

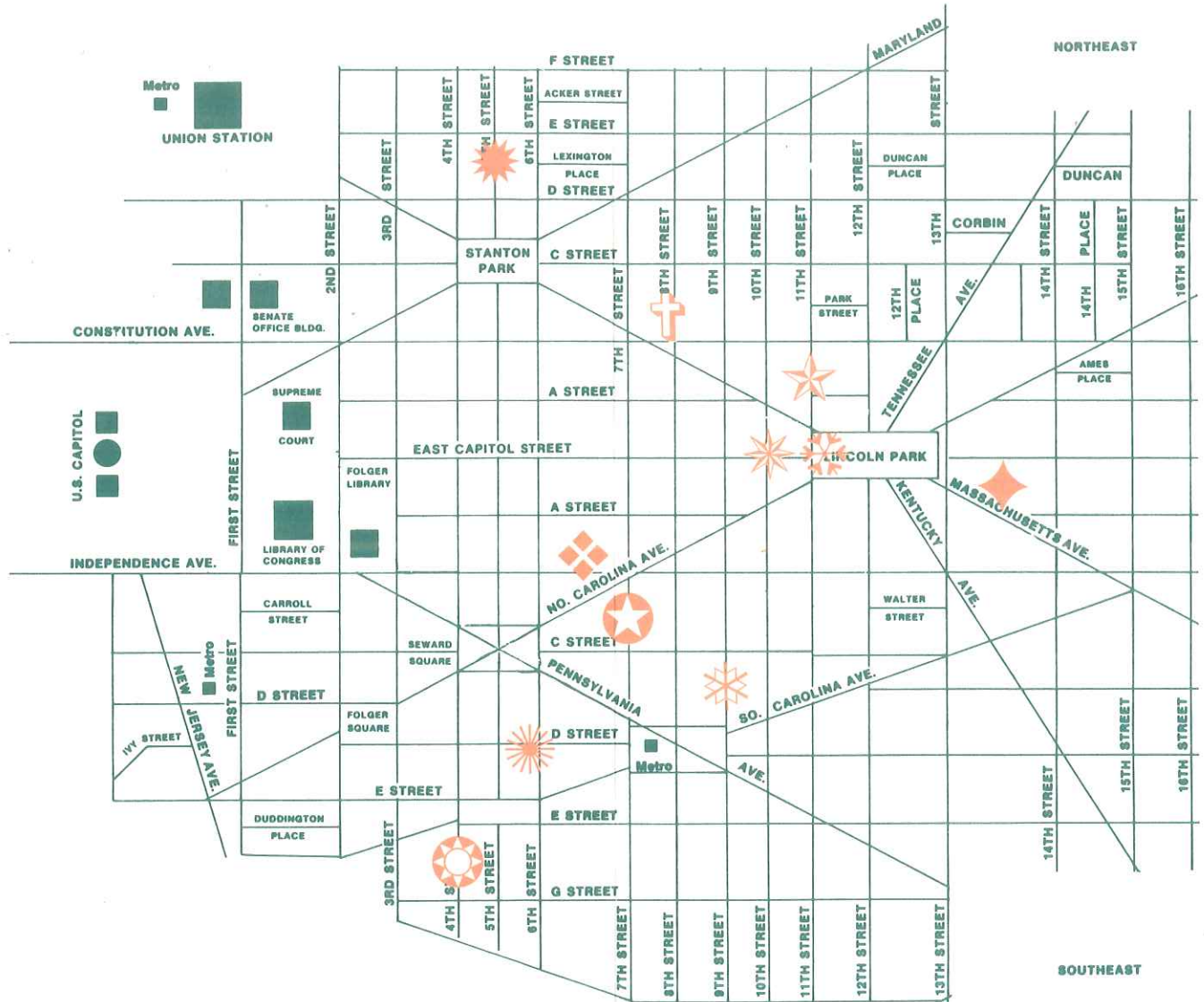


**1993 CAPITOL HILL
HOUSE & GARDEN TOUR**

*36th Annual Tour Sponsored By
The Capitol Hill Restoration Society*

1993 CAPITOL HILL HOUSE & GARDEN TOUR

SATURDAY, MAY 8 & MOTHER'S DAY, SUNDAY MAY 9, 1993



- ◆ 648 INDEPENDENCE AVENUE, SE
- ☀ 437 5TH STREET, SE
- ☀ 529 4TH STREET, SE
The Candlelight Reception
- ☀ 401 6TH STREET, SE
- ☀ 304 9TH STREET, SE

- ◆ 1332 MASSACHUSETT'S AVENUE, SE
- ★ 129 11TH STREET, NE
- ☀ 1018 EAST CAPITOL STREET, NE
- ☀ 1016 EAST CAPITOL STREET, NE
- ✝ 222 8TH STREET, NE, SAINT JAMES' CHURCH
Afternoon Tea
- ☀ EASTERN MARKET



1993 CAPITOL HILL HOUSE & GARDEN TOUR

3 ✪ *Welcome! About the Tour*

5 ✪ *Looking at Capitol Hill*

9 ✪ *The Capitol Hill Restoration Society*

THE TOUR HOUSES

13 ✪ *648 Independence Avenue, SE*

15 ✪ *437 5th Street, NE*

17 ✪ *529 4th Street, SE*

The Candlelight Reception

This house is open only to Reception ticketholders on Saturday evening, May 8. Regular ticketholders may tour the house on Sunday, May 9.

19 ✪ *401 6th Street, SE*

21 ✪ *304 9th Street, SE*

23 ✪ *1332 Massachusetts Avenue, SE*

25 ✪ *222 8th Street, NE*

Saint James' Church & Afternoon Tea

29 ✪ *129 11th Street, NE*

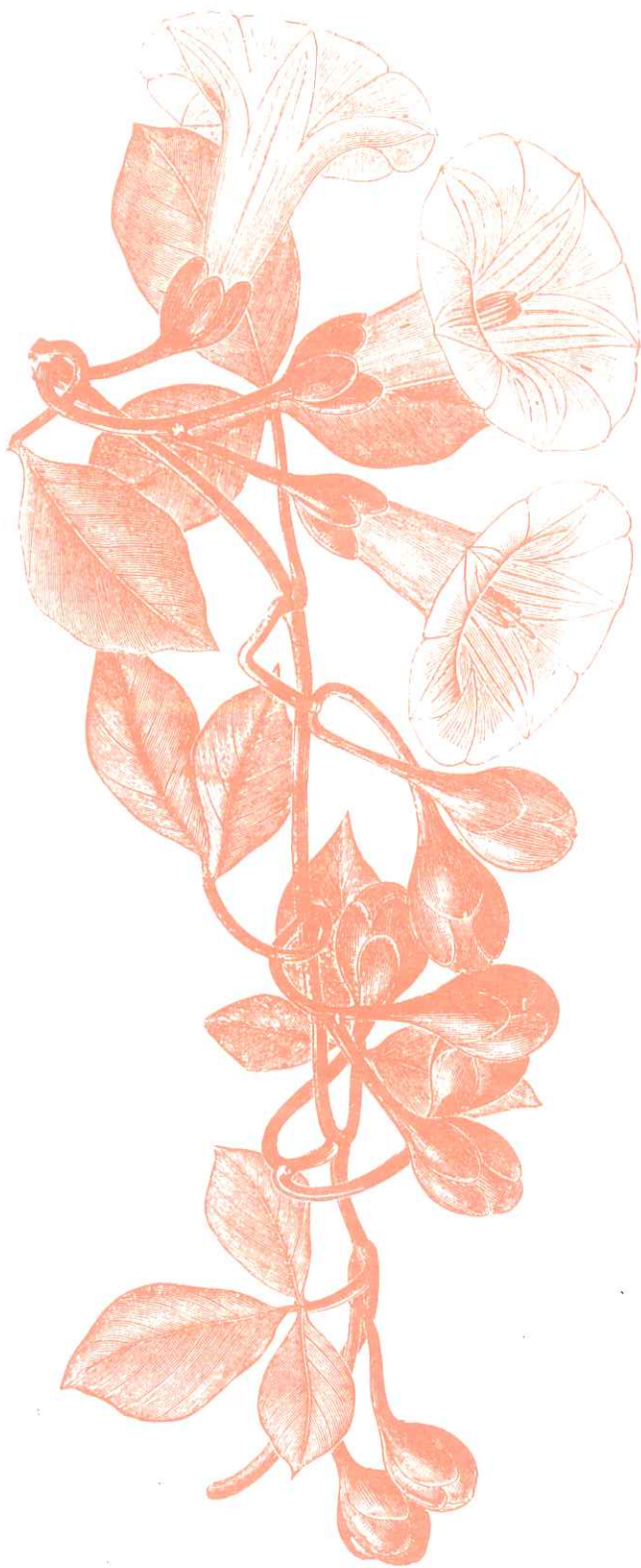
31 ✪ *1018 East Capitol Street, NE, Unit 1*

33 ✪ *1016 East Capitol Street, NE*

35 ✪ *CHRS Membership Application*

37 ✪ *Acknowledgements*

Inclusion of a building on the tour does not mean that it complies with the laws and regulations of the District of Columbia.



Welcome!

Dear Friends—

Welcome to the Capitol Hill House & Garden Tour. This year marks the 36th consecutive year that our community has come together in a massive effort to showcase the best of life on Capitol Hill. This is an accomplishment to be proud of. Neither politics—the heartbeat of the city—or civil strife, or even the unpredictable weather has stopped the Capitol Hill tour. It is the oldest consecutively held event of its kind in Washington and, perhaps, even in the Mid-Atlantic region.

I feel especially fortunate to chair this year's Tour. It has given me the opportunity to meet dozens of the diverse and remarkable people that make up our community.

All of the tour house homeowners are special people. Each of them brings their unique touch to the tour and offers us an opportunity to see wonderful examples of restoration and renovation in urban nineteenth century buildings.

Pay close attention. You will see lovingly hand stenciled floors, painstakingly painted cherubs, beautifully restored period light fixtures, award winning gardens and pools, an amazing collection of art, built-in high-tech entertainment systems and so much more!

You may also end your day on a serene note at the Sunday afternoon tea at Saint James' church noted for its beautiful gardens. It is a little piece of England right here on Capitol Hill. Thank you Father Downing and Saint James parishioners for hosting our event.

I am especially pleased by the participation of Mrs. Elena Amos. Mrs. Amos sponsored the daring rescue of defected Cuban pilot Orestes Lorenzo Perez's wife and children from Cuba. In addition to opening her very special Washington home for the Tour, she has provided us with an elegant location for our Candlelight reception. My sincerest thanks to Mrs. Amos and to Harriet Pressler, who brought our Tour to her attention.

It takes hundreds of people many months to arrange the Tour. I could never thank each of them enough. Special thanks to Julie Cardinal, architectural photographer extraordinaire, for her hard work; Pat Schauer for her friendship; Gary Peterson, CHRS President, for his confidence in me; Robert Selke and Two Quail for the reception; Walt Trazkoma and Susan Dennisen for the homeowners party; Phyllis Jane Young for her energy; and Judy Mannes, for efforts above and beyond expectations.

And thank you to each and every one of you for coming to the Tour. You know Capitol Hill is a wonderful place. Enjoy! We did it all for you.

James Dean
1993 Tour Chair

THE AGENTS OF
 CENTURY 21
 DENTON CAMPAIGNE
 CAPITOL HILL
 RECOGNIZE THE
 CAPITOL HILL
 RESTORATION SOCIETY

FOR ITS CONTINUING CONTRIBUTION
 TOWARD MAKING OUR COMMUNITY
 A BETTER PLACE
 TO LIVE AND WORK.



- | | |
|------------------|--------------------|
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| ETHAN CARSON | BOB COTTER |
| KATHY DAVISON | DON DENTON |
| JW DRAKE | ANGELA GRIMMER |
| GRANT GRIFFITH | DICK ROONEY |
| SANDRA HANBURY | KITTY KAUPP |
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WE ARE PROUD TO SERVE
 OUR UNIQUE AND HISTORIC
 NEIGHBORHOOD

As you walk around Capitol Hill, notice the reflections of the sunlight on windows, the warmth of stained glass, the patterns of sun and shade on the front of our houses. Notice variations in architectural style and the richness of details. Stand in the middle of one of Capitol Hill's many parks and look at the houses around you. Note the human scale. Think about the families that have lived in these houses. Capitol Hill has seen a lot of history. Living here means being in touch with the past and preserving this past for future generations to enjoy.

The Capitol Hill we see today came into existence during the latter part of the 19th century. Until then, Capitol Hill was a modest development of boarding houses and workers' homes near the Capitol, the Navy Yard, and the Marine Barracks. Most of Capitol Hill was built after the Civil War to meet increased housing demands created by prosperity and government expansion.

Capitol Hill, with its wide streets, dramatic vistas, small parks, and front yards, has a unique appearance. This feeling of spaciousness—a benefit from L'Enfant's plan for the city—distinguishes Capitol Hill from many urban neighborhoods. L'Enfant envisioned grand avenues radiating from the Capitol grounds, and streets such as East Capitol were to be lined with government offices. But by 1870 when many of these streets had not been widened or improved, a law was enacted which allowed residents to extend their front yards. Houses rarely abut the sidewalk on Capitol Hill. Oddly shaped corner lots—an heirloom of L'Enfant's diagonal streets—proved well-suited for turreted houses and have added to Capitol Hill's rich architectural mix.

The typical Capitol Hill streetscape—rhythmic rows of bay fronts and iron steps—resulted from an 1871 law. That law permitted easements for bays and stoops to project beyond the property line onto city land. The characteristic Capitol Hill facade—pressed bricks and buttered, barely visible joints were the products of new machinery. Decorative elements like molded bricks, ornate iron work, pressed metal and stained glass were readily available through catalogues to middle class home owners.

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, helping make Capitol Hill a special place to call home. ☺

**Donna Archibald, Thom Burns,
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Present:**

716 NORTH CAROLINA AVE., SE • \$339,500

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216 SOUTH CAROLINA AVE., SE • \$375,000

Across from Park. Super close in. 3 bedroom, 2 1/2 baths, 1 bedroom guest suite and detached garage.

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Prime location overlooking Doggy Park. Gorgeous south-facing 3 BR Victorian separate DR. Fabulous kitchen. Finished basement. Original details. Perfect!

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217 12TH STREET, SE • \$219,500

All around best house! Handsome Victorian on fabulous block. Huge rooms. Tall ceilings. Bright, light & very functional space!

420 7TH STREET, NE • \$209,500

Family house on quiet block. 4 bedroom, 2 1/2 baths, full basement. Out-of-town owner says sell!

635 MASS. AVE., NE • \$209,000

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323 11TH STREET, NE • \$189,500

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1023 MASS. AVE., NE • \$178,000

Sophisticated and elegant. Double drawing room, 3 large bedrooms, 2 1/2 baths. Drop Dead Gorgeous! On the Park. Owner will pay 1st year of condo fee!

1370 SOUTH CAROLINA AVE., SE • \$139,500

Near Eastern Market. Spacious 3 bedroom with basement. Large front and rear yards. A real bargain!

408 SEWARD SQUARE, SE, UNIT 2 • \$139,500

Prime location! Bi-level 2 bedroom Condo. Historic building.

516 TENNESSEE AVE., NE • \$124,500

Handsome 3 BR Victorian restored to perfection, original woodwork, beautiful new kitchen. Useable basement.

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Two blocks to Metro across from Safeway. 2 BR/den. Gorgeous floors, separate DR. Monthly payments \$460 P&I.

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ATTORNEYS TITLE

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**Jack Mahoney,
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Capitol Hill



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THE CAPITOL HILL RESTORATION SOCIETY

Among the civic organizations on Capitol Hill, the Capitol Hill Restoration Society is the largest and one of the most active in Washington. Talented volunteers give unstintingly of their time and skills to enhance the quality of life in the neighborhood. The Society's work is carried out by committees. Some, such as Zoning, Historic District, Environment, and City Planning, deal with issues, while others, like Membership, Community Relations, and Program administer the Society. A good deal of our work is focused on coordinating and cooperating with the various neighborhood group on Capitol Hill.

We do more than just worry about window replacement— although windows and preservation issues are a big part of what we do. 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 the Eastern Market (*preservation*) and our local police substation (*public safety*), supported initiatives to establish residential parking on our streets and developed a Master Plan with the Architect of the Capitol.

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, and restaurants— a small town where neighbors are stimulating and friendly, a place where your efforts can make a difference. The Capitol Hill House Tour, now in its 36th consecutive year, 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. As a member you will receive the *News*, our informative monthly newsletter full of information about your neighborhood and our active programs and lively monthly meetings. We welcome your participation. And remember, in organizations numbers count. The Society has the experience to make your voice be heard.

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This was one of three houses built as a "subdivision" in 1888. The style— typified by square bays, arched windows, and denticulated cornices— is so ubiquitous that it has been dubbed the "Washington Row." Developing technologies during the 19th century put decorative building components such as cast iron stairs and "carved" rosettes within the means of middle class home builders.

Renovated, enlarged, and decorated to serve as a setting for gracious entertaining and as a family home, Tip and Connie Tipton's house is reflective of their work, their family, and their lives on Capitol Hill.

In the library, Mrs. Tipton used the patterned upholstery of the sofa as a central motif in decorating the room. The crisp white woodwork of the bookcase and the neo-classical mantel stand out from the deep green walls. On the mantel, the Staffordshire cow spill vases are the first of many references in the house to Mr. and Mrs. Tipton's work representing dairy foods companies— and to Mr. Tipton's childhood on a Missouri dairy farm. Across the room, a Victorian advertisement of two cherubs eating the "cream of love" also alludes to the Tipton's work— ice cream.

In the dining room, deep-toned walls form a backdrop for a large collection of Boehm bird plates. The blues and oranges of the old kilim carpet compliment the bright painting of flowers by Capitol Hill artist Betsy Glassie. The ceiling medallion and the deeply coved cornice are original to the house.

The new addition to the house is entered from a door in the dining room that was a window. The dogleg now forms a two-story hall, filled with light and plants, that connects the kitchen and new living room to the original house. Prints of market scenes are reminiscent of nearby Eastern Market, the closeness of which was one of the family's criteria in buying the house. A powder room displays part of a large collection of elephants and donkeys— in equal numbers— the iconography of Capitol Hill!

In the living room addition, the cornice was carefully handcrafted on site to match the ones in the original part of the house. The low table and the shelves were handcrafted by Niermann Weeks, and match the pale blue and putty colors of the carpet. The raku pottery, that stands before the large leopard-spotted screen, is by Virginia artist Mary Lou Deal.

Downstairs, the family room contains many mementos of Mr. Tipton's lifetime connections with the dairy industry. The blue toy wagon was made for Mr. Tipton by a handyman on the farm. Nearby, find the "kickers" that prevent cows from kicking a milker.

Upstairs, teenage daughter Maddy's room is brilliant with orange and green— the colors of a Morris Louis poster above the bulletin board. The trademark stripes are repeated in the upholstery of the sofa, and the furniture is painted to compliment the bright colors. Next door, is son Andrew's room, who is away at college. The master bedroom is flooded with light from large windows, which have views to the garden below. The airy feeling of the room is enhanced by the peach-colored walls, the bright linens and upholstery, and by the faux bamboo table and chairs. The antique turned-post daybed is from Mr. Tipton's family. The bureau, as you might expect in this family home, is crowded with family photographs. ☼



In 1887, Edward Moltz constructed for \$13,000 six dwellings in this row of houses on 5th Street, NE. Their flat plain wall surfaces and cornice detailing are typical of many row houses on Capitol Hill. The iron fence and gate—a Capitol Hill hallmark—are new but cast to match others in the row. The newly poured concrete walk is also correct. When this house was built, concrete, not brick, was the preferred paving material.

Weed trees, rotting window sashes, aqua paint, and a chain link fence greeted Robin and Sharon Roberts when they first saw this house in 1990. Despite its condition—or perhaps because of it—Mr. Roberts, an architect, and Ms. Roberts, a graphic designer, welcomed the challenge of re-creation.

The house was laid bare, down to bricks and joists—except for the commanding fireplace in the living room. Look closely and carefully: its delicately veined “marbles” and “granite” inlays are faux—now meticulously restored. The stove is a rare Latrobe potbelly.

The fireplace inspired the owners to look for furniture that complimented the scale and period of the house. The Italian walnut writing desk next to the window may predate the house by a few decades, but it is the perfect size. So is the Civil War camp chair at the doorway into the dining room.

The dining chairs—each one different—are Eastlake, a popular style in the 1880s. The bold green pine porch staircase is fanciful, as well as functional. “People either love it, or hate it,” Mr. Roberts explains, “but we wanted to accent the few decorative details that we found in the house.” None of the existing woodwork, however, could be salvaged. Everything is new but replicates original designs. The stairs were widened a bit; and now there is a break between the pine porch wainscoting and the handrail to allow light to filter down from the upstairs skylight.

In the kitchen, the wainscoting is repeated—extended here to form a “plate rail” at the cornice line. The ceiling-high cabinets and the wide back splash maximize storage in a small kitchen.

During demolition, the owners discovered two layers of wood flooring. They discarded the badly worn oak and salvaged what they could of the pine to use on the second floor. On the first floor, the “new” long leaf yellow pine boards were cut from old factory beams because the timber is no longer available.

The second floor now extends the full length of the house, and walls have been relocated to create more livable space. In the master bedroom, the ceiling was opened to the roof line to create a barrel vault. As Ms. Roberts explains, “It gives the room a lift. It is our canopy.” Look at the trunk at the foot of the bed. Its off-center keyhole suggests that this is not the first small house it has occupied.

Step into the bathroom. Listen. There is audio here, as in every room of the house. Operated by infra-red remote control units, the system is housed in the basement, freeing up precious space in the main living areas.

In the study, the over-sized window has a removable sash so that furniture too large for the stairwell could be moved onto the second floor—another testament to the Roberts’ ingenuity. ☼



This 1821 frame house, with its unadorned flat front, gabled roof, and six-over-six windows, is a rare example of the Federal style on Capitol Hill. Unlike Georgetown, most of Capitol Hill developed after the Civil War by which time taste had turned to more decorative expressions.

THE CANDLELIGHT RECEPTION

After touring the house, reception ticketholders are invited to join us in the garden for a "Taste of Capitol Hill". Participating restaurants include La Brasserie, 2 Quail, Le Cafe Complet, Savannah's, Station Grill, and Not-Yo-Mama Catering. A portion of the event's proceeds will be donated to the Police Boy's & Girl's Club.

The Society would like to thank Mrs. Amos, our gracious hostess for the reception, and all the contributors to this event.

The vestibule, with rich crimson walls, marble and wood flooring, and an English antique grandfather's clock, sets the tone for this gracious home.

In the library, green raw silk wallpaper provides a warm setting for this family's collection of books and photographs. Settees face each other in front of a fireplace, creating an intimacy often repeated throughout this home. The pastel portrait by Cuban artist, Pedro Menocal, is of the late John Amos, founder of the American Family Life Assurance Company in Columbus, Georgia. Mr. and Mrs. Amos named this, their third, house *Joshelte III* for the John Amos family: "Jo" for John, "shel" for son Shelby, and "te" for daughter Teresa.

In the dining room, a Chinese floral dinner service and floral stemware compliment the bright red moire walls. Two paintings by Ghanaian artist, Abladi Glover are in the room. In the one entitled *The Encounter*, the first wife looks over the new wife. The burl dining table, supported by dolphins, reveals its rich graining under the light of a crystal chandelier, while an antique tea service glistens atop a marble server. On the mantelpiece, a crystal castle is a fitting memory to Mr. Amos' thoughts about what this house and his home meant to him.

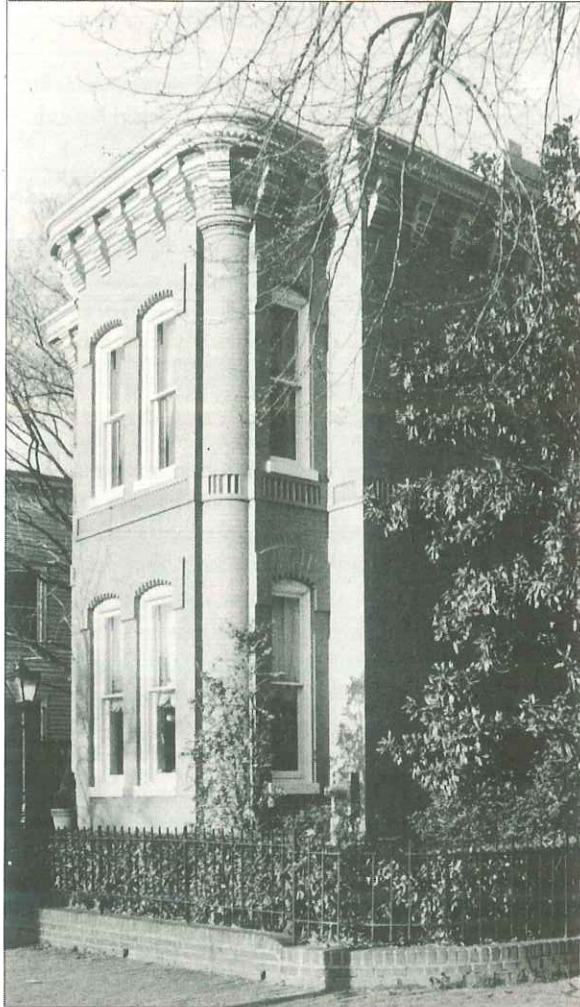
The galley kitchen and breakfast area have a breathtaking vista into the garden. Colorful Mexican batiks play off the antique tilework, and the gold and blue silk wallpaper showcases an antique French armoire and antique marbletop cabinet. A passageway, constructed partly of glass and lined with contemporary posters, connects the main house with the original carriage house.

The semi-private salon is covered in cocoa and maroon silk. Comfortable sofas and chairs provide conversational areas—Mr. Amos was born in the daybed, recently painted lapis. A Zupan work entitled *Mallorca Window* hangs over one fireplace, while an antique gilded mirror hangs over the other. A delicate screen, which symbolizes the owner's caring and devotion, quietly graces a corner of the room.

Off to the left, is the master bedroom and bath. Rich wallpaper with putti, columns, and garlands swirl around the room. The handmade iron bed, with its sinuous lines, was inspired by the grape arbor found in the garden. The coverlet is Battenburg lace. A Grecian couch across from an antique Louis XV desk offers a quiet retreat.

Ascend the staircase, peer through the small window on the first landing, and discover a secluded deck. A small altarpiece supports a contemplative statue, which seems to be wondering who might next be at the front door. On the second floor, the bedroom with bright floral walls was designed with two granddaughters in mind. A collection of dolls pose on the mantle awaiting playmates.

In the sumptuous garden below a grape arbor provides shelter, as well as a focal point for one of the Hill's loveliest homes. ❀



This detached corner house was two houses built at two different times. In 1880, James Mead, an iron-monger at the Navy Yard, moved his family's 1851 frame house to the rear of its lot to make way for new construction. Note the large arched windows in the 1880s brick bayfront as compared with the six-over-six windows in the earlier structure. As the 19th century progressed, manufacturers were able to produce and transport increasingly larger glass panes at prices that middle class homeowners could afford.

You will enter today through the doors of an 1880s house and exit through the door of one from 1851. This impressive corner house was, indeed, built in two different periods. The elegant pressed brick "front" house with its twelve feet high ceilings and elaborate plaster molding was built after the modest "rear" house.

Antique etched panels with griffins amidst an arabesque design mark the entrance to this home. The crystal chandelier—converted from gas—is original to the house. Taupe colored walls continue from the hallway into the living areas of the first floor.

The fireplace mantles in living and dining rooms are matching. The present owners have carefully restored the elaborately carved molding, as well as the pocket doors, which they found with their original hardware intact. In the living room, a Venetian mirror hangs alongside Andy Warhol's *Gershwin*, while a Paul Jenkins painting and a Gorman ceramic vase are in the dining room.

In the kitchen, located in the original part of the house, note the exposed beams, tile floor, and original cabinets. A Goldbeck photo, *Galveston's 5th Annual Bathing Girl Revue*, hangs over the fireplace.

Just off the kitchen, an office used by Mrs. Strother looks out over a restful garden punctuated by potted plants, flowering dogwoods, crepe myrtles, and trumpet vines. A jacuzzi nestles itself into one corner.

Upstairs, large windows and western sun warm the guest bedroom. A framed Chinese silk graces one wall.

Mr. Strother's study is organized around an original fireplace and mantle. Karsh's photographs of Hemingway and Bogart face shelves filled with books including first editions of several of Hemingway's novels, as well as Mr. Strother's own novel, *Cottonwood*.

The green lacquered walls of the study continue into the master bedroom and bath, and a pair of framed camel tassels mark the entrance into the master bath. In the bedroom, a Venetian mirror hangs over the bed. The Chippendale chairs create a cozy setting in the bay window. The floral duvet evokes the lush garden that awaits us. ❀



This residence was constructed 150 years ago as a farmhouse surrounded by open land, reportedly with a view of the Potomac and Anacostia rivers. Probably sometime in the 1870s, the house was "modernized," adding a square bay with decorative Italianate brackets and a hipped roof. The shiplap siding for the new addition was extended along the entire west facade, replacing or covering the original clapboard. In subsequent years the city crowded in around the old farmhouse, and today the residence occupies a mid-block position among row houses.

Despite the loss of its rural setting, this house retains a comfortable, country ambience in its reincarnation as an elegant town house.

The front door now faces west and opens into a skylit hall, which runs the length of the original south-facing facade. Notice the original clapboards. The hall passes the formal dining room and the original center hall entry foyer and staircase. It terminates in a morning room, also skylit. The kitchen is located in the center of the house, adjacent to the foyer and morning room.

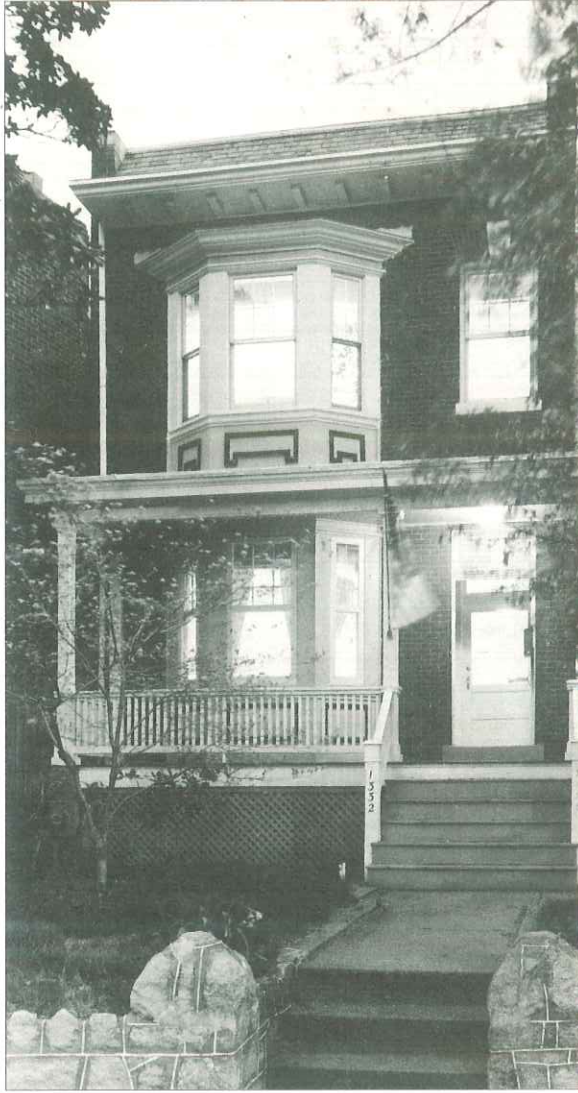
An addition to the rear of the house significantly increased floorspace. Its large windows and numerous skylights flood the house with light and create a sense of expansive space. The house seems even larger than its generous 3,000 square feet of space on the two main floors.

The addition includes a rear foyer and second staircase, a bath, the morning room, a 20-by-20 foot living room, and, on the second floor, a master suite. The large living room windows overlook the landscaped pool and garden area, which in 1986 won a *Washingtonian Magazine* pool and garden award.

The rear staircase ascends to the large master bedroom suite, which also overlooks the pool and patio. A hall leads from the master suite to a sitting room with fireplace and another bath. The sitting room exits onto the landing of the front staircase, across the hall from the guest bedroom.

In designing the back addition and making other improvements, special care was taken to preserve the 19th century character of the house. Where possible authentic moldings were installed. The house also features four fireplaces, and in the original part of the house, random-width flooring.

With space and light, Mr. Muldoon has created an atmosphere of retreat, most fitting to this former farmhouse. ☼



When this house was built in 1908 on land that was once Simpson's Dairy, there were still few houses east of 11th Street. Interestingly, the building permit stipulated that there would be no electricity! From its large side porch, the view would have been unobstructed by neighboring houses. Notice, however, that the front porch wraps the bay and camouflages the arch over the doorway, suggesting that it was added—perhaps in 1913 when the glass-enclosed sleeping porch on the second floor was constructed.

After Mark and Sandra Anderson, a foreign service couple, purchased the house in 1982, they immediately swung into action to replace ceilings, walls, plumbing, and electrical systems before departing for assignment in Liberia.

Returning in 1986 for “home leave,” the Andersons camped out in the dining room on a futon in front of the fireplace while completing phase II, which included a new master bath, installation of air conditioning and a new heating system, and new windows.

They returned for a tour in Washington in 1990 to complete phase III at breakneck speed; just 18 months. Sponged, squeegeed, and stencilled walls and floors—all designed and executed by Mrs. Anderson—compliment the owners’ African and Asian art collection. The drapery treatments are Mrs. Anderson’s work as well. In 1989, when the Andersons were looking at a *Southern Living* magazine they spotted a renovated house in Alexandria, Virginia, which they both loved, so they used the same architect to draw plans for the new addition to their house.

Enter a vestibule with chintz padded walls, passing over a Tibetan carpet purchased in Nepal, and then through an opening to the living room which features English hunting prints, a bronze Lao Kha drum, and a sofa made of a door section from Lamu, Kenya.

In the second parlor, note the Chinese opium bed, complete with pipe and opium weights, which was purchased in Indonesia. From this room, view the dining room. High above the custom-made Portuguese rug is a garland stencil and *trompe l’oeil* monkey pulling it down with one hand and munching on an apple with the other (painted by a local artist). The tole container on the hearth was painted by Mr. Anderson’s mother, and the china belonged to Mrs. Anderson’s grandmother. Asian porcelains are on the mantel.

Proceed upstairs to the master suite where floors were painted and stencilled to hide cigarette burns made by tenants of the former rooming house. When the Andersons purchased the house, every room had a dead bolt lock on its door!

The octagon room, the den, with its squeegeed walls, acts as a foil for their African collection. The floor was pickled and stencilled with a black Greek key border.

The guest bedroom, with its pineapple four-poster bed and steps, displays Mrs. Anderson’s grandmother’s dress. A screened summer porch is adjacent.

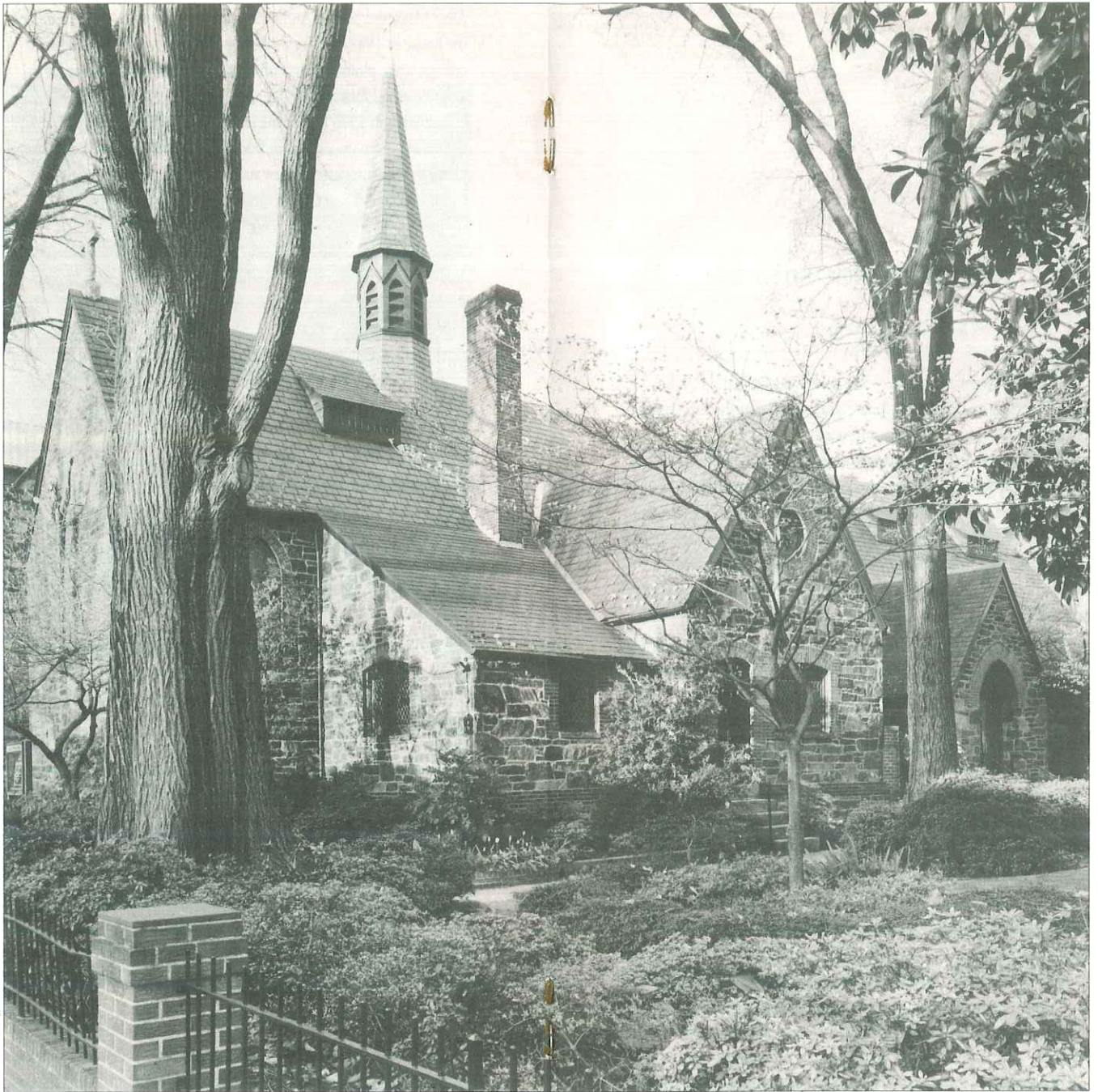
The back stairway leads down to the kitchen with bright yellow sponged walls and delft tiles. The cabinet is South African. The same colors and fabrics are repeated in the morning room; the light fixture was original to the dining room. Take a peek at the laced-lined pantry shelves in the upholstered hall. The upper cabinet is original.

The “before” photographs posted in each room clearly attest to the forlorn conditions the Andersons found. It is equally clear that the Andersons’ talents and tenacity have prevailed. ❄

ST. JAMES CHURCH AND RECTORY

222 8th Street, NE

The Reverend Richard Downing, Rector



Described as a small piece of England set down in the middle of Capitol Hill, Saint James Church and Rectory were constructed over the course of a decade, commencing in 1883. New York architect Henry Congdon designed the church, the parish hall, and the rectory. Description on 26.



SAINT JAMES CHURCH AND RECTORY

222 8th Street, NE

The Reverend Richard Downing, Rector

The Rectory, designed by Henry Congdon, was built in 1892 for the church's first rector, James Walters Clark, and his family. Generously proportioned rooms flow one into the other, making the rectory well-suited for entertaining large groups of people. The darkly stained oak woodwork remains nearly intact: the center hall stairway, door and window moldings, and pocket doors in the parlor. The coffered ceiling in the library, to the right of the entry, is particularly handsome. Many of the furnishings—such as the Bombay chest in the library and the inlaid keyhole desk and the gilt hall mirror in the parlor—have been gifts of parishioners over the years.

On your way from the rectory to the church, notice the copper sculpture of Christ on the exterior wall of the sanctuary. It is by Washington artist Berthold Schmutzart, who is on the faculty of the Corcoran School of Art.

Saint James was built on three lots donated to the parish by George Dawson, an Englishman, whose brother was the vicar of Saint Mary's Church in Saint Mary's Cray near London. This Gothic country church was the inspiration for Saint James.

Like its prototype, Saint James is an asymmetrical building with steeply pitched roofs and heavy buttresses. Saint James, however, does not have the square tower that flanked the main entrance of Saint Mary's, as the \$7,000 building budget could not accommodate it. The stone is local—Potomac blue—and is still quarried today. The leaded stained glass windows are original and were restored in 1976.

The main entry into the church is along its north facade. Father Downing reminds us, "The nave looks like an upside-down ship but it is not upside down. *This* ship sails to heaven. When you come through the church door, you enter another dimension." The word "nave" is derived from *navis*, Latin for "ship." The nave was built first and rather hurriedly: compare its common brick and granular

mortar with the glazed, pressed brick with "butter" joints in the later-built sanctuary at the east end of the church. A fire in 1936 destroyed the roof, the wood ceiling vault, and most of the trusses, but replacements were milled to match the originals.

The altar crucifix already was an antique when it was originally installed in 1891 on the east facade of the church. The way the corpus hangs is particularly expressive. The crucifix comes from Oberammergau, a village in the Bavarian Alps, famous for its religious carvings and Passion plays. Father Downing comments, "They paid more for the crucifix than they did for the rectory. This parish has always been worship-centered."

The altar itself had belonged to Saint John's Church on Lafayette Square. When Saint John's acquired a new altar, they gave their original one to the fledgling Saint James parish for its newly constructed sanctuary. In the 1930s, the altar was enlarged: the center panel and base are new. Step into the side altar. The Russian icon, depicting Christ in Majesty reigning over the universe, was a gift of Mrs. Lewellyn Thompson, whose husband served as ambassador to the Soviet Union after World War II.

The baptismal font in the nave is English; the limestone came from a quarry in Caen, the same quarry that supplied stones for the building of Canterbury Cathedral. The Rieger organ is contemporary but is similar in style to one at which Mozart composed.

After touring the church, please join us in the Parish Hall for light refreshments and musical entertainment.

Before leaving, stroll through Saint James renowned gardens, which during azalea season rival the National Arboretum. A visual delight and spiritual retreat any time of the year, the gardens are the creation of Raymond Cogswell, a parishioner who grew up on the Hill. Mr. Cogswell has been maintaining the gardens as a volunteer since 1946. To Father Downing, the gardens embody Saint James commitment to the Capitol Hill community. While other parishes abandoned city neighborhoods, Saint James has remained faithful to its urban roots. ❁



In the boom years after the turn-of-the century, an expansionist America opened trade with the Orient and began to build a canal through Panama. Capitol Hill was also growing in 1904 when two six-family apartment houses went up eleven blocks east of the Capitol. The restraint in ornament here contrasts to the late Victorian flamboyance that characterizes many Capitol Hill homes of the preceding century.

In 1978, Mr. Kamber purchased one side of one of the two apartment buildings which at the time had been partially restored. In addition to the two floors which Mr. Kamber occupies, there are two rental units.

A neon American flag displayed in the entrance is the perfect prelude to this sometimes electric and always eclectic art-filled home. From pop art to pope art, there are more than 600 paintings, sculptures, and other pieces displayed throughout the house. In the octagonal dining room, a 17th century oil portrait of a pontiff hangs on one of the plum-red walls in jazzy juxtaposition with a box of ceramic apples and chairs carved and painted to look like rabbits.

In the gleaming kitchen, don't be tempted by that hamburger on the counter. The sandwich, the eggs, and the doughnuts all are made from wax by a San Francisco artist. A painting of red, orange, and yellow melon balls is equally eye catching and mouth watering.

The entry into the living room was recently enlarged to open the area that is the focal point for parties of as many as 250 guests. The living room flows into the backyard, where *Yum Yum*, a life-like Seward Johnson bronze, sits in the garden along the edge of the pool.

While the pool draws visitors to gather round it when the weather is nice, the player piano draws them into the living room when there is a chill. For music of a different sort, enjoy the chirping of exotic birds in an aviary which stands in front of a dramatic two-story window.

Upstairs on a balcony, bookcases along the wall hold a collection of works autographed by authors Mr. Kamber has known. The writers run the ideological gamut from Sen. Paul Simon of Illinois to former President Richard M. Nixon.

In the master bedroom, one thing is made perfectly clear about the politics of one of the occupants. "I'm a Democrat," squawks Sidney. "Hi guy," the parrot sometimes adds. If Sidney ever feels homesick for the tropics, he can gaze at a bunch of bananas depicted in a painting by Pellus, a Miami artist whose other works displayed around the home include a painting of a Kellogg's Frosted Flakes cereal box.

The second floor hallway and guest room showcase a Southwestern art collection assembled when Mr. Kamber was a graduate student in New Mexico.

The visual treats in the room at the front of the house include a huge television screen and an array of artworks. The stained glass in one window is Napoleon, and before leaving, say howdy to Clint, as the cowboy-shaped slot machine shaped cowboy is known hereabouts. ❁



The Beaux Arts design for this 1901 apartment house reflected a new national enthusiasm for classical and Renaissance detailing. Note the frieze and pediment over the door with its swag and wreath motif. In addition to the apartments, the building also contained a grocery store and pharmacy. People's Drug Stores occupied the first floor commercial space from 1937 to 1968. In 1976- the building then abandoned- was purchased and its interior totally renovated for nine condominium units.

This condominium apartment in the historic Bernard Flats building, was renovated by architect Bob Bell. The apartment features a series of octagonal rooms on different levels, all dramatically joined by arches and stairs.

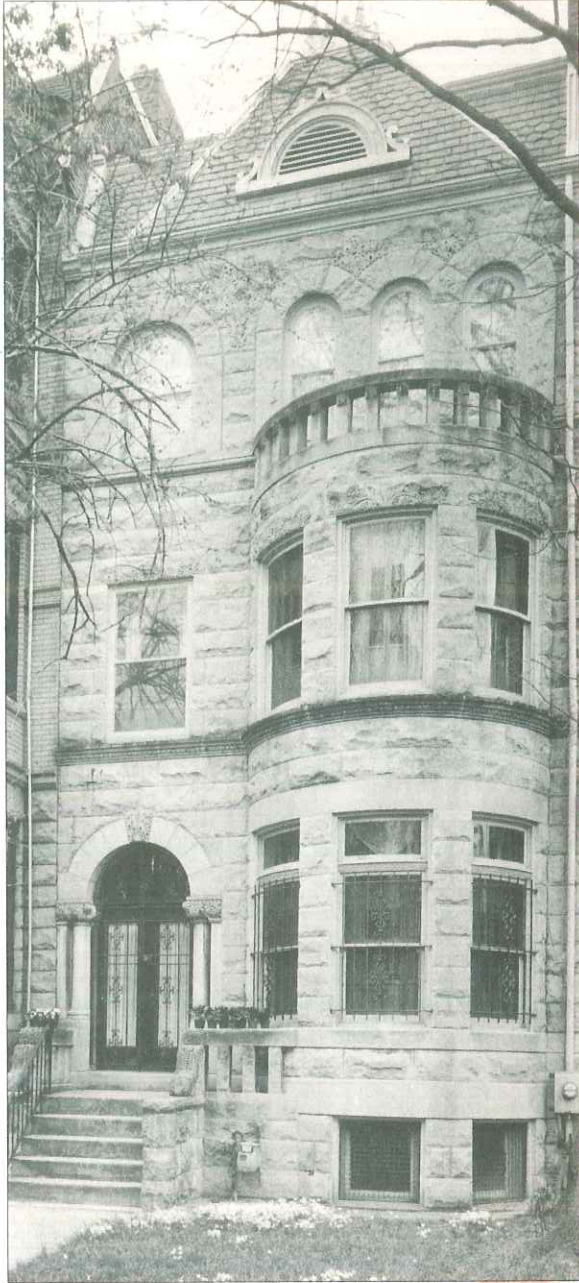
From the soft yellow entrance hall, the visitor passes through a tall arch into an intimate sitting room. Light streams through long French style windows and brightens the adobe-colored walls, which are crowned by a border of acanthus leaves in antique green. The comfortable sofa is a deeper green, and is accented by its flanking lamps and the patinated lion's head on the wall. Note the head of a woman above the arch, which is a *papier mache* sculpture by Zimmerhahn.

The living room, three steps up from the sitting room, is a long octagon, one side of which is formed by a sunny bay window. The white rococo mantel, with its central shell carving and bellflower consoles, is in stark contrast to the dark walls. The gilt frame of the mirror above, with its underlying putty showing through, echoes the adobe of the walls. White bookcases are filled with books, mementos, and collectibles, including a shelf of Wedgwood. The plaster ceiling medallion, with its encircling border in an anthemion motif, is neo-classical. An oriental rug in reds covers the polished wood floor.

Adjacent to the living room, the dining room forms a matching octagon. The dining room chairs are upholstered to match the adobe-colored walls.

A winding stair leads downstairs, where a structural column in the hall retains the decorative painting of an earlier resident. The guest bedroom with deep-set windows looks onto the garden. The guest bath boasts an arched opening into the tub, and rich decorative tilework— motifs which will be seen in the master bath as well.

The master bedroom, with yellow walls accented by a ceiling border of dark burgundy, green arrow-grass, and gold sunflowers, is the third octagonal room in the apartment. The tall ceiling is the happy result of the raised living room upstairs. The high windows light a lovely old Belgian-barrel topped chest and the neo-classical sleigh bed. A *chaise lounge* provides a comfortable place to relax. The brass chandelier, with small black shades, hangs below a plaster ceiling medallion that matches the medallion upstairs. One of the long windows opens to allow access to the light well, which is planted to form a charmingly intimate garden. ☼



In 1895, owner, architect, and builder Samuel C. Heald applied for a permit to build a home with an Indiana stone front, a wide circular bay window, and a tin mansard roof. This imposing home is an excellent example of the Richardsonian Romanesque style, which revived elements from 11th century French churches. Here, the heavy "rusticated" base, semi-circular arches, and foliated carvings are features common on many Capitol Hill row houses of this period.

The sturdy stone houses along East Capitol Street near Lincoln Park were built during the Gilded Age. Grover Cleveland began his second term when the home, now owned by Jacqueline and Karst Besteman, was finished. The Bestemans are the second family to live in the house. The original owner left it to his son, a physician who practiced on the first floor and lived upstairs.

While renovation has readied the home for its second century, much of the original craftsmanship—pressed tin ceilings, wainscoting, and many slightly Moorish archways—has been preserved or restored.

Authentic design details are apparent as soon as visitors enter. In the foyer, the tiles have been polished to near their original luster. The Bestemans commissioned a Capitol Hill artist to gold leaf the coving and framework of the plaster blossoms, and to paint the flowers, garlands, and background in a manner reminiscent of faux marbling.

Pocket doors open to the living room with a tiled fireplace dominated by an early 19th century wood framed mirror. Original shutters frame the bay windows, and the drapery uses the original curved rods. The pattern in the classic wallpaper includes red, a color found in many permutations throughout the house.

The adjacent dining room features custom-made wallpaper as a background for the brass chandelier with its handmade globes. The Victorian mirror once belonged to the family which owned the Greyhound Bus Company. All of the chandeliers in the house were bought from, and restored by, Mr. James Smith-Hoover of Capitol Hill.

Down the hall is the kitchen built "from the ground up" in what was the physician's examining room. The table in the center has hydraulic legs which raise the surface to counter top level or lower it for dining. The original fireplace was left intact around a modern built-in range. The large round window uses five different Finnish glasses to admit light while concealing a neighboring brick wall.

Through double doors off the kitchen is one of two back porches. Some of the original "gingerbread" design was intact and was restored, while some was authentically recreated. On the second floor and down the long hallway is a three-room suite. In the bedroom, several antiques catch the eye: a Remington lamp, an Adams armoire, a cheval mirror, and two Victorian flower stands. Scattered throughout Mrs. Besteman's "hideaway" study are totems, *santos*, angels, and other personal artifacts. The apricot-toned marble in the bathroom is from Portugal.

The third floor bedroom is dominated by a Dutch oil painting of the North Sea coastline. The picture has special meaning to Mr. Besteman, a son of Dutch immigrants. At the front of the third floor is Mr. Besteman's study. The faux painted fireplace insert is a serene counterpoint to the energetic artwork in the room, such as the Persian brass and iron piece bought in Tehran before the fall of the Shah.

This home resonates with warmth and peacefulness that bespeaks an earlier time but which invites today's busy professionals to linger and be refreshed. ❖



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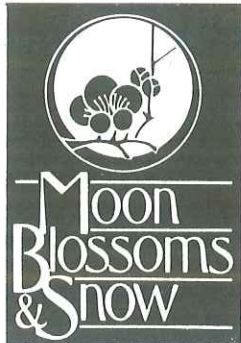
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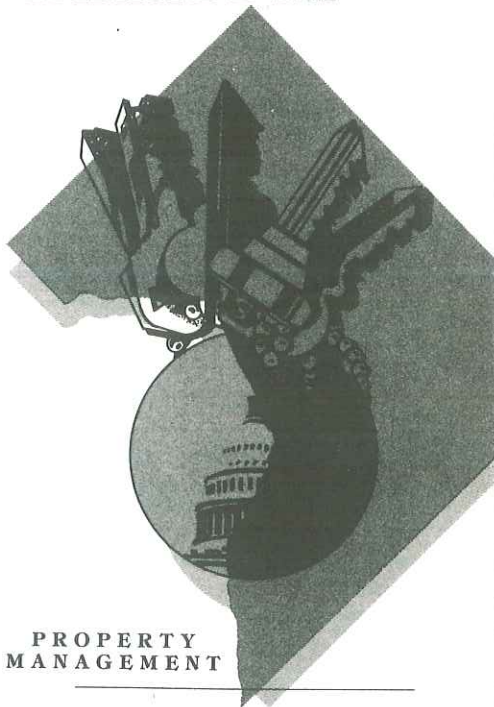
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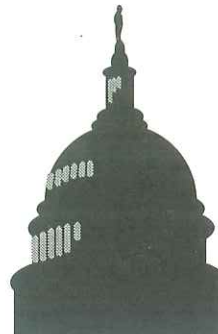
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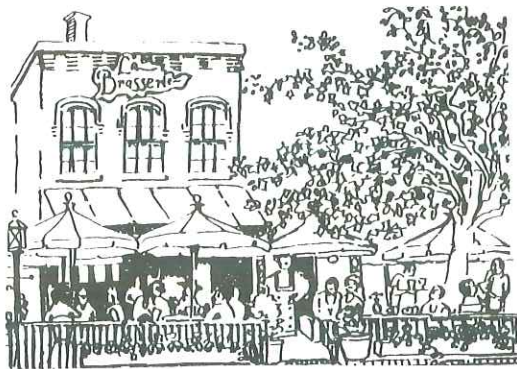
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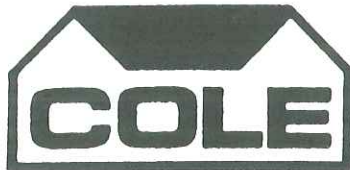
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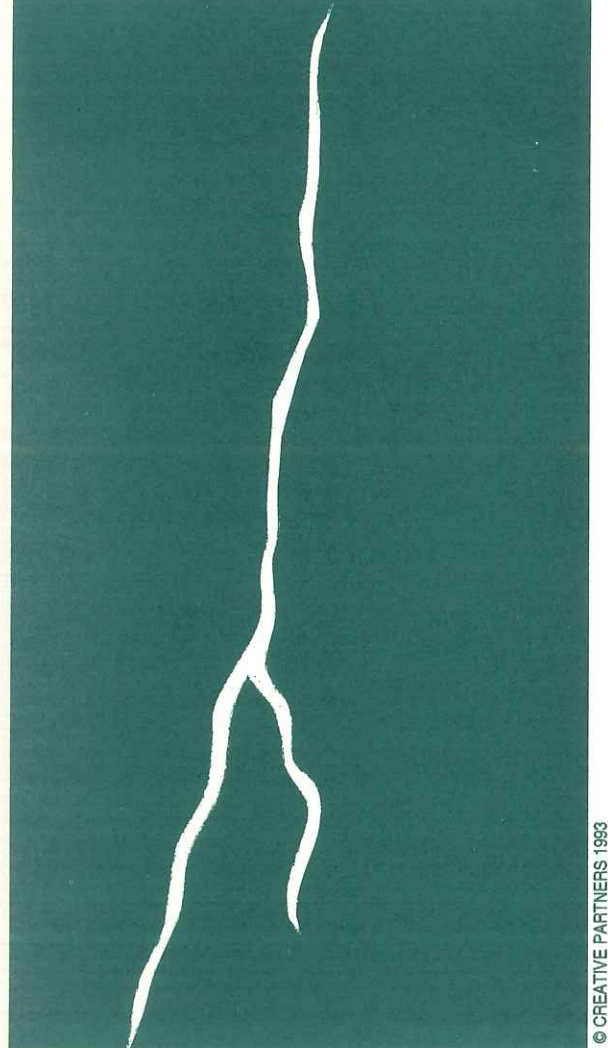
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