

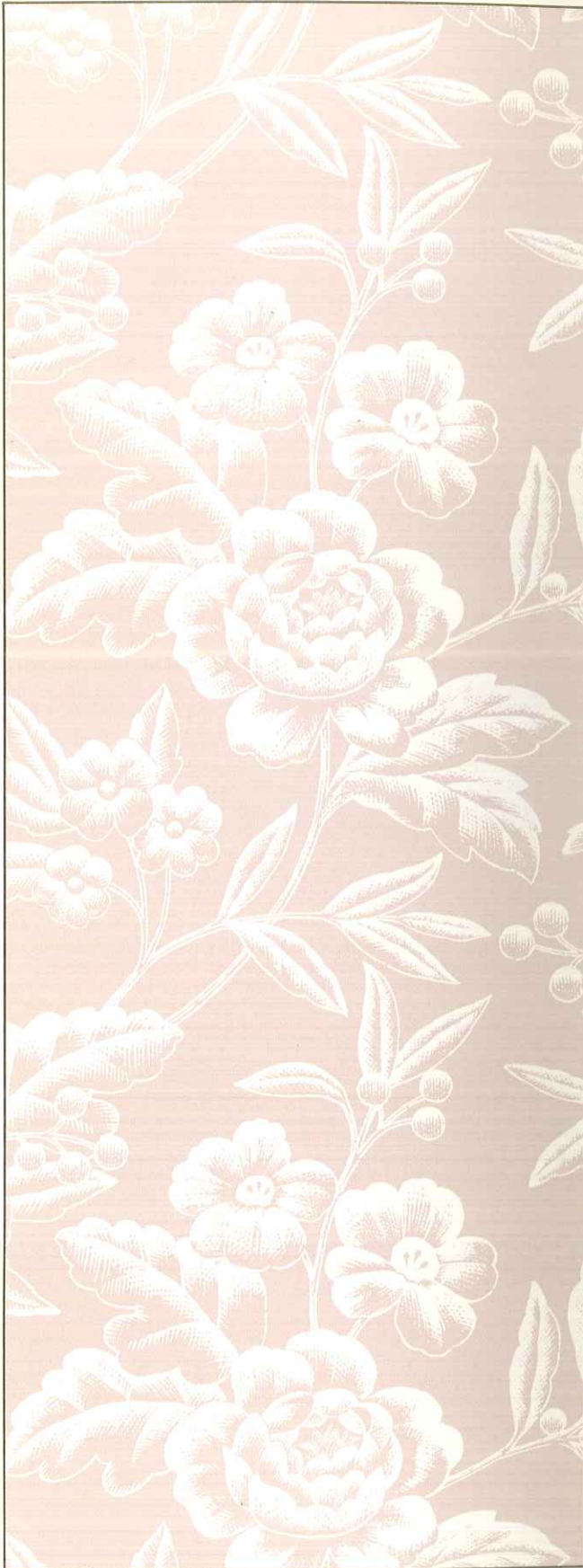
**CAPITOL HILL  
HOUSE & GARDEN TOUR**

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Mother's Day / Sunday, May 14, 1989  
Candlelight Tour / Saturday, May 13, 1989

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32nd Annual House & Garden Tour  
Sponsored By The Capitol Hill Restoration Society



**CAPITOL HILL  
HOUSE & GARDEN TOUR 1989**

*Sponsored by the Capitol Hill Restoration Society*

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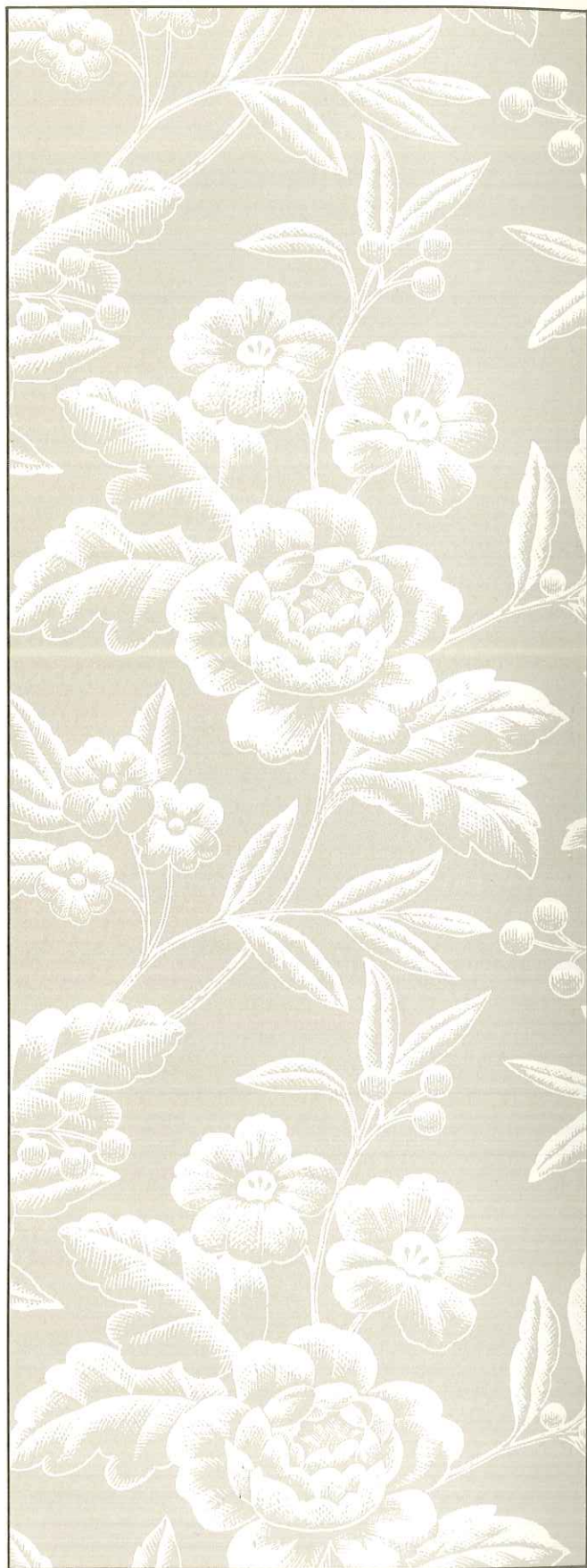
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**AFTERNOON TEA**

**2:30 to 6:30 PM**

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*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.*



## A SHORT HISTORY OF CAPITOL HILL

**I**n 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.

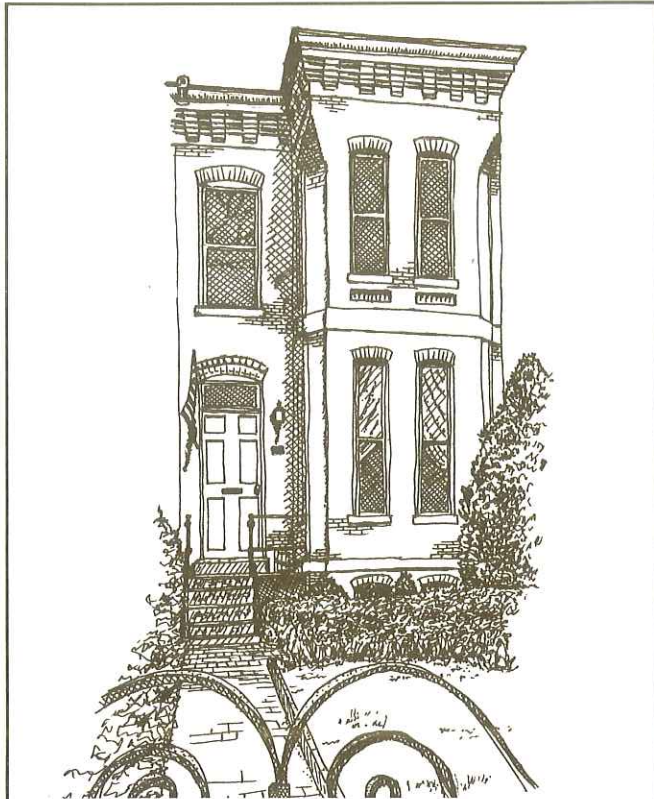
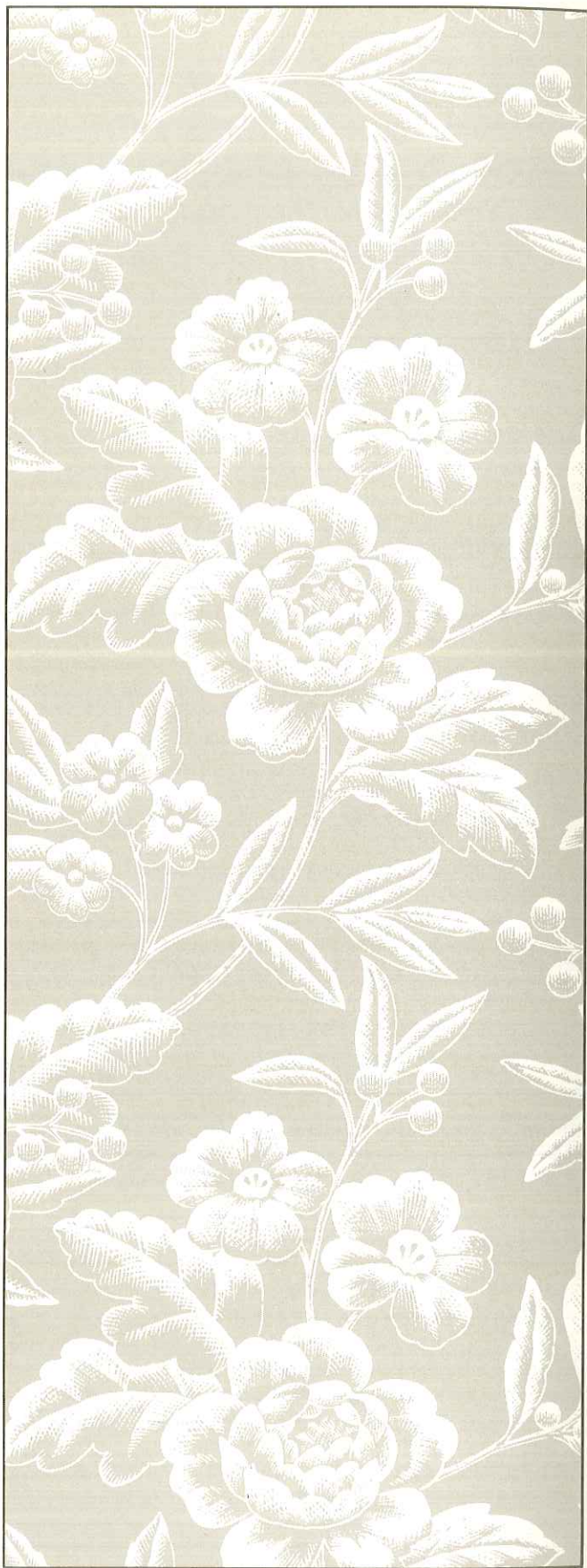
At first, privately owned buildings sprang up nearest the new Capitol. They were occupied primarily by the English, Scottish and American—white and black—builders, artisans and craftsmen who worked there. Residences next clustered around the Navy Yard, and later the Marine Barracks. When the Federal 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. ♦





**714 NORTH CAROLINA AVENUE, SE**

*James Dean & Charles Fritzel*

**O**ne of a row of six, this 1885 structure laid up in Washington brick with fanciful roofline corbelling epitomizes the Capitol Hill bayfront rowhouse. The outlook from the front of the building is also characteristic of this part of the city: L'Enfant's interlocking web of grid system of streets overlaid with avenues is clearly evident. The result for this house is a clear frontage to the Southeast, permitting the morning sun to light the front of the building at all times of year and to warm the garden at the rear.

A red carpet provides an immediate note of welcome to the entrance. It is laid on the handsome staircase set into a curved wall. In the living room bold plaster mouldings and a white marble mantel punctuate goldenrod walls. The handsome cherry armoire, which holds a stereo system and provides storage for coats, was built by Charles Fritzel's father who has made several of the lovely furniture pieces in the house. The slender Queen Anne style wingchairs are modern and were made by a Virginia furniture maker. Sporting prints hung here are some of many in the house. The Japanese Kutani Plate dates from the early 19th century.

The owners have fitted a powder room in the hallway between the living and dining rooms. The half-hall plan of the house creates a surprisingly large dining room where antique American



chairs, c.1830, surround the table. The plaster cornice moulding was restored by Heine Zimmet. A corner cupboard sits to the right of the fireplace. Its star decoration echos the motif of the cast iron stoop. The dining room mantel was purchased locally; it had been salvaged from a house in St. Louis. An unusual Imari dish with a turtle image rests on the sideboard. Through the window is a first glimpse of the large garden.

The green garden, designed by Mr. Dean, provides living and relaxing space for the warmer months. The background is simple—Boston ivy covers the side fences and hedging of darker green yew and Japanese hollies divide the space. A wall fountain and pool focuses the view while providing aural refreshment. Color in the garden is limited: "Simplicity" roses are in bloom on the west boundary. The wisteria on the east provides a bank of color in early spring and the Boston ivy is brightly hued in the fall. Pots contain seasonal colorful plantings. Because the back of the lot is slightly irregular, the owners have ingeniously fitted in a utility shed to the right of the pool.

Cooking implements and found objects are used practically and decoratively in the eat-in kitchen where wall tiles provide a useful backsplash behind the counters. Space under the rear stairs has been utilized by the owners for a pantry. Don't miss the wine rack on the back wall to the left of the glass doors leading to the terrace and garden.

At the top of the rear staircase, the feeling of the study is complete comfort. Bookcases are cherry and ash; the ceiling is cedar. In the bookcase, a plate commemorating Abraham Lincoln made by Wedgwood within a year of his assassination is surrounded by elephants emblematic of his political party. Collected shaving mugs decorate the wall and above them an 1870's shotgun, which belonged to Mr. Fritzel's grandfather, has an unusual "Damascus" barrel. Oscar Howe, a Native American working in the tradition of Sioux skinpainters, executed the tempera painting on the south wall. On the nearby chest is a Haviland dish which also features American Indians.

Mr. Dean's bedroom, which once extended across the entire width of the townhouse, has been made narrower to provide a passage from the front to the rear of the house. The owners placed the old doorway in its new position and took advantage of the stud space to create a storage wall for Mr. Dean. Current reading, travel books, and trip memorabilia are housed here; of particular note is an eighteenth century brass and enamel Chinese teapot and tray. 19th century botanical prints are to the left of the pencil post bed.

A George IV four poster set on a large Kashimar rug dominates Mr. Fritzel's front bedroom. Behind the free standing desk, a window seat built to take advantage of the morning sun houses a radiator. A ceiling painted in palest green complements the pomegranate wall color. In their attention to detail the owners have been kind to the original concept of the house, and generous with the time they have spent in its care. Here, as throughout, old paint-encrusted trim has been meticulously stripped and repainted and now shows its carefully-milled reeded lines.

Mr. Dean has been generous with the Society as well. As you exit, please take another look at your tour ticket. Its design is his work. ♦



## 115 4TH STREET, SE

*Larry and Harriet Pressler  
and daughter, Laura*

**W**hen the Presslers bought this 1879 home they learned that Charles Lindbergh had been one of its occupants. In recognition, a Lindbergh corner in the bay window displays photographs and memorabilia of the flying ace.

Dramatic cocoa-colored walls and ceilings call immediate attention to the cast plaster floral cornice, strapwork, and pendalogs that detail the Pressler's drawing room and which are reflected in a magnificent American overmantel mirror. Larry Pressler was the first Vietnam veteran to be elected to the United States Senate and the cinnabar sculpture on top of the Chinese wedding chest which centers the seating group was a gift from a Vietnamese family. Notable examples of other American antique furniture are here: the tiger and bird's eye maple armoire was made by Baker and dated 1887; the tripartite Lincoln period bookcase is numbered, and was made in Philadelphia. In it, a cast iron bison bank is a reminder of those in the Black Hills at home. The floral arrangement on the marble mantle is contained in a pitcher painted by Laura's great-grandmother.

Before entering the dining room, tourgoers may want to look at the Dakota corner where the Presslers keep sundry reminders of home. Many of the items here were gifts from constituents whom the Senator and Mrs. Pressler have welcomed to Washington. Visitors and tourists from South Dakota are entertained here often. Medals won by the Presslers in



cross-country skiing events are on the second shelf.

Few Washington dining rooms would be large enough to accommodate the company received in this house. By using the large mahogany drop-leaf table and the grand Renaissance Revival refectory table, Mrs. Pressler is able to put out a Plains State buffet. Old-fashioned lace curtains and tablecloth complement the salmon walls. Pictorial tiles represent Portuguese exploration of the New World.

An up-to-the-minute kitchen accommodates an English pub table and exceptionally attractive oak chairs. On the soffit hang paintings by Western artists; the equestrian ones are from South Dakota. Also here are two souvenirs from a trip to Yugoslavia—the carpet is from the Dalmatian Coast and the print, by a Yugoslavian artist named Obican, above the door represents the city of Dubrovnik. Through the door a decked patio garden presents a secluded spot for an occasional moment of relaxation.

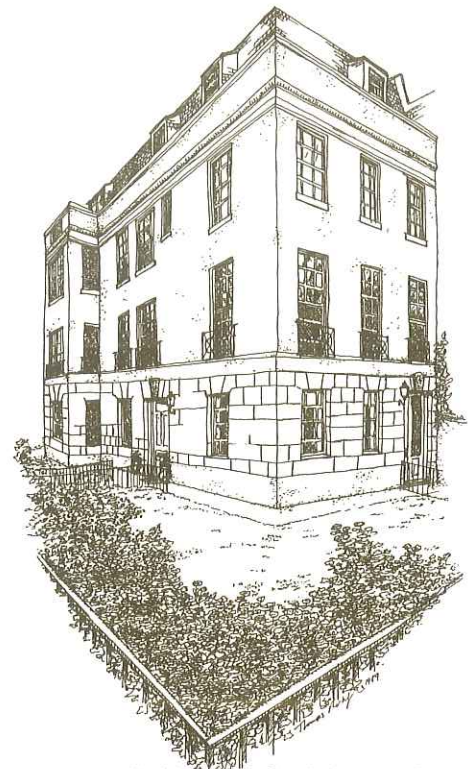
Upstairs, teenage daughter Laura's room will be envied by young visitors for its photographs of Capitol Hill notables, souvenirs of a summer in France, her own telephone—all the trappings of an exciting lifestyle. Two of the paintings in this room were done by her friend, young Capitol Hill artist Adrian Boyle. In the hall, a camelback trunk stores out-of-season clothing. Laura's bath is accessorized by an unusual cosmetic case and a Columbian painting of seven sisters. (Mrs. Pressler says she imagines growing older in just such a way!)

Scenes of Victoria Falls, a favorite spot, are arranged in the hallway but water here is limited to the bathroom, where a deep soaking tub is a truly extravagant feature. Portuguese azulejos were bought on a trip there.

The room selected for the master bedroom is isolated from the sound and lights of city streets. It is further hushed by a large quilt made by the Sioux tribe of South Dakota. Colored engravings of Oxford, where Senator Pressler studied as a Rhodes scholar are by the door. Also here is a collage presented by a cousin as a wedding gift featuring the Senator's initials.

Basketball trophies won by Laura and tennis trophies won by her father figure prominently in the decoration of the family room. A large collection of family photographs are on the east wall. A handsome brass rack holds small carpets and shawls to make evenings cozy. Today's omnipresent PC rests on the working desk in the bay window. The room's alcove has been adapted for use as an additional closet, an amenity so frequently lacking in 19th c. houses.

On the way downstairs, be certain to examine the cartoon of "The Disappointed Masher." The Democratic Party had tried to woo the vote of women in the upper Midwest states but had been summarily rejected, since the Republican party had already supported women's rights in the states represented. Other, older engravings of English politics will send the visitor out with a smile. ♦



## 301 CONSTITUTION AVENUE, NE

*Robert and Catherine Mrazek  
and children Susannah and James*

**O**n this lot two buildings, one erected c. 1865 and the next in 1878 were joined and subsequently enlarged and altered in 1884. Next, an addition made to house a bathroom was added in 1890. Finally, in 1910, the cement skin which creates the Beaux Arts facade of this large corner townhouse was used to form the house we now perceive. Interior remodelling, however, has continued. The building, used for many years as a doctor's home and office, was a muddle of rooms when purchased by its current owners who have made it both elegant and comfortable.

In the ground floor entrance, Mrs. Mrazek has placed an antique Czechoslovakian bonnet of the type worn by the celebrants at the fete depicted in the painting on the opposite wall. The painting is the work of J. Mrazek, Mr. Mrazek's grandfather. Examples of the work of this man, in painting and pottery, abound in every room of the house. Mrs. Mrazek has collected the pieces from family, friends, and antique dealers over the course of several years. Sunday outings to the Eastern Market have netted surprising finds.

The great family kitchen was renovated by the Mrazeks to suit the needs of a family which also does much entertaining. The oak cabinet on the rear wall contains pottery made by Peasant Art Industries, the firm owned by J. Mrazek, who imported the ware to the United States. As the visitor will quickly see,



collection of art and artifacts is not limited to the pottery collection. Mrs. Mrazek, who operated an antique emporium on the North Shore of Long Island, has an eye for a wide variety of objects, including the larger than life-size Gibson girl, whose moveable arm carries to her mouth the chocolate candies she advertises.

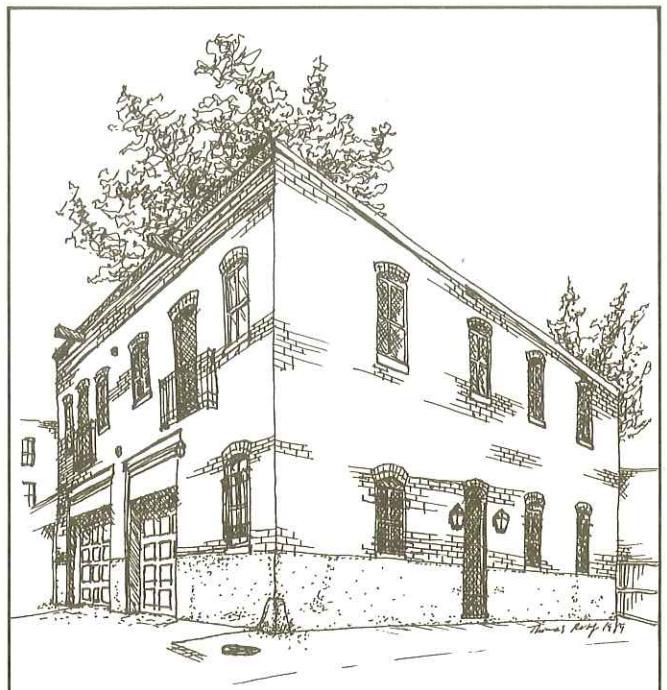
The first floor sitting room is a good location for the family to gather for TV and games. Its favorite silk-covered wingchairs are an excellent place to read but because it was the waiting room for doctors' offices here for such a long time, the occasional stray patient has turned up when the front door has not been locked! The end tables once contained coffee and tea. Comfortable seating is also provided in the cookbook library under the stairs.

Framed *Life* magazine covers, some of them signed by visitors to the house, line the staircase wall to the salon. Columns and furniture placement provide suitable areas for parties of all sizes. Here are many more examples of work by the J. Mrazek firm plus numerous other collections and objects of particular interest to the owners. Outstanding is the oil painting called "At the Bird Cage," by English painter Heywood Hardy. The painting was a gift to the Mrazeks from Dr. Bowie, the previous owner of the house. Behind the piano in the corner, a large watercolor of Prague is a reminder of a backpacking trip which took the Mrazeks through Eastern Europe and into Siberia. Art Nouveau boxes decorate the cocktail table; several Art Deco objects rest on the fireplace.

A chandelier from the National Theatre lights the dining room, which is serviced by a dumb-waiter from the kitchen. Once part of an old mantel or buffet, winged sphinx candleholders now spark dinner conversation. Miniatures of Charles Dickens' characters enliven the south wall. French windows give access to a roof terrace over the garage. A spritely powder room gives ample opportunity to catch up on reading.

A series of photographs signed by another family member, R. Ruzicka, decorate the wall leading to the third level, which contains the family bedrooms. A most unusual silk American quilt in the "log cabin" pattern covers the bed in the rear bedroom; old maps decorate the walls. In the child's bedroom, don't miss the "Game of the District Messenger"—one of a collection of games. A miniature desk is another charming touch. A helmet of the South Salopian Yeomanry, a gift from London, overlooks the master bedroom where a three dimensional tapestry, bought by Mr. Mrazek for Mrs. Mrazek in Bangkok, is used as a headboard. Also notable here is a small Renaissance Revival desk and one of a pair of Rococo Revival arm chairs.

For today, Mrs. Mrazek has displayed examples of her collections of costumes and laces in the "spare" room. A hideaway library at the top of the house is a working retreat, away from all save the cooing doves that, each year, select the windowsill as a place to raise their young. Mr. Mrazek, who aided in the building of the bookcases, works at a large oak desk overlooking Constitution Avenue. On tables and in bookcases rest photographs of familiar faces from the worlds of entertainment, diplomacy, politics, and art—evidence of a varied life full of people whose interests and objectives are encompassed by those of the Mrazeks. ♦



## 647 REAR CONSTITUTION AVENUE, NE

*William and Elvira Sisolak  
Larry Seitz, Resident*

**F**or a decade, the Sisolaks observed the increasing decay of two alley buildings located behind their A Street townhouse. When the buildings were offered for sale in 1985, it didn't take the Sisolaks long to decide that they would like to have an influence in the buildings' development. Subsequently, they bought both and shortly began to look into past history and plan a restoration. A neighbor remembered that during the Prohibition Era, Revenuers had staged a raid on one of the buildings and early plats seemed to suggest that a commercial livery had been operated at the site. With the help of Capitol Hill architect Bruce Wentworth, D.C. Preservation Review Board staff member Nancy Witherell, and contractor Michael Gumnick, the Sisolaks determined to turn both buildings into houses. The end unit, shown today, exemplifies the success of the adaptive re-use project.

One can access the building either by car or on foot and both ways present a pleasant entrance. A beautifully re-built masonry exterior (done by Michael Wustner of Touchstone) and subdued exterior trim painting promise something special within. The possibility of a wholly new internal layout enabled the architect to include features not usually found in our small scale rowhouses: a coat closet, for instance; the useful inclusion of chest storage in the area by the window; and a truly generous staircase. Deciding on the latter was difficult since it seemed to take so much floor area but Wentworth's elegant and practical design and its



open, light-bringing quality assured the rightness of this choice. The first floor contains the garage, entrance, and utility area for the property. Architectural drawings in the hallway give a clue to the professional interest of Mr. Seitz. Also on this level is a bedroom and adjacent bath. Wentworth designed the tile scheme here and upstairs.

The all-in-one space layout of the living area on the second level allows considerable flexibility for arrangement but there is sufficient detailing to prevent the cold look of an industrial loft. Original openings that have been re-trimmed consistent with their late 19th century period provide sufficient light for the area but it is the eight-foot-square skylight that brightens the gloomiest days. At one end of the room, the hoisting beam that once carried the tackle to lift bales to this level was left in place. Enough remained of one of the rotted Z-braced loft doors to replicate it. Its handsome rimlock is a reproduction.

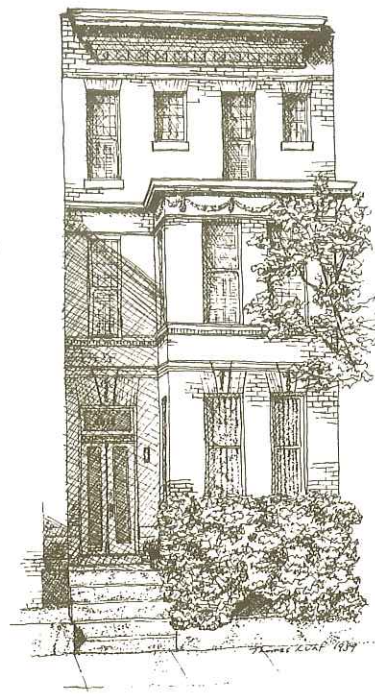
A seating arrangement featuring a sophisticated, damask-covered camel back settee is grouped around the Federal Airtight stove. A modern-day version of a Franklin stove, it will heat the whole building if closed. Open, it makes a cheerful fireplace. Family photographs are grouped on a corner of the built-in storage unit where there is also a reproduction of a LeCorbusier still life.

To stretch the room's dimensions visually, the architect was careful to keep a continuity of horizontal line around the perimeter of the space. This is most apparent where the storage unit becomes a paneled wall defining the dining area. Shaded candles are a sophisticated touch on the antique flame-grained mahogany flip-top console. The paneling turns to screen the bulky refrigerator from view and the line is re-continued where the upper kitchen cabinets terminate at the soffit. The small kitchen uses deluxe appliances and offers surprisingly generous countertop space.

Itself without a garden, this residence's proximity to backyards and buildings has given it the advantage of "borrowed" landscape and cityscape scenery. Mature magnolias in the Sisolak's garden are framed in the loft doorway; a neighboring garage acts as a garden folly.

Red oak flooring was used wherever practical to unify and enlarge the space. It continues to the bedroom on this level which seems almost a treehouse in the magnificent double-flowering cherry (also "borrowed"). The large print is of Edward Hopper's city "Summertime." The bathroom, tiled in a pattern identical to the one below, is in shades of green, taupe, and cream.

While small by some standards, this artfully conceived and carefully executed renovation seems to offer practically everything. The convenience of the city, the country quiet offered by its location in the interior of the block, and the light of a first-class studio. It is now a far cry from the tumble-down structure that had once been a useless eyesore. ♦



### 1018 D STREET, NE

*David and Barbara Ochmanek  
and children, James Edward and Anne*

**T**his handsome row of three Roman brick bayfront townhouses was designed by the architectural firm of W. H. Vaughn & Co. and built by Thodore Friebus in 1896. Of the three, 1018 is the smallest. By the time it was purchased by the Ochmaneks in 1979, the house, while still retaining virtually all of its interior details, was derelict in appearance and functionally obsolete. Their on-going restoration was interrupted by a foreign service tour in Germany from 1982 to 1984.

The garden, now overlooked by a wooden deck off the kitchen, was bare dirt when the Ochmaneks arrived. Trees include a star magnolia, a dogwood, and a mountain ash. The climbing rose on the east fence is "New Dawn"; the climbing vine on the west is a variety of clematis. Against the rear wall, the young blue-green tree is a tamarisk.

As hard problems sometimes result in ingenious solutions, a constrictive budget coupled with an abiding interest in good food resulted in this kitchen. The purchase of base cabinets only and plumbing a single wall necessitated open shelving; tidy habits and an inborn sense for arrangement have made it charming. A big old Philadelphia A&P butcher block is functional and direct. Red-and-white windowpane paper adds to the pretty but no-nonsense look.

Juxtaposition of color in the dining room brings out its Victorian-ness. Tiles around the opened fireplace and the dish





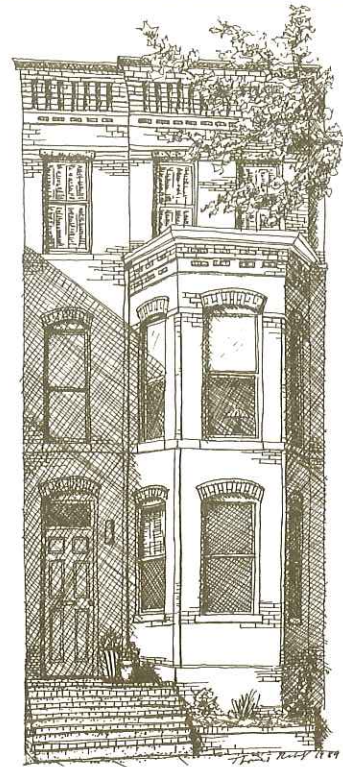
cupboard to the left are additions. The walnut sofa is an East-lake piece. An oak dining table which was the property of Mrs. Ochmanek's grandmother is the site for an on-going game of Trivial Pursuit. The crazy quilt in this room, which has never been used, was made by the woman who owned the table. The mobile high chair belonged to Mr. Ochmanek's grandfather. Pine woodwork here and in the rest of the house was stripped and restored by David Ochmanek, who is now a master of the process! The wallpaper frieze is a reproduction of a 19th century William Morris original.

Upper floors are given over to the needs of family life. Again, a quite different three-story skylit stairhall gives access. The diptych at the head of the stairs on the second level is an uncut galley for a German children's book and illustrates the plan of a new town. Perhaps disconcerting is the activity of the couple in the upper left corner.

Daffodil walls, stencilled by Mrs. Ochmanek, make a cheerful playroom. The sixteen-over-one windows are original as are the interior blinds which were found in the attic space. The 19th-century walnut armoire holds games and toys. Jed's bedroom shows an avid interest in dinosaurs, insects, and invertebrates. Is that Gene Autry on the brick wall? Nope, pardner—it's Grandpa Larson! Anne's bedroom, which has the bonus of a mini-balcony overlooking the garden, contains a bonnet of Venetian lace and shoes made by the same woman who made the crazy quilt in the dining room. They were worn by her for her baptism. On the wall is a quilt made by Anne's paternal great-grandmother. The rack is from the New South Wales RR in Australia. The mirror in the bathroom is made from the window of a Bavarian farmhouse bought from a German hippie by Mrs. Ochmanek in the Bonn flea market. Next to it is a city plan of Georgetown, Colorado. Facing the bathroom door is a watercolor by the Norwegian artist and illustrator Carl Larsson.

The suite at the top of the staircase is a new layout. In the hallway, views from Bonn and New York share a certain attitude. Mrs. Ochmanek's dowry chest was handpainted in Oslo in a folk technique called rosemaling; in it are handmade Norwegian mittens. Works by Alaskan artists are souvenirs of a trip. The sleeping area is separated from the stairhall by a bookcase wall. Other works by Carl Larsson are hung by the bed. The marble-topped dresser is an 1880's piece. Fenestration of the front wall is original; its rotted windows were replicated during the restoration. A door next to the bathroom has been installed in preparation for a roofdeck to be constructed at a later date.

Downstairs, in the living room, is a neo-Victorian tour-de-force. Though its elements are reproduction, the ceiling of the living room is a first and only. Eight patterns of paper available from the West Coast firm of Bradbury & Bradbury are interwoven to create a complex but unified whole that is rich but surprisingly light-feeling. Of the same stylistic period is the framed horseshoe of everlastings. On the wall is a city view of Frankfurt, Germany dating from after 1730. Gilded radiators recall the pride that 19th c. occupants had in their central heating systems, a pride and a warmth that is matched by the family that has renewed this house and given it a changed city view. ♦



1026 D STREET, NE

*William Holleman*

**O**f Bill Holleman's home and studio at 1026 D Street, NE, Gertrude Stein might have said "there's there there." From bottom to top, this residence shows the strong personal style of its owner.

An intact 1894 or '95 facade masks a completely new interior. Opposite household pet Esau's extensive wardrobe, a Gene David print and, further, a primary-hued chair and paired screen welcome the visitor. The chair, a reissue of one by De Stijl architect Gerrit Rietveld, is modern classic. Tourgoers interested in the origin or maker of pieces not described are encouraged to ask house hosts for specifics.

In the three-story skylit stairwell leading to the living area, a child's kimono hangs from a bamboo pole. Upstairs, on the north wall of the dining room is a 1928 theatre poster. Its extreme size is visually balanced by a single Japanese pot on the facing handrail. Similarly, the weight of the dining table and upholstered chairs is balanced by the artful placement of a Rennie McIntosh ladder chair (a reissue) and selected pottery on a tri-level stand adjacent to it. A post-modern cornice melds into the wall above the kitchen. Here, each morning, one may contemplate the age-old question of what comes first . . . The kitchen and the office beneath it are additions to the original building.

In the living room, the disparate materials of Negra verde marble, plate glass and balusters from New York's Biltmore Hotel are joined to create a fireplace surround. The handsome and-



irons are relics of the Arts and Crafts movement of the early 20th century. Tones of the subtly decorated door of a 19th century teahouse are matched by those of the fabric used as window hangings. To the left of the fireplace is a 1930's French gaming table with built-in stools. Atop it is a favrile glass chalice made by Louis Comfort Tiffany. The leather and dyed curly maple divan was made by Chicago artisan Lee Weitzman, and was exhibited at the Renwick Gallery. Three large drawings in the room are the work of Arlington artist Ed Knippers. The jewel in the crown is a set of four nested tables by architect Josef Hoffman which date from about 1905.

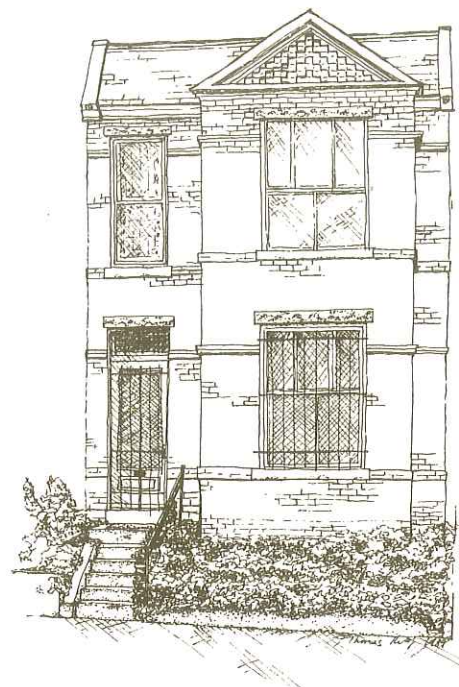
Tourgoers who care for games may wish to invent a name for the flooring material of the powder room, an inspiration of the owner. Tender plants are grown in the protected environment of the skylight and spill down the areaway from the window box. On the opposite wall above them is a neon sculpture by Arianne Dubois.

In the top-floor bedroom, wall sconces fabricated by Mr. Holleman flank a Korean pearwood chest. Above it is a painted Japanese Deco haori. Grouped on the wall leading to a dressing area are three Japanese artifacts: an 18th century lacquered helmet, the lock from a well house, and a traditional looming tool used to make hemp matting. Behind the bed hangs a ranma; this architectural element is used in Japan to divide space in much the same way that spoolwork spandrels were used in this country at the turn of the century. Before purchasing this property, Mr. Holleman carried an instant garden of potted plants with him to leased houses. This collection is now permanently installed on the roof terrace adjacent to the bedroom. Italian cafe chairs help to establish the desired mood for lolling in the sun.

Offices on the first floor house Mr. Holleman's business, *Slidemanship*. It creates projected slide presentations for purposes ranging from business promotion to art connoisseurship. In the front office a working library is reflected by a large Art Deco mirror taken from a 1930's movie palace. The Korean chest, covered in sharkskin-like paper, holds supplies. The blue and gold chair is a Saarinen design. The stand in the hallway is by sculptor Lee Badger. The back office, which can be used to screen slides, contains kinetic artist Alice Lee's study of tumblers. The full-scale work was installed at the American Institute of Architects headquarters building in Northwest Washington. The bentwood chair is by George Mulhauser.

An arrangement of stones centers the garden behind the house which was begun last year by Mr. Holleman. The ancient trunk of a felled tree makes a container for Silver Mound artemesia. Next to the house is a weeping cedar and cater-corner, near the gate, stands a young Ginkgo tree, a selection that emphasizes Holleman's interest in Asian objects.

Bauhaus devotees say that less is more. There's a lot less of it at the neighboring Ochmanek house which is probably why it seems that there is more there. Not more there there, simply more more there. ♦



## 1224 DUNCAN PLACE, NE

*Johnny Holstein*

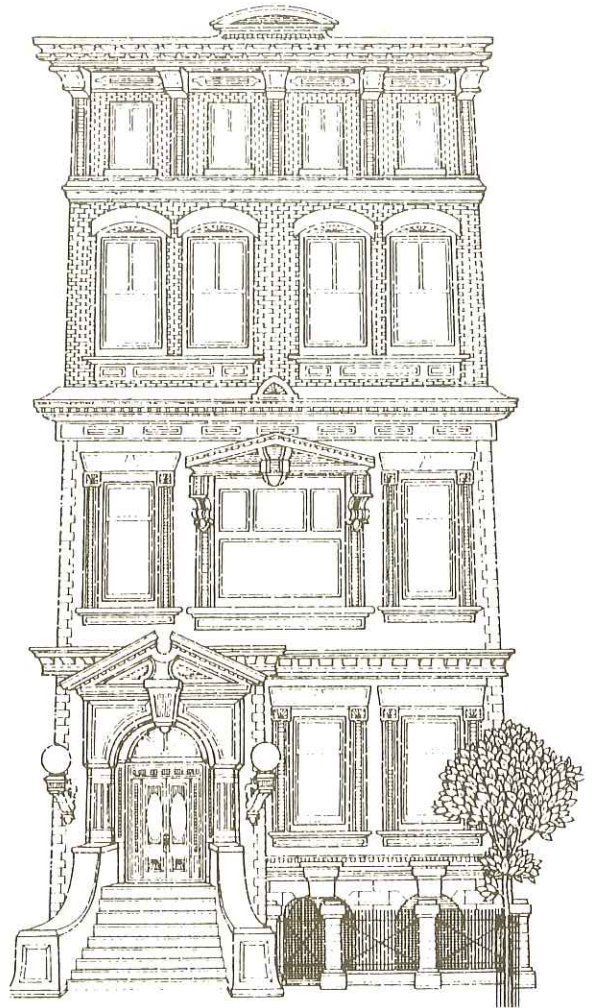
**A**lthough "nothing is original but the floors" according to its owner, 1224 Duncan Place strongly evokes the charm of the past by incorporating salvaged architectural elements and the use of much wood, deep colors, antique lighting fixtures, quilts, found objects and decorative accessories. Even its setting on a one-block long street aids the notion that time has bypassed this small house.

Three-quarter length wainscot envelops the vestibule and frames a handsome stained glass door. The homey quality of the house is established at once by the large handmade quilt hung against the exposed brick of the hall wall. Opposite a marble-topped washstand displays a marquetry box.

Upstairs, in the rear, a converted bedroom shows how functional and pleasant an "unmodern" bathroom can be. A free-standing claw-footed tub allows an up-to-the-chin soak and the world's most complicated medicine chest makes sure that there's a place for everything. The large chest is part of an enormous English bedroom set once entirely owned by Mr. Holstein—only this piece and the armoire in the front room remain. A collection of medicine bottles at night ("20 watt bulbs definitely aid the aging process!") and, during the day, soft light is brought in by a leaded glass window that features subtle pastel tones. Its mate is positioned due south in a front bedroom opening and the pair gives the hallway its ethereal light.



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Two red bedrooms are entered through stripped pine doors set in painted frames. The Moroccan red of the middle bedroom highlights a weathered antler picked up on a hiking expedition. The wall hanging is from the Indian province of Rajasthan. Rose, bordering on magenta and trimmed with gray, colors the front bedroom which is dominated by the armoire mentioned earlier and a handsome mid-19th century tiger maple chest. Mr. Holstein has met the maker of the cheval mirror, who executed the piece as a high school shop project in the '20s. Notice how the diagonal setting of the hall closet adds considerable wall space to the front bedroom.

Downstairs, a geometric wallpaper border crowns the living room, made intimate by built-in bookcases and the use of an overscaled black walnut Victorian bookcase, which displays transfer-printed china. In the bookcases are found objects including musical instruments and a roof bracket blown off a Georgetown house in a storm. On the hearth is an old boot scraper; the coffee table is a re-cycled tool chest; pillows made from Kilim carpets add comfort to the sofa; and fabric on the pair of chairs is suitably homey and familiar. All sit on a floral centered rug from the 1930s.

A boldly-colored 1920's Chinese rug extends wall-to-wall in the dining room where Mr. Holstein's vast collection of blue and white china is mainly kept. Of the pieces, the large platter atop one cupboard and the washing bowl which matches the pitcher on the living room mantel are especially noteworthy, although each visitor will probably have a favorite from the many pieces used to dress the harvest table. A grape and strawberry wallpaper border is indicative of the abundance here and the sentimental oil painting of a coy young lady in a melon patch provides a sweet visual dessert.

A rejuvenated second-hand buffet centers this version of an island kitchen. Cabinets came from a house on 9th Street, SE and are said to have been made from the scaffolding used during erection of the Capitol dome. A map case provides spice storage above the sink; the enormous cutting board is made from the back of a chair. Practical porch ceiling slats add additional old-fashioned warmth to the kitchen. Friends delight in linking the owner's name to the famous cattle breed and one such reference is the bovine print above the stove. The stove not only heats this room and, through the ceiling vent, the one above—it is used as adjunct stove space by the owner, who creates lavish meals here.

Terraced herb plantings mixed with flowering plants are a practical addition to a dining patio. It is paved with brick carted from a demolished carriage house. On the opposite side of the garden, a fish pond is sheer entertainment. The blue koi are somewhat rare and were fascinating to Mr. Holstein's cats but a nudged dunk has permanently dampened the pussycats' admiration.

Visitors will be abruptly and reluctantly returned to the 1980's by exiting the garden gate. ♦



### 146 13TH STREET, SE

*Tony and Jane Nuland  
and children Kate & Bess*

**P**ermits for builder J.W. Trumble to erect six houses designed by architect William L. Webster were granted in 1903. The Nulands are the fourth family to occupy this house and radical changes made by less sensitive restorers have been re-altered by them. Most of the original woodwork, having been stripped of dark varnish, now carries a natural finish but Mrs. Nuland has painted some to relieve an otherwise overall somberness. Respect for the work of others coupled with a confident assertion of their own taste extends to the home's furnishings which incorporate many family pieces. "If they are family," says Mrs. Nuland, "we loved, kept and used them." Her artful adaptiveness has woven a seamless fabric.

Original green tiles in the vestibule are made jubilant by pastel striped paper—first evidence that the house will be lively. The mood of airy elegance is firmly established in the living room, where a modern banquette and slipper chair are combined with an American Empire settee and re-covered Renaissance Revival chairs. An arched fireplace mantel, white against melon walls, is balanced by an Italian boule desk. The large paintings here and in the entry hall are the work of Puerto Rican artist Jaime Romano.

The large stairhall is an unusual feature for Capitol Hill as is the staircase, designed to present itself as a balcony to the



entryway. "The monster," the legs of which held a spell of lovely terror for the children when they were younger, is an impressive example of American Empire furniture-making. Skyscape features of the painting above this sideboard stretch space in the interior room. Next to the staircase, the Scottish tall clock by William Adams dates from 1820's.

A semi-circular oriel window in the dining room contains a roomy window seat. The upholstered six-legged French stool is one of three such antiques here. From Mr. Nuland's family is the Tibetan tonka collected in China and the brush and palette-knife painting of Barcelona Cathedral, a gift from his aunt. It is lighted by a pair of jadeite funeral urns. Mrs. Nuland has set the table for dessert with part of her collection of Limoges china and with Danish vermilion "Jul" flatware. The 1880's clock on the mantel was made by the French firm of Japy Freres.

The hall and pantry area were extensively re-worked by contractor Robert Herrema. Wainscoting is partly original: additions to it and the sliding door to the powder room were taken from the condominium remodelling of Grace Baptist Church. The rear staircase, now opened to the kitchen, is graced by a rose-colored window of Mrs. Nuland's design. Other windows were lengthened to improve the room's light while special attention was paid to the neighbor's right to privacy. Arrangements of dried flowers atop the painted cabinets point out the nearness of the garden. A table on the open air porch is set for tea.

In the upstairs hall, architectural prints and antique prints of furnishings decorate the walls. Flower-sprigged and ribbon-bedecked paper is romantic background for a Louis XV style bed in the master suite. Of note also is an inlaid armoire which houses a television set and a lovely Parian sculpture—now a lamp. Original boxes which carried the fans used by other generations of Mrs. Nuland's family are themselves interesting as are the scattered pastel hooked rugs. A luxurious dressing room and bath were made from what had been a fourth bedroom.

The girls' wing in the second floor reflects a love of feminine colors and prints: in Bess' room, fashion plates are displayed on both sides of the bed: those on the left are English, c. 1860s; earlier French ones are on the right. The quilt was made by Bess' great-grandmother for her daughter, Bess' grandmother, from the scraps of clothes which she wore as a child. The girls' bathroom has the original shell tile. A frieze of swagged roses surrounds Katie's room. A bell jar on the mahogany armoire covers an enchanting doll which was made by Katie's great-great-grandmother. Its petticoats and pantaloons are original. French doors lead to a skylit hideaway for the girls.

The basement was dug deeper to accommodate additional living space. By the front door in the book-lined family room, a regulator clock shows scorch marks on the side of its casing. It was saved from a fire in the Indiana schoolroom where Mrs. Nuland's grandmother taught classes. A trunk shows the wear and tear of portage into and out of ships' holds as it followed Mr. Nuland's family around Asia. At the rear of this floor is a lovely and spacious guestroom. Its kidney shaped desk was made in New York City. The Nulands and their neighbors to the north cooperated in treating their basement entrances jointly, thereby providing one open and light access to their individual patios. ♦



## 327 11TH STREET, NE

*Ed and Lauren Pawlowski*

Corner townhouses almost always appear larger than their actual size and this one is not an exception. But its exceptionally convenient location, unusually intact detail, and sun-filled rooms made the challenge of a careful utilization of its space worthwhile to Lauren and Ed Pawlowski. Ed's talents as an architect, which is his profession, and also as a skilled workman, have created quite a change in this considerable project just now being completed. With the addition of four-month-old Ryan, Lauren Pawlowski will be counting on Ed for further space-stretching innovation.

This house built in 1912 replaced a razed one-story structure that had occupied the site since 1868. Its stylistic departure from the "picaresque" revival styles of the late nineteenth century into a new classicism shows in its plain facade with overhanging cornice and columned portico entrance. A center hall with an innovative glass-walled entrance is of exceptional width. The Pawlowskis have stripped every bit of the old woodwork before repainting it. For the present, the oak staircase retains its natural finish. Tin ceilings in all of the first floor main rooms are original and the remodeling adapts to them. In the living room, Mr. Pawlowski has added a fireplace and created a post-modern surround. Furnishings are simplified in this small room which boasts an unusual printed carpet. Here and also in the dining room



are chandeliers designed by Michael Graves. Though post-modern, they enhance the traditional feeling of the rooms and highlight the antique ceilings.

Re-brassed hardware is found throughout. Indeed, the entire house now looks in mint condition. Photographs available in the rooms, however, will give tour visitors the true picture. In the dining room, a plate rail is used to display Ansel Adams photographs. Swag and jabot window trimmings, hung inside the casings, emphasize the classical elements of the window frames.

The shape of the kitchen was dictated by its ceiling—a large corner space having been given over to a pantry. In changing the pantry into a powder room, the Pawlowskis kept the ceiling line but cunningly set the large refrigerator into the pantry space to increase room in the kitchen. White cabinetry accented by granite countertops visually extends the space outward, while the ceiling is highlighted by its charcoal color. Not obvious is the range of artificial lighting effects which can be either task-oriented or atmospheric—for the parties that end in the kitchen. Those visitors contemplating a kitchen remodeling may wish to examine the Swiss-made Franke sink. Covering the garage is a flagstone terrace laid entirely by Mr. Pawlowski. High enough to be provided privacy from the street, it will make the perfect place to dawdle over a weekend breakfast at a future time when dawdling shall be permitted.

Upstairs on the brass and iron bed in the master bedroom, cutwork antique linens coupled with the softness of balloon shades create a look as fresh as country air. The material of the 1930's armoire is pickled walnut. On and over the glass hallway table are family mementos—Mrs. Pawlowski is pictured christening a cruise ship. Also at the front of the house is a sitting room, its neutral scheme brightened by multicolored pillows. Displayed on the wall is Mr. Pawlowski's entry for the Vietnam War Memorial design competition. Plenty of loveable companions inhabit Ryan's room atop a fanciful chest decorated by his mother. Amid higher-tech baby equipment, a rocking chair tells of enduring comforts. Mr. Pawlowski's stone-laying skill is again demonstrated in the marble skylit bathroom, which offers both shower and Jacuzzi.

Space in the basement practically doubled with the removal of a huge old boiler. Unloved and unfinished just months ago, the area is now an apartment which benefits from the sunny exposure of the townhouse. Teal carpeting extends along the hallway where closets now conceal a new heating system and a laundry as well as providing a place for bulk storage. This is the path to the luxury of a built-in garage. The same soft color is laid into a sitting room and kitchen to make a convenient and suitable private place for Ryan's nannie at the end of the day. A floral motif is used to decorate the adjacent bedroom and bath.

The most lately planned project is the revamping of the corner garden. Landscape architect Ross Baughman is working with the owners to make every season bloom. At the speed evidenced by on-going work, it may already be in place by tour day. You can be sure that there will be roses! ♦

AFTERNOON TEA / 2:30 to 6:30 PM



801 G STREET, SE

*The Marine Commandant's House  
General Al Grey & Jan Grey*

**P**resident Thomas Jefferson and the Marine Corps' second Commandant, William Ward Burrows, while on a horseback outing one spring day in 1801, selected this site as the permanent location for the Marine Corps garrison and quarters for the Commandant. They believed that it should be within marching distance of the U.S. Capitol. Congress appropriated the funds and the Marines enthusiastically pitched in, along with civilian laborers, carpenters and bricklayers, to speed completion of construction.

Square 927, which runs between G & I Streets SE and 8th to 9th Streets SE, is known as the oldest post of the Corps. The "President's Own"—the Drum & Bugle Corps, are in residence and provide musical entertainment for ceremonial activities of official Washington, as well as throughout the world. Marine bandmen will play this afternoon while tourgoers enjoy the house and garden.

Completed in 1806, this Georgian-Federal style mansion is the only original building left on Square 927. The other buildings were replaced 1898-1910. This is the oldest public building in continuous use in Washington, D.C. It is believed that George Hadfield was the building's architect. The original house measured 25 by 32 feet with four large rooms, a central hallway



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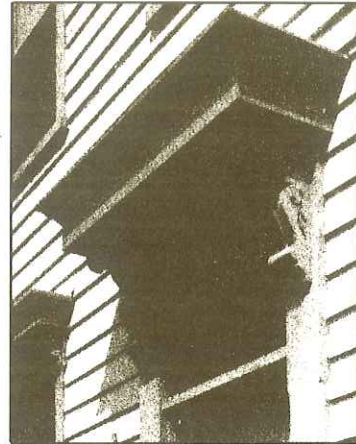
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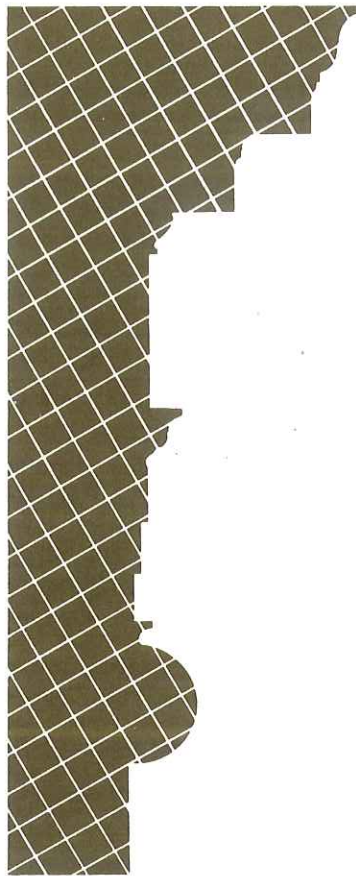
on the first two floors, and a third floor attic. Meals were prepared in a kitchen in the basement.

The house is truly a national treasure. The decor and furnishings befit the stature of the Commandant and the service he represents, and are reflective of the lives of past holders of the office. The house has received many alterations and modernizations over the years, most recently last year. The visitor will encounter a large collection of antiques as well as many decorative pieces with historical significance. Marine docents will be located throughout the house to describe the interior furnishings in greater detail.

The 29th Commandant, General Al Grey, and his wife Jan, currently occupy the Commandant's House. In spite of their responsibilities, they have managed to introduce a new sense of liveliness. They have donated their canopy bed and bedspread to the house and share their luxurious living quarters with five dogs of assorted sizes and shapes—including two Labs—Prince and Count; two Poodles—Sport and Cozy, and a Portuguese Water dog named Thunder. A high kitchen table surrounded by tall campaign-style chairs was constructed so that, during informal meals, the larger dogs wouldn't butt the masters' elbows to get their attention. General Grey and Jan very much wanted to open their doors and are happy to share their lovely home and historic quarters with you on this day. Welcome! ♦



*Capitol Hill House & Garden Tour, 1989*



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- 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 affect 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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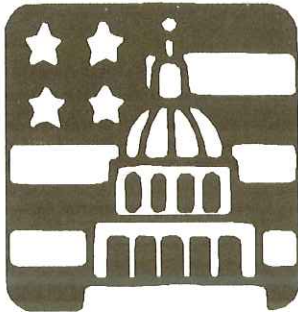
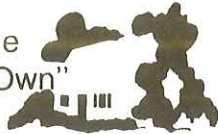


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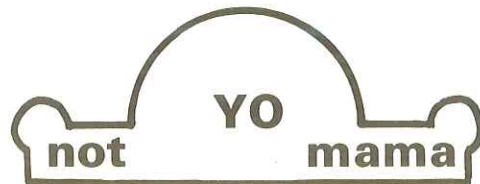
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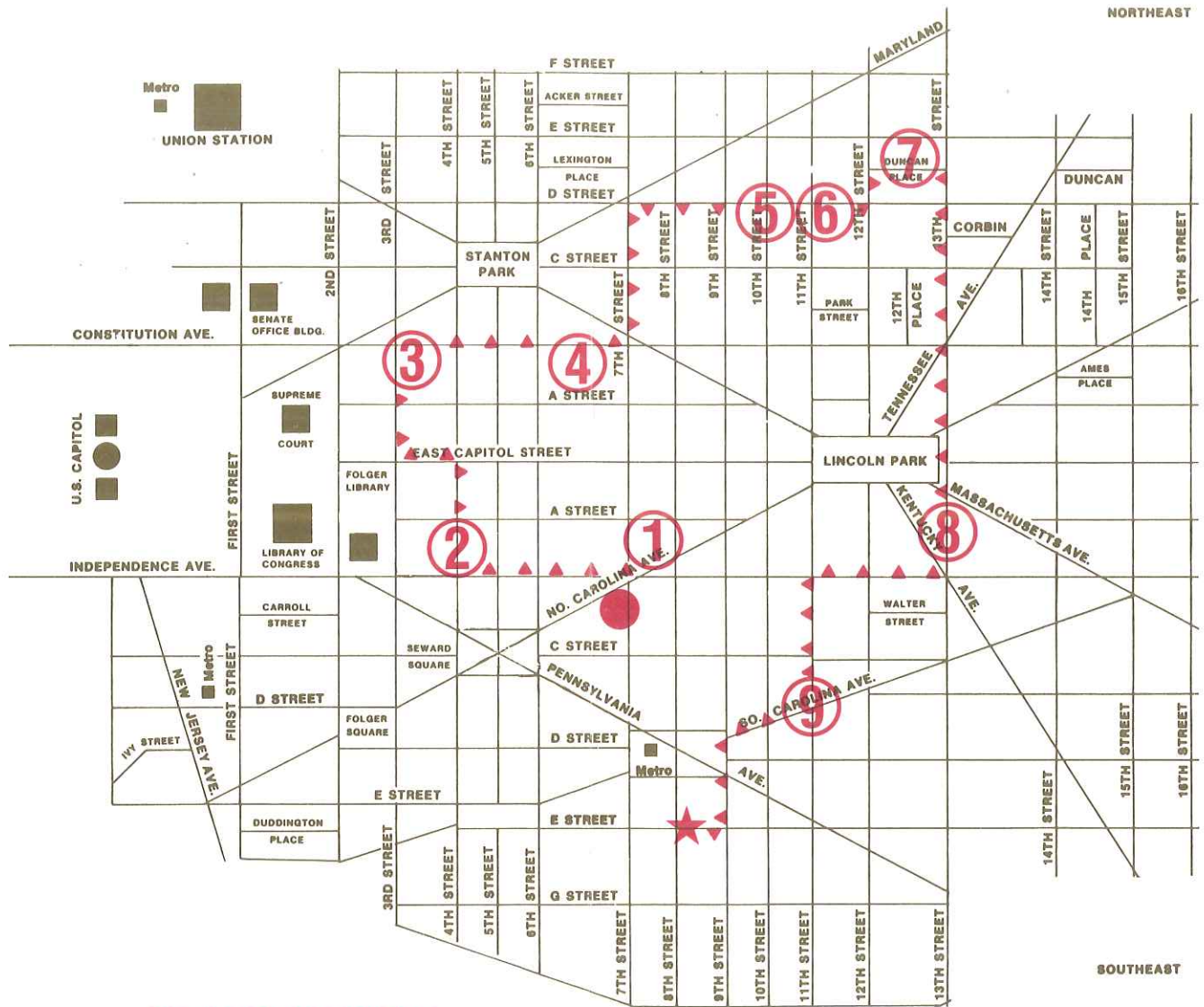
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# CAPITOL HILL HOUSE & GARDEN TOUR 1989



## THE TOUR ROUTE

- |   |   |
|---|---|
| <p><b>1</b><br/>714 North Carolina Avenue, SE</p> <p><b>2</b><br/>115 4th Street, SE</p> <p><b>3</b><br/>301 Constitution Avenue, NE</p> <p><b>4</b><br/>647 Rear Constitution Avenue, NE</p> <p><b>5</b><br/>1018 D Street, NE</p> | <p><b>6</b><br/>1026 D Street, NE</p> <p><b>7</b><br/>1224 Duncan Place, NE</p> <p><b>8</b><br/>146 13th Street, SE</p> <p><b>9</b><br/>327 11th Street, SE</p> |
|---|---|

**AFTERNOON TEA 2:30 To 6:30 PM ★**  
Marine Commandant's House — 801 G Street, SE

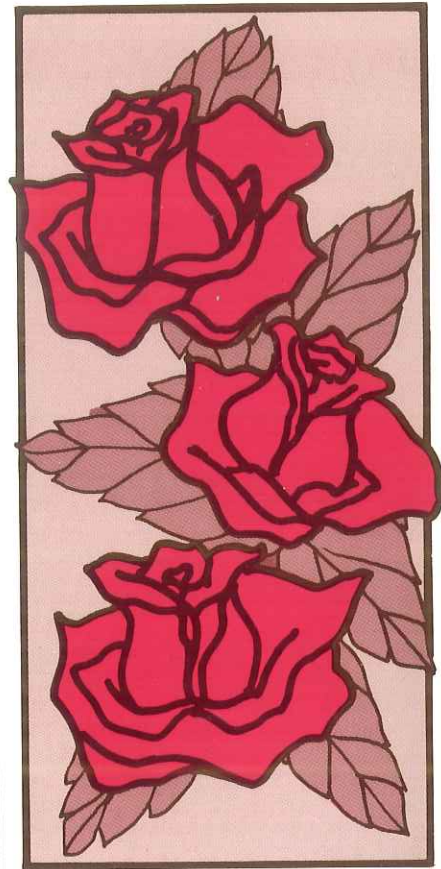
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## CAPITOL HILL HOUSE & GARDEN TOUR

♦ Mother's Day / Sunday, May 14, 1989 ♦  
♦ 12:30 to 5:30 pm ♦

♦ Candlelight Tour / Saturday, May 13 ♦  
♦ 7:00 to 9:00 pm ♦

### TOUR HOMES

714 North Carolina Avenue, SE  
115 Fourth Street, SE  
301 Constitution Avenue, <sup>SE NE</sup>  
647 Rear Constitution Avenue, <sup>SE NE</sup>  
1018 D Street, NE  
1026 D Street, NE  
1224 Duncan Place, NE  
146 Thirteenth Street, SE  
327 Eleventh Street, SE

### AFTERNOON TEA

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The Marine Barracks

8th & G Streets, SE, 2:30 to 6:30 pm

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