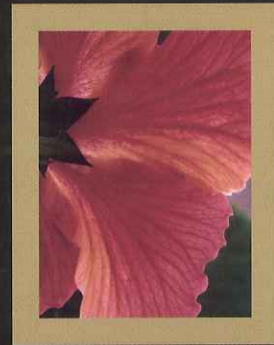


CAPITOL HILL
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TOUR



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TOUR GUIDE

May 11 and 12, 2002

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Special Events

House Tour Candlelight Reception The Old Naval Hospital, 921 Pennsylvania Ave., SE on Saturday, May 11th will host a reception from 6-8PM for tour goers with a “Taste of the Hill”, art show from local Capitol Hill galleries and entertainment.

Mother's Day Tea Results, The Gym 315 G Street, SE will host the tea on Sunday May 12th from 4-6PM. There will be tours of the gym and the wonderful restoration work that has been done there. Coffee, tea, juices and treats will be served.

Second Saturday Gallery Openings The Second Saturday Gallery Openings will coincide with the Candlelight Tour and Reception. This is a wonderful opportunity to come out and see first hand the wonderful local art that Capitol Hill has to offer.

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Welcome



Welcome to the 45th annual Capitol Hill Restoration's Society House and Garden tour. Each year our wonderful and dedicated House Selection Committee tries to out do their work of the year before. This year, I believe that they have risen to the occasion. We have a wonderful tour in store for you.

The houses on the tour are selected for a variety of reasons, as well as demonstrate good preservation practices. However, the Capitol Hill Restoration Society cannot ensure that tour houses comply in all respects with the current zoning and historic regulations. In picking our houses the historic regulations apply only to the building exteriors; interiors reflect the personal taste of the owners.

We would all like to thank the homeowners who have graciously allowed us to peek into their lives. I would also like to thank our amazing volunteers who make this tour possible, especially T.C. Benson who is co-chairing with me. She has been a mountain of support.

Now, more than ever, we should celebrate our great neighborhood known as Capitol Hill and our neighbors. Enjoy the tour, enjoy each other. It has been my pleasure to welcome you.

Michelle Pilliod Carroll, Tour Chair



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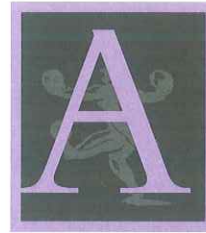
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A Message From The President



All of the more than one thousand proud members of the Capitol Hill Restoration Society welcome our neighbors and visitors to the 45th of these tours. We welcome a chance to show you the outside and inside of examples of the varied, historical houses we call home. Spring is a treasured time on Capitol Hill when the weather is soft and a riot of spring flowers punctuate the house rows characteristic of the historic district.

This is, in fact, the largest historic district of this era in the country, created to preserve the houses and lifestyle treasured by us all today. Although this means restrictions on building and renovation of the houses, Capitol Hill is not a museum. We hope your enjoyment of the tour will come most from these homes as representative of the imagination and hard work of the owners, where they have lovingly turned an "old house" into a place to live, raise children and make a place in the community. Those who live here value the special quality of this urban village, where people stop to talk over the fence or at Eastern Market and to join in meeting community needs, from tree planting in public places to limiting inappropriate growth.

There are many centerpiece buildings in the area, like Eastern Market and, for that matter, the U. S. Capitol building at the end of our main street! We have chosen, this year to feature the Old Naval Hospital which is showing itself off even before the first stages of

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- CHRS Members \$2 each Non-Members \$3 each
- Researching a House How to track down the history of a house.
- Getting A Permit How to get permits to work on your house
- Unpainted Ladies History of paint and color of Hill buildings
- Stained Glass Windows History, techniques, care and repair
- Building Styles Various Capitol Hill building styles
- Entrances/Doors front doors and associated parts
- Windows Window styles on the Hill and restoration tips
- Brick History of brick, terminology, problems and care,.
- Front Yards Front and side yards in DC and what is permitted.
- Cast Iron Cast iron on the Hill and its care and repair.

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bringing this wonderful building back to its old architectural beauty. In it, several civic groups meet and we hope you see the potential for using it more and more while its restoration goes on.

Another example of Capitol Hill reclaiming its heritage is the example of Results - The Gym. The gym has used an abandoned school building for a very modern use and used it with great respect for the architecture, both outside and in. It is a good example how today's preoccupations can accommodate the values of an historic district.

There is much more going on here in the way of capturing decaying buildings, encouraging retail activity and adapting to new needs and uses. It is a dynamic place as well as a quiet and hospitable neighborhood of residences.

To present all of this to you has taken an enormous amount of work by many, many volunteers who found and researched the houses, staffed them during the tour, wrote and designed posters, brochures and tickets, sold tickets and more, under the direction of our tour co-chairs, Michelle Carroll and T. C. Benson. The Society will again donate twenty percent of the net proceeds of the tour to Capitol Hill volunteer organizations.

Thank you for joining us
and, again, welcome.

Rob Nevitt, President



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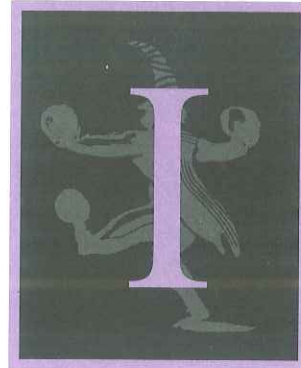
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Living On Capitol Hill



Imagine the Capitol Hill House and Garden Tour of 200 years ago. The Maples and Duddington estates would have been the highlights, along with some smaller frame

and brick houses near the Capitol or the Navy Yard. The gardens most likely would have been limited to some kitchen gardens and the native wildflowers, azaleas and dogwoods blooming in the woods still covering much of Capitol Hill that had not been cleared for tobacco crops in earlier years. Few roads were cut through the Hill and none were paved - Eighth Street, Pennsylvania Avenue, New Jersey Avenue, and Maryland Avenue linked the Capitol with established ferry landings along the Eastern Branch (as the Anacostia River was then called) or towns in nearby Maryland.

One hundred years ago the house tour may have featured many of the same houses on the tour this year (although the décor would have been decidedly different). Federal-style houses would have been admired for their 'old-fashioned' charm while those of more recent vintage would have held great interest for those who wanted to see the latest in kitchen or bathroom design. Rear gardens would have had a utilitarian air - clotheslines for laundry, sheds for coal storage, and perhaps still an outhouse or two. Some

streets were paved with brick, asphalt pavers or granite blocks; gas lights cast a soft glow on the streets and parks; and streetcars traveled throughout the neighborhood. Veterans of the Civil War were living at the Old Naval Hospital and the Marines were getting ready to renovate their square on 8th Street.

Living on Capitol Hill today means living with these echoes from the past. It means walking down Eighth Street, appreciating the architectural details of the old buildings as well as the new shops that fill the buildings, listening to the Marines practice their music and watching the Shakespearean actors gather on the sidewalk during a break in rehearsals. It means looking south to the Latrobe Gate at the Navy Yard, knowing that the rise and fall of Navy Yard employment has always meant changes in the Hill's housing supply, transportation, restaurants and other services. It means finding the quiet places in an urban neighborhood - the simplicity of the yard at Christ Church as well as the private gardens shaded by tall trees. It means walking through alleys that still harbor little communities of workers and residents. Living on Capitol Hill means all these things - and more. It means realizing that you are the homeowner who must replace the 100-year-old metal roof of your house and that you are the one who might find an antique clay marble when you dig in your garden. Finally, it means trying to find the best way to save the heritage of the past - particularly the Old Naval Hospital - in a way that will integrate it into the present. That's living on Capitol Hill in the year 2002.



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800 A Street, SE



Heather and Steve Tourkin bought their 1880's Italianate rowhouse two years ago and immediately began refinements reflecting experience as property developers and Heather's training in interior lighting design. This is the Tourkins' third home on the Hill.

Twelve-foot ceilings with deeply coved cornices and south and west facing windows—all with their original raised-panel shutters—highlight their extensive collection of art and artifacts. The painting over the fireplace is an example of Western cubism's influence in Vietnamese art. Near the piano is a collection of Philippine and Indonesian ritual masks that Steve acquired during his years in Asia with the Census Bureau. Near the entrance is a painting by internationally noted Jerusalem artist, Victor Shtivelberg.

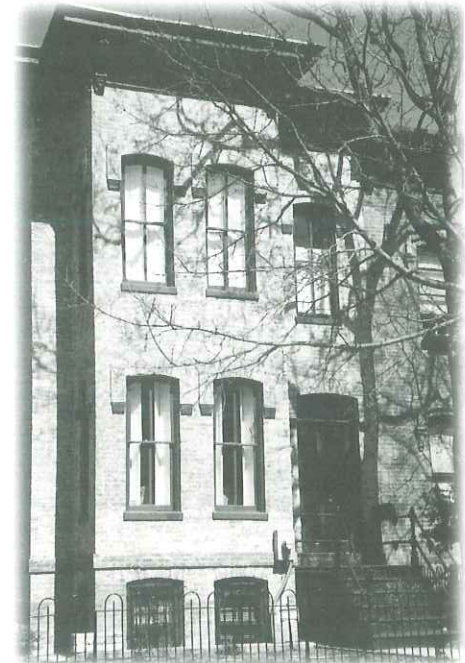
The dining room is part of what was once a double-parlor configuration. The Tourkins added a second doorway leading to the kitchen and re-used period molding to unify the overall design. The additional opening and a dual-hearth fireplace serving both rooms lessens the visual separation between the house's informal and formal dining areas. Over the mantle is another Shtivelberg and on the east wall is a work by Canadian architect and artist Paul Sloughet. Heather's family has owned the painting for many years and it had been on-loan to the Bayly Art Museum at the University of Virginia before she requested it for the house.

A large part of the kitchen functioned as the dining room. They redesigned the space to accommodate the latest in culinary amenities side-by-side with a relaxed area for their daily meals. The countertop's polished Jerusalem limestone coordinates with the antique gold limestone-finish of the floor and mantle. The cabinets are finished in a rich butter-tone hue "cornsilk" The

dishwasher alongside the farmer's sink is disguised by a false front of drawers to mimic surrounding cabinetry. An early twentieth century metal coffered ceiling and original corner cabinet with decorative ogee muntins impart historic elements to the renovation.

The stairhall vitrine displays the Tourkins' collection of antique serving ware and Chinese porcelain at the foot of the original chestnut, walnut, and pine staircase. Upstairs, Heather and Steve's son occupies the colorful rear bedroom that retains its vintage ceiling. Through the doorway is the original second-story open porch. Their daughter's room is the middle or "pink" room with furniture lyrically painted by a Folger Theatre scenic designer and an intricately crafted Queen Anne-style dollhouse in the bay. "Pebble" tiles decorate the children's bathroom. Original gas jets—now electrified and built-in bookcases flank the master bedroom's bed in the front of the house.

Steve and Heather reconnected the basement, which had been a rental unit, with the main house. A rural Pennsylvania woodworker replicated the upper level banister. The Tourkins now use the area for informal living and as the office for their real estate business.



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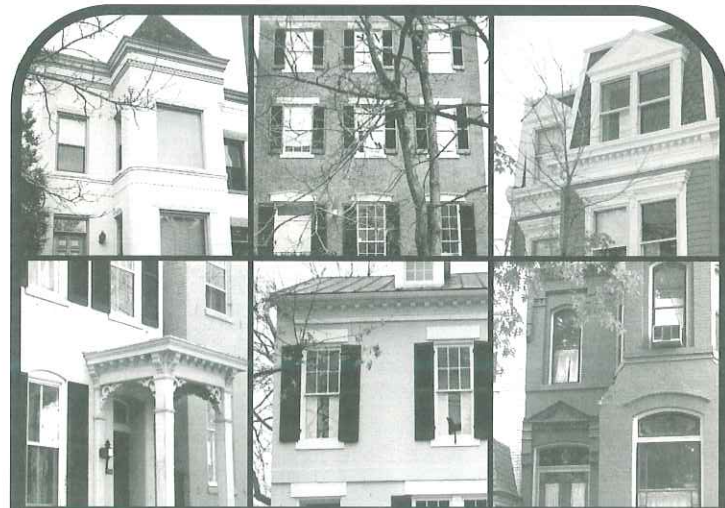
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Last year when Pamela Jones moved from Falls Church to her 1870s Italianate rowhouse, she embarked upon a restoration to provide a stage for her extensive work in living history projects. Pamela, a Department of Justice employee, treasures the Hill for its proximity to federal offices and its rich historic resources. A member of the Victorian Society, she specializes in designing, sewing, and modeling apparel of that era. Her work is on display in several rooms of the house.

There was a lot to do before she could call her house home. Part of her mission included removing a first floor kitchen added in the twentieth century and moving it back to its original basement location. This allows for a larger food preparation area and an informal living and eating area adjacent to it. Giving the house some tender loving care and adding period-inspired finishes completed her tasks.

All the first floor heart pine floors were refinished and the stairhall—with original chestnut, walnut, and pine staircase—was papered with “Iris” from Bradbury and Bradbury’s “Fenway” collection. Pamela celebrates the original double-parlor configuration with her formal entertaining in the front room and a music room complete with player piano and Victrola in the rear parlor. “Liberty Bird” pattern wallpaper from Victorian Collectibles, Ltd. decorates the ceilings and provides a proper setting for her extensive collection of family antiques and acquired pieces. A rare Currier and Ives print from 1892 entitled “Tree of Life” hangs above the principal fireplace, one of five in the house. The back room behind the staircase—where the non-original kitchen used to be—is now a wet bar leading to the backyard and carriage house. Photos from “Country Victoria” featuring the house are on display. The window treatments in all

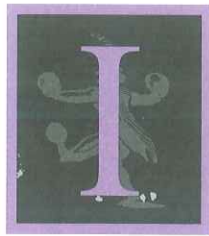
of the main rooms are evidence of Pamela’s skill with a needle and thread.

Hill craftsman David Bernhardt created the mahogany and pine staircase leading into the basement. He used the vintage balustrade configuration from the intact portion on the upper floors to hand-craft matching components below. Downstairs is an original slate fireplace and pictures of the renovation in progress on a table nearby. Pamela added a bathroom with late 1800’s fixtures and finishes reminiscent of the period. In the kitchen is the old coal range’s masonry hearth, proof of the cellar’s original purpose.

The second floor rear bedroom is decorated with Bradbury and Bradbury’s “Penelope” border and furnished with an 1840s Sheraton-style four-poster bed. The bath still has its early 1900s metal ceiling. The front trunk room next to the master bedroom is a dressing area. She chose “Priory Garden” by J. R. Burrows and Co. as the wall dado, and based the rest of her bedroom’s color scheme upon it. Hats, another example of her craft, hang on the wall.



517 East Capitol St, SE



In the spring of 1983 Zorita and Richard Simunek embarked upon the restoration of a house that had become—like many other broad-shouldered East Capitol Street dwellings—a rooming house. Although the original floor plan was substantially altered from the original 1872 configuration, intact historic fabric found behind removed partition walls provided the Simuneks with clues to period colors including an inch-wide band of water-laid gilding on the first floor crown moldings.

Zorita, a former licensed general contractor, shares a great deal in common with the house's first owner, Hugh McCaffery who built 517 and its Italianate twin to the east. McCaffery, a first generation Irish-American, described himself in the city directory with the then novel title "house contractor."

The owners restored the open double-parlor on the first floor and decorated much of the house with antiques and vintage pieces acquired over the years, including the Eastlake "captain's table" with ornate inlaid marquetry in the center of the parlor. Opposite, above the sofa, is a collection of Americana featuring a 1905 formal certificate of honorable discharge from military service. Lofty twelve-foot ceilings are still adorned with original plaster medallions and a deeply coved cornice. The original walnut and chestnut staircase retains its pine paneling in the stair hall. Research into original finishes led Zorita to faux grain in oak much of the interior woodwork. On the wall opposite the staircase is an assembly of early photographs of the Sooner State oil fields where Zorita's grandfather worked and Richard's family farms.

The Simuneks also restored the original dining room floor plan by removing a small bathroom and reopening the bricked-in ell door leading to the side garden. All of the pine wainscoting is original. At

one time, there was a second "service" stair leading from the dining room to the second floor. The stairs were removed long ago, and the owners used the extant recessed doorway to accommodate a wet bar made out of an early 1900s fireplace mantel.

The bead board ceiling and brick hearth in the kitchen are also original. A state-of-the-art kitchen fits seamlessly into the historic structure. A Vulcan stove has been added in place of the original coal range and installed handcrafted cabinets with cast iron Victorian bin pulls mimic an early "Hoosier" design. Exposed black radiator mains and antique painted glass shop windows highlight the overall late nineteenth and early twentieth century theme.

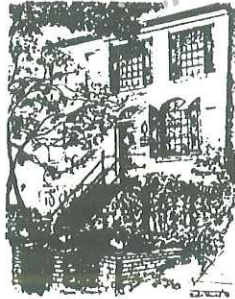
Upstairs the master bedroom occupies what were once two rooms in the rear of the house. The front sitting room is decorated with Bradbury and Bradbury "Anglo-Japanese" wallpapers. The former "trunk room" is now a bathroom fitted with antique fixtures—most notably a rare 1880s zinc and oak tub.





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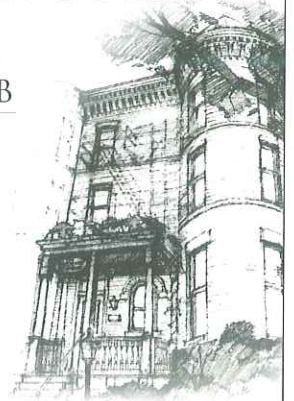
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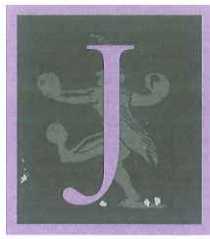
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617 C Street, NE



Jeannie and Christopher Rhee were not really looking to move from their former place in Southeast, but once they laid eyes on 617 C Street, NE, they had to have it. This house was the fruit of 13 years labor by previous owner and Hill cabinetmaker Ed Mroczka, who bought the 1899 rowhouse long after it had been subdivided into a multifamily dwelling. Almost all its original interior architectural features were lost. Jeannie and Christopher immediately appreciated Mroczka's re-adaptation of the floor plan to create subtly defined spaces evoking the nineteenth century, while allowing for a contemporary space's flexibility and openness. Although Mroczka was able to save most of the original heart pine flooring, he used salvaged woodwork and glazed tile from elsewhere for most of the inside finishes. Aside from the restored mantels, recycled cherry, oak, birch, and maple, along with 1,300 feet of late-1800s molding from the Virginia Stripper, were custom crafted for the interior refurbishment.

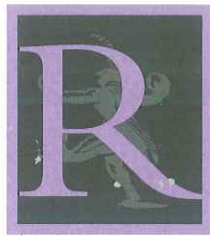
Both Jeannie and Christopher work for the U.S. Attorney's Office, and are on-loan to the Senate—she to Senator Durbin and he to the Majority Leader. Their love for Romanian-trained international artist Manuela Holban, whose work depicting Aphrodite in “Cytheria (the Isle of Love)” is the focal point of the living room. Holban's use of warm, rich hues led the Rhees to select the room's palette with the painting in mind. The double parlor configuration is divided by an open bookcase partition of salvaged millwork, hardwoods, and glazed tile inlays reflecting Mroczka's carpentry skill. The antique medicine chest in the rear living area is a sign of Jeannie's Korean heritage. The dining room combines nineteenth and twentieth century motifs including a Victorian ceiling medal-

lion and period-inspired lighting fixtures alongside furniture from the 1920s. The kitchen, which opens onto a small patio, has fruitwood cabinets and countertops made of green granite. Black appliances complement the traditional look. A counter-level fireplace with a chestnut surround and slate hearth is the centerpiece of the room.

The main staircase is naturally illuminated during the day with a Queen Anne style skylight purchased from the Brass Knob to fit the existing aperture. Although it is reminiscent of the period, its original muntins now hold a clever assortment of late-nineteenth century colored, patterned, and textured replacement glass. The light well above it actually serves two other skylights, a dramatic stained glass ceiling in the front bedroom over the antique brass bed, and the clear simple skylight in the bathroom. There are skylights in all of the second floor spaces. The Chinese silk screen in the middle bedroom is hand-embroidered with pastoral scenes depicting the four seasons. The master bedroom is at the rear of the house with a four-poster bed and an en-suite custom tiled bath.



1367 N Carolina Ave, NE



on Mace and Tim Vojtasko moved to the District four years ago from Virginia, where Ron was a public school teacher, in search of “good architecture” and “good neighbors.” They found

both on the Hill, and through their neighbors have learned a little bit about their 1905 rowhouse’s history. Not too long ago an older lady passing by told them that her childhood piano teacher lived in the house. And the block’s longtime residents fondly recall Bobby Kennedy—then New York’s junior Senator —playing pick up games of touch football with the local kids in the park next door. The ivy-covered fence near the old American elm at the property line was one of the goals.

The house was substantially renovated in the 1980s, including an addition where side porches once stood. Ron and Tim opened up the first floor plan by removing walls separating the living room, dining room, and narrow stair hall. As a result, the full first floor run of the graceful Edwardian staircase is now an integral part of the lower level’s principal rooms. A page from Baist’s surveys of city blocks including 1367 North Carolina Avenue hangs in the entryway near the original glazed vestibule tiles. The living room fireplace has a gas-fired coal grate trimmed with H&R Johnson, Edwardian-inspired Minton tiles from England. It is surrounded by an Eastlake-style mantel, which like most of the moldings and woodwork in the house, has been expertly refinished. French artist Pierre-Marie Brisson’s graphic etching, “Denouement,” hangs on the adjacent wall. The Empire gaming table is from an estate in Frederick County, Maryland, and the bronze and glass table lamps are from Ron’s childhood home in Ohio. A photographic study of sculptor Frederick Hart’s “The Creation Series” from the National Cathedral is on the far wall.

Monumental early 20th century stained glass windows salvaged from elsewhere define the dining room, and opalescent “art” glass paneled doors on the kitchen cabinets reinforce the visual and practical connection between both spaces. Ron designed the garden landscaping and Tim executed the plan. The park next door augments the relatively small lot, and lends it a greater sense of openness.

Upstairs, the owners selected a brilliant green for the front bedroom where the oil-on-canvas “North Truro Farm” by Cape Cod artist Michael E. Davis hangs. The middle bedroom’s four-poster bed is complimented by a Sheridan-style walnut chest and matching dresser that belonged to Tim’s grandparents. The twin tripartite stained glass windows to those in the downstairs addition illuminate the adjacent master bathroom and its brilliant marble finishes. Tim, a regional human resources manager, uses the back bedroom as his office and study.



19-21 Gessford Ct, SE



edia producer David Weiner does not have a predilection for conventional spaces. After living in No. 21 for nineteen years—itsself a loft and garage where previous owner Joe Hindall restored vintage aircraft - David bought No. 19 five years ago in his quest for the meditative focal point of a garden. He asked award winning architect Mark McInturff, FAIA, to design a completely new and innovative interior for the 11 by 30 foot acquisition that would break through the walls between dwellings and open up broad vistas to the outdoors. Part of McInturff's plan included incorporating the substantial renovation to parts of the building already occupied by the owner, and seamlessly integrating David's own highly creative design aesthetic into a collaborative whole.

The second floor kitchen and dining area are unequivocally David's design. Canary yellow laminate cabinets from the 1970s and cobalt blue floor tiles are set against field of fire slate countertops. The adjacent hall balcony with a Ghery cardboard chair overlooks McInturff's dramatic atrium through a new opening in what was once the party wall between the original houses. Noted Washington artist Craig Kraft designed the neon sculpture for the space. Peter Schlebecker of the Woodworking Consortium in Alexandria built the hall bench, dining room chairs, and the dining room cabinetry—his signature piece. It consists of three tubular pylons, which disguise the HVAC ducts, supporting triangular masses and planes to compliment the angles of the cactus greenhouse.

The living room beyond is a pivotal point in the design. The north wall was removed to extend the living area into what was once the adjacent house. Rising along the southern wall is the former owner's loft staircase he handcrafted from a modified I-beam and pine

risers. It leads to a rooftop den paneled in barn siding and furnished in Mission and Eastlake pieces. The deck is a McInturff masterpiece of four sculptural pylons that incorporate landscaping and lighting with built in benches. The focal point is a mobile the architect created from unused building elements.

With the conceptual freedom of the gutted smaller building, the architect created the visual image of a platform suspended in the new space to divide the first floor from the second and create a large atrium. A simple staircase of clear, unstained fir ascends from asymmetrical landings to connect the two levels. The master bedroom is nestled below and evokes the ambiguous quality of McInturff's design. It is unclear if the bedroom arrangement is comprised of structural elements or functions as a large multifaceted piece of furniture. Built in canvas screens provide privacy and daylight control. Above the bedroom, the second level affords overflow seating for the extended living area on a platform and pine benches of staggered heights. On the coffee table are publications that have featured 19-21 Gessford Court including "The New City Home" by Leslie Plummer Clagett and the "Winning Spaces" article from the 2000 Annual Washingtonian Residential Design.



1016 S Carolina Ave, SE



Brad Hiltcher, a lobbyist for Southern California's Metropolitan Water District, is now officially a House Tour veteran. This is his second home selected for the tour in as many years—

a compliment to his clever use of lighting, accents, and details in the interior design. His broad and tall 1890s Romanesque dwelling is filled with a collection of fine furnishings from the 18th, 19th, and 20th centuries. The most notable is an array of antique timepieces Brad strives to maintain in proper working order, including the living room's massive English grandfather clock from the 1880s. Some acquisitions are family items such as the 1920s sofa from his grandmother. The rest—such as the 1780s rosewood corner wall cabinet he picked up in Paris—are from successful forays to Eastern Market or shops he has come across in his travels. Brad also has a penchant for religious icons - especially from Russia—which are interspersed in different locations throughout the house.

Brad widened the dining room doorway to expose the full run of the staircase's original raised paneling. Among the most stunning of his clocks is the 1820s gilded Napoleonic mantle clock atop the dining room credenza. Vintage high altar candlesticks from a Passionist monastery surmount the original marbled slate fireplace mantel. Beyond is the renovated kitchen with granite countertops and stainless steel finishes. In the adjacent breakfast room he installed the garden fountain from his former residence on last year's tour. The room opens to a small secluded yard and garage.

The original open staircase with Michael Gray's 1996 painting, "Charleston Salt Marshes" leads to the upper two floors. The rear bedroom on the second floor has its own private den with an antique armoire from colonial-era Haiti. The middle bedroom's antique

mahogany bed is from the Empire Period. The front room is Brad's entertainment center with an 1880s burl walnut, barrel-front secretary and built-in media center. Above the fireplace is a rare framed English bond of indenture from the Georgian Period. This was part of the 18th century "working papers" for a British citizen bound to servitude in the colonies.

Brad reconfigured the third floor into a master suite with his personal library. He opened up the old stair hall, installed the massive chandelier acquired from an Episcopal church, and built the adjacent roof deck to take advantage of a magnificent view of the Capitol and the great dome of the Jefferson Building. Near the Chesterfield sofa is a magnificent antique leopard pelt. The adjacent master bedroom with arched windows and balcony has a massive 1880s brass bed from Richmond flanked by an Empire dresser and chest of drawers. In the en-suite bath is a late-Victorian mantle clock with figures representing Venus and Cupid beneath the astrological zodiac.



511 7th Street, SE



Carol Blakeslee and Jimm Collin have lived in their 1890s flat-front since 1987—one of four speculative rowhouses built just before the turn-of-the-century. It was not until two years ago, however, that with the help of local architect Matt Ossolinski, they renovated the interior by opening-up the vestibule, widening first floor doorways, adding crisper woodwork details, and creating a small addition adjacent to the ell.

All the original pine flooring was refinished and signature Ossolinski bookcases were built into the alcoves flanking the nineteenth century fireplace mantel. A lithograph between the two front windows is one of a limited edition by French artist Bernard Gantner. Adirondack artist Linda Fisher created the large graphite and charcoal work “Pines” that hangs in the hall. Carol, a producer for The NewsHour with Jim Lehrer, collects prints by English painter and illustrator William Henry Bartlett, who published his definitive work “American Scenery” in 1840. His seven hand colored steel engravings near the nesting tables—circa 1840—depict famous sights in New York’s Catskills region where Carol is originally from.

Displayed in the dining room is a painting by Dominican contemporary artist Antonio Carrero. Nineteenth century walnut chairs, a 1920’s breakfront that belonged to Jimm’s mother, and a turn-of-the-century “milk glass” lamp furnish the space. Adirondack artist Harold Westin painted the work “View of Mountains” above the Chinese red lacquer cabinet. Ossolinski modified the old dining room window into a doorway that leads to the enclosed areaway addition between the ell and the neighboring property. The resulting “greenhouse” provides garden views and floods the area below with natural light. Jimm, a software developer, uses the office at the foot of the

spiral staircase. On the landing’s south wall hangs a Muslim prayer board depicting traditional African symbols by Nigerian artist, Victor Ekpuk. It is entitled “Liz Greet the Sunset.”

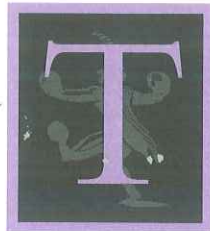
The kitchen cabinets were refaced with clear maple doors and stainless hardware to compliment a cork floor and dramatic black granite countertops. Adirondack artist Frank Owen painted the work “Its Never Black and White.” Beyond is a patio and garage.

The owners refinished the original chestnut and pine staircase leading to the second floor. Carol’s office overlooking the garden used to be the back bedroom. Connecticut artist Tom McCobb painted the watercolor “Daffodils” near the windows. The skylit bathroom has a black and white marble floor, with a freestanding bowl sink. “Patties” by American pop artist Robert Cottingham is in the hall. Above the antique brass bed in the middle room is a portrait of Carol’s grandfather and a chestnut early 1800s chest. Like much of the furniture in the house, several of the master bedroom’s antiques - including the oak Eastlake cylinder-front writing desk—come from Carol’s former stomping grounds in upstate New York.



315 G Street, SE

Results, The Gym



The sound of feet racing through the halls remains alive in the former Giddings School. Results, The Gym opened its second location in September 2001 to an anxiously awaiting Capitol Hill community eager to utilize the vacated public school. Results owner, Doug Jefferies teamed with architect Michael Stone King & Macon Construction to transform the nearly 150 year old school into a modern fitness facility. Soon rooms that once housed desks and books were renovated into a bright and airy aerobics studios and weight training areas. The architectural integrity remains intact as evident by the tile walls & wooden cabinetry that remains throughout the building. Take a peek behind the mirrors & you will find the same chalk boards from school lessons past. Now members of the Capitol Hill community as well as others working on or passing by The Hill take advantage of the state-of-the-art equipment, luxurious amenities and the friendly professional atmosphere for which Results is best known.



The Old Naval Hospital

921 Pennsylvania Avenue, SE



Construction of this Italianate style building as a Naval Hospital to treat Sailors and Marines was authorized during the Civil War by an Act of Congress signed by President Abraham Lincoln on March 14, 1864. The first patient was admitted on October 1, 1866 (Benjamin Drummond, a Black sailor who was shot in a battle off the coast of Texas when his ship was captured) and the last patient left in 1906 when a replacement Hospital was opened.

The Old Naval Hospital has since served the community in many ways—as the Naval Hospital Corps Training School from 1907 to 1911; Temporary Home for Soldiers and Sailors from 1923 to 1963; and various social service agencies through 1997.

Today largely empty, the Old Naval Hospital is listed on the District of Columbia Inventory of Historic Sites and the National Register of Historic Places. The Capitol Hill Restoration Society is currently working with the Friends of the Old Naval Hospital, the District of Columbia and other community groups to conduct an open public process to determine the future of this grand building.



7th and G Street, SE

The Capitol Hill Arts Workshop



The Benjamin Brown French School was founded in 1904 as a vocational training center. Children came from neighborhood schools for classes in cooking, shop, and sewing, among other courses. In the late 1950's, the building was used as a storage depot by the U.S. Marine Corps. Then in 1977, Sally Carlson Crowell, the founding director of the Capitol Hill Arts Workshop, learned that the District of Columbia planned to auction the school. Following her vision of creating an art center for the community, she began the intensive process of acquiring a long-term lease. Finally, in 1980, Crowell and the Arts Workshop staff, supported by grants, contributions and many hours of volunteer labor, were ready to open the building for adult and children's arts classes.

In 1989, the Workshop completed further renovation, creating expanded office and gallery space, a reception counter and a first floor kitchen.

Today, the Arts Workshop is a vibrant community arts center, housing a ceramics studio, dark room for photography classes, theater, art gallery, art classrooms, a dance studio, and rooms for individual music instruction.



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A Special Thanks to Larry Hansen whose elegant photographs grace this year's Tour poster, ticket and book covers. Larry and his wife Rosalie have lived on Capitol Hill since 1967 where they raised two sons. In 1991, Larry jumped at the opportunity to take an early retirement from the government to become a fine art photographer. You can find more of Larry's extraordinary color close-ups of flowers (nurtured by his wife in their Capitol Hill garden) for sale on weekends at Eastern Market and local galleries.



Tour Team In addition to the homeowners, who make a very special contribution to the Capitol Hill, and to the volunteers and events coordinators listed here, we want to thank the hundreds of hard-working individuals who staffed the houses and events, sold tickets, helped with shuttle buses, provided refreshments and offered encouragement and support.

- | | | |
|--------------------------|---------------------|---------------------|
| Aatish | Gallery 325 | Nancy Richards |
| All Around Art | Marc, Ginko Gardens | Hillary Russell |
| Chris Alvear | Larry Hansen | Lyle & Pat Schauer |
| Anatolia | Lynn Hart | Diane & John Shages |
| Cathy Austin | Sara Karrer | Sheridans |
| Banana Cafe | Marilyn Kaufman | Richard Simunek |
| TC Benson | Dan Kessler | Zorita Simunek |
| Michael Berman | Linda Killian | Starfish Cafe |
| Capitol Hill Flea Market | Patrick Lally | Maria Strylowski |
| Canales Catering | Bernadette McMahon | Kris Swanson |
| Dennis Carroll | Charles McMillion | Tortilla Cafe |
| Michelle Carroll | Marilyn McMillion | Michael Tubbs |
| Michael Conley | Katie Miller | Tunnichliffs |
| Dan Daily | Brian Moody | Uptown Bakers |
| Lon deMatties | Roy Mustelier | Lynne Vogelbacher |
| Alice Faison | Rob Nevitt | Paulis Waber |
| Donna Foster | Linda O'Brian | Jeff Ward |
| Ed Fox | Bea Paget | Jeff Watson |
| Brian Furness | Radicchio II | Judy Wood |
| Charlotte Furness | Shelly Reidell | |
| | Results, The Gym | |



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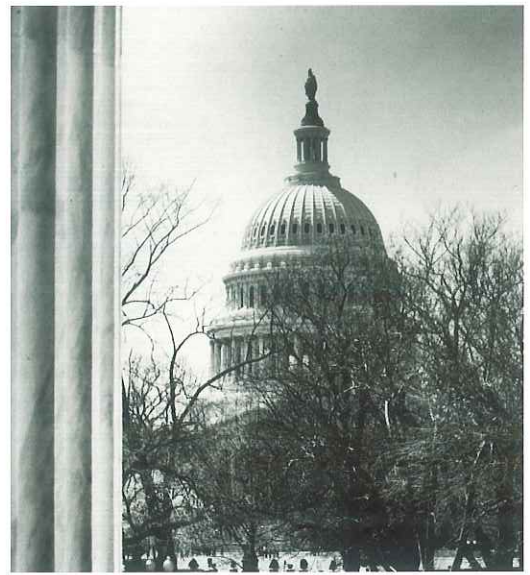
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