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Next Issue
November 14

The InTowner

Since 1968 • Serving Washington D.C.'s Intown Neighborhoods

Heurich Mansion Saved as House Museum; Heirs Set Up Nonprofit Foundation

By P.L. Wolff

As we reported earlier this year, the Historical Society of Washington, which had occupied Dupont Circle's Christian Heurich Mansion as its headquarters and house museum since 1974, agreed to sell the house and surrounding garden and its interior fixtures and Heurich family furnishings to the grandchildren, Gary F. Heurich and his cousin Jan A.K. Evans. (See, "Historic Heurich Mansion Pending Sale to Ensure Preservation and Access," March 2003, page 1.)



photo—courtesy, Gary F. Heurich

1894 view of the just-completed Heurich Mansion.

The Society's efforts to market the property, as *The InTowner* had originally been told, to either a diplomatic mission or professional group or trade association (for an asking price that was repeatedly lowered from an initial \$11.5 million to \$8.9 million) did not produce results despite what seemed to be some encouraging negotiations. Finally, however, the Heurich heirs entered the picture and early in the summer, on June 2, after having formed the Heurich House Foundation "to purchase,

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See updated list at our website
www.intowner.com

Street, Gas & Sewer Work in Mintwood Place Has Neighbors in Uproar

By David Barrows

Deep within Adams Morgan a short street weaves with a long story. Mintwood Place has been in anything but mint condition for well over a year now. Despite its well-restored, charming architecture and garden-like decks burgeoning out in back, this street which offered approximately 50 parking spaces for its res-



photo—courtesy, Eddie Becker

idents no longer allows for the legal parking of a single car. Let's briefly examine the events of this odyssey while the street's residents hope for a happy ending.

A little over a year ago, in September of 2002, city officials decided to replace street lamps. This venture resulted in a street repair that continued well into January of 2003 with winter mud flipping over a few patches of asphalt.



photo—courtesy, Eddie Becker

Note that the job contract sign does not show any start or completion dates, as is required by DDOT's regulations.

Then, between March and April last spring the north side experienced radical surgery to enable it to receive its outer skin of pavement. During the noisy, on-going splitting cuts of concrete into chunks, it was discovered that the gas lines were not buried deep enough in accordance with code requirements. Residents waited six weeks for Washington Gas to come in to replace the gas lines. The job was done, the ditches filled up, dirt tamped down.

Resident Adam Eidinger relates that he was told the process would take only two

Cont., MINTWOOD, p. 21

Adams Morgan Property Owner Embroiled in Dispute Over Alleged Illegal Added Floors; Townhouse Looms Over Neighbors

By Anthony L. Harvey



photo—Keith Kregger—The InTowner

Students of current trends in architectural design for small apartment buildings in historic DC neighborhoods were treated to summer bookend presentations this year regarding a townhouse at 1819 Belmont Road, NW being rebuilt into a seven-story apartment house in the midst of, and towering over, three- and four-story, late 19th century town houses and recently built small apartment buildings in the Washington Heights section of Adams Morgan. These presentations occurred at the May and September, 2003 monthly meetings of the Kalorama Citizens Association (KCA), and attracted both neighborhood interest and the attendance of the new structure's builder/developer, Taurus Enterprise Group, Inc., at the September meeting, and historic preservationists at both.

At the May KCA meeting, with construction (or demolition, depending on one's skills with English deconstruction) having just begun, the project was offered as the answer to the question posed by Ann Hughes Hargrove, prominent KCA and citizen activist who resides just four doors down from the project site, "Why a historic district? One good reason: to protect our neighborhood against projects such as the façade demolition now under way by outside developers in the 1800 block of Belmont Road." Along with her presentation at the KCA meeting, Hargrove distributed a profusely illustrated, seven-page statement entitled "A Possible Historic District For Washington Heights."

Following this presentation, *The InTowner* stopped by the construction site and observed no posted permits for the demolition (or any other work) occurring that day. Stepping through a front, ground floor hole-in-the-wall doorway, this reporter spotted two permits which were attached to the east

side party wall, one for interior demolition "only" in a multi-family apartment zoned R-5-B, with the second being for "foundation and ground work excavation only." As this reporter was copying down the permit information, having already identified himself to nearby workers, he was summarily ordered out of the premises and back through the ground floor doorway by a Taurus



photo—Keith Kregger—The InTowner

View from Biltmore Street showing new construction looming over remnant of original façade and neighboring rooftops.

Construction manager who refused to identify himself, and when asked when these construction permits would be posted on the outside of the remaining façade where they would be publicly visible, as required by city regulation, the manager replied, whenever he "felt like it." The public posting of permits, as far as this reporter has observed when passing by the site, has never occurred.

The InTowner went immediately to the DC Department of Consumer and Regulatory Affairs (DCRA) to check the

Cont., TOWNHOUSE, p. 10

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From the Publisher's Desk...

By P.L. Wolff

CITY'S POOR & VULNERABLE STILL GETTING A RAW DEAL

It seems that hardly a week goes by that there isn't yet another distressing policy decision revelation that, no matter what the spin placed on it by the Williams administration, will ensure another raw deal for our city's citizens who are least able to prevail against the machinery of insensitive government.

Of course, Exhibit A has, for quite some time now, been the absolutely wrongheaded decision to shut down DC General Hospital, promising great cost savings and vastly improved service for the poor by farming out the delivery of health services to some kind of dubious "Alliance" entity and the hospital function to the out-of-the-way and marginally proficient (and, as it turned out, financially weak) Southeast General.

Not only has the city not saved money (as predicted by At-large Councilmember David Catania and so many of his colleagues and constituents in the health services delivery field), we taxpayers have had to pour good money after bad in an effort to bail out Southeast General and attempt to jerry-rig a working system (that really is not working in the least, but simply sucks out more money).

But, on top of the money issue, where things really have gone totally down the drain for the city's low-income citizens is the diminution of the availability and range of health care previously being provided. For example, the very much praised Adams Morgan clinic that served such a substantial portion of the Latino population, and was regarded by residents in that neighborhood as well as Mt. Pleasant and Columbia Heights as a god-send, was shut down. The alternative offered, which was far outside of those neighborhoods, was no substitute, especially since the health care professionals who had been serving those patients were dispersed.

Now we learn that the city, in an apparent effort to exercise tighter control over Medicaid spending (we have no complaint with this intent), has decided that all Medicaid patients receiving HIV/AIDS prescriptions will be required to obtain them from a group of independent pharmacies that operate under the umbrella of a co-operative of some kind. Pharmacies that are part of corporate "chains" will no longer be eligible to serve those persons.

The trouble with this blanket approach is that it will exclude from the Medicaid program the only two pharmacies in the city, outside of that at the Whitman-Walker Clinic, specifically established to serve the HIV/AIDS community—Statscript, which is a division of Chronimed, and ProCare, which is a division of CVS. Both are located in Dupont East and serve a major HIV/AIDS population throughout Wards 1 and 2. To our knowledge, none of the for-profit pharmacies that will be authorized to dispense to HIV/AIDS Medicaid patients are located anywhere near to where those persons reside.

Further, these pharmacies are not staffed with persons who have the training and background as is the case with Statscript and ProCare. Those are pharmacies where patients not only can and do receive highly competent and knowledgeable specialized drug counseling, but also are treated with extraordinary dignity—something that is not always the case for either HIV/AIDS patients or Medicaid patients.

Because this city contract exceeds \$1 million, the city council must approve. We urge that the council approve the contract only if the city's officials responsible for designing the thing amend it to include these two, unusually unique pharmacies—specifically, Statscript and ProCare. □

▶ **NEXT ISSUE—NOVEMBER 10** ◀
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News, Events & Letters Deadline: Friday, November 7
NOTE: Publication date always second Friday of month.



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LETTERS

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Special Note: Only envelopes from government agencies, recognized civic groups and other organizations, or mail from individuals in envelopes bearing verifiable return addresses that include sender's full name will be opened; any other postal or hand-delivered mail will be either returned to sender or destroyed.

U Street Retail Growth Story Photo Mislabeled

Thank you for the piece you wrote on the Northwest 14th and U Streets' home retail growth. ["14th and U to Logan: Retail Taking Off With Emphasis on the Home," July 2003, page 1.] These types of articles prove extremely beneficial to new stores such as ours, as objective media attention tends to act as the most effective advertising.

I should point out that the photo on the cover is of Maison 14, a Mediterranean-style furniture store that carries French and Italian antiques mixed with Moroccan wrought iron-furniture and contemporary Italian design pieces, and of which I am one of the proprietors. The caption under the photo of Maison 14 identifies the store as being Muleh, and though we are quite fond of Mr. Reiter and his store, we thought we should point out the error for clarification.

I'm sure the fact Maison 14 was not mentioned in the piece was just an oversight, but I do feel compelled to point out that my business partner and I also chose 14th St. for our retail location last year, having just celebrated our one-year anniversary on

July 8, 2003. You mentioned in the article that to notice the rejuvenation of the 14th and U Street area, one might venture east down P St, passing Whole Foods and then head north on 14th St. However, taking this route would leave out Maison 14 and other new businesses. Specifically, Maison 14 is between N Street and Rhode Island Avenue.

Again, thank you for your beneficial news piece, and for keeping us in mind next time.

Christopher M. Walsh
 Owner, Maison 14, Inc.

Editor's Note: We thank the writer for sharing his comments. We regret that his establishment was omitted from our report; it is clearly an important part of the overall neighborhood retail development picture. As for misidentifying the photograph, which was of the Muleh furniture store farther up 14th Street, our correspondent was gracious enough not to further point out that the photo caption referred to that establishment as "Mulch"—clearly an unintended typo, demonstrating "Murphy's Law": If it can go wrong, it will!

Cont., LETTERS, p. 6

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COMMUNITY FORUM

CITY MUSEUM DEFENDED

By Barbara Franco

Editor's Note: Our article last month about the new City Museum generated two commentaries. The first, a rebuttal prepared by Barbara Franco, President and CEO of the City Museum and Historical Society of Washington, DC, addresses a number of points of strong disagreement. The second commentary set out below, by Woodley Park resident Mark David Richards, PhD, comes to us by way of the DC history contributing group of a nationwide, on-line history information sharing network. The moderator of the DC group, historian Matthew Gillmore who for many years was a Washingtonia Division staff member at the Martin Luther King, Jr. Library, circulated Anthony Harvey's article to his list, "perhaps to provoke discussion." He challenged his group as follows: "The new City Museum and what the H-DC community thinks of it would be a nice discussion to pursue. What do you think of the City Museum? As a museum. As history (not always identical)." We, also, would be interested in receiving reader comments directly, and these may be postal mailed or emailed (letters@intowner.com).

Anthony Harvey's article, "Reflections on the New City Museum" [September 2003, page 16; also available in back issues .pdf file archive at www.intowner.com] is unfortunately full of misinformation, confusing innuendos and factual errors that reflect poorly on *The InTowner* as a trusted community newspaper. Just as the community expects a lot from a local museum, community newspapers are held to the same standards of accuracy as larger publications. In fact many of us depend on these publications for the most accurate information on local stories. I'd like to take this opportunity to set the factual record straight for *The InTowner* readers.

Harvey's article suggested that the museum's opening in May was rushed to coincide with the Convention Center's opening the same month. The Washington Convention Center opened on April 1st, as a quick fact check of *The Washington Post* or past issues of *The InTowner* would have revealed. Also, the article never makes clear why the City Museum's opening date "deepens the mystery of what . . . the City Museum actually is." The City Museum's website clearly states the mission and purpose for both the Historical Society and the City Museum, which is to "serve the city, its residents, and visitors as an educational institution that promotes knowledge of the past for a better understanding of the future."

Harvey's characterization of the City Museum also lacks any clear understanding or assessment of what the Historical Society of Washington, D.C./City Museum actually does. The observation that the City Museum has "no adequate base line local history collection" is totally misleading. The Society's collections, carefully developed over its 109-year history, consist of rare books and pamphlets, prints and photographs, archives and manuscripts, maps and broadsides, art and artifacts. Thanks to the "staff and volunteer dedication" that Mr. Harvey recognizes, the research library is hardly "under-organized." The full-time staff of three professionals and two para-professionals, along with about 20, well-trained volunteers and interns, organizes, catalogs, preserves, and makes accessible the Historical Society's unique collections of local history. Further, the on-line catalog, unveiled when the library opened in June 2003, holds over 25,000 records describing photographs, archival collections, maps, and published materials. In addition, finding aids to all of the library's processed archival collections are available in full text online. The patron interface for this catalog was professionally designed and continues to be streamlined and updated to allow ease of access for visitors to the site. Moreover, the "small and traditional" publishing program that Mr. Harvey notes in his article, has received two national awards from the American Association for

State and Local History and *Washington History* remains the only publication of record on Washington's past.

Mr. Harvey certainly has every right to his opinions and preferences. I am sorry that he was disappointed with the multi-media show, "Washington Stories," the "Washington Perspectives" exhibit and "Taking a Closer Look" in the Albert Small gallery. I am delighted that he did like the "Sandlots to Stadiums: Sports and Communities in Washington" exhibit. Perhaps he spent some time in that exhibit reading the growing notebooks filled with personal comments and memories written by Washington sports fans from nine to 90 who have visited that exhibit. However, if he had read the visitor comment book in the Great Hall, he would have also learned that many visitors have been most enthusiastic about the multi-media show, the "Washington Perspectives" exhibit and the chance to see the fascinating and rare photographs, maps and prints from the Albert Small collection.

Unfortunately, Mr. Harvey reports that the opening of the community exhibits "was said to be late October," when, in fact, "Chinatown: People or Place?" and "Mount Vernon Square: Generations of Change" opened a few days after the September issue of *The InTowner* was published. A quick, fact check might have given his readers some useful and current information. At the opening preview on September 17th, members of the community advisory committees who worked on the two exhibits surely answered the question about what the City Museum hopes to accomplish. The turnout of Chinese-American families, Mount Vernon Square residents and people from all over the city clearly underscored our promise to mirror what Council Chairman Linda Cropp described as the "rich mosaic of our city."

The article also gives misinformation about the background and description of the building. The inscription that reads "University for the People" was part of the building's original design, not added during the period when the building was part of the University of the District of Columbia, as Mr. Harvey suggests. The last sentence of his article is also misleading. He writes, "Other inscriptions on the building and within the Mt. Vernon Square Park area and on its comfort stations and . . . HVAC enclosure are dates and symbols relating to the National Park Service and the federal government's continued ownership of this extraordinary site." I wondered what dates and symbols Mr. Harvey found on the chiller enclosure.

In conclusion, I wish Mr. Harvey had taken the time to talk to someone at the museum to verify his facts. His article hardly does justice to either the museum or the newspaper. I hope that readers of

AROUND OUR COMMUNITY

The editor welcomes the receipt of information about community happenings, such as church-sponsored events, neighborhood and block association activities, public meetings dealing with neighborhood issues, and other events of a non-commercial nature. These may be emailed to us at newsroom@intowner.com, or sent by regular mail but not by fax.

Because we are a neighborhood newspaper and not a city-wide or regional publication, we restrict our reporting to that about news and activities occurring within the specific neighborhoods we serve—Adams Morgan, Mt. Pleasant, Columbia Heights; Dupont, Scott, Thomas & Logan Circles; Mt. Vernon Square/Pennsylvania Quarter, Shaw, U Street.

Special Note: Emails received bearing no substantive entry in the Subject field will not be downloaded for reasons of virus protection security. Neither will we open anonymous Postal Service-received mail. Only envelopes from government agencies, recognized civic groups and other organizations, or mail from individuals in envelopes bearing verifiable return addresses that include sender's full name will be opened; any other postal or hand-delivered mail will be either returned to sender or destroyed.

Notices of selected events received after the first Friday of the month deadline may be included during the ensuing publication period in this Community News section of our website, <http://www.intowner.com>—be sure to visit it during the ensuing weeks.

•Sat., Oct. 11 (10am-4pm): **Ascension and St. Agnes Church** (Mass. Ave. & 12th St.) will be holding its FALL BAZAAR where great bargains will surely abound. For more info, call, 347-8161.

•Mon., Oct. 13 (11am-4pm): This will be the closing day of the 25th Anniversary CELEBRATION EXHIBITION being held at the esteemed **Zenith Gallery** (413-7th St.) in the vibrant Penn Quarter neighborhood. Of special interest to this newspaper's readers is that the featured "celebratory" artist accorded this honor is Dupont Circle's own Anne Marchand, whose acrylic, mica, and glass abstract paintings, "The Playground Series," inspired by the Westminster Playground Mural Project is on display. The series was funded in part by the DC Commission on the Arts and Humanities and the National Endowment for the Arts. For more info about the exhibition, call Zenith at 783-2963.

These works, as explained by Zenith, "celebrate the electrifying energy created by a community tour de force that resulted in the artist painting a 35-foot mural for an inner city playground in [the 900 block of Westminster Street, in the heart of the Shaw neighborhood]. The paintings grew out of the passion, the shimmer, the laughter, the joy, and the grit. The passion that the neighborhood shared, the shimmer of water in the summer sunlight, the laughter of the children as they played, the joy of creating beauty together, and the grit of the downtown DC streets."

The artist's work was the subject of a report in this newspaper at the beginning of the summer. ("Outdoor Art Livens Shaw Neighborhood Playground; June Event to Celebrate," June 2003, page 1; to view color images, visit www.our-dc.com/destinations/westminster.php.)

Cont., COMMUNITY, p. 7

First Annual Shaw House Tour to Unveil Hidden Treasures; Sunday, October 26

By Alexander M. Padro, House Tour Chair
Chair, Board of Directors Shaw Main Streets, Inc.

Row houses, loft apartments, offices in converted historic buildings, and one of the oldest churches in Washington are featured on the inaugural Shaw House Tour, sponsored by Shaw Main Streets. Shaw Main Streets, one of the seven organizations chosen to participate in the DC Main Streets program this year, intends to have its house tour focus on a different section of the residential and commercial areas along its 13-block-long service area each year. This year's tour, which will be underway between 10 a.m. and 5 p.m., will focus on homes and institutional buildings in the middle of central Shaw's 7th Street and 9th Street corridors.

The tour, entitled "Surprise! It's in Shaw," seeks to show off some of the architectural and interior design activity that is transforming one of Washington's oldest neighborhoods into the place to be in DC. Behind restored historic façades lie unexpectedly striking contemporary interiors.

The tour will begin at Immaculate Conception Roman Catholic Church at 8th and N Streets, at the north end of the new \$850 million Convention Center, where the first ever "City Living, DC Style!" Expo will be taking place that day. The church, completed in 1875, is one of the oldest buildings in the neighborhood. The private garden in the rear will be the site of a reception at the end of the tour.

The next stop is the DC Guest House, a bed and breakfast located in a former mortuary. There's nothing scary there anymore. Instead, each spacious room features contemporary furnishings, each in a distinctive style, from "urban chic" to "country manor." It will be featured on HGTV's



photo—courtesy, Kelsey & Associates.

Library in loft apartment at The Lafayette.

"Building Character" series next month.

Two of DC's most respected non-profit organizations are housed in historic buildings converted to offices by noted local architect John Wiebenson, who died last month as a result of a job site accident. The Arthur S. Flemming Center, formerly three row houses, is now occupied by Emmaus Services for the Aging and several smaller non-profits, as well as a radical bookstore. Wiebenson's response to the challenges posed by the three buildings' different floor plates and 21st century needs resulted in modern, light-filled spaces, including a three-story sky-lit entrance hall and a remarkable cylindrical chapel. *Washington Post* architecture critic Benjamin Forgey recently praised Wiebenson's work on this building in his column.

Bread for the City's home is a former lumber yard building, one of the largest surviving commercial buildings in the

Cont., HOUSE TOUR, p. 15

Art for Life, Tenth Annual Benefit Auction Supporting Whitman-Walker Clinic's Latino Services

Thursday, October 23, 2003

Organization of American States
17th Street and Constitution Avenue, NW
Off-street Parking Available

An evening of live music and Latin fusion cuisine

Opening Reception: 6:00pm
Live Auction: 7:30pm

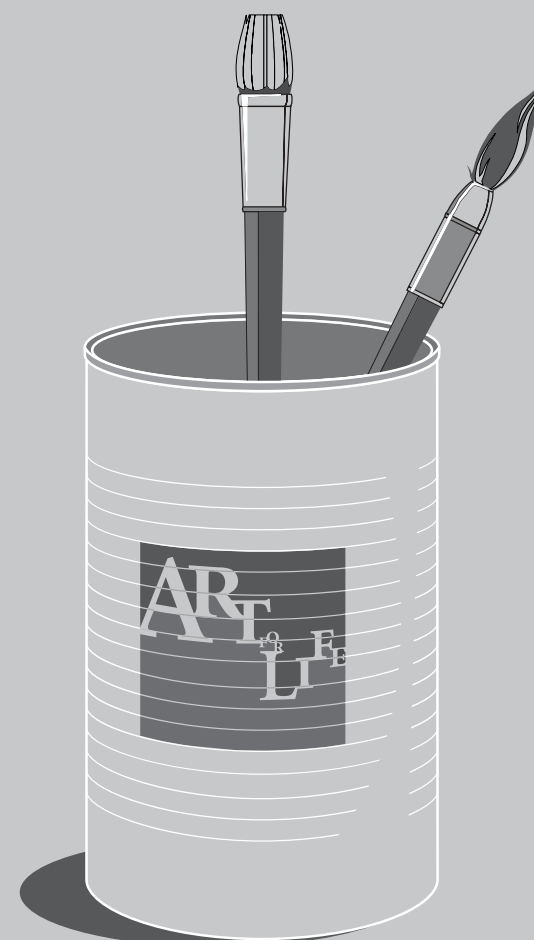
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WHITMAN-WALKER CLINIC

LETTERS

From p. 3

ABC Licensing Procedures Constitutionally Suspect

[Your] article ["Liquor Board Rules for 'Voluntary' Compliance Deals Come Under Fire," September 2003, page 1] is notable for a number of reasons. To begin with, it is one of the best press accounts to date of the controversy and the legal and policy issues underlying it. Of particular significance is its focus on the profound constitutional defects in the system—the utter absence of any recognition of the pertinent First Amendment, due process and equal protection principles, as well as the problem of improper delegation of governmental authority to private groups and ANCs (whose permissible role under the DC Charter is strictly advisory and does not encompass legislative, adjudicative or executive powers of government).

A particularly interesting statement comes from an unnamed "ABRA official" who is paraphrased offering assurance that "the Board already reviews every voluntary agreement." One has to wonder what that "review" consists of since it certainly does not involve any analysis of whether the agreement and the process leading up to it comport with the First Amendment, the Due Process Clause or the Equal Protection Clause.

Indeed, the Board has, so far as is known, never even questioned whether a clause banning live music might violate the First Amendment. Such agreements, and others equally unconstitutional, are routinely processed and filed by the Board as little more than mere paperwork. The ABRA official's implication that there is some searching review by the Board is belied by the Board's utter indifference to clauses

that obviously implicate the constitutional rights not only of the licensees, but also of all the other citizens who are cut out of the process.

Nor does the Board's purported review encompass the question of whether a so-called "voluntary agreement" was actually voluntary. Waivers of rights that are not voluntary are void as a matter of both contract and constitutional law. Notwithstanding this, the Board has publicly taken the position that it will not concern itself with how the agreement came about, i.e., whether it was "voluntary" in the legal sense. This refusal by the Board to acknowledge the coercive nature of most of the "agreements" submitted to it is a linchpin of the current system. In fact, the majority of "voluntary agreements" on file may be voidable on this ground alone.

Finally, for those of us who are involved in the Motion to Remove Restrictions on restaurants and taverns in Mount Pleasant, the article exposes the kinds of pressure tactics and harassment that were used to force these agreements on our neighborhood. These agreements are a stain on our community and our city. The Mayor and the Council should support our efforts to have them removed.

Rick Massumi
Mt. Pleasant

Editor's Note: The writer, an attorney who had been interviewed for the news story to which he refers, previously addressed these issues in a letter published in this space. (See, "Liquor Regs Used to Infringe on Constitutional Rights," Letters, June 2003, page 3.) His current letter published here, slightly edited, was initially sent by him to the mayor and members of the city council, and to which he attached copies of our news story.

FORUM

From p. 4

The InTowner will visit the City Museum of Washington, D.C. to see this new museum about their city for themselves. Focusing on the neighborhoods beyond the Mall, the City Museum is dedicated to sharing the stories of Washington's vivid past and colorful personalities in fresh and innovative ways. Of all the museums in Washington, The City Museum is the only one dedicated to the nation's capital city and is indeed a major milestone in DC history.

—Barbara Franco

Editor's Note: The writer takes exception to the reported opening of the community exhibits as being in "late October," based on information supplied by staff. The fact is that our reporter did seek to ascertain whether these exhibits had in fact opened in light of earlier information provided to us by a museum spokesperson that their debuts were to be delayed from May until August. When our reporter visited the museum on September 1 for the purpose of taking a final look at what had been accomplished since a prior visit, he found no sign of any exhibits in those galleries nor did he see any indications of activity consistent with installing of exhibits. When he inquired of two different staff persons who were available in the Great Hall, he was informed that the projected opening date for both would be in "late October."



(1) Mr. Harvey missed the most important point, perhaps because it is too obvious. The City Museum is a MAJOR MILESTONE in DC history! The DC

City Museum is history in the making! It cannot be judged as a final work of art.

The City Museum is a *beginning*, a foundation of a center of DC history that can pull together the disparate pieces of our often contradictory "story" that is currently scattered here and there and sometimes swept under the carpet altogether.

Telling DC's history as a traditional narrative from a universal perspective is not an easy task to accomplish in DC—and perhaps it is not yet possible to do. As far as I know, no such thing exists. If so, wouldn't there be at least one excellent history text that everyone in the District automatically recommended when one is asked, "What do I read to learn about DC history?" Instead, we must give a list, a bibliography, or more dense works to read! We have a lot of material to synthesize and there is more work to do in that process.

Some locals have tried to establish a city museum before and failed. Perhaps they were thinking too small. The new City Museum is not thinking small—it has a vision bigger than what could have been accomplished at the former house museum in Dupont Circle. The leap from one to the other is remarkable. I think most people recognize that. But sometimes the obvious needs to be stated.

The City Museum is the beginning of a hub in a larger network radiating out to Cultural Tourism DC. The new City Museum and Cultural Tourism DC both need the support of the entire community so that this milestone can move forward, make progress, and succeed. We do not particularly benefit as a community by missing fundamental points. The museum is history in the making, not just a tableau to observe and critique. So get involved and help make it happen. I have visited a lot of city museums and I think this is

Cont., FORUM, p. 7

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FORUM

From p. 6

something to be proud of and to help make succeed.

(2) Mr. Harvey did not interview any visitors to the museum. Wouldn't it be interesting to a reader and writer to hear what the visitors think? What did they learn? What did they like? Did it make them more curious about DC? Do they want to find out more?

(3) Mr. Harvey didn't offer any suggestions for what could be done to meet his expectations.

(4) The City Museum has been in the making under a tight schedule for several years now. Anyone who wanted to be

involved, monitor the activities, and understand the project could have been. City Museum staff reached out to many people in the community and invited involvement all along the way. They worked systematically and carefully and produced an excellent starting point. The accomplishment is great, especially considering the historical, political, social, and economic constraints there are to supporting the collection and analysis of DC history.

(5) I personally like the audiovisual show—perhaps it is shocking to those who hope to have a traditional history presentation, but most visitors want something more technically advanced. But if a history class type of video is needed, the City

Museum could always produce one like the Museum of the City of New York; there, they show it in a tiny room on videotape. It is relatively interesting, in a PBS show kind of way; but it is not, however, the kind of show you make a point to go see. Some productions may currently be underway that could meet this type of need.

I want to thank Barbara Franco, Susan Schreiber, and all the staff for their dedicated hard work and make a toast to the birth and future well-being of our new DC City Museum. It means a lot to our community, even if it isn't yet perfect. (And neither is our community!)

—Mark David Richards

COMMUNITY

From p. 5

•Thu., Oct. 16 (11-11:30am): **The Phillips Collection** (21st & P Sts.) will stage the official GROUND BREAKING for its expanded museum and Educational Center. Joining the museum's director, Jay Gates, and its board chairman, George Vradenburg III, will be Mayor Williams. Neighbors and the public are invited to attend. This addition will permit the freeing up of new gallery space in the existing mansion, where the current Surrealism & Modernism exhibition is to be seen, and in the Goh Annex, which is currently undergoing major reconstruction. The new building, which is to be constructed behind the existing 21st Street façade of the former small apartment building adjacent to the Goh Annex that had been acquired for this purpose, will house the museum's library and archives, and expanded café and bookstore, and the new Education Center. The Phillips has raised \$14 million towards its goal of \$27 million and the city has issued a \$27 million in tax-exempt revenue bonds to finance the construction.

•Sat., Oct. 18 (10am-6pm): Mt. Pleasant Street between Irving Street and Park Road will be closed to vehicles so that all can enjoy the annual **Mt. Pleasant Fall Fiesta**. Music and live performances, food, crafts, the neighborhood's beloved (by almost everyone) Mariachis of Mt. Pleasant who

will be strolling the street serenading couples with their romantic melodies and more! The merchants will be offering special foods and sales promotions while welcoming you to explore everything from antiques to Central-American delicacies to some of the most unique finds at the best bargains in the city inside of their stores. Arrive a little early to purchase some of your fall harvest favorites directly from local farmers and food producers at the neighborhood's new producer-only Farmers Market, located at Lamont Street. Plan on buying your pumpkins and fall plants there to support community development projects. And, be sure to bring the kids for free fun and activities like face-painting, mask-making and other diversions. For more info, call 588-5272 or email, mpms3213@juno.com.

•Sun., Oct. 19 (11am-4pm): The **Dupont Circle Citizens Association** (DCCA) is presenting its 36th annual HOUSE TOUR and Victorian Tea. Featured this year will be the Congressional Club and the newly remodeled Summit Roosevelt (see, "Historic Building's Interior Restoration Takes Center Stage," InTowner, November 2002, p.1; also in pdf file archive at www.intowner.com), as well as a "fascinating array of artists' studios, architects' homes and collectors' havens," in the words of the DCCA's press release.

The traditional tea event, sponsored by Teasism and Whole Foods Market, will be



Scottish Rite Temple at 16th and S Streets

photo—courtesy, www.srmason-sj.org

held inside the magnificent, John Russel Pope-designed Scottish Rite Temple at 16th and S Streets.

Tickets for the tour are \$25 in advance and are available at the locations on the DCCA website house tour page (www.dupont-circle.com/housetour.htm). On the day of the tour, tickets will be \$30, but available only at the Scottish Rite

Cont., COMMUNITY, p. 18

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SELECTED STREET CRIMES: Reported, August 4 - September 30

Following is a sampling of reported crimes in the 3rd Police District and the south end of the 4th District. Times shown are when reports recorded by police; actual incidents will have occurred earlier. Occasionally we include reports not recorded by the MPD. Emphasis here is placed, for the most part, on listing crimes against persons occurring in or adjacent to public space. Not generally reported are the extraordinary numbers of burglaries, auto heists, and "smash and grab" from parked cars. These crimes appear to be consistently a problem from Rock Creek eastward and from downtown north, spread fairly evenly throughout affluent, transitioning, and low-income neighborhoods. Also not reported, for reasons of space, are most of the numerous, random purse & other snatchings that can occur anywhere and at any hour.

NOTE: August to early September crimes are included this month for the reason that this feature was not published in last month's issue due to space limitations necessary to accommodate the major news story on U Street development.

- **Bates, unit blk.:** person assaulted by another with gun (details not provided) [4pm, Wed., 8/27]
- **Calif., 1800 blk.:** man accosted by 2 others who forced him to ground, punched him in face several times & robbed him [2am, Sat., 9/20]

Car "Smash & Grabs" Within Sight of Police Station

The InTowner received the following message from a reader concerning car break-ins "that occur nightly" just up the block from the Third District Police headquarters in the 1700 block of V Street:

"This morning [Mon., Aug. 8] there were cars with broken windows on Florida Avenue between 16th and 17th Street, NW. This is not uncommon. . . I have called [about these crimes] several times and nothing has been done. I'm told that there are more important, violent crimes to take care of." □

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- **Calvert, 1900 blk.:** 3 men walking in front of premises shouted, "You white motherf***r need to go the f***k back to London," whereupon one of them picked up a rock and threw it at premises hitting the glass [8pm, Fri., 8/26]
- **Clydesdale, 1800 blk.:** man robbed by another who approached from behind, placed a gun to his neck & demanded, "Give me your ***ing money; where is all your ***ing money?"
- **Conn., 1300 blk.:** woman's purse snatched by man who came from behind [12mid, Fri., 8/15]
- **Hobart, 1700 blk.:** woman pedestrian grabbed from behind by man who demanded her purse & shoved her to ground, whereupon she surrendered purse [4am, Sun., 9/21]
- **Kenyon, 1600 blk.:** man grabbed by another from behind who displayed a knife & demanded money, whereupon a struggle ensued, at which point an accomplice with a gun intervened & both succeeded in robbing man [11pm, Mon., 9/29]
- **Lamont, 1600 blk.:** man sitting on porch approached & robbed by another who first asked for money & then demanded his cell phone, which he turned over to him with other property, fearing that man had a weapon in his pocket [4pm, Wed., 9/24]
- **Lamont, 1700 blk.:** person robbed by knife-point by another who also cut victim's arm [2am, Sun., 9/7]
- **M, 900 blk.:** man in wheelchair struck on head by another with his fist who then robbed him of property he had under the wheelchair cushion [5pm, Thu., 9/25]
- **Mass., 1300 blk.:** man approached from the rear by another who grabbed him around his body, threw him to the ground & robbed him [11pm, Mon., 9/1]
- **N, unit blk.:** upon exiting his home, man robbed by 2 others, one of whom grabbed him while the other snatched property from him [11pm, Wed., 8/6]
- **N, 1200 blk.:** woman walking home avoided having her purse snatched by man who ran up from behind & pulled on the strap when she screamed [10pm, Sat., 9/27]
- **N, 2400 blk.:** student walking to class accosted by man who struck him in face, knocked him to ground & stomped on his body [1pm, Fri., 9/12] (case closed with arrest)
- **O, 2100 blk.:** man accosted by 3 others wielding an unidentified object who struck him in stomach, pushed him to the ground & robbed him [2am, Sat., 9/13] (Note possible connection between this incident & the 1am forcible robbery 25 hours earlier, reported at 23rd & O)
- **O, 2200 blk.:** man walking home approached by another who asked for money & then followed man after being refused & upon reaching door of house man attempted forcibly to rob him [10pm, Mon., 8/18]
- **Ontario, 2400 blk.:** woman robbed at gunpoint by man [9pm, Thu., 9/25]
- **Ontario, 2700 blk.:** man walking home jumped from behind by 2 others who beat him about the face & body & then robbed him [12mid, Wed., 9/24]
- **S, 1600 blk.:** woman's purse snatched by man who came from behind [3pm, Sun., 8/17]
- **Summit, 1700 blk.:** man robbed by 3 others, one of whom grabbed him in a choke hold [12mid, Sat., 8/16] (Case closed with arrest of all 3 robbers; note that at approximately the same hour, those 3 attempted to rob another pedestrian walking home in the 1600 blk. of Lanier Pl. but who was able to run home when one of the 3 pulled a knife.)
- **T, 100 blk.:** man approached from behind by 2 others with gun who forced him to ground, robbed him & then shot him in thigh [3am, Sun., 9/14]
- **W, 1400 blk.:** person approached by another from behind, pushed against a wall, punched in the face & robbed [2am, Tue., 8/19]
- **Wyoming, 2100 blk.:** man exiting car struck on back of head by another who then ransacked car & punched owner in the face [9pm, Mon., 9/1]
- **1st & Q:** Man standing on street corner stabbed by an unknown person [5pm, Wed., 8/6]
- **5th & Rhode Is.:** person robbed at gunpoint (details not provided) [3pm, Wed., 8/27]
- **5th & T:** man walking approached by another from behind who grabbed him by the neck, demanded, "Give it up" & then robbed him [7pm, Tue., 9/30]
- **8th, 1300 blk.:** man accosted by another who grabbed him by neck, started choking him & demanded, "Where is your money; if you make any movements, I'll stab you & I'll kill you." [1pm, Sat., 9/13]
- **10th & S:** man approached by another who demanded to know how much money he had, at which moment another came from behind & stated, "I don't have a gun; I am not going to kill you; I just want your money or I'm going to kick . . ." (report incomplete) [2am, Wed., 9/24]
- **15th, 2800 blk.:** man grabbed around throat, thrown to ground & robbed by man who first asked for cigarette [8pm, Mon., 8/4]
- **16th & Euclid:** woman grabbed around her neck by man who came from behind who then snatched her bag [6am, Wed., 8/20]
- **16th, 3600 blk.:** man approached by 3 others from behind, one of whom placed a knife to his throat while the others robbed him [1am, Sun., 9/21]
- **17th, 1600 blk.:** person walking with 2 others approached by another person who "tried to make a pass" which was rejected, whereupon the one trying to "make the pass" became angry & assaulted the other person, which led to a brawl involving the other persons in the group who tried to intervene [3am, Sat., 8/23]
- **18 & Col. Rd.:** man approached by 3 others who robbed him [2am, Sun., 9/21]
- **18th & R:** woman approached by 2 men from behind & while one grabbed her purse the other began to beat her in the face as she held onto her purse & screamed for help [11pm, Fri., 8/12]
- **19th & T:** man approached by another asking for one dollar, but who displayed an ice pick when handed only a quarter, knocked the man to the ground & robbed him [4am, Mon., 8/25]
- **21st, 1500 blk.:** person robbed at knife-point (details not provided) [11pm, Wed., 8/27]
- **21st, 1500 blk.:** person threatened & robbed (details not provided) [10pm, Mon., 9/15]
- **23rd & O:** person approached by 4 others, one of whom placed a sharp object to the neck & said, "Don't scream or I'm gonna cut you," whereupon victim was robbed [1am, Fri., 9/12] (Note possible connection between this incident & the 2am forcible robbery 25 hours later, reported in the 2100 blk. of O St.)



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TOWNHOUSE

From p. 1

Taurus Group's 1819 Belmont Road permit file; neither of the two permits observed inside the construction site were in the file, nor were there any public space permits present. Instead, there was one, far more substantial permit in the file, it being for the "alteration and repair of an existing building; [an] addition in [the] rear [that] add[s] two floors plus attic; [and] retaining wall and stair at rear" in an R-5-D zone (not R-5-B as on the interior only demolition permit cited above).

Subsequently, rather than proceeding with the alteration and repair of an existing building and the addition of two floors plus an attic, Taurus had proceeded over the course of the summer to demolish the entire Belmont Road structure, retaining only a middle portion fragment of the building's front façade. Continuing into

late August and early September, the construction firm erected the framework for an entirely new building, crowning it with a superstructure that towers over the immediate neighborhood.

This prompted action by concerned citizens living in the 1800 block of Belmont Road, resulting in the issuance and posting by DCRA of a "Stop Work" order in mid-September.

Not surprisingly, the KCA's September 29 meeting agenda included resolutions presented by Ann [Hughes] and Larry Hargrove, which they wrote in a way designed to protect the historic, residential character of Washington Heights, and which were adopted by the KCA membership without objection. The Taurus Enterprise Group's position and a nine-page, illustrated handout containing an "Artist's Rendering of 1919 Belmont Road, NW" and a fact sheet for the development project were also presented.

The artist's rendering of the project is an



photo—Keith Kregger—The InTowner

View from afar showing the structure towering over the neighborhood.

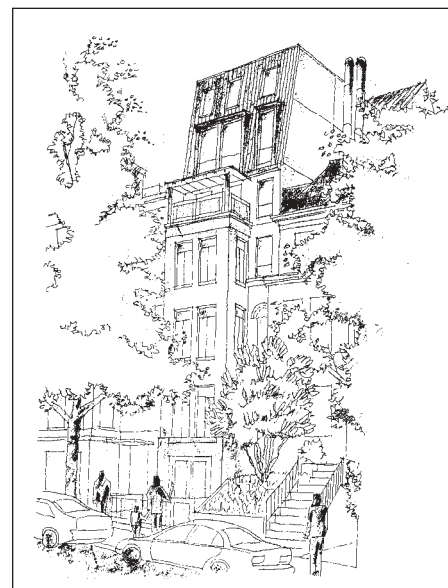
architect's conception of what the property will look like when its construction is completed. What the neighborhood is now viewing, however, is new construction that appears to present a building more than twice the height of the original townhouse and that reveals in its skeletal framing and flooring at least three additional floors (which are clearly visible from the rear elevation on the alley side of the building) over and above the now four floors of new construction replacing the old townhouse's three floors and basement—plus an attic room at the top.

With the new structure's crown of canary yellow sheathing serving as a red flag to the neighborhood, responses and counter responses have involved DCRA officials at the highest level as well as Ward 1 Councilmember Jim Graham and his staff. And, controversies continue regarding height limitations for buildings on the 1800 block of Belmont Road and the existence of "proper permits" for the project.

Following the September 29 KCA meeting, *The InTowner* further reviewed the 1819 Belmont Road file at DCRA and found that all three previously mentioned permits were now present in the file, plus a fourth from the District's Public Space Office for an alley permit of 17 feet by 10 feet (presumably for the additional rear

parking space promised by the builder.) No public space permit for the removal of the berm in the front of the demolished building was present. The most recent item in the DCRA permit file for this property, a fact sheet dated September 15, 2003, contains a summary of some of the controversy surrounding this project and appears to offer something to both sides in the controversy.

Under a heading labeled "Current Status," the fact sheet states, "Based on the inspections and review of the building plans, it was determined that the demolition exceeded the scope of the permit, and that the proposed building height exceeds the 70 feet maximum allowable." Yet, in a paragraph concluding the fact sheet, and labeled "Next Steps," the document contains the following conclusion: "It was determined that demolition that has taken place complies with the approved demolition plans. Regarding future construction, the owner's reps will present available options to the owner: (1) whether or not to appeal to the BZA or (2) file revised plans that conform to the 70 foot requirements." □



drawing—courtesy, Taurus Enterprise Group, Inc. Architect's conceptual drawing showing how the building will appear from the street.

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Scenes from the Past...

Although all of the squares and blocks south of today's Florida Avenue were laid out by architect Pierre L'Enfant in 1792, most were not developed into rows of town houses until nearly 100 years later. However, they were utilized for a variety of purposes such as orchards and gardens, and one in particular, surrounded by U, V, 13th and 14th Streets, once served as a large cemetery for St. Matthew's Catholic Church. It was also home to noted poet, naturalist, and writer John Burroughs, who built a house at 1332 V Street in 1867. Today the square is site of the Ellington apartment project, the Harrison recreational playground and baseball field, and scattered homes along 13th Street.

Historian John Clagett Proctor wrote about both the cemetery and the John Burroughs house in the *Evening Star* newspaper in 1945, when it was still standing. St. Matthew's church had begun using the square for "cemeterial" purposes shortly after it was established in 1837. Hundreds of graves were to have been relocated by the time that row of houses was being built on the square in the 1870s, but several were still being unearthed as late as 1945.

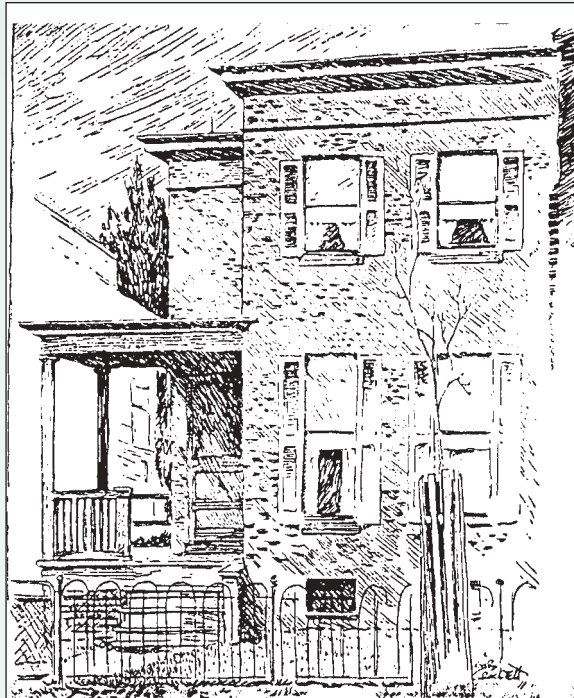
Fortunately, due to Burroughs' published writing on a wide variety of nature issues, a fascinating record exists of his home's construction, his interaction with interred graves, and the area's rural nature. In 1867, Burroughs (who lived from 1837 to 1921) moved from a home on Capitol Hill to a new, 10-room brick house he had built at 1332 V Street. According to his writing, he raised tomatoes and corn, which proved to be difficult: "There'd been an old Catholic cemetery on the spot, and what with original digging of the graves and the more recent removing of the bodies, dirt had been thrown up on top that ought to have been below."



photo—Prints and Photographic Division, Library of Congress.
John Burroughs

Burroughs went on to write about the construction phase of his house, which was supposed to have been on vacant land. "The removal of the bodies hadn't been done very thoroughly, and when we were putting in a cistern we unearthed two coffins. They were decayed, but not broken, and we buried them alongside the fence. While we were building the chimney and had it completed up to the second floor, it settled on night nearly two feet. Evidently it was right over a grave and had gone down on the body. We kept on. The man under the chimney was held down by great weight, and I expected to hear him groan, but never did, and I never saw any spooks on the premises."

Burroughs had first come to Washington in 1863, with the intention of going into the Army, but changed his mind once he witnessed the mangled and injured



1332 V Street N.W., where John Burroughs resided from 1867 to 1877 in the square once occupied by St. Matthew's Cemetery.

drawings—courtesy Washingtoniana Division, Martin Luther King, Jr. Library.



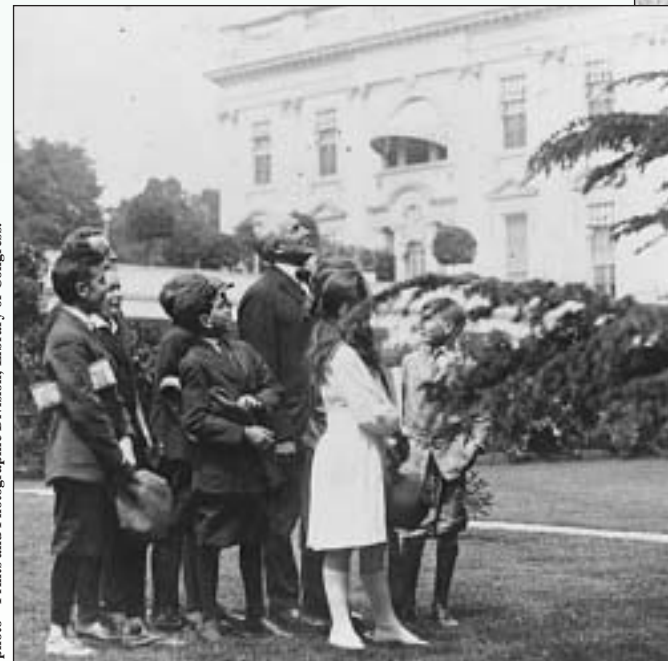
Shown on the left is a sketch of John Burroughs' house still standing at the end of World War II which was published in the *Washington Star* newspaper on February 4, 1945. The sketch on the right, drawn in 1850, shows Florida Avenue between 13th and 14th Streets, which was within a stone's throw of Burroughs' home when the area was still extremely rural.



photos—Paul K. Williams—The InTowner



Shown here is the site of the Burroughs house and the St. Matthew's Catholic Cemetery, which today is occupied by the Garrison School ballfield and playground. The view looks south from V Street toward the rear of the Ellington Apartments now under construction on U Street; in the photo on the left, one can see through an alleyway to a building on the south side of U Street, adjacent to Polly's Cafe.



photo—Prints and Photographic Division, Library of Congress.

Seen here with President Harding in 1921 are some students from the Elementary School named in honor of John Burroughs. The President was pointing out to them an owl's nest in the tree on the lawn.

arriving at local hospitals from the field. He secured a clerk position at the Treasury in 1864, earning a salary of \$1,200 per year. He moved to 1332 V Street along with his wife and a cow named Chloe, adding two additional cows and chickens a short time later.

He was visited by a number of literary figures, including Walt Whitman, with whom he carried on an affair, with both gentlemen confessing love for one another in myriad stories and writings. Whitman stayed at the Burroughs house for weeks at a time.

John Burroughs earned his place in the Ecology Hall of Fame with a million-and-a-half copies of his 23 volumes of essays extolling nature and encouraging people to experience the natural world. While he wrote for adults, teachers found his work both challenging and interesting to students. In 1863, John Burroughs wrote of the area between Piney Branch Road and Georgetown:

"There is perhaps not another city in the Union

that has on its very threshold so much natural beauty and grandeur, such as men seek for in remote forests and mountains. A few touches of art would convert this whole region into a park unequalled in the world. There are passages as wild and savage and apparently as remote from civilization as anything one meets with in the mountain sources of the Hudson or on the Delaware."

In a letter to Lucy Warner Maynard, author of *Birds of Washington* in 1898, Burroughs wrote on November 3rd of that year that "the happiest years of my life were spent in Washington and the fields and woods about it. I hope the birds there have brought you as pure a joy as they did me." Burroughs died in 1921.

Clagett reported that Burroughs house still stood at 1332 V Street in 1945, the year additional bodies were uncovered elsewhere in the square, prompting his investigative column.

—Paul Kelsey Williams
Historic Preservation Specialist
Kelsey & Associates, Washington, DC

RESERVATIONS RECOMMENDED

By Alexandra Greeley*

GABRIEL Redux

At most places brunch is not an endangered species. But with a major kitchen upheaval at Gabriel, would that still hold true there? We wondered: Our last brunch encounter at Gabriel was a Lucullan kind with countless dishes winking at guests from their various serving stations. Talk about food casting a "come hither" spell!

If you haven't heard yet, the once-chef at Gabriel, Gregory Hill, now has his own place, the now famous David/Greggory Restau/Lounge (as it is styled) on M Street. An award-winner with interesting gastronomic visions, Hill made his DC mark at Gabriel, and the new chef there, Antonio Burrell, has some rather large shoes to fill.

Who is Burrell? Is he that fey young man peeking out in the promo snapshot from behind a plated presentation of cheese and corn salad? Since no one answered Gabriel's phone recently, I can't say for sure. But according to restaurant pledges, he is implementing new menus, new recipes, and new flavors at Gabriel.

Worry. Worry. A new brunch?? No, fortunately, the restaurant has had the good sense to leave brunch well enough alone. My friend and I brunched here recently, and he declared the event one of the best meals he'd had in a long time. Coming from a real foodie and an avowed vegetarian, that speaks volumes, for this brunch came after his weekend-long feeding frenzy during which time outrageously good food was the norm.

Secure in the knowledge that the Gabriel brunch still shines with splendor, take a look at what's on the table. Our obliging waiter walked us through the various stations—my friend had never eaten a Gabriel brunch, so didn't know the ropes. The waiter pointed out the carving station: roast lamb and roast pig, carved into slices that could easily fold into fajitas tortillas assembled by the carvers themselves. He took us to the breakfast dishes line, dismissing the routine scrambled eggs, bacon, sausage, and fried potatoes, but stopping at one of the chafing dishes to exclaim, "This is our signature dish." Under the cover steamed a creamy white mixture, which, he explained, was polenta with mascarpone, the Italian triple-cream cheese whose American counterpart is a cross between sour cream and an expensive cream cheese. Needless to say, Gabriel has every reason to tout this as its superstar: it is

outstandingly smooth, creamy and just-sweet. And probably could deliver a walloping calorie overload.

The waiter then pointed out the baked goods station, with its heaping plates of muffins, scones, sweet breads, croissants, Danishes, cinnamon rolls and ramekins of jams and jellies. Around the corner along another long display station were positioned bowls and platters of salads and grains. Here my vegetarian friend found the mainstays of the meal: polenta squares, mushroom with beans, green beans, nuts and olives, garbanzo bean salad, fried yuca, tabbouleh, and mushrooms with beans, plus assorted other dishes, including a toothsome paella and an outstanding sauté of spicy black beans with chorizo sausages. Vegetarian or no, you could always find enough substantial salad fare to forego anything else.

Our final tour stop was the dessert display. Without hesitation, he pronounced the bread pudding as not only the signature dish, but also really totally addictive. He waved his hand at the crèmes brûlées, tarts, cakes and cheesecake as contenders for the must-eat category, but repeated, "You must try the bread pudding." Of course, it really is outrageous, more custard than bread and accompanied by a vanilla-spiked crème anglaise, a sauce that adds even more moisture and richness to the pudding.

Well, yes, Virginia, there really is still a drop-dead brunch at Gabriel. Bests—for carnivores—are the roast lamb and roast pig; fortunately, you may return time and again to the carving station for extra portions. The black beans with chorizo, the polenta with mascarpone, and the bread pudding—plus the cinnamon rolls—just gild the lily. □

Gabriel, 2121 P St., NW; tel., 956-6690. Sunday Brunch, \$26.75 per person; two seatings, 11am & 1:30pm. Other meals: breakfast, Sat. & Sun., 7-10am, and Mon.-Fri., 6:30-10:30am; dinner, Tue.-Thu., 5:30-10pm, and Fri. & Sat., 5:30-10:30pm; lunch, not offered. Major credit cards accepted.

*Alexandra Greeley is a food writer, editor and restaurant reviewer. She has authored books published by Simon & Schuster, Doubleday, and Macmillan. Other credits include food editor of Vegetarian Times, restaurant reviews and food articles for The Washington Post and The Washington Times, as well as former food editor/writer for the South China Morning Post in Hong Kong.

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A delicate fragrance wafted from the sweets I was sampling at the Caravan Grill, a Persian restaurant in Dupont North, just south of Adams Morgan. The sensuous aroma was rosewater, a flavoring widely used in Iran. Foreign to Western tastes, the flavoring is cherished in the Middle East and South Asia, the world that was once called the "Orient."

The tantalizing scent excited my curiosity. I wanted to know the story of rosewater. A tale gradually unfolded, charting the journey of a mythic flower from ornament to aromatic.

The oldest civilizations were enraptured by the rose. To the Greeks, it epitomized love and happiness. The flower's name derived from *rodon*, the Greek word for red. In Rome, a pleasing wine was made from its petals. Venus, the Roman god of love, made the flower her signature. The poet Anacreon praised the rose's hypnotic power: "The Rose is the perfume of the Gods, the joy of men, It adorns the Graces at the blossoming of love, It is the favored flower of Venus."

Other cultures imputed curative powers to the flower. The Babylonians, who held these beliefs, grew them in their gardens in

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Food in the 'Hood

By Joel Denker

GATHER YE ROSEBUDS

Editor's Note: The writer, a former Peace Corp volunteer in Africa many years ago, is the author of *Capital Flavors: Exploring Washington's Ethnic Restaurants* (1988, Seven Locks Press), which evolved from his series in this newspaper over a decade ago, known then as "The Ethnic Bazaar." In addition, just this past June, his *The World on a Plate: A Tour Through the History of America's Ethnic Cuisines* was published by Westview Press (www.westviewpress.com), in which part of one chapter was drawn from articles that originally had appeared in this space.

Queries, comments, suggestions can be sent to denker@starpower.net.

the 8th century B.C.

The Persians valued the rose for its beauty and sensory pleasures. They expressed their wonder in poetry. Omar Khayyam, the poet and mathematician, honored the rose's evanescent glory: "Each morn a thousand Roses bloom you say, Yes but where is the Rose of yesterday?"

The Persians, who were exporting rosewater and rose wine to China more than 2,000 years ago, were the first culture to see the commercial potential of the fragrance. Keen distillers, they developed an industry in the 9th century A.D. extracting *atr*—rose essence—and *golab*—rosewater—from the flowers. Shiraz, the ancient production center, sent 30,000 bottles of rosewater a year to its Baghdad rulers for the right to make the aromatic. From Shiraz, rosewater was disseminated to North Africa, Spain, Yemen, and to other parts of the Islamic empire.

Distillers in the area of Kashan, a Persian town, whose dry, desert air heightens the rose's aroma, still practice age-old techniques. After the flowers are picked in the early morning, they are spread out on the floor of a cool room. The roses, then, are prepared for steaming and cooling. "The fresh petals are steaming in a clay-sealed cauldron; the perfumed vapor rises through a bamboo pipe into a second pot set in cold running water," Persian food writer Najmieh K. Batmanglij explains. "Cooling condenses the vapors into liquid rose water and the more intense oil of rose water."

Esmail ("Sam") Dehi, the Caravan's owner, who is passionate about his country's flavors, introduces a visitor to the magic of *golab*. He speaks and gestures animatedly. He remembers the fragrance being used to refresh the mosque, to make it "smell good." He recalls the exquisite rose perfume produced in Kashan and relishes memories of the jelly made with dried

petals. Persians were convinced, Sam said, that the rose was restorative. "The flower is natural. This is important for your health. People use it as medicine."

Our conversation turns to talk of Sam's hero, an ice cream tycoon in Teheran. Akbar Mashdi, who owned a large dairy farm that made rosewater ice cream from "natural ice." He piled snow in a "very big hole" on his farm. Luscious "hand whipping cream," Sam effuses, was an essential ingredient. Persian ice cream is so synonymous with this magnate that it is simply called "Akbar Mashdi."

The Caravan's vanilla ice cream, whose frozen cream is laced with rosewater, has just the subtlest breath of *golab*. The potent fragrance, Sam observes, needs to be used sparingly so as not to overwhelm the sweet.

Similarly, the whipped cream in Sam's *crème* *roulottes* offer up just the hint of rosewater. The flavor was not the sickly sweet taste I had come to expect from the aromatic. The suggestive rose fragrance was all the more intoxicating for being subdued.

I leave the Caravan fantasizing about other rosewater-flavored desserts Sam would like to serve. He is lyrical about *fereni*, a rice cream dessert, made from rice flour and garnished with chopped pistachios. I try to imagine the delights of saffron halva.

I was ready to pick up the next thread of the story. The Arabs, who conquered the Persians in 620 A.D., were converted to many of their flavorings and cooking techniques. They appropriated sugar cane, pomegranates, saffron, walnuts, and, of course, rosewater from their subjects. The luxurious court cuisine that the Caliphs' chefs fashioned in Baghdad, the seat of the vast Islamic empire, emulated the Persian style.

The recipes from that era collected in the

Baghdad Cookery Book, published in 1239 A.D., balance savory tastes with aromatics. Cooks are instructed to "sprinkle" rosewater on lamb that has been seasoned with coriander, pepper, ginger, and onion. Another recipe calls for a voluptuously dressed bird: "A fat chicken stuffed with sugar, almonds and pistachios kneaded with scented rose water, and smeared with saffron inside and out." So integral did rosewater become to Arabic cuisine that many cooks routinely sprayed it over the cooking pot.

Medieval Europe discovered the exotic fragrance when the Crusaders returned from the Orient in the 12th and 13th centuries. The English acquired a taste for preserves made from rose and orange blossoms. They created their own versions of the *sharbats*, the icy drinks made with lemon, tamarind, and others beloved by the Muslims. Called a *julep*, food historian Margaret Shaida says, the refreshment got its name from *jolab*, the Arabic pronunciation of the Persian *golab*. In the *julep*, John Milton wrote, were "spirits of balm and fragrant syrups mixt."

Europe's infatuation with rosewater took many forms. When the flower of choice for making the fragrance arrived from the Middle East with the Crusaders, the rose was given the name *damask* after Damascus, the capital of the Arabic distilling industry. Its perfume enriched many a dining table. The English infused butter with rosewater. In the 18th century, diners scented their hands with the liquid.

Rosewater migrated to India with the Moghuls, the Moslem warriors from Central Asia who established an empire in North India in 1526 that lasted 300 years. The Moghul emperors, who adored all things Persian, commanded their chefs to prepare luxurious dishes adorned with saffron, almonds, and pistachios. Palace kitchens transformed a rugged frontier barbecue-like chicken kebab into a regal plate by adding rose essence to the marinade.

The Persian import, which became a hallmark of North Indian cuisine, is ubiquitous in America's Indian restaurants. *Gulab jamun*, a standard Indian dessert on the menu of the Delhi Dhaba restaurant on Connecticut Avenue north of Cleveland Park, is described as a "golden deep fried cheese ball dipped in honey and rosewater syrup." *Gulab* is the Hindi word for rosewater. Dhaba owner M. Paul Dumera stresses that rosewater is "very good for your health." Equally or perhaps more important, he says, the fragrance is of royal lineage. "The king's family were taking a bath in rosewater."

I tried the restaurant's lamb biryani, a lavish casserole in the Moghul repertoire, which alternates layers of basmati rice studded with nuts and raisins with meat redolent of cardamom, cloves, ginger, coriander, and other spices. The dish's name derives from the Persian word for baked, *beryan*.

I might have missed the rosewater in the biryani if Chef Kiran Kumar Kamble hadn't reminded me of the few drops he sprinkled on it. I savored its subtle overtone. In this *dhaba*, modeled after the North Indian roadside restaurant that served up home-cooked meals, the floral fragrance added a royal touch. □

Rosewater Sources

- **Afghan Grill**, 2309 Calvert St. (tel., 234-5095). This restaurant offers Afghan *bastani*, ice cream flavored with cardamom and rosewater and topped with pistachios.
- **Caravan Grill**, 1825 18th St. (tel., 518-0444).
- **D.C. Café**, 2035 P St. (tel., 887-5819). This combination Middle Eastern snack bar and restaurant also sells Arabic food products like rosewater and orange blossom water.
- **Delhi Dhaba**, 4455 Conn. Ave. (tel., 537-1008).

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NEIGHBORHOOD THEATER

By Anthony L. Harvey

Dario Fo's "Mistero Buffo" Presented in September at the Church Street Theater

In an extraordinary collaboration with the Italian Cultural Institute, Washington's Stanislavsky Theater Studio (STS) presented four performances late last month of Dario Fo's comic masterpiece *Mistero Buffo*, the compilation of retold stories from the Bible and of new tales crafted from contemporary political and cultural life, and all acted out on stage by one or two masters of the story-telling arts—including the skills of pantomime and a kind of acrobatic manipulation of the body.



Playwright Dario Fo

Mistero Buffo brutally satirizes the Roman Catholic Church, bourgeois politics, and the omnivorous exploitation of workers and peasants by the capitalism of Fo's native Italy, and the rest of the capitalistic world for that matter. As elaborated by Tom Behan in his sprightly *Dario Fo: Revolutionary Theater*, Fo's interest in popular story-telling and variety shows led him to research medieval Italian popular theater, as a result of which "he became particularly interested in the role of the "giullari," the traveling players who performed to townspeople or peasants in public squares." *Mistero Buffo* is one of Fo's great creations from this study, and it is estimated that three-million Italians have seen Fo perform it since its 1969 premiere performance in Milan at the Casa del Popolo.

In the STS presentation, one of a pair of bravura performers, Stefano di Pietro, who directed this production, acted the part that Dario Fo would have delivered—and acted it with breath-taking virtuosity. Francesco

Gerardi played the part of the sidekick, with a solo part for the segment telling the story of the desperate actions of a starving peasant who begins to eat his own body parts. Gerardi plays the role with mesmerizing and hilarious effects. Thomas Simpson provided a deliberately halting performance as the "Interpreter" into English of the "spontaneously" developed narratives of the performers; it could not have been more droll! Fo himself designed this production from his "Campagna Tearrale,

Absurda Comica" of Rome, Italy. An effectively spare lighting design and a single backdrop set design of two "giullari" in clown-like medieval outfits tangle as though colliding on a contemporary soccer field complete the accolades for this generous gift of a different form of theater experience.

From the "Raising of Lazarus" to the concluding pinball and video game duel between the two actors, the evening's performance moved swiftly and uproariously, with a sold out and responsive audience on opening night. Nobel Prize-winning author Fo's hope of eliminating the fourth wall of the theater—namely, the space between the actors on stage and the audience in its seats—was sadly unrealized. American theater-goers are not experienced in an Italian tradition of raucous interaction between players and spectators following a deliberately provocative production such as this great work. □

HOUSE TOUR

From p. 5

neighborhood, which its architect, also John Wiebenson, fittingly reconfigured using extensive woodwork, both inside and out. Exposed brick walls and HVAC conduits add to the interior's industrial feel.

Two full floor lofts in The Lafayette, one of the oldest surviving apartment buildings in Washington—now a co-operative, put recently-built loft knockoffs a few blocks away to shame. These third and fourth floor live/work spaces are the real deal, and are well worth the climb up the stairs. One unit, the office and home of a prominent historic preservation researcher and consultant, features contemporary furnishings, an Art Deco bar, an abundance of neon, a den with an antique sports theme, and a sumptuous marble bath and shower enclosure. In fact, it is such an interesting space, that the HGTV "Building Character" series producers often use it as the backdrop for the introductory, "bridge" and concluding spots during those broadcasts.

Also in The Lafayette, the spacious top floor is dominated by brightly colored walls and exposed brick, extra-high ceilings, the work of local artists, and views of both the Capitol and Washington Monument. It serves as offices for a busy graphic design firm in addition to being home to one of the company's owners and her developer

partner.

Row house residences on the tour include the newly renovated home, formerly a rooming house that was the scene of a double homicide, of a local developer/contractor, featuring marble floors and the work of local artists.

Along the way, the tour also highlights some of the neighborhood's historic landmarks still awaiting renovation: the O Street Market, scheduled to begin renovations early next year and the Carter G. Woodson House, the home and office of the father of Black history, which DC Delegate Eleanor Holmes Norton is pushing legislation through Congress to establish as a National Park Service Site. [Ed. Note: See, "Once Home of Influential Black Educator in Shaw Set to be Historic Site," InTowner, June 2003, page 1.]

Tickets for the tour are \$15 in advance by mail (send check payable to "Shaw Main Streets" to Shaw House Tour, Shaw Main Streets, 614 S St. NW, WDC 20001-5130) and at the locations listed through the link to house tour information at www.ShawMainStreets.com. On the day of the tour, tickets will be \$20, but available only at Immaculate Conception Roman Catholic Church and at the City Living, DC Style! Expo during tour hours of 10 a.m. to 5 p.m.

For more information on Shaw Main Streets and the Shaw House tour, visit www.ShawMainStreets.com. □

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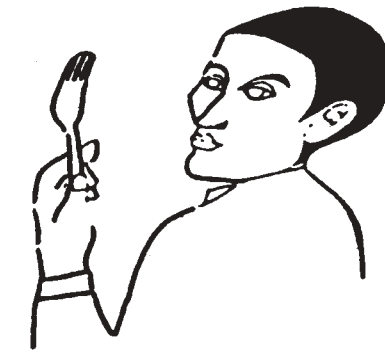
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 - Nov 20 SHIPWRECKS & SEA MONSTERS with Brian Skerry
 - Dec 2 TANGO with Pablo Corral Vega
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Dan Steinhilber's multi-media installation art show in the museum's lobby areas surrounding the glass enclosed first floor sales and outside in one of the garden areas of the large plaza, is an extraordinary "Directions" debut in a national setting for a 30-year-old artist who has lived and worked here in the Washington for the past three, very productive years and has shown his work in several very successful presentations at the Corcoran Gallery of Art, the Mexican Cultural Institute, Signal 66, and at other significant venues.

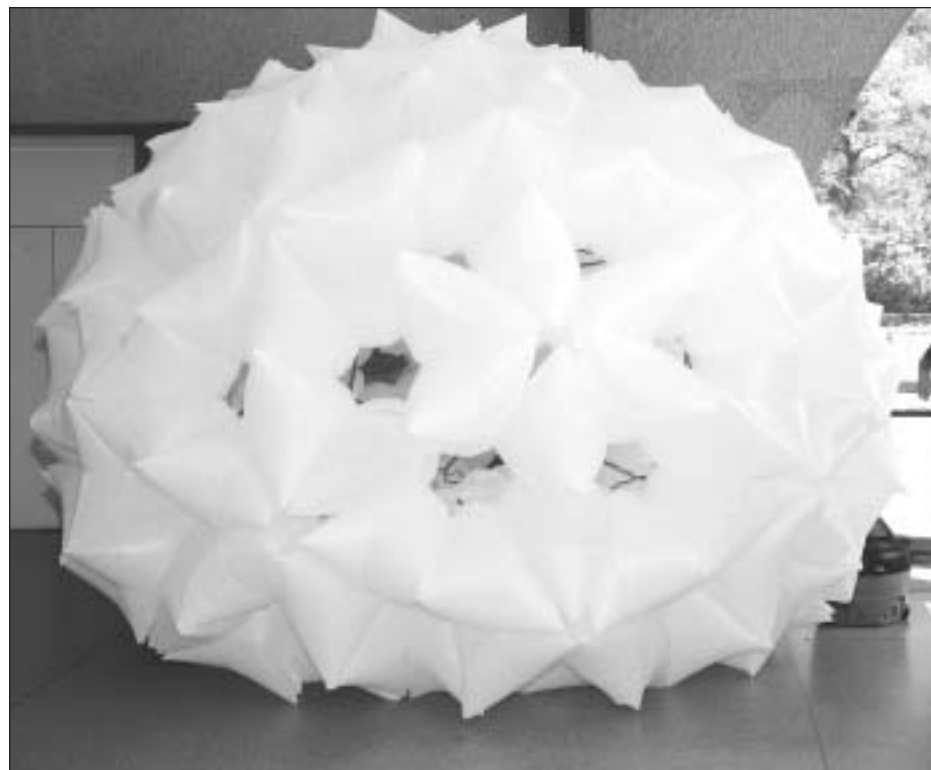
Steinhilber's conceptual/installation art is strong and ingenious; it is visually arresting and engages one both emotionally and cerebrally on first encounter. Much of his work has an immediately apparent purity of form and unusual visual beauty, no matter how humorously mundane the compositional objects used in his constructions may be.



Dan Steinhilber, "Untitled."

The first of his four works in this show is an inflatable piece—it both inhales and exhales—and is made of small, translucent white plastic trash bags connected with strands of colored ties, as carefully composed as a gigantic jeweler's fine brooch. The trash bags glow with a reflective iridescence in this sun-filled space; as they breathe in, the whole interconnected amalgam rises toward the ceiling, creating trash bags as a stable of semi-precious stones—the quotidian as the treasured. And then the trash bags exhale gracefully, falling in an artful, floppy arrangement on to the lobby floor. Titled *Untitled*, trash bags is a wonderful piece to watch, great fun to admire, and intriguing in its biomorphic metaphorical form.

Steinhilber's second untitled work, a large collection of ordinary wire clothes hangars with white paper covers arranged in multiple rows on metal rods, multiple rows over multiple rows stretching up almost into the lobby ceiling at the opposite



Dan Steinhilber, "Untitled," 2002.

end of trash bags, sends one back for a closer look at the first piece and the chance to visually experience darker subtexts in Steinhilber's initially joyously playful pieces (and they are certainly always that, too!) The visual shock of so many multiple rows of artfully arranged, mass-produced clothes hangars, quickly triggers the thought of clothes hanging on the human forms hanging on the overhead conveyors of mass movements into the dark abyss of human invention.

This chilling engagement with creativity is followed by the third Steinhilber work in the show, which is installed against the back glass curtained wall of the lobby. This work is comprised of hundreds of two-liter soft drink bottles filled (or emptied) to varying degrees with clear and colored liquids, with the bottles still displaying their content labels replete with familiar brand names and ingredient descriptions. The bottles are racked in the standard 12-row, three-bottle racks of convenience stores and filling stations. Steinhilber fills and stacks them

densely in the middle of his piece and irregularly empty on its two sides. Colorful, and colorless, "Soft Drink Bottles" asks more questions than it immediately answers; it will, however, quicken your sense to the audacious fun and the simple complexity of Steinhilber's complete (or incomplete) composition. Its structure beautifully complements its space, and completes the stage set-like arrangement of Steinhilber's three installation pieces in the Hirshhorn lobby.

The artist's fourth work is outside the museum in a small landscaped garden section; it will send the gallery-goer back to view the three smaller, earlier pieces in order to savor the irony and humor that courses throughout Steinhilber's art. This garden-sited art work is a single rack of 36-filled, two-liter bottles of soft drinks, sitting serenely like a contemplative sculpture in the middle of an Asian setting of absolute calm. This fine show continues through January 4, 2004.

—Anthony L. Harvey



Dan Steinhilber garden-sited artwork.

Inter-American Development Bank DC-Area Artists Show to Oct. 17

In a departure by the Inter-American Development Bank (IDB) from its previous practice of only showing works by artists from member countries, the IDB is currently showcasing work by nine Washington-area artists—five painters and four writers—as part of the bank's celebration of Hispanic Heritage Month. Titled "Our Voices, Our Images" ("Nuestras Imágenes"), the exhibit will close on October 17.

The work of the five painters is beautifully displayed in the large, well-lighted gallery spaces on the ground floor of the IDB's huge but handsome building at 1300 New York Avenue, NW.

The first painter shown, Nicholas Shi, has three terrifically composed and lushly colored portrait paintings set in the landscapes and textures of this native of San Salvador; his paintings, which are well-known to many in the Dupont Circle area, shine with an infectious humanistic joy.

Another of the participating artists, Medellin, Columbia native Juan Bernal, paints spectacular variations of "structural and pictorial components inherent in elements of tropical flora," as aptly noted in the full-color illustrated catalog which is free to visitors to the exhibition. Bernal's standout, multi-part compositions are powerful and painterly; they stun and delight simultaneously.

Dominique Samyn-Werbrouck brings a colorful expressionistic tradition from the COBRA movement of her native Belgium to the extraordinary outdoor worlds of the Peruvian Andes, the Amazon rain forest, the Galapagos Islands, and the Brazilian city of Bahia. The results are explosive, mysterious, and seductively colorful. The shapes, forms, and movements in her energetic, arresting works serve to dramatically move the viewer into the crescendo of her "Conference of the Birds."

The exhibition's four writers wear their wonderfully developed literary talents lightly, and among the poems dealing with multi-culturalism, displacement, and travel, C.M. Mayo, a native of El Paso, Texas, delights with her 39-wrd poem "Nafta." The handsome free catalog publishes this as well as the other terrific poems and writings of all four authors.

—Anthony L. Harvey

*David Barrows is a published poet and painter whose work has been shown in the Washington area over the past 20 years. He studied at the Cooper Union in New York and at the Corcoran School of Art and earned his B.A. in Fine Arts at The George Washington University.

**Anthony L. Harvey is a collector of contemporary art, with an emphasis on Washington artists. He is a founding member of the Washington Review of the Arts. For many years he was the staff person in the United States Senate responsible for arts and Library of Congress oversight by the Senate's Rules and Administration Committee and the House and Senate's Joint Committee on the Library.

COMMUNITY

From p. 7

Temple and at the southeast corner of 15th & U Streets.

For more info, call 265-3222 or visit the DCCA website at www.dupont-circle.com.

• Tue., October 21 (7:30-9pm): The **Southern Columbia Heights Neighborhood Association** is inviting residents and neighbors to learn more about this recently established organization. The geographic boundaries of "SoCo" Heights are Florida Avenue on the south, 16th Street on the west, Kenyon Street on the north, and Sherman Avenue on the east. Come listen to guest speakers, talk to police officials, learn more about the various committees, talk to your neighbors and share your opinions. The meeting will be held at the Boys and Girls Club (2500-14th St., bet. Chapin & Clifton Sts.)"

• Sun., Oct. 26 (11am): **Grace Reformed Church** (15th & O Sts.), the church where President Theodore Roosevelt worshipped, will be celebrating the 126th ANNIVERSARY of its founding. All are welcome to join with the congregation. For more info, call 882-9377.

• Tue., Oct. 28 (5:30-7:30pm): The owners of **Larry's Lounge** (18th & T Sts., at the southwest corner) are inviting neighbors to help them celebrate the establishment's 10th ANNIVERSARY. (has it been that long?—time flies when one is having fun!) Have fun with owners Larry Tan (he's the Larry in the Lounge) and Ken Megill and general manager Lamont Proffit while they pass around hors d'oeuvres and dispense complimentary drinks. For more info, call 483-1483. □

Isabel Aftermath in Sheridan/Kalorama

This great and venerable tree, one of the city's oldest and largest, finally succumbed in the big storm. As seen here, a major portion fell against the historic Edward Lind Morse studio house at 2133 R Street NW. Built in 1902 for Morse, a painter and author in his own right and son of Samuel F. B. Morse, the inventor of the telegraph, this Arts and Crafts house features within an amazing Great Room which looks out to a large and secluded garden. Considered architecturally important, the house was designed by the famous architectural firm of Hornblower and Marshall.

photos—Keith Kreger—The InTowner



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The InTowner Classifieds

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Ads received after the Monday deadline may be accepted on a space available basis, but subject to an additional service fee of \$5 to cover extra production costs.

**For November 18 issue
Friday, November 7**

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1730-B Corcoran St., NW Wash. DC, 20009
or FAX with Credit Card Info. to:
(202) 265-0949
Or E-MAIL to: classifieds@intowner.com

INSTRUCTIONS & RATES

All straight line ads appear on our web site in addition to being published in the print edition. The cost for these is as follows: **\$5.00 minimum charge for up to 10 words and 50¢ per word thereafter**, whether business or non-business ads. The same rate applies to nonprofit organizations. Phone numbers, e-mail addresses (and URLs) as well as abbreviations count as single words. All-capitalized and/or bold-faced words are charged at the rate of 75¢ each—*except* that the first 2 or 3 words of each ad are automatically set as all-caps bold at no extra charge. Thus, when composing your ad, it should be written so that those first words clearly state the main selling point being emphasized.

ALL ADS MUST BE PREPAID BEFORE THEY ARE RUN

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For "At Your Service Directory" rate and frequency discount information, call the advertising office at (202)-234-1717.

To place an ad using the coupon provided below, be sure to include your mailing address and both day and evening telephone numbers. It is very important that we be able to reach you if we have a question about your ad at the time it is being typeset (which can be during evening hours); when we are on press deadline time is critical. If not using a typewriter, be sure to print legibly. If the coupon does not afford enough space for your message, simply use a separate sheet of paper and submit it with the coupon attached on top.

You may also use our 24-hour fax service to send this coupon (or separate sheet) with credit card information. The fax number for ads is (202) 265-0949.

For an additional \$2 service charge, ads may be charged to American Express, VISA, or MasterCard; simply provide the requested information on the coupon or separately. If paying by check or money order, make payable to "InTowner Classifieds."

We do not automatically provide proof of publication. If you wish to be sent a tearsheet for this purpose, we will do so, **but only upon receipt of a stamped, self-addressed envelope ("SASE") and payment of \$1.00.**

The InTowner reserves the right to edit for clarity and to use appropriate abbreviations if necessary to fit available space. The InTowner also reserves the right to reject or cancel any ad for any reason at its discretion. Neither the InTowner Publishing Corporation nor its publisher, editor, employees, or representatives can be responsible for content of any ad.

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Display Classifieds are ads with a border around them. (On our web site these ads will appear in "straight line" format only.) At the advertiser's option such ads may have centered and highlighted text elements not normally available in standard classifieds. Space for these ads is sold at the rate of \$25 per column inch (columns are 1 1/2 inches wide), with the minimum being 1 inch deep; additional space may be purchased @ 1/4-inch increments. Art work may be incorporated under certain conditions subject to a set-up charge. *The advertising office must be called at (202) 234-1717 for a price quote before payment is sent for the reason that we cannot know the final ad size until the text is set by the computer. Payment terms for Display Classifieds are the same as for regular classifieds, as outlined above.*

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We strive to avoid errors, but if one should occur, advertisers must notify us by telephoning the business office at (202) 234-1717 within 10 days of publication. We will either publish a "make good" in the next month's issue at no charge or provide credit, whichever is appropriate. No credits or adjustments will be made, however, if the error does not materially affect the meaning or utility of the ad.

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MINTWOOD

From p. 1

weeks. The city's Department of Transportation's (DDOT) Kanga Good kept assuring, "We're doing the best we can."

Then a bigger light than the new street lamps came on in the minds of Mintwood's residents, many of whom are well-known activists. Neighbors organized to form the "Emergency Committee to Save Mintwood" and started an e-mail list group to instantly chronicle, critique and communicate about the progress of city and utility officials. Of the 91 participants in this group, 20 included staffers in DDOT, Ward 1 Councilmember Jim Graham's office, Mayor Williams' office, and Washington Gas.



photo—courtesy, Adam Eidinger

In May, residents met with Fernando Rivero of Councilmember Graham's staff; he was reported to have been very attentive as he received a long list of questions. One of those questions was whether the old pipes were to be tested for lead as required by law prior to final re-paving. Rivero responded that he would look into it. Meanwhile, over a 30-day period between April and June Washington Gas worked on its service lines.

Late in June, the north side of the street experienced the penultimate stage of cosmetology: the concrete under-paving was poured. But what about that test? Some residents were certain that lead pipes existed. A day later their committee complained about the lack of testing and continued their protests for three days. Then the DC Water and Sewer Authority (WASA) showed up on the scene to perform its testing. Their work created "test pits"—holes

bored a couple of feet wide and four or five feet deep.

The neighbors' ANC commissioner could not be contacted; he was in Guatemala trying to help its people there. Residents were becoming extremely anxious and then contacted Ward 4 Councilmember Adrian Fenty, whose parents own the long-time Adams Morgan Fleet Feet store a block away on Columbia Road.

WASA announced that its tests resulted in finding five lead pipes on the south side and 12 on the north side. The south side sidewalk was turned into a ditch down the length of the street. WASA then decided to dig up Mintwood's north side, which had just been covered with the concrete under-paving. The south side was completed the first week in September, but has yet to have been blacktopped for the reason, residents were informed, that the north side needs to reach the same state so that the whole street can receive its asphalt at the same time.

Just a couple of weeks ago the city, with its complex subcontracting system, decided to deal with those lead pipes on the north side.

Adding to the confusion according to the owner of 1853 Mintwood, the pipe leading into his home which WASA decided is a lead pipe is actually a copper pipe that had previously been installed by the homeowner at his own expense. (DC pays the cost of installing water and sewer lines up to the property line only; any pipes beneath front yards are the responsibility of the property owner.)

Further adding to yet another resident's problems, in August a noticeable pond formed in the street which then, combined with sewage, drained into Eddie Becker's basement. Following his plumber's \$450 house call requiring working a 75-foot "snake" through the basement toilet, the plumber informed Becker that the problem was a result of debris that blocked an outside lateral connecting pipe with the sewer line.

Even now, as *The InTowner* was being readied for press, barriers alternate with ditches between straight coatings of the concrete which had been poured last summer; a tree tries to survive, isolated over a ditch, its roots totally visible. This reporter, on a recent visit to the street, was advised to take care in walking over a noticeably damp area in front of one of the houses where the owner's basement sump pump, installed out of necessity brought on by the on-going street project, periodically gushes out gray water. □



photo—courtesy, Eddie Becker

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HEURICH

From p. 1

preserve, and restore the nationally-known landmark," settled for \$5,450,000—apparently, according to the Heurich announcement, beating out "a restaurateur who wanted to turn the mansion into a private club."

On the evening of October 7, the Heurich Mansion was formerly unveiled to invited guests on the occasion of a lovely garden party and buffet (featuring the famous Heurich "Foggy Bottom" lager and

ale at the bar). *The InTowner* can attest that the house never looked better—the first and second floor furnished parlors and rooms restored and sparkling as they did in the years when the family was in residence.

The house is open to the public for 12:15 p.m. and 1:15 p.m. guided tours, Monday through Friday. While reservations are not necessary, there is a \$5 admission charge. The tradition of having the Victorian garden open at no charge to the public during the week, a popular spot for people to enjoy their "brown bag" lunches, is being continued between 10 a.m. and 3 p.m. during the spring, summer and fall. □

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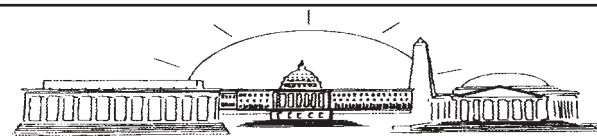
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Dupont Open House 10/12/03 • 1-3 p.m.



**1939 17th Street, NW Unit #9
\$349,000**

A spectacular home at 1939 17th Street, NW #9. This 2BR, 2BA condo has sunny Western exposure, CAC, F/P, HWF's, W/D, updated baths and recessed lighting. The gracious living and dining area features large bay windows and is a perfect space for entertaining. To complete this marvelous find, there is a recently renovated roof deck which provides scenic Dupont views.

Logan/Convention Center • Open By Appt.

1209-11 10th Street, NW (Rear) • \$1,200,000

A fantastic opportunity! Five contiguous lots located in Blagden Alley, zoned C2A for commercial / residential use. This rare find is situated in one of DC's hottest development areas.

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Columbia Heights \$184,900
Lower level 2BR or 1 BR + den, in great shape. Freshly painted and floor shines like new. Full size W/D in unit, good closet space, French door to master bedroom.
Steve Dean & John McClaren 202-326-1010



Waterfront \$239,900
Elegant 2BR, 2BA co-op, 1 block to Metro, underground parking available. Co-op fee includes taxes, all utilities, basic cable, 24/7 security, indoor pool & exercise.
Gene Misurella 202-326-1010



Colonial Village \$1,100,000
Overlooks Rock Creek Park! 23-year-old Stately Colonial—the advantages of youth, with the stateliness of yesteryear — including library, fam. room, extravagant master suite, and park views!
Barbara Owens 202-326-1300



Embassy Row/Kalorama \$1,900,000
Classic facade belies expansive, open floorplan. Ambassadorial gem, ideal for grand scale entertaining, inside and out. Includes guest suite, garage, extra parking.
Julio Alberto 202-326-1300



Brookland \$180,000
2BR, 1BA Colonial. Great starter home in good condition. 1 block from Ft. Totten Metro, bus stop in front. Sold "AS IS."

Patricia Bonds 202-326-1010

Real Estate

Tip #17

Paying "points" can lower your mortgage interest rate.

If you'd like to get a lower mortgage rate, consider paying "points." A one-time charge, usually paid at closing, each "point" equals 1% of the mortgage amount, or \$2,000 on a \$200,000 loan. The lower rate will reduce your monthly mortgage payments, and points paid in conjunction with the purchase of a home may be tax-deductible in the year they're paid (see a tax advisor). Monthly savings will often exceed what you paid in points in just a few years' time.

Talk to your local Weichert Associate, your neighborhood specialist.



American Univ. Park \$535,000
Metro 1 block! Unique opportunity to update this solid 3BR brick Colonial. 1-year Home Warranty.
Peggy Virostek 202-326-1300



Capitol Hill \$199,000
Charming 1880s 2BR, 1BA Federal town-house w/original moldings, mantel & ornate staircase left intact after 1998 restoration. Private garden, brick patio & garage

Patricia Bonds 202-326-1010



Old City 1 \$375,000
Loft living on the hill. Gorgeous 2BR, 2BA townhome. Kitchen & BA recently updated, ceramic tile. Skylights. Over 150 ft of yard space with brick patio. Oversized 1 car garage with door opener.

Monique Owens 202-326-1010



Hillcrest \$279,500
Charming 2BR with den on double corner lot. Large rooms with HWF, brick FPL with mantel. Windows galore, lovely columned side porch and more.
John Goodloe 202-326-1100



Kalorama \$199,000
Chic SoHo-style studio w/full-size kitchen, wall of closets, and designer bath w/whirlpool! Small pets OK!

Judi Levin & Peggy Farris 202-326-1300



Deanwood \$127,500
3BR, 2BA house with 2 skylights. W/D hook-ups, two-car parking in the rear. To be sold strictly "AS IS."

Pollie Washington 202-326-1010



The Vineyards \$160,000
Recently renovated 1BR & office with lots of light, new kitchen and bathroom, new HWF and carpet. Vaulted ceilings, lots of closet space. A Must See.
Monique Owens 202-326-1010



Downtown/Dupont Office
Derick Hammond, Manager
202-326-1010



Midtown/Cleveland Park
Derick Hammond, Manager
202-326-1100



Uptown/Chevy Chase Office
Ken Frank, Manager
202-326-1300

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