

**Capitol Hill Restoration
Society 25th Annual
House and Garden Tour
May 9th**

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 1820s 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 wreaked 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, but we can see visible fruits of its labor all around us. Long-range results cannot be known, but today, Capitol Hill is a viable heterogeneous community, one committed to urban living.

Ruth Ann Overbeck

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Tour House One

Mr. and Mrs. Gary D. Lake
210 Sixth Street, SE

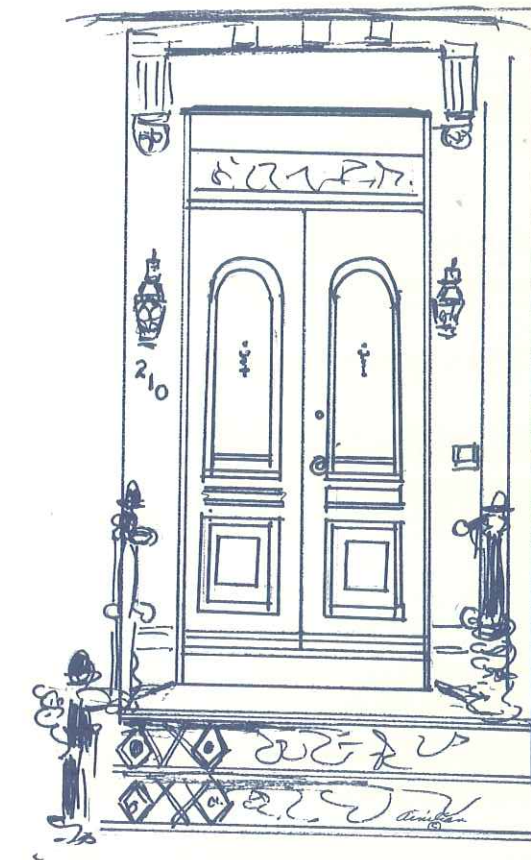
The form of this house is suggestive of its period. The bay is applied to the traditional flat-front row house that prevailed in the early 1870s. Such projections were allowed only after 1871. The bracketed and modillioned wooden cornice is also typical of the time. This home was built in 1878; the estimated cost was \$2,500.

An early owner and occupant was a cashier of the German American National Bank, C. E. Prentiss. Within two years, though, Prentiss was seemingly settled in the twin house next door, carrying on a practice of homeopathic medicine.

The interior of the house exceeds its early elegance. For instance, it now displays matching marble mantels at the fireplaces. In the front of the parlor a brass trunk serves as an unusual coffee table.

The charming dining room is well furnished to accent its proportions -- with room for a large breakfast displaying the Lakes' china.

Leading to the family dining room is a bar in the niche at the end of the original house. To the side of the bar stands a handsome Ridgeway chiming clock. The kitchen is located in a recent addition.



The original staircase leads to an inviting den. The game table, set for play, indicates one of the Lakes' diversions.

On the second floor the middle room serves as a workplace for Mrs. Lake's interior design business.

The bedroom at the front is decorated primarily in earth tones, as is much of the house. The bath is decorated to complement the bedroom.

Tour House Two

Steven and Sharon Newburg-Rinn
Nicole and Jeremy
641 East Capitol Street, SE

This is one of four brick houses in a lively row, designed by prominent architect James H. McGill and built in the late 1870s for Thomas Wilson. The four cost about \$16,000. Wilson apparently never lived in any -- but held his investment in the properties until 1889.

The remarkable Victorian group forms a striking asymmetrical composition. Its varied silhouette is emphasized by an elaborate cornice surmounted by a crenelated effect at the roofline. The facades are enlivened by semi-hexagonal bays, modified pediments and decorative keystones. Responsible for an imaginative renovation is architect Mark McInturff.

A sunburst design above the living room mantel is similar to others in many Washington public buildings; a notable example is in the old Senate Office Building. Over the fireplace is a 15th century sculpture: a samurai warrior -- his hand upraised but his sword missing. Of note also is an Oriental lamp base (originally intended to burn oil) fashioned of bronze and enamel.

A pleasing feature of the dining room is its large greenhouse bay, providing for many plants. The handwoven tapestry on the wall is by a local artisan, Jane Kinzler.

From the kitchen one has a view of the garden -- and of a garage with an almost Palladian aspect, reminiscent of an English "folly".



Tour House Three

Mrs. Cecile Newburg
641½ East Capitol Street, SE

Mrs. Newburg's residence, designed by architect Mark McInturff, features dramatic light and imaginative use of space. The azaleas and red lace leaf maple tree in her patio provide a pleasing vista from the living room. An uncommon feature for Capitol Hill homes is the charming, booklined inglenook to the right as one enters the living room. A bold accent is the skylighted ceiling which highlights the award-winning "Sea Horses" by James Ingram.

Many treasures from Mrs. Newburg's previous residence are evident in her living room. The Georg Jensen coffee service on the buffet was designed by Swedish Count Sigvard Bernadotte. The unusual Chinese cloissone dragon lamp, with its movable tongue, once belonged to Diamond Jim Brady.

In her dining room is a set of four hand-carved French chairs from the Napoleonic era, which accompanied a French general on his field campaigns. The antique chocolate set was purchased in Russia nearly 100 years ago by Mrs. Newburg's grandmother. The painting, "Flower Zone" by Noris Asuma, is a companion piece to one that hangs in the White House. Beneath the dining room table is a Portuguese Arraiolos rug. An Indian temple sculpture between the bookcases provides an interesting accent.

The secluded atrium off the dining room is conducive to relaxation on a warm spring afternoon.

In the front hall are two Japanese woodblocks by K. Susagima and "The Tower of Babel," an intaglio by Jean Meeber.



The kitchen has much storage space in a small area. The oak cabinets sustain a cheerful mood.

The bedroom, with its antique French lady's desk in the bay, offers the charm of yesteryear. Nearby is the convenience of tomorrow's bath, with its Jacuzzi and custom Mexican tiles.

Tour House Four

Geo R. and Genie D. Hindall
823 Independence Avenue, SE

The modest brick house, with its mottled wooden cornice and window hoods, was built in the late 1870s and reflects the taste of that time. A musician, John M. Gross, seems to have been the first resident, and members of the Gross family owned the place almost until the turn of the century.

You enter through the den. Visible are family photos and a regulator clock from a family-owned hotel. The aviation interests of both Hindalls appear throughout the house.

Memorabilia in the living room reflect the Hindalls' interest in South America. They have combined these with heirlooms such as the oriental rug and with "found" articles. The iron coffee table was made by the owners. The stained glass is from windows designed for Jackie Gleason. A triangle cut out of the ceiling houses an air-conditioning return, lights and stereo speakers.

In the dining room some of the "found" articles are used -- including an old oak icebox and mirrored bric-a-brac shelf. Nearby, in the downstairs bath, is interesting oak cabinetry. The kitchen ceiling light is a skylight by day, a fluorescent light by night.

Wooden floors throughout the house are original oak, reworked to some extent. The original gas lights have been re-piped; they work.



On the second floor the master bedroom features a sculptured headboard built out from the wall, with controls for electronics and creature comforts. Gas light and electric ceiling fan represent two periods in the energy evolution of this house. See the His and Her baths.

The guest bedroom is adorned with an original supergraphic artwork of flowers and pots on an imaginary shelf.

On the patio an arched window conceals beer and ice water taps. The sunken hydro spa is heated for year-round use.

Tour House Five

Nathan Benn
913 East Capitol Street, SE

Although its style is very similar to frame houses on Capitol Hill which date from 1830-1840, "improvements" on this site are reflected in the tax books for the first time in 1870. The configuration of the gable roof suggests an early period, but the bracketed and modillioned cornice (repeated as a door hood) is stylistically consistent with the 1870 construction date suggested by tax records.

During its lifetime the structure has served both residential and commercial purposes. Before restoration in the early 1970s, it was a Chinese laundry.

In 1974, the Capitol Hill Restoration Society made an award to William Creager for his "meticulous restoration."

The wide side hall leads to the front parlor. The walls of the hall were hand-stencilled by Mr. Creager, who also executed the black and white checkerboard pattern on the dining room floor. In the parlor are Mr. Benn's New England sofa and chairs, as well as an English chest and side table.

The original staircase rises to the second floor, where Mr. Benn's bedroom and study are located. Three windows span the front wall, each framed by specially milled woodwork. Floors are original. The New England bed is covered with a handmade quilt. A warm Turkish rug covers the floor. On the mantel can be seen baroque ironwork from Czechoslovakia. His study is furnished with a D'Urso table from Knoll and chairs by Lanti.



The wooden blinds provide privacy and light. The stool on which the telephone rests is from Kenya.

The dining room boasts a working pull-down kerosene angle lamp, a country cherry drop leaf table with Empire maple chairs and a fine American mirror. The cotton velvet wall covering provides an understated background for these pieces.

The South Bend restaurant stove is an unusual feature. The brick floor was added when the building was extended and restored.

The casual sitting room at the rear of the first floor occupies an extension of the original structure which opens onto a covered patio and garden. A Victorian folding bed provides a place for reclining. On the mantel are bottles and pipes found in the garden.

Tour House Six

William Creager
22 Ninth Street, NE

This handsome Victorian house was built for George Y. Thorpe, a stone-cutter, in 1877.

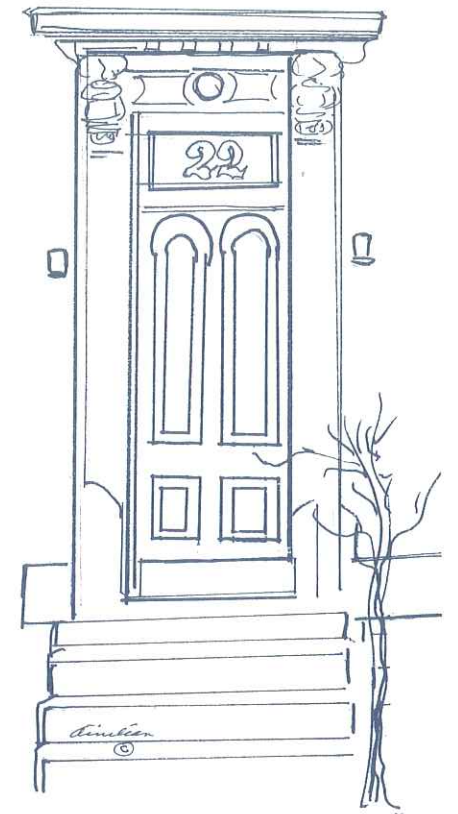
The flat hood molds of the windows and the deep belt course which delineates the base of the first floor level may be evidence of Thorpe's masonry and stonecutting skills. The bracketed and modillioned wooden cornice were stock elements available to all builders and were applied here in the characteristic fashion of the 1870s.

The house is decorated in a contemporary manner to house its owner's eclectic collection of furniture and decorations. The comfortable double parlors boast two fireplaces, plaster moldings and medallions. A Biedermeier tilt-top table and period side chairs grace the bay. Unusual open arm chairs with crossed legs flank the Parsons sofas.

In the back parlor can be seen a trompe l'oeil scarf painting by Washington artist Jean Hersh, "Prodigal Son" engravings in Regency frames, and a large collection of English and American Majolica.

The second floor features the owner's hand-painted floor (in progress) in three-dimensional marble pattern. The bright green "office" is decorated with burl art deco desk, Pembroke table and a collection of Washington area prints and photographs.

In the front bedroom are an American Empire "sleigh" bed, Biedermeier chest, and an American maple table with carved legs. The unusual bamboo-turned maple cheval glass and American open arm chair with Chinese decoration are also of note.



The guest bedroom boasts a Brighton Pavilion-inspired maple bed and an American high chest topped with a collection of Staffordshire figures. Tom Wesselmann's erotic "Bedroom Series" prints hang between converted French lamps (ca. 1830).

On the lower level the dining room is dominated by a Chickering "square" grand piano (ca. 1854), and an American Empire banquet table flanked by six American painted side chairs. Also of note are an Empire gilt "bull's eye" convex mirror, a rosewood card table with lotus base, and a ten-panel folding Chinese screen. The hallway screen is decoupage, the umbrella stand Majolica.

The studio at the rear of the garden will eventually house a darkroom and guest quarters.

Tour Map

Tour Houses

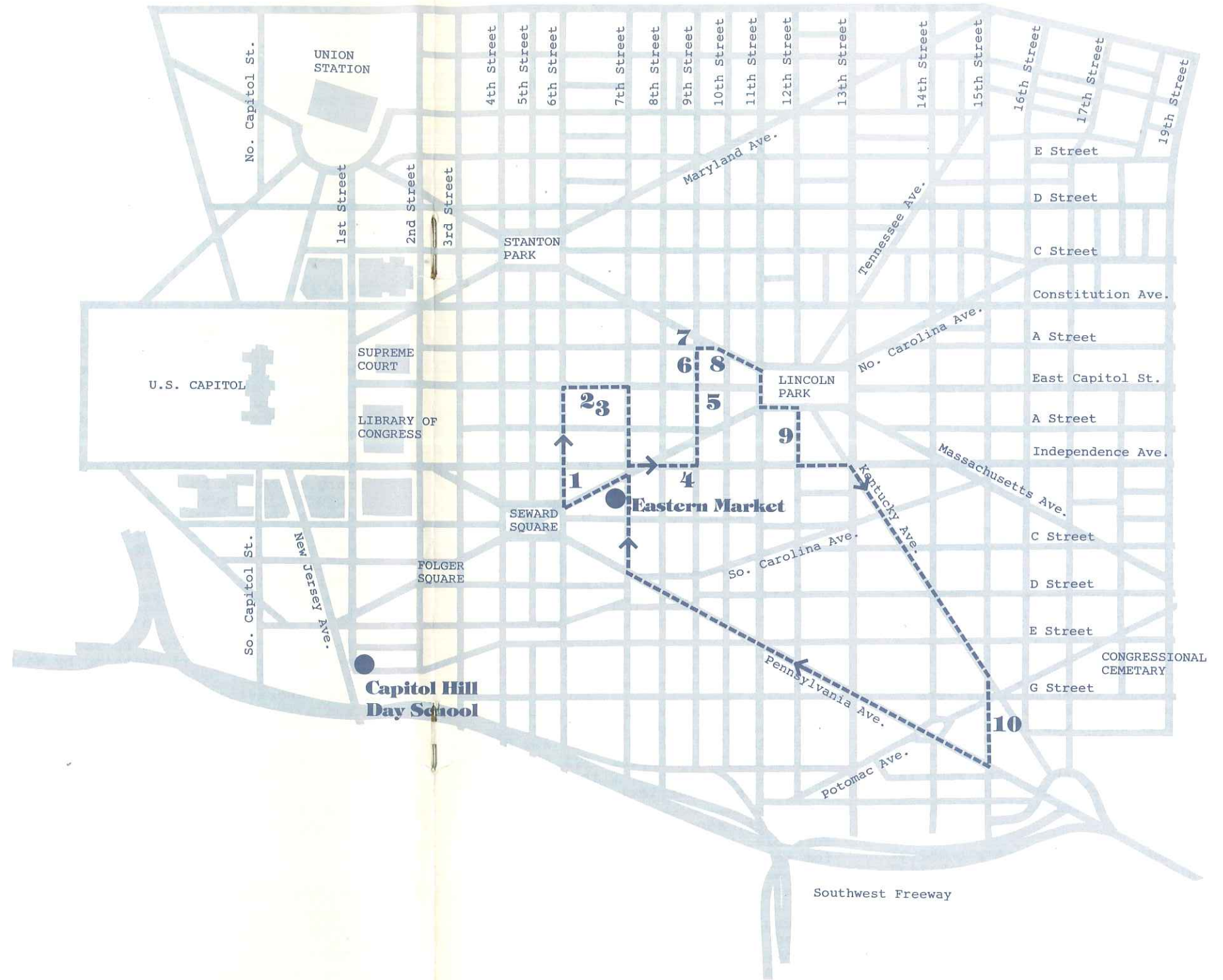
1. 210 Sixth Street, SE
2. 641 East Capitol Street, SE
3. 641½ East Capitol Street, SE
4. 823 Independence Avenue, SE
5. 913 East Capitol Street, SE
6. 22 Ninth Street, NE
7. 821 Massachusetts Avenue, NE
8. 919 Massachusetts Avenue, NE
9. 119 Twelfth Street, SE
10. 708 Fifteenth Street, SE

Victorian Tea

Capitol Hill Day School
210 South Carolina Avenue, SE
Shuttle bus from Eastern Market

Low-heeled shoes, please

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



Tour House Seven

Morgan and Susan Walker
821 Massachusetts Avenue, NE

Edwin H. Fowler was the architect for the brick houses at 819 and 821 Massachusetts Avenue, NE, for which a building permit was issued in 1890, with an estimated cost of \$9,000. The houses were built for Abner T. Longley who was employed by the Department of Agriculture.

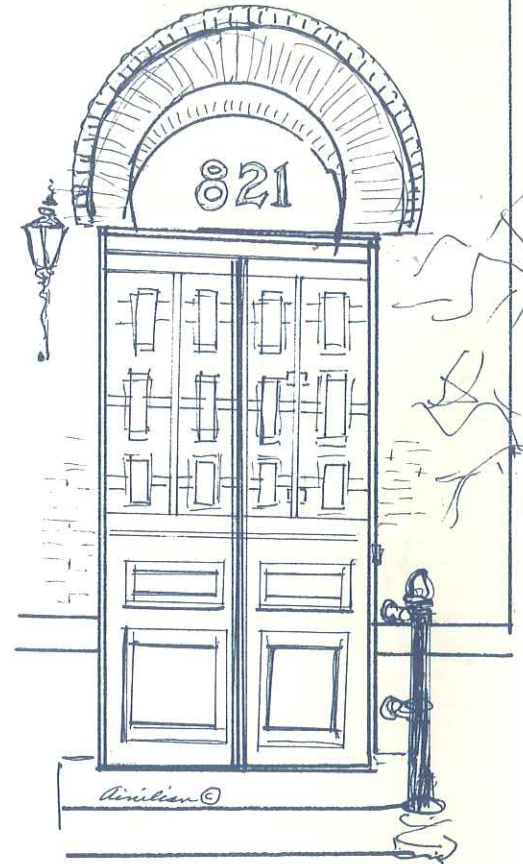
A frieze of molded brick, a corbelled brick cornice and a brick parapet cross the main facades of both houses and continue along the exposed east side of Number 821. String courses of pressed brick with a floral design enhance the two-story bay. Similar cordons appear above the round-arched entrance.

Morgan and Susan Walker restored the house, retaining the interior layout. The original woodwork remains in excellent condition and has been refinished to enhance the mellow pine tones. Natural fabrics are used throughout with earth tones keyed to the pine trim and red pine floors. The hardware throughout the house is original brass of the period. Sculptured plaster crown moldings were added to the living room, along with the mantel which was found in a salvage yard.

In the study off the dining room is one of the many marble accents to be seen throughout the house -- a handsome bar.

The kitchen door leads to a country porch overlooking a garden.

The staircase leading to the second floor has unusual beehive newel post caps at the head as well as the foot.



The coal-burning fireplace in the front bedroom is original to the house, but the marble mantel was designed for Mrs. Walker. Off this bedroom is her bathroom, with marble, mirrors and theatrical lighting.

The center room is furnished with comfortable, wool-upholstered banquettes for television viewing. Beyond this room is another bedroom adjoining Mr. Walker's bath.

The English basement is a self-contained guest suite for the many friends and relatives visiting the Walkers, including their three sons.

Tour House Eight

Don Voth and Ed Crowley
919 Massachusetts Avenue, NE

This home is identified by the grand 1878 urn in the front garden. It is the most substantial of a row of three designed in 1890 by William J. Palmer, the architect of Yost House, the headquarters of the Capitol Hill Restoration Society. This house is unified with its sisters at Numbers 16 and 18 Tenth Street through use of continuous decorated brick bands and identical elements on cornices, parapets and doorways. The iron and glass marquee was probably added in the 1920s.

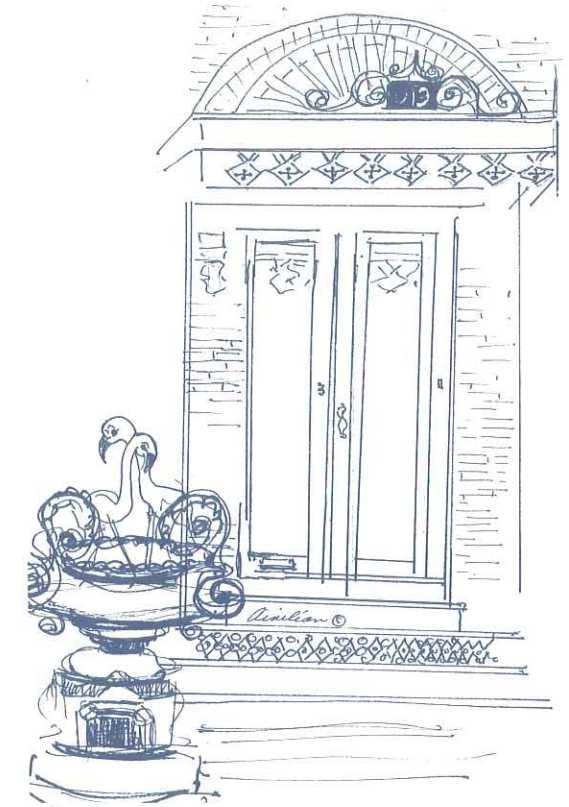
William H. Carrico, who built the three houses at a cost of \$8,000, apparently retained Number 919 for his own use.

In the early part of this century, the ground floor was used as a blacksmith's shop. The iron rings for its customers remain in the granite curbstones on 10th Street.

The owners have repaired or restored many of the original features of the house. Craftsmen of the U.S. Capitol repaired the plaster crown molding on the first floor. The marble mantels were found in Baltimore.

The "puzzle" furniture group is the Malitte Lounge by Knoll International, the African headdress is from the Ivory Coast, and the "Artemide" "handkerchief" lights are by Castelli.

The oak dining table and sideboard were handcrafted in 1910 for Mr. Voth's Oklahoman grandparents. The chairs are Thonet's "Corbusier". The mid-nineteenth century oak spinet with brass candlesticks is a signed Borg of France. An Adrian Saxe pot graces the mantel. The light sculpture is Claudio Marzollo's "Meditation #10" shown at the Whitney Museum.



The iron potrack in the kitchen is from a demolished Baltimore hotel.

The study at the head of the stairs is notable for its beveled door-light and collections of wind-up toys and ceramics.

In the square-bay bedroom, a vertical blind conceals Mr. Crowley's office area.

In the front bedroom, an ante-bellum Voth family quilt cover hangs over the brass headboard. The dresser is a nineteenth century apothecary cabinet. The leaded glass is A. R. Lewis' "60".

Tour House Nine

James Corbin
119 Twelfth Street, SE

This imposing three-story brick house was constructed in 1899 for John E. Metzroth, a geological surveyor, at an estimated cost of \$5,500. The overall form is typical of many late 19th century rowhouses, with full-height rounded bay and side entrance. The dormered mansard of a recessed third story is an added feature here. The builders exhibited considerable care in the choice of construction materials -- the Roman brick of the facade, which is used to form corner quoins, stone belt courses and fine ironwork.

Mr. Corbin, a former member of the Victorian Alliance of San Francisco, has collected French, American, German and Austrian Victoriana.

Three French watercolors are on the right as you enter.

In the living room can be found the original woodwork, floors and oak mantel. In the fireplace are French brass andirons and screen. Gracing the room are a fine French jewel box, two old Russian lithographs of armor and a French clock. The tufted green velvet chair is typical of an upper-class Victorian parlor.

At the foot of the front stairs, the hall widens into a small reception room with a red velvet sofa. Built into a corner is a pine chest which provides storage for outdoor gear.

Mr. Corbin's dining room is furnished with an elaborately carved Austrian sideboard, matching dining table and twelve embossed leather chairs. A 1909 German punch bowl, Austrian plates and an old French barometer are worthy of notice.



The modernized kitchen retains the ambience of the Victorian era through the tilework and Mr. Corbin's collection of furnishings. The tall, built-in pine cupboard is original but has been refurbished.

At the head of the back staircase, the first room in view is Mr. Corbin's office. The needlepoint on the Eastlake chair at his desk is hand-worked; in the bookshelves are bibelots and artifacts collected over many years. Framed pictures of Mr. Corbin's ancestors hang on the outside wall.

The bathroom remains much the same as when built and subtly decorated to emphasize its origins.

The master bedroom at the front is furnished with a suite consisting of bed, armoire, bedside table and wash stand. The red marble tops are typical of French Victorian furniture.

Tour House Ten

Dr. John Kelley
Michelle Bechard
708 Fifteenth Street, SE

In 1932 the frame house then standing on this property was razed for the construction of a one-story brick A&P convenience food store. That building was subsequently used as a printing shop (1945-1975) and then as storage for a construction company until that company transformed it into a spacious home. The storefront windows became bay windows and a second story was added. When excavation for the pool was undertaken, the concrete foundations of the A&P's meat locker were resistant to removal and held up construction for a considerable period.

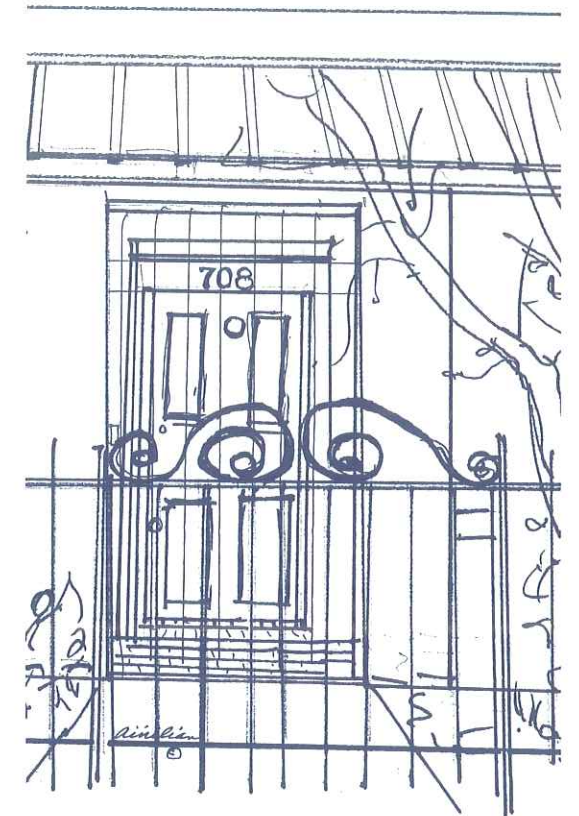
To the left in the front hall is a cupboard where Michelle's homemade preserves are stored.

To the right is the kitchen, decorated with an extensive collection of copper and pottery and cupboard doors constructed of beaded lumber.

Beyond the kitchen is an elegant dining room with a mirrored wall, marble floor and glass chandelier from Murano. The dining table is of Brazilian rosewood. Antique samovars warm the ambience of the room.

Rosewood appears again in the living room in side tables and the frames of leather chairs. An antique English balance, a ceramic samovar and a library ladder provide accents.

The glass-walled living room opens onto a secluded patio with a swimming pool and bordering gardens. The cedar-shingled structure in the left corner now serves as a garden house, but can be used as a cabana.



On the second floor, the master bedroom windows overlook the patio. An opening in the opposite wall permits light to penetrate from a number of angles and plants to be hung. The brass bed has a ribbon-quilted coverlet. There is an unusual blown Venetian glass lamp with purple tones. The master bath maintains the earth tones found throughout the house.

Two front rooms serve as special activity areas for the owners. Michelle practices her crafts -- evidences of which are found throughout the house -- and Jack designs and fashions leaded stained glass. On his drafting board is a design in process. His generously proportioned desk is of Brazilian rosewood.

A final whimsical note: The cut-out in the stair rail is for the benefit of Emily and Annie, pet dogs, who sit there peering into the first floor.

Victorian Tea

Capitol Hill Day School
210 South Carolina Avenue, SE

The Dent School building, now the home of Capitol Hill Day School, is a unique example of neighborhood revitalization. Built in 1900 and named for Josiah Dent (school commissioner from 1879-1882), the building operated as a public school until 1947, when it was closed due to declining enrollment. The D.C. Department of Education repair shop took over the structure until 1978 when it was once again threatened with abandonment by the City.

Along came parents and friends of Capitol Hill Day School -- an alternative, community-based elementary school which, since its founding in 1968, had occupied the parish halls and Sunday school classrooms of the Lutheran Church of the Reformation at 212 East Capitol Street, NE, and Christ Church at 620 G Street, SE. Cramped for space and desiring consolidation of its two "campuses," the Day School negotiated a lease on the building with the city and undertook a massive renovation project,

thereby returning Dent School to its original function as a neighborhood school. The \$450,000 project was made possible by a combination of broad-based funding -- a \$270,000 loan from Riggs Bank, a \$65,000 grant from the D.C. Historic Preservation Office, and \$115,000 in loans from school families and friends -- plus lots of hard work by professionals and parents alike.

Described as the "finest Georgian Revival building in the Capitol Hill area," the Dent School retains many of its original architectural features including slate roof, large pedimented central pavilion with rose window above the main entrance, pressed metal cornices, decorative plaster arched entry, spacious classrooms and period interior woodwork. In most cases, even the original hardwood classroom doors, chalk boards and eraser shelves are still intact. With the help of architect Thomas B. Simmons, the Day School has adapted the turn-of-the-century space to meet contemporary needs: early childhood classes, kitchen and multi-purpose room on the ground floor; fifth through eighth grades on the second floor, and art studio and library in the "loft."

The recent renovation of Garfield Park, facing the School, is further evidence of the revitalization and bright future of this special area of Capitol Hill.



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Anne and Jennifer Wolf

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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 area. The purposes of the Society are to support and encourage

- the preservation of Capitol Hill as a model urban residential area,
- the preservation of historic sites and buildings on Capitol Hill, and
- good practices in preserving and restoring buildings and grounds.

The Society believes that Capitol Hill should be a good place to live as well as work, and that its fine old buildings should be restored for the benefit of those who are willing to commit themselves to its future.

The Society's meetings are held on the second Wednesday of each month from September through June, with coffee at 7:30 p.m. and the first order of business at 8:00.

Interested in becoming a member?
Call or write for details.

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