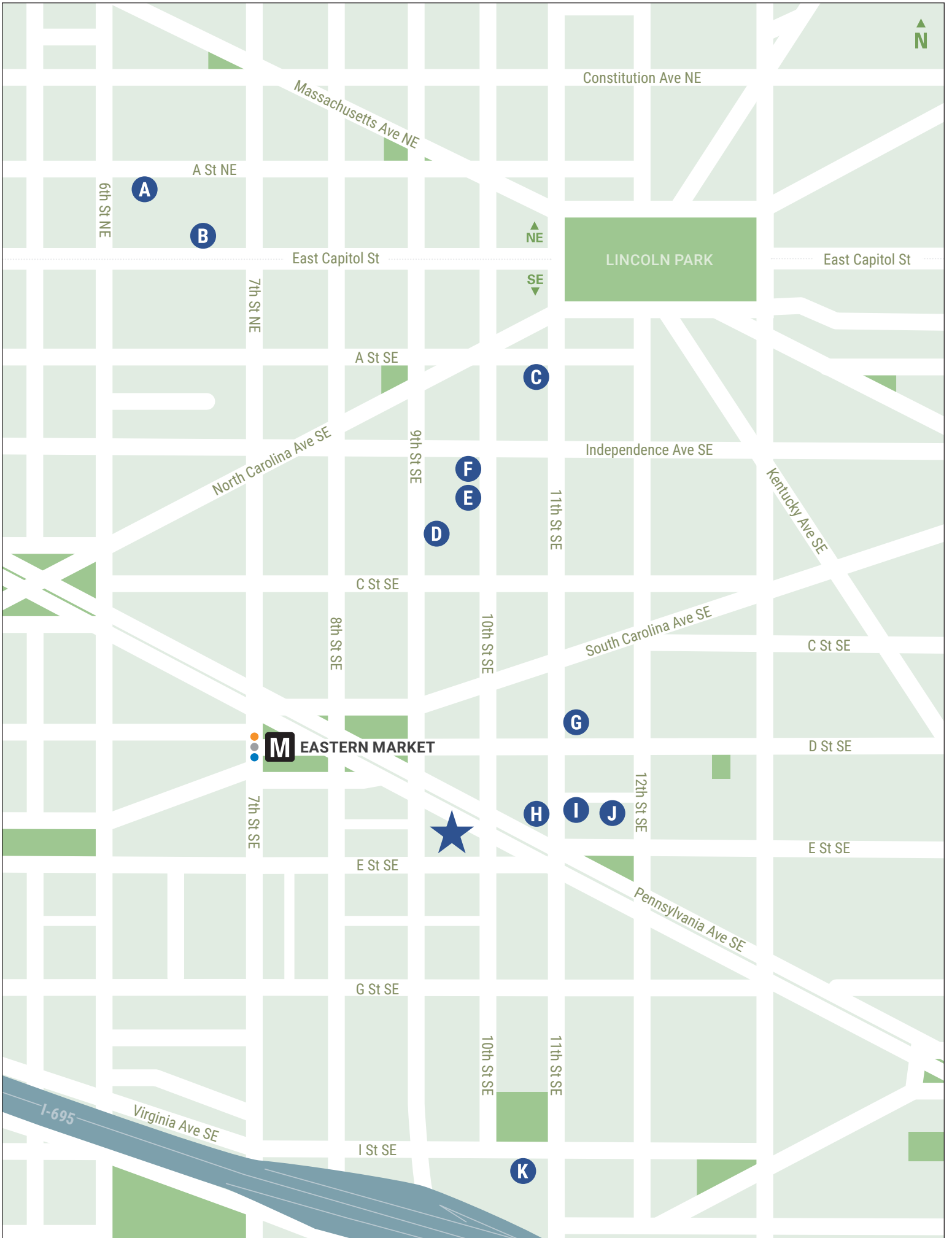




CAPITOL HILL RESTORATION SOCIETY 66th Annual

# House & Garden Tour

Mother's Day Weekend | May 13-14, 2023



Massachusetts Ave NE

Constitution Ave NE

6th St NE

A St NE

A

B

East Capitol St

LINCOLN PARK

East Capitol St

7th St NE

NE

SE

A St SE

C

North Carolina Ave SE

9th St SE

Independence Ave SE

F

E

D

11th St SE

Kentucky Ave SE

C St SE

South Carolina Ave SE

C St SE

8th St SE

10th St SE

7th St SE

**M** EASTERN MARKET

G

D St SE

E St SE

H

I

J

12th St SE

E St SE

G St SE

Pennsylvania Ave SE

10th St SE

11th St SE

I-695

Virginia Ave SE

I St SE

K

# House & Garden Tour

Mother's Day Weekend | May 13–14, 2023

## Tour Locations

 **WELCOME CENTER • REFRESHMENT BREAK**  
 Hill Center at the Old Naval Hospital  
 921 Pennsylvania Avenue SE . . . . . 3  
 Building tours at 3 PM each day

**A** 617 A Street NE . . . . . 4

**B** 640 East Capitol Street NE . . . . . 5

**C** 131 11th Street SE . . . . . 6

**D** 232 9th Street SE . . . . . 8

**E** 211 10th Street SE . . . . . 14

**F** 209 10th Street SE . . . . . 15

**G** 350 11th Street SE . . . . . 16

**H** Butterfield House, #503  
 1020 Pennsylvania Avenue SE . . . . . 17

**I** 426 11th Street SE . . . . . 18

**J** 420 Walker Court SE . . . . . 19

**K** 1013 I Street SE . . . . . 20

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## Hours

Saturday, May 13 • 4–7 PM  
Sunday, May 14 • 1–5 PM

## Suggested Tour Routes

Try one of our suggested routes, or just create your own adventure!

### TWO-DAY TOUR OF EVERYTHING!

**SATURDAY** // Hill Center building tour at 3 PM; K, H, I, J, G

**SUNDAY** // Hill Center for refreshments/art, D, E, F, C, B, A

### TWO-DAY HOUSE TOUR ONLY

**SATURDAY** // E, D, F, B, A

**SUNDAY** // K, Hill Center for refreshments/art, H, I, J, G, C

### ONE-DAY TOUR OF EVERYTHING!

**SATURDAY** // Hill Center building tour at 3 PM; K, H, I, J, G, F, E, D, C, B, A

**OR SUNDAY** // K, I, J, G, H, Hill Center building tour at 3 PM; F, E, D, C, B, A

### ONE-DAY HOUSE TOUR ONLY

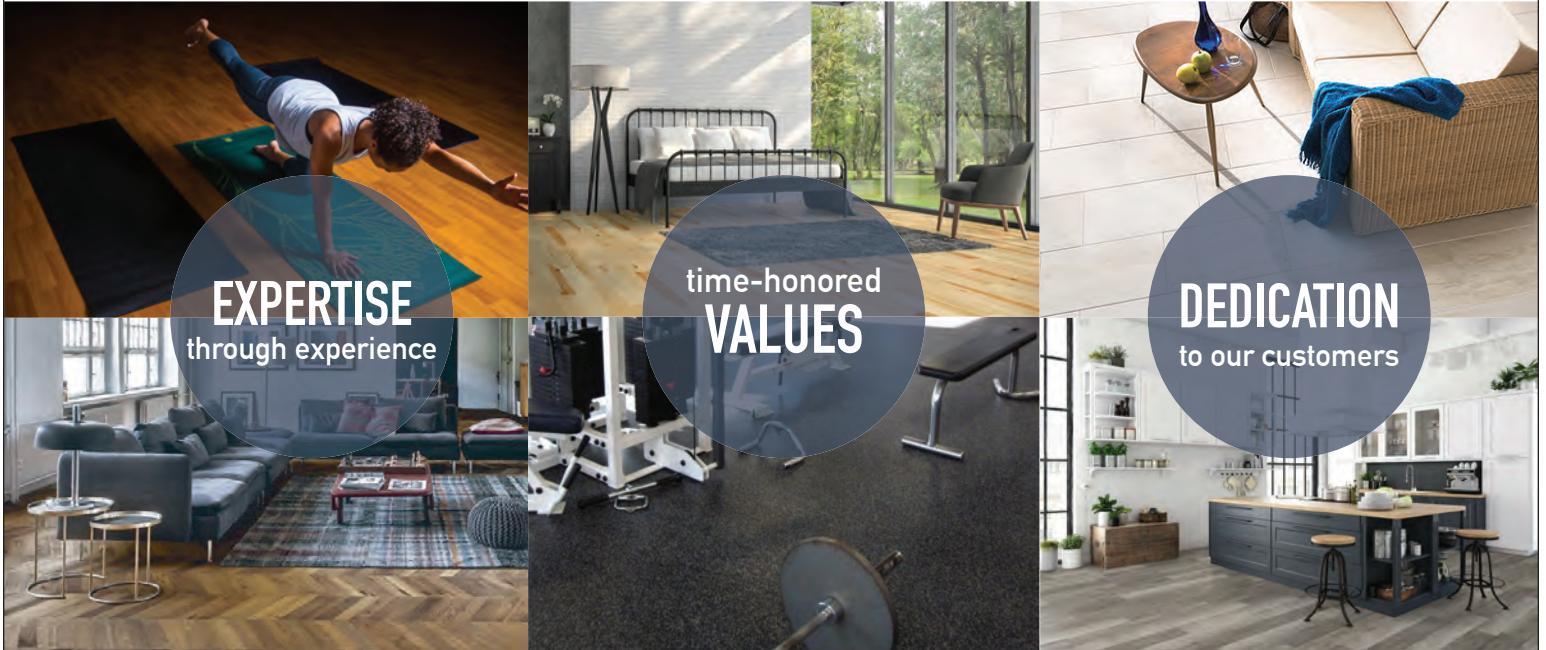
B, A, D, E, F, C, G, H, I, J, K, Hill Center for refreshments/art





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# PRESIDENT'S WELCOME

## Welcome to the Capitol Hill Restoration Society 2023 House & Garden Tour!



After the years of the pandemic, I am so happy that we are back in full bloom! I hope you enjoy the mix of homes and gardens/outdoor spaces—including the aerial views of the neighborhood.

We are also thrilled to have partners from the neighborhood as part of the Tour this year. The artist of the poster/brochure is Hill resident Erin Thompson. Her house portraits are intricate and highlight beautiful architectural details. Refreshments are from Captain Cookie!, a small local chain with a branch on 7th Street SE, and Capitol Candy Jar at 15th and Constitution Avenue NE. Both have been fantastic additions to the Hill and are happy to be part of our Tour.

Please come by and meet me at the Tour Welcome Center at the Hill Center—I will be there both days and would love to visit in person! ★

— ANGIE SCHMIDT, CHRS President

### House Tour Team

Special thanks to our amazing House Tour team:

#### Planning

Fynnette Eaton, Jackie Krieger, Angie Schmidt

#### Publicity

Chuck Burger, Elizabeth Nelson, Libby Quaid

#### Graphic Design

Jean Kohanek

#### Advertising

Etta Fielek, Angie Schmidt

#### Writers and Researchers

Fynnette Eaton, Sandy Harrelson, Joanna Kendig, Beth Purcell, Libby Quaid, Alison Ross, Bonny Wolf

#### Photography

Jackie Krieger, Elizabeth Nelson, Libby Quaid

#### Administration

Jill Uvena Cullinane

#### House Captains

Chuck Burger, Coldwell Banker

Maygene Daniels

Dieynaba Dia

Fynnette Eaton

Sam Pastore, Michael Peña & Brian Glasser, Fulcrum Properties Group

Joanna Kendig and Gene Imhoff

Jackie Krieger

Elizabeth Nelson

Beth Purcell

Heather Schoell

Andrew Robb and Sarah Stauderman, Mott's Neighborhood Market

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Ariel Gold & James Barbour  
Nandini Krishnan & Erich Battistin  
Audrey Schaffer & Jon Camfield  
Randall Dodd  
Josephine Torrente & Michael Engleman  
Sheryl Katzin  
Jeff Keil  
Julie Moeller  
Karl Moeller  
Stephanie Schmid  
Joan Wills

## Special Thanks

**The Hill Center** has generously offered CHRS their facility once again this year and has been very supportive of CHRS programming. We appreciate our community partners!

**Mott's Neighborhood Market** is a collection of community members who have purchased and are restoring the historic Mott's Market on 12th Street SE as a community resource. More than 50 neighbors have invested in the project and over 200 grassroots members have been supporting the work.

*Mott's Neighborhood Market. Restoring a Market. Building a Community.* [MottsMarket.com](http://MottsMarket.com)

### Refreshments provided by:



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660 Pennsylvania Avenue SE  
(entrance on 7th Street SE)  
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**Hill Center at the Old Naval Hospital  
921 Pennsylvania Avenue SE**

**WELCOME CENTER • REFRESHMENT BREAK**

**T**his year The Hill Center will operate as a refreshment break, help desk and general information point for the House & Garden Tour. Then enjoy the 2023 Capitol Hill Art League (CHAL) juried exhibit hung throughout the building. This year's exhibit was judged by Alan Braley, a Capitol Hill artist, and Nicky Cymrot, director of Hill Center galleries. Members of CHAL were invited to submit for consideration original hanging work in any medium.

Some background on the history of the building and the organization it houses:

In the spring of 1864, three years into the American Civil War, President Abraham Lincoln asked Congress for \$25,000 to build the country's first permanent Naval hospital. It opened two years later at 921 Pennsylvania Avenue SE. The building has been home to many organizations in the 159 years since.

**It was an imposing building with a blend of Second Empire, Italianate, and Greek Revival architectural styles. A seven-foot-high cast-iron fence circled the perimeter of the property. In a design by Washington ironsmiths Frederick and August Schneider, each section of the fence consisted of 13 vertical bars (the number of original states) extending upward from a base created by a row of seven compass circles representing the seven seas.**

Within 30 years of its opening, however, the building was considered obsolete as a hospital and was used for training, offices, a records center, and finally as the temporary Home for Veterans of All Wars, which closed in 1963. Control of the site was transferred to the District of Columbia and subsequently housed several social service organizations. By 1998, the derelict building was surrounded by untended grounds and the monumental fence had been broken and vandalized.



In 2002, a group of concerned neighbors developed a plan to rehabilitate the site as a center of cultural enrichment, lifelong learning, and civic engagement. The city accepted the plan in August 2007.

In just over 18 months, the facility underwent an \$11-million historic renovation. It was painted in its original colors and surrounded by its refabricated iron fence. The new building includes 21st-century upgrades such as a fully ADA-accessible design and a green footprint with a heating and cooling system supported by 32 geothermal wells.

More than 50,000 visitors a year come for classes, concerts, lectures, and art exhibits. Like all community organizations, Hill Center struggled in the uncertain world of COVID-19. Part of a fundraising effort was the creation of "A Taste of Hill Center," a community cookbook for a community trying to reconnect. The book contains more than 140 recipes from Hill Center staff, neighbors, friends, and many of the professional chefs who have taught classes at the center.

"A Taste of Hill Center" continues a long national tradition of fundraising cookbooks. Coincidentally, the first was published in 1864 to raise funds for Union soldiers wounded in the Civil War—the same year President Lincoln commissioned the building that now houses the center for which the cookbook is raising funds. The cookbook is for sale at Hill Center and online at [HillCenterDC.org/shop](http://HillCenterDC.org/shop).

Hill Center continues to thrive as an arts and cultural center for the community, with new concerts, workshops, daytime programming, cooking classes and more. Visit [HillCenterDC.org/calendar](http://HillCenterDC.org/calendar) to see upcoming programs. ★

— BONNY WOLF

## A 617 A Street NE

Home of Ariel Gold &  
James Barbour

HOUSE CAPTAIN: Maygene Daniels

This house embodies the preservation ethos that a perfect mixture of old and new will keep our history alive for years to come.

**What appears to be a small Queen Anne opens into a spacious mid-century modern marvel full of light. It has been a fixture on the CHRS House and Garden Tour—this year marks its fourth tour!**

This circa 1870 house was owned by Thomas Healy and was originally a twin to the flat-front frame house next door at 615 A Street NE. In the 1890s, it was remodeled with Queen Anne details including a two-story square bay front addition, multi-paned stained-glass windows, scrolled brackets, and intricate ironwork along the roof. Behind the golden Japanese Maple, notice the cast iron No. 906 interlocking hands fire insurance mark.

Inside, the white galley kitchen features bright blue hand-painted tiles and enormous windows with stained glass, echoes of the detail found on the exterior.

The house originally ended after the dining room and was expanded in 1966 by then-owner and builder Robert Reich and his wife (and prominent realtor) Barbara Held. Reich owned a vintage and antique store “Joyous Junque” at 620 Pennsylvania Avenue SE and Held owned a remodeling business. Together they won CHRS awards for residential and commercial restoration. They chose to preserve the façade of this home even though there was no Capitol Hill Historic District in 1966.

Their design for the rear addition utilized the deep lot; they built an inner courtyard complete with a fountain pool, hence the step down, and designed a living room addition beyond. After 1987, the courtyard was enclosed with the two-story atrium. The foundation of the fountain pool still sits below the grand piano. The current owners are both musicians; Ariel is President of the Choral Arts Society of Washington and plays guitar and piano; James plays the saxophone.

Among the prevailing mid-century modern aesthetic, there are hints of other historical eras. Note



the decorative cast-iron panel in the brick wall behind the piano and the traditional fireplace surround in the living room, which is the reclaimed top of a doorway from

the demolished Providence Hospital. Over the fireplace hangs Ariel’s grandmother’s three art deco pieces by Erté. The grandmother clock behind the piano is James’ great-great-grandfather’s retirement gift after 46 years of service in the telegraph office of Glasgow Central rail station in Scotland. The owners were very intrigued by the fire insurance plaque on the front of their house; researching it led them to the Sanborn Fire Insurance maps of their house, now framed in the foyer and dining room.

Upstairs, the front guest bedroom is home to Ariel’s tropical plants in the winter. Note the iris-stained glass on the shelf; the owners found it in the unfinished basement. In the hall bathroom, the skylight, vibrant green leaf wallpaper, and thriving houseplants make this smaller space a lush oasis.

The Blue Room overlooks the living room. Imagine the French doors once opening into the inner courtyard and sunken garden. The primary bedroom overlooks the rear patio with a full wall of glass. The owners brought in the wallpaper and repeated it in the downstairs half bath, to perpetually capture the springtime beauty of the cherry blossom tree that blooms just outside. The ensuite bathroom features a single clerestory window, allowing the light from the skylights beyond to pour in.

A spiral staircase leads back to the living room and the bar area. The dieffenbachia plant came with the house and lives in the corner in the cooler months and rolls outside in the warmer months. Step outside into the patio with the burbling fountain, brick wall with hand-painted flower tiles, and parking pad beyond. Ariel has grown many of the plants from seeds herself.

The wide alley behind the house is a nexus of community, where neighbors congregate for Friday Happy Hour. ★

— ALISON ROSS



# **B** 640 East Capitol Street NE

Home of Randall Dodd  
HOUSE CAPTAIN: Beth Purcell

**C**harles Gessford, one of Washington's premier master builders, designed this house (and the adjacent houses at 638 and 642 East Capitol Street) in 1890.

**This Queen Anne house is in an exuberant style with vertical emphasis, heavy stone base, three bays, elaborate bay caps, active roof lines, decoration in press brick, stringcourses, and stained glass (which may have been ordered from a catalog).**

The house was a rental during the nineteenth and early twentieth centuries; sometimes the entire house was rented or just specific floors or rooms.

Senator Knute F. Nelson (R-MN) (1843–1923) lived here during part of his Senate term (1895–1923). He was born in Norway, emigrated to the United States, served in the Civil War, then went into Minnesota politics. His legislative legacy includes The Nelson Act of 1889, which forcibly relocated the Ojibwe people in Minnesota to the White Earth Reservation, and the Nelson Bankruptcy Law of 1898, allowing farmers to declare voluntary bankruptcy.

Frederick A. Mertens (1854–1928) who was president of the Mount Vernon and Marshall Hall Steamboat Co. lived here until his death in 1928.

Horticultural history was made here in 1939. Margaret M. Dey grew a rare yellow-blossom century plant, 13-feet tall, which amazingly survived five winters outdoors, and then bloomed in her front yard. Her husband, Alfred W. Dey, was a clerk in the War Department.

During the 1960s, Clarence and Annie Money operated their tourist home here (tourist homes typically offered rooms for visitors, but not meals). Charles Lindbergh may have stayed here. The Moneys likely installed the illuminated exit sign in the foyer.

In 2007, Randall Dodd purchased the house from E. Bartlett Barnes. He was attracted to it because it still retained so much of the original detail and charm. He told CHRS, "The right kind of neglect is better than the wrong kind of renovation." Dr. Dodd, an economist



known for his work on derivatives and financial stability, did not let the 2007–08 financial crisis go to waste and instead bought during the midst of the crisis. He has since focused his improvements on the front and back gardens.

In the living room and dining room, tour participants will see Gessford's original woodwork and fireplaces. The plaster moldings just below the ceiling should not be missed. The fireplace surrounds are original but were later painted. The rosewood newel post and the stained glass windows are also noteworthy. Don't miss the shark (a penny bank) the owner discovered at a yard sale.

The original kitchen was in the basement. In the 1960s the current kitchen on the first floor was redesigned with metal cabinets. The original rear porch is now part of the kitchen.

The second and third floors, which are not on the tour, have 6 bedrooms and 4 bathrooms.

The garden features an espaliered Ginkgo on the carriage house wall, a rare magnolia, large rhododendron and a climbing hydrangea. The carriage house, built in 1904, is a workshop catering to the owner's interest in bicycle repair, and not open for the tour. ★

— BETH PURCELL

# C 131 11th Street SE

Home of Jeff Keil  
HOUSE CAPTAIN: Jackie Krieger

This imposing house was built in 1894 by Joseph Campbell, a grocer, to be his residence (his store was at 230 11th Street SE). In 1945, Robert Mattingly converted it into a funeral home which operated until 1973. Mattingly's father was also a funeral director in Leonardtown, Maryland. The family lived above the funeral home—Mrs. Mattingly would invite the grieving families upstairs for dinner. Robert Mattingly was a member of St. Peter's Church on Capitol Hill and is buried in Cedar Hill.

His daughter, Jean Mattingly Kalas and her husband George Kalas, opened Mattingly Funeral home in Oxon Hill and then changed the name to George P. Kalas Funeral home. Jean had two sons, both of whom worked for the family business and her grandson George P. Kalas III has followed his grandfather, great-grandfather and great-great grandfather into the family business. Jeffrey Keil, who had long admired the house, bought it from the Austin family in 2017.

**Mr. Keil, owner of Keil Construction, Inc., has spent five years on the comprehensive renovation. Original materials were used wherever possible. This building represents the accumulation of 30 years of acquired restoration knowledge and has been restored as a legacy to the house and Mr. Keil's perseverance. No one will ever know how many hours it took to restore this house!**

The house and garden offer a trove of fine art, furniture, design, and reclaimed and preserved elements. In front, visitors will notice the metal sculpture of crows by noted sculptor Dale Rogers. Gargoyles custom-made from North Carolina sit atop the columns and glow at night with solar spotlights.

The front entryway features original tile on the walls. The marble floor mosaic is the owner's creation. The entry chandeliers are original crystal and were restored and rehung. A bronze sculpture from the 1930s, "Let them pass in safety" with a light, was salvaged from a school and mounted on the radiator.



The living room has the original cherry mantel (dated 1895); the stone, which had discolored, was replaced with Calacatta marble. The owner created the old saw sculpture above the piano, with leftover crystals, which cast rainbow light prisms that vary day by day. The owner made the crown molding and plaster medallions for the chandeliers, which are silver, originally piped for gas, and new in this location. The settee, hand carved and decorated with dragons, is from the Chinese embassy. It's carved from a single piece of wood, including the balls inside the armrests.

The newel post in the front hall is original. It was removed, stripped, rebuilt, and refinished. The balusters on the stairs are original, and were replicated for the stairway leading to the basement. Originally there were two very small kitchens on the first and second floors. The owner created a larger central kitchen by removing the fireplace and chimney from the funeral parlor and opened up the space. The kitchen features Calacatta marble, two refrigerators, and two dishwashers. The upper cabinets were built around the 64-inch glass doors, salvaged from a house on 9th Street. The bar counter is quarter-sawn oak, salvaged from what was the painted base trim throughout the house. The owner made the TV surround from the same salvaged quarter-sawn oak and he designed the coffered tin ceiling.

Salvaged ironwork provides architectural-interest and security in the windows facing onto the alley. The metal cross over one window was once a grave marker. The sculpture in the kitchen, walnut plank with rosemary branch and glass for flowers, is also the work of the owner. Nearly every item on display in this eclectic collection is a found object from the many years of home renovations for others.

The powder room rear of the kitchen has Schumacher wallpaper and a poster of Napoleon from an estate sale. The wood trim around many doors has delicate rosary inset molding. Note the kitchen rosettes, sanded to reveal the paint history, and left unfinished.

Continuing through the kitchen, past East Indian wooden figures and vintage original war posters, is the small original kitchen (now a first floor guestroom) with its original (and still functioning) stove. The bookcase, built in by the owner, uses salvaged stair treads as shelves. The rear guest bathroom has an original American Standard sink. The owner built the matching vanity cabinet to carry the sink.

As you exit through the guest room, note the former embalming room (now laundry facility) just to your left. Continue along the covered side porch into the garden, which occupies what was once the funeral home's parking lot. It has herringbone brick walks, a fountain (from St. Cecelia's on 2nd Street), a fish pond, and an entertainment space that incorporates an outdoor kitchen, and bluestone stair treads from the Buchanan School that now cap the retaining walls.

All the bricks used in the outdoor garden have been salvaged from homes on the Hill.

The distinct two level porch has been a major renovation effort. All the upper fret work was removed, stripped of all its paint, and meticulously restored and replicated where needed. The solid mahogany columns were replicated by Quaker carpenters to exact original dimensions. The railing pickets were replicas of the upper original pickets in the fretwork, again fabricated by quaker carpenters.

Today, the house has six bedrooms, seven bathrooms, and more than 5,000 square feet of living space. The lower level features the offices of Keil Construction, Inc., and a guest apartment. The upper levels are private living quarters. The rear carriage house, with its magnificent slate roof, houses three separate apartments. In keeping with the owner's concern for the environment, there are four rain barrels to catch water from the roof for use in the gardens, compost bins for all garden waste, solar panels, and two bee hives (not visible) on the roof. ★

— BETH PURCELL

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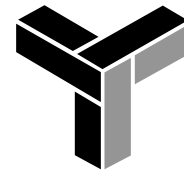
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## D 232 9th Street SE

### Home of Audrey Schaffer & Jon Camfield

HOUSE CAPTAIN: Chuck Burger,  
Coldwell Banker



Much as the American southwest elicits feelings of sun and warmth, so too does this house with its sunny yellow exterior, its round hearth at the center of the home, and its abundant natural light throughout. Audrey and Jon had lived on Capitol Hill since 2008 and moved into this house in November 2020. Audrey is from Los Angeles and Jon is from Texas; this house seemed to

unexpectedly capture their affinity with the American West and they were drawn to its non-traditional Capitol Hill interior.

The frame house was falling apart before the previous owner completed its full renovation in 2017; a tree was growing through the upstairs window, the painted yellow wood clapboard siding across the façade was heavily deteriorated, and the front yard was completely overgrown.

**But original features of the circa 1875 house, like the large two-over-two windows, with their elaborate window hood moldings, the beautiful blue four-panel door with round-arched bolection moldings, and the detailed Italianate cornice atop the house, endured and offered hope that this house had many more years to give.**

The previous owner lives next door at 226 9th Street SE and designed the front yard to mirror elements of his, with its sculptural *Pinus banksiana* Uncle Foggy Tree, stone walkway, and bench. This garden also features an abstract steel sculpture from Luray, Virginia, peonies, azaleas, and *Prunus laurocerasus* ‘Otto Luyken’ cherry laurels. A river birch anchors the corner with its three stems and distinctive curly bark.

While the previous owner restored the exterior, he re-imagined the interior of the house with a southwest aesthetic. The stained-glass transom above the front

door illuminates the front vestibule and gives a sneak peek into the color palette of the kitchen. The dark wood trim around the wide opening into the living room and the exposed wood joists in the dining room were salvaged from the old house. The walls are plastered with a Chilean technique that uses a straw broom to attain the cross-hatch texture. The main feature of the living room is the round kiva-style wood burning stove which has a double parabola structure that makes it very effective in heating the house. Tucked under the stairs is a copper-lined firewood niche.

When Audrey and Jon moved in, they painted all the walls in the brightest white, a striking backdrop against their colorful artwork and furniture and the stained white oak floors. The living room walls are decorated with music posters that Audrey’s dad collected in the 1970s. The artwork in the dining room and half bath are impressionist works painted by Audrey’s great-grandfather Bernard Green. The textile piece hanging in the staircase was custom made by a Costa Rican artist.

Upstairs, the front bedroom spans the width of the house and enjoys the abundant western light. The hallway, hall bath, and dedicated laundry room all benefit from skylights and the bright white walls help bounce the light around the second floor. The office features a custom black walnut murphy bed cabinet with built-in shelving on either side. At the end of the hall, an illuminated niche is the perfect spot for displaying LA artist Vasa’s acrylic prism. The primary bedroom has a sunny seating nook and Travertine-tiled ensuite bath.

Back downstairs, the dining room features a hidden desk in the closet. Between the dining room and the kitchen is a service area with a wet bar with a leaded glass display cabinet. The kitchen is a chef’s dream with everything in easy reach. The warm muted tones in the cabinetry, tile floor, butcher-block island and granite counters are complemented by the green glass tile above the stove, recalling the warmth that comes from the original transom above the front door. The eastern sun shines into the cozy breakfast nook with plenty of seating for the whole family.

Outside, the current owners just completed the electric pergola with turf; the space is designed for both parking and play. The river birch in the backyard raised bed adds symmetry to the river birch in the front yard. Barely visible are the 30 solar panels on the roof that help the house make more electricity than it needs with all of its natural light, new insulation, replacement windows, and dual zone HVAC system. ★

— ALISON ROSS



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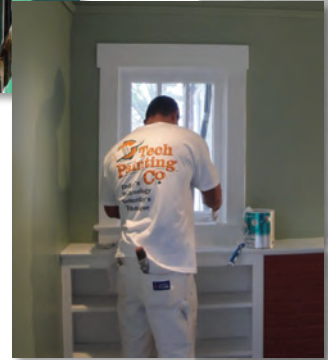
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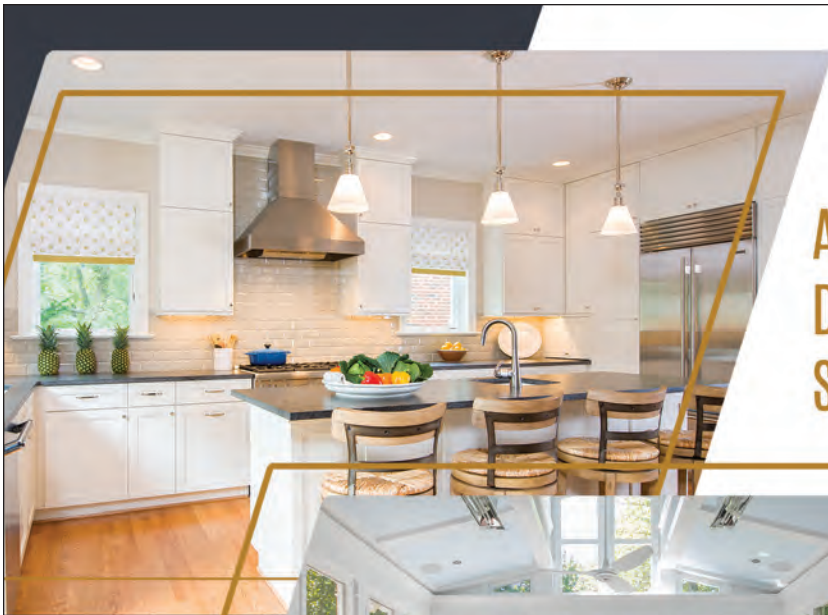
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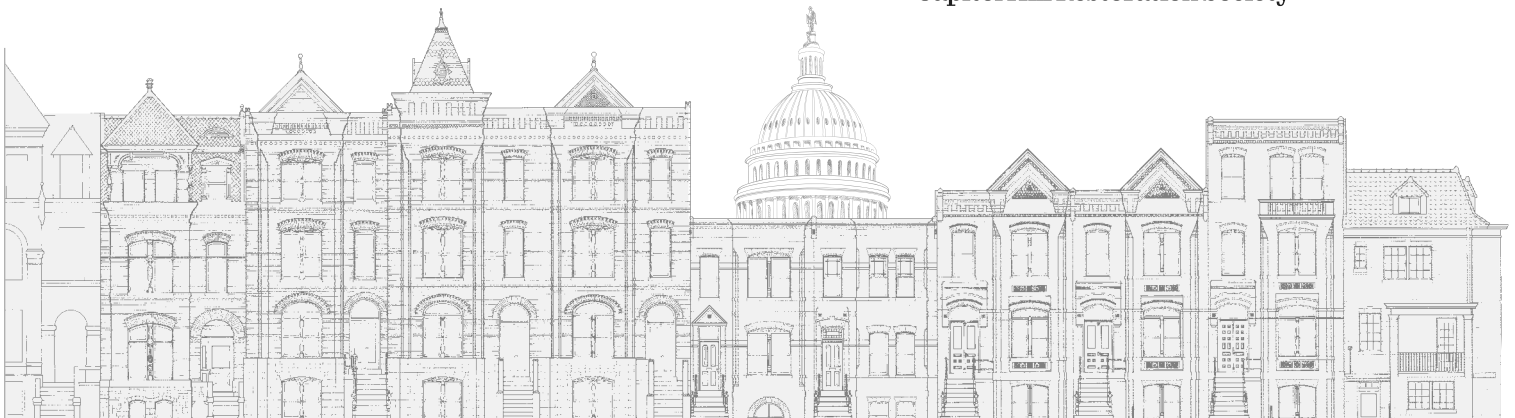
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# CHRS

Capitol Hill Restoration Society



## **E** 211 10th Street SE Home of Nandini Krishnan & Erich Battistin

HOUSE CAPTAIN: Heather Schoell

The side entry attracted Nandini Krishnan and Erich Battistin to their 1873 frame house. The house to the south, at 213, is set back farther, so that you pass what feels like a courtyard along the way to the bright coral door.

“We kept the side entrance and we tried to rework the design around that,” Nandini says. “Every other house, you enter through the front and then see the stairs right away, or you walk into a living area. And here you don’t. You have a minute of privacy.”

**The vestibule has a niche with teal-colored tile and shelves made of salvaged wood. On the shelves are animals, a Ganesha figure and other keepsakes from India, Nepal, Ghana, Mozambique and antique jars from Italy.**

The living room at the front of the house was made bright and airy by enlarging the two east-facing front windows and another that faces south during a 2018 gut renovation—the original structure had similarly large windows.

In the living room is a German army trunk, one of three that held Erich’s grandfather’s worldly possessions when he decided to remain in Italy, for love, after World War II. Nandini and Erich restored it and removed paint and pitch to expose the wood and painted markings. The coffee table and cabinet are made from old doors from Rajasthan in India.

You’ll find teal tile with wood shelves in other places, too—in a small alcove under the stairs and along a wall in the kitchen pantry, which has a floor-length metal-and-glass window and double doors. They wanted a glass pantry to display Erich’s colorful collection of tableware and small figurines from south India.

Some of the wood shelves came from the house’s foundation, which had to be shored up, and some came from a friend’s renovation. The kitchen’s teal backsplash is made of fan-shaped tiles laid like a puzzle, with concrete counters and white lacquer lower cabinets below.

The pantry doors are echoed by doors at the back of the house, one that opens out from the kitchen and two that slide open from the dining area beyond the



kitchen at the back of the house. The feel is a little industrial: “It’s everything we like in design, all in one house,” Nandini smiles.

Exposed brick in the living room and along

the staircase add to the industrial feel. It’s actually the exterior wall of the neighbor at 209 (also on the tour), as the original house at 211 is wood frame. An addition the couple thinks is from the 1930s—there are no permits on record—has exposed cinder block walls across from the kitchen and an exposed brick fireplace. And beyond this is the couple’s own addition, the dining area, which has two skylights.

The carriage house has a cozy living area downstairs with a kitchenette and brick fireplace. Upstairs is a bedroom, with Erich’s grandfather’s bed from Italy, and a bathroom.

Throughout the house you’ll find pictures and other decor from Erich’s hometown of Vicenza, including charcoal profile portraits of Erich’s father and grandfather and a print of the city given to the couple by the city’s mayor, who officiated their wedding. Also in the house are childhood toys from Italy, like a wheeled donkey Erich’s grandfather brought to the hospital after his birth.

Nandini has a collection of stuffed horses and donkeys herself, though she acquired them as an adult from Portugal, Tibet and Nepal.

Erich explains why he likes old things. “I like to remember where we come from, who we are. It’s part of our story, at the end of the day, what we bring with us.” Nandini adds, “It’s an immigrant story. We’re all migrants from somewhere.”

The house was built by speculator and broker William W. Metcalf, who developed the west side of the 200 block of 10th Street SE. He sold it to John H. Shaw in 1873, an African American who worked in the House of Representatives chamber. The 1890 city directory indicates that his wife, Caroline, may have run a lunch counter at Eastern Market. Their son, Richard, was a waiter in the Senate restaurant. The house stayed in Shaw’s family until the 1960s. ★

— LIBBY QUAID, with research by  
SANDY HARRELSON

## F 209 10th Street SE

Home of Josephine Torrente & Mike Engleman

HOUSE CAPTAIN: Dieynaba Dia



**W**hat can you do when you love the ornate details inside your home, but you just aren't formal people? Add whimsy! That's what you'll find inside the brick home of Josephine Torrente and Mike Engleman.

It starts at the front of the house. The three-tiered wedding cake chandelier has silver teaspoons instead of crystal prisms—it's a "spoondelier." Above the fireplace, flanked by elaborate clamshell niches, is

a black-and-white canvas of the actor Jack Nicholson blowing a smoke ring. The antique andirons are in the shape of Tweedledum and Tweedledee.

On the walls hang framed posters from the Old Ebbitt Grill's annual Oyster Riot that look like vintage ads depicting mermaids. Josephine and Mike had a caricature artist create an "Oyster Scuffle" piece, with Josephine as the mermaid, when the 2021 Oyster Riot was canceled because of the pandemic and they hosted their own version here.

**Josephine doesn't want guests to feel like they should sit up straighter in this room. "We're not really formal people," she says. "And the one thing we didn't love is that right when you walk in the door, you're at a formal dining room. So we've tried very hard to make the dining room a lot more fun."**

Yet the owners were very fussy about getting the details just right when embarking on a kitchen renovation. They added a butler's pantry with a black-and-white marble floor to match the older marble floor in the entry hall. Their designer tested combinations of tea and tobacco to add patina to the newer marble.

The kitchen has marble countertops, too, and they are unsealed to feel more authentic as an old-house work surface.

"When we did the counters and we put the marble in, the builders were all horrified that I didn't want it sealed. And they said, 'It's going to have rings and marks on it.'" Josephine says. "Yes! Just like my grandmother's in Italy." Other old-world touches include a heavily antiqued mirror backsplash on one side of the kitchen, to make it feel larger, and diamond-patterned screens on some cabinet doors.

The kitchen opens into the living room in the rear of the house. When the doorway between the rooms was enlarged, the couple had casts made to duplicate the elaborate plaster cornice, frieze, and architrave atop the doorframe. Fancy plasterwork is also part of the crown molding and ceiling in the living and dining rooms.

Part of the doorway between kitchen and living room is hidden storage. Press on the paneling and a broom closet opens on one side, as do cabinets on the other. You'll find similar hidden storage in the powder room downstairs.

The master bath has another bit of whimsy: Look up through the dual pitched skylight to see a flamingo on a skateboard painted on the ductwork.

The property dates to 1868, when a blacksmith at the Navy Yard, Adam Crawford, bought the vacant lot. He built a little one story wood frame house. Carpenter/builder Alfred T. Bache bought the property in 1886 and in 1888 began construction of a brick house, likely keeping Crawford's building as the rear of the house.

Bache sold the house in 1909 to John P. Atkinson and his wife, Ela, and they became the fifth African American family on the block. Atkinson was a messenger for the Senate committee on immigration. The house remained in the family until 1966, when real estate agent Thomas Drummond quickly acquired it—tearing down the original frame Crawford house and gutting the brick structure built by Bache.

Drummond's renovation added a two-story brick extension with bay windows where the living and primary bedrooms are today and located the kitchen in the center of the home. He also added the opulent details in the living room—plaster molding, wainscoting, ceiling medallions—that copied the neoclassical style found in more fashionable Georgetown homes.

New larger windows with a muntin grid were installed along with the shutters you see today, and the door acquired its reeded columns and divided fanlight. A later owner in the 1990s added the heavy wrought iron front fence and upstairs windows, which are from New Orleans. ★

— LIBBY QUAID, *with research by*  
SANDY HARRELSON

# G 350 11th Street SE

Home of Joan Wills  
HOUSE CAPTAIN: Fynnette Eaton

The house at 350 11th Street is a corner house with lots of light and a remarkable art collection from travels around the world. Joan Wills, the current owner, purchased this house in 1991 because it had a garage and the dining room was large enough for her table.

The house was built in 1916 by J.P. Smith. By 1918, the Karl Hauser family lived in this corner house. He was employed as a senior machinist at the Navy Yard. Later Charles Lyles lived here with his seven children. He appears in the 1950 census as a widower and retired.

When she purchased the home, Joan knew she needed to find someone to help renovate the house. Moldings were no longer attached to ceilings and the plaster needed to be redone. She was fortunate that she found Mr. Clutterbuck, who extended the kitchen and added the second level porch.

Joan, who grew up in a very small town and went to a small college, was given extensive opportunities to expand her horizons both in her work and in her family travels. She started her career at the United Way in Columbus, Ohio, researching the issues connected to areas needing the most attention for the War on Poverty. She served in both Ohio and Illinois as their respective Director of State Economic Opportunity Office. She came to the attention of the National Governor's Association, which brought her to Washington, DC.

**She made numerous international trips both for personal and professional purposes. One of her first trips was to China in the 1970s, where she purchased the scroll of a painting from the Gobi desert, now hanging in the dining room.**

As you enter the house, notice the colorful bright yellow painting with flowers that brightens the hallway. Next to the painting there are two lines of red and black prints, purchased in the 1970s; the red prints are from Vietnam and the black are from Cambodia. In the hallway and throughout the house, you will find a variety of both horse and cat figures.



The large painting of a flower, Joan's favorite artwork, fills the living room with color. The dining room has the unique table and chairs, purchased at a discount store in Baltimore, set off beautifully by

the green wallpaper. The Chinese figures hung from the wall and the Japanese Kimono add to the Asian setting of this room. She found the chandelier in Belgium while on a business trip.

In the front bedroom there is an antique bed from Rochester, New York, and a fascinating painting that changes with the light on the wall, gifted from a neighbor because of her interest in international art.

The second bedroom continues the theme of flowers, garden and light. The den also has a wall hanging and is the hideaway with family photographs. As you pass through the hallway to the small room you see the model of Washington, DC, given to Joan by the National Governors Association.

The small room to the right contains the art treasures that mean the most to Joan. This room "Faces" has an amazing collection of artifacts from Asia, Africa, South America, and Europe. Here you find paintings, sculpture, pottery, symbols of African face masks made from silk, leather, stones, and ceramic, all conveying a specific interpretation of what a face means to that specific culture. She started this collection with the door knocker from China that is at eye level on the far side. In many ways this small room captures her rationale for collecting art.

As you go down the stairs look up to see the colorful Korean wall hanging that was given to her by a friend. When leaving the house, be sure to enjoy the garden in the backyard and outside the gate. ★

— FYNNETTE EATON

**H** **Butterfield House, #503**  
**1020 Pennsylvania Avenue SE**  
 Home of Sheryl Katzin  
 HOUSE CAPTAIN: Elizabeth Nelson

Enter on 11th Street SE, and take the elevator to the 5th floor. To reach the roof, walk up an additional two flights in the stairwell near the elevator.

**S**assan Gharai built Butterfield House in 2008, inspired by the British Gothic Revival architect William Butterfield. The red brick building echoes Gothic Revival in “its unique and detailed brick



patterns, corbelling, banding, and arches.” The building is home to 28 condominium units.

This two-bedroom, two-bath condominium features tall semi-

circular windows overlooking Pennsylvania Avenue and 11th Street. Sheryl Katzin, Director of Collections at the DC Public Library, who relocated to Washington from Brooklyn in 2016, was drawn to Butterfield House because the view from the roof reminded her of the Park Slope neighborhood in New York City.

As you enter, you’ll notice a collection of masks acquired on Sheryl’s travels or gifts from friends. The kitchen has cherry shaker cabinets, granite countertops, Jenn-Air appliances, and a hidden washer/dryer. In the kitchen is a photograph by Roman Vishniak, a Russian-American photographer, best known for capturing on film the culture of Jews in Central and Eastern Europe before the Holocaust, and a framed template for flow-charting, a memento of her father who was a technical writer. In the nearby dining area, there is a telephone table/chair, with space for a rotary dial phone and telephone books.

The living room is an eclectic mix of family heirlooms and happy-finds. Large paintings by the owner’s aunt, Rita Wasserman, have pride of place on the walls. Other art and artifacts were salvaged from the owner’s work at libraries: the poster from Martin Luther King, Jr. Library and the film case from the trash at the New York Public Library.

There are several mid-century pieces: black leather Knoll chairs and a Knoll coffee table, and a wood lamp table. The TV console, purchased from Goodwood, features Buddhist motifs. A string chair, which has been in the family a long time, has a bold red pillow from Marshall’s.

One bedroom has a mid-century modern desk, a Daumier reproduction, and images of Astroworld in Houston, Texas. Paintings by both Wasserman and



another aunt, grace the walls. The primary bedroom has a dresser the owner received from her parents with unusual drawer-pulls, and a vintage telephone. A photograph of Sheryl’s grandparents, which reminds her of Grant Wood’s

*American Gothic*, hangs next to the window. Note the ramp to give her little dog, Titus, access to the bed.

The bathrooms both have custom cabinets matching the flooring in the main living area.

A walk up to the rooftop patio will reward you with spectacular views of Hill Center at the Old Naval Hospital, the Washington Monument and the dome of the U.S. Capitol. ★

— BETH PURCELL

## 426 11th Street SE

Home of Karl Moeller

HOUSE CAPTAINS: Joanna Kendig  
and Gene Imhoff

This quiet house has looked down its several steps to the sidewalk for 140 years. Built in 1883 by William D. Campbell, it has changed owners many times but retained its historic character thanks to their loving care.

The Campbell Family lived and worked in the neighborhood from the 1880s until the 1920s. Uncle John owned a feed store; William worked in the lumber business. In 1891, he added a brick rear extension to the original 20'x32' wood framed house. Owners William and Anastasia Johnson rented rooms to two machinists at the nearby Naval Gun Factory in the 1950s.

The 23rd House and Garden Tour (1980) visited the home after a major renovation in the 1970s by then-owner Gary Troscair. The work included restoration of the historic staircase and new stained-glass panels in the front door and transom. Most notable was the six-month project to replicate the first-floor stencil work Troscair discovered under layers of wallpaper.

Karl Moeller continues making changes needed to suit his family while preserving the character of the house. The original Italianate façade and brick rear addition required the most initial work. When Moeller purchased the house in 2001, the façade was in trouble and windows facing the rear had been bricked over.

**In early renovations executed by Karl and his father, five windows were reinserted, the 'sleeping porch' was rebuilt, all bathrooms renovated, and kitchen redone. Original pine floors were restored during COVID—which included major repairs to the upper hall. The living and dining rooms were also painted after more than 30 years in a manner that saved the 1970s stencil work.**

The entrance to the home is through a vestibule into a long corridor leading to the kitchen past living and dining rooms to the right and the stairs to the left. Upstairs, a well-lit hall runs from the front of the house into the addition, with the join marked by a decorative arch. The primary bedroom, with its own en-suite bath,



features a fireplace mantle designed and built by Karl's father. A family bath is adjacent. The hall bedroom is closed for the tour.

In the brick addition, what was once a single room has been divided into a bedroom and an open area that serves as a guest room. As the house has no basement, this is a convenient place for the laundry closet. A door leads onto a narrow porch/greenhouse where Karl's bonsai collection and other house plants winter-over.

Throughout the house, furniture and art present an interesting mix of historic and modern. Karl found many pieces while exploring antique stores. The fireplace in the living room appears to be a 1970s recreation using copies of historic trim profiles. A sample of the original chair-rail stencil is preserved to the right. An original watercolor hangs to its left. High up on the front wall hangs a staghorn fern in a container fashioned by the owner. The antique mirror (found at a yard sale and painted pink) helped Karl develop his restoration skills at age fourteen.

The living and dining rooms are connected by tall sliding pocket doors (a future restoration project). A Stickley dining table is lit by a modern LED powered chandelier of concentric wood and metal rings. Posters and photos highlight performances by Karl's three children. A large monochromatic painting, *The Battle of Osawatomie* by Capitol Hill artist BUCK!, has pride of place.

Past the dining room is a new powder room with a lovely painted chest under the window. With light, restored doors and cork floors, the kitchen is cheerful and comfortable. A door with stained glass transom leads to a side porch and backyard with Riverkeeper-supported permeable paving, and a raised garden bed. Exit through the back gate to continue the tour. ★

— JOANNA KENDIG

# J 420 Walker Court SE

## Home of Julie Moeller

HOUSE CAPTAINS: Andrew Robb and Sarah Stauderman, Mott's Neighborhood Market

In 2015, when an old garage in the alley came up for sale, Julie Moeller and family saw an opportunity to create extra guest space. Family friend, architect Ziad Demian, took on the challenge of transforming it into a modern alley dwelling with two separate apartments. The result of this effort is an intriguing blend of modern design and preserved and reused historic fabric. Demian relied on simple materials—wood, brick, metal—that look appropriate in the alley.

The original three-bay brick and wood structure, now 420 Walker Court, was likely built in the early 1900s. Three other alley structures appearing on 1890 and 1908 historic maps were likely built in the 1880s, around the same time as many houses on this block. They have also been renovated and are now occupied.

Three sections of the original brick walls were preserved and incorporated into the new design. Brick from a demolished wall was saved and reused to patch as needed and to reconstruct a wall on the north side. We see old brick and new glass and wood on every side of the house.

**Visible from an easement along 12th Street backyards, brick walls with the original windows connect us to the past. Large expanses of glass, metal panels and wood board siding are clearly 21st century.**

The original brick walls are only one story high and are left unpainted, showing the wear and tear of decades. New cedar board siding was left to weather naturally. Sliding wood screens over the floor to ceiling windows on the northwest corner of the ground floor provide a degree of privacy and shading adjustable to desired levels.

In addition to board siding, the architect used stacked lumber in unusual and interesting ways. Screens and railings, constructed from horizontally-placed 2x4s and 2x6s, are stacked as veneer on the alley-facing wall.

The door from the alley leads to a spacious, light-filled ground floor guest apartment. To the left is a large living area with a kitchen counter sweeping along the

east wall, with the original arched windows above it. Kitchen cabinets doors are white and flat, counters are polished stone, and the backsplash is shimmering glass tile—all smooth surfaces, crisp edges. The contrast of these new interior material finishes, with the rough textures of the historic materials, is striking.

The seating and dining areas share a view through sliding glass doors, behind the exterior screens. In keeping with creative use of rough lumber on the exterior, stacked 2x2s create niches for books and collectibles on the north wall. The bedroom and bathroom are to the right of the entry, past an original brick wall and repurposed old wood sliding barn door. A former door opening now serves as a bedroom window.

Entry to the owner's second-floor apartment is up



the exterior wooden stair around the corner. While smaller than the downstairs, the main living area is filled with light from sliding glass doors and clerestory windows on all sides of the raised ceiling. The finishes are similar to those in the downstairs apartment, clean and minimalist. Whimsical art contributes to the homey feel. Two bedrooms and two baths (not on the tour) complete these comfortable living quarters.

A rooftop deck is accessed up another flight of stairs. The deck provides great views of the surrounding houses and a glimpse of the Library of Congress dome. The architect skillfully handled privacy issues common in our community. To the north and west, towards the alley center, glass railings allow for clear views out. To the east and south raised roof volume over the living room below and a solid metal panel railing provide welcome privacy for both Julie and the adjacent neighbors. ★

— JOANNA KENDIG

## **K** 1013 I Street SE Home of Stephanie Schmid

HOUSE CAPTAINS: Sam Pastore, Michael Peña and Brian Glasser, Fulcrum Properties Group

**O**riginal moldings, medallions and other architectural features are the backdrop for bold color and pattern in Stephanie Schmid's 1870s wood frame home at 1013 I Street SE. Schmid hopes people who see her home will leave wanting to try something vivid in their own homes, like bold window treatments or wallpaper.

The parlor has throw pillows in a turquoise Designers Guild fabric with lime green and black stripes and a black damask print, that came back with Schmid from an overseas trip in 2007. On the windows, coordinating turquoise fabric makes for a playful, modern take on Victorian valances.

The ocean is an abiding passion. You'll see a "Stephanie Schmid for New Jersey" campaign poster with a turquoise wave behind her name meant to evoke the Jersey shore, which is part of the 4th Congressional District where she ran for office in 2020.

She ran as a Democrat, but the parlor is nonpartisan. Schmid has a framed collection of her grandfather's political buttons. He was a fierce independent from the Pittsburgh area who collected buttons from across the spectrum. You'll find lots of GOP buttons, like a George Romney for president button, though Schmid's personal favorite may be one that says, "LBJ Cocktail: America on the Rocks."

Next to that is a framed collection of Hillary Clinton political buttons. In the entry hall, there are also important framed keepsakes involving Clinton: there is Schmid's Foreign Service commission, and next to that is a frame that includes a photo of Schmid with Clinton on an airport runway in Haiti, where Schmid's first Foreign Service tour after the 2010 earthquake included making sure Clinton's commercial-size plane could land.

The hallway leads into the dining room, the heart of Schmid's house, which has board-on-batten paneling that conceals a closet and a powder room. There, too, you'll find the same custom turquoise valances on the windows and a chandelier with turquoise-colored beads, a fixture she found in Old Town Alexandria.

The dining room opens into the kitchen (renovated by a previous owner), where the island and range hood are painted indigo, in contrast with the off-white



cabinets, and the backsplash Schmid added has blue-green and white glass subway tiles. The powder room has peel-and-stick wallpaper with the same navy blue background and

turquoise and gold floral print as the laundry alcove off the kitchen. There is more Designers Guild fabric on a dining bench, too!

Artwork co-stars with color in the kitchen and dining room. The kitchen has a vibrant photo, an ocean scene, by the noted nature photographer Peter Lik. And the dining room has one of two wide seascape paintings—the other is in the parlor—that Schmid found in Haiti.

A framed sequin flag from Haiti, a vibrant image with blues and pink and purple, hangs at the top of the stairs. Flags like this are a distinctive form of Haitian art, and this one is by Georges Valris, a noted artist whose flags have been exhibited around the world, including at the National Gallery of Art last year.

**So much of the original home is intact on the main floor that you might never imagine how much renovation Schmid had done to create a master suite on the second floor.**

The only clue from the dining room is that the ceiling was extended a little where the stairs begin and the crown molding stops in that spot. Inside that ceiling, though, the structure was reinforced to hold a master bathroom tub that weighs 400 lbs unfilled.

Upstairs, opposite the master bath doorway is a walk-in closet with a window. Schmid's bed is on the other side of the closet, and the headboard sits against a wall of paintable damask wallpaper. The room has a working gas fireplace—the one in the parlor is electric—and Schmid had the bedroom mantel and hearth tiled with natural stone.

The house dates to the 1870s, according to Washington's Office of Planning. The city has no permits for the building on file, but it first appears on an 1887 map of the city. ★

— LIBBY QUAID





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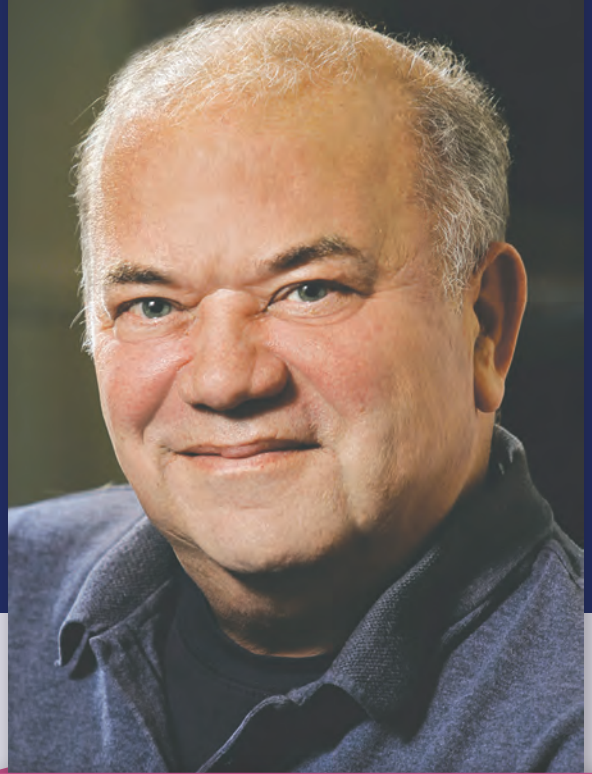
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