

Ogden Codman, Jr. and "The Grange"

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Ogden Codman, Jr. (fig. 102) was the last member of the Codman family to carry out interior changes and alterations to "The Grange." He was also the only member of his generation to have entered a profession, and to have established himself away from the family and his native surroundings. As an architect and interior decorator, Codman acquired a considerable reputation among the cultured and social circles of Boston, Newport, and New York, where he was known for his restrained and elegant interpretations of the eighteenth-century classical and Colonial Revival styles. Codman's active career lasted approximately thirty years, beginning in 1891 when he opened his first office at 100 Chestnut Street in Boston, until 1920 when he closed his New York office and moved to France for the rest of his life.

Despite the physical detachment from his family, Ogden Codman retained a tremendous interest and devotion to "The Grange." His relationship to the place can be looked upon from several points of view: 1) the meaning of the house to him and the influence it had on his taste and social values; 2) his concern and advice for its interior decoration—from the placement of furniture and objects to paint colors and the selection of materials for curtains and covers; and 3) the changes which he actually made to several rooms of the house and the more elaborate proposals which were not carried out. His opinions and attitude about "The Grange" become apparent in examining the vast correspondence that exists between him and members of the Codman family—in this case, particularly the letters to his mother in the 1880s and 1890s and those to his brothers and sisters after his move to France.

"Every time I go there I am fonder of the place . . ." and, "poor Lincoln would need but little to make it the height of fashion. . .," or, "I can't bear the idea of never living there again. It is a sort of royal palace compared to the houses of the relations."¹ These quotations from letters written by Ogden to his mother in Dinard, France, are revealing of the enormously strong bond which he felt for "The Grange," encompassing a complex range of feelings and values irrevocably tied to the house and its history with the Codman family. To Ogden Codman, Jr., the eldest son and child of Ogden Codman and Sarah Fletcher Bradlee, "The Grange" was not only the country seat where he had spent many of his childhood years from 1863 to 1874, but it also represented much of what the Codman family stood for and was, thereby, to be revered. The house, embellished and aggrandized by generations of the Russell and Codman families for over one hundred years, was by the 1880s filled with many fine pieces of furniture, portraits of family ancestors, objets d'art, and memorabilia—the bounty of successful merchants, diplomats, and country squires.

The periods during which there were changes of ownership of "The Grange" contrast with those when additions and alterations were made; both are revealing of the vicissitudes of the Codman family's fortune. Undoubtedly Ogden, Jr.'s attachment to the place was influenced by the change of fortune which occurred to the

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family in his generation. Ogden Codman, Sr., after his marriage to a woman of appropriate background and means, had been able to return the house to Codman ownership in 1862 after forty-five years of non-family ownership. He named the place "The Grange" possibly after the house of the same name lived in by the Marquis de Lafayette, who had been a friend of his father, Charles Russell Codman.² He then hired his brother-in-law, the architect John Hubbard Sturgis to alter and redecorate the house, bringing it up-to-date in fashionable Victorian taste, suitable for a cosmopolitan Bostonian's country seat. Unfortunately in 1872, the Codmans lost a great deal of their fortune in the great Boston Fire, much of it having been invested in real estate and insurance. Thereupon the family underwent a self-imposed exile to France until 1884, settling in Dinard on the coast of Brittany in the company of numerous other expatriate Americans. For many years generations of Codmans had had ties to France for business and personal reasons, a reflection of which can be seen in the taste and furnishing of "The Grange." The happy childhood years in Lincoln seemed to have left an indelible impression on Ogden, Jr. Without placing too much emphasis on the psychological aspects of his attachment to the place, in later years he seems to have given much time and thought toward restoring the comfort of that earlier existence.

After an unhappy year spent in Bonn where he was apprenticed to a German banking firm, Ogden, Jr. returned to Boston in 1882 to live with his uncle, John Hubbard Sturgis. That Sturgis had been anxious to assist his nephew's education and to re-establish his New England ties is evident from a letter dated 20 November 1880 from Sturgis to Ogden, Sr. urging that "if he [Ogden, Jr.] is ever to live in America he ought to go home and be educated there or he will be more or less unfitted for his life there. Let me, in Fanny's and my own name, again make the offer that . . . he shall come and live with us and finish his educa-

tion."³ The year of 1883-1884 Ogden was enrolled in the school of architecture at the School of Technology, now the Massachusetts Institute of Technology. Although it would seem likely that this course would have been taken at the suggestion of Sturgis, it appears from correspondence that it was another uncle, Richard, brother to Ogden Codman, Sr., who had guided young Ogden's future in the direction of architecture. However, one area in which Sturgis was most likely an important influence was in passing on the value of making measured drawings of old buildings. Sturgis was one of the earliest proponents in America for this method of studying historic buildings, an approach which he learned during his years of work in England. (See Floyd, this issue.) It is surprising, therefore, that in the weekly letters to his mother during these years, Ogden made little or no mention of his uncle.

Amidst the gossip and news of the various relations, the most predominant theme of his letters was to persuade his mother, brothers, and sisters to return to America, and hopefully, to "The Grange." Referring to Dinard, he wrote, "anything is better than that wretched hole of a place."⁴ Assuming the responsibilities of eldest son and family caretaker, he made periodic trips to Lincoln to check on the condition of the property. Reporting on the deteriorating state of affairs there—worn-out carpets, broken china, and unrepaired carriages—he was appalled "to see all the handsome and valuable things at Lincoln so scandalously treated by the H's who don't care a pin for them, and would be just as pleased with furniture at \$60.00 a set as with Marcotte's best."⁵ "If you had only put away quantities more things when you went away."⁶ He was upset to see Lincoln looking so "shabby." "The house needs cleaning awfully": the ceilings needed whitening, the rooms needed to be papered and the furniture was badly in need of repair. "Time flies and if nothing is done, the things at Lincoln may not be worth

saving” In short, “the place needs an owner’s eye!”⁷ The complications involved with the family’s return hinged on their being able to afford to live in Lincoln for part of the year and to lease a house in Boston for the winter because Sarah Codman found life at Lincoln isolated and lonely.

Another aspect of Ogden Codman’s letters of 1883-1884 is the commentary which he provides on the taste of fashionable Boston, such as which part of the city one should live in, which church to attend, and many details about the appearances and plans of houses on Beacon Hill and in the newly-settled Back Bay area. Clearly from his remarks, the Colonial Revival taste and trend away from dark, heavy woodwork was in full evidence, as shown by the use of white paint on both the exteriors and interiors of the houses. A reference to one of the newer Boston houses reads, “perhaps a parlor is finished in white paint in the style of the drawing room at Lincoln, or of the library [the southeast room] which are now the height of fashion. In all the handsomest new houses the more white paint the better.”⁸ Describing the parlor of a house at One Chestnut Street which might be suitable for the family to lease, he wrote, “It has a hideous new marble mantel which I should insist on having taken away and a simple but fashionable wooden white one put in place.”⁹

After it became evident that the family would return from France in the autumn of 1884, Ogden’s letters were concerned with his plans for the decoration and furnishing of their respective houses, including details of his own rooms which he had recently let. The pages of his letters are filled with sketches and descriptions of furniture in the Queen Anne and Georgian styles, and types of fabrics and colors which he felt would be suitable. For example, for the nursery, he hoped to use white painted furniture and an iron bed, and for his own rooms, “some of the Grandfather May furniture from Lincoln as that sort of thing is

so much in fashion here.” And, “my rooms are my great pleasure and a constant occupation for every spare moment.” Or, “do write a long letter about furniture. There is hardly anything I take so much interest in. Houses, and furniture and genealogy are my three hobbies.”¹⁰ The eighteenth-century background of “The Grange” combined with much of the “old-fashioned” furniture there provided a touchstone of taste for Codman. In one of the last letters of this period he concluded, “taste has advanced in some ways wonderfully in the past ten years.”¹¹ It is clear that by the age of twenty-one, Ogden Codman, Jr. had formed his taste and many of his ideas of decoration. He would subsequently express them in the now-classic treatise on house decoration, *The Decoration of Houses* (1897), co-authored with Edith Wharton, as well as carry them out for an elite northeastern clientele.

II

From the 1880s until the early 1900s, Ogden Codman studied “The Grange” in great detail and “restored” several rooms of the house to their earlier eighteenth-century style. What better opportunity for an enthusiastic young architect and decorator to extend his curiosity and interest in architecture, history, and genealogy than to apply his talents to exploring the family house? It was also during this same period that Codman studied and measured a number of important houses in Boston and the surrounding area (see Appendix). The houses of Charles Bulfinch and those with circular and oval-shaped spaces interested him in particular.¹² His pursuit of knowledge about these buildings and their history seems to have been a deeply imbued characteristic, and not based only on the desire to be *au courant* with the taste for the Colonial and Classical Revival styles. Codman’s approach and understanding of the architecture of the eighteenth century differed from that of his contemporaries in that not only the stylistic details of the

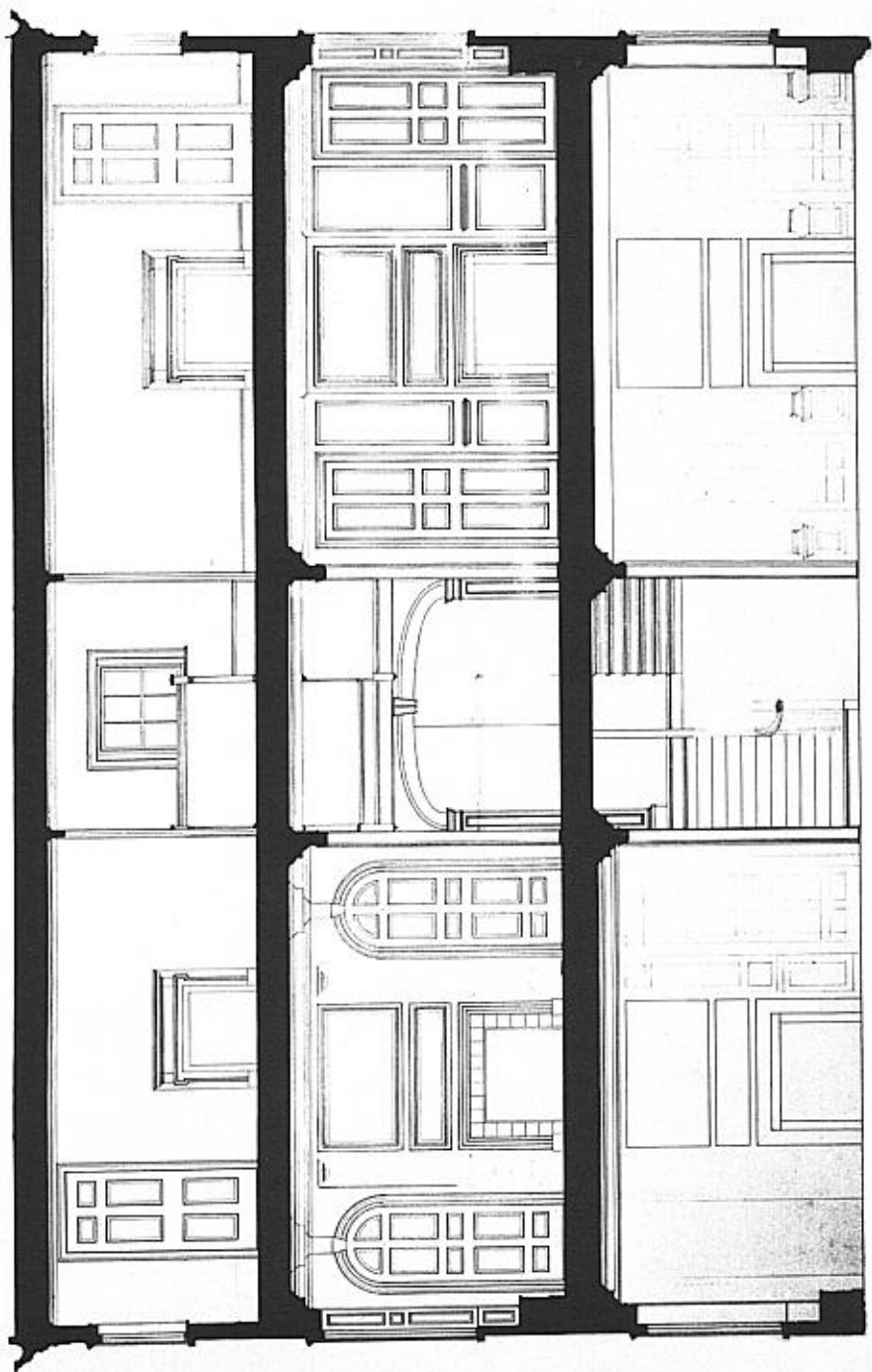


FIG. 42. LONGITUDINAL SECTION OF "THE GRANGE" BY OGDEN CODMAN, JR. (ca. 1900). This drawing shows the eighteenth-century details of doors, mantels, and paneling, and Ogden's restorations of Alice's room (middle left) and Sarah's room (middle right). (SPNEA, Codman

houses interested him, but also the scale, proportion, and shape of the spaces that created the most important impression for him. By comparison with the work of other architects working in the various revival styles at the time, such as his good friends Herbert W. C. Browne and Arthur Little, Codman's work reflected a more literal and grammatical approach. Nevertheless, despite his historical commitment, his work usually contains touches and embellishments that give a clue to its actual date. Bearing this in mind, it is interesting to examine his work at "The Grange," and in particular his scheme for extensive remodeling of the house that was never carried out. Unfortunately for him, despite his meticulous study of the building, he never discovered that Charles Bulfinch might have worked there. (See Chapin, this issue.)

In light of Codman's decided prejudice for the architecture and furniture of the eighteenth century, it is not surprising that he disapproved of his uncle's tampering and alterations to "The Grange." "Uncle John Sturgis tried to spoil Lincoln."¹³ In a letter to his brother Tom, Codman described his feelings about the 1862 alterations, saying,

I wish he [Sturgis] had had the sense not to try to bring the house 'up to date' but had been satisfied to treat it as I have Grégy, just leaving all the design alone, but repairing all that was damaged, and putting in plumbing and heating. I am sure the old simple colonial panelling and wainscotting was much nicer really than what he and Marcotte did to the billiard room, and dining room, and those dreadful mantels he designed for the bedrooms. But I suppose that in 1862 no one thought anything old fashioned was nice at all. Perhaps if he had left everything as it was I should never have been inspired with passion for putting things back as they were. But that has been a great pleasure to me.¹⁴

Codman began his study of the interior of "The Grange" by making a careful analysis of the mantels and doors and their respective locations and detailing, noting the original placement of each, subsequent

changes of location, or actual removal from the house.¹⁵ (See fig. 42.) In a schedule which he drew up of all forty-five doors, he noted such items as: "[Number] 11 Hall to Dining Room, only door of 1798 missing," "12 D.R. [dining room] to back entry now in N.E. Room 3^d floor . . . 22 Hall to S. E. Room now in Ice house."¹⁶ Like all good New Englanders, the Codmans did not dispose of anything that could be reused someplace on the property. He made drawings of the doors, showing their shapes, variations of paneled divisions, hinges, and locks. By comparing photographs taken at "The Grange" at intervals from 1885 through the 1930s, one can see a number of changes in the doors by the differing hinges, doorknobs or box-locks; these changes were most likely directed by Ogden.

The shifting and altering of mantelpieces within the house is rather more complicated to sort out. Some were moved from one floor to another, others cut down to fit the nineteenth-century coal grates, or perhaps replaced entirely due to updating or the inheritance of a finer one from a relative. In a letter to his sister Dorothy, Ogden stated that he had brought the May mantel over to his apartment in Paris, because "it fits so well in the salon that I use most . . . I shall leave this mantel to you, so you can have it later on, as you ought to outlive me."¹⁷ Here again, Codman made drawings of most of the bedroom mantels, noting their placement or relocation. (See fig. 43.) There are, unfortunately, no photographs or drawings showing the Sturgis mantels.

The sidelights of the front doorway were another feature examined by Codman. These had been altered by Sturgis so that the glass area extended all the way to the floor to let more light into the hall. According to Codman's conjectural sketch of the 1798 treatment of the sidelights, the top two-thirds were glass panes, two over two, with the bottom third a wooden paneled area; the glass panes were covered by folding paneled shutters (fig. 34). (See Chapin,

this issue.) It appears that Sturgis extended the wall out, and used louvered shutters to cover the sidelights. (See Floyd, this issue.)

In 1899, Codman restored the paneling in two of the second-floor bedrooms, the southeast one used by his mother Sarah Codman, and the southwest one, used by his sister Alice. For his mother's room, Codman drew up a number of possible paneling schemes, including one with a somewhat more elaborate treatment for a mantel and overmantel. According to his analysis of doors, this room originally would have had rounded doors on either side of the fireplace. Codman chose not to retain the original scheme, however, and instead used the simplified treatment of



FIG. 44. SOUTHWEST BEDROOM, CODMAN HOUSE. This is a tracing made by Ogden Codman, Jr. of a drawing made by Susan Minns, one of the nineteenth-century tenants of "The Grange." (SPNEA, Codman Collection of Architectural Drawings.)

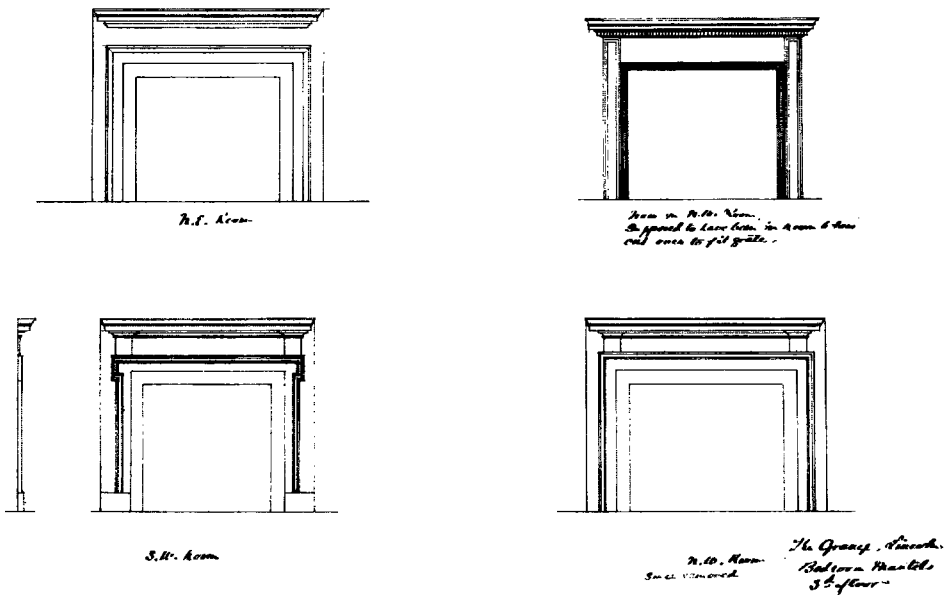


FIG. 43. FOUR EIGHTEENTH-CENTURY BEDROOM MANTELS, CODMAN HOUSE, BY OGDEN CODMAN, JR. (ca. 1900). Ogden's drawing and his notations illustrate his method of conjecturing the original locations of architectural details. His notations read from left to right as follows: "N.E. Room"; "Now in N.W. Room/Supposed to have been in Room below/cut over to fit grate—"; and "S.W. Room"; "N.W. Room/since removed." (SPNEA, Codman Collection of Architectural Drawings.)

rectangular paneling and bolection molding for the fireplace wall. For Alice's room, Codman based his restoration on the eighteenth-century appearance in a drawing done by one of the nineteenth-century tenants of the house, Miss Susan Minns (figs. 44, 45). The Minnses lived there from 1835-1862. As to what the appearance of the room was prior to Ogden's work, there is no photographic documentation. On 25 February 1899, there is a notation in Sarah Codman's diary that "Ogden pulls down the woodwork in Ahla's room."¹⁸ In an 1897 letter to his mother in France, in preparation for her return to "The Grange," Ogden proposed to take away the wallpaper in her bedroom. (See Nylander, fig. 60, for this wallpaper.) To convince her of the appropriateness of this scheme and

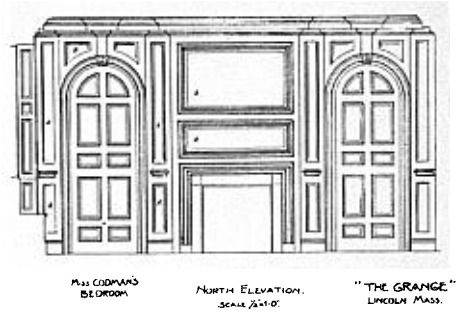


FIG. 45. RESTORED PANELING, SOUTHWEST BEDROOM, BY OGDEN CODMAN, JR. (1899). Codman based this restoration on Susan Minns's sketch, figure 44. (SPNEA, Codman Collection of Architectural Drawings.)

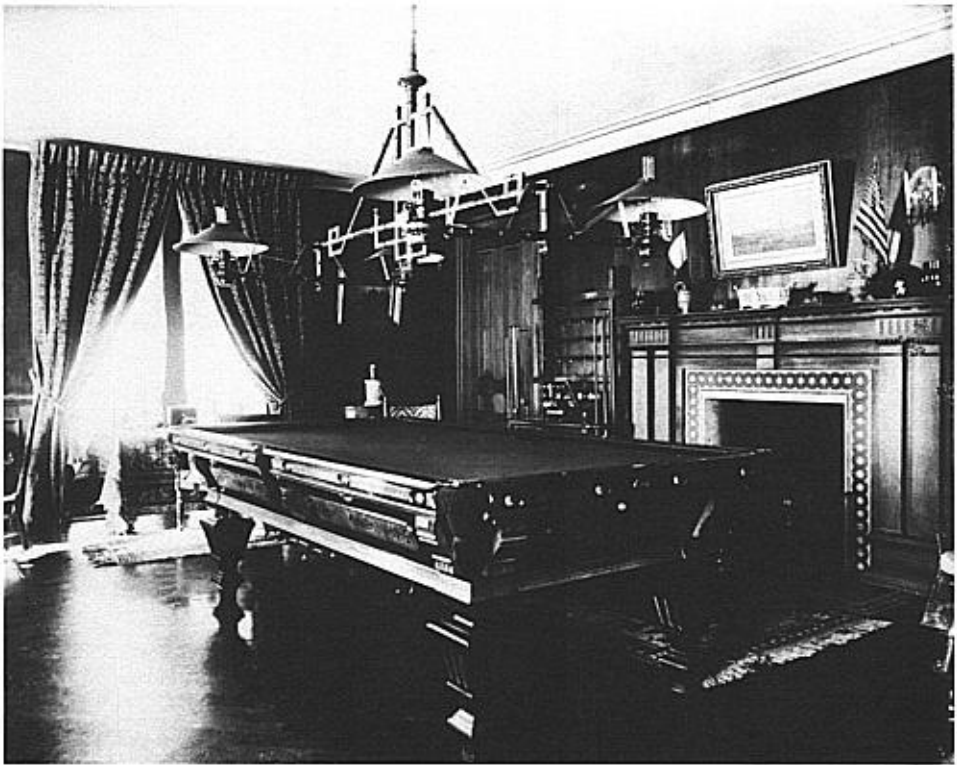


FIG. 46. BILLIARD ROOM, "THE GRANGE." This photograph, taken between 1885 and 1893, shows the room as it appeared after Sturgis's 1862 redecoration. (SPNEA, Codman Family Photograph Collection.)

against replacing it, he sent her the chapter commenting on the use of wallpapers from his forthcoming book, *The Decoration of Houses*.¹⁹

By 1897, Ogden Codman's career as a decorator was well established. Aided by his good friend, client, and collaborator, Edith Wharton, he had acquired a number of wealthy clients in Newport and New York. While commuting between these areas to visit his clients and check on work in progress, he would frequently include stopovers for a day or so in Lincoln. Improving the appearance of the house, with the desire to make it more commodious for the family, remained a continuing factor for him. On 2 May 1897, he wrote to his mother about the billiard room (figs. 46, 47):

I do hope you will be willing to dispense with that dreadful Billiard table as I want to make that room comfortable and nice and that table has always been an eyesore and a stumbling block. No one ever uses it and it prevents the nicest room of all in some respects from being of the slightest use. Some day . . . I mean to put these bookcases which I had made with that idea [in mind] in the Billiard Room and do it over like a real room of that period. . . .²⁰

These changes were not the only ones to be carried out at the front of the house. As evidenced by a series of photographs taken between 1885 and the early 1900s, the bookcases were taken from the paneled room and placed in the billiard room. These bookcases most likely dated from the 1860s

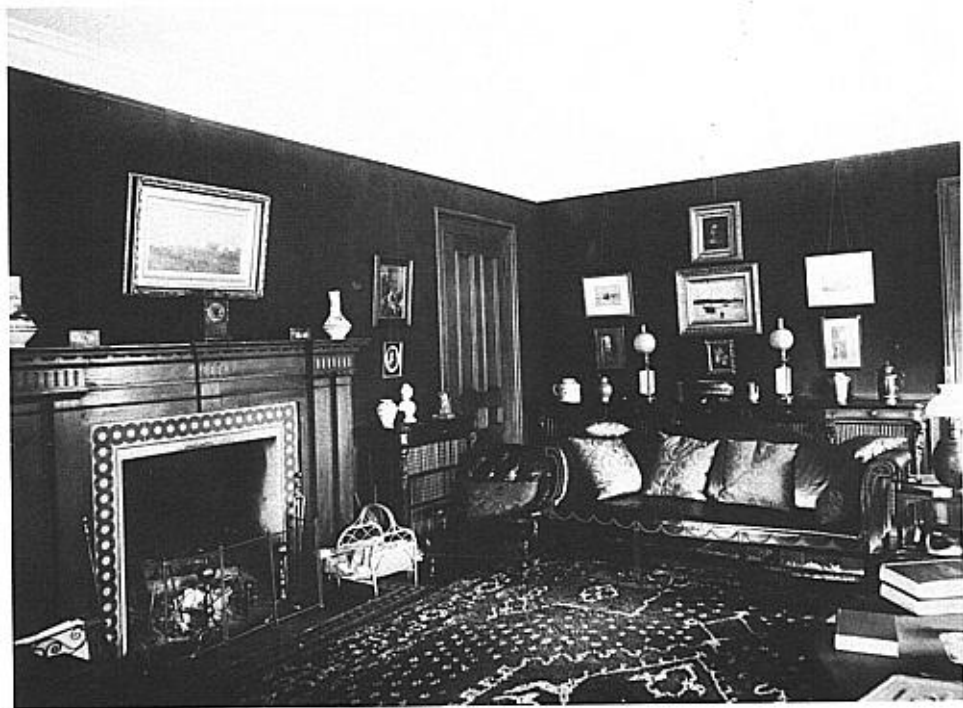


FIG. 47. BILLIARD ROOM, "THE GRANGE." This photograph shows the billiard room as it appeared after 1893, when it was refurnished as the library. (SPNEA, Codman Family Photograph Collection.)



FIG. 48. THE PANELED ROOM, CODMAN HOUSE (1885-1893). (SPNEA, Codman Family Photograph Collection.)



FIG. 49. THE PANELED ROOM, CODMAN HOUSE (1893-1897). (SPNEA, Codman Family Photograph Collection.)

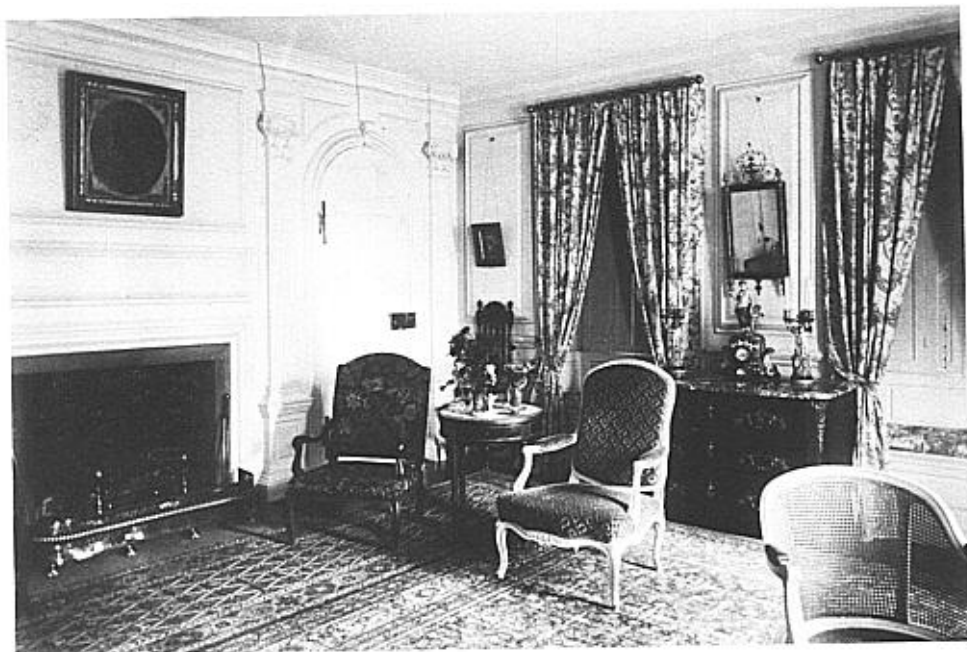


FIG. 50. THE PANELED ROOM, CODMAN HOUSE (after 1897). (SPNEA, Codman Family Photograph Collection.)

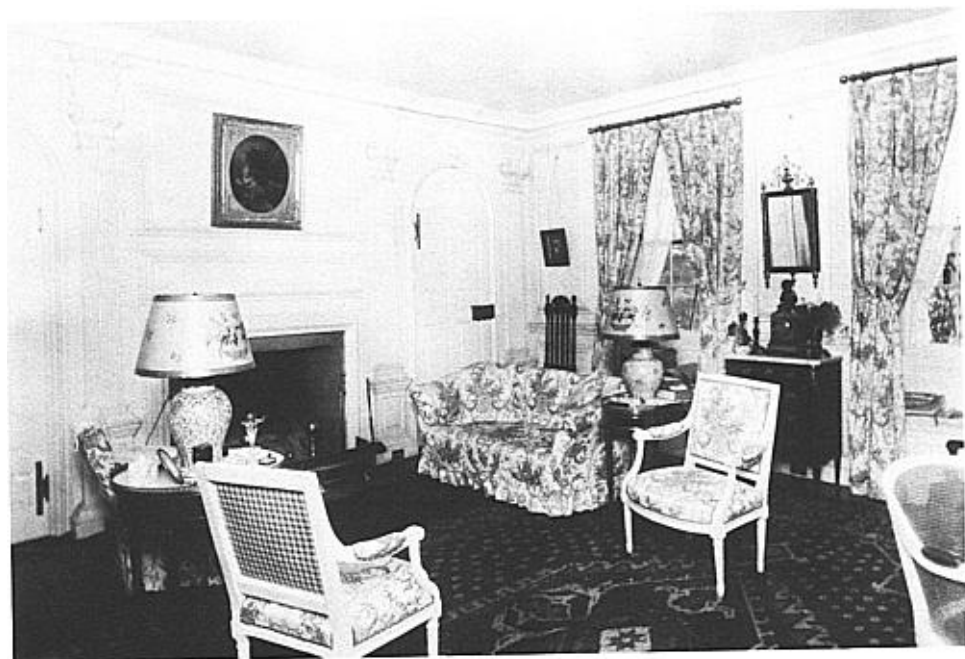


FIG. 51. THE PANELED ROOM, CODMAN HOUSE (ca. 1930). (SPNEA, Codman Family Photograph Collection.)

re-decoration. A comparison of the photographs shows the changing taste for a simplified look in the Codman House. Yielding to fashion as well as Ogden's classicizing influence, the heavy, dark curtains which hung from a wooden cornice were changed to sheer, lightweight curtains with a border which hung from a brass pole and rings. The furniture coverings lost their busy, patterned prints for a more unified effect of a *toile de jouy* fabric. Also noticeable are the changes in the lighting fixtures from kerosene lamps to wired oriental vases and shades (figs. 48-51).

Ogden continued to direct and advise the decoration of "The Grange" and to contribute toward its upkeep even after his move back to France. To Tom on 31 May 1923 he wrote,

I am enormously interested in all you say about the house. I would not get a new stair carpet *this* year as next year I may be able to help you get one if my house is let again . . . I think I should advise you to have the floor in the drawing room cleaned, scraped, and perhaps lightly stained and waxed, and *not* cover it with a straw carpet . . . I like the *wide* boards and the *wide* cracks and they are trying now in the new houses to make just such floors as that. That floor was laid by John Codman and meant to be bare and danced on. It will be a lovely background for rugs and much nicer and more correct than narrow boards like the dining room, I am sure.²¹

This piece of advice was not taken by Ogden's brother and sister, as the floor of the drawing room is still covered by a straw carpet. In another letter to Tom written shortly thereafter, Ogden told him, "I think when I did Ahla's room I should not paint it white. I am inclined to prefer gray, or blue or green, they wear better. Painting everything white was a revulsion from hard woods and dreary colors, and now we have got back to colors again."²²

III

From the point of view of an architectural historian, perhaps the most interesting aspect of Ogden Codman's work at

"The Grange" was the proposals and plans which he drew up in 1903 to classicize and enlarge the house. (See fig. 52.) The plans were never carried out, possibly due to the death of Ogden Codman, Sr. in 1904. As there are no references to the plans among Codman family correspondence at this time, it is not known to what extent these plans were actually being considered by the family. However, what the scheme does in a sense provide is a summary of Codman's attitude about the Colonial Revival style, his feeling toward the Codman family, and something of his own ambitions.

Flushed with the success of the book, *The Decoration of Houses*, the completion of several houses, and the association of some very rich clients, Ogden's letters from 1893 to 1903 are full of comments about the desire to make money and to be surrounded by luxury: "Imagine Paines, Cuttings, Coolidges, Millers, Winthrops, Whartons—all owing money!" And, "I always did like an atmosphere of wealth." Again, "Mr. V. [Cornelius Vanderbilt] drove me down to my office yesterday. It was much the same as driving with the Prince of Wales or a very good Duke." Or, "I hate shabby dilapidated houses and poor cooks and all that sort of thing and no culture or interest in art . . . What I want is comfort . . . I always decide against poverty when I see very good bric-a-brac."²³

At the same time he was courting Newport society, Codman continued his study of eighteenth-century houses in Boston. In his design for a new façade of "The Grange," it is evident that he had absorbed all the Palladian touches of using a pediment and pilasters. Most of the houses which he admired and studied at this time, such as the Shirley-Eustis house in Roxbury with alterations sometimes attributed to Bulfinch, or "Elmwood," designed by Peter Banner in Dorchester, were of somewhat grander appearance in their stylistic details than the original 1740 Russell house altered and enlarged by John Codman in 1797. The appearance of the house today owes much not only to that alteration but to

the subsequent additions and changes made to the windows and trim by John Hubbard Sturgis in 1862 in the Georgian style as well as his one-story wing and piazza extensions. (See Chapin and Floyd articles, this issue.) During his study of the house, Codman made several elevation drawings of the conjectural appearance of the house in 1798 (figs. 20-23). It is not known to what extent Codman drew his conclusions from an examination of the bills for the 1797-1798 alterations, but with the exceptions of his renderings of the front door sidelights and the fanlight in the east façade door, his drawings agree with the conclusions reached in the most recent examination of the earlier documents. What is evident from Codman's drawings is that such features as the quoins and details of the window moldings were added after the 1797-1798 alteration. To date, however, no

comments about the "Georgian" embellishments by Sturgis have been found in Codman's extensive correspondence. Ogden did, though, congratulate Tom on the removal of the wooden balustrade in front of the house.

I think getting rid of that 'Uncle John Sturgis' balustrade is a very great improvement. Any sort of balustrade has the great drawback of cutting off a good deal of the view of the lower terraces, and I am sure it is prettier without . . . Besides it really ought to have had ends, as well as a front. It really was put there as we did not know what to do with it when we removed poor Uncle John's piazza that ran across the front of the house."²⁴

These remarks about the Sturgis additions were made many years after Codman had drawn up his proposals for "The Grange."

In looking for a rationale behind Codman's scheme of changing the principal



FIG. 52. PROPOSED EAST FAÇADE FOR "THE GRANGE" (1903). This watercolor rendering of Ogden Codman, Jr.'s classical enlargement is by W.F. Protz. (SPNEA, Codman Collection of Architectural Drawings.)

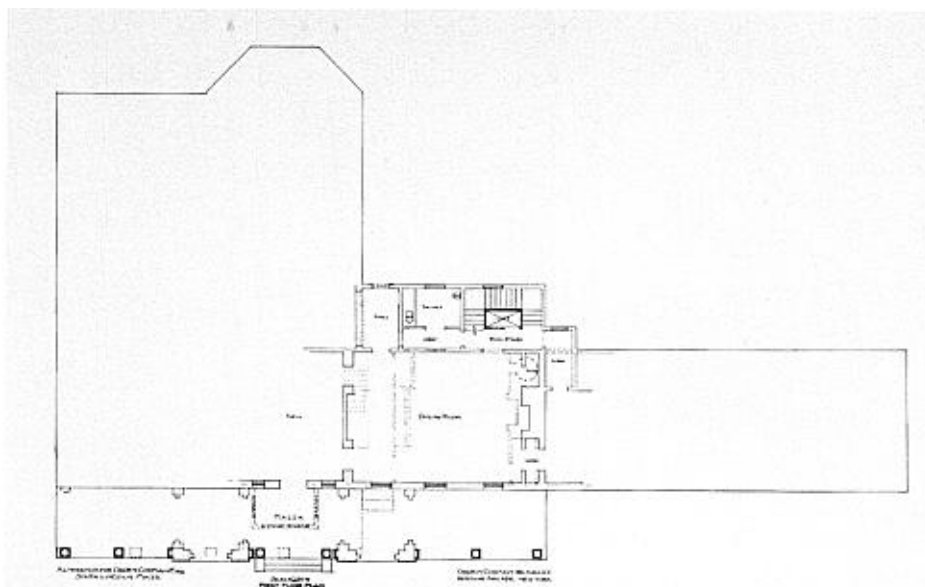


FIG. 53. FLOOR PLAN, PROPOSED EAST FAÇADE OF "THE GRANGE," BY OGDEN CODMAN, JR. (ca. 1903). Dotted lines indicate the existing layout. (SPNEA, Codman Collection of Architectural Drawings.)

façade from the south front to the east of the house, and grafting a classical façade over the entire area including the 1798 ell, one might suppose that he thought this Palladian treatment was more appropriate for a Codman family seat. His plans also gave a more unified appearance to the east front by eliminating the outline of the earlier addition and regularizing the fenestration which had been altered in 1862. While over the central portion of the piazza Codman placed a balcony decorated with the appropriate classical urns, for the piazza area overall, he made plans for a glassed-in enclosure. This area would provide an additional room and conservatory, and possibly would have been left unglazed in the summer months. Codman had previously designed a similar glass veranda for Edith Wharton's house, "Land's End," in Newport several years earlier. Codman planned to extend the original four-bay façade to a seven-bay one, and through this

enlargement he would have been able to incorporate his ideas of classical eighteenth-century planning to the interior of the house. (See fig. 53.) According to the proposed plan, the main entrance to the house would be through what is now the dining room bay. In turn, the present dining room would become a hall off of which would be the stair hall. *The Decoration of Houses* devotes a lengthy analysis to the separation of the staircase from the hall.²⁵ The new dining room would then be in the space to the right of the hall extending to the chimney and old kitchen on the right.²⁶ The west (rear) side of the house was to be pushed back to allow for a back stairs surrounding an elevator shaft, toilet, and back hall. On the second floor over the dining room would be a guest room, two additional bathrooms, and room for several closets. The third floor was to be occupied by servants' rooms, a storeroom, and bathroom. Codman's layout for the interior

provided a practical and well-planned solution to the rear portions of the house, incorporating the modern conveniences and necessary storage areas without detracting from the proportions of the rooms. One of the best qualities about the houses which Codman designed was the clarity of the layout. His concern for balance and proportion and the adaption to the requirements of twentieth-century life was one of the most important lessons Codman had learned from his measured drawing. In addition to these major alterations, Codman made other drawings for alterations to the old stable, the ice house, and the coach house. None of these schemes was carried out.

It is still conjectural whether Codman actually did any restoration to the library/paneled room, or whether the room had remained untouched during the Sturgis renovations. To date, the examination of the woodwork reveals little or no replace-

ment, but Codman did label a section of his portfolio "Drawings of Library—with a view to restoring paneling (completely restored 1896)." The term "library" was used by the Codmans in reference to both the billiard room and the paneled room at various times.

Undoubtedly "The Grange" still holds secrets to be uncovered, hidden in the walls, papers, and unending correspondence of the Codman family. Many of the puzzles and questions of the house have been solved thanks to the curiosity and documentation of Ogden Codman, Jr. Despite the fact that Ogden Codman never returned to live at "The Grange" after he embarked on a career of his own, he never forgot his feeling for the house. For him it would always retain its place, even among the hierarchy of more glamorous sites. In November 1900 he wrote to his mother, "I miss Lincoln a lot. It really is such a nice place—nicer than Ringwood, or Lenox or Newport."²⁷

APPENDIX

Houses Measured and Drawn by Ogden Codman, Jr.

Thomas Amory (Ticknor) House, Boston, Massachusetts (Charles Bulfinch, 1803-1804).
 Aphorpe House, Brighton, Massachusetts (architect unknown).
 Joseph Barrell House, Somerville, Massachusetts (Charles Bulfinch, 1792-1793).
 James Bowdoin Bradlee House, Boston, Massachusetts (architect unknown).
 Codman House, "The Grange," Lincoln, Massachusetts (architect unknown).
 Colonnade Row, Boston, Massachusetts (Charles Bulfinch, 1810-1812).
 Eben Crafts House, "Elmwood," Roxbury, Massachusetts (Peter Banner, 1805).
 Jeremiah Lee House, Marblehead, Massachusetts (architect unknown, 1768).
 Lyman House, "The Vale," Waltham, Massachusetts (Samuel McIntire, ca. 1793).
 Humphreys-Higginson Houses, Boston, Massachusetts (Charles Bulfinch, 1804-1806).
 Harrison Gray Otis House, Boston, Massachusetts (Charles Bulfinch, 1805-1808).

Perez Morton House, Roxbury, Massachusetts (Charles Bulfinch, 1796).
 David Sears House, Boston, Massachusetts (Alexander Parris, 1819-1822).
 Shirley-Eustis House, Roxbury, Massachusetts (attr. Peter Harrison, ca. 1746).
 Sparhawk House, Kittery, Maine (architect unknown).
 Swan House, Dorchester, Massachusetts (Charles Bulfinch, ca. 1796).
 Tyng House, Tyngsborough, Massachusetts (architect unknown).
 Van Ness House, Washington, D.C. (Benjamin Henry Latrobe, 1813-1819).
 "Woodlands," Philadelphia, Pennsylvania (architect unknown, 1788).*

*Compiled by the author for "Ogden Codman, Jr., Architect, Decorator: Elegance Without Excess" (M. S. thesis, Columbia University, 1978).

NOTES

1. Codman Family Manuscripts Collection (hereafter referred to as CFMC), Ogden Codman, Jr. to Sarah Bradlee Codman, 6 May 1883, box 49, folder 1149; *Ibid.*, 18 November 1883, box 49, folder 1149; *Ibid.*, 28 January 1884, box 49, folder 1150.
2. The basis of this opinion is from Florence Codman, a cousin of the family and friend of Ogden, Jr. and Dorothy Codman. Telephone interview with Florence Codman, 28 April 1981. See also Florence Codman, *The Clever Young Boston Architect* (Augusta, Maine: By the Author, 1970).
3. CFMC, John Hubbard Sturgis to Ogden Codman, Sr., 20 November 1880, box 35, folder 799.
4. CFMC, Ogden Codman, Jr. to Sarah Bradlee Codman, 6 May 1883, box 49, folder 1147.
5. *Ibid.*, 18 July 1883, box 49, folder 1148.

6. *Ibid.*, 6 May 1883, box 49, folder 1147. The "H's" Ogden referred to were the Hubbles, one of the nineteenth-century tenant families of the Codman House.
7. *Ibid.*, 18 July 1883, box 49, folder 1148.
8. *Ibid.*, 22 November 1883, box 49, folder 1149.
9. *Ibid.*, 2 January 1884, box 49, folder 1150.
10. *Ibid.*, 29 January 1884, 7 January 1884, 24 March 1884, box 49, folder 1150.
11. *Ibid.*, September 1884, box 49, folder 1150.
12. Codman's drawings and photographs were of great assistance to Fiske Kimball in his study of American colonial architecture. In his book, *Domestic Architecture of the American Colonies and of the Early Republic* (New York: Charles Scribner's Sons, 1922), p. vii, Kimball thanked Codman for the use of his collection of early architectural books and his drawings,

many of which were reproduced in the book. Extensive correspondence between Codman and Kimball from 1917-1938 is now the property of the Boston Athenaeum.

13. CFMC, Ogden Codman, Jr. to Dorothy Codman, 16 June 1927, box 142.

14. *Ibid.*, Ogden Codman, Jr. to Thomas Newbold Codman, 9 August 1927, box 142. After renting a number of châteaux in France, Ogden Codman, Jr. purchased and restored a château, "Grégy," in 1927 at Brie-Comte-Robert, south-east of Paris.

15. *Ibid.*, Ogden Codman, Jr. Notebooks, boxes 216, 217.

16. Codman Collection of Architectural Drawings, "Schedule of Doors," SPNEA.

17. CFMC, Ogden Codman, Jr. to Dorothy Codman, 26 January 1926, box 142.

18. *Ibid.*, Sarah Bradlee Codman diary, 25 February 1899, box 58.

19. The chapter on walls in *The Decoration of Houses* states, "It was well for the future of house-decoration when medical science declared itself against the use of wall-papers. These hangings have, in fact, little to recommend them. Besides being objectionable on sanitary grounds, they are inferior as a wall-decoration to any form of treatment however simple that maintains, instead of effacing the architectural lines of a room. It was the use of wall-paper that led to the obliteration of the over-door and overmantel, and to the gradual submerging under a flood of pattern of all the main lines of the wall-spaces. Its merits are that it is cheap, easy to put on and easy to remove. On the other hand, it is readily damaged, soon fades, and cannot be cleaned; while from the decorative point of view there can be no comparison between the flat meanderings of wall-paper pattern and the strong architectural lines of any scheme of paneling, however simple. Sometimes, of course, the use of wall-paper is a matter of convenience, since it saves both time and trouble; but a papered room can never decoratively or otherwise, be as satisfactory as one in which the walls are treated in some other manner." Ogden Codman,

Jr. and Edith Wharton, *The Decoration of Houses* (New York: Charles Scribner's Sons, 1897), p. 44.

20. CFMC, Ogden Codman, Jr. to Sarah Bradlee Codman, 2 May 1897, box 49, folder 1167.

21. *Ibid.*, Ogden Codman, Jr. to Thomas Newbold Codman, 31 May 1923, box 87, folder 1702.

22. *Ibid.*, undated letter (1924?), box 87, folder 1702.

23. *Ibid.*, Ogden Codman, Jr., to Sarah Bradlee Codman, 13 August 1893, box 49, folder 1154; 29 September 1894, box 49, folder 1157; 25 August 1893, box 49, folder 1157; 6 December 1900, box 50, folder 1168.

24. *Ibid.*, Ogden Codman, Jr. to Thomas Newbold Codman, 9 August 1927, box 142.

25. The chapter "Hall and Stairs" from *The Decoration of Houses* states, "While it is fitting that the vestibule or hall should adjoin the staircase, there is no good reason for uniting them and there are many for keeping them apart. The staircase in a private house is for the use of those who inhabit it; the . . . hall is necessarily used by persons in no way concerned with the private life of the inmates. If the stairs, the main artery of the house, be carried through the vestibule, there is no security from intrusion. . . . In a properly planned house the vestibule would open on a hall . . . giving access to the rooms on the ground floor, and this antechamber should lead into the staircase. It is only in houses where all the living-rooms are up-stairs that the vestibule may open directly into the staircase without lessening the privacy of the house." Codman and Wharton, *The Decoration of Houses*, p. 112.

26. From comparison of plans and elevations drawn by Ogden, bills, and photographs, it would seem that in the 1880s or 1890s Ogden had already enlarged the rear ell of the house by extending the gambrel-roofed section further north to make more room for the kitchen and laundry. This addition shows clearly in figure 31.

27. CFMC, Ogden Codman, Jr. to Sarah Bradlee Codman, November 1900, box 50, folder 1168.