

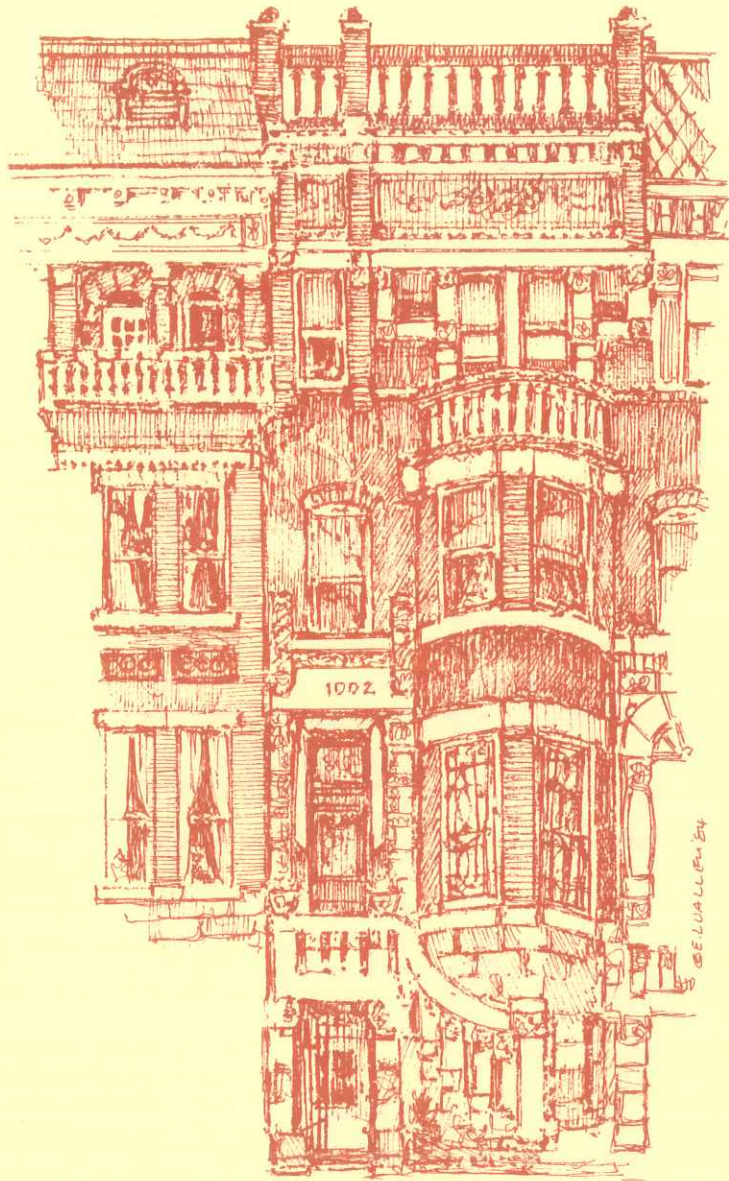
1002

CAPITOL
HILL
RESTOR
ATION
SOCIETY
HOUSE &
GARDEN
TOUR



27th
annual
tour

SUNDAY
MAY 13
1984



The Yost House
Restoration Society Headquarters
1002 Pennsylvania Avenue, S.E.



The Capitol Hill Restoration Society Headquarters was dedicated on October 19, 1980. The plaque was unveiled by Mrs. Myrtle Yost Garner, a former occupant of the house. Mr. Michael Ainslie, Director of the National Trust for Historic Preservation, was the featured speaker.

The Yost House was purchased by the Society from Mr. and Mrs. John C. Leukhardt in August 1979. Mrs. Leukhardt is the former Elsie Yost. A matching grant in aid for historic preservation was provided by the Department of the Interior.

William H. Yost and his brother Amos built 1000, 1002, 1004, and 1006 Pennsylvania Avenue, S.E., in 1893. William J. Palmer was the architect. The William Yost family moved into 1002 on Valentine's Day, 1894, and family members occupied the house continuously until November, 1979, when the Leukhardts moved to Maryland. Two of the Yosts' eight children now survive: Mrs. Leukhardt, and Mrs. Myrtle Garner, also of Maryland.

Mr. Yost and his brother Amos were in

the contracting business from about 1880 to 1908. They built many of the row houses on Capitol Hill and elsewhere in the city, including the Naval Lodge building at Fourth Street and Pennsylvania Avenue, S.E. and the Hebrew Temple in the 800 block of Eighth Street, N.W. Mr. Yost later operated a lumber yard on Eleventh Street, S.E.

The Yost House remains virtually unaltered, with the exception of the 1915 kitchen wing addition. Originally the kitchen had been in the basement. The telephone number, LI 3-0425, which was transferred from the Leukhardts to the Society, is the oldest phone number continually in residential use in Washington, D.C.

The Society currently uses Yost House for board and committee meetings, as well as a number of other activities. A Society archives has been organized, and a Restoration Society office has been established in the house. A basement unit is rented for commercial purposes.

Ultimate goals for the house include the establishment of a library and archives of Capitol Hill material, a facility for meetings and receptions, and restoration to Victorian period decor and furnishings on the first and second floors.

**REFRESHMENTS WILL BE SERVED AT YOST HOUSE FROM 3 P.M.
TO 6 P.M. ON TOUR DAY.**





This building was originally constructed by Carlos A. Hitchcock in 1893 as a private stable at the rear of his residence at 100 Fifth Street, N.E. The two-story stable was brick with an alley entrance and no doors on the street front. In 1905 Henry W. Taylor, guardian for C.E. and T.M. Taylor, obtained a building permit "to make necessary alterations to present two-story brick stable for dwelling; present walls nine inches thick, front wall to be removed and replaced with thirteen-inch brick wall with bay window projection five feet by thirteen feet octagon form, present floor joists to be supported by 1 x 4 inch Georgia pine posts five feet apart." The hood over the front door was added in 1906.



410 A Street, N.E.

Dana Westring

These somewhat unusual historical architectural notes seem appropriate for the present fantasy use of the structure. This stable converted to dwelling provides a canvas for Dana Westring's use of "trompe l'oeil" (the French expression "to fool the eye"). This ancient art is enjoying new popularity, providing a sense of history, apparent architectural details, and whimsical amusement for today's occupants of both older and newer buildings. Westring began doing trompe l'oeil four years ago and now has an international practice.

In his home Westring experiments with various "faux" treatments and effects. The living room ceiling transports the viewer heavenward. Furnishings are neo-classical—thoughtful, spare, and effective. The careful placement of the circa 1920 Japanese screen on the living room wall epitomizes the thoughtful selection and juxtaposition of art and objects in this room.

Renovation has been minimal. Original hot water radiators are disguised with fabric in the entry and living room, while the dining room radiator cover is painted to look like draped fabric. The original brass stair rail and clawfoot bathtub recall amenities of the past.

Additional effects to note are the green faux marble pedestals supporting the glass dining table and the painted floors in bedroom and bath. An intimate livability, evocative of other times and places, is the inviting effect of this delightful potpourri.



This brick house and the two adjoining (117 and 119) were constructed in 1882 by Richard Rothwell, a Capitol Hill stonemason who resided at 28 Ninth Street, N.E. Mr. Rothwell built many of the stone houses near Ninth and East Capitol Streets and is buried in Congressional Cemetery directly opposite the Congressional cenotaphs, many of which he erected.

The owners of this house have carefully expressed their architectural and design backgrounds in a renovation that is at once dramatic and functional. The house was entirely gutted and the interior now belies its Victorian facade.

Entertaining is the primary function of the main floor, while private living spaces

are on the top and basement levels. The walls and ceiling of the main floor have been covered in burlap and lacquered black, providing an effective background for the varied and interesting art collection. The bleached white oak floors are laid diagonally. Lighting is thoughtfully handled, emphasizing the art and the architectural elements of the house. Three pairs of French doors opening onto the garden increase the visual space in the dining room. A dividing unit on the main floor contains a guest bath and a wet bar.

A library, bedroom, bath and closet on the top floor echo the floor plan of the main floor. The owners' unusual collections are displayed throughout: Mexican carnival masks arranged as headboards in the bedroom, blue and white porcelain in the library.

The kitchen and cozy den are located on the basement level. Identical red Hall pitchers dramatize the black and white kitchen.

Architectural simplicity and design flair make this an exciting house.



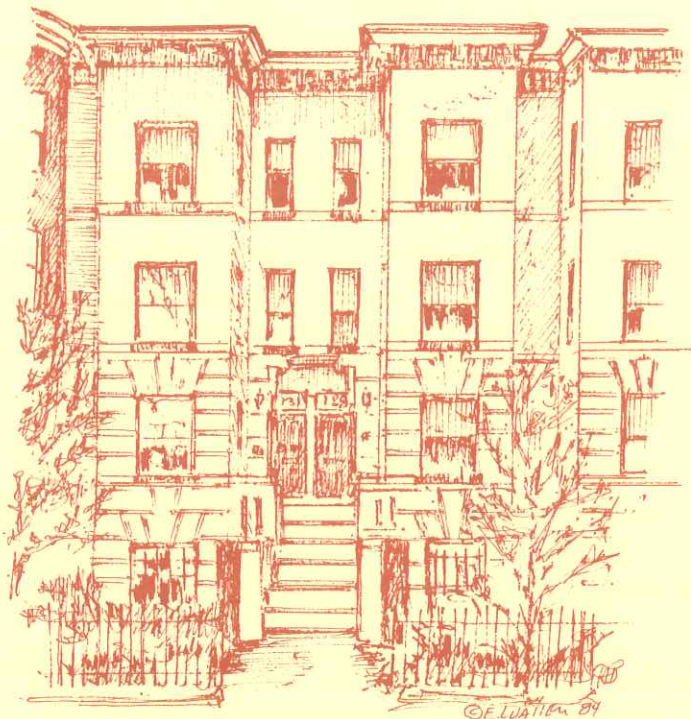
2

115 Tenth Street, N.E.

Michael Summerlin,

George Skelton





On December 6, 1904, a permit to build two six-family apartment houses at 129-131 Eleventh Street, N.E., for an estimated cost of \$12,000, was issued to Lottie L. Burn, the owner of the lots. Clarence T. Rose acted as architect.

Six years ago when Mr. Kamber purchased one side of the building from Steven Cymrot, restoration was half-finished. He modified Bob Bell's plans to adapt the structure to his life style and to display his extensive art collection. There are 3,800 square feet on the two floors which Mr. Kamber occupies. There are also two rental units, one below the main unit and one above it. The tree in Mr. Kamber's front yard is lit year round with tiny Italian white lights—an exuberant introduction to a special home.

The intimate octagonal dining room, constructed within the original square room, serves as a showcase for many small pieces of sculpture from his collection. The oldest piece of art in Mr. Kamber's collection is a 1690 portrait of a pope in the dining room. Several primitive dolls displayed against the dark cinnamon walls set the mood for the earth tones used throughout. In contrast, the spacious, stark white kitchen beyond provides a striking background against which examples of kitchen art and paintings by local Virginia artist Fran Chapman are displayed.



129 Eleventh Street, N.E.

Victor Kamber



Motifs for cover design and interior graphics are from the entry portal of the Restoration Society's headquarters at 1002 Pennsylvania Avenue, S.E.

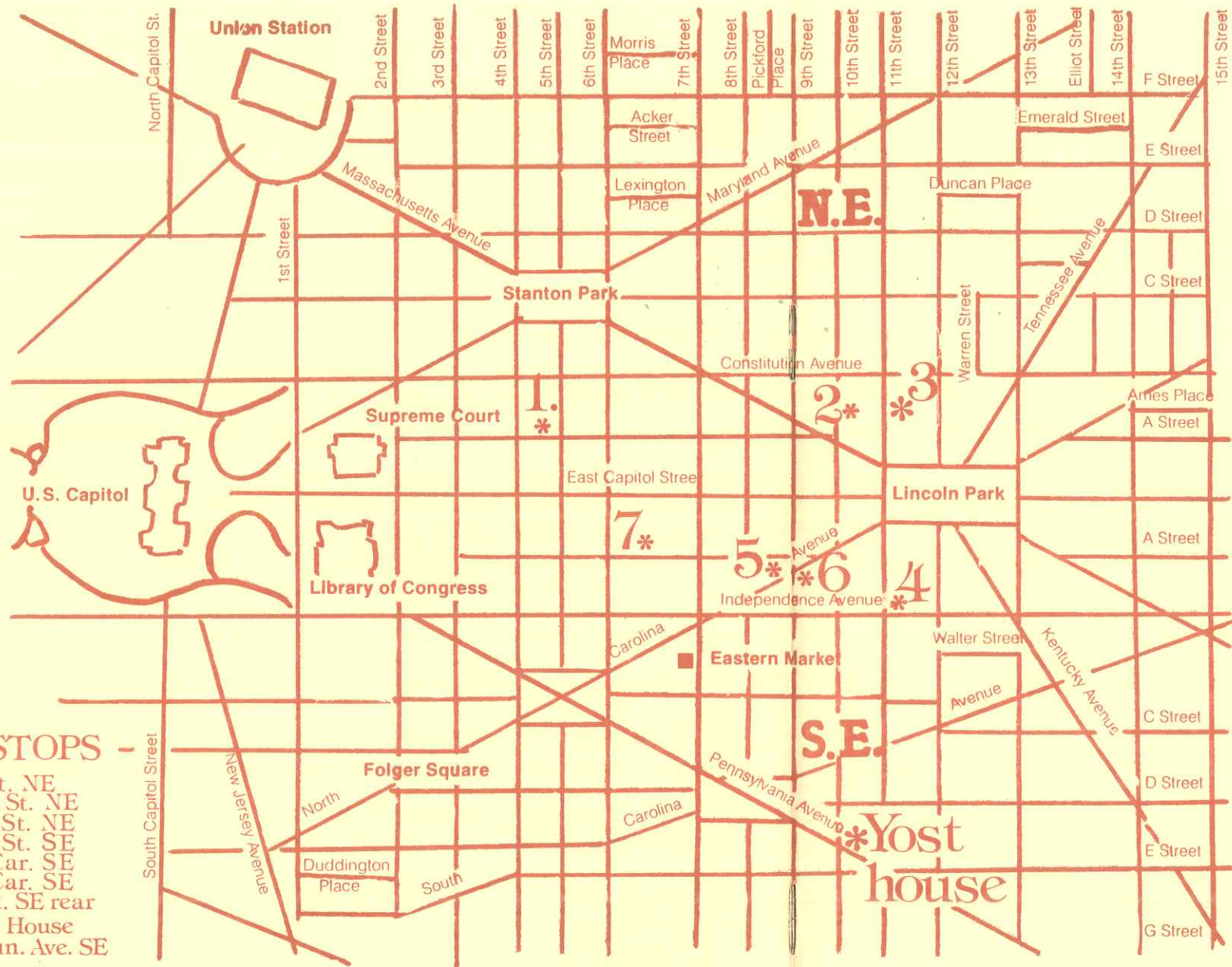
Dramatizing the central foyer is a two-story high window, overlooking a uniquely Victorian urban sight, a closed courtyard formed by two adjoining bay windows. "Melvin, the Flower Vendor," a sculpture by Kay Ritter, enlivens the foyer. A painting by Washington artist Dorothy Hunter is at the head of the stairs. On the window sill overlooking the stairs are several wood carvings of political figures.

Upstairs the rooms are on a smaller, more intimate scale. The front study is decorated in warm gray tones and contains a multiple oil painting, "Three Faces," by Alan Lewis Pitts, a Syracuse artist who has recently moved to the Washington area. On a small balcony leading to the master bedroom are bookshelves and a display of sculpture.

In the master bedroom are several portraits, including a small painting entitled, "Bella," and two portraits by former Congressman Seymour Halpern, for whom Mr. Kamber once worked. Both portraits are of Congressman Halpern's wife. Congressman Halpern also painted the official portraits of former House Speaker John McCormack and former President Gerald Ford.

The guest room highlights a Southwestern collection inspired by Mr. Kamber's graduate study in Albuquerque, New Mexico.

The spacious double-arched gathering room has several conversation areas, each featuring displays of art. Near the table grouping is a fascinating photo-realism work by English artist Guy Gladwell, entitled, "Pink and Fat", which depicts the same person at different stages in life. Over the mantel is the only work purchased especially for the house: a portrait by Washington artist John Winslow of his daughter. The room is expanded by the view through its wide French doors opening to a deep garden, complete with swimming pool. A delightful Stuart Johnson bronze, "Yum, Yum," is a recent addition to the garden area.



TOUR STOPS -

- 1 410 A St. NE
- 2 115 10th St. NE
- 3 129 11th St. NE
- 4 154 11th St. SE
- 5 816 No. Car. SE
- 6 919 No. Car. SE
- 7 624 A St. SE rear
TEA-Yost House
1002 Penn. Ave. SE



**Capitol Hill
Restoration Society
27th Annual
House & Garden Tour
Sunday, May 13, 1984**

Tour with jitney service:
1:30 to 5:30
starts at Eastern Market
7th & N. Carolina Ave., S.E.

Tickets
\$7.00 advance
\$8.00 tour day



This building is one of a group of sixteen houses known as "Philadelphia Row". It was built during the winter of 1864 under the supervision of architect Thomas Plowman, formerly of Philadelphia, for the Flanagan brothers of Philadelphia. In the late 1950's Philadelphia Row was threatened by the proposal to build the east leg of the freeway along the route of Eleventh Street.

Gregg Hopkins lived in the rental unit at 154 Eleventh Street in 1968-69 and enthusiastically purchased the house when it became available in 1975. Care and attention to detail are evident throughout this elegant house. On the first floor, previously removed interior walls were replaced, original molding was copied, and the entry hall was modified to accommodate a bar and coat closet. The wallpaper in the entry is a Monticello reproduction. The stairway to the second floor is original.

Muted tones set an atmosphere of formality in the living room. The wood mantel is late eighteenth century, from Philadelphia. Much of the furniture is in the Empire style and includes country Duncan Phyfe style side chairs and a New York State sofa.



The extensive stoneware collection displayed in the living room is Castleford, produced in Yorkshire, England, from 1790-1820.

On the second floor is an inviting living-dining-kitchen area. Oriental rugs, an 1840 English secretary, Castleford stoneware, and a family heirloom steeple clock add interest and charm to this delightful area. The pine floors, which were laid over the similar original floor, were cut from old wood.

An unusual division of space allows a rental unit in the rear of the house on two floors. Mr. Hopkin's main unit consists of the front part of the first and second floors and a third floor bedroom suite.

The Chippendale railing on the two-story veranda is one of many grace notes in the beautiful outdoor areas, more typical of a Southern home than this convenient Capitol Hill location. The carriage house at the rear of the property originally provided storage for wagons and hay and now provides a retreat for house guests.



154 Eleventh Street, S.E.

Gregg R. Hopkins



This row house was built in 1884 by Diller B. Groff, a prolific Capitol Hill builder for whom Groff's Alley in Northeast is named.

Mr. Dockstader is a multi-media artist associated with the American Folklife Center at the Library of Congress. His home provides an attractive display gallery for both his own work and his extensive collections.

Mr. Dockstader's colorful and detailed oil paintings of flowers dominate the living and dining rooms. Collections of crystal and etched glass are also displayed.

Mr. Dockstader, who grew up in Montana, has been collecting contemporary American ceramics for the past twenty-five years. He is a member of the Board of Trustees of the Archie Bray Foundation in Montana. Artists represented in his collection on the first floor include Bennet Bean, Rudy Autio, Dave Shaner, Robert Turner, Paul Soldner, Ken Ferguson, and Kurt Weiser.

Displayed in the master bedroom are several antique ceramic platters; a number of folk art pieces from the American Folklife Center; a reproduction Early American candelabra by tinsmith Jerry Martin of Marietta, Pennsylvania; and the first print executed by artist Susan Meisel, who is known for her posters for the Smithsonian and the White House. Mr. Dockstader's own photographs are also displayed. Throughout the house are reproductions of French and American antiques.

5 **816 North Carolina Avenue, S.E.** *Ray Dockstader*



Built in 1891 by Capitol Hill builders Mangum & Stockett, this building is located on one of the primary avenues in the historic district. As is typical of development of the avenues, this row of four townhouses was constructed at a higher than average unit cost of \$4,500. The Hummelstone facade is quite unusual on Capitol Hill; it is more commonly seen as a trim element or facing the exteriors of English basements, used in combination with brick. The paired Romanesque arches at grade level are surmounted by an octagonal oriel ornamenting the second floor. Centered above the oriel is the third-story facade aperture, a Romanesque arch of wider radius than those at grade level.

Ms. McDonough's antique collection lends warmth and interest throughout the home. A nineteenth-century Midwestern quilt works as art on the living room wall. West Virginia quilts from the 1930's are used in the bedrooms. Displayed between the living room and kitchen is a collection of hand-painted circus vignettes, which were painted for Ms. McDonough as a child in West Virginia. Many of the antiques are country pieces from West Virginia and Ohio. Especially noteworthy is a Victorian walnut marble-top dresser on the stair landing.

The deep blue of the master bedroom intensifies the drama of the view and is accented by a marble mantelpiece, English brass bed, and Eastlake mirror.

Original architectural details were retained, including the stair banister between the second and third floors, the lion's-head brackets supporting the living room arch, and the living room mantel, which was re-marbleized, using a paint technique.

6 **919 North Carolina Avenue, S.E.**

The original incarnation of this building was in 1906 when it was constructed by E.D. Farnham, a Capitol Hill builder, as a two-story brick stable for owner Josephas Wells, who resided at 624 A Street, S.E., and was proprietor of the grocery at 100 Sixth Street, S.E. In February, 1913, a thirteen-foot addition was added to the south of original stable to be used as a warehouse. The skylights were installed at this time. In March, 1913, an electric freight elevator and three I-beams were installed. In November, 1914, a permit was issued for use of the existing buildings as a public garage. The neighbors had signed a petition agreeing to this use. For many years the building was used to store vehicles belonging to the D.C. Department of Sanitation. In 1973 the building was converted to residential use.

The present owners worked with the "Architrave Partnership" to refine the 1,056 square-foot second-floor living space. The first floor houses heating and cooling systems and storage. Resulting from the architect-client collaboration is a spacious, light-filled two-bedroom apartment with thoughtful and precise detailing.

The baseboard is an original design and includes a silver edge detail, inspired by the kitchen cabinet trim hardware and reflecting the floor. A built-in bench near the fireplace offers storage and a cozy, warm reading nook.

Color is used to reinforce the architectural elements in the apartment. The "theme angle" is repeated throughout—in niches and in the fireplace wall—to relate new construction to the existing I-beams.

An inviting conversation area is suggested by the proximity of the skylight and fireplace. Granite from the Riggs Bank was reused and refinished as the fireplace hearth. Furniture is carefully selected, representing several major architectural designers: Thonet, Breuer, Le Corbusier, Stendig, Eames.

The spacious bathroom is the "next frontier" for this design partnership.

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Heather Wheeler, Angela Simmons, and Becky Dye, Tea

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CAPITOL HILL

In 1791, Pierre L'Enfant, designer of the nation's capital, expected the city's major development to rise on the broad expanse at the front or east face of the Capitol. Communities took root there slowly and unevenly. Initial population clusters formed near work centers: the Capitol, the Navy Yard, and the Marine Barracks. Until the Civil War, development seldom stretched more than five blocks away from these centers.

A building boom swept through Washington in the post-Civil War period. Capitol Hill's vacant areas, such as those to the north and east, began to have new houses, small-scale commercial buildings, and churches. Frame construction all but ceased after 1880 and red brick structures became the norm. Solid Victorian bay front and flat front rowhouses from the last twenty years of the nineteenth century still dominate many blocks of Capitol Hill streetscapes. Early twentieth century successors evolved stylistically into simpler classic revival and Edwardian lines to be followed by flat front rows with "English porches."

Despite two world wars, a depression, the automobile, and the lure of the suburbs, the inherent charm of a community with more than 100 years of America's vernacular architecture prevailed. Some 8,000 Capitol Hill buildings were included in the National Register's Capitol Hill Historic District in 1976, ensuring that future generations would have the opportunity to enjoy the diversity of urban living, a cause which the Capitol Hill Restoration Society has championed for more than a quarter of a century.

THE RESTORATION SOCIETY

The Capitol Hill Restoration Society, Inc., 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.

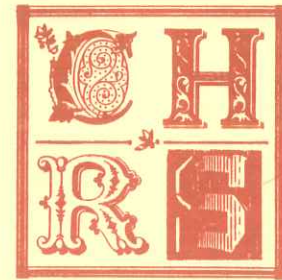
The Society believes that Capitol Hill should be a good place to live and work, and that its fine old buildings should be preserved for the benefit of those who are willing to commit themselves to the future of the Hill.

The Society holds meetings each month from September through June, with a program and business meeting preceded by light refreshments.

If you are interested in becoming a member, call or write for details:

Capitol Hill Restoration Society
Post Office Box 15264
Washington, D.C. 20003-0264
(202) 543-0425

Also, if you would like to suggest your own home or a friend's home as a candidate for the 1985 tour, please send a letter to the above address giving the address of the house and the phone number of the owner.





**Capitol Hill
Restoration Society
27th Annual
House & Garden Tour
Sunday, May 13, 1984**

1:30-5 PM

\$7. in advance

\$8. tour day

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TEA-Yost House
1002 Penn. Ave. SE

Children over one year require ticket
Low-heeled shoes, please!

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