrical arrangement of simple, rectangular windows, doors and posts, and its one-half story addition on the south side of the roof, contribute to its resemblance to the hybrid architectural style of the nearby Taytu.

The Taytu Hotel is located in the midst of the bustling Piazza commercial district, where a number of buildings from the early twentieth century represent Ethiopia's receptivity to western influences, such as the Neo-Classical style. The hotel reflects the traditional Ethiopian tastes also evident in other historic resources in the area that survive from the period, such as the residence of Dr. Ilg. The Taytu, however, represents the hybrid style that developed in Addis Ababa in the early twentieth century, when European and Indian craftsmen worked on homes, businesses and places of worship for wealthy Ethiopian and foreign clients^{xxx}. In addition to being the first building of its type in Ethiopia; e.g., a hotel, the Taytu's two-story, rectangular design reflects the introduction of a new design concept in a region of the country, where buildings were traditionally round or oval, one-story structures. The use of stone and stucco, although known in other parts of Ethiopia, such as Gondar, was uncommon in the area, where buildings, even royal palaces, were constructed of mud (*cikka*) and wattle and roofed with thatch.^{xxxii} Throughout the district, there are numerous examples of the various building styles prevalent during the first decade of the twentieth century in Addis Ababa. Many of them are in a fragile condition and threatened by encroaching urban renewal and redevelopment projects. However, they do exist along the narrow streets and hidden alleys that surround the Taytu Hotel and contribute to the architectural richness of the Piazza district.

The Taytu Hotel's History

At the heart of the royal capital of Addis Ababa, Ethiopia stood the *gebbi*, or royal enclosure, a vast compound on top of the area's highest hill, where Menilek II ordered the building of the imperial palace and its dependencies in 1886. One of the earliest roads,

^{xxx} Batistoni and Chiari state that the building dates from approximately 1910; however, Giorgis and Gerard estimate the date of the building's construction to be ca. 1930.

^{xxx} Giorgis and Gerard, 178.

^{xxxii} Ibid., 178. The authors describe *cikka* or *chika* as a type of earth mortar used locally to plaster a wooden frame to build a wall.

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called the *Fit Ber*, or ‘front door’ (Figure 15), extended from the *gebbi*’s northwest gate, the main gate, to the traditional marketplace, called Arada, and St. Giorgis Church, located at the northern limit of the market area.^{xxxiii} This axis represented a direct connection from the political to the commercial and spiritual centers of the new community.^{xxxiv} The new road, also one of the first paved streets in the city, became known as Boulevard Menilek II. It “ran from the imperial palace to the Itegue Hotel and then to Arada...” (Figure 8).^{xxxv} Among the prominent residents with houses in the vicinity were Dr. Alfred Ilg, a Swiss engineer who served as one of Menilek’s most trusted advisers,^{xxxvi} and Minas Kerbekian,^{xxxvii} the Armenian engineer and builder, who designed and directed the construction of the Taytu Hotel and many other important building projects in the city. These individuals chose to erect their homes on the hillside across from the *gebbi*’s northwest, and main, gate, along this important artery, because of not only the proximity to the royal compound, but also the open sight lines to the palace, a major feature of the homes of the nobility scattered around the area. Each warlord placed his mansion, or palace, on a hilltop lower than the *gebbi*’s that possessed a direct view of the royal palace. Since the primary means of communication between the emperor and his supporters was a system of flags, it was vital that a nobleman see clearly to the royal compound.^{xxxviii}

Situated in the center of the new commercial district, just south of the Arada marketplace, the hotel property covered a wide, sloping hillside running between two rudimentary side streets linking the north and south sides of the site to Boulevard Menilek II, formerly called *Fit Ber*. As the location was directly across the narrow river valley from the imperial palace, an additional benefit was an unobstructed sight line to the *gebbi*, an essential attribute of all noblemen’s palaces built at the time. Below the Taytu across the future General Wingate Street was the site of the first bank in Addis Ababa begun in 1907. A number of buildings reflecting the new stylistic influences evident in Addis Ababa gradually appeared in the vicinity of the hotel, but the Taytu itself was the grandest of them all, standing prominently at the top of the hillside with a view of the royal palace and its ever-changing surroundings. The period of significance of the property extends from 1905 to 1941, incorporating two distinct sub-periods, the first from its founding in 1905 until the exile of Empress Taytu in 1910 and the second, during the Italian Fascist Occupation from 1936 until 1941, with a connecting period of twenty-six years from 1910 to 1936. During the first sub-period, “Taitu [*sic*]...encouraged the nobility to use hotels by introducing, together with her husband, the emperor, the first hotel in Ethiopia (the still-existing Hotel Taitu [*sic*]). It was a period of great changes and development. Ethiopia and its capital were opening themselves up to the world.”^{xxxix} During the second sub-period, the occupiers “faced an acute shortage of accommodation. The Fascist administration tried to solve this problem by evicting Ethiopian dignitaries from their relatively large houses^{xl} and requisitioning the Taytu Hotel. “In the early years of the Italian colonization, the Hotel Imperiale, its name at the time, was ‘modernized’ and in 1937 the present masonry annexes between the main building and General Wingate Street were added.”^{xli} At some point the original annex below the southwest side of the terrace below the southern façade and the two-story addition connected by walkways to the main building were demolished, the kitchen wing and el added to the west side of the main building’s first floor, and a new, eighth annex built below the southwest terrace garden. The specific time period of these changes is undetermined; however, they most likely date from the mid-1930s during the Italian Occupation. The Taytu Hotel retained its prominent place in Ethiopian social life after the deposition of the empress until its confiscation by the Fascist forces because its bar was a popular venue.^{xlii} Although the burning of many European-owned businesses, government buildings and imperial residences during the revolt of the Ethiopian population at the time of the foreign invasion^{xliii}

^{xxxiii} Exhibition panel, Addis Ababa Museum, viewed on March 6, 2010.

^{xxxiv} Giorgis and Gerard, 42.

^{xxxv} Giorgis and Gerard, 90. *Itegue* means ‘empress’ and was the alternate name of the Taytu Hotel.

^{xxxvi} Ibid., 180.

^{xxxvii} Giorgis and Gerard, 182. A variation of Kerbekian’s name is Kherbeguiian.

^{xxxviii} Ibid., 214.

^{xxxix} Giorgis and Gerard, 88.

^{xl} Ibid, 136.

^{xli} Batistoni and Chiari, 69.

^{xlii} Giorgis and Gerard, 108.

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devastated the Arada's central area, the hotel survived. The Italians renamed the marketplace district 'Piassa' and it became the city's first political and economic center under the Occupation. The Taytu's spacious interior, extensive gardens and hillside setting provided important amenities to the foreign regime until its expulsion in 1941.

Summary of Significance

As the first hotel in the Ethiopian capital of Addis Ababa^{xliv}, and arguably in the entire country, the Taytu Hotel symbolizes the period at the beginning of the twentieth century when Ethiopia opened up to the modern world. The need to accommodate the increasing number of visitors at court led to the emperor's decision to establish a hotel, supervised by his consort, Empress Taytu. The hotel became the centerpiece of the modern section of the commercial district that grew up between the *Arada* marketplace to the northwest and the imperial palace to the southeast. The building, which continues to operate as a hotel a century after its founding, anchoring its historic district, is a fine representative of the early twentieth century Ethiopian hybrid style that evolved in Addis Ababa during the city's early years. The overall period of significance of the property from 1905 to 1941 encompasses two secondary periods: first, from the founding of the hotel in 1905 until the exile of Empress Taytu from the capital city in 1910, and second, from the beginning of the Italian Fascist Occupation in 1936 until the liberation of Ethiopia in 1941 by Ethiopian and British armed forces commended by Emperor Haile Selassie in 1941.

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^{xliii} Ibid., 136.

^{xliv} Addis Ababa Heritage Database. Accessed on 1/27/10 at 4:30 p.m. (GMT+3). Other designations for the Taytu Hotel are *Taitu*, *Etegue*, also spelled *Itegue*, *Taitu* Hotel or simply *Itegue* Hotel. *Etegue* is the Amharic term for 'empress.'

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Previous documentation on file (NPS):

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

Primary location of additional data:

☐ State Historic Preservation Office
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☐ Other
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Name of Property _____

County and State _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property _____
(Do not include previously listed resource acreage.)

UTM References

(Place additional UTM references on a continuation sheet.)

1 _____
Zone Easting Northing

3 _____
Zone Easting Northing

2 _____
Zone Easting Northing

4 _____
Zone Easting Northing

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

Boundary Justification (Explain why the boundaries were selected.)

11. Form Prepared By

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A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.

- **Continuation Sheets**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)

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Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

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Figure 1. Taytu Hotel - South Façade. 200



Figure 2. Annexes built ca. 1937.

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Figure 3. Kevorkoff Building, Gandhi Street Side – 2009.



Figure 4. Bank of

Abyssinia – North Facade. 2010.

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Figure 5. St. Giorgis Church – ca. 1910 (Exact date unknown.)
NB: In 2010 – N/A – Photography not permitted.



Figure 6. Taytu Hotel – Southern Façade. Ca. 1910.

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Figure 7. Taytu Hotel - Northern Entrance. 2009.



Figure 8. Taytu Hotel Staircase South side. 2009.

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Figure 9. Taytu Hotel - Northern Façade. Ca. 1907



Figure 10. North Entrance
with Hotel Sign. 2010.

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Figure 11. Addition with Commercial Signage. 2010.

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Figure 12. Monumental Staircase. Ca. 1907-1937 (Exact
unknown.)

date

pt. of the Interior, 1849 C. Street, NW, Washington, DC.