D.C HISTORIC PRESERVATION REVIEW BOARD

APPLICATION FOR
HISTORIC LANDMARK

APPLICATION TO:

X Designate
Rescind
Amend
Summary of Amendments _____

GENERAL INFORMATION

Property Name Codman Carriage House
Address 1415 Twenty-Second Street, N.W.

Square and Lot Number(s) Sq. 68 Lot 34-36

Present Owner Nicholas and C. Nafpliotis

Owner Address 5200 Ventnor Road, Bethesda, MD 20816

Original Use Carriage house and private stable

Present Use Tavern/Bar
Date of Construction 1907

Date of Major Alteration (s)1918

Architect (s) Ogden Codman, Jr.

Architectural Style/Period Second Empire

Name of applicant Dupont Circle Citizens Association, Dupont Circle Conservancy, D.C. Preservation League
(If applicant is an organization, it must submit evidence that among its purposes is the promotion of historic preservation in the District of Columbia. A copy of its charter, articles of incorporation, or by-laws, setting forth such purpose, will satisfy this requirement.)

Address and Telephone of Applicant c/o DCCA at P.O. Box 18162, Washington, D.C. 20036 (202)457-8448

Name and Title of Authorized Representative Kyle Pitsor, President, DCCA

25 Feb 1994 _____ President, DCCA
3/14/95 _____ President, Dupont Circle Conservancy
2/9/95 _____ ~~Executive Director~~ DC Preservation League
Date Signature PRESIDENT

310.21 A statement of the prehistoric, historic, architectural and/or cultural significance of the property proposed for designation.

The Codman Carriage House and Stable at 1415 22nd Street, N.W., proposed for designation as a historic landmark in the District of Columbia, survives as an excellent example of a now-obsolete building type and provides insight into life in the pre-automobile days in this city. Built in 1907, towards the end of the carriage heyday in America, this building is one of a limited number of early twentieth century private stable/carriage houses still existing in Washington. The Codman Carriage House and Stable was commissioned by one of Washington, D.C.'s socially prominent residents, Martha Codman, and was designed by Codman's equally prominent and highly successful architect cousin, Ogden Codman. The building served as an important adjunct to the owner's residence at 2145 Decatur Place, N.W.

The property at 1415 22nd Street, N.W. contributes significantly to Washington's architectural and cultural history. Culturally, the Codman Carriage House provides meaningful information relating to the life of Washington, D.C.'s elite in the early twentieth century and serves as a vital link between the horse-drawn carriage era and the age of the automobile. Architecturally, the Codman Carriage House and Stable is an excellent example of a combined private stable and carriage house where horses and carriages were stored and maintained servants were housed. The building is designed in an elegant, transitional Second Empire style that shows strong French influence, as well as historic associations with Washington, D.C.'s most prominent stable building--the White House Stables (now demolished). The building was designed by the nationally recognized architect Ogden Codman and exists as a significant example of his versatility as an architect and designer.

The Codman Carriage House therefore meets the criteria for landmark designation as established by the final rules of the D.C. Historic Preservation Review Board, appearing in the D.C. Register, April 12, 1985:

Criterion (a) (1): It is the site of significant events or is associated with persons, groups, institutions or movements that contributed significantly to the heritage, culture, or development of the National Capital or the Nation.

The Codman Carriage House is associated with a prominent Washington, D.C. resident and provides insight into the life of this city's elite citizens during the horse-drawn carriage era in America.

Criterion (a) (3): It embodies the distinguishing characteristics of the architectural styles, building types, types or methods of construction, landscape architecture, urban design or other architectural aesthetic or engineering expressions significant to the appearance and development of the National Capital or the Nation.

The Codman Carriage House is an excellent example of a stable/carriage house which is no longer a common building type and is quickly disappearing. It is designed in a Second Empire style of architecture and provides an important example of the style as it was used for primary and secondary building types.

Criterion (a) (4): It has been identified as notable works of craftsmen, artists, sculptors, architects, landscape architects, urban planners, engineers, builders or developers whose works have influenced the evolution of their fields of endeavor, or the development of the National Capital or the Nation.

The Codman Carriage House was designed by nationally acclaimed architect Ogden Codman, known most notably for his interior designs of grand Newport, Rhode Island mansions. Codman's design for the carriage house illustrates his versatility as a designer and is, therefore, an important example of his work.

Furthermore, the Codman Carriage House at 1415 22nd Street, N.W. meets the following criteria for listing on the National Register of Historic Places:

A. that is associated with events that have made a significant contribution to broad patterns of our national history;

C. that embodies the distinctive characteristics of a type, period, or method of construction or that represent the work of a master, or that posses high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction.

310.22 If property is proposed for designation principally for its architectural significance, a detailed architectural description of the property, including where possible its original and present appearance.

Architectural Description

Occupying a site midway between O and P Streets on 22nd Street, N.W. and offering alleys on either side, the Codman Carriage House and Stable commands a prominent location overlooking Rock Creek Park. Although it was not located immediately adjacent to the residence with which it is associated at 2145 Decatur Place, the auxiliary structure was well-situated near Dupont Circle and was easily accessible to downtown as well as to the park.

Built in 1907, the Codman Carriage House and Stable is an architecturally imposing building-unit designed in a transitional Second Empire style. The carriage house and stable complex is a low-lying, one-and one-half-story brick and stucco building that sits upon a concrete foundation and is covered with a mansard roof sheathed in slate. Although the Codman-Davis House at 2145 Decatur Place was designed in the avant-garde neo-classical style fashionable in Washington during the first decade of this century, the carriage house and stable was executed in the more dated Second Empire style. Given Codman's modern approach to the design of the primary residence and his use of a Victorian style for the carriage house, which had been Alfred B. Mullet's chosen style more than 30 years earlier for his design of the White House Stables, it appears that Codman's choice of a passé style was symbolically intentioned; after all, at a time when 2,200 Washingtonians had registered automobiles, the construction of a carriage house and stable was, itself, an effort to hold onto nineteenth century tradition and the horse drawn carriage era. Despite the fact that the automobile was becoming increasingly acceptable and available, the horse-drawn carriage still had prestige. Prominent Washingtonians displayed their stature by parading about town and in Rock Creek Park in their elegant carriages driven by dapper coachmen. Indeed, with the construction of a carriage house and stable, Martha Codman intended to embrace, while it was still available, the luxury of recreational rides in Rock Creek Park and door-to-door carriage service to elegant Washington social events.

The carriage house and stable consists of three principal parts that recall a typical French Renaissance "*hotel*": a central, recessed entry pavilion and two projecting end wings. The buildings together have a double, C-shaped footprint, and combined, measure 115 feet x 55 feet. The central pavilion and the front wing originally comprised the carriage house, while the other wing, located at the rear of the building, originally served as the stable proper. The building is oriented in a north-south direction where the central pavilion faces the narrow alleys on the north and south side, the west end wing fronts 22nd Street, N.W., and the east end wing faces the rear alley (Twining Court, N.W.).

The north and south elevations of the building are almost identical and appear to have originally been equally prominent in terms of primary usage. Both elevations are five-part elevations, including the three-bay central pavilion and the two, single-bay end wings. The recessed central pavilion features a centrally placed, one-and-one-half-story pedimented bay flanked by individual window openings on both the first floor and attic levels. The central bay of this central pavilion consists of a pedimented entry bay that holds a large, arched opening for carriages on the first floor, a circular window in the attic level, and a smaller, circular opening in the tympanum of the projecting pediment. The central carriage entrance, defined by brick voussoirs, has been infilled with brick and currently is equipped with a metal fire door. This central bay, delineated by bands of horizontal brick courses recalling the use of rusticated stone, projects slightly from the bays to either side. Both flanking bays are pierced with segmental arched windows on the first floor with segmental arched dormer windows in the mansard roof placed directly above them.

The north and south elevations of the end wings, forming the fourth and fifth parts of the five-part elevation, project approximately fifteen feet from the plane of the central pavilion. Bands of brick coursing at the corners of the projecting wings, reminiscent of stone quoining, architecturally define the end pavilions and set them apart from the central pavilion. Each of these end wings features a centrally placed, segmental-arched window opening on the first floor and a segmentally-arched dormer window above. The inside side walls of the end pavilions are both punctured by pedestrian doors set within a segmental-arched brick surround.

The west end elevation of the building complex faces 22nd Street, N.W. and was originally the end wall of the carriage house. This end wall, originally set back from the street approximately fifteen feet, is currently obscured by a single-story concrete block addition that extends to the lot line and edge of the sidewalk. The original mansard roof and its group dormer windows, projects above and behind the modern concrete block addition. Unlike the single, segmental-arched dormer windows found on the other roof elevations, this roof elevation features a large, brick shed-dormer featuring three segmental-arched openings, flanked by two, individual, segmental-arched openings.

Located at the rear of the building and facing Twining Court, the east end elevation is similarly obscured by a one-story concrete and brick addition. Again, the original dormer windows and mansard roof project above and behind this addition.

In summary, the Codman Carriage House and Stable complex presents a five-part plan and elevation typical of the French Renaissance "*hotel*" and offers other classical features such as the pedimented pavilion, quoining and rustication. The overall appearance and feeling of the building, however, is less strictly classical, although still strongly French, and more representative of the Second Empire style of architecture in Washington. The red brick window and door surrounds, white concrete keystones and sills, and tan stucco walls create a polychromatic color scheme typical of the high Victorian design era at the same time that the mansard roof and segmental-arched windows provide details directly associated with the Second Empire style in Washington.

310.23 If property is proposed for designation principally for its prehistoric, historic and/or cultural significance, a description of the existing physical condition of the property and its relation to the prehistoric, historic and/or cultural significance of the property.

THE PRIVATE STABLE: HISTORIC CONTEXT

Introduction:

No longer a common building type, stables were once necessary structures that could be found in both urban and rural settings. In cities, the general public relied on commercial livery stables for the boarding of horses, while more privileged individuals had private stables erected for their own personal use. This historic context deals almost exclusively with the private stable as a building type. Although private stables were still being erected in this city in the first decade of the 20th century--after the advent of the automobile--the general acceptance of the automobile by the 1920s into American life arrested the development of the stable and converted or replaced it with the now ubiquitous automobile garage.

The term "stable" is generally used to describe a building in which horses are housed, harnessed and fed. The term "carriage house" more accurately describes a building in which carriages are stored, washed and maintained; and where coachmen, grooms and stable boys may reside. Oftentimes, however, the stable and carriage house were connected or were incorporated into one building and are therefore called, interchangeably, either "carriage house" or "stable." When referring to urban stables "stable" needs to be further classified into "livery stable" or "private stable" in order to distinguish the commercial concern from the privately owned and occupied building.

The livery stable can be defined as a large structure where horses and carriages could be had for hire, or where horses were kept and fed for a fixed charge. Unlike the livery stable, the private stable was not available for public use. As its name implies, it was a privately owned and maintained building that was used exclusively by the owners.

To date, no systematic study of either the private stable or the livery stable has been conducted in Washington, D.C. While several livery stables have been identified during neighborhood surveys[1], and information regarding the numbers of commercial livery stables has been documented through city directory research[2], little documentation regarding the city's private stables has been found and no information regarding the numbers and locations of these private stables has been compiled. However, a general knowledge of the private stable as a building type found in the mid-Atlantic region of the United States along with information into specific, individual private stables in Washington, D.C. and other east-coast cities provides a framework from which the historic context for the private stable in Washington, D.C. (1791-1910) can be developed. A thematic survey of private stables in this city will lead to a further understanding of the building type and will provide an accurate assessment of the numbers of extant stables in the city.

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[1] The 1883 "Tally-Ho" Livery stable in Naylor Court and the 1909 livery stable in Blagden Alley at the rear of 926 N Street, N.W. were both identified and recorded during the survey of Blagden Alley-Naylor Court. The 1894 Proctor Alley livery stable at the rear of 1211-1219 13th Street, N.W. is currently being reviewed for individual listing on the D.C. Inventory of Historic Sites.

[2] The D.C. Historic Landmark Application for 1211-1219 Rear 13th Street, N.W. provides a chart indicating the number of livery stables listed in Boyd's City Directory for Washington, D.C. from 1870 to 1930. This research reveals that the number of livery stables increased from 11 to 78 from 1870 to 1894 and decreased from 78 to 2 between 1894 and 1930.

Origin and Early History of Stables:

Evidence of associations between horse and human reach as far back as the prehistoric era, while the domestication of horses to carry both people and goods has been traced back to 4,000-3,000 B.C. Remains of shielded horse chariots discovered in northern China from this time period suggest that the horses were employed, from the outset, in military roles as draft horses.[3] In addition to this military capacity that lasted for thousand of years, horses were also domesticated for agrarian and other less bellicose purposes. Early Sumerian, Indian, and Egyptian reliefs show horses sharing peaceful pursuits with their masters[4], and Medieval manuscripts depict horses tilling and plowing the fields. Whether for work, sport or transportation, the domestication of the horse required that the animal be housed, fed, tended, bred, harnessed, doctored and more. At the same time that horses necessitated shelter, so too did the carriages, harnesses, bridles, and other horse accoutrements, need to be properly stored. As such, the stable/carriage house originally emerged merely as a functional building, such as the frame building that appears in Medieval nativity scenes. The carriage house/stable quickly evolved, in some circumstances, however, to present an architectural elegance and grandeur equal to the finest residences with which it was associated.

As essential servants of man in work or play, horses have historically been kept conveniently at hand. Stable buildings are often prominently sited and form part of the visual whole of a residential estate. The great patrons and architects of the Renaissance endowed stable buildings with striking architectural qualities that were meant to reflect the wealth, position or pretensions of the owners. These architectural tendencies, promoted in pattern books such as Palladio's Four Books of Architecture, migrated, during the eighteenth century, to the New World via England. At first more common in urban, rather than rural settings, the eighteenth century American stable was often designed to complement the house which it supported. Although extant stables and carriage houses from the eighteenth century vary in style from Palladian to fortified Gothic Revival, the general stylistic tendency veers towards the classical. One of the oldest stables in America is the classically designed Wadsworth Stable, now located in Lebanon, Connecticut. Originally built in 1730 by Reverend Daniel Wadsworth in Hartford, Connecticut, the Wadsworth Stable is a one-and-one-half-story frame structure covered with a frame veneer detailed with arched openings, pilasters, recessed bays and projecting pediment. Threatened with urban renewal, the Wadsworth Stable was acquired by the Daughters of the American Revolution and moved in 1954 from Hartford to Lebanon, Connecticut[5] where it now occupies a rural, as opposed to an urban, setting.

Two stables from the 1760s deserving particular mention for the stylistic divergences include the stable at Tryon's Palace in New Bern, North Carolina and the carriage house at the Miles Brewton House in Charleston, South Carolina. Designed by English master builder John Hawkes in the Palladian mode, the mansion-outbuilding complex in New Bern consists of a central block (the main residence) with end pavilions (stable and kitchen) connected by semi-circular colonnades. Occupying one of the two end pavilions and forming part of the whole at Tryon's Palace, the stable has earned a visually prominent place, while other outbuildings were relegated to less visible sites behind the mansion complex. At the Miles Brewton House, the carriage house takes on a similarly visual role, but this time, instead of complementing the house stylistically, it opposes it. The Miles Brewton

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[3] Julius T. Sadler, Jr. and Jacquelin D.J. Sadler. American Stables: An Architectural Tour. New York Graphic Society: Boston, MA., p. 5.

[4] Sadler, p. 5.

[5] Sadler, p.33.

House, completed in 1767 by the London architect Ezra Waite, is designed in a Palladian mode characterized by a double-story portico adorning the front elevation. Located adjacent to the house, the carriage house is designed instead in a picturesque Gothic Revival style where the coach door opens onto the public street and the stables are an extension to the rear of the carriage house proper.

Early Stables in Washington, D.C.:

Although just a newly emerging city, Washington, D.C. was, in the late 18th and early 19th century, following the latest fashions in stable and carriage house design and construction. In 1798, Colonel Tayloe built, to the designs of Dr. William Thornton, the Octagon House and its stable at 18th Street and New York Avenue, N.W. Demolished to make way for the American Institute of Architects Headquarters, the carriage house and stable at the Octagon occupied a site at the northwest corner of the irregular-shaped lot, directly across from the still-standing smokehouse. Designed in a classical manner, the stable was a one-and-one-half-story brick building covered with a hipped roof and pierced with arched openings on the south elevation. The unfenestrated north and west walls of the building formed the exterior northwest-corner wall of the residential complex and provided a buffer zone between public and private space.

During his term as president (1801-1809), Thomas Jefferson designed and built the original White House terraces, accommodating the stables and other essential offices in a manner similar to that which he had done at Monticello. After the British burned Washington in 1814, the stables were rebuilt and a separate carriage house added, but were left unfinished for years. Although now demolished, correspondence relating to these stable buildings provides insight into the stable as a means of architecturally expressing an individual's social stature. Upon visiting the stables in 1819, Charles Bulfinch described them as "airy and well-ventilated," but further stated:

> "These buildings have never been finished; the ceiling of the colonnade is lathed but not plastered; and it was intended to cover the whole exterior with hard stucco in imitation of stone. The appearance is certainly not in conformity with the style of the house, and is such as no gentleman of moderate property would permit at his own residence..."[6]

Again in 1856, prior to the erection of entirely new stables, public outcry arose over the condition of the White House stables:

> "The immediate grounds at either end of the Executive Mansion are occupied as gardens and hot-houses, and with a mure or stable which stands a little in advance of the White House, in juxtaposition with the State and Treasury Departments. However some very plain democrat may rail against the extravagance in the appropriations for, and the magnificence of style of, our public buildings, he would never complain of the splendid stable appropriated to the President. Suffice it to say, that no respectable drayman in New York with three horses, would have so mean and illy constructed a building--and its location is an outrage upon decency".[7]

Of other known stables associated with important Washington estates from the eighteenth and early nineteenth centuries only one stable remains standing: the Van Ness Stable. This building, located today at 18th and C Streets, N.W. on the grounds of the Pan American Union building, was designed in the period 1813-1816, as part of the Van Ness estate. Considered to be the finest private residence

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[6] Herbert R. Collins, "The White House Stables and Garages", Records of the Columbia Historical Society, v. 63-65 (1963-1965), p. 372.

[7] Herbert R. Collins, p. 376.

in Washington at the time it was constructed, the Van Ness House and associated buildings were designed in the Greek Revival style by superintendent of Government Buildings, Benjamin Henry Latrobe.[8] Following the Federal Government's purchase of the property in 1907, the house was demolished to make way for the Pan American Union building. The carriage house miraculously survived with its hipped roof and recessed bays intact.

The Height of the Carriage Era, 1850-1910:

As the city of Washington grew from a sparsely developed rurality before the Civil War to a burgeoning metropolis in the mid- to late nineteenth century, city stabling facilities became indispensable buildings to house the city's growing horse population. Extensive stabling facilities attached to warehouse and commercial facilities were built to accommodate horses providing city services (i.e. horse-drawn streetcars, horse-drawn taxi service, horse-drawn fire brigades and more). Large livery stables such as the Tally Ho and the Proctor Alley Livery Stable were erected to provide horses for lease and to accommodate privately owned horses. In addition, private stables for individual horse owners were also erected in the city. Small, one-or-two-story private stables were often located at the rear of house lots, with access from the alleys.[9]

These small stables were generally unassuming structures built specifically for individuals of moderate means. For the elite, however, the idea of an elaborate stable as developed and promoted in eighteenth century America persevered despite the space constraints imposed by the increasingly populated city. However, unlike its visible eighteenth century predecessor, the late-nineteenth and early twentieth century private stable and carriage house more often occupied rear alley lots, not necessarily visible from the public street. Despite this less conspicuous siting arrangement, private stables and carriage houses owned by prominent individuals were still architect-designed buildings displaying the most up-to-date architectural styles that represented the owner's stature and wealth.

No doubt setting the design trend for the elite Washington stables to follow, the White House Stables were eventually improved upon, following the public outcry over them in 1856. These ancillary buildings were relocated, rebuilt and remodeled a number of times until finally in 1871, when the stables were demolished to make way for the [Old] Executive Office Building, a new stable building was constructed. Built in July 1871 to the designs of Alfred B. Mullett, architect of the [Old] Executive Office Building, the new stables were located opposite the Corcoran Gallery of Art, and were designed in a Second Empire style like the Executive Office Building, itself. Unlike the multi-storied government office building, however, the stable was a low-lying, but substantial one-and-one-half-story brick building covered with a mansard roof with dormer windows, projecting tower, and projecting ventilator shafts. The front and side elevations featured large arched openings with louvered shades and window openings. Once again remodeled before it was demolished in 1911, the White House Stables were finally replaced by a garage during President Taft's administration.

The building and rebuilding of the White House Stables after 1856 corresponds with the height of the Carriage Era in America that lasted from 1850 to 1910. However, other than the White House Stables little documentation regarding mid-nineteenth century stables in this city has been uncovered. The most prominently recorded private stable from the height of the carriage era in Washington, D.C. is the now demolished stable at Ingleside (Stoddard Baptist Home). Originally part of the Ingleside estate at 1818 Newton Street, N.W., the stable was built, along with the residence, in 1851 to the designs of noted Philadelphia architect Thomas Ustick Walter. At that time, Ingleside was located

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[8] James Goode. Capital Losses. Washington, D.C.: Smithsonian Institution Press, 1979. p., 32-33.

[9] A survey of the Blagden-Alley/Naylor Court Historic District and a survey of the Greater Logan Circle Historic Resources area in Washington, D.C. revealed several dozen private stables. In general, these small, brick stable buildings have either rear addresses or alley addresses and are accessible through the alleyways.

outside the limits of Washington City, and represented one of Washington's important country estates of the elite.

Washington remained sparsely developed until after the Civil War, but by the mid-1870s, local residents were moving from old downtown to the newly emerging residential neighborhoods in northwest Washington. Elite Washington moved close to the White House itself and erected mansions along the stately Massachusetts Avenue, in the area around Dupont Circle, along 16th Street, N.W. and other prominent locations.

Massachusetts Avenue and Sixteenth Street were conceived by Pierre Charles L'Enfant as important transportation arteries connecting east and west and north and south, while Dupont Circle and other traffic circles were envisioned as central focal points. As such, fine residential development was particularly appropriate for these streets, but like the rest of northwest Washington, these areas were largely unimproved until the mid-1870s. In 1873, however, Stewart's Castle was erected at Dupont Circle by silver magnate Senator William Stewart. This development set the stage for the erection of other lavish residences. By the turn of the century, Massachusetts Avenue, west of Scott Circle; Dupont Circle; and Sixteenth Street, from the White House to the northern boundary of the city, emerged as Washington's most fashionable residential areas. Private stables, built not only to house the owners' horses and servants, but to serve as status symbols, were placed at the rear of the mansion lots or located in alleys at a certain distance from the residence itself.

One of the earliest known private stables from this construction boom period from the mid-1870s to 1910 is located on Q Street, directly behind 1601 16th Street, N.W. This stable, a wonderfully exuberant brick building with a cupola and spire projecting from the center of the overhanging and bracketed roof, was built in 1878 for Charles Huntley. Around the same period, a stable for Stewart's Castle stood not directly behind the house itself, but one block east, in the alley behind 1830-1832 Corcoran Street, N.W. In 1883, Mrs. A.E.F. Stewart built a one-story brick addition to the stable to serve as a carriage house. This addition, designed by architect Robert Fleming, indicates that the original stable building served exclusively as a stable for horses and offered no rooms for her carriages. In 1907, a larger, two-story brick and stone stable at 1803 Corcoran Street, N.W. was built in close proximity to the Stewart family stable. This stable, built for George Huff whose fine residence was being constructed the same year at 1600 New Hampshire Avenue, was designed by noted Philadelphia architect Horace Trumbauer. Just south of Dupont Circle at 2118 Massachusetts Avenue, Larz Anderson contracted Little and Browne Architects from Boston to design his three-story brick and stone carriage house in the alley behind his magnificent dwelling. Although well documented and on file at the Society of the Cincinnati, this impressive stable with stalls for eight horses was demolished in the 1970s. Two stables at 1415 22nd Street, N.W. and the rear of 2120 P Street, N.W., located just behind Massachusetts Avenue, were both privately owned stables and carriage houses that served as adjuncts to the owner's residences. The stable at 1415 22nd Street was built in 1907 by Martha Codman to the designs of her nationally recognized architect-cousin Ogden Codman. The stable at the rear of 2120 P Street was built in 1907 by railroad entrepreneur Samuel Spencer (months before his unexpected death), as a dependency to his newly acquired house at 2012 Massachusetts Avenue.

Several stables from this period could be found in immediate proximity to the White House, such as at the Corcoran House at Connecticut and H Streets, N.W., at the Hay-Adams houses at the corner of 16th and H Streets, N.W., and at the Decatur House across the street. The still standing stable at the Decatur House which dates from General Beale's residency from 1874-1893, was considered one of the "largest and finest stables in Washington."[10]

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[10] "Decatur Museum to Become a Conference Center", The Washington Post, September 29, 1982.

While many other stables and carriage houses dating from this boom period were undoubtedly built along with the fine residences, few remain standing today, and only two have been formally recognized. The elegant Walsh Stable, individually listed on the D.C. Inventory of Historic Sites, is located at 1511 22nd Street, N.W. Built as an adjunct to the Walsh Mansion at 2020 Massachusetts Avenue, the stable was designed in 1902-1903 by local builder Lemuel Norris for Thomas Walsh, owner of one of the world's largest gold mines. The Heurich Mansion Carriage House is located on the Heurich Mansion property that is similarly listed on the D.C. Inventory of Historic Sites and the National Register of Historic Places. Set at the rear of the lot and behind the 1892-1893 residence built by the prosperous Heurich family, the carriage house was built in 1904 to the designs of Washington architect Appleton P. Clark.

Decline of the Horse Industry:

The development of the internal combustion engine by Carl Benz and Gottlieb Daimler in 1886 was not originally perceived as a threat to the horse-drawn carriage industry. This perception is apparent in the following statement made by George Rommel in his 1902 book, Market Class of Horses:

> "Experiments with automobiles have shown that in their present state of development their effect on the horse market is not serious. For business purposes they have not yet been found to be entirely satisfactory...at present the "auto" is the least dangerous of all the determining influences that operate against the horse market."[11]

In the early days of automobiling in Washington, D.C. the threat was similarly undetected. In fact, the new mode of transport was not even considered a successor to the horse-drawn carriage, rather it was considered to be an offspring of the bicycle and was embraced by enthusiastic bicyclists.[12] By 1903, however, the number of motorists on the road had increased so significantly that the Board of Commissioners adopted a regulation requiring that operators of motor vehicles take an examination to prove their competence. According to historian Leftwich Sinclair, the first exam was held August 11, 1903; by June 1904, 858 permits had been issued; and by September 1907, 2,200 cars were operating in the city.[13]

Despite the number of cars operating in Washington in 1907, and the increasing numbers of motoring enthusiasts, tradition held onto the horse-drawn carriage for many years. It was not until the inauguration of Warren G. Harding in 1921 that a motor vehicle was actually used in a presidential inaugural parade. Prior to the motorized inaugural parade, however, the transition from horse-drawn carriage to automobile was well underway, not only in the city, but at the White House itself. Immediately upon assuming office in 1909, Taft purchased a White Steamer, two Pierce-Arrows and a Baker Electric and converted the White House Stables into a garage. In 1911, Taft had a new garage building erected on 19th Street, N.W. between Constitution and C Street, N.W. and had the converted stable dismantled.

However difficult it was to predict the supplanting of the horse by the automobile, the process was irreversible. The speed, power and passion for the new increased the car's popularity, while

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[11] 19th Century American Carriages. Stony Brook, N.Y.: The Museums at Stony Brook, 1987, p. 171.

[12] A. Leftwich Sinclair, Jr. "History of the Automobile in the District of Columbia." Records of the Columbia Historical Society, vol. 48-49 (1946-1947), p. 146.

[13] Sinclair, p.49.

improvements in manufacturing and lowered prices made them readily accessible.[14] By the turn of the century, the decline of the future of horses as a primary mode of transportation was inevitable and the conversion of the stable to the garage was already underway.

The Private Stable as a Building Type:

Being necessary utilitarian buildings that also carried social status, the private stable was treated as an important building type and was given careful design attention. Catalogues catering to the horse and carriage industry sold stable and carriage fittings, while architectural books and magazines dating to the nineteenth and early twentieth centuries provided recommendations for the owners and builders of this building type. These recommendations, which are often presented as design standards, vary from journal to journal, but favor many of the same aspects of stable planning. These aspects, to be discussed below, include: siting; architectural style; building plan, including room arrangement and configuration; building materials; light and ventilation.

Siting: Unlike the stables of the Renaissance and eighteenth century America that were often attached to the house itself, stables in the late nineteenth and early twentieth centuries were more often located in proximity to, but away from, the main house. Distance was sought so that the "prevailing winds are not objectionable to the occupants of the house", while proximity was encouraged so as to afford easy access to the country estate or urban mansion. Proximity also ensured "the stable men to be more circumspect and attentive than would be the case were the distance greater."[15] These requirements were not necessarily easily found in the heart of the "fashionable quarter" of the city, however, in which case it was advised that the neighborhood be "searched for accommodations." It was generally accepted that if the stable were located at a distance from the main house, the buildings could be connected by telephone or telegraph.

The healthfulness of the horse was also considered in siting arrangements. For instance, a southern exposure which provided warmer stalls for horses in the winter months was considered preferable to a northern exposure which would be too cold for horses in the winter. The glare and heat of the southern exposure in the summertime was countered by window placement, shape and size.

Architectural Style: While no particular architectural style was employed in the design of the private stable, the idea of a style was of utmost importance amongst a certain class. Like a residence, the construction of a private stable provided the owner the opportunity to display his wealth and social stature and adopt the most fashionable building style of the period. In describing Mr. James E. Bailey's private stable in New York, a writer in The Stable stated:

> "Unless a personal inspection is had of some of the private stables in New York, it is difficult to realize the luxurious expenditure indulged in by gentleman who have barrels of money with which to gratify their tastes in this direction..."[16]

Like these wealthy men in New York, prominent Washingtonians hired the best architects to design their stables in an indulgent manner that not only complemented their sumptuous residences, but were able to stand alone in their own right.

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[14] Merri-McIntyre Ferrell, "Before the Cart: The Relationship Between Horses and Carriages", 19th Century American Carriages. The Museums at Stony Book, 1987, p.172.

[15] James Garland, The Private Stable, p. 27.

[16] "Mr. James E. Bailey's Stable", The Stable, May 1887, p. 68.

Building Plan: Planning the stable itself, including determining the room and stall arrangement and interior fittings, was of great concern to stable designers and builders. This step not only involved creating a novel form for a significant auxiliary structure, but required adhering to certain hard and fast rules of room arrangement and orientation. These rules in space planning for stable buildings evolved over time and reflect the need for practicality and utility of stabling horses, storing carriages and housing coachmen and groomsmen. The most significant spatial arrangements include the relationships of and between the carriage room; the horse stalls; the hay loft; and the staff quarters.

Although the carriage room is often incorporated into the stable building, it is more often a separate structure attached to the stable proper. Whether a separate space or separate building, the carriage room, designed for the storage of carriages, was typically a large, open space with plenty of light and air circulation. A wash area with a floor of brick, asphalt or concrete was often set away from the storage area and provided drainage for waste water.

The stable proper, containing the horse stalls and passage to the stalls, was generally located on the first floor of the one-and-one-half-story or two-story building. In crowded urban areas, however, where ground space was a problem, stalls were often placed at upper floors and reached by horse elevators. Two types of stalls--box stalls and straight stalls--are found variously in stables, either alone or in combination with one another. Straight stalls, narrower and generally more enclosed, were easier to maintain, while box stalls, wider and roomier, were preferable to both groomsman and horse. Whether box or straight, stalls tend to be found aligning the building walls, while passages run down the center of the building or between the rows of stalls. In order to provide a non-slip surface for the horses, these passages are almost always of scored concrete or brick.

The staff quarters for coachmen and family servants were almost always located in the second or third levels of the stable building. It was advised that the rooms be located above the carriage room, and not the horse stalls, as "animals are more regular in their habits than the best of servants, and the horses, after having quieted down for the night, should not be disturbed."[17]

Loft spaces, found at the uppermost level, were located either above the carriage room or the stable area. Some of the literature claims that the loft is best over the stable so that chutes for grain and hay can lead directly into the horse stalls. In this case, the hay and straw also provided insulation and served to buffer any noises over the horse's heads. Other sources claim, however, that hay should not be stored above the stalls, as this reduces the amount of light and ventilation into the stalls. Wherever located, loft spaces were accessed through loft doors equipped with a block and tackle and a wooden platform ledge used to raise and manoeuvre the straw and hay into the loft itself.

Exterior Materials: Although stables were built in a variety of materials including brick, stone and wood, wood was considered the most suitable building material for the healthfulness of the horse. F.M. Ware, in his article "Stalls and Stabling for Your Horse" claims that there is no material like wood, since brick and stone "are too prone to become damp, and too certain to stay so."[18] In Washington, however, where wood was forbidden as a building material after 1877 and therefore not an option, brick is the predominant building material. Authors acknowledging brick as an acceptable stable building material suggested lining the walls with terra-cotta blocks to ensure freedom from dampness.

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[17] The Private Stable, p.60.

[18] F.M. Ware, "Stalls and Stabling for Your Horse." The Outing Magazine, February, 1906, p. 643.

Light and Ventilation: The ventilation of stables was of the utmost importance to the health of horses and people. The window and door types and patterns of the entire building were determined by the need for the introduction of fresh air and the removal of foul air. Hopper windows, awning windows and pivotal windows were necessary to provide air circulation without producing direct drafts on the horses. More important than windows and window types, however, were the ventilation shafts which lead from the ceilings of the stable to an opening in the roof. These shafts not only allow for the intake and exhaust of fresh and foul air, but provide a picturesque ornament to the roof of the stable building.

Summary of the Building Type:

The construction of a stable building required considerable attention to spatial arrangement and the use of materials. Proper stable arrangement was encouraged during the late nineteenth century for the salubrity of the horse, while the elegant treatment of the building was favored as a physical expression of the owner's social status. Private stables were at one time indispensable adjuncts to private houses. In urban areas, however, as dwelling densities increased, only the grandest houses could afford private stables. The advent of the automobile encouraged the obvious conversion of the horse stable into the private garage; by the second decade of this century the urban stable had become an obsolete building type reminiscent of a past mode of transportation.

THE CODMAN CARRIAGE HOUSE AND STABLE

History of the Codman Carriage House and Stable:

The Codman Carriage House and Stable, located at 1415 22nd Street, N.W., comprises two separate, but attached buildings that were designed together to serve as a carriage house and a stable. Built for Martha Codman in 1907, the carriage house/stable was designed by Martha Codman's cousin, nationally recognized architect Ogden Codman and built by New York builder, John F. DeBaun. The carriage house/stable was erected on a previously unimproved site and was located several blocks south of Martha Codman's primary residence, the Codman-Davis House at 2145 Decatur Place. This residence, commissioned by Martha Codman a year earlier in May 1906, was similarly built to the designs of Ogden Codman and constructed by New York builder John F. DeBaun.

Although built simultaneously and designed to appear as one building, the Codman carriage house and private stable were actually built as two separate structures.[19] The building permits indicate that the carriage house, the larger of the two building unit, was estimated to cost $15,000.00, while the stable was estimated at a lesser sum of $4,000.00. A 1908-1909 General Assessment of the site valued the improvements at a total of $13,000.00.[20]

The Codman Carriage House was designed to accommodate horses in the rear stable building and carriages and servants quarters in the carriage house. The building was occupied from 1910 until 1934-36 by coachman John J. Conner and his wife, and was directly connected to the main residence

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[19] Two D.C. Permits to Build were filed for the construction of the Codman Carriage House and Stable. D.C. Permit #3267 was a request to build a carriage house; D.C. Permit #3268 was a request to build a stable. Both permits were filed on April 16, 1907.

[20] General Assessment, Washington City, 1908-1909.

by telephone.[21] In addition to providing an apartment for the coachman and family, this adjunct building housed Martha Codman's butler and his family, including his wife, son and two daughters.[22]

The life of the carriage house as such, however, was shortlived. In 1917, ten years after the carriage house/stable was erected, Martha Codman converted the building into a private garage. In order to accomplish this task, Martha Codman was required to obtain signatures of 3/4 of the property owners located within 200 feet of the proposed garage. Having successfully gained these signatures, Codman applied for a permit in December 1917 to convert the doors of the existing building to accommodate the new mode of transportation.[23] The private garage continued to be occupied by John Conner, who presumably evolved from coachman to chauffeur, until 1936 when the building was vacated of human inhabitants.[24] Martha Codman retained the garage until 1940, several years after the sale of her house.

Following Martha Codman's ownership, the building was transferred and added onto a number of times. A one-story rear addition was added between 1939-1945. The one-story front additions (see architectural description) was constructed between 1960 and 1977. The building is currently used as a tavern/bar.

Martha Codman: The Owner:

Martha Codman (1856-1948), the owner who commissioned the design and construction of 2145 Decatur Street, N.W. and its associated stable/carriage house at 1415 22nd Street, N.W., inherited a considerable fortune from her parents whose wealth came from the Russian and China clipper ship trade. Like many other wealthy and established Americans from the eastern seaboard who built second houses in Washington, D.C., New Englander Martha Codman commissioned the design and construction of her lavish house on Decatur Place. In May 1906, Martha Codman engaged the services of her cousin, architect Ogden Codman, to design the house and builder John De Baun to build it. One year later, in April 1907, Martha Codman commissioned the same men to design and build her carriage house/stable at 1415 22nd Street, N.W.

From 1907 until her late marriage in 1928, Martha Codman entertained at her Washington home on a magnificent scale. In the mid-1920s, Martha Codman met a young Russian tenor, Maxim Karolik, who made his living singing at society parties. They were married in 1928, when she was 72 and he was in his 30s. After her marriage, Martha Karolik and her husband spent most of their time in Europe. She and her husband assembled a great collection of early 19th century arts and crafts that was eventually left to the Boston Museum of Fine Arts. In 1938 Martha Codman Karolik sold her Washington house; two years later she sold the carriage house/stable, abandoning her Washington, D.C. real estate. Martha Codman Karolik died in 1948 at the age of 92.

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[21] The Chesapeake and Potomac Telephone Company lists a phone number for Martha Codman's stable beginning in October 1910. The previous phone book from October 1907 provides no listing for the stable. It is probable, however, that a phone was installed between 1907 and 1910. Connecting the stable to the residence by telephone for convenience sake was a common practice in this period.

[22] The names and occupations of the residents of the carriage house were located in the 1910 Census Records. The occupants were: Thomas King, head; Anna King, Thomas King, Charlotte King, Julia King and John J. Conner, head and Sophie F. Conner.

[23] D.C. Permit to Repair or Reconstruct Buildings, #1008, December 19, 1917.

[24] Boyd's City Directory, 1936.

Ogden Codman, Jr.: The Architect:

Ogden Codman, Jr. (1863-1951), architect of the Codman House at 2145 Decatur Place and its carriage house and stable at 1415 22nd Street, N.W., was an important and successful Boston architect whose work extended up and down the east coast. Codman's accomplishments ranged from the design of prominent Newport, Rhode Island houses to the authorship, in collaboration with Edith Wharton, of a book on house interiors. Codman was well-recognized as an architect and was one of the country's leading interior designers at the time of his involvement in the design of the Codman House and the Codman Carriage House and Stable.

Ogden Codman, spent the earliest part of his life at the Codman family home in Lincoln, Massachusetts. While a youngster at his family home in Newport, The Grange, Codman was around to see the demolition of John Hancock's house in Boston. According to Christopher Monkhouse, this contributed to Codman becoming an architect who was "deeply committed to the revival of eighteenth-century architecture."[25] Codman's interest in architecture was also influenced by his uncle and grandparents. At an impressionable age, his grandparents took him on architectural tours of Boston. His uncle, John Hubbard Sturgis, prepared numerous measured drawings and taught Codman about the value of measured drawings. He encouraged Codman to attend Massachusetts Institute of Technology (MIT) where students were required to complete measured drawings as part of their coursework. Throughout his career, Codman followed in his uncle's footsteps and completed drawings for almost twenty buildings along the northeast coast of the United States. Codman began at MIT in 1884 after spending many years in Dinard, France with his family. The 1872 fire of Boston caused the family to move abroad since their wealth had mainly been derived from real estate and insurance in Boston which literally disappeared overnight.[26] After a year at MIT, Codman apprenticed with Sturgis, and in 1891 "launched his career as a society architect and interior decorator in Boston, Newport and New York."[27]

In 1893, Codman opened an office in New York City. The most important work for the beginning of his career was his commission from Cornelius Vanderbilt to decorate the interiors of thirteen rooms at The Breakers in Newport, Rhode Island. The commissions that he received during his career, 1891-1920, were mainly from well established families of the Northeast who had homes in Boston, Newport or New York.

His most notable client, according to Pauline Metcalf, was Edith Wharton.[28] Codman worked on the alteration and interior decoration of Wharton and her husband Edward's home, Land's End, in Newport. Mrs. Wharton and Codman became close friends and in 1897, they co-authored the critically influential book, The Decoration of House. This book was to become the "classic primer for the traditional taste of interior decoration in the twentieth century."[29] With this book, Codman's reputation as an interior decorator superseded that of his as an accomplished architect.

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[25] Metcalf, Pauline C., ed, Ogden Codman and the Decoration of Houses (Boston: David R. Godine, Publishers, 1988) p. 49.

[26] Ibid.

[27] Placzek, Adolf K., ed., Macmillan Encyclopedia of Architects (New York: The Free Press of Macmillan Publishing Company, 1982), p.432.

[28] Pauline C. Metcalf, "Restoring Rooms in Newport by Ogden Codman, Jr., the man who invented the woman who invented decorating," House and Garden, September, 1984, p. 210.

[29] Washington, D.C. American Institute of Architects. Baldwin Memorial Archives.

Codman worked until the Great Depression restricted his client's budgets. When he moved to Villefrance-sur-Mer, France in 1929 to build himself the ideal classic villa, he had designed twenty-one houses, remodelled ten and decorated seventy-five.[30] In France, he built himself La Leopolda but unfortunately, his wealth was depleted and he was forced to lease parts of it. Codman moved into his chateau, Gregy, at Brie-Comte-Robert where he died in 1951.

Codman's taste and style have not only influenced the architectural and interior styles of the late nineteenth-century but especially interior decoration in the twentieth century. He is best known as the "leading interpreter of the classical style and as a major force in the late 19th-century transformation of design in America known as the Colonial Revival movement."[31] Codman left behind not only invaluable measured drawings but extensive archives including his commissions, letters and other personal documents which can be found at the Metropolitan Museum of Art, Avery Architectural and Fine Arts Library of Columbia University, the Boston Athenaeum and the Society for the Preservation of New England Antiquities.

John DeBaun: The Builder:

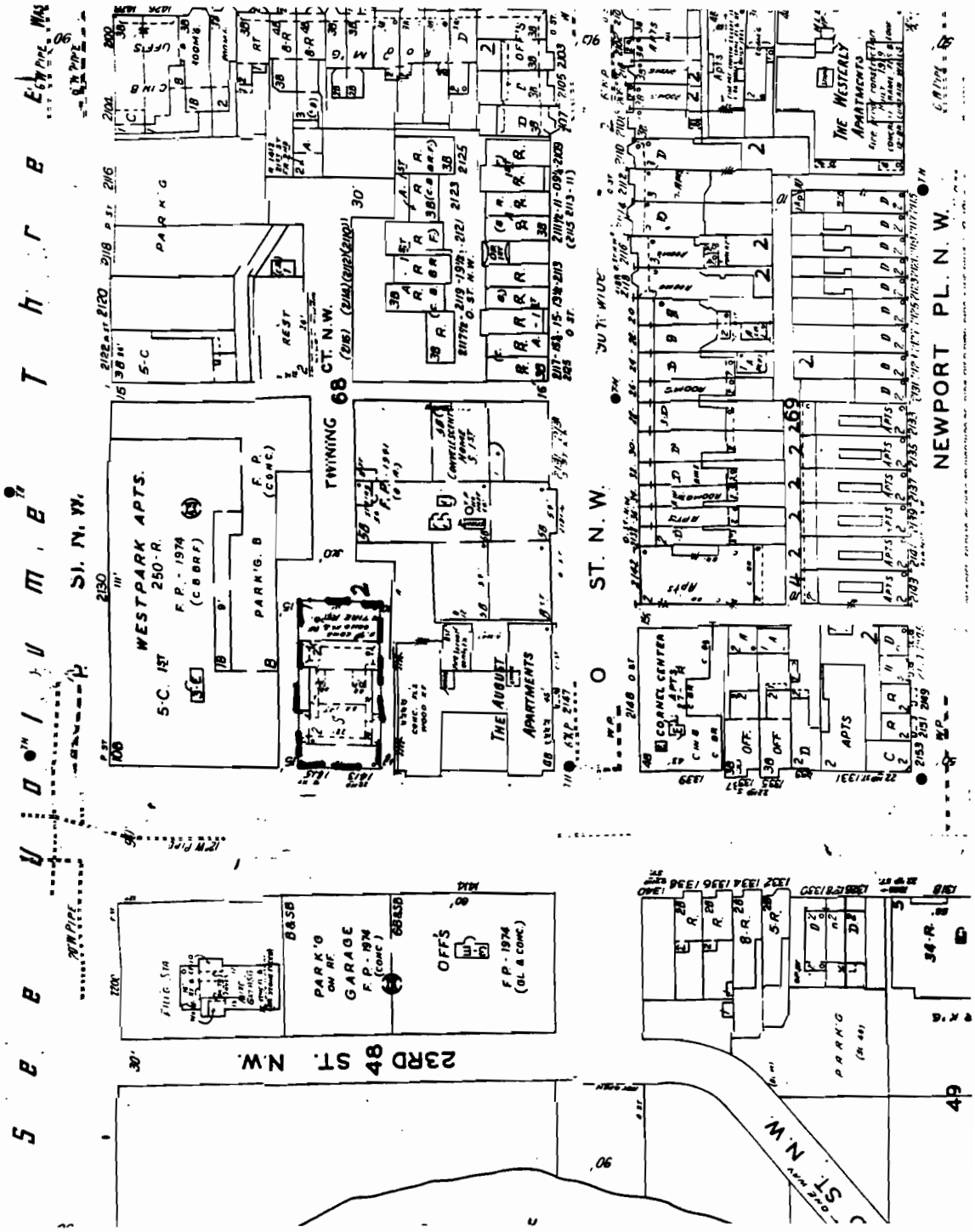
John DeBaun, builder of the Codman Carriage House, has also been identified with the construction of Martha Codman's Washington residence at 2145 Decatur Place. Brought in from New York specifically for these jobs by either Martha or Ogden Codman, John DeBaun was listed in the New York City Directories in 1907 as a mason builder. His main office address was listed at the corner of 37th and Broadway, while his branch office address was listed as 2145 Decatur Place, N.W.--Martha Codman's Washington, D.C. residence. No other information regarding DeBaun has, to date, been uncovered.

[30] Placzek, Adolf K., p. 432.

[31] News Release for exhibit, "Ogden Codman and the Decoration of Houses", Octagon House, American Institute of Architects.

310.24 A map showing the exact boundaries of the property proposed for designation; the square and lot number (s) or parcel number; square footage of property proposed for designation; north arrow; and contiguous streets, if any.

Square: 68 Lot: 801 (of old 34, 35, & 36) Square footage: 6,325



310.25 Contemporary good quality photograph(s) of the property proposed for designation which provide a clear and accurate visual representation of the property and its setting; specify view, date of photograph and list credits, if any. 8" x 10" glossy photographs are preferred. In addition, applicant may supply slides (Applicant shall submit two copies of each photograph or slide.

1. Photograph of the Wadsworth Stable (photocopy)
   Lebanon, Connecticut
   From American Stables: An Architectural Tour, p. 38.

2. Plan for Tryon's Palace
   New Bern, North Carolina
   From American Stables: An Architectural Tour, p. 41.

3. Photograph of the Miles Brewton Carriage House (photocopy)
   Charleston, South Carolina
   From American Stables: An Architectural Tour, p. 48.

4. Site Plan for the Octagon
   1799 New York Avenue
   Washington, D.C.
   From American Stables: An Architectural Tour, p. 48.

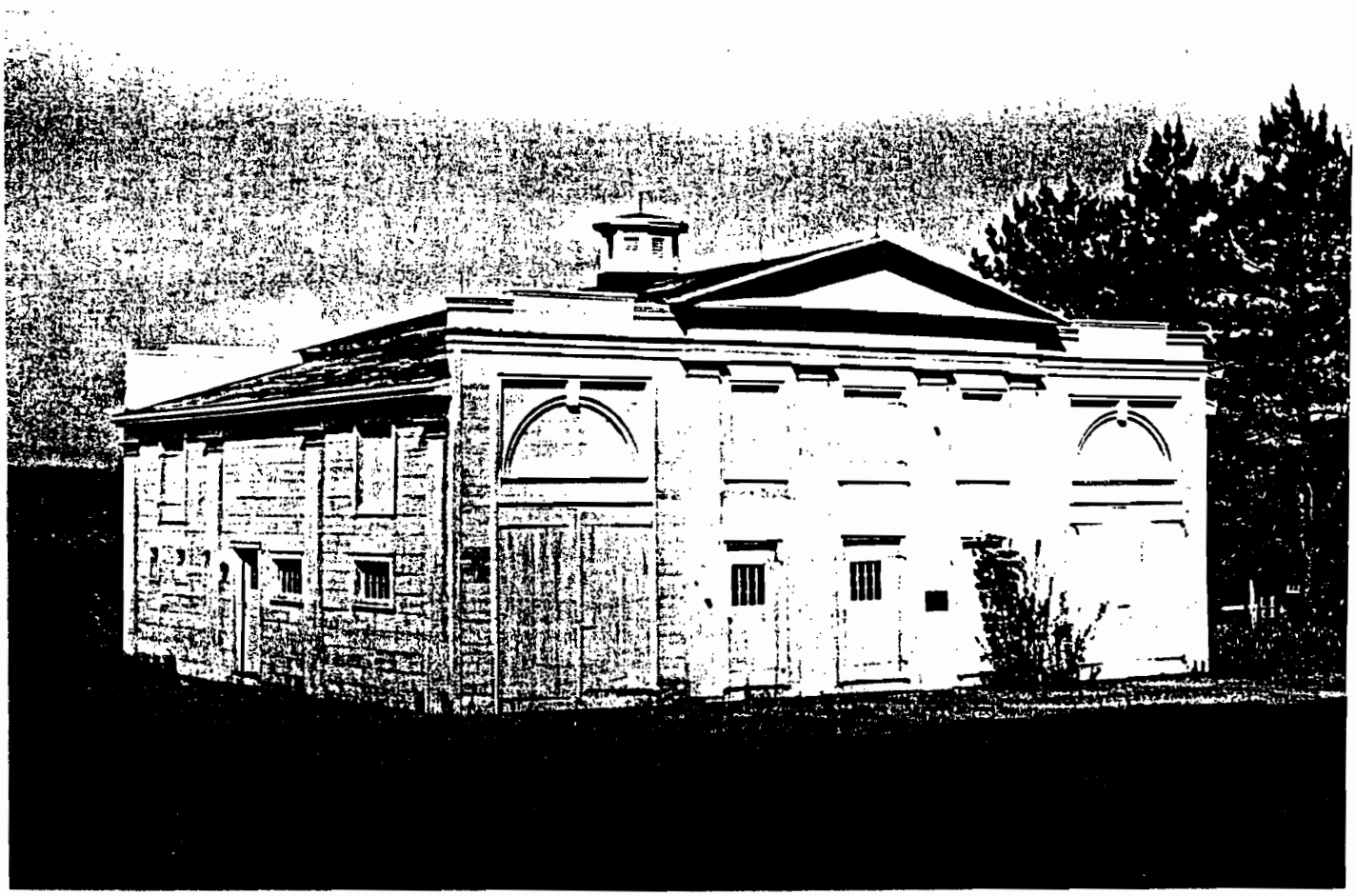
5. Photograph of the Demolition of the White House Stables, 1871 (photocopy)
   Washington, D.C.
   From "The White House Stables and Garages", Records of the Columbia Historical Society, 1963-1965, p. 369.

6. Photograph of the Erection of the New White House Stables, 1871 (photocopy)
   Washington, D.C.
   From "The New White House Stables and Garages", Records of the Columbia Historical Society, 1963-1965, p. 369.

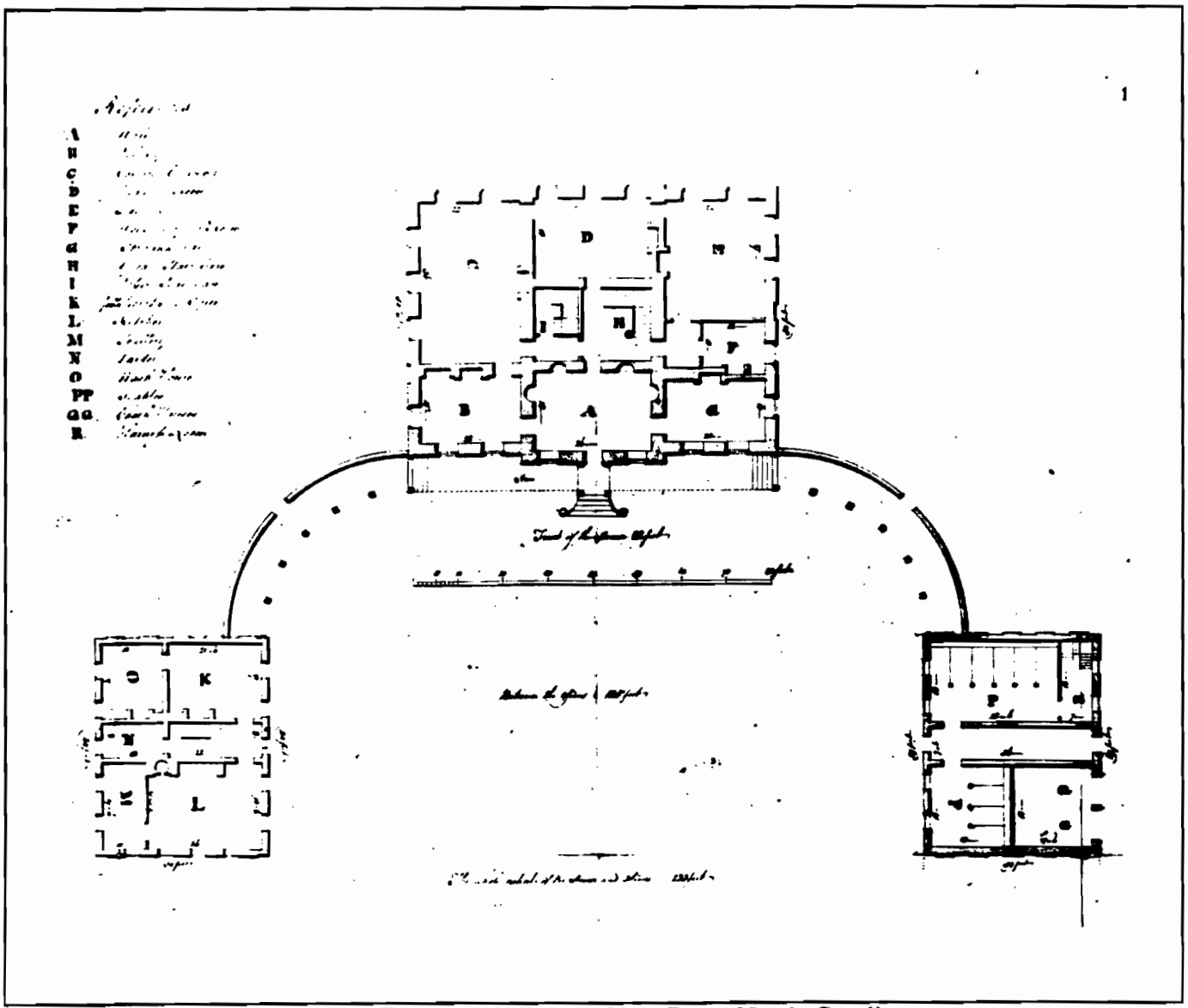
7. Codman Carriage House and Stable
   1415 22nd Street, N.W.
   Washington, D.C.
   Kimberly Williams
   Traceries
   October 1992
   West Elevation; View looking East

8. Codman Carriage House and Stable
   1415 22nd Street, N.W.
   Washington, D.C.
   Kimberly Williams
   Traceries
   October 1992
   Detail of South Entry

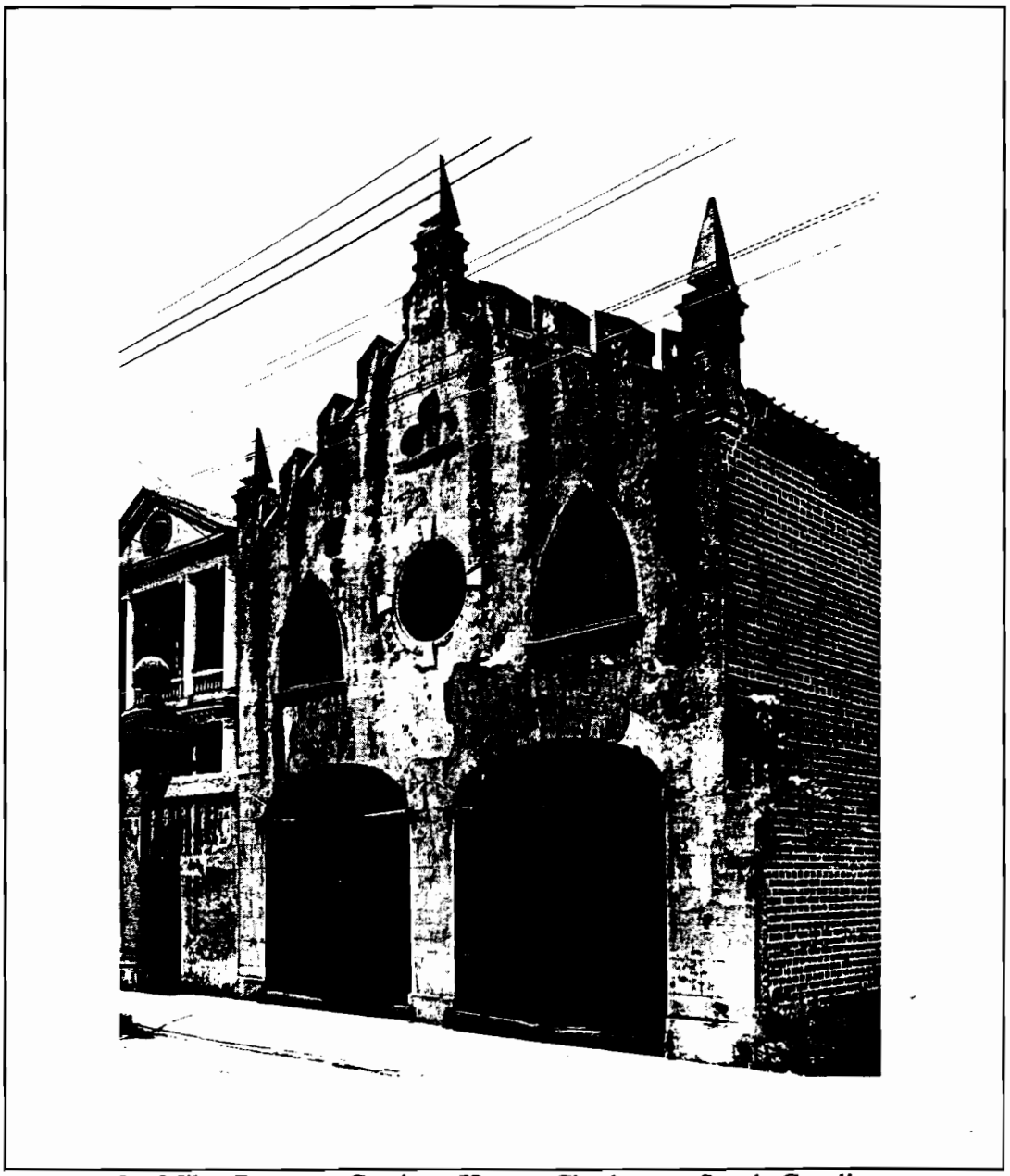
9. Codman Carriage House and Stable
1415 22nd Street, N.W.
Washington, D.C.
Kimberly Williams
Traceries
October 1992
General View Looking Southwest



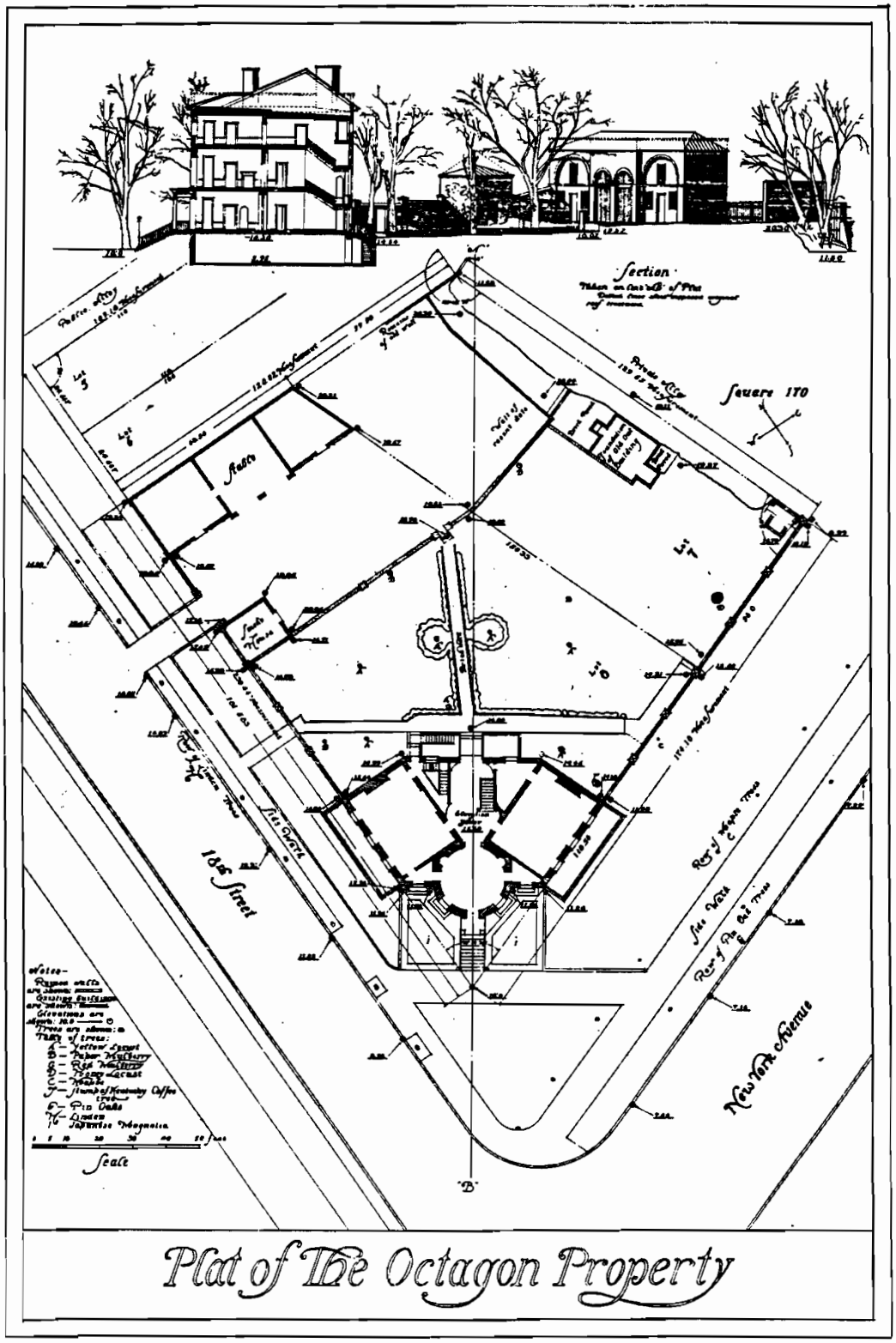
1. Wadsworth Stable; Lebanon, Connecticut
(American Stables: An Architectural Tour, p. 38)



2. Plan For Tryon's Palace; New Bern, North Carolina
(American Stables: An Architectural Tour, p. 41)



3. Miles Brewton Carriage House, Charleston, South Carolina
(American Stables: An Architectural Tour, p. 48)



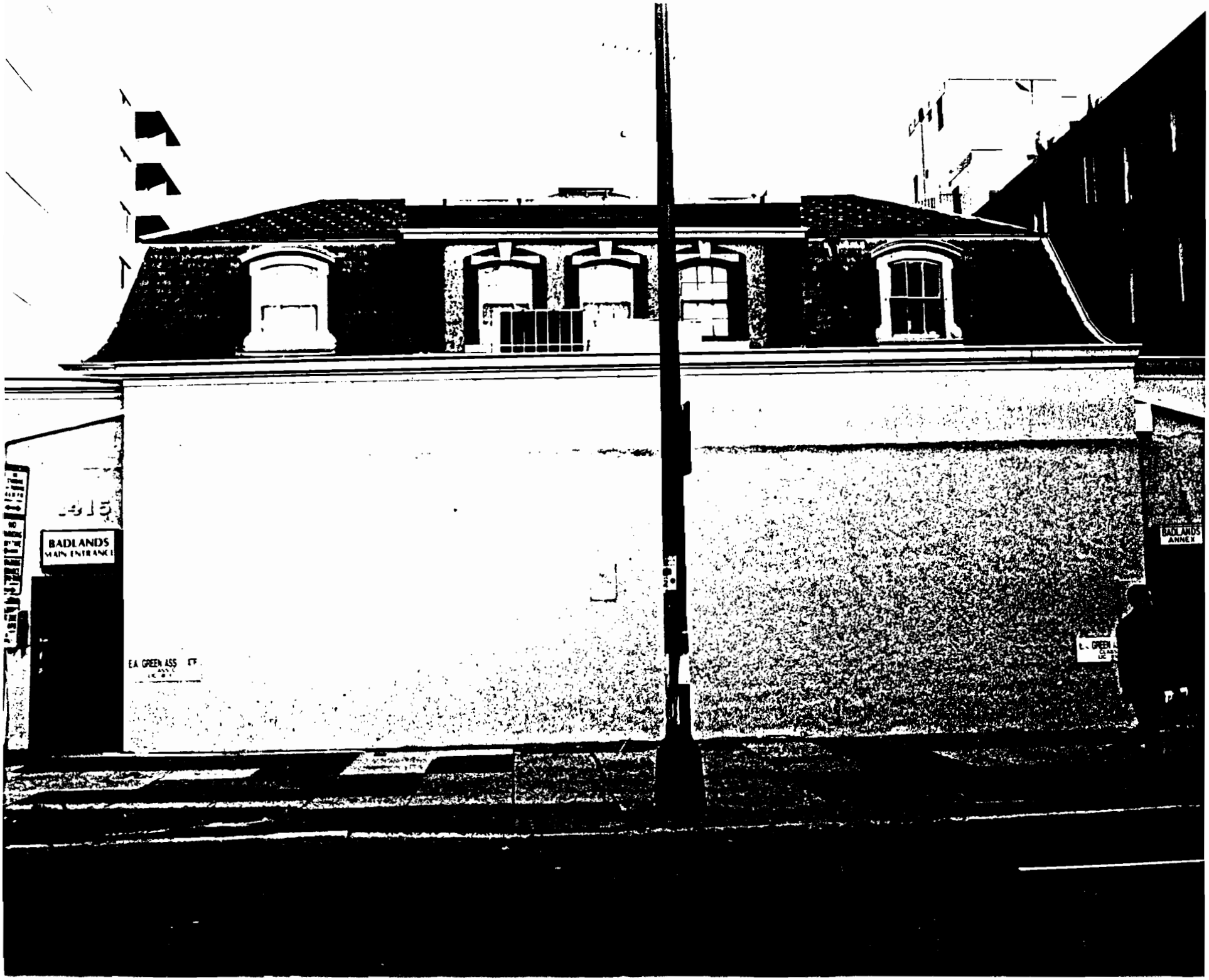
4. Site plan for The Octagon, 1799 New York Avenue, Washington, D.C.
(American Stables: An Architectural Tour, p.38)

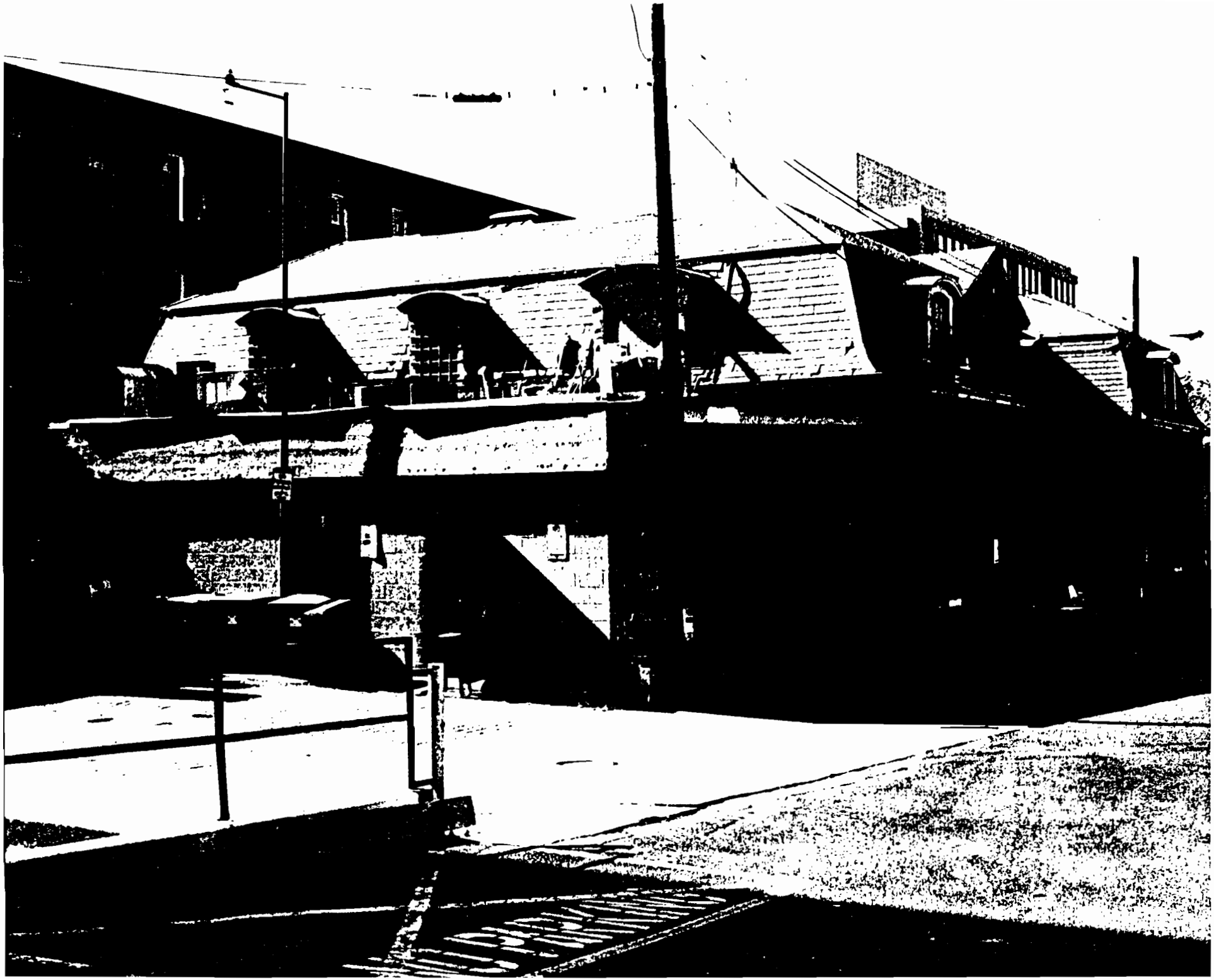
Public Buildings Service Photograph in the National Archives

5. Demolition of White House Stables in 1871
(Records of the Columbia Historical Society, 1963-1965, p. 369)

National Park Service Photograph

6. White House Stable built in 1871
(Records of the Columbia Historical Society, 1963-1965, p. 369)


BADLANDS
MAIN ENTRANCE
BADLANDS
ANNEX



310.26 A list of bibliographic and other sources used to prepare the application; indicate where the reference material is archived.

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