

by Marsha Stein

47th Annual House & Garden Tour

May 8th & 9th

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Special Events

Candlelight Tour of Homes

Saturday, May 8th 5 - 8pm
Reception: 5 - 7pm at The Corner Store,
900 South Carolina Ave., SE

Mother's Day Tour of Homes

Sunday, May 9th 12 - 5pm
Mother's Day Tea: 2:30 - 5:30pm at Sewall-Belmont House,
144 Constitution Ave., NE

Second Saturday

The Second Saturday events celebrating galleries, artist studios, restaurants, and other hill businesses 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.

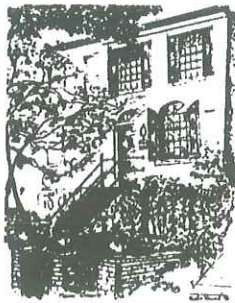
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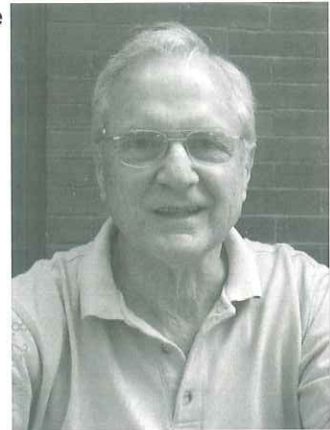
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A Message From The President



It is a pleasure to welcome you...never is that phrase more heartfelt than in welcoming you to the Annual Capitol Hill House Tour, sponsored by the Capitol Hill Restoration Society. Pride of place is not uncommon, but our neighbors know you will find the combination of spring in Washington and the tour a memorable combination.



Like most communities, ours has been subject to considerable change over the fifty years of CHRS existence and before. People attracted to this community for the graceful and time tested architecture stay to create a unique community of diverse people all committed to a neighborly atmosphere of shared interests. These interests are represented by organizations like the Arts Workshop, the Garden Club, Mothers on the Hill, the Association of Merchants and Professionals, South East Citizens for Smart Development, Friends of the Old Naval Hospital; the list can go on and on. The Capitol Hill Restoration Society was formed to beat back efforts in the 1950's to replace, rather than restore, the neighborhoods East of the Capitol Building. The Historic District was created to protect the heart of the residential area and we continue to support historic restoration and protect the style of life we treasure.

We are in a period of change again, now built on the realization that historic districts are worth more than lowest-bidder condos or street widening. In part because of this, people are warming to urban living and the pressure on available properties is very great. In-fill housing and commercial development is proceeding, but in styles consistent with the existing character of the place we call home.

The Tour provides another opportunity for neighbors to meet as well as an introduction for visitors to our community. Mothers' Day means, we hope, a chance for extended families to get to know us. If the Tour lives up to past experience I hope your response to my welcome will be...the pleasure was ours.

Thank you for coming.

Rob Nevitt

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Living On Capitol Hill



When John Philip Sousa, the celebrated composer of marches and popular band leader of the early 1900s, was a child growing up on Capitol Hill during the Civil War, he walked (or probably ran) along the streets you'll be walking today. He took violin lessons at his teacher's house at 511 Eighth Street, SE, now the site of the Shakespeare Theatre's rehearsal space. His family attended Christ Church, still a thriving congregation at 620 G Street, SE.

Born 150 years ago in November 1854, Sousa would have been seven when the Civil War began and his neighborhood drastically changed. Although marines, sailors, and Navy Yard workers were always part of the neighborhood, the Civil War brought regiments of soldiers. The empty blocks east of Lincoln Park (until then a dumping ground) soon filled with tent cities, parade grounds for drills, and temporary buildings for hospitals that overflowed with the wounded. Supply wagons rumbled through the dusty streets, taking cargo to the ships at the docks or the trains that crossed the mall. Sentries were posted around the neighborhood, including in the tower of Christ Church.

The look of Sousa's neighborhood, once filled with small frame and brick buildings that served either as shops or as homes, changed dramatically in the 1880s and 1890s when rows of bay-fronted brick houses lined streets, sometimes taking the place of the smaller buildings and other times, filling in the spaces between them. Churches and civic organizations erected impressive buildings. Lincoln Square became a landscaped park instead of a dumping ground. And, John Philip Sousa, the boy who tried to join a circus band at the age of 13, became director of the Marine Band in 1880.

Today, Capitol Hill's children take their music lessons at the Capitol Hill Arts Workshop. With vacant lots at a premium and cars claiming the streets, schoolyards and parks have become the places to run and play ball. Children, as well as adults, look forward to the Saturday trip to Eastern Market. And when the Marines resume their Friday evening tattoos this spring, listen for the music of John Philip Sousa - it's an integral part of living on Capitol Hill.

The houses on the tour are selected for a variety of reasons and the interiors reflect the personal tastes of the owners. The Capitol Hill Restoration Society cannot ensure that tour houses comply in all respects with current zoning and historic district regulations.



Investing in the Community

Forty-seven years ago, Capitol Hill Restoration Society members started the house tour tradition as a way of raising funds to support Society projects, inspiring neighbors to restore or rehabilitate old houses for modern living, and proving to Congress that Capitol Hill was an improving neighborhood that didn't have to be leveled for slum clearance as the Southwest had been. Although the last goal has been met, the other two reasons for having a house tour remain valid.

Over the years, the house tour proceeds have been used for the good of the community - fighting freeways and other encroachments into the neighborhood, establishing the historic district, working for the residential parking permit system, developing the informative Guidelines Series, among many projects. In recognition of the many years of volunteer effort (CHRS does not have a paid executive officer), the Society received an award last year at the first celebration of the Mayor's Awards for Excellence in Historic Preservation.

For the past several years, CHRS, while still committing its funds to projects for the enhancement and protection of the community, has extended the legacy of the house tour funds to other groups through specific grants:

2003

- The Anacostia Community Boathouse Association for landscaping around the boathouse
- Neighbors of Tyler School (10th & G streets, SE) to beautify school grounds
- Trees for Capitol Hill for landscaping at Eastern Market Metro
- Art Garden Design for this year's Sculptures on Capitol Hill project

2002

- North Lincoln Park Neighborhood Association for expansion of Kingsman Field in the 1300 block of D Street, NE
- Near Northeast Citizens Against Crime and Drugs to conduct oral history interviews with ten neighborhood residents and publish a brochure about the project
- Trees for Capitol Hill to restore the historic iron bollard and chain fence at the 15th Street and Kentucky Avenue triangle park
- The Corner Store for development of an anti-littering video with the participation of children and teens from Potomac Gardens

Thank You!

Many thanks to the Capitol Hill Restoration Society for its generous support of the Capitol Hill Sculpture Garden Tour - a unique public art exhibit featuring 18 artworks created by Washington area sculptors located in several front gardens along East Capitol Street from May 8th to September 30th, 2004.

The unique setting of the Capitol Hill neighborhood provides an ideal home for this new type of public art show. Although cared for by the individual homeowners, the front gardens of Capitol Hill have been designated by Congress in 1899 as visually accessible public green space for the enjoyment of the general public.

By hosting this event, the residents help strengthen the local art community by allowing their gardens to become the gallery and in return, enjoy a unique civic and cultural function, right here in the neighborhood, accessible and free for everyone. The exhibit, featuring works of some of the most accomplished local sculptors, adds a fresh layer to this historically significant "Nation's Neighborhood" and an unusual off-the-Mall attraction for the city's visitors.

Project sponsors include National Endowment for the Arts, DC Commission for Arts and Humanities, Capitol Hill Restoration Society, Capitol Hill Community Foundation, Capitol Hill Association of Merchants and Professionals, Washington Sculptors Group, Edge Advertising and ArtGarden Design.

The Capitol Hill Sculpture Garden Tour starts at 301 East Capitol SE, in front of Folger Theater Annex and continues on both sides of the street in the direction of Lincoln Park. Information brochures are located at each sculpture's location.

-Anya Zmudzka Sattler

2001

- Friends of the Northeast Library for purchase of a Gateway computer for the Children's Room
- Trees for Capitol Hill to treat the red oak tree in Turtle Park and to conserve the post and chain fence around the 8th Street, Independence and North Carolina Avenues
- Capitol Hill Group Ministry for improvements to the Day Hospitality Center for Homeless Families at 1338 G Street, SE
- Peabody School for partial funding of a traditional iron fence to replace the 4'-tall chain link fence adjoining the playground on 4th Street, NE
- Capitol Hill Baseball and Softball League for a set of bleachers at the Tyler School fields (10th & G Streets, SE)

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139 12th St., SE

1

139 12th St., SE

Beth Hannold and
Doug Delano

Anyone familiar with the
Lincoln Park section of
Capitol Hill knows this
imposing 1910 Beaux Arts
dwelling that is among the
most distinctive houses in
this part of the city --



formerly the parsonage of
St. Mark's parish. Beth, an architectural
historian, and Doug, a landscape contractor, had
been living on the Hill since the early eighties
and long admired its Palladian-windowed façade
with red Roman pressed brick, brownstone
lintels, iron balconettes, copper cornice, and
terra cotta roof. In 1998, they purchased the
property and made it their home.

Locally prominent architect C.A. Didden
designed the house for George Didden, his son,
who most likely collaborated on the project. The
family grew in success and became among the
more influential Washingtonians in the decades
following the Civil War. They founded, and
continue to own, the National Capital Bank on
Pennsylvania Avenue. The home's architecture
typifies the neo-classical taste and refined
sensibilities of a very well-to-do mercantile family
of the early twentieth century. The Diddens
moved during the neighborhood's decline after
World War II and the house ultimately became a
multi-family residence by 1964 when the church
bought it. Despite its poor condition at that time,
a remarkable amount of historic fabric survives.

The living room's great Palladian window
illuminates an original fireplace with mirrored
over-mantle and tile surround. An Edwardian-
era decorative grate cover depicts the goddess

Diana in cast bas-relief. In the adjacent stair hall and middle parlor, there's a classic Beaux Arts mantle of quarter-sawn oak. A pastoral triptych above echoes the façade's Palladian rhythm. Original Arts and Crafts-inspired fireplace tiles compliment the newel post's cattail motif of the same early twentieth century movement. The staircase with chestnut panels and balustrade is among the Hill's most imposing.

The dining room's oak floors and warm Kilim rug frame a tiger maple table. Portraits of John and Rebecca Raleigh, Doug's ancestors, hang over the matching sideboard. The kitchen pass-through and chestnut hutch with leaded glass windows are built-in fixtures designed with the house. Beyond is the office, which likely served the same purpose for George Didden. The owners completely remodeled the adjacent kitchen with maple cabinets and a triangular center island of honey-colored granite. The quarry tile floors and ochre-hued walls emphasize the natural tones of the woodwork including the original service cupboards under the stair alcove.

A beautifully crafted sky-lit rear staircase leads to the second floor and its bath with original water lily tiles and hexagon flooring. The transomed hall leads past the den and son Marion's room and the nearby bath has the original sink and tiles with incaustic decorations of ribbons, fillets, and vases. The master bedroom's antique maple four-poster bed belonged to Doug's family. The owners amended the floor plan to accommodate a period-inspired bath with decorative tiles and accents depicting marine life. Son William's room is the small "trunk room" in the front of the house with an electrified gasolier light fixture of the period.



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201 13th St., SE

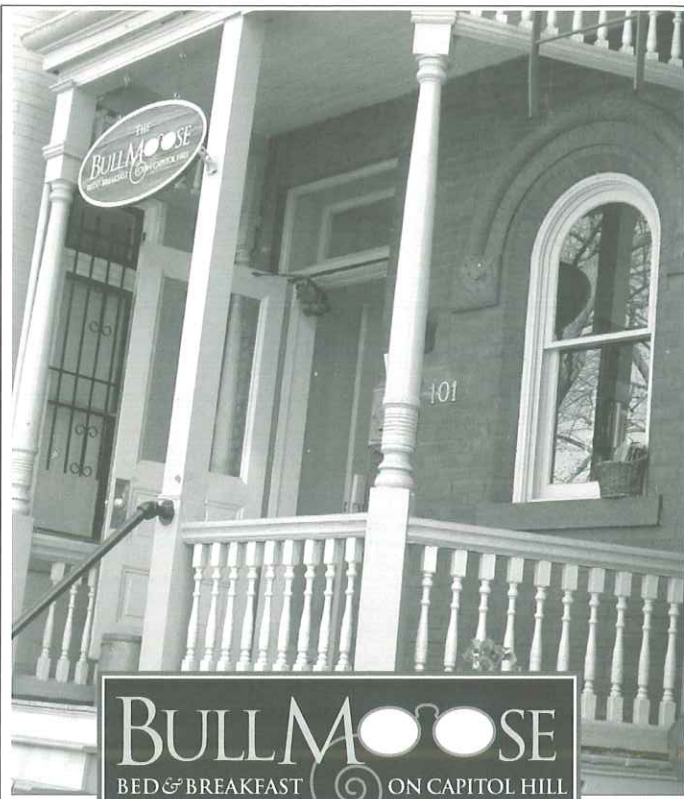
Margaret Roles



Margaret Roles was drawn to 201 13th Street's open, light-filled, single-story floor plan as soon as she first saw it. She is only the third owner of the property, which was built in the late nineteenth century as a commercial building that housed a sledgehammer foundry. The well-worn entrance threshold attests to the heavy comings and goings of a distinctively industrial past. After World War I, it became a Chinese laundry and then a grocery store in successive iterations before its conversion to two dwellings in the 1980s.

Margaret, a retired Fairfax County high school teacher specializing in French and Spanish, added the new oak flooring after she moved in. She also maximized the compact home's comfort and efficiency with built-in seating that doubles for storage as well. The living room retains its ornamental pressed sheet metal ceiling that was probably installed early in the twentieth century. A massive skylight, full-length, transomed windows, and a corner site provide the brilliant lighting that is the home's hallmark.

The prominent bay window is home to Margaret's straw sculptured giraffe - one of her numerous finds at Eastern Market. A structural column also provides support for wrap-around bookcases and the window-seat cushions are the work of neighborhood designer Elizabeth Kropf using one of Margaret's favorite motifs - butterflies. The Victorian portrait resting against the post is of Agnes McGarrah, Margaret's great-grandmother.



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The painting "Ballerina", above the fireplace, is the work of the owner's friend and local artist, Dorothy Preston. And the nearby scene depicting "Canaan Valley" in Margaret's native West Virginia, was painted by her sister-in-law, Emily. In addition to the contemporary white leather seating ensemble, some family pieces furnish the room such as her mother's Jacobean-style cabinet beside the hearth, hand-painted vintage lamps, and Chinese hand-knotted carpet. A skilled Monroe County furniture maker designed and built the small, delicate end tables - the same craftsman who produced the adjacent guest room's desk. The guest room's windows once advertised Coca-Cola with storefront display decals - one still remained when Margaret first moved in. Now, some of her favorite antiques are here...the bed and its heirloom quilt belonged to her grandmother -- Margaret fondly recalls sleeping in it as a little girl.

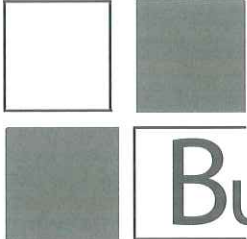
The semi-circular oak staircase leads to the sky-lit loft and master bedroom with bath. Artist Maria Ingram painted the still life with teapot and fruit. The abstract watercolors by New York-based West Virginia-born artist, Christopher "Kit" White, hang near the balustrade. Quarter-sawn oak barrister bookcases nearby came from Margaret's father's old office and once held part of his legal reference library - he was an attorney back in West Virginia. Separated by a balcony and built-in seating that mirrors the window seats, a sunken kitchen, bathroom, and laundry are tucked under the loft. Margaret used bright hues with periwinkle blue to enliven the space and provide dramatic contrast to the high-ceilinged living area.

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Ugo and Jocelyn Colella



Barrett Linde was one of the Hill's most prolific post-War builders and his infill rowhouses of the 1960s and 1970s dot many neighborhood streets. He was part of the early movement of people reinvesting in this part of the city that began to regain popularity when, in 1949, Justice William O. Douglas chose to buy an historic house here instead of living in tonier sections of the District. Linde's office was once in the 500 block of Seventh Street, SE. Daughter, Jocelyn, fell in love with the Hill from an early age and along with her California-born husband, Ugo, worked with her father and brother to transform 1112 C Street, SE, from a two-unit speculative dwelling into a single-family home. The Colellas see the Eastern Market area as a perfect place for her convenience as a stay-at-home-mom and his easy commute to Patton Boggs downtown.

Over the course of a year, the Colellas gutted most of the original interior and significantly altered the façade with a new cornice, paint scheme, and door configuration. The principal living space is on the second floor where old walls were removed to create an open entertainment, dining, and kitchen area. The owners took advantage of the house's southern exposure and added a large bay to the front of the building that fills the interior with light. They added fireplaces and unified the main rooms with a custom-built paneled wainscot on the first two stories.

The living area opens to a large deck and spacious patio with a garden, reclaimed from

3

1112 C St., SE

the old concrete slab that once was a parking area. Above the mantle is the work of 1960 abstract expressionist Adolph Gottlieb of the "New York School" that belonged to Jocelyn's mother and nearby is a mission-style bookcase. A tribal Heriz rug covers the room's warm oak floors. The adjacent dining area is dominated by a turn-of-the-century Sheraton-style breakfront of inlaid mahogany that was Jocelyn's grandmother's. The kitchen has granite countertops, stainless steel appliances, and maple cabinets. Plantation shutters temper the intense sun that filters through the bay window and nearby hangs a photograph of the southern Italian town of Casalvieri. Ugo is a first-generation American whose family hails from that town in the Lazio region.

The third floor's master bedroom, with tiled bath, is painted a soft dove-gray and overlooks the garden. The owners reconfigured the space to include a full walk-in closet. Two-paneled doors with brushed stainless hardware enhance the updated, contemporary look. The children, Luke and Sydney, have the front bedrooms next to his artwork wall filled with the toddler's latest creations.

Downstairs on the first floor, which used to be a separate apartment, the Colellas added a full office past the tiled entrance hall. Over the desk hangs a childhood portrait of Mr. Linde in homage to the original builder and renovation partner. The back room, just off the patio, is a den and informal family gathering area with a fireplace.

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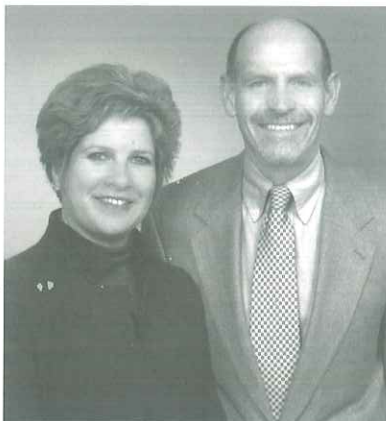
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208 11th St., SE

4

208 11th St., SE

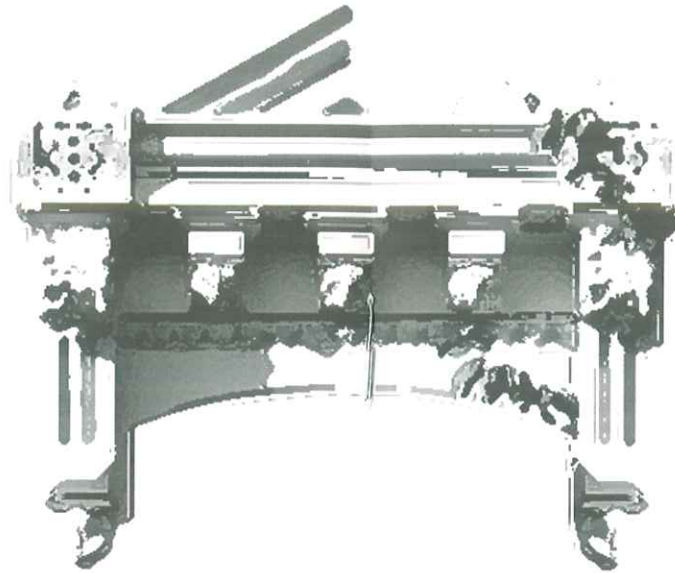
Jim Hall

Jim Hall had been living in an upper Northwest condo and was lured to the Hill two years ago by what he calls "the right feel." He defines it as the combination of a close-knit neighborhood and single-family homeownership. These are some of the same qualities that made Capitol Hill one of Washington's fastest-growing communities when Jim's house was built in 1891 by one of the city's most prolific speculative builders, Charles Gessford. Gessford, a Maryland native, constructed 208 11th Street, SE, and the adjacent dwellings for the city's rapidly growing post-Civil War middle class when the federal government was growing in importance and required more workers. He built more rowhouses on the Hill than anywhere else and Jim's archetypal square-cornered bayfront of red pressed brick, with rusticated sandstone base, stained-glass windows, and pedimented slate roof has practically come to symbolize the Historic District.



Jim, originally from Laguna Beach, especially liked the first floor's open and informal plan that integrates the living, dining, and kitchen space into a unified whole. In good weather, the rear porch and roomy brick patio with herb garden also form part of this ensemble. He selected a cocoa brown paint color for the walls with contrasting white trim to accentuate the original Georgia heart pine floors and compliment the warm tones of the living room's mantle of Travertine marble. Mahogany and rattan accent furniture; an oriental rug,

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cargo box coffee tables, and louvered window shutters create a contemporary atmosphere reminiscent of a tropical plantation house. Above the fireplace are paired West African batik tribal artworks from the Wolof people of Senegal's Senegambian region that Jim acquired from his studies at the University of Daakar. He recently updated the kitchen with granite "Cashmere Gold" counter tops and stainless steel appliances.

Some of Gessford's historic interior details still remain such as the ornate open staircase with Victorian newel post, chestnut banister, and classic chamfered paneling. The bay also retains its ornamented plaster corbels, ceiling medallion, and well-preserved stained glass transoms.

Upstairs, the sky-lit hall displays some of Jim's artifacts from the native tribes of the American Southwest - a clue to his work with the Senate Committee on Indian Affairs. The handwoven rug at the landing, in the Yeibichai tradition, recalls elements of a sacred Navajo rite - the dance of masked gods. And the small brightly painted wooden doll on the table is a Navajo Kachina figure representing the "Yellow Sand Catcher." This is part of the pantheon of supernatural beings believed to bring rain, exercise control over everyday activities, and function as messengers between men and gods.

The master bedroom's furniture of mahogany and rattan continue the house's overall theme of an exotic outpost. Jim's father painted the Laguna Beach scenes that hang above the bed and the high boy. Through the bay window's plantation shutters are period Queen Anne style multi-muntined sashes that were once an integral design element of the entire Gessford row.

Shakespeare Theatre Costume Shop, 507 8th St., SE



Since 1998, The Shakespeare Theatre has been a proud resident of Capitol Hill's "Barracks Row," where it restored two buildings to house its

administrative offices, rehearsal and production facilities, education programs and the Academy for Classical Acting. The Theatre's costume shop, located at 507 8th Street SE, houses more than 20 employees and is where fittings, dyeing and all costume construction takes place

Heralded as "the nation's foremost Shakespeare company" by The Wall Street Journal and "the best classical theatre in the country, bar none" by The Christian Science Monitor, The Shakespeare Theatre annually produces five plays in its 451-seat theatre in Washington D.C.'s Pennsylvania Quarter and one free play in Rock Creek Park's 3700-seat Carter Barron Amphitheatre.

Under Artistic Director Michael Kahn, the Theatre has dedicated itself to becoming the nation's premier classical theatre and recently announced the creation of the Harman Center for the Arts. Comprising the Lansburgh Theatre and the new 800-seat Sidney Harman Hall (scheduled to open during the 2006-2007 season), the Harman Center will make possible the performance of a larger number and broader range of classical works by The Shakespeare Theatre, while also creating opportunities to feature outstanding local, regional, national and international performing arts companies in a wide variety of disciplines.

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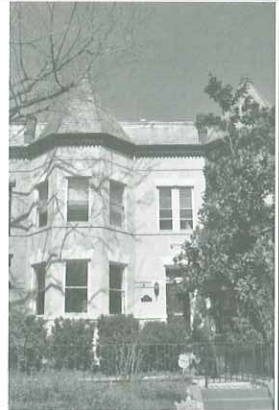
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636 South Carolina Ave., SE

Sally and Martin Jones



Sally and Martin Jones are particularly fond of city living. When they came to the Hill 15 years ago, both agreed that this part of the city suited them best. A little over three years ago, they moved to 636 South Carolina Avenue for its light-filled lofty position on the raised north side of this original L'Enfant thoroughfare. Built shortly after the turn of the twentieth century, the house reflects an early trend toward greater integration of living space - especially on the first floor where one room flows into the next with pocket doors to complete the definition of space. There is a marked preference in the Edwardian-era interior for the more attenuated classical details that remain popular to this day, such as: the vestibule's period tiles with scallop-shell dado and Greek-key mosaics; chestnut Adamesque moulding throughout; and open stairhall plan.

Sally, who worked at the National Gallery for many years, and Martin, a physician, purchased the house from Brad Hiltcher, whose two other homes have been on previous tours. He did much of the initial renovation, and Sally and Martin added details such as the painted faux marble-tiled floor in the hall and the distinctive wall paneling in the principal rooms.

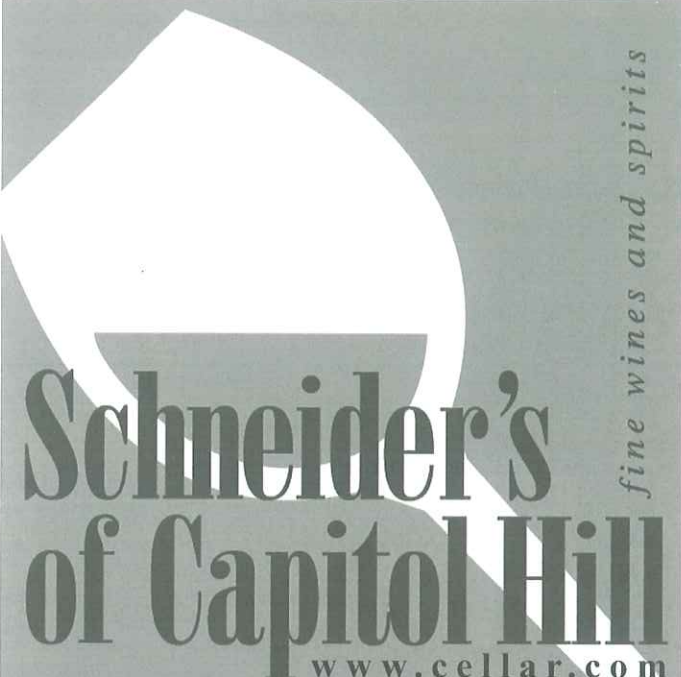
The living room, with its broad view of the Avenue and Sally's herb garden patio below, displays the owners' collection of fine antiques and vintage furnishings - the result of regular forays to Eastern Market. Beside the fireplace with its original metal coal hatch is an eighteenth-century French clock. Part of her

collection of antique French-inspired Tole serving trays hang above the Victorian desk and mirror in the corner. Sally and Martin, both Texas natives, particularly enjoy entertaining in the adjacent dining room with its 1920s "antiqued" ivory table and chairs. Presiding over the entire ensemble is a 200-year old French pier mirror with cartouche medallion of inset petit point.

The black, white, and stainless steel kitchen beyond echoes the stairhall floor's trompe l'oeil decoration and is tempered with warm, natural wood cabinets. It overlooks a breakfast area that is part of a two-story addition with a deck. A simple, early twentieth-century pine table, wicker furniture, and Toleware complete the space.

An original skylight illuminates the upstairs hall leading to the master bedroom. Sally divided the area with a portiere of saffron silk to create a small sitting area in the entryway. Tucked in the corner is a French mannequin from the 1800s modeling a vintage Stone Martin fur. The antique four-poster bed, surmounted by mosquito netting and narrow Victorian armoire with bamboo motif, evoke faraway themes inspired by the Indian subcontinent.

The middle bedroom serves as a den and office. In the rear porch is a small studio overlooking the rooftops of the historic Friendship House. Sally, Martin, and their daughter all dabble in the arts. The ballerina canvas that Martin painted for Sally is on display along with a massive Second Empire dollhouse they both built.



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Capitol Hill Day School, 210 South Carolina Ave., SE

Capitol Hill Day School, 210 South Carolina Ave., SE

Capitol Hill Day School celebrates its 35th anniversary this year and opens its doors with gratitude to the community that been such a vibrant foundation for the school throughout its history.

Begun in 1968 in basements at the Church of the Reformation and Christ Church, Capitol Hill Day School moved to its current home at 210 South Carolina Avenue SE in January of 1980. The Dent building had been built in 1900 as a public elementary school and named for Josiah Dent, School Commissioner from 1879 to 1882. At the time of its construction on what the Evening Star called "the beautiful slopes of Garfield Park," Dent School was virtually the only building on the block, with no houses being built there until just before World War I. In 1947, the Dent School was consolidated with the nearby Brent School. All students went to Brent, and the school system's cabinet repair shop was transferred to the Dent building.

When the Day School began its occupancy, it was obvious that the building had not been used as a school for many years: rusting downspouts and gutters were corroding the decorative metal cornice; the rose window was covered with plywood and deteriorating; the east brick wall was in danger of collapse; the large central staircase no longer met fire codes; and the attic was entirely populated by pigeons. Nevertheless, the building was described at the time as the "finest Georgian Revival school building in the Capitol Hill area" and a good example of the compatible blending of residential and public buildings. The building retained almost all of its original exterior features, including a particularly distinguished large pedimented central pavilion with a Venetian window and ionic capped pilasters

over the main entrance. The interior still offered spacious fourteen-foot high classrooms lighted with six wooden double-hung windows and, in most cases, even the original hardwood classroom doors, floors, chalk boards, and eraser shelves were still intact.

A combination of bank loans, an Historic Preservation grant, and loans from parents financed the initial renovation that produced new staircases, a new loft level, skylights, art facilities, heating, plumbing, plastering, and historically appropriate restoration of the façade. Many parents worked on weekends and at night painting and building bookshelves and cubbies. In 1997, the school bought the building and more renovations have been made since then to meet the needs of growing school enrollment, including air conditioning and the ongoing effort to create a wireless computer environment. From an initial enrollment of 89 students, the school has grown to a population of 230 in grades pre-kindergarten through eighth.

Like most inhabitants of Capitol Hill, Capitol Hill Day School makes creative use of every inch of space its century-old building offers. Each floor is organized around a central lobby or gathering space that emphasizes the school's philosophy that students and teachers comprise a community of learners that is both unified and diverse. What facilities are not available within the Dent building are found elsewhere in the neighborhood, and the school's field education program is designed to use the resources of the entire Washington area to enrich classroom learning – still more reasons why the school prizes its location on Capitol Hill.

Capitol Hill Day School, 210 South Carolina Ave., SE





Warren Robbins

In 1960, after returning from ten years overseas as a US Information Agency advisor to Austria and a cultural attaché in Germany, Warren Robbins bought his 1890 Italianate rowhouse.

Twenty-five years later, he took title to the identical twin next door. Now, this pair of dwellings not only serves as his home, it also provides him with space for an impressive collection of African art, books, prints, manuscripts, photographs, sculpture, and textiles. While posted in Germany, he stopped into an African art dealer's shop in Hamburg and bought 32 objects - masks, figurines, utensils, and textiles. From this humble beginning, he embarked upon a long quest to establish an African art museum. He ultimately founded the original National Museum of African Art.

The project was still in its most nascent stage when one of the houses where abolitionist Frederick Douglass lived came on the market in 1963. Robbins bought part of the historic Second Empire-style building on A Street, NE, for \$35,000. He successively purchased the other half, all nine residences on the block, and then the adjacent 16 garages, to form the Center for Cross-Cultural Communication, which raised funds to develop the Museum. He ran the Museum for three years serving as curator, archivist, fundraiser and director. By the time Congress integrated it with the Smithsonian Institution in 1979, Robbins headed up a staff of 35 with a collection of 5,000 objects and an \$800,000 operating budget. Today, the ever-growing collection resides in the Mall's Sackler Gallery.

He uses the double parlor with fireplace and

high ceilings for informal meetings, musicales, and discussion groups. The walls are thick with the graphic works of Picasso, Chagall, Bonnard, and Shahn - some of the modern artists who Robbins maintains "freely lifted the aesthetic ideas from African art styles without adequately acknowledging the source." The entire house is the salon for his vast accumulation, and reflects his genius as a teaching instructor and scholar. The montage of musical instruments on the back parlor wall is a striking assembly of materials and types. A lute, balalaika, mandolin, and a 250-year-old trapezoidal spinet are displayed with an African thumb piano, clarinet, and his collection of brass instruments. In the corner is a three-and-a-half octave harpsichord.

The late eighteenth-century Queen Anne furniture in the dining room was a gift from his sister. The kitchen is his photo gallery of notable friends constituting a "Who's Who" of famous Americans, many of whom are his acquaintances from the years he spent making the Museum of African Art a reality. Among the diverse array of scholars, statesmen, politicians, magnates, and artists are Maya Angelou, Rosalynn Carter, Jonas Salk, Alex Haley, Thurgood Marshall, Muhammad Ali, and Life photographer Eliot Elisofon, whose 150,000 images Robbins secured for the Museum.



Margo Gorman and Charles McBride

Margo and Charles had rented the historic 3-bay Italianate clapboard flatfront next door to 509 7th Street, NE. During that time, they acquired an abiding fondness for the Hill. When developer Michael Baker bought what then was a vacant lot and built 509 7th Street, NE, it was a perfect opportunity for them to have a new home in the neighborhood they love. They were given the opportunity to collaborate with the builder in a custom design uniquely suited to their tastes. Behind the contextual façade that repeats some of the Victorian proportion, rhythm, and materials of the adjacent building, 509 7th Street's interior is characterized by the owner's twenty-first-century preference for openness and light.

The living room uses key design elements as focal points evoking the late-nineteenth-century origins of the adjoining house. The owners installed an impressive 1870s white marble American Renaissance-style fireplace that dominates the space and harmonizes with the Italianate sympathies of the house's exterior. A walnut secretary desk near the staircase is also an American Renaissance piece. The large front windows illuminate a portrait of Margo's great-grandparent nearby and -- along with light oak floors - help create an airy setting for vintage furniture, a Flemish tapestry from Rome, and a soft-hued oriental rug. A portrait of Charles's grandfather taken on the USS Kearsarge hangs near the staircase.

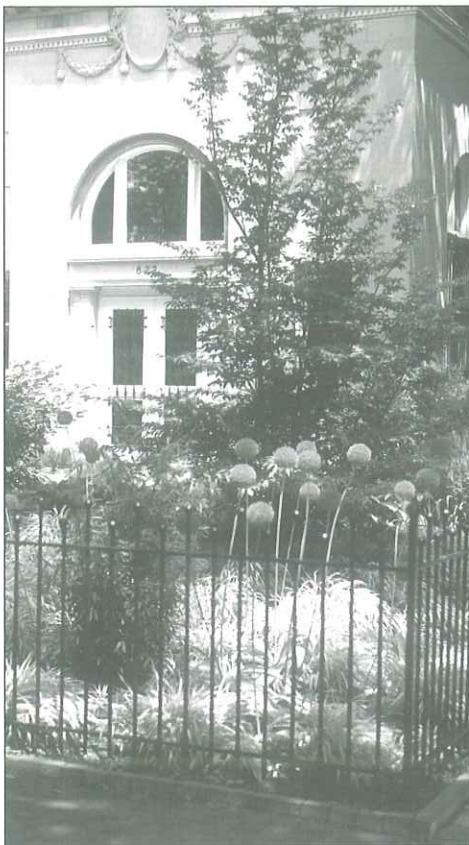
Natural light flows down to the dining room through a large sky-lit opening and balcony

above. The early twentieth-century dining table is accompanied by a Chippendale corner hutch and paired Sheraton-style bachelors' chests serving as a sideboard. The Erte-inspired artwork is by Taiwanese-born artist and calligrapher Lillian Shao.

The kitchen, den, and great room combination beyond is where Margo and Charles worked closest with Baker to personalize their home's floorplan. Glass front and back cabinets in the kitchen ensure the passage of light into the cooking area from the large windows overlooking the patio. They compliment soft-toned Corian countertops and provincial tiles with Tuscan motifs. English printmaker Roy Fairchild's serigraph "Harlequin" hangs above the sofa opposite an early 1900s columned mantle and overmantle.

Upstairs, the stairhall's skylight highlights the vivid colors of the massive Chinese vase perched on the landing. The balcony overlooking the dining room is the center of a large second floor foyer that leads to each of the principal rooms. The master suite is furnished with an antique brass four-poster bed surmounted by a 1920's opalescent art glass window with stylized dogwood motifs. Corcoran-trained Capitol Hill Arts Workshop artist Gina Clapp painted the still life "Anniversary Garden" that hangs over the mantle. Her study of natural subjects depicting flowers, berries, a bird's nest, and insects provides counterpoint to the garden that the room overlooks. The master bath was completely redesigned by the owners to include a Jacuzzi and reproduction early 1900s washstand for a classic look.

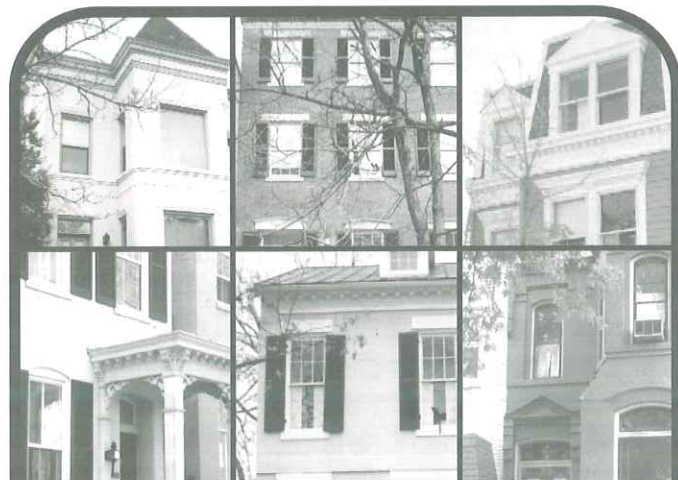
Margo and Charles use the middle room as an office and the front bedroom is for houseguests. Margo's sister created distinctive fabric treatments that decorate three arched windows and the room is furnished with an eclectic ensemble of antiques.



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630 E St., NE

Patrick Crowley



When Patrick Crowley first saw 630 E Street, NE, four years ago, it had been annexed to the neighboring rowhouse, and converted into a church and fellowship hall for an out-of-town congregation. He worked closely with the developer to design the renovated interior after it was gutted and re-established as two separate dwellings. His next project will be to replace the front door with one that is consistent with those appropriate for this type of historic, late nineteenth century dwelling. Crowley, a Chicagoland native, previously lived in a much narrower Hill home. He sought both spaciousness and proximity to his office at the Federal Energy Regulatory Commission that this house affords. The entrance hall's slim bookcase designed by Brian Rayner with inlaid burlled walnut and maple reflects the scale of his old place. The adjacent massive early twentieth century walnut armoire and late nineteenth-century American Renaissance bookcases flanking the fireplace celebrate this home's roomier proportions.

Throughout the interior, Crowley commissioned paint-finish expert, Michael Norris, to stylize the walls and ceilings with an assortment of decorative hues, patterns, and divisions. The living room's leather seating ensemble with Kilim pillows is accentuated by oriental rugs, light oak floors, and faux wall treatments of gold, russet, and sunflower. Church pews and altar candlesticks in the bay are the owner's homage to the building's prior ecclesiastical use.

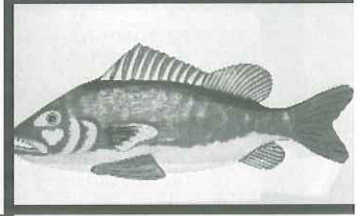
The dining room's burnished and ochre pallet with diamond-patterned dado provides the backdrop for a round walnut table he designed and paired with original American Renaissance chairs. The chandelier is a French Art Deco fixture from 1910. The room's vintage bookcases and furniture display

part of Crowley's collection of antique geographical globes. The sculpture that dominates the room is entitled "Leap of Faith" by Colorado-born, Florence-trained artist Gino Miles. On the table there is information available on one of Crowley's passions - the Historic Congressional Cemetery of which he is a board member. He has volunteered tirelessly to place this once-threatened jewel back on firm footing.

The kitchen is highlighted with a dramatic backsplash, wall, and ceiling of gold-painted embossed Anaglypta with black appliances and oak cabinets. The open seating area leads to the backyard, reclaimed by tearing down a non-conforming addition.

Norris' creativity with paint finishes continues on the second floor with particularly dramatic results on all the interior doors, which are faux-grained. The sky-lit stair hall provides exhibition-like illumination to the oversized detail of Gustave Callebote's "Paris Street; Rainy Day" that once announced the Impressionist Retrospective at the Art institute of Chicago. The hall leads to the rear bedroom with sage-green walls and a 1920s bedroom suite for guests. Its windows overlook the garden and provide a spectacular vista of Northeast Washington. The nearby bathroom has glass block details with a very contemporary European-style shower and the middle bedroom now serves as Patrick's office.

The master bedroom has distinctive semicircular arched windows and parchment-hued walls that compliment warm-toned Danish furniture and an antique Persian rug. His collection of vintage pipes is displayed on the wall. Abstract artist William Connolly painted the work above the bed.

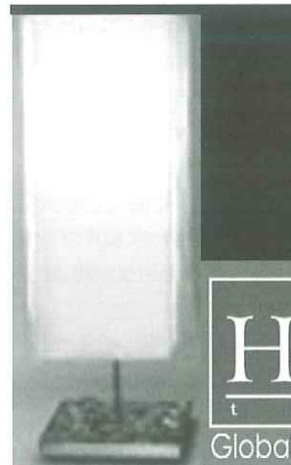


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Dean and Judith Johnson



In 1989, native Floridians Dean and Judith Johnson knew that the Hill was where they wanted to be, but the 1890 rowhouse they bought required substantial attention before they could move in comfortably. By then, 510 3rd Street, NE, had become a boarding house with separate locks on the interior doors and phone numbers scratched into the Victorian-era moulding. During the intensive first phase of the renovation, Judith - a human resources professional with the Hecht Company, and Dean - an executive with MCI, lived with plywood on some windows, a front door that used nails for a lock, and no heat or plumbing. Today, the refurbished house retains much of its original historic fabric and late-nineteenth century character with period gasoliers and lighting, pocket doors, and tawny heart pine floors.

The Johnsons installed a noble oak mantle from the earliest years of the twentieth century as the focal point of the living room. In place of the old vent grille, there is now a reproduction cast iron coal grate with tile surround in the Art Nouveau style. Craftsman Gene Chisholm designed the built-in bookcases flanking the fireplace that mimic its fluted columns and shelf profile. The painting above the hearth belonged to Dean's grandfather and depicts the Riviera Beach area where he was raised. It belongs to the Florida "Highwaymen" genre of largely black artists who from the 1950s traveled the highways and byways bartering artwork out of the back of their cars. The Chinese watercolors are by Tiberon, California artist Yeh-Jau Liu.

The dining room's chocolate-brown wall color highlights a tribal rug from Morocco and late-nineteenth-century antiques that include a corner hutch with Judith's collection of crystal. Another Liu

watercolor hangs above the Eastlake-inspired, marble-topped night stand. Dean's great grandfather made the small round side table, with marquetry in the corner. The Johnsons modified the small single doorway and constructed a wide, open arch to the stair hall that provides a full view of the original chestnut balustrade.

The kitchen has been completely remodeled. The artist's proof above the stove is the work of Israeli-born artist Ari Gradus, noted for his vibrant and sometimes spiritual works. Tuscan majolica nearby, and artwork from France and Spain are clues to a few of the owners' preferred travel destinations.

Upstairs the hall is illuminated by the original skylight. The rear bedroom is now an office with an antique pine armoire for storage. The Johnsons' next big project is to renovate the "sleeping porch" connected to the office at the rear of the house. Dean, himself an artist, created the study of an old man displayed near the doorway. The middle bedroom serves as guest quarters with a four-poster bed and matching mahogany suite. Above the bed is another "Highwaymen" painting that - like its counterpart downstairs - depicts a scene from Riviera Beach. Silverware accenting the walls is a collection of family pieces. The master bedroom's antique Persian rug, taupe-hued walls, and rich fabrics compliment the mahogany wardrobe doors now serving expanded closet space. The charcoal sketch on the opposite wall is a childhood self-portrait of Dean.

Sewall-Belmont House, 144 Constitution Ave., NE

Open on Sunday only

The Sewall-Belmont House has been a center of political life in Washington for more than 200 years.



Constructed in 1799 by the Sewall family of Maryland, it was the home of U.S. Treasury Secretary Albert Gallatin from 1801 to 1813. During the War of 1812, when British troops invaded the Capital, this was the only site in the city to offer armed resistance; in retaliation, the British army set the house on fire. The mansion was repaired after the war and became the residence of a series of notable senators and Washington officials.

In 1929, the Sewall-Belmont House became the headquarters of the historic National Woman's Party (NWP), founded by suffragist Alice Paul in 1913. The National Woman's Party is now a 501(c)(3) educational organization and operates the House as a museum. With more than 150 years of archives and artifacts from the Suffrage and Equal Rights movements - suffrage banners, historic photographs, personal scrapbooks and journals chronicling the movement, and Susan B. Anthony's desk - this is one of the premier women's history sites in the nation, dedicated to telling the story of women's quest for full citizenship.

In recognition of its architectural and historic significance, the Sewall-Belmont House was one of the four initial projects named by Congress in the 1999 legislation that established the "Save America's Treasures" program - along with the U.S. Constitution, the Declaration of Independence, and the Star Spangled Banner. With the help of a \$500,000 matching grant from "Save America's Treasures," the Board of Directors began a \$4.5 million restoration project to stabilize the 200-year old building and bring it up to museum standards. Preservation is now underway, but much more is needed, including disability access ramps, engineering to prevent groundwater damage to the stone and brick foundation, and renovation of the historic Sewall-Belmont garden.

The Corner Store 900 South Carolina Ave., SE

Kris Swanson and Roy Mustelier

The Corner Store is a non-profit arts program housed in a building dating back to 1870. From the beginning, the house has served in front as a grocery store, with the upstairs and back rooms a home for the proprietors of the store. From 1917 to 1969 the Cuozzo family lived in the building and ran Cuozzo's Grocery. In 1969, Domenico Cuozzo's 36 year old son, Charlie, was shot and killed during a robbery while tending the register. His brother, Tony, worked as a precinct 5 police officer and was one of the first to arrive on the scene. The family boarded the store up the next day, although Amelia Cuozzo and her brother, Domenic, continued to live in the house until their deaths. When Amelia died in 1995, the property sold to a speculator intending to section the building into four separate apartments. He ran into money and permit problems and eventually sold the then derelict building to Kris Swanson and Roy Mustelier in 2001. Kris, a working artist, uses the former store as her studio and staging area for a variety of neighborhood events. Now the heart of a non-profit arts program, much of the work at the Corner Store centers around arts education for low income teens and public art projects with neighborhood children. A recent Corner Store project is the 28 foot long mosaic YuMe Tree on the 12th Street CVS wall facing Watkins School. More than one thousand children made and signed the clay tiles on the YuMe Tree, and work to complete the project will continue throughout the spring and early summer of 2004.

Roy has done extensive historical research on their home, and much of this work, old photos, and a transcribed oral history from Tony Cuozzo, the sole survivor of the five siblings raised in the house, will be open to view at the reception.

Kris and Roy are pleased to carry on the corner store tradition of living above the shop.

Band to play at Reception

21 Gessford Court started as an irregular jam session for five Capitol Hill residents who walked their dogs in Lincoln Park. Its members now live all over the DC area and its repertoire has been fine-tuned to highlight jazz standards, bossa nova classics and original works of guitarist Mark Johnson. The group's rich musicality focuses on its mix of styles and on improvisation - elements also found in the design and appointments of the house that has always been the group's practice venue and hangout - and was featured on the 2002 House and Garden tour.

- 21 Gessford Court.

TOUR TEAM

In addition to the homeowners, who make a very special contribution to Capitol Hill, and to the volunteers and events coordinators listed here, we want to thank the hundreds of hard-working individuals who captained and staffed the houses and events.

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Michelle Pilliod Carroll

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Lynn Hart
John Janke
Nancy Metzger
Elizabeth Opsahl
Diane Shages
Maria Strylowski

Ticket Sales

Roy Mustelier

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House

Evening Reception

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