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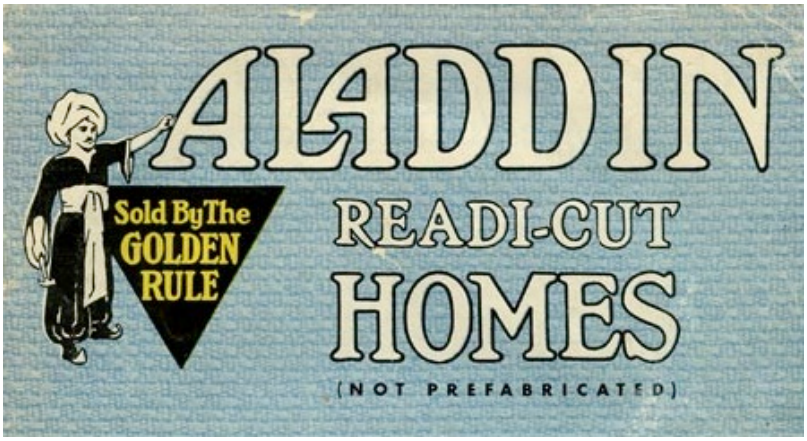
Voices

The Newsletter of the Cleveland Park Historical Society



Was Your House Built from a Kit?

By Carin Ruff

CPHS members braved a severe summer storm on June 23rd to hear local kit house expert Catarina Bannier talk about Cleveland Park's kit houses, and kit houses in general.

What are kit houses, and what AREN'T they? Not prefab! Not cheaply made! Not all by Sears!

Bannier started by addressing some of the myths associated with kit houses: that they were all sold by Sears; that they were prefabricated (in the sense that we understand prefab houses today); and that they were a cheap, poorly-made alternative to houses stick-built onsite. None of these is true!

The public tends to use "Sears house" as a generic equivalent for "kit house," perhaps because the Sears catalogue is so iconic. But in fact Sears was not the only or even the largest North American seller of kit houses. Other companies included Aladdin, Lewis, Gordon Van Tine, and Montgomery Ward. Most of these companies were based in the lumber-rich upper Midwest, from which rail lines allowed them to ship their house kits all over North America. Local agents—sort of like car dealerships today—advertised and facilitated ordering, financing, and delivery for local clients. ***(Continued on page 3)***

Preservation News

Sedgwick Gardens and Tilden Hall Are New Historic Landmarks

At its June 4th meeting, the DC Historic Preservation Review Board voted unanimously to designate **Segdwick Gardens, 3726 Connecticut Avenue** (Mihran Mesrobian, 1931-32) as a historic landmark. The historic designation includes the entrance lobby and elevator lobbies. Sedgwick Gardens was already a contributing resource in the Cleveland Park Historic District, but this designation gives special recognition to its architectural significance, and protects its interior public spaces, which would have no historic protection simply from inclusion in our historic district. CPHS sponsored the landmark nomination along with the Art Deco Society of Washington.

Tilden Hall, 3945 Connecticut Avenue, has also been designated a historic landmark by the Historic Preservation Review Board. The nomination of the building was initiated by its new owners, Urban Investment Partners. The ARC supported the nomination. Tilden Hall (1922-24) was designed by Frederic B. Pyle, one of the most important architects in the early years of Cleveland Park's development. Although Tilden Hall was designed by Pyle, dates from the period for which the Cleveland Park Historic District is recognized, and is directly adjacent to the Cleveland Park Historic District, it was not included in our 1986 historic district nomination. Tilden Hall now joins its immediate neighbor to the south, 3901 Connecticut, as a DC landmark.

In the course of their discussions of these cases, Historic Preservation Review Board members raised the question of whether it would make more sense either to expand the Cleveland Park Historic District or to create a Connecticut Avenue corridor historic district to encompass all these buildings, rather than nominating them piecemeal. CPHS is not contemplating a reexamination of the boundaries of our historic district at this time. In response to the question raised at the HPRB hearings, we have looked into whether any potentially significant buildings that directly abut our historic district remain unprotected. They do not.

But the question of whether the corridor—potentially from Dupont Circle all the way out to the District Line, as suggested by some HPRB members—would best be considered as a historic whole is an interesting one. All of the prewar apartment buildings on Connecticut Avenue from Woodley Park to Tilden Street are either in historic districts or are separately landmarked or both, with two gaps: the apartments on the east side of the 2900 block of Connecticut (just south of the Zoo), and those on Devonshire Place, which falls between the Cleveland Park and Woodley Park historic districts. The remaining undesignated buildings on the east side of the 3700 and 3800 blocks of Connecticut (just north of the Broadmoor) were built in 1949, and an assessment of their significance, with that of other buildings originally excluded from the Cleveland Park Historic District because of age, would require rethinking our period of significance. (See the article on that subject in the last issue of Voices, which is also on our website.)

We will have a chance to tour many of these buildings in a tour being planned in collaboration with the Art Deco Society of Washington in early spring 2016. Stay tuned for details!

3432 Connecticut Avenue

Many neighbors have expressed concern about changes being proposed for 3432 Connecticut, the building immediately north of the Post Office. The owners have had discussions with Historic Preservation Office staff, following which they dropped the plan for a large decorative addition to the façade, illustrated on the billboard that went up outside the building in June. They made a presentation to our Architectural Review Committee (ARC) in July, and the ARC asked them to come back to a subsequent ARC meeting with a more complete presentation of their plans for the building. At the time of the July meeting, their proposal involved excavating the front berm, extending the entrance and first-floor windows down to sidewalk level, and adding parking at the rear of the property. When the applicants have scheduled their next presentation to the ARC, we will let the neighborhood know and the public will be welcome to attend the meeting, as always. As we go to press, the owners have not yet made a formal application to HPRB, so their presentation will not take place in September.

(Kit Houses, continued from page 1) Aladdin was the largest of the companies in terms of the number of kits sold, and the only one that preserved its archives, which are now held at the University of Michigan.

What the clients got when they bought a kit house was a set of plans, plus every single piece needed to build the house: between 10,000 and 30,000 pieces of lumber, each carefully numbered, stacked, and packed so it could be unpacked in the order it would be needed. Plus windows, roof shingles, nails—everything! Only the foundation would be constructed on site from local materials before the kit components arrived. Bannier emphasized in her talk that a major advantage of a kit house was that all of the lumber was of very high quality and was precisely machine-cut. It would fit together perfectly, and a house built from a kit would be stable and long lasting.

Rail lines and financing

Kit houses were mainly a phenomenon of the 1910s and 1920s. Sears sold its earliest true kit in 1916 and ended kit house sales in 1940. The earliest kit houses were geared towards farm owners, but after World War I the kit house companies focused their marketing on suburban rather than rural buyers. Because house kits needed to arrive by rail, kit houses bloomed in small towns and then increasingly in suburbs that had grown up around rail lines. A crucial aspect of the growth of the kit house market was that the companies that sold the houses also offered financing to buyers before federal intervention began to regularize the mortgage market in the 1930s.

Several factors combined to make the 1940s the end of the kit house era. Many kit house factories ceased operations during World War II, as industrial production and materials were redirected to the war effort, and for the most part they never reopened. After the war, new materials and building technologies enabled developers to build on a much larger scale, using prefabricated components on cleared, exurban land served by new highways—the postwar building boom. And federal home loan programs put an end to the kit house companies' financing advantage.

Kit houses in DC

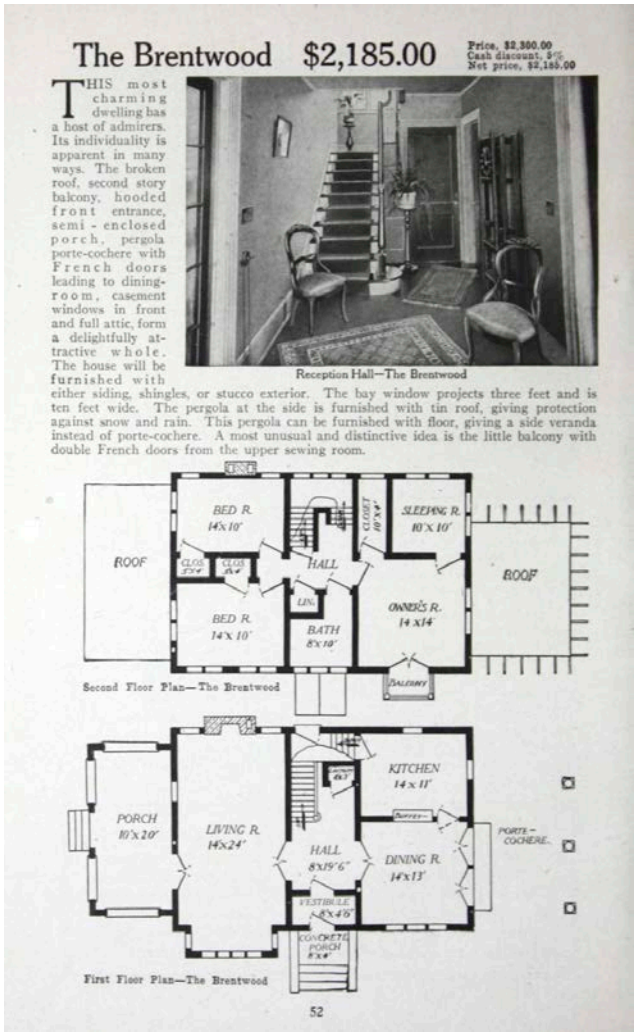
Bannier says the earliest kit houses she has found in DC are in Cleveland Park, Shepherd Park, and the Palisades. These houses were mainly not ordered by individual homeowners, but were built by small-time developers, who would buy and build on spec on a handful of lots at a time. In Cleveland Park, this pattern was common during the second phase of our development as a streetcar suburb, after the Cleveland Park Company went out of business. Not every developer used kit houses, but it was one option, and an economical one, and the developers were able to pass on the mortgage financing to their buyers.

The Sears "Preston" in the 1921 catalogue, above, and as built in 1922 in the 3500 block of Porter Street, below.

The "Brentwood" in the 1918 Aladdin catalogue (top), and as built at 3601 35th Street, in a 1921 ad (below left), and today (below right).

When 3601 35th Street was built in 1915, Aladdin sold this kit for $2100, slightly less than the price in the 1918 catalogue. The cost of actually constructing the house from the kit would have been about double the price listed in the catalogue, once the purchaser hired local labor. Nevertheless, the rise in price by the time it was resold in 1921 was substantial—$15,000 vs. $2100 for the kit six years earlier.

This piece of Cleveland Park history sold last year for $1.1 million and at the time of writing, it is listed for $1.95 million. The "Brentwood" still awaits a sympathetic restorer.



The Brentwood $2,185.00

Price, $2,300.00
Cash discount, 5%
Net price, $2,185.00

THIS most charming dwelling has a host of admirers. Its individuality is apparent in many ways. The broken roof, second story balcony, hooded front entrance, semi-enclosed porch, pergola porte-cochere with French doors leading to dining-room, casement windows in front and full attic, form a delightfully attractive whole. The house will be furnished with either siding, shingles, or stucco exterior. The bay window projects three feet and is ten feet wide. The pergola at the side is furnished with tin roof, giving protection against snow and rain. This pergola can be furnished with floor, giving a side veranda instead of porte-cochere. A most unusual and distinctive idea is the little balcony with double French doors from the upper sewing room.

Reception Hall—The Brentwood

Second Floor Plan—The Brentwood

First Floor Plan—The Brentwood

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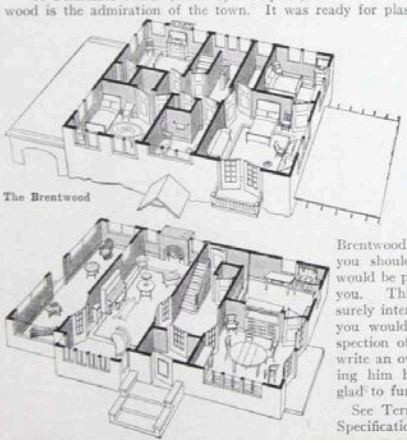
Note the sleeping room leading from sitting or dressing room on second floor. This gives all the advantages of the sleeping porch, with none of its inconveniences. This sleeping room has four windows. Linen closet is arranged in hall, a very large closet from the sewing room, and each bedroom has a closet. The hall, both first and second story, is commodious, while a stairway of pure Colonial type is furnished. Built-in buffet in dining room affords room for dishes, linen, and silver.

A Tennessee owner (name upon request) writes about his Brentwood: "My Brentwood is the admiration of the town. It was ready for plastering two weeks after the first nail was driven. I saved about $700 with Aladdin's help." Could you wish for greater assurance of your own satisfaction than from the pen of this owner?



The Brentwood

The Brentwood is erected in many states over the country. It is also erected in Bay City, Michigan, the Home office of Aladdin houses. We invite you to pay a visit to one of the Brentwood homes nearest you, or if you should visit near Bay City we would be pleased to arrange a visit for you. This remarkable home will surely interest you and we are positive you would be delighted with an inspection of it. Should you desire to write an owner of the Brentwood asking him his experiences we will be glad to furnish names.

See Terms on page 2 and General Specifications on pages 12 and 13.

One of the Most Artistic Corner Homes in Cleveland Park

Only $15,000

3601 35th Street—Large Lot 55x118

This beautiful corner home contains 8 rooms and two baths. It is of the center hall entrance type, newly decorated and in perfect condition. Exceptionally large living room and porches. Don't fail to inspect this property.

Kit house catalogues reveal popular taste

Bannier emphasized that kit houses provide a year-by-year digest of what house styles were popular in the early 20th century. The kit house companies produced models that reflected the tastes and preferences of their markets. If a model sold well, it would remain in the catalogue year after year, and if it didn't it would be dropped. As kit house historians make progress in documenting what models were actually sold and built in which parts of the country, the kit house industry will provide more evidence for the way people lived, and wanted to live, in the prewar decades. Meanwhile, the catalogues themselves provide invaluable evidence for interior decoration and fittings, since they often showed model rooms and illustrated the latest trends in kitchen and bath design. The kit house companies also sold paint and suggested paint schemes, so the catalogues are useful for those seeking to develop authentic color schemes for period houses.

Identifying and authenticating kit houses

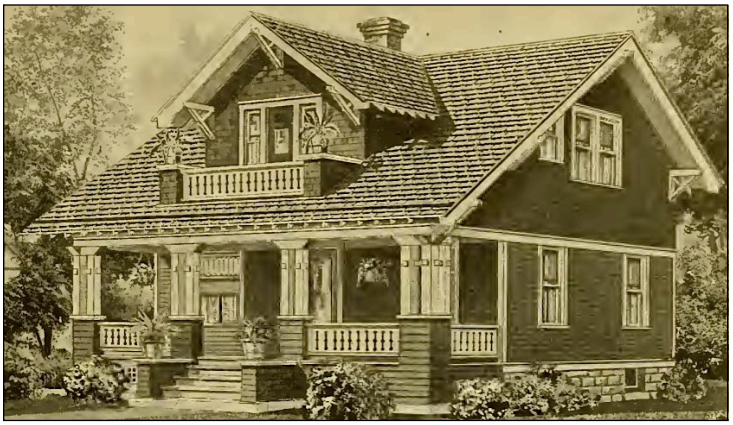
Identifying kit houses with certainty is not easy. Family traditions that claim "this house was a Sears house" are almost always wrong. Many such traditions attach to houses that predate the start of kit house sales. Such traditions might instead reflect the fact that a house was built by an owner or local carpenter from a pattern book. Pattern books were common throughout the 19th century and continued into the kit house era; they provided directions for building a house, but did not provide kits of parts the way the later catalogues did. Family traditions may also attach the name "Sears" to a house that actually came from another company.

So how do you identify a kit house and prove that it is what it seems to be?

Look carefully! The first step in recognizing genuine kit houses is a lot of looking: looking carefully at catalogues; looking at the houses around you; looking for matches. But apparent matches can be deceiving. Kit house companies imitated each other with impunity; the styles they sold were based on and also inspired similar designs. The same builders who put up kit houses also built multiple copies of models that were locally designed and cut, or that came from pattern books. Just because a house appears in multiple copies in a given neighborhood doesn't mean it was built from a kit.

Measure! When you think you've found a house that matches a catalogue model, you need to check the room layout and dimensions carefully. Interior configurations may have been altered over the years, but if the measurements are seriously off, it's unlikely you have the model you thought you had. Remember, the components of these houses were machine-cut in a factory, so though customized versions could be ordered, once the kit arrived onsite, the local builder was not going to be able to alter the dimensions of the house and rooms significantly.

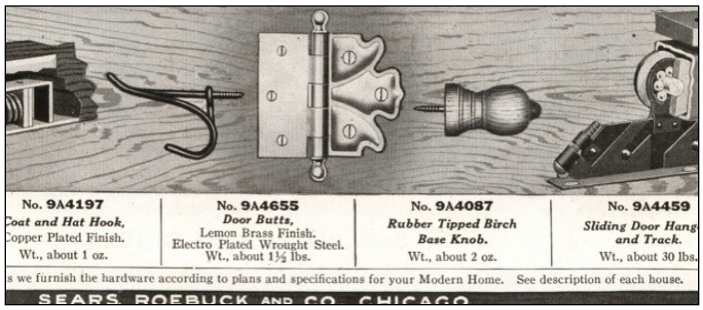
It's in the details. Certain architectural details are telltale signs of a particular kit house company's work. For instance, five-part roof brackets and compound porch columns made up of four separate smaller columns are unique to Sears houses, as on this 1921 Sears "Westly."



Sears "Westly" from the 1921 catalogue. The style of brackets on the roof and second-story dormer are Sears-specific details, as are the four-piece columns supporting the porch.

You may be able to match interior details, like door hardware and cabinet hinges, to those offered in a company's catalogue. The Hanson house on Quebec Street, a Sears "Walton," is a beautifully maintained archive of distinctive Sears house features. (See the accompanying article by Valerie Leonard for more about the history of this house.)

The stairs in the Hanson house, a Sears "Walton." The plinth blocks where the pieces of stair molding meet are specific to Sears kit houses. They were designed to help homeowners inexperienced in carpentry handle complex baseboard angles if they were building the house themselves. (Photo by Catarina Bannier)



Hinges in the Hansons' Sears "Walton" on Quebec Street, left, and in the Sears catalogue, above. Details like this help authenticate kit houses. (Images courtesy of Catarina Bannier)

Stamped lumber and shipping labels. Look in your basement or attic for lumber stamped with the numbering system particular to the catalogue company. (Visit **www.kithouse.org** for a description of what the numbering looks like and where to find it.) You might be lucky enough to find a shipping label on the back of millwork, so keep an eye out if you are doing work on your home that requires opening up walls.

Threats to kit houses

Kit houses constitute important evidence of the history of American housing in the early 20th century, and the physical fabric of the houses themselves is essential to identifying them correctly—especially since the records of most of the catalogue companies have been lost. But along with many other 20th-century vernacular buildings, kit houses are in danger of being lost altogether or altered beyond recognition.

In DC neighborhoods that are not historic districts, kit houses are under threat from developers who want to tear them down to put up much larger houses. In Palisades, which used to have an extraordinary concentration of kit houses and other smaller vernacular houses of the late 19th and early 20th centuries, the neighborhood's character is being lost to galloping McMansionisation. In Shepherd Park, a kit house in an otherwise intact block of kit houses of the early 1920s was illegally demolished last year. That house was important not just in its own right, but as part of an ensemble—precisely the reason historic districts focus on saving groups of buildings that have a collective history and identity.

But even in a historic district like Cleveland Park, the historic fabric of kit houses—and evidence crucial to documenting their history—is routinely lost in remodeling. A "gut" remodel that removes all the distinctive period features also removes evidence of building history. Details like door and window hardware, molding and baseboards, stair details, medicine cabinets, interior doors, and kitchen and bath fittings can be matched with options offered in the kit house catalogues. And the lumber used in these houses was of a quality that is simply irreplaceable today. Restoring rather than replacing historic fabric inside and out is the best practice in preservation, but it has a special significance in kit houses.

Our DC historic preservation law has no jurisdiction over what people to do to the interiors of their homes. But as owners of kit houses become more aware of what they have, and what we stand to lose, they may be more interested in caring for the features of their homes that identify them with this fascinating chapter in American building history.

Is your house a kit house, or do you suspect it might be?

Catarina Bannier is working on a book on DC-area kit houses and she would love to hear from you if you think you might have a kit house. Email her at **cbannier@eversco.com**.

Places to learn more about kit houses:

searshomes.org The website of Rosemary Thornton, author of many books on kit houses. Thornton discusses houses by all the kit house manufacturers, not just Sears houses, and has a lot of information on the process of identification.

kithouse.org Website of Rebecca Hunter, an author and kit house expert based in Illinois. Includes a bibliography of reliable publications on kit houses, histories of the various kit house companies, and detailed information on how to identify stamped lumber from each company.

dchousecat.com Catarina's blog

flickr.com/dchousecat Lots of photos by Catarina of DC-area kit houses

facebook.com/searsmodernhomes Facebook group for kit homes. All the major experts in the field are here!

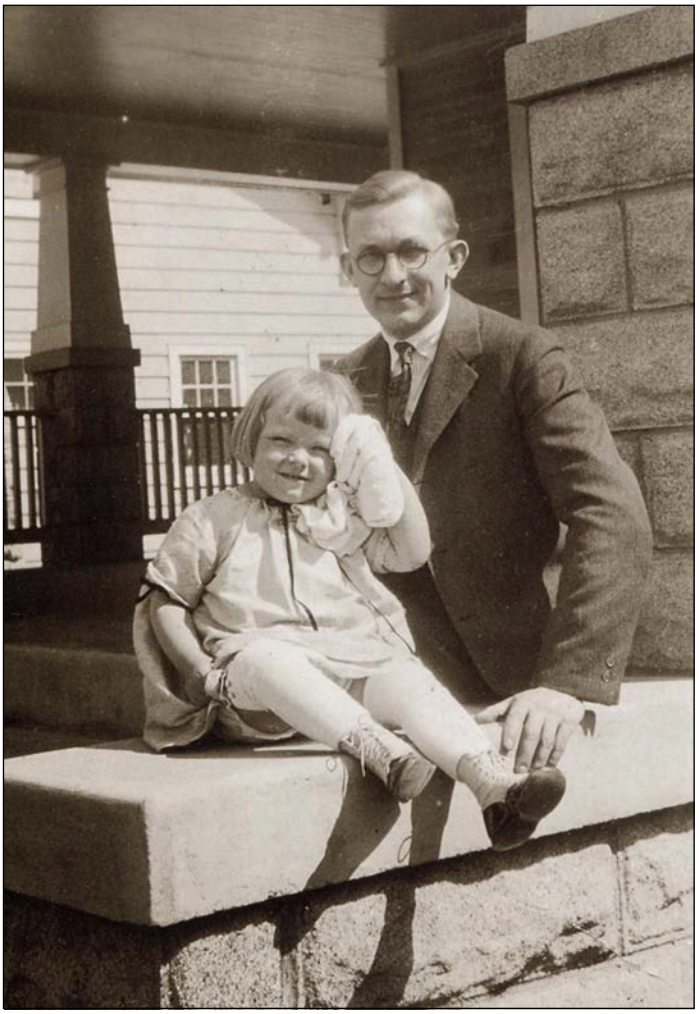
3424 Quebec Street: A Sears "Walton" Memoir

By Valerie Leonard

In 1922, a young man and his wife, newly arrived in DC from Quincy, Massachusetts, borrow two thousand dollars from his mother to buy a house lot just up from the Connecticut Avenue streetcar line. It will become 3424 Quebec Street, NW.

Before building on the lot, the young couple, Alfred and Rebecca Hanson, looks through house catalogues—books of house pictures with floor plans. The catalogues show single front views of houses, and list the prices for house kits, which include all the building materials. Options include marble fireplaces (for an additional $35), and choices for wood flooring. Alfred and Rebecca choose the "Walton" model from Sears. Price: $2,500. The materials are delivered by rail and then trucked the final leg to the building site. At the time, Cleveland Park is only spottily settled; it includes great swaths of woodland and a cattle farm at the bottom of the street.

Alfred and Rebecca Hanson were first-generation Americans of Swedish heritage. They were also my grandparents. In DC, Alfred worked at first at the Bureau of Standards (which was on the northern edge of Cleveland Park, walking distance from the Quebec Street house), and later at the Government Printing Office. While the house was being built Alfred and Rebecca lived in a rented house in Mount Pleasant.



Alfred and Eleanor Hanson at 3424 Quebec Street in the 1920s

While their home is being built, Alfred and Rebecca often visit the construction site. A child's footprint (reflecting a very old style shoe) is still visible in the cement floor of the basement garage today. At the time of the house construction their family includes a first daughter, Eleanor. She is the shoe-in-cement culprit. She will become my mother.

After Alfred and Rebecca move into 3424 Quebec Street, they have two more daughters—Evelyn and Elaine. During the Depression, the Hansons remain comfortable. Alfred's government job at the Bureau of Standards is secure and the home is paid for. They are active in the church that they joined over in Mount Pleasant. Alfred is active in the Masons, too. During the 1920s and 1930s, their three daughters attend the local public schools, with stellar academic records. My mother, Eleanor, graduates from college as World War II begins.

But at the close of World War II, at only fifty-five years of age, Alfred Hanson dies by drowning accident/heart attack. At the time, he was the superintendent of the building plant for Government Printing Office.

Adding to the tragedy, within months the eldest daughter of the house, Eleanor, loses her soldier husband Arthur Thompson to combat in the Philippines. Their baby, Lee, is just six months old. Arthur had been Eleanor's childhood love from all the way back to Sunday school in Mount Pleasant. Incidentally, Arthur Thompson was an heir to the Thompson dairy enterprise, which some will remember as Thompson Honor Dairy. For years Thompson was the area's largest dairy and supplier of milk to the White House.

After the loss of her husband Eleanor and her baby return to 3424 Quebec Street to live with her mother. Her youngest sister is still in the house, as is Uncle Roger, Rebecca's brother. Uncle Roger occupies the basement of the tiny 1200 square foot house. Today, the basement garage serves as my bedroom. I prefer it because it is the largest room in the house and because it opens out to the back garden by way of the original garage doors.

Later, my mother meets my father, James Leonard. He is living at McLean Gardens, and she is still at her parents' Quebec Street home. Both are attending a prep class at George Washington University for the Foreign Service examination. They

both do well on the exam. He is hired. She, however, is refused an appointment and instead urged to return to homemaking, particularly the care of her young son.

My mother Eleanor did in fact have the Foreign Service life, by way of my father, a career diplomat. She lived an adventurous fifty years overseas. Their first posting was to Damascus, Syria in 1948. In 1951, they began a stint in Moscow, and then my father became a Far East specialist, spending five years in Taiwan in the early 1960s.

During those years my mother and father and their kids—ultimately six of us—often visited and even lived at the tiny Quebec Street home with our grandmother Rebecca Hanson. In my memory, it wasn't tiny. But now I can't imagine that eight or ten people were sometimes in residence here. The "master" bedroom is only eleven by eleven feet, with a closet two feet deep and three feet wide. The smallest of the three bedrooms is only eleven by ten, with no closet at all. I think that this is a good reflection of how differently Americans lived at the beginning of the last century.

A very strong family memory is the wonderful smells of our grandmother's cooking. We went to her house every Sunday, and on holidays and family birthdays, for dinners. I didn't know Alfred as he died so young, but when I knew my grandmother she, too, worked at the nearby Bureau of Standards, where she used her secretarial training to take dictation in shorthand. While I would not describe her as adventurous, I remember that she visited my family in all of our exotic postings, and she actually made around-the-world trips. Rebecca Hanson passed away in 1975. She left the house to her three daughters. Several years later, the house came into to my possession.

My mother Eleanor passed away three years ago. Her two younger sisters—Elaine Hanson Raitt and Evelyn Hanson Kennelly, survive her. There are many, many other Alfred and Rebecca Hanson descendants. A lot of us live locally. A gathering of descendants was photographed this past spring, including my father, now 95.

I recognize having this house as a responsibility. I also appreciate it as a delight. It is a lovely and well-built house. Now almost one hundred years old, the original windows all work easily. The house design allows summer living in comfort without need of air conditioning. The hot water radiator system is still the winter system. It offers delightful heated window seats under many of the windows. And the house sits in a beautiful and historic neighborhood.

The Hanson descendants on the porch of their Quebec Street "Walton" in 2015

Meet the L'Enfant Trust

By Abigail Porter

On July 21 Lauren McHale, Executive Director of The L'Enfant Trust, gave a talk to CPHS members on what the L'Enfant Trust is, what is does, and the role it plays in historic preservation activities in DC.

Established in 1978, The L'Enfant Trust is a nonprofit organization that works to preserve and beautify streetscapes and historic neighborhoods in Washington, DC. Named after the planner of the federal city, Pierre L'Enfant, the Trust was formed in response to the rampant demolition of historic properties taking place in the District during the 1970s. The Trust's founders believed an organization that focused on voluntary preservation was needed in the city—one that could take measures beyond those mandated by the city's Historic Landmark and Historic District Protection Act of 1978.

L'Enfant Trust programs

The Trust operates two programs that embody its goal of encouraging voluntary preservation. The one for which it is best known is the Conservation Easement Program. A conservation easement is an enforceable promise—voluntarily made by a property owner and binding on all subsequent owners of the property—that a building's exterior cannot be changed unless consented to by the Trust.

When an easement is donated it is represented by a legal deed that is recorded in the land records and stays with the property in perpetuity. Generally, in order to qualify for an easement a property must either be listed individually in the National Register of Historic Places, or be a contributing structure in a National Register historic district. Both residential and commercial properties may qualify.

The Trust currently manages conservation easements on 1,134 residential and commercial properties citywide, the country's largest portfolio of such easements. Of those, 72 are in Cleveland Park, all of them residential. The first Cleveland Park easement donated to the Trust was in 1999.

The L'Enfant Trust places this cast bronze plaque on the front of all of its properties with donated conservation easements. You will see them on many houses in Cleveland Park, often in addition to the historic date markers issued by the Cleveland Park Historical Society.

At present Newark Street is the most "easemented" street in the neighborhood, with 22 properties.

Benefits of a conservation easement

McHale described the reasons property owners may want to consider placing an easement on building. One attractive feature of a conservation easement is that it is recognized as a charitable donation under the tax code. The value of an easement donation is deductible for federal income, estate, and gift tax purposes in the same manner as all other charitable contributions.

In terms of protections in an existing historic district, McHale noted that preservation laws are only as strong as the political will that keeps them in place. In the future a new generation could alter the political landscape, and existing preservation laws could yield to economic and development pressures.

Another plus to donating an easement to the Trust is that it maintains a full-time, professional staff to assist with routine maintenance issues, preservation technical assistance, and architectural design review for proposed exterior alterations.

In terms of the scope of a Trust easement, McHale emphasized that it protects the entire exterior of a building and the property's open space, not just the exterior building's façade. An easement gives the Trust the right to protect a building from demolition, neglect, and insensitive alterations, and to ensure that the building maintains its historic character in perpetuity.

What about altering a property with an easement?

After donating an easement to the Trust, a historic property owner retains title and full use of the property as well as the right to sell, donate, or will the property. Property owners who donate an easement may make any changes to the interior of a structure without getting permission. To make any exterior modifications or improvements, however, they must get permission from the Trust. The Trust has an established procedure for doing so, detailed on it website. Features that are subject to Trust review include:

- All elevations of a building—front, back, sides and roof
- Surrounding open space—walkways, fences, garages, sheds, decks and patios
- Details—paint color and placement, lighting fixtures, shutters, windows, doors, security bars, storm windows, signage, mailboxes, handrails

Both the DC Historic Preservation Office (HPO) and the Trust review exterior changes to easemented properties. Before a DC building permit can be issued, HPO must have a written letter from the Trust stating the owner has approval for the project. McHale recommends that property owners contact the Trust early on when planning modifications.

The Trust seeks consensus with property owners and developers and it appreciates that the thoughtful updating of a historic building can keep it a living part of today's streetscapes.

Saving historic DC structures

In 2013 the Trust established a new program to broaden the impact of its preservation activities in DC. Through the program—called the Historic Properties Redevelopment Program—the Trust acquires at-risk historic structures in the city, either by outright purchase or in partnership with others. The Trust rehabilitates these properties top to bottom, protects them with conservation easements, and then returns them to the market. Sale proceeds are then "revolved" back into a fund to pay for future historic rehabilitations.

The Trust's first projects under this program were in historic Anacostia. McHale showed "before" and "after" slides of two distressed homes in Anacostia district that the Trust completely rehabilitated and returned to ownership.

The Trust is focusing its redevelopment program on neighborhoods where preservation efforts will have the greatest impact on community stabilization and revitalization.

Although the Trust uses its own money to fund the Historic Properties Redevelopment Program, McHale said the Trust actively seeks and welcomes other sponsors and partners who care enough to contribute time, money, or materials to a particular job and revitalization effort. For the properties in Anacostia, Enviroshake donated the roof, Sherwin Williams and Tech Painting supplied the paint, and Ikea contributed bathroom fixtures.

With its Historic Properties Redevelopment Program, the Trust has become DC's first nonprofit real estate developer with a primary mission of historic preservation. Through the program the Trust is taking on rehabilitations that would not be economically feasible for a homeowner or a for-profit developer because the rehabilitation costs often exceed fair market value of a property. Going forward, the Trust hopes to partner with the city to reclaim other long abandoned historic buildings in DC, saving the city's historic fabric for generation to come.

For more information on The L'Enfant Trust and its preservation programs, visit their website www.lenfant.org

DC's Historic Preservation Office lists DC properties with conservation easements at planning.dc.gov/publication/existing-easements-historic-properties-district-columbia

1347 Maple View Place, SE, in the Anacostia Historic District, before rehabilitation by The L'Enfant Trust's Historic Properties Redevelopment Program (left) and after (right). The house is now owned by a local family and protected by an easement.

2016 MEMBERSHIP

☞ **Memberships received during Fall 2015 take effect immediately and are good through the end of 2016.**

Join or renew online at ***ClevelandParkHistoricalSociety.org/Membership*** *or complete the following form and send it with a check payable to C.P.H.S. to:*

CLEVELAND PARK HISTORICAL SOCIETY, P.O. BOX 4862, WASHINGTON, D.C. 20008

Name(s): _____

Address: _____

Phone: _____

Email: _____

Note! Please be sure we have your current email address so that you do not miss important announcements. We will not spam you with too many emails, but we are now conducting most of our routine communication electronically, which saves us money and allows your membership dollars to go further.

Membership level: ◯ $35 Apartment resident ◯ $50 Household (for those in single-family homes)

◯ $100 Sponsor ◯ $250 Patron ◯ $500 Angel

Total enclosed: $_____

CPHS is a member-supported, 501c3 not-for-profit organization. Thank you for your support!

What's New at CPHS?

Board of Directors and Architectural Review Committee

At the 2015 Annual Meeting in May, we bid farewell to **Danny Ince**, who led CPHS as President of the Board of Directors for the past four years. Danny's exceptional leadership has left CPHS on a sound footing for the future and we are enormously grateful for her service.

The new **president of the board** is **Nick Netchvolodoff**. In addition to Nick, the 2015-2016 **board officers** are: Myra Best, Vice-President; Robert Jenkens, Secretary; and Hadley Allen, Treasurer. Abigail Porter is the editor of *Voices*. The other **board members** are Win Brown, John Buchanan, Ana Evans, Stefan Hurray, Roberta Mathews, P.J. McCann, Tina Mead, Lois Orr, and Gwen Wright.

Members of the **Architectural Review Committee** are Win Brown, Ana Evans, Christine Hobbs, David Kay, Tina Mead, Ron Ngiam, Lois Orr, Phil Eagleburger, Anne Hatfield Weir, and Gwen Wright.

Oral History Project

We have a major new oral history project in the works. A planning committee is currently working to establish the project and define its scope. We will have more to tell you about this project later in the fall, at which point we will need volunteer interviewers and transcribers. Stay tuned!

We rely on you. Please support us in 2016!

Everything we do is made possible by your membership dues—including special projects; the production and mailing of Voices; our website and email newsletters; space rental; and not least having an executive director who arranges speakers and events; gives workshops and leads field trips; is available to answer your questions about neighborhood history and architecture; and helps you navigate the historic preservation review process.

If you received this issue of *Voices* in the mail, you are one of our stalwart members—or your membership lapsed recently and we hope you will join us again. Check the expiration date on your mailing label. If you join or renew now, your membership is good until the end of 2016. You will receive free or discounted admission to 15 months' worth of CPHS programs. Thank you for your support!

Contact us:

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CLEVELAND PARK HISTORICAL SOCIETY
P.O. BOX 4862
WASHINGTON, D.C. 20008

VOICES FALL 2015

CPHS FALL & WINTER EVENTS 2015–2016

Tuesday, Sept 29th, 7:30 pm

Workshop: Online Resources for House History Research

$15 for members; $30 for nonmembers. Register online now at www.clevelandparkhistoricalsociety.org.

Thursday, Oct. 8th, 10 am

Members' Visit to the Historical Society of Washington, D.C.

Free, open to CPHS members only. Watch for your invitation by email.

Thursday, Nov. 19th, 10 am

Members' Visit to the Daughters of the American Revolution Library

Free, open to CPHS members only. Watch for your invitation by email in October.

Saturday, Dec. 5th, 1–5 pm

Annual Gingerbread House Decorating Party

Registration will open on our website in early November.

Tuesday, Jan. 26th, 7:30 pm

Talk: Rural Remnants of Washington County

Look for more information on our website in early January.