



CAPITOL HILL HOUSE AND GARDEN TOUR
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WELCOME

Dear Friends and Visitors . . .

Welcome to the Capitol Hill Restoration Society's 41st Annual House and Garden Tour! Over the last 40 years, the Tour has dazzled and delighted tens of thousands of residents and nonresidents alike with a rich panoply of Victorian architecture, sumptuous interiors, and brilliant gardens.

The House and Garden Tour is designed to bring you an interesting and varied mix of Capitol Hill homes ranging from time tested traditional themes, to those with a distinctly contemporary flare. The Tour is also designed to celebrate the art of living. As Tour goes, we can all enjoy a glimpse of how some Capitol Hill residents have successfully designed and shaped their surroundings to reflect their core values, varied interests, and true passions. From formal to fanciful, proper to playful, these homes and gardens represent the best in city living.

As an added attraction, this year's tour also features several events at Union Station, which is celebrating the 90th birthday of the magnificent Beaux Arts building, as well as the 10th anniversary of its complete, and spectacular restoration. The guided tour of Union Station will tell the architectural and social history of the building, and includes a very special exhibit of

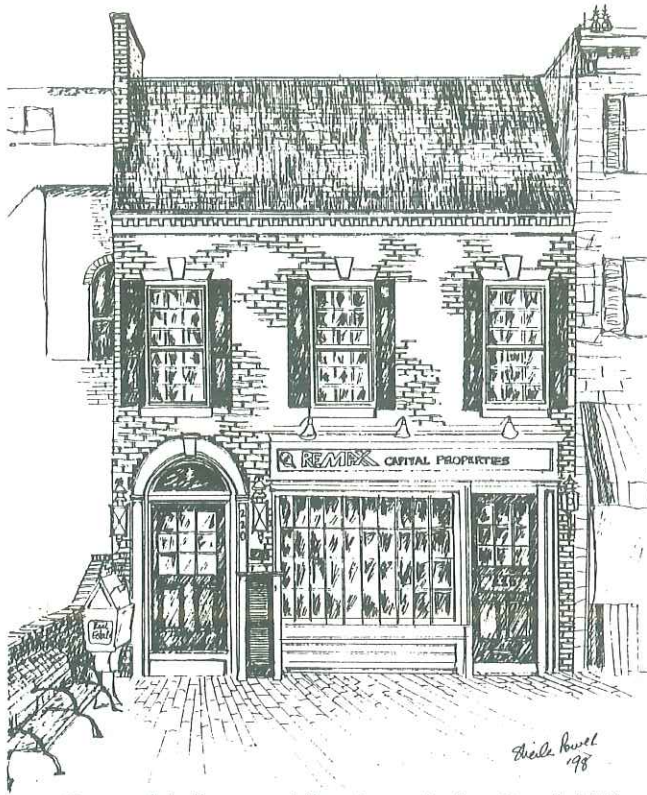
Capitol Hill artists. Union Station will bedeck the West Hall in garden attire for the spring art show.

The Capitol Hill Restoration Society, a non-profit community organization established in 1955, uses the proceeds from the tour to help support its mission to preserve the Capitol Hill Historic District, and to protect and enhance the quality of life for all residents of the greater Capitol Hill community.

We would like to extend a special thank you to our House Selection Chair, Bridgette Cline, as well as the hundreds of volunteers including writers, artists, fund raisers, and operations staff who have worked diligently to prepare and stage this tour. Many local businesses also take part in the tour by contributing their time, people, and money to the effort. These businesses are important to our neighborhood, and we encourage you to show them your support. And last, but not least, we want to personally thank all Society members for supporting the tour and the organization.

We are delighted you will be with us, and we hope you have a wonderful time!

Brad Braden, President
Renee Braden, Tour Chair



Congratulations and thank you to the Capitol Hill Restoration Society on the occasion of the 41st anniversary of their house and garden tour!

Special thanks also to the generosity of all who opened their houses for us....and to the many, many volunteers who make this event possible.



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CAPITOL HILL HISTORIC DISTRICT GUIDELINES AVAILABLE FROM CHRS

The Capitol Hill Restoration Society has prepared a set of invaluable publications useful to any homeowner interested in renovating an old house. These publications are also an compelling read for all of us who love historic architecture, whether we're involved in a restoration or not. The guidebooks have been prepared by architects and others experienced in historic preservation.

- Complete set in binder CHRS member, \$15.00
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- Researching a house—Tracking down the history of your house
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- Entrances/doors—Front doors and associated parts, stoops, porches, and relationship to grade
- Windows—Window styles on the Hill and how they should (*and should not*) be restored
- Brick—History of brick, terminology, problems, and maintenance
- Front yards—The unique status of our front and side yards in Washington, and what is and what is not permitted
- Cast iron—Cast iron on the Hill and its maintenance and repair

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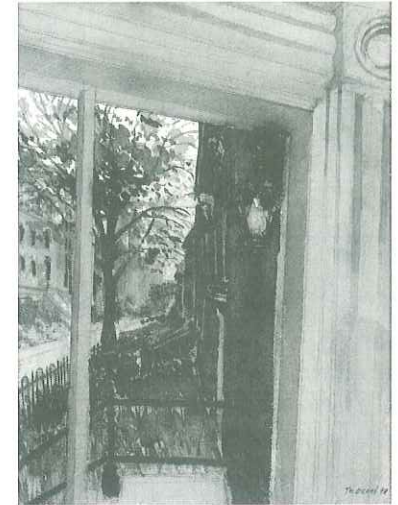
The houses selected for the tour demonstrate good preservation practices. However, CHRS cannot ensure that houses on the tour comply in all respects with the current zoning and historic district regulations.

CAPITOL HILL RESTORATION SOCIETY*

For forty-three 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 ignoring 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 street-scape, 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 29

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LIVING ON CAPITOL HILL

Capitol Hill dates back to the 1790s. It 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. 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 were built in the late nineteenth century resulting from the prosperity and growth of the government after the Civil War.

Compared to in-town neighborhoods in other East Coast cities, 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, 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. 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

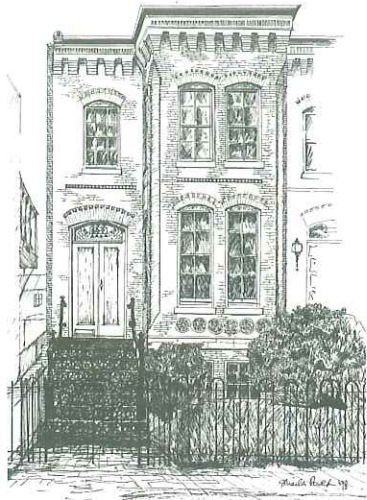
Hill. The L'Enfant plan envisioned wider streets than you see today. However, by 1870 it was clear that existing streets would not be widened to their limit. A law was enacted allowing residents to extend their houses out onto public space, creating room for the bay windows you see on many houses. In 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. They provide a focal point for neighborhood gatherings of baby strollers, joggers, and dog walkers. These include Lincoln, Stanton, and Folger parks, and the Union Station Plaza.

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).

644 INDEPENDENCE AVENUE SE
DR. JOHN WADLINGTON AND MARK TAYLOR

1.



Dr. John Wadlington and Mr. Mark Taylor were drawn to this 1880-bayfront when they moved from Boston in 1993. They embarked on a restoration using colors and textures of the 1880s Aesthetic Movement. Hand-blocked Bradbury and Bradbury wallpapers suffuse the rooms with Victorian and Edwardian hues. Philadelphian set designer Bruce Starr reworked mantles and moldings, restored room configurations, and forged a vision of lush interiors reminiscent of a Belle Époque men's club.

The living room is decorated in "Fenway Iris" paper from a Victorian design by noted English illustrator Walter Crane. Jasper green walls frame antique furniture. The massive dining room light fixture was originally an ecclesiastical sanctuary

lamp that burned a mixture of olive oil and beeswax. The monumental work on the west wall, entitled "Getting Acquainted," is by Czech artist Joseph Tomanek. John acquired it when it was de-accessioned from the Brockton Art Museum. Irving Cruse painted the small, late 19th century academic study on the south wall. Note the three examples of antique headgear: a WWI Prussian helmet, a 19th century Dutch coroner's hat, and an 18th century Persian helmet.

Upstairs, a small rear bedroom is a fanciful retreat, harkening back to the Exotic Style. The owners' journeys to the East are displayed here with oriental textiles, zebra rug, and other items from Turkey. The wall and ceiling paper is a re-creation of designs by Victorian decorator Christopher Dresser. The master bedroom still has the original bed alcove with decorated plaster corbels. Wadlington and Taylor are immortalized as quattrociento nobility in individual portraits which hang above the headboard. The artworks mimic egg-tempera-on-wood likenesses of the Italian Renaissance.

Beyond the kitchen lies a splendid, well-tended garden; Mark's handiwork. A meandering path winds its way past a cherry tree, azaleas, lilacs, roses, hyacinths, and holly to a garage covered in wisteria. The garden exit into Brown's Court is guarded by an Arts-and-Crafts gate built by the set designer who worked on the house's interior.

2.

1013 E STREET SE
ROSALIE STROUBE



Built in 1859 for Rebecca Garrett, whose occupation is listed in city records simply as "washer-woman", this house near the Marine Barracks has seen a number of changes over the years. In 1905, the original clapboard exterior was covered with "pebble dash," a mixture of pebbles and concrete popular at that time. In the 1940s and '50s it was used as a boardinghouse, but by the time the Stroubes purchased it in the early 1970s, the house was renovated and again a private home.

The foyer floor is marble and granite. On the left wall is a shell mirror made by Mrs. Stroube; opposite are pictures from her recent trip to Madagascar. Upstairs, at the end of the hall, is one of the owner's great treasures—a 1905 Regina mahogany music box purchased by her great-grandfather, a Civil War veteran. Heart of pine floors on this level are original to the house. The master bedroom features a mid-19th century mirror from London, one of the many unusual antique mirrors throughout the house. The antique Scandinavian armoire was purchased in Kensington and according to the owner came with a ghost who stayed only briefly before moving on. The master bath overlooking the garden features a marble floor and an unusual double shower. A home office is also on this level.

Downstairs in the front sitting room the tin ceiling is original to the house. Both this room and the

middle sitting room have gas log fireplaces. The colorful faux-painted walls were done professionally by the owner's daughter. Off the kitchen is the dining room containing pottery by the late artist Nina Salter of Baltimore. Mrs. Stroube expanded the dining room and added the solarium where her subtropical plants such as gardenias, oleanders, bird-of-paradise, grapefruit, lemon, orange, and palm trees spend the winter.

The solarium opens onto a spacious garden that includes an arbor and, spanned by a Victorian bridge, a 2,000-gallon pond with 20 large imported Japanese Koi, some of which Mrs. Stroube has had for over twenty years. The pond is fed by three fountains. To the left of the exit gate, notice the lovely Haddonstone Ascot urn from England.

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3.

522 9TH STREET SE
KIM ROSS AND BRAD KADING

Built by Larjohn Construction in 1990, this contemporary row house is architecturally compatible with the neighboring structures. Particular attention was paid to the side windows on the north and the gabled roof on the south. Current owners Kim Ross and Brad Kading are long-time city dwellers who wanted a new house in an old neighborhood when they moved here from Chicago.

Inveterate travelers and collectors, they display a mix of artwork from around the world. By the entrance hangs an impressionist tapestry portraying a flower show in Holland. The dining room has artwork from New Mexico, the Dominican Republic, Bermuda, Jamaica, and Puerto Rico, Haitian chairs, and a Turkish rug. The light fixture is Art Deco, and the window fabric a Wright reproduction. In the kitchen, Inca-inspired paper serves as background for serigraphs by noted Southwestern artists Amado Peña and Frank Howell.

In the living room, a large print by Navajo artist R.C. Gorman is behind the sofa. Opposite is a sequined voodoo banner from Haiti. The painting over the hearth is from the Dominican Republic, and the rug is from the owners' honeymoon in Brazil. The earth-tone painting in the stairwell is Aboriginal from Australia and is based on a woman's body painting. In the family room a pump organ and an antique wheel-



chair showoff some of Kading's youthful refinishing projects. Above are Native American portraits.

In the guestroom are a roll-top desk and lovely bed quilt, both heirlooms. In the corner is a block of handmade paper modeled after a family-made quilt. In the stairwell to the third floor is a Turkish wall-hanging and a pair of shutters constructed in the *sombraje* design. The red felt wallhanging and bear litho were both made by Inuit women in Manitoba. The master bedroom hosts a hand-carved screen from Mexico, and the batik over the bed is another Aboriginal work from Australia. The "old woman" painting hails from Istanbul. The 1920s furniture are all family pieces.

Crape myrtle and other southern plantings highlight the back garden designed by Hill landscaper Kim Strodel.

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4.

504 6TH STREET SE
TERRY AND GEOFFREY LEWIS

When the Lewises first saw this house, with its double lot and second floor porch, they knew they could transform it into the perfect home. Termite damage and the need to gut the structure didn't faze them. The project was very much a collaborative effort with Washington architect Catherine Henry, contractor Brian Seeling, and landscaper Gary Hallewell. All worked together to ensure harmony between the site, the footprint of the house, and the affinity between house and garden. Demolition began in April 1995 and the owners were able to occupy the house by that November. The work continues!

The house was built in 1864 by a carpenter whose work is still visible in the oak newel post of the original staircase and the rosettes at the corners of the living room windows and doors. Brass lighting fixtures in the entryway and powder room are also original. The history of the house is a bit hazy; the area to the south was once used to pasture sheep. Legend also says it later served as a house of ill repute frequented by members of Congress.

Upstairs at the rear, the children's/guest bed and bath are located where there was once a staircase. Original transoms from the living room have been used in this suite to provide light. Many of the



antique glass door knobs on this level, and some of the brass knobs on the first floor, were collected by Mrs. Lewis's father. A walk-through master bathroom and closet provide much needed storage space. Off the front sitting room, warm and bright, is the peaceful balcony with its glimpse of the Capitol dome.

The dining room hosts an antique English buffet from Mr. Lewis's family. Table and chairs are handmade 1930s copies of pieces from the Boston Museum of Fine Art. A brass chandelier, formerly gas, is from New York and retains its original pineapple etched globes.

The kitchen is perfect, says Mrs. Lewis, roomy enough for two to work but still efficient, encompassing lessons learned from previous renovation projects. The patio/garden area serves as an extension of the house for much of the year and offers a beautiful and comfortable oasis with hot tub, fragrant plantings, and lush landscaping.

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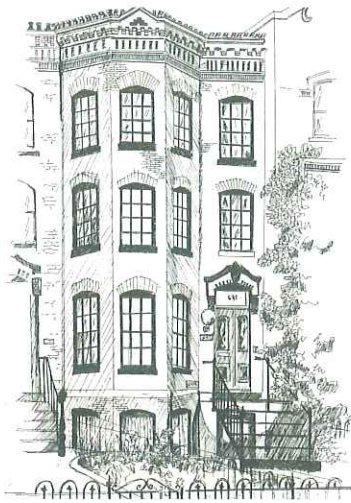
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A stereotypical English basement it is not. Instead, this unusual renovation is light, warm, and elegant, giving a new definition to the term lower level apartment. Alice Wilson, the manager of Antique and Contemporary Leasing, has lived here for 1½ years. She has filled it with flowers and unique objects 'd art — many from D.C.'s consignment shops and her own business.

"I'm a shopper," she confesses.

The apartment's first notable feature is its graceful, arched hallway that cleverly hides heating and cooling units for the entire house. The teak floors glow warmly against the white walls. The only bedroom is to the left. It reflects Alice's love of flowers and the unusual. Note the

dried flower arrangements and 1906 seamstress dummy (*a trim size 1*).

Farther down the hallway is the quaint "Italian spa" bathroom and the small but functional kitchen, which extends into the house's "light alley." Hanging from the floor to ceiling window is a beautifully-woven swag of dried roses, made by Alice.

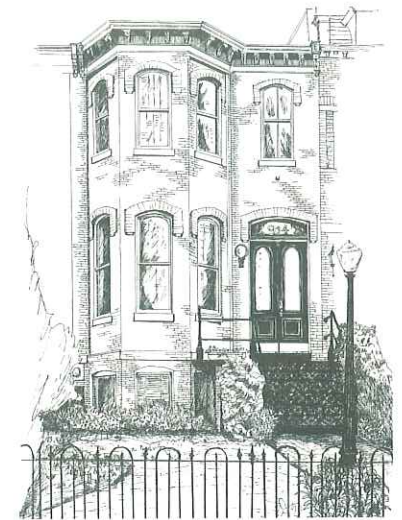
Finally, you come to the dining/living area with an "inglenook," literally meaning a chimney corner. Running the length of the room are teak bookcases that show off Alice's interests. Old books, antique crystal, silver, china, and dried flower arrangements give a sense of history and grace. In the inglenook, are such treasures as a family collection of old cameras and a propeller that reminds Alice of her days as a pilot. The skylights over the inglenook and the French doors at the rear of the large room maximize light.

Both the doors and patio off the dining area lead to small gardens. A muted painting of a woman graces an antique easel, both from local shops. Another painting of flowers against a dark background comes from Antique and Contemporary Leasing, as did the ornate gold mirror in the dining area. It was used as a prop in the upcoming movie "Deep Impact" before Alice added it to her well-appointed apartment.

Interior designer Linda Lane and her husband Bob bought this East Capitol Street Victorian 10 years ago. It was divided into three dingy flats, complete with holes in the ceilings and a decided lack of charm. While both now say it was worth it, the Lanes are quick to add that this house is their fourth renovation, and probably the last one they'll live in while in progress!

The beauty of the house begins in the garden, landscaped by Concepts & Contours of Arlington. Inside, Linda's fondness for painted finishes and bold color is evident. Note the Oriental mirror on the left on entering and the glazed oxblood walls in the living and dining rooms. A wonderfully restored gilt mirror rests on the 1700s vintage mantel which itself is adorned with painted scenes by Baltimore artist Joe Lazaro. Marbleized columns with gilt capitals separate the living and dining rooms. An English reproduction breakfront in the dining room displays a collection of polychrome ceramics, both old and new.

The hunter green kitchen with its custom cherry cabinets marks the end of the original house. The family room on this level, a storage room on the lower level and the upstairs, back bedroom are all part of an addition. The back bedroom, now belonging to the Lanes' son, includes metal beds left in the house. The middle room, pink and feminine, belongs to their daughter.



The mahogany banister then curves around and up a few more stairs to the crown jewel of the house — the master suite. Painted a deep aqua, the room includes an 18th century reproduction canopy bed with coverings Linda designed. Note the painted Oriental lady lamp by the fireplace. Vintage 1930's rugs are from the Orient. From the bedroom, walk past his and her closets into the state-of-art bathroom with a heated floor, whirlpool tub, bidet, and custom mahogany cabinets with imported Italian marble.

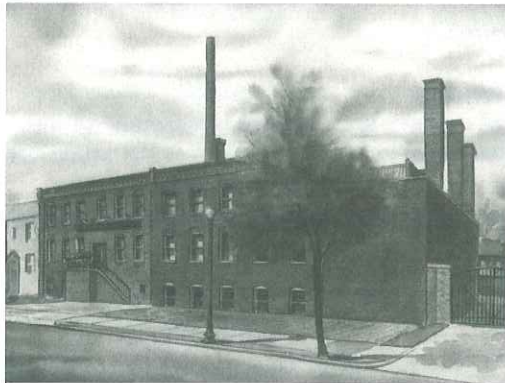
The lower level is the "kid zone" with library, family room, second kitchen, and a bathroom that served the whole family during the renovation. The back garden provides a peaceful retreat.

Salute to the Capitol Hill Restoration Society
for another exciting House & Garden Tour!

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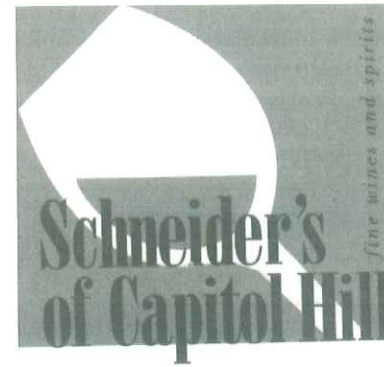
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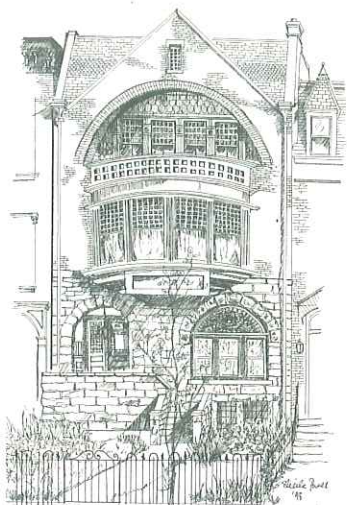
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In 1887, S.W. Tulloch built 506 East Capitol Street, one of the Hill's most imposing homes on its grandest residential boulevard. Just over 108 years later, Michael Baker—the present owner and a well known residential developer on the Hill—acquired and restored this house to its original glory.

The distinguishing Romanesque Revival facade was actually added by Tulloch to an existing three-story flat-front home built shortly after the Civil War. The exceptional arched entryway leads into a wide stairhall with the original chestnut staircase and multi-paneled high wainscot. The ceiling is "coffered" with a recessed bead board and reeded molding overlay; violet light tints the hall through the amethyst-hued stained glass windows.

The front parlor is furnished with some of the many antiques Baker has collected over the years. A monumental stained glass window depicts a classical laurel wreath, characteristic of the Beaux Arts movement of the 1890s. The period marble mantle is carved with a floral motif depicting pears, pomegranates, and cherries, and is surmounted with a gilt pier mirror in the American Renaissance style.

The dining room, with paneled high wainscot and coffered ceiling contains a magnificent bay window with the multi-muntined sashes found in the house's principal rooms. A thoroughly modern kitchen for entertaining lies just beyond.

Upstairs are four luxurious, antique appointed guest rooms with private baths, including an opulent master suite with a fireplace and Jacuzzi. The billiard room on the second floor overlooks East Capitol Street through the panoramic bay window that is the central feature of the house's facade. Surmounting this bay on the third floor is the balcony of the master suite. This lofty aerie offers a spectacular vista encompassing the domes of the Capitol and the Jefferson Building. There is a large garret room above the master suite accessible by a narrow attic stair. Large windows provide the opposite view to the north overlooking Union Station and the District's high northeastern ridge.



Many Hill homes retain period charm only on the facade, but Terri and Clifford Gibbons have captured the classic Federal period throughout their home. Built circa 1848, the facade offers symmetry and elegant lines, with large six over six windows, and a four-paneled walnut door. In the entrance, there is a beautiful magnolia-patterned rosette and period lighting fixture, complete with its original smoke bell. The rosette was cast from an original in the Capitol.

The checkerboard hall-way floor and Charleston Compass were painstakingly researched and hand-painted by the owners. The dining and living rooms offer handsome settings to display a rich collection of antiques and art. The period marble fireplaces are complete with 18th century brass fenders, andirons, and tools set over hearthstones of Kentucky bluestone. Period crystal chandeliers add to the overall aesthetic character of the rooms.

In the living room, the exquisite, George III mahogany break-front contains antique bowls and serving dishes collected by the owners parents during travels in China and South-East Asia. Astride the break-front are 18th century crystal sconces. Below are hand-painted, English Wellington chairs (circa 1820). Heart-pine floors are covered with an antique Persian, Sarouk rug. The dining room includes a beautiful mahogany table atop a Lillehan

Persian rug. A mahogany, Empire dresser serves as sideboard, while opposite two butlers' chests add function and beauty. Both dining and living rooms contain paintings by local artist, Jerry Caren. These commissioned works contain scenes from Washington and the owners' travels and are housed in exquisite 22-carat, gilt frames.

The sleek contemporary kitchen serves the whole family and features a large picture window overlooking the formal, brick-walled garden.

Upstairs is the family's primary living space. The floors are the original heart pine, topped with a collection of Persian and Russian rugs. The library/den features built-in, white book cases cast against brilliant red walls; a classic Federal color scheme. A highlight of the elegant master bedroom is an English linen-chest dating to the 1850s.



The very finest results seem often to come from a combination of talents. An imaginative idea of the owners can be turned, with the help of a great designer, into a work of art.

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Happy anniversary to our spectacular northern neighbor! Celebrating the 90th birthday of the structure and the 10th anniversary of the restoration, Union Station proudly and generously joins this year's tour.

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 Columbus Club, the site for the House Tour Tea, used to be the station's soda fountain, replete with the ubiquitous soda jerks serving cold drinks, hot coffee, and light fare for the harried traveler and Sunday afternoon stroller. This grand hall, now used for private parties and VIP receptions, is accented by 19-foot ceilings and intricate painting.

Nearby the entrance to the Columbus Club, the East Hall features elaborate Pompeiian-style traceries on the walls and ceilings. These traceries are colorful, detailed stencils meticulously replicated from originals. This grand space was once the exclusive Savarin restaurant where well-healed Washingtonians, in addition to affluent travelers, took their meals. During World War II, this toney restaurant was replaced by one that served blue-plate specials to the hundreds of thousands of soldiers and sailors who traveled through Union Station.

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, centered in a wonderful rose garden.

OUR TOUR TEAM

Tour Chair

Renee Braden

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Neil O'Farrell

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Linda Killian, Holly Harrington,
John Waters

Art, Poster

Tom Bucci

Illustration

Sheila Power

Tour Book Ad Sales

Becky Frederickson, Gail Kee

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O'Farrell & Sattler
(Neil O'Farrell &
Stephen Sattler)

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Alice Faison, Adrian Birney,
Dick Rooney

Contributions**and Mail Tickets Sales**

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Jitney

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Chuck Burger, Nancy Richards,
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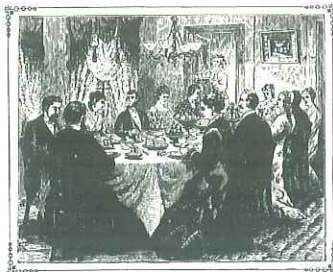
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