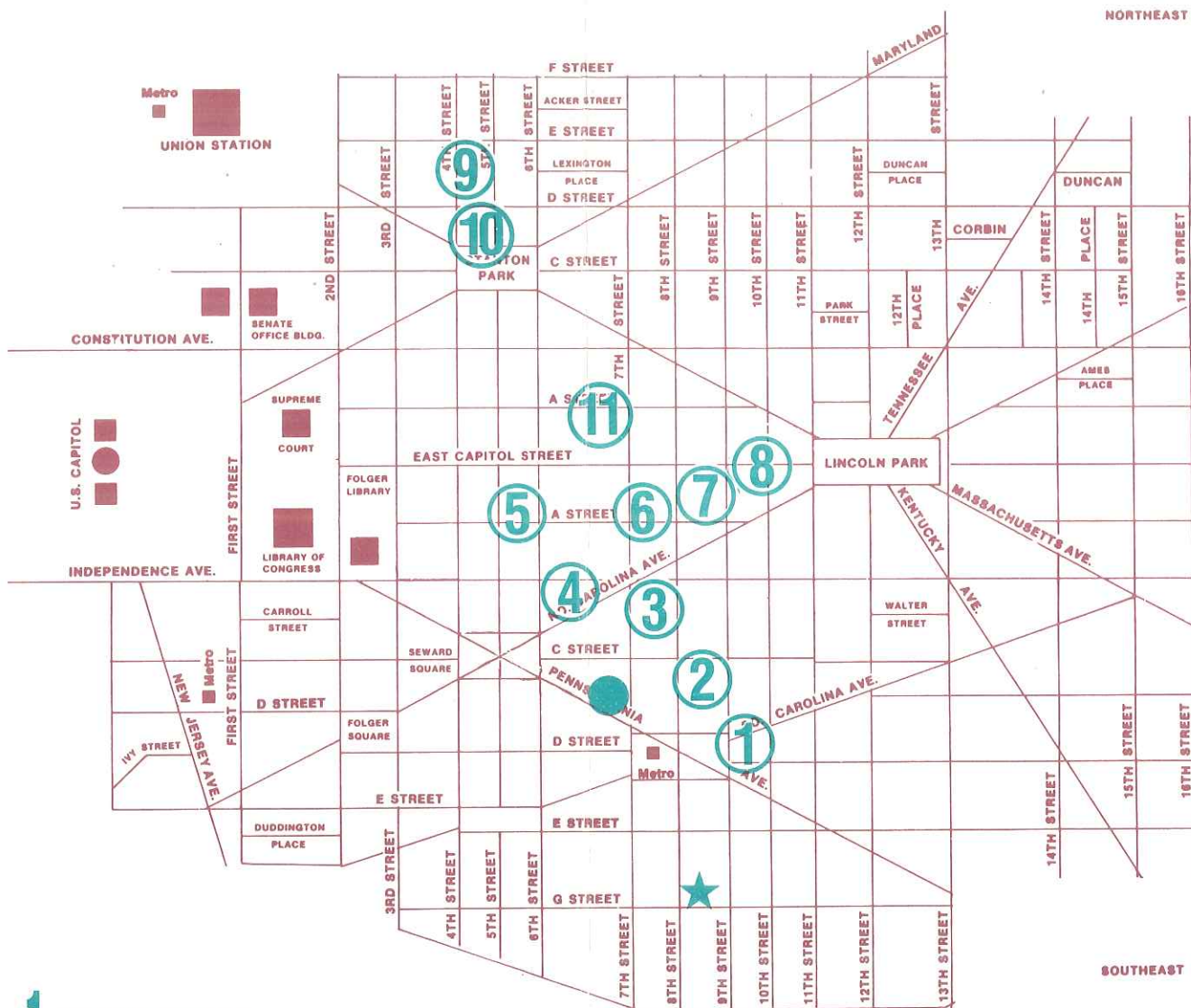


1990 CAPITOL HILL HOUSE & GARDEN TOUR

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

CAPITOL HILL HOUSE & GARDEN TOUR 1990



1 350 Ninth Street S.E.

2 313 Ninth Street S.E.

3 219 Eighth Street S.E.

4 624 North Carolina Ave. S.E.

5 516 A Street S.E.

6 701 A Street S.E.

7 7 Ninth Street S.E.

8 913 East Capitol Street S.E.

9 1 Carbery Lane N.E.

10 409 D Street N.E.

11 624 A Street N.E.

● 666 Pennsylvania Ave. S.E.

★ 801 G Street S.E.

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WELCOME

Welcome
to the annual Capitol Hill House and Garden Tour
sponsored by
the Capitol Hill Restoration Society.
Residents of Capitol Hill have been celebrating
spring for thirty-three years on Mother's Day by
opening their homes to visitors such as
yourselves. It is a chance to walk our tree lined
streets and to appreciate the historical continuity
which marks our community—"a common
interest in preserving the good things of the past
without imposing a sterilizing standardization."
Enjoy our neighborhood and we look forward to
seeing you next year!

Phyllis Jane Young



LOOKING AT CAPITOL HILL

As you walk around Capitol Hill today, take the time to notice the reflections of the sunlight on the windows, the colors of the stained glass, the incredible richness and diversity of detail and the pattern of sun and shade on the fronts of our houses. Notice the variations in size and style. Stand in the middle of one of Capitol Hill's many parks and look at the rows of houses on all sides. Note the human scale. Think about all the generations of families who have lived in these houses. Capitol Hill has seen a lot of history. Living here means that we are in touch with the past. It also means we are preserving this past for future generations to enjoy.

The Capitol Hill we know came into existence during the latter part of the nineteenth century. Until then, its modest development consisted of boarding houses and worker's homes near the Capitol, the Navy Yard and the Marine Barracks. Capitol Hill has a unique appearance: wide streets, bay fronts, front yards, red bricks and a variety of styles. The feeling of spaciousness is one of the key elements of Capitol Hill. Consider the narrow streets and nonexistent front yards in Old Town Alexandria and Georgetown. The L'Enfant plan for Washington envisioned wide streets lined by government buildings the length of the East Capitol Street to the Anacostia River. By 1870, when it was clear that all the platted grand avenues were not going to be improved, a law was enacted allowing residents to extend their front yards. Houses rarely abut the sidewalk on Capitol Hill. These deep front yards on East Capitol Street and many of the diagonal tree-lined streets enable us to have dramatic views of the sky and the Capitol.

Capitol Hill's small parks and oddly shaped corner lots are another gift of the L'Enfant plan. In the building boom of the late Victorian era these oddly shaped lots came into their own with the building of corner houses with turrets.

Capitol Hill rowhouses were built to fill the demand for housing created by prosperity and the growth of the government after the Civil War. These houses present a uniform picture of red brick bay fronts and iron steps: products of another law in 1871 which permitted the building of projections into public space. Since our rowhouse property lines are usually at the face of our buildings, our bays and stoops actually sit on city land; those wide street rights-of-way created by L'Enfant.

Capitol Hill house facades, made up of pressed bricks and buttered, barely invisible joints, were a product of new machinery used during this time to make such uniform bricks. Decorative elements like molded bricks, elaborate risers on iron stairs, pressed metal hoods for doors and windows and stained glass windows were all promoted at the time by catalogues from which these items could be ordered by the builders of our houses.

Architectural styles on Capitol Hill include Queen Anne, Italianate and Richardsonian Romanesque reflecting the fast changing fashions of the time. The juxtaposition of these architectural elements gives a texture to both individual houses and streetscapes which helps make Capitol Hill a special place to live in and enjoy. ♦

CAPITOL HILL HOUSE & GARDEN TOUR 1990

THE TOUR HOUSES

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CANDLELIGHT TOUR RECEPTION

666 Pennsylvania Ave. S.E.

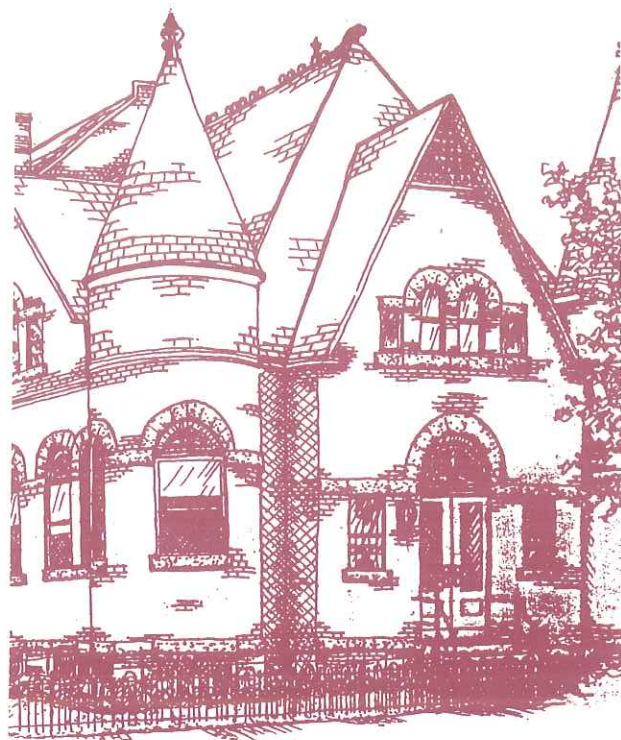
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MOTHER'S DAY TEA

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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.



GRACE CHURCH CONDOMINIUM: 350 NINTH STREET, SE

Mrs. Marion Poynter

The imposing Romanesque structure now known as the Grace Church Condominium began as a modest chapel for the Grace Baptist Church congregation in 1891. Its asymmetrical massing and the textural richness of its building materials are hallmarks of the robust Romanesque style. The distinctive roof reflects the height of the former nave, now an interior courtyard. Some of the stained glass from the transoms and transept windows was preserved in the conversion to residential use. With its commanding location overlooking Pennsylvania Avenue the building has come to enjoy true landmark status as one of the Capitol area's most special building recycling projects.

Most recently spiritual home to the Faith Baptist Church, the building became home to its 24 new owners upon completion of the conversion in 1988. A project of Robert Herrema, the Grace Church units sold very quickly, mostly through word of mouth advertising.

The apartment on today's tour is the residence of Mrs. Marion Poynter, operator of the Hanoverian horse breeding farm, "The Meadows," in Warrenton, Virginia. It is the result of a highly successful collaboration between Mrs. Poynter and W. Kirk Denton, of Anthony P. Browne, Inc.

The principal entry, off the interior courtyard, is immediately

into the apartment's living room. A space only 20 feet square, it is given a much grander scale by the massive original Gothic stained glass window wall now screened by plantation shutters custom milled in California. The neo-classical green marble and alabaster mantel, taken from a house in Georgetown, is of French manufacture and perfectly fits the metal fireplace it flanks. The unusual pentimento effect on the walls in this area adds depth to the walls and lends a more settled patina to the surroundings. The woodwork was "dragged" to resemble the finish and color of the 16th century cabinet panels mounted on the wall at the head of the staircase. The two-story space is the overlook for the romantic Gothic balcony created on the mezzanine above the living room.

The painting over the fireplace, as well as others in the dining room, is by Teddy Wolfe. The round coffee table of rosewood and burlled elm is English Regency, c. 1820. The pair of chinoiserie painted tray tables in front of the serpentine back sofa date from about 1830. An Arts and Crafts tapestry after William Morris hangs on the west wall over the virginal. A lovely chinoiserie corner cabinet graces the small entry to the dining room.

Striking glossy aubergine walls in the dining room carry "invisible" doors leading to the kitchen and utility room. The Sheraton sideboard is from Ireland, as is the console under the glittering mirror. Exceptional 1830's Regency rosewood dining chairs are used at the gleaming round Queen Anne table. The apartment's second floor, newly constructed as a mezzanine between the building's original sanctuary and balcony levels, is given over to an unusual bedroom and gem-like library/office. This floor has its own exit to the building's new courtyard.

The only natural light in the bedroom comes from a 14-inch square skylight over the bed and from a small half moon *under* the bed where the upper arch of the dining room's window comes up the floor! The climbing flora pattern paper is French, "Odaylis."

The thoroughly engaging library on this level began life on the developer's drafting table as a second bedroom. The exquisite cabinetry provides a congenial backdrop for casual living and also allows the space to function as a highly efficient at-home office; the generous built-in desk is proportioned to the room and hides a personal computer and monitor. Its current configuration not only allows a vista of the stained glass from the library itself, but from the living room below. ♦



313 NINTH STREET, SE

Kitty Kaupp and Frank Reed

The blend of history, the exotic, and burgeoning technology was the hallmark of Victorian architecture. In that spirit—the spirit of reflection as well as invention—this is indeed a Victorian house. With this past as prologue, Frank Reed and Kitty Kaupp have thoughtfully transformed this stately house into a most personal oasis.

The owners and the architect Amy Weinstein (who have been award-winning collaborators as the Stanton Development Corporation) and Hodgson Builders have recast this property to reflect the owners' eclectic tastes. In the living room Venetian chandeliers light two seating areas. In front, a bureau plat is placed in the bay with Art Nouveau chairs on either side. A Chinese pigskin trunk is used as a coffee table and for holding a collection of cloisonne boxes and matchsafes; Satsuma porcelain is placed on the shelves. On the west wall, a collection of Japanese woodblock prints overlooks another seating area. The faded elegance of ostrich plumed lavender upholstery on a pair of brass-inlaid Louis Phillipe armchairs will await further dissolution before replacement. Many of the paintings in this room, including the small one of Ms. Kaupp's daughter, Tati, are by Norma Cawthon of Georgetown.

Weinstein's skillful marriage of Victorian and modern detailing is immediately evident in the construction of the brick-floored garden room addition. Its decoration employs a striated painted wall finish (by means of a 20th century squeegee) lit by a

Mexican iron chandelier painted by Kitty and her daughter. The large painting in this room is Tati's work.

Pre-columbian figures are placed among the books on both sides of a fireplace; nostalgia enters in the form of lovely, sappy Victorian porcelain children on the marble mantel found at Antiques-on-the-Hill. There is romance in the dried flower topiary trees executed by Kitty.

A Heriz carpet underlies the dining room table and oak Chipendale-style chairs. The wood of the staircase here, as in the living room, has been lightened with a pickled finish; the wall behind is finished with ragged and stippled paint. A Venetian glass mirror duplicates three glass doors to the terrace, garden, swimming pool, and lily pond—a definite "giardino segreto."

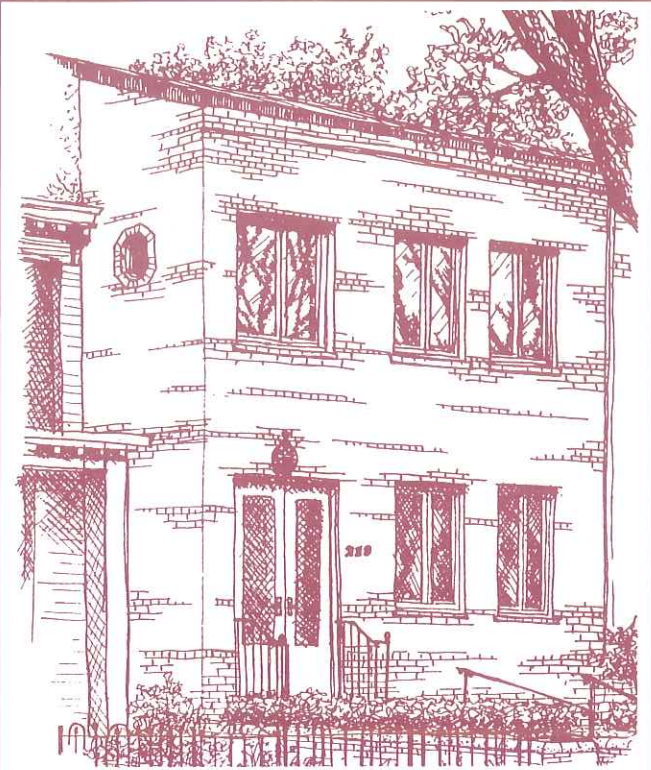
Random Byzantine stars were handpainted by Ms. Kaupp as a celestial finish to a forest scene that she painted for the powder room. The dado is again "squeegee-ed" to give a combed look to the paint. Andy Rush, of the Hodgson Builders crew, constructed the old chest to serve as a vanity base mimicking the one-of-a-kind mirror above it.

An extensive collection of Talavera pottery from Mexico decorates the kitchen. Juxtaposed against bleached oak cabinets and terra-cotta flooring from Santa Fe, countertops and inlays are of rich Italian *verde giada* marble. Wooden string ornament, carved in the style of Gibbons, surrounds the firebox opening. Above the mantel, the painting of a child in a fisherman's net further extends the room.

In the front bedroom, a paisley shawl by the sofa in the bay is a nod to Victoriana. Masks, remainders from a collection which has now been given to the Smithsonian, were used to dance at springtime rituals to exhort continued fertility for the Mexican fields. The burro's tail cactus in the center bedroom continues the Southwestern motif. In the bath, white marble is used with new old-fashioned tile. The photograph is of Tati. What looks like the work of Hieronymus Bosch is a Kitty Kaupp knock-off.

The large master bedroom suite over the kitchen addition boasts a vast dressing room closet, as well as a seating area overlooking the side garden and pool. The bed is Mexican; the armoire Scottish. The bath is luxury itself, with a shower stall of more than generous proportion, double sinks, and sunlit butterflies. Ms. Kaupp plans to paint the skylight opening with representations of the constellations.

No old house story is complete without a disaster chapter—this old house is no exception. Just weeks before the owners' scheduled move-in date, a fire raged through the house destroying months of work. Needless to say, the owners ultimately overcame their discouragement. But the real triumph is that now, at least in some small ways, Kitty and Frank are able to enjoy not only the result of all the planned restoration labors but also the work of the fire itself. Of the gorgeous marbled tops in her bath, Ms. Kaupp is able to say: "Look at this finish! Without the fire, it would have been years before this marble had the patina which the fire has given it." That is an adaptable attitude! ♦



219 EIGHTH STREET SE

Ms. Lee Foster-Crowder

“I thought Donna Reed had just moved out!” laughed Lee Foster-Crowder as she moved into her very atypical Hill house in 1982. Complete with orange bur-lap wall covering, many turquoise and pink touches, the 1963 “contemporary” presented its new owner, an architect, endless design challenges. However, as is true of most newer Hill houses, the house enjoys two distinct advantages: it stretched full width at the rear and its principal rooms are oriented to the garden, in this case an exceptionally large, carefully nurtured Japanese oasis of tranquility.

Without any major structural changes, the owner—head of the prominent commercial architectural and interior design firm, Foster-Crowder Design—completely reworked the interior's colors and textures to achieve an aura of “industrial elegance” filled with visual interest, but always within the larger context of a highly disciplined serenity.

An almost complete absence of color—except for accent—and the intensely studied use of black, coupled with a masterful melange of textures, especially paper, are the building blocks of this harmonious, very personal environment.

A hospitable greeting is conveyed by the double sets of entry doors, both additions by the current owner. A sinuous paper collage and a series of Ms. Foster-Crowder's photographic studies—found throughout the house—line the walls of the warm entry.

What was originally conceived as a first floor master bedroom is now Ms. Foster-Crowder's spacious, highly functional at-home studio and office which she uses for respite from her hectic downtown headquarters. Here, black is for work, as it defines desk and design surfaces.

Ms. Foster-Crowder achieved an appropriate "mid-tech" look in the kitchen by a heavy dose of matte black in the refinishing of the 1960's maple cabinets and in the flooring carpet tiles. It accents the timeless design of the original stainless steel appliances and hoods. Opposite the kitchen a strikingly designed series of illuminated glass shelves holds sparkling crystal at the ready.

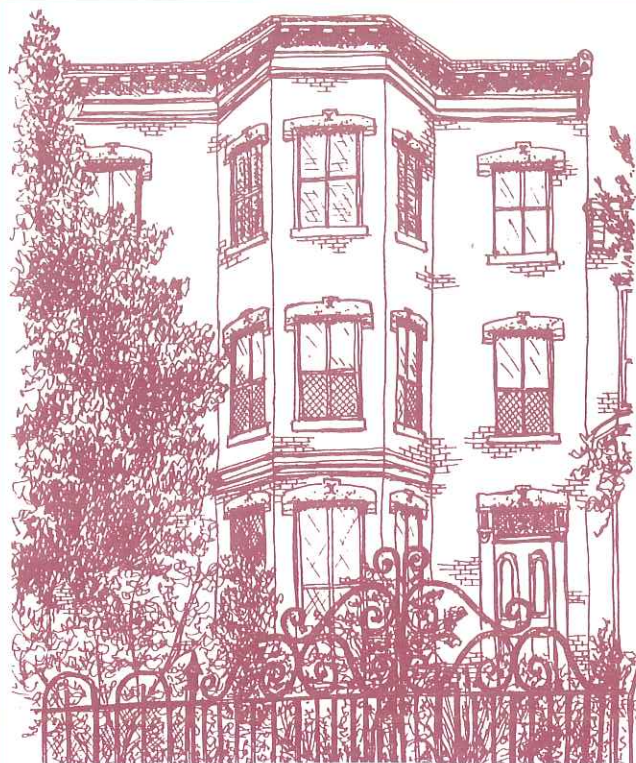
In the dining room, black surrounds the windows on the garden wall, causing the walls to "disappear" and drawing one's eye directly into the garden. Black also outlines the green leather office chairs used here so effectively for dining.

The second floor can readily be sensed as a secure bulwark against the anxieties and intrusions of the outside world.

The generous living room, overlooking the garden through a gossamer material, evokes a soothing Japanese elegance. Light peach on the dramatically unadorned fireplace wall and the three shades of off-white in the two wildly luxurious lounges (the owner's manufacture) lend a decidedly feminine cast to the space. The black lines of a Le Corbusier lounge and the Mario Buatta chairs provide strong visual contrast. The paper inserts in the two meticulously crafted walls of shoji panels conceal the entertainment center, wet bar, and storage shelves, and provide a textural suggestion of shimmering movement.

A less confident hand would never have dared to use rosy terra-cotta, lavender, and Gucci green on the surfaces in so small a space. The feline needlepoint confections of Ms. Foster-Crowder's design and execution add a touch of graceful whimsy.

The master bedroom—more a sleeping chamber—gives no clue that it actually fronts on to bustling Eighth Street. A band of shining black marble first greets the eye, creating a visual pool which ends at the shrine-like structure defining the raised sleeping area. Two massive rocks carry the shoes, and the burdens, of those who enter, again restating the owner's vision of home as haven and retreat. ♦



624 NORTH CAROLINA AVENUE, SE

Lee Wakefield and Francis Bode

Proud as they were of the dramatic facade of this substantial house, the owners sought to soften its mass. The entrance garden designed by Kevin Reid captures the eye by means of its extravagant planting while subtly directing visitors to the two apartment entrances. A huge juniper remains from the garden's previous incarnation, while new additions include purple leaf smokebush, hawthorn, and the dramatic Harry Lauder's walking stick (*Corylus contorta*).

In two stages of remodeling in the 1870s and '80s, the original modest frame and pebbledash building (now seen only in the rear) was transformed into an exuberant Victorian house. Unusual for its wide facade and off-center bay, the house is handsomely ornamented with bold hood moldings and a wide bracketed cornice. The changes resulted in enough space to provide three large apartments, including the owners' duplex on tour today.

From the removal of the rooming house numbers, which appeared on every door when purchased by Ms. Wakefield and Mr. Bode, to the design of the fanciful verandahs at the rear, the work in this house was done almost entirely by its owners. Large double vestibule doors lead to a handsome staircase. The dado here and in the hallway has been sponge-daubed by Ms. Wakefield. A rogue's gallery of family photographs and varied prints has been hung along the hall.

In the boldly hued green dining room, a Gina Clapp still life on the rear wall overlooks English Regency chairs around an American country table. The china on the sideboard was hand-painted by Ms. Wakefield's grandmother. Other Victorian chests and tables, an antique folding chair, a beautifully decorated large round lacquerware box of unknown function (guesses welcome!), a decorated punchbowl, an American primitive portrait painting of a child, and the Sparkle Oak parlor stove all conspire to achieve a comfortable and personal room.

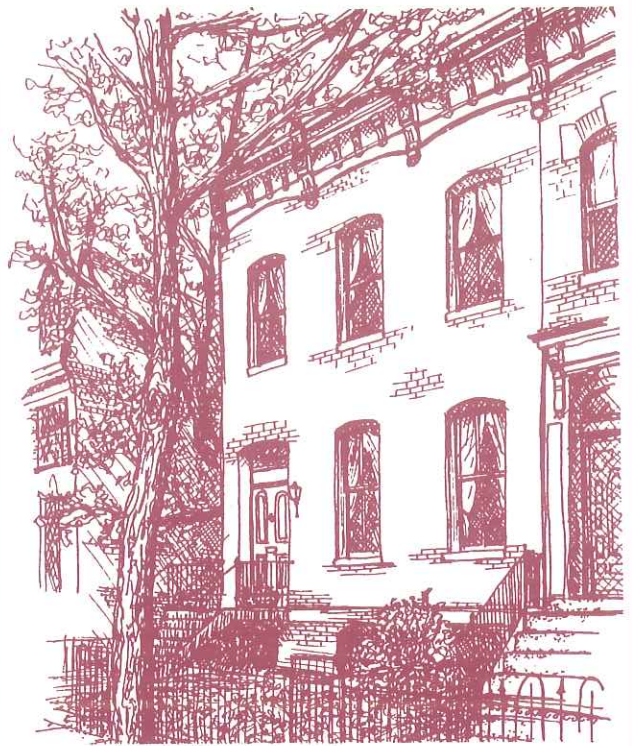
On the other side of the color wheel but of equal warmth is the red-walled living room. Here too, the placement of disparate objects and decorations is distinctive. Maine rocks make a centerpiece for the cocktail table, while another stone object—a carved cow's head—sits on a nearby table. It was a gift to Mr. Bode and had been removed from the wall of a 14th century English *oast*, or granary, which Mr. Bode's friend had made into a country home. The Agnes Anilian print will look familiar to many. These Victorian houses are located in the 100 block of C Street, SE. After much seeking, Ms. Wakefield found the primitive tilt-top tea table in Funkstown, Maryland and put it by the hall door. Antique gasoliers have been electrified to light both this room and the dining room.

The generous width of the house leaves space for a TV room with its collection of ornamental boxes. The oil paintings on the north wall are by Penelope Mayer, a Baltimore artist who was an art teacher to Ms. Wakefield's son, Eric. Both were found at the local Bird-in-Hand gallery. The polished wood animal sculpture was also a gift to Mr. Bode from the owner of the erstwhile granary.

The top floor of the house has been completely rearranged to allow two bedrooms and a hall bath which replaced the original maze. The bath, like the powder room on the floor below, features an antique Eastlake mirror. Cabinetmaker Bode built the vanity here; in the west bedroom, he also built the wall unit for Eric. At center are photographs of this aggressive sportsman. An antique Vermont pine bed seems as much at home in the master bedroom as it was in country New England. On the topmost shelf of a library of African history (Mr. Bode is also an historian), Raggedy Ann enjoys an above-the-treetops view of the Hill shared by the tiny adjacent study.

A wonderful kitchen at the rear of the house showcases the individuality of the owners and their attention to detail in both the restoration and in their choice of bibelots. Note, especially, the deep half-round sink which was made locally by Tarant and Sons for the house. The owners were Peace Corps volunteers, and their African experiences are recalled in sculpture, baskets, and the antique Zanzibar chest. The iron rooster by the stair to the garden was fashioned by a North Carolina artisan/farmer from a saw blade.

Sensitive use of color, extraordinary placement of everyday furnishings and accessories, and the considered selection of unusual and foreign objects are hallmarks of this very livable home. This is a house to scour for decorating ideas. ♦



516 A STREET, SE

Peter and Sandy Clark

The bracketed and carved cornice and the two-pane over two-pane arched windows make this house a very fine example of the Italianate style as it was practiced on Capitol Hill. Peter and Sandy Clark, who purchased the house in 1978, appreciated the generous proportions of the double parlors that are typical of Italianate style, and began the process of converting the house, which had been divided into apartments, back into a single family residence (with the help of local contractor Bob Herrema). The result is an open house, where the Clarks pursue their many and varied interests.

From the hall, the visitor passes through a broad doorway—rediscovered and replaced during the renovation—into the first of the two parlors. The bold moldings of the windows were replicated to create a surround for the fireplace and to replace the trim for the reopened doorway. The ceiling medallion is original. The clean lines of the early American style furnishings complement the owners' large collection of antique oriental rugs, maps, and toy soldiers. The 18th century map of West Africa over the fireplace is for Mrs. Clark, who served there in the Peace Corps. It follows, inaccurately, the course of the Niger. The 1834 map of Oklahoma, Mrs. Clark's home state, shows the Indian reservations at that time. On the mantel are the first of many of the lead soldiers collected by Mr. Clark, as well as a circus wagon made by his father.

The second parlor, which has been converted into a library

by floor to ceiling bookcases, is where Mr. and Mrs. Clark spend most of their winter weekends reading before the fire. The decoration of the mantel mirrors that of the first parlor: the lead soldiers are from the Indian Mutiny, the fire ladder wagon is by Mr. Clark's father, and the large map above is of Captain Cook's voyages. The other maps are of New Orleans and of France. Mrs. Clark, a former French teacher, is a francophile.

The dining room was extensively renovated; it had been a bathroom and a kitchen. The windows are original to the house but were moved from the kitchen. The plaster cornice around the fireplace wall is original; the rest was crafted to match. The room, furnished in Queen Anne, is decorated with 18th century maps of France and of Paris. Note the plan of Paris before Baron Haussman superimposed the broad avenues. Another map, of the mid-Atlantic states, is for Mr. Clark. It shows his birthplace, where he attended law school, and his home now in Washington. Glass decanters add sparkle to the window sills.

The large kitchen is efficiently designed to accommodate the Clarks' serious interest in cooking. Mr. Clark devised the wall recesses for the TV and refrigerator, as well as the open space above to store and display baskets and woks. Gleaming copper pots and pans and wine bottles add color to the predominantly white decor. Note the professional quality gas range, a Vulcan. Beyond the kitchen is the enclosed back yard, planted with azaleas and rhododendron, which may be enjoyed from the deck.

Upstairs, the bedrooms are simply furnished to emphasize the colorful prints, quilts, and lead soldiers collected by the Clarks. In the front bedroom are three prints of flowers by Napa Valley artist Henry Evans. Above the bed is an Eskimo print of a fish. The lamp, with its shade of green and amber glass, is by Tiffany.

In the adjoining room, as well as in the hall, display cases hold more of the vibrantly colorful toy soldiers—here British colonials, Indian Army, Madras Artillery, Skinner's Horses, Sikhs, and Zulus. The framed cards are Player's cigarette cards from the '30s.

In the back bedroom are more prints by Henry Evans—of poppies and cornflowers, as well as a charming early American desk. The middle room is used for hobbies. The doll house is of 913 East Capitol Street, also on the tour this year. ♦



701 A STREET, SE

Lance Cheney and Rick Mundt

This one-room deep house is a showcase for the 19th century brickmason's skill. Here the builder went to extraordinary efforts to design bays on both facades to create a light-filled and open interior. The picturesque undulating exterior is topped by a high false corbelled cornice. Although the development of Capitol Hill streets of attached houses encouraged the use of a standard floor plan, corner lots and ends of the rows provided the opportunity for more unusual designs. The broad A Street facade made possible a central hall entry, more common to the countryside than the side hall plan of the typical urban rowhouse.

Both Mr. Cheney and Mr. Mundt share an affinity for the country. Together they operate Lance Cheney Design, specializing in French and English country pieces that they have acquired in frequent buying trips overseas. The provincial influence is immediately apparent. In the entrance hall is an antique English cabinet. Behind its gothic glass doors, a selection of rose medallion and famille rose is an introduction to the owners large collection of china. The iron and brass console is by the Faudree-Gillman iron works of Tulsa, Oklahoma.

The airy living room is a study of grey, beige, and black—the palette of a Whistler portrait. The country French theme is evident in the sofa and the old tall case clock. A French bergere retains its original caning. The zebra rug and the antelope horn table in the west bay, introduce playful notes, which sound again

in the 18th century Palisy prints hanging in the north bay. In the hall, Imari and Staffordshire china are displayed in the recessed cabinets. The hand colored lithographs above the sofa are by Harold Altman and were printed by Mourlot of Paris.

The stairs rise in a tight spiral, creating an elegant alcove for a pedestal and plant in the lower hall. The reddish tones of the original broad handrail are relected in the deep color of the walls. The stairwell is dominated by the portrait of an unknown English gentleman, whose somber mein and dark tones are relieved by bright spots of glittering gold jewelry. The sketch of the house is by Capitol Hill artist Barry Gordon.

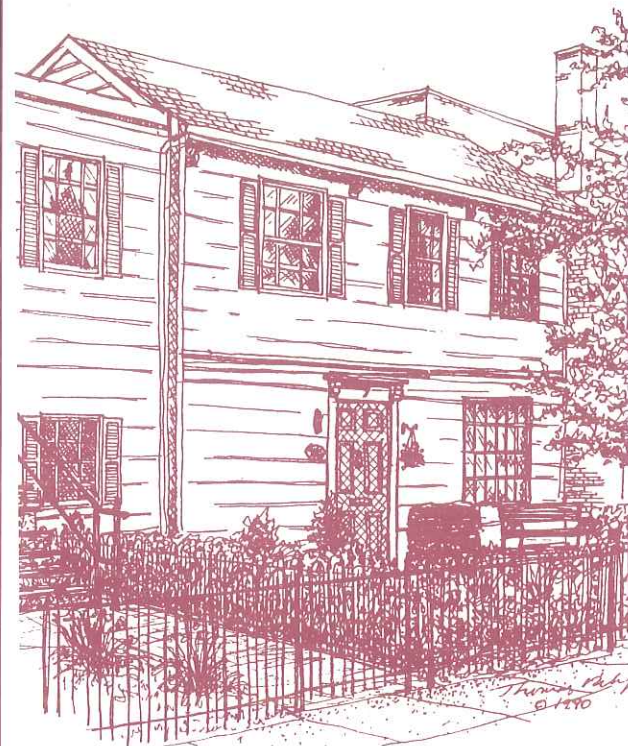
In the sitting room of the master suite, leather chairs and European paintings of dogs create a comfortably masculine mood. A painting of the two dachshunds of the house—Beau and Abby—is by Janet Davis. On the 1920s campaign chest are a group of watchholders, one in the form of a jockey, two in the form of miniature tall case clocks. The speckled glass of the bull's eye mirror above the desk reveals the mirror's august eye. A leather top hat travelling case rests on a light wood cabinet.

In the bedroom, the major feature is the Faudree-Gillman iron and brass bed, that, like the console in the entry, was made for the residents. The walls sport trophies of European deer and antelope antlers, some of which retain their original German notations. The lamps, like most of the lamps in the house, were created by the owners, here of an antique biscuit barrel and zebra foot. The silver and gilt trophies on the upright leather trunk by the door include an old gardening trophy rededicated to Mr. Cheney.

Across the hall is the office and workroom for Lance Cheney Design. Bookcases hold swatches of fabric, samples, and catalogues. A restrike of a George Stubbs painting echoes the paintings of the sitting room.

The large country kitchen was created from two smaller original rooms. The renovation opened, lightened, and updated the space. The eating area adjacent to the hall highlights Staffordshire china and blue and white printed transferware. One botanical plate, also blue, shows a zebra, perhaps the grandfather of our friend in the living room! The country French dresser on the south wall is an 18th century piece. The refectory table, with slipper and hoof feet, is also French. The leaves pull out from underneath. A charming lamp, created from a Dutch figurine of a milkmaid, rests on the table in the cozy bay. The kitchen table is also French, with a gun drawer equal to its length.

The garden is evidence that Mr. Cheney—and Mr. Mundt—deserve the trophy upstairs. Almost completely replanted since 1988, the garden features azalea and rhododendron as well as perennials: peonies, phlox, delphinium, sweet william, foxglove and columbine. The fenced area, planted with wisteria, provides a pleasant and private area for dining. ♦



7 NINTH STREET, SE

Michael O'Connell and Al Mosley

Broad and low in contrast to the narrow tallness of the neighboring rowhouses, this building drops hints of its long and unusual history. Its small scale, frame construction, and simple ornamentation are characteristic of early buildings on Capitol Hill. Although little of the original 1865 fabric of the building remains, the heavy brackets and the line of the cornice itself are clues to its early date. Constructed when the area was undeveloped and Ninth Street a dirt road, the house is now the home of Michael O'Connell and Al Mosley, who have enthusiastically delved into its fascinating past.

When built, the house was a confectionery serving the Union troops encamped in Lincoln Park. The confectionery occupied the large room downstairs, while the upstairs was the home of the shop's proprietress, Elizabeth Bailey. In 1867, the building was sold to a recent Prussian immigrant and coachmaker, John Krieger, who occupied the house for the next 20 years.

John Bonnacorse purchased it in 1907 and transformed it into a barbershop. These renovations, well documented by original building permits, began with the addition of a shed with a corrugated iron roof later connected to the main house, now the kitchen. A shop window, today replaced by the large window in the living room, was also installed. Commemorating the house's multiple renovations, Mr. O'Connell and Mr. Mosley have made a poster, which includes the drawing of the original

plan for the window and the permit. A letter dated January 7, 1908 reveals that Mr. Bonnacorsey apparently attempted to renovate the building completely with the window permit. The building inspector wrote:

. . . main building completely changed, all plastering in first and second floors having been removed; new flooring in first floor; location of stairway changed . . . In short, the building is being reconstructed without a permit.

Astonishingly, Mr. Bonnacorsey received a permit to proceed with the work as begun on the same date!

In 1971, the building was transformed from its last commercial use, Margaret's Beauty Shoppe, to the comfortable and pleasant residence it is today. The rehabilitation was done by Capitol Hill contractor Alex Marcotte, Mr. O'Connell's uncle.

The living room, the former barbershop and beauty "shoppe", is a large room a step down from the street—a result, it is said, of the street level being raised over the years. The floors and banister are from the 1908 reconstruction.

The room is invitingly filled, like the rest of the house, with family mementos and with souvenirs of the resident's long tenure on Capitol Hill. In the bookshelves lining the north wall is a photograph of Mr. Mosley, his mother, and brother, before a painted background of the Capitol, taken in one of the photography studios that nostalgic Washingtonians will remember from Seventh Street downtown. The tall case clock, as well as the clocks throughout the house, was crafted by Mr. O'Connell's grandfather. The oak chest nearby was a house warming gift by a favorite aunt and uncle. The seascape on the fireplace wall, by Mr. O'Connell's grandmother, was painted while she was pregnant with his mother. The print below of trees in a glade is Russian and is one of many by the same artist in the house.

The cozy, brick-floored dining area is furnished with a Kittinger Company pew and a set of chairs from Mr. O'Connell's alma mater, the Nichols School in Buffalo, N.Y. The narrow shelf along the red-painted brick of the south wall is actually the brickwork for the house next door, a reminder of Mr. Bonnacorsey's shed additions. A reproduction of the 1908 architectural drawing of the house and a line drawing of the residents' former home on Capitol Hill decorate the wall. The kitchen with its sloping ceiling is another hint of the shed addition. On the walls are framed mementos of Capitol Hill life. Stained glass, as seen here, is a hobby of Mr. Mosley. The back yard patio, planted with dogwoods and potted plants, displays a collection of found objects on the fence.

Upstairs, the small bedroom, painted hunter green, was added in 1971. The tie rod star above the bed is, like the wall, an actual part of the house next door. In the larger blue bedroom, the doors of the country secretary open to reveal a happy organization of pigeonholes and small drawers.

The front cottage garden, which is primarily the domain of Nicholby, resident dog, is a neighborhood attraction throughout the year. And it is now planted with annuals for summer. ♦



913 EAST CAPITOL STREET, SE

Mr. Nathan Benn

The exact origins of this splendid 20-foot wide frame house have thus far eluded detection, but the structure is shown on an 1857 city map. The Federal-style body of the house, with its steep gable roof and central dormer window, suggests an even earlier date from the 1830s or '40s. The distinctive Italianate brackets at the cornice and the door probably resulted from an 1870s remodeling, common to other early houses in the neighborhood. The house survives as an example of urban residential construction typically found in east coast cities during the first decades of our nation. Although, like this one, they tend to be of a later date in Washington.

When the home's original restorer, William Creager, acquired the house in 1973, it was home to the Charlie Lee Laundry. Mr. Creager, who was responsible for many notable Hill restorations, saw behind the rot, the scorch, and borax stains and envisioned the premise's transformation to its present cool elegance.

Completed in time for the 1974 Tour (a plaque to the lower right of the entrance marks the "1974 Restoration of the Year"), the house represents a reverent and painstaking reconstruction, modernization, and enlargement of the original premises. Only the staircase, upper level flooring, doors, and some of the dining room mantel survived the laundry years. All flooring on the main level had to be replaced—superb random width

boards were rescued from a 19th century warehouse. Virtually all woodwork had to be custom milled; and every wall was redone with new plaster, both for aesthetic reasons and for Mr. Creager's conviction that frame houses required the added structural rigidity afforded by plaster.

Since his purchase in 1977, the current owner, Mr. Nathan Benn enthusiastically nurtured the house's original vision, mostly adding his mark through superb choices in furnishings. Two years ago Mr. Benn decided to add another dimension—a touch of lushness—to his already elegant and witty environment. Today the home presented is substantially different from its three previous Tour appearances.

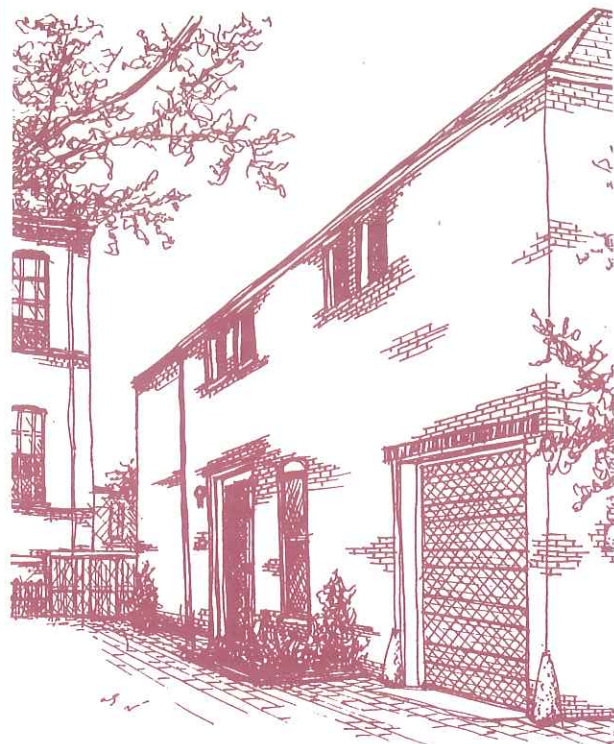
The imposing entry door gives way to an exceptionally wide side hall whose unbroken length immediately orients the visitor to the house's plan. To the left is the beautifully balanced formal parlor wrapped in its new coat of terra-cotta rose and topped with engaging trompe l'oeil border. The freshly marbled mantel adds further interest to the room's new look. A grand touch of theatre is provided by the imposing French tapestries swagged over the windows and doorway; Mr. Benn lugged the Boussac fabric from Paris on the plane! Summer slipcovers and curtains will soon be in place here.

Both to improve the dining room's acoustics and to enhance intimate sense, Mr. Benn recently covered the walls with a cotton velvet. The unusual kerosene lamp hails from the 19th century and is still used at dinner parties. The surround on this fireplace—one of five in the house—carries the only remaining original trim in the house. The harlequin painted floor sets a festive tone for glittering dining.

The highly functional kitchen crowned with its six-burner commercial range also provides passage to the wide and sunny informal living area where pieces by Rietveld, Noguchi, and Pollack highlight an eclectic assemblage of 20th century furnishings. The iron settee on the west wall is actually a 19th century folding bed. The rug is a contemporary copy of a 19th century ocelot patterned Wilton. Great expanses of glass overlook Mr. Benn's very private garden. Dappled sunlight filters through the vines growing on the canopy frame.

Off the main hall, the original elegant staircase leads to the smaller second floor. Here Mr. Benn's patrician bedroom dominates. The three-window expanse visually widens the room's ample girth. A bath and sunny library with fireplace complete this floor. The gabled third floor (not open to visitors) is an enchanting, roughly "T" shaped space containing another bath, guest space, and storage.

When asked the one question often asked—the color of his home's splendidly simple facade—Mr. Benn replied, quite simply, "Orange." ♦



ONE CARBERY LANE (441 REAR 4TH STREET, NE)

Susan Goodwillie

Erected as a stable in 1911, this carriage house originally boasted 12 horse stalls, a wagon room, a hand hoisted Otis elevator, and a manure pit approved by the War Department. Later converted to an iron foundry, it ultimately became a "pigeon palace" until rescued by James Galvaga in 1986 and converted to residential use.

The expansive interior of the carriage house is now opened from top to bottom—and to the sky—by a central atrium and a large skylight. The resulting strong natural light and clean contemporary lines are the perfect foil for current owner Susan Goodwillie's collection, a blend of inherited antiques and Asian and African art that is strongly reflective of her life and interests.

On the ground floor of the atrium as the guest enters, the large French cupboard from Provence, the early American candlestand, and ladderback chair are in strong contrast to the African carvings displayed on the wall above. Ms. Goodwillie, a specialist in international development and a former director of Refugees International, has collected art from Burkina Faso, Mali, Nigeria, the Ivory Coast, Zimbabwe, and Laos.

On the second floor, the railings, light, and space suggest the deck of a ship. The owner's friends, recalling her residence in both a barn and a houseboat, tell her she has combined the best of barn and boat in Carbery Lane. On one side, the deck forms the dining area, with a central glass table. Behind

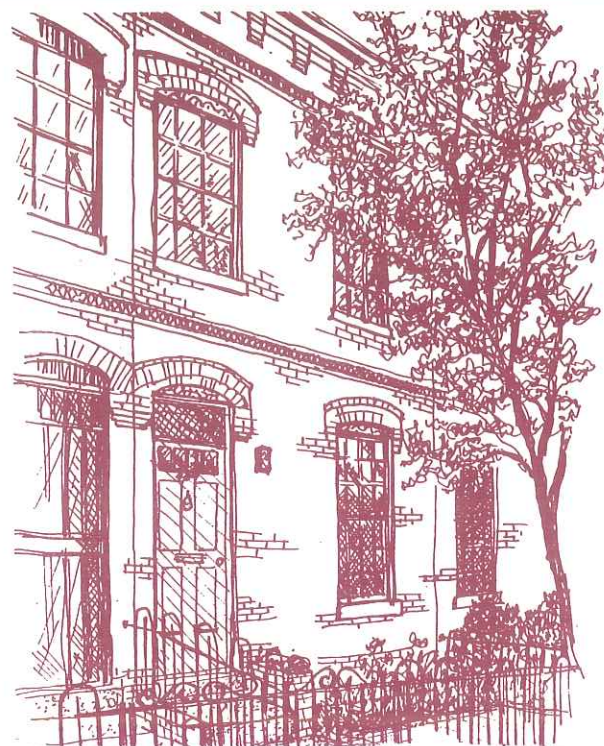
is a French provincial grandmother clock, so called because of its slender shape. Above an early American tavern table is a portrait of the owner's great-grandmother, from about 1860. The side chairs are of rosewood. A horned sculpture from Ghana overlooks the atrium. The sideboard and its gleaming silver are lit by yet another skylight, this one set at an angle to the walls.

Ms. Goodwillie, who entertains frequently, broadened the opening from the kitchen into the dining area. In the kitchen, the atmospheric painting of East 93rd Street in Manhattan is by Derryck Reist.

In the living room, the art and objects from diverse cultures blend into a pleasing whole. The collection of stone sculptures are by Shona artists of Zimbabwe. The viewer is struck by the convergence of Western and African aesthetics: the objects share the simplicity of feature and the emphasis on structure of modern sculpture. The Shona artists believe their work releases the spirit of the stone. Elsewhere in the room the guest will see early Persian prints, pottery from Tunisia, and a sterling martini mixer—a contribution from our own "advanced" civilization. On the French *bureau plat* is a 15th century mounted brass horseman from Upper Volta. An evocative Mossi Christ figure is displayed on an antique Italian chest that was the gift of a godmother. The low tables are chieftain stools from Nigeria, their many legs necessary to support the chieftains' impressive weight. The glassed area surrounding the loft door contains bird and fish mobiles made by Cambodian refugees. Each bird's futile windblown attempt to catch the fish expresses the refugees' own plight. Note the original pulley beam.

Downstairs, the serene blues and greens of the master bedroom infuse a quiet spirit into the strong diagonal shape of the room. The painted and faux-marbled Italian chest is also a gift of the godmother. The cabinets were designed by Ms. Goodwillie's father. The poster of Boston is a souvenir of Ms. Goodwillie's tenure as director of Boston's 350th birthday celebration. The French paintings above the bed are by Vincent Gayet. The standing lamps are from Togo.

The room across the atrium is Ms. Goodwillie's office. The framed work of Hmong refugees, which tells the story of the refugees crossing into Thailand, was made for Ms. Goodwillie in recognition of her role in their final and successful rescue. ♦



409 D STREET, NE

Robert M. Gurney and Therese Baron Gurney

One of a row of nine identical buildings, this two-story house was constructed in 1885. A molded brick belt-course, a corbelled cornice, and stone steps enliven the simple flat facades of the houses.

However, behind this identical exterior, the owners—an architect and an interior designer—have created a unique home which exemplifies their concepts of design. Because little of the original interior remained when they acquired the house, Robert and Therese Gurney had no qualms about gutting the '70s-style interior. Their design is sensitive to the small scale of the house and integrates space, architectural details, fixtures, furniture, and decorative accessories into a unified whole.

In the living room, the gray brick of the east wall is a textured background for a carefully orchestrated composition. A reproduction of a Charles Rennie Macintosh chair, a group of tie-rod stars, and a segment of sculpture by local artist Chris Gardner are arranged in the form of a balance. Introduced in the composition are motifs and themes which will be repeated—often in variations—throughout the house: the squares of the back of the chair, the pink of the upholstery, the gray of the wall, and the decorative use of building materials.

The seating area consists of two Le Petite chrome and leather chairs by Le Corbusier, a Tizio lamp, a Le Corbusier chaise, and a pink and gray wool carpet designed by Mr. Gurney. Beside the front door, a lithograph from New York artist Robert Longo's

"Man in the City" series, adds human energy to the otherwise abstract composition of the wall. The two figurines in the window are by Mrs. Gurney. The painting above the fireplace, "Christmas Machine," by William Thompson of Connecticut, introduces an appreciation of our recent industrial past, a theme carried out in other artworks in the house. The square motif is visible in the steel, plexiglass, and granite vase designed by Mr. Gurney atop the bookcase.

On the fireplace wall, a frieze of star-shaped recesses refers to the tie rods across the room while visually joining the living room to the kitchen. At the same level, blue and pink neon attracts the eye around a wooden cylinder into the kitchen. Similarly, the bookcases at waist level turn behind the wall to form the kitchen counters.

In the upstairs hall, a faux sky, by a local artist, wittily surrounds a skylight. In place of a traditional bannister are industrial type steel pipe rails. In contrast, the moldings upstairs, although new, have bull's eye corner blocks typical of many Capitol Hill houses. The slate, fossil, and stone work of art is by Donald Wass.

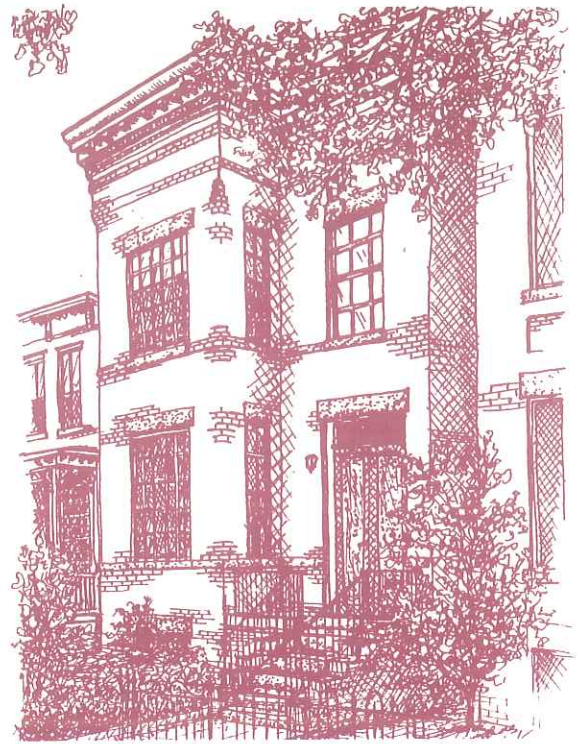
The ceiling of the master bedroom, raised to the level of the rafters, gently slopes with the roof line. The bureau, designed by Mr. Gurney, includes faux granite. An old heat register, refinished and returned to its original use, and a steel chair rail repeat the motif of squares from the Macintosh chair downstairs. The gray and white bedspread, pillows, and bolster were designed by Therese Gurney. The plaster capitals that form bedside stands are by the local Monumental Molding Company. "Steel Mill at Night," one of two large watercolors by D.C. artist Roy Woelfer, makes another reference to the industrial theme.

The office, used by Mr. Gurney in his architectural practice, displays models of his furniture designs, as well as a second work, "Eye of the Storm," by Roy Woelfer. The table is a design by Eileen Gray.

In the dining room, steel and oak chairs designed by Mr. Gurney and executed by an Alexandria craftsman, surround a gray parsons table custom made for the room. The square motif in the chairs is repeated in the highly detailed chair rail and in the steel candlesticks, all designed by Mr. Gurney, as well as in a wall frieze. The diptych, by local artist Roy Breimon, is incorporated into the room by a subtle gray strip extending from the dado through the chair rail.

Two large windows open the dining room to the southern exposure of the back patio. A column and sun screen create a visual transition from the interior to the exterior. The hot tub, which provides a luminous glow at night, doubles as a reflecting pool by day.

The Gurneys' home was deservedly the subject of a recent 'Washington Home' article. Mr. Gurney's furniture is exhibited at Arts Exclusive Gallery in Avon, Connecticut. Therese Baron Gurney is an interior designer for Hugh Newell Jacobsen. ♦



627 A STREET, NE

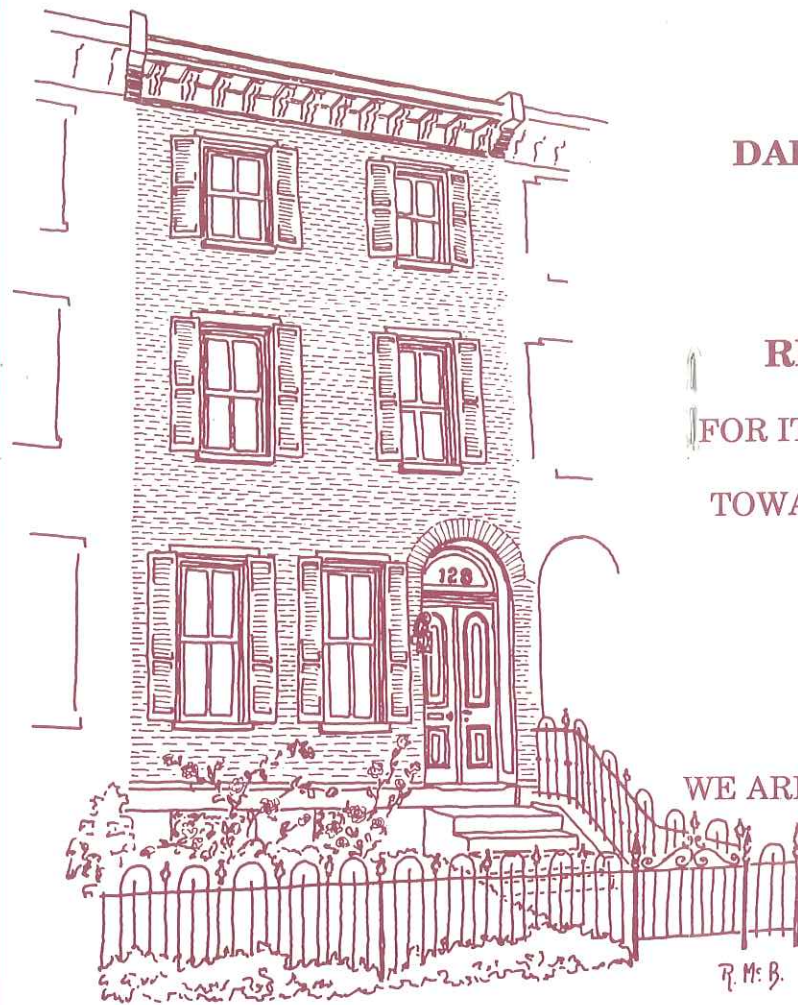
*Peter Brock and Maureen King
and children, Ashley and Baji*

Built in 1901, this semi-detached house is noteworthy for its use of finely laid pressed brick. The smooth rounded corners of the front bay contrast with the square chamfers typical of the 1880s and 90s. The multi-pane windows replaced the original sashes before regulations safeguarding historical features were applied to Capitol Hill.

Within their house, Peter Brock, a partner at Brock Simini, and Maureen King have created light-filled rooms expressive of their aesthetic interests and conducive to an active life with their children. The house, which had been divided into three apartments, was gradually reconverted into a two-story single-family residence with a basement apartment. In the process, the owners have retained the sense and function of separate rooms while opening and lightening the entire interior.

This skillful use of light is apparent immediately when entering the house. The tile-floored hall, actually long and narrow, is visually widened and lightened by a row of interior windows connecting it to the adjacent living room. The windows double as display cases housing some of the family's collection of antique and unusual children's playthings.

The hall opens into the dining room, which is lit by carefully selected interior fixtures, as well as light coming through the bay window. The carved wood wall sconces, by a Florentine



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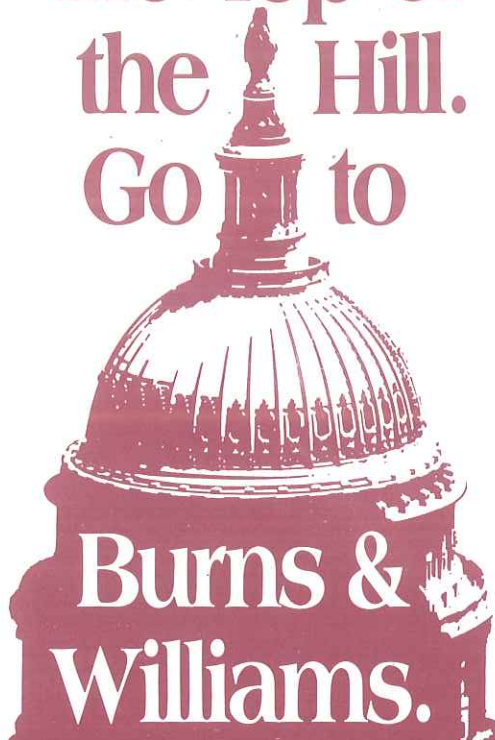
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craftsman, are new. The light over the table, a prototype created by Mr. Brock, was inspired by the cupola-lanterns of Italian churches. The Scandinavian wishbone dining chairs pick up the curvilinear lines of the bay. The masks that hang from the picture rail of the bay are Venetian, while the bust below is by Mr. Brock's brother.

Across the room, Mr. Brock designed a space for the guest bathroom by shaping a wall sympathetic to the opposite bay. The guest bath is lit by nine small panes of another interior window. Separated from the dining room by two square supports, the family room is lit by an Arts and Crafts inspired hanging fixture created by Mr. Brock. The floor lamp was assembled from found objects.

From the dining room, the living room is entered through double glass pocket doors—added when the owners found the original tracks. The black upholstery and white piping of the two Josef Hoffman reproduction chairs are complemented by the black and gray ribbon seat of a Shaker settee. The square table is of bird's eye maple and ebony. The antique carousel horse was made by the Hershel Spellman carousel factory.

The cherry stairs, which match the flooring throughout the main rooms downstairs, were designed by Mr. Brock. The iron railing, patinated to look like copper, and the plant stand in the family room were made by local ironworker Lee Badger. The blue and aqua artwork on the stair landing, by Gretchen Goss of Michigan, is of enamel on copper and steel.

Upstairs is a comfortable open room for TV and play, dubbed "The Big Room" by the children, Ashley and Baji. The '50s chair is a Thonet. The keystone of the doll house—a gift from Santa—is also the key; remove it and the facade of the house opens out. Note the intricate box. A present from Peter to Maureen, it progressively presents views of their past residences.

In the master bedroom, antique quilts are both used and displayed. The burgundy, black, and green pieced work above the bed is Amish. The hooked rug, of doves and hearts, was a wedding present. In the master bath, glass brick brings light into the shower, while affording privacy. Blue and terra-cotta tile complement the Mexican mirror.

In the middle bedroom, Peter has created a bed "environment" for Ashley, which doubles as a bookcase and playhouse. Do not disturb the home Ashley has built for her toads—she'll notice! In the back of the house, Baji's room is bright in blue, red, and white. The papier-mache bus on the wall is from Haiti.

Downstairs, the kitchen is connected to the family room with interior windows. It features a configuration of cabinets supporting a pediment, also the family message center. Diagonally tucked in a corner of the room, the pantry mimics the angles of the bay in the dining room. The '50s style diner stools are new.

In the backyard, planted with annuals, the owners have constructed a city treehouse for the children. The iron garage grilles by Lee Badger add a playful touch: they are decorated with animals. ♦



Theology claims man is divine inspiration. Science may disagree. One thing is certain.

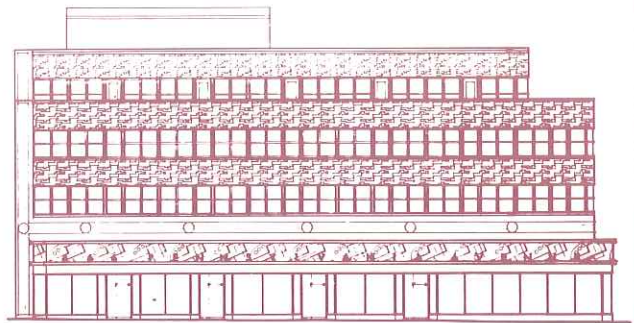
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The original Kresge's 5 and 10 was built on this corner in the late 1930s in the Art Moderne style. Its significant feature was a horizontal streamlined show window which ran uninterrupted along the Pennsylvania Avenue facade before whipping around the corner and terminating on Seventh Street. In 1989 the owners renovated the existing one-story structure and added three office floors above.

The new addition reinforces the Art Moderne character of the existing structure in two ways. First, the horizontal brick banding above echoes the horizontal banding of the window below. The intricate brick pattern is Art Moderne in character, Victorian in complexity, and Modern in flavor. Second, the horizontal bas-relief panels which replace the old Kresge's red sign band are interpretive of Art Moderne forms. A 'pop' scale is used, intentionally oversizing and positioning the design so that it must be 'cropped' to fit within the top and bottom borders.

The Seventh Street facade with its smaller scaled units responds to the staccato rhythm of small scale townhouse commercial neighbors. The spectacular office lobby, defined by heraldic marble carpet, and undulating plaster wall on the left and a warm pearwood faux bois wall opposite, invites the visitor into the building's interior. Overhead are a smaller copy of the bas relief panels from the outside and a rich faux marble directory frame.

Amy Weinstein of Weinstein Associates is the architect. The Giannetti Brothers executed the castings for the bas-relief in their plaster studio in nearby Brentwood. Malcolm Robson, a fifth-generation craftsman from England, now located in Virginia, executed the faux bois in the lobby. Capitol Hill now joins Buckingham Palace, Mt. Vernon, and Gunston Hall as sites featuring Robson's superb craftsmanship. ♦



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801 G STREET, SE

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

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

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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 been altered and modernized many times over the years. 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 Gray, 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 and Mrs. Gray very much wanted to open their doors and are happy to share their lovely home and historic quarters with you on this day. Welcome! ♦

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The Capitol Hill Restoration Society is the largest civic association on Capitol Hill and one of the most active in Washington. Our many talented volunteers give unstintingly of their time and skills to enhance the residential quality of life on Capitol Hill. The work of the Society is carried out by committees; some, such as Zoning, Historic District, Environment, and City Planning, deal with issues, while others, like Membership, Community Relations, Newsletter and Program administer the Society. A good deal of our work is focused on coordinating and cooperating with the various neighborhood groups on Capitol Hill.

Over the years we have become adept at dealing with the complicated and multi-layered governments in our town. We have fought the imposition of high rises incompatible with our streetscape, worked to save Eastern Market and our local police substation, supported initiatives to establish residential parking on our streets, and developed a Master Plan with the Architect of the Capitol which eliminates the threat of office buildings marching down East Capitol Street. We support the application of the city's zoning and historic district regulations as a means of protecting our residential environment and the historic facades which lend our community its character and continuity.

We work to preserve the way of life we all enjoy here on Capitol Hill: a place where one can walk to work, school, stores or play, a small town where neighbors are stimulating and friendly, a place where your efforts can make a difference. The Capitol Hill House Tour, which CHRS has sponsored for 33 years, is a symbol of our community, a time when we can show off the results of our hard work.

Join the Society and support the preservation of this unique place for future generations to enjoy. We welcome your membership. As a member you will receive 10 copies a year of our newsletter to inform you about our activities and the monthly membership programs. We welcome your participation. Remember, when it comes to organizations, numbers count. The Restoration Society has the experience to help your voice count for more in our community. ♦

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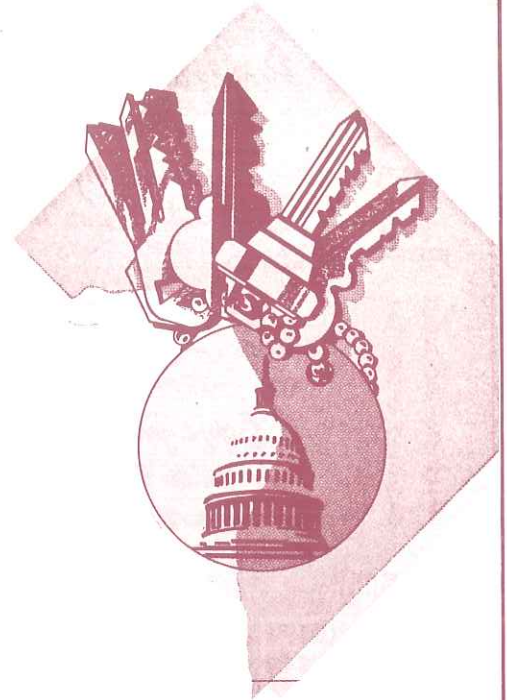
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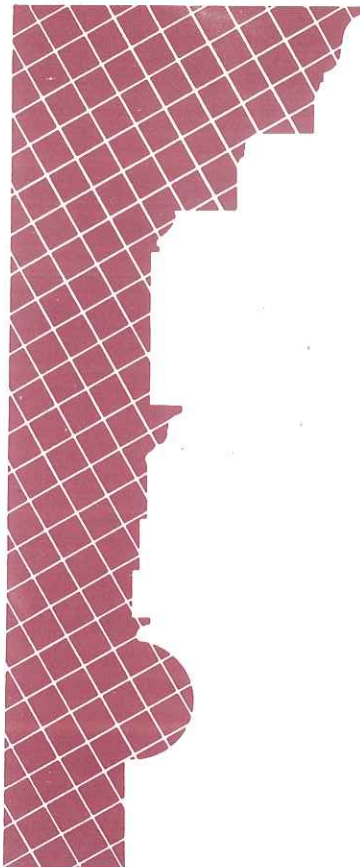
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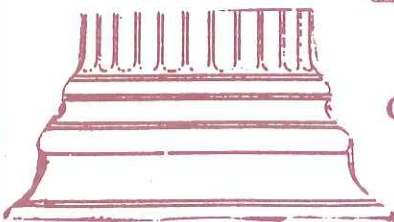
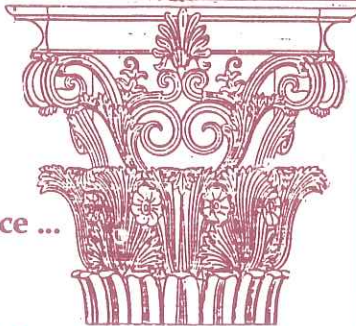
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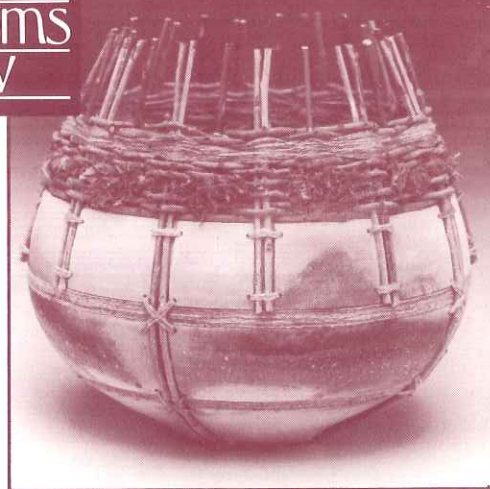
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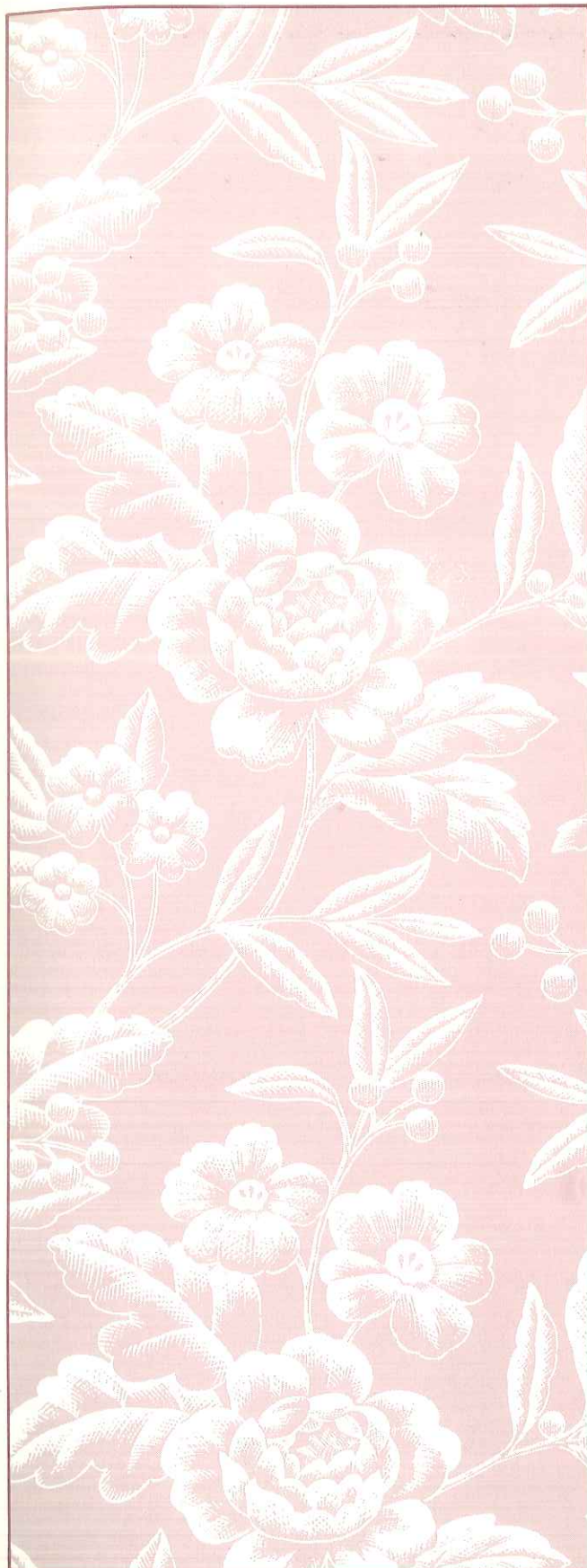


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