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HOUSE & GARDEN TOUR
MAY 13 & 14, 2017
MOTHER'S DAY WEEKEND

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HOURS
Saturday, 4–7 PM
Sunday, 12–5 PM

TERRACE COURT NE GUIDED OUTDOOR MINI-TOUR (STOP 13)
Saturday, 4:30 PM & 6 PM
Sunday, 12:30 PM & 2:30 PM

REFRESHMENTS
St. Mark’s Episcopal Church, 301 A Street SE
Sunday, 1:30–4:30 PM

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1 705 East Capitol Street SE ............................ 14
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5 506 A Street SE ........................................... 20
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8 Naval Lodge No. 4
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9 122 3rd Street SE ........................................ 26
10 St. Mark’s Episcopal Church (open Sunday only)
11 Florida House, One 2nd Street NE ............... 31
12 19 2nd Street NE ....................................... 32
13 Terrace Court NE ...................................... 35
GUIDED OUTDOOR MINI-TOUR
14 330 A Street NE ........................................ 36

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Proud To Support Capitol Hill Restoration Society
Thank you for taking part in this Capitol Hill tradition. The Tour is our signature project and a major source of funding for our other programs and activities. See page 8 for details.

If you are visiting, we invite you to enjoy the hospitality of our neighborhoods and our grand Victorian-era homes, monumental views, and tree-lined streets in the shadow of the Capitol.

If you live on the Hill, you are already familiar with the rich history, diverse cultures, walkability, and family-friendly climate that make this a close-knit community. CHRS believes that Capitol Hill should be a good place to live, work, and raise families. For this reason, since our founding in 1955, we have worked continuously to defend and protect Capitol Hill’s community, history, and architecture.

Each year the tour features a different part of Capitol Hill. This year the spotlight is on the area just east of the Congressional complex, with all the properties within two or three blocks of East Capitol Street for easy walking. In addition to the many fine homes and other indoor spaces, you are invited to an outdoor mini-tour of historic Terrace Court (note the times listed on page 35) and refreshments Sunday afternoon at the delightfully refurbished St. Mark’s Episcopal Church. We hope you get lots of ideas for remodeling, redecorating, and art collecting. Or simply enjoy the lovely homes, fragrant gardens and the company of others who share your appreciation for beautiful spaces.

On behalf of CHRS, I want to extend a sincere thank-you, most especially, to all the homeowners featured on this year’s tour for their tremendous hospitality; and to Florida House and Naval Lodge No. 4, for opening their doors to our visitors; St. Mark’s Episcopal Church for hosting the Sunday refreshment break; the house captains who ensure a safe and enjoyable visit for our tour goers; the 300+ house docents, history writers and other volunteers who staff every aspect of the tour; the local merchants who served as ticket sales outlets; the many advertisers featured in this brochure; and the generous corporate and individual sponsors and contributors without whom this tour would not be possible.

On page 41, you will find membership information. If you are not already a member, I hope you will be inspired to join us. If you love Capitol Hill and its historic character, then CHRS is an organization worthy of your support.

And now, time’s a wastin’—the House Captains are expecting you. Enjoy the tour!

Elizabeth Nelson
CHRS President
Supporting the Capitol Hill Restoration Society and our Capitol Hill Community for over 40 years

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SIXTY YEARS OF HOUSE TOUR HISTORY

The House and Garden Tour was originally conceived by CHRS members as a way to encourage the preservation, restoration, and renovation of homes east of the nation’s capital.

Over the years, the tour has inspired many to live in our historic Capitol Hill community. As the tour has grown to become a signature spring event, its impact has grown, too, helping CHRS accomplish greater preservation goals. Tour proceeds have been used for general Restoration Society activities and for some specific projects, such as a 1964 grant for a history scholar to be selected by the National Trust for Historic Preservation to document historic Capitol Hill sites, and the Beyond the Boundaries Project, completed in 2014, which cataloged homes just outside the current boundaries of the Capitol Hill Historic District.

In the mid twentieth century, house tours were popular across the country. Tours often showcased homes of prominent individuals, and Americans were anxious to see how their more prominent neighbors lived. Urban house tours began as early as 1927 when Georgetown held its first tour. Although many prominent individuals have opened their houses for the Capitol Hill House tour, many more ordinary citizens agreed to place their homes on the annual Mother’s Day tour as well.

Capitol Hill never suffered as much from urban decay as did many other inner city neighborhoods, partly because of the proximity of the U.S. Capitol to the west and the Navy Yard to the southeast. In fact, the influence of these institutions is demonstrated by the number of Navy officers and Members of Congress who have had their Capitol Hill homes on the tour.

Over the years. Such notables as Admiral and Mrs. John S. McCain (parents of current U.S. Senator John McCain), Brigadier General and Mrs. Thomas J. Betts; Admiral and Mrs. M.P. Hollel; California Congressman and Mrs. Chet Holifield; Maryland Congressman and Mrs. Rogers C. B. Morton; Texas Congressman and Mrs. Jack Brooks all opened their homes for the tour. In 1962, Marine Corps Commandant General David Shoup said that although he did not believe it was appropriate to place the Commandant’s house on the tour, he indicated that the house would be open to visitors on the day of the tour.

The 1957 tour consisted of 16 sites and took place over two days. After that year, the tour was held one day only—on Saturday afternoon in 1958 and later on Sundays only. The tour became a two day event in 1989. The tour quickly became a success. Records indicate that by 1960, over 700 tickets were sold to what was becoming a much-anticipated Capitol Hill activity. In later years, tours were sponsored by businesses and through tour guide advertising.

The Capitol Hill tour featured homes showing how neighbors made their older homes livable. Each tour guide description focused on ways that the houses were unique such as interesting artwork, a renovation that made a house more livable, or a period restoration that showed how early residents of the area lived.

The tours usually featured some non-residential buildings. In fact, St. Mark’s Episcopal Church, the site of this year’s Refreshment Break, was featured in the 1958 tour. Other churches, schools, and businesses have opened their doors so that neighbors and others could get a glimpse of how residents of this area lived, worshiped, and educated their children.

Illustration by Daniel Millsaps from a Washington Post article announcing the 1962 House & Garden Tour.

continued on page 4
Perhaps the best description of our neighborhood was written for the 1964 House Tour guide by Pulitzer Prize winning author and long-time Capitol Hill resident, the late Constance McLaughlin Green:

"Capitol Hill, including the area sloping down toward the Navy Yard on the “Eastern Branch,” is today the oldest residential section of the original city of Washington. Georgetown lay beyond, a separate entity until the 1870’s, and the residences that once clustered near the President’s house in N.W. Washington have given way to office buildings. Here on the Hill, families had settled into their recently built houses, before Treasury and State Department clerks arrived in the summer of 1800s, before President John Adams and the stout-hearted Abigail moved into the drafty Executive Mansion and before Congressmen crowded themselves into the boarding houses erected on New Jersey Avenue for their convenience and the proprietors’ profit…early comers to the Federal City put faith into the attractions offered by convenience to the Congress House and to the wharves along the deep waters of the Eastern Branch. That building lots nearer to the President’s House drew speculators and future residents northwestward failed to discourage the families who chose to build on the Hill.

Today, houses dating from the 1790s and the early years of the 19th century are extremely few and far between in N.E. and S.E. Washington. But for over 165 years an unbroken succession of householders has lived on the Hill. If the dwellings they have occupied often lack great architectural distinction, an aura of historical continuity nevertheless still surrounds them. And it is the feeling of a direct tie with the past that quickly engages the imagination of Capitol Hill dwellers in the 1960s.

Here in the very heart of a great city an enclave has survived where neighbors feel neighborly. Pretentiousness is not an element of life on the Hill. Visitors are prone to exclaim with astonishment at the charming exteriors’ restoration has effected in the closely built rows of houses lining street after street. Astonishment is likely to turn into admiration, perhaps even envy, when they discover the pleasantness of the interiors. Carefully tended small gardens and well-groomed patios are common adjuncts to Hill residences. Small wonder that here nationally known personages and obscure citizens live side by side with an enjoyment enhanced by the diversity of their backgrounds and occupations. The rigid conformity that critics of modern America attribute to suburban living does not exist on the Hill. A common interest of preserving the good things of the past without imposing a sterilizing standardization gives unity to the Hill community.

Green’s home, 19 Second Street NE, was on the Tour in 1962. Now the home of Mary and Thomas Edsall, it is on the Tour again this year (Stop #12, see page 32). ★ SUSAN OURSLER

St. Mark’s was also a stop on the 2nd Annual House & Garden Tour in 1958.
“In addition to helping Buyers and Sellers on greater Capitol Hill & DC for over 17 years, we are committed to building community in Arlington, Alexandria & close-in MD.”
Visit Hill Center’s Galleries & Gardens

After you’ve enjoyed the CHRS House and Garden Tour, treat yourself to a stroll through the gardens and art galleries at beautiful, historic Hill Center. The galleries feature rotating exhibits year-round, highlighting contemporary works by emerging and established artists.

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Hill Center at the Old Naval Hospital
921 Pennsylvania Avenue SE

Artist Will Fleishell’s Studio, featured on the
2016 House & Garden Tour.
CHRS EVENTS

We connect with our members and the Capitol Hill community through events that promote and strengthen the character of our historic neighborhood. Enjoy some highlights from the last year!

PRESERVATION CAFÉS

The Preservation Café series is a free forum on topics of interest to the greater Capitol Hill community. Some recent topics:

Seth Baum, “Capitol Dome Metalwork” (May 2017)
Gary Barnhart, “Elements of Historic and Modern Masonry on Capitol Hill” (April 2017)
Justine Bello, “Vintage or Modern?” (March 2017)
Matthew LeGrant, “New Zoning Regulations” (November 2016)
Greg Holeyman, “Comfort Solutions for Historic Rowhouses (HVAC)” (October 2016)
Gary Barnhart, “Traditional and Historic vs. Modern Building Materials” (September 2016)

Would you like to make a presentation? Is there a topic you would like addressed? Let us know!

WALKING TOURS

Our walking tours are led by expert guides who reveal the history and significance of interesting and unexpected corners of Capitol Hill—perhaps one near you!

Last year’s walking tour focused on the origins of Emerald Street, a one-block street in NE Capitol Hill.

MEMBER FORUMS

Our membership forums are open to the public and feature speakers on a wide range of topics.

Matthew Gilmore, “Cemeteries and Graveyards of Capitol Hill” (September 2016)
Paul Williams, “History and Programming at Historic Congressional Cemetery” (June 2016)
Rhonda Sincavage, “Community Building Through Historic Preservation” (March 2016)

HOUSE EXPO

The CHRS 2016 House Expo was held on October 16 in Eastern Market’s North Hall, and featured over 25 home improvement professionals with expertise in home repairs, building permits, iron work, windows, kitchen and bath, carpentry, lending, insurance, and house histories. Representatives from District government agencies were also present to field questions. Speakers addressed topics such as solar energy, landscaping, roofing, DIY projects, and building materials.

The 2017 House Expo will be held this fall. If you own a house on Capitol Hill, this is a must-attend event!

These events and many others are free and open to the public. Check the Calendar page at chrs.org for events that may interest you!
DICK WOLF MEMORIAL LECTURE

The Dick Wolf Memorial Lecture is an annual event which showcases excellence in research and writing on urban planning and historic preservation in the District of Columbia by a student or intern. Each year the winner delivers a presentation and receives a $1,000 prize.

2017 DICK WOLF MEMORIAL LECTURE
Kelsey Robertson, “Historic Districts and Climate Change: Examining the Vulnerability of Washington DC’s Historic Districts to Sea Level Rise”

2016 DICK WOLF MEMORIAL LECTURE
Brook Hill, “The Loss of Affordable Housing”

2015 DICK WOLF MEMORIAL LECTURE
William King, “Modifying the DC Historic Preservation Law”

Dick Wolf (1933–2012) was one of the District’s most ardent and effective visionaries. After moving to Capitol Hill in 1964, he worked tirelessly and effectively on community planning (including the Comprehensive Plan), historic preservation, and sound neighborhood development. He served on the CHRS Board for many years, most often as President, and also served on the Committee of 100 on the Federal City. His vision for Washington was of a great, world-class city that houses both the nation’s great institutions as well as families with young children; balances its appetite for massive growth with preservation of the character of its irreplaceable historic residential neighborhoods; and integrates sound, sustained city planning principles, practices and administrative processes into all the city’s business.

CAPITOL HILL HOME PHOTO CONTEST

In anticipation of the 60th anniversary of the Capitol Hill House and Garden Tour, CHRS sponsored a photo contest, “The Capitol Hill Home.”

Winner: Steve Fall, “The Old Arch” (above)
2nd Place: Jane Hoffman, “Handle’s Messiah”
3rd Place: Oscar Alvarez, “The Blue Transom”
4th Place: Robert Weinstein, “Hill Center Fencing”

All winning and honorable mention photos available online at: chrs.org/2017-photo-contest-winners.

SWAMPOODLE GRANTS

Residential property owners in squares 752, 753, 777 and 778 bounded by Second to Fourth Streets, and F to H Streets NE in Washington DC can apply to CHRS for home improvement grants. These grants are for the purpose of preserving the historic features of the neighborhood and, wherever possible, correcting historically inaccurate alterations to building facades. In 2016, six grants were made.

For more information, visit our website: chrs.org/swampdoodle-grants/#more-1964.

CAPITOL HILL EVENTS

CHRS volunteers participate in a wide range of community activities:
4th of July Parade
Barracks Row Fall Festival
Hilloween
Holiday Fun at Eastern Market
Volunteer Day at Hill Center
Best Wishes To The Capitol Hill Restoration Society House Tour

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IN MEMORIAM

GLORIA JUNGE, 1947–2016


CHRS receives DC Preservation League Award.

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Joseph Harrison Snyder’s painting, *515 Fifth Street NE*, is the featured image for this year’s Tour. Joseph came to Capitol Hill in the late 1980s as an architect, and has been selling his painting at Eastern Market since 2002. He can be found every weekend at the market, or at josephharrisonsnyder.com.
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One of Theresa Sullivan’s favorite things about Capitol Hill is the continuity of the community—familiar faces from time spent here in the late 1980s. She left for a time, during which she renovated a 1908 Craftsman in northern California, but returned to buy this house in 2007. A supporter of historic preservation, she believes that even homeowners are “renters” in the sense that they serve as custodians for future owners. Themes of adaptive reuse and engagement with contributions from different generations of residents abound in Theresa’s décor.

The house is known as the Morgan-Lothrop House, after two early residents. In 1982, local firm Houstory determined that the first owners were Morgan Ward, the Printing Division Superintendent at the Bureau of Engraving and Printing, and his wife Amanda. Prominent physician Edwin S. Lothrop and his wife Alice were living here by 1909 and stayed through the 1930s. Notice the matching fireplaces in the dual parlors; the slate mantel is painted to look like marble. The previous owner left the circular mirrors and Theresa played off their coloring for the wall. The intricate plaster medallions above the light fixtures are in the original style.

In the living room, the steampunk sculpture clock (right only twice a day) reminds Theresa it’s okay to stop the clock and relax sometimes. In the hallway, large historical prints of Georgetown have been digitized and clarified by a local artist.

The rear addition with southern exposure started as a porch and was enclosed in the 2000s. The large bookshelves were added by the previous owner and Theresa added the bar; the cabinet doors feature mouth-blown Bendheim Restoration glass from Germany and Eastlake pulls from Rejuvenation.

Step into the first-floor bathroom to check out the tiny corner sink with bar faucet. Theresa believes the whole back area used to be a kitchen in the 1980s.

Continue downstairs to see the kitchen and dining room that Theresa added in 2009. She used the old hearth for the oven and installed a custom stainless surround. The kitchen features marble counters, Shaws fireclay apron sink, large woodblock island, and early 1900s holophane shades. The deep cuts in the holophane glass were common in industrial settings and were designed to diffuse and magnify the dim light from early lightbulbs.

The formal dining room features Craftsman-style walnut paneling, a sliding six-panel walnut door, and an Amish-crafted dining table and chairs in unfinished cherry.

Head upstairs to see the three bedrooms. Notice the antique-style light switches in the hallway; these Rejuvenation switches even offer dimmers! The master bedroom stretches across the front three windows and Theresa added the built-in bookshelves flanking the wood-burning fireplace. In the red office, there is likely a fireplace behind the desk and the closets were added later.

Continue down the hallway to the bathroom where the previous owner installed the enormous clawfoot tub, fixtures, bead-board paneling, and antique armoire. Theresa added in-floor heating and replaced the tile.

Climb up the stairs at the back of the second floor to check out the third-floor addition. Step outside to enjoy the views of the Library of Congress, the Capitol, and the cherry tree and back garden below.

As you leave the house, notice the boxwood parterre, brick window hoods, modern one-over-one sash windows, and coach lamps on either side of the door which were all added by a previous owner. ★ ALISON ROSS
The house has a long history of renters. At one point, the house was broken into separate apartments and still runs on three electric meters. A newspaper advertisement from *The Evening Star* on July 9, 1877 lists 707 East Capitol Street for rent with 10 rooms with all modern improvements for $40. It was for rent again in the summer of 1886 with “newly papered and painted brick, 8 rooms, bath, cellar, range, etc. $35 a month.” In 1894, individual rooms were available for rent. In 1927, the advertisement touts electricity and steam; in 1930 “warm bedrooms...plenty of hot water;” in 1936—“unlimited phone.”

In the living room, the fireplace has a stone mantel and a heating grate. The owners believe the house had central heating with a furnace from the beginning. The artwork to the right of the fireplace is by Audra Weaser. Notice the cove molding and plaster work around the ceiling light fixtures in both living room and dining room.

Take a look at the pocket doors as you pass into the dining room. The dining room has a dog-leg window to the right balanced by the mirror on the left and window seat storage boxes. The artwork above the fireplace is a Mediterranean landscape by Richard Callner.

The 2005 kitchen remodel with a marble island is inviting and spacious. The rear addition was added at the same time; the previous owners took pains to match the flooring and the door moldings. The back porch opens onto a courtyard with slate patio and alley beyond. The hallway features a nightscape by Shivani Dugar.

Upstairs, notice the bright orange painting by Julio Granda. Look for the functional transom windows above the doors and the knobs left over from the gas installation. The guest room features traditional red Dala horses from Connie’s Swedish roots. Also, this landscape is one of three Agnes Rathonyi paintings in the house. The huge master bedroom features three windows overlooking East Capitol Street, which is much quieter than you might think.

Walk to the back of the house and you can tell where the rear addition starts by looking at the change in floorboards. Take in the view of the back yards and alley beyond.

The basement hallway features photos from the Faltyneks’ trip to Africa in 2014. On the barrister’s bookcase sits a 1920s chemist’s balance. The balance is encased so that air currents don’t compromise the three-decimal-point precision. Fingerprints on the weights would also throw it off, so don’t touch. The basement also has a full kitchen and laundry room. ★ ALISON ROSS
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When the Tackitts were relocating to Washington from Center City Philadelphia, Capitol Hill seemed like a logical place to find a house that matched their taste for historic homes. But the inventory of older houses was low that year, so the Tackitts broadened their scope and toured a recently built brick house snuggled between the older houses on East Capitol Street.

Built in 1990, on a lot left vacant after a fire destroyed a previous structure, the house Duane and Marina call home had been recently remodeled by award-winning architect Robert M. Gurney. And although the couple wasn’t looking for a contemporary home, over the years they have grown to admire and cherish Gurney’s industrial modern esthetic.

The Tackitts’ living quarters are on the second and third floors of the house. The living room is drenched in sunlight from a Palladian window that helps the newer structure harmonize with its neighbors. A chaise in front of the window is typically occupied by the couples’ rescue terrier, Milton. The room is further warmed by the custom-built maple cabinetry designed by Gurney—it flanks a granite fireplace on the west wall and serves as a showplace for some of the couple’s collections on the opposite wall. Notice the etched-glass doors, also designed by Gurney, with a stylized motif repeated throughout the home. The maple flooring further unifies and defines the space.

The dining room features a glass and steel table Gurney built into a canted wall, an elegant solution for dining in a narrow space. Many of the lighting fixtures in the home were chosen by Gurney as well. The kitchen was enlarged in the first remodel. The unusual cabinets with faux-tambour doors are by the German manufacturer Allmilmo.

The guest bedroom includes a home office and has an attached bathroom with a two-person Jacuzzi tub.

Above the stairs to the third floor is a six-foot stainless mobile by Bud Scheffel of Wind Saver Sculpture and the mixed media work “Panama Red” by Jac Kephart, one of many pieces the couple has acquired from the Breckenridge Gallery in Breckenridge, Colorado.

In 2003, the Tackitts hired Case Design to do further remodeling, including opening and redefining the third floor to make space for a treasured family heirloom—a mahogany 1912 Steinway player piano Marina’s father purchased for $200. The player mechanism is completely intact, as are the original ivory keys. Custom built-ins by Crystal Cabinets hide a desk, television, and other electronics, and provide storage space. Case also installed a wetbar, hidden behind a shoji screen.

Marina was instrumental in the redesign of the master bedroom and bathroom. She specified a curved ceiling and a curved glass-block shower enclosure that echo design elements seen throughout the home, particularly when flooring materials change from maple to limestone.

A dresser in the master bedroom was rescued from the Mayflower Hotel’s remodeling in the early 1980s; when stripped, it revealed delicate flower inlay details. Marina’s affinity for trees is apparent in artwork throughout the home and here in the magnificent oil “Sentinel in the Meadow” by Doug Martin. The bedroom opens to an expansive deck with captivating views of the city, including a neighbor’s rooftop garden.

The Tackitts have carefully edited their art and collections to complement their home’s design. “If you want to be minimalist,” says Duane, “you can’t hang everything!” Notable exceptions are two Frederick Remington sculptures and several items Duane acquired during a career spent on medic ships in the Navy, including a Russian brass samovar dating prior to 1892, a collection of Buddhas, rubbings from temples in Thailand, and his mortar and pestle collection.

Marina and Duane want to give special appreciation to Anita Perlut of Anita Perlut Interiors, Janet Crowder of Two Lions, Mary Urda of So Very Mary, LLC, and Wynn Witthans, landscape architect.

The Tackitts are proof that when it comes to house hunting, you may not always get what you want—but if you keep an open mind, you might end up with an elegant, award-winning home!
The home tour doesn’t need to end here.
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500 EAST CAPITOL STREET NE

Home of Stephanie & David Deutsch

House Captains: Brent Jackson & Rob Sanders, The Rob and Brent Group, TTR Sotheby’s International Realty

Stephanie and David Deutsch are the first occupants of 500 East Capitol Street NE, where they moved with their three children in 1995. They have lived on the Hill for decades and are deeply rooted in the community here.

The house is the hub for a large group of friends and family, represented in the many photos and paintings throughout the house. The circular mirror in the vestibule was painted by Stephanie’s sister, artist Jennifer Barnes, another Hill resident. Stephanie’s cross-stitch sampler, completed at age 7, is to the right of the mirror. The large oil painting just up the stairs is by Mark Roller, a San Francisco-based artist married to Stephanie’s youngest sister, Colette Crutcher. It shows (right to left) Stephanie, Colette and Jennifer in the kitchen of their mother’s house at 700 East Capitol, no longer owned by the family.

In the living room is a marble mantelpiece, salvaged from a home in Baltimore. Above the desk is a 1964 painting of the scene in *Place d’Iéna* by Mary Smith; this was where Stephanie’s family lived when her father was a Foreign Service officer in Paris. To the right of the desk is a sculpted head of David as a young boy; it stands in front of a 1969 Sybil Goldsmith painting of the same subject as an adult. To the left of the desk is a photo of David and his sister Judy with a model ship; look up and you will see that ship at the top of the bookcase. At the other end of the room is a marble torso, carved by Washington artist Betty Foster and inspired by the Maya Angelou poem, “Still I Rise.” To the right is a set of silhouettes including the Deutsches and their children, Noah, Chris, Anna, and David’s daughter Sarah.

As you walk into the dining room on the left is a model shipyard under glass. Above the model hangs a 19th century engraving of a whale hunt by Louis Ambroise Garneray, whose scenes of whaling are mentioned in *Moby-Dick*. The Deutsches have a long tradition of visiting Nantucket; their love of the island is reflected in their art and photos. Across from the ship model is the original cover artwork for a 1943 *New Yorker*, painted by Ludwig Bemelmans.

At the other side of the room are photos that date from David’s years as director of the PBS NewsHour. Above the right-hand buffet is a 1937 painting of the gardens at Villandry by Raoul Dufy. To the right of the Dufy is a small seascape, a copy of a Winslow Homer, by the Deutsches’ oldest son, Noah.

Beyond the dining room is the kitchen, the heart of this home. The stunning mosaics above the sink and stove were done by Colette. The poster advertising Rosenwald Day at the Walnut Cove School incorporates the cover artwork for Stephanie’s 2011 book, *You Need a Schoolhouse*, a history of the relationship between Booker T. Washington and Julius Rosenwald. Another work by Colette, her 2013 *Tree of Life*, was a gift to David on his 70th birthday. The kitchen table and chairs were carved by family friend and master woodworker Hugo Belton.

Beyond the kitchen is David’s office. It is crammed with books and family photos as well as hockey memorabilia that evoke years of Deutsch kids’ hockey matches. Above the desk are three more paintings by Colette, depicting passages from the Bible. Also here is David’s cousin Erika Scott’s 2013 paper cutting *Pitch Pine Tree of Life*. The oil painting of one of the ornate hinges on the doors of St. Mark’s Episcopal church is by Capitol Hill artist Bill Matuszeski. David is a verger at St. Mark’s and at the National Cathedral. Two of his collection of verges are mounted at either side of the entry to this room.

The mirror in the powder room was painted by Stephanie’s mother with illustrations of places important to their family during Stephanie’s and her sisters’ childhoods. ★ HILARY BENSON
506 A STREET SE

Home of Will Sherman & Steven Choi

House Captains: Gary Jankowski and Michael Schaeffer, Coldwell Banker

In 1906, John C. Hesse commissioned architect William S. Plager (known for his theater designs) to design a three-story, two-family brick dwelling at 506 A Street SE. First serving under Secretary of War Stanton in 1862, Hesse was an employee of the Adjutant General’s Office until 1920. He built this magnificent house on a Division Chief’s salary of $2,000 a year! Hesse also built the house at 510 A Street SE for his daughter. The lot between the houses, once a shared garden, is now occupied by a townhouse.

In the last two decades of the 19th century there was a strong emphasis on pressed brick facades decorated with terra cotta ornamentation and intricate brickwork with elements from different styles. This house is definitely part of that tradition with elements of Queen Anne Style, a suggestion of Second Empire Style in the mansard roof without dormers, and materials typical of Romanesque Revival.

The house opens through stately mahogany doors into an unusually spacious front room with an original staircase. Restyled in 2015 by the team of John Linam, Jr., Simply Design, and Galaxy Homes, the home has a distinctive modern feel but with deference to the original details and intention. On the main floor the original plumbing has been replaced with Brazilian cherry plumbing in a style similar to the original. Take note of an early 19th century French desk, a ~200-year-old Bahrainian sea captain’s chest, and one of two matching wool and silk century-old Qum (Persian) carpets; its mate is in the next room.

There is a 19th century Chinese rice paper painting over the sofa, one of several panels of a funeral tribute. Custom Japanese-style Shoji screens are used to provide spacial balance to the rooms and to further the Asian aesthetic throughout the home. In the second room, you will find a bar, designed by Duane Hatfield, incorporating an antique Mongolian chest. Originally the dining room, it currently serves as a media room. At the rear of the home, there is a custom butler’s pantry and modern powder room. The shelves of the pantry contain treasures collected from around the world.

Designed to accommodate large-scale functions, the commercial-style kitchen is decorated with Turkish and Tunisian ceramics. The adjacent sitting area transforms into a dining room with seating for 24. Note an antique Hepplewhite federal-style sideboard surrounded by a custom étagère with a reverse curvature to the sideboard, and a 200-year old mirror. The items on the étagère represent many centuries of food preparation and entertaining and are still used by the family. The Korean chest in the far back of the room is over 100 years old and was originally used to ripen fruit; today it provides a convenient place to store linens. The entry to the garden opens onto a restful brick patio and spa.

The second floor has two guest suites. The original “boarding house” room configuration has been changed. The art in the hallway includes an early piece by Edna Andrade, an American 20th century abstract artist best known for her “Op Art.” Step though a pocket door into the master suite with “floating” bamboo flooring. On either side of the passage you can peek into the master dressing room to the left and the master bath and Japanese steam room on the right. Note the bamboo facing on the concrete vanity. Pass into the master bedroom, dominated by the Japanese platform bed and antique Korean screen. Over the fireplace is a framed piece of handmade Japanese wrapping paper; the original fireplace has been converted to gas. The nursery area at the rear of the bedroom is currently used as an office. A door on this level leads to a deck.

On the third floor, the wood railings and front windows are original as well as the floors in the hallway, front and middle rooms and the restored skylight. 506 A Street SE is a masterpiece of design, space, and utility inside and out. ★ Nina Tristani
The house at 120 Fifth Street SE is an example of what has become known as a Washington Row House. It was built with permit #1520 dated February 3, 1891. The design was for a pressed brick front, a flat tin roof and two-story dwelling. The owner, Leon D. Geneste, worked with the architect C.C. Meads and builder Jason Richards to create the new home. It cost $3,500 and includes a square bay as well as simple brick door and window projections. Jane Hannon purchased the home from the original owner's family.

By the time that most of the existing Capitol Hill houses were built (after 1850), two innovations—machine-made nails and mass production of standard sizes of lumber—had radically altered building construction. Building supplies catalogs listed everything from iron roof systems and cast iron fronts to decorative window glass. And an important law, and one of the earliest that affected the nature of Capitol Hill houses, was George Washington's Party Wall Proclamation of 1791. This allowed each builder to put one-half of his wall on the adjoining property line and encouraged the building of row houses.

The row house architecture of the 1880s and 1890s is distinctly different from that of the 1870s. The Projection Act, which in 1871 allowed bay windows, projecting towers, show windows, and other projections over the building or front lot line, was carried out to its fullest extent in the next decades as exemplified in large three-story bays and towers protruding beyond the building line. This proliferation of projections contributed to the rhythm and variety of the row-house facades within the Historic District. The flat fronts of the seventies and the delicate wood and molded metal cornices were replaced by corbelled brick cornices, often elaborate in design. The frame houses of the seventies also disappeared after an 1877 ordinance prohibited new construction of wooden dwellings within the fire limits of the District of Columbia.

When Ms. Hannon saw the house at 120 Fifth Street SE she knew she was home. She had searched for two years to find her perfect house. The flow of the house, the style, and the high ceilings charmed her. It was just what she was looking for.

The first floor opens onto a beautiful wooden staircase to the left and an airy living room with an original fireplace to the right. Polished wood floors enhance the room. Two interesting items are found here. One is a tiny desk and chair of the previous owner made for her by her grandfather. The second is a beautiful table that opens up to reveal an antique commode.

The spacious dining room flows into the kitchen. At its center is a large square, original fireplace that separates the kitchen from a cozy sitting area. It looks out onto a newly installed courtyard. The back wall of the sitting room was made with brick to match the internal brick walls in the kitchen.

Upstairs boasts two bedroom/bathroom suites. The master bedroom was redesigned to add more closet space and boasts a lovely gas fireplace and stunning bathroom with heated floors and a sky light. An antique dresser is used to support the sink.

The guest suite includes a comfortably sized bedroom and private bathroom with a claw foot bathtub that is original to the house.

The upstairs is a showcase for Ms. Hannon’s father’s artwork. Here you will find beautiful landscapes. Be sure to see the painting of Rockport, Maine. This talent clearly runs in the family. Take a look at the painting of a San Francisco street done by her sister.

As an added benefit, the house includes an English basement apartment (not on the tour). The apartment is spacious with a living room/dining combination with an original fireplace. The space looks out onto the recently updated backyard. ★ Nina Tristani
122 FIFTH STREET SE
Home of Bill & Pat Driscoll
House Captains: Ann & Mike Grace, Capitol Hill Village

Bill and Pat Driscoll bought 122 Fifth Street SE in July 1960. From research undertaken by their son David, it was determined that the original structure was built during 1877. The first occupant was a grocer with a store on Independence Avenue SE. He did not stay long, however, and the house passed to several owners. After 1900, it was owned in turn by a butcher, a purveyor of butter, and an auto dealer. It was acquired in 1939 by Ada Garber, a carpenter, whose family owned the house until 1959. The house originally stopped at the end of what now is the double living room, and a two-story dining room addition was built by 1908. A back kitchen was added between 1915 and 1923. At that time, the side porch was an enclosed sun porch or conservatory.

The vestibule is wrapped in a lush wallpaper pattern of the great English designer William Morris. The hallway has a distinctive left-hand curve, a detail replicated on the upper stories. On the right wall there are two charming watercolors of Commedia dell’arte figures, painted by another of the Driscolls’ three sons, Christopher, in 1988.

When the Driscolls bought the house, the long double living room was basically as it is today. They speculate that this room was once divided by a set of pocket doors, now gone. The ceiling medallions are original, as is the elaborate triple molding. In the mid-1960s, the family added the large bookshelves and reopened the two matched fireplaces, each with handsome carved mantles. Above the front mantle is a framed page from a Catholic missal bought by Pat in Paris in 1955. Pat was in Paris at the time acting in a revival of the ‘Thornton Wilder classic The Skin of Our Teeth, starring two theater greats, Helen Hayes and Mary Martin (look for a poster in the back hallway). Above the radiator is an impressionistic painting done in the 1950s of Pat’s mother by Paul Batto.

Near the center of the living room is a “Hoosier Cabinet,” a cupboard designed for baking, with a glass sugar canister and a flour bin. On a shelf nearby is a West African “Chiwara” or ritual antelope carving acquired from the late Warren Robbins, a long-time Hill resident and noted collector of African art.

On the south wall of the dining room is a print of the “Lincoln Family” by E. Valois acquired from the venerable Loudermilk Arts sales shop before the latter was destroyed to make way for the DC Metro. There is also a fine Eastlake sideboard and a pressed tin ceiling. In the northeast corner is a china cabinet that was converted from the lone closet in the house when the Driscolls moved in.

In a major 1988 renovation, the kitchen space was doubled in size and new windows added to showcase the garden. Bill and Pat are both fans of the Scottish designer Charles Rennie Mackintosh (d. 1928). Some of his designs or those inspired by him are throughout the house, for example, the stately, vertical kitchen cabinets installed by Joel Truitt. The lively ceramic by the door labeled “Silva Vocat” was produced by the Moravian Pottery and Tile Factory in Pennsylvania. The small glass cabinet on the back wall was made by David Driscoll, circa 1988.

In the 1970s, the Driscolls opened up the old conservatory/porch and extended it further into the garden. The Driscolls surmise that the back corner of the garden once housed a stable because, as they dug it out over the years, they kept finding horseshoes. The St. Francis statue was acquired from Washington Cathedral. The yard the Driscolls inherited was a mud patch, and in April 1968, their neighbors helped them schlep a pile of used bricks from houses torn down to build the Georgetown Law School, to create a patio in the garden, which benefits greatly from Pat’s green thumb. ★ MIKE CANNING

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NAVAL LODGE NO. 4
330 PENNSYLVANIA AVENUE SE

House Captains: Lisa & Gary Jones, Undine & Carl Nash

The Naval Lodge Building, owned by Naval Lodge No. 4, is located at the corner of Pennsylvania Avenue and Fourth Street and is the lodge’s third home. It has operated continuously as a Freemason lodge since it was constructed in 1895 at a total cost of $53,696.07. From 1805–1821, its founders probably met in a small house just outside the gates of the Navy Yard (the site is now a parking lot). After 1821, the lodge built and moved into a two-story building on the northwest corner of Fifth Street and Virginia Avenue SE before moving to its current location. The current building, a five-story, Romanesque-style building with suggestions of Egyptian Revival in its columns and other detailing, was designed by an architect and member of the Naval Lodge, William J. Palmer, and built by other members, William H. and Amos T. Yost.

The lodge itself occupies the fourth floor, above three floors of office space, and is 27 feet high. The iron support for the winding staircase is made from a single piece of cast iron. In the cavernous room, distinctive hand-painted Egyptian motifs cover the walls and ceiling. Symbolism is very important to Freemasons. The artist, H.B. Leary, was interested in Egyptian mythology and originally painted them in watercolors; in 1926, many of these designs were repainted in oil, preserving Leary’s original designs and color schemes. Such designs include representations of the sun god Ra and its companions in the form of sun disks, hawks, serpents representing life and death, the sun god’s all-seeing eye, and Ra’s sacred boat used to make his diurnal journey through the heavens; lotuses symbolizing birth or inexhaustible life; feathers representing truth; “crux ansata” crosses representing the emblem of life; and the ceiling’s blue dome studded with five-point stars representing the starry heavens.

One of the most prominent features in the room is a gate resembling an Egyptian temple on the eastern side of the room. The winged sun disk and accompanying serpents symbolizing power over life and death are often placed over entrances in temples to protect against harm. The Masonic symbol, a “G” in the center of a sunburst, symbolizes the Great Architect of the University and of geometry. The hawks on either side symbolize solar deities. Hieroglyphics relate to the journey of the sun god in the sky. The painting behind the gateway is of the pyramids of Gizeh, symbolic of Masonic principles—“all that is plumb, level, and square”—and of rites of initiation. Imagery flanking the gateway include Ra’s “divine eye,” a sphinx, “crux ansata,” and lotus flowers.

Other features of interest inside the lodge include the marble altar, crafted from marble leftover from construction inside the U.S. Capitol building and later given to the Naval Lodge. Though most theater-style seats have been removed, two were preserved in the southwestern part of the room. The officers’ chairs are well over a hundred years old and predate the building.

Naval Lodge No. 4 is the oldest continually operating Masonic lodge in the District. Similarly, the Naval Lodge Building is the oldest Masonic building still in Masonic use in the District. Long rooted in the Capitol Hill community, it continues to serve as a host for some community functions, such as Eagle Scout ceremonies. It is called the “Naval Lodge” because many of its early members were craftspeople or workers at the Navy Yard or members of the Navy and Marines (the average daily wage in 1895 was about $1 a day). As the nature of the Navy Yard changed throughout the 19th and 20th centuries, more white-collar professionals—such as lawyers, architects, and Hill staffers—joined the lodge. ★ BETH HAGUE
122 THIRD STREET SE
Home of Celia Morris

House Captains: Jason Townsend & Thomas Snow, Capital Community Properties and Elizabeth Nelson

The first known record of this house is in the 1874 Faetz & Pratt Real Estate Directory. But an owner who did renovations in the 1970s found newspapers from the 1850s in the wall. Presumably they were used for insulation, but we shall never know. Sturdy brick walls, handsome plaster moldings, wood floors and windows tell us this house has lived a good, long life. Since 1988 Celia Morris has filled it with books, fine art, photographs, paintings and distinctive furniture to make it her own. Many of these were created by friends or family members; others came back with her from travels in Europe, Asia, Africa, or the Caribbean.

Coming in from outside, a long hallway offers a glimpse of the kitchen and the yard beyond and a doorway on the right opens into the bright yellow living room. The smooth pine floors are old, most likely original. The furniture and art are a cozy mixture of vintage and contemporary. Three large paintings are by Celia’s favorite aunt, Leo Bernice Fix. A narrow metal and glass side table, a metal standing lamp, as well as a candlestick are by Houston artist Gertrude Barnstone. They comfortably coexist with an empire armchair and a whimsical wood sculpture by Burt Schmutzhardt, which sits on an elegant French desk near a window seat covered with brightly colored kilims. The two fireplaces are separated by shelves tightly packed with books on art and poetry. Bold drawings of nudes by Barnstone and paintings by Mongolian artist Tsolomon Damba fill part of one wall. And above them are large photographs of six icons of feminism, whom Celia calls the “ruling spirits of the house”: Elizabeth Cady Stanton, Eleanor Roosevelt, Margaret Sanger, Sojourner Truth, Virginia Woolf, and Fanny Wright, the subject of Celia’s first book.

The hallway and the dining room offer more paintings, prints and photos, and a splendid French fruitwood table that seats 14 when fully extended. A side table holds a bowl and a vase by the internationally known Texas artist Ishmael Sotto. The focal point of the room is a huge framed mirror reflecting a water color of the Judean Hills, which Celia bought in Jerusalem.

Past the dining room is a narrow staircase to the second floor, with a very large print of Piero de la Francesco’s Virgin of Mercy from Sansepolcro. To the right at the top of the stairs, is a back bedroom and sitting room overlooking a small yard with a flowering trumpet vine and Library Court beyond. The sitting room is furnished with comfortable armchairs and a wall of books—a collection that includes feminist fiction and books by friends. The adjacent bathroom is traditionally appointed with a black and white mosaic tile floor and subway tile walls. A copy of the Nixon resignation letter and a Benedictine prayer hang on the wall.

Through a hallway filled with photos, etchings, and stone rubbings we enter the large front bedroom, which doubles as a study. This room’s richly colored walls were sponge painted by Celia herself, who found emotional healing in creating beauty with her hands after the sudden death of two close friends. A long table, which serves as the desk, faces yet another wall of books. Still more books rest on a narrow, floor-to-ceiling book shelf in the bathroom. Here a window lights a large Botero print of a generously proportioned nude, her bare back dominating the image; a tiny man sleeps, quietly unaware of her powerful presence. A water color of Notre-Dame that Celia’s son David did when he was nine hangs just below an enchanting Indian primitive painting of a woman, a dog, and a tree.

On the way downstairs take another look at Indian handcrafter straw figures of Ganesh and Saraswati, goddess of wisdom. Turn right towards the kitchen, which Celia transformed with Mexican tile counters and a large round earthenware sink handcrafted by her then-stepdaughter. ★ JOANNA KENDIG
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Reverend Michele H. Morgan, Rector

House Captains: Michelle Carroll & Nina Tristani, N&M House Detectives

The church’s website, www.stmarks.net, shows a calendar chock-full of events, virtually every day of the month: modern and classical dance classes for all ages, yoga and Pilates classes, mat and chair exercise sessions, a theater group (the St. Mark’s Players are producing Evita at the time of the house tour, one of three productions the group puts on annually), Bible study, reading groups, and more. Rooms are available for a cross-section of groups requiring meeting space, and the nave is rented for a variety of events.

These activities take place in the red brick, steepled building close to the Library of Congress, Supreme Court, and Capitol. Organized in 1867 in a nearby home (now the historic Sewall-Belmont House) as a mission of Christ Church+Capitol Hill, the parish occupied two buildings before its first service was held in the current structure in February 1889. From 1896–1902 St. Marks served as the Pro-Cathedra (temporary) for the newly formed Diocese of Washington. (The congregation begins a three-year celebration of its 150th anniversary later this year.) The original structure was designed by Baltimore architect T. Buckler Ghequier in a blend of Gothic and Romanesque Revival styles. Major remodeling projects, most recently by architectural firm Bonstra/Haresign, have enhanced the building’s ability to serve for several functions.

One of the most notable architectural features is the nave, or sanctuary, without either narthex or transept found in many churches and cathedrals. With movable seating, it is arranged for services in a circle, and can be reconfigured for special events such as concerts, plays, recitals, weddings, or removed entirely for galas or receptions.

Traditional wooden beams support the slate roof of the sanctuary, illuminated by stained-glass windows, most by Mayer of Munich (Germany and New York), installed between 1888 and 2000. High, clerestory windows provide additional light. Of particular interest is the large stained-glass window above the baptistery created in 1888 in the New York studio of Louis Comfort Tiffany. It is the only Tiffany window in Washington that is still in its original church location.

The 1959 Holtkamp organ with more than 2,000 pipes, purchased in 1990 from a church in Baltimore, sits on the chancel along with the 30+ voice choir.

Entering through the parishioner-maintained garden on A Street, the visitor is in a foyer, among the spaces extensively redesigned in 2013–14. Coat closets, a storable “hospitality desk,” and restrooms are in the periphery. The exposed brick indicates where the
original building ended. To the left is Baxter Hall, where light refreshments will be served on Sunday to house tour guests.

A staircase accented by an original, restored newel post leads upstairs to the large dance studio as well as beautifully designed office space that incorporates the original leaded glass windows. Downstairs, in the undercroft (the lower level, or “under the church [croft]”), excavated and constructed in 1989-90, are numerous classrooms, meeting rooms, the music studio, choir room and music library, a library/meeting space with exposed stone foundation, a large meeting room that also serves as yoga space, and Sunday school classrooms.

St. Mark’s welcomes the public to participate in its many social, cultural, and, of course, religious activities. The church rents its facilities for a variety of functions. What a wonderful complex in which to explore and expand individual and group spiritual, physical, and communal needs. ★ ROBERTA GUTMAN

TIME FOR A BREAK!

Tour visitors will enter the church through the nave on the corner of 3rd and A Streets to view the newly restored stained glass. Most of the building will be open visitors, so please feel free to look around!

On Sunday, May 14, refreshments are served from 1:30 to 4:30 pm in the parish hall, named in honor of William Baxter, the ninth rector of St. Mark’s. President Lyndon and Lady Bird Johnson frequently attended services and donated three weeping cherry trees, two of which still thrive in the garden. The sliding panels that cover storage space at the east end of Baxter Hall feature a photo of the cherry trees in full bloom.

ANSWERS TO SCAVENGER HUNT (PAGE 42)

A: 19 2nd Street NE; B: 330 A Street NE; C: 705 East Capitol Street SE; D: Florida House, One 2nd Street NE; E: Naval Lodge No. 4, 330 Pennsylvania Avenue SE; F: 506 A Street SE; G: 707 East Capitol Street SE; H: 500 East Capitol Street NE; I: 122 3rd Street SE; J: St. Mark’s Episcopal Church, 301 A Street SE; K: 620 East Capitol Street NE; L: 506 A Street SE; M: 120 5th Street SE; N: Florida House, One 2nd Street NE; O: 122 5th Street SE; P: 707 East Capitol Street SE.
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Florida House as we see it today is the result of the vision and effort of Rhea Chiles, wife of Lawton Chiles, then senator, and later, governor of Florida. In 1972, Mrs. Chiles responded to the need to create a gathering space for visiting Floridians by buying and renovating the house on the corner of East Capitol and Second Street. And so this house embarked on this latest incarnation of its many lives.

The house was constructed in 1891 by builder CC Meads—at an estimated cost of $5,300—for Edwin Manning, an engineer working on Library of Congress. From the original building permit description (then 200 East Capitol Street) we know it was built of brick, with three bay projections. That exterior, except for two small additions and alterations in 1894 and 1902, remains largely unchanged. The interior was reconfigured several times in response to occupants’ changing needs. Built as a single-family residence, it was converted to apartments in 1924. Between 1948 and 1956 it reverted to a single family dwelling, but in 1962 it is listed as five apartments, and then in the 1960s, it appears to have been a rooming house. Its owners and residents have included congressmen, engineers, lawyers, carpenters, and nurses. After remaining vacant for some years, it is again filled with life.

Florida House belongs to the people of Florida. It has hosted many visitors over the years and provided a happy stopover during their exploration of Washington. After the 9/11 tragedy it served as a refuge for Congressional staffers on their way back home to Florida.

Visitors enter from Second Street into light-filled rooms furnished with antiques and featuring works by prominent Florida artists. In the reception area hangs a 1996 portrait of Mrs. Chiles by Jean Wagner Troemel, accompanied by an antique sideboard and a tall case George III clock from the early 19th century. On the long wall of the main stateroom you will see a grand pier mirror, which belonged to Senator Robert Rice Reynolds of North Carolina, who owned the house in the 1940s. To the mirror’s left is a painting by Jackson Walker, from his series “Historic Florida.” On the right are engravings of Washington from Senator Chiles’s office.

Fine paintings, antique Pembroke tables, and a Sheraton-style secretary perfectly complement the character of the interiors. While the crown molding and wood trim may not be original, they are in harmony with historic stained glass window transoms, which survived through many reconfigurations of the house. A view of the Capitol though the window is accompanied by View in Spring, painted by Mrs. Chiles.

The staircase to the second floor is lined with artwork by Florida artists Jim Draper, Robert Butler, Guy Harvey with portrait of Mrs. Jeb (Columba) Bush by Ann Kenyon on the top landing. Also in this area is a sea life sculpture Ocean Reef created by John Townsend and Tomorrow by Romero Britto, a Brazilian neo-pop artist now living in Florida. On the long wall of the second-floor conference room, you will see a lovely Japanese-style watercolor on silk of an orange tree and mockingbird, symbols of Florida, by Frances Wolfson. An Audubon print, Great White Heron, hangs over a fireplace mantle found in a Georgetown shop by Mrs. Chiles. The large breakfront contains a fine set of J. Poyot china, and signed editions of works about Florida or by Florida authors. Enjoy the impressive views over the Supreme Court gardens to the Capitol.

While enjoying the house, look for paintings by A.E. “Beanie” Backus, an artist known for his Florida landscapes, dispersed throughout. Exit through the salon toward East Capitol Street and stop on the lovely patio for a glass of Florida orange juice and for information about the house and its collections. As you continue the tour, look to the right at Beach Ball, a sculpture by Romero Britto, under the balcony.
19 SECOND STREET NE

Home of Mary & Thomas Edsall

House Captain: Chuck Burger, Coldwell Banker

Cass Gilbert’s Supreme Court building looms large in Tom and Mary Edsall’s everyday life. Their home is behind the High Court’s great east façade. The Edsalls were already long-time Hill dwellers when, in 1999, their daughter Alexandra, a law clerk on the court, looked out an office window and, noticing a “For Sale” sign, urged her parents to inquire. They were immediately captivated by the property.

The original 18 by 30-foot Italianate frame dwelling was built in 1853. A soaring, three-story brick addition, extending the length of the house by 28 feet, was commissioned in 1976 by then owners, Bowdoin and Mary Jackson Craighill. Mary was the daughter of former Supreme Court Justice and Nuremberg Trial prosecutor Robert H. Jackson. A dancer, choreographer and founder of St. Mark’s Dance School and Company, she created a light-filled studio on the top floor, reached by climbing a spiral oak staircase.

The house history is well documented, since it was for 20 years the home of historian Constance McLaughlin Greene (quoted in Sixty Years of House Tour History, page 4). She bought it for proximity to the Library of Congress where she researched many of her books including Washington, Village and Capitol, 1800 to 1878, for which she won the Pulitzer Prize in 1964. She opened her house for the 1962 House & Garden Tour. After buying the house in 1999, the Edsalls engaged Hill contractor Ragnar Thoresen to shape it to their needs.

Thoresen’s work produced an open, light-filled floor plan showcasing a collection of antique furniture and silver from Tom’s New England and Mary’s Austrian families.

The living room, with two working fireplaces, has an American mahogany table with lion paw feet from 1850, and a late 18th-century tilt-top wine table. An early work of abstract expressionist Jack Tworkov (one of the founders of the New York School)—a portrait of Mrs. Tworkov—hangs above the front mantel.

Boston artist Joseph Ablow painted a portrait of Tom, a former Washington Post correspondent and a current New York Times columnist, which hangs between the two front windows, as well as one of his mother, Katherine Edsall. Her portrait hangs at the far end of the living room, over a 1760 Pennsylvania mahogany chest with ball-and-claw feet. On the chest sits an 1850 silver tea service, originally belonging to Tom’s grandmother.

In the front hall hangs a framed case with Belle Epoque lorgnette, pince nez, and opera glasses made in Prague by Mary’s grandfather, Maria Deutsch, is portrayed in the bronze bas-relief mounted by the entrance to the kitchen. An oil portrait of Mary’s father hangs in the living room. In the hallway outside the living room hangs a Commander’s Cross Order of Merit of the German Federal Republic awarded to Mary’s father.

In the master bedroom is a late 1700s inlaid English shaving mirror atop an 1800s Boston spiral columned chest. The four-poster bed is covered with a handmade quilt from India. The bedroom windows afford views of the Library of Congress and the Senate office building.

In the center of the second floor, hangs a glass-fronted case with a miniature Austrian village, made by Mary’s great uncle. The third floor loft, formerly a dance studio, is now a study offering views of the Supreme Court and the rear garden.

Return to the ground floor and the large kitchen and dining areas that open to a lovely evergreen garden and patio, designed by landscape architects Oehme van Sweden. The patio was hand laid by Thoresen, using brickwork patterns from his native Norway. An ivy-covered brick wall, crepe myrtle trees, and a towering magnolia create a green retreat in the midst of a busy city. ★ JOANNA KENDIG
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Welcome to Terrace Court NE (the interior of the block bounded by 2nd, 3rd, A, and East Capitol Streets NE). These homes survive, thanks to the work of people who lived here.

By the late 1880s, a few houses had already been built in this square. In 1889, Benjamin H. Warder, a major developer, hired contractors George E. Emmons and Charles W. King to build six brick rowhouses at 213–223 A Street NE, and inside a new alley, eight dwellings, 1 through 8 Terrace Court NE.

Warder was responding to a market for “affordable housing.” African Americans and immigrants needed inexpensive places to rent near their work and were willing to accept crowded conditions to save money. Alley dwellings met this need. As of 1897, there were 237 inhabited alleys in the city, housing 18,978 people, of whom 73% were African Americans. Terrace Court residents were typical alley residents: In 1900, African Americans lived in seven of the eight houses; six were married couples and one was a widow; they worked at unskilled jobs as a porter, laborer, servant, or laundress. An elderly white couple and their four adult children lived in the last house; a son supported the family by working as a compositor. Between three and seven people lived in each house, including boarders in four houses.

Like most 19th-century alley dwellings, Terrace Court houses are small (13 x 28 feet), two stories with four rooms: a living room and kitchen on the first story and two bedrooms on the second story. In the rear yard was a water hydrant and a toilet inside a shed; residents used stoves for heating and kerosene lamps for lighting until the late 1940s.

Reformers viewed alley dwellings as crime-ridden and unhealthy, and demanded eliminating alley dwellings or opening up “blind alleys” to promote public health. An 1892 law made it harder to build new alley dwellings. In 1934, the Alley Dwelling Authority was created with a mandate to discontinue alley dwellings by 1944 and to care for displaced alley residents. Facing a wartime housing shortage, the deadline was extended until 1955.

But by 1946, residents had begun to buy the Terrace Court houses to live in, obtaining building permits for renovation, bringing in utilities, adding an indoor bathroom. All the owners agreed on a design: painting the exterior walls white, adding green shutters (the same color scheme as George Washington’s Mount Vernon), installing electric coach lanterns next to the doorway, planting shrubs in front, and decorating the interiors with Early American furniture. Today the houses are more colorful but some still have shutters and coach lanterns.

As the 1955 deadline approached to vacate all alley houses, Terrace Court homeowners mobilized to save their homes; the Washington Court Dwellers Association was organized and retained an attorney. At a hearing before the Commissioners in 1953, they testified that they should be allowed to continue to live in their alley houses, which they had transformed into modern, safe structures. Terrace Court homeowners won; the deadline to vacate alley dwellings was repealed in 1954, and people continue to live here today. ★ BETH PURCELL
330 A STREET NE
Home of Ernest Beyard & Jaqueline Gillan

House Captain: Patrick Crowley

Like many Capitol Hill houses, 330 A Street NE raises intriguing questions. It was constructed between 1870 and 1874 by an unknown builder. The earliest known resident was Annie Rabbitt, who lived there in 1875 and may have been a dressmaker. There might have been a horse walk separating the next house. Later the house served as the headquarters, in the late 1990s, for the Association of Former Members of Congress.

Ernest Beyard and Jaqueline Gillan bought their house in 2011. They had lived in a mid-century modern house in Silver Spring, Maryland, and wanted a comparable light-filled house on Capitol Hill. After looking at many houses, they saw 330 A Street NE and knew instantly that this was the one. The house is full of surprises—it looks small from the outside, but inside opens up to show expansive rooms, a beautiful eat-in kitchen and upstairs, three bedrooms, each with its own bath.

The house has a simple plan, resembling much earlier hall-and-parlor houses, without a foyer; the front door opens directly into the living room, and the stairs to the second story. In the living room and throughout the house, you will see interesting artwork. The living room features African sculptures, including a crocodile box from Rwanda, an antique rocking horse found in an old Maine barn, a metal moonshiners sculpture, and over the mantel and on the walls throughout the house, paintings by 19th and 20th century artists, including a Cairo street scene. They purchased the contemporary driftwood coffee table in Berkeley, California, and the glass top locally.

Beyond the living room is a large airy kitchen, with wood and glass cabinets, and handmade tiles on the backsplash. An antique French armoire provides storage and closet space. Eddie Construction, a Capitol Hill firm, installed the kitchen. The floor tile in the powder room is a copy of an antique encaustic tile.

The large rear garden, surrounded by walls, is a restful retreat, and features a brick patio, a small fountain, and an urban vegetable garden provided by their niece’s company, Mighty Mole Gardens.

Upstairs in the hallway are historic UPI news photographs showing the Kennedy-Nixon debate, Presidents Kennedy and Johnson at a morning prayer breakfast the day Kennedy was shot, Dr. Martin Luther King receiving the Nobel Peace Prize, and President Nixon’s meeting with Mao Tse-tung.

The master bedroom has modern cherry furniture; its bathroom has marble flooring and an antique wood vanity and a wood-paneled tub. A guest bath has a unique glass countertop with room for storage underneath. ★ BETH PURCELL
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TIPS FOR CAPITOL HILL BUILDING PROJECTS

Capitol Hill is a bricks-and-mortar reflection of 200 years of neighborhood life.

Since 1976, buildings within the Capitol Hill Historic District (CHHD) have been protected by the Historic Preservation Law, the review process of the DC Historic Preservation Review Board, advice from ANCs, and by the decisions of thousands of residents and business owners who have worked to preserve and enhance our neighborhood. Those parts of Capitol Hill beyond the boundaries of the CHHD are also historic and worthy of attention and concern.

All plans for new construction, exterior alteration, demolition and/or subdivision require a building permit. Because building permits for both interior and exterior work are issued by the Department of Consumer and Regulatory Affairs (DCRA), you will find guidance and forms on their website: dcra.dc.gov. For projects within the Historic District, you should first share your proposed plans with the professionals in the city’s Historic Preservation Office (HPO); their help is invaluable and there is no cost to you. Contact HPO at (202) 442-8800 or visit their website at planning.dc.gov/hp.

Some tips to help make renovation and construction projects easier for you and your neighbors:

• Understand the style and period of your house. Study the neighborhood carefully, looking at original features and patterns before considering any modifications or replacements to your building. The Guidelines on Styles and other topics on the CHRS website can be helpful: chrs.org.

• Familiarize yourself with the zoning regulations affecting your property. Zoning regulations control lot coverage, height, setbacks, and allowed uses. For zoning information, contact the Office of Zoning at dcoz.dc.gov.

• Consider removing inappropriate elements that may have been added over the years, so as to restore architectural integrity to your building. If your property is within the CHHD, consult the HPO for approval before any removal or demolition.

• Replacing windows and doors within the CHHD requires HPO approval. Good basic maintenance and repair work to original doors and windows is always preferred and is more environmentally friendly. Installation of storm windows does not require a permit.

• Repointing mortar and stripping paint from brick facades require a permit so that the HPO staff can be sure proper materials and techniques will be used, protecting the physical integrity of the building.

CONTINUED ON PAGE 40
Keep unpainted brick and stone unpainted. Although the application of paint to unpainted and painted rowhouses does not require a permit, retaining exposed brick and stone surfaces highlights original construction materials and techniques and dramatically decreases exterior maintenance costs over time. Paint will not solve (and can even exacerbate) masonry problems.

Renovations often require increased electric service, resulting in very large utility boxes. Electric and gas meters should be placed where they are not visible to public view. The HPO staff can help find the best location if consulted early in the planning process.

Remember that the front gardens of Capitol Hill are generally in public space (owner-controlled but city-owned and not taxed). These should be maintained as a garden space with a minimum of hardscape. Fences, walls, steps, porches and walks in the public space require permits.

Think about what you can do during the construction process to make life easier for your neighbors. For example, control dust as much as possible; have dumpsters emptied frequently and removed as soon as possible. Remember: work is allowed from 7 am to 7 pm, six days a week but never on Sunday.

Approaching this process with as much knowledge as possible will help you make better decisions, save money and time, and know that the resulting changes to your historic property will be an asset to you and to the community. Volunteers at CHRS are happy to provide advice to property owners both within and beyond the boundaries of the Historic District. For more information, contact them at CapHRS@aol.com or (202) 543-0425.

SHAUNA HOLMES, NANCY METZGER & AMANDA MOLSON

“Tips for Capitol Hill Building Projects” appears in the annual Fagon Guide.
JOIN CHRS

We are a volunteer-driven organization and can’t succeed in our mission without the help of our friends and neighbors.

“Capitol Hill is a special place. We promote, preserve, and enhance the character of our historic neighborhoods”—that’s our motto. CHRS consistently maintains a watchful eye when it comes to historic preservation, zoning, large scale urban planning, traffic patterns, and environmental concerns. Please consider becoming a member and lend your voice to preserving the historic character of the Hill and the value of your home.

MEMBERSHIP BENEFITS

All members receive 10 issues/year of our newsletter, CHRS News, containing in-depth coverage of issues important to Capitol Hill residents; a set of historic Guidelines; and the opportunity to buy discounted tickets for the House & Garden Tour.

Members supporting at $250+ receive all of the benefits above, plus recognition in the newsletter, and two tickets to the House & Garden Tour.

Members supporting at $500+ receive all of the benefits above, plus two additional tickets (4 total) to the House & Garden Tour.

Members supporting at $1000+ receive all of the benefits above, plus four additional tickets (8 total) to the House & Garden Tour.

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Can you identify these unique exterior details?

Each property on our tour has many unique features. They may be tucked away inside where only the owners and their guests—including you!—can see them. Others are in plain view for all to enjoy. Here is a selection of exterior details. Can you identify their locations? *Answers are on page 29.*

TOUR LOCATIONS

1. 705 East Capitol Street SE
2. 707 East Capitol Street SE
3. 620 East Capitol Street NE
4. 500 East Capitol Street NE
5. 506 A Street SE
6. 120 5th Street SE
7. 122 5th Street SE
8. Naval Lodge No. 4, 330 Pennsylvania Avenue SE
9. 122 3rd Street SE
10. St. Mark’s Episcopal Church, 301 A Street SE
11. Florida House, One 2nd Street NE
12. 19 2nd Street NE
13. Terrace Court NE
14. 330 A Street NE
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