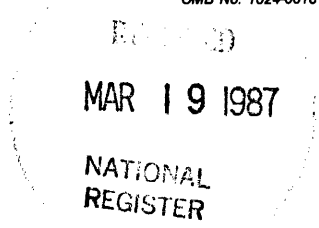


United States Department of the Interior  
National Park Service



# National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in *Guidelines for Completing National Register Forms* (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

### 1. Name of Property

historic name Kalorama Triangle Historic District  
other names/site number N/A

### 2. Location

street & number Roughly bounded by Connecticut Avenue, Columbia Road  not for publication N/A  
city, town and Calvert Street, NW Washington  vicinity N/A  
state District of Colum code DC county N/A code 001 zip code 20008  
bia

### 3. Classification

Ownership of Property	Category of Property	Number of Resources within Property	
		Contributing	Noncontributing
<input checked="" type="checkbox"/> private	<input type="checkbox"/> building(s)	<u>352</u>	<u>36</u> buildings
<input type="checkbox"/> public-local	<input checked="" type="checkbox"/> district	<u>          </u>	<u>1</u> sites
<input checked="" type="checkbox"/> public-State	<input type="checkbox"/> site	<u>          </u>	<u>          </u> structures
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure	<u>          </u>	<u>          </u> objects
	<input type="checkbox"/> object	<u>352</u>	<u>37</u> Total

Name of related multiple property listing: \_\_\_\_\_  
Number of contributing resources previously listed in the National Register 1

### 4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this  nomination  request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property  meets  does not meet the National Register criteria.  See continuation sheet.

Carol B. Thompson MAR 19 1987  
Signature of certifying official Carol B. Thompson Date

State or Federal agency and bureau State Historic Preservation Officer

In my opinion, the property  meets  does not meet the National Register criteria.  See continuation sheet.

Signature of commenting or other official \_\_\_\_\_ Date \_\_\_\_\_  
State or Federal agency and bureau \_\_\_\_\_

### 5. National Park Service Certification

I, hereby, certify that this property is:

entered in the National Register. Carol D. Shull 5-4-87  
 See continuation sheet.

determined eligible for the National Register.  See continuation sheet.

determined not eligible for the National Register.

removed from the National Register.

other, (explain:)

Signature of the Keeper \_\_\_\_\_ Date of Action \_\_\_\_\_

## 6. Function or Use

Historic Functions (enter categories from instructions)

Domestic/Single dwelling

Domestic/Multiple dwelling

Current Functions (enter categories from instructions)

Domestic/Single dwelling

Domestic/Multiple dwelling

## 7. Description

Architectural Classification

(enter categories from instructions)

Late 19th and 20th Century Revivals

Other: Arts and Crafts

Colonial Revival

Mission/Spanish Colonial Revival

Materials (enter categories from instructions)

foundation Brick

walls Brick

Stone

roof Terra Cotta

other N/A

Describe present and historic physical appearance.

Kalorama Triangle has long been recognized as an area with a strong visual identity. Constructed as part of the great surge of building in Washington, D.C. in the late 1890s coincident with the incorporation of the County of Washington into the city limits, Kalorama Triangle has always had a distinct identity. Three major thoroughfares--- Connecticut Avenue, Calvert Street, and Columbia Road---define and enclose the area into a triangular configuration. Kalorama Triangle enjoys a fine site and convenient location. Screened from the surrounding hectic commercial areas, it is characterized by a quiet, residential appearance and ambience.

Kalorama Triangle includes 353 contributing buildings. Almost exclusively residential in character, its curvilinear streets are filled with fine examples of late 19th and early 20th century urban dwellings. The avenues of large apartment blocks enfold the undulating rows of attached 3- and 4-story houses sited along the tree-lined streets. Charming detached houses accentuated by triangulated pockets of green space complete the scene.

Kalorama Triangle, in its general form and specific buildings, is the product of an aesthetic based on traditional values and historical precedent in domestic architecture. The buildings were designed to meet the aspirations and taste of a financially secure middle-class. Developed during a concentrated time period that was experiencing a new awareness of choice in architectural style due to the ever-increasing availability of popular periodicals, Kalorama Triangle presents a rare opportunity to examine the impact of academic style on popular trends during the early 20th century. Beyond their contribution to the understanding of early 20th century styles, the buildings in Kalorama Triangle possess architectural significance for the excellence of their design and craftsmanship. Thus the area is most easily described by grouping the buildings according to their architectural styles.

### DWELLINGS

Nineteenth century Washington building was dominated by the construction of rowhouses-- some simple, others elaborately detailed. Projecting bays of varying sizes, shapes, and materials defined the massing of the structures; and robust ornamental brick work combined with sculpted stone lintels, stairs, and imposts provided the detail. However, the classicism of the Beaux Arts and the romantic historicism of the revival styles imposed a new order on the Washington architectural scene at the turn of the century: regular, formal, historical were now adjectives deemed fashionable and exciting. The new architectural ideals were sometimes expressed in a pure, classical mode; more often, old

**8. Statement of Significance**

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

nationally     statewide     locally

Applicable National Register Criteria     A     B     C     D

Criteria Considerations (Exceptions)     A     B     C     D     E     F     G

Areas of Significance (enter categories from instructions)

Architecture  
Community Planning and Development  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Period of Significance

Development of D.C.  
1893-1939  
\_\_\_\_\_

Significant Dates

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Cultural Affiliation

N/A  
\_\_\_\_\_  
\_\_\_\_\_

Significant Person

N/A

Architect/Builder

(See text)  
\_\_\_\_\_

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

The Washington, D.C. Historic Preservation Review Board has determined that the Kalorama Triangle Historic District (as proposed) meets the criteria of, and possesses the quality of significance present in other properties nominated to the National Register of Historic Places for the following reasons:

- A. The historic factors leading to the development of Kalorama Triangle clearly illustrate the transition from a rural to an urban environment that marked Washington's growth into a 20th century city. Kalorama Triangle maintains the integrity of its original visual appearance and residential use created over a 30 year period (1897-1927). (Criteria C)
- B. The distinctive buildings were designed to respect the neighborhood context and are the products of local architects and builders celebrated for their skill and craftsmanship. The architectural styles presented are particularly timely illustrations of nationally popular stylistic trends and, thus, form an important architectural ensemble. (Criteria C)

Together, these points crystalize the importance of Kalorama Triangle and the value that the neighborhood has for understanding the physical development of Washington, D.C. The history of the area, from its existence as an idyllic counterpoint to the adjacent municipality to its embodiment of middle-class aspiration, illustrates the factors critical to successful city planning.

## 9. Major Bibliographical References

### BOOKS, PUBLISHED AND UNPUBLISHED MANUSCRIPTS

- Bryan, Wilhemus Bogart. A History of the Nation's Capital. New York: Macmillan Company, 1916.
- Foley, Mary Mix. The American House. New York: Harper and Row Publishers, Inc., 1980.
- Foster, Corra Bacon. "The Story of Old Kalorama" in The Evening Star, January, 1908.
- Gowans, Alan. Images of American Living. New York: Harper and Row Publishers, Inc., 1964.
- Green, Constance McLaughlin. Washington--Capital City, 1879-1950. Princeton, NJ: Princeton University Press, 1963.
- Gutheim, Frederick. Worthy of the Nation: The History of Planning for the Nation's Capital. Washington, DC: Smithsonian Institution/National Capital Planning Commission, 1977.

See continuation sheet

#### Previous documentation on file (NPS):

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

#### Primary location of additional data:

- State historic preservation office
- Other State agency
- Federal agency
- Local government
- University
- Other

#### Specify repository:

Archives of Division of Historic Preservation

## 10. Geographical Data

Acreage of property Approx. 51

#### UTM References

A 

1	8	3	2	2	9	0	0	4	3	1	0	0	6	0
Zone		Easting					Northing							

C 

1	8	3	2	2	3	5	0	4	3	0	9	6	5	0
Zone		Easting					Northing							

B 

1	8	3	2	2	5	3	0	4	3	0	9	2	4	0
Zone		Easting					Northing							

D 

1	8	3	2	2	5	1	0	4	3	1	0	0	6	0
Zone		Easting					Northing							

See continuation sheet

#### Verbal Boundary Description

Kalorama Triangle Historic District is located in Washington's northwest quadrant.

Beginning at the intersection of Connecticut Avenue and Columbia Road, proceed northwest along the center line of Connecticut Avenue to Belmont Road; at this intersection, proceed

See continuation sheet

#### Boundary Justification

Kalorama Triangle is set into a heavily developed urban environment, but still maintains strong street and topographic boundaries. Sited on the crest overlooking downtown Washington, the proposed Historic District Triangle is bounded by Connecticut Avenue to the west, Rock Creek Park and Calvert Street to the north, and Columbia Road

See continuation sheet

## 11. Form Prepared By

name/title Emily Hotaling Fig, Partner

organization Traceries

street & number 1606 20th Street NW

city or town Washington,

date \_\_\_\_\_

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state D.C.

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forms were simply updated. Some rowhouses in Kalorama Triangle illustrate the 19th century aesthetic both in form and detail. Most, however, observe the form--vertical in proportion with a projecting bay--without needing to use exuberant 19th century ornamentation.

George S. Cooper designed the group of houses at the corner of 19th Street and Kalorama Road for John Nolan in 1899; they represent the best of late 19th century row house construction in Kalorama Triangle. These seven houses present a unified composition that manages to retain some of the exuberance of the Romanesque and Queen Anne influences prevalent during the last two decades of the 19th century. They display a variety of building materials--rusticated stone basements, ornamental brick work in the chimneys, and pan-tiled roofs. The arched openings, the contrasting bands of stone belt courses, and the projecting bays and towers refer to the 19th century stylistic traditions.

Cooper also designed three houses on Columbia Road (2011-2015) for John Sherman in the same year. He used rusticated stone as the facing material for these four-story residences. The design takes a step away from Victorian exaggeration in that the two middle stories project only slightly from the plane of the facade, and the fenestration is more formal. Unlike most late 19th century rowhouses, these are equipped on the street facade with handsome covered porches supported by classical columns.

Between the years 1902 and 1905 approximately 100 rowhouses were built in Kalorama Triangle embodying the combination of the 19th century rowhouse form with the new, 20th century classical aesthetic. Mintwood Place was developed between 1901 and 1904 as a collaborative effort by architect B. Stanley Simmons and developer F.T. Sanner. The street's curve delineated by the rhythmic progression of Simmons' rowhouses provides one of the most picturesque aspects in Kalorama Triangle. The brick houses illustrate the vertical massing and projecting bays typical of the 19th century row houses but are subdued in ornamentation.

The large rows on both sides of the two blocks of Calvert Street were designed in this mode by Joseph Bohn, Jr. for George W. Barkman in 1902, and by F.B. Pyle for William Sanning the following year. The 1900 block of Biltmore Street was developed by Frank B. Honas and John M. Henderson between 1903 and 1904. M.D. Hensey and William B. Allard were the architects responsible for the designs. B.F. Myers was the architect for over 30 houses built by Myers and Wunderly on the adjoining streets of Calvert and Biltmore in 1904 and 1905. In total, these projects represent the largest number of rowhouses built in Kalorama Triangle, but the aesthetic they represent was coincident with, and finally overshadowed by the growing popularity of the Revival Styles.

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## THE ARTS AND CRAFTS INFLUENCE

The Fuller House at 2317 Ashmead Place is an early and important representation of the influence of the English Arts and Crafts Movement on residential architecture in the United States. It was designed in 1893 by the owner, Thomas Fuller, an accomplished architect and active citizen, and it served as his home until his death. Sited on Ashmead Place, which was named after the family of Fuller's wife, this free-standing house is the oldest extant house in Kalorama Triangle, and the first house to be built in Washington Heights after the area was subdivided. Fuller was responsible for the design of a number of large Kalorama residences but this was his first and most significant contribution. Designed in the Free Style, an architectural expression that enjoyed popularity in Great Britain from 1890 to World War I, the house represents an early introduction of the style to this side of the Atlantic. The Fuller House embodies the distinguishing characteristics of the Arts and Crafts Movement while integrating them with the Georgian tradition. The balance and symmetry of the Georgian style serves as a background for the free employment of academic and traditional elements. The Georgian doorway, articulated by a broken pediment is surmounted by a fine Palladian window. The door is accentuated with tracery in an elongated pattern creating an Arts and Crafts motif.

Waddy B. Wood, another Washington architect, followed Fuller's example in 1898 when he designed the house at 1850 Mintwood Place. This design, and Wood's association with the client, Mary McAllister, illustrates an important stage in his career as an architect. Having opened his practice in 1895, Wood was commissioned by McAllister, a Washington resident, to design a house in Foggy Bottom the following year. It indicates Wood's early interest and experimentation with the Arts and Crafts Movement. His maturation and later familiarity with this complex style is exemplified by the second McAllister house, the one on Mintwood Place. Derived from the 19th Century movement founded in Great Britain by William Morris and Phillip Webb, the style is characterized by an imaginative use of historical, especially pre-18th Century, features and a sense of handcrafted quality which had been subverted by the Industrial Revolution. Here, Wood combined stucco and half timbering, often associated with Tudor architecture, with yellow Roman brick for an unusual pairing of old and new design motifs. The asymmetrical plan, the irregular roof shape, the gentle swelling of the stucco and the garden entrance on the side, recall the charm of the medieval English Cottage without denying its modern intention.

The influence of the Arts and Crafts Movement is also seen in early rowhouses built in Kalorama Triangle. Waddy Wood designed a row of four houses at the intersection of Cliffbourne and Calvert Streets in 1900-1901 illustrating his aptitude for the variations of this style. While the houses are different, each has some Arts and Crafts elements including fine decorative brick work, a rich mixture of building materials and half timbering.

Frederick B. Pyle designed a row of Arts and Crafts houses in 1900 at the same intersection. R.W. and W.H. Walker were the owners and builders. The dwellings are identified by their overhanging eaves and their diapered brickwork under the eaves, reminiscent of medieval craftsmanship.

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Across Calvert Street, at 1847-1849, facing the row designed by Wood, Arthur B. Heaton designed a handsome pair of houses for John Joy Edson, a prominent businessman and a founder of the Washington Loan and Trust Company. Garrett Sonneman built the houses in 1900. The finely detailed brick work, the cast stone insets and the slightly pointed arched windows with leaded glass transoms mark these as Arts and Crafts examples.

Two years later, B. Stanley Simmons designed a row of eight houses on Biltmore Street (1906-1920) for Lester A. Barr, borrowing some of the motifs used by both Heaton and Pyle. Here the brickwork is articulated by various patterns at the cornice lines and on the tops of the projecting bays. The first floor windows alternate from house to house between pointed arched openings and rectangular openings. The subtlety of Simmons' detailing is discernable in the gently curving window surrounds within the sharp corners of the brickwork.

**GEORGIAN AND COLONIAL REVIVALS**

In 1898, Walter Peter, a well-known Washington architect, introduced the Georgian Revival style to Kalorama Triangle with his design for the residence at 1842 Mintwood Place. This house, built by James T. Walters for H.W. Fuller, represents an early local example of an aesthetic which was to sweep Washington and the United States during the first half of the 20th Century. The regularity of plan and fenestration as well as the historicist application of architectural details that characterize this Revival, are in direct opposition to the romantic irregularity of the second half of the 19th century. While originally a free-standing structure, the house was massed as an urban dwelling: it is only two bays wide and the ornamentation was restricted to the street elevation. Peter borrowed features from the 18th century British architectural vocabulary and used them to organize the facade. By the regular fenestration, and the use of the dormers, a classically inspired entablature and the Adamesque porch, the house presents to the street a composed facade which evokes association with the American Colonial past.

This style met with great popularity as a mode for rowhouse design. The corner of 20th and Wyoming Avenue represents a significant enclave of substantial Georgian Revival dwellings. In 1898, Arthur Keith commissioned Waddy Wood to design a large house at 2210 20th Street. This residence is similar in detail and massing to 1842 Mintwood Place; however, it retained its status as a free-standing structure, allowing the architect to embellish the side elevation with a Palladian window, a popular Georgian Revival motif.

2009 Wyoming was built ca. 1899 for Charles H. Heyl, an admiral in the navy, by an unknown architect and builder. The porch and dormers have been reworked and the house has been painted (not an original treatment), but it possesses regularity of fenestration which organizes the flat facade, Flemish bond brick work and quoining at the corners. This enormous dwelling is noted for its gambrel roof which is a common feature in the Colonial expression of the Georgian Revival style.

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Next door at 2007 Wyoming Avenue, A.C. Wycoff built a house for L.E. Smoot in 1905. This free-standing house, sited on the center of its lot, refers to 18th century rural precedents or large urban dwellings common in Colonial port cities. Unfortunately, the architect was not credited on the building permit because the fine detailing and well-proportioned composition exemplify the Georgian Revival style, and indicate an experienced and skilled designer.

In the last two decades of the 19th century, an interest in the Colonial period was spurred by the Philadelphia Centennial Exposition of 1876. This movement influenced the prevailing Queen Anne style, producing a free classic subtype of the Georgian Revival house which is asymmetrical in massing, yet subdued in ornamentation. Rarely historically correct in their use of architectural detailing, the early Colonial Revival houses, however, pointed to a stricter, more academic approach to classicism than had been evident in the Queen Anne period.

A Kalorama Triangle example of the Colonial Revival style is 1901 Biltmore Street. It was built in 1901 by Alex Miller to the design of Speiden and Speiden. The client, Dr. Anita Newcomb McGee had just retired from the post of Acting Assistant Surgeon General in charge of the Army Nursing Corps which she organized. Her house, asymmetrical in plan, with projecting bays and a covered porch retains the flavor of 19th century houses found in Washington, and the multi-paned upper sashes in the windows cling to the Queen Anne tradition. However, the smooth surfaces of the facade, the formal fenestration and the paucity of ornamental brick work, suggest the Georgian Revival influence. The house received national acclaim in a 1902 issue of the Architect's and Builder's Journal for its hot water heating system.

Ben Bradford designed a house in this quasi-Georgian mode for himself at the corner of 20th Street and Columbia Road. The house is noted for its pan-tiled roof, a popular feature in the houses being built in Kalorama Triangle at the time. Retaining the irregular plan and the rough cast stone lintels of the late 19th century, the architect also observed the formal fenestration and subdued ornamentation of the new movement.

Built in 1906, 2200 20th Street is a late example of the free style expression of the Georgian Revival. This house was designed for the client, Charlotte Dailey, a collaborative effort by architect A.H.Beers and developer Harry Wardman, a team who generally undertook speculative ventures. The projecting bay, the second story oriel, the round arched windows and the asymmetrical placement of the dormers relate this house to the architectural trends popular at the end of the 19th century. However, the smooth brick facade, and the classical entrance and porch exemplify the turn of the century aesthetic.

1826 Biltmore Street was designed by Albert H. Beers and built by Boyer and Smith. While the architect for the pair at 1822-1824 Biltmore was not documented, the architectural evidence suggests that Beers was responsible for this design as well. 1826 was built in



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1910; it is a two-story brick structure with a one-story wooden porch. Like 2200 20th Street, this house is asymmetrical in plan and in fenestration. What relates it to the Colonial Revival Movement is the hipped roof, modillioned cornice and its use of dormers. The cresting at the apex of the gable, which appears on the houses next door, is a hallmark of Beers' work in Kalorama Triangle. While the massing of 1822-1824 Biltmore is narrower and more vertical, these houses share common elements with 1826, including the porch, the oriel windows and the hipped roof. The buildings have no direct historical antecedent, but the architect did observe a stricter interpretation of the Georgian Revival here than next door at 1826 by using pedimented, rather than shed-roofed dormers, a classically proportioned modillioned cornice, and fluted pilasters to delineate the edges of the buildings.

Cliffbourne Place harbors some modestly-scaled dwellings which juxtapose the classical serenity and sophistication of the Georgian Revival style with the handcrafted appeal of the Arts and Crafts houses constructed nearby. Hornblower and Marshall, one of the most prominent Washington architectural firms, designed a pair of very simple houses at 2504-2506, built by Alex Miller in 1899. The rectangular massing and the gabled roof present a composed facade, but the classical detailing is minimal, recalling a simple colonial expression, rather than a robust Georgian articulation of the style. Next door, Richard Ough and Co. built a handsome house at 2502 for Ella Tyrout in 1905. The house reflects the fashion of the earlier Hornblower and Marshall scheme. It is identical in massing but its facade is better proportioned. The three windows on the second story balance the composition, and the roof dormer is crafted in a Palladian motif.

2012 and 2014 Kalorama Road were designed by Hill and Kendall. 1807 Biltmore Street was built by J.H. Nolan for William A. Giesecking, an employee of Riggs National Bank who lived at 1960 Biltmore. All three illustrate the Colonial Revival expression of the Georgian Revival style in their simple proportion and detailing. They are unusual in that they possess side entrances providing a private garden orientation.

Another phase of the Georgian Revival includes houses that rely on Federal or Adamesque precedents, possessing attenuated proportions and finer details than the exuberant early Georgian style. In this phase, strong, horizontal roof lines are abandoned in favor of flat roofs partially hidden by parapets, balustrades, and attic stories. Clarke Waggaman designed such a house at 2400 20th Street in 1915 for developer Robert P. Hill. The central section extrudes slightly from the symmetrical facade and the pedimented entrance is typical of the Adamesque phase of the Revival.

Based on terrace houses of the British Isles during the 18th century, the Georgian Revival was the most popular style employed for the design of Kalorama Triangle rowhouses. Many rows, and houses detached-in-rows, emulated the British precedent, but the most successful development is what is popularly known as the "Wardman Row." Sited along 19th and Belmont Streets, this large grouping was designed by Albert H. Beers in 1910, and built by the developer Harry Wardman. All of the houses are two-and-one-half stories high, three bays

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wide and the brick is laid in Flemish bond. The flat facades are articulated by 9 over 9, double-hung sash windows with keystoned lintels, and the roofs have pedimented dormers. The colors of the red brick, white trim and black louvered blinds are reminiscent of the American Colonial phase of the Georgian period. Each house is distinguished by a slightly different detailing, and projecting brickwork that imitates quoining visually separates each house from the next. What is special about this design and what relates it to historical precedent is the way the row reads as a single composition, whose stately rhythm is established by the repetition of the classically-inspired details and porches. The approach---in massing and rhythm of detail---is a particularly successful solution to a sloping site.

**THE MEDITERRANEAN INFLUENCE**

The San Diego Pan-American Exposition of 1915 crystalized the elements of Spanish Colonial Revival and Mission style architecture that had been explored in California house design since the turn of the century. This precipitated a national movement whose impact was most evident in suburban developments all over the country. In Washington, D.C., the romantic appeal of the Spanish-American War and the overwhelming presence in the Capital of President Theodore Roosevelt, whose Latin American policies aroused interest in the Spanish culture, could not escape the attention of Washingtonians; this interest was reflected in the houses they built. However, most early examples were not entirely Spanish in derivation; rather, the flavor of a vernacular Mediterranean architecture, not directly related to the contemporary Second Italian Renaissance Revival made an appearance in Washington by the early 1900s. Spanish tiled roofs with Florentine coffered soffits, arcaded porches, and Churrigueresque portales, derived from Spanish baroque churches, appeared on single family residences and apartment buildings. Furthermore, stylistic hybrids were created by the combination of the Mediterranean elements combined with other aesthetics.

In Kalorama Triangle, several dwellings, 1848 and 1923 Biltmore Street, for example, illustrate a mixture of both Mediterranean and Georgian Revival styles. 1923 was built in 1907 by A.R. Taylor, and Arthur B. Heaton designed 1848 in 1909 for R.V. Belt. Both use Georgian Revival features like red brick, white trim and classicized porches to organize their flat facades. Both also have sloping Spanish tiled roofs with wide, overhanging eaves, a Mediterranean-influenced device.

1850 and 1852 Biltmore Street provide the most handsome examples of the Mediterranean influence in Kalorama Triangle. They were designed and built by W. Granville Guss for himself in 1911. Like classic Spanish Revival houses, they are both stuccoed and painted white; however, they display different phases of the style. 1850 is characterized by a slate roof with wide eaves, and the center window on the third floor has a segmental arch supported by diminutive columns. The sculptural quality of the stucco is emphasized by the recessed panels between stories and the door surround which steps back in three planes. 1852 is more characteristic of the Mission Revival with its flemish gable and baroque terra cotta reliefs.

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Reginald Geare designed 14 houses at the intersection of Belmont and 20th Streets and Ashmead Place that looked to Mediterranean precedents for their inspiration. The first two, 2333 and 2335 20th Street, were built in 1913 by William Todd for E.G. Walker. The three collaborated on a row of seven houses on Belmont Street, and Geare designed and built four houses for himself on Ashmead Place, the following year. While each of the houses is a unique expression, each makes a strong statement of the Mission Revival Style. Geare used Spanish tiled roofs, Flemish gables, rows of round arched windows, iron balconies, and terra cotta detailing to recall the aura of the Spanish Colonial period. 2328 20th Street, also designed by Geare in 1914, is built of tan Roman brick. Classical in its symmetry and massing, the free-standing building is marked by its Spanish tiled roof and overhanging eaves. The second floor balcony centered over the front door is distinctly Mediterranean in flavor.

The popularity of the Spanish Revival Style rose steadily after the Pan-American Exposition working its way into more humble dwellings by the 1920s. The architectural firm of Sonneman and Justement designed a row of houses on Ashmead Place that was built by C.H. Small in 1921. The round arched windows and Spanish tiled roofs of these houses certainly display the influence of the style, but the fine detailing evident in Geare's designs, is not present here.

**OTHER IMPORTANT STYLES****Beaux Arts Classicism**

Beaux Arts Classicism inspired by the World's Columbian Exposition in 1893 clearly influenced the development of Washington's architectural scene at the turn of the century. Public edifices, private residences, and commercial structures were built all over the city, the designs being executed by experts like McKim, Mead and White; Ernest Flagg; Jules Henri de Sibour; George Oakley Totten and the Washington firm of Hornblower and Marshall.

One of the most active firms in Washington, Hornblower and Marshall were most often called upon to design residences for the rich. During the years 1885 to 1920, their work included numerous houses in Kalorama. 2001 Connecticut Avenue, designed in 1908 for Alvin Lothrop of the Woodward and Lothrop department store, exemplifies both their skill and the early 20th century taste for classicism. Where the Georgian Revival looked back to Colonial America and 18th century England for source material, the Beaux Arts used the Renaissance and ancient classical precedents only for inspiration. The interpretation of the sources was based on the proportional rules of classical architecture, but its use was free and entirely original. The south facade of the residence has a two-story projecting bay and a large central dormer with an ornamental pediment. The symmetry, the proportion, and classical detailing such as decorative quoins, modillioned cornices and ornamental urns, and the use of Indiana limestone, rather than brick, as a building material, all point to the Beaux Arts tradition.

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The MacMillan Plan, a result of the City Beautiful Movement, firmly fixed a concern with the relationships of buildings to their spaces in the urban context, into the minds of Washington architects and planners. The site of the Lothrop house provided Hornblower and Marshall with a rare opportunity to combine the excellence of a well-designed mansion with a critical location; and they did so, masterfully. Facing south at the intersection of Columbia Road and Connecticut Avenue, where the grade of Connecticut rises sharply, the residence commands one of the most important views of Washington, and provides a monumental terminus for the northward vista, a handsome tribute to the Baroque city plan intended by L'Enfant.

**Venetian Gothic**

Although usually expressed in a more subdued tone than its high Victorian predecessor, the Gothic Revival enjoyed renewed popularity in the pre-World War I period. The style was most successfully applied in commercial skyscrapers and ecclesiastical structures. For its frequent use in contemporary university designs, "Collegiate Gothic" is a commonly applied designation. The turn of the century statement of the style was rarely employed in domestic architecture; however, two houses in Kalorama Triangle, celebrated in the Evening Star as "somewhat different," are Venetian Gothic in detail. Henry Ives Cobb, a Chicago architect, who was responsible for the 1893 plan for the University of Chicago, was called to Washington in 1898 to produce a plan for American University. It was at this time that Cobb designed for Arthur Cowsill the two houses at 2003 and 2005 Columbia Road. Cobb employed light dressed stone as the building material and applied a traceried balustrade and gothic details to the oriel windows and entrances. The arcaded windows on the fourth floor supported by Byzantine columns recall without replicating the loggia screens found in 15th and 16th century Venetian palazzi. The Star article went on to describe the interior plan which observed the common device of elevating the main entertaining spaces to the second floor, the piano nobile. The ground floor was then reserved for the reception room, the stair hall and service areas including the kitchen. Modern heating and plumbing systems were attractive features in the design.

**Jacobean Revival**

Another aspect of the resurrection of historic architectural styles which enjoyed popularity from the 1890s to World War I was the Jacobean Revival. The turn of the century revival was a fairly literal interpretation of domestic architecture which typified the reign of James I. Medieval British details like casement and oriel windows and pointed parapets were arranged in a formal organization and combined with Italian Renaissance details like quoining and classical balustrades. Often, other medieval elements like blind arcading, traceried fenestration and strap work were applied. Many Washington houses reflect this style, and there is one good example in Kalorama Triangle. 1854 Biltmore Street was designed by Gregg and Leisenring and built for Edwin B. Behrend by W.E. Mooney in 1912. This brick townhouse is three stories high, and complements the Mediterranean houses to the east in massing and scale while illustrating a stylistic divergence. The architects organized the facade by a formal application of medieval British architectural details and by combining them with elements borrowed from the Italian Renaissance creating a faithful representation of the historic precedent.

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## Norman Cottage

The last free-standing dwelling built in Kalorama Triangle, 2033 Waterside Drive, a period house copying elements from dwellings found in Normandy, was designed and built by Claude N. Norton for William Lemon in 1926. Usually found in upper middle-class suburban developments, the period house of the 1920s was placed on its site with great care to preserve the natural landscape and enhance the romantic aura suggested by the style. This house is set back on its lot to create the spacious front lawn whose numerous trees and shrubs partially obscure the views. The allusions of the period house to historical styles are much less specific and literary than those of the pre-World War I era; rather, it suggests a style through its massing and by a few obviously borrowed details. Here, a crenellated tower and simple arched door center the irregular plan. The bell cast eaves on the hipped slate roof and the multi-paned casement windows point to Norman cottage precedents, as does the combination of the stuccoed wall surface with the chimneys constructed of stone.

APARTMENT BUILDINGS

The introduction of the apartment building into the Washington residential scene was met with reluctance, tempered by the immediate need for middle-class housing. But architect and developers soon learned that this new residential type could overcome resistance when elegantly packaged. Grandly scaled structures, richly ornamented as adaptations of academic architectural styles, established associations with fashionable society and upper-class life.

The development of Kalorama Triangle coincided with the growing popularity and need for apartment living. The Mendota, 2220 20th Street, was built in 1901. to the design of James G. Hill. Not only is it the first apartment building constructed in Kalorama Triangle, it is one of the earliest structures built after the subdivision. Square in massing, it commands its site at the intersection of Kalorama Road and 20th Street. The design concept is classical from the ornamentation to the columnar treatment of the mass itself. The rusticated base provides a solid support for the lighter, buff colored brick of the third through the seventh stories. The top floor windows, which are flanked by a denticulated cornice at the roof line and a molded cornice below, terminate the vertical flow of the building like the capitol of a column.

The Woodley was the first apartment house built on Columbia Road. It was designed in 1903 by one of Washington's most prolific architects, Thomas Franklin Schneider, whose reputation lies in his design for the Cairo Hotel, as well as his marvelous success in combining the skill of a masterful architect with the cunning of a clever real estate investor. The facade of the six-story structure is broken into different planes, each articulated by a rusticated basement, quoining and a cornice with an elaborate frieze. The building, which was originally topped by a large pediment, is centered by the classical porte cochere and by the recessed bay which contains a second story loggia. When first constructed, the Woodley boasted only six spacious apartments on each floor.

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Appleton P. Clark, a successful Washington architect, designed the Sterling in 1905. This handsome, medium-sized apartment building is at 1915 Calvert Street. The classical facade is divided in a horizontal tri-partite arrangement. The first floor level is faced with a heavy stone veneer contrasting with the smoothness of the pressed brick of the upper stories. The fourth floor is articulated by three Palladian windows under the gable roof.

The Woodward is a seven-story building marking the northwestern edge of Kalorama Triangle. Designed in 1909 by the Washington architectural firm Harding and Upman, this seven story apartment building was constructed for S.W. Woodward. Sited in the curve of Connecticut Avenue, the Woodward enjoys a magnificent prospect. While clearly a result of contemporary building technology, the applied ornamentation is borrowed from the Spanish mission style. The Churrigueresque entrance encrusts the central bay with Roman, Baroque and Moorish elements.

In 1910, the Evening Star reported that when the Washington developer, Joseph J. Moebs purchased the property for the Beacon, he paid less than \$2.30 per square foot. Moebs was known as a developer and builder in Washington, and often listed himself as the architect of his projects, as he did here. Like the Dupont Circle Building, for which Moebs was also responsible, the Beacon makes maximum use of its triangular lot at 1801 Calvert Street. Its extremely acute angle is reminiscent of Daniel Burnham's Fuller Building in New York City. While the Beacon is six stories in height, the projecting bays continue the rhythm established by the rows of houses along Calvert Street.

The Airy View at 2415 20th Street, is one of the largest structures set within the Triangle. The massing of this building makes a break from the practice of maximizing the land use seen in most of the apartment buildings in the vicinity. By pushing the central bay back from the street, the architect, L.E. Simpson enclosed a courtyard creating a formal entrance which is terminated by a French Classical portal. This technique also minimized the scale of a massive structure making it compatible with the residential ambience of 20th Street.

The Knickerbocker, built in 1909 at 1840 Mintwood Place to the design of Merrill Vaughn, and the Waddington, built in 1912 at 1940 Biltmore Street following George Ray's design, represent the concept of the apartment building as an oversized house. These medium-sized apartment buildings, both constructed by Edward McGee, are identical in massing, style and ornament. They are reminiscent of the Italian Villa Style, with their overhanging eaves, square tower projections, classical detailing and Romanesque arches. Merrill Vaughn, the architect of the Knickerbocker, was active in the design of several structures in Kalorama Triangle. George Ray later designed many Washington buildings in the stripped classical idiom that became popular in the 1920s and '30s.

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The Altamont, at 1901 Wyoming, stands out not only for its fine location but also for the architect's adaptation of academic stylistic features. Arthur B. Heaton, a popular Washington architect during the early 20th century, designed this building as a clear response to the Woodward built six years before. Both have a roof top garden, projecting towers with pergolas and similar decorative detail. Heaton's deft handling of the corner with a bowed surface pinched between two colonettes curves the facade around from Wyoming Avenue to 20th Street. The apartments were commodious and well-appointed, and the seventh floor had a palm room, a cafe opening onto the roof garden, and additional kitchens for entertaining. Managassett, the home of D.C. Commissioner George Truesdell stood at this site for many years before he had the Altamont built.

Bates Warren was a prominent Washington lawyer when he had the fabulous apartment house at 2029 Connecticut Avenue built in 1915. The stone rustication on the first two floors provides a solid base for the buff-colored brick of the upper stories. While in form and massing it resembles other contemporary apartment buildings, the preciousness of detail is remarkable. Finely articulated terra-cotta tiles ornament the gazebo-like entrances, the window surrounds and the wall surface of the top story. The building permit indicates only the last name of the architect--Hunter--who may be the partner in the firm of Hunter and Bell, that designed another Kalorama Triangle Apartment building at 1862 Mintwood Place, the same year.

Designed in 1919 by Bell and Rich, the Carthage graces an important site in the bend of Connecticut Avenue at Kalorama Road. Situated on a triangular lot, the curve of the building echoes the curve in the road. Classically inspired, the ornamentation of the pressed brick facade is restrained. Like many early 20th century apartments, this is equipped with a roof top terrace.

The designer of the Montello, Frank Russell White was a leader in apartment house design and in Washington's move toward modern architecture. The apartment at 1901 Columbia Road features a buff-colored brick facade relieved only by the staccato rhythm of the square windows and the stone veneer on the lower two floors. This building illustrates an early break from the highly ornamented apartments constructed in Kalorama Triangle during the first two decades of the 20th century. Other White-designed buildings in Kalorama Triangle include the Rockledge and 1900 Biltmore Street, both built in 1922.

In 1922, Claughton West designed the Park Crest (2308 Ashmead Place) a classicized composition with two story arched windows on the first level, and two dimensional pilasters which support a denticulated cornice on the upper stories. The body of his work in Kalorama Triangle illustrates the maturation of his design skills. In 1913, he executed the design for the Biltmore (1940 Biltmore Street) which had strong 19th Century overtones in massing and detail. However, the Kilpin house (2310 Ashmead Place) done in 1920 indicates his proclivity for a classicist idiom.

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The Valley Vista, built in 1927 to the design of Louis Justement, is one of Kalorama Triangle's hidden treasures. Justement was considered an authority on large-scale housing projects, both private and public. His work included the Falkland Apartment development on upper 16th Street; the Meridian Hill Hotel; Fort Dupont Dwellings in Anacostia, the U.S. Court House and Howard University Medical School. Justement was a junior partner in the firm of Sonneman and Justement from 1919 to 1924 during which time, he designed the row of houses on the north side of Ashmead Place (1921). Later, he established his own firm. The largest apartment block in Kalorama Triangle, the Valley Vista takes up one quarter of square 2541. Modernist in massing, its multi-faceted front moves in intersecting planes along the curve in Belmont Road. Its decoration is sparse and geometric. Built to accommodate Washington's burgeoning population, the Valley Vista was not a luxury complex like the Woodley or the Woodward or Bates Warren; however, the apartments were designed to afford modern convenience and included discreet sunrooms or balconies on the back.

2101 Connecticut Avenue, built in 1927, combines the convenience important to the 1920s with the elegance of grand living associated with an earlier time. This commission catapulted its architect George T. Santmyers to a long, prolific architectural career in Washington. While he designed banks, public garages and a multitude of private residences, the major part of Santmyers' work consists of apartment buildings designed by Santmyers during the 1930s and '40s. Of the over three dozen Art Deco buildings designed by Santmyers, some of the better known are the Macomb Gardens, the Normandy, the Delano and the Yorkshire. 2101 dominates an important position in the curve of Connecticut Avenue. The mass of this enormous structure is de-emphasized by the alternating projecting bays; the two central ones are connected by an arcaded screen which forms the entrance. Although modernist in massing and facade composition, the gothic ornamentation, from the blind arcading to the gargoyles and mischievous atlantes on the roof, creates a sense of whimsy on an otherwise somber edifice. Builder/developer Harry M. Bralove who was responsible for the construction of this lavish structure, built the Shoreham Hotel three years later.

CONCLUSION

In Kalorama Triangle one sees many building types and a variety of styles. Its buildings are important as individual structures and for their relationship to each other. They present a visually rich medium composed of picturesque streets lined with rows of three- and four-story dwellings and anchored by solid blocks of multi-family apartments. Together, the form, the size, the scale, and the ornament materialize into a significant period piece.



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HISTORY OF THE NEIGHBORHOOD'S DEVELOPMENT

Kalorama: Its 18th Century Origins

Bordering on Rock Creek, this area historically was a part of the 19th century estate "Kalorama" and enjoyed a reputation for its natural ambience. It was not until the turn of the century that urban development extended the city of Washington into and beyond the borders of this area.

The origins of the estate that would come to be called "Kalorama" reach back to the time of Charles II of England and his 600-acre land grant to John Langsworth. It was Anthony Holmead who took possession of the part of Langsworth's estate contiguous with Rock Creek that, a century later, would contain the smaller estate known as Kalorama. Holmead called his land Widow's Mite, and in 1750 passed it on to his young English nephew. The younger Anthony Holmead built his three-story, brick house, Rock Hill, at the present day intersection of 23rd and S Streets, N.W. In 1795, the younger Holmead divested himself of excessive landholdings, selling his house and 30 prime acres to Gustavus Scott, a Maryland native. This property would become the heart of Kalorama.

Scott constructed a new, more grandly-scaled house at the same location as had Holmead. Scott, who served as a commissioner for the newly created District of Columbia, established his home, Belair, as a fine residence with carefully landscaped grounds and gardens. Feeling the financial pressure of his expensive investment, he sold two small pieces of land at the western edge of his property along Rock Creek, which were developed into a papermill and a gristmill. Scott's financial situation worsened, leading to rumors of an impending sale of the estate. President Thomas Jefferson, in one of his many efforts to encourage persons of note to settle in the new capital city, attempted to lure Joel Barlow, a internationally recognized pamphleteer and poet, to Washington with the idea of living at Belair. Mary Mitchell, in her monograph, "Kalorama: Country Estate to Washington Mayfair," quotes Jefferson's description, "There is a most lovely seat joining the City on a high hill commanding the Potomac River, with superb house and gardens." (Mitchell, p.167.) Barlow and his wife, Ruth Baldwin, were not yet inclined to leave their Parisian home and with Scott's death in 1803, his destitute widow sold the property for \$16,000 to William Augustine Washington, nephew of George Washington. But within five years, the estate was again on the market.

This time, Joel Barlow responded to the offer. With the acclaim for his epic poem, The Columbiad, he was now eager to retire in the United States, ending his business and political dealings on a successful note. He and his wife counted presidents, congressmen, leading scientists and military figures among their friends and acquaintances, and he soon established his home as a political, literary and social center. It was Barlow who renamed the estate. He wrote to a nephew, "I have here a most delightful situation. It only wants the improvements we contemplate to make it a little paradise...I find the name Belair has already been given many places in Virginia and Maryland; so on the advice of friends we have changed it to one that is quite new, Kalorama, from the Greek signifying 'fine view'." (Mitchell, p.169.)

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Barlow died in 1811, enroute to Poland to an official meeting with Napoleon I. His widow returned to Kalorama, continuing to live there with her sister and brother-in-law, Clara and George Bomford, until her own death in 1818. The estate was passed on to a number of other owners, but the name Kalorama was maintained. It was this name that continued to be associated with the estate and adjacent acreage when, in the 1880s, it was subdivided into urban lots.

**Subdividing the Land**

Located just beyond Boundary Street, and hence outside the incorporated city limits, the land that now comprises Kalorama Triangle was subdivided in the early 1880s. The city was bursting its boundaries. The County of Washington was soon to be annexed by the city and subdivisions were being devised throughout the outer regions of the District of Columbia. Real estate agents were looking toward the rural Kalorama area for development opportunity. The pressures of a burgeoning urban environment and the promise of new utility and transportation systems found land owners and new developers eagerly anticipating vast profits. Kalorama was platted into a number of subdivisions. Hopkins 1887 Surveys and Plats and Properties in the City of Washington, D.C. labeled the expanse bounded by Rock Creek to the west and south, Woodley Lane Road (now Belmont Road) to the north, and Columbia Road and Boundary Street (now Florida Avenue) to the east as Kalorama, and indicated the subdivisions of Belair Heights to the far west, Kalorama as the center strip, Truesdell's Addition to Washington Heights to the northeast, Tuttle's Subdivision just east of the Kalorama estate, and Presbury & Goddard's Subdivision to its west.

An article in the June 17, 1882 issue of the National Republic addressed the issue of "Suburban Residences:"

The city has extended so far to the north and west that the heights of the Holmead estate are now becoming the most attractive portion of the city for residences. The summer temperature is at least five degrees lower than in the city, and refreshing breezes sweep over from the valley of Rock Creek. There is no city in the land that has been so lavishly supplied by nature with locations for rural homes. Within a few months some of our leading citizens have taken steps to utilize and beautify these elevations overlooking the city. The lands on the Washington Heights, a part of the old Holmead estate, have been platted, streets have been opened, trees set, and building lots put into market.

...These lots lying close and overlooking the city...  
are the choicest investment offered to the public.

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**Connecticut Avenue, Bridges and the Streetcar**

It was the redelineation of Connecticut Avenue (1897-1907) in conjunction with the construction of bridges and the introduction of two major streetcar lines that formed Kalorama Triangle and established its urban character. Throughout the 19th century, Connecticut Avenue held a major place in the traffic patterns of City of Washington, but as it reached the northern boundaries, its importance dwindled. Above Boundary Street, it became a winding route that terminated abruptly at Woodley Lane (now Belmont Road). Access to northwest across the Rock Creek ravine was via a narrow wooden (iron after 1888) bridge set due west of Kalorama.

With the creation of the Chevy Chase Land Company in 1890, the extension of Connecticut Avenue directly over Rock Creek and into Maryland was necessary for the success of the Company's venture at Chevy Chase Village. To accomplish this route required the building of a new bridge that could support modern vehicles. A competition for the present Taft Bridge was won by George S. Morrison, a renowned railroad bridge designer. Construction began in 1897 and by 1907, Washington possessed the first and largest unreinforced concrete bridge in the world. (Myer, p.68.) Contemporaneous with the northward push up Connecticut Avenue was the westward development of Cincinnati Street (now Calvert Street). The first bridge to serve this street was a steel trestle built in 1891 by the Edgemore Bridge Company for the Rock Creek Railroad Company (Myer, p.70.) Streetcar service, which spurred the development of the area, began the following year. The first line ran north on 18th Street, then west on Calvert Street, across the bridge, and north on Connecticut Avenue on the Maryland side to Chevy Chase Lake. In 1895, the Rock Creek Railroad Company merged with the Capitol Traction Company which in 1899 built the little waiting station on Calvert Street. Another streetcar line began to serve the area in 1897, running north on Columbia Road as far as 18th Street.

The construction of the Connecticut Avenue and Calvert Street bridges and the subsequent installation of streetcar lines made the possibility of relocating households farther northwest both an attractive and practical alternative. Sam B. Warner, Jr. in his acclaimed study of the development of Boston, Streetcar Suburbs, points out the significant role modern technology played: "The new technology of the street railway and the contemporary sanitary engineering enabled [these] families to move out from the old boundaries into an expanded area of vacant and lightly settled land." (Warner, p.14.) The development of these services and the resulting population move led to the creation of a new residential environment: the suburb. Often suburbs were located in distinctly suburban areas, but sometimes, the new "suburb" was situated within the city limits. Regardless of their specific proximity to the city, each new "rural community" promised the health and happiness of country living, while permitting the family breadwinners easy access to work in the city.

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The improvement of highways and public transportation had a critical impact on Kalorama. Not only did these changes help support the subdivision of the land for new housing development, but the new and improved Connecticut Avenue physically bisected an area previously viewed as a single expanse. Two neighborhoods, Kalorama Triangle and Sheridan-Kalorama, each distinctive in their social and physical composition, would evolve. The development of Sheridan-Kalorama, with its large lots and wealth of individually commissioned free-standing houses would provide a new home for some of Washington's most prestigious residents; while Kalorama Triangle's growth would reflect the new ideas and ideals of a working middle-class required to afford themselves of the convenience of the streetcar, yet prosperous enough to enjoy the well-designed, spacious speculative housing that was being built in this new residential enclave.

**Development Patterns: 1893 - 1927**

It was anticipated that the 1880s subdivisions would be quickly developed into new communities. However, while a few large wooden frame houses, such as George Truesdell's Managassett (sited in the present day nook of 20th Street and Columbia Road) existed from the pre-subdivision period, the first house to be constructed on the newly subdivided land was the Fuller House (2317 Ashmead Place). This did not occur until 1893. Sited on Lot 21 of Truesdell's Addition to Washington Heights, this free-standing, single-family house responded not to the intended urban setting, but rather to its contemporaneous rurality.

In 1893, in response to rampant subdivision of county land, Congress ordered the preparation of a street plan for the District that would guide all new development. Land transfers and construction were virtually halted in the District for fear of the condemnation of expensive property for street rights-of-way. Five years later, the Highway Act of 1898 and its accompanying street plan were presented exempting subdivisions in existence prior to 1893. This, coupled with major improvements in public services and transportation, was a catalyst for the surge of building activity seen around the city and, illustrated particularly well, in Kalorama Triangle.

The earliest years of Kalorama Triangle's development follows the specific expansion of the streetcar lines. In 1892, when streetcar service was limited to one line running north on 18th Street and west on Calvert, Kalorama Triangle was undeveloped. It was in 1897, when a second streetcar line began to serve the area, running north on Columbia Road and connecting with the first line at 18th Street, construction activity began. By 1903, the area was completely subdivided and well on its way to successful development into a real community.

The construction produced specifically urban architectural forms. The first building type constructed in this neighborhood was the relatively rare semi-detached dwelling. A group of ten semi-detached dwellings was built along the 2000 block of Kalorama Road. Designed by an uncelebrated architect, Edward Woltz, for C.J. Vbhoff, this type of housing, consisting of two units attached via a central party wall and sized to permit front, rear and side yards, was popularized after the turn of the century by developer Harry Wardman.

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The following year, several prominent architects were commissioned by established local developers to design large private residences on or near the Columbia Road corridor. These residences included large free-standing town houses, detached-in-row units, and double (or twin) houses. Development continued in 1899 and 1900, when the most common urban type, the rowhouse, was introduced to 19th Street, Calvert Street, Columbia Road, Kalorama Road, and Mintwood Place.

By 1901, the district's first apartment building, the Mendota, was constructed at 2220 20th Street. This edifice epitomized the newest style in middle-class living. Grandly executed, the building offered a fashionable and practical alternative to the problems of acquiring and maintaining a single-family dwelling. As a city, Washington seemed somewhat willing to accept apartment living, as so many of its residents could be identified as transients seeking short term living quarters or who only spent part of the year in the city. The Mendota was to be the first of 25 apartment buildings to be constructed in Kalorama Triangle over the next 26 years.

Through 1905, rowhouses continued to be the dominant form of building. While other building types were constructed, it was the row upon row of substantially sized, attractive, attached speculative dwellings that gave the neighborhood its character.

Then, in 1906, building activity dropped off dramatically. For the next four years, only a few buildings were constructed. Building types were limited to detached-in-row, free-standing, and semi-detached residences, and two apartment buildings.

1910 through 1915 saw a renewal in construction starts. As in the earlier years, the rowhouse was resumed as a building type. Maintaining the scale and size of the neighboring buildings, it was the introduction of new architectural styles that marked the design of these structures.

1916 began a second decline of development. Between 1916 and 1920, only one large group of rowhouses, the modest two-story dwellings along Allen Place, were built.

Construction during 1921 and 1922 was focused along the streets of Kalorama Triangle's northern edge. Six moderately sized apartment buildings went up during those years. 1923 through 1927 was equally modest in its total building count, but the majority of those constructed were fine, large-scale apartment blocks. By 1931, Kalorama Triangle was fully developed, as its eastern boundary of Columbia Road was lined with small commercial structures, and large apartment buildings.

This rapid development resulted in an assemblage of buildings related in scale, size, material, and use. The residential character was firmly established by the housing demands of the period in which the area was developed. The size, scale, material, and

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quality of architectural style and craftsmanship were equally mandated by the developers' sense of their market. The upwardly mobile middle-class who settled in this proximate suburb had sufficient resources to aspire to good design, despite their dependency on public transportation to their work in the city. Over the years, Kalorama Triangle has maintained its stable residential base. With the assistance of zoning (from 1919 onward) and a superb location close to public and commercial services, yet secluded by both man-made and natural boundaries, the architectural and social integrity of Kalorama Triangle has been preserved.

ARCHITECTURAL STYLES

The development of a neighborhood as a cohesive and attractive entity only appears simple when it has been done well. Kalorama Triangle illustrates the value of contextual design. With its gentle, sloping topography, curvilinear street pattern, and balanced forms, it presents a pictorial visual image. Its buildings represent a wide variety of form, type and style and share some design features and material, skillfully included so that they would fit comfortably into the streetscape. Whether they are rows of houses, individual residences or large apartment buildings, the different styles still manage to appear as part of a larger order. Controls over scale, bulk and use, as seen in today's strict zoning formulas were not instituted in Washington until 1919. Instead, successful neighborhood design depended on the wisdom and aesthetic sense of the individuals responsible for the buildings, the architects, builders and owners.

The architects (less than 60) who designed Kalorama Triangle's buildings include a number of accomplished, celebrated Washington, D.C. architects, including Joseph Hornblower and J. Rush Marshall, Waddy B. Wood, B. Stanley Simmons, Walter Peter, Frederick B. Pyle, George S. Cooper, Albert Beers, Nicholas Grimm, Clarke Waggaman, George Ray, Appleton P. Clarke, Arthur B. Heaton, Reginald Geare, Henry Ives Cobb, James G. Hill, T. Franklin Schneider, George Santmyers, and Louis Justement designed the larger portion of the buildings comprising Kalorama Triangle. A number of remarkably well-designed structures are the work of lesser known individuals: Clarence Miller, Speiden and Speiden, William B. Allard, B.F. Myers, Ben Bradford, and Merrill Vaughn.

Kalorama Triangle, due to the contracted period of time during which it was developed, as well as the rising consciousness and availability of information about architectural styles, is a particularly important illustration of the aesthetics of middle-class speculative housing during the early years of the 20th century. The neighborhood is composed both of examples of high style architecture and of modest builder-designed dwellings, but it is primarily a showcase for the stylistic variations of popular trends. Three important styles are abundant in Kalorama Triangle: English Arts and Crafts, Georgian Revival, and Mediterranean (including both Italian and Spanish derivatives). These styles are depicted in a variety of ways. The dates of their introduction are remarkably timely, illustrating the assimilation of nationally recognized trends and fashions of the period.

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The Arts and Crafts style derived from an important English aesthetic movement focusing on an appreciation of traditional English motifs and a renewal of the ideals of craftsmanship. This style was brought to the United States in the late 1880s and 1890s with this country's interest in natural materials and stylistic freedom. While the style received minimal interpretation, in this country it was extremely influential as a catalyst to innovative American architecture. In Washington, this style was embraced for a short, but significant period in the work of Hornblower and Marshall, Harvey Page and Waddy Wood. Unlike the American Arts and Crafts movement led by Gustav Stickley that was later popularized as the Craftsman Style and seen in other Washington neighborhoods, in Kalorama Triangle, the elegant free style fashionable at the exact turn of the century is beautifully illustrated. Kalorama Triangle holds one of the finest examples of the style in the Fuller House (2317 Ashmead Place).

The Georgian Revival Style has its academic roots in the work of the prominent firm of McKim, Mead and White. The firm's introduction of an architecture that sought colonial references was seen in the mid 1880s in Newport and Boston. In Washington, Stanford White employed the style in his design for the Thomas Nelson Page house on R Street, and soon Georgian Revival was being used throughout the city. McKim, Mead and White's work was acclaimed across the country and the style became a national trend. In Kalorama Triangle, Georgian Revival is prominent throughout the area.

The popularity of the Mediterranean style was crystalized in the 1915 Pan-American Exposition. The influence of Mediterranean motifs---using Italian, and Spanish prototypes for inspiration---was centered in California and the southwestern regions of the United States. However, Washington boasts a fine selection of interpretations and variations executed as grand palazzi or modest rowhouses. The use of arcaded windows, stucco, tile roofs and colorful terracotta ornament seem to have particularly appealed to Washingtonians. Kalorama Triangle possesses some of the best examples of the Mediterranean influence that Washington has to offer.

Examples of high style design are seen in a number of the larger structures, including the most notable and prominently sited Beaux Arts-style Lothrop Mansion, and the large, elegant apartment buildings. The Jacobean Revival, the Venetian Gothic, the Norman Cottage, as well as Art Deco, provide delightful exceptions to the general architectural aesthetic, not interrupting but enriching the visual ambience. Juxtaposed, the styles create a provocative ensemble illustrating how different styles can successfully co-exist, through the maintenance of a certain scale, size, and materials.

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CONCLUSION

Kalorama Triangle is an important example of an early 20th-century urban neighborhood, successfully developed to meet the needs of the expanding District of Columbia. It is an area rich in historical lessons that clarify the patterns and trends of urban development. Its visual integrity provides one of this city's few instances where a neighborhood's original appearance is intact. This makes it possible to test academic theories against the real situation.

Kalorama Triangle illustrates a critical developmental response to the extension of urban transportation, it offers the opportunity to study innovative neighborhood development in Washington, D.C. at the beginning of the 20th century, and as an excellent representation of architectural fashion and the result of its assimilation into middle-class urban life. Kalorama Triangle is the product of new ideas and ideals in middle-class living, of new trends in architectural style, and of the need for and ability to support speculative housing in this city. It is a well-defined geographic entity which holds important historic significance, a significant architectural ensemble, and a rich developmental history for Washington, D.C.



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northeast along the center line of Belmont Road to Waterside Drive; at this intersection, proceed northwest along the center line of Waterside Drive to its intersection with Allen Place, continue north to Square 2544, proceeding through the square along the western edge of Lot 2, continue directly across the alley to the northwest corner of Lot 55 in that same square; at this point, proceed northeast along the northern edge of Lot 55 to its intersection with the western edge of Lot 66, continuing in a northeasterly direction along this edge to the center line of 20th Street; at this point, where 20th Street intersects Biltmore Street, proceed north along the center line of Biltmore Street to the northwestern edge of Square 2547; at the northern (rear) edge of the lots in this square which face Calvert Street, proceed east through the square to the intersection with the center line of Adams Mill Road; proceed southeast along the center line of Adams Mill Road to its intersection with Columbia Road; proceed southwest along this center line to the starting point at the intersection of Columbia Road and Connecticut Avenue.

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to the east. The area has held the popular name of Kalorama Triangle for the majority of the 20th century. This name derives from both the neighborhood's historic origins as part of the 19th century estate, Kalorama, and in recognition of the configuration, formed by the intersection of three wide, prominent streets, that contains the area.

Western Boundary: Connecticut Avenue, as established in the 1890s when its curvilinear path was redefined as a major thoroughfare leading straight to the upper northwest region of the District of Columbia, forms a strong edge to the west. From the exquisitely sited Lothrop Mansion at the southern tip of the Triangle to the prominent Woodward Apartments and Taft Bridge near the northwestern tip, large apartment structures line this avenue and seem to form a wall enclosing the smaller residential buildings of the neighborhood.

Northern Boundary. This boundary is formed by two elements: Rock Creek Park---with its deep, wooded ravine---and Calvert Street---where the bridge and buildings frame the northern edge. These elements work together to visually separate Kalorama Triangle from adjacent neighborhoods.

Eastern Boundary. The eastern boundary results from the strength of Columbia Road. Columbia Road is a prominent avenue lined with small and large buildings, both residential and commercial, which visually shelter Kalorama Triangle. Further, a wide intersection, formed by the crossing of Calvert Street, Adams Mill Road, and Columbia Road, creates a curve around the northeastern angle of the triangle that encloses this edge of Kalorama Triangle.

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INCLUSIVE ADDRESSES FOR KALORAMA TRIANGLE HISTORIC DISTRICT

Adams Mill Road, NW, 1804  
Allen Place, NW, 2026-2040, 2015-2029  
Ashmead Place, NW, 2317-2359, 2308-2328  
Belmont Road, NW, 1908-1928, 2032, 2003-2025  
Biltmore Street, NW, 1822-1960, 1803, 1901-1979  
Calvert Street, NW, 1801-1971, 1810-1956  
Cliffbourne Street, NW, 2502-2516, 2509-2515  
Connecticut Avenue, NW, 2001-2311  
Columbia Road, NW, 1801-2015  
Kalorama Road, NW, 1901-2025, 1910, 2008-2014  
Mintwood Place, NW, 1823-1879, 1840-1862  
Waterside Drive, NW, 2033, 2029  
Wyoming Avenue, NW, 1901-2009  
19th Street, NW, 2200-2334, 2426  
20th Street, NW, 2034-2456, 2221-2335, 2415

ADDRESSES OF NON-CONTRIBUTING BUILDINGS

South side of 2000 block of Wyoming Avenue, NW, unnumbered site under construction  
2005 Wyoming Avenue, NW, parking lot  
2027 Kalorama Road, NW, townhouse, ca. 1970s  
1925 Belmont Road, NW, Rock Creek Hotel, (2 buildings) ca. 1960s  
2411 20th Street, NW, ca. 1970s  
1809-1855 Biltmore Street, NW, Kalorama Mews, ca. 1970s  
1945-1957 Calvert Street, NW, townhouses, ca. 1970s

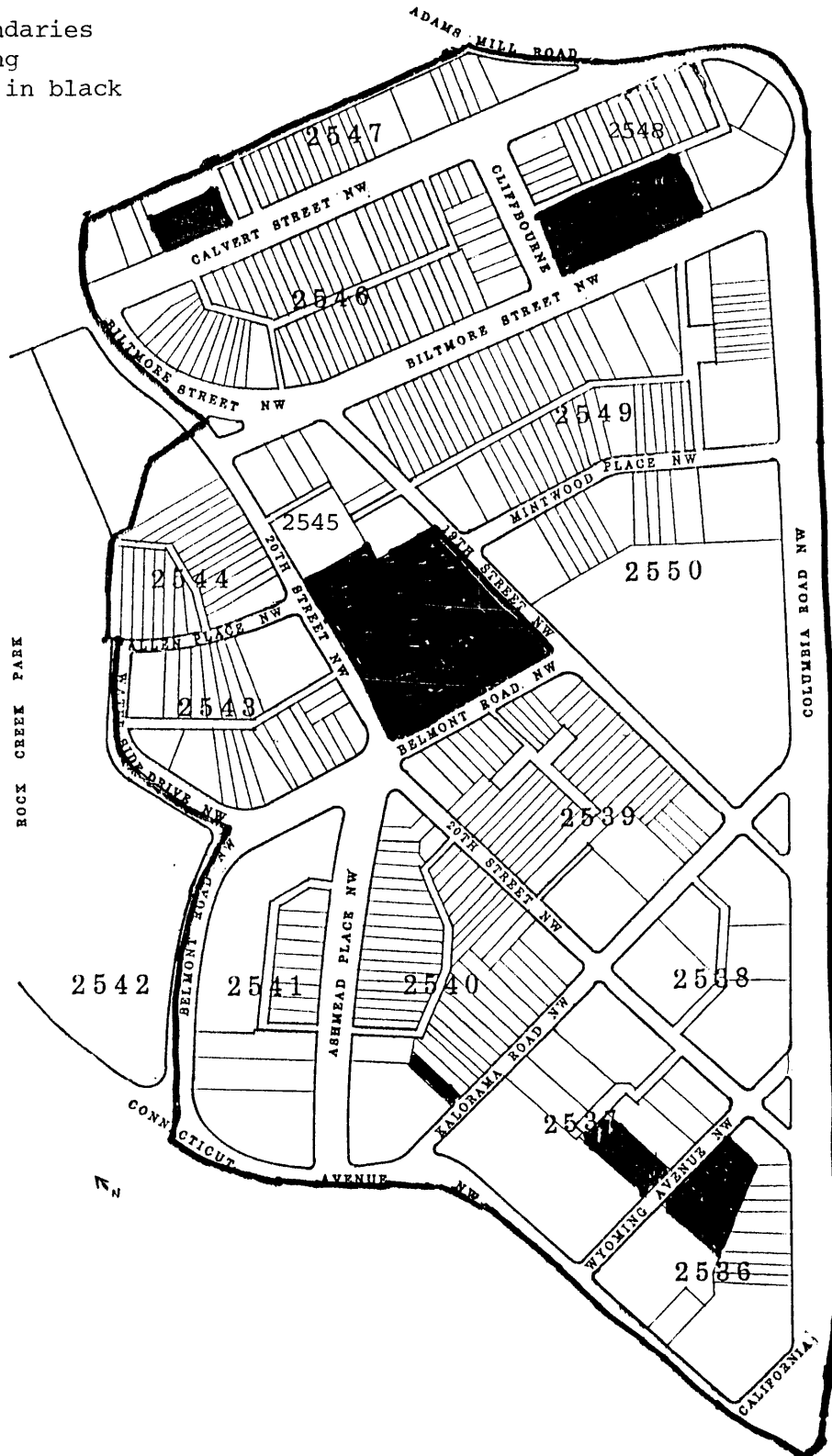
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Map of District Boundaries  
with non-contributing  
buildings indicated in black



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Map of District with  
Photos Numbered

