

**Capitol Hill Restoration
Society 21st Annual
House and Garden Tour
May 14th**

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be mentioned here, for without this great reservoir of members' support the Tour could not have been accomplished.

To Sara B. Slaughter, tour chairman in a year beset with more than the usual problems, the Society is grateful. Her perseverance, indomitable spirit, and sense of humor led us to a successful tour.

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 now includes the 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. 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. 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 unimproved 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.

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.

Two wars in the first half of the twentieth century, the automobile and the suburban phenomenon almost wrecked havoc on the Capitol Hill neighborhood. Handsome old interiors were chopped up to accommodate a burgeoning population of boarders. Economically stable families fled. Federal expansion demolished entire city blocks. By the end of World War II, few persons were concerned about the existence of a residential community on Capitol Hill.

Many historians say that twenty years must pass before an era or event can be assessed with any degree of accuracy. Today, we not only can begin to weigh that phase of Capitol Hill history which has been influenced by the Capitol Hill Restoration Society and its annual House and Garden Tours, but we can see visible fruits of their labor all around us.

As a small aspect of focusing attention on the importance of the entire community, the history of each building selected to be on recent tours has been carefully researched. The dividends have been fascinating. This year, a tour house has been identified as the one-time home of Switzerland's last consul general to the United States, the immediate predecessor of his country's first full ambassador to be sent to Washington.

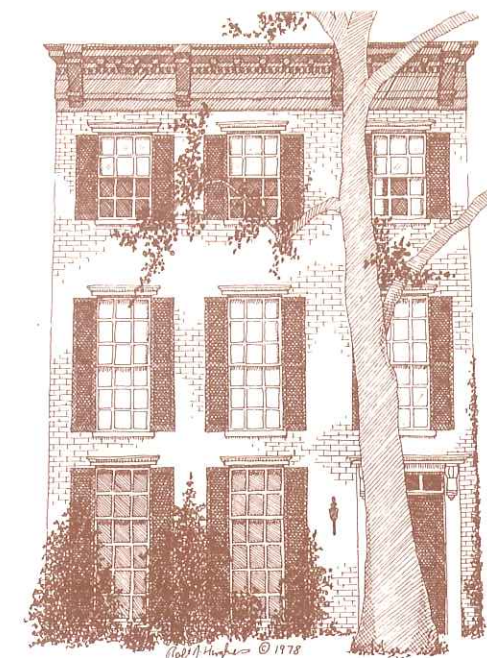
Long-range results can not be known, but today Capitol Hill is a viable heterogeneous community, one committed to urban living.

R.A.O.

Tour Houses

One

Bill Webb
523 Seventh Street, SE



As is true of many Capitol Hill buildings, this house is a combination of two structures erected a number of years apart. Facing the street is the newer brick section which was built in 1867 for Henry E. Marks, successful neighborhood grocer and policeman. Behind it stands a small frame house built in 1853. Used prior to Marks' ownership as rent property, the wooden structure at one time served Marks as a stable.

Mr. Webb acquired the property in 1972. Eminently suited to his enjoyment of large-scale entertaining, both the house and garden have undergone substantial redecoration since they were featured on the 1974 House and Garden Tour. From the foyer's marble floor on, the setting is one of elegance. In the entry hall, a pagoda-style Chinese Chippendale mirror and flanking antique French crystal sconces hang over the Louis XV commode. The dining room chandelier is from the estate of Frances Perkins. Antiques of the Sheraton period include the banquet table, sideboard and demi-luna cardtables.

The custom kitchen was designed to accommodate preparations for serving large numbers of guests. Note the warming

ovens, six-burner range top and ample counter space. Down the step from the kitchen is a sunny breakfast room which looks out on the lower terrace.

Wedgewood blue and white set the formal tone of the second floor living room. Scalamandre silk damask draperies, a mahogany and gilt sofa with attendant 18th-century Italian bombé fruitwood chest, and an original Adams mantel brought from Scotland especially for this house are keynotes. The adjacent music room features an 1895 rosewood grand piano.

Thick walls at the foot of the stairs denote the end of the brick building. Through the hall is the library on the second floor of the original frame house. Red walls, a fine Boukhara, and leather chairs combine with the fireplace and glass-backed bar to create a handsome informal room. Of special interest are the Staffordshire figurines and the 18th-century corner chair.

New to the premises, the oval swimming pool has its own raised brick terrace. Specimen trees in the upper garden include dogwood, magnolia, plum and varieties of willow.

Two

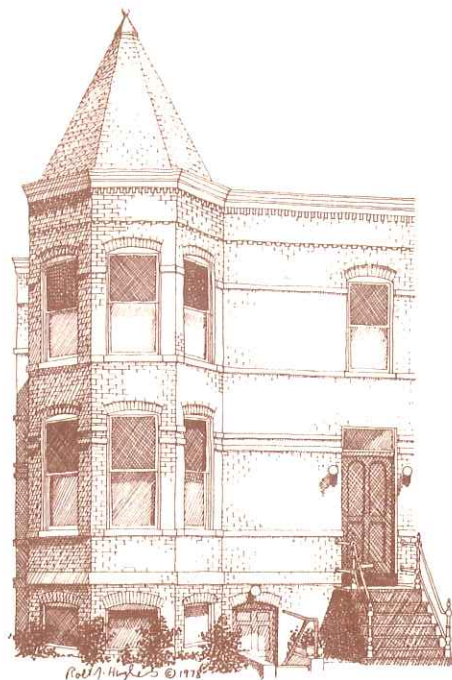
Delray Green
Darrell Phebus
1100 E Street, SE

In 1895, D. B. Gottwals, carpenter and builder, engaged R. J. Beall, Jr. as the architect for a five house project. Cost of the entire package, including this corner house, was \$12,500. By 1905, Dr. C. M. Emmons, member of a long-time Capitol Hill family, moved both his residence and medical practice into the building. It stayed in the family for half a century.

Messrs. Green and Phebus acquired the condemned building in 1976. Seasoned by other restorations, they accepted the challenge. Even though the house had to be gutted, they retained all the original wood trim. To augment the feeling of light and space in the entry hall, they moved the original heavy beveled glass outer doors inside the foyer.

Upstairs in the front bedroom, subdued colors allow the light from the expanse of windows to hold full sway. An antique English armoire inlaid with mother-of-pearl, provides a striking contrast to the contemporary furnishings. Terra cotta and cream tile, in a chevron pattern designed by Mr. Green, continues the contemporary feeling into the adjacent bath.

Antiques in the middle bedroom in-



clude storage chest, the four poster bed, an 1830 pedestal table and the double wedding ring quilt.

Mr. Phebus' design studio leads to the house's outdoor living space. With its fountain, plants and garden furniture, the aerie provides the ambiance of a small garden removed from the activity of a busy city corner.

The first floor retains its original configuration. Deep tones of green act as a foil for the antique sofa from Mr. Phebus' family and the antique side chairs with whimsical animal head details. Original to the house, the mantel now borders a wood-burning rather than gas jet fireplace. Mr. Green's portrait is by Capitol Hill artist William Aldrich.

Chippendale chairs, ca. 1780, surround the modern dining table which is laid with antique Limoges china, part of a complete service for 12. Echoing the brilliant red of the kitchen is a collage by another Capitol Hill artist, Douglas Hendershot. Other design elements are the original tin ceiling with egg and dart molding and a small fireplace.

Three

Patrick S. McCabe
1222 C Street, SE

Harry A. Kite and A. E. Landvoigt were a Washington builder-architect combination who seldom worked on Capitol Hill. This is one of four C Street dwellings the team built in 1913 at a cost of \$2,000 each. When new, the house had gas lighting and was heated by Latrobe stoves. By the spring of 1977, it was an inauspicious shell, but one which suited Mr. McCabe's parameters. On a quiet street, it had space for a garden which could be visually integrated into the primary living spaces, and could be used to house an energy-conscious contemporary interior.

Although a full-time photographer, Mr. McCabe acted as his own general contractor and furnished a great deal of the muscle for implementation of the design. With a team of young, but very skilled craftsmen, he put together a warm, seemingly spacious environment in what had been a very small row house.

Mellow tones of oak and walnut cabinetry and trim tie various living areas together. Upstairs, the hall planter takes advantage of the large skylight. Conserving space, Riviera blinds just inside the hall bathroom door neatly disguise the laundry appliances. Fred Griffin, who shares the house, has the front bedroom with a southern exposure.

Mr. McCabe's suite at the rear looks



out onto the patio below. Like the rest of the house, this room is individually wired for stereo. Brown and putty bathroom accessories and walls emphasize the tailored look which is dominant throughout. A large skylighted planter area provides additional color.

Downstairs, the front sitting room with its variety of textures extends into the dining area and open-walled kitchen for flow-through entertainment and party space. Stainless steel formed into a half-cylinder ventilating system above the stove offers a visual focal point in the kitchen. Two exterior walls of the old light well have become the hall which leads to the living room. Both the living room and the bedroom above are in a totally new addition. Built-in cabinets and bookcases flank the fireplace and yield extra dividends by being designed to house such specifics as the aquarium.

Beyond the living room's wall of glass is a brick and wooden garden area. Serpentine-walled planters and walks radiate from the meticulously laid brick medallion patio.

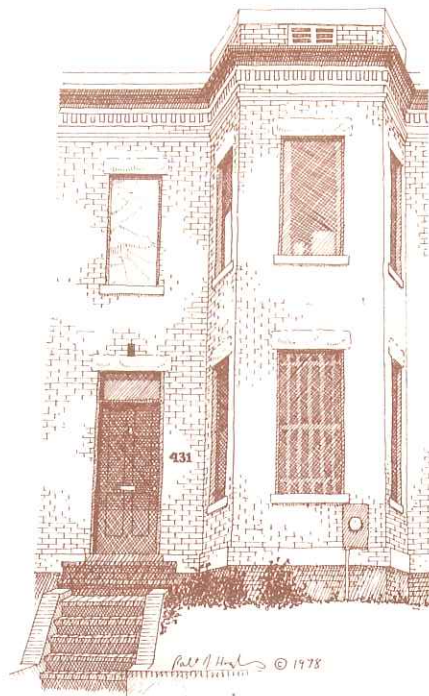
Four

Sally A. Coler
431 Fifteenth Street, SE

Noted Washington architect N. T. Haller designed this building, 27 other houses and one neighborhood store for builder-developer M. T. Cockey in 1901. The total package cost \$87,500 for an average of slightly more than \$3,000 per unit. The exterior is essentially unchanged with the exception of the new front door and single pane windows. Stone lintels and the dentil patterned band of bricks set immediately under the water table are a common feature throughout the development.

Once inside, the feeling is totally contemporary. Ms. Coler's fondness for tiles and ceramics and her many trips to the Orient have set the theme for the decor. Against a background of white, relieved by wood tones and textures, colorful hand-crafts stand in bold relief.

Upstairs in Ms. Coler's bedroom, an excellent antique Dresden plate quilt covers the bed. Not only is the hand stitching fine, but the creator incorporated the unusual touch of the smaller plates in the block bands. Ms. Coler designed and executed the diamond pattern stained glass window which admits daylight from the atrium into the bathroom. Accents of white counterbalance the spicy terra cotta Mexican tiles.



Centered around a Tibetan dragon rug, the sitting area gains a sense of spaciousness by opening onto the atrium. In the guest bedroom, heirloom appliqué quilts and a porcelain face antique doll from Ms. Coler's aunt are focal points.

On the ground level, Mexican tile floors, mirrored Indian pillows, and Tibetan dragon rugs vibrate with color. Japanese wood-block prints, four of pop artist Jim Dine's Dutch heart series and an Indian temple scene hang in the living room.

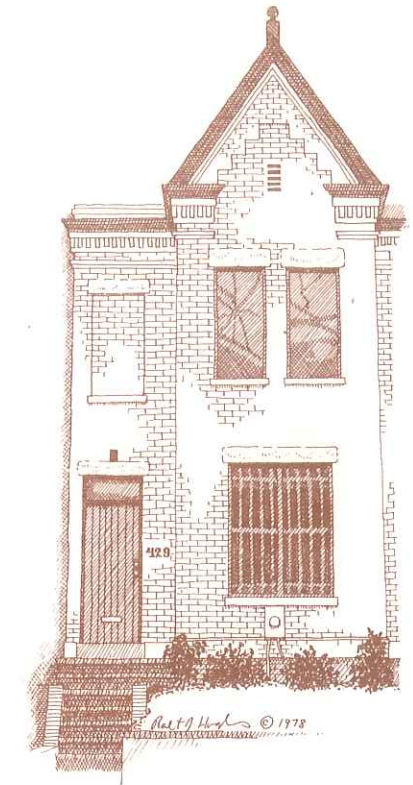
The powder room is done in Mexican tile in a green and cream arbor design while the dining area's accent of color comes from a rug Ms. Coler purchased in Morocco a number of years ago. Elaborately turned chairs and an American antique chest complete the area.

Another of Ms. Coler's stained glass designs visually separates the kitchen from the rest of the house.

An amply scaled raised deck in the garden provides seating space for entertaining or just viewing the shady city garden with its winding path. Taller plantings at the edges of the garden screen the surrounding urban scene.

Five

Jim Enloe
Arlene McQueen
429 Fifteenth Street, SE



A step through the garden wall reveals a different approach to a city environment. Stones border the gravel path which threads between planting areas to the octagonal redwood deck. Cedar diagonal fencing forms an interesting, yet subdued background for the specimen trees and shrubs. Chosen for their dwarf nature and for their evergreen qualities, the trees include table-top, Japanese black, and mugho pines.

Recent structural alterations to the rear of the house are apparent from the garden. A wall of windows surrounds the fireplace with its flue resembling a piece of structural sculpture. Mr. Enloe served as architect for the recent renovation of both his and Ms. Coler's homes. By orienting his own residence toward the garden, he achieved the sense of privacy he desired.

Inside, the windows look out to the garden which was planned to be enjoyed from both sides of the glass. The raised floor of the living room sets it apart from the dining area without the necessity of walls which would block the view of the fireplace and garden from the lower section.

A turn-of-the-century mission clock which belonged to Mr. Enloe's grand-

mother complements the claw-foot oak table and chairs in the dining area. The stained glass hanging lamp was commissioned especially for the house as was the window visible on the side wall of the upper level of the atrium. Fir posts and greenery frame the atrium area at ground level. English brass rubbings represent only a part of Mr. Enloe's collection.

The easily maintained galley kitchen contains a surprising amount of storage space and even includes a pantry. Open at each end, the kitchen extends into an eating nook in the square bay. Original brass hardware highlights the small antique oak ice box standing by the front door.

A look back at the house reveals the different facades N. T. Haller used to prevent exterior monotony in his 1901 development. The larger square bay provided not only additional square footage inside, but increased the amount of light and air admissible through the front windows, items of key importance in those pre-air conditioning days.



Tour Map

Tour Houses

1. 523 Seventh Street, SE
2. 1100 E Street, SE
3. 1222 C Street, SE
4. 431 Fifteenth Street, SE
5. 429 Fifteenth Street, SE
6. 252 Tenth Street, NE
7. 919 C Street, NE
8. 426 Eighth Street, NE
9. 804 East Capitol Street, NE
10. 712 East Capitol Street, NE
11. 15 Seventh Street, NE

Low-heeled shoes only, please.

Please use our jitney service. It helps prevent traffic congestion and pollution.

Six

Richard and Zorita Simunek
252 Tenth Street, NE



Lorin M. Saunders, Washington attorney and real estate broker, spent \$1,000 in 1887 to build what was then a one-family rental unit. Typical of the period, the stepped brick corbels under the roofline provided the only decorative relief. In 1906, Ward Barnes, a local feed merchant and owner-lessor of the combination store and residence, contracted to have the showcase windows added. A two-story back addition was new in 1915 when Virgie Johnston, now a 93 year old woman who still lives in the neighborhood, and her husband bought the building. They operated the store for 30 years and raised their family upstairs.

The Simuneks purchased the property in 1976. Their living and dining areas occupy the original store space. Only the two support columns by the windows and the meat locker could be salvaged in this part of the building. The meat locker, in its original location, has a new lease on life as a wet bar. Rough-textured fabrics and bricks contrast with the polished surfaces of the pine-bordered Mexican tile floor and wood furnishings. Ms. Simunek's acrylic painting "Lady in Grey" is the focal

point in a grouping which includes a stock certificate found behind the wall of a building the Simuneks restored previously. Lions' heads form the base of the turn-of-the-century oak pedestal dining table.

In the course of removing the original second story back wall and the bathroom fixtures from the 1914 addition, the cross beams were strengthened to give the necessary structural support. The salvaged bricks were recycled into the fireplaces and the enlarged space became the master bedroom. Creamy eyelet accessorizes the antique brass bed. Artistic touches include a nude acrylic by Ms. Simunek and a wreath and ribbon design leaded glass window which came from Philadelphia.

Best seen during a pause on the way downstairs, the Simuneks' metal sign collection advertises everything from Tipton's Bargain Store in their home town of Hennessey, Oklahoma to Pillsbury's Best. The latter sign was on top of the meat locker when the Simuneks acquired the property.

Period wrought iron fencing encloses the corner yard. Ground cover, shrubbery, and perennials ensure easy maintenance and attractive landscaping.

Seven

Jim and Mary Claire Bond
and daughter
Virginia
919 C Street, NE



Oldest of this year's tour houses, it has been the subject of conjecture for years. Obviously much older than its neighbors, it was known to have been moved to the spot it now occupies. Records reveal that the building, erected in 1843-1844, originally stood about a mile away in southeast. Its first owner, James Rhodes, was a prosperous merchant near the Navy Yard who used the property for rent income. In 1866, John Hitz, Jr. bought the house and moved in with his family. Hitz, a colorful and sometimes controversial character, and his wife Ann were good friends of Secretary of State William H. Seward. Hitz was Washington's last consul general from Switzerland and at times he used the house as his consular office. Mary E. Bradshaw, who lived at 901 C Street, NE acquired the house in 1890 and moved it to this location.

In the hall, handcolored engravings from Harper's Weekly hang above the antique lyre-shaped pedestal mahogany gaming table. Cream walls with green trim and appropriate lighting fixtures help unify the first floor decor. Toile print draperies

repeat the colors while burnished metals, antique woods and deep red upholstery fabrics complete the setting. Antiques in the living room include the small Norwegian box on the coffee table which has been in Mrs. Bond's family since ca. 1800. The English brass fireplace fender dates from 1850. On the square black walnut corner table sit a family Bible more than 150 years old and an oak writing set from the desk of an Indiana state legislator.

Set for dinner with heirloom Haviland china, the three piece Sheraton banquet table, ca. 1800, extends to 9½ feet in length. Ten matching mahogany New England Sheraton style chairs of the same period blend well with the table which is of southern origin. Walter Valentine Davies, a Wisconsin cabinet maker who was also Mrs. Bond's great-great grandfather, crafted both the pine hutch and the storage cabinet which faces it. The pair of knife boxes from the English seaboard has an inlaid compass design and silver hardware. Shelves in the breakfast area of the kitchen contain part of Mrs. Bond's cowbell collection.

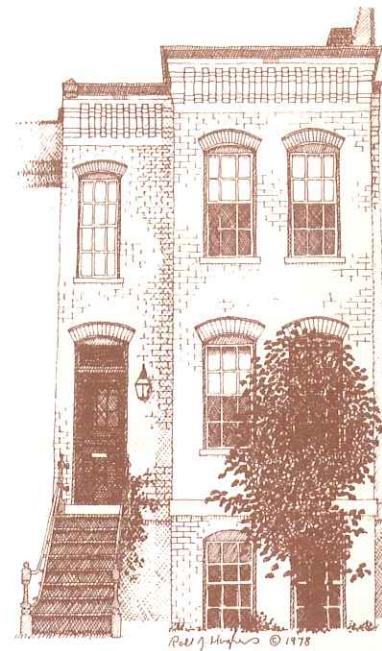
Eight

Richard Dill, Jr.
Wayne Wheeler
426 Eighth Street, NE

Build in 1897 at a cost of \$2,500, this typical house of the period has an elongated stepped corbel pattern which is a variation of the style at 252 Tenth Street, NE. Pressed bricks molded with round ends form the lintels.

Messrs. Dill and Wheeler use the English basement for casual entertaining. In the bay of the comfortable den sits a brass-bound oak sea captain's chest which dates from 1790. Here neutral furnishings form a background for Alkins hunting prints and the plant collection while vivid blue tiles on the kitchen floor add a splash of color to the Windsor wheel back chairs and pegged pine Shaker table. The garden incorporates wrought iron furniture, statues of the four musicians, boxwoods and azaleas for a traditional effect.

Third floor bedrooms include sitting areas. Mr. Wheeler selected brown and white fabric, traditional furnishings and nautical prints for his decor. Coral and grey offset the antiques in Mr. Dill's room. In addition to the New Hampshire Chippendale chest-on-chest with deeply incised dentils, the room contains an English Queen Anne chair, a wheel back Windsor



chair and a portrait from 1820 signed "A. Peale."

Aided by a dumb waiter connecting the kitchen to the dining room, formal entertaining takes place on the second floor. The antique chandelier, wall sconces, and centerpiece add brilliance to the polished wood of the furnishings. From New York, the handsome highboy has a bonnet top with a classical urn and flame finials. English Adams side cabinets, the knife box and a 1730 traveling liquor box, complete with original fittings, accessorize the room. On the right as one goes toward the living room is a 17th-century Dutch music stand.

Made in New York for a Georgetown house, the wooden mantel has egg and dart trim. Furnishings include the slipper-footed Queen Anne stool, a camel back sofa grouped with rosewood slipper chairs and a 1792 tray table. Staffordshire birds flank the Venetian mirror over the sofa and a Hepplewhite host chair sits beside the door. Putting the finishing touch to the decor are the ca. 1820 rose medallion Chinese lamp, and ormolu and bronze lighting fixtures.

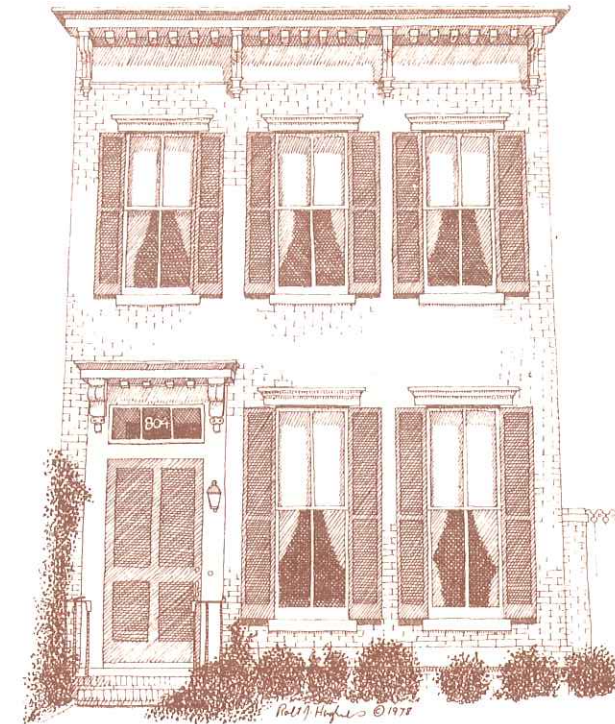
Nine

Mr. and Mrs. Francis W. Kraemer, Jr.
and children
804 East Capitol Street, NE

Francis A. Claveloux, a Washington native and maker of mathematical instruments, was the first owner of this handsome bracketed Italianate residence. Valued at \$2,000 when new in 1875, the house's alterations through the years have not affected the facade.

With a keen sense of history, the Kraemers have integrated the interior design with their house's architecture. Views of the Bay of Naples in the Dufour scenic wallpaper in the entry lead into the double living room. A pair of recamiers from Prospect House is grouped with a Louis XVI bergère. They are covered in a Scalmandre wool damask as is the 18th-century American wing chair. Harmonious silks cover the Sheraton sofa, country Chippendale arm chairs, and are used in the period-style draperies with Swiss lace curtains. Careful recreations of the plaster molding's acanthus leaf design embellish the double Louis XVI-style mantels. Portraits of Mrs. Kraemer's great-grandparents hang above the mantels, while the pastel above the love seat is of Mr. Kraemer's father. Other decorative elements include 19th-century Imari plates, a gilded girandole and 17th- and 18th-century torcheres and vases converted to lamps.

Gold leaf Japanese wallpaper carries the color scheme into the dining room



which once served as the kitchen. Headboards of a rare set of three Chinese opium beds hang above the Baltimore Sheraton sideboard. Chinese Chippendale-style dining chairs were made in London about 1860.

Today's modern cherry kitchen stands in an 1878 addition which was built as a summer kitchen. The overhead light fixture is a converted Pullman car brass gas light. Additional light comes through the new greenhouse where the Kraemers are building an orchid collection.

A major addition to the house was completed in 1976. On the lower floor is the library with its collection of 19th-century prints and maps. Over the 18th-century Georgetown mantel is a seldom-seen night view of the Capitol.

Claveloux's small laboratory once stood where the Kraemers have created a formal garden with parterres lined with English boxwood, a play area for the two Kraemer children, and the raised terrace for entertaining. The fountain is a Florentine copy of Verrochio's "Cupid with a Dolphin."

Ten

Ron and Lael Stegall
and children
Shana and Sky
712 East Capitol Street, NE



George A. Cooper, architect, designed this classic revival house in 1902. Built by A. Maluate, East Capitol Street contractor, as a wedding present for his daughter, the house was valued at \$10,000 when new. Classic revival elements such as the pediment above the door, the lintel treatment of the windows, and even the swags on the chimney tops add to the appearance of quality and permanence.

Acting as a caravansary or gathering place for this very active family, the house reflects the Stegalls' travels and periods of foreign residence as well as their interest in folk art. All woodwork is original. Never varnished, its finish has been maintained with pumice and oil. Formerly two rooms, the spacious living room provides ample seating for entertaining. Toward the dining room, an Anatolian carpet hangs above one of the two antique Indian dowry chests. The chest on the left belonged to a rich family while the owners of the one on the right were fairly poor.

Straight ahead on the dining room mantel is a quixotic cow weather vane. Photographs on the dining room table document its illustrious performance as a center-

piece for a state dinner held at the White House during the Bicentennial. Important architectural features are the beamed ceiling, trim work in both dentil and egg and dart motifs, and a wallpaper pattern designed in England in 1900 for use in half-paneled dining rooms. Backlit corner cabinets hold early Buddhist sculptures.

Nineteenth century Valentines line the stairway to the second floor. The tiled art deco bathroom was added in 1928. In the spacious bedroom, tapestries, Valentines, and antique banquet oil lamps made in Europe for the Turkish market are accent pieces. Furnishings in the guest bedroom suite are ca. 1876. Many of the pieces are from Mr. Stegall's grandfather's home, including the table with the turned legs. Original to the house, the guest bathroom contains a marble washbasin and English hand shower. San Blás cut work, Indian paintings, and a Senegalese applique hanging enliven the children's bedroom.

The family-style kitchen with its collection of antique kitchen implements exits onto the large side yard which the family uses for summer living.

Eleven

Sally and Jerry Berman
and children
Zev and Kristin
15 Seventh Street, NE



Isabel Hill
Apartment

When new in 1864, this house resembled the one at 919 C Street, NE. Twenty years later, Annie L. Ambrose, its owner, made radical alterations. At the time a combination dwelling and store, the structure was raised two feet, its roof removed and the eaves raised to make a third story on the house proper. Other additions included a second story to the frame back building and a two story frame bay window which was later removed and replaced by the front porch. In 1972, major alteration extended the rear of the house and converted the basement into a suite of bedrooms.

Handsome etched glass doors lead to the apartment on the second floor. Many of Ms. Hill's furnishings are antiques brought from England to South Carolina for her ancestors. Mirrored candle sconces flank the massive high bed and the 18th-century chest of drawers has its original hardware. Serving as an end table for the living room sofa is a medieval coffin stand. Muted chintz provides a background for the English oak antiques. To the left of the desk is a very unusual transitional Queen Anne chair. The enclosed back porch has

been transformed into an intimate dining room. Several of the larger pieces of Ms. Hill's extensive collection of rabbit-related items decorate the kitchen.

In the Bermans' domain, the mood is informal. The fireplace, reconstructed on its original site, separates the living and dining areas. Barbara Huide Koper, a Washington wood sculptor, created both the coffee and dining tables. Accent pieces include a rare Roseville pottery plant stand and Ms. Berman's childhood roll-top desk.

Both a screen and decorative element, the dining room's stained glass window contains a painted fish panel. Ms. Berman's grandmother commissioned the hand-painted china luncheon set ca. 1900 and her mother's painting hangs on the fireplace wall.

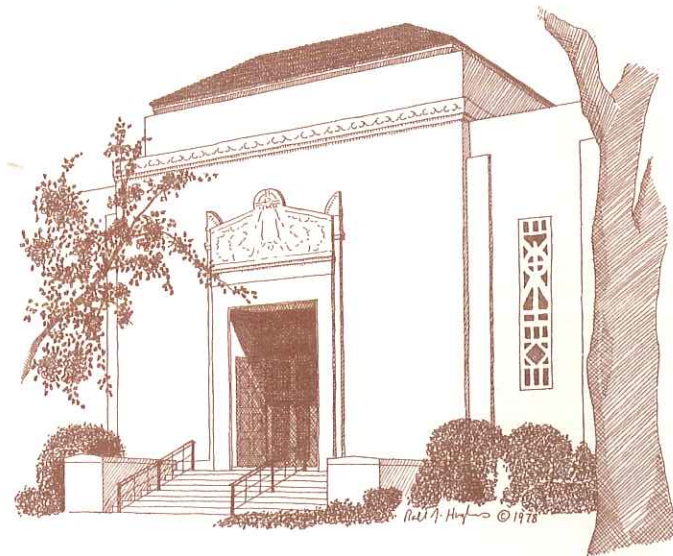
Windows surrounding the back of the house give the illusion of space to the kitchen with its pie tin ceiling and cast-iron stove. Bannisters frame the view into the study below an adjunct to the master bedroom. Stained glass in the window of the eating alcove admits light, but insures privacy.

Refreshments

Lutheran Church of the Reformation

3:30-6 p.m.

220 East Capitol Street, NE



Begun in 1869 by a handful of Capitol Hill residents worshipping in a Civil War army barracks, the Lutheran Church of the Reformation now occupies a simple, straight-lined edifice which was built in 1934. It replaced the congregation's Victorian red brick church which had to be demolished to make room for the Library of Congress annex.

Architects Porter and Lockie worked under the stricture that any design for the site was subject to the approval of the Fine Arts Commission of the nation's capital and would have to complement its institutional neighbors, not only the Capitol and Library of Congress, but the brand-new Supreme Court and Folger Shakespeare Library. Of Indiana limestone, the build-

ing cost about \$85,000. When it was completed, *The Evening Star* reported that "A new jewel was added to the crown of architectural beauty which Washington wears."

Beginning with the eight-ton stone over the front portal which contains a life-sized figure of Christ, the church is rich in artistic detail. Just inside the front door to the right is a bas-relief sculpture of "The Prophet" by Capitol Hill artist Retha Walden Gambaro. A virtual glossary of cross styles decorates the ceiling beams in the sanctuary. Stained glass windows and carved oak furnishings are rich in symbolism. Above the chancel hangs the dove-centered cross, a work of Capitol Hill sculptor Berthold Schmutzhart.

Capitol Hill Restoration Society

The Capitol Hill Restoration Society, a member of the National Trust for Historic Preservation, was founded in 1955. It is one of the largest active civic and cultural organizations in the Washington, D. C. area. Its paid membership numbers over 1,500 and includes many people who do not reside on Capitol Hill, but who are intensely interested in the cultural and social development of this fine residential area. The purposes of the Society, as contained in its bylaws, are to support and encourage:

- The preservation of historic sites and buildings on Capitol Hill;
- Good practices in preservation and restoration of buildings and grounds; and
- The preservation of Capitol Hill as a model urban residential area.

The Society believes that Capitol Hill should be a good 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 themselves to its future, rather than be demolished for office buildings, highways, and parking lots. The Society fights 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 strives to preserve the traditional heritage of Capitol

Hill in history as a place for tasteful, comfortable and rational living. Specific activities of the Society include:

- Participating in community affairs to help solve problems involving schools, transportation, beautification of streets, crime, and other similar activities;
- Identifying, documenting, and fostering the restoration of historical landmarks on Capitol Hill—notably the Eastern Market, Belmont House, the birthplace of John Philip Sousa, the Frederick Douglass House, and Washington Parish, Christ Church—and providing the leadership in securing designation of the Capitol Hill Historic District;
- Sponsoring the now-famous Capitol Hill House and Garden tour for the past 20 years;
- Encouraging and promoting the creation of an environment in which appropriate business development can take place on Capitol Hill, through efforts such as the tenth annual directory of businesses and professions available in our neighborhood;
- Cooperating with other local and city-wide community organizations in helping to solve problems of the city at-large;
- Working with government agencies and commissions to help meet their objectives, while protecting the community interests of Capitol Hill residents;

- Appealing those administrative and judicial decisions which have an adverse effect on our neighborhood;
- Conducting research into all requests for zoning changes and variances on Capitol Hill, and making recommendations to the D. C. Zoning Commission and the Board of Zoning Adjustment;
- Engaging in local planning efforts to preserve, protect, and enhance the Historic District;
- Initiating and supporting local and national legislation;
- Maintaining close and active liaison with the City Council and Congress to support legislation of benefit to Capitol Hill and the entire city of Washington.

Dues of \$10.00 per person or \$12.00 for a couple membership are collected early in the Society's year, beginning in September. The Capitol Hill Methodist Church, 5th & Seward Square, S.E., is where the Society meets at 8:00 p.m. on the second Wednesday of each month beginning in September and ending in June.

Interested in becoming a member? Write to:

CAPITOL HILL
 RESTORATION SOCIETY
 Box 9064
 Washington, D. C. 20003
 546-6520

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