

CAPITOL HILL
RESTORATION SOCIETY
16th Annual
House and Garden Tour



May 13, 1973
Tour 2-6 p.m. Tea 4-7 p.m.
Starts at Eastern Market

CAPITOL HILL RESTORATION SOCIETY
BENEFIT: CAPITOL HILL DEFENSE FUND

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 over 870 persons, some of whom do not reside on Capitol Hill, but who are interested in the cultural and social development of this area.

The purpose of the Society is to preserve, support, and encourage the preservation of historic sites and buildings on Capitol Hill, to encourage good practices in the 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 for the benefit of those who are willing to commit themselves 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 will do whatever is possible to preserve Capitol Hill in its present condition as a residential neighborhood.

The Society's activities include participation in community affairs in an effort to help solve problems involving transportation, reduction in crime, beautification and cleanliness of Capitol Hill's streets and parks, and other activities. To further these aims, this year's tour proceeds will be contributed to the Capitol Hill Defense Fund.

The Society seeks to identify and foster the restoration of historic landmarks on Capitol Hill. Notable examples of this activity are the Belmont House, the birthplace of John Philip Sousa, the Frederick Douglass House and Christ Church, Washington Parish. Its most recent identification is Eastern Market on Seventh Street, Southeast between North Carolina Avenue and C Street, Southeast, site of this year's Tour Tea.

It cooperates with government agencies and commissions with a view to preserving the community interests of the Hill's varied 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. Finally, it maintains close and active liaison with the Congress to support legislation which will benefit both Capitol Hill residents and the entire city of Washington.

The Society sponsors the now famous Capitol Hill House and Garden Tour, presently in its sixteenth year, when its residents open their homes and gardens to show visitors the best examples of old house restoration, versatility, originality and variety, as well as the adaptability of these old houses to today's life.

A full year's dues of \$5.00 a person or \$7.00 for a husband-wife membership are collected early in the Society's year, beginning in September. The Society meets at 8:15 p.m. on the second Monday of each month, at the Capitol Hill Presbyterian Church at 4th and Independence Avenue Southeast.

Interested in becoming a member? Write to:

CAPITOL HILL RESTORATION SOCIETY
Post Office Box 9064, Southeast Station
Washington, D. C. 20003

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Zagami Realty Co., Realtor
A Friend
A Friend
A Friend
Anonymous
Anonymous
Anonymous
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Anonymous

Mr. and Mrs. William A. Stringfellow 635 E Street, Southeast

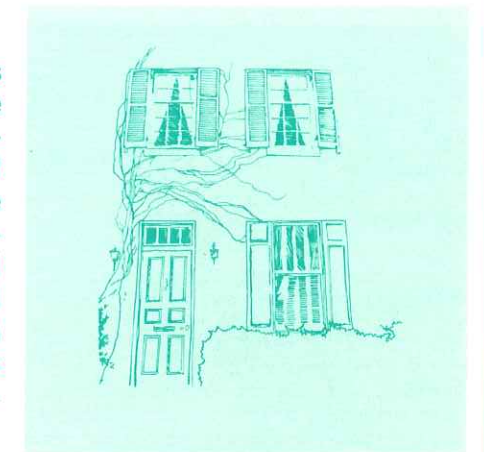
The Stringfellows bought their flat-front, white brick house only a year ago. Though large enough for entertaining, the house has an intimacy and scale that are most appropriate to the daily lives of this busy couple.

From front to back on the first floor, there are a den, dining room, kitchen and sun room. Random width flooring is found throughout the first floor, contrasting with white walls and trim. Many of the furnishings and accessories are family heirlooms. A brass stern plate in the den, for instance, was salvaged from a sinking ship off St. John's Island, Georgia by Mrs. Stringfellow's grandfather in 1890. The wood tea caddy on the mantle and the 19th century clock are from the families of Mr. and Mrs. Stringfellow, respectively.

Beyond the compact kitchen is a cheerful sun room where the owners dine most often. The collection of 19th century bottles and Indian artifacts were found at the family homestead, "Andell Plantation," on St. John's Island. Viewed from within or without, the formal garden contributes an impression of space. The garden squirrel was cast and finished by Mr. Stringfellow's sister.

On the second floor, a large living room occupies the space once devoted to two bedrooms. French doors open to a sundeck. Paintings by Richard Bryan depict a 17th century house on St. John's Island and St. Michael's Church, Charleston.

The third floor has a guest room in which hangs a brass rubbing made by Mrs. Stringfellow in a 13th century church in England, and the master bedroom. Dried flower arrangements throughout the house were made by Mrs. Stringfellow from materials gathered on St. John's Island.



TOUR HOUSE NO.2

**Mr. William Aldrich
Mr. Douglas Hendershot
336 G Street, Southeast**

One of the Hill's oldest, this red frame farm house once stood alone, completely detached from its neighbors. Though now bracketed by turn-of-the-century brick houses, there remains sufficient open space for front and side gardens. Not content with exterior greenery, however, the owners have found room indoors for a great variety of decorative plants.



As both Messrs. Aldrich and Hendershot are graphic artists, their house reflects a concern for color and craft. The marble mantle in the living room, for instance, has been rubbed with color to match its walls. The original pine floors have been waxed rather than varnished to produce a warm, soft glow. A rya rug made by Mr. Hendershot and works of both artists add personal interest to the living room.

Complete renovation of the kitchen has resulted in a room that is warm, cozy and inviting. The back staircase and a separating wall have been removed to be replaced by freestanding stairs of the owners' design. Work space and plants abound, drawing hosts and guests to a Swiss walnut settee which interrupts the central traffic pattern. Upstairs from the kitchen is a combination guest room and studio. A double row of tissue paper—the raw material for collages assembled by Mr. Hendershot—adds color to the room and conceals unsightly radiator pipes.

Across a narrow upstairs is the bedroom. Additional masses of plants thrive in the ideal southern exposure. This room houses a library devoted to the theater and a collection of posters which depict vintage movie stars.

TOUR HOUSE NO.3

**Dr. and Mrs. Arthur Frank
123 Fifth Street Northeast**

An interesting architectural feature of this red brick, late Victorian row house is the large drawing room, originally two smaller rooms, on the second floor.

The mantles in the library and dining room were found by the owners in another Capitol Hill house and are well-suited to their present surroundings. The first floor library contains a large 1903 engraving of Frankfurt on the Main, smaller engravings of Frankfurt and Weimar, wax impressions of a medieval Frankfurt city seal and of various German Imperial seals enclosed in a French vitrine.

The restored oil painting in the dining room is attributed to Sir Henry Raeburn; flower paintings throughout the house are by Dr. Frank's father, Florida artist Henry Frank.

The kitchen, designed by Dudley Brown, has a double-angle hanging railroad lamp, a Scottish dresser with thistle design and mirrored pie-shelf, and a cherry drop-leaf table.

The yellow French salon set in the front part of the second floor drawing room dates from circa 1860; the long rose-colored rug is an old Saraband. The large restored 1895 photograph above the Empire sofa is of Mrs. Frank's great-grandmother. On the chest to the right of the doorway in Dr. Frank's study is a very early American mahogany surgeon's case.

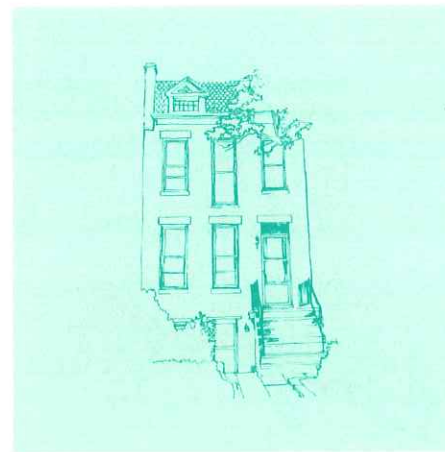
The marble wash basins in the large third floor bathrooms were salvaged from Washington's old Willard Hotel prior to its closing. The tester bed in the master bedroom is American, circa 1815-1830; the bed in the little girl's room is Victorian.



TOUR HOUSE NO. 4

**Mr. and Mrs. Frederick C. Moore
630 Massachusetts Avenue**

Color has brought new life to this four-story house, acquired only a year ago by Frederick Moore and his wife, Mimi, whose own superb graphics are an important element of its interior design.



Because the first floor is occupied by an apartment, the Moores' living area is on the second. White walls draw attention both to the graphics so much in evidence and to carefully refinished chestnut woodwork. The living room boasts parquet floors and a raised brick hearth, above which hangs a rubbing from a burial plate in a London church. A Charles Eames chair by the fireplace shares this room with an 1890 oak rocker, whose orange and yellow upholstery introduces a colorful theme for the dining room.

Here, an undulating super wall graphic in vibrant color reflecting those of the rya rug is background to a Victorian chaise, startling in orange velvet. The marble-topped sideboard is of 19th century vintage and has been expertly refinished by Mrs. Moore.

Upstairs, the master bedroom contains a striking brass bed flanked by hanging lamps fashioned from gasoline funnels. Linen venetian blinds above the stained window shutters were designed by Mrs. Moore. In the guest room, one wall has been covered with twine strung from nails at quarter-inch intervals on top and bottom. Off the upstairs hall are also a bathroom, a color environment in orange, red, yellow and magenta, and Mrs. Moore's studio.

TOUR HOUSE NO. 5

**Miss Mary Swann
209 Tenth Street, Southeast**

Careful attention to detail accounts for the charm of this 100 year old, flat-front brick house. Though small in appearance, its interior dimensions have been enhanced by the addition of an exceptionally large (20' x 30') living room and a resourceful use of available space. The exterior is original, but the interior has been completely reconstructed.

The kitchen is located in the middle of the house, providing easy access to living and dining rooms. Red, the dominant color, imparts warmth to the ceramic tile floor, countertops and the Venetian Renaissance wallpaper. Note that the ceiling is beamed and that the storage pantry is camouflaged by a pair of double doors salvaged from an old house and stained to match the kitchen cabinets.

Each of the three bathrooms is unique, but they share marble floors, also a feature of the entrance foyer, marble countertops and ornate brass fixtures. In one of the baths can be found a sunken marble tub. A sliding glass door opens to a travertine court. Here a ladder leads to a rooftop sundeck.

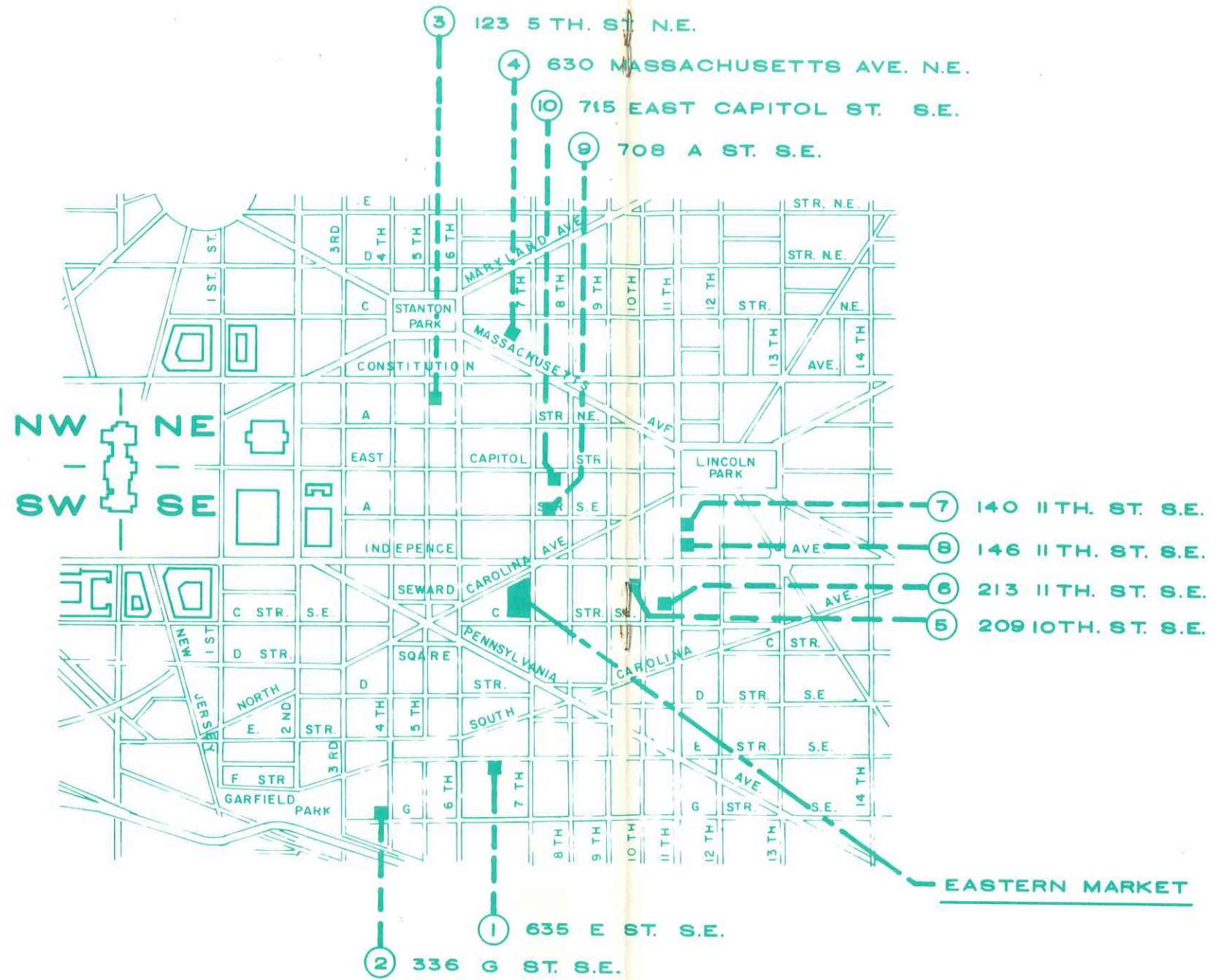
The marble mantle in the owner's Williamsburg blue and red bedroom was found at the now-demolished Providence Hospital at Third and E Streets, Southeast. Visible from this room are the formal garden below and the detached carriage house.

The den, at the front of the house, serves as a versatile entertainment area. The ceiling paper resembles Renaissance panelling and the walls are covered with grass cloth.

Throughout the house, be alert to amenities which lend beauty and livability: brass hardware, imaginative lighting, an interior communications system, ample storage space under stairs and along the halls, all contribute to successful design.



TOUR MAP



TOUR HOUSE NO.6

Mr. and Mrs. John E. Hogan 213 Eleventh Street

This red brick house, with its domino and dentil brick fancywork, received the restoration award from the Capitol Hill Restoration Society in 1972. The owners have furnished the interior with antiques which complement the exterior of their 1903 townhouse.



The living room, painted a soft gray green has an unusual mantle, hand-carved in Milan in 1890. It was found in Alexandria and rebuilt. The fireplace wall was designed to accommodate the mantle. Refurbished shutters from DuPont Circle houses are at first floor windows, complemented with formal drapery.

The dining room has a banquet table which can seat twenty. The elegance of this room is heightened by a specially designed crystal chandelier and a rare oriental rug into which is woven a pattern of thirteen medallions. The acorn, symbol of hospitality, can be found on an unusual gilded French mirror above the mantle. The 1790 mahogany china closet is a fine example of Maryland craftsmanship.

In the kitchen, the owners designed a corner chimney-stove which includes an indoor grill and nearby, a command center from which communication to all parts of the house is possible. King Edward oak coronation chairs and a former round poker table serve dining needs. A walk from the kitchen through the children's play area and family garden leads to the side gate.

TOUR HOUSE NO.7

Mr. and Mrs. Joseph Lee Scott 140 Eleventh Street, Southeast

Though they share the 1857 facade of historic Philadelphia Row, designed by Gessford, the two homes shown today represent entirely different approaches to interior design. The Scotts, who have lived here for ten years, chose to accentuate period architecture with components salvaged from other homes of the same era.

When first acquired, this three-story house was divided into five separate apartments. Photographs of house and garden, displayed in the dining room show what the owners found in 1963. Structural changes included removal of the kitchen from the rear to the middle of the house. Much of the original Georgia pine flooring has been saved and repaired.

The front door opens to a narrow hall. At the left, an imposing pair of doors, once used at the Capitol Hill Republican Club, lead to a spacious living room. Here, noteworthy features include the marble mantle, one of a pair found in a house on Twentieth Street, N.W., a mantle-side bell pull made by Mrs. Scott, and a pair of chairs in the Louis XIV style.

A gallery hall provides access to the traditional dining room. Walnut shutters on the hall windows are from a house on Massachusetts Avenue, N.W. In the dining room a mirrored wall screens a pass-through to the kitchen. The garden room beyond has heavy plate-glass

windows and a door from the District of Columbia Building at 14th and E Streets, N.W., removed during a remodeling project.

The garden itself is now a gem. Notice the fountain and surrounding plantings. The loggia was found elsewhere and adapted to its present use.



TOUR HOUSE NO.8

Mr. and Mrs. Richard Wolf
146 Eleventh Street, Southeast

In contrast to its neighbor a few doors away on Philadelphia Row (no.140), the Wolf house harbors a striking contemporary interior, demonstrating the versatility of an otherwise traditional design. Faced with a stripped shell in 1964, the Wolfs and architect Hugh Jacobsen have since created a dramatic, but warm environment. Exposed brick contributes an impression of strength most evident in the soaring two-story living room. Access to lower and upper floors is provided by a spiral stairway in the living room. The spacious living room seems larger, and the garden nearer, by a generous use of glass.



The furnishings are contemporary classics: a living room conversation group is comprised of a Florence Knoll sofa, a Mies van der Rohe Barcelona table, and two Wassily chairs by Marcel Breuer. Above them, and illuminated from the ceiling, hangs a strong black and red print by Leonard Baskin.

Dark-stained wood floors are covered by oriental rugs, whose bright colors and patterns are the special interest of Mrs. Wolf. There is a rose-red Bokhara in the dining room, a Chi-chi and Qum in the living room and a multi-colored Hamadan runner in the long hall.

A further statement of the owner's contemporary bent is provided by paintings and prints on white or brick walls in the dining room. These include a Miro lithograph, Carol Summers' color-rich "Chief's Blanket" and portraits of the Wolfs' daughters by Ellen Lawrence. From another era, but just as much at home in this setting, is the handsome pair of 19th century heirloom Russian candlesticks on the credenza. Other paintings to note are a small oil of artichokes and fruit by Warren Cutter in the hall, and the silkscreen "Variant VII" by Joseph Albers in the powder room. The garden and carriage house were designed by Robert Abrash.

TOUR HOUSE NO.9

Mr. and Mrs. James W. Meek
708 A Street, Southeast

This house was built around 1900. The peaked roof was removed by the previous owner but otherwise the restoration in 1969 entailed no major changes, leaving intact its dominant Victorian character.

The entrance is unchanged with its tile and wooden rose petal wall moldings. Up the stairs is the original heavy wallpaper wainscoting. The woodwork on the first floor is chestnut. All the sliding doors are original. The majority of the lighting fixtures came with the house.

The mantled cabinet in the dining room matches the working mantle in the small parlor. It has a Victorian painted oak finish. Additional track lighting was necessary here to display the paintings, most of which are by Paul Kontny, a German native now living in this country. Other paintings of interest on the first floor are by Escher, Koller, Bradi Barth, Robert Watson and Luis Eades.

The kitchen was designed to accommodate family meals, preserve the back staircase, yet open into the garden. The narrow wall cabinets replace the conventional overhead cabinets.

The garden shade encourages a natural woodsy environment of perennials and evergreens which separate the children's play area from the patio. Nighttime lighting emphasizes the depth of the yard.

The second floor contains a den, guest room, bath and master suite. The long hall allows more space for paintings. The only addition to this floor was a master bath. The pine woodwork has its original finish.



TOUR HOUSE NO. 10

**Mr. Delray Green
Mr. Darrell Phebus
715 East Capitol Street**

Approximately 103 years old, this house, adorned on the outside by a Victorian panoply of architectural scrolls, volutes, and raised eyebrows, boasts an interior that combines old with new. Whether traditional, contemporary or antique, the furnishings reflect their owners' interest in art and comfortable surroundings.



As with many houses on the Hill, an initial restoration has been followed by refinements which meet the taste and needs of the current owners. Features of the traditional living room include a 19th century wood mantle, a gilded mirror to accentuate height, and a fine foliate ceiling medallion. The dining area is distinguished by its deep color and striking mirror wall. Though once enclosed, the staircase now stands free, making it a sculptured focus. A crystal chandelier handmade in Georgetown to the owners' specifications hangs above the modern dining table.

The kitchen cabinets, drawers and central work island are painted lacquer-like white. Shutters at the windows are sharply black against white woodwork. A walk through sliding glass doors leads to a new elliptical swimming pool and surrounding garden.

On the second floor are Mr. Phebus' studio and the owners' bedrooms. Mr. Phebus' bedroom reflects his fondness for Victorian color and pattern. A patchwork quilt covers the spool bed. Period-framed family pictures hang against mulberry walls over a Chinese-red lacquered chest. His grandmother's desk and rose velvet chair are near the window. Mr. Green's bedroom is modern by contrast. Mission red walls are background to paintings by Carlos Lopez, William Aldrich and Douglas Hendershot.

MARKET FIVE GALLERY

Market Five Gallery is a community-supported gallery. It is sponsored by the Area Five Arts Council, a non-profit group of artists and laymen, appointed by the D. C. Commission on the Arts. Their purpose is to bring the Service Area Five community (from the Capitol to Maryland Ave.-Bladensburg Rd., past the Arboretum, down the Anacostia to South Capitol St.) into a close working relationship with their artists. Such community support of artists and their art is desperately needed in this country, but rarely seen.

Too often young talent dies for lack of notice. Even established artists have difficulty finding outlets for their work, and these outlets are, for the most part, located in the center of the city, out of the neighborhoods. Some artists, especially actors, have to leave the District and go to New York in order to practice their art. Art should be everywhere. It should be here, on Capitol Hill.

The Council's goal is to give Area artists, both performing and visual, a place to present their work, to practice and sell it. We have given them the space, at Market Five Gallery. Now you, the community, must give them an audience which supports them.

Won't you join us? Today, at the tea? This exhibit is just the beginning. We will be open weekends, starting June Second. We are opening with love and volunteer help, but our artists must have an audience. Please come.



At the conclusion of the Capitol Hill Restoration Society's Sixteenth Annual House and Garden Tour, the members and officers of the Society, and all of the many friends of the Society who have worked these past months to make this tour successful, invite you to the Tea at Market Five Gallery – Eastern Market.

Tour Chairman.....	Mrs. Paul N. Perrot
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Tour Booklet.....	Mr. Douglas P. Wheeler
Tea.....	Mrs. Wilcomb Washburn
Tour Booklet Map	Mr. Ferenc Goldinger
Photography.....	Del Ankers
Art Show Coordination	Miss Catherine L. Held

The Capitol Hill Restoration Society wishes to express its deep appreciation to the hundreds of persons who have given so generously of their time, talents, and efforts for this Sixteenth Annual House and Garden Tour.

All the members of the Tour Committees wish to express to Joanne Perrot their appreciation for her patience and understanding, time and effort, during the last few months. Her leadership made the Tour the success that it is.