

CAPITOL
HILL
RESTORATION SOCIETY
HOUSE
AND
GARDEN
TOUR

SUNDAY, MAY 11, 1969
TOUR—2-6 P.M.
TEA—4-7 P.M.

This block features a line drawing of a window with four shutters. The text is centered within the window frame. The background of the entire page is a light yellow color.



THE CAPITOL HILL RESTORATION SOCIETY

The Capitol Hill Restoration Society, a member of the National Trust for Historic Preservation, was founded in 1955. It is now one of the largest active groups in Washington, D. C., with a membership of nearly 550 persons, many of whom do not reside on Capitol Hill, but who are interested in the cultural and social development of this fine area.

The purpose of the Society, as stated in its Bylaws, is to preserve, support, and encourage the preservation of historic sites and buildings on Capitol Hill; foster, support, disseminate, and encourage good practices in preservation and restoration of buildings and grounds; and to support the preservation of Capitol Hill as a model urban residential area.

The Capitol Hill Restoration Society believes that Capitol Hill must be a place to live, as well as a place to work, and that its fine old houses can be restored more properly for the benefit of those who are willing to commit their lives to its future, rather than be demolished for highways, office buildings, and parking lots for those whose faith in the city vanishes with the setting of each day's sun. The Society is prepared to fight to preserve and promote the ideal of the non-commuting life, to defend the residential character of Capitol Hill, and to oppose those whose commitment to the city is partial, particularly those who would exploit its economic capacity, while ignoring and weakening its cultural resources. The Society will do whatever is possible to preserve the traditional heritage of Capitol Hill in history as a place for tasteful, comfortable, and rational living.

The specific activities of the Society include participation in community affairs to help to solve problems involving schools, transportation, beautification of Capitol Hill streets, reduction in crime, cleanliness of streets, and other activities.

It also seeks to identify and to sponsor the restoration of historic landmarks on Capitol Hill, notable examples being the Belmont House and the birthplace of John Philip Sousa. The Frederick Douglass Museum is its most recent identification.

The Society also sponsors the now famous Capitol Hill House and Garden tours, now in its eleventh year. It also conducts research to document historic Capitol Hill sites, and cooperates with government agencies and commissions with a view to meeting simultaneously their objectives, while preserving the community interests of Capitol Hill residents.

It conducts research into all requests for changes in zoning on Capitol Hill, making responsible recommendations to the Zoning Commission of the District of Columbia government. Finally, it maintains close and active liaison with the Congress to support legislation which will benefit both Capitol Hill and the entire city of Washington.

Meetings of the Society are held on the second Monday of each month, beginning in September and ending in June. The site of the meetings is the Capitol Hill Presbyterian Church at 4th and Independence Ave., S. E. Those interested in the above objectives and goals are invited to become members of the Society.

TOUR HOUSE NUMBER 1

111 10th Street, S. E.
The home of Mr. and Mrs. Loren F. Ghiglione

Originally built as a stable in 1878, the Ghiglione home was restored as a residence in 1964 by Capitol Hill developer William Richards and architects Huff and Drayton.

For more than sixty years (1897-1963) the building served as a factory for organ builder Samuel S. Waters. The factory was heated by a pot-bellied stove and was completely without electricity; its machinery was run by a novel gasoline engine that is now in the Smithsonian. A balcony ran around the interior of the old factory and this was kept intact for the 26-foot-high living room. Also retained were the brick walls and pine ceiling, with original beams.

The house has an Old World flavor. The front door and the doors leading to the master and guest bedrooms were carved in Madrid. The wrought-iron chandelier in the living room and the smaller chandeliers on the balcony are from the rubble of a Moorish-style movie house in Baltimore, Md., the Valencia Theatre. The six-foot crucifix is from southern Mexico and dates from the early 1800's. Throughout the house there are 17th Century furnishings, a chest, two English court cupboards, and a dining room table.

Although no longer an organ factory, the building retains a musical atmosphere. "Quartets Recording," the water color by the front door, is the work of a young Chicago artist, Gladys Nilsson, whose paintings were featured in the Corcoran Gallery's recent exhibition of six Chicago artists, The Hairy Who. Noel Rockmore's paintings of New Orleans jazz musicians, collected last year in Preservation Hall Portraits, are represented by portraits of Billie and Dede Pierce and drummer Sammy Penn.

On the balcony of the living room is a small collection of music boxes and musical objects, including a 100-year-old French carousel music box. The balcony also serves as a study for the Ghigliones and houses most of their 3,000-volume library.

In the hallway to the upstairs bathroom is a display of letters, photographs, and other memorabilia relating to the history of newspapers in America.

The upstairs bedroom contains "The Family," a massive oil painting by a young New York artist, Ann Steinbrocker, and two Australian aborigine bark paintings. The larger aborigine work is an "x-ray" painting of the mythical kangaroo, Kandarik, who taught the aborigines to dance. The balcony outside the bedroom is ornamented by ironwork which was part of the original organ factory's sidewalk fencing.

In the hallway to the master bedroom downstairs are four generations of Ghiglione family photographs. The master bedroom features an unusual Victorian brass bed and leads to a bath that includes a selection of wood blocks, a serigraph by William Weege entitled "Get Behind the Movement," and a steam room.

The garden, primarily a spring garden featuring camellias, rhododendrons, magnolias, dogwood trees, and azaleas, is arranged around the swimming pool.

TOUR HOUSE NUMBER 2

715 East Capitol Street, S. E.
The home of Messrs. Darrell Phebus and Delray Green

As one enters the living room of this house, the blending of the modern with the Victorian is clearly evident in the furniture and colors. The hand-blocked wallpaper contains many of the warm colors used throughout the house. The original ceiling molding has been preserved, and the large ceiling medallion has been very well restored. The fireplace in the living room, surrounded on both sides by built-in, ceiling-to-floor bookcases, has also been restored to its original wood finish. The area oriental rug is believed to be over 200 years old. The large black leather chair with the carved frame and the ram's head chair are both from the Victorian period, as is the cobalt-blue liqueur glass holder. The table on which the liqueur glass holder is located was built circa 1830.

The dining room is primarily contemporary, with the exception of the impressive breakfront and the crystal chandelier. The dark walls, combined with the use of crystal, chrome, and wood, have produced a subtle combination of elegance and intimacy. Of particular interest are the displayed works of art by Capitol Hill artist Douglas Hendershot. These are collages done totally with paper.

The middle bedroom contains a quilt at the bottom of the bed, as well as the one under the desk in the hall, made by Mr. Phebus' great-grandmother. The straight chair has also been in the family for several generations, and was used originally in the kitchen. The headboard for the bed was a lucky find, having been left in the house by the former owner. Only minor work was needed to restore the headboard.

The chest in the large master bedroom has been restored and the warm glow of the wood and the exact matching of the grain show careful handcrafting. The color of the drapes and matching bedspreads is echoed in the painted bookshelves and walls. The use of blue and brown has enhanced this abundant use of color.

The kitchen is the most vibrant room in the house, with parrot green walls and white cabinets. It has been designed for a smooth flow of work and has many additions of color in curtains, tablecloth, utensils, and appliances. The sliding glass doors at the back adds to the brightness of the room, and provides easy entry to the rear garden.

The secluded rear garden can be entered from the house, or from the side gate leading down the side of the house. A row of trees affords privacy to the users of the garden, and the combination of azaleas, rhododendrons, roses, ivy, and summer flowers offers to the observer a pleasing respite from the cares of the world.

TOUR HOUSE NUMBER 3

333 E Street, S. E.
The home of Mr. William F. Creager

The look of today...with a wink at the past.

This striking renovation of a former store was completed in a remarkably short time by Capitola, Inc., a firm owned by Mr. Creager and Mr. and Mrs. Sprague Thresher.

Enclosed in exposed brick, the interior flow of space houses an eclectic grouping of handsome furnishings and collections ranging from Mercury-glass candlesticks to 250-year-old "Finger pattern" Royal Worcester porcelain to contemporary paintings by Pat Koch.

A narrow entry hall, with its rococo hall stand and sparkling chrome chandelier, leads to a unique dining platform, furnished with antique bamboo and contemporary Marimekko fabrics, and step-down living room with its balconied 25-foot light shaft. The galley kitchen, with its multi-level working platforms of solid maple counter, is paced with a large collection of crockery and copper.

Heading the floating stairs, art nouveau stained glass leads to a bay-window library-music room. Soaring 15-foot rough-hewn bookshelves contrast the Chinoiserie lacquer caned reading chair, the art nouveau chaise lounge in yellow velvet, the exquisite red and pink Aubusson tapestry rug, and Mr. Creager's 1855 Chickering rosewood square piano.

In the light-filled bath, an antique French baker's stand has been pressed into service to hold plants, towels, and a collection of tins now containing shaving items.

Across the catwalk is a sleeping parlor with its own keyhole fireplace. An ornate brass bed and mirrored ante-bellum wardrobe complement the rattan daybed and Victorian caned steamer chair.

TOUR HOUSE NUMBER 4

633 E Street, S. E.
The home of Dr. and Mrs. J. Gordon Bell

A family of six, including four children under five years of age, live in this tall, ivory house. The house was adapted from a building that once housed Scotty's Barber Shop and five small apartments. The structure was gutted and the large rooms at the rear of the house are entirely new.

The first room to the right as you enter the house is the formal dining room. Decorated in the fashion of the great houses at Kenmore and Gunston Hall, the crown moulding, damask draperies, and oriental carpet blend to create the atmosphere of formality. The oil painting in imitation of the American primitives, was done by a young Cuban-American artist out of enthusiasm for his new-found home. The print of Queen Victoria over the buffet is over 100 years old.

The four children in the family most often dine beneath the handmade "animal farm" chandelier in the kitchen. The quarry tile floor and modern equipment, from instant boiling water to a Lazy Susan in each corner, help to make it a useful as well as pleasant room.

The Adam mantel in the living room, an 18th century portrait, and the rosewood cabinet, set the tone of a formal living room. Miniature Japanese willow trees form a canopy for the garden and form a backdrop of green through the window seat bay.

The antique hunting prints at the bottom of the stairs are unusual for the violet and plum colorings, instead of the usual red hunting clothes.

On the second floor a center bedroom is occupied by two small girls, aged nine months and four years old. The 18th century shirt closet provides generous space for play clothes and starched dresses. The cherry cradle, handmade 200 years ago, is still in use. The crocheted rug and an English oil painting of the countryside lend to the warmth of the room.

At the end of the second floor hall is a large study with Thai wallpaper, period French and English furnishings. Of interest are the newell posts of the bar which were rescued from an older Capitol Hill house, and the collection of mustache cups and shaving mugs behind the bar. The chandelier over the gaming table is unusual for its hunting horn design. The room abounds with antique hunting prints.

Before continuing to the third floor of the house, one might glimpse at the master bedroom and the delicate mantel which is also rescued woodwork from a departed Washington house.

On the third floor the boys of the family, aged three and five years, hold forth. Their room, designed with open space and durability, includes a Biedemeyer desk, two well-traveled trunks, and a handmade Ecuadorean rug, now used as a wall-hanging. The crucifix near the door is typical of a Mexican peasant cottage. The ceiling beams are of old wood which has been refinished and oiled.

The bathroom on this floor was decorated for the use of both small boys and guests. The window-door leads to an adjoining sundeck which offers a view of a lovely Capitol Hill neighborhood and the United States Capitol.

TOUR HOUSE NUMBER 5

525 7th Street, S. E.
The home of Mr. and Mrs. Harry H. Lunn, Jr.

The Federal style townhouse was built in 1967-68 and is organized into separate living areas on each of the three floors: on the first a guest suite and a family living room; on the second, a formal living room, a separate dining room and kitchen; and on the third, a large bedroom-playroom for the children and a separate bedroom suite for their parents. The area in back of the house is divided into two levels, with a patio off the family living room and a small garden reached from the second floor living room.

The design of the residence, with its basically formal character and high ceilings, provides an excellent setting for the Lunn's art collection and the period furniture which they have acquired here and in Europe. While the art collection includes a number of contemporary paintings, its focus is on the fine etchings and lithographs of this century in which the Lunn's specialize in their gallery on Capitol Hill.

The art collection begins in the spacious entry foyer where the works by Bonnard, Giacometti, Maillol, and Vlaminck are hung together with a charming 19th century portrait of Madame du Barry. Two Louis XVI style chairs flank an epoch Louis XVI mahogany card table.

The guest room is furnished primarily in Louis XV style and the pieces are 19th century copies of the original period. Art in the room includes several water colors by Lars Bo, graphics by Ikeda, Pascin, and Vlaminck, and a painting by the contemporary Indian artist, Akbar Padamsee.

The family living room is a mixture of modern furniture and several American antiques, including a 19th century pie safe and a late Victorian architectural bookcase. On the mantle over the fireplace are two pieces of pre-Columbian pottery from Peru and an 18th century Chinese lacquer box. A number of etchings by Juan Downey, the Chilean artist now resident on Capitol Hill, are hung in this room.

The formal living room on the second floor is almost completely French in decoration, with the exception of an antique American library table of the Duncan Phyfe period. The soft greens and roses of the large Persian rug centering the room are repeated in the fabrics covering a Louis XVI style sofa and bergeres and chairs of the style of Louis XV and Louis XVI. These pieces are copies made in later periods. Of particular interest are a Louis XVI commode dating from 1790, probably made in Holland from designs imported from France, and a rare small bed-settee of transitional Louis XVI-Directoire style, which dates from about 1795.

Over the mantle is a large and very avant garde screen print-collage by the English artist Joe Tilson which somehow co-exists with the other art in the room, including two rare lithographs by Redon, an Escher mezzotint, and works by Dubuffet, Lipschitz, Bellmer, Kitaj, Downey, Giobbi, Lars Bo, Van Dongen, and Rouault.

A passageway from the living room leads to the formal dining room where an antique crystal chandelier hangs over the dining room table, both pieces discovered in the Paris flea market. An American corner cabinet, circa 1800, and an early Victorian sideboard were acquired in Capitol Hill antique shops. The Louis XVI style dining room chairs were made for the Lunnns in Paris. The dining room table will be set with antique English silver and French porcelain and crystal. Of interest as well are the Chinese export porcelain set of five vases in the cabinet and the Hester Bateman silver teapot and stand dated 1792 on the sideboard.

Art in the dining room includes an important painting by Pierre Carron, another by Akbar Pademsee, a Matisse lithograph, and a water color by Francois Dosseur, who was an uncle of Mrs. Lunn.

The third floor living quarters will not be shown on the tour.

TOUR HOUSE NUMBER 6

537 5th Street, S. E.
The home of Miss Patience Lauriat

This house is a fine example of a new house made "old." The present owner, with many pieces from her family, plus several from her years in the Far East, has made the house into a traditional one from a "modern Federal" home, built in 1964.

The library, on the right as you enter, represents a conglomeration of things from abroad and the owner's family. The oil paintings are by a Dutch-Indonesian artist, Dolf Riks, now living in Bangkok, Thailand. There are several East African carvings. The small statues in the bay window are by a Japanese sculptor, Seiji Saito, as is the larger piece on the living room hearth.

Apart from the 1891 Steinway baby grand piano, the living room is dominated by a couch built in 1816 by David Jenks for his bride. He was the great-great-grandfather of the owner and the son of the Governor of Rhode Island. The ivory miniature to the left of the couch is of Mr. Jenks, originally incorporated into a locket, the back of which (below the miniature) contains a lock of his hair. The round, inlaid wood coffee table was originally a library table purchased by the owner's father from an old library in Germany, now cut down. The Georgian secretary contains several pieces of old family china from around Boston and an old Lustreware tea set purchased in Holland 70 years ago. The tray above the music cabinet contains a sampler done in 1793 by Rena Fisher, a great-great-grandmother of the owner.

Blue Canton china is the main feature of the dining room. The cuckoo clock, German-made, was purchased at the Centennial Exposition in Philadelphia in 1876 by the owner's grandparents. The portrait above the folding Queen Anne table is of the owner's aunt, done circa 1890 by John F. Stacey. The pewter pieces are mostly British.

The lower part of the stairway wall is covered with temple rubbings from Wat Po (Temple of the Sleeping Buddha) in Bangkok. They represent scenes from the Ramayana, the Iliad of the East. The pictures along the upper portion of the stairway concern Louis A. Lauriat, the founder of the family in this country. He migrated from Marie Galente, Guadeloupe (French West Indies) in 1806, after training as a chemist in France, and was one of the first balloonists in America. Later, he went to California in the 1848 gold rush, travelling back east several times, but did not find gold and ended his days as a manager of a general store.

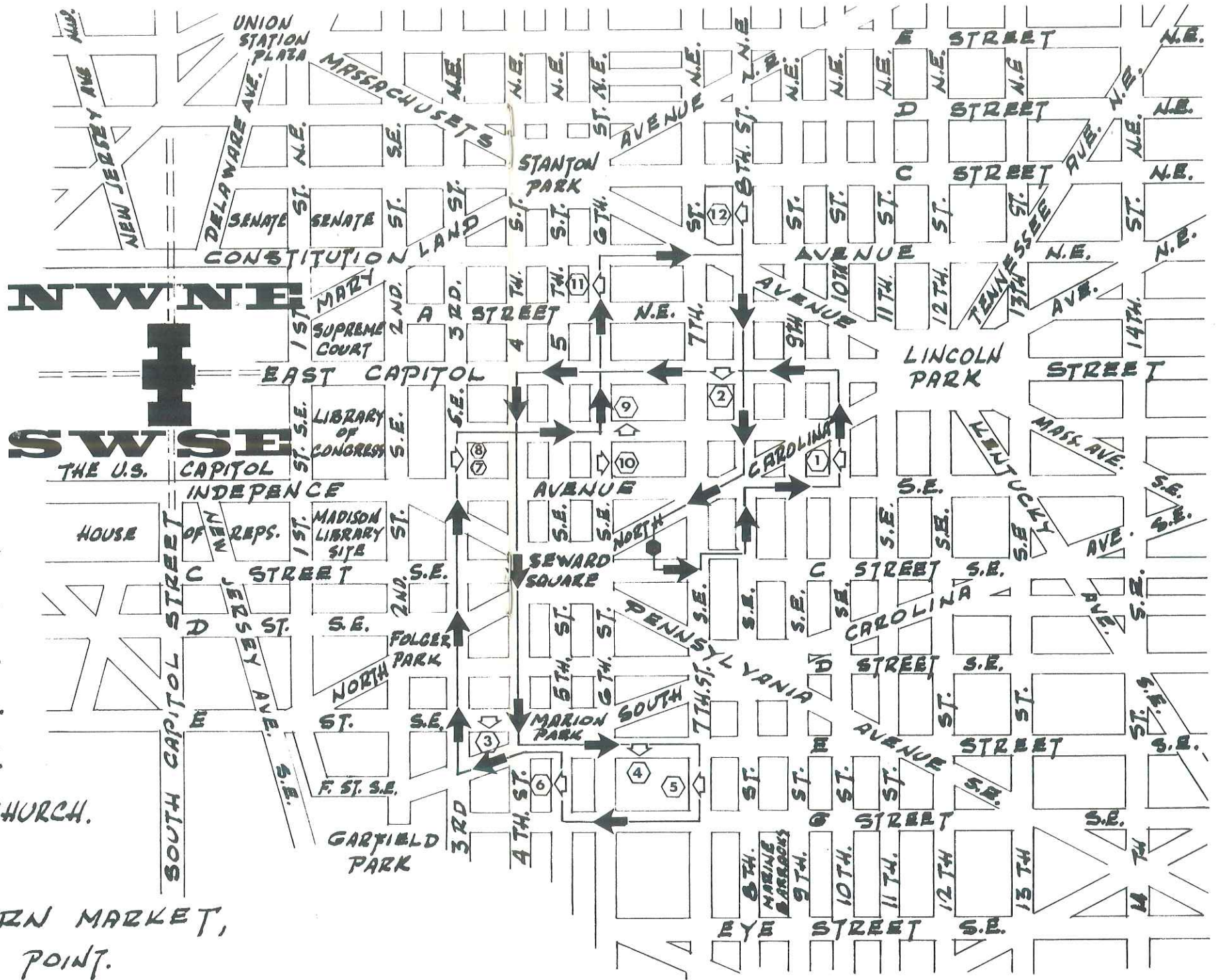
The main bedroom is dominated by a four-poster bed, built about 100 years ago. The hanging above the fireplace is a Cambodian silk funeral cloth. The desk and Chippendale chair are reproductions of about 50 years ago, given to the owner's mother as a wedding present. The small pitchers in the cabinet above the file case were collected by the owner's mother on her many trips to Europe. Under the collection of family pictures there are several old toys and pieces of memorabilia used by the owner's ancestors.

The old-fashioned thunder-mug set in the yellow front bedroom is Minton china and was purchased by the owner's mother over 80 years ago with the first \$25 she saved from her allowance. The silver bureau set belonged to the owner's grandmother.

"Age of Innocence" punch will be available during the tour on the patio.

TOUR MAP

- NUMBER 1
111 10TH ST. S.E.
- NUMBER 2
715 E. CAPITOL ST.
- NUMBER 3
333 E ST. S.E.
- NUMBER 4
633 E ST. S.E.
- NUMBER 5
525 7TH ST. S.E.
- NUMBER 6
537 5TH ST. S.E.
- NUMBER 7
124 3RD ST. S.E.
- NUMBER 8
118 3RD ST. S.E.
- NUMBER 9
604 A ST. S.E.
- NUMBER 10
128 6TH ST. S.E.
- NUMBER 11
124 6TH ST. S.E.
- NUMBER 12
222 8TH ST. N.E.
ST. JAMES
EPISCOPAL CHURCH.



◆ EASTERN MARKET,
STARTING POINT.

TOUR HOUSE NUMBER 8

118 3rd Street, S. E.
The home of Mrs. Harriet Gregory and Mrs. Constance Wieman

Inside this 1890, satin brick, cylinder bayed, 3-story townhouse are traces of its decline and rise. Furnished mainly with fine Virginia antiques, the house also retains and is enhanced by much of its own history and evidences of former owners and occupants.

Built by a doctor who had his offices on the first floor, the house has alternately seen use as a tenement and one-family residence. The owner, Harriet Gregory, and chief refinisher, Constance Wieman, enjoy the convenience of an "early American" kitchen on the second floor, from which they view one of the city's better kept alleys, Library Court. The first floor kitchen, redone by the previous owners, is also in daily use. The only evidence of a third-floor kitchen, now a small bedroom, is a sink enclosed for guests use.

Other relics of the past which have become dear are the old bathtubs - well-worn - and some of the old floors which Mrs. Wieman has refinished by hand, without removing such history as water marks and, of all things, the print of an old flatiron in the living room!

One must look to see beyond the eye-catching oriental rugs and beautiful furniture to the other objects of art and comfort which make for "eccentric livability." Some will remember this house as the place with tomatoes and squash growing in the front yard, with herbs and flowers. The tomatoes will be back, but the squash has had to give way to expanding rosebushes.

TOUR HOUSE NUMBER 7

124 3rd Street, S. E.
The home of Mr. and Mrs. Henry A. Lange

This home was built in 1885 and was one of the first houses restored (1952) in Capitol Hill's renaissance. Before that time the house and its twin, a former Chinese laundry, were vacant and condemned. In 1953 the house was purchased by Justice and Mrs. William O. Douglas.

Passing the worn walnut paneled kitchen, the combination living-dining room is rickly furnished in a combination of French and English traditional furnishings. A triangular French china cupboard contains a variety of Lowestoft and Rose Medallian porcelain pieces. A fine but severely simple chest of drawers and a Hepplewhite slant top desk are complemented by a richly colored seven-by-fifteen-foot Ferrahan oriental and a lovely Joshigan. Mr. Lange's interest in the events surrounding the assassination of Abraham Lincoln and the involvement of his great-great aunt, Mary Surratt, in the conspiracy, are evidenced in his extensive library on the subject. The first two volumes of the very rare three-volume set, "Trail of the Conspirators," are perhaps the most interesting to collectors.

A most genteel facility will be found in the powder room, on the way to the sunny master bedroom with French doors to the roof-deck.

Through the intimate brick garden and over the carriage house garage an informal bar and game room is guarded over by a somewhat forlorn blue marlin relieved of life some years ago by Mr. Lange.

TOUR HOUSE NUMBER 9

604 A Street, S. E.
The home of Messrs. John Overbeck and Boris Goodman

As one enters the living room the interests of the owners are apparent: art, music, antiques, yet combined for practical modern living. The art collection ranges from the 15th to 20th centuries.

The earliest work, an illuminated woodcut, Strassburg, 1488, portrays "Joannes Gerson as a Pilgrim to the Holy Land." A similar study of Gerson has been attributed to Albrecht Durer. There are three Rembrandts: a velvet-like study of "St. Jerome in a Dark Chamber," signed and dated in the plate, 1642; "A Sleeping Puppy Puppy," formerly in the Brunswick Museum; and "The Artist Drawing from a Model," an 18th century impression. Goya is represented by two works, a brilliant 1st edition, 1864, from his Proverbs, "Two Heads Are Better than One," and from his Caprichos, "Who is More Devoted?" a satire of the artist and the Duchess of Alba. The German expressionist Kaethe Kollwitz is represented by two major works, "Working Woman's Profile Left," 1903, and a "1927 Self-Portrait." The French are represented by a delicate Lautrec, a study of the actress "Cassive," 1895; Renoir's "La Danse a la Campagne," circa 1890; Degas' "Mary Cassatt at the Louvre;" a rare unpublished plate from Rouault's Miserere, and Redon's haunting "Head of Christ," 1887, and exhibited at the Museum of Modern Art, 1961-62. On either side of the late 18th century Adam Maryland mantle are two Chippendale chairs: the corner chair is American; the arm chair is English in the Gothic taste. Over the piano are pre-Civil War portraits of August and Mary Regina Overbeck. Another great-grandfather of Mr. Overbeck, Henry Graf, made the sofa, circa 1820. In front of the sofa is a rare Persian vase rug, crowned with an orange iris. Over the door to the library-dining room is an oil by the New York artist Cynthia Basil.

The library-dining room combines the 18th century with the modern. The Queen Anne breakfast table, circa 1730, the Windsor chairs, oak Chippendale side chairs, and the American bow front Hepplewhite chest with its original brasses, circa 1790, form a simple roll to the May Wilson "Mother and Child," the Cabaniss "Mother and Child," and the stark expressionist woodcut of Emil Nolde, "Annette," 1906.

The kitchen cabinets were hand decorated by Mr. Goodman, inspired by a family antique child's china cabinet on the refrigerator.

Leading up the stairway to the second floor are colored engravings by the English artist Henry Salt, 1809.

The mixture of the old and new is most striking in the large front bedroom. On one wall there are ten small engravings from Hans Holbein's Bible, 1538, which form "The Dance of Death." Above this is the German expressionist Barlach's interpretation of the same subject. On the long wall are Durer's "Man of Sorrows," two fine Piranesi engravings, contemporary works by the Italian artist Italo Vivaldi, and a tray painted by Mr. Goodman depicting all the flowers in the garden from another Capitol Hill home he helped to restore. (A tile of the exterior is over the bathroom door.) The stained glass used for a table came from a demolished Hill home of C Street, S.E. There is a fine collection of family miniature furniture in the Empire Gothic secretary.

The studio-bedroom contains water colors of Paris and Rome, and more works of Vivaldi.

TOUR HOUSE NUMBER 10

128 6th Street, S. E.
The home of Mr. William A. Travis, Jr.

This interesting home has been a house for less than a third of its 100-year lifetime. It was originally built as a bakery, and the brick baking ovens remain in the basement of the main section nearest Independence Avenue (the address being on what was then B Street). Later in the 1800's two separate additions were built along Sixth Street, which explains the three different levels on the first floor of the present home.

Restoration hardly describes what has been done here; the present building is far better than anything that was there before. The bakery was followed by a grocery, which housed its pickles and chesse in what is now the living room. It became slum housing with the demise of the grocery, and was the chief neighborhood eyesore until Mr. Travis bought the property.

The original frame exterior, with broken and dirty weatherproofing, was replaced with aluminum siding, resembling clapboard, by the owner. The attractive color of the shutters is attested to by the numerous strangers who ring the doorbell asking for assistance in search of the same result.

The house is now made up of a large and graceful living room with a long hallway leading to the dining room. Off the hall are the powder room and a compact kitchen. Through large glass doors in the dining room, the patio, boasting a cascading fountain, can be seen.

The second floor has two large bedrooms, a bath, and a hall that is cleverly used as a study. The staircase wallpaper is of particular note.

Mr. Travis has some genuine collector's items in his home. A credencia (used to hold communion wine on the altar) dates to the 15th century, and there is an opaque water color (quash) of Napoleon, dated 1840, by the great French artist Nicholas Toussant Charlet, and attested to by the Art Encyclopedia, Theime Becker, as one of a series of the artist's last works, and used as the illustration in Napoleon's diary of St. Helena. There is also a Victorian walnut desk from John D. Rockefeller's Paris apartment, a small table from the home of Noah Webster (part of the Whitney collection), and many more articles of value and interest.

The art collection also features 11 pastels and one oil painting by Glen Cooper Henshaw. On the first floor there is an angel and child, 13th century carved wood statue. Also included in the collection is a group of black Wedgewood, and Louis Philippe serving plates. The living room now has custom-made built-in cabinets, while the living room furniture is predominantly Louis XV and Louis XVI French original pieces, with some 18th century English pieces.

TOUR HOUSE NUMBER 11

124 6th Street, N. E.
The home of Mr. and Mrs. Robert Cantrell

This charming house is an 11-room, bay front Victorian house built around the turn of the century. It also has a one-bedroom English basement apartment, which is rented by the owners.

The living room and dining room have matching mantles in the Adam style which were obtained from the old Raleigh Hotel on Pennsylvania Avenue. The runs in the living room and dining room are Ghoms (animated).

The kitchen has an English window, beamed high ceilings, and walnut cabinets. The chandelier was purchased in Florence, Italy, when the Cantrells were on their honeymoon and before the house was purchased by them. It is wrought iron and was made circa 1700.

The Tiffney shade in the breakfast room overlooking a small bricked patio was purchased at the Goodwill outlet on Pennsylvania Avenue at a nominal price.

Their art collection includes in the living room an original oil by Sandys after Gainsborough of the Duchess of Devonshire. In the dining room there is a painting of Catherine the Great by the Russian artist Pilo, painted in the 18th century. In the library there is a mountain primitive by Mrs. Tracy from Virginia, an oil mural. Also in the library is a painting of a merchant from Baltimore, possibly John Hopkins. In the bedroom there is an original oil of Mrs. Cantrell by Mike Tanzar, an impressionist portrait.

The library has a seven-foot oak sea chest or blanket chest, a small baby grand piano with carved Adam legs. The rug is a Sarouk. The lamp is Irish marble and silver with etched fluted tulip shade.

The Cantrell's bedroom is of Victorian walnut.

The nursery and playroom and sun porch has the iron baby bed, painted gold, which was Mrs. Cantrell's, as well as a walnut youth bed (also Mrs. Cantrell's family youth bed) which is small, narrow, and Victorian.

The guest bedrooms on the third floor are a conglomeration of heavy old Victorian furniture which was in both families. The front bedroom has an autographed picture of Jeannette Rankin to Mrs. Cantrell, her cousin. The room is referred to as the Jeannette Rankin bedroom and has huge castle-like Gothic Victorian bed and matching dresser with marble top.

The tea set is a seven-piece Victorian service purchased at Sloan's auction and used by Mayor Washington to serve the Prime Minister of Canada, Mr. Trudeau.

In the dining room there is a walnut cupboard which is from Mr. Cantrell's Virginia home. The secretary in the living room is mahagony, circa 1850, with Sheraton legs.

TOUR HOUSE NUMBER 12

222 8th Street, N. E.
The Parish Hall of St. James Episcopal Church
The Reverend William Lloyd Goodrich, Rector

St. James Parish Hall was built in 1892 and subsequently has been the scene of many joyous occasions, including the Capitol Hill Restoration Society's Christmas party two years ago, and the tea for its House and Garden tours, both this year and in 1968.

Today, it is the scene of the Capitol Hill House and Garden tea, and while there isn't a roaring fire, visitors to the Hill will have the occasion to rejoice at the magnificently landscaped gardens, highlighted by the display of azaleas. These gardens represent many years of work on the part of the vestry and members of St. James.

The members and officers, and especially all those who worked so many weeks to make this tour successful, invite the friends, guests, visitors, and neighbors of Capitol Hill to enjoy fully the tea and other refreshments prepared as a climax to this year's tour.

Tour Chairman: Mrs. Keith K. Eggers
Publicity: Mrs. Stuart Auerbach
Tickets: Mr. Richard Bloemeke
House Selection: Mrs. Samuel Bledsoe
Booklet and Poster Production: Mr. Philip A. Ridgely
Hostesses: Mrs. Byron Schumaker
Tea: Mrs. Gerald Goldinger
Jitney: Capitol Hill Kiwanis Club (Mr. Leroy Dunn)
Treasurer: Mrs. Robert Kreinheder
Patrons: Mr. Austin L. Beall
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Tour Day Committee: Mr. Jack Goodwin
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Members of the tour committees are especially grateful to Mrs. Eve Eggers for her patient and sometimes long-suffering leadership during the weeks of work on the tour arrangements. Her cool competence kept the planning on a forward course, assuring the splendid success of the endeavor.

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The Capitol Hill Kiwanis Club welcomes this opportunity to serve the community by participation in the Restoration Society's House and Garden Tour.

This expression of community service, which is an objective of Kiwanis, is endorsed by every club member.

The concept of service to the community is further exemplified through members encouraging local business organizations, such as the Coastline Cab Association, which is donating time and effort to the tour, to participate in this community event.

The Capitol Hill Kiwanis Club wishes the Restoration Society success with this year's tour and desires that in some small way its participation will contribute to this end.