

**CAPITOL HILL
RESTORATION SOCIETY
17th Annual
House and Garden Tour
May 12, 1974**

CAPITOL HILL RESTORATION SOCIETY BENEFIT: CAPITOL HILL DEFENSE FUND

Now in its nineteenth year, the Capitol Hill Restoration Society has grown with the historic community it serves to become an important force for preservation of an architectural heritage and the amenities of urban life. It is an active organization of more than 1,000 members whose talents and interests comprise the diversity of Capitol Hill, but who share in common a commitment to the continued vitality of this residential community. Not all of its members are residents here, or homeowners, but all have discovered that same sense of authenticity which increasingly attracts new residents from other parts of the city and its suburbs.

Since 1955, the Society has spoken positively about the importance of Capitol Hill as a place to live. When words alone have failed to dissuade those who would replace streets with highways, open space with parking lots, or homes with high-rise office buildings, the Society has sought redress from its city government and the courts. It is a party to the legal action which recently resulted in modification of the city's zoning procedures. It makes recommendations to the Zoning Commission on matters which affect the community. It joins like-minded organizations to support initiatives which benefit the city as a whole, and to oppose those which might impair the residential environment of Washington. And it follows closely Congressional activities which are of interest to the membership.

The history of Capitol Hill and its architecture warrant special attention, as the Society was

organized to nurture respect for a heritage which can be traced to Pierre L'Enfant's map of the Federal City, first published in 1791. A member of the National Trust for Historic Preservation, the Society seeks to identify and protect historic landmarks on Capitol Hill. The Society supports pending legislation to establish a Capitol Hill National Historic District and has undertaken a survey of buildings on the Hill in connection with nomination to the National Register of Historic Places. Noteworthy among the Hill structures already listed is Eastern Market, whose restoration is being undertaken by the District of Columbia with assistance from the Society. The Market, at North Carolina Avenue and Seventh Street, S.E., is an important community center and the site of this year's House Tour Tea.

In sponsoring an annual House and Garden Tour, the Society seeks to share with its neighbors and friends a glimpse of the charm for which Capitol Hill is acclaimed. Proceeds from the Tour and other activities throughout the year sustain the Capitol Hill Defense Fund, which has been used to promote the Society's objectives.

A monthly newsletter helps to keep members informed of the Society's activities and of current events on Capitol Hill. The Society meets on the second Monday of each month at the Capitol Hill Presbyterian Church, Independence Avenue and Fourth Street, S.E.

Additional information about the Society can be obtained by writing to:

Capitol Hill Restoration Society
P.O. Box 9064, Southeast Station
Washington, D. C., 20003

We hope you will want to join.

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TOUR HOUSE 1

Mr. William E. Webb, Jr.
 523 Seventh Street, Southeast



This is a "two-in-one" house whose components are an original frame dwelling (circa 1720) and the flat-front brick section, visible from the street, which was added in 1850. The ornate cornice and black shutters complement the interesting window pattern of six lights over twelve on the first floor, nine over nine on the second and six over six on the third floor.

When purchased in 1966, the house was completely gutted, redesigned, and restored to its present configuration. Simple lines, broad doorways and windows underline a feeling of great space that is not apparent from without. The rooms are designed for separation of activities, maximum privacy, and ease of maintenance.

On the library table in the wide entrance hall is a pair of 16th century Spanish cathedral tapers and above the table an interesting arrangement of pictures.

At left, double doors open to a large formal dining room. Double doors throughout facilitate placement of furniture and a pleasant traffic flow for large parties. The crystal and orolu chandelier once belonged to Frances Perkins, first woman cabinet member under Franklin D. Roosevelt. The large antique French tapestry over the sideboard provides a focal point for the room. The furniture throughout the house is a delightful mixture of antique, semi-antique and contemporary.

There is emphasis in the kitchen on built-ins and sliding shelves. The built-in stove and charcoal grill are vented by a wide custom built hood. Double windows look out to the terraced garden. A step down to a small breakfast area leads to a study beyond, or through French doors to the terrace.

Upstairs, half a flight at a time, are spacious levels devoted to living and sleeping areas. The split-level effect is the result of joining the "new" part of the house to the old without changing the ground elevation. On the second floor levels are a formal living room, a music room complete with an 1895 Rosewood piano, and a library opening to the second garden level. To the right of the fireplace in the library is a handsome collection of Staffordshire which is noteworthy. The third floor contains three bedrooms.

The late 18th century Adam style mantelpiece in the living room was imported from a Scottish manor house. Several curio cabinets, one an inlaid French piece from the Duke of Wellington's estate, contain minerals and porcelains collected by Mr. Webb.



TOUR HOUSE 2

Honorable Fortney H. Stark
137 C Street, Southeast

Known as the "bookend houses" because the kitchen wings are set back, this dwelling and its twin were built in 1873. It was the childhood home of General Anthony C. "Nuts" McAuliffe.

The great classic cornice of the French style Victorian house is hollow sheet metal. Its cut-out window cornices, plaster moldings and ceiling moldings are superb examples of flamboyant Victorian. There are original plaster moldings in the living room and dining rooms, where fire-

places are embellished with white marble mantles that had once been in the home of President U. S. Grant.

Following restoration by C. Dudley Brown in 1968 for the Honorable and Mrs. Rogers C. B. Morton, its owners received an award from the Restoration Society. Mr. Brown did further interior design for the present owner in 1973.

On the parquet floors in the living and dining rooms are contemporary Chinese rugs. The painting over the mantle, "Heated Canyon," by California artist A. Terrill, faces a large Japanese painting, "Pioneer People," by Jihei Hoshi.

Near the fireplace is the plaster model of a head, mounted on a wood block pedestal, by Benjamin Buffano. The bronze casting from this model is in the Oakland Museum. Ben Shahn's "Flowering Brushes" hangs behind it. Near the dining room entry is a mahogany English architect's table.

The Queen Anne dining room table and chairs are English. In the English walnut china closet is a collection of Imari china. The four portraits of Congressman Stark's children are by Stella Epperson. The brass fender before the fireplace bears oriental motifs. The pierced-work, six-arm chandelier is of copper and brass.

The kitchen, added in 1900, has a pressed tin ceiling from which hangs a brass railroad lantern. Upstairs, in the entry to the garden bedroom, hangs a painting by Nong, one of three in the house.

In the master bedroom is a large English secretary desk beside the Franklin stove. A Hong Kong chest of drawers, much traveled with Lt. Walter Hunter Blair in 1883, is near the entrance to the dressing room. The painting "Snow Song" by Peterson is over the mantle.

TOUR HOUSE 3

Mr. Don C. King
209 C Street, Southeast



Thought to pre-date the Civil War, the original house consisted of the dining room and upstairs bedroom. The living room and bay were added at a later date. The interior has been gutted and the present arrangement designed by the current owner who, with the help of Mr. James Morrison, a collector and builder, added the house's most attractive features.

In the entrance foyer are two primitive works of art on wood by an unknown painter. The living room mantle once stood without a fireplace on the second floor. The dining room walls are of oak panelling from the lobby of the since-demolished Dodge Hotel. The stained glass window was salvaged from an unknown source. Noteworthy furnishings in this pleasing room include a massive buffet, more than 200 years old, and a poker table which belonged to Mr. King's grandmother.

In the kitchen are beams found on the floor of a cabinet maker's shop, and behind the stained glass window, a collection of old bottles, including some found on East Capitol Street. An old store's oil lamp hangs from the kitchen ceiling. The origin of the marble sink in the powder room can be traced to the Emerson Hotel in Baltimore. The collection of silent movie prints seems particularly appropriate to the eclectic decor chosen by Mr. King.

Upstairs in the bedroom hangs a mammoth train painting found in a Capitol Hill antique shop. A taste for the old has also found expression in the den, where the floors are original. An intriguing bar has been crafted from an old hand-carved mantle and stained glass. Mr. Morrison's skill is exemplified here by wood wall panelling and ceiling beams. The portion of the house now serving as a gallery was once a porch. Off the gallery is a clever utility room.

Pleasant outdoor living in the city is made possible by a patio which features Victorian period furniture.



TOUR HOUSE 4

Mr. and Mrs. Hugh C. Evans
108 Fifth Street, Northeast

This is one of a row of bay-front red brick houses constructed after the turn of the century by Captain Samuel Walker, a Capitol Hill builder. While retaining the late Victorian harmony of its sisters, Mr. and Mrs. Evans have designed a new house behind the facade.

Walls were removed and the space pattern altered to suit the life style of the Evanses. The traditional double living room gave way to one long room with a formal fireplace facing of tipocream Italian marble. The floors are random width oak. The original yellow pine window frames in the bay were stripped and stained a warm chestnut. A simple living room is the foil for wood, bronze and welded steel sculptures, and paintings, by artists James Twitty, Joan Miro, Harvey Moore, Graciela Boulanger, Robert Kuhn and Elliot Offner.

What was formerly the rear of the double living room is now a large double closet and a powder room. In the powder room, refinished, hangs the over-mantle mirror from the original living room. Two of Duncan Hazelwood's drawings hang here. Throughout the house, the white walls are the setting for graphics and oils which reflect the Evans' intense interest in art. And always there is a sense of space, made possible by the subtle layout.

The original dining room is now the gallery kitchen. A Knoll white plastic round table and chairs are adjacent to the wall where hangs Burkert's "The Knife", a heavy layered oil in greens, yellow and orange.

The former kitchen is now the dining room. The entire rear wall of the house has been removed and replaced with a window wall, opening to a small formal garden edged with English ivy and bamboo. Pennsylvania blue stone in an early-American pattern covers the dining room floor and the terrace, further enlarging the space.

The fireplace wall is of handmade French Lorraine white lime brick. Over the raised hearth is a plaster painting by Luboski reminiscent of French cave paintings. On the wall opposite the buffet is a painting by Sam Gilliam.

Upstairs, skylights bring daylight to the hall and one of the bathrooms. The garden bedroom with its window wall opens to a wide balcony. A brick wall, the upper part in pidgeon-hole brick mounted with boxes of miniature roses, provides privacy to this sunny room, with its own dressing room and bath.

TOUR HOUSE 5

Mr. and Mrs. Richard M. Schmidt
115 5th Street, Southeast

Since 1871, stained glass windows have dictated the style of this Victorian interior. French fabric above the original tin wainscoting is illuminated by a crystal bubble light fixture found in a Capitol Hill antique shop.

A visitor to this house, whose structural elements have never been changed, is welcomed first by a walnut hall-tree. A period piece which introduces the Victorian theme, this accessory was owned by Mr. Schmidt's mother. Here, as elsewhere in the house, high ceilings allow ample clearance for the larger dimensions of antique furniture.

To reline a woodburning fireplace in the front parlor, it was necessary first to remove the English tiles and walnut mantle. Recently replaced, these look as they did when first installed. In the room are two paintings, "The Old Lady" and "The Bartender" by the Vermont artist, Dick Clark. The striped Victorian chair was purchased at the Goodwill in Washington several years ago. The desk in the back parlor painted in the Chinese manner is a very old piece which has been owned by the Schmidt family for many years.

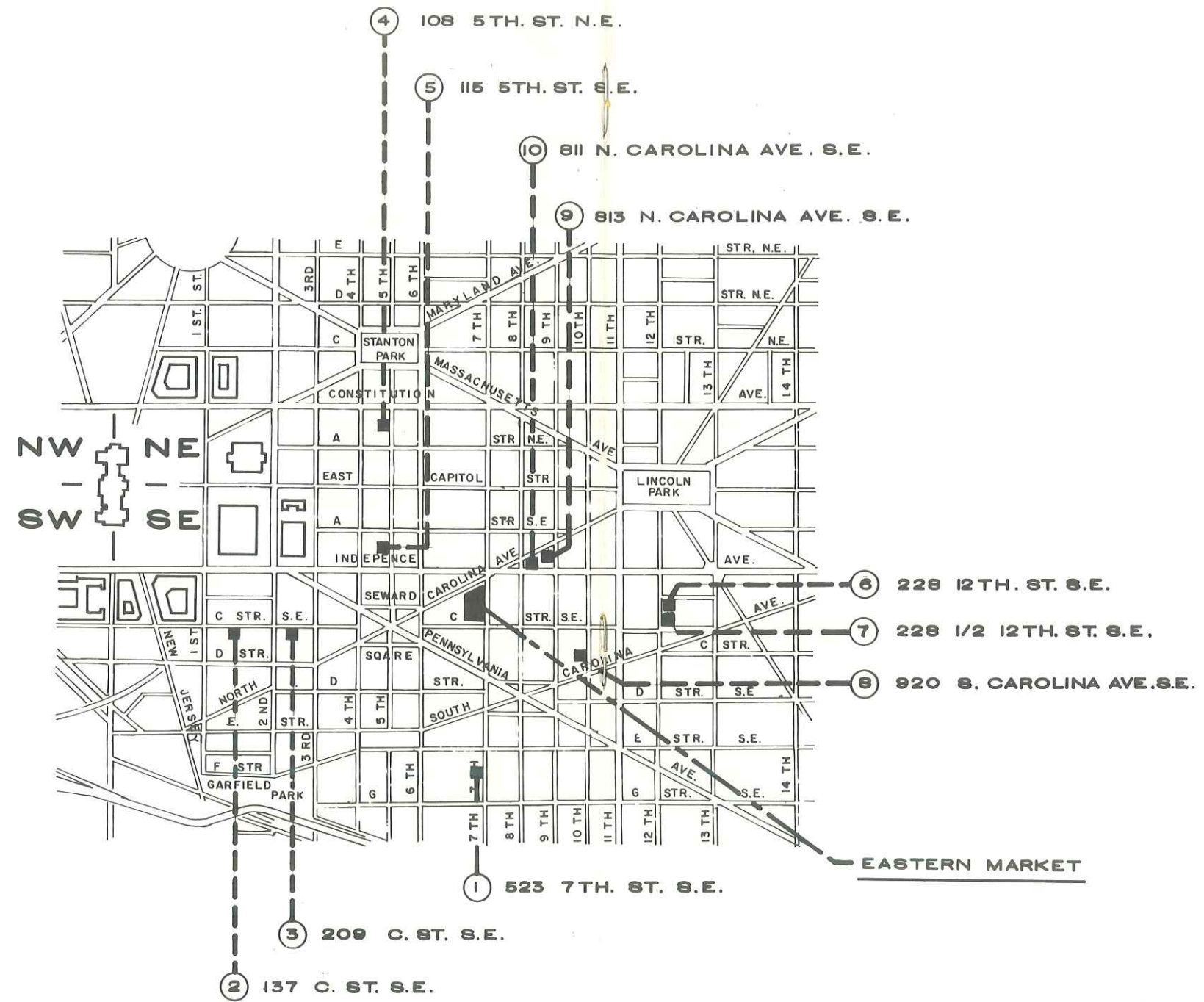
The embossed plaster molding found throughout the first floor is particularly ornate in the back room, now used as a study. A local contractor built the file drawers for Mrs. Schmidt. Roman shades are made of a Swiss material which reflects the pattern of an Oriental Rug in the room. Among the pictures displayed are prints dated "Washington 1905" and found by the Schmidts in Denver.

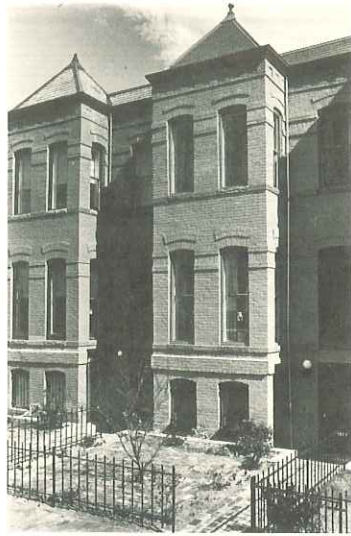
Downstairs, in the spacious kitchen and family room area, can be found an old ballot box from Colorado, now put to good use as an end table, and a miniature stove carried about by travelling salesmen in Kansas to demonstrate their wares.

A Victorian motif is carried through to an exceptionally large dining room which served the last owner as an office. Oak furniture is predominant, and the chairs, with unusual brass plates, came from Kansas. An identical pattern, in fabric and paper, has been used to coordinate walls, sideboard, and window shutters. The hanging lamp is indeed a family fixture, having made five moves with its owners.



TOUR MAP





TOUR HOUSE 6

Mr. Victor Kamber
228 Twelfth Street, Southeast

TOUR HOUSE 7

Miss Melinda Upp
228-1 / 2 Twelfth Street, Southeast

Two in a row of five turreted brick town houses on 12th Street are being shown this year. The late 19th century houses were all bought and gutted by architect Robert Hess, who redesigned and finished them in late 1973.

Mr. Hess' interior floor plans were subject to change by purchasers as their needs might require. While Mr. Kamber adhered closely to the design first developed by Hess, Miss Upp has made an entirely different use of similar interior dimensions. The comparison is striking.

Because the houses are now air-conditioned, Mr. Hess was free to close the windows with single pane glass. Floors were raised to the base of windows on the second living level. The first floors are devoted to apartments with street-level entrances and access to tiny gardens in the rear. Exterior iron staircases leading to the second level have been replaced with interior staircases. The former entrance to each house is now a single pane window above the new front door.

An arched hall at the top of the stairs in Miss Upp's house leads to the dining room and a sunken living room. To the left of the stairs is a powder room and a large, sunny kitchen. This room, with orange and yellow accents against white walls, is filled with plants and has a roomy eating area.

Miss Upp's living room, like the dining room in the Kamber house, is two stories tall. Mr. Kamber's red, green and white kitchen overlooks his dining room. The rear walls of both houses are of heavy textured plaster slashed with vertical single pane windows on either side of an arched brick fireplace. The pantry walls have been stripped to reveal soft, warm, red brick. One wall of each house is partially covered with weathered barn siding, defining the former floor line. Oversized, burnt glazed tile covers the floors.

The second floor in Miss Upp's house is reached from a staircase leading from the dining room in the center of the house to two bedrooms and a bath. The three rooms and two baths on

Mr. Kamber's second floor, however, are reached from the living room at the top of the first flight of stairs.

Both houses have recessed ceiling lighting. The new floors are pegged.

The ceilings in both front bedrooms reveal lines of the sloping roof and turrets. The exposed beams add texture. Miss Upp uses this room for guests and as a study. Strong patterned yellow and orange curtains hang at the windows. In his front room, Mr. Kamber has used soft green to complement the 80-year-old Iranian rug which had belonged to his grandparents.

Mr. Kamber's middle room is used as his study. The walls are orange. Several paintings and drawings, including Ron Searle's lithograph, "Young Cat Already Regretting Puberty," hang on the walls. A guest bedroom overlooks the garden. Mr. Kamber has added a skylight over his stairs to show paintings and drawings in the best light.

Miss Upp chose to have only two rooms on the sleeping level. The second bedroom is hers. Here the rear wall is brick and has an arched brick fireplace. The Jenny Lind bed and the spool day bed both came from her father's family. Her blue and white quilt was made by her grandmother. The pen and ink sketches are by her mother. The wood lintels over the windows are solid oak.

In Mr. Kamber's living room, painted a soft pongee gold, are a pair of 110-year-old Jacobean arm chairs. A collection of American and Near Eastern brass and copper pots hold some of his many plants. Several Maurille Prévost Parisien scenes, a Helen Siegel lithograph, a sculptured head, and a portrait of Mrs. Halpern by Congressman Halpern can be seen here.

On a corner cupboard beside the sofa stands a commemorative George Washington plate, a gift from Barbara Howar.

Miss Upp's house had been an establishment of ill repute prior to renovation, a matter of no small interest to its present occupant and her neighbors. A sheet from the general assessment of 1893, which hangs in her bedroom, shows that the row of town houses was then owned by a David Turner and lists the value of the land at \$203, with improvements worth \$1,400.





TOUR HOUSE 8

Mr. Michael Teague
920 South Carolina Avenue, Southeast

By rearticulating the floor plan, Mr. Teague has turned a small late Victorian-style brick house (circa 1907) into an efficient, expansive and comfortable home.

The old iron work balcony was added to the flat front building in 1962 when Mr. Teague began restoration work. The entrance was widened to accommodate double doors and the windows were widened and dropped to floor level.

The long, narrow hall is floored in random-laid waxed slate. The entrance to the living room at left has been widened, raised and fitted with double doors. The partition between the double living rooms has been removed to make one large room.

Twin handwoven Portuguese rugs were expressly made for this room. Arrangements of French pewter measures, tankards and plates and Meissen Napolenic figures share shelf space between the front windows with art and history books.

At the room's center, behind one of a pair of facing sofas, is an early 19th century (1820) New England melodeon, inlaid with whale bone. Mr. Teague's great interest in the sea and maritime objects is evident throughout.

Drop leaf tables in both the living room and the brick-floored kitchen can be used for dining. Persimmon-colored walls bring warmth to the kitchen and provide a backdrop for interesting accessories, including Lebanese brass plates above the cabinets and Staffordshire figurines on the window sills. Beyond the kitchen is a small walled formal garden.

The den, on the second floor, was recently finished. Japanese grass paper adds texture to the walls and sets off a large two-panel Japanese screen. A shallow closet was designed to contain a Futon, a Japanese floor bed. The Portuguese rug here is a copy of an Abusson in beige, blue and gold. A shell-inland mask from New Guinea and a half model of the China Packet "Memnon" hang on the wall.

Surprisingly, one of the walls in the bathroom is hung with roof slate. The master bedroom was enlarged from two smaller rooms, the fireplace opened and framed in slate. A large 1810 tester bed dominates the room.

Creative use of space and attention to detail were Mr. Teague's criteria in renewing his house.

TOUR HOUSE 9

Mr. Charles Dupwe
813 North Carolina Avenue, Southeast

A glistening antique brass rail at the entry bespeaks the care with which this house has been restored over a five-year period by its owner, an architect.

Mr. Dupwe now occupies the upper two floors. His living room was originally two small bedrooms and a hall. It is a light, spacious area, seemingly larger than the sum of its parts, made possible by the removal of existing partition walls. Original window moldings were stripped and rubbed with oil. The large dining table doubles as a drafting table. Plants thrive in the bay and on the open stair. The carpeted kitchen has an efficient V-shaped working area opposite a floor-to-ceiling storage wall. The counter top is of heavy ceramic tile.

The top floor contains two bedrooms, a bath, and a carpeted roof terrace made possible by the installation of a door, brick banister, and special roofing material.

Folding arms on the 1889 love seat in the master bedroom permit its conversion to a day bed. Note that the bathroom contains a ceramic shower with built-in seat specially designed and constructed by Mr. Dupwe.

An enlarged stair leads to the lower level apartment, whose varied ceiling heights (7-14 feet) lend architectural interest. Photographs which adorn the walls are the work of Mr. Thomas Moran, the tenant.

Imaginative use of existing space—and the elimination of an off-grade wooden floor—have resulted in an unusually airy apartment. The former kitchen is now a bedroom with double sleeping loft; the ceiling soars to 14 feet.

On yet a lower level can be found the tenant's study. The entrance has been excavated and enhanced by the addition of French doors which furnish light and a view of the garden.

While three planting areas in the front of this charming house provide an opportunity for leisurely gardening, Mr. Dupwe has taken care to avoid the necessity of maintaining a lawn.





TOUR HOUSE 10

Mr. and Mrs. Howard A. Cohen
811 North Carolina Avenue, Southeast

Attention to detail and expressions of personal taste which combine the old and the new are hallmarks of this meticulous restoration. The 100-year old house is home to the owners and to the tenant of a second-floor apartment, reached by means of an exterior stairway.

Exterior brick and interior alike have been refurbished, or revealed for the first time as an alternative to the repair of crumbling plaster. Woodwork, including the intricate spindles of the interior stairway, has been removed when

possible, stripped and restored to its original condition.

The living room is dominated by a "light organ" whose designers are Mike and Judy Oldak, electrical engineers. The cabinet for this device and the fireplace mantle were built by the owner, an amateur carpenter, and Mr. Kevin Lancaster. Photographs in the living room reflect another of Mr. Cohen's talents.

A sense of continuity between living and dining areas has been achieved by the coordinated use of dining room wallpaper, living room draperies and sofa covering. A buffet and dining table were purchased from the previous owners because these now refinished pieces seemed particularly well-suited to this house. An otherwise dark kitchen, designed by Mr. Cohen, features practical wooden shelves and is illuminated by track fixtures on the ceiling.

Between the second and third floors, a stairway wall has been stripped to create an exposure of attractive red brick. Here, a library wall has been modified to admit a flow of natural light, which can be regulated by shutters. Exposed wooden beams and an antique roll-top desk bring warmth to the library, a work center for Mr. and Mrs. Cohen.

On the third floor, two large bedrooms have been made from four smaller rooms. The guest bedroom will undergo yet another change to serve as a nursery for the Cohen's first child. In the master bedroom, crumbling plaster has been replaced by a wood plank ceiling. The platform bed, with storage space beneath and a built-in dresser, were designed and built by Mr. Cohen.

The newly finished patio complements a relatively large rear garden, and further demonstrates the owners' commitment to careful planning.

TEA — Market Gallery Five at Eastern Market
North Carolina Avenue and
Seventh Street, Southeast

Eastern Market was placed on the National Register of Historic Places in May 1971, because it "contributes significantly to the cultural heritage and visual beauty of the District of Columbia." Designed by Adolph Cluss, a prominent architect who designed many post-Civil War buildings in the District, the original red brick building was completed in 1873.

An addition, which is the site of our tea today, was completed in 1908. It is here that Market Five Gallery, under the auspices of the Area Five Arts Council, a non-profit group of artists and laymen, sponsors functions of community interest from Spring through Fall. These include theatrical productions, an arts festival, a juried art show and a series of workshops.

The large, rectangular room, with its fine arched windows and great height, is a pleasant gathering place, even in its deteriorated condition.

A complete restoration, beginning with renovation of the exterior "shell," has been planned by the City. Funds for this purpose have been appropriated by the Congress and will be matched, in part, by historic preservation grants from the Department of the Interior. A Capitol Hill architect, Hans-Ullrich Scharnberg, is directing the restoration work now in progress.

Eastern Market is an outgrowth of the Eastern Branch Market, which opened in 1806 at 6th and K Streets, Southeast. In 1872, the Legislative Assembly voted \$90,000 for purchase of the present site and construction of Eastern Market. A functional building, typical of the commercial architecture of the period, Eastern Market has long been an important element of the Capitol Hill community, providing not only a specialized neighborhood market, but a gathering place for residents. Initially, there were 85 stalls which rented for \$3.75 a month. A "Farmers Line," or covered shed, which runs the length of the market, is located on the 7th Street side. These stalls and their varied tenants lend a festive air to the market on weekends, serving 5,000 customers from the Hill and surrounding communities.

**MARKET
FIVE
GALLERY**



At the conclusion of the Capitol Hill Restoration Society's Seventeenth 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 in Eastern Market.

Tour Chairpersons.....	Mrs. Paul N. Perrot and Mrs. Neil R. McDonald
House Selection.....	Mr. Lawrence Monaco
Publicity	
Print.....	Mrs. Jessie Stearns Buscher
Broadcast.....	Mr. Philip A. Ridgely
Patrons.....	Ms. Genie Hindall
Jitney.....	Mr. Robert W. Cotter
Hosts and Hostesses.....	Major and Mrs. Harry F. Ferguson
Art Design.....	Star Bullock + Associates
Printing Consultant.....	Mr. La Salle P. Caron
Tickets.....	Mr. Jon Heiden and Mr. Byron Berntson
Tour Booklet Consultant.....	Mr. Douglas P. Wheeler
Tour Booklet Map.....	Mr. Gerard Ferenc Goldinger
Photography.....	Mr. Paul Latham Perrot
Poster Distribution.....	Mrs. Samuel E. Fry, Jr.
Market Five Gallery Coordinator.....	Mrs. Van Carney
Tea.....	Mrs. Wilcomb E. Washburn
Green Scene.....	Mr. Joel Truitt
Community Services.....	Mr. Paul F. Beatley

The Capitol Hill Restoration Society expresses its deep appreciation to the 367 people who have given so generously of their time, talents, and efforts for this Seventeenth Annual House and Garden Tour and Tea.

For selling tickets in advance of the Tour, the Society is especially thankful to The Emporium, 305 Pennsylvania Avenue, S.E., the Capitol Hill Art and Frame, 623 Pennsylvania Avenue, S.E. and El Mercado, 208 Seventh Street, S.E.

The beauty of the Green Scene at the Tea was made possible by Plantasia, 661 C Street, S.E., which loaned many of the trees and plants.

Joanne Perrot and Catherine McDonald have given of their time unstintingly in the last few months, and for their generosity and patience all who collaborated in this effort extend to them a vote of thanks.

A SHORT HISTORY OF CAPITOL HILL

Residential Capitol Hill retains very much the appearance it had soon after the turn of this century. Its development prior to that time occurred during two important 19th century periods of growth, one before and one after the Civil War.

During the decades immediately following establishment of the Federal Government at Washington in 1800, Capitol Hill had no uniform pattern of development, but consisted of a few widely dispersed houses and three separate communities. One of these was a boardinghouse community of Congressmen and Senators clustered close to the Capitol. Another was a substantial residential development surrounding the Navy Yard, which had been established in 1799.

The third and perhaps most important of these early communities consisted of a commercial district along the Eastern Branch, now the Anacostia River, with major thoroughfares on New Jersey Avenue, M Street and South Capitol Street. This district was thought to represent the trend for future growth for Capitol Hill, and it fostered hopes for a grand and fashionable eastern city built around business activity and a principal waterfront section of Washington. Many of the early 19th century houses of this district may still be seen in the far southeastern sections of Capitol Hill.

When in the late 1800's Washington finally received the stimulus necessary for extensive residential growth, the course of development on Capitol Hill was altered. Hopes for a fashionable community were forgotten. Wealthy Washingtonians built new homes in the northwest. The number of Congressmen and Senators living in boardinghouses dwindled and a successful commercial district never materialized.

Capitol Hill developed, instead, as a very "respectable" middle class community. Its residents worked as government clerks, in the building trades, and as the proprietors of small businesses, creating for themselves a solid, stable community from which was absent the wealth and constant change of more prestigious neighborhoods.

The architectural record of this period on Capitol Hill remains remarkably intact. From the 1870s and 1880s, there have survived many examples of then-current styles, exemplified by the Frederick Douglass House and its popular French Second Empire or "Mansardic" design. The Museum of African Art now occupies this house and observes its tenth anniversary today. Also popular during these decades were simple flat front houses with metal overwindow and overdoor decoration, still to be seen all over Capitol Hill.

The major style of the 1880s and 1890s is perhaps today the most familiar on Capitol Hill. That is, the ubiquitous pressed brick-front house, each with a handsome and varied application of decorative brickwork.

This pleasing architectural diversity, so well preserved for more than a century, is among those attributes which account for the continued vitality of this residential community. Though still not "fashionable" in the sense intended by its early residents, Capitol Hill is today more revered than at any time since 1800.

SUSAN H. MYERS

TOUR HOUSES

- 1 523 Seventh Street Southeast
- 2 137 C Street Southeast
- 3 209 C Street Southeast
- 4 108 Fifth Street Northeast
- 5 115 Fifth Street Southeast
- 6 228 Twelfth Street Southeast
- 7 228-1/2 Twelfth Street Southeast
- 8 920 South Carolina Avenue Southeast
- 9 813 North Carolina Avenue Southeast
- 10 811 North Carolina Avenue Southeast