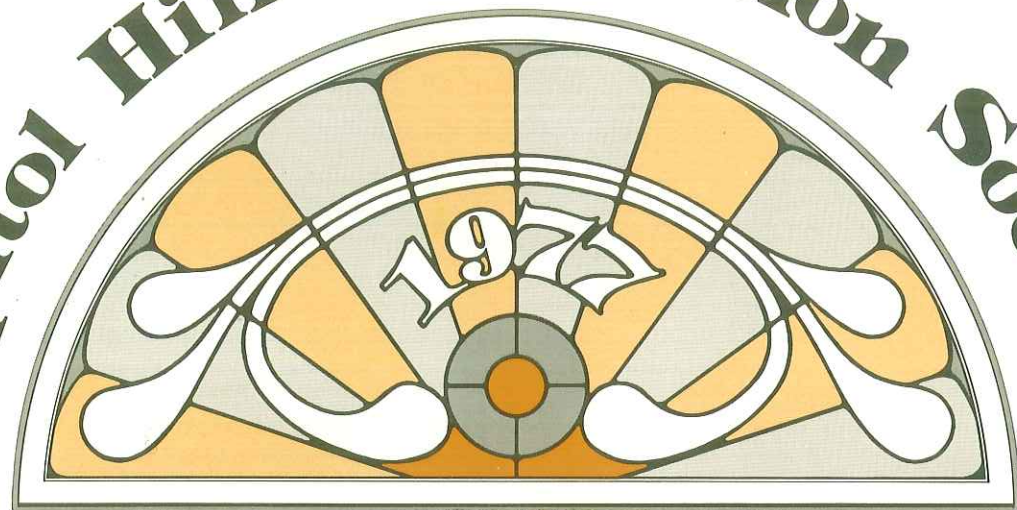
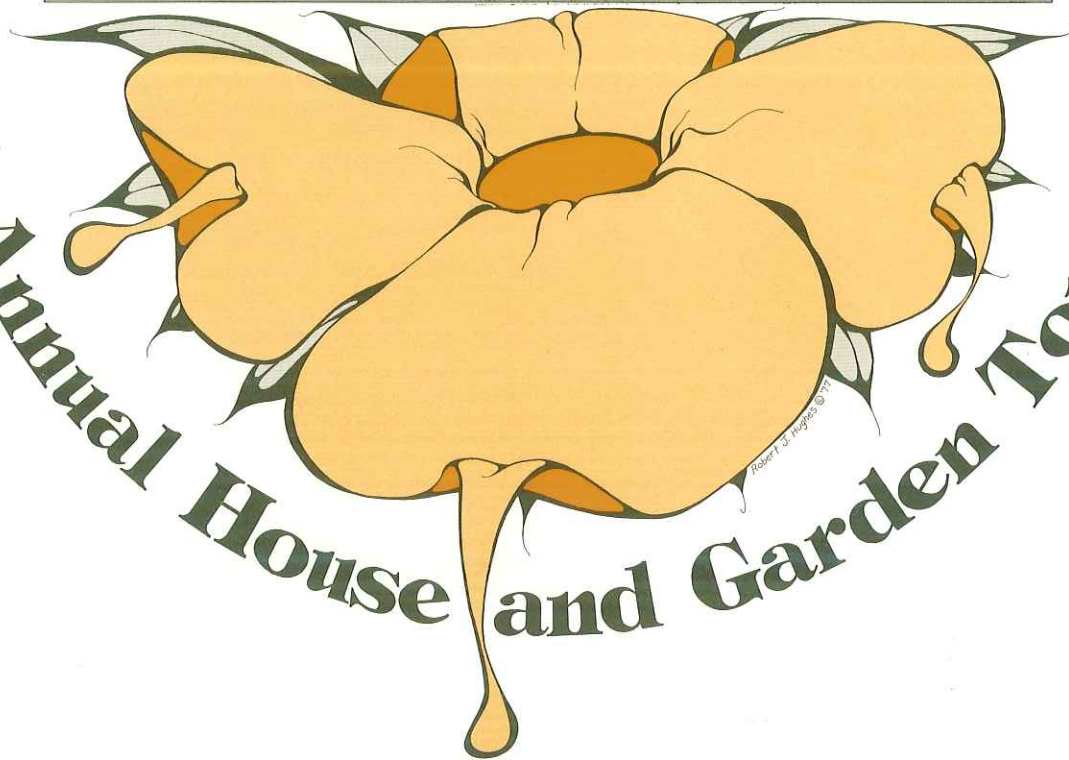


Capitol Hill Restoration Society



Annual House and Garden Tour May 8



# Capitol Hill Restoration Society

Now in its twenty-second 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 1,200 members whose talents and interest comprise the diversity of Capitol Hill, but who share in common a commitment to the continued vitality of this residential community. Not all members are residents here, or homeowners, but all have discovered that sense of authenticity which increasingly attracts new residents from other parts of the city and 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 makes recommendations to the city Zoning Commission on matters which affect the community. It joins like-minded organizations to support initiatives which benefit the entire city, and to oppose those which might impair the residential environment of Washington. In addition, it follows closely Congressional activities which are of interest to

the membership. The Society actively supported legislation which established the Capitol Hill National Historic District in 1976 and completed a survey of buildings on the Hill in connection with nomination to the National Register of Historic Places.

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 Wednesday of each month at the Capitol Hill United Methodist Church, Fifth and Seward Square, S.E.

We hope you will want to join!

For additional information, write to:  
Capitol Hill Restoration Society, Inc.  
P.O. Box 9064  
Washington, D. C. 20003

## Capitol Hill

In 1791, Pierre L'Enfant, designer of the nation's capital, expected the major development of Washington to rise on the broad expanse at the front or east door of the Capitol. That area is the newly declared National Historic District of Capitol Hill. The community has developed slowly and unevenly, its growth spurred primarily by the development of the nation. At first, privately owned buildings sprang up nearest the Capitol, occupied primarily by builders, artisans, and craftsmen who were working there. Workers also clustered around the Navy Yard and later the Marine Barracks. Most investors realized that Washington's population was too small to justify much construction, so simply held on to their land without making improvements. When the federal government moved to Washington in 1800, it came to a city so primitive that then, and for years to come, it was a hardship post for foreign diplomats. Not until 1803 did a notary public set up in business here, but by the time the British invaded the capital in 1814, Capitol Hill boasted a modest community with cemeteries, an outdoor market, churches, hotels and taverns.

Some private construction in the 1820's gave the neighborhood a more settled look and with the depression of 1837, a few major speculators sold their land for taxes. This opened up a large number of individual lots and in most instances, the purchasers erected improvements within a year. On the eve of the Civil War, Washington was still

labeled a sleepy slow-moving town. There were virtually no paved streets and private buildings ranged from shanties and old houses with higgledy-piggledy additions to new frame or brick construction.

A wave of speculation and new building began throughout Washington immediately after the Civil War. Capitol Hill's long vacant areas such as those to the north and east began to sport row after row of brick houses. Commerce quickened and the community settled back to enjoy the last of the Victorian era in comfortable middle-class style.

Capitol Hill's population has always been heterogeneous. Blacks, both free and those who were slaves until set free in 1862, have been here since the city was first platted. Beginning with the Italian artisans brought here by Congress during the 1790's to work on the Capitol and their countrymen who came to swell the ranks of the U. S. Marine Band, each wave of European migration to the United States has shared some of its members with the Hill.

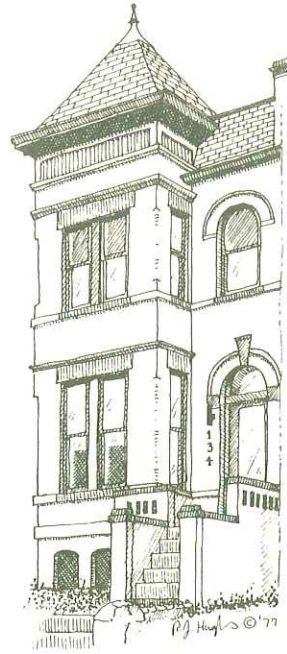
Today, the Capitol Hill community is as diverse as can be found—in architecture, people, and all the term "lifestyle" implies. The largest number of Congresspersons and their families to reside on the Hill since the post-World War I era is here, along with students, families with small children, and the gamut of what is America.

T.A.S.

# Tour Houses

## One

Jane and Tom Wheeler  
134 Thirteenth Street, SE



For what seems the impossibly low sum of \$3,000, Wm. L. Webster—architect, and J. W. Trumble—builder, created this house in 1904. One of a row of seven built at this time for developers Walter E. Wright and James W. French, the house retains its classic revival exterior. Immediately under the roof line above the front door is a band of egg and dart molding. The doorway itself features a fan light and ornamental arch. Inside, the house has an entirely different feeling achieved by a clean-lined contemporary style. When the Wheelers found the house, they engaged Edward S. Payne to serve as architect for the interior renovation.

With the kitchen and casual eating area relegated to the front of the house, the remainder of the first floor is designed for entertaining. Understated colors and concise lines permit the Wheelers' graphic

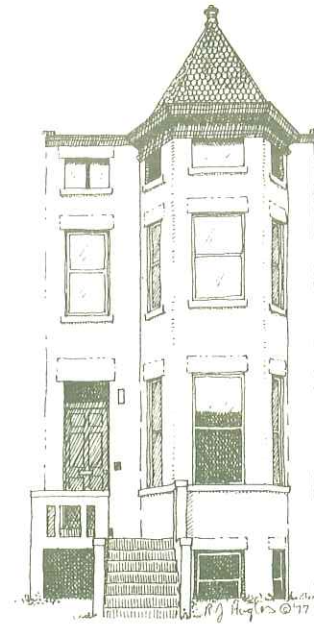
collection to be seen to full advantage. Chrome, deeply textured fabrics, wood, and glass all blend harmoniously throughout the first floor. The seating alcove at dining room level provides an intimate alternative to the large sunken living room. Expansive glass windows and doors at the rear admit not only a view of the garden, but a flood of natural light.

Also with a view of the garden is the master bedroom. Its crisp navy blue and white colors evoke a tailored feeling which is echoed by the art in the room. Spacious dressing rooms and baths as well as the laundry area are off the hall. Another sitting area in the center of the house serves both the master and front bedrooms.

Steep stairs rise from the hall to a TV and projection loft, while across the front of the house is the library and sunlit yellow and white guest bedroom.

## Two

Clem and Ed Rastatter  
and children  
David and Kelley  
144 Tennessee Avenue, NE



Were N. T. Haller, well-known Washington architect at the turn of this century to be spirited into this house which he designed in 1905, chances are he wouldn't recognize it. Throughout the house, which cost owner-builder George P. Newton \$3,500 when new, the message is late twentieth century. Dominant are contemporary furnishings with antique storage units as accents. Although they don't consider themselves art collectors, the Rastatters have many notable works of art. The mood they have created is such that the collage by Dennis Frings over the fireplace seems at home in the same room as the early American primitive corner cabinet with its original H-hinges intact.

Architect Richard Newlon designed the recent structural alterations to the interior. A key element of the design is the broadly curved ceiling which sweeps upward to admit natural light into the center of the first story. The Rastatters abandoned their search for a special painting when they found the dramatic contemporary metal sculpture

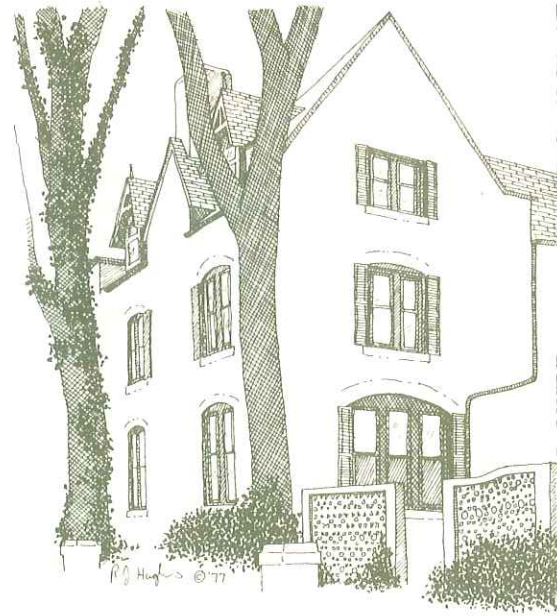
by Bill Cook to hang on the wall immediately under the light shaft. Beneath it is a low Gothic chest which dates back to circa 1350 A.D. Heavily detailed storage pieces in the dining room contrast with the simpler lines of other furnishings in the room.

The large kitchen contains a casual eating area and the laundry center as well as plenty of room in which David and Kelley can play. Notice the auxiliary cooking and warming surface built into the counter. Broad glass windows and doors open onto the raised deck which leads to the garden.

Rising from the family sitting room and study are the stairs to the master bed and bath areas. Rounded skylights run the length of the space with those nearest the bed being the ones through which light passes to the first floor. Bright colors are the key to the decor in David and Kelley's bedrooms. In Kelley's nursery, an early Pennsylvania Dutch jelly cabinet holds her supplies.

## Three

Father Richard Downing  
222 Eighth Street, NE



Although St. James Episcopal Church's congregation received permission to form in 1873, it did not build this church until 1883. Designed by New York architect Henry Congdon, it is unlike other ecclesiastical architecture on Capitol Hill. Its parish building was added in 1893 and the rectory in 1898. Architect for the rectory was Robert Stead who chose to continue the stylistic concept of the two earlier buildings.

Handsomely proportioned, the rectory has a center hall. Furnishings in the living and dining rooms are from the Rhode Island estate of Fannie Grice, an Anglican nun who once was a member of this parish. Antique and semi-antique, the pieces reflect the formality of ministerial life at the turn of the twentieth century.

In the modernized kitchen are both new and old—the new represented in the gas grill and other contemporary conveniences, the old by the 12-station call bell system with one bell for each room of the house. The tall cabinet and bookshelves originally stood in the butler's pantry between the dining

room and kitchen. Another sign of a bygone era is the servants' stairs going up to the right.

Less formal, but nonetheless handsome, is the library. Of particular note is the recessed fireplace alcove. Here, many of the furnishings are Father Downing's. His interest in oriental art is apparent throughout the house. For privacy, the rector has a back or family garden, with space for grapes, herbs and vegetables as well as ornamental plantings.

Outstanding in the ship-beam ceilinged sanctuary is the altar cross carved in Oberammergau over 300 years ago. Acquired at the same time the rectory was under construction, the cross cost \$7,000 while the rectory was a mere \$6,000. At the far end of the sanctuary from the cross is the organ. From Austria, it is a replica of the personal organ which W. A. Mozart had in his home. A stroll through the public gardens of the church reveals several interesting pieces of sculpture which are memorials to persons important in the history of this congregation.

## Four

William Aldrich and Douglas Hendershot  
720 A Street, NE



Built in 1882, this house was part of a group developed by Diller Groff. Builder of many Hill houses, especially in Northeast, this was the person for whom Groff's Court is named. Stylistically, the exterior has been altered somewhat by the perma-stone facade, a twentieth century covering over the original brick. Three full height bays and an L-shaped garden make full use of the corner lot.

Double doors open into a wide center hall. With the house's southern exposure and many windows, the interior receives sunlight year round. Both Messrs. Aldrich and Hendershot are graphic artists and are particularly sensitive to the use of color. They have chosen the deep values of earth colors to provide the background for their array of plants and art.

The large living room with two bays of windows has a feeling of casual living while the library across the hall seems more tailored in concept. Two additional spaces for entertaining are on the main floor level. Through the sun room is the exit to the un-

usual raised terrace. Removed from street level, it provides a semi-private outdoor setting for summer gatherings and encourages the use of the ground level garden for aesthetic rather than functional pleasure.

On the ground or English basement level, the focus is on food. At home in the dining room are the mel-low matched European settee and chairs which date from the turn of the twentieth century. They were found several years ago in a Swiss flea market. Also done in a casual, almost country feeling is the kitchen. Keynoting the feeling is the original wain-scoting. Off the kitchen and under the upstairs terrace is the powder room and sauna. Relieving the sameness of the cedar shake wall treatment are several amusing graphics.

On the top floor is a TV room which serves both bedrooms. Rough textures of exposed brick and fabric weaves continue the casual feeling. In the main bedroom is the original mantel with a classic revival egg and dart trim.

## Five

Nancy Egnor and Joseph Cunningham  
and sons  
Danny and Joey  
330 A Street, SE



First appearing on the tax records in 1874, this house is one of two built at the same time on the large corner lot. Adolph and Henry Lindenkohl, draughtsmen for the Coastal Service, were brothers who lived on the Hill for a number of years. They moved into 19 Fourth Street, SE, the companion to this house, in 1873. Original exterior features include several unusual architectural details. Notice the slant to the overhang above the front door. Matching it is the slant of the brick window sills. Stepped brick insets frame the windows. The rather unadorned exterior belies the use of detail inside. High ceilings have ornamental molding and center medallions. Doors and doorways into the living and dining rooms echo the curved lines at the top of the windows on the exterior. Original to the house are the interior shutters and marble mantels.

The present owners have chosen a decor which is a blend of traditional and contemporary styles. Wood tones reflect the warmth of the nutmeg carpeting cut to reveal the handsome parquet border

which edges the floor. Mirrors and the house's original chandeliers add to the overall feeling of elegance.

Off the dining room is the garden room, often used for summer entertaining and year round as additional play space for Joey, the youngest member of the household. Shrubbery and perennials create an attractive garden which wraps around the side of the house. Blue and white Delft designs enliven the kitchen with its convenient center island counter space.

On the second floor is the spacious master bedroom. Setting the color scheme is the mini-print pattern of French blue, nutmeg, and cream. Taking advantage of the high ceiling is the canopy behind the kingsize bed. Adjacent to the bedroom is a cozy sitting room done in warm earth tones. Step down into the bath room and dressing area before proceeding into the nursery.

Not on today's tour, but an important part of the household is older son Danny's third floor suite.

## Six

Ray Dockstader  
709 East Capitol Street, SE



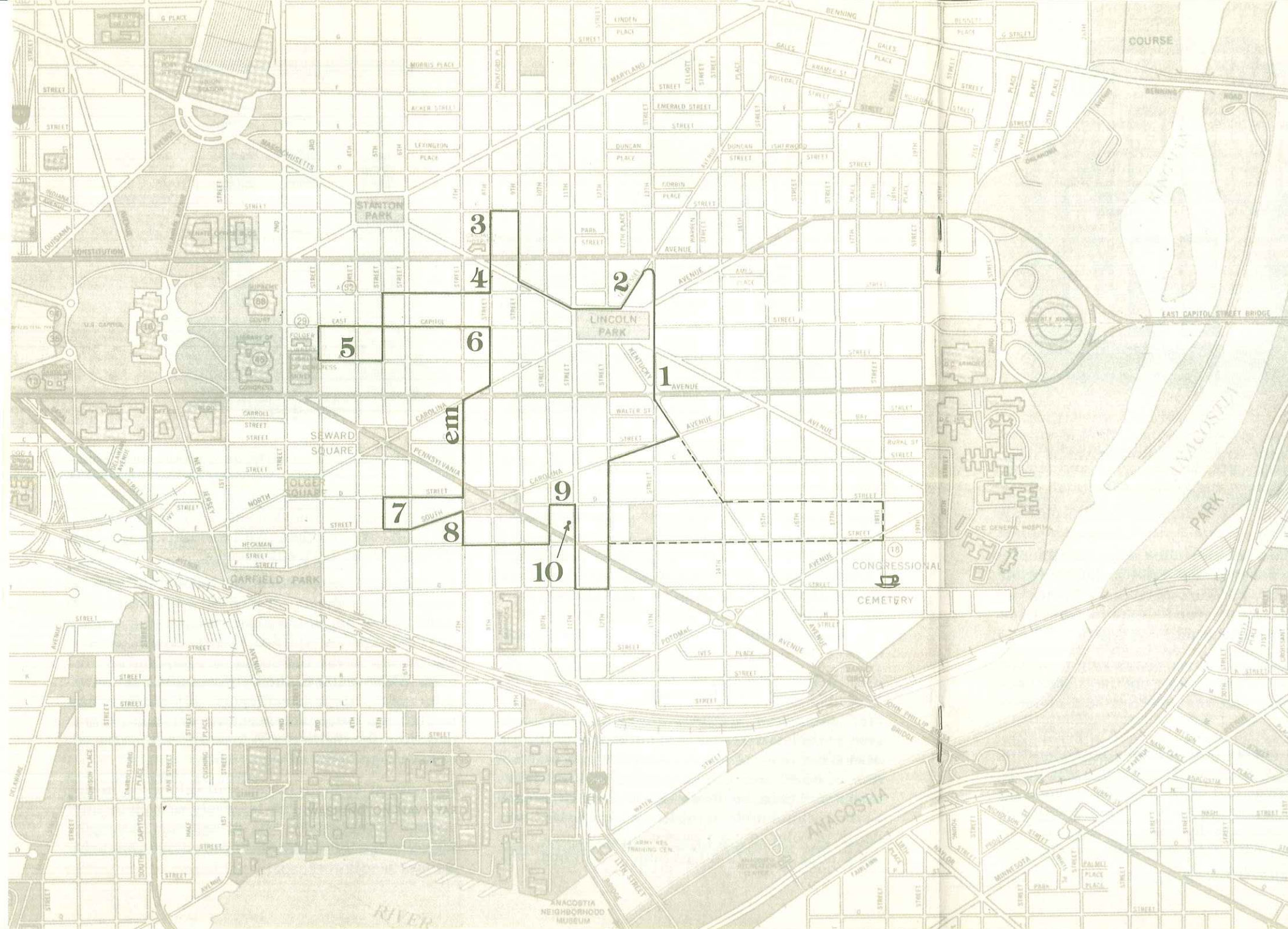
Hollis Amidon was the first owner of this bracketed Italianate flat front house built around 1877. Widower of the well-known educator Margaret Milburn Amidon, he moved here from Southwest after his wife died. Victorian steps with ornamented cast iron risers lead to the double-doored entry. Architecturally, the house retains its historic integrity as there have been minimal alterations to the exterior and to the basic floor plan. Typical of the period are the high ceilings, original moldings, shutters, and mantels. Notice that the hallway and second-story ceilings are slightly lower than those in the living and dining rooms.

Mr. Dockstader, an artist, uses neutral backgrounds and wood tones to set off not only his own works, but those of many other artists. A combination of traditional and contemporary furnishings works well here. Lucite and glass accessories such as the cocktail table in the living room balance the depth of color in such pieces as the dining room table done in beautifully grained rosewood, wal-

nut and teak. Ceramics from Montana and Washington metropolitan area potters are particular favorites of Mr. Dockstader's. Plants and art, including works by Ann Duncan and Susan Pear Meisal, enliven the kitchen. With a southern exposure, the traditional garden flourishes.

Dockstader's art studio at the back of the second story enjoys a treetop view of the neighborhood. A collection of his prints makes a charming display on the wall of the upstairs hall. Another aspect of his talents is the handsome needlepoint he creates. White walls in the bedroom allow the vivid colors of the art and needlepoint pillow collections to hold full sway. The fireplace wall serves as a backdrop for the bed and forms an attractive recess for a grouping of large plants.

In contrast to the minimal wall coloration in the rest of the house is the intensely rich plum with accents of gold used in the sitting room. An amusing collection of cloth sculptured animals joins the art and needlework.



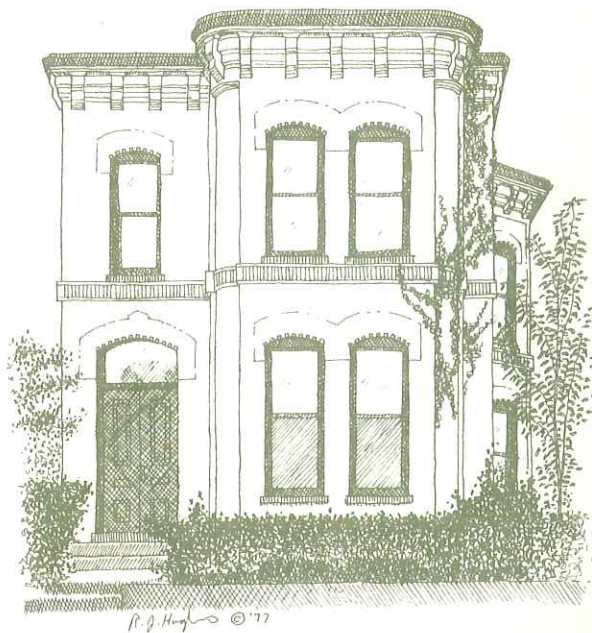
## Tour Map

### Tour Houses

1. 134 Thirteenth Street, SE
2. 144 Tennessee Avenue, NE
3. 222 Eighth Street, NE
4. 720 A Street, NE
5. 330 A Street, SE
6. 709 East Capitol Street, SE
7. 401 Sixth Street, SE
8. 417 Seventh Street, SE
9. 1004 D Street, SE
10. 411 Eleventh Street, SE

## Seven

Mr. and Mrs. Sprague Thresher  
401 Sixth Street, SE



One of Capitol Hill's most popular houses and on the tour last year, this house has another chapter being written in its history. Its new owners moved in in March, 1977. The earlier history of the house long has been confused. New data reveal that the land was vacant as late as 1850 when purchased by James H. Mead, owner of a Hill blacksmith shop. About 1851, Mead built a frame house valued at \$600. In 1880, for \$2,000, he added the brick front portion. The original frame house was moved from the lots, but the back buildings remained. A 1904 application for alterations reads, "Take away part of frame back building leaving the lot 31 [now the garden] free of any building on it. Weather boarding end so as it can be used for a kitchen and bedroom . . ."

The Threshers made virtually no structural changes, but have achieved a totally new look for the house. The hallway and rooms on the first floor of the 1880 addition are painted in four different tones of white to emphasize their elaborate plaster work and wood trim. Lightly scaled furniture rang-

ing from Regency and American antiques to contemporary pieces are in the living and dining rooms. The Chinese rug as well as antique china on the dining room shelves gleam softly against the pale walls.

Although in the older part of the house, the kitchen is thoroughly modern. For good looks combined with practicality, the Threshers chose French ceramic tiles for the floor and created new storage space off the morning room.

Continuing their preference for mixing furniture periods, the owners have fitted out the master bedroom and library with what they call "feet-up-on-a-stool" style.

Etched glass panels from a family home built in 1875 in California (since demolished) are in the pair of doors designed by the Threshers. Through the doors is the guest suite with its own bath and kitchen. The bedroom features a brass bed, Victorian armoire with faux malachite panels, and wicker lounge chairs.

## Eight

Robert and Linda Moore  
and children  
Francie and Robert  
417 Seventh Street, SE



Martha A. McKnight, the most prominent historic figure connected with this year's tour, was the first owner of this house. Mrs. McKnight was the daughter of William Prout, one of the original speculators in the Federal City and long a Hill resident himself. Indeed, Mrs. McKnight inherited the property from him. During 1862 and '63, she had four small brick rowhouses built in this block to be used primarily as rental units. Dramatic alterations to the facade of this building occurred in 1898 when, for a now unknown reason, it was necessary to remove the entire front and rebuild it.

The Moores, who have lived here since 1965, treated the small spaces with great care to create a setting consistent with their nineteenth-century antiques. The fireplace serves as the focal point of the living room. To the side of it is a mahogany country Chippendale chair. Establishing the color scheme for the first floor are the Chinese port painting of a nineteenth-century warship and the Imari pieces. Dating from 1840 is the plate in the bookcase and the matched pair of vases is also antique. Opposite the fireplace sits an English

solid satinwood chest. Two antique Hepplewhite chairs flank it. Standing in the corner is a fine Regency tilt-top table.

The dining room continues the period feeling with its Hepplewhite gaming table, mahogany and satinwood Regency chairs, and original Audubon print. The New York city scene by Guy Wiggins introduces a later note. Many of the other works of art are by Mr. Moore's mother, Maybeth Moore of Dallas.

Upstairs, bright splashes of color define the bedroom area. Francie's room has a feminine approach with its dolls and semi-antique crocheted bedspread, while Robert's room features bunkbeds. At the front of the house is the master bedroom in sunny yellow.

"Compactly efficient" describes the kitchen which neatly fits into the same scale as the rest of the house. From it, one steps into a garden with the look that can come only from years of tender loving care. Mature azalea hedges and flowering peach trees soften the formality of the brick terrace.

## Nine

Charles Dupwe  
1004 D Street, SE

Designed in 1899 by architect R. R. Rothwell, Jr. of Capitol Hill, this house was first owned by a woman named Florence E. Watson. During more recent years, it suffered neglect, then finally a ravaging fire. Its present owner, architect Charles Dupwe, saw the burned-out shell as an opportunity to create a distinctively different interior within the confines of the traditional rowhouse structure. A veteran of Capitol Hill restorations, he personally has constructed the renovation of this house during the past two years.

At the top of the stairs, natural light filters into the hall with its banister sized to accommodate large plants. Mr. Dupwe's architectural studio stretches across the front of the house. By removing the original ceiling and carrying the room's height up to roof level, Dupwe created not only a sense of space and light, but also a hidden away sleeping loft for guests. An additional guest room is in the center of the upstairs floor while the handsome master



bedroom suite with its attendant sauna is at the rear. Storage space, usually at such a premium in townhouses, seems to abound everywhere.

Highly functional, the kitchen is contemporary in feeling although it retains some carefully refinished original wood trim which escaped the fire. Bull's-eye corner pieces reflect the classic revival style popular when the house was new. Also stripped of layers of paint are the oak molding and the original mantel which grace the dining room.

Stairs made from original floor joists lead down to the slate-floored sunken living room. Old joists also were recycled into bookcases and the counter top for the wet bar. What appears to be simply a cozy elevated reading nook beside the bookcases actually permits storage space accessible only from the exterior to intrude into living space without the loss of interior square footage. Easily maintained, the brick-paved yard extends and completes the entertaining area.

## Ten

William Creager  
411 Eleventh Street, SE



Herman Kahlert, by profession a painter, first owned this house. Built in 1885, it is small, but retains many touches one expects only in larger houses. Mr. Creager says, "Though small, it had delusions of grandeur." Certainly that was all it had as recently as 1976 when it was an abandoned, fire-gutted shell. Through Mr. Creager's painstaking care and thoughtful design which added a two story, 20' x 24', masonry section, the house is a delight. Particularly suited to nighttime, when the owner is able to enjoy it most, the building is a skillful blend of old and new.

Double doors open onto a narrow hall. Walls of mirrors flanking the fireplace highlight the original parlor. Kilim rugs throughout the house provided the basic color themes. Furnishings in the dining room are in scale with the room's proportions. The set of painted chairs is American, circa 1840. Dating to the pre-Civil War era, "Uncle Tom and Little Eva," rare Staffordshire figures, occupy the mantel.

Bamboo-turned maple furniture, inspired by Brighton Pavillion, enhances the guest bedroom. In the study, navy blue sets off the 1930's Ameri-

can burl desk. Now a classic in its own right, the desk shows its lineage from even earlier classic designs.

Up the steps is the master bedroom suite with its soaring height. Although the wood trim is new, it was milled to duplicate that in the older part of the house. Antiques in the bedroom include the Chinese floor screen, Beidermeier chest, and Empire bed. Repeating an Oriental feeling is the Chinese-influenced American armchair.

Original servants' stairs lead to the kitchen housing a commercial size stainless steel stove.

At the rear is the living room. Shiny dark-green walls and the blend of furniture styles restate the format of the house. Matching Beidermeier vitrines hold Majolica ware. Above the black-banded English 1930's server hangs "Purple #1" by Washington artist Jean Hirsch. Distinctly 1930's in feeling are the English Deco wool rug and pony-seated French chairs from the period. Other pieces of note are the Regency bull's-eye mirror, tilt-top Beidermeier table and French torchere.



# Refreshments in Historic Congressional Cemetery 3:30-6 p.m. Eighteenth and E Streets, SE



Congressional Cemetery has been in use since 1807 and has been affiliated with Christ Church at 620 G Street, SE since its inception. Because of the difficulty in transporting the dead during the nineteenth century, and particularly prior to the

Civil War, Congressional was the semi-official burial ground for Congressmen and other government officials for at least half a century. Its tombstones are virtually a guide to more than 150 years of popular sculpture, ranging from flat-faced slabs of the Federal era through Victorian excesses of ornamentation to the more stolid twentieth century styles. Benjamin Latrobe's cenotaphs still line the main driveway despite the protests of Senator Hoar of Massachusetts in the 1870's that they added a new terror to death.

Long a victim of neglect because of dwindling funds and interest, the cemetery has a new lease on life. The newly formed Association for the Preservation of Historic Congressional Cemetery has successfully launched a major funding project to revitalize restoration and historic research efforts. Among the special events held here each year are Memorial Day services, the All Hallows' Day Celebration Benefit, and the brief, but stirring Sousa Concert and eulogy performed by the U. S. Marine Band at John Phillip Sousa's gravesite on November 6.

Inside the gate, please take a copy of the guide to selected burial sites important at the national level as well as to the Capitol Hill community. Sites will be marked with brightly colored flags.

Organizations and individuals who have given special support are: Boy Scout Troop 380, Girl Scout Troop 1367, American Federal Savings and Loan Association, Barbara Held, Inc., C and P Telephone Company, Kraemer & Company, Inc. and the Honorable and Mrs. Stewart B. McKinney. The Capitol Hill Restoration Society wishes to express its gratitude to the hundreds of persons who have donated so generously their time, talents, and re-

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sources for the Twentieth Annual House and Garden Tour.

Without persons such as Co-Chairmen Anne Donegan Kraemer and F. DeLee Taylor, House Tours would not exist. For their leadership, quietly given; their poise, no matter what; and their unflinching willingness to serve, the Society is grateful.

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