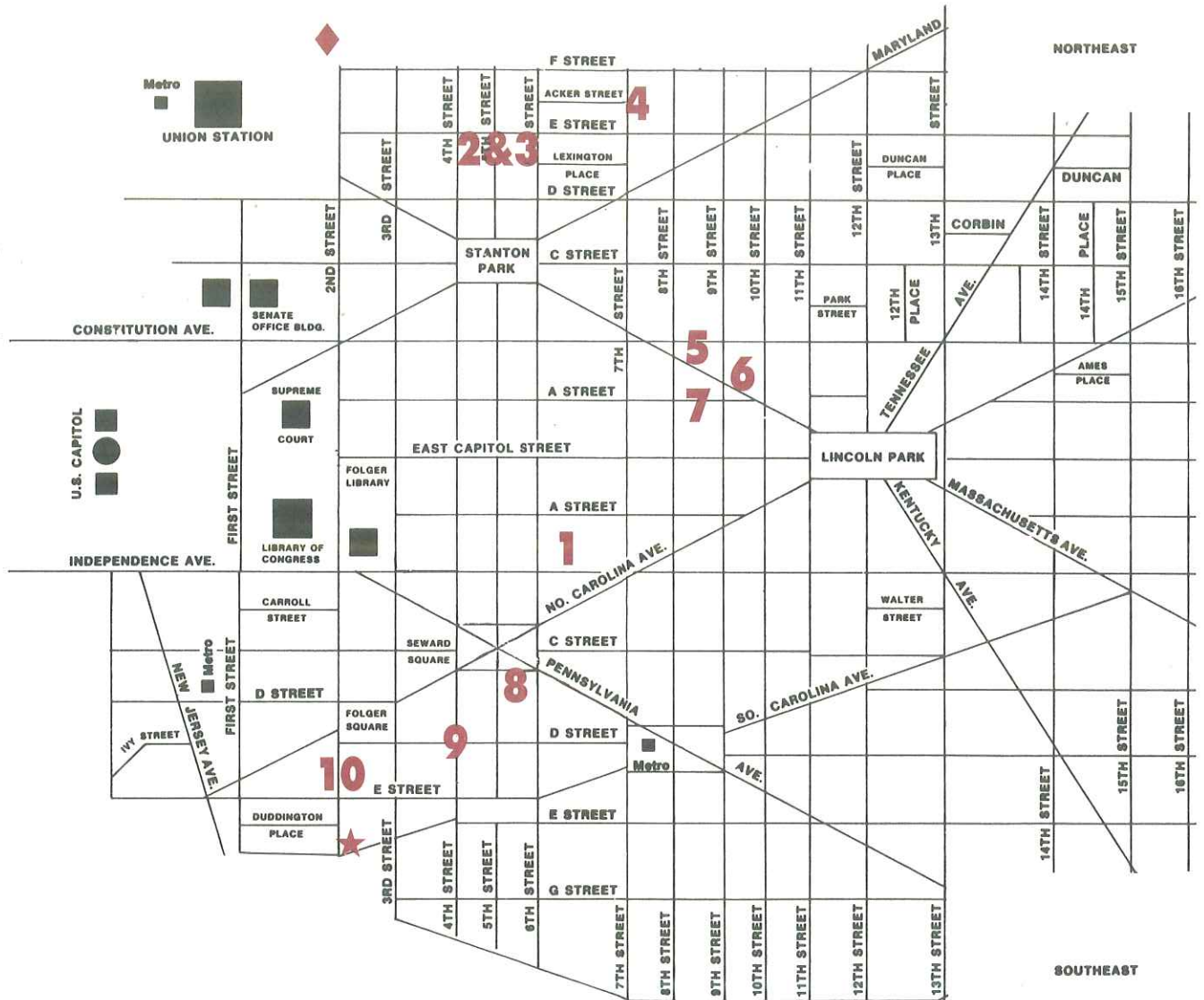


1991 CAPITOL HILL HOUSE & GARDEN TOUR

34TH ANNUAL TOUR SPONSORED BY
THE CAPITOL HILL RESTORATION SOCIETY

HOUSE & GARDEN TOUR



1 / 644 Independence Avenue, SE

2 / 410 Fifth Street, NE, Unit 15

3 / 410 Fifth Street, NE, Unit 21

4 / 523 Seventh Street, NE

5 / 808 Massachusetts Avenue, NE

6 / 902 Massachusetts Avenue, NE

7 / 811 A Street, NE

8 / 511 Seward Square, SE

9 / 427 Fourth Street, SE

10 / 537 Second Street, SE

**◆ Railway Express Building
900 Second Street, NE**

**★ Capitol Hill Day School
201 South Carolina Avenue, SE**

CAPITOL HILL HOUSE AND GARDEN TOUR 1991

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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-four 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!

Edith Howard Hogan



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 the workers' 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. 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 brick with butted, barely visible 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, stained glass windows and tin ceilings 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. ♦

THE TOUR HOUSES

644 Independence Avenue, S.E.

7

410 Fifth Street, N.E. Unit 15

9

410 Fifth Street, N.E., Unit 21

11

523 Seventh Street, N.E.

13

808 Massachusetts Avenue, N.E.

15

902 Massachusetts Avenue, N.E.

17

811 A Street, N.E.

19

511 Seward Square, S.E.

21

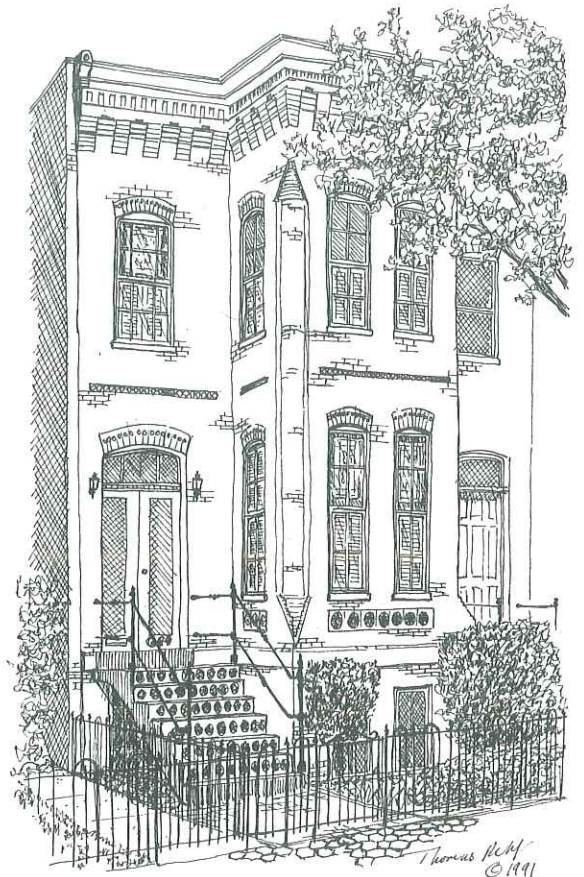
427 Fourth Street, S.E.

23

537 Second Street, S.E.

25

From the inclusion of a building on the Tour, it is not to be construed that the building is or is not in compliance with the laws and regulations of the District of Columbia.



644 INDEPENDENCE AVENUE, S.E.

Richard Ross

This house and its two neighbors to the east, built in 1888, were an early commission of architect Appleton P. Clark, Jr., a Capitol Hill native. In this 60-year career, Clark designed many major buildings and residences of Washington, as well as several distinctive rows and single homes on Capitol Hill. Already evident in these vernacular row houses of the late 1880's are the interaction of flat and curved brick surfaces and the economy of decoration which characterized some of Clark's best residential work.

"These are my toys," says Richard Ross. And, so begins a playful jaunt through his Victorian bayfront home at the foot of the Eastern Market that Richard purchased in 1985. In sharp contrast to the many period furnishings and pedigreed reproductions assembled throughout the house, Richard's careful selections strike a bemusing note to the art of gracious living.

Beyond the foyer and into the living room is a period electrolier with holopane globes; overhead is the original ceiling

rose and crown molding, all framing a fine Persian Tabriz reputed from the Iranian Embassy. A pair of chairs designed by Eliel Saarinen, c. 1910, and the settee, designed by Joseph Hoffman, c. 1905, sit before Richard's personal favorite, "Fractitious Pianist" by Walter Gabrielson, and the amusing "Decoy" by Richard Copeland: in here, humor is serious business.

In the dining room is a period Queen Anne mahogany table under the gasolier-electrolier light fixture. Two matched sets of centennial reproduction Queen Anne chairs, c. 1870-80 are placed around a 19th century walnut table. The long drop leaf table against the north wall is a modern reproduction made of old woods. Though no wall exists, the dining room is a clearly separate space from the living room.

The tablespace kitchen with working fireplace is a delightful country setting. Most notable is the Pennsylvania table with its cherry top and handsome birds-eye maple frame and legs and beautiful turnings, made c. 1840, purchased years ago near the Eastern Market.

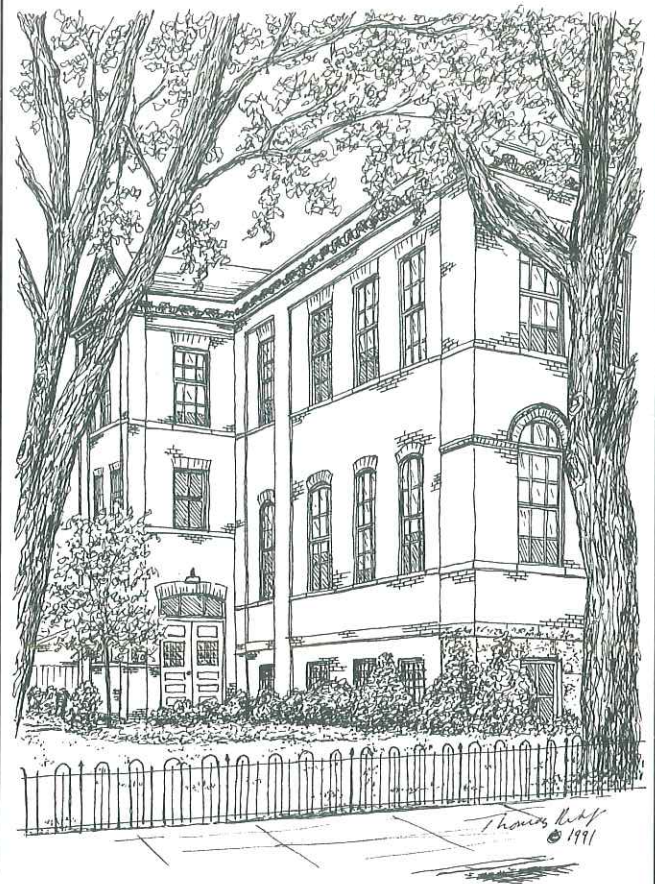
The master bedroom sleeping niche under the bracketed arch houses the iron and brass bed, c. 1890. In the square bay window is a Queen Anne card table, c. 1760. The floor is covered with a Persian Tabriz, and on the bed is a "Mariners Compass" quilt reminiscent of the pointed star of the leaded transom window; the quilt is one of many examples hung on the walls.

Many of the toys are assembled in the den. Most are mechanical toys, some are folk art. Perhaps the most notable is the "Spaghetti Eater," a highly detailed articulated construction which almost chews his supper. Richard sadly recalls the loss of Phineas Frogg, the toy store on Seventh Street, for his steady supply of light-hearted amusements. Don't miss Jerry Mahoney "dead drunk" in the corner. A boy must have his toys.

The back bedroom or study overlooks the oversized back gardens with the Persian Sarouk carpet in the study mimicking some of the colors of the foliage and flowers. At eye level with the study window is a large Bradford pear tree in the rear garden.

Ambling through the spring garden are raised beds of azaleas, peonies, hosta, roses, candy tufts, lilies of the valley, iris, holly, as well as a blue spruce, dogwood, lilac and cherry trees. A folk art whirligig woodsman turns in the wind and garden gargoyles peek here and there. Intimate seating areas are strategically placed in niches carved out of the brick patio. Richard has come a long way from "just keeping things" alive and now boasts of 300 feet of soaker hose in this weedless retreat. Beyond the rear yard is Brown's Court, a 19th century mews.

Richard Ross purchased his home in 1985 already restored, but did "hundreds of little things too boring to mention." The walnut handrail, wainscoting, trim and beautiful moldings remain, although many original features have been removed over the years. In their place are skylights and modern creature comforts that adapt this house to any period. Accumulating from scratch gave Richard the unique opportunity to decorate a house full of virtually one of a kind artifacts that makes this house unique. ♦



CARBERY SCHOOL 410 FIFTH STREET, N.E.

When developer Robert Herrema converted the old Carbery School to residential use in 1986, he brought new life to a building which has been a part of Capitol Hill since 1887 and had served as a neighborhood school until the 1940's. Architect Robert Schwartz imaginatively transformed the interior space of the surplus school building into 23 one- and two-bedroom condominium apartments, two of which are on today's tour. The handsome red pressed brick exterior of the former schoolhouse, however, remains little changed, its twin pediments and arched windows still facing Northeast Fifth Street as they have for over 100 years. ♦

15 CARBERY SCHOOL

Mark & Fran Binning

The light from the large arched school windows, flooding the tall plaster walls of this Carbery School condominium, is the feature that initially attracted owners Mark and Fran Binning. Living in the apartment for almost a year before starting to make decorative changes, the owners gained a fuller

understanding of the light and color inherent in the space. The result is that the apartment provides a contemplative setting that emphasizes and enhances the Binnings' collection of paintings, ceramics and other treasures from overseas. The dining room introduces the visitor to several of the themes and motifs that characterize the art and furnishings throughout the home. The oriental dining table and chairs, of Asian rosewood carved with floral insets, were acquired during one of the owners' many trips overseas, here, a trip to Hong Kong. The oil painting of a lightfilled window, looking out over farmland to the greens and blues of a range of mountains, is of New Zealand—the countryside of Mrs. Binning's mother's home and her own childhood. The painting is by David Lawrence. The two pottery plates to one side, and the watercolor of an iron on the near wall, are also from New Zealand. The old china plates, in the Indian Tree pattern, are from different producers: Minton, Coalport, Spode. Across the room are six prints in three frames, all historic prints of New Zealand. The fireplace opens through to the living room.

From the dining room, steps lead up to the floor of the living room, which was raised during the conversion from school use. The large arched windows, originally designed to be too high to permit a view outside toward the street—and therefore to keep students from being distracted during their studies—now provide a view of the green grass and tall trees of the lawn and of the rowhouses across the street. A reeded federal mantel, stained a rich brown, and a wooden banister, add warmth to the room. Above the mantel is a painting in greens, olives, tans and yellows by Barbara Thayer. She and two other artists represented in the room, Alyce Frank and Judy Gentry, paint together in Taos. Above the sofa, the large painting of blue mountains, streaked with bright orange and yellow, is by Alyce Frank. Beside it is a painting in blues and pinks by Barbara Thayer. Across the room, another painting of mountains, here in deep purple and lavender, is by Judy Gentry. A small painting of irises by Joseph Breza, a Santa Fe artist, complements the colors of the Gentry painting.

The bookshelf contains a collection of porcelain and alabaster boxes from France, England and India. The modeled adobe church is another reference to the owners' interest in the southwest. The windowshelves contain a grouping of carved Indian elephants, pieces of blue and brown glass, and glazed pottery from New Zealand. Hibiscus in cachepots of blue and white figured china absorb the bountiful light. The large pastel rugs are from India. Above the desk is another historic print of New Zealand illustrating an American ship loading logs of the straight Kauri wood for use in shipbuilding.

The master bedroom is painted a light green with crisp white trim. The horizontal watercolor, with green pastures and bright blue and white sky, is of the Wealds of Kent and is by New Zealand artist Alan Collins. The large painting of a delicately featured woman in a yellow and red robe is by another New Zealand artist, Annie Baird. The silk bedspread from China is intricately embroidered in a pattern of butterflies. A small crewel rug, a pillow and the silk rocker pillows were collected in India. The tapestry rug is from France.

The guest bedroom, which is decorated in bright yellow and blue, emphasizes the tall arched school window, from which a guest may enjoy the sky and clouds during the day, and the stark silhouettes of tree limbs at night. Both bathrooms, which are adjacent to the two bedrooms, are decorated in Villeroy and Bock wallpaper, with floral pastel borders.

Upstairs, the loft space is used as a television room, with a comfortable pink sofa of unusual form. Standing at the wooden banister of one of the balconies, or just sitting on the sofa, one may enjoy the view of the trees and grass out the tall windows of the living room, or the play of light on the tall walls of the apartment, or the deeper vision of one of the paintings on the walls. ♦

21 CARBERY SCHOOL

Rhonda Blank

The dramatically high ceilings and tall windows of this Carbery School condominium are the assets that originally attracted owner Rhonda Blank. Combining the vertical aspect of these areas with the more human scale of an extensive collection of Victoriana, however, posed design challenges that Ms. Blank has met in a number of ingenious ways.

In the living/dining room, the dominant feature is a tall golden oak breakfront, which takes advantage of the ceiling height while also lifting the room upwards. Its delightful maze of shelves, turned posts and carvings is home to a host of Victoriana: a collection of picture frames, a display of presentation silver, and on the sides, dried topiaries. Ms. Blank's collections have been enhanced from the pick of her former shop, Sweet Cicely's Garden, in Union Station. The light Queen Anne chairs from New Orleans and the pad-footed table, as well as the sideboard, compliment the oak of the breakfront. The curved glass of the china cabinet protects Ms. Blank's grandmother's Noritake china. Above the tall bookcase is a

collection of Judaica, including oil burning menorahs.

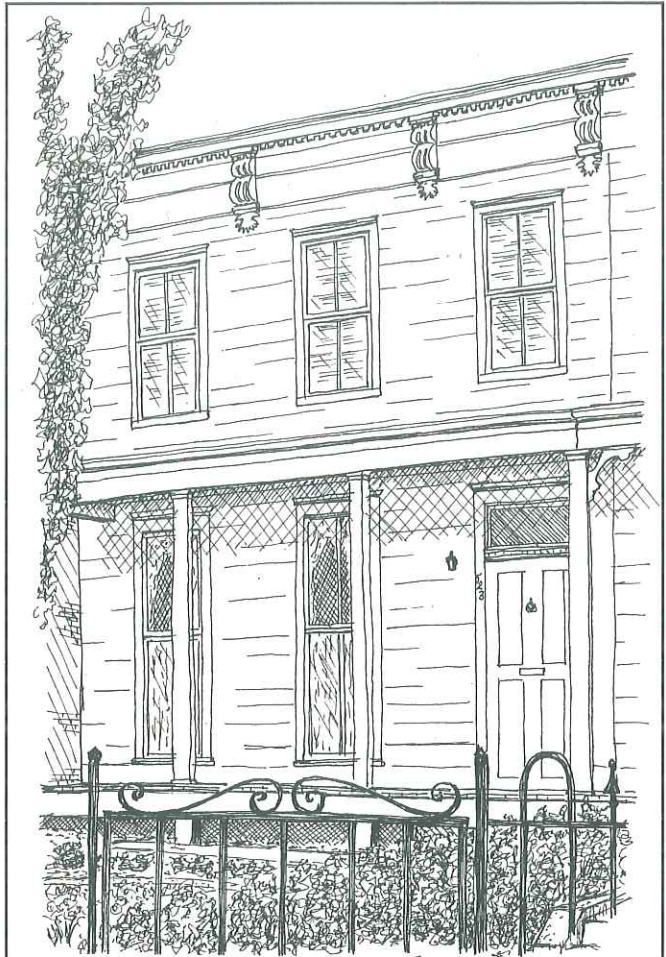
In the living area, the golden oak mantel, from Architectural Artifacts on the Hill, with a mirrored overmantel, also takes advantage of the rooms' height while providing a focus for the seating arrangement. The garniture is of five different Victorian glass vessels in the same style, all filled with pot-pourri. Ostrich fans decorate the upper shelf. Beside the mantel are a stack of old British tins that have been decoupaged with antique "scraps," a Victorian product from which we derive the word "scrapbook." On the wall above are framed a collection of antique cigarette cards of roses. In the corner of the room, the ice box provides a convenient storage area for videotapes and phone books.

In the master bedroom, the Louis XV bed is covered with antique linens. The tall wardrobe supports decorated boxes, ostrich fans and a brightly embroidered piano shawl. The wonderfully curvilinear bureau is crowded with Victorian silver and crystal pieces. Many announce their use "Hair Tidy," "Woman's Friend." Some are more subtle: two hair pin boxes are engraved with hair pins. Others are mysterious: a silver pumice stone, a crystal and silver glue pot, a perfume funnel on a chain. Note the hairbrush; the engraved date is the owner's birthday—except for the year!

Ms. Blank's design for the guest bedroom has reduced the height of the space. Wallpaper columns in marbled lavender create a sense of an artificial ceiling, which the purple color of the walls and ceiling above the line of the frieze enhances. The long draperies by Persnickety further the effect. The wonderful alcove bed, crafted by cabinetmakers Lowell and Jim Pillow of Manassas, Virginia, solves the riddle of placing a bed in the room. Covered in antique linen, the bed is reached by low steps. The doors on either side of the alcove hide stereo speakers. In the basket on the small table are sprays of lavender that set the color for the room. Beside them are lavender wands wrapped in ribbon and created by the owner from her former garden in Arlington.

In the small study upstairs, an old sewing machine is now used as a writing desk, a hoosier hutch as a secretary! The photographs are from the owner's residence in Kathmandu, Nepal.

In the powder room, the visitor may notice the familiar scent of cherry blossoms. Ms. Blank continues to market a unique Washington product: Cherry Blossom Soap. ♦



523 SEVENTH STREET, N.E.

Gary & Becky Barbour

This modest flat front frame house is one of 16 paired dwellings constructed on the square in 1873-74 by Moses Kelly, with four pairs facing Seventh Street and four facing Eighth Street. All but one of the houses remain, although the paired open lots which once separated them were built up long ago. The tour house retains its bracketed cornice and has been restored to its original exterior character.

Gary and Becky Barbour purchased this 19th century wood frame house in 1989. The open front porch of clapboards and square columns sits astride its identical twin frame neighbor and hides its floral blush behind a pale exterior. Inside, however, a garden is flourishing.

The foyer entry is a black and white basket weave surrounded by a bed of colors; the living room has random width pine floors with a turn-of-the-century oak mantle with carved pillars set on a raised hearth. The Barbours have selected additional oak pieces to complement the fireplace; this home is a play on woods.

On the floor is a Turkish Konya carpet, a family piece from Georgia, with its meadow of flowered medallions in green and rose. The forest green walls and white trim and crown molding create an intimacy of colors which weaves throughout the house.

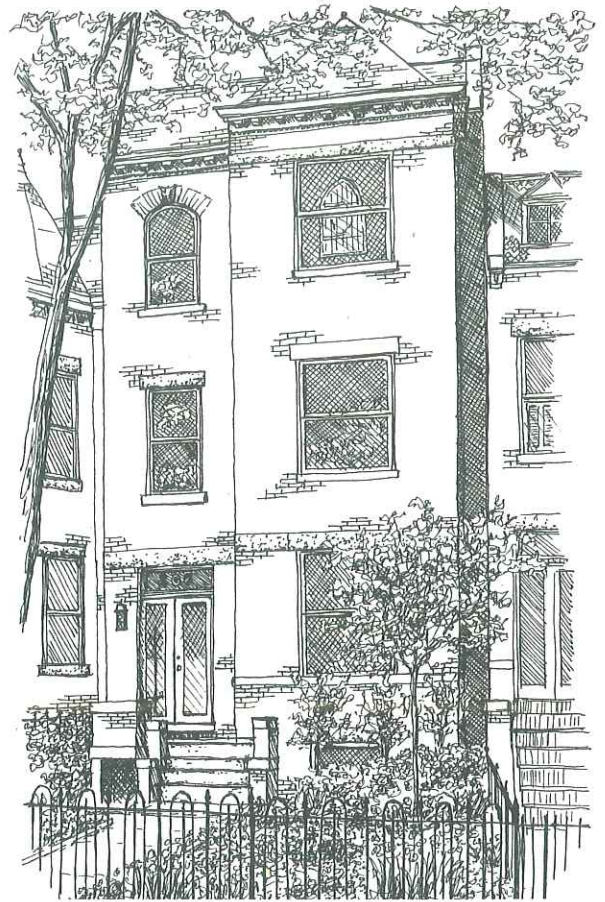
Between the living and dining rooms is an eye-catching transom window of geometric shafts of sunlight adding a sense of height and light to both the living and dining rooms. In the dining room, a floral ceiling frieze reflects the colors of the rug and a decorative, raised tile fireplace of deep blue sits on the north wall.

The totally modern kitchen vibrates with a passionate floral paisley over its creamy white tile floor. A 19th century walnut harvest table sits under the east windows. The extensive kitchen cabinets are solid cherry. A rear staircase takes leave of the kitchen for the bedrooms.

The rear staircase walls are painted a deep rose color which sweeps the theme of the first floor up to the second. Two skylights illuminate the center hall. In the hall bath is a turn-of-the-century stained glass window.

Of the three bedrooms, the master bedroom embodies the blooming of the entire house. With three east facing windows, the room is buried in a deep, delicious raspberry paint, highlighted by its white trim, with a floral frieze, carefully grown French swag rosettes, and impressionistic roses covering the reproduction four poster bed. Even the master bath takes its floral cue with more flowers on the shower curtain and accents.

In this home, each room is grafted to the other with colors, flowers and woody highlights of walnut, oak and pine, not unlike its original owners might have had. The floral embellishments added by Gary and Becky Barbour gave new life to this corner of the Hill. ♦



808 MASSACHUSETTS AVENUE, N.E.

Ronald Pump

A tulip studded garden sets this pressed brick house built in 1900 back from the street. Before entering, notice the roof line and facades of the entire block: modillion and dentil cornices, elaborated roof lines, bays capped with various roofs and other decorative detail. The rock-faced door lintel and keystone of the top floor window over the door have distinctive foliate patterns. These and other exterior details such as the arched window with carved keystone, a pressed tin cornice surmounted by a mansard, and a pagoda-like roof topping the bay place this house squarely in the transition between the late Victorian and early 20th Century Classical styles. Compare these details with the unusual and lively interpretation of Queen Anne eclecticism across the street. Note also the good preservation practices in the gold leaf street number restoration and the permanent sash mounting of the church glass in the third floor bedroom window, preferable to replacing panes with glass not original to the house.

Although once divided into three apartments, the house was restored by 1975 to one dwelling by former owners who raised six children here. The basement, which is not on the tour, is rented. In the vestibule, each side wall has a classical urn and garland plaster bas relief. These introduce the theme of plaster medallions which decorate ceiling lights throughout the house.

The front room of the main floor was enlarged around 1980 by removal of a wall just opposite the newel post. "Flight of the Faerie" by Erte, the well-known Vogue illustrator, is on the east living room wall. On the rear wall in this room hangs an oil by an unknown artist who apparently copied Modigliani's "Gypsy Woman with Baby" in the National Gallery. Built in shelves hold the owner's collection of McCoy Art Deco glass which is made in the U.S.A. and Asian artifacts. Space under the staircase is used for a wet bar, closet and basement access.

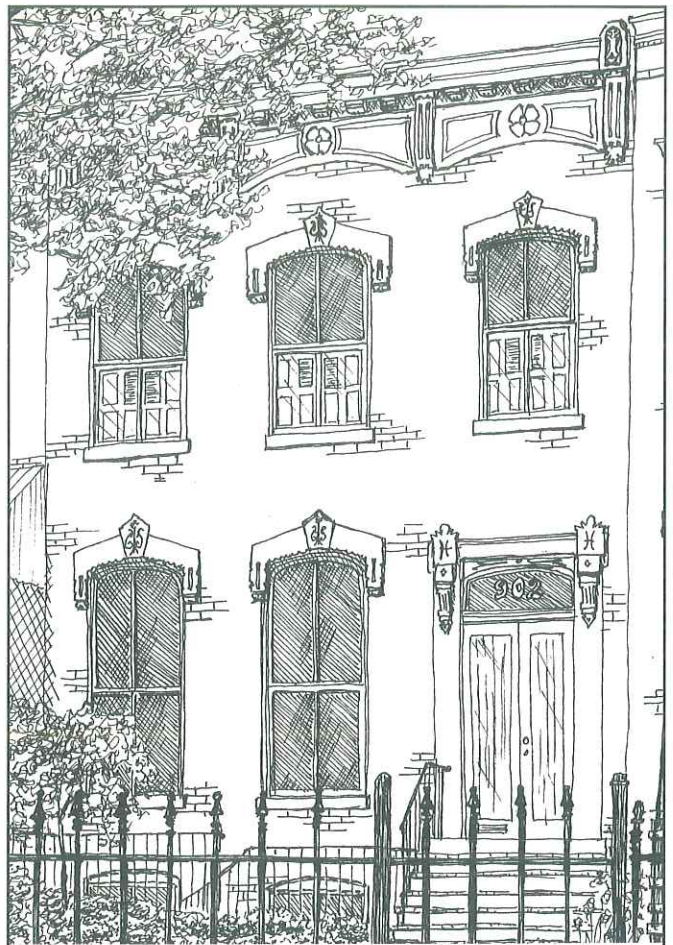
The rear room contains an unusual Art Nouveau leaded glass window and tin ceiling, both possibly original to the house.

The second floor kitchen and bath are modern. The nicely portioned dining room features a three-globe brass light fixture, probably original to the house, Wedgewood American Clipper dishes and an Eastern Shore china closet.

The front den, where the owner primarily lives, provides interesting street views. Thai temple rubbings decorate the alcove. On the landing, notice the three prints of Native Americans by Lippincott, Grumbo and Co.

The three bedrooms are located in the top floor. The middle bedroom has an interesting painted light fixture, acquired from J. S. Hoover at Eastern Market, and an Eastern Shore school teacher's desk. Among the unusual furnishings in the master bedroom are the painted leather trunk, and Virginia Empire period chest. It is in this room that you also find the shape of the alcove window is echoed in the arch separating the two areas of this room. Clear views of the Capitol and Washington Monument can be had from the west window, particularly when the trees are leafless. The laundry is sensibly located in the rear of the top floor.

Exiting out the rear, look back to see the wooden, turning staircase which serves the exterior doors of all three floors. ♦



902 MASSACHUSETTS AVENUE, N.E.

Robert & Barbara Percival

“We never intended to restore a house” says Robert & Barbara Percival of their 1876 Italianate Victorian. But, the commanding presence of 11 foot ceilings, random width pine floors and the prospect of a passive wine cellar were irresistible. With the insistence of their broker and guided by architect Hector Alvarez, the Percivals purchased their home in 1986 and set up house in 1987.

Originally owned by Boss Shephard, the mid-1870 flat front, red brick house was the first and only home on the block until 1901 when the adjacent lots were built upon. The original cornice and decorated window hoods in the Eastlake taste highlight the restored facade. In 1884, the back addition was built; in 1917, the front porch was added (and mercifully removed later).

When the Percivals first purchased the home, the kitchen was in the basement, remnants of an old coal chute remained which fed the original coal burning stove. Today, not a trace of “remuddling” remains. The Percival family picture album is testament to the restoration with “before” and “after” photographs.

Bold “Virginia Blue” walls sweep the living room under the original crown moldings and sharp, white and deep-carved

trim frame their formal lifestyle. The stately marble mantle is as polished as the 8-light restored gasolier. Random width and honey colored pine floors are mostly original and impart an inviting warmth.

The dining room is a remarkably comfortable space bathed in light from a unique architect-designed demi-lune skylight along the fireplace wall. A magnificently restored gas fixture with swirled opalescent globes hangs overhead and rivets attention.

Off the dining room is a butler's pantry which fortified Barbara's need for as much kitchen as possible for staging formal meals.

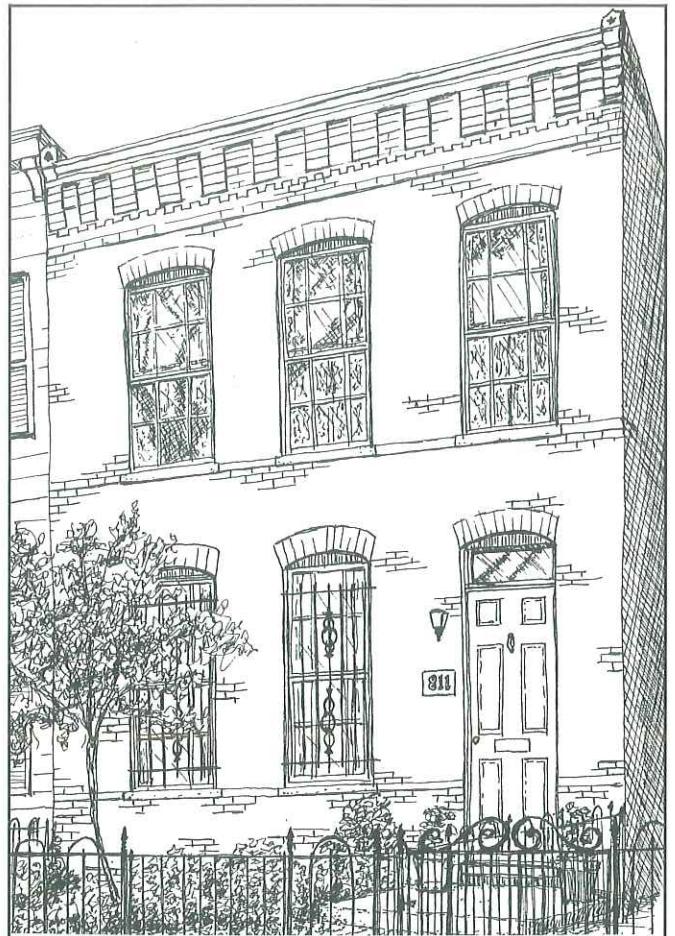
Camphorous daylight floods the kitchen on the north side with redundant floor to ceiling laminated cabinets. Barbara is proud that the design of this kitchen allows her to reach the third shelf. A cooktop peninsula bisects this mammoth room with expansive eating, playing and conversation space. Every detail is attended to—even toy storage for the Percivals' two children! It is likely that the entire household could function entirely in this one room.

Upstairs, in the living quarters, the skylight gives valuable ambiance by the enclosed light shaft in what is now the nursery. The master bedroom is a south-facing retreat with its elegant 19th century brass bed and Victorian furnishings. The master bath with its double vanity in deep green gives way to a floor-to-ceiling shower curtain that formalizes even the bathroom. The rear bedroom, which is very basic, gives a private view through double windows of the rear yard with its young plum tree, laurel, flowers and herbs.

The basement with a family room is enveloped by custom shelving, closets and a home office niche where everything is in reach and close to the children's romper room.

Almost three thousand bottles of wine are embedded deep in the passive wine cellar with dirt floor dug under the rear yard. The "Home Canopy" coal burning stove, original to the house, serves as a decanting table.

Robert's other passion, besides fine wines, seems evident in the many maps and historical paper ephemera and books located about the house. In concert with the mixed palette of American woods such as walnut, oak and pine, this house is a warm reminder of a gentle life. ♦



811 A STREET, N.E.

Carolyn Cheney

The charming home of Carolyn Cheney reflects Ms. Cheney's many interests—her family, her dogs, her love of reading and of the country. Decorated by her son's interior design firm—Lance Cheney Design—the home is a jewel box of family possessions and treasured acquisitions.

The visitor first enters the library/dining room, a combination here reminiscent of the salons of eighteenth century France. The Georgian Palladian bookcase, designed by son Lance and his partner Rick Mundt, surrounds a selection of Ms. Cheney's favorite books. The Staffordshire figures and spill vases of King Charles Spaniels refer to two other lucky occupants of the house: Mrs. Cheney's own King Charles spaniels, Sarah and Olivia. The chairs are early Louis XV reproductions. A Victorian dumbwaiter supports a sparkling collection of baccarat decanters and silver bowls. The print above, "Bridle Path," is by Harold Altman and was printed by Mourlot of Paris. The suite of prints on the entrance wall, also by Altman, is of Central Park in the four seasons.

The kitchen displays a marked simplicity. The bright yellow glaze of a French jug reflects the burnished yellow of the tile floor. Two beautifully worn ladderback chairs, painted black and stencilled to resemble Hitchcocks, surround a low tole tray table.

The living room is full of light, one of the benefits of a 1970's renovation. The room displays selections from Ms. Cheney's collection of botanical prints and rose medallion china. Ingenious wall planters are made from halved silver meat covers. The two Martha Washington armchairs, upholstered in a reproduction print, surround a "canterbury" that holds more of Ms. Cheney's books. The Chippendale stool by the fireplace, with raked claws, a gadrooned apron and cabriole legs is from a Savannah estate. The antique writing desk by the window, with elaborate inlays of burl and mother of pearl, provides a bright place for work. The French tall case clock takes advantage of the living room's unusual height.

Near the door to the garden is a charming arrangement centered on an antique French chest. A painting of spaniels by Janet Davis and a witty antique painting titled "Trespassing Forbidden," hang above a display of rose medallion china. The entire ensemble is enlivened by Ms. Cheney's orchids.

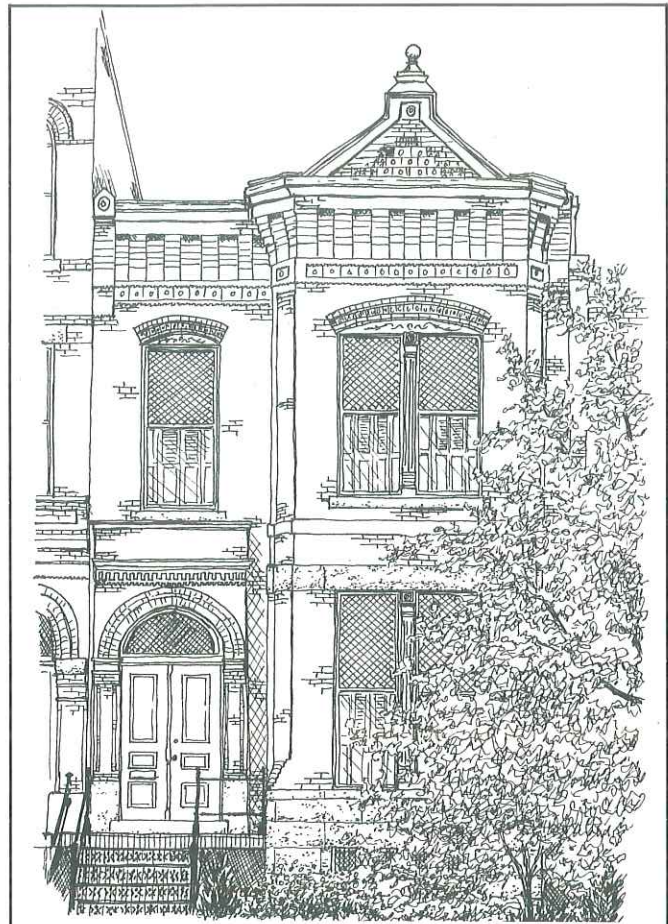
Hostas, astilbe and impatiens were selected for the garden because of its shady location. The terrace furniture, "Day Lily," is a reproduction from the Smithsonian Castle Collection.

On the wall of the landing above the spiral stairway hangs a small tempura painting, "His First on the Wing," by Oklahoma Pawnee artist Brummet Echohawk. It is a gift from Ms. Cheney's parents.

From the landing, the visitor enters Ms. Cheney's private suite. The sitting room is dominated by an eighteenth century trumeau mirror. The side tables are populated by photographs, in silver frames, of family members. The Ungaro lucite table is littered with precious objects: neo-Classical silver candlesticks and a mother of pearl collection begun by the pair of opera glasses resting here—a gift from Ms. Cheney's father upon his return from World War II. The French demilune commode displays more Staffordshire figures. Above it is a painting by Nancy Sims on rice paper. The dressing room features more family photographs and a large silver heartshaped mirror. A collection of French miniatures surround the Venetian glass mirror. The lamps are custom made by Lance Cheney Designs.

In the bedroom, the lovely old French grisaille-painted bed, surmounted by a half canopy, provides the decorative theme for the entire suite. The painted motifs on the bed, swags and garlands of bright flowers and birds, are repeated in the pattern of the draperies and in the Belgian lace at the windows. Again in the room, we find more family photographs.

In the guest bedroom, the dominant theme is Ms. Cheney's love of the pastoral. Staffordshire spill vases of cows rest on brackets that flank a painting of another bovine friend. The American wing chair is upholstered in a chintz reproduction fabric featuring Staffordshire cows—a veritable herd is here! But the pastoral is appropriate, for Ms. Cheney retreats from the pressures of city life to her beloved home in the Shenandoah Valley—as if a retreat from this charming home, and the devotion of her family—is necessary!♦



511 SEWARD SQUARE, S.E.

Charles Verbeck

Julius Germueller was the architect of this elegant two-story bay front brick house in the Queen Anne style built in 1890. Restrained decorative brick detailing provides architectural definition to the round-arched entranceway and other elements of the facade, while stone defines the basement level and serves as a belt course between the first and second stories of the bay.

The interior of this Seward Square house, now the home of Charles Verbeck, is a testament to the natural collaboration between Mr. Verbeck and his contractor/interior designer Dennis Filter. Capitalizing on the strengths of the 1896 row-house and Mr. Verbeck's extensive collections of furniture and art—including furniture original to the house—the collaboration has produced a harmonious blend of unusual charm.

Motifs and themes naturally emerged during the five year renovation of the house. The first motif greets the visitor as he enters the hall. The painstakingly-restored newel post and staircase, constructed of walnut, cherry and oak, both burl and plain, is carved with the rising sun motif often seen in the Eastlake style when the house was built, and now echoed in the papered border at the cornice.

The parlor, with its Chinese export armchair, oriental tables and collection of oriental art, introduces another theme that continues throughout the house; Mr. Verbeck, having family

roots in Japan, is a collector of oriental furniture and art. The Bradbury and Bradbury reproduction wallpaper is in the Japanese style, which like the rising sun—now seen again in the original cherry mantel—was a design theme of the East-lake style. The large painting is by Mr. Verbeck's great uncle, Gustav Verbeck.

In the rear parlor, the original mantel was retrofitted by Mr. Filter to allow an actual fireplace, for which it was not originally designed. The chandelier here—and all the hardware in the house—was carefully restored by Mr. Filter, as was the set of Renaissance Revival furniture, which is original to the house. Two small paintings in the room are by Uncle Gustav—of oriental subjects. The painting on the table is of Mr. Verbeck's ancestral home in Holland.

In the former dining room, a cherry mantel from another District rowhouse has been restored, with its period tiles, to provide another working fireplace. Draperies here, and throughout the house, as well as the elaborate lampshades, were custom designed and installed by former Hill resident Kevin Reid. The heat register adjacent to the mantel is original to the house and has been reused in the new cooling and ventilation system, which was installed in the floor and walls of the first floor and the ceiling of the second floor so as to avoid the intrusion of modern ductwork. In the closet, the walls are papered with a reminder of Mr. Verbeck's years abroad—Brazilian lottery tickets—the losing ones only—of course!

The Quality cook stove in the kitchen is functional, the bird's eye maple chairs are American. On the back porch, visitors may see a rare survival, a Capitol Hill outdoor toilet, with the tank placed inside the wall of the back stairs, so as not to freeze in winter.

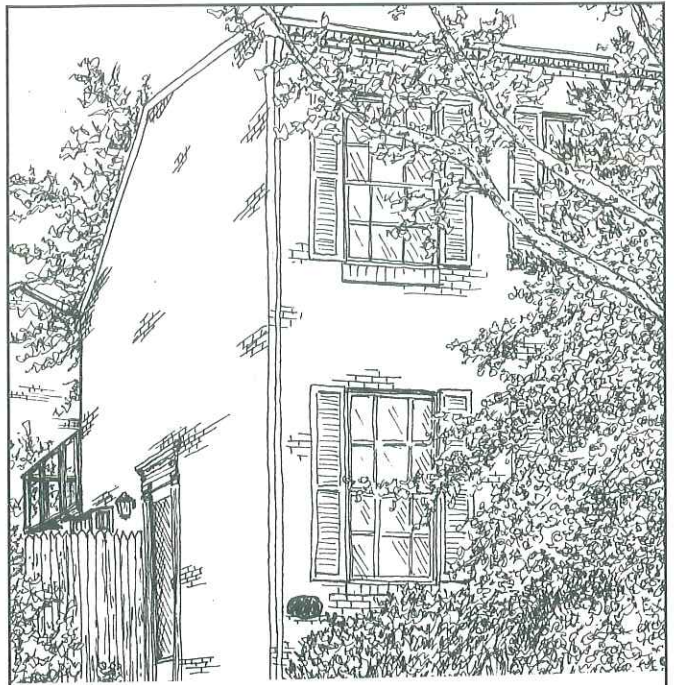
Upstairs in the guest bedroom, the blue panels of the painted bedroom set strike a bright note in a room already made bright by three windows and a southern exposure. The adjacent bathroom has been restored to the 1930's, when the bathrooms were installed in the house. The paper is a licensed Frank Lloyd Wright design.

A houseguest may wish to linger in the summer bedroom, recline on the couch, and explore the deeper recesses of the id. And while reclining, he may ponder the restored gas chandelier: the etched wreath pattern of the globes is repeated in the brass gas stops. He may also note that the spirals of the frame are repeated in the spirals of the raspberry bramble William Morris wallpaper. The chest and washstand are original to the house.

The winter bedroom is furnished with an American classical sleigh bed and corner cupboard. Hill residents will recognize the late antiques dealer Libby Sanger—in characteristic pose—in the small 1970 oil by Jack Boul. The fan prints are by a European artist, working in a Japanese style.

The front bathroom was created from an existing trunk room, the plumbing carefully concealed beneath the floor.

The study is furnished with black upholstered chairs original to the house. From the bay window there is a full view of the Capitol dome. ♦



427 FOURTH STREET, S.E.

Robert Dexter

This simple two story brick house, one of a pair, sets well above modern street level opposite the northwest corner of Marion Park. Its gable roof, although low-pitched, recalls the gable roof style common on Capitol Hill houses in the early to middle years of the 19th century.

The steps leading up the hill to house are on the E Street side as the main entrance was moved sometime during renovations from the front to the side. At the top of the steps go through the gate into the charming garden. Paved paths lead you through attractive plantings to a water fountain and a series of pools. High above the city traffic the sound of running water is a pleasant respite from city noises.

The house can be entered from the deck at the back which takes you into the living room. The focal point of the room is a corner fireplace set in an exposed brick wall. The plate glass coffee table supported by Corinthian capitals catches the eye. The furniture in the room is comfortable and chosen to fit the life style of Mr. Dexter.

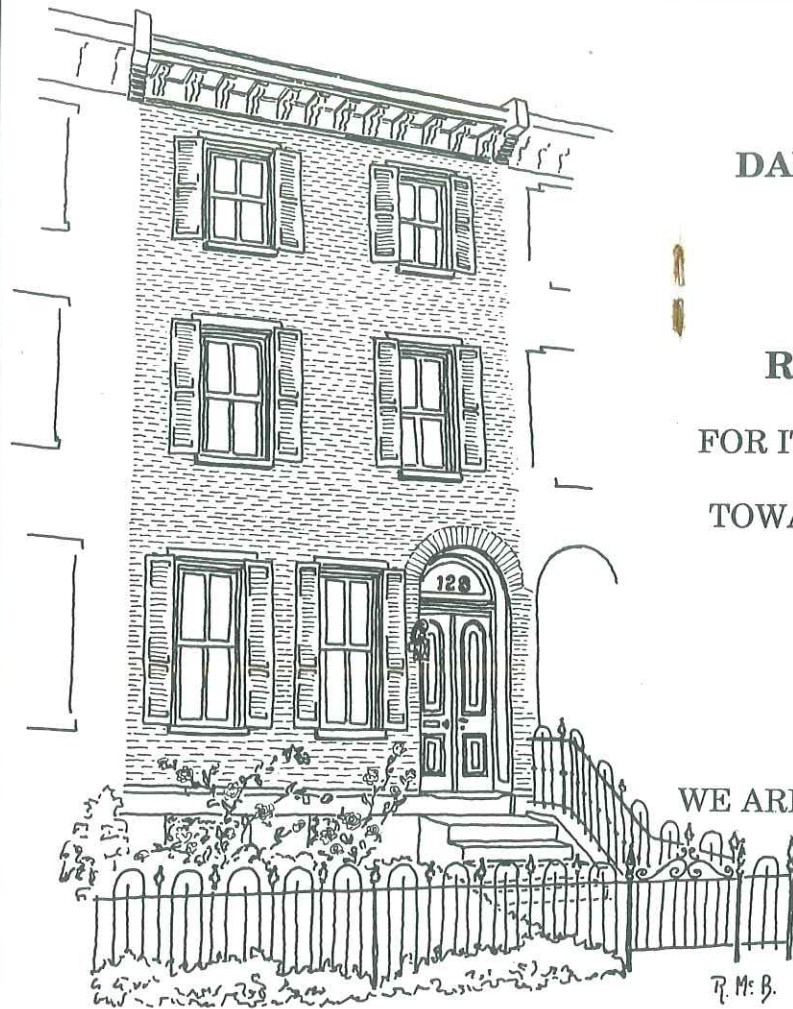
Swinging doors lead from the living room into the kitchen. Note the leaded glass panels in the doors as this is an interesting usage of these fast disappearing, decorative and costly architectural ornaments.

Today there is a modern kitchen in what was the front of the house. The upstairs is reached by a flight of enclosed stairs which are entered from the kitchen.

The stairs go up into a narrow hall with the bathroom between the two bedrooms. Over the kitchen is a comfortable guest room and the master bedroom is over the living room. An upstairs deck enhances the master bedroom.

This whole house, though only four rooms, is wonderfully light and airy, a pleasant abode for a single person.

If you did not visit the garden on the way in, be sure to go through as you exit. ♦



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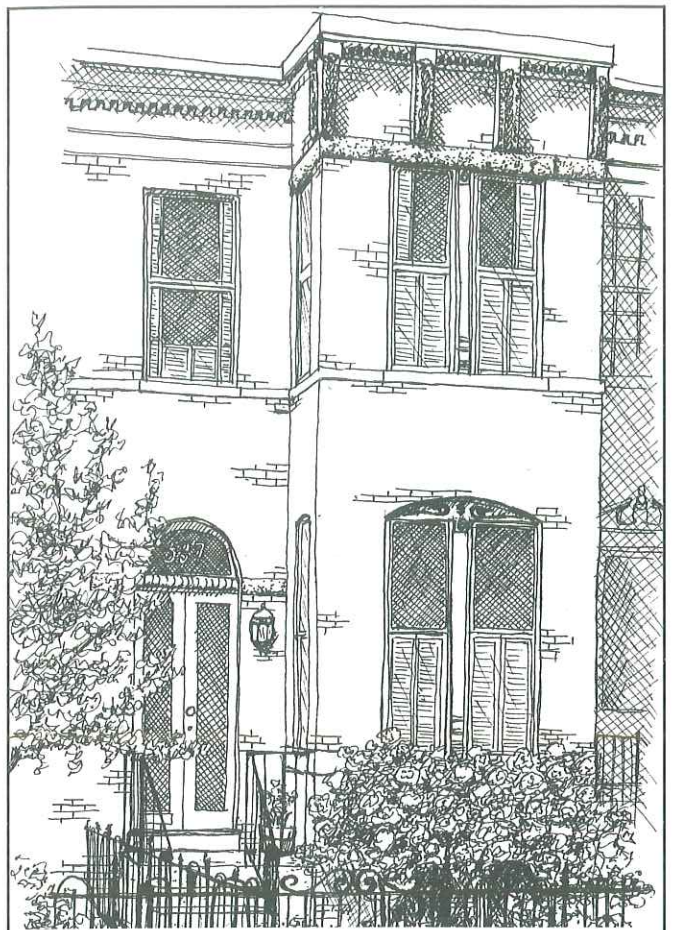
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537 SECOND STREET, S.E.

John Amodeo

Although the unity and rhythm of the row of which it is a part has been disrupted by alterations to some facades, 537 Second Street retains its original exterior form and details. This 10-house row of 1896 and a similar row of 10 houses to the north of Duddington Place, begun in 1895, were designed by prolific Washington architect B. Stanley Simmons and built on land which became available for residential development following the demolition of Duddington, the Daniel Carroll mansion.

The interior at 537 Second Street, S.E., decorated in a rich palette of colors and filled with Victorian furniture, provides an appropriate setting for a sparkling collection of American cut glass.

The foyer, paved with squares of marble, introduces the colors that will be dominant throughout the house: a dado of green and walls of patterned wallpaper in red. The color scheme of the walls and trim was developed by Dennis Filter, who is responsible for the design of 511 Seward Square, also on the tour this year.

In the living room, the deep tones of the green walls and the oriental carpet are complemented by the rich woods of the mantel, the overmantel and the Victorian furniture. The oak mantel, with scrolled carvings, surrounds a facing of verde negro marble. Above, the Eastlake overmantel of walnut with

burl inlays and turned ball spindles is backed with chamfered mirrors. Note the tall table in the corner of the room: the ball motif of the overmantel is repeated in the central finial, as indeed, it is repeated in furniture throughout the house. The inlaid oval coffee table, originally a standard 1840's parlor table with lion's paw feet, was cut down for its current use (but not by the current owner). On the table, cut glass bowls of the American Brilliant period (1870-1910) reflect the light filtering through the giant fern in the bay window. Round-backed Victorian chairs, upholstered in a pale peach, and Renaissance Revival chairs in deep red, contrast with the dark green of the sofa. Above the sofa are French prints of Versailles and of the Academie Francais.

The hall is delineated by a long library table flanked by Renaissance Revival side chairs. The use of a carpet as a table cover is a seventeenth century practice. The stairs, of pine and oak, rise above a small seating area composed of a marble-topped table and two rococo revival side chairs with burl inlay. The painting is a theorem painting of pansies on velvet. The long wall-mounted clock is a Vienna Regulator.

The depth of the red color of the dining room walls is the result of four coats of paint. The cut glass bowls, compotes, goblets and dishes fracture the light from the crystal chandelier above the table. The green plush seats of the English Victorian dining chairs complement the red of the walls. The large late nineteenth century Eastlake breakfront, with a brown marble top and foliage-carved panels, displays more brilliant cut glass. An oriental screen balances the breakfront on the opposite wall.

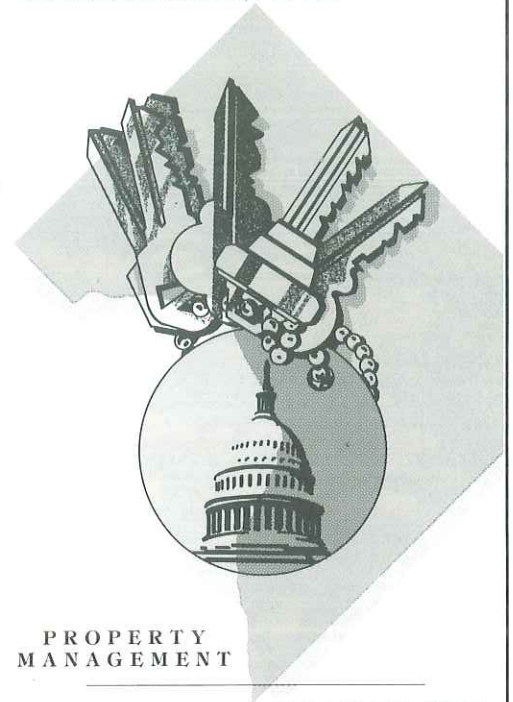
The kitchen is endowed with exquisitely crafted walnut cabinets, with deeply beveled panels, which were originally built by Mennonite craftsmen from the Eastern Shore. Matching cabinets and the paneling behind the inset shelves of the dining room were crafted by Francis Bode, a Capitol Hill cabinetmaker. Above the cabinets is a display of majolica—including pharmaceutical jars from Italy and a large platter with a scene of Don Quixote from Spain. The small patio allows just enough room for potted herbs and a clematis, which climbs on the saw-cut wooden fence.

Upstairs, the walls are painted shades of grey and green with white trim throughout. The master bedroom at the front of the house contains a large Renaissance Revival bed made of walnut. Three small side chairs have caned seats. In the bay window is a magnificent staghorn fern. The marble-topped Victorian bureau supports a lamp with an adaptively reused Victorian industrial glass shade—a fitting complement to the domestic cut glass throughout the lower floor. The architectural prints are of the Royal Palace in Madrid and the Escorial.

The center room, maximizing a modest space, is a guest bedroom with sleeper sofa. Bookcases have been built into the walls. Victorian chairs act as accent pieces. The bathroom is painted in blue and white with a simple row of stage lights. It also boasts a paneled walnut cabinet, which matches those in the kitchen.

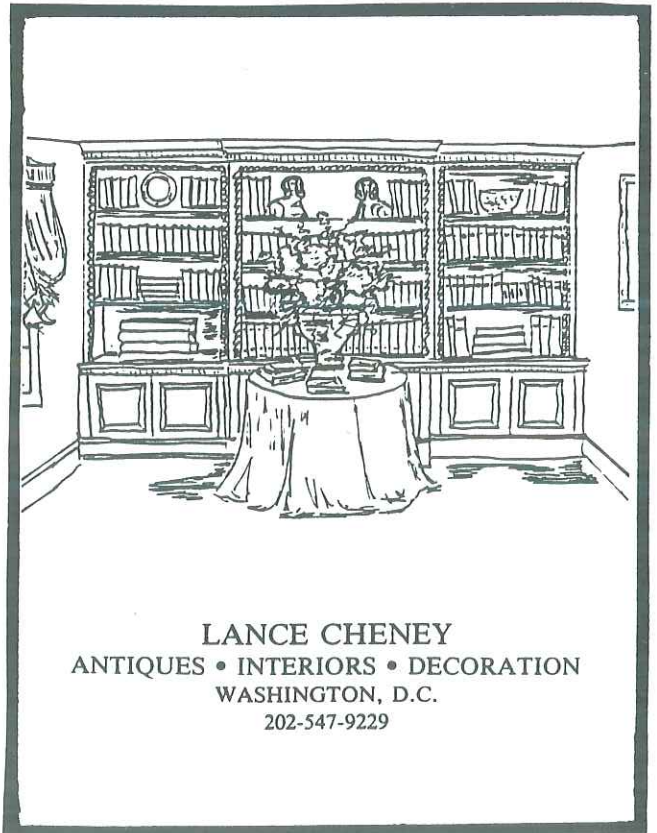
The small bedroom at the back of the house, typical of Capitol Hill rowhouses, is furnished simply with a bureau and bookcases. ♦

YARMOUTH

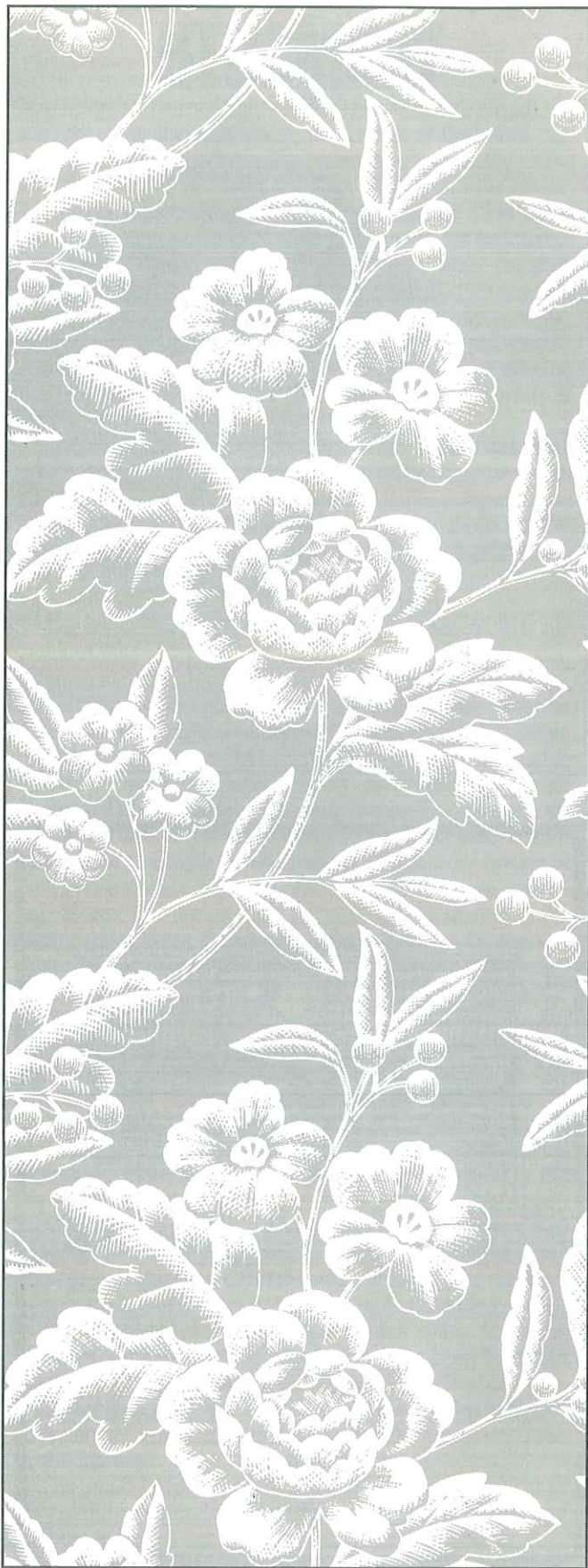


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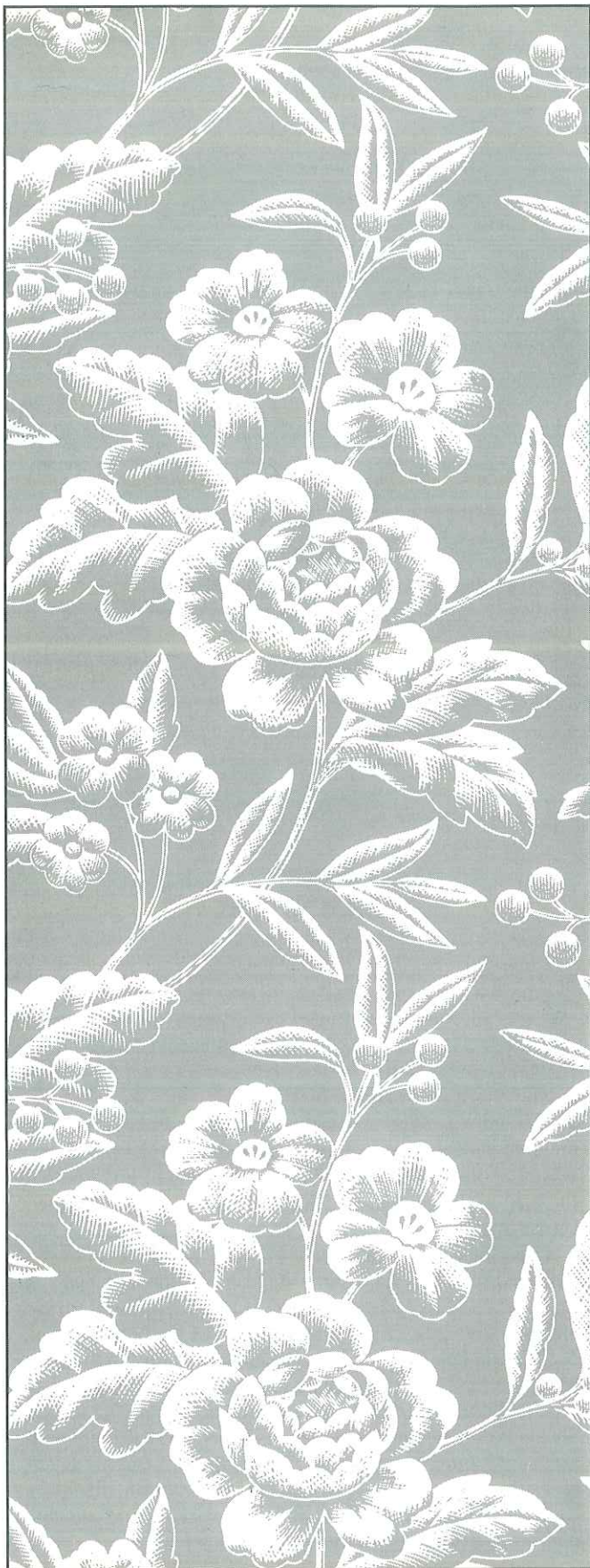
**THE RAILWAY EXPRESS BUILDING
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Potomac Development Corporation

The Railway Express Building was completed in 1908 and was utilized for many years as the freight depot for trains serving Union Station. It has been vacant for about 25 years. Movie buffs may recognize it as a location for Cher's movie, "Suspect," filmed in 1987.

The Railway Express Building is a three-story, red brick building with a clay tile roof, designed by Daniel Burnham, who was one of the country's most prominent architects at the turn of the century and was the architect who designed Union Station.

Plans for the approximately 119,000 square feet include built-to-suit offices, and some retail uses such as a bank, a restaurant and a drycleaner. There is an underground garage and an above-ground parking lot north of the building. The economical below-grade office space gets natural light from banks for skylights in the plaza along Second Street. Most of the first floor office/retail spaces feature airy lofts. The second floor offices have sloped ceilings, skylights, and balconies with interesting and dramatic views. The main lobby is reminiscent of a turn-of-the-century railroad car, with mosaic tile floors that extend out onto the front and back plazas, wood paneling and antique brass light fixtures. ♦



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Capitol Hill Day School

The Dent School served as a public elementary school from the time it was built in 1900 until 1947. For the next 30 years, it housed a repair shop. In 1979, the Capitol Hill Day School leased the then abandoned school building and, following renovation, returned its classrooms to their original function in 1980.

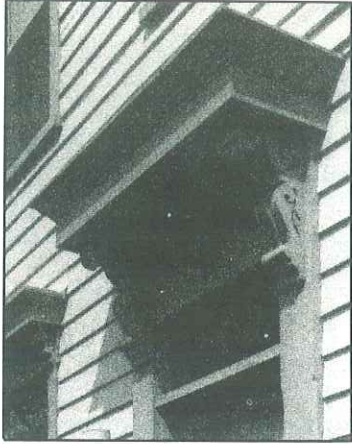
The red brick and stone exterior of the Dent School building is rich in architectural detail. The entrance facade opposite Garfield Park is dominated by a pedimented central pavilion incorporating a delicate rose window. Fortunately, most of the exterior features have survived, as have many interior features. Renovation of the interior was accomplished retaining as much of the original fabric of the building as possible, while still meeting the needs of a modern school and satisfying code requirements. The late architect Thomas B. Simmons of Capitol Hill served as consultant on the renovation.

Capitol Hill Day School is a coeducational independent school serving the Capitol Hill community and surrounding areas. It was founded in 1968 by a group of parents under the auspices of the Church of the Reformation and Christ Church. At the time the school moved into the renovated former Dent School building it was incorporated privately. Capitol Hill Day seeks to reflect in its enrollment the racial, economic and social diversity of the area. The school is comprised of three programs: Early Childhood, Primary Grades and Upper Grades, five through eight. Enrollment is limited to 225 students.

Academic excellence is sought in all areas and is supplemented by special programs in art, music and physical education. Capitol Hill Day School also features field education using the resources of the city to support classroom experience with the goal of helping the students understand better the urban world in which they live. ♦

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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 34 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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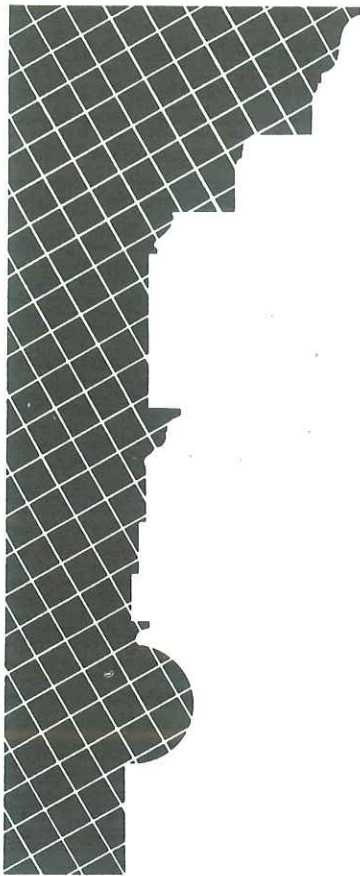
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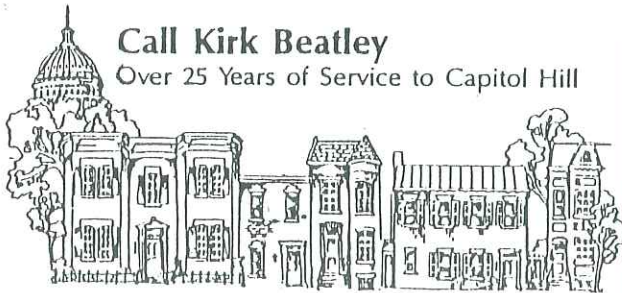
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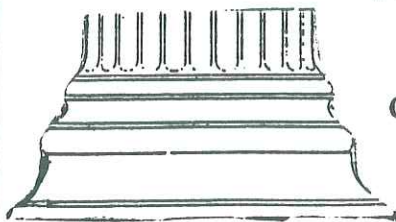
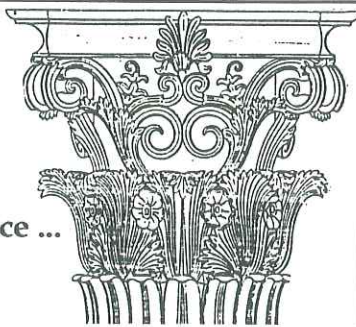
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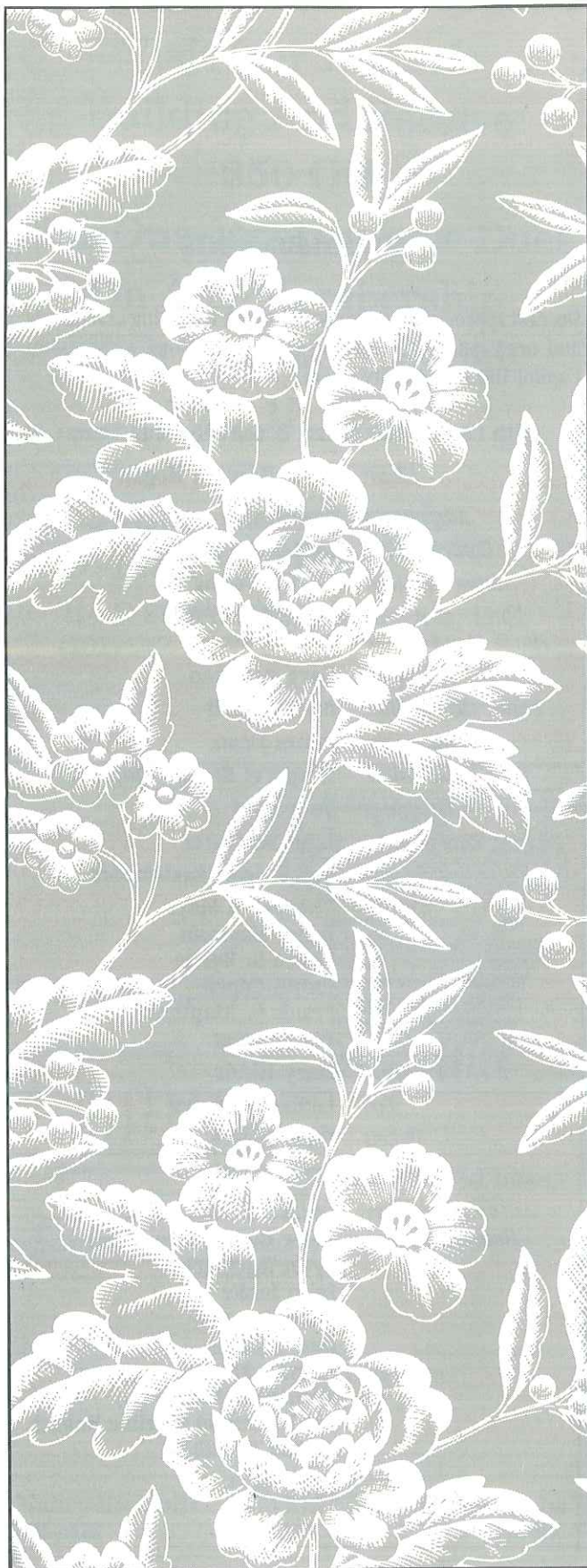
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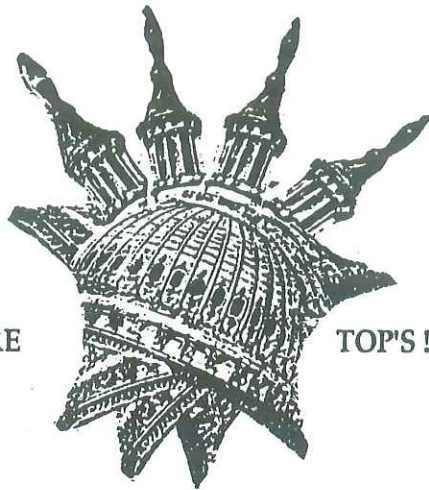
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Mark Turner and Blumen Strauss for floral design

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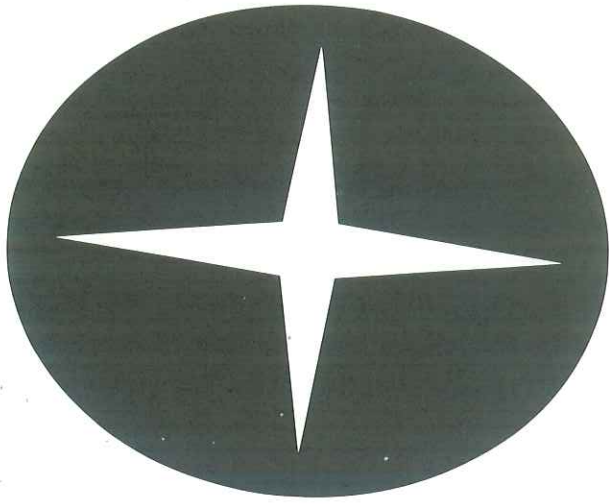
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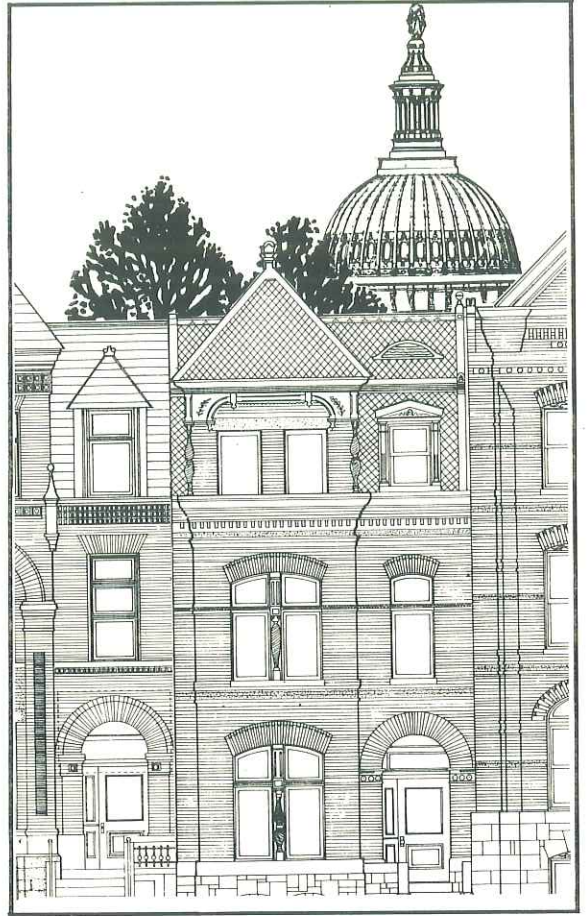
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