

CAPITOL HILL
RESTORATION SOCIETY

31ST ANNUAL HOUSE
AND GARDEN TOUR

Sunday, May 8, 1988

Tour 1:30 - 5:30 pm
Tea 2 - 5:30 pm

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A Short History of Capitol Hill

In March, 1791 at Suter's Tavern in Georgetown George Washington, Thomas Jefferson, and Pierre L'Enfant selected a site for a permanent seat of the American government, including the location of the "Congress House" on what was known as Jenkins Hill.

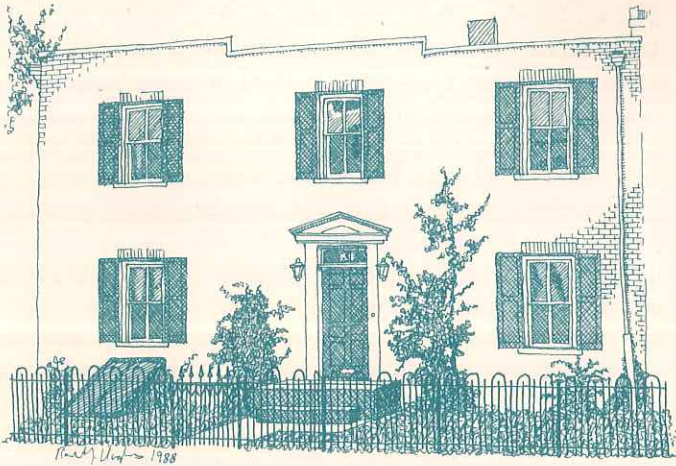
At first, privately owned buildings sprang up nearest the new Capitol. They were occupied primarily by the English, Scottish and American—white and black—builders, artisans and craftsmen who worked there. Residences next clustered around the Navy Yard, and later the Marine Barracks. When the Federal government moved to Washington in 1800, boarding houses on New Jersey Avenue provided convenience for the Congressmen and profit for the proprietors. When the British invaded the Capitol in 1814, the Hill boasted a modest community which included an outdoor market, churches, hotels, taverns, and even cemeteries. It also had another ethnic group—the Italians brought to Washington by President Jefferson to play in the Marine Band.

New construction in the 1820s gave the neighborhood a more settled look. Very little changed during the 1830s, '40s and '50s. An influx of German craftsmen and Irish laborers began in the late 1840s. Many of the newcomers found jobs at the Navy Yard. Even more worked on the expansion of the Capitol building which began in the 1850s. Waves of post-Civil War speculation and new construction gradually turned the Hill into what we know today.

The unifying factor in the social history of our neighborhood is that it has never lost its diversity. The Hill has experienced in full measure every wave of immigration to our shores since 1791. One of the last came at the end of the 19th century when Eastern European Jews seeking freedom from persecution found their way to the Eighth Street, SE commercial corridor.

Battles have been fought and won in the recent past over highways that would have split the Hill, high-rises that would have destroyed its streetscape, local government efforts to demolish the Eastern Market and close our police station. Federal plans that would have turned East Capitol Street into a boulevard of government offices. A multitude of other threats, left unchecked, could have destroyed a community. As you tour our neighborhood today, appreciate our lovely old homes and bountiful gardens. You might also appreciate what so many of us enjoy: an appreciation of our heritage and a delight in the pleasures of urban living.

1



House Managers: Ann Wolmeldorf and Larry Pearl

641 INDEPENDENCE AVENUE, SE BRUCE WENTWORTH AND ARTHUR OTT

In 1869 Benjamin B. French subdivided the lot fronting on both Independence Avenue and North Carolina Avenue and sold a part of it to John Dolan, who erected a brick building on the Independence Avenue frontage. By 1872, Dolan had re-united the lot and built a second brick structure on the North Carolina Avenue side. Perhaps from its beginning the Independence Avenue building was used as a grocery store. The brickwork facing "Turtle Park" bears the ghost of a commercial entrance in its brickwork and the Italianate cornice facing this end indicates that it was once the principal facade.

In 1986, the land was once more subdivided and Messrs. Wentworth and Ott gained ownership of their house. By this time, the structure had not been used commercially for many years and vast alterations had been made. The new owners, both architects, have again considerably re-arranged its 1400 square feet for modern living. The main facade now faces

Independence Avenue where the doorway has been shifted to the center of the building and dressed with a contemporary pediment—an indication of its new classic appearance throughout.

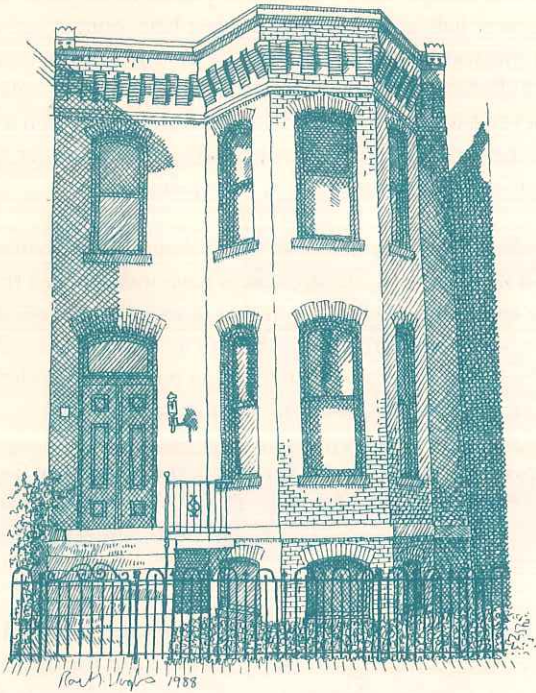
An African maupa burlwood table is placed in the room used both as center hall and for dining. A guest bathroom is tucked between this room and the kitchen. To the right of the entry is a maple bulb-footed country Sheraton stand of New England origin. Several watercolors of Maine by Robert Johansen are hung on the walls. The 19th century oil landscape under the staircase is of Mt. Kearsarge, New Hampshire.

Using the ambiguous device of a very large cased opening through a dividing wall, the architects have transformed the old store space into a living room that is visually expanded but psychologically separate. A hearth with an antique mantel flanked by bookcases and warm Georgia pine floors underfoot accentuate a traditional feeling in what is, really, a very modern space. A block front bachelor's chest is an old reproduction from Mr. Wentworth's family and the painting of flowers was done by his great grandmother. The china cupboard displays two plates of unusual geometric design by architect Gwathmey Siegel.

The kitchen is clean-lined contemporary. Mirror is used to space-stretching advantage in the space between the upper and lower St. Charles cabinets. One old-fashioned idea is the concealed ironing board on the east wall. A tiny garden is treated as an outdoor room adjunctory to the kitchen: its diminutive size is disguised by the tall curvilinear wall that encloses it and it is further enlarged by the double doors that provide access to it. A golden raintree, miniature bamboo, ferns, and Boston ivy give the area the sense of seasonal change.

The staircase, which is not original to the house, is said to have come from a house on the present site of the Madison Building of the Library of Congress. Upstairs, bedrooms at each end are divided by a skylit bath and small study. The pen and ink drawing of an English village in the east bedroom was executed by Mr. Wentworth's grandmother while she attended graduate school. The framed architectural plans in the study are also her work.

The west bedroom houses a 1930's suite of Art Deco furniture, a gift to Mr. Ott's mother for her 16th birthday. The polymer on posterboard painting of a Cincinnati scene was done by Mr. Ott as were other artworks in the room. The garden and the Eastern Market beyond can be glimpsed from the window. Outside the room, by the stair, is a memory of Manchester, England, where Mr. Wentworth worked for a time, and an engraving of Oxford, where Mr. Ott was a student.



House Manager: Diane Shages

638 A STREET, SE ■ ARLINE ROBACK

The projection of “window bays” onto city land was first permitted in the 1870’s. At first, builders grafted single-story bays onto the old flat-front formats. This transitional house with its full-height bay shows the move toward the more picturesque silhouettes of the Victorian revival styles. A corbelled brick cornice, instead of the older wooden cornice, was also an innovation in 1882.

Anyone who has the briefest acquaintance with Arline Roback has heard her proud lament: “You know, I don’t drive!” Indeed, avoidance of commuting is nothing new on the Hill. This house was purchased as a residence in 1916 by John R. Ferris who operated a coal, wood, and ice company across the street at #657 for many years. Acquired by Herbert and Arline Roback in 1961, this superb house had retained almost all of its original detailing which they elected to keep and refurbish. The result is a home with a feeling of great continuity and tradition,

improved by truly thoughtful mechanical and structural alterations.

Plaster cove molding, ceiling strapwork, and wooden blinds in the drawing room are all original to the house. A pleasingly hued antique Ushak rug underscores and unifies a sophisticated mix of furnishings. In front of the decorated slate mantel (also original), a particularly intriguing tray table holds a part of the owner’s collection of boxes. On the table at the rear rests one of a pair of polychromed porcelain guinea hens, used as lamps.

Passage to the outdoors is direct and easy through the glass doors of the dining room. Broad-leaved evergreens, the sound of the fountain, and shelter provided by the awning-covered deck make for a garden that is enjoyable for many months of the year.

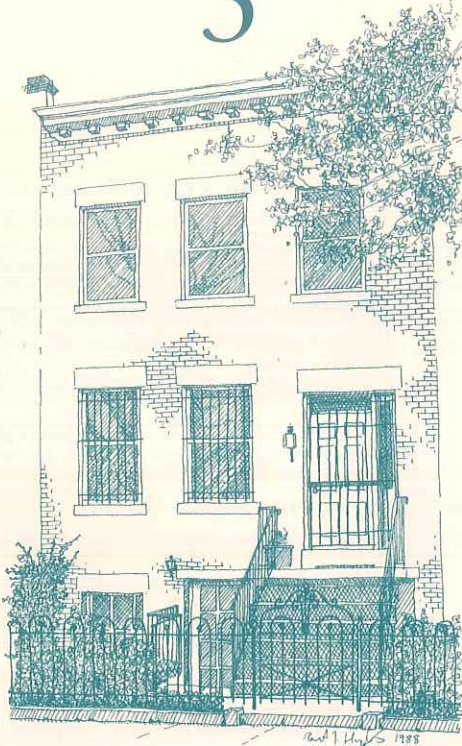
The glass doors also brighten the dining room. The interior wall placement of the fireplace is unusual in this locality and optimal in the room. The eighteenth century mantel was found for the Robacks by Curley Boswell. Local cabinetmaker Francis Bode made the sideboard to fit the room. On and above it are displayed serving aids including painted tole trays and a large blue and white transfer printed platter.

Pecan wood cabinets line one wall of the kitchen. Atop them are artifacts of the cook’s virtuosity—ice cream molds, tureens, and trays, one of which is decorated with a Maxfield Parrish illustration for blackbird pie. A cantilevered bay window overlooks the garden and a lovely pair of lowback Windsor chairs promotes kibbitzing in the kitchen while the cook noodles.

The bedroom suite at the rear of the house, papered in a small floral stripe, is sparsely furnished. An antique square table with spoon-turned leg acts as a nightstand and an early chest-of-drawers is the focal point of the room. The adjacent master bath draws on the 1880’s influence of the Japanese movement.

The guest bath is an old-fashioned triumph. Sconces, cabinets, and mirrors all came from the local shop Antiques—On The Hill. A superb antique Kashan lies in the guest room. In the window corner, a most graceful French stand with cabriole legs lends an airy touch.

A comfortable maple-floored library occupies the front of the second story. A Renaissance Revival table is used as a desk and paperwork in process is held by the antique daisy-patterned wall pocket. Above the sofa, a wall arrangement provides the owner’s curriculum vitae while the large tortoise-top table holds items of current interest.



House Manager: Donna Archibald

1025 INDEPENDENCE AVENUE, SE
BLAKE ROBINSON

As America moved into the twentieth century, a newly independent architectural style celebrated classical forms from the American (rather than the European) past. This row of houses built in 1911 and its counterpart across the street demonstrate the Colonial Revival trend of the time. But the interior of this house, in 1988, is quite unusual.

In the vestibule, evidence of a life lived in exotic places includes furnishings from three continents: a Sicilian drop-front secretary shows the influence of the English Art Nouveau style (called Liberty there); the rug is from Tibet, as are many in the house; and an elevated African chair comes from Guinea. All rooms in Mr. Robinson's house are mini-museums displaying his collected art and artifacts. Hosts and hostesses will help guests to identify particular objects and their origin.

The library has an extensive selection of volumes relevant to art connoisseurship. Many of the reference books here are difficult to obtain in the United States and Europe and were of inestimable value to Mr. Robinson while collecting in exotic places. A mud sculpture incorporating a bird's head is one of many pieces completely foreign to the American eye. Snuff mortars, of par-

ticular interest to the owner, are presented on the shelf just above the doorway. Materials used in their fabrication include wood, bone, brass, iron and ivory.

Note, in the hallway, the brass pommel of the iron staff and compare it to one in the bedroom. Typical of the Gbi people of Liberia, both were probably made by the same hand and were cast using the "lost wax" process. In the bedroom, an English tureen of a ware produced for non-Western trade rests on the uppermost shelf next to the closet. The tureen, with the pommel inside, was found in a Liberian grave. The walnut Swiss chest between the windows is dated in inlay on the front side. A cursory survey of the human figures in this room show the prominence which African sculpture typically gives to the head and neck of the body form, often a third to one-half of the total figure.

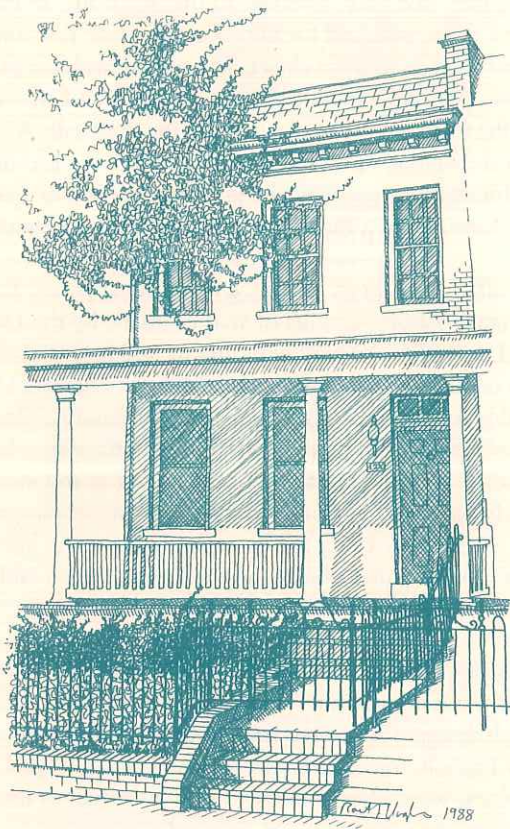
In the office, European influence is readily apparent in the almost mannerist proportions of statues (made by the Limba of Sierra Leone) of a woman with infants and her mate. The chief sits on an elevated chair such as the one with duckbill arms in this room which gives him additional status. One of the masks in this room retains its dyed raffia hangings. It is usual that the person portraying the character of the mask be completely shrouded in black raffia so that the dancing mask takes on an ethereal reality totally separated from its human animator. Among other objects on the French bistro table is a Nigerian "croc with Bette Davis eyes."

Downstairs, there is a Sri Lankan jackwood chest between the windows; it incorporates elements of both Portuguese and Dutch design. Opposite, there is an Art Deco forescreen, probably English, found in Georgetown. The six-legged chair, from Guinea, would have belonged only to a man of unquestioned status and authority; it is believed that this one was the property of the adjutant of Samory, a Madinka leader who rallied much of the savannah region against the French invaders. A Boston rocker is made more comfortable with a full-sized African chair used as a footstool. The male figure on the glass table has function as a snuff mortar. The pewter collection is European.

China and crystal are stored in a Korean chest inlaid with mother-of-pearl in the dining room. Except for the top-mast bowl on the east wall, which is Somali, all are from Liberia and Ivory Coast. The contemporary dining table is French, its inlaid African hardwood top resting on steel legs. The table is complemented by 1930's American Art Deco chairs.

Even the back porch has borrowed from Africa—its added louvered blinds screen the summer sun. A very American apple tree provides a center for the newly planted patio where Mr. Robinson grows herbs in terra cotta pots.

Music provided by the music faculty of the Capitol Hill Arts Workshop (page 31).



House Manager: Sherry Saunders

1210 C STREET, SE • MARK TURNER

This grouping of four 1913 houses is part of an extended composition containing ten homes. They are balanced by four of the same design at the east end of the row and are separated from them by two of varied coloration and roof design, which break up and create a central focal point for the long row of almost identical houses.

Several (including #1210) retain the Tuscan columns of their linked porches. Other features derived from earlier American architectural styles include the wooden modillion cornice and the three-light transom over the door. The painted facade of 1210 was laid up in Flemish bond, an unpainted example of which can be seen at #1212.

A variety of stencilled, faux, and fancy finishes done by the owner lend the interior of Mark Turner's home a light-hearted and celebratory spirit not unlike his floral arrangements. Tour patrons will first see the second floor of the house where a five-color stencilled and hand-painted border crowns the hallway. The owner is the subject of John Whitcomb's 1972 painting.

Clever utilization of space is a constant here. In the mirrored bedroom, a wardrobe has been built into the side wall. Not only is it necessary for storage but it also disguises the zigs and zags made by the installation of a fireplace flue and air conditioning ductwork. The rice bed is contemporary and hand-carved. The stand at the window will be of particular interest to antique fanciers. Adjacent to the bedroom, a skylit bath offers a steam-room with its shower.

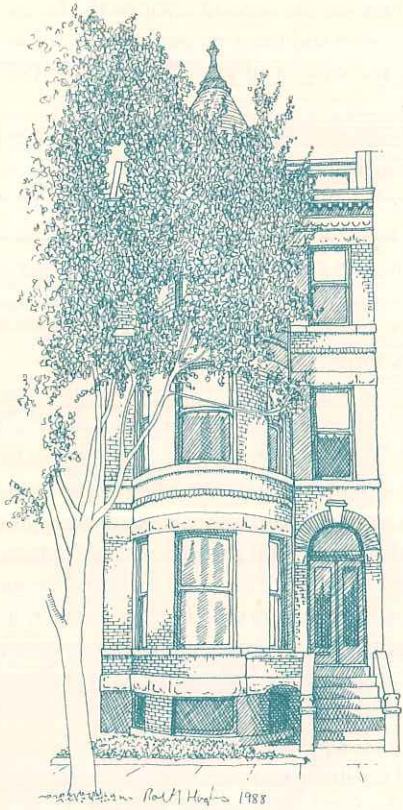
Central to the home is the Hunter green study with faux bird's eye maple woodwork and bookcases. The room is further detailed by burgundy striping on the cove molding to match the leather armchair. A narrow Victorian sleighbed, covered in Ralph Lauren fabric, is used as a sofa and provides extra sleeping space when needed. On the shelves are personal memorabilia and items from a collection of Baccarat crystal. The guest room and its bath, added over a remodeled porch, shows more of the owner's handiwork.

The entire color palette used in the home is contained in the decoration of the living room. A handsome green marble mantel surrounding the fireplace is, in fact, painted. There are numerous 19th century paintings of interest as well as lovely examples of Chinese export porcelain which Mr. Turner collects. The inlaid Hepplewhite game table by the window is an important example of its period. The coffee table is by Jeffrey Bigelow.

Wall areas below the chair rail in the dining room have been sponged in rose-pink. Two paintings highlight the decor. A Chinese ancestor with covered hands (indicative of high status) overlooks the use of a collection of Chinese table porcelain. On the north wall, a woman in a black mourning dress seeks solace in her reading while across the room gentlemen and ladies, perhaps ruffians and molls, pass their day in a pub. The painting is by the seventeenth century Dutch artist Gerrit van den Bosch.

A practical wooden ceiling tops an appealing kitchen. The floor has been whitewashed and is border stencilled. A diaper patterned wallpaper unites this room with the garden room, made over from a conventional back porch. The articulated folk figures are by Pat McDonald.

The garden, new and not yet fully settled as of this writing, is promised to be a surprise for tour day!



House Managers: Cheryl and Bob Lyons

1108 EAST CAPITOL STREET, NE
ANNE TAYLOR AND JOE JAMES

This substantial house was one of several on Capitol Hill designed by E.H. Fowler (a draftsman for the Coast and Geodetic Survey) in the popular Romanesque Revival style. The full-height round tower bay, surmounted by a conical roof, is a typical and dominant feature of this late 19th century style. A variant on the style and the tower form can be seen in the neighboring house to the west.

At 1108, Fowler employed the typical materials in an especially skillful manner, giving definition to every level of the house. He used rock-faced stone not only for the window sills and lintels, but also to organize the pressed brick facade with multiple stone bands and to punctuate the round arched entrance.

With the help of local contractor Robert Herrema, Anne Taylor and Joe James have recently completed the restoration of this large home. Although the building had long since been converted to apartments at the time of their purchase, its floor plan had been altered minimally. Most of these alterations have been discarded; the few remaining are skillfully worked into the present configuration.

One outstanding feature of the interior is the use of a complete hallway—all rooms enter from it (although there are additional passages between some rooms) and one can move from the front door to any room without intruding on the living spaces. This idea, a Victorian one, has much practicality.

On the first level, a large parlor sunfilled from the south overlooks Lincoln Park. Floral paintings in this room and many others are by Ms. Taylor's grandmother. The butler's desk at the rear of the parlor is a prized Southern piece. Enormous single pocket doors open from the hallway to this room and the dining room, which boasts an elegant Sheraton-style banquet table. The china cupboard placed between the dining room and the kitchen is original.

The kitchen is as modern as this morning! Kitchen designer Alan Tassler, whose own home has appeared on an earlier Capitol Hill tour, laid out the space to make any cook an even better one. Light and airy, there is a wall of storage space and counter-space galore—provision is even made for sit-down sampling. The original positions of door and window openings at the rear were switched to allow the traffic in the hallway to continue, unimpeded, to the rear deck and garden.

A less formal and larger living room spans the front of the second floor. Its pastel color scheme is relaxing, the fireplace warming—the perfect place to be “at home.” Also on this level are two guest bedrooms, one adjacent to the living room and the other at the rear. The latter offers a “Jenny Lind” bed with unusually bold turnings. The romantic window treatments throughout the house were designed and made by the owner. On the way to the third floor, visitors will want to examine the spritely display of crystal miniatures and other collectibles in the vitrine at the doorway to the living room.

Almost at the roof (the house also has an attic) and certainly at the top of its attractions is the master bedroom and sitting room. Sumptuous Southern comfort is provided by the tall rice bed. Ms. Taylor has used draperies on cranes to create a room-within-a-room in the bay area. The large painting of geraniums in the sitting room was the effort and gift of a former neighbor—a fourteen-year-old girl.

Throughout this comfortable home, visitors will be delighted by painted and sculpted animals of all description—all the owners' favorites!

6



House Manager: Nancy Richards

410 6TH STREET, NE ■ LEMUEL HOOPER

By 1874, Charles W. Walcott had acquired the small house and lot situated here. The Walcott family retained the property until 1972. Although the frame house, with its modillion cornice divided into three bays appears to be of a piece, the northernmost third was added several years after the date of the original home. This is readily evidenced by the style variances of the two staircases and the wood trim inside the house. A 1904 repair permit suggests that the building was stuccoed after the turn of the century. The existing “pebble dash” finish may have been used to mask the addition which dates from about that time.

At the side of Mr. Hooper’s home, through the gate of a handsome fence of the owner’s design and construction, tour visitors will enter into one of Capitol Hill’s most spacious (4000 square feet) gardens. This portion of the property was unused for twenty-five years and had been sold in the 1970s but was recently recombined and landscaped by the owner. The design of this garden is unlike most city gardens in two respects: first, its seclusion is founded more on its elevated site

than on an artificial boundary structure; and second, its size has permitted a naturalistic planting scheme, including more than fifty varieties of plants, shrubs, and trees. The wandering brick path is shaded by a large mock orange and Damson plum trees. Shrub borders containing oak-leaved hydrangeas, evergreen hollies, birches and conifers surround an hourglass shaped lawn. Drifts of perennial and annual flowers serve to accentuate the general tranquility. A grand Southern magnolia arches over the large brick terrace.

The mix of contemporary and antique furnishings and art, combined with a large dash of nature and a sprinkling of the exotic, accurately reflects the tastes and interests of the owner in this very liveable home.

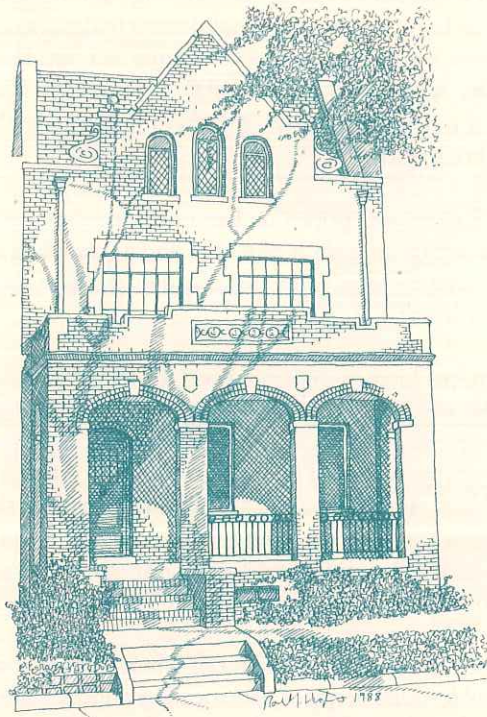
A functional kitchen decorated with baskets, old tole, and memorabilia occupies the rear of the house. Adjacent is the dining room, where a tall cabinet displays a collected assortment of fine crystal goblets and Nippon china; place settings of Limoges china are used on the table. In the corner of the room, a trapdoor in the floor has been raised to reveal the entrance to an old root cellar, now used for wine storage. One of two beautifully colored engravings of the Himalayas hangs here.

First floor center is the living room where seating is arranged by the double-sided fireplace, enhanced by antique pine mantels on both sides. Musical instruments are also in easy reach. The metal sculptures placed in this room are the work of the owner who is an artist as well as a physicist.

Furnishings in the front bedroom include two Washington-related engravings: one depicts the construction of the cast iron dome of the Capitol building (finished in 1863); the other is of Push-Ma-Ta-Ha, and Indian chief who fought with Stonewall Jackson in the Battle of New Orleans, died in Washington in 1824, and is buried in nearby Congressional Cemetery. The old rope bed, imaginatively fitted with a futon, requires 185 feet of rope to string.

In the rear bedroom, a March 1969 *Life* magazine cover touts the daring contraption called LEM. House owner Lem Hooper, in his professional capacity, has been working on manned space flight programs since 1961. An extra-terrestrial photograph of Bermuda is above the bed. Overlooking the garden at the rear is a dressing/sitting/hobby room. Contemporary Japanese visual “poems” line the upstairs hallway.

Downstairs, in the den, a huge antique rolltop desk encloses an up-to-the-minute computerized office. Those plants which cannot tolerate our outdoor climate reside here. Be sure to notice the other engraving of the Himalayas. The handmade paper sculpture is by Ruth Tansill.



House Managers: Bob and Ida May Mantel, Merrilee Zellner

15 2ND STREET, NE
 JOSIAH AND LINDA BEEMAN

This house was erected in 1929 on part of a tract of land originally owned by Daniel Carroll. It replaced an earlier frame house put up about 1840. Designated a class 3 structure, "Not approved, but not disapproved," by the Architects' Advisory Council that reviewed the plans, the building forms of #15 refer abstractly, rather than literally, to an earlier time and place—perhaps the Tudor period in England or the Netherlands. Assymetry has been abandoned to suit American pre-Depression taste although the traditional side-hall plan has survived.

The choice of materials reinforces reference to the historical period chosen: the rough wall surface is enlivened through varied color and the addition of stone trim and decorative motifs. These include the inset panel and shields, quoining around the second story multi-paned windows, a crenelated parapet

on the porch roof, and scrolled consoles on the sides of the steep gable.

The owners are definitely collectors. In the living room, regiments of lead soldiers, most of which were acquired by Mr. Beeman in his boyhood, flank a colorful collection of Japanese prince and princess dolls, primarily an interest of Mrs. Beeman. Walking sticks are massed by the entrance. Many are dual purpose: one contains a billiard cue, another a compass; even a pen and inkwell are available for use. Japanese woodblock prints include scenes from Kabuki plays (north wall), Surimono drawings commissioned to summon the muse for poetry clubs (east wall), and a tryptich that itself demonstrates the process of block making and inking. A tantalus found in Dublin rests on the piano. Above the mantel is an 18th century silk embroidery of the gods, unusual because of its pastel colors.

Auburn-hued walls of the dining room are further enriched by a series of woodblock prints that depict geishas wearing the traditional costumes of districts near Osaka. Opposite is a scene of a Thai wrestling academy.

A generously sized breakfast room, almost completely glazed, overlooks the enclosed garden where San Francisco streets now intersect Washington. The large abstract painting is by Los Angeles artist Armando Cabrera. Guests are encouraged to stroll through the garden and to inspect, in the kitchen, 17th century Delft tiles hung above the countertop.

Additional woodblock prints line the staircase and continue into the spacious master bedroom, where Oriental poufs emphasize the Asian mood.

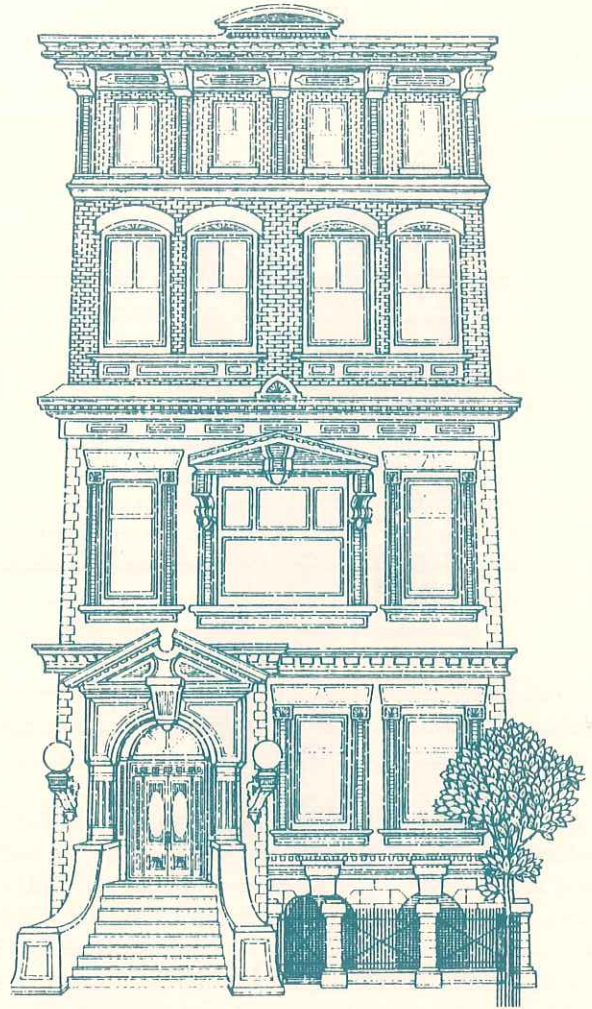
Overlooking the Supreme Court building, Mrs. Beeman's studio includes a knitting machine and plenty of art and design source books. The rug is Moroccan.

In the guest bedroom, numerous smaller collections are grouped. Blue and white delft, ivory, cloisonne, and cinnabar are among them. Also present is an example of rare Peking glass (green vase) which is formed and then carved away, leaving the deep relief decoration. Framed engravings of Venetian scenes decorate the bathroom.

An antique rolltop desk retaining its original finish dominates Mr. Beeman's lacquer brown office. The rug was acquired in an uproarious and seemingly unending haggle in Addis Ababa. Scrutiny of the many political cartoons hung here will provide equal delight to tour patrons.

Music provided by Jean Grotberg, pianist, for the Candlelight Tour and the music faculty of the Capitol Hill Arts Workshop on Tour Day (page 31).

The
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Restoration
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of our
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House Manager: Nancy McNamara

115 5TH STREET, SE
RICHARD AND ANN SCHMIDT

Shown on the Capitol Hill House Tour in 1974, the Schmidts have opened their home to tour patrons for a second time following a major restoration of the English basement level during the past year. The work was designed by the Schmidts' son-in-law, architect Scott Ven Genderen, and built by the S.M. Stevenson Company. Interior designer C. Dudley Brown participated in the planning and execution of this work as well as in the exemplary restoration of other parts of this 1890 townhouse.

By the final decade of the 19th century when this house was constructed, Capitol Hill builders had access to a great variety of pattern book designs and architectural details. At #115, one can see the standard side entrance plan fall under the spell of the Queen Anne style. This style suggested that the facade

be enhanced by considerable surface and textural decoration. Here, this was carried out through rich ornamentation of the pediment, at the cornice level, and in the molded chamfered corners of the bay. Other decorative features include a roof finial, incised carving of the wooden window and door frames, and colorful glass transoms.

The exuberance of Victorian decorative arts continues in the colorfully tiled vestibule. Heavily embossed paper, of the type referred to as *lincrusta*, covers the hall dado and continues upstairs.

Nineteenth century emphasis on verticality in design is immediately apparent in the interior. Tall doorways lead to the paired parlors, which can be thrown together for large parties by simply sliding the dividing doors into their pockets. Chairs exemplifying many substyles of the Victorian era have been acquired over the years and are here used to advantage; old needlework has been incorporated into their upholstery. The rear parlor is used for the pursuits of reading and music. An astral lamp with cut glass shade gives sparkle.

Mrs. Schmidt, who is a journalist, works in the study at the rear. She is able to submit her notes and stories by means of a telephone modem that links her computer to the newspaper's.

Below stairs, an arrangement which worked in the days of "hot and cold running servants" had outlived its usefulness. In the front, the hallway has been opened up so that people may move easily from the parlor floor to the dining room. The original serving passage to the kitchen has been retained. The Schmidts are frequent party-givers and there is ample space for seated dinners, large buffets, and family gatherings. An antique mechanical highchair is meant to ensure the comfort of the latest family members, five grandchildren who it is hoped will visit often.

All parties, of course, begin and end in the kitchen. The working area has been relocated from the rear to the center—a servantless and twentieth century arrangement. The kitchen now provides plenty of space to prepare meals, a pantry to store foodstuffs, and room for family and company. Some of the tiles for the fireplace surround were found in the house and matched by the owners' search. Hosts will demonstrate the use of the original speaking tube, now used by Mr. Schmidt to gently wake his wife after he has brewed the morning coffee!

Tourgoers will leave the house by the side passage. Notice how the slightly sunken patio area of the garden provides great privacy from the street. The handsome slate staircases are original.

Music provided by music students of the Capitol Hill Arts Workshop (page 31).

9

Tea

Coordinator: Jean Ann Barnes

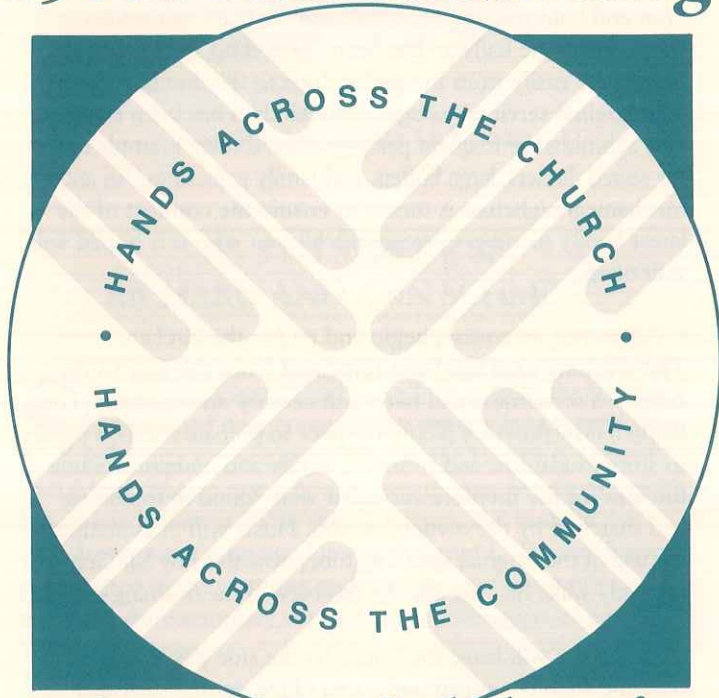
4TH AND D STREETS, SE

EBENEZER UNITED METHODIST CHURCH

This year the Ebenezer United Methodist Church celebrates its one hundred fiftieth year in this location.

As early as 1805, membership of the Methodist Episcopal Church, which then consisted of sixty-one white members and twenty-five colored members, was meeting in a dwelling on Greenleaf Point at South Capitol and N Streets, SE. By 1807, the church had established a new meeting place at Dudley Carroll's barn on New Jersey Avenue, south of D Street and by 1811,

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EBENEZER UNITED METHODIST CHURCH

The church's 150th anniversary announcement has been replicated as a sign posted at the church. The Restoration Society donated the sign to the church as a gesture of appreciation for their participation in this year's tour.

the Methodists had erected their first church in Washington, called the Fourth Street Station, on 4th Street between South Carolina and G Streets, SE. This church, which was renamed Ebenezer in 1819, eventually combined its membership with three others to become a part of the Capitol Hill United Methodist Church, located on Seward Square at 5th and C Streets, SE.

The colored membership of the original Ebenezer Church had quickly outgrown the galleries reserved for it and in 1838 bought a lot at the northeast corner of 4th and D Streets, SE from Rachel and William Prout. Here it built its own small wooden church, a replica of which is displayed outside the 4th Street entrance of the present building. Little Ebenezer, as the church congregation was called, grew by meeting the special needs of its membership, including operating a private school for colored children. When public policy decreed that schools for colored children would become a governmental responsibility, the first such school was established and housed here. Its teachers were Miss Frances W. Perkins, sent by the Freedman's Aid Society of Boston, and Mrs. Emma V. Brown, an employee of the District of Columbia. The interest and work of the church in support of quality education for blacks has continued to this day.

Membership burgeoned as the Negro population in Washington swelled following the beginning of the Civil War and a second church, this one of brick, was built in 1870. Severely damaged by a storm in 1896, the church was irreparable and the existing church, built at a cost of \$26,718.44, was erected under the leadership of its pastor, the Rev. C.G. Keys. This edifice was designated a Historical Landmark on April 29, 1975.

Under the leadership of the current pastor, Rev. Alfonso J. Harrod, the building was extensively renovated in Spring, 1987 but remains nearly unchanged from its 1897 plan by architects Crump and Wagner. Visitors will admire the arc-shaped seating arrangement on the main level that permits close communion with the speaker and within the congregation. Lofty stained glass windows light the sanctuary; their restoration is a current project of the membership. Between the sanctuary and the fellowship hall, large tambour doors can be lifted into the wall to accommodate an overflow group of worshippers.

A Founder's Day celebration in 1985 was the occasion of the dedication and opening of the Historical Room on the upper floor. Ms. Helen Dyson, who provided this information, and members of her committee, will be available to welcome tour visitors and to share with them the history of Ebenezer United Methodist Church. The recently catalogued archives, located here, provide a wealth of information about "The Old Cream Jug," as the building is affectionately called, and its long and meritorious membership.



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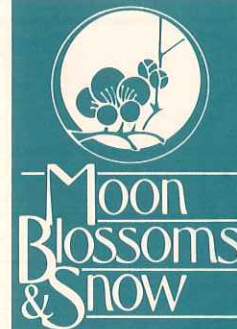
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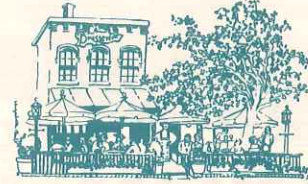
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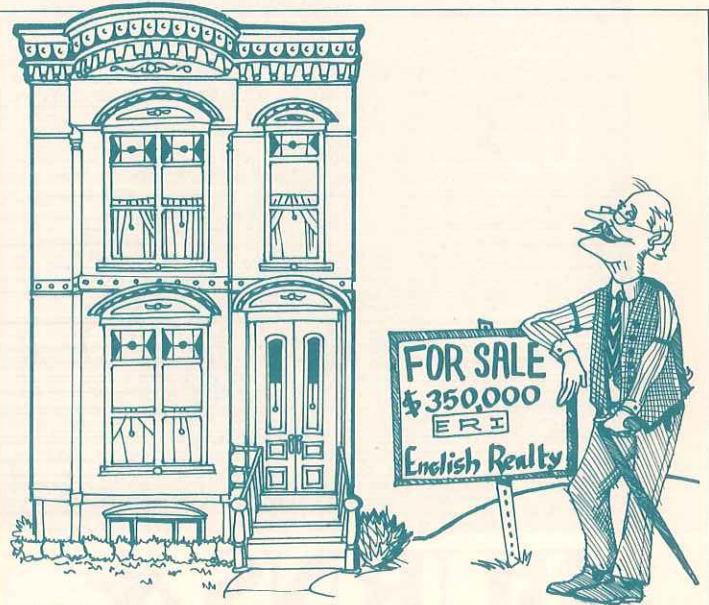
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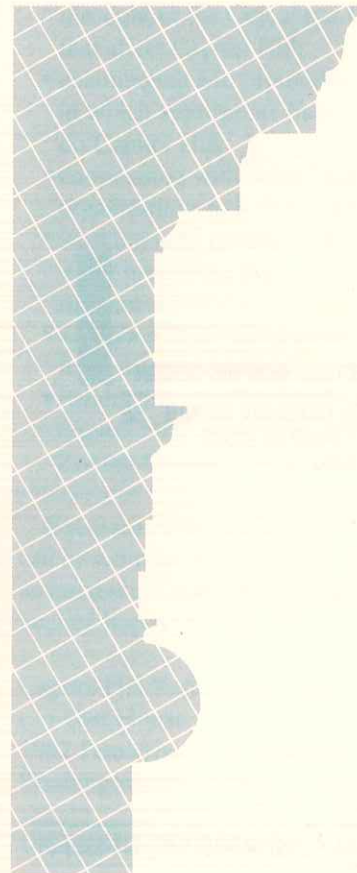
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Capitol Hill Restoration Society, Inc.

The Capitol Hill Restoration Society, Inc., was founded in 1955. It is one of the largest and most 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 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 strives to preserve the traditional heritage of Capitol Hill in history as a place for tasteful, comfortable and rational living.

Activities of the Society include the following:

- initiating and supporting local and national legislation, including the Historic Landmark and Historic District Protection Act for the District of Columbia;
- publishing a newsletter 10 times a year, read and respected throughout the City, about Capitol Hill and city-wide issues that affect Capitol Hill;
- encouraging and promoting the creation of an environment in which appropriate business development can take place on Capitol Hill;
- cooperating with other local and city-wide community organizations in helping to solve the city's problems;
- working with government agencies to 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; and
- conducting research into requests for zoning changes on Capitol Hill, and making recommendations to the D.C. Zoning Commission and Board of Zoning Adjustment.

If you are interested in becoming a member of the Society, call or write for a membership form. Any individual having an interest in Capitol Hill is eligible to become a member. The Society hopes you will join.

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<i>Public Relations & Ad Design</i>	James Dean
<i>Advertising Solicitation</i>	Sandy Strother
<i>Ticket Sales</i>	Jerry Bosiger
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<i>Decorating Advisor</i>	Carolyn Doherty
<i>Floral Decorations</i>	Mark Turner Florist, The Capitol Hill Garden Club & Becky Dye
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The Musical Entertainment

Beeman Home—Candlelight Tour—Jean Grotberg, pianist; *Beeman Home and Robinson Home*—Tour Day—CHAW music faculty:

Yoon Yong Auh Kim-B. Mus., Manhattan School of Music-DeD, Columbia University candidate, pianist, instructor; Phil DeSellem-B. Mus., Peabody Conservatory, pianist, instructor;

David Gibson-B.S., Julliard, M.M., Yale, cellist, instructor; Virgilio Joven-M.M., Julliard, violinist, instructor, violin and viola;

Cora Lee Khambatta-B.A., Grinnell College, MEd, Syracuse University, Conservatory of Florence, Italy, Pianist, recorder player, instructor and CHAW Director of Private Instruction Deb Wade-B.S., University of Colorado, guitarist, instructor guitar and piano.

Schmidt Home—Tour Day—CHAW music students

Amy DuRoss, Todd Goren, Ginny Marble, Sorin Martin, Janina Matuszeski, Greg Pazianos, Yolanda Smith.

We could go on...

We also recognize Lucy Brown, John Buckalew, Bobbie Cheshire, Helen Carey, Janet Crowder, Don Denton, Sharon Ferguson, Betsey Glassie, Reverend Harrod, John & Hazel Kreinheder, Helen Dyson, Paul & Cindy Hays, Harry Jaffe, Barbara Ochmanek, Petie Reihl.

And on... The homeowners, house managers, house sitters, ticket sellers, church guides, tea organizers and servers, musicians, and the businesses that placed posters in their windows. A good time for one and all!

(The inclusion of a building on the Tour is not to be construed that the building is or is not in compliance with the laws and regulations of the District of Columbia.)

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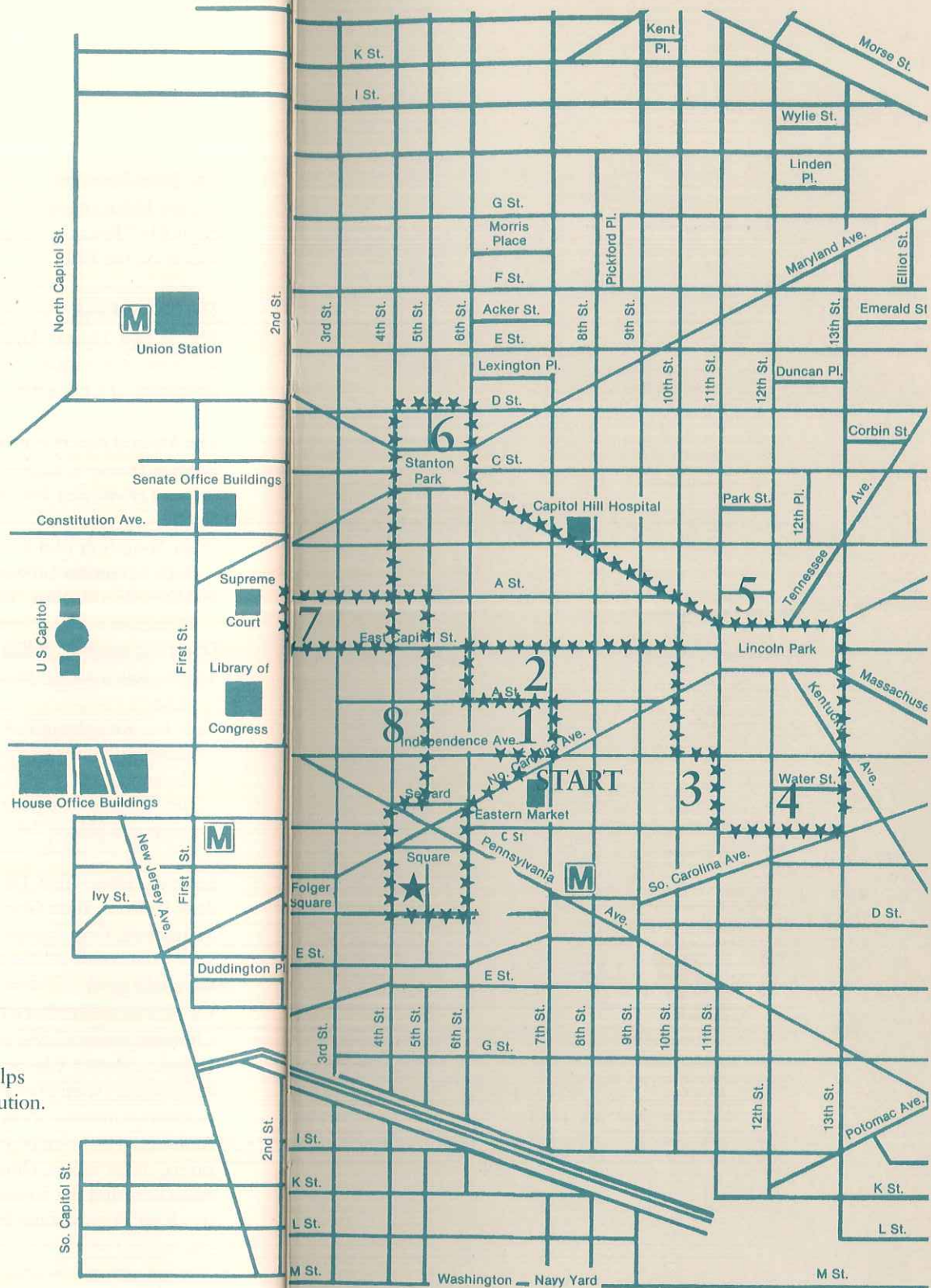
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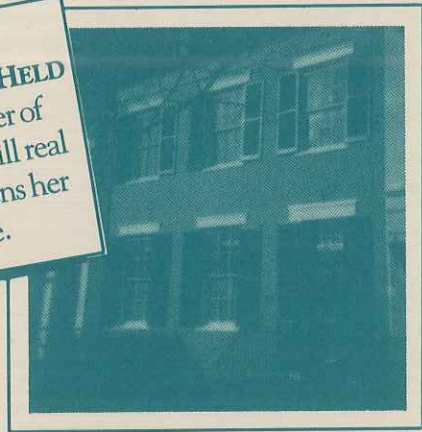


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