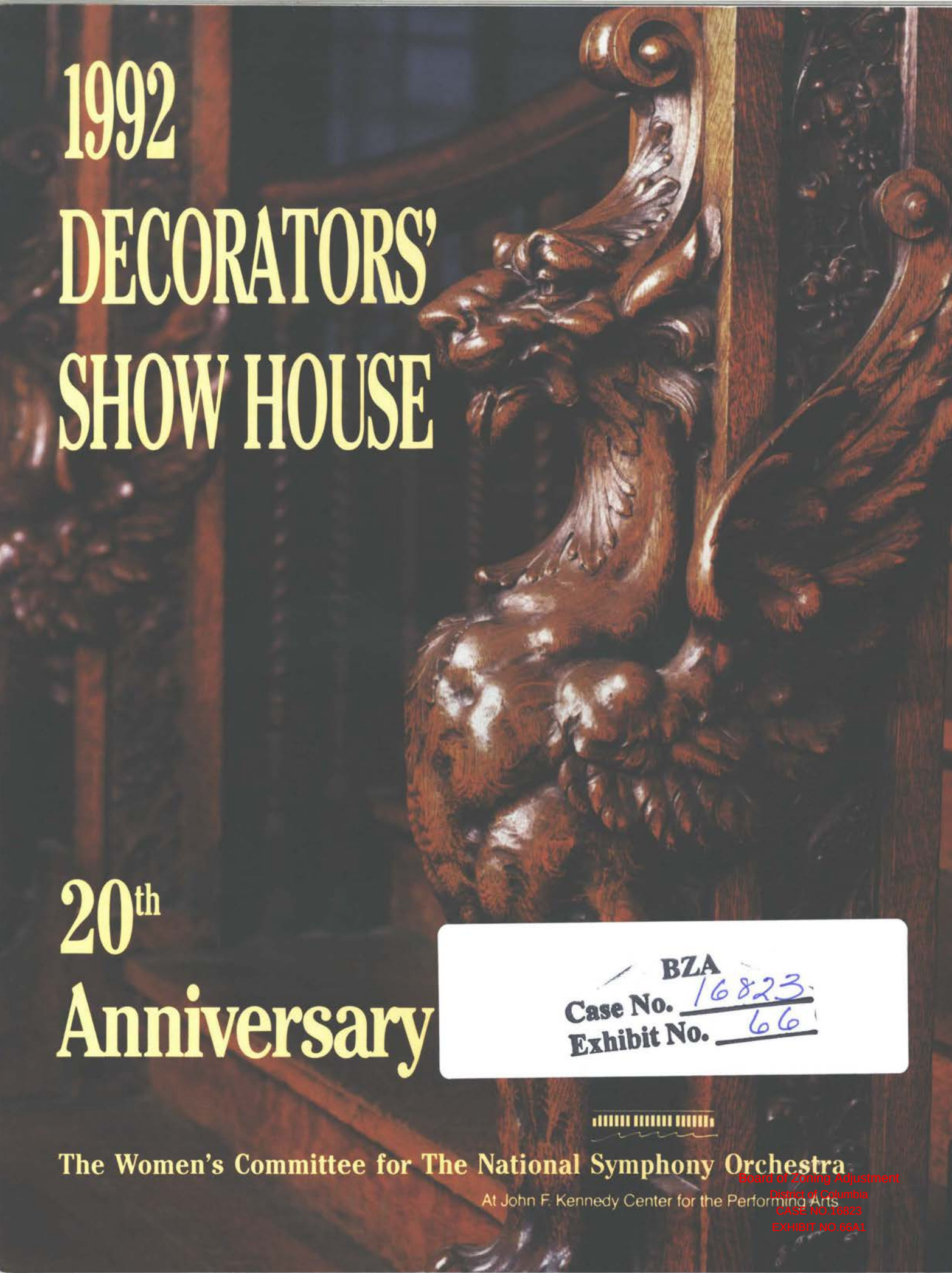


1992 DECORATORS' SHOW HOUSE

20th Anniversary

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The 20th Annual

DECORATORS' SHOW HOUSE 1992



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THE WHITE HOUSE

June 10, 1992

Dear Friends,

As Honorary Chairman, it is a great pleasure to send greetings to all visiting the National Symphony Orchestra's 1992 Decorators' Show House. I am especially pleased to be welcoming you on the 20th anniversary of this splendid benefit for our National Symphony Orchestra.

I salute the Women's Committee for two decades of successful show houses and for 51 years of generous effort in behalf of our wonderful National Symphony Orchestra. Music brings a special beauty, joy and meaning to our lives, and the Women's Committee volunteers do so much to help make it possible for the orchestra to reach thousands of people, young and old, every year.

Enjoy your visit to the show house. Your support will help the Committee in their essential work to make our National Symphony all that it can be.

Warmly,

Barbara Bush



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Greetings from the President



It is a great pleasure to welcome you to the Toutorsky Residence, our 20th Anniversary Decorators' Show House, produced for the benefit of the National Symphony Orchestra and for the viewing pleasure of our visitors.

This annual show house is the biggest fundraising effort of our Women's Committee. Now in its 52nd year, our Committee has earned more than $6.5 million for the Orchestra, and about half of that sum has come from show houses.

Producing a show house is a year-long process that involves over 1,000 volunteers and hundreds of designers and craftsmen. Many thanks to all who have worked on this spectacular house. Very special thanks to Show House Chairman Margo Freund who, along with a very dedicated committee, has done an outstanding job.

With your visit to the Toutorsky Residence, you are helping support a very fine orchestra, and we thank you very much.

Sincerely,

Jeannie L. Roher

Mrs. Harold W. Roher
President

Women's Committee for the National Symphony Orchestra

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We Honor Our Show House Founder



Blanche Bedwell

In 1973 a brave and daring woman heard about a relatively new fundraising idea that had been used successfully in California — a Decorators' Show House. Then and there she decided that the time was ripe to apply it for the benefit of our own National Symphony Orchestra.

Mrs. Theodore C. Bedwell, Jr. who had been President of the Women's Committee from 1971 to 1973 was leaving that office and agreed to serve as Chairman of the first Show House — historic Prospect House in Georgetown.

Twenty years later we honor Blanche for her vision and dedication and the courage to try something new. It has paid off handsomely for the NSO, to the tune of 3.75 million dollars.

Thank you from all of us.

Previous Decorators' Show Houses

The past nineteen Show Houses have attracted over 400,000 visitors and has raised a total of $3.75 million dollars to benefit the National Symphony Orchestra.

We salute the Chairpeople, Women's Committee members and friends who have participated in our Show House Project.

Year	Location	Chairperson
1973	Prospect House, Washington, DC	Mrs. Theodore C. Bedwell, Jr.
1974	Wirelawn, Chevy Chase, MD	Mrs. Peter Ladd Gilsey, Mrs. Henry Clay Lambert, III
1975	Vanderbilt Szechenyi, Washington, DC	Mrs. William E. Naylor, Jr.
1976	Ishpiming, Chevy Chase, MD	Mrs. Herbert E. Michener, Jr.
1977	Potomac House, McLean, VA	Mrs. James T. Howell
1978	Rockefeller Estate, Washington, DC	Mrs. Leamon G. Holliman
1979	Oxon Hill Manor, Oxon Hill, MD	Mrs. Thomas M. Cahill
1980	Gruman-Cox Estate, Washington, DC	Mrs. George C. Boddiger
1081	Strathmore Hall, Bethesda, MD	Mrs. Colm O'Colmain
1982	Hillandale, Washington, DC	Mrs. James D. Boldman
1983	Greenacre, Washington, DC	Mrs. Charles W. Hoppe
1984	Houghton Mansion, Washington, DC	Ms. Eleanor Gibson
1985	Round Hill, Potomac, MD	Mrs. Hans H. Driessnack
1986	Phillips Mansion, Washington, DC	Mrs. James R. Sullivan
1987	Belle Terre, Potomac, MD	Mrs. Philip C. Luttenberger
1988	Avenel, Potomac, MD	Mrs. Daniel E. Coburn
1989	The Marshall B. Coyne Property, Washington, DC	Mrs. Joseph F. Long
1990	Belleview Manor, McLean, VA	Mrs. Thomas B. Moore
1991	River Oaks, Potomac, MD	Mrs. William V. Meyers

Welcome From The Show House Chairman



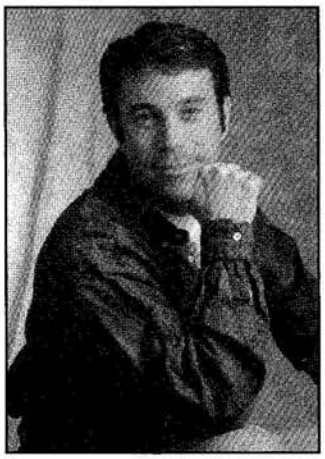
It is my good fortune to welcome you to a historical mansion truly worthy of being the 20th Anniversary National Symphony Show House.

In its Centennial year this wonderful house will showcase the talents of 22 of Washington's interior and landscape designers. In both looking back to its historical roots and forward to the 21st century, these designers have wrought magic.

From the almost mysterious front garden, through the grand rooms echoing with music, two more floors of extraordinary design, and finally to the unique boutiques, I promise you a memorable day. Thank you for coming.

Margo Freund

Margo Freund
Chairman
1992 Decorators' Show House

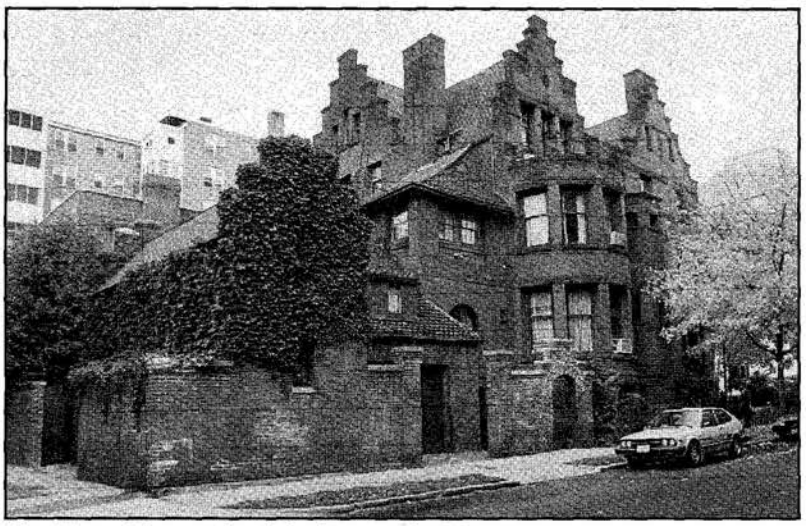


We Thank You

A unique combination of events transpired to bring this former music academy into yet another reincarnation. The Women's Committee for the National Symphony Orchestra extends our warmest thanks to the present owner Mr. Bruce Johnson for his help in making all of this possible.

The Toutorsky Residence — A Personal Reminiscence

I first stepped across the threshhold of the Toutorsky Residence in November, 1988, as the light was fading on a misty late afternoon.I had parked my car across the road in a side street by the imposing Scottish Rite Temple and had stood for a few minutes gazing at the large red brick house, with sharply stepped gables and a neglected small front garden with weeds poking through the iron railings. I immediately labeled it in my mind "Victorian Gothic." Only partially right. The architect actually modeled the exterior of the house on late 16th-century Flemish buildings. The red brick was a good insulating material for cold northern winters, the steep roof serving to let the snow slide off easily.



The Riggs Place side of the Toutorsky Mansion.

But the Victorian Gothic feel persisted as I was admitted into a darkly paneled hall with magnificent staircase. In a dim recess behind the door stood a weird figure. A closer look revealed this to be a lifesize mannequin of a Chinese mandarin. It was not the only thing to startle visitors. An elegant music salon with a rich array of harps and pianos had the skin of a giant polar bear, complete with ferocious head, snarling up from the floor.

I was ushered into a long dining room, where light filtered in through a stained glass window, to meet the occupants of the house — Professor Basil P. Toutorsky and his wife Maria. At this time, Professor Toutorsky was 92 years old, his wife, at 86, only a few years younger. Both were obviously in poor health, the Professor extremely hard of hearing and Maria suffering from a form of Alzeimer's, but the instincts of a lifetime of aristocratic habits and gracious hospitality clung about them like a vestment. As the Professor bid me welcome, I was conscious of a powerful and still vibrant personality emanating from his frail body. Maria, tall and slender, still had the upright posture and beautiful floating movements of the trained ballerina. Unable to take part in the conversation in any coherent way, she would drift in and out of the room, each time bidding me welcome once more with a sweet smile.

I was there that day to write a story about them because Basil Toutorsky had decided to leave his beloved mansion, which he had bought in 1947 and operated as the Toutorsky Academy of Music for nearly 40 years thereafter, to the Peabody Conservatory of Music of The Johns Hopkins University. Sadly he realized that Peabody would eventually have to sell the house in order to endow a Basil and Maria Toutorsky Scholarship Fund and Piano Studio at Peabody. This would perpetuate Basil Toutorsky's life work as a famous pianist and teacher by helping other aspiring young musicians. Under the terms of the agreement, however, he and Maria would remain in their home until the end of their lives.

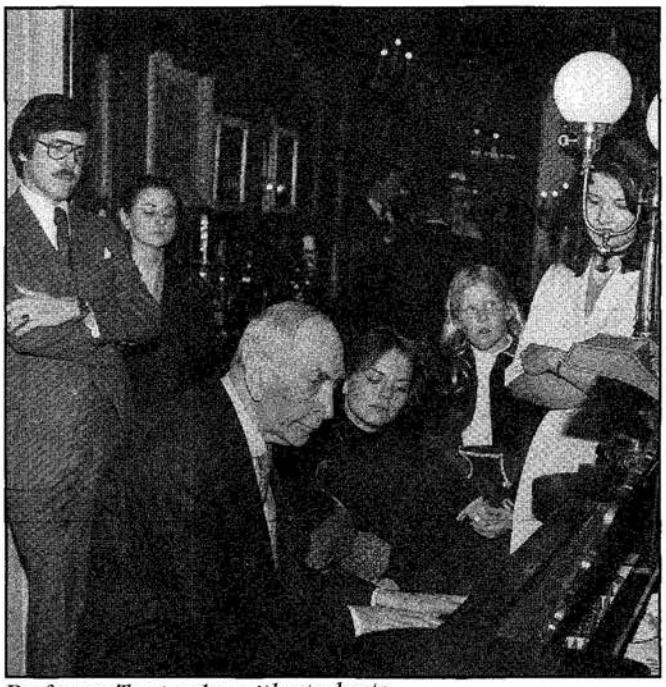
Their residence at 1720 Sixteenth Street represented to them not just a place to live and teach but a re-creation of a private world of elegance and refinement. Basil, an emigre Russian nobleman, represented a link to the great 19th-century Russian romantic musical tradition. Maria, of Anglo-Mexican birth, had grown up on a secluded

estate 7,000 feet high in the Mexican mountains where her father owned Mexico's largest silver mines. The two had filled the house with memorabilia from their previous existences. Over the years, they opened it up for countless musical soirees, dinner parties, house tours and receptions for the diplomatic and social elite of Washington.

As Maria flitted from room to room, her fingers lingered lovingly over countless objects, among them swans in every shape, size and material that stood on tables, mantelpieces, cabinets. The swan was her personal emblem.

The Toutorsky Academy of Music housed an amazing collection of musical instruments, among them a Bechstein concert grand played by Liszt, an 1876 Steinway, which was a replica of one owned by Wagner, a Mason and Hamlin "Ampico" model grand piano which could play rolls reproducing exactly the playing of Rachmaninoff, a Bluthner, an elegant Chickering, and an 1892 Steinway rebuilt for Toutorsky's personal use. But one of his most cherished possessions was simply a photograph of Rachmaninoff personally inscribed to Basil Toutorsky.

Another proud possession was a magnificent coffee table book, *Washington, Houses of the Capital*, published by the Viking Press in 1982, with foreword by Gore Vidal. It showed the White House on the front cover and a salon in the Toutorsky Residences, complete with a stuffed tiger, on the back cover. This book called the house "one of the capital's warmest and most astonishing."



Professor Toutorsky with students.

I later had the chance to browse through it. I learned that the mansion at 1720 Sixteenth Street was built in the early 1890's for a Supreme Court Justice, Henry B. Brown, who purchased the land in 1891 for slightly over $25,000. He chose William Henry Miller of Ithaca, New York, as his architect and, when the house was finished, lived in it from 1894 until his death in 1913.

The architect may have modeled the exterior in the Flemish style, but he used in the interior a riotous mix of Gothic, Renaissance, Elizabethan, Jacobean, and Colonial features. This article won't pretend to give a technical architectural description. The architect's fancies were obviously only bounded by the Supreme Court Justice's purse strings. The cost of the building was estimated at $40,000.

Still elegant in their later years, Maria and Basil toast the occasion.





Harps dominated this elegant room of the mansion.

One does wonder, however, at the seeming discrepancy between the luxuriant architectural style of the house and the man for whom it was commissioned. Henry Billings Brown, a native of Massachusetts who studied law at both Harvard and Yale, was evidently "austere, formal, and almost painfully neat in his appearance." Did the house represent some subconscious desire to express a repressed self? or did he simply choose a currently fashionable architect (Miller was responsible for many of the buildings at Cornell University) and give him a free hand?

Possibly Brown's heavy workload on the Supreme Court (he was appointed in 1890 when the calendar of the Court was four years in arrears) did not leave him much time to supervise his architect. In those years Brown was the highest authority in the country on admiralty law. Today he is chiefly noted in judicial history books for his dissenting opinion when the Court tried to rule the Income Tax Act of 1894 unconstitutional. Justice Brown had also lost his sight in one eye, so perhaps he only dimly perceived discrepancies of architectural style.

The house had many subsequent owners after Justice Brown, serving from 1924-27 as the Persian Legation, and, from 1942-47 as the headquarters of the Zionist Organization of America, but it was the Toutorskys, themselves an eclectic mix of cultural backgrounds, who really brought it to life.

Dr. Robert Cockrell, a former faculty member of The Johns Hopkins University Medical Institutions, remembers his parents taking him as a child to

the Toutorsky Residence, where he promptly fell under the spell of its owner. Even in the last couple of years of the Professor's life, Dr. Cockrell could still marvel:

"Basil Toutorsky is like a magnetic field. He draws people in. People keep coming back to see him, fascinated. Even a local policeman, who just happens to be a neighbor, got so interested in the Toutorsky household that he quite voluntarily started coming over to make a flower garden in the front yard."

Perhaps everyone was conscious of a feeling of drama in the house, a drama emanating from its owner: "Adventures, dangers, miraculous escapes . . . witnessing a kaleidoscope of tragic events of history. . ." that is how Basil Toutorsky described his own life. And he would take visitors to see the photographs of his childhood and youth in pre-revolutionary Russia to illustrate his story. One photo showed Basil at the age of four in Cossack costume. As he was born on January 10, 1896, in Novotcherkask, where his father was governor of a province, that photo dates from 1900. Another photo, dating from about 1914, showed an older Basil, resplendent in the sable-collared evening dress uniform of the Moscow Imperial Lycee, named after the Tsarevich Nicholas, where he studied law and attended glittering social events featuring members of the imperial family.

The young Basil does not seem to have been a really serious law student, as most of his time was spent pursuing his musical interests. During his student years at the Lycee, he took many classes at the Moscow Conservatory, getting to know a galaxy of famous Russian composers, most notably Scriabin. In Moscow, the young Toutorsky lived in a halcyon world of wealth and privilege that was rapidly hurtling toward dissolution as Russia became embroiled in war and then revolution.

For the next stage of his life, Toutorsky would go on to point to a photograph of the battleship the *Empress Maria*. Upon graduation from the Lycee in 1916, he was drafted into the Imperial Navy as a midshipman attached to the staff of the commander-in-chief of the Black Sea Fleet. At 92 years of age, Professor Toutorsky still proudly preserved his naval cocked hat, set in a place of

Pianos, music, and memorabilia fill this parlor.



honor in the dining room, along with a dazzling display of medals, quite an achievement considering he lost most of his possessions when the *Empress Maria* was blown up in a mysterious explosion (possibly engineered by revolutionary elements) and sank. The explosion threw Basil into the water but he managed to swim to shore, one of very few survivors. As the Red Army consolidated its grip on Russia, he left the country in the last evacuation of surviving members of the Russian imperial family and their entourage, carried out by the British Navy from the Crimea in 1920.

Beginning his life in exile at first in Instanbul, Turkey, the young Toutorsky could rely on only one professional skill to earn his living — his piano playing. He soon became known as a concert pianist who exemplified the Russian Romantic tradition and, as his fame grew, he moved to America, first to Los Angeles. But during a concert tour in Mexico, fate took a hand. He became acquainted with a beautiful young Anglo-Mexican girl — Maria Ignacia Howard — and married her in 1936. Maria's mother made one stipulation. Fearing that Los Angeles was too prone to earthquakes, she insisted the young couple live somewhere else. So they moved to Washington, D.C., initially living in an apartment until they bought the house on Sixteenth Street in 1947.

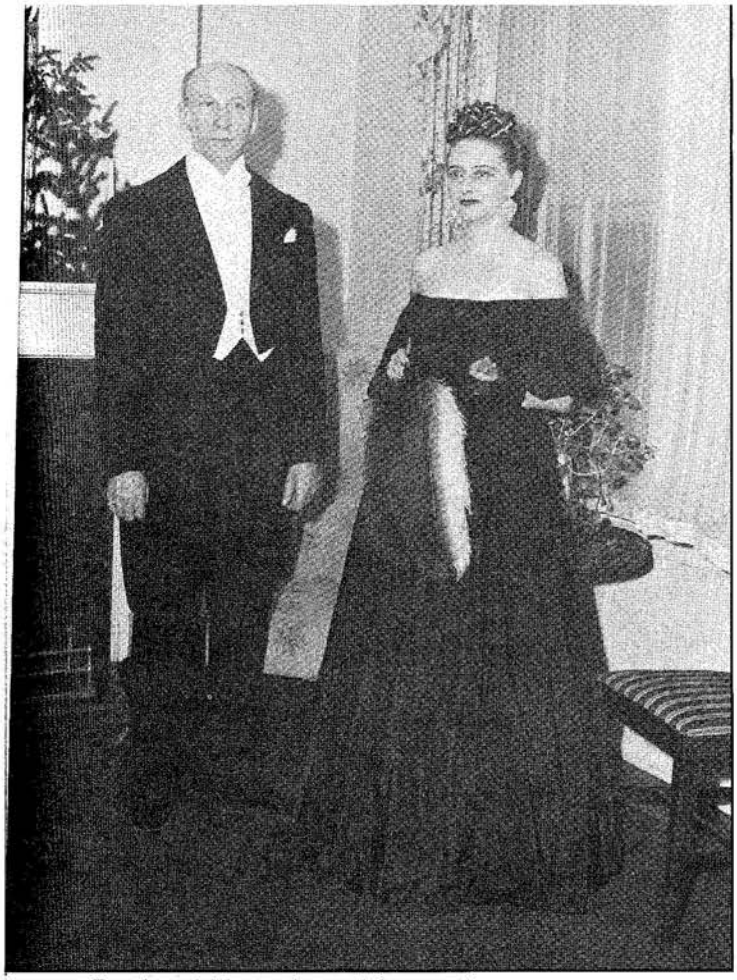
Maria's background was almost as romantic as Basil's. Her father, an Englishman named James Howard, was general director of the Amparo Gold and Silver Mines, which employed 10,000 workers and a small private army to guard against bandits. Amparo, situated 7,000 feet up in the mountains, was a world unto itself. An enlightened employer, Howard ran the mines as a model colony with decent housing, free health care and recreational facilities, among them a private orchestra, for his workers. A powerful searchlight was strategically positioned on top of a mountain to guard the approaches to the camp against bandits.

When the bandits did attack the mining camp, Maria and her three sisters had to take a secret passageway to caverns where they could hide out until the fighting was over. Most of the time they were peacefully engaged in studies with their governesses, taking ballet lessons, riding, or enjoying the extensive and luxuriant gardens their father had had cultivated around the house.

Anxious that her daughters should have every cultural advantage, Mrs. Howard took the girls on frequent trips to enjoy concerts, ballet and the theatre in Mexico City. On one of those trips, she and Maria went to hear a Russian pianist play. After the concert, Basil and Maria met at a reception at the American Embassy. Basil conveniently caught pneumonia, which necessitated his prolonging his stay in Mexico. Maria tended him during his convalescence, and they fell in love, remaining so for the rest of their lives. They had no children, so could pursue their social activities unencumbered by parental cares.

During the 50's, 60's, 70's and even into the 80's, Basil and Maria would sally forth from their 1720 Sixteenth Street address to innumerable gala events, among them the splendid annual balls run by the Russian Emigration in Washington. For these occasions Basil would don his imperial uniform, garnish it with rows of medals (some he had genuinely received and some he had bought in antique shops to add to the decorative effect) and Maria would wear the traditional Russian *boyarina* costume with *kokoshka* headdress. Both loved to dress up. Often there was a Russian musical soiree at their own residence, featuring Basil playing the music of Scriabin and Rachmaninoff and sometimes his own compositions. Many of Basil's students went on to professional careers; others were prominent social figures and professional diplomats, taking music for personal enjoyment. For large receptions, massive sliding doors on the ground floor could be opened to convert the hall and adjacent salons into one large space.

In these years, the garage behind the mansion housed a gleaming Hispano Suiza motorcar which stood there as a carefully cherished antique for years after it was no longer used. The car unwittingly created something of a hazard at the house. Bought in the days before America had gas stations on every corner, Basil had his own private tank of gasoline under the garage floor. When Peabody took possession of the house after



Basil and Maria dressed for a gala.

Basil's death, a neighbor warned us of its existence so that it could be drained.

I had occasion to visit Professor Toutorsky many times in the last year or so of his life as we worked together on a memorial booklet to be published by the Peabody Conservatory (and now reprinted by the Women's Committee). In the last years of their lives, he and Maria had used a tiny little ground floor room off the kitchen as their bedroom. It was barely big enough to accommodate two small single beds. The magnificent house, crammed with its marvelous antiques, had become a burden in terms of upkeep. Whenever a pipe leaked or some electrical wiring went wrong, Basil would carefully wind scotch tape round it, or attempt some other makeshift repair.

When Maria died in the spring of 1989, Basil simply lost interest in living. He followed her a few months later, in August of that year. At his funeral service at the Russian Orthodox church of St. John the Baptist, located on 17th Street only a couple of miles from his home, I watched as the lid was gently lowered on his coffin. It felt like a page of Russian history had been closed, not to mention a page in the social life of Washington. Both he and Maria are buried in Rock Creek Park cemetery.

But even after death, Basil still exerts his magnetic pull. He would be utterly delighted to know that his beloved mansion is the 1992 Decorators' Show House sponsored by the Women's Committee for the National Symphony Orchestra, under the honorary patronage of First Lady Barbara Bush.

He would have been equally thrilled and deeply moved to know that a changed political climate has made it possible for diplomatic representatives of his Russian homeland to participate officially in the festivities, happily commingling with members of the Russian emigre community. It has been said that Russians think of history as a wheel. If so, the wheel has come full circle.

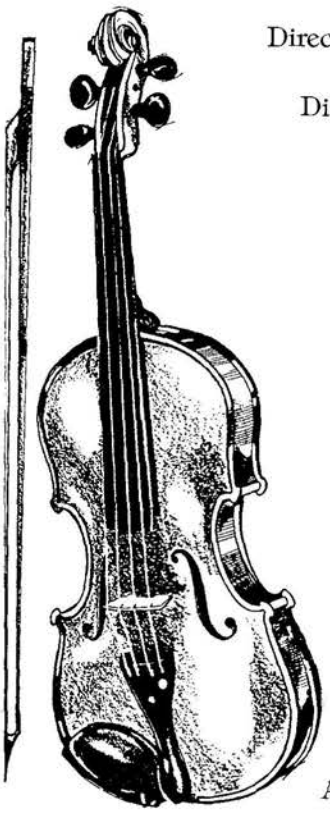
Legend has always held that the house at 1720 Sixteenth Street is inhabited by three ghosts. It now seems likely that their number has been joined by two more exceedingly gracious ones — Basil and Maria — who will surely be present in spirit to welcome guests to their home.

Anne Garside is Director of Public Information of The Peabody Institute of The Johns Hopkins University.

1992 Decorators' Show House Committee

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CHAIRMAN
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The 1992 NSO GREAT CHANCE is generously supported by a major gift from Mercedes-Benz of North America, Inc. and the authorized Mercedes-Benz dealers of the greater Washington area, the Automotive Sponsor of the National Symphony Orchestra.

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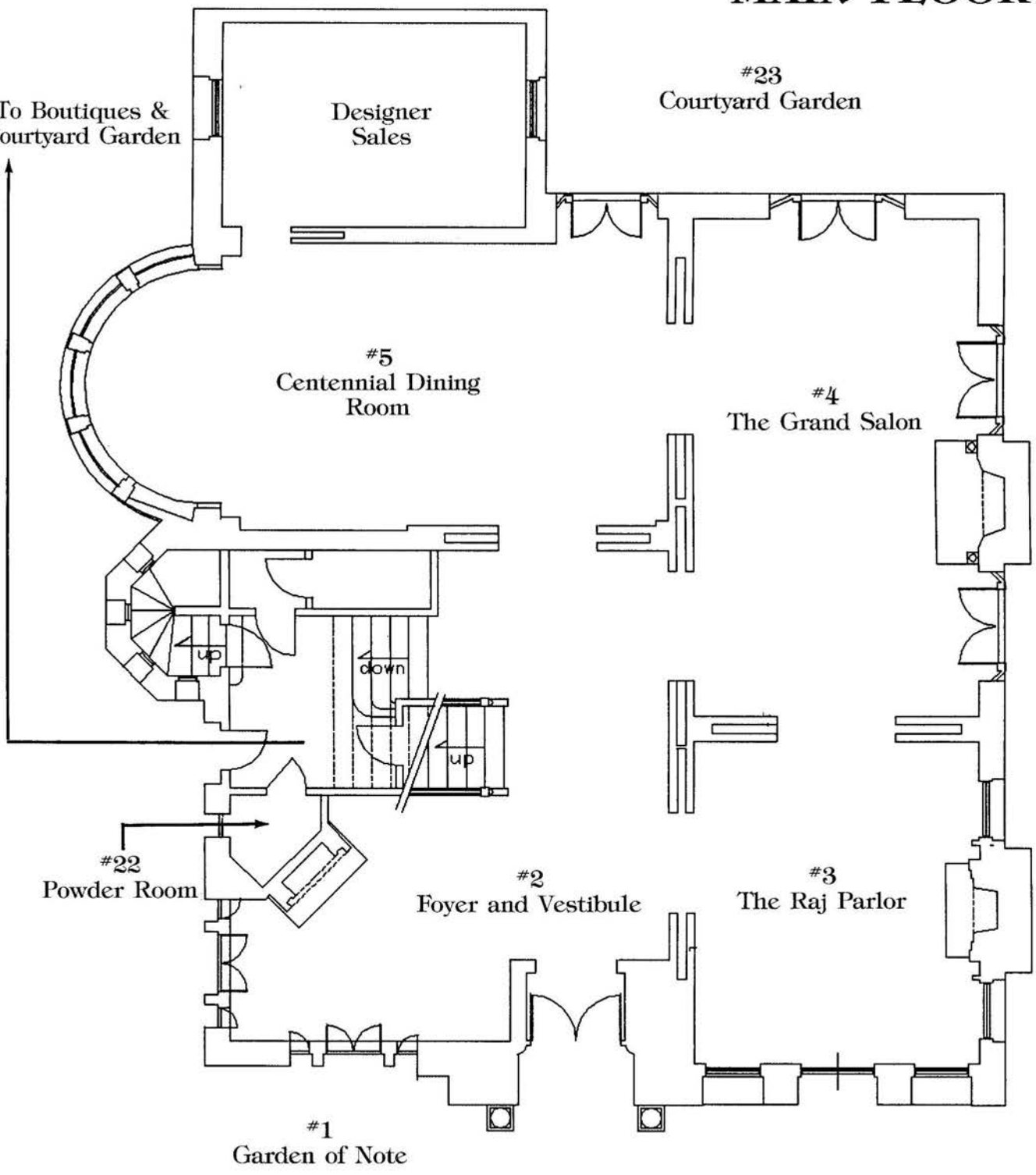
Raffle is subject to all federal, state, and local laws and regulations and is void where prohibited. Winner is responsible for all licenses, fees, taxes, etc.

National Symphony Orchestra

MSTISLAV ROSTROPOVICH, MUSIC DIRECTOR

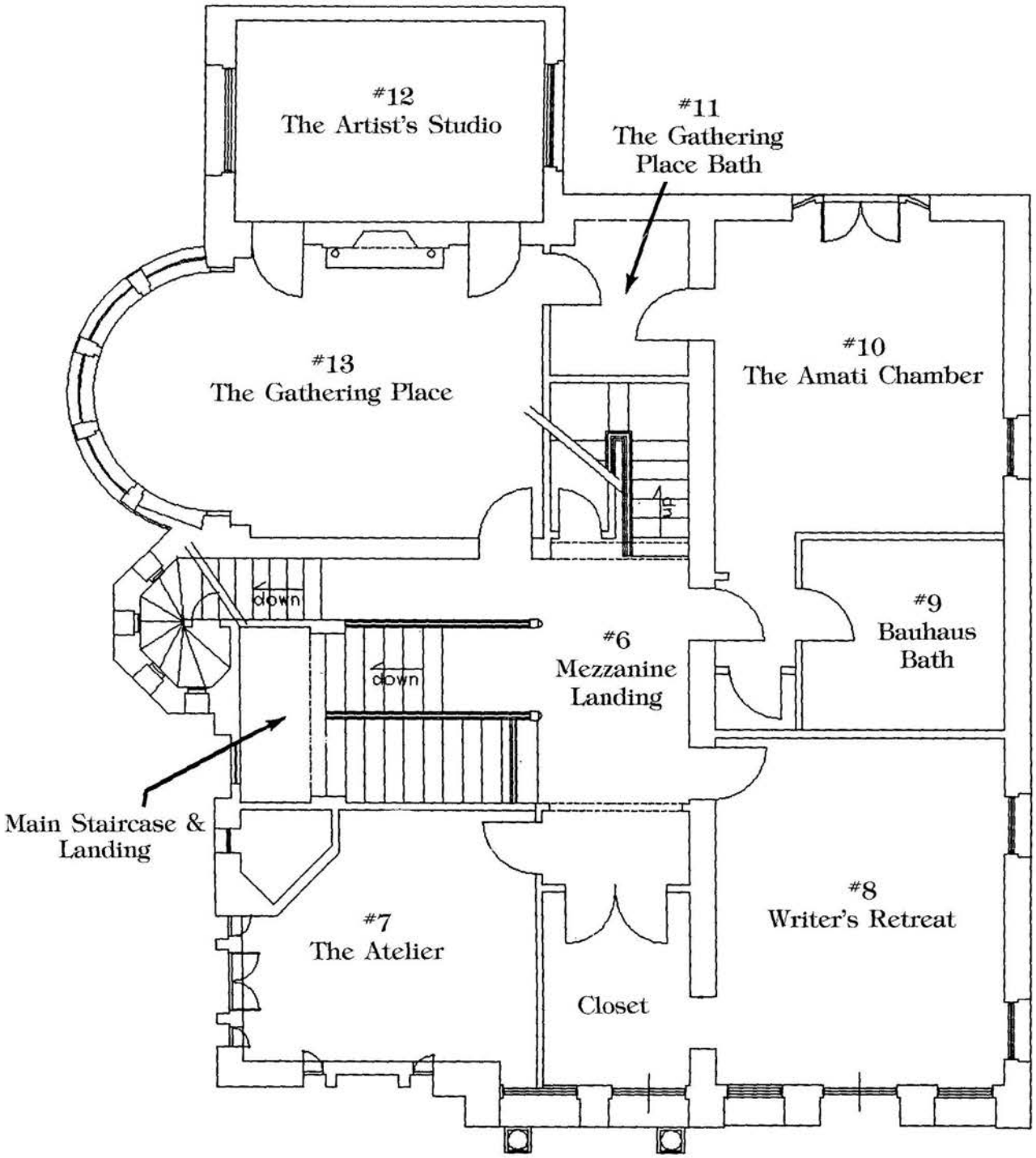
The Kennedy Center

MAIN FLOOR



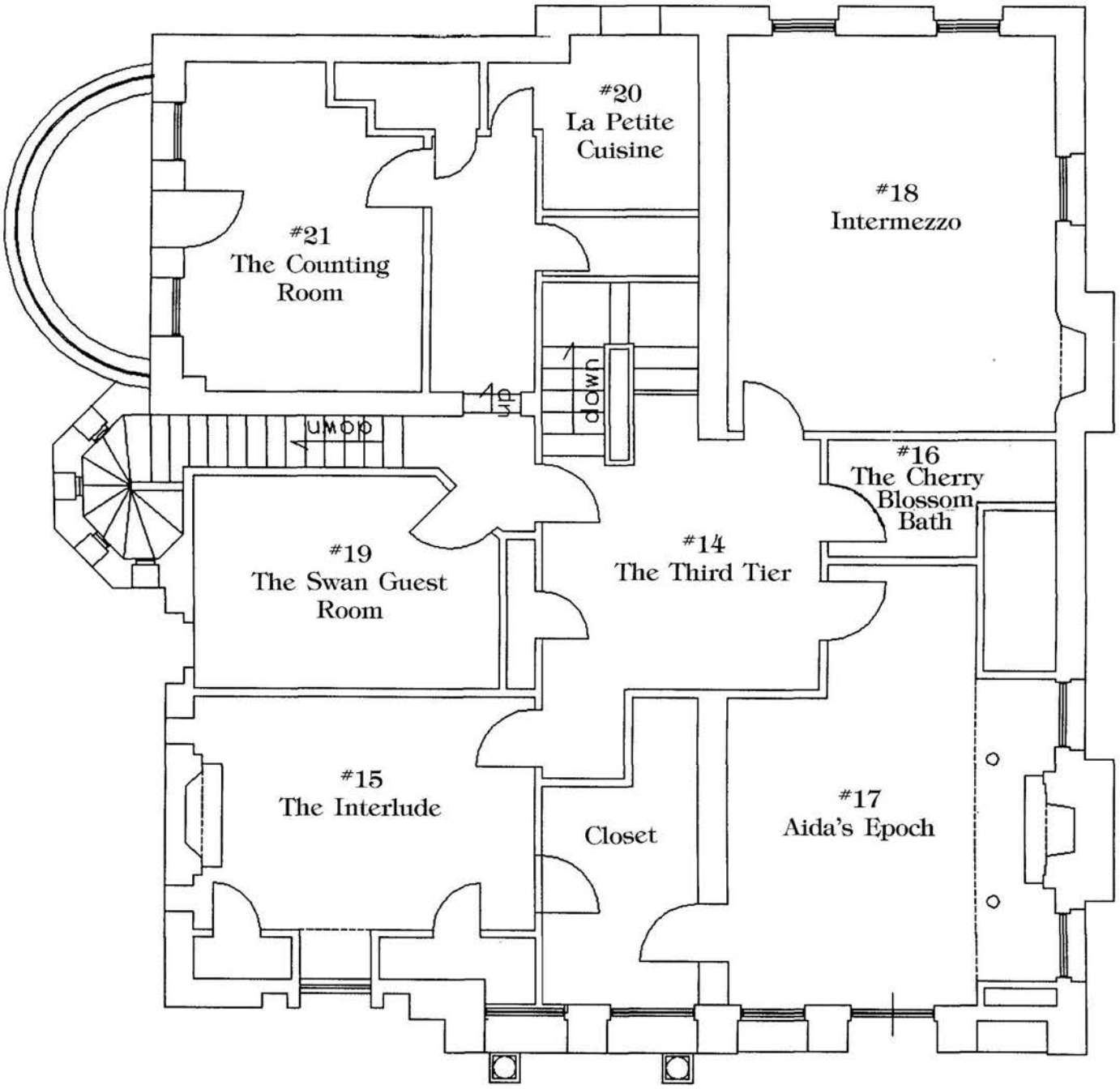
Area	Designer
1	JJ Petro Landscaping, Inc.
2	Steven Richards & Associates Interior Design
3	Horne International Designs, Inc.
4	Thomas Pheasant Interior Design
5	C. Dudley Brown, ASID
22	Designers II
23	J. H. Burton & Sons

SECOND FLOOR



Area	Designer
6	Warnock Studios
7	Interior Concepts, Inc.
8	Dulaney Design, Inc.
9	Spectra Design Group Ltd.
10	Chatsworth Design, Inc.
11	Sarah Boyer Jenkins
12	The Well-Furnished Garden
13	Sarah Boyer Jenkins

THIRD FLOOR



Area	Designer
14	Design Atelier
15	Eugenia Krasner Interiors
16	Marymount University School of Design
17	Bloomingdale's
18	Lori Ponder Ltd.
19	Mastercraft Interiors
20	Better By Design, Inc.
21	Scarab Interiors, Inc.



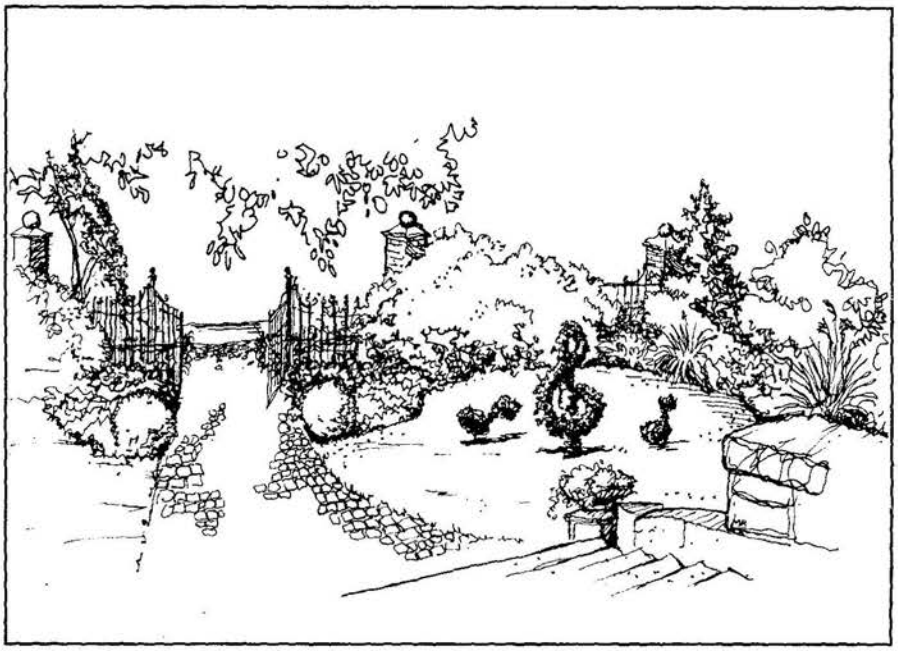
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Garden of Note

Area #1



JJ Petro Landscape, Inc. presents the Garden of Note at the National Symphony Decorators' Show House. Looming over the approaching visitor, the somewhat menancing brownstone facade compelled us to create a suitably spooky garden. Hemmed in spaces, mysterious ornamentation, and an assortment of scary foliage add to the mood of the site. To complement the color and material of the house, the front walk has been replaced with a rose colored brick. A touch of sinister whimsy is present as topiary treble clef and musical notes rise from the turf... do they frolic on the lawn when all are abed? For those attending the Show House they are a tribute to the great work of the National Symphony and a former owner of this house, Basil Toutorsky, concert pianist and leader of the music academy once housed here.

JJ Petro Landscape, Inc., a design/build contractor, has been designing and producing beautiful landscapes in the Washington, D.C. area for 16 years. They have been recognized with numerous design awards by the Landscape Contractors Association.

Marty Hays, designer for JJ Petro Landscape, is a graduate of the George Washington University Landscape Design Program. Prior to designing landscapes she was a graphic artist and has a B.A. in Fine Art from San Diego State University.

CREDITS:
Stone lion's head: courtesy of Building Arts, Inc.
Brownstone finial, iron urns: courtesy of The Collector's Garden

JJ Petro Landscape, Inc.
P.O. Box 1668
Mitchellville, MD 20717
(301) 464-5000

Designer:
Marty Hays

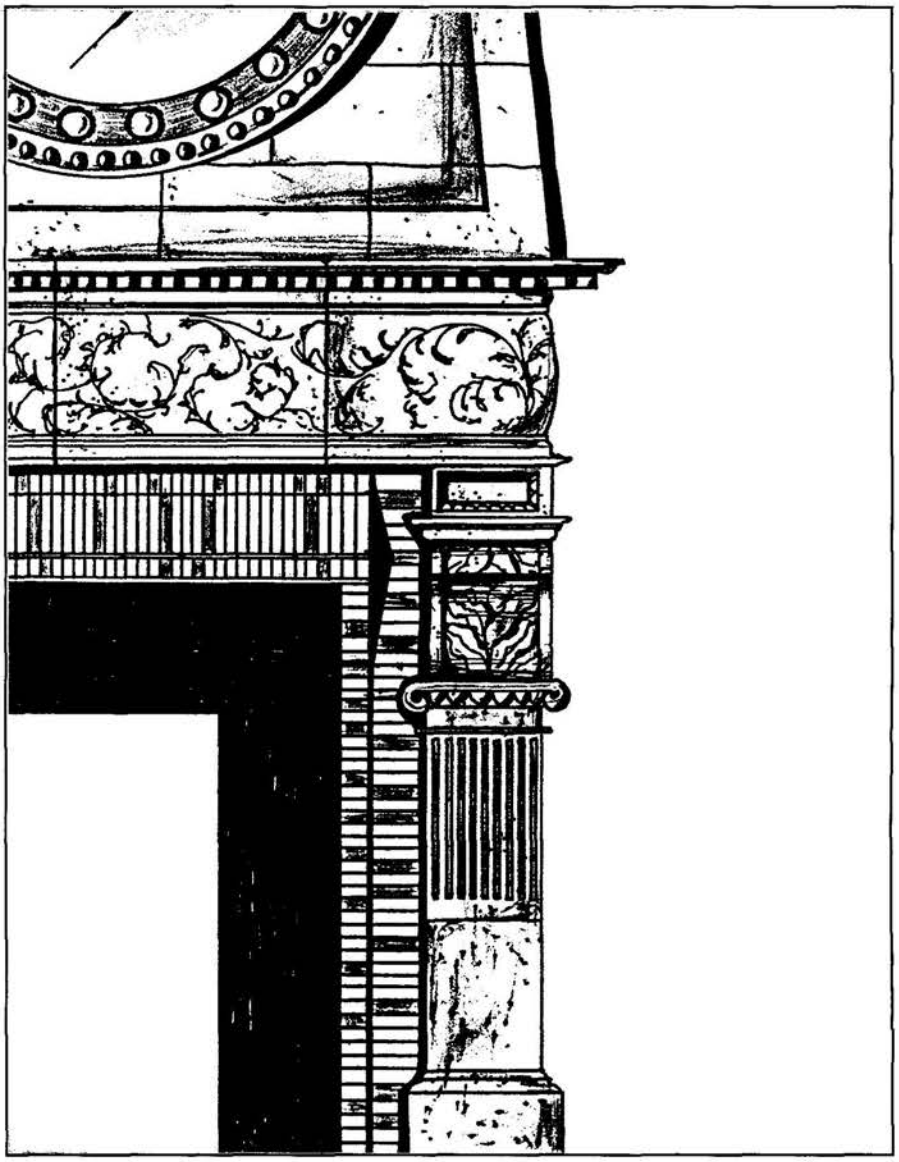
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The Design Center, 300 'D' Street S.W., Suite 420, Washington, DC 20024 Through architects and interior designers.

The Foyer & Vestibule

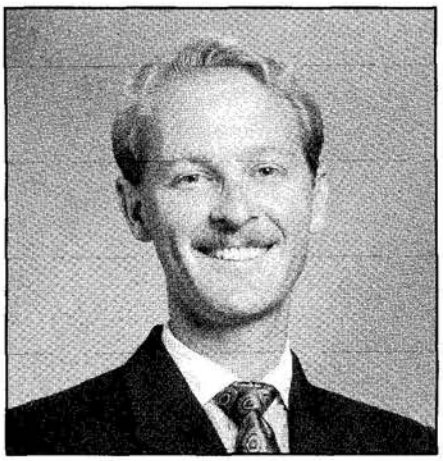
Area #2



Although most entrys are only places to pass through, this "Great Hall" is one which certainly deserves a second look. It was designed to serve as an informal living area as well as a gracious introduction to an equally gracious house. Fabrics and textures were purposely kept light and casual to counter balance the overwhelming "presence" of the Edwardian architecture. Contemporaty accents were used to bring this space into the 90's. The upholstery was designed especially for this room with a sense of clean lines and comfort.

Steven Richards, ASID, has been designing in the Washington area for the past 12 years. Having recently formed his own company, "Steven Richards and Associates," he specializes in residential design. His project locations range from Monte Carlo to Palm Beach and his work has been published both locally and nationally.

CREDITS:
Decorator's Walk
Scalamandre
Clarence House
Steven Scott Custom Painting
T. N. Custom Upholstery
Coles Custom Drapery and Decorating
Interior Woodworking
Gaylord's Originals
The Glass Gallery
Eileen Jacobson/Art of Flowers
Robert Allen
Design Center Carpets



Steven Richards & Associates
2121 Columbia Pike
Suite 404
Arlington, VA 22204
(703) 920-9344

Designer:
Steven Richards, ASID



Good Design Takes Teamwork

Show Houses should inspire, and the 1992 National Symphony Show House does just that. Reference to art and music which is so intrinsic to this historic house stimulated the participating designers to find new ways and new themes to decorate a space. In choosing the Toutorsky Mansion, the Women's Committee not only created a challenge for themselves, they brought together a team who wanted to show the public what good design is all about.

One of the main themes of this show house is cohesiveness. As you walk from room to room, notice how the colors relate to each other. This is intentional. Every designer expresses himself or herself in individual ways, but they are mindful of their adjoining spaces. When you work with a professional interior designer, you will get the education and experience that has been generated over years of time. I have worked with many clients who have great taste and know what they want, but who don't know how to put it together. And they don't know all of the resources that are available to them. Designers can and should save you time and money and they just might have an idea or two that you would never have thought of. Imagine how exciting it would be to have ideas that could be expanded upon, beyond anything you have ever thought about.

Deciding to work with someone to help you with something as personal and precious as decorating your home can be overwhelming, or, it just might be the beginning of a wonderful new journey. In choosing a designer, make certain you feel comfortable and not intimidated. After all, you will become a team. And that's one of the best parts—having someone to lean on, give advice and encouragement, solve problems and help make the whole experience fun. Most of all, the designer can make all of the pieces of the puzzle fit together. Whether it's one room or a whole residence you are planning, scale, proportion and a sense that everything goes together will give you a feeling of a project done well, one that satisfies your expectations and one that makes you happy.

Visiting a decorators' show house can be exciting and stimulating and a stepping stone to your own experience. Improve the quality of your living space. The time, effort and energy that you expend will reward you over and over, time and again. Best wishes.

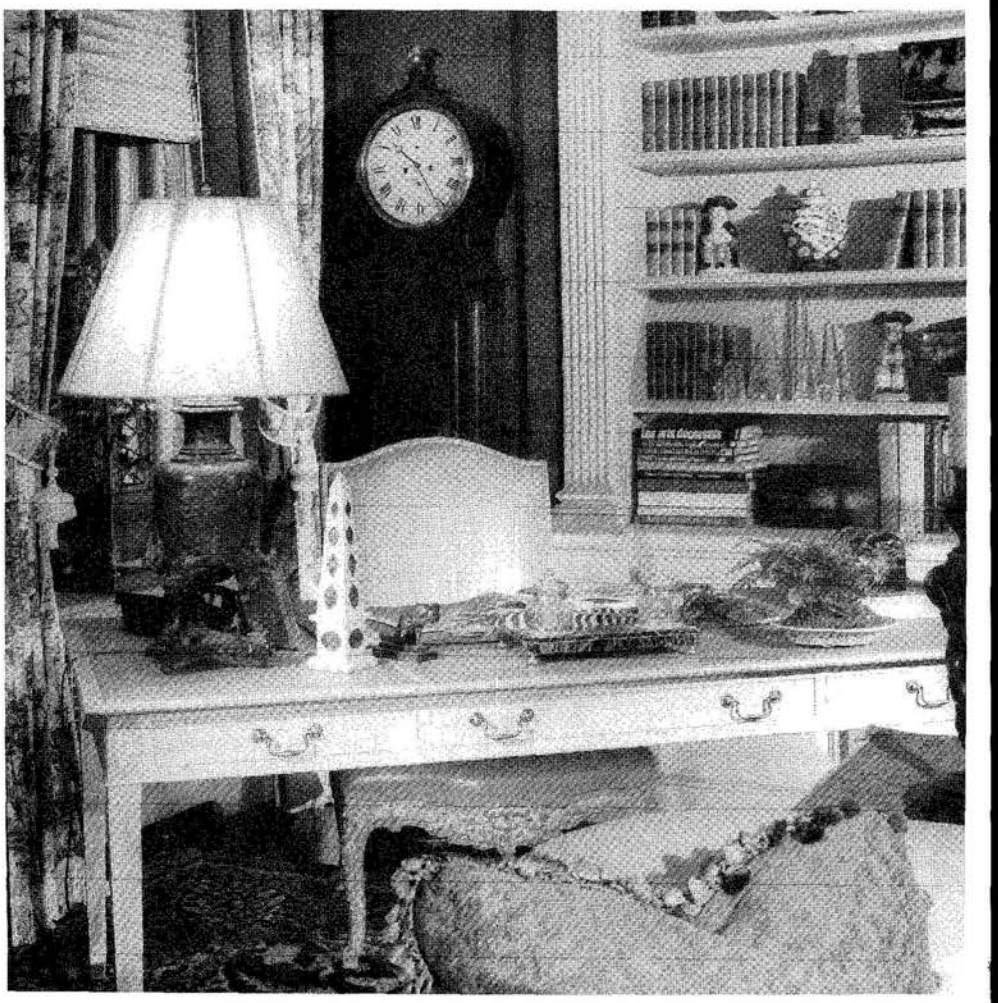
Milo Hoots, Jr., ASID, has been designing interiors for 33 years and established his own business in 1976. After graduating with honors in 1959 with a BFA in interior design, Mr. Hoots went on to specialize in residential work. He has received many awards for outstanding design projects, as well as being voted one of Washington's ten top designers by Washingtonian Magazine. His latest award is the 1992 ASID Washington Metro Chapter "Design of Excellence" citation for an apartment in northwest Washington.



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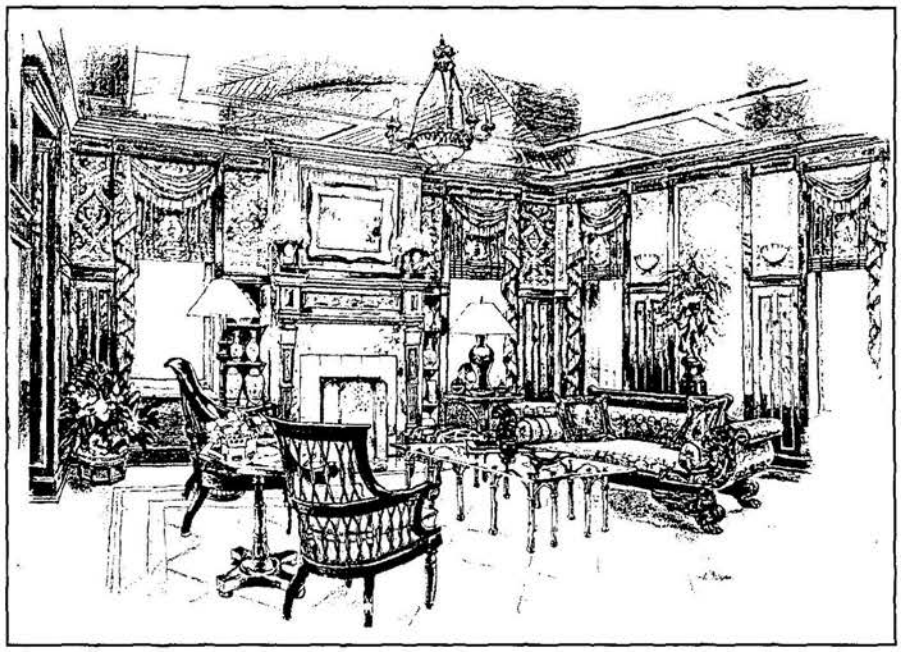
HORNE INTERNATIONAL DESIGNS, INC.

5272 RIVER ROAD, SUITE 430
BETHESDA, MARYLAND 20816

301·656 4304

The Raj Parlor

Area #3



The Raj Parlor is a formal receiving and intimate conversation area, where Maestro Toutorsky would have been delighted to greet guests and fellow artists. The influence of the 19th century British Raj period is drawn from the room's architectural strength with an Indian inspired print as the foundation of the color pallette. The walls are upholstered in a bayberry and gold print. Rosewood, intricately carved into foliage and fruit, is the frame for an exceptional 1840's sofa from Philadelphia. The ember like red of the wood is enhanced by the bayberry of the damask.

Connoisseurs will appreciate the exceptional works of art throughout the room. The corona of the central window's art glass screen seemingly encircles the classic bronze sculpture on the pedestal. Whether for tea, cocktails or conversation, these refined surroundings will excite the creativity of the musicians and their acquaintances alike.

Horne International Designs, Inc., of Bethesda, Maryland, specializes in classic residential and commercial design. Working throughout the United States, Europe and the Middle East, H.I.D. has been illustrated in numerous national and regional publications. C. Larry Horne, ASID, has been personally involved in the NSO Show Houses since their inception in 1973.

CREDITS:

Lacey-Champion Carpets
J. Lambeth Showroom
Niermann-Weeks, Inc.
Guarisco Gallery Ltd.
Sculptor: James Barnhill
Meredith Glass Studios
Lewis Mittman Showroom
Baker Knapp & Tubbs
Miller's Upholstery Shop
French Seams, Inc.
Maurice Electric
Richard Russell Associates
Gaylords, Inc.
Walls: Cowtan & Tout, Inc.
Roman shade fabric: S. Harris, Inc.
Chair fabric: Fonthill Ltd.
Settee: Payne Fabrics
Brunschwig & Fils
Houles
Scalamandre
Floral design:
Jeff Conti, Pinewood Farm

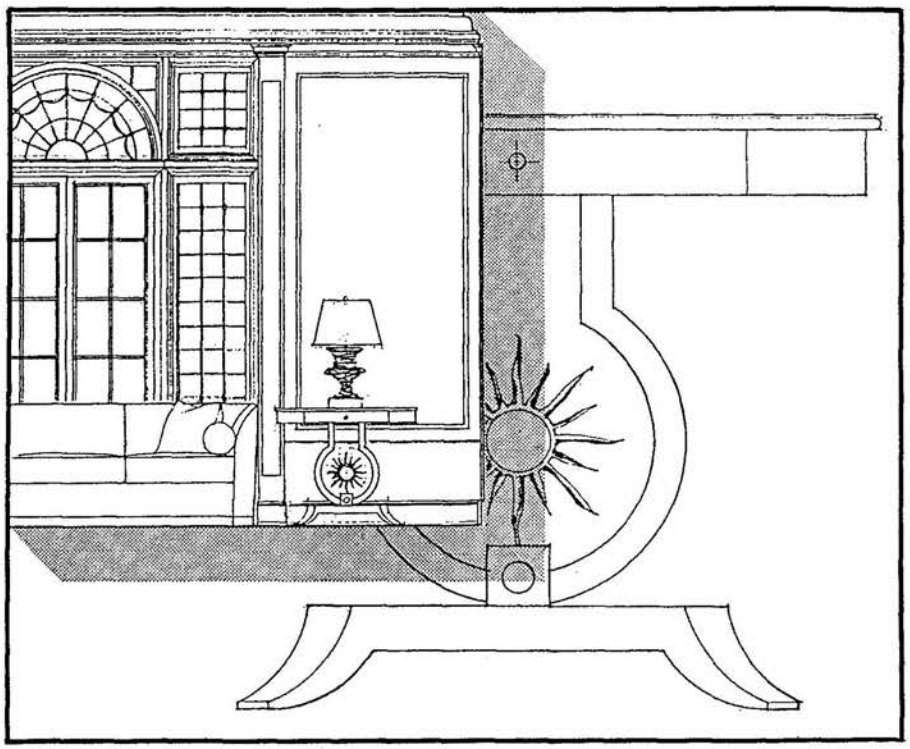


Horne International Designs, Inc.
5272 River Road
Suite 430
Bethesda, MD 20816
(301) 656-4304

Designers:
C. Larry Horne, ASID
Charles W. Craig, ASID
Denny C. Hurt
Amy Nelson McFall
Dennis Szkotnicki

The Grand Salon

Area #4



Custom designed ottoman by Thomas Pheasant, Inc.: Niermann-Weeks
Custom designed lamps by Thomas Pheasant, Inc.: Lee Badger, Dale Morse
Mirror Work: Hutchison Glass
Carpet: Stark Carpets, Inc.
Paint: Duron
Lighting: Maurice Electric

The Grand Salon in its "as is" condition a month ago with its dark grey walls, heavily damaged ceiling with no lighting, exposed air conditioning duct and three imposing amber colored stained glass windows obscured by decades of pollution, set a challenge for Thomas Pheasant. Focusing on the underlying architectural details to define the character of the room, he has created a bright, comfortable living space.

The custom designed fruitwood side tables, with their gold metal sunbursts along with the overscaled antique gilt frames floating timelessly on the surface of the polished mirror, incorporate the best details of the past with the technology of the present.

The upholstered pieces with their strong sculptural lines form a neutral background which allows the selection of art works, antiques and collectibles to reflect the client's personality and set the spirit of the room.

The interior design firm of Thomas Pheasant, Inc., established in 1980, is involved in high end residential and commercial work with a client base throughout the metropolitan area, New York, Miami and Aspen. Each project is addressed individually, always aiming to create an aesthetically pleasing impression of suitability, quality and comfort.

CREDITS:

Renovations: E. A. Baker Co., Inc.
Window Restoration: Adams Morgan Stained Glass
Art Work/Paintings: St. Luke's Gallery, Osuna Gallery
Antique Gilt Frames: Gold Leaf Studio
Antique Center Table: Lawrence Lomax Antiques
Antique Clock: Studio Antiques & Fine Arts
Custom designed sofa and armless chairs by Thomas Pheasant, Inc.: R. Jones & Associates
Noble Lounge Chairs, Ottomans, and Fabric: Donghia
Custom designed side table by Thomas Pheasant, Inc.: Niermann-Weeks



Thomas Pheasant, Inc.
1025 Thomas Jefferson St., N.W.
Suite 160
Washington, D.C. 20007
(202) 337-6596

Designer:
Thomas Pheasant



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Established in 1964

Principals

C. Dudley Brown, ASID, Lucinda P. Janke,

Jan H. Lupton, Melinda Millar, ASID,

and Richard H. Slater, AIA

The Centennial Dining Room

Area #5



Furnished and decorated in the high style of the 1890's, the dining room is presented as a museum-quality interpretation of this era.

The fashionable late 19th century colors of chartreuse and citron in the stained glass border that surrounds the large window at the right of the fireplace inspired the color scheme. Yellows and golds intermingle on the marvelous coffered ceiling — its depth and texture finished by multi-toned application of glazes by the artists of Degage Faux Finishing Showroom. The spectacular semi-antique Sultanbad Persian carpet from Stark Carpets explodes into a kaleidoscope of persimmon, chartreuse, and cobalt blue.

The authentic curtain treatment in the bay window, together with upholstered walls, flamboyant floral arrangements and elaborately framed Victorian paintings, provides the background for the enormous banquet table. Set for a dinner before a musicians' masked ball, the table is laden with superb antique china, silver and crystal.

Read the place cards to see who might have attended such a splendid occasion in October of 1892!

C. Dudley Brown, ASID, is president of C. Dudley Brown & Associates, Inc. He was graduated from the College of Applied Arts, University of Cincinnati, Ohio, in 1952. For the past twenty-six years he has engaged in the private practice of interior design. The firm, which specializes in period furnishings and decor, offers comprehensive interior design services to both residential and commercial clients.

In addition, Mr. Brown has long been known for his distinguished work in historic preservation and restoration and has received numerous awards for projects throughout the United States. He was designated Designer of Distinction by the Washington Metropolitan Chapter of the American Society of Interior Designers. Mr. Brown has been active in The Victorian Society in America for over twenty years; the *Washingtonian* once dubbed him "Washington's high priest of high Victorian."

In 1990 C. Dudley Brown and his associates relocated their studio and offices to their completely restored 1880's townhouse in the heart of the historic Capitol Hill neighborhood.

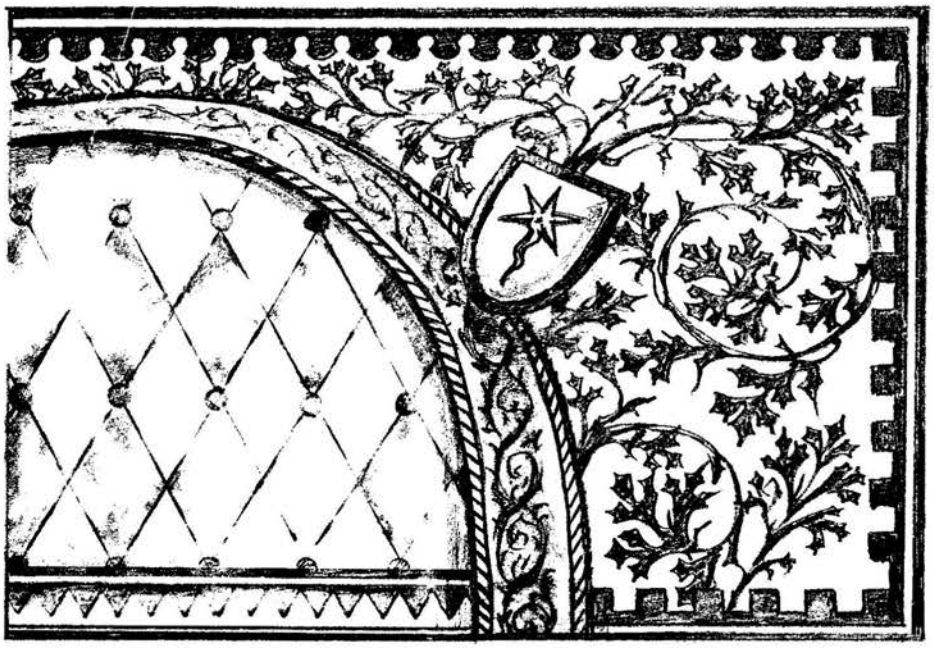
CREDITS:
Degage Faux Finish Showroom
Stark Carpet Corporation
Boone's Antiques
F. Schumacher & Company
The Brass Knob
Linens & Lingerie by Johnston's, Inc.
Country Curtains
Carpet Services, Inc.
Mrs. Linda Fellows
Mrs. Madeleine Will
Mrs. Linda Barnes
Mrs. Elizabeth May
Mr. Jack Chase
Mr. Raymond Rupertus
Mr. Craig Dresser



C. Dudley Brown & Associates, Inc.
710 E Street, S.E.
Washington, D.C. 20003
(202) 546-7176

Designers:
C. Dudley Brown, ASID
Melinda Millar, ASID
Janicé H. Lupton
Richard H. Slater, AIA

Mezzanine Landing
Area #6



Electrical Contractor: Chuck Niglio & Son
Cabinetmaker/Built-in: Tom Hollinger
Photographer: John Neubauer
Design Consultant: Barry Dixon
Dixon/Parker Design Group
Special Assistance: Sarah Jenkins
Sarah Boyer Jenkins & Associates
Arlene Parrella Critzos
Interior Concepts
Justine Sancho
Justine Sancho Interior Design

Fanciful fragments of a painted design that once adorned the walls of the grand staircase were uncovered by the owner during recent renovations. The discovery sparked our inspiration to pay homage to the heart of the house as it might have been at the *fin de siecle*, refreshed with touches of the contemporary to celebrate the eve of the twenty-first century.

Liz and Tom Warnock are collectors of imagery and visual information who have combined their diverse backgrounds and interests with their shared affection for the arts, nature and the past. Studying the decorative arts in New York, San Francisco and Milan, they established Warnock Studios in 1984 to provide fine quality ornamental painting services and color consultation to architects and design professionals.

Warnock Studios is a full service decorative arts company offering the complete range of *faux* finishes, gilding, *trompe l'oeil*, historical and contemporary murals and stenciling for surfaces and environments.

Over the years the Warnocks have earned a reputation for fine quality and innovation in the field of decorative painting. Their work has appeared in numerous publications including *HG, House Beautiful, Southern Accents, Designers World* and *Historic Preservation.*

CREDITS:
Decorative Painting: Warnock Studios
Antiques: Lawrence Lomax Antiques
American Craft Furniture & Accessories: Sansar
Chandelier: Lawrence Lomax Antiques
Torchieres & Accessories: J. Lambeth & Co.
Carpet: Merida Meridian
Superior Carpet
Rare Books: Second Story Books
Workroom: Prestige Draperies
Painting: Expert Team Decorating
Wall canvas installation: Paper Dragon Customs



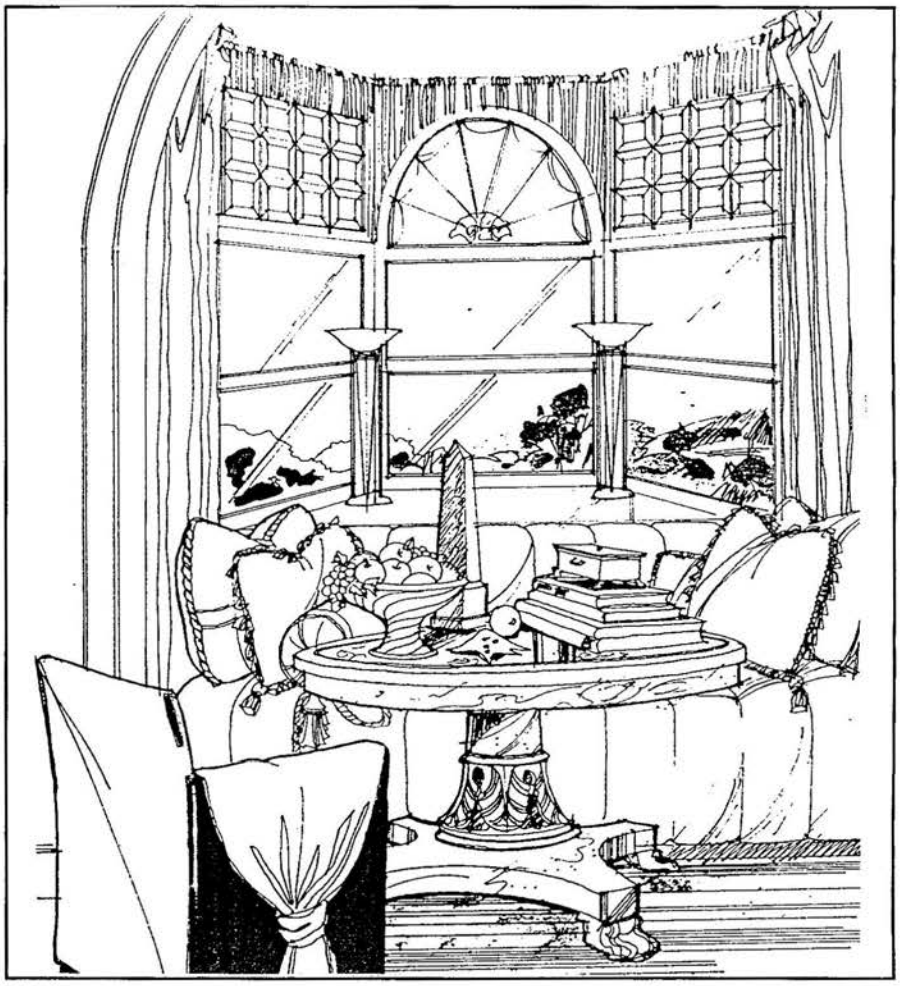
Warnock Studios
Specialty Painted Finishes
3245 Nebraska Avenue, N.W.
Washington, DC 20016
(202) 537-0134

Designers:
Tom and Liz Warnock

Assisted by:
Joan Roberts

The Atelier

Area #7



Inspired by the quiet charm and coloration of the leaded glass window, a perfect backdrop for gatherings of friends and musicians alike, this young man's retreat reflects a love for classical music, art and antiques.

Perhaps it was a sabbatical in Italy that inspired the love of clean, white walls with Renaissance ornamentation, and the tones of Tuscany; bronze, amber, alabaster. The draped walls and upholstered bed are clearly remembrances of a childhood trip on the Orient Express. Luxurious fabrics treated simply, but elegantly, combine subtle colorations to provide a calming, multi-functioning room.

Interior Concepts, Inc., was founded in 1979 by Arlene Parrella Critzos. With its headquarters in historic downtown Annapolis, Maryland, ICI has a worldwide clientele with projects in the Middle East, China, Europe and the United States. Our corporate motto of "Creativity Combined with Professionalism" guarantees the highest level of service and design regardless of size or location.

Arlene Parrella Critzos, President and Head Designer, leads the ICI design staff. Having studied in the United States and Europe, and living for over five years in Europe, Arlene feels the globe is ICI's marketplace.

Catherine Nelson Belkov has been with ICI as a senior designer for seven years. She has collaborated with Ms. Critzos on a variety of large scale residential and commercial projects as project manager.

CREDITS:

Fabrics:	Brunschwig & Fils, Inc. Jack Lenor Larsen
Furnishings and Accessories:	J. Lambeth & Co., E. J. Grant, Deluxe Draperies Workroom Washington Music Center
Carpet:	Floors, Inc. Floorcrafters, Ltd.
Painting Installation:	G&G Wallcovering
Paint:	Duron - #5990W
Faux Finishing:	Warnock Studio



Interior Concepts, Inc.
197 Main Street
Annapolis, MD 21401
(301) 261-1125

Designers:
Cathy Nelson Belkov
Arlene Parrella Critzos

The Writer's Retreat

Area #8



Living a writer's life with a passion for its tools, old and new, means designing a solitude with warmth and a practical environment for creativity.

The story begins with the solid richness of cherry in the bed and armoire. The dialogue of copper and dresden blue tones in the fabrics, floor and wall coloring elaborates a sense of tranquillity where even Melville might find the timeless energy of earth and sea. A few twists in the plot are found in the dressing room, where the diversions of trompe l'oeil blend fact and fiction.

Without question, the pivotal character in this tale is the writing table. Dramatic, in the chiseled ebony with inlaid copper leaf and primitive terra cotta, this bold piece was designed exclusively for this room in the National Symphony Show House.

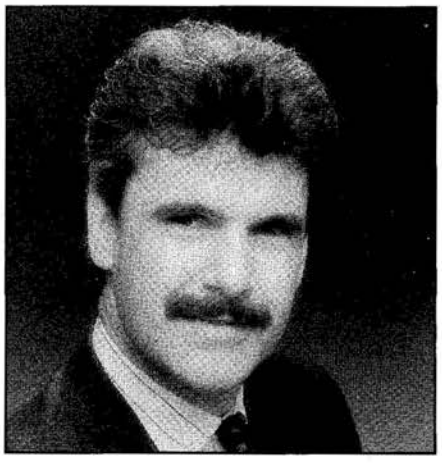
Channel upholstered lounge seating with matching ottoman table are the supporting characters and leave the suggestion that some literary moments are meant to be shared.

Dale Dulaney, ASID, is the president of Dulaney Design, Inc., in Washington, D.C. The firm designs residential, commercial, and combination home/office interiors. Three time participant in Washington's annual "Entertaining People" event and published locally and nationally, Mr. Dulaney writes on design trends in his "Design Update" publication. He recently designed a line of residential furniture, which includes the two channel upholstered chairs that appear in the Writer's Retreat.

CREDITS:

Armoire, bed & vanity:	Linsey, Inc.
Vanity chair:	I.C.F.
Writing table:	Elizabeth Burger
Fabrics:	Design-Tex Fabrics
Demi Lune console & sconces:	Mario Villa
Console & accent tables:	C.M.S.
Accessories:	Bernice Jackson Collection David Ladd & Co. Fahrney Pens Farrell Collection
Picture framing:	James M. Hardy
Wooden arch shelves:	Peter Hackett, Custom Woodworking
Trompe l'oeil:	Brian King/Artifice, Inc.
Custom walls:	Studio Walls & Design, Ltd.
Wall & room prep:	Joe Wiggington
Light fixtures:	Maurice Electric
Electrician:	Steinman Electric, Inc.
Floor finishing:	Kemper Carpet
Window treatment:	J. K. Interiors, Inc.
Blinds:	Kenfair
Computer:	Micro Center, Inc.

A special thanks to Ruth, Carla, Susan and Sharon . . . all wonderful friends.

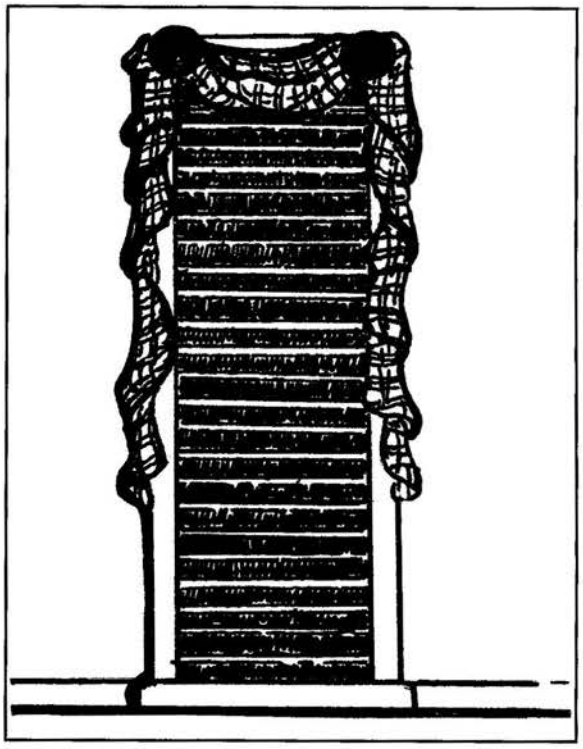


Dulaney Design, Inc.
1338 Fairmont Street, N.W.
Washington, D.C. 20009
(202) 797-7199

Designer:
Dale Dulaney, ASID

Bauhaus Bath

Area #9



Artwork: Renaissance Fine Art Gallery
Accessories: Carolyn's Interior Accents
Nanik Blinds: Kenfair Mfg. Co.
Masland Carpets
Window and shower curtain fabric: Jack Lenor Larsen
Duralee Fabrics





The variety of textures and surfaces of this Art Deco bathroom transports us back to a time of glamour and elegance. The clean, sharp lines of the shimmering walls and the silver leaf of the ceiling are reflective of the 1930's. The black marble of the vanity is echoed in the faux marble finish of the trim. The window treatment adds another dimension using a fabric of saran and polyethylene accented with black satin buttons. All elements of this stylish bath combine to create a visual treat.

Spectra Design Group Ltd., formed in 1985, specializes in residential interior design and has participated in the NSO Show Houses for 1988 and 1990.

Jean T. Seiden, ASID, has owned and managed an interior design firm since 1977. Previously she owned and managed Capitol Homes, Inc., a renovation company which purchased and restored older properties in Washington, D.C.

Sandra Friedman, ASID, has owned and managed Sandra Friedman Interiors since 1978. Previously she worked as a designer for Mayer and Company/W. and J. Sloane. Ms. Friedman taught interior design at the University of Maryland.

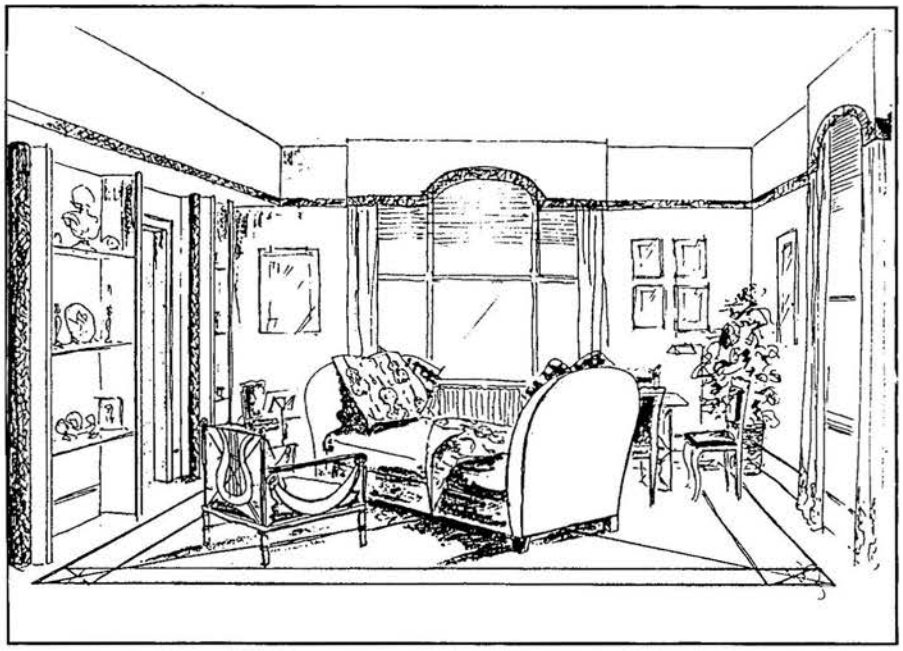
CREDITS:
Our special thanks to Berit & Jim Robertson and Doris Eisen.
Faux Painting: Portner Brothers
Mirroring: Chevy Chase Glass
Marble: Architectural Ceramics
Marble installation: M & M Contractors
Wall fabrics: Robert Allen Fabrics
Hanging mirror: Beacon Hill Showrooms
Prestige Draperies,
Bathroom accessories & hardware: Kraft
Tile refinishing: C & S Tile
Upholstered walls: Len McKenney
Bench: Matches at Miley

Spectra Design Group Ltd.
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Rockville, MD 20852
(301) 530-0064

Designers:
Sandra Friedman, ASID
Jean Seiden, ASID

The Amati Chamber

Area #10



CREDITS:
Custom designed furnishings:
Josepha B. Faley, ASID
Furniture: J. Lambeth & Co.,
Niermann-Weeks, Lomax Antiques
E. J. Grant Antiques
Fabrics: Boras Cotton,
Duralee, Schumacher
Walls: Painted Finishes
by Vera Meyer
Painting by The Driscoll Companies
Duron Paint
Accessories: Ambiance Galleries Ltd.
Donghia, Matches at Miley, La Bottega
J. Lambeth & Co.
Music Accessories: Dale Music Co.
Silver Spring
Stereo/TV: Myer-Emco
Workroom/Suppliers: Carol Studios
Bel-Pre Glassworks, Inc.
Design Center Carpets
Photographic Art & Symphony
Musicians' Contributions:
William Haroutounian,
Ramon Scavelli
Elisabeth Adkins, Karen Lowry
Janet Perry, Vernon Summers

In this Violinist's Retreat, the designer's challenge was to transform the box-like, featureless room with mismatched windows, into an efficient space for sleeping, concert practicing, entertaining and relaxing with music and TV.

Inspired by the view of violinists on the concert stage, the color scheme of black, white and wood gives warmth, impact and interest to a neutral palette. Both columned shelf-supports and a continuous arched valance redefines the space, unifying the windows and creating a strong architectural framework. Elegance and dimension are attained through the banded detailing and pearlized, aged wall finish. Textural richness is further achieved through the diverse interplay of wood, leather, metal, glass, sisal, reed and cotton.

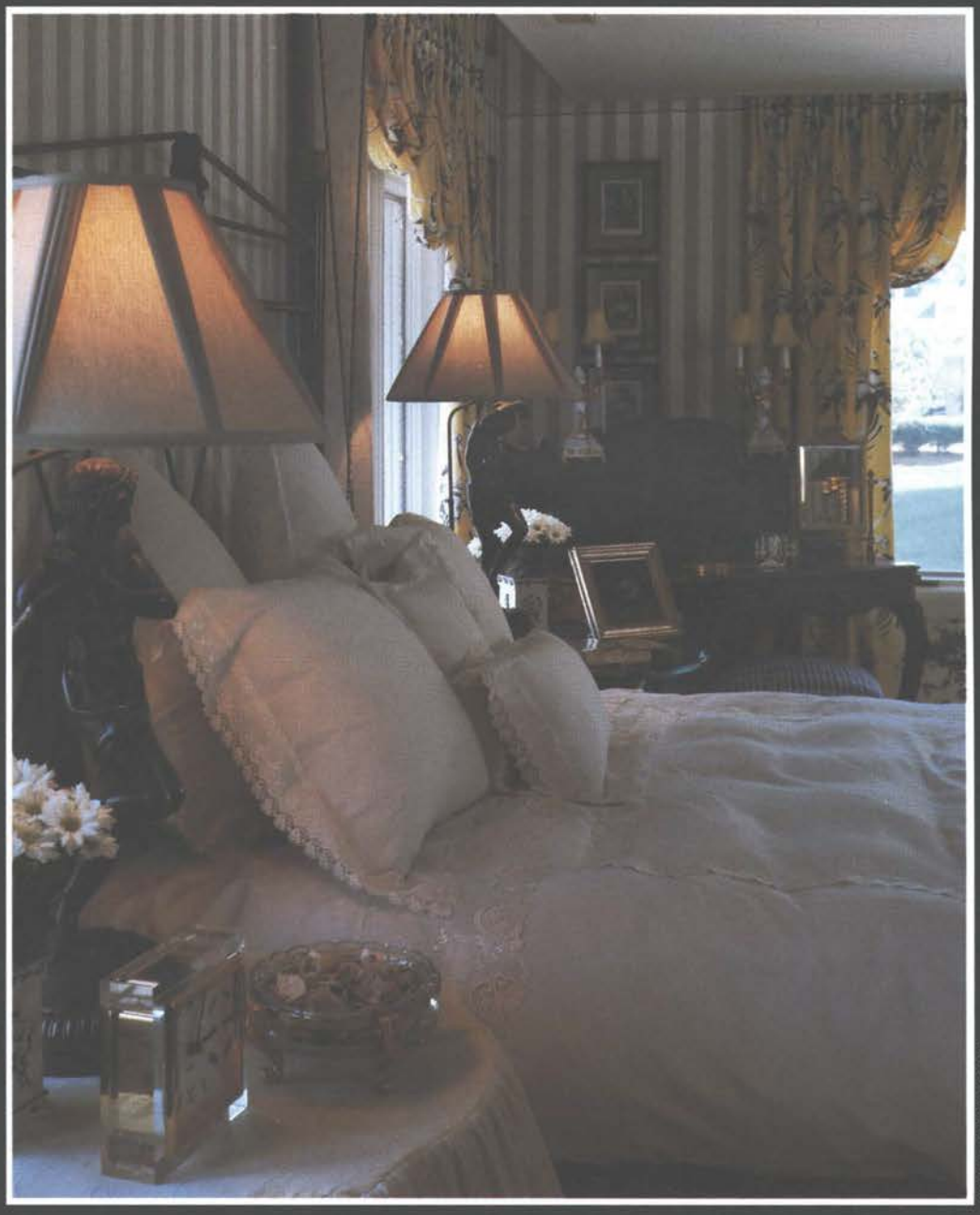
Josepha B. Faley, ASID, is principal and president of Chatsworth Design, Inc., a full range interior design firm for both contract and residential applications. Transforming deteriorated, awkward or ill planned space is Ms. Faley's most enjoyable design challenge. Having a special interest in historic preservation/adaptive reuse, she has been associated with several projects which received the D.C. Chapter AIA Historic Preservation Award. This is the third Symphony Show House in which Ms. Faley has presented her work.

Ms. Faley is a Professional Member of the American Society of Interior Designers (ASID) and has been certified by passage of the National Council for Interior Design Qualification (NCIDQ) examination. Josepha Faley also holds two Bachelor of Arts degrees and a Masters degree, graduating with high honors in interior design. Married, she enjoys an active family life with three young children.



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Designer:
Josepha B. Faley, ASID



1991 NSO SHOW HOUSE

CHATSWORTH DESIGN INC.

CDI

JOSEPHA B. FALEY, ASID • 1706 NEW HAMPSHIRE AVENUE, N.W. • WASHINGTON, D.C. 20009 • 202-332-8095

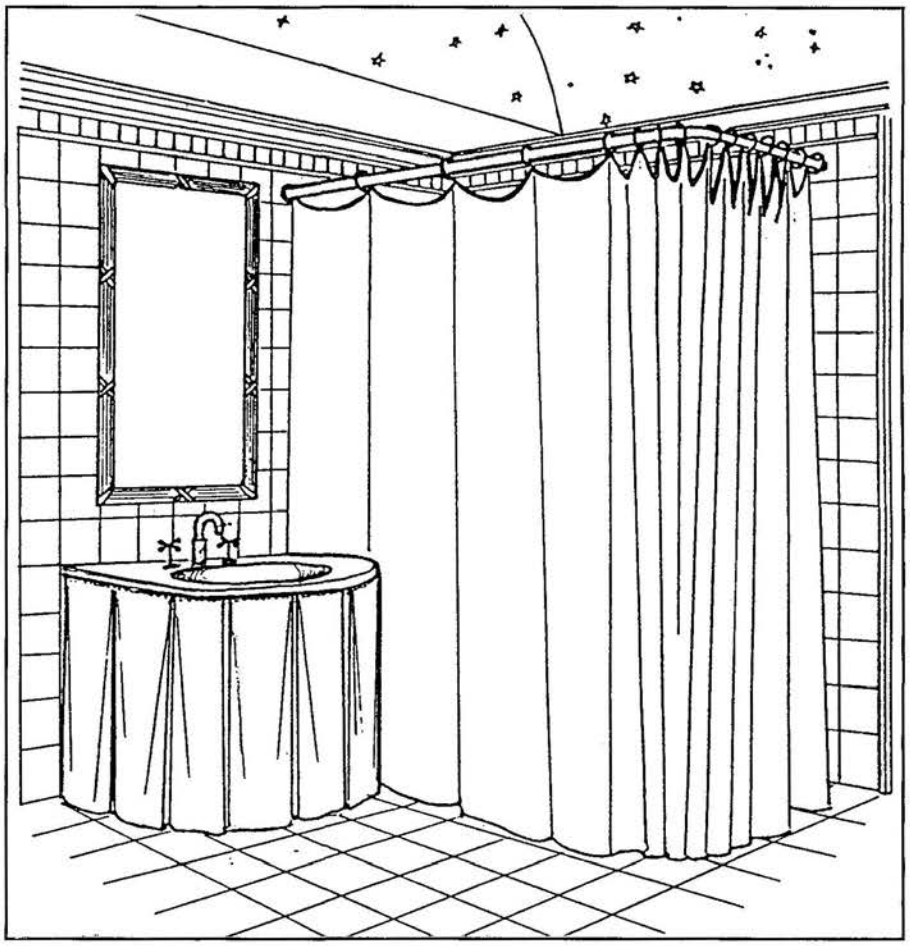
Niermann Weeks



J. LAMBETH & CO.

The Gathering Place Bath

Area #11



A galaxy of brilliant stars on the ceiling are accented with rope borders with silver and gold inserts. The Warnock Studios designed this modern interpretation of the constellations.

Environmentally fabricated "Simply Cotton" is featured as shower hangings, under sink skirting and toweling. Continuing the "Age of Discovery" theme from the adjacent "Gathering Place," the designer looked back to an environment when Columbus discovered this country and hails J. P. Stevens Co. for creating a product line which does no damage to our precious world, and yet has eye and touch appeal.

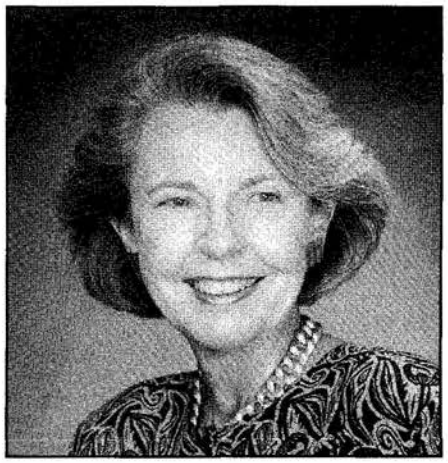
A handsome antique mirror from Lawrence Lomax, Inc., complements Natco's classic tile and the existing pine built in and wood trim.

Sarah Boyer Jenkins & Associates, Inc., is an interior design firm in Chevy Chase, MD. Sarah B. Jenkins, ASID, IFDA, president and CEO is active in both ASID and IFDA. Her firm specializes in residential and contract interiors for many of the most prestigious Washington area business, political and social leaders. Her work has been published locally and nationally.

Last year she was international president of IFDA. She is international nominating co-chairman for IFDA, Advisory committee chair and vice president of IFDA Educational Foundation. She is a past national board member of ASID and past president of the Washington Metro Chapter of ASID. She was given the chapter's "Designer of Distinction" award for 1991. This year she served as nominating chair of the Washington Metro Chapter of ASID.

Active in Washington charity events, Jenkins has received many awards for outstanding community service.

CREDITS:
J. P. Stevens Co.
Elizabeth and Thomas Warnock
The Warnock Studios
Latco Tile through Macon Tile Co.
Lawrence Lomax Antiques, Inc.
J. R. Chapman & Assoc.
Tile Installers
Duron Paint Co.
Dunn Decorating
Webb Textile
Richard Schmidt



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Edward J. Wesely, Visual Director