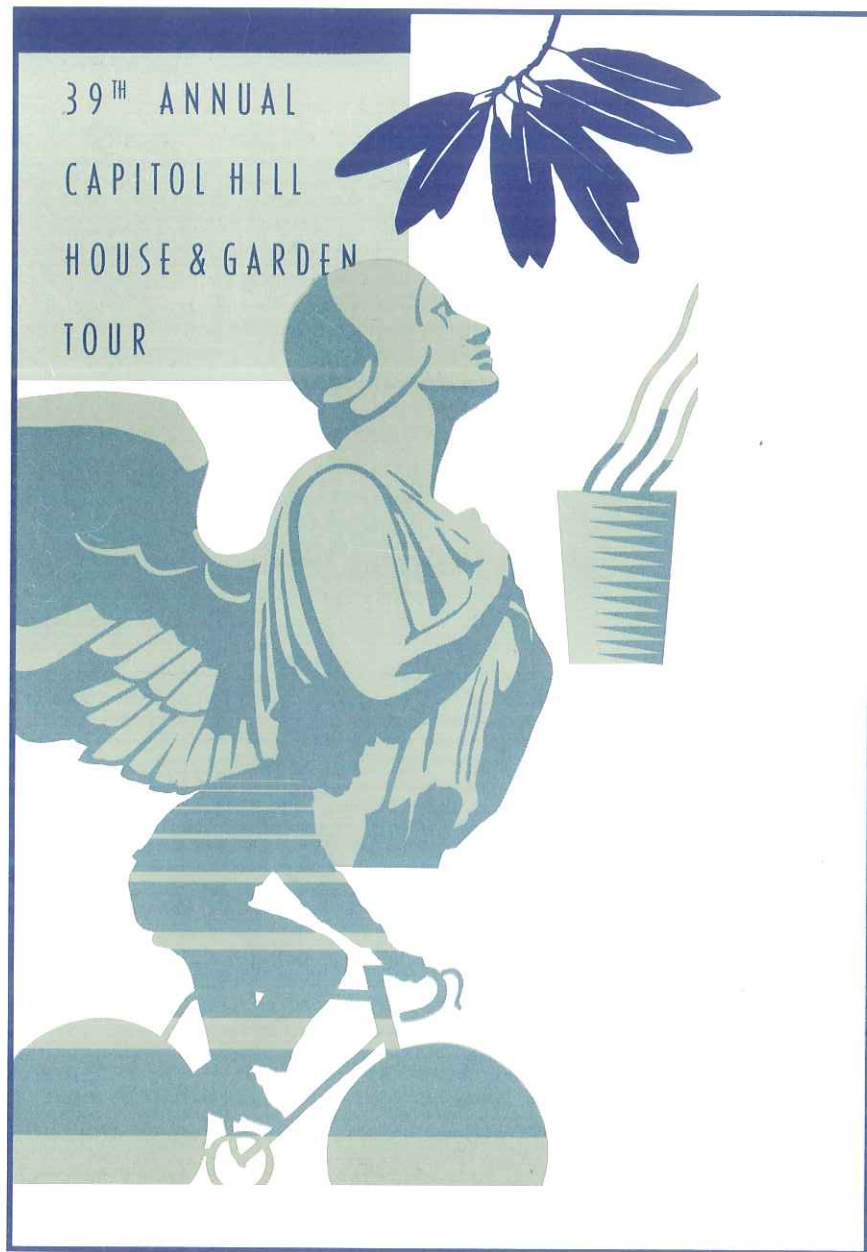


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## WELCOME

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*Dear Friends and Visitors . . .*

**W**elcome to the Capitol Hill House and Garden Tour. For this year's Tour, we have selected ten special houses, gardens, and public buildings that highlight the diversity of life and people on the Hill. Pay close attention. You will see the beloved art, mementos, and treasures that help define us and our interests, work, hobbies, and travel. There certainly is a wonderful collection of people and interests that make up all of us who call the Hill home.

In sponsoring this, the thirty-ninth annual House and Garden Tour, the Society seeks to share with its neighbors and friends a glimpse of the charm for which Capitol Hill is acclaimed. The Hill's pleasing architectural diversity, so well preserved for more than a century, is among those attributes that account for the continued vitality of our residential community.

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.

It takes hundreds of people many months to arrange the Tour. I could never thank each of them enough. Many local businesses also take part in the tour by contributing goods or services, donating prizes, selling tickets, or purchasing advertisements. These businesses are an important part of our neighborhood, and I hope, like me, you will go a little out of your way to give them your business. I also want to thank the many individual donors—residents and businesses—who have supported the tour through monetary donations. Finally, I also want to thank each of you for coming to the Tour.

For the residents, you know what a wonderful place Capitol Hill is to live. For our visitors, we hope you take away with you a little bit of our delight at living on Capitol Hill—such a wonderful city within a city.

*Sheri Price*  
*1996 Tour Chair*

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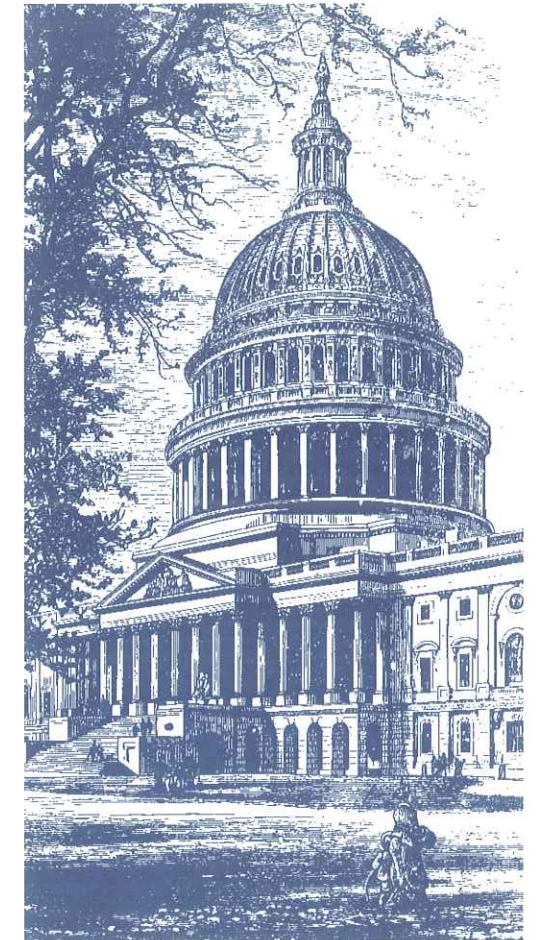
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For forty-one years, the Capitol Hill Restoration Society, the largest civic association on the Hill, has played a key role in helping to promote and protect the way of life we all enjoy here on Capitol Hill—a place where one can walk to work, school, stores, and restaurants; a neighborhood where our best friends live next door or around the corner; and our neighbors are diverse, stimulating, friendly, and caring people.

The Society has become an important force for the preservation of the Hill's architectural heritage and the amenities of urban life. Our members, whose talents and interests comprise the diversity of Capitol Hill, share a common commitment to the continued vitality of our residential community. The Society believes that Capitol Hill should be a good place to live and work, and that restoring its fine old houses benefits all of us who have committed ourselves to the Hill's future.

Over the years, the Society has fought to defend the residential and commercial character of the Hill and to oppose those without a commitment to life in the city—particularly those who want to exploit the existing residential base of the Hill while ignor-



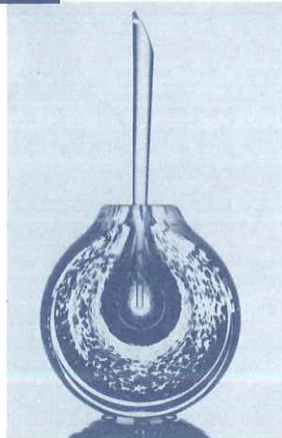
ing and weakening its community resources. We have worked to save Eastern Market and our local police substation, fought the imposition of highrises incompatible with our streetscape, supported initiatives to establish residential parking, and developed a master plan with the Architect of the Capitol.

We would like to thank you for joining us in this year's House and Garden Tour and ask you to consider becoming a member of the Society if you're not already. Your membership will help to preserve the character of our historic community.

\*Membership application on page 28



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## LIVING ON CAPITOL HILL

Capitol Hill dates back to the 1790s and is one of the oldest and most architecturally diverse residential communities in Washington. The design of its streets and parks was developed by Pierre Charles L'Enfant in his 1791 plan for the city. Early development centered around boarding houses for transient congressmen clustered near the Capitol and homes for construction workers at the Navy Yard. Most of the rowhouses you see were built in the late nineteenth century to fill the demand for housing created by prosperity and the growth of the government after the Civil War.

Compared to in-town neighborhoods in other East Coast cities such as Philadelphia, New York, Charleston, and Savannah, Capitol Hill has a unique appearance: wide streets, bay fronts, front yards, red bricks, and a varied architecture including the Federal, Italianate, Second Empire, Romanesque, Queen Anne, and Classical Revival styles. The architecture reflects the early social diversity of the Hill, which has continued to the present. Elaborate ornamental pressed-brick structures were built adjacent to earlier and simple, unadorned frame buildings. The homes of current residents include former manor houses, stables, alley dwellings, small two-story frame structures, and grand four-story town homes complete with roof decks. Many townhouses were built with basement entrances, providing rental income for early and current owners.

A feeling of spaciousness is one of the key attractions of Capitol Hill. The L'Enfant plan for Washington envisioned wider streets

than you see today. However, by 1870 it was clear that existing streets would not be widened to their limit. A law was enacted allowing residents to extend their houses out onto public space, creating room for the bay windows you see on many houses. In addition, front yards were extended to the sidewalks. The especially deep front yards on East Capitol Street and the many avenues on the Hill provide dramatic views of the Capitol, sky, and trees.

Capitol Hill's many parks and government buildings with public spaces are another gift of the L'Enfant plan. These spaces contribute to the open feeling of our community and are in bloom throughout the spring and summer. They still provide a focal point for neighborhood gatherings of baby strollers, joggers, and dog walkers. Our favorites include Lincoln, Stanton, and Folger parks, the Union Station Plaza, and the many public spaces surrounding the Library of Congress, Supreme Court, and Congressional office buildings.

Capitol Hill also includes many fine commercial buildings, particularly along Pennsylvania Avenue and Eighth Street SE. Landmarks in the neighborhood include Christ Church at 620 G Street SE (1806-07); the Old Naval Hospital at Pennsylvania Avenue and Ninth Street SE (1865-66); Eastern Market at Seventh and C Streets SE (1873 and 1908); the Folger Shakespeare Library at 201 East Capitol Street SE (1932); Friendship House at 619 D Street SE (1795-96); and the Marine Corps Commandant's House at Eighth and G Streets SE (1801-04).

528 EIGHTH STREET NE  
RICHARD LOOMAN AND DAVID HERCHIK

1.



Originally an “Irish farmhouse” on two lots—one for farming and one for the house—this home had become an apartment building stripped of most architectural details when the owners purchased it in the early 1980s. Their vision to restore the home to its original period has certainly been achieved.

The beautiful entrance hallway with its grand mirror and French 1790s paintings sets the tone.

To the left, in the living room, is an Adolphe Dürer drawing from 1620 on the front wall. Several pieces of living room furniture have been rescued and restored: the sofa from a barn in Ohio, the button-tufted chair from Rehoboth beach, and the wing chairs from a DC sidewalk. The collection of silver boxes on the front table are from a Georgetown opportunity shop.

The dining room china cabinet to the left of the fireplace has a collection of 1864 English Minton china purchased in Dublin. Notice the painting of Sts. John and Anthony by the Venetian artist Adam Elsheimer from about 1600. The 1850 wine tureen on the din-

ing room table is German.

In the kitchen, the rear cabinets include a collection of blue and white Vilroy & Boche kitchenware from the early 1900s interspersed with egg cups from the 1950s. Nearby, notice the two French urns from about 1730. The bottom half of the island is from a French pastry shop. The chairs are post office stools.

Off the kitchen is a garden room. On the walls are Majolica pottery and the tiles are Italian from the 1920s. Treasures in the back family room include a painting (circa 1600) by Snyders Francesco from the Uffizi gallery in Florence, a collection of Staffordshire and Magellica on each side of the fireplace, and three Santo: the Madonna is South American from 1800, the angel is Italian also from about 1800, and the Christ child is German from the 1820s.

In the front bedroom is a 1853 Belgian painting of Midas. The walls of the room were stenciled by the owners using heraldic symbol designs they found in Germany. The middle bedroom has several photographs of Mr. Herchik’s parents. Also in the room are a stuffed fox and parrot, an original Vargas from Esquire magazine, and an adorable “Pooch Profile” by Beverly Orr of Washington.

The ceiling in the second-floor study was also stenciled by the owners. The motto in the center, written by the owners, reads: A man’s longest journey of his soulful heart begins with a single step toward home. The symbol in each corner of the ceiling represents the four occupants of the house: a cat, a dog, a gardener, and an interior designer/chef.

The stained-glass door to the master bedroom is from a Mount Pleasant opportunity shop. Over the mantel in the bedroom is an 1833 double portrait by Thomas Sully. The paintings of the muses are from the Japanese embassy in Dublin. Still in progress is the master bath (through the right doorway at the front of the room), which is awaiting a marble floor, and a roof-top deck that will be accessed from the door to the left of the balcony.

2. (enter from alley)

531 SEVENTH STREET NE—GARDEN  
JOE PURDY AND TONY PONTORNO



Joe Purdy and Tony Pontorno bought the house on 531 Seventh Street NE five years ago in part because of the ample yard. But at the time, the self-taught gardeners had to imagine what could be done there. No longer. Today, the yard’s potential is realized in a series of different beautiful gardens that flow into one another along a pathway of old bricks dug out of the ground beside this pre-Civil War house.

Starting from the back gate, the garden is marked on the left by a corkscrew willow. Running along the path is a low jungle of perennials and annuals, giving this part of the garden a varying look from year to year. On the right, a sweeping cedar drapes like a dancer and softens the hard edge of the brick garage. A crimson trumpeter vine stands proudly upright on the left side, where the brick walk twists into the next garden. Here on both sides of the path, small green succulents (autumn joy sedums) vie for space with a riot of yellow and pink lilies.

Ahead is an unchanging fixture in the garden—the koi pond. Flashes of white, gold, black, and red scales seem to echo the garden’s flowers. Behind the pond, hostas fill in underneath the purple beech tree. A red maple hunkers down in one corner.

Beyond the pond toward the front of the house, the path broadens into a sitting area. Overhead, a 60-year-old willow oak and its

800,000 leaves provides ample shade. A treat now, but a curse come fall, say the owners.

The statues are spring and summer; their companion winter and fall are in the next portion of the garden, near the high, hand-made fence that separates the garden from the front yard. A white picket fence marks the area where Avery and Elliott, the house’s two English cockers, spend their time.

Left of the path is a lone dogwood surrounded by pink and white azaleas. In the corner stands an unusual tree variety of red-tipped photinia. Clustered nearby is an acuba, with yellow and green leaves, and two andromedas, with their palm-shaped leaf clusters.

Past the gate is the front yard and a garden where no lawn mower is ever needed—part of the plan, according to Mr. Purdy. The overall effect of the front yard is subtle—primarily different shades of green and different textures of leaves, but if you look closely, the stems of the Blue Angel hollies, left of the path, are almost the tint of their name.

A showy stand-out is the towering magnolia; it was a mere six-footer five years ago when it was planted. The weeping white birch is a graceful sentry. It filters the sun and softens the brick homes across the street. In the winter, its branches are still graceful, though bare, and its bark peels in an intriguing way. The final detail to notice and admire is the wisteria winding along the century-old porch.

**THOM BURNS, KIRK BEATLEY, DAN BYRNE, MARTHA VACCARELLI,  
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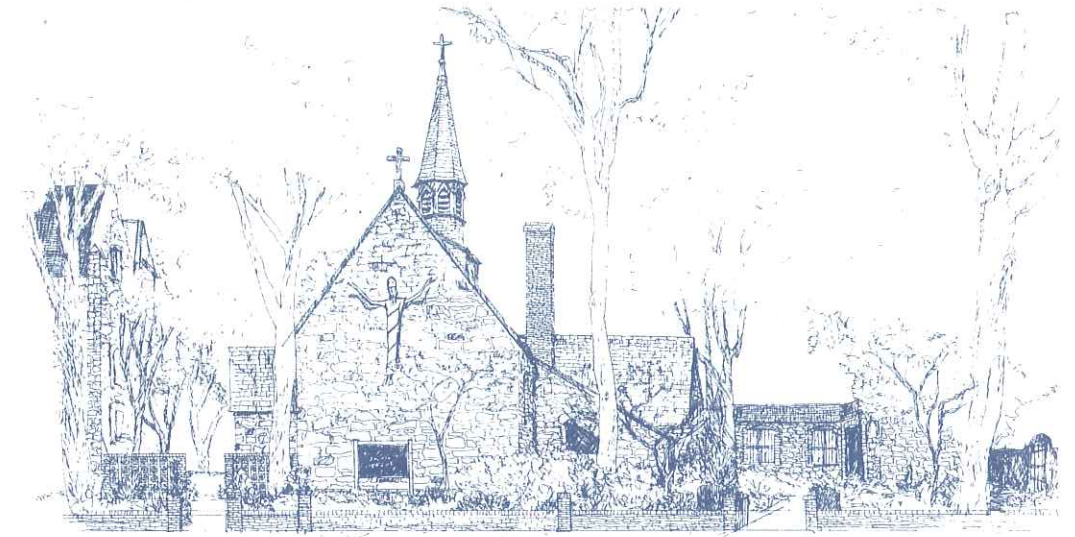
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The rectory was built in 1892 by Henry Congdon for the church's first minister, James Walters Clark. The interior has many wood highlights and fireplaces in every room, each with an unusual mantel. The front door opens onto a large center hall. Immediately to your left is the original "bread" door from when fresh produce was delivered daily.

The already light-filled sitting room is made more so with yellow walls and drapes with yellow trim. Furnishings are an interesting mix of Federal and Victorian pieces.

The dining room has recently been painted a strong red. There is a narrow pantry with an original floor-to-ceiling oak storage cabinet and shelves. This leads into the kitchen. An original set-in brick stove is no longer safe to use.

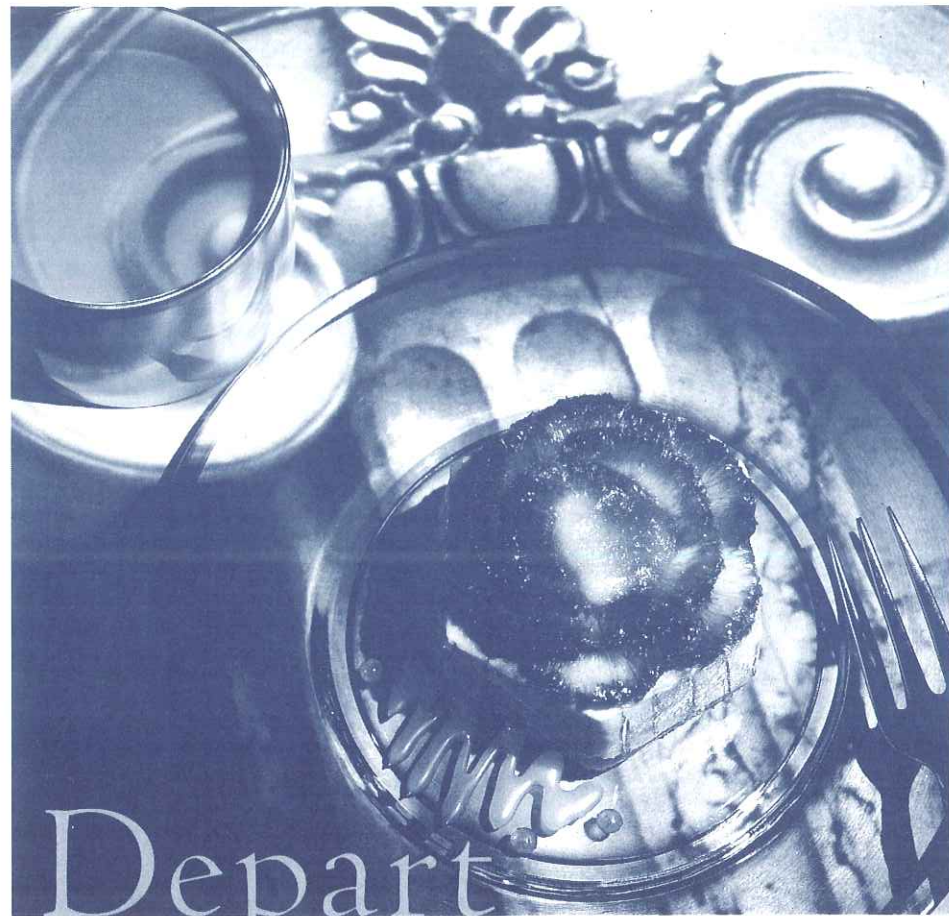
The library has green and gold wallpaper and a beamed and coffered ceiling. Originally the room was lined with bookcases, two of which remain.

Off the library is a powder room with hand-designed tile in the shape of leaves and berries in brilliant hues. Over the sink is a lovely etched glass window—perhaps an allegorical figure representing the fine arts. Outside the library is a private courtyard.

The lovely garden was begun by Father Plank, who arrived as pastor in 1932 with a degree in landscape architecture. In 1949 he found help from a young acolyte, Raymond Cogswell. Mr. Cogswell devoted all of his spare time and his own funds in the development and care of the gardens. The gardens are dedicated to Father Plank and to Raymond's mother, Myrtle F. Cogswell.

Mr. Cogswell, his nephew Hary Jones, and bricklayer Dave Farnham hauled in the 5200 bricks needed for the various walls and walkways. A plan of continuous azalea bloom from early April through mid-May from some twenty species was developed. It begins with early blooming *Kaempferi Silver Sword*, two of which flank either side of the church's red-doored front entrance. Other examples of early blooming azaleas are *Kurume Christmas Cheer*, *Kurume Coral Bells*, and *Indica Formosa*. In early May the azalea blooms continue with *Glenn Dale Aphrodite*, *Glenn Dale Chum*, and *Gable Louise Gable*.

Interspersed with the azaleas are numerous dogwoods, camellia bushes, and a dwarf red leaf maple. Alberta spruce, grape holly, English yew, and several mountain laurel complete the selections under a canopy of old evergreen and deciduous trees.



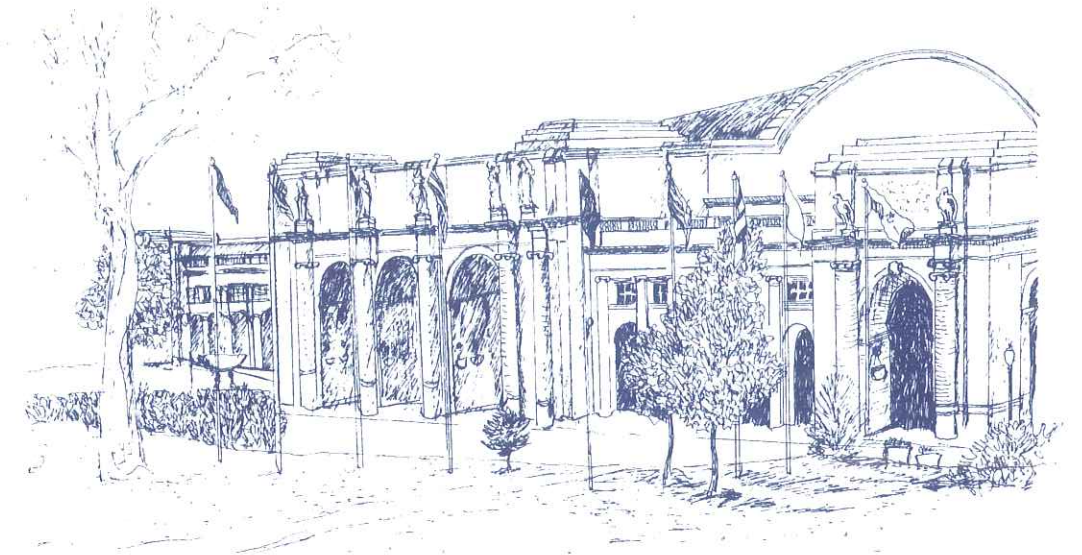
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In 1901, the McMillan Commission prepared a plan for the District of Columbia, which updated and extended the 1791 plan of the city that L'Enfant prepared. The McMillan plan consolidated the train stations serving Washington into one terminal. In 1903, Daniel H. Burnham, principal architect of the 1893 Chicago World's Fair, was chosen to design Union Station. He modeled the station in the monumental Beaux Arts style, after the Baths of Caracalla and Diocletian and the triumphal Arch of Rome. The exterior of the station, with its white granite and classic lines, influenced the designs of many public buildings constructed later, including the Lincoln and Jefferson Memorials, the Supreme Court Building, the National Gallery of Art, and the Federal Triangle.

The huge front arches are meant to symbolize its primary function as a gateway. The station's Ionic columns, chiseled inscriptions, and allegorical sculptures add to the structure's immense presence. The figures in the niches in the facade of the main entrance represent fire, electricity, agriculture, and mechanics. Each weighs 25 tons.

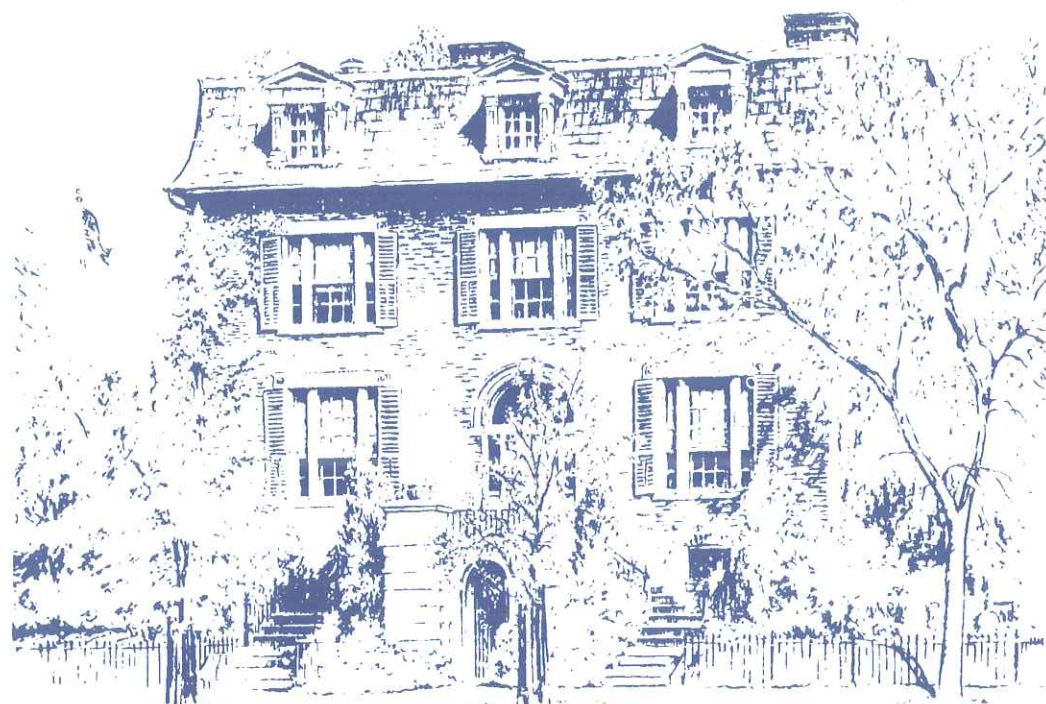
The station officially opened on October 27, 1907, at a cost of more than \$25 million. In 1937 about 40,000 passengers used the station daily; however, as passenger train traffic

declined in later years, the building fell into disuse, and maintenance efforts were neglected. By the nation's bicentennial in 1976, the passenger waiting area had been moved to a temporary structure located behind the station, and the main hall had been turned into a somewhat dark and underused National Visitor Center, which closed after two years.

In 1981, the Union Station Redevelopment Act provided for a joint government and private partnership to restore Union Station. The restoration process was completed in September 1988 and resulted in the marvelous interior you see today. The restoration cost \$160 million and used over two acres of marble from the same quarry as the original and over 70 pounds of gold leafing. The building's main hall, originally the main waiting room of the station, is approximately 120 feet square and 100 feet high. Around the periphery of this great hall are 36 Roman legionnaires.

The East Hall features elaborate Pompeiian-style traceries on the walls and ceilings. These traceries are colorful, detailed stencils meticulously replicated from originals.

As you depart, be sure to view the center plaza in front of the station, with its impressive Columbus Memorial Fountain sculpted in 1912 by Lorado Taft, as well as the replica of the Liberty Bell.



Truly one of the treasures of Capitol Hill, the Sewall-Belmont House is a reminder of more than 300 years of American history. Before the nation was envisioned, this land on Jenkins Hill was part of the Cerne Abby Manor, with a small brick farmhouse. In 1792 Robert Sewall bought the property and incorporated the eighteenth-century farmhouse into the house he built facing the Capitol, then under construction on Jenkins Hill. From 1803 until 1812 the house was rented by Albert Gallatin, secretary of the treasury under presidents Jefferson and Madison, both of whom visited Gallatin here because he used the drawing room as his office in order to avoid the twenty-minute carriage ride to the Treasury building.

The house's next historic moment came in 1814, when, according to legend, shots were fired by Commodore Joshua Barney's men from the second-story windows as the British marched by on their way to burn the Capitol. Legends are notoriously difficult to authenticate, but the British did set fire to the house, destroying the front two rooms before a thun-

derstorm doused the flames. The house remained in the Sewall family for the next 108 years, changing from candlelight to gaslight as succeeding generations lived in and modified the house. In 1922, Senator Porter Dale of Vermont purchased the property, restoring the house and garden and adding to the drawing rooms the paneled walnut doors with silver hinges and door knobs from the home of Daniel Webster. The National Woman's Party bought the Sewall house in 1929, renaming it the Belmont house for Alva Belmont, a benefactress of the party. It became the headquarters of the women's drive for equality under the direction of Alice Paul. In 1974, Congress designated the house a National Historic Landmark as a monument to the women's movement in the United States, maintained in cooperation with the National Park Service.

On the ground level adjoining the brick terrace and enclosed garden, refreshments will be served from 3:00 to 6:00 PM. The beautiful gardens are maintained year-round by the Capitol Hill Garden Club as a volunteer project. Docents will be available to talk about the house, its furnishings, and its residents.



Philanthropist and environmentalist John Hunting was looking for a house he could renovate to showcase environmentally conscious, energy saving materials and systems. He wanted it to be near the Capitol so it could be used to hold fund-raisers for environmental causes and pro-environment candidates. He bought 218 Maryland Avenue NE five years ago and began the renovations incorporating up-to-date technology respectful of the history and elegance of a 120-year-old house.

Upon entering, note the stained glass window and Steinway piano, purchased from the manufacturer in 1917 by the owner's grandmother. The beautiful bench, carved by William H. Fry of Cincinnati, was a present from the owner's grandfather to his wife to celebrate the anniversary of their engagement on Easter Sunday.

Above the mantel is a portrait of Mr. Hunting's mother, while on the wall opposite is the painting, "The Return of Liberty," by local artist Thomas Mullany; it depicts native Americans watching as the statue is returned to the Capitol dome.

Another family portrait hangs in the library, this one painted by renowned American artist Ammi Phillips in 1829. In the dining room, the American-style walnut table was also carved by William Fry. Originally, it belonged to the owner's grandparents, whose Pearl Soap company was sold to Procter and Gamble in the 1920s.

The kitchen and dining room were completely redone in the renovation. Note that the cabinet fronts—rather than constructed of endangered Bird's Eye Maple—are fashioned from toxin- and laminate-free material with a computer-designed faux graining. The kitchen also has a "worm drawer"—a natural garbage disposal and tiny indoor compost heap. Garbage is put in and digested by the worms, producing fertilizer for plants and gardening.

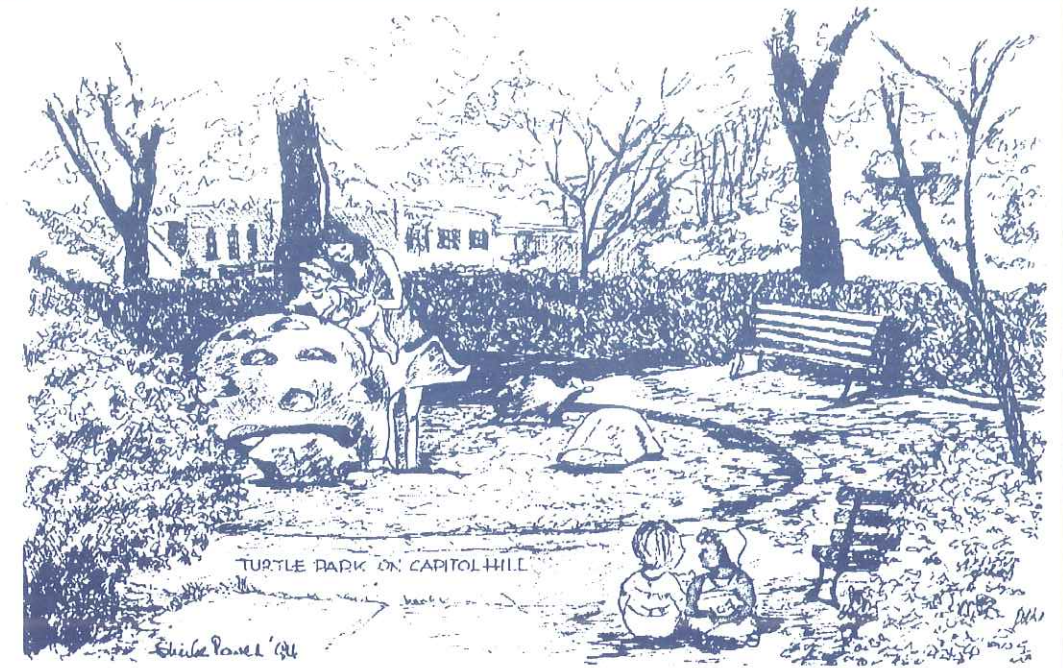
The whimsical kitchen sculpture is by local artist Jim Opasik, fashioned from recycled kitchen tools; it is entitled "Toast to the Victor."

Heat radiates into the room through coils embedded under the slate floor; underneath the bathroom is a tank that collects rain from the roof and is connected to heat pumps providing most of the heating and cooling for the house. Hot water comes from solar panels on the roof, and solar cells power outdoor lighting and the fountain.

In the front second-story study, the desk is a reproduction of a Frank Lloyd Wright design and was manufactured by Mr. Hunting's father's office-equipment company. On the wall of the master bedroom is a hand-knotted Persian silk Tabriz prayer rug (circa 1880), and above the bed is a mobile called the "Five Fairies." On the outside deck is a rain shower from a system that also provides water to toilets and outside spigots. Other water- and energy-conserving fixtures and appliances have been installed throughout the house.



# *CAPITOL HILL - OUR NATION'S NEIGHBORHOOD*



Great Communities like **Capitol Hill** don't just happen.

All of us at Pardoe Real Estate thank the *Capitol Hill Restoration Society* for all of their efforts over the years to make our community such a great place to live and work!



## P A R D O E

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Patrick Murphy is a Washington insider, and his house is where the personal and professional converge. It reflects a way of living and entertaining that is Washington: Tuesday—dinner at home with key lawmakers; Wednesday—an impromptu bite to eat in the kitchen with colleagues and friends; Thursday—cocktails in the library with the Democratic Governors' Association. That's the routine here, a stone's throw from the Capitol. "This home is ideal for entertaining and provides me with a dramatic space to display my collection of sculpture, antiques, and family heirlooms," Mr. Murphy reports.

Built in 1889 by Capitol Hill builder Charles Fleming, the house and its facade give no hint of the contemporary space within. Organized around an atrium, the interior celebrates verticality, light, and openness. Prized original architectural elements such as the walnut and chestnut staircase, mahogany and tiger-eye maple pocket doors, four fireplaces, and heart-pine floors provide historic context to the 20th century design.

Washington-based interior designer Marc Janecki updated the late 1970s renova-

tion and combined the owner's art, furnishings, and long-held family possessions into a seamless motif. A Montana native, former Nevada state legislator, and Carter administration appointee, Mr. Murphy has acquired a diverse collection over the years, many from his family's 40,000-acre Montana homestead.

In the living room is an original white marble mantle surmounted by an 1850s French mirror. On its right is an interpretation of the *Inferno* by Dali and on the left a Picasso-inspired work by Peter Max. The clock above the wet bar hung at the family ranch.

Exposed on three sides of the dining area are the house's bare bluestone foundation walls. The circular mirror over the dining table was purchased for the family ranch by Mr. Murphy's great-grandmother.

The second-floor library is Mr. Murphy's place to relax. Nearby is a treasured lithograph of Portofino, Italy. The large silver tray in the library is a family piece. The den has a marble mantle, pocket doors, and ceramic nudes by French artist Andrea. The bathroom has remained virtually unchanged since its installation in 1910, with a copper-lined toilet tank. The converted oil lamp came from the ranch. Outside the bath in the hall is a nude shadow sculpture by Santa Fe artist Randy Cooper.

The third-floor master bedroom has an original marbled slate mantle graced by Dali's "Centaur" and a sculpture of Mr. Murphy at age nine by his grandmother. The family branding iron, registered for over 70 years, rests beside the hearth. On his grandfather's reading table is the bust of a girl reading, a gift to his mother from her mother, a pioneer teacher in rural Montana. President Clinton presented the cowboy to Murphy during the 1992 campaign.

The nude above the bed is from Italy and is flanked by four lithographs by Trevor Southey. The desk and the leather chair in the adjacent loft/study belonged to his grandfather, and the perfume bottles in the bookcase were his great-grandmother's.

"We really had our sights set on a loft space or a condo with great views," said Jack Stein, who with Peter Maccariello, owns 641 A Street SE. Their New York-area roots are evident in a preference for urbane SoHo over a traditional Capitol Hill bayfront. Once they set foot in their dramatically redesigned 1870s rowhouse, they knew this was it.

Mssrs. Stein and Maccariello, both actors involved in community theater, relish their home's stage-like qualities. Neighborhood-based architect Hector Alvarez created a set of dramatic contemporary rooms behind a sensitively renovated Victorian facade. New, historically appropriate, two-over-two sash windows and the original vestibule door modestly veil a beguiling interior.

Upon arrival in 1992, they concentrated on adding their touches to Alvarez' design, beginning with color. The space is defined by geometry and palette, with richly-hued rooms intersected by white semicircular and angular partition walls. "Absinthe" for the stair hall, "Snapdragon" in the living room, "Chevalier Green" under the stairs—all highlight and define parts of a visually integrated interior. White distinguishes the kitchen, and bleached oak floors tie the entire first floor together.

A brilliant marble-tiled fireplace provides the living area with a dramatic centerpiece, in sharp contrast to the simple wall sculpture, "Fluteplayer," a Kokopelli fertility image taken from rock art. Vintage prints of Italy, among the owners' favorite places, hang in the living and dining areas. Beyond a cleft in the semicircular partition wall is a myrtle and cherry dining table. The architect further distinguished this space from the kitchen beyond with a spotlight "display pedestal," the perfect place for an Ali Sayer pottery sculpture.

Michael Rider—whose floral arrangements are also on display—created the soaring stairwell panels made of Waverly "Prelude" screened cotton. They continue the main



floor's tones upstairs where lavish use of color characterizes every room. The small back room has a built-in entertainment center opposite the fixed gaze of a Longhorn's skull, one of Mr. Stein's acquisitions from Mexico. The study, painted "Pottery Shed," and the main bathroom, with its copper-painted ceiling, reassert the owners' decorating skill.

The master bedroom is graced by a stenciled trellis painted by Mr. Stein. A cleverly designed headboard ensemble, desk, and bathroom vanity in stainless steel and frosted aquamarine glass make sophisticated use of every square inch of space.

The garden was the owners' other priority. "We never imagined having enough land for a garden," said Mr. Maccariello. "We were surprised to find backyards on the Hill." The owners secured the design services of landscape architect J. Mark White, whose own house and garden were featured on last year's tour. Mr. White's passion for dramatic outdoor spaces is evident in the garden. Organized around a young *Kitsura* tree, a variety of imaginative plantings frame a meandering path of blue slate pavers. The broad deck echoes colors and shapes found inside the house, synthesizing architecture and landscape.

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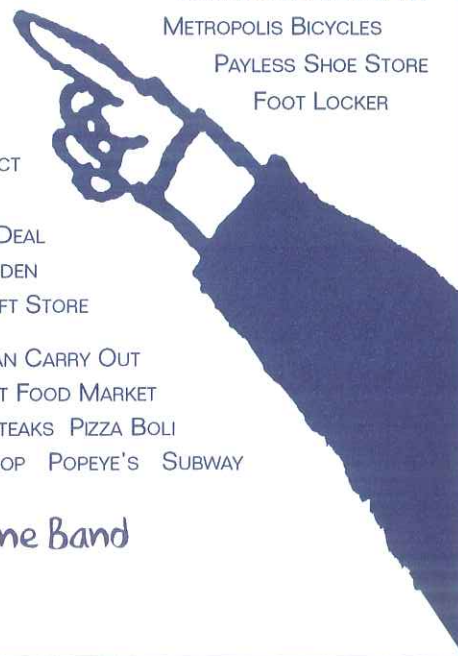
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This charming "Cinderella" house was the "ugliest" house the owners had ever seen when purchased in 1970. Since then the house has been made beautiful through some striking structural renovations and the addition of numerous decorative objects gathered in the Weiher's travels. They planned to live in the house one year before moving on to something grander. Twenty-six years later they wouldn't dream of leaving!

The living room has a fine collection of Chinese Willow ware gathered on a 1982 China trip. Between the front windows is a lovely painting of the Costa Brava, ironically purchased on the Hill shortly after Mrs. Weiher returned from a trip there. A baby grand piano holds a lamp with a hand-painted shade brought back from the Ozarks by Mrs. Weiher's mother.

Through the formal dining room is the new sun-filled family room. The Weiher's pushed out the rear wall, transforming the breakfast nook into a wonderful space that has brightened the entire first floor. During summer, the deck is filled with potted, colorful annuals, a favorite place for Mr. and Mrs. Weiher.

Like many Hill homes, the kitchen is arranged galley-style. Above the cabinets is an extensive collection of baskets, some filled with dried hydrangeas and herbs. On the opposite wall is a Hoosier kitchen cabinet, flour sifter intact, and metal-lined food storage drawers in oak rather than the usual enamel.

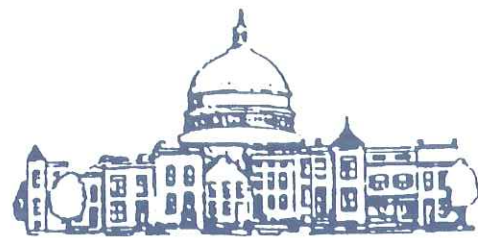
Upstairs are two bedrooms and a sunny sitting room. The front bedroom has an unusual art deco standing lamp. The back bedroom boasts its original double closets. Mrs. Weiher salvaged a Victorian wardrobe and painted it white to match the closet doors. Following behind this second bedroom is the sitting room. The west wall contains built-in bookcases filled with the Weiher's travel photographs, including famous landmarks from China, Egypt, Greece, Sicily, Ireland, Crete,



Turkey, Morocco, India, and Africa.

The third floor was added to the house in 1989 and serves as Mrs. Weiher's office. It is also a grand sitting room filled with a truly eclectic collection. Ascending the stairs are photographs of wild animals taken by Mrs. Weiher on safari in Rwanda, Kenya, and Tanzania. At the top of the stairs, there is a doll carriage filled with a marvelous collection of her own dolls. Recognize the Ginny Doll? An unusual fireplace with a large mantel and light-filled windows frame one wall. Flanking the fireplace are two five-foot-tall Corinthian columns. Nearby is the household zoo: Sitting on the fireplace mantel is an outsized prairie dog, and a large white plaster dog found in a Virginia junk yard sits on the floor in front of the fireplace. A Burmese temple rabbit bought in Thailand and bird cages collected from Kansas City complete the menagerie.

Note that the furniture is too wide to fit the staircase. Mrs. Weiher realized the problem shortly before completing construction, temporarily knocked out a window, purchased furniture from the Salvation Army, recovered it, and voila: This magnificent Cinderella home was completed.



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Thanks to a refined eye, a zest for the unusual, and a penchant for local antique stores, Jerry Johnson has made his late 19th century Victorian look just as it should. In true Victorian fashion, Mr. Johnson, an art and antiques appraiser, has blended the old, the new, and the unusual. Adding to the sense of period are many original details, beginning with the stained-glass window that looks down on visitors from above the front door. The inner door, original to the house, holds a new stained-glass window crafted by Pat Robertson, from Kensington Glass Arts. It incorporates the texture and color of the original window and an image found throughout the house—the *fleur de lis*.

In the living room, the Victorian eclectic style is the strongest. The mahogany sideboard, the window table, and the side table are all American Empire from the mid-1800s. A collection of Zanesville, OH, brown-glazed pottery (circa 1895) sits atop the sideboard. Most notable is the Rookwood “Iris” vase (circa 1893) by artist M.A. Daly. The unusually shaped art nouveau chairs are from the 1920s, and the small coffee table is modern Kenyan, a treasure from Eastern Market. Over the sofa is an 1860s portrait of an English boy by artist I.F. Bird, while over the fireplace is a painting from the same period by an American itinerant painter. On the mantle is a Tibetan scepter, made of brass and yak bone and used to command thunderbolts. Note also the collection of Victorian girandoles. An antique lamp hangs from the ceiling. Note the frosted bullet-shaped glass domes, acid etched in the interior.

In the dining room, the Empire style is continued with the cherry cupboard (purchased from Antiques on the Hill). In the center is an 1860 walnut Shenandoah Valley Country Sheraton farm table rescued from a street vendor in Adams Morgan. An 1870 Victorian mirror helps reflect light as does the



gold leaf ceiling and the stenciled *fleur de lis*.

The fine details continue upstairs. Above the staircase is one of two original skylights, both of which open with a gentle pull; the other is in the master bedroom. Note the original pine floors and the beautiful curving walls of the upstairs hallway.

A notable treasure in the middle bedroom is a portrait of Mr. Johnson’s family taken early this century. The boy on the far right is the owner’s 83-year-old grandfather. The bearded gentleman, third from the left, is the owner’s great, great, great grandfather.

The master bedroom contains countless treasures, including a contemporary Chinese painting of tropical birds. The painting’s birds’ eye view echoes the vantage point from the window. The desk (circa 1800) is Italian renaissance in style, done by Flemish craftsmen in French walnut and purchased in Kentucky. The three figures represent the arts.

The lamps on either side of the bed were once brass urns in a Gothic cathedral (circa 1850). The colored engravings over the bed are from England (circa 1805).



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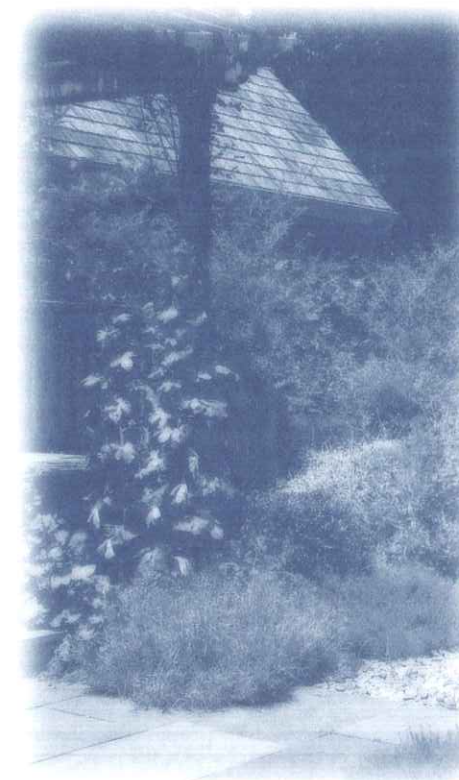
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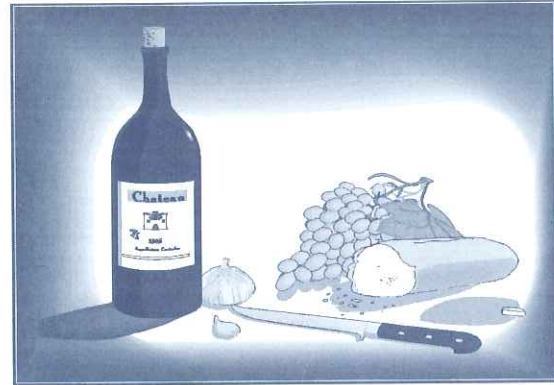
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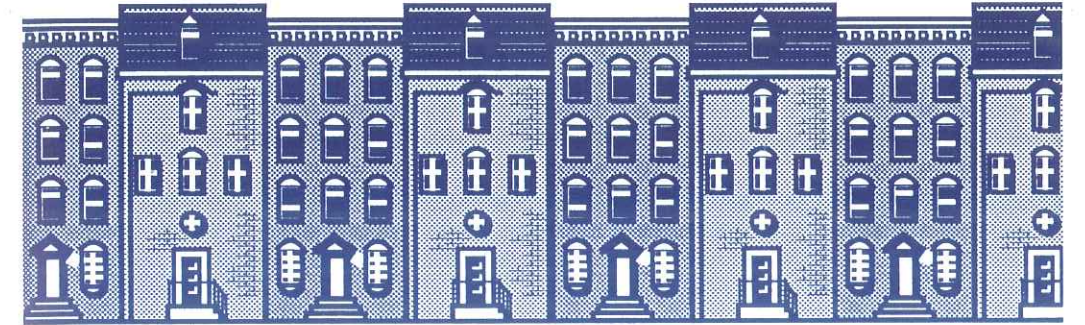
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