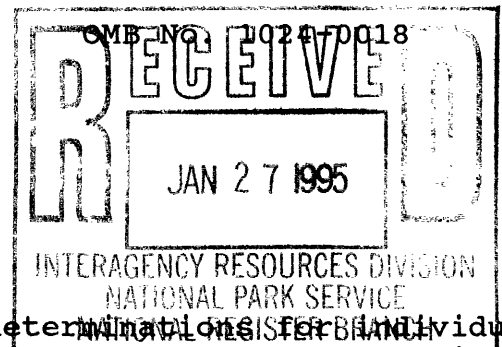


United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM



This form is for use in nominating or requesting determination for individual properties and districts. See instructions in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Waggaman-Ray Commerical Row

other names/site number _____

2. Location

street & number 1141, 1143, & 1145 Connecticut Avenue not for publication N/A
city or town Washington vicinity N/A
state District of Columbia code DC county N/A code N/A
zip code 20036

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this X nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property X meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant ___ nationally X statewide ___ locally. (See continuation sheet for additional comments.)

Robert L. Mallett

JAN - 8 1995

Signature of certifying official _____ Date _____

State or Federal agency and bureau _____

In my opinion, the property ___ meets ___ does not meet the National Register criteria. (___ See continuation sheet for additional comments.)

Signature of commenting or other official _____ Date _____

State or Federal agency and bureau _____

4. National Park Service Certification

I, hereby certify that this property is:

- entered in the National Register
(See continuation sheet).
- determined eligible for the
National Register
(See continuation sheet).
- determined not eligible for the
National Register
- removed from the National Register

Edson H Beall 2/24/95

other (explain): _____

Entered in the
National Register

Edson H Beall Signature of Keeper Date
of Action

5. Classification

Ownership of Property (Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property (Check only one box)

- building(s)
- district
- site
- structure
- object

Number of Resources within Property

Contributing	Noncontributing
<u>3</u>	<u>0</u> buildings
_____	_____ sites
_____	_____ structures
_____	_____ objects
<u>3</u>	<u>0</u> Total

Number of contributing resources previously listed in the National Register N/A

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

6. Function or Use

Historic Functions (Enter categories from instructions)

Cat: 1141: COMMERCE/TRADE Sub: specialty store
1143: COMMERCE/TRADE specialty store
1145: DOMESTIC single dwelling

Current Functions (Enter categories from instructions)

Cat: 1141: COMMERCE/TRADE Sub: specialty store
1143: COMMERCE/TRADE specialty store
1145: VACANT/NOT IN USE

7. Description

Architectural Classification (Enter categories from instructions)

LATE 19th and 20th CENTURY REVIVALS/
Classical Revival

Materials (Enter categories from instructions)

	1141	1143	1145
foundation	<u>CONCRETE</u>	<u>CONCRETE</u>	<u>BRICK</u>
roof	<u>METAL/Tin</u>	<u>METAL/Tin</u>	<u>METAL/Tin</u>
walls	<u>BRICK</u>	<u>STONE/Limestone</u>	<u>STUCCO</u>
other	<u>Limestone</u>		

Narrative Description (Describe the historic and current condition of the property on one or more continuation sheets.)

8. Statement of Significance

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

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

Criteria Considerations (Mark "X" in all the boxes that apply.)

- A owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or a grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance (Enter categories from instructions)

ARCHITECTURE

Period of Significance 1915-1921

Significant Dates 1915
1921

Significant Person (Complete if Criterion B is marked above)

Cultural Affiliation

Architect/Builder

Waggaman & Ray

Narrative Statement of Significance (Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

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

Name of repository: _____

10. Geographical Data

Acreage of Property Less than one acre

UTM References (Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing	Zone	Easting	Northing
1	18	323000	4307920	3	_____	_____
2	_____	_____	_____	4	_____	_____
	___ See continuation sheet.					

Verbal Boundary Description (Describe the boundaries of the property on a continuation sheet.)

Boundary Justification (Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Stephen Callcott, Architectural Historian
organization D.C. SHPO date December 28, 1994
street & number 614 H Street, N.W. Suite 305 telephone 202-727-7360
city or town Washington state DC zip code 20001

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A USGS map (7.5 or 15 minute series) indicating the property's location.
A sketch map for historic districts and properties having large acreage or numerous resources.

Photographs

Representative black and white photographs of the property.

Additional items (Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of the SHPO or FPO.)

1141 Connecticut Avenue:

name Riggs National Bank of Washington, Mary Marvin Breckinridge Patterson Trustee

street c/o Riggs National Bank Trust, Real Estate Division, P.O. Box 96202

city or town Washington state DC zip code 20009-6202

1143 Connecticut Avenue:

name James S. and Marcia B. Rosenheim

street & number 1143 Connecticut Avenue, N.W. telephone _____

city or town Washington state DC zip code 20036

1145 Connecticut Avenue:

name Carole H. Preston

street & number 2095 Hunter's Crest Way telephone _____

city or town Vienna state VA zip code 22181

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

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Section 7 Page 1

Waggaman/Ray Commercial Row
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The Waggaman-Ray Commercial Row, located at 1141-1145 Connecticut Avenue, is a set of three commercial structures designed in complementary classical revival styles. The principal street facades of the three buildings face west onto Connecticut Avenue, and the rear facades face an alley. All three buildings are in good condition. Although each building has undergone slight alterations to its storefront, the integrity of each building is intact.

1141 and 1143 Connecticut Avenue were designed and constructed at the same time, which is reflected in their related designs. Together they form a strong, integrated composition, with matching heights, cornices, windows and a similar three-bay organizational scheme. 1145 Connecticut, the facade of which was redesigned after the construction of 1141 and 1143 Connecticut, carries over design elements from the other two buildings, including a three-bay design and a large central window.

1141 Connecticut Avenue

The building at 1141 Connecticut is a flat-roofed, two-story building of brick construction. The simple, well-balanced front facade is three bays wide, and is clad in brick with stucco and limestone detailing. The building abuts 1143 Connecticut on the north and a narrow alley on the south.

The first story of the front facade is composed of two large projecting plate-glass show windows which flank a central wood-frame glass door. The show window rests on a simple marble base. A plate-glass transom runs the length of the building atop the storefront. Over the transom is a limestone cornice, the frieze of which is inscribed with "Camalier & Buckley." A limestone stringcourse above the cornice serves as a sill for the second-story windows. A canvas awning hangs over the transom and the upper section of the show windows.

The second story is brick laid in flemish bond. It is divided into three vertical sections, with a wide center bay flanked by two narrower bays on each side. The most prominent feature of this floor is the windows, which consist of narrow, four-over-four, double-hung metal windows flanking a central fixed plate-glass window. Centered above the middle window is a blind fanlight of stucco embellished with a folded linen design. The side windows are topped by recessed stucco roundels. At the top of the second floor is a narrow limestone stringcourse topped by a brick parapet wall with three inset panels, each centered over the second floor windows.

The south (side) and east (rear) facades of the building are brick. They are accessible only through alleys and are of a utilitarian design without ornamentation.

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Typical of commercial buildings, minor alterations have been made to the building at various times to accommodate changed uses. The show windows are not original to the building, having been changed sometime after 1929 when the building was converted from an automobile showroom to a commercial store. As shown on the original drawings, the building was originally entered on the south end of the front facade.² The opening, which has been removed, led to a door which opened to the main showroom. The large garage doors, through which cars were brought into the showroom, are now obscured by a rear addition.

1143 Connecticut Avenue

1143 Connecticut Avenue is a three-story commercial structure of brick construction with a flat roof and limestone front. The building is divided into three sections by strong horizontal elements and is divided vertically into three bays by the grouping of windows and decorative elements. The building abuts the adjacent buildings on both the north and south.

On the first floor of the front facade, the three-bay composition consists of a narrow show window on the north end of the facade, a large center window, and a wood-frame glass door to the south. The three bays are separated by red granite pilasters with white Ionic capitals. Above the pilasters is a frieze of red granite which is embellished with four rosettes and incised with the store's name, "The Tiny Jewel Box". A limestone cornice separates the first and second floors.

On the second floor, narrow four-over-four double-hung windows flank a large central window with fixed panes. The latter consists of small rectangular panes which frame the top and sides of a large plate-glass pane. A balustrade runs the width of the facade under the windows, with balusters under the windows and incised panels between. Above the windows are larger incised panels. A simple limestone cornice separates the third-story addition. The major decorative elements of this floor are the four, six-pane fixed windows arranged with a pair of windows in the center bay and single windows on the side bays. Around these run the same incised lines employed on the second-floor.

The east (rear) facade of the building is finished in brick and is of a utilitarian design. It is accessible only through the rear alley.

Alterations to the building include a third-story addition designed by Clarke Waggaman, and an elevator, both of which were added the year after the building's construction. In 1923, the show windows were altered by George Ray. More recent

¹A building permit was issued to M. G. Daoud to replace the show windows in 1929.

²The original drawings are located at the Library of Congress (see Bibliography). They have not been included in the nomination due to the prohibitive cost of reproduction.

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alterations include changes to the first floor front facade. In 1987, Oehrlein & Associates removed aluminum siding and installed the present granite pilasters and frieze which was applied over the original limestone facing. At the same time, the storefront windows and the building's other windows were replaced in-kind.

1145 Connecticut Avenue

The facade of 1145 Connecticut was designed by architect George Ray in 1923 to harmonize with the classical designs of the two existing structures at 1141 and 1143. Like the other two buildings, it employs a three-bay design with a large central window. The building is attached on both the north and south sides. Formerly a 19th century red brick rowhouse, the building was heavily altered in the 1922-3, and given a completely new facade.

The three-story flat-roofed brick building is faced with stucco which has been incised to appear rusticated. The first floor has a single central entrance with large, square, plate-glass windows located to either side of a central door. The primary decorative elements of the facade are located at the second-floor level, where a large central projecting window is flanked on either side by niches with urns. The central window is of metal construction and consists of six fixed panes; one large central pane and five narrower panes which frame the central windows on the top and sides. Above the window is a decorative metal railing. The window is supported by three carved lion heads.

The third floor has three windows, each with six-pane fixed metal windows. The lintels above these windows protrude slightly. Centered above each window is a cast cement medallion. The east (rear) facade of the building is accessible only through an alley and is of a utilitarian design without ornamentation.

The most dramatic alterations to the building have been its two facade replacements in the early 1920s. No photographs have been found of the building's original appearance. In 1920, a permit was filed for the "removal" of the front and the "rebuilding of same," as well as interior remodeling, the lowering of the first floor, and the construction of a third-floor addition. A newspaper photo of the building in March 1921 shows a relatively simple, three-story brick building with a commercial storefront with tall, multi-pane clerestory windows and, on the second and third floors, three equally spaced one-over-one windows with stone lintels. In 1923, the building went through even more significant changes. At that time a new front facade, designed by George Ray, was constructed and the building assumed its present appearance.

Ray's drawings indicate that subsequent changes have been made to the storefront. Under his scheme, the first floor contained a larger projecting plate-glass storefront, with a tall glass transom. Belgian black marble was used to frame the windows. It is not known when this storefront was replaced with the existing. A rear addition was added in 1939.

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Other changes of a more recent vintage include the replacing of the central projecting window in 1986 as part of a rehabilitation of the building.³ The original window, consisted of six panes arranged in a pattern similar to that now in place. The railing above the window, although similar to the one which appears in Ray's original drawings, dates from this time as do the third-floor windows. Two interim alterations were reversed at the same time; shorter non-original windows were replaced with windows of the same length as the originals, and openings which had been cut between the windows were filled in. The exterior stucco was also replaced in the 1986 alterations.

³The architect for the project was Mary Oehrlein & Associates.

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The commercial buildings located at 1141, 1143, and 1145 Connecticut Avenue, N.W., exemplify an unusually coordinated effort on the part of developers, architects, and merchants during the 1920s to transform Connecticut Avenue into an exclusive shopping area deliberately modeled after Fifth Avenue in New York City. The three buildings comprise an important assemblage of the work of two well-known and respected local architects, Clarke Waggaman and George Ray of the firm of Waggaman & Ray, who, more than any other firm, were responsible for the architectural restyling of Connecticut Avenue in variations of the classical revival style during the early 20th century. The buildings, in their longtime commercial occupants, also illustrate the history of important Washington business firms and show the type of exclusive merchants who became the trademark of Connecticut Avenue.

The construction of 1141-45 Connecticut Avenue (hereinafter the Waggaman-Ray Commercial Row), and the development of the Connecticut Avenue shopping district are inseparably linked. The row is located in the section of the avenue which was the first to become commercial; their construction and uses anticipated later changes to the area farther north. The location was to become the heart of the shopping district because of its proximity to the Mayflower Hotel, which was both an anchor and active promoter of the shopping district.

Connecticut Avenue

Although Connecticut Avenue appeared on L'Enfant's plan of Washington, running from Lafayette Park to the city's boundaries at what is now Florida Avenue, the area remained rural and largely undeveloped until the post-Civil War period. Development in the area awaited the improvements of Alexander ("Boss") Shepherd's reign as the head of the Board of Public Works from 1871-73, and then as territorial governor of Washington in 1874. In the wake of the improvements, large mansions flourished in an area which was convenient to the downtown and White House areas. By the 1880s, the area was known as the fashionable residential district of Washington. The area became a place for the rich and famous "to see and be seen." Distributed among the large mansions were luxury apartment buildings and hotels, commodious rowhouses of the upper middle classes, and, on narrower side streets, the frame houses of servants, tradespeople, and laborers.

As development spread northward, property values rose, and commercial uses gradually began to replace residential ones. The new commercial uses occupied both the converted ground floors of rowhouses and newly constructed purpose-built commercial buildings. The change, which was eventually to incorporate Connecticut Avenue from Lafayette Square to Florida Avenue, took place in three steps: from Lafayette Square to M Street, from M Street to Dupont Circle, and from Dupont Circle to Florida Avenue.⁴

⁴See "Shopping Section Spreads," Washington Post, January 5, 1908; "Growth of Business Houses Along Connecticut Avenue," Washington Post, January 22, 1910; "Growth Continues on Connecticut

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The first steps towards commercialization came as early as the 1890s, when stores opened that catered to the needs of the residents of Connecticut Avenue and surrounding streets. One of the early commercial ventures was the Maison Rauscher, a catering firm which opened in 1896 at the southwest corner of Connecticut Avenue and L Street. Two other pioneering commercial ventures were Demonet's Confectioners, which opened in 1904 at the corner of Connecticut and M Streets (the 1100 block of Connecticut), and Magruder's Grocery Store, which was located at the corner of Connecticut and K. By the first decade of the 20th century, Connecticut Avenue was well on its way towards becoming a successful, upscale shopping corridor. Slowly, shops catering to upper-income customers such as apparel shops, hairdressers, interior decorators, hat shops, shoe shops, antique stores, book shops, car dealers, gift shops, and florists appeared along the avenue. The merchants who settled on Connecticut Avenue were decidedly upscale; they aimed at developing a small but devoted clientele who cared more about service, quality, and style than about price. For these shoppers, Connecticut Avenue came to be a place for "one stop shopping."⁵

Factors Behind Connecticut Avenue's Commercial Evolution

The change from residential to commercial uses along Connecticut Avenue was not a random occurrence, but the result of a number of different organizations and individuals, all of which aimed to influence, if not to develop, a specific type of shopping in this location. The result of these efforts represents an important interim solution between earlier unplanned commercial development and the planned shopping center which was to become the norm in the 1930s and 1940s.

The evolution to commercial use along Connecticut Avenue is partially attributable to economic and demographic factors, such as the rising rents of downtown locations and the tendency for retail businesses to "follow the routes of greatest traffic into the higher class residential sections."⁶ However, the unique aspect of the transformation is that it appears to be also due to the conscious decisions of architects, merchants, and real estate agents who identified the potential demand for an exclusive shopping area and then set about to supply that demand. They selected a self-conscious image for the street, New York's Fifth Avenue, and for over 30 years set about to promote that image.

Avenue," Evening Star, June 29, 1912.

⁵See Mayflower Log, March 1934, p. 6.

⁶See "Cites Transformation of Connecticut Avenue," Washington Evening Star, September 21, 1929.

⁷One of the early references to the commercial development along Connecticut, a 1908 Washington Post article quotes a local real estate dealer as saying, "Connecticut Avenue in a few years will be the Fifth Avenue of Washington." From that time on, the image of Connecticut Avenue as being the equivalent of New York's Fifth Avenue was continually promoted. In a 1925 article by the

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The most active forces in the transformation of Connecticut Avenue were two real estate firms, Allan E. Walker & Company and the Randall H. Hagner Company. It was likely a representative of one of these two real estate firms who was the "prominent real estate dealer" that asserted, in 1908, that the reason behind the rise in property values was the demand for an "exclusive" shopping area.⁸ Both companies were heavily involved in Connecticut Avenue real estate. The Walker Company, the guiding spirit behind the Mayflower Hotel,⁹ promoted the entire Connecticut Avenue area heavily through advertisements. The Hagner Company, although less public in its involvement with development along Connecticut, also seems to have played an active role in its commercial conversion. George Ray, one of the designers of the Waggaman-Ray commercial row, lacking for design work during the Depression, went to work for the Hagner Company in 1931. In 1937 he became president of the firm.¹⁰

Another factor in the development of the avenue as an exclusive shopping area, was the Connecticut Avenue Association, one of the earliest in Washington, which came into being in 1921. According to a contemporary article, the organization, which consisted of about 20 businesses, was "patterned after the famous Fifth Avenue Association." Its early activities were aimed at promoting the reputation of the thoroughfare as the home of "high-class business." Although the association was dormant for a few years, it came back into being in the early 1930s. In its second life, the Association adopted an insignia which members placed in the

founder of the Connecticut Avenue Association, the comparison to New York's Fifth Avenue is made six times. Later versions of the comparison include the following typical quotes, "The Rue de la Paix, Piccadilly, Fifth Avenue -- these great streets of the world that have made history and fostered styles may well be glad to admit to their select exclusiveness our own Connecticut Avenue." "London has its Piccadilly, Paris its Champs Elysees, New York its Fifth avenue and the National Capital has rejoiced for generation in Connecticut avenue, the home of fashion and officialdom, diplomats and social celebrities."

⁸"Shopping Section Spreads," Washington Post, January 5, 1908.

⁹Illustrative is the full-page newspaper advertisement dating to 1919 which shows a large map of Connecticut between from Lafayette Square and N Street. Stores, clubs, and apartments are individually identified. The advertisement also shows drawings of Connecticut Avenue in 1885 and in 1919 with the caption "A Story of Progress -- Further developments can be visualized by visiting CONNECTICUT AVENUE."

¹⁰For information regarding Ray's association with the firm and its role in Connecticut Avenue development see, "G.N. Ray Elected Realty Firm Head," Washington Star, August 1, 1937, p. A-17.

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windows of their stores in a further effort to distinguish Connecticut Avenue shops "as a mark of quality in merchandise and courtesy in service."¹¹

The insignia was designed...to express the transition of Connecticut Avenue from a street of dignified homes and cultured residences to one of attractive stores and interesting merchants. Although the avenue has followed the modern trend in development to a shopping center, it has not lost the charm and dignity it possessed as a street of residences.¹²

The Mayflower Hotel has played a critical role in maintaining the character of Connecticut Avenue since its construction in 1925. Although already well established as "the Avenue", its presence further bolstered the area's reputation as an exclusive enclave. It was no doubt partially attributable to the presence of the Mayflower that in 1929 the 1100 block of Connecticut had the highest assessed values of any block on the street.¹³ This block included the Mayflower, the Elizabeth Arden building, the Waggaman-Ray Commercial Row, and the Demonet Building.

Soon after its opening, the Mayflower became one of Washington's preeminent hotels and the site of many of the city's largest social functions which drew many potential clients for Connecticut Avenue businesses.¹⁴ The hotel also published The Mayflower Log, a magazine which, in addition to detailing the activities of the rich and famous who were in residence, also included advertisements for Connecticut Avenue businesses.¹⁵ Nearly all businesses in the Waggaman-Ray row advertised in the magazine, which attempted to convince its readers that there was little need to venture far from the neighborhood. The Connecticut Avenue

¹¹"Shops Adopt Connecticut Avenue Insignia," Washington Herald, June 15, 1937.

¹² Ibid.

¹³"Cites Transformation of Connecticut Avenue," Evening Star, September 21, 1929.

¹⁴ For the necessity of "anchors" such as hotels and clubs for the success of another commercial area (Ladies Mile in New York City), see, Boyer, M. Christine, Manhattan Manners (New York: Rizzoli, 1985), p. 43 et seq.

¹⁵ The connection with New York City, evident in the many comparisons which were made between Connecticut Avenue and Madison Avenue, also can be seen in articles and advertisements which appeared in the Log. There were numerous advertisements for New York City shops, and for a time during the 1920s, the Log adopted the layout style of the New Yorker magazine. During this period the title of the magazine was changed to The Washingtonian.

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Association also sponsored semi-annual fashion shows and exhibits at the Mayflower which featured the wares of Connecticut Avenue merchants.¹⁶ The close connection between the Mayflower and the stores in Waggaman-Ray row is demonstrative of the Foss-Hughes Company's "Pierce-Arrow Motor Car Salon," which was held in the Palm Court at the Mayflower in 1926.

Connecticut Avenue's Architectural Evolution

As the building uses along Connecticut Avenue began to change, there was also a stylistic change in the buildings. That is to say, the large red brick and brownstone rowhouses designed in exuberant Late-Victorian styles were replaced by commercial buildings with refined variations of the Classical Revival style.

By the time this stylistic change occurred along Connecticut Avenue, the classical vocabulary was well established in Washington. Since the report of the 1901 Senate Park Commission, many city planners, architects, and city leaders had embraced the ideals of the City Beautiful movement for the planning of the city. Although the classical ideas had an impact on the entire city, the desire of the fashion-conscious Connecticut Avenue crowd for a consistent classical image was perhaps stronger than in other areas the city. At the time Connecticut Avenue was becoming a commercial area, the classical vocabulary was favored among the well-to-do. Throughout the country, the Colonial Revival style as favored for the houses, clubs, and businesses of those who wanted to emphasize their stylistic good taste and American heritage.¹⁷

The systematic aesthetic conversion of Connecticut Avenue was accomplished both by refacing existing residential structures and by replacing them with newer

¹⁶A show in April 1935 drew more than 10,000 spectators.

¹⁷ William Rhodes has argued that the style was employed by the upper class to contrast their ethnic roots with those of the arriving immigrants. The strong association between the Colonial Revival style and Connecticut Avenue is illustrated in the description of an unexecuted project, the George Washington Hotel and Auditorium, planned for the site of the Mayflower Hotel. According to a 1910 article describing the proposed design, "The architect [Goldwin, Starrett & Van Vleck of New York] has chosen, with the approval of the owners, to carry out every design in the purest colonial style. Careful investigations will be made in order that this may be done in the most successful manner. Not only Mount Vernon and the White House, but every other source of inspiration for the trim expression of colonial architecture will be sought." The planned venture was also to include paintings and murals showing "events which made this country and gave to the world one of its greatest characters -- George Washington." The hotel aimed at a clientele both of "the most cultured American and the most distinguished foreigner."

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commercial buildings. In either case the goal was the same, to achieve a neoclassical styling consistent with the avenue's new image.¹⁸ Refacing, the less expensive method of achieving the "new style" was common along the commercial strip which stretched from K Street to Florida Avenue. Although a number of Washington architects constructed commercial buildings along Connecticut Avenue during this period, the two Washington architects who had the most lasting effect were Clarke Waggaman and George Ray of the firm of Waggaman & Ray. The firm, which created restrained classical designs, was well suited for the job of converting the architectural mixture of Connecticut Avenue into a refined upper-class image.

Waggaman-Ray Commercial Row

The changes to the avenue can be seen on a specific level in the buildings on the 1100 block of Connecticut, specifically in the Waggaman-Ray commercial row. These buildings provide an encapsulated illustration of the commercial uses and new architectural styling which came to characterize the avenue.

The building at 1141 Connecticut represents one of the single greatest concentrations of a type of specialty store on Connecticut: the car dealership.¹⁹ From the 1900s to the 1920s, the 1000-1200 blocks of Connecticut were one of Washington's pre-eminent centers for the sale of automobiles. Although typically relegated to suburban and exurban commercial strips today, beginning around 1910 car dealers in Washington increasingly occupied showrooms in "attractive surroundings" separated from garages. According to a 1910 Washington Post article, "during the past year a number of local automobile dealers have found it profitable to have a showroom where their line of cars can be displayed under the most favorable conditions."²⁰ During the first decades of the century, "the most favorable conditions" for such luxury items included showrooms in shopping areas patronized by those who could afford them. Along Connecticut Avenue, the small showrooms were frequently located next to exclusive shops and services. In 1917, twenty-two dealerships, approximately one-third of the total for the city, were located in the 1000 to 1200 block of Connecticut Avenue.

¹⁸ The critical importance of the stylistic change along the Avenue is demonstrated by the fact that many of the new commercial buildings were no larger than the residential structures which they replaced. In fact, the 1141 and 1143 Connecticut Avenue buildings replaced taller residential structures.

¹⁹ The other major concentration of car showrooms was along 14th Street, NW. City directories show that although there tended to be a slightly greater number of dealerships on 14th Street, they were far more dispersed, running from roughly the 800 block to the 2100 block.

²⁰ See "Now Using Showrooms," Washington Post, June 19, 1910.

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Constructed in 1915 during the peak of the auto dealership boom on Connecticut Avenue, 1141 Connecticut was designed to be an auto showroom for the Foss-Hughes Motor Company.²¹ It is now one of a few remaining examples of the type in the area. The large doors located at the rear of the building were designed to enable as many as five cars to be in the building's first floor showrooms. Plans indicate that the front room was intended to display

new cars, while the rear room was for used cars. The Foss-Hughes Company remained in the building until 1929.

The building's second major use, which began a year later, reflected of the Depression-era retail mix on this section of Connecticut Avenue. By this time the older section of Connecticut Avenue (south of Dupont Circle) was increasingly occupied by more conservative shops selling more expensive items, such as jewelry and furs, and by other uses that could afford high rents, such as investment banking houses.²² Typical of these types of stores was the Camalier & Buckley Company, a quality leather-goods store which is still located in the 1141 Connecticut building. The company was founded in 1930 by Charles A. Camalier and Robert E. Buckley. Prior to opening the business, both Camalier and Buckley had been in the management of well-established Washington retail firms. Both served on the boards of local financial institutions and belonged to various social clubs. In business for over 62 years, the Camalier and Buckley firm today has expanded to six stores in the suburban Washington area. The store at 1141 Connecticut Avenue remains its flagship.

One of the other common types of commercial uses found along Connecticut Avenue was for personal services associated with the pursuit of fashion and beauty. These included interior decorators, dressmakers, milliners, and beauty salons. It was in part the clustering of these uses which attracted customers. A milliner who operated a shop on Connecticut from the 1940s through the 1960s explained, "Women would come in their chauffeur-driven cars and go from one shop to the next while cars lined up along the street. It was a social affair going from here to get shoes, a dress or flowers for a dinner party."²³

²¹The original owners of the building were the John W. Bayne family, who had owned and occupied the previous residential structure on the site. The construction permit for the building was issued to Dr. Breckinridge Bayne, likely the heir of John W. Bayne. See appended Building Permit #4807 5/21/1915.

²²"Cites Transformation of Connecticut Avenue," Evening Star, September 21, 1929.

²³"Chauffeurs Used to Line Up," Evening Star, September 24, 1969.

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Both 1143 and 1145 Connecticut were either constructed or reconstructed specifically for long-term tenants who provided such services to exclusive clients. 1143 Connecticut was constructed for use as a shop for a dressmaker, on the lower floor, and a milliner, on the upper floor.²⁴ Sarah Fort, the owner of The Fort Dressmaking Co., occupied the first floor of the building for 15 years. A milliner was located in the upper

floor, for the majority of those years (1916-19 and 1924-30). This combination of uses was common; dressmakers and milliners were often located in the same shop or in adjacent shops to enable the coordination of fashion ensembles.

1145 Connecticut Avenue, originally a residence, was refaced in 1921. Thereafter it became the location of a hairdresser, Margaret Scheetze, who remained there for more than twenty years. The Elizabeth Arden building, located next door at 1147 Connecticut Avenue, was also an important component of the avenue until its relocation in 1990.

Waggaman & Ray, Architects

The selection of architects for the buildings at 1141-45 Connecticut Avenue was consistent with the concern for a unified commercial design for Connecticut Avenue. At the time they completed their designs for these buildings, both Waggaman and Ray were well-established in the Washington architectural community and had completed many projects along Connecticut Avenue. Although the firm of Waggaman & Ray operated for a relatively short period of time, it came to be known as a top firm for residential and commercial structures in Washington. A number of the firm's works have been formally recognized for their architectural contribution to Washington, D.C. and are listed on the District of Columbia Inventory of Historic Sites and the National Register of Historic Places. The Waggaman-Ray Commercial Row buildings date from both before and after the partnership. In their architectural execution, Waggaman and Ray's designs for the buildings are a clear demonstration of the link between the classical revival style and the aspirations of the upper class.

Waggaman's designs for 1141 and 1143 Connecticut were illustrative of the "replacement" strategy for achieving the new classical style. The buildings were designed and constructed at the same time. The two new buildings, both of which were originally two stories in height, replaced existing three-story brick residential structures. Waggaman's designs for the buildings were well-balanced

²⁴ Although the original drawings for 1143 Connecticut have not been located, a Washington Star article dated prior to the building's construction detailed the expected tenants. City directories verify that those tenants were the building's first occupants. The original owner of 1143 Connecticut Avenue was Frank G. Carpenter. Carpenter was a well-known travel writer, who lived in the 1200 block of Connecticut. See "Frank G. Carpenter Buys 1143 Connecticut," April 24, 1915.

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classical compositions with minimal ornamentation. Clearly commercial in form, the buildings were designed to be complementary in scale, form, and balance.

Ray's work on 1145 Connecticut is illustrative of the other means of achieving a classical appearance on Connecticut Avenue -- refacing an existing structure.²⁵ Ray's 1921 renovation clearly looked at its neighbors 1141 and 1143 Connecticut Avenue by his former partner, who had died by this time, for inspiration. All three buildings employ a three-bay design, with a large central window on the second story.²⁶

Clarke Waggaman was born in Washington in 1877 and attended Georgetown University for a few years. He traveled to Europe in 1889 and returned in late 1890 to study law at Catholic University. He worked after his graduation (1901) until 1905 in his father's real estate firm. In 1906, he designed his first house which he occupied until 1917. He opened his own office in 1907 and in the following years he established himself as a successful residential architect. In 1917 he went into partnership with George N. Ray and founded the firm of Waggaman & Ray. Waggaman was known primarily for his residential and small commercial commissions, which were concentrated in the Connecticut Avenue and R Street area. He also designed temporary buildings for the military during the World War I. His office was located in the 1200 block of Connecticut Avenue, and it may have been his proximity to the 1100 block and his familiarity with the owners which got him the commission.²⁷ Waggaman's clients generally were upper-middle-class professionals and he often did more than one commission for them. For example, Waggaman designed 1141 Connecticut Avenue, a commercial alteration to a building formerly on the site of 1147 Connecticut, and a residence at 1734 New Hampshire Avenue for Dr. Breckinridge Bayne. Clarke Waggaman died in 1919, two years after the founding of Waggaman & Ray.

George N. Ray was also a native Washingtonian. He was born in 1886 and attended the University of Pennsylvania where he studied architecture. Soon after he returned to Washington he joined forces with Clarke Waggaman. Although his work can be found throughout the city, the bulk of it is concentrated in the Dupont Circle area. Ray was responsible for a great deal of new construction along Connecticut Avenue; he was also responsible for numerous projects which involved

²⁵ The original architect of 1145 Connecticut is unknown. The building appears to predate permits. It was probably constructed prior to 1883 when a garage was constructed on the site.

²⁶ Ray also completed alterations to his partner's work at 1143 Connecticut Avenue in 1923.

²⁷ There is no indication as to whether the owners of the properties together decided on Waggaman or if Waggaman himself played a role in encouraging the two owners to build commercial structures at the same time.

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new facades. A systematic survey of how many commercial renovations Ray designed has not been done, however his obituary states that he was responsible for many of the storefronts along Connecticut Avenue. Although Ray eventually changed his profession to real estate, he maintained his involvement with Connecticut Avenue's development throughout his career.

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"Growth of Business Houses Along Connecticut Avenue," January 22, 1910
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"Connecticut Avenue Merchants Exhibit Spring Styles at Mayflower Tomorrow," March 20, 1935.
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"Smart Shopping Center Has a Brilliant 'Past,'" October 17, 1935.
"Easter Promenade" (Advertisement), March 25, 1951.
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"New Connecticut Avenue Hotel and Auditorium," February 22, 1910.
"Business Spreading Out and Finding New Centers," October 29, 1910.
"Business Moves Northward along Connecticut Avenue," January 20, 1912.
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APPENDIX I

CITY DIRECTORY/ABBREVIATED ASSESSED OWNER INFORMATION

1145 Connecticut Ave.

1914 Vacant
1915 Vacant
1916 Vacant
1917 Chinn, Virginia, Mrs.
1918 Chinn, Virginia, Mrs.
1919 Chinn, Virginia, Mrs.
1920 Chamberlain-Kass, men's furnishings
1921 (Ray alterations to building)
1922 Scheetze, Margaret E., hairdresser
1923 Scheetze, Margaret E., hairdresser
Thayer, Leroy H., dancing
1924 Scheetze, Margaret E., hairdresser
Thayer, Leroy H., dancing
Campbell, Loose, Mrs.
Stugis, Cordelia R., Mrs.
1925 Scheetze, Margaret E., hairdresser
Thayer, Leroy H., dancing
Campbell, Loose, Mrs.
Stugis, Cordelia R., Mrs.
1926 Scheetze, Margaret E., hairdresser
Thayer, Leroy H., dancing
1927 Scheetze, Margaret E., hairdresser
1928 Scheetze, Margaret E., hairdresser
Kortzenborn, George F., vocal teacher
1929 Scheetze, Margaret E., hairdresser
Kortzenborn, George F., vocal teacher
1930 Scheetze, Margaret E., hairdresser
Kortzenborn, George F., vocal teacher
1931 Scheetze, Margaret E., hairdresser
Kortzenborn, George F., vocal teacher
Madame Florenz, gowns
1932 Scheetze, Margaret E., hairdresser
Kortzenborn, George F., vocal teacher
Madame Florenz, gowns
1933 Scheetze, Margaret E., hairdresser
Kortzenborn, George F., vocal teacher
Madame Florenz, gowns
1934
1935
1936 Scheetze, Margaret E., hairdresser
Kortzenborn, George F., vocal teacher
Madame Florenz, gowns
1937
1938
1939

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- 1940 Scheetze, Margaret E., hairdresser
Kortzenborn, George F., vocal teacher
Arlington Memorial Co., marble
- 1942 Scheetze, Margaret E., hairdresser
Kortzenborn, George F., vocal teacher
Arlington Memorial Co., marble
Clagett, Lee P.
- 1954 Shrier, Bertram Ltd., gifts
Hessler Photography Inc.

ASSESSMENT - LOT 55

- 1886-7 Caroline Bloomer
1900 Elizabeth Wood
1902/3-1908/9 Virginia S. Chinn
1920 William V. St. Clair
1921 Emma J. Walter
1925/6-1927/8 Manning F. Stead

1143 Connecticut Ave.

- 1911 Trumbull, Julia R., widow of Thomas C.
1914 Trumbull, Julia R., widow of Thomas C.
1915 Trumbull, Julia R., widow of Thomas C.

CONSTRUCTION OF PRESENT STRUCTURE

- 1916 Ash, Julia M., milliner
Fort, Sarah K., dressmaker
- 1917 Ash, Julia M., milliner
Fort, Sarah K., dressmaker
- 1918 Ash, Julia M., milliner
Fort, Sarah K., dressmaker
- 1919 Ash, Julia M., milliner
Fort, Sarah K., dressmaker
- 1920 Hisada, P.K., decorator
Fort Dressmaking Co.
- 1921 Hisada, P.K., decorator
Fort Dressmaking Co.
- 1922 Hisada, P.K., decorator
Fort Dressmaking Co.
- 1923 Hisada, P.K., decorator
Fort Dressmaking Co.
Hoffman-Allen Company, gowns
- 1924 Young, Allie A., milliner
Fort, Sarah, dressmaker
- 1925 Young, Allie A., milliner
Fort, Sarah, dressmaker

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1926 Young, Allie A., milliner
Fort, Sarah, dressmaker
1927 Young, Allie A., milliner
Fort, Sarah, dressmaker
1928 Young, Allie A., milliner
Fort, Sarah, dressmaker
1929 Young, Allie A., milliner
Fort, Sarah, dressmaker
1930 Young, Allie A., milliner
Fort, Sarah, dressmaker
1931 Young, Alice
1932 Vacant
1933 Vacant
1934
1935
1936 Moore, Fredrick, gift shop
1937
1938
1939
1940 Moore, Fredrick, gift shop
Abbott School of Fine and Commercial Art
1942 Reed, Dana L., restaurant
1954 Walnick's Waffle Shop
Camalier & Buckley (storage)

ASSESSMENT - LOT 56

1886/7 Frances McCauley
1899/1900 Julia Rafferty
1902/3 Julia Rafferty
1908/9 Julia Rafferty
1915 Frank Carpenter
1933/4 Frank Carpenter

1141 Connecticut Ave.

(Previous structure)

1896 Wilson, Col. John M. (Superintendent of Public Buildings and Grounds)
1911 Bayne, J. Breckinridge, physician
Bayne, Mae
1914 Breckinridge, Scott D., physician
Bayne, J. Breckinridge, physician
Bayne, Mae
Castle, Guy W.S.
1915 Breckinridge, Scott D., physician
Bayne, J. Breckinridge, physician
Bayne, Mae, Mrs.
1916 CONSTRUCTION OF PRESENT BUILDING
Foss Hughes Co., autos
Washington Fencers' Club

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1917 Foss Hughes Co., autos
1918 Foss Hughes Co., autos
Cramer Charles F, manufacturers agent
1919 Foss Hughes Co., autos
Cramer Charles F, manufacturers agent
1920 Foss Hughes Co., autos
Blackistone Inc., landscape gardeners
1921 Foss Hughes Co., autos
Blackistone Inc., landscape gardeners
1922 Foss Hughes Co., autos
Salon of Dance
1923 Foss Hughes Co., autos
Salon of Dance
1924 Foss Hughes Co., autos
Pierce Arrow Motor Car Agency
Salon of Dance
1925 Foss Hughes Co., autos
Pierce Arrow Motor Car Agency
Salon of Dance
1926 Foss Hughes Co., autos
Pierce Arrow Motor Car Agency
1927 Foss Hughes Co., autos
Pierce Arrow Motor Car Agency
1928 Foss Hughes Co., autos
Pierce Arrow Motor Car Agency
1929 Foss Hughes Co., autos
1930 Brown Sisters, ready-to-wear
1931 Brown Sisters, uniforms
Camalier & Buckley, leather goods
1932 Brown Sisters, uniforms
Camalier & Buckley, leather goods
1933 Camalier & Buckley, leather goods
1934
1935
1936 Camalier & Buckley, leather goods
Wickersham, Morgan W., photographer
1937
1938
1939
1940 Camalier & Buckley, leather goods
Hessler, Leo G., photographer
1942 Camalier & Buckley, leather goods
Hessler, Leo G., photographer
1954 Camalier & Buckley, leather goods

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ASSESSMENT - lot 57, 818
1886/7 John Wilson
1899/1900 John Wilson
1902/3 John W. Bayne
1908/9 John W. Bayne
1917/18 John W. Bayne
1921/2 John W. Bayne
1927/28 John W. Bayne
1929/30 Sulaiman George Daoud & Mishel George Daoud
1930/1 Sulaiman George Daoud
1931/2 Sulaiman George Daoud
1933/4 Sulaiman George Daoud

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The properties are located on the east side of Connecticut Avenue, N.W., Square 162, Lots 55, 56, and 818 (old Lot 57), in Washington, D.C.